a house for craft
PRESENTATION BY EMILY CLARK
1/ researching craft
craft

Material Knowledge & Skill
Judgement
Dexterity
Commitment
Artistry
craft practice

EDUCATION

Youth Programs
Formal Training
Critical Discourse

INNOVATION

Research
Experimentation

APPLICATION

Design
Consultation
Production

DISSEMINATION

Marketing
Exhibition
Sales
Why is craft practice important?
Craft skills and the craft sector make valuable contributions towards:

- personal discovery
- material skills
- discipline
- multi-dimensional learning
- creative problem-solving
- inter-disciplinary collaboration
- local jobs
- local industry
2/ supporting craft
We make five calls for change. Each is essential. Together they form a unified plan of action.

1. Put craft and making at the heart of education
2. Build more routes into craft careers
3. Bring craft enterprise into education
4. Invest in skills throughout careers
5. Promote world-class higher education and research in craft

Our future is in the making. It’s in our hands.

An Education Manifesto for Craft and Making
www.craftscouncil.org.uk/educationmanifesto
<table>
<thead>
<tr>
<th>U.K.</th>
<th>GERMANY</th>
<th>U.S.</th>
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<tr>
<td>Crafts Council UK</td>
<td>Die Handwerkskammer</td>
<td>The American Crafts Council</td>
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U.K.

UK Crafts Council, London
private offices
GERMANY

Central Handwerkskammer, Berlin
private offices
American Crafts Council, Minneapolis
a former brewery complex
public craft library, private offices

U.S.
The Netherlands

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<th>Centrum voor Ambachtseconomie</th>
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PROBLEM STATEMENTS:

1. Craft councils are not designed to be public venues of the same calibre as galleries or museums. As a consequence, they lack urban and institutional identity.

2. In order for Craft Council Nederland to become an authoritative, publicly accessible craft partner for craft development and agency, it requires both digital and physical personas, such that it can work in both realms to exhibit, connect and represent the industry.
DESIGN ASSIGNMENT:

1. Provide the craft council with a platform to represent and promote craft industries, products and discourse.

2. Translate the mission of the craft council into architecture.
3/ city and site
The Site, View From the Canal
4/ a house for craft
A family of rooms
A Family of Rooms
Exhibition and Services, Basement Plan
Reading and Meeting Rooms, Second Floor
Roof
THE LARGE BARREL.

THE (BACK?) JACk ARCHED.

THE BASEMENT "CELLAR."
Ground Floor
First Floor
Third (top) Floor
5/ an architecture for craft
paving an area: vaults

- trying to determine the structural, aestheti c and aesthetic unity of the vaults as their own and in context of project and

- further, both cultural usage in past and present

References: Title: In the Spanish Tradition. Maison Jaoul, Le Corbusier.

Timber or Catalan Vaulting

- Roman Vaulting

- central vault tile.

- Roman vault brick.


A light wood centering was used, and thus, light brick arches were built. These brick arches were called arcades, and as they are really the support of the vault, only light wooden arches were used."

- apsidal vault.
- tile arcade.
- Roman arcade vault with concrete infill.
Clay Block e.g. Porotherm
Clay Tile Floor System from the 19th Century
Development of the Jack Arch Floor in Clay Block
Development of the Barrel Vault in Clay Block
The Brick and Block Wall Bond
Facade and Wall Section
clay jack arch

clay barrel vault

wood pitched roof
Street Facade and Entrance
Elevations
THANK YOU