The pottery is one of the most primitive craft culture rooted in the nature as a background, not only because the material of the clay(earth) itself is directly from the most common resource in the nature. In fact, the pottery cycle itself is a microcosm of MAN - Nature - Culture. From digging clay as to forming it into wares, to glazing, firing and distributing them. The flow of energy from stage to stage is akin to that ordered by the season for the farmer. Thus instead of focusing on the relation between the craft with the city and society, my attention is on the craft culture itself: to use architectural ways to translate the value and the spirit of the pottery craft culture.

In order to do this project, the first is to know about the pottery craft culture. My initial goal is to use architectural ways to translate the value and the spirit of the pottery craft culture. However, the value and the spirit of the pottery craft culture is difficult to literally defined. For me, the pottery craft culture is more like a spiritual culture. In the process of making, the craftsman works with the objects while he works with nature, and his spirit and emotions are getting merged in his works. Thus I found three main entries as ways to approach the pottery craft culture to my project: the nature, the pottery life cycle, and the earth as building material.

Therefore both my research question and my goal is: regarding nature as a design foundation and focusing on the cycle of the pottery culture, (how)to use architectural ways to translate the value and the spirit of the pottery craft culture.

The cycle of the pottery craft culture is, in short, several processes that brings the raw clay as a natural resource into fine man-made wares that for daily use: The milling of the raw clay, the making of the pottery, the consumption of the pottery. Therefore, I locate my site at the duno woods, Arhnem, a place nearby the Rhine river and is inside the nature(fig.1). The most notable feature of the site is, it has a 28 meters height difference. Below there is abundant clay resources ( according to the Netherlands soil map ) by the river bank, while on the top, it is an ideal public viewing point. By locating myself at this slope in the woods, my intention is to
within my project, construct a narrative from the bottom to top for the cycle of the pottery craft culture.

To construct this narrative, I need not only to make response to the site and the natural environment but also need to consider how to connects the pottery cycle, while in fact, the two should be rather considered as one thing. In order to connect the height difference, the project is chosen to be split into four main clusters instead of being a compact one. The way of arranging the layout is to, on one hand, getting fully contact with the natural environment, while on the other hand, forming it into a spatial structure that connects the pottery cycle: one experiential route and two woods(one inner woods and one exterior woods). The experiential route connects the clusters from the private part(the workshop, the making of the pottery) and the public part(the exhibition hall and the shop, the auditorium and the tea room). The layout of the two inner woods are also a way to merge the building with site: The inner woods is more communal, with the nature as a sensory environment while the exterior woods locating at the top of the slope towards the view to the river.

The four different clusters are located separately with a clear spatial sequence and motif of each while at whole they are combined with each other: the cluster of the raw clay milling and processing is by the river at the clay ground; the workshop part is in hierarchy the most important part and with the inside and outside working field, it is interactive space linking a series of pottery making spaces s; the exhibition hall is by the inner woods, with the nature as a environmental atmosphere; the public part (the shop, auditorium and the public tea room) is by the exterior woods with a nice view towards the river.

The project is not only by layout/narrative that reflects the pottery craft culture. For the building material, the rammed earth technique is used. The earth is one of the oldest and primitive building material and method once used. I choose the rammed earth, a material that has the similar property and feature with the clay, in order to reflect pottery culture in material and to evoke the feeling back to nature. Another type of material used as structural elements is timber pillars and beams. The pieces of the timber elements and the solid rammed earth walls work together in contrast but also in harmony.

All these specific design strategies, neither the constructing of the narrative, the spatial structure, or the earth as building material, the main intention behind is to
emphasize the sensitive and the atmosphere of the architecture, which is for translating the value and the spirit of pottery. Therefore this project is my interpretation and translation of the pottery craft culture.