

Design And Access Statement



The Soap Box Childrens Theatre Devonport Park

Plymouth

PL1 4BU

Project: 15004

Date: 4 August 2015

The Brunel Building
16-18 Stonehouse Street,
Plymouth, PL1 3PE

T: 01752 251 659

W: www.researchplusdesign.co.uk

RESEARCH DESIGN
ARCHITECTURE - BUILDINGS - PLACES

Design and Access Statement
The Soapbox Childrens Theatre
Devonport Park
Devonport, Plymouth
PL1 4BU

SUBMISSION: This document outlines the design and access issues relevant to the refurbishment and proposed modifications to the Changing Rooms Building in Devonport Park Plymouth. The proposal includes extensions and renovations to the existing building that will enable the existing building and adjacent spaces to be fully utilized by the community as a childrens performance space and cultural hub.

This document should be read in conjunction with the planning application documents.
This proposal takes into account pre application discussions held with the planning and building regulation departments of Plymouth City Council July 2015.

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1.0 OVERVIEW:

- 1.1 This design and access statement has been prepared by Research + Design on behalf of Stiltskin Arts and Theatre CLC. It supports the full planning application and change of use for the refurbishment and proposed modifications to the Changing Rooms Building in Devonport Park, Plymouth.
- 1.2 This is a proposal to develop a former WWII decontamination unit based in Devonport Park into a childrens theatre and cultural hub. The clients vision is to create a space where children can come along, get creative, and experience arts, theatre and culture by creating performance based works to present and perform to their local community and in so doing both gain a better understanding of their past cultural heritage while at the same time creating and contributing to the communities present and future heritage through the creation of theatre.

Supporting this, the clients will base their “making studio” within the building creating additional opportunities for emerging artists to become involved in Stiltskins large scale city based projects.

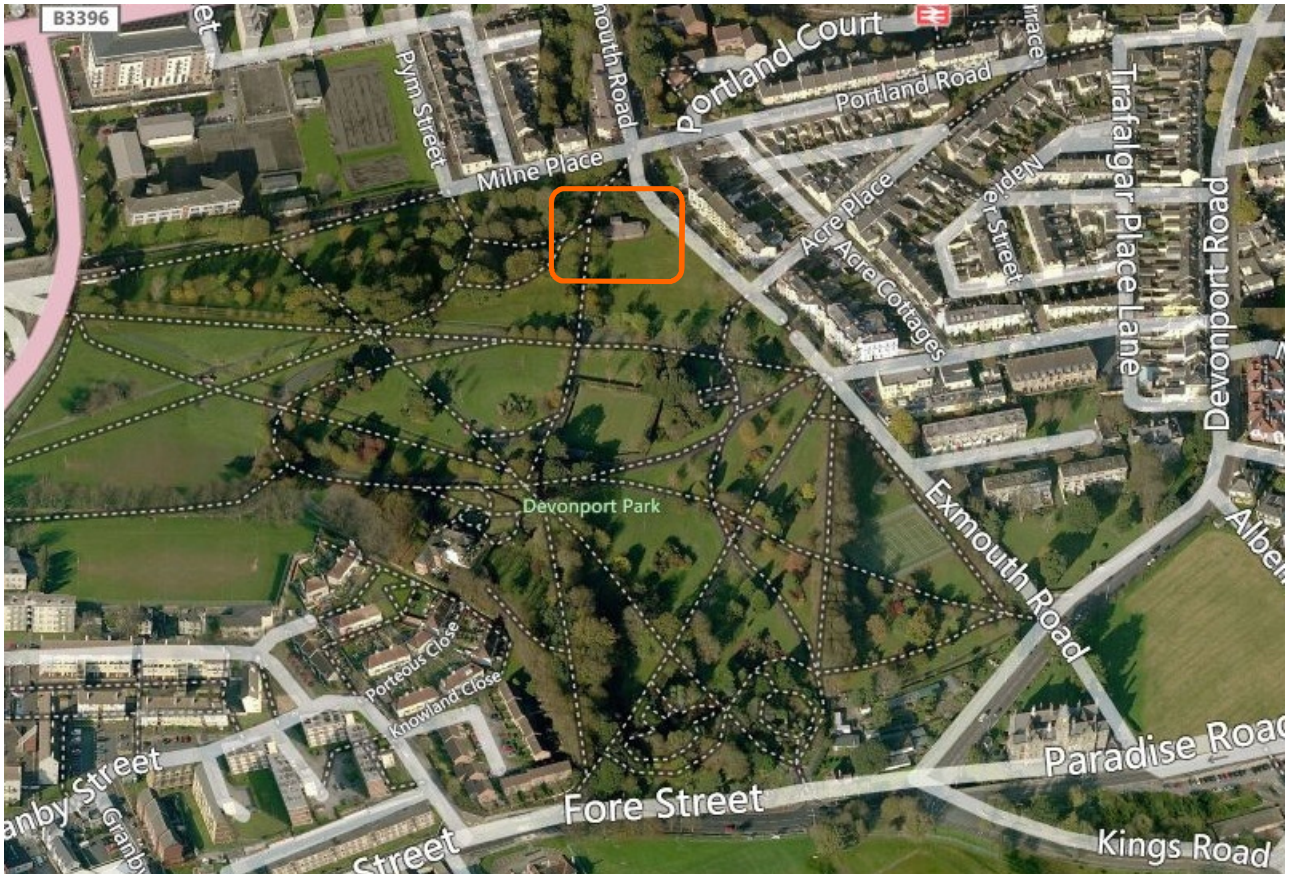
The closest spaces dedicated to children as the main user group in the arts are the Egg in Bath and the Polka Theatre and Unicorn Theatre in London. There are no other cultural hubs dedicated to children in the arts in this area of the country.



Stiltskin Childrens Theatre Rroduction credit: Stiltskin



3d large scale puppets and lanterns credit: Stiltskin



“The Peoples Park”, Devonport Park, Plymouth Devon UK . (site location circled in red.) image:google earth

2.0 EXISTING SITE : HISTORY AND LOCAL CONTEXT

2.1 Known as “The Peoples Park” Devonport park is the oldest formal public park in Plymouth. To follow is the current list entry summary of Devonport Park. During pre application discussions with Ms. Jess Maslen of Plymouth City Council Planning, it was noted that the park is listed as grade II and that the Changing Room Building is registered with the council as a heritage asset.

2.2 List Entry Summary (credit: www.historicengland.org.uk)

This garden or other land is registered under the Historic Buildings and Ancient Monuments Act 1953 within the Register of Historic Parks and Gardens by English Heritage for its special historic interest.

Name: DEVONPORT PARK

List Entry Number: 1001657

Location

The garden or other land may lie within the boundary of more than one authority.

County:

District: City of Plymouth

District Type: Unitary Authority

Parish:

National Park: Not applicable to this List entry.

Grade: II

Date first registered: 13-Nov-2002

Date of most recent amendment: Not applicable to this List entry.

Legacy System Information

The contents of this record have been generated from a legacy data system.

Legacy System: Parks and Gardens

UID: 5174

Asset Groupings

This List entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

List Entry Description

Summary of Garden

Legacy Record - This information may be included in the List Entry Details.

Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

History

Legacy Record - This information may be included in the List Entry Details.

Details

A mid C19 public park developed on land rented from the War Department, laid out with advice from William Ponty and, at a later date, by F W Meyer, landscape gardener to Robert Veitch & Son of Exeter.

HISTORIC DEVELOPMENT

Devonport, known until 1824 as Dock, developed in the C18 around the naval dockyards and naval buildings on Mount Wise. In the early C19 the town was provided with new civic buildings by the Plymouth architect, John Foulston. Development of the town was restrained by fortifications, including the 'Devonport Lines' which were originally constructed in 1756 and expanded in 1783 and 1810. By 1857 the War Department expressed concern to Devonport Corporation at the extent of public trespass on the defensive earthworks. The Corporation took the view however that limited public access was desirable, and in its response referred to the example of The Hoe (qv) (Minutes, August 1857). The Corporation requested the lease of the glacia between Tavistock Road and the road leading from Marlborough Street to Keyham Works, 'for the purpose of healthful recreation by the public' (ibid). A lease was conceded by the War Department, and in October 1857 the Town Clerk enquired when planting could begin on the glacia (Minutes, 28 October 1857); the following month the Clerk produced plans for the Lodge and the general layout of the park (Minutes, 11 November 1857). Work began on laying out the park, with authorisation being given for the purchase of a fountain and four 'bases' in

April 1858 (Minutes). Accounts published in November 1859 indicate that iron hurdles were supplied by Uphill of Birmingham, while iron gates, railings, vases and other, unspecified items supplied by the Coalbrook Dale Co cost £172 2s 0d. The architect responsible for designing the lodge and other park structures was Alfred Norman of Plymouth, with Messrs Arnold & Son and George Perkins being responsible for the construction work. The Plymouth Seed Company supplied plants.

In late 1859 a local resident, Thomas Hawker, challenged the legality of paying for the park through the rates in the courts. This appears to have delayed progress with construction of the park, which was to continue sporadically for a further thirty years (Guide to the Three Towns, 1874). In 1861 the Mayor of Devonport discussed the question of planting the park with the local nurseryman, William Ponty. A fountain commemorating Admiral Sir Charles Napier was erected adjacent to the entrance lodge in 1863. By 1874 the park was sufficiently developed with 'walks, trees, shrubs, arbours, seats, etc' to afford a 'splendid recreation ground and fine promenade, with a beautiful view of the surrounding scenery'; it was also the venue for the annual military review held on the Queen's birthday (ibid). Further developments were made c 1900 when a refreshment pavilion with elaborate cast-iron verandahs was constructed and an adjacent area laid out as a flower garden; the path pattern within the park was also considerably developed, and a new bandstand constructed (OS 1895, 1914). These features were laid out under the supervision of F W Meyer (d 1906), landscape gardener to Robert Veitch & Son of Exeter, who was also responsible for designing parks at Poole (qv) and Wellington, Somerset (qv) (Gardeners' Chronicle, 1906). A gun captured during the Boer War was placed near the refreshment pavilion, while c 1920 a war memorial was constructed near the eastern boundary. In the late C20 the Refreshment Pavilion and its immediate surroundings were sold and converted into an old people's home, and the late C19 bandstand was demolished. Today (2015), Devonport Park remains in municipal ownership.

DESCRIPTION

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING Devonport Park is situated c 0.5km north-east of the centre of Devonport. The c 18ha site is adjoined to the east by Exmouth Road, and to the south-east by Fore Street. To the south-west the park is adjoined by late C20 domestic properties situated off Granby Street, which occupy the site of the Old Granby Barracks. The western boundary is formed by New Passage Hill, while to the north-west the park is bounded by the A374, Ferry Road. The northern boundary is formed by a mid C20 school and Milne Place. The boundaries are marked by a variety of metal railings of various dates, together with low stone walls which formerly supported railings. The park is crossed from north to south by the mid C20 A374, Park Avenue, which is open to the site. The site occupies the levelled summit of a hill, from which the ground drops steeply to the north, west, and south, allowing wide views west across the Tamar, north across Morice Town and the docks, and south-east towards the centre of Plymouth.

ENTRANCES AND APPROACHES The principal entrance to Devonport Park is from Fore Street to the south, at a point c 50m west of its junction with Devonport Road. The entrance is flanked by low stone walls surmounted by hoop-topped railings which are supported by tall, pyramid-capped stone piers. A pair of similar, taller piers flanks the carriage entrance which is itself adjoined by two pedestrian entrances; all these entrances lack their original iron gates. To the east of the entrance stands a picturesque single-storey lodge constructed in polychrome brick with a tiled roof and projecting tile-hung gable above the entrance porch. Above the entrance is a commemorative inscription dated 1858. The lodge is set within its own gardens which are separated from the park by low stone walls surmounted by simple iron fences. The Lodge was built to the design of Alfred Norman in 1858.

Three entrances are situated on the eastern boundary of the park. The south-east entrance is adjacent to the junction of Exmouth Road and Devonport Road, the east entrance is from Exmouth Road at a point opposite its junction with Stopford Place, while the north-east entrance is situated at the junction of Exmouth Road and Milne Place. Of these entrances, that to the north-east retains a pair of rusticated stone piers which formerly supported gates. A south-west entrance leads into the park from Fore Street at a point c 100m west of the principal entrance, while there are informal entrances from the unfenced Park Avenue which crosses the site from north to south. A north-west entrance gives access to the site from the junction of Ferry Road and New Passage Hill, and a west entrance enters the site from New Passage Hill at a point c 100m north-north-east of its junction with St Aubyn Road.

GARDENS AND PLEASURE GROUNDS Immediately west of the principal entrance, an area enclosed by low iron fencing and containing a painted terracotta fountain is entered from the drive by a low wrought-iron gate. The fountain is approached by a cobbled path which leads to a paved area surrounding a raised circular basin from which rises a pedestal supporting a tazza and a figure of a boy holding a fish. The fountain was given in memory of Admiral Sir Charles Napier (d 1860) by seamen and marines based at Plymouth and erected in 1863. From the principal entrance a broad tarmac walk rises c 30m north before dividing to encircle a flower garden, from which it is separated by low metal railings set on granite copings. The garden is entered by a low, ornamental wrought-iron gate placed aligned with the walk ascending from the principal entrance, and is laid out with lawns on which are arranged large, picturesquely weathered rocks together with several pedestals formed from artificial stone. Specimen trees and ornamental shrubs surround a classical stone urn set on a square pedestal with a commemorative inscription, which forms the focal point of the garden. A guidebook of 1874 commented on the 'tastefully laid out flower gardens, in which are fountains and figures, a rockery and other pleasing embellishments' (Guide to the Three Towns, 1874). The entrance, lodge, Napier fountain, and flower garden form part of the mid C19 layout of the park (OS 1895).

Beyond the flower garden, walks ascend north-east and north-west. The north-east walk is partly lined by an avenue of mature limes, and leads c 200m north-east to reach the east entrance. A circular shelter shown to the east of this walk on the 1914 OS map does not survive, nor does the mid C19 bandstand which also stood to the east of the avenue. The walk itself appears to have formed part of the mid C19 design for the park. The north-west walk ascends c 190m to reach an elliptical walk laid out round the levelled summit of the hill. The north-west walk also appears to have formed part of the mid C19 design for the park, but the elliptical walk, which

may have been intended to form a cycle track (as at Poole Park, Dorset qv) dates from Meyer's alterations of c 1900 (OS 1895, 1914). The area enclosed within the elliptical walk is laid to grass planted with groups of specimen trees and ornamental shrubs, and is crossed by several straight walks. Towards the centre of this area is the site of the late C19 bandstand, to the east of which is an early C20 bowling green with a 1920s single-storey pavilion under a hipped roof on its west side (OS 1933). At the eastern end of the area enclosed by the elliptical walk stands a fine early C20 granite war memorial in the form of a lanterne-des-morts raised on a stepped base. The memorial is placed aligned with the east entrance, forming a focal point when viewed from Stopford Place to the east of the park. From the elliptical walk a tree-lined walk descends c 220m south to reach a flight of stone steps which descends to the south-west entrance from Fore Street; this walk pre-dates Meyer's alterations to the park (OS 1895, 1914).

To the south-west of the elliptical walk, a further elliptical-shaped area enclosed by Escallonia hedges comprises a rose garden laid out with radiating segmental beds cut in grass, with a central raised, stone-kerbed pool surrounded by a gravel edging. To the south-west, overlooking the rose garden, is a substantial two-storey refreshment pavilion (today, 2002, converted for use as an old people's home) with elaborate cast-iron verandahs and balconies, and a central ornamental gable and weathervane. The refreshment pavilion and rose garden formed part of Meyer's late C19 or early C20 alterations to the park (OS 1895, 1914).

Immediately north-west of the rose garden, a Boer War gun stands on a carved granite pedestal inset with plaques bearing commemorative inscriptions. The gun is placed within an enclosure formed by C20 hoop-topped railings. A late C20 children's play area is situated to the west of the Boer War memorial, while to the south-west of the play area is a group of C20 football pitches which occupy the site of C19 reservoirs (OS 1895, 1914, 1933). A tree-lined walk leads west from the elliptical walk to reach Park Avenue. It continues beyond Park Avenue, extending parallel to the south-west boundary of the site, to reach the entrance leading from New Passage Hill. The land to the west of Park Avenue, which was cut across the park in the mid C20, slopes steeply west towards the River Tamar, and is laid out with scattered specimen trees planted in mown grass. There are extensive views across the river from the area west of Park Avenue, and also from the area to the east of Park Avenue and west of the central elliptical walk. The land to the west of Park Avenue formed part of the mid C19 park (OS 1895).

The ground to the north of the elliptical walk slopes down to the north, and is laid out with a slightly curved walk extending from the south-west to the north-east entrance, and several straight walks running from the northern boundary of the park to converge at approximately the mid-point of the north side of the elliptical walk. This area is planted with groups of specimen trees and shrubs, and has extensive views north across Morice Town. Some 50m south-west of the north-east entrance, a derelict mid C20 toilet block or changing room of brick construction stands in an area of mixed shrubbery.

As originally laid out in 1857-8 the park appears to have had an area of ornamental gardens concentrated around the lodge and north of the principal entrance; these correspond to the surviving flower garden and the area around the Napier fountain. A series of straight radiating walks ascended to the summit of the site, which was crossed by further, straight, partly treelined walks (OS 1895). The main elements of this design survive today (2002), together with a series of new, predominantly curvilinear walks, introduced by Meyer c 1900 (OS 1914). The refreshment pavilion and the associated rose garden also survive from Meyer's improvements. OTHER LAND An extensive nursery and depot is situated at the south-east corner of the park, immediately east of the lodge. This area contains several glasshouses, sheds, and other structures. The nursery is screened from the park by evergreen hedges. A smaller nursery or service yard is shown at the south-east corner of the park in 1895 (OS), but by 1914 it had expanded to cover its present area (OS).

REFERENCES

Guide to the Three Towns (1874) N Pevsner and B Cherry, *The Buildings of England: Devon* (1989), p 677 'Park reminder of Devonport's glory', *Western Evening Herald*, 16 March 1991 S Pugsley (ed), *Devon Gardens An Historical Survey* (1994), p 152 *Devon Register Review*, (English Heritage 1999)

Maps OS 6" to 1 mile: 2nd edition published 1895 3rd edition published 1914 1933 edition OS 25" to 1 mile: 1st edition published c 1860 OS 10' to 1 mile: 1st edition published 1857

Archival items Devonport Corporation, General Purposes Committee Minutes, 1857-61 (West Devon Record Office) Description written: June 2002 Register Inspector: JML Edited: September

2003

Selected Sources

Legacy Record - This information may be included in the List Entry Details Map

National Grid Reference: SX 45477 55189

2.3 CURRENT STATUS OF DEVONPORT PARK

Since the above entry was recorded in 2002, the park has undergone significant regeneration to both its structures and gardens. In 2009 a new timber clad park pavilion was completed along with a large adventure play area. This was followed in 2011 with the completion and reinstatement of the bandstand.

2.4 RECENT HISTORY OF THE CHANGING ROOMS 1941 TO PRESENT

The following research was obtained from Plymouth City Councils Conservation Management Plan for Devonport Park prepared by Nicolas Pearson Associates.

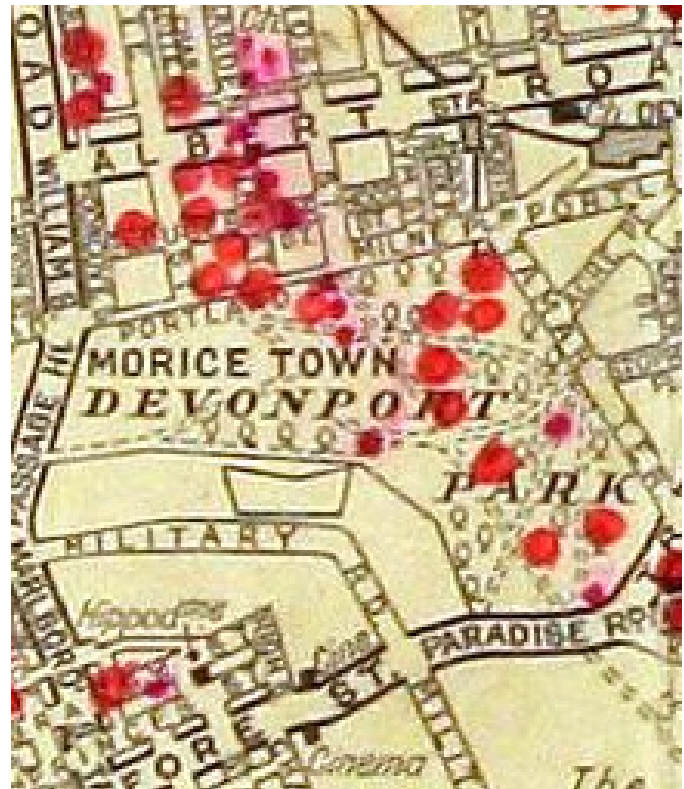
- 1941 Emergency Committee minutes refer to 5 cleansing stations that were under construction in Plymouth including the one in Devonport Park. These were decontamination units erected in case of gas or if other toxic weapons were used.
- 1944 American troops utilize the park for accommodation for the duration of the hostilities. Air raid shelters and a barrage balloon station are also installed. The park is bombed and three bombs are shown hitting the vicinity of the Decontamination unit.
- 1945 The Decontamination Unit is converted into a scabies clinic.
- 1956 A proposal is put forward for the demolition of the Decontamination Unit for £315 but does not go forward.
- 1961 The Decontamination Unit is converted into "Changing Rooms" for sports at the park.
- 1984 Due to a clerical error the tennis pavilion was demolished instead of the Changing Rooms.
- 2006 Plymouth Model Railway club converts the space for its use: all internal walls are removed, all openings and windows are bricked up. Substantial steel posts and beams are installed internally to reinforce the walls and roof—primarily located where the partitions were removed.
- 2014 - Stiltskin Arts and Theatre CLC convert the space to its present use.

2.5 USE OF THE CHANGING ROOMS:

The original Decontamination unit was designed to be used in the event of a gas or chemical weapon attack. The building was divided down the centre with separate entrances and exits for men on one side and women on the other. People would enter the building from the East side, closing the outer door before opening the inner door they would remove their shoes and outer clothes and douse themselves underneath showers, thereafter leaving through doors on the west side. Hot water was supplied via a furnace and water tanks in the tower portion of the building.

2.6 LOCAL CONTEXT

Devonport and Stoke Damerel are historic areas of Plymouth and can be seen on the map of 1645. The importance of Plymouth as a naval base was confirmed when in 1812 construction began on the breakwater in Plymouth Sound. During the 1800s the area developed rapidly with the expansion of the Royal Navy Dockyard and other military establishments. New homes and facilities were constructed in both Devonport and Stoke between 1800 and 1865 to house the growing population of dockyard workers and naval officers. Both areas were developed with fine late Georgian and early Victorian houses.



WW2 Poster and Bomb Damage, Devonport Park, (credit: Plymouth Bomb Book pg42)



"The Changing Rooms 2006", Devonport Park, Plymouth Devon UK . (image: www.geograph.org.uk)



Approach to Changing Rooms from North East Corner of Devonport Park



Approach to Changing Rooms from South of park and Exmouth Road



Approach to Changing Rooms from Eastern walkway in Devonport Park



Existing South Elevation of Changing Rooms



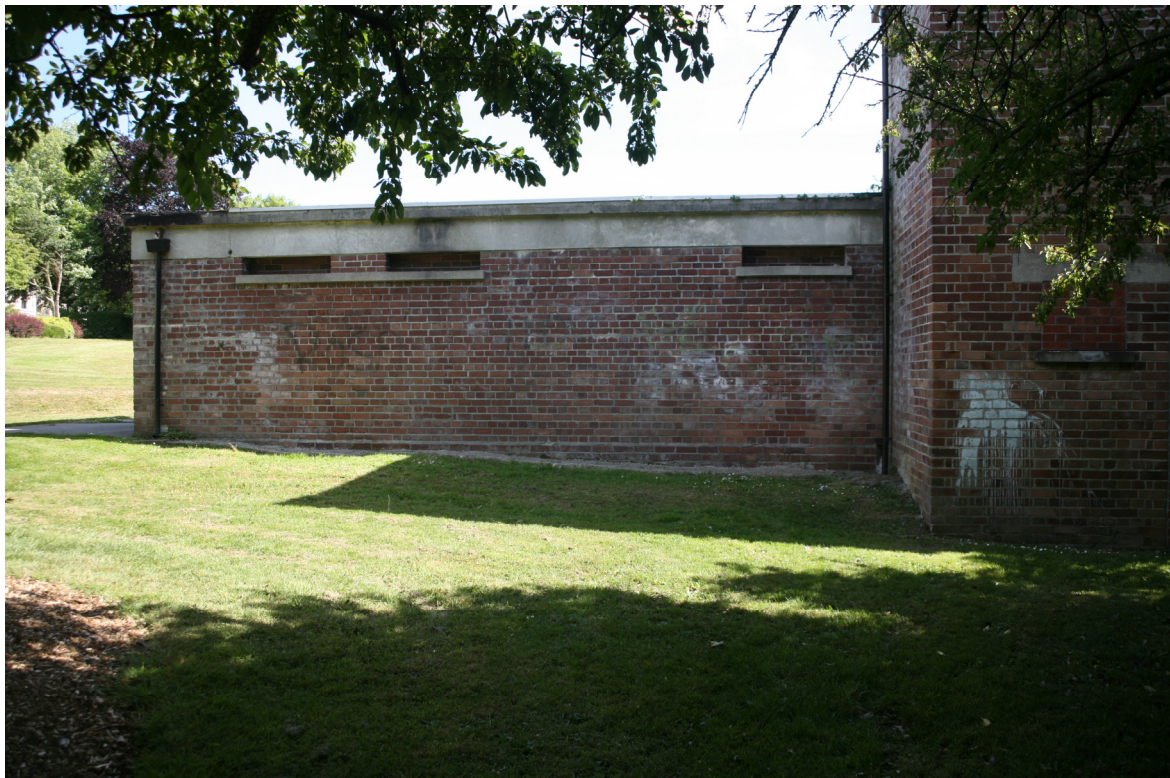
Existing West Elevation of Changing Rooms



Existing Partial North Elevation of Changing Rooms



Existing Partial North Elevation of tower Changing Rooms



Existing Partial North East Elevation of Changing Rooms



Existing East Entrance Elevation of Changing Rooms



Existing Interior View of Changing Rooms

3.0: BRIEF

Research + Design have developed the brief in conjunction with the local theatre and park users through a series of consultations. The design brief for the project includes the following:

- **Refurbishment of existing structure:** The existing structure is in poor condition and suffering from damp and leaking. The walls are solid brick with no insulation. The roof is single ply membrane over reinforced concrete and have recently been repaired by the council for leaking. Generally, the structure requires refurbishment in terms of weatherproofing and current thermal requirements.
- **Art Studio and Workshop:** A “making space” is required to build three dimensional structures, sets and costumes and for production companies to make sets and props. Storage lockers required for children staff and materials. As much natural light and ventilation is required in this area as possible.
- **Small internal theatre:** To accommodate region 80 seats. A place children can perform small theatre shows. Existing brick tower to be extended to lift the roof and allow further height for performances and utilizing large scale stage sets and puppets in performances. Stage area to have lighting rig. The stage area will have a sprung floor.
- **Small outdoor amphitheatre including roof stage:** The existing topography of the site adjacent to the building provides an opportunity for a natural amphitheatre and as well utilizing the roof space as both a stage and an additional enclosed outdoor space for children. Possible uses include story telling and outdoor classrooms for school groups.
- **Green room:** A green room is required adjacent to the proposed theatre stage and should include basic kitchen facilities.
- **Service Area and Kitchen Area:** A service area with Belfast sink is required for the workshop. A general serving area is required in the lobby for the children during the day and as well for serving refreshments before and after performances.
- **Ticket Booth:** Ticket booth to be incorporated into the design and designed so that children can comfortably sell and purchase tickets.
- **Administration office:** The administration office should provide minimum two desk spaces and good visibility to the lobby and have natural light and independent access to the park.
- **Access and Toilets:** The entire facility should be child friendly including doors, windows and seating that respond to the needs of children and bring a sense of fun and vibrancy to the spaces. The project will include access for the disabled to all of the facilities including the roof. Toilet facilities will be accessible and an induction loop system to be included in the theatre.
- **Sustainable Design:** The project to include “passive haus” super insulated design principles so that in effect the heating of the space will be “child powered”. Electricity for the facility will be generated from the sun via photovoltaic solar panels mounted on the roof. Internal lighting (including stage lighting) will be low power LED systems. Rainwater will be harvested from the roof and stored and utilized for the facilities plants. All materials where possible will be from sustainable sources. A wood burning freestanding fireplace and storytelling area should be incorporated into the final design.
- **Movable partitions and seating for multi use spaces:** The existing space should be sub dividable with movable partitions etc to enable larger workshop or performance space as required.
- **Storage area:** To be located adjacent to workshop area and secure. No windows or light required.

- **Site Security and Lighting:** Access to the roof, graffiti and vandalism (including individuals using the building as a urinal) are all issues that are required to be addressed. Internal theatrical lighting should be low energy LED. External lighting should be sufficient for security but not be too strong regarding local residents and light pollution.

4.0 DESIGN STRATEGY AND LAYOUT

4.1 DESIGN STRATEGY

1. General

The design of this proposal endeavours to tell a story between the past and the present. The proposed name “soap box theatre” itself, refers to both the historic building that was designed for decontamination and showering (washing) and the new building which will be a soap box for performers to stand on top of.

Externally, the natural fall of the land adjacent to the existing building provides an opportunity for an amphitheatre with stages both at ground level and roof level. Internally, the existing water tower provides an ideal opportunity for a child's scale fly tower for a stage below. In front of the stage there is ample space for an 80 seat childrens theatre and supporting facilities either side. The building requires both thermal upgrading and further weatherproofing to make it fit for purpose. There is limited head height on the interior which is further complicated by recently installed steel beams and columns.

Passive low energy building construction techniques have been incorporated into the design of the building. This necessitates cladding the building with insulation and due to restrictions of space and affordability the cladding is required to be installed primarily externally. The building will be heated by the body heat of the children and audience, in effect the heating of the building will be “child powered”. External layers of high tech graphite insulation and waterproofing have been proposed both to conserve internal space and as well to protect and weatherproof the outside of the building in the most efficient manner. The project will be the first theatre in the United Kingdom to be designed and constructed utilizing passive haus construction principles and techniques.

The project incorporates biophilic design principles. Biophilic design is a sustainable type of design that integrates nature with architecture to increase our connection with the natural world. Biophilic design focuses on reintegrating nature into the day to day life of the children and adults inside and around the theatre space. This will include environmental features such as sunlight, fresh air and plants and incorporate natural and tactile materials and their colours such as earth wood and stone.

These additional layers of new construction represent the present, the time we are living in; energy concerns and concerns about our connection with nature.

In contrast to this, the old existing construction represents the buildings WW2 past. In response to this heritage, significant architectural elements of the decontamination unit have been chosen to be retained, refurbished and exposed in order to tell the buildings story, to acknowledge and honor its past and to provide visitors a genuine sense of time between the old and the new.

In this way it is hoped that the building can be both an expression of its past and its present and evolve into an asset for the park and for the community.

2. The retention and reuse of building elements

The existing East and West entrances to the building are to be retained, refurbished and expressed in the proposal including the existing brickwork and concrete roofs and reinstating the brick entrance lights. The entrances are significant reminders of the past use of the building and are the first element that visitors will come in direct contact with when visiting the theatre. The existing water tower element as well will be exposed and expressed in the design. This important element will have two lives; a past life that held the water tanks for the facility and its present and future life as a key element of the reuse of the building as a theatre, as this area will provide a mini fly tower for scenery changes and lighting with the stage below. In many ways this area will continue to provide the “life force” or “raison detre” of the building though in an entirely new way and with a new spirit.

The existing roof top edge will also be retained, refurbished at its current height on the East and West

edges of the building. The existing roof top edges of the water tower will also be retained as identifiable elements from the buildings WW2 past.

3. The retention and reuse of the building openings

Currently all of the existing window and door openings are bricked up (excepting the two entrances). The design calls for the reinstatement of particular openings on all elevations. Many of the existing window and door openings are to be retained and refurbished in the proposal.

The door and window openings in the tower element will be unblocked and reinstated with timber inserts that echo 1940s windows and doors. In their new life they will provide additional ventilation to the theatre. Likewise currently blocked up window openings on the south elevation will be reopened and inserts that match the rendered wall will be utilized to provide ventilation when required.

Three of the original original glass block windows will be fully refurbished and reinstated as interior lights as further reminders of the buildings past.

4.2 LAYOUT - AMPHITHEATRE



Gwennap Pit, Redruth Cornwall



Site of Amphitheatre



Structural Grass Mesh System

The Amphitheatre

Approaching the building from the South, the amphitheatre is built into the natural slope of the land and has a capacity of 180 seats. An accessible path constructed with grass and structural grass meshing joins the path and leads to both the amphitheatre and the main entrance door.

The amphitheatre construction is primal and subtle and inspired by the Gwennap Pit amphitheatre in Redruth. Similar to Gwennap Pit, it is made up of descending rings that are cut into the land. All of the horizontal surfaces are covered in grass giving an impression of the parks landscape flowing

continuously into the form of the amphitheatre. The local Plymouth Limestone (which is used elsewhere in the park) is only used sparingly on the steps and risers of the amphitheatre. This treatment is extended to carry over to the main entrance steps with the grass and the grass mesh leading all the way to the front entrance door.



Detail at Entrance Steps



Detail at Amphitheatre

The External Stages

Sitting in the amphitheatre, visitors view ground level and roof stages with backdrops that have been rendered and have specially selected vines that cover them. The corners of the building have thin vertical larch strip cladding. Timber cladding has been chosen as it's a natural and tactile material that works well with the existing bricks of the building and echoes the use of this material in the recent construction of the pavilion in the centre of the park. In areas that are south facing and require daylight, the cladding has been spaced further apart creating subtle solar screens for the building. The existing original entrance areas are either side of the stage with their original details, roofs and lights.

4.3 LAYOUT - GROUND FLOOR

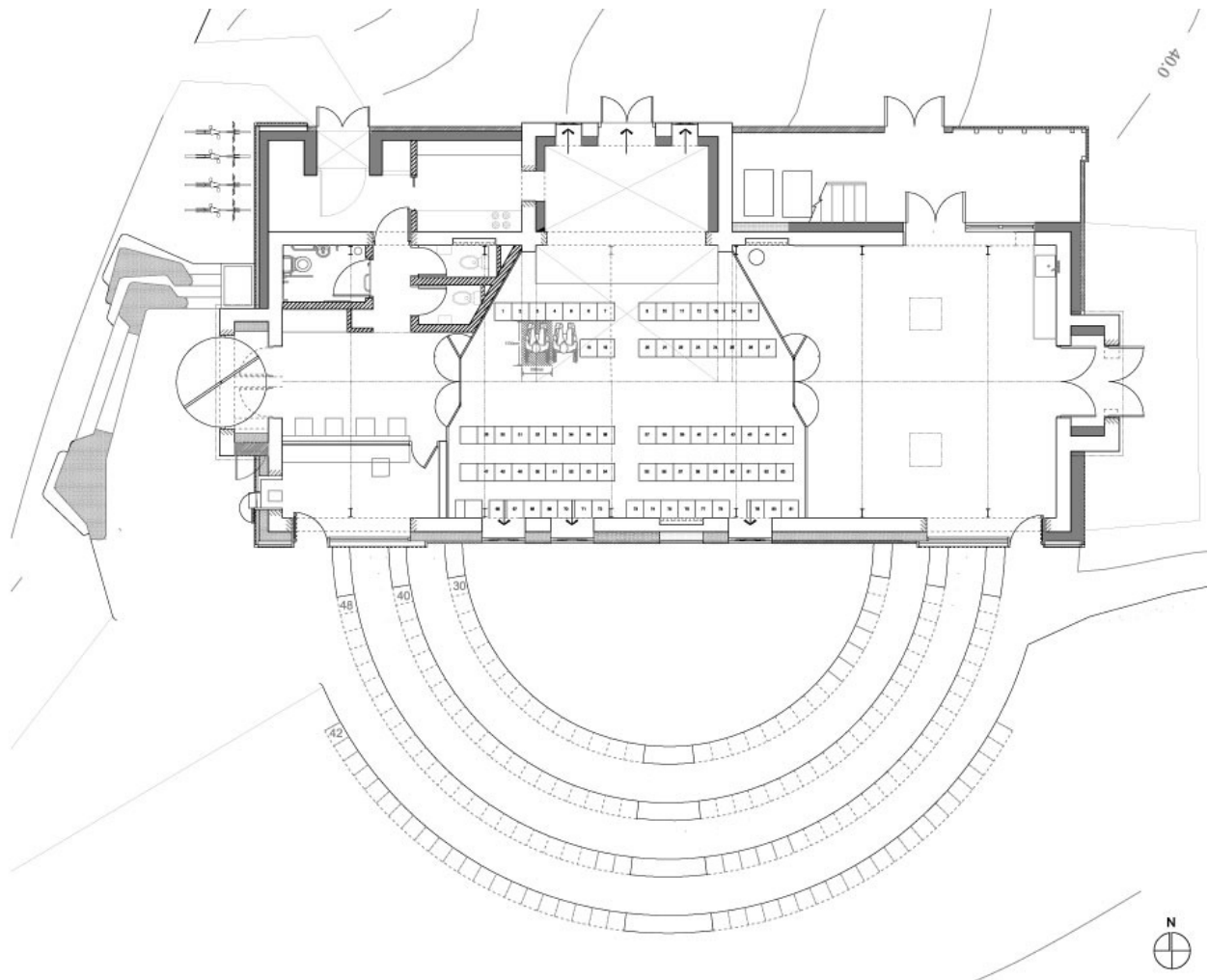


Detail of Main Entrance

The Entrance

On arrival at the main entrance area, there is a child sized ticket booth with a hidden panel and shelf that is built into the cladding. Adults will bend down a bit to speak with the vendor and to purchase their ticket. Along the timber façade in this area there are “peep holes” that have been located for children to look through. The peepholes look through to the interior of the building with the exception of

one that has a mirror inside, when a child looks through this one they are surprised. The main entrance door is child sized and small. How can so many people be able to fit through this tiny door? Its not until the theatre opens that the visitors see that the entire timber wall (which the tiny door is built into) pivots open to let in the audience-another surprise.



Layout of ground floor and Amphitheatre

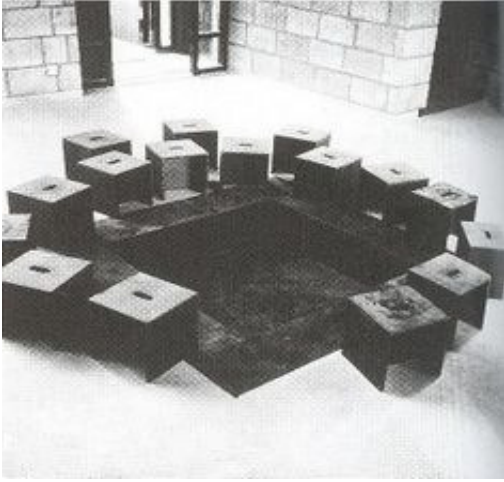
The Entrance Hall / North-West Corner Extension

Straight ahead, the entrance hall has double doors that access the main theatre, a door to the right to the office/administration area and an opening to the left that leads to the toilets and onto a "back of house" and "green room" area that makes up the north west corner extension.

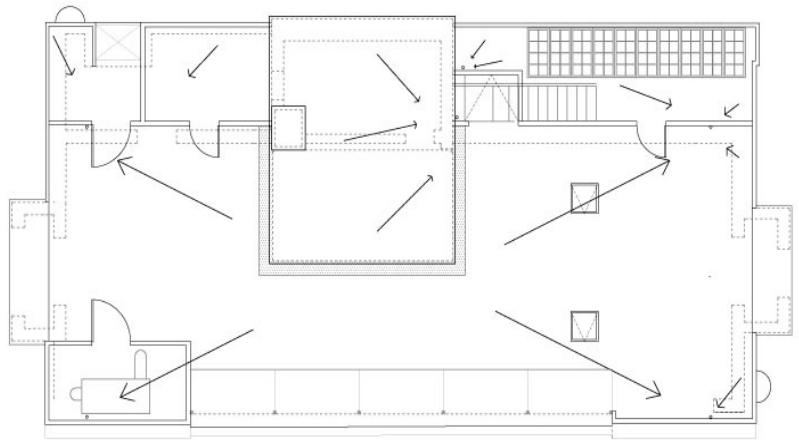
The green room has kitchen facilities for after performance refreshments and the back of house area has a platform lift that lands at park level, ground floor theatre level and roof level.

The Theatre

Entering the theatre, there are removable benches and an accessible area for wheelchair users. The child sized auditorium is centred on the existing water tower. The walls of the theatre are made up of movable floor to ceiling partitions that can be reconfigured as required for intimate performances such as puppet shows, or story telling to larger more elaborate performances. The floor itself is made up of built in benches that can be removed to form a pit for the children to create places in or to have a small theatre in the round experience. In order to facilitate sightlines and performances with larger stage sets and large puppets, the tower has been extended. The extension follows the lines of the old water tower and is easily identifiable as a contemporary rendered vine covered box that adjoins the original tower. Original openings in the south wall have been converted for use as ventilation hatches. An existing glass block window has been retained and refurbished as an interior light. Likewise, the door and window openings behind the stage on the towers North wall have been opened up and converted for ventilation.



Example of Childrens Play Pit



Layout of Proposed Roof Plan

Workshop Space

The workshop space can be accessed either from North or South or East entrance doors. The doors on the eastern side are timber framed and braced and in keeping with the heritage entrance. The double door sizes match the existing internal entrance door.

The North and South doors are part of double glazed window systems. These operable glazing systems are layered with widely spaced vertical larch strip cladding that also allow light into the workshop spaces and at the same time control solar gain from a ventilation/cooling perspective. Additional provision for the daylight necessary for “making” is provided by two “walkable” skylights that have been centered between the steel beams in the roof above. The workshop facilities include a Belfast sink and counter space as well as lockers and storage spaces. Again, a small existing glass block window has been converted in an internal light as a reminder of the past.

Storage Space / Access to Roof / Platform Lift

The storage space is a covered and unheated space that is critical to the use and functioning of the theatre and workshop space. The space is securely locked from two sides. It can be accessed directly from the workshop space or the Park and also is the location of the waste and recycling bins and rainwater butts for rainwater harvesting. This space contains stairs to access the roof, At the top of the stairs is a locked hatch door.

4.4 LAYOUT - ROOF

The roof is accessed either via the platform lift (which is secured at all levels) or via the stairs located in the storage area. The external cladding that surrounds the theatre is extended vertically and creates 1100mm high parapets so that the space can be used by children (supervised) or adult performers for a variety of uses. There are two permanent glazed balustrades centered above the entrances to the theatre below and two large acrylic bubbles that are large enough for children to crawl inside of and view the park.

Stage

The stage supplements the lower stage at ground level for the amphitheatre. An 1100mm high collapsible glazed balustrade remains in place unless performances are taking place in which case it folds back into the stage floor.

Services / Solar PV Panels / Storage

The services, solar pv panels and storage areas are all behind additional and secured 1100 high parapets. The services house the mechanical ventilation unit required for the passivehaus ventilation.

5.0 SCALE, APPEARANCE AND MATERIALS

5.1 Scale

There is no change in the overall height of the proposal. The tower roof is extended and refurbished at its present height. The existing roof height over the main structure requires insulation and

weatherproofing. This additional height will be kept to a minimum. The footprint of the building is proposed to be extended slightly on its Northern corners for additional required provisions for the theatre. The amphitheatre is currently designed to blend and flow into the landscape of the park. The capacity of the amphitheatre is 180 seats.

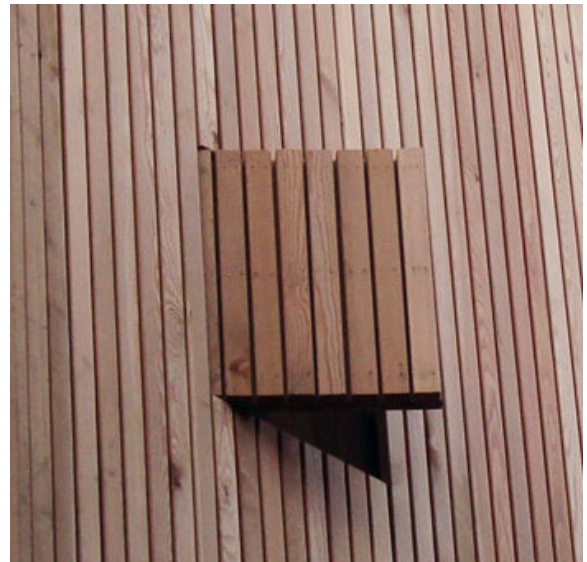
5.2 Appearance

The appearance of the proposal incorporates the following elements:

1. Existing Historic Fabric of the building
Refer to section 4.0. The entrance and tower areas will be renovated and refurbished to reflect their original condition. The original roof edge will be identifiable on the East and West facades.
2. Vertical Larch Strip Cladding
The timber cladding references the recent Parks Pavilion building. The cladding is designed with a vertical emphasis that draws the eye towards the sky. The cladding will also deter access to the roof and graffiti. The larch strips are scaled to respond to the size of the bricks and references constructions that are hand made. The colour of the larch will be natural and treated against weathering and uv rays. It is a tactile and affordable material for the theatre that will play a variety of roles as cladding, parapet, and sun screen. The larch panels are framed by powder coated metal frames that further protect the exposed ends of the timber and provide a strong visual edge against the sky. The Larch constructions on the south face of the façade create bookends that define the theatre stage at upper and lower levels.



Example of edge treatment for larch strip cladding



Example of Larch strip cladding

3. Rendered cladding with living green walls
The rendered cladding references the recent park Pavilion. The render is currently specified as an off white natural lime based product. The panels are framed by powder coated metal frames that provide a strong visual edge against the sky. Vines (to be agreed with the Garden Society and Parks Garden Club) will be grown from gravel borders at ground level and planters at roof level. The vines will be supported on a proprietary wire support system. The vines provide a way to bring nature in contact with the building and will help to deter graffiti. The vines help to define the place of the stage at ground and roof level and as well act as a backdrop highlighting the heritage tower on the North elevation. The vines are similar to the cladding in a visual sense as they also draw the eye from the ground to the sky.
4. Glazed balustrade / acrylic bubbles
During times when performances are not taking place, a glazed balustrade will be in place along the stage on the South façade. The balustrade will be clear laminated glass that will be

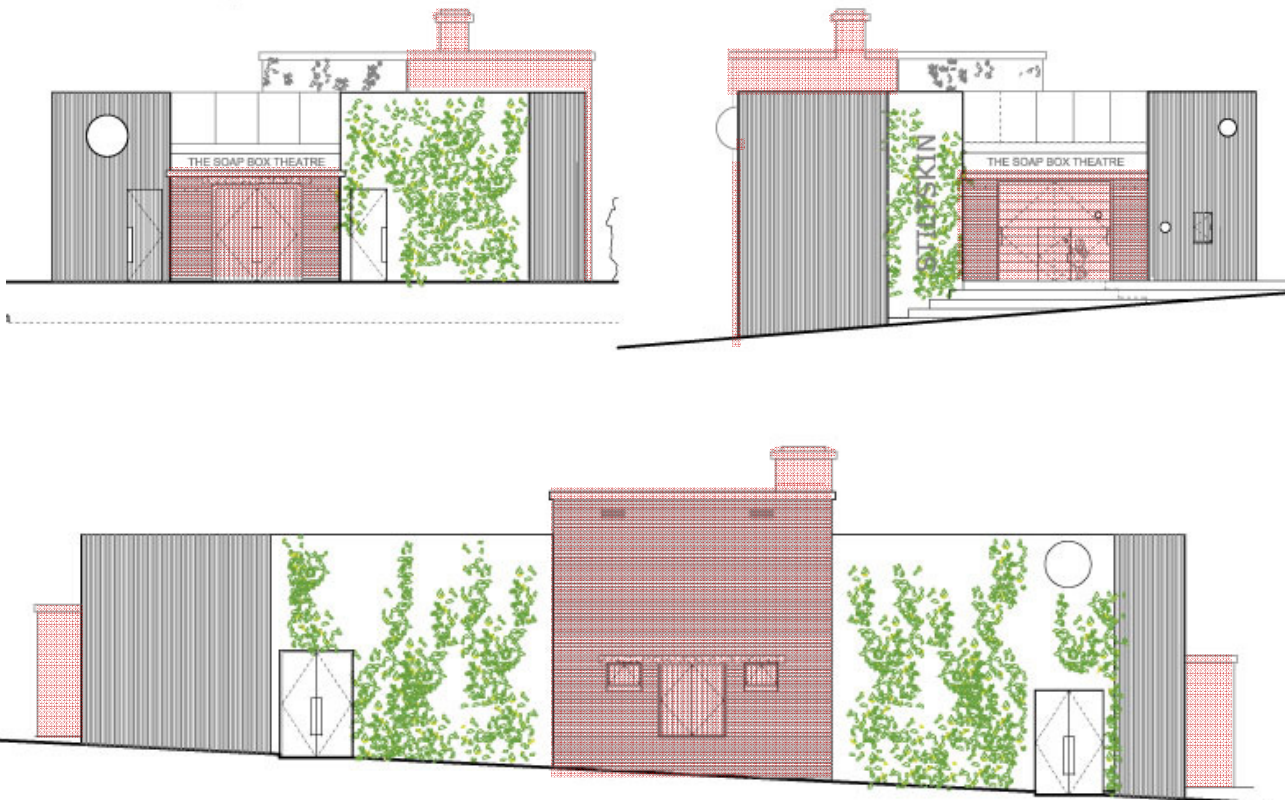
5.2 Appearance (Contd)

constructed in sections and can be folded back and into the stage when required for performances. When the balustrade is up it provides a protected rooftop space for childrens activities (to be supervised). There are additional glazed balustrade areas over both East and West entrances and two clear acrylic bubbles (large enough for a child to sit inside of) that will provide views of the park and approaching parents for the children.

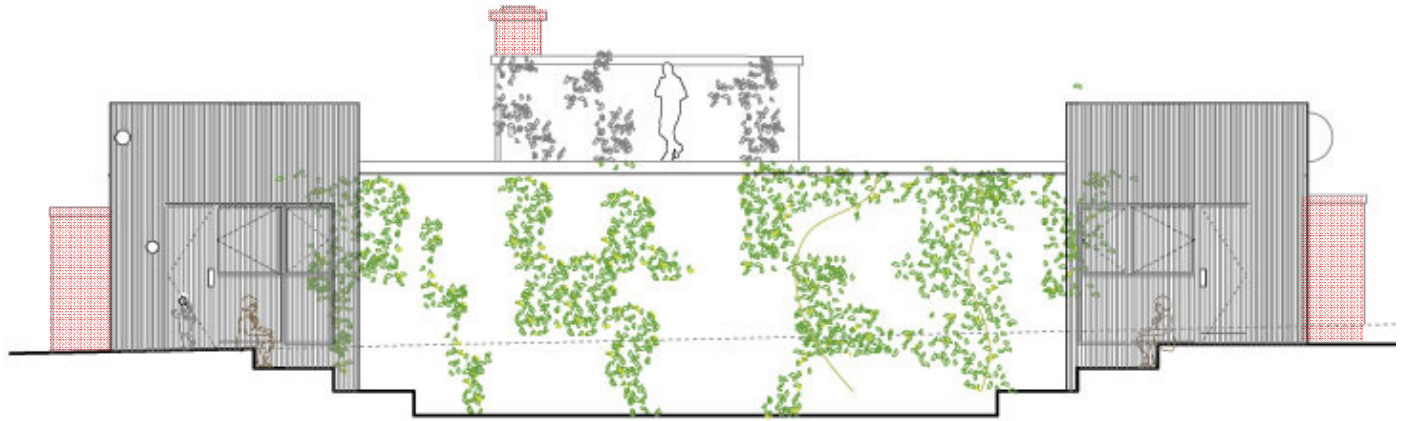


Example of childrens acrylic bubble. Refer to elevations

The cladding and rendered panels have been juxtaposed with the existing fabric of the building in a visual sense to highlight, where technically feasible, the old against the new. The West and East entrance elevations are focused on the heritage aspect of the building which visitors walk through to access the building. These entrances can be seen from the south (amphitheatre side) as can the existing chimney and tower roof. The rendered and green walls on the North elevation provide a backdrop for the refurbished tower. The following diagrams highlight the areas where heritage elements are retained



Retained and refurbished heritage elements (highlighted in red)



6.0 PREAPPLICATION REPORT / PUBLIC CONSULTATIONS / CROWD FUNDING CAMPAIGN

6.1 Overview

Pre application discussions were held on site with Jess Maslen of the Plymouth City Council Planning Department in July of 2015. The discussions were positive in nature. Both the Client and Research + Design appreciated the proactive and positive contributions and insights that Ms Maslen has made towards developing the design of the project and many of the suggestions and comments from the discussions and the pre application report have been incorporated into the Planning Submission. The following excerpts from the pre application report (highlighted in italics and grey font and itemized) are responded to in the following section.

In addition to this, a series of presentations to local community groups, a two day public consultation event held in Devonport Park, and a crowd funding campaign were carried out which provided further feedback and input from park users and the community. Excerpts and comments are provided and responded to (in the same format) in the following section.

6.2 External Works

“As the building stands within the Registered Park and Garden, any external works proposed to the building would need to be considered in the context of the area as a whole, evaluating the visual impact that it may have on the area. In this respect I have asked for consultation input from the Green Infrastructure team (the response was emailed to you on 22 July) and the Tree Officer. As and when the actual application comes in we will also be consulting with The Garden Trust (previously the Garden History Society) but you may want to contact them prior to the application to let them know of your proposals and giving them an opportunity to give feedback on your proposals at an early stage. Their contact details can be found at <http://www.gardenhistorysociety.org/> or <http://www.thegardenstrust.org/index.html> .”

The garden history society has merged with the Garden Trust. Research + Design made attempts to contact the Garden Trust but to date have not received a response. Research + Design are looking forward to the Trusts input. During the presentation of the project to the Friends of Devonport Park, it was noted that FDP would like input regarding the selection of the plantings for the green walls on the North South East and West facades.

6.3 Historic asset

“The Cleansing and Decontamination Station, which is located at the north-east corner of Devonport Park, is believed to have been built circa 1941 and is understood to have been originally designed as a cleansing centre, in case of gas attacks during WWII. It is a single storey, brick building with a flat roof sporting a short tower topped by a chimney on the north elevation, set on a gentle slope. It is unlikely that the building was ever used for its original purpose and despite having been used for a short time by the Plymouth Model Railway Club; it has remained unused for many years, leaving it at high risk of vandalism. Despite not being listed this building is still identified as an historic asset, a rare wartime survival and as such we would want to see as much of the original fabric retained, restored and refurbished appropriately.”

The design of the project has benefited from this input and significant elements of the building have been retained and incorporated into the design. Please refer to previous sections 4.0 and 5.0 of this report.

6.4 Building Regulation Input

“As discussed, it is also important to get Building Control involved at an early stage so that should any changes be required as part of building regulations, they can be incorporated into the design prior to planning permission being sought.”

Research + Design met with officers from Plymouth City Council Building Department and have incorporated their input and comments into the layout of the project and as well details regarding the disabled toilets.

6.5 Use of building as a Children’s Theatre

“Clearly, it is in the best interests of this building that a long-term use can be found for it, and the National Planning Policy Framework urges local planning authorities of the importance of putting heritage assets to ‘viable uses consistent with their conservation’ (point 131, p31). It is also important that heritage assets are seen to provide a positive contribution to the community. In terms of converting this building, which stands within Devonport Park, to a Children’s Theatre, this will ensure that it becomes part of the community’s resources and can contribute long-term to the vibrancy of this increasingly successful city park. As a result, in principle there is no objection to the building being used as a Children’s Theatre, however, you would need to apply for Change of Use as the building has not been used as a Theatre in the past.”

This project has received a great deal of support from the local community and users of the park. The project is being submitted as a full planning application / change of use application.

6.6 Larch cladding/rendering

“Although covering part of the building with the larch cladding, which given its reddish colour should work really well with the brick, and rendering part, with appropriate planting in front (or on it as a green/living wall?) to discourage graffiti is in principle acceptable; I note that a substantial part of the existing building would be hidden by this covering, which is presumably so that appropriate insulation can be installed externally, in order to improve the thermal efficiency of the building. It is difficult to envisage precisely the visual impact this cladding and render would have on the building as a whole and whether it would detrimentally impact on the character of the building. Clearly, by ensuring that as much of the brick-built exterior is visible as is feasible within the design will ensure that the proposed changes will cause minimal visual conflict to the heritage asset in respect of its original design/materials.”

Following on from this comment, Research + Design and Peter Warm Building Consultancy have met to discuss the design of the project. As a result of these discussions further areas of the existing building have been identified that can express the buildings past while still ensuring that the building is fit for purpose and can effectively be constructed as a passive haus construction. These changes, will necessitate insulating the building internally in these areas and bridging the external insulation with the internal. This will require creative and quite technical solutions at corners and building junctions but ensures that the heritage of the building plays a large role in the overall proposal. (refer to Section 4.0 and 5.0).

6.7 Raising the roof height/Safety barrier

“Again, the proposal seeks to raise the height of the roof level through the introduction of balustrading in order to deter vandals from climbing onto the roof, which is currently a regular occurrence. Although in principle, this aspect of the proposal would be acceptable, by using the larch cladding to create this solid balustrade on part of the building, the original building’s outline becomes blurred or even lost and I wonder if perhaps there could be a lighter alternative, perhaps through the use of safety glass/obscure glazing (would curved inward make it more difficult for

vandals to achieve a hand hold?)) This would ensure that the roof height is raised as required but that the historic asset still retains its recognisable profile.”

Following on from this comment, refurbished and exposed areas of the original roof have now been incorporated into the design of the East and West facades. The existing tower roof has been refurbished and retained at its original height and further identifiable elements of the original building have been expressed on the exterior and interior in order to acknowledge and to tell the story of the buildings past.

6.8 Addition of extensions

“In themselves, each of these extensions, taken alone, would not have a hugely detrimental impact on the appearance of the building, however, the proposal is to include four extensions to each corner of the building, and this would certainly impact on the building in that its original floor plan and existing profile would be lost. We would ask that you reconsider whether all this additional space is indeed required in order for this building to be run effectively as a theatre.”

Following on from this comment, Research + Design have reconsidered these extensions and incorporated this input into the design as noted below.

6.8a Erection of a single storey extension to the north west corner

“In principle we do not consider that this small extension would have a detrimental impact on the appearance or character of this building.”

Research and design have noted this comment.

6.8b Erection of a single storey extension to the north east corner

“Again, although in principle we do not consider that this small extension would have any detrimental impact on the appearance, I would ask that the return at the north east corner be re-considered; would it be possible perhaps for the extension to meet with the north east corner of the existing building, with perhaps the brick built porch outline being retained much as it is at the north west end.”

Following on from this comment, the cladding and storage area on the North East corner of the building have been removed and the existing entrance refurbished and incorporated into the overall design. The East entrance will be fully refurbished and exposed including the original entrance lights, entrance roof, and an area of the original main building roofing above the entrance.

6.8c Erection of the ticket sales booth at the south west corner

“Again, although in principle this small extension in itself would not have a hugely detrimental impact on the appearance of the building; it would mean that the original layout of the building would be further obscured. Would it be possible, for example, to incorporate the ticket sales booth into the office by perhaps extending the office space within the building itself?”

Following on from this comment, the cladding and childrens ticket booth on the south west corner of the building has been relocated and the ticket booth incorporated into the office space. As noted in sections 4.0 and 5.0. the southwest entrance of the building will now be fully renovated and exposed and incorporated into the design of the building.

6.9 Introduction of steps to the entrance of the building

“The Good Practice Guide for Planning and Access for Disabled People (https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/7776/156681.pdf) speaks of the importance of creating an inclusive environment for everyone, ‘regardless of age, gender or disability’ (para 3.1.1). It notes that, for example, disabled people’s needs are regularly considered separately from those of other groups of people, often leading to separate facilities being created.

Although I appreciate the changes in level at the west end entrance to the building, I would ask that the treatment of levels be considered to reflect on whether wheelchair access to the front and back entrance can be achieved."

Following on from this comment, an access path has been incorporated into the design that links the parks North South path with the main entrance and amphitheatre. The new access path is constructed of grass reinforced meshing that meets disabled path criteria and is level with the interior of the building. Access to the roof for wheelchair users is via a secure platform lift that also serves the theatre level.

6.10 Outdoor Amphitheatre

"Map regression shows that this area was retained as a public park at a time when the surrounding area of Stoke and Keyham was being developed and there is no known archaeology here; however we would ask that should anything untoward be unearthed during excavation of the amphitheatre area that you contact us immediately."

Research and design have noted this comment.

6.11 Internal proposals

"In principle, there are no concerns about the proposed layout, should you decide that you do want to lower the floor area in front of the stage by digging down, then again although there is no known archaeology in this vicinity, if anything is discovered I would ask that you contact the Historic Environment team straight away."

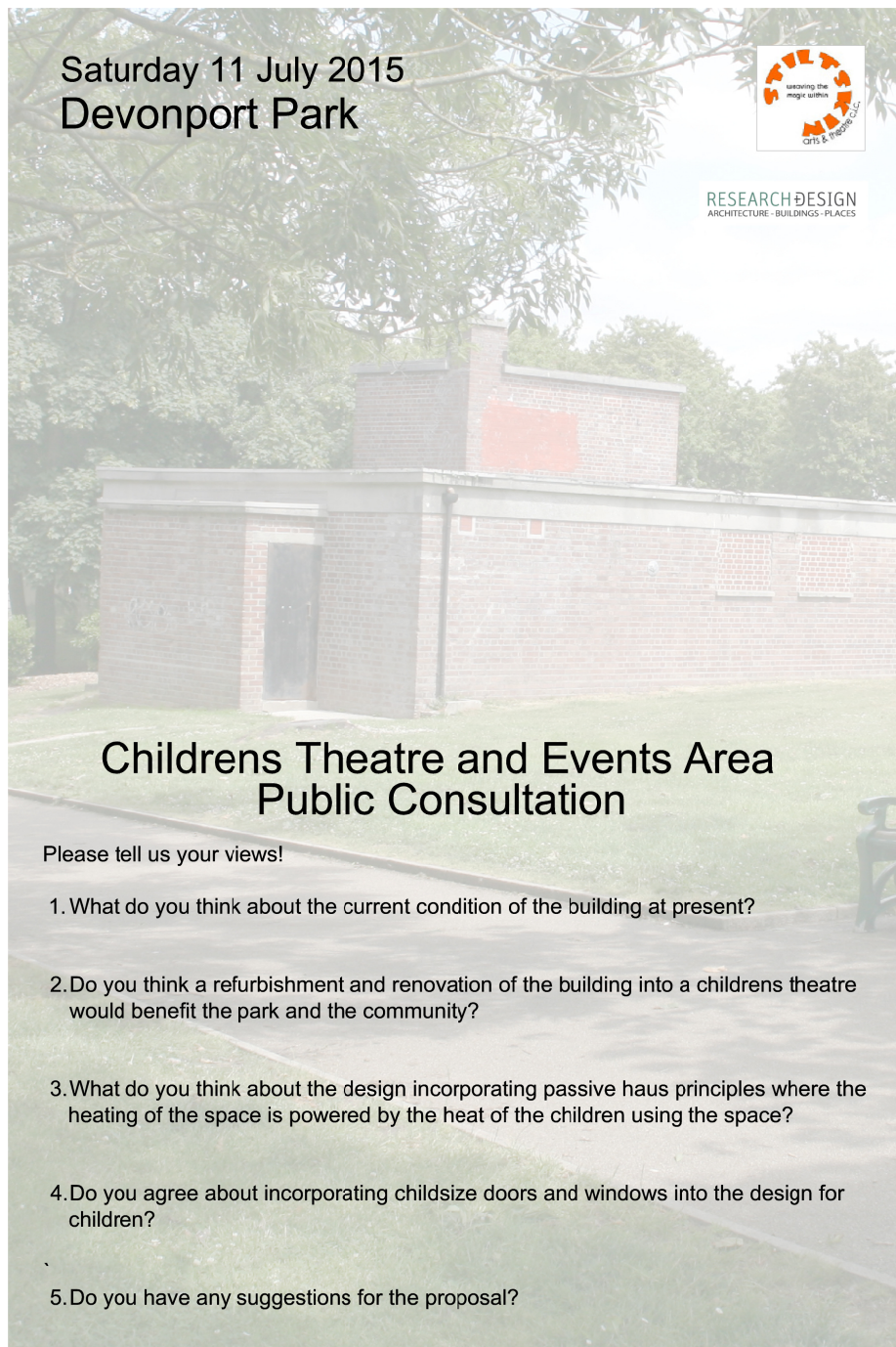
Research and design have noted this comment.

6.12 Lighting

"As this building is in the park and given the issues with vandals it would be worth considering how the building will be lit to further dissuade vandals from approaching the building. As mentioned in the Design Supplementary Planning Document at http://www.plymouth.gov.uk/design_spd_adopted.pdf, an area that is well lit can deter criminals as well as making people feel more comfortable and safe, however 'this needs to be balanced against light pollution issues' (p52). It would be worth exploring how best the lighting can be achieved, something that can be creatively and attractively introduced, as both a deterrent but also something which will not impact on the neighbouring properties along Exmouth Road."

Following on from this comment, Research + Design have received design documentation from Pyramid Theatrical and Lighting Consultants (REFER Section 7.0 of this document) incorporating the external lighting into the design of the project. The lighting design incorporates suitable external low level lighting for access to the theatre and amphitheatre as well as low level security lighting for the exterior.

6.13 Public Consultation



On the 11th and 12th of July, a Public Consultation Event was carried out on site in Devonport Park in which more than 200 people attended and commented on three presentations of the project made by Research + Design.

In summary, the Public Consultation Event illustrated overwhelming local community support for the project. In addition to this the project benefited from the following ideas and design input:

- Use of pv panels to generate electricity (included in current design)
- Use of solar thermal hot water heating (included in current design)
- Use of tents or fabric coverings for the amphitheatre /stage (perhaps at later stage)

The questions and comments were as follows:

Q1. WHAT DO YOU THINK OF THE CURRENT CONDITION OF THE BUILDING AT PRESENT?

- Rather dull on the outside but you have certainly improved the inside already.
- In need of renovation but pretty good for a building of its age.
- Sound but needs repair work.
- Needs attention... not easy on the eye!
- The current building is very unappealing and unfortunately it looks like a public toilet block. A new building is needed.
- Bit run down.
- Not very inspiring - depressing, dark, never been inside.
- Amazing progress since taking over.
- You have made good improvements already and there is great potential.
- Poor.
- Not great! Could do with a nicer loo.
- The initial work inside is great but the proposed work looks very exciting and would maintain it longer term.
- Lovely on the inside outside doesn't do it Justice.
- Good use of space available but would benefit from light and acoustics a more soft furnishings.
- Better condition than I thought.
- ok
- A lot of work has been done on it already but I can see there is a huge amount more to make it a better facility for Theatre.
- A great improvement.
- Ok - plans that I have seen look fantastic!
- Very good.
- Think Jack and Ian have done some great initial works making the space work and more colourful. Think the plans look lovely and modern.
- The inside is Transformed. In need of repair in places.
- Ugly, brutal, of no visual merit to the park.
- Rather dull on the outside but you have certainly improved the inside already.
- Could do with a little TLC.
- It is a bit dilapidated outside but already looks much better inside. It could do with a little TLC.
- It is an eyesore in a beautiful Park. Attracts unsavoury characters and behaviour
- It is ugly.
- Not good.
- Needs bright paint.
- Cold in winter. Too dark.
- I think the group have done a great job of turning and unloved, tired old building into a useful functional space.
- Rubbish.
- It is a usable space. Would benefit from more windows.
- Run down and wasted potential.
- Thrilled the building is being used as it is, but obviously something purpose built would be fantastic.
- It's a sad Building and I saw, depressing currently.
- It is in ok condition, but would benefit from indoor toilet and had a lot more potential.

Q2 DO YOU THINK THE REFURBISHMENT AND RENOVATION OF THE BUILDING INTO A CHILDRENS THEATRE WOULD BENEFIT THE PARK AND COMMUNITY

- Absolutely.
- Definitely it would be a wonderful resource.
- Yes! Yes!.... And yes!
- Certainly. It could be a Focus for the local community as well as further afield.
- Definitely.
- Definitely! Turning something that isn't used in to an asset for the community is very positive.
- Hugely. It would be an amazing Resource and excellent for community cohesion.
- Yes!
- Yes very much.
- Yes.
- Definitely!! I It's a wonderful use of the space.

- Yes. Give children and adults a focus. Add to community spirit.
- Yes.
- Yes.
- Absolutely It is a fantastic idea and can only be viewed as a positive addition to the community.
- I think it would improve the profile of the park immensely, it would be a feather in its cap.
- Very much, something like this is needed in Devonport.
- Yes.

Q2 DO YOU THINK THE REFURBISHMENT AND RENOVATION OF THE BUILDING INTO A CHILDRENS THEATRE WOULD BENEFIT THE PARK AND COMMUNITY (CONTD)

- Yes, think lovely way to give life to a disused building and make the outside look and feel as creative as the purpose of the building.
- Definitely Great idea.
- Yes without doubt!!!
- Definitely. Yes as well as the wider city and beyond. It has the potential to be a nationally renowned place.
- Yes, definitely!!
- Yes of course it will..
- Definitely. Hoping something in this area is a brilliant idea and Will really benefit the community.
- Yes, definitely.
- Definitely.
- Yes.
- Definitely.
- Hugely It would be an asset to the local community and Plymouth in general.
- Fantastic idea.
- Definitely, I would like to go. Yes great. It will be so good for the local area and Plymouth.
- Incredibly so. Since the cafe and Park have been modernised I know a lot of people who travel some distance to the park we regularly bus here!
- A wonderful community space in a stunning Park in a deprived area. This is just what we need.
- Definitely. I think this is an amazing space for the community and only just having moved here would make me stay in the area.

Q3 WHAT DO YOU THINK ABOUT THE DESIGN INCORPORATING PASSIVE HAUS PRINCIPLES WHERE THE HEATING OF THE SPACE IS POWERED BY THE CHILDREN USING THE SPACE

- very green!
- Brilliant!!
- Sounds good
- Brilliant idea.
- Great, I am a passive haus fan!
- Excellent idea Forward thinking.
- Wonderful - so innovative.
- A great idea, would this still work in cold months when the building stands empty all day?
- Good
- Great
- If it works - very, very cool!!
- Sounds good in theory, if warm enough in winter.
- Sounds good, have to keep the children hot and sweaty!!
- Ok
- Great, it would cut down the running costs of the building.
- Sounds great but must admit it's the first time I've heard of it.
- Very good! Excellent idea!!
- Good
- Great environmental consideration.
- Very good idea, using natural materials.
- Great idea!
- Great plan to be part of the concept/principle of the building.
- Great idea.
- I think this is a good idea!

- Good idea
- Fantastic idea!
- Not sure. I guess it would be a good idea if information was sufficient but it was very cold last winter.
- Depends on the activit in the wintertime can be demanding.
- Yes and solar water heating.
- I like the ide air humidity might be an issue?!
- I think it's very innovative, certainly cost effective. A good lesson in being "Green" for the children.
- All good

Q3 WHAT DO YOU THINK ABOUT THE DESIGN INCORPORATING PASSIVE HAUS PRINCIPLES WHERE THE HEATING OF THE SPACE IS POWERED BY THE CHILDREN USING THE SPACE (CONTD)

- Yeah good
- Great idea
- Sounds sensible. I have to admit I don't know much about this.
- Design is awesome, sensitive inspirational and love the natural amphitheater, multiple use of space and from a children's perspective.
- If it was in conjunction with backup heating just in case.
- Fantastic, all for economical and environmental methods.
- Excellent idea efficient and effective overall.
- Great, low running costs and sustainable.

Q4 DO YOU AGREE ABOUT INCORPORATING CHILD SIZE DOORS AND WINDOWS INTO THE PROJECT?

- Yes, the building is primarily for children. So why not?
- Yes it is for children after all! Adults should come second.
- Again, sounds good!
- Yes, this space need to be child friendly to make them feel included and involved.
- Yes
- Yes!
- Love, love, love this idea
- Yes, great idea (I love the childrens ticket booth is well).
- Yes
- Yes
- Yes! Adds magic and mystery and reminds Grown Ups that the space is for kids!
- Quirky but gives the children real ownership.
- Yes it creates the magical experience for children sense of mystery and make belief.
- Yes
- Sounds like an unnecessary cost, money could be better spent elsewhere!
- Please bear in mind wheelchair users.
- Yes
- Yes, I love the fact that it is designed specifically for children, with them in mind.
- Yes, the more fun the better.
- Yes, children will feel more welcome and it will look great.
- Yes.
- Love the idea of child size door. Can they actually get in through the kids door otherwise they might be disa Great fun.
- Definitely. Great fun.
- Yes.
- Yeah why not.
- Will really give the building an identity.
- Yes!
- Yes
- Yes, it makes it all the more exciting and accessible for them.
- It would be good if the windows are low enough to see the lovely Park and changing seasons.
- Yes
- I'd prefer child friendly rather than child sized.
- I don't have an issue with the concept but don't see it as a key feature.
- Love the child size doors.
- I don't think it sounds like a good use of funding.

- Will they be able to go through the doors?
- Child level Windows is such a great idea...doors... less sure thinking of my old lady knees and my escapee 2 year old!!
- Yes, love this idea so much, truly inspiring.
- Children would love this to make it feel like it was theirs.

Q5 DO YOU HAVE ANY SUGGESTIONS FOR THE PROPOSAL?

- We love this idea of the bubble window. I love your plans.
- Get it out there!!!
-

Q5 DO YOU HAVE ANY SUGGESTIONS FOR THE PROPOSAL? (CONTD)

- I wish you every success as it sounds like a fantastic facility.
- I like the idea of incorporating some kind of tenting for outside performances just in case of rain.
- No suggestion but think it is wonderful 4 stop creative comma in a bit to calm a practical and inspiring. Thank you!
- I love the idea of amphitheater and rooftop facilities.
- Security cameras to prevent vandalism.
- No, we love it.
- Make it accessible to all chilnnothing I can think of.
- Nothing I can think of.
- Arrange to have car parking at Parkside School when hosting a production. Car parking can be a problem for events around here.
- No! Plans are fab!
- Would be good to have additional ceiling height for ariel performance.
- 1. Brilliant use of a largely redundant building. 2. not sure about how successful or how good the planting on the external elevation will be. vertical planting on for example the new HQ offices on Union Street would be great (if more costly). good to keep the rear wall of the external auditorium blank so it can act as a backdrop awful visual images, screens, cinema in the park. 4. imaginative use of lighting could really help to lift the visual appearance of the building, but will need solar panels or some other sustainable energy source to meet the running costs.
- It seems a well thought out concept. Like the outside.
- Canopy so can be used all year. Minack Theatre in Plymouth Love, love, love it.
- Wind turbines and solar panels showing children renewable energy.

CONSULTATION DAY COMMENTS WRITTEN ON THE WALL

- Superb stuff
- Brilliant visionary idea for an otherwise empty space. Fantastic opportunity to play in the park!!!
- Wonderful, inspiring ideas
- Fantastic and ambitious plan! I'd be delighted to see even half of this happen. Good luck!
- Absolutely amazing! Wish you all the luck in the world x
- So exciting. Please keep us informed so we can stay involved - here's to a great future for children's theatre and arts!
- Amazing
- Stiltskin you rock!
- What a great project, so much to offer the community in exciting art projects.
- Absolutely Fabulous! The chance to create a space/building so innovative, people come to study it let alone enjoy it!
- Amazing for us kids
- Excellent ideas! What can we all do to help, promote and grow etc?
- Jolly splendid!looks great. Creative use of an old derelict building. More stuff like this is needed in Plymouth.
- Fab that you are designing from a children's vision of what they want. We should make sure it gets funded. Thanks for the drive inspiration and determination.
- Fab ideas. love the building concepts and visuals.
- Cool ideas for the future.
- Best building ever!

EMAIL FEEDBACK RECEIVED IN RESPONSE TO PUBLIC CONSULTATION EVENT

"I just wanted to say a MASSIVE thankyou for the puppet show yesterday. I didn't get to see it sadly. But my husband took our nearly 3 year old. I was dubious at first as to whether Arlo would even enter the building happily, let alone sit still for 40+ minutes! He is very sensitive to anything new and makes it extremely hard

work exposing him to anything he is not already familiar with. So a lot of the time I don't bother, it's just too exhausting. I expected my husband to return home shortly with him. Well to my astonishment he lasted and not only did he last, my husband said after a little encouragement out of his buggy he sat still happily on his lap through the whole show mesmerised and belly laughing all the way through! I was gobsmacked to hear this. My husband loved it too and said he was so impressed he was practically stepping over kids to come and shake hands of the puppeteers! Apparently it was the best experience he has had with our son and was quite overwhelmed. I'm so gutted I missed it now but it has given me the confidence to try more things like this with my son. Thankyou for creating these wonderful experiences and memories for our children...I also learnt how to Hula Hoop yesterday at 39 years old. What an amazing event you put on yesterday, Thankyou! "

FACEBOOK FEEDBACK RECEIVED

- Love it . You guys are doing a fantastic job!
- Love this design ! Hope that these plans get passed !
- Great news...making a real difference and I'm sure will be very much loved
- Looking good X
- Jacqui & Ian what a fabulous day!! My 9 year old loved the circus arts and the storytelling, I learned to hula hoop & also loved the presentation on the future for the theatre!! Wishing you all the best!! Do you know if the lovely lady teaches hula hoop classes? There are a few of us mums who would love to learn!
- Privileged to have that at the end of the road. Well done
- Great news, can't wait to get involved
- This is fantastic!
- Good luck with your new project !
- What great news!
- right on my doorstep can anyone get involved !
- Woo hoo!
- Well done .. Fab xx
- Sounds exciting! Congrats and good luck xxx
- That's brilliant you two! Very exciting!
- Excellent plan!!
- Oh now that IS exciting
- Wow that'll be amazing x

COMMUNITY GROUPS

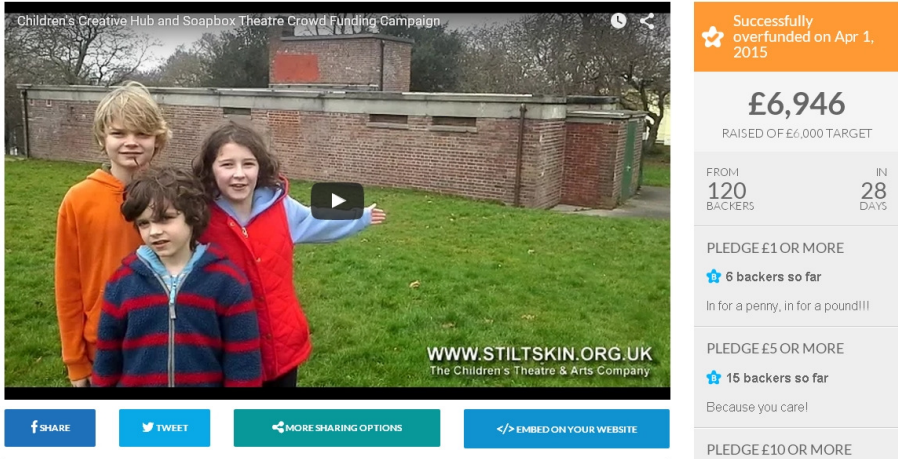
The Friends of Devonport Park and the Real Friends of Devonport Park were consulted individually. Both groups supported the proposals unanimously. To date, Research + Design have not received replies from The Devonport Neighbourhood Forum or The Garden Trust Society regarding requests for meetings.

6.14 Crowd Funding Campaign

A crowd funding campaign was held by Stiltskin in November of 2014 to assist financial support for the proposed project. Overwhelming support from more than 120 backers for the project surpassed the Target of £6,000 by £946.

Children's Creative Hub : The Soapbox Theatre
 A Community project in Devonport Park, Plymouth, United Kingdom by stiltskin-arts-theatre

Project home Updates 10 Comments 30 Backers Message project



Children's Creative Hub and Soapbox Theatre Crowd Funding Campaign

Successfully overfunded on Apr 1, 2015

£6,946
 RAISED OF £6,000 TARGET

FROM 120 BACKERS IN 28 DAYS

PLEDGE £1 OR MORE
 6 backers so far
 In for a penny, in for a pound!!!

PLEDGE £5 OR MORE
 15 backers so far
 Because you care!

PLEDGE £10 OR MORE
 45 backers so far
 A thank you in our programme and on Facebook and Twitter.

PLEDGE £20 OR MORE
 19 backers so far

Overfunding
 Whoop, whoop, wow!
 Thank you everyone!

Crowdfunders

Jacqueline, Iain, Zaq & Quinn Slade; Marie, Peter, Jude & Alex; Fairfax & Lucy Luxmoore; Simon, Ely, Pippa, Zoe & Gus Morgan; Jay Foster; Sue Rouse; Emily Woodley; David & Rita Ball; Sandra Radovanovic; Jess Fisher; Wendy Forbes; Julie Thomson-Hill; Cornish Pete; Rosie Kpabitey; Mel Mackie; Leon & Mary Graves; Gudrun & Family; Freya & Olivia; Barbara and Peter Sturtivant; Mark Duddridge; Peter Storey; Gavin, Helen & Evan; Claire, Andy, Ria & Callum; Elaine Budd; Jim Mortimer; Cat Murphy; Jude Kenny; Rhi Ward and Family; Charlotte Weston; Amanda Percival; Vicky Winning; Thom Boulton; Bev Smerdon; Jean Round; Claire Honey; Gemma Ward; Clare Pettinger; Lisa Rosewarne; Katherine Darcy; Sarah Lee; Rita Smith; Dave Welsh; Marion MacBeth; Constance Morgan; Beverley Holder; Amber McCarthy; www.luvplymouth.com; Nicola Parry; David, Jonathan, Sandy & Oliver; Helge Mruck; Robert Malia; Rita Smith; Becky Newell; George Bridgens; Mrs Susan Ball; Martin Perry; Sue Palmer-Greenwood; Marianne Mortimer; AlixHarris; Amanda Lockhart; Louise Langman; Amy C; Robert A Fishburn; Bidy Lloyd; Steve Whiteway; Jan Brown; Charlotte Brew; Oliver Mackie; Catherine Brewster; The Heffs; Sarah Meadows; Sarah Bailey; Miss Von Trapp; Alyson Wills; Mel Tucker; Tamar; Sally Ward; LisaEngel; Joanna Traynor; Caroline Stevens; Carter Dillon Family; Helen Greathead; Tereasa Snooks; Marianne Mortimer; Charlotte & Ewan Mortimer; Colleen Pollard; Nicola Green; Kizzy Wroath; Vicki KT; Rupert Elford; Green Dave; Tony Gee; Kate Brown; Alex Turner; Lisa Engel; T Clarke; Rosie Kpabitey; Jo Loyn; Anna Mama-Lady Christie; Louise & Lanni; Johno Johnson; Sue Johnson; Alix Harris; Sara Welsh; Simone W; Joff Cooke; Nix Rosewarne; Megan Kerensa; Darran McLane; Debbie Plymouth; Victoria Rosa Clark; Gill and Jp; Emma Pearce; Sarah Holcombe; Sarah Hawkins

Funders & Benefactors 2015

The Social Enterprise Investment Fund - Plymouth City Council
 UnLtd

The City Change Fund (Plymouth City Council)

Devon & Cornwall Constabulary

Devon & Cornwall Housing Association Ltd

Stoyan Taylor – Chartered Surveyor

Howard & Over Solicitors

15004 _DAS_4 August 201534

7.0 PASSIVE HAUS DESIGN / RENEWABLE ENERGY / LIGHTING

7.1 Overview

This proposal has been designed in conjunction with Peter Warm Low Energy Building Consultancy based in Stonehouse, Plymouth. The practice are a national authority on passive haus design and building technologies.

Central to the proposal is the incorporation of passive haus building principles and technologies into the design of the project in order to create a genuinely “green” construction from a thermal point of view so that in reality the heating for the project will be “child powered”.

The project will be the first theatre in the United Kingdom to be designed and constructed utilizing passive haus construction principles and techniques. It is hoped that the design of the project will establish a new benchmark for the introduction of passive haus techniques into the existing UK theatre buildings sector that currently use large amounts of energy for heating and cooling and production.

7.2 Passive Haus description

Passivhaus is a German Low Energy standard, developed by the Passivhaus Institut (PHI) in Darmstadt. It is a ‘fabric first’ standard which uses excellent building fabric thermal performance, high levels of airtightness and heat recovery ventilation to achieve genuinely comfortable low energy buildings. This performance has been demonstrated in case studies across Europe, including the UK. The standard includes defined limits for heating energy demand, primary energy demand, surface temperatures and airtightness.

Originally developed for new buildings, the standard has been extended to cover retrofit projects. The ‘EnerPHit by component method’ route has been chosen as appropriate for this project, due to the constraints imposed by the building itself.

7.3 Performance Specification

The Passive haus system for the proposal will incorporate the following performance specification: Please note that this specification is to be read in conjunction with the drawing documentation and sketch details attached to the planning submission.

U-values

Floor

Due to the limited floor to ceiling height it is not possible to insulate the floor. Careful detailing at the perimeter will reduce the risk of condensation. Where the floor is lowered to provide a sunken space the slab will be insulated with ground bearing insulation, to ensure that surface temperatures are comfortable for users

Externally insulated walls

200mm of Neopor type insulation, with appropriate cladding fixings, will achieve a U-value of 0.145W/m²K

Internally insulated walls

Insulation thickness is limited by the need to protect the historic fabric from the effects of excessive moisture in cold brickwork. Assumed 150mm of insulation internally at this stage, with a resultant U-value of 0.189W/m²K

Externally insulated roof

250mm of Neopor type insulation, assuming no thermal bridging from balustrade fixings etc, will achieve a U-value of 0.125W/m²K. Where heavy foot traffic is expected (ie the stage and access route) dense EPS (eg Styrozone 500R) can be used.

7.3 Performance Specification (Contd)

Internally insulated roof

Insulation thickness is limited by the need to protect the historic fabric from the effects of excessive moisture in cold brickwork. Assumed 150mm of insulation internally at this stage, with a resultant U-value of 0.205W/m²K

Windows and doors

Passivhaus certified triple glazed windows and doors will be used, with whole window U-values no higher than 0.8W/m²K.

Airtightness

The requirement for EnerPHit certification is 1.0 Air Changes Per Hour. This requires stringent attention to detail at all stages of the build. An airtightness strategy will be developed at the detailed design stage.

Ventilation

A Passivhaus certified MVHR unit will be specified, having a heat recovery efficiency of at least 80% (using the demanding PHI testing methodology). The design will be optimised to reduce cold duct lengths to a minimum and provide adequate ventilation for typical occupancies at low noise levels. A natural ventilation strategy will be developed for times of very high occupancy and summer comfort ventilation.

Other Services

Condensing Gas 'combi' boiler to provide heating and hot water. Hot water pipe lengths to be minimised, and small bore pipework used, to minimise draw off losses. Lighting design to be carefully considered, to avoid excessive heat gains and energy use.

7.4 Renewable Energy

PV Panels

The proposal includes for the inclusion of photovoltaic panels to generate electricity. The panels are currently shown on the roof plan in the north east corner. Associated services for the panels will be located adjacent to the back of house area adjacent to the platform lift at ground floor level.

Rainwater

The proposal includes for harvesting rainwater from the roof that will be stored in the north east storage area in rainwater butts for water plants, use in the making workshop and other non drinking water uses.

All timber cladding and joinery is from FSC accredited sources and procured from renewable stock.

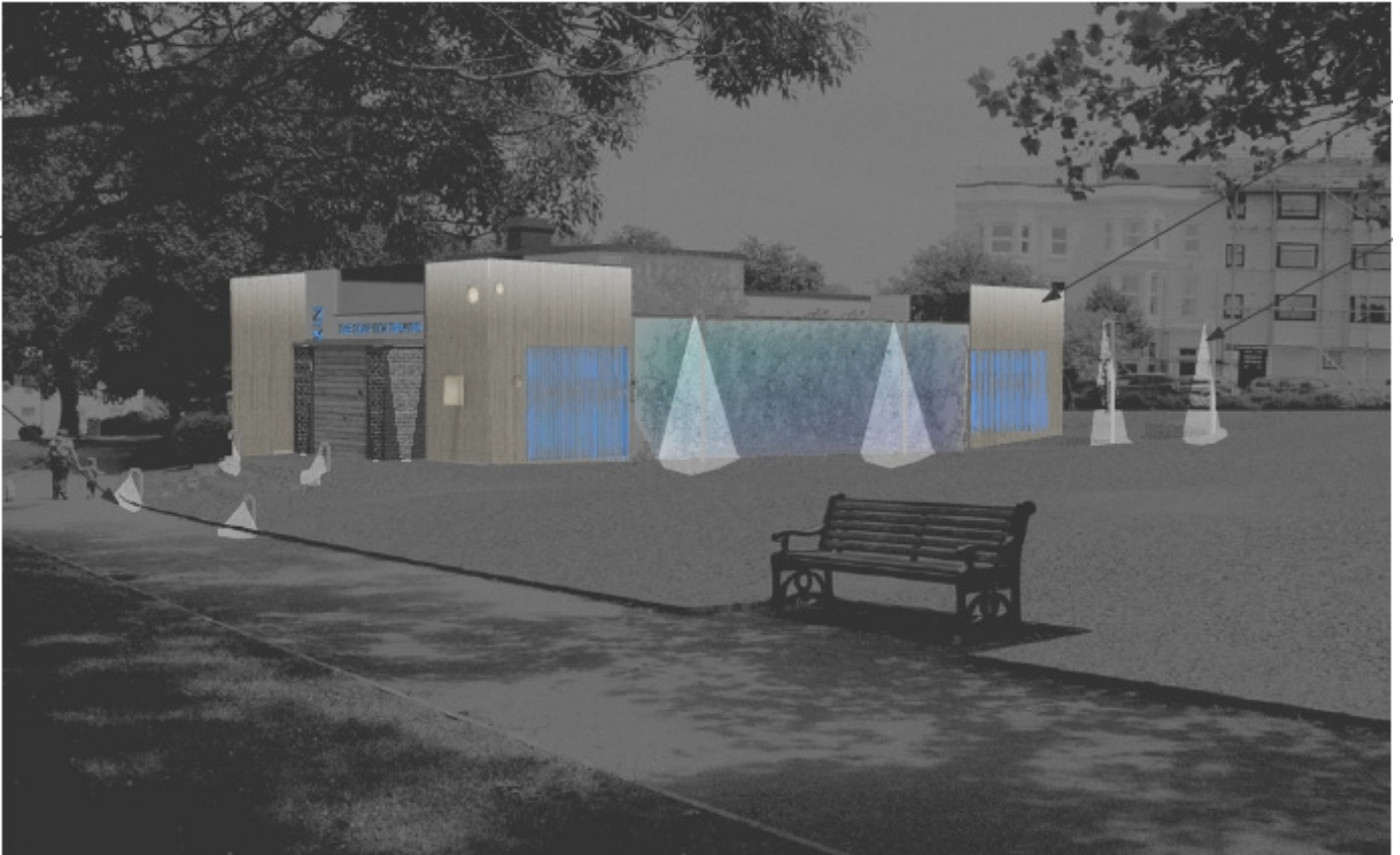
7.5 Lighting

Overview

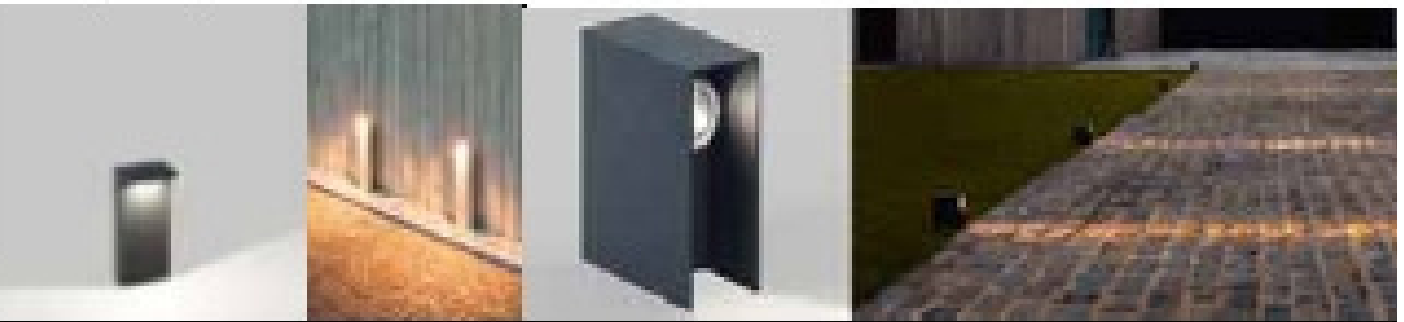
This initial proposal has been designed in conjunction with Pyramid Lighting Consultancy based in Plymouth and is to be read in conjunction with the lighting plans included in the planning submission documentation.

Access lighting Amphitheatre

Access to the amphitheatre via the proposed grass mesh path is provided by small in ground uplights. At the amphitheatre, small focus step lights are mounted in the risers of the stone steps to



Perspective from south west corner at night with indicative lighting (blue colour shown for clarity)



Indicative bollard and walkway lighting treatments



Example of wall washed downlight over timber cladding

illuminate the steps for night time performances. Additional site lighting has been located around the perimeter of the amphitheatre in the form of lamp posts. Please note that the lamp posts are to

7.5 Lighting (Contd)

be agreed in terms of height, beam spread and focus as well as design and style.

Access lighting Theatre Entrance

Access to the theatre via the proposed grass mesh path is provided by small in ground uplights. In addition to this, small focus step lights are mounted in the risers of the stone steps at the main entrance to illuminate the steps for night time performances.

Access lighting Platform Lift and Storage Area (northeast corner)

Access to the platform lift and storage area are via the proposed grass mesh path is provided by small in ground uplights.

Building Accent Lighting

Accent lighting will be provided on all elevations of the building. Uplights will be utilized on the rendered wall surfaces with the plantings. The vertical larch strip cladding will utilize two types of accent lighting. The first will be graze down lights mounted at the top surfaces of the timber clad walls. The second will be LED backlit lighting between the slats of the vertical larch at the window locations on the south elevation.

Landscape Accent Lighting

Particular trees will receive subtle uplighting on the north side of the building both for aesthetics and to help to deter vandalism. Please note that tree selection and lighting to be determined at a later date in conjunction with Garden Trust.

7.6 Drainage

Surface water Theatre

Rooftop surface water to go to existing gulleys with a portion to rainwater harvesting butts located in the northeast storage area with overflows to existing gully.

Foul drainage Theatre

Discussions have been held with Southwest water in order to connect the proposed toilets and drains to mains sewage.

Surface water Amphitheatre

The grass mesh system currently specified is a permeable drainage system that allows rainwater to pass through to the soil below. The base (stage area) of the amphitheatre will have supplementary drainage for surface water that will connect to the existing gully and soakaway system.

8.0 ACCESS

8.1 Access to the Amphitheatre

Access to the amphitheatre is via the grass mesh path (which is level) or entrance steps to the main theatre.

8.2 Access to Theatre and Rooftop Stage

Access to the theatre is via the grass mesh path, the entrance steps or the platform lift . Access to the roof top stage is via the stairs located in the storage area (northeast corner) or via the platform lift.

8.3 Access to Storage Area (northeast corner) and bins

Access to the storage area and bins is via a grass mesh path that connects with the platform lift path on the north side of the building. Similar to the park pavilion, bins will be rolled out to Exmouth Road for collection.

9.0 SUPPORTING STUDIES

- 9.1 Phase 1 Habitat Survey and Bat Survey
Please refer to submitted Planning documentation.
- 9.2 Tree Survey
Please refer to submitted Planning documentation.

10.0 SUMMARY

The existing Changing Rooms facility in Devonport Park is one of the only areas left in the Park that has not benefited from the parks recent refurbishments and overall resurgence. In some ways it is the forgotten corner.

The childrens theatre company Stiltskin have taken on this derelict building. They have been embraced by the local community for the work that they have been accomplishing with the children and families. Importantly, the childrens programs administered by Stiltskin have become a positive force for the varied communities and families that surround the park. The programs have become a genuine catalyst for bringing these communities together.

As a WW2 gas decontamination and cleansing building, the building is a heritage asset for the park and the community. Its clear that the existing building has a story to tell and a large part to play in the design of the proposal.

Constraints have also been identified in the design process including the need for the building envelope to be upgraded and made fit for purpose and the issues of existing low ceiling heights and limited space.

The buildings construction endeavours to tell this story. New layers of construction represent the present, the time we are living in; energy concerns and concerns about our connection with nature.

In contrast to this, the existing construction represents the buildings WW2 past. In response to this heritage, significant architectural elements of the decontamination unit have been chosen to be retained, refurbished and exposed in order to tell the buildings story, to acknowledge and honor its past and to provide visitors a genuine sense of time between the old and the new.

In this way it is hoped that the building can be both an expression of its past and its present and evolve into an asset for the park and for the community.



Stiltskin performers in Devonport Park

Project Team



Stiltskin Theatre Company
Devonport Park, Plymouth

RESEARCH DESIGN
ARCHITECTURE - BUILDINGS - PLACES

The Brunel Building 16-18 StonehouseStreet, Plymouth, PL1 3PE

WARM: Low Energy Building Practice

3 Admirals Hard, Plymouth, PL1 3RJ



62B Larkham Ln, Plymouth, Devon PL7 4PN