

Kel Kreft

The Cornish Craft centre with a difference.

The Brief

What if a space can promote sustainable communities.



What?

Kel Kreft is a Residential Craft Centre in Camborne that teaches people on low income the skills to start a career in Crafts, with a special focus on endangered crafts. Making it residential enables a wider demographic to benefit from the hope of a better future. Crafts are forever becoming more vulnerable to extinction with our growing digital society and although they have become inferior in our culture they are still practical in our world. Items well made can give pride to the maker, can be made for endurance and treasured so that they are less likely to become part of the throw away culture. Lots of unconventional crafts although niche, are necessary, for example, watch making, rug making and wagon wheel making. Kel Kreft will also feature workshops for more traditional Crafts such as Glass, Ceramics and Jewellery.

"Cornish lads are fishermen and Cornish lads are miners too, but when the fish and tin are gone, what are the Cornish boys to do?"

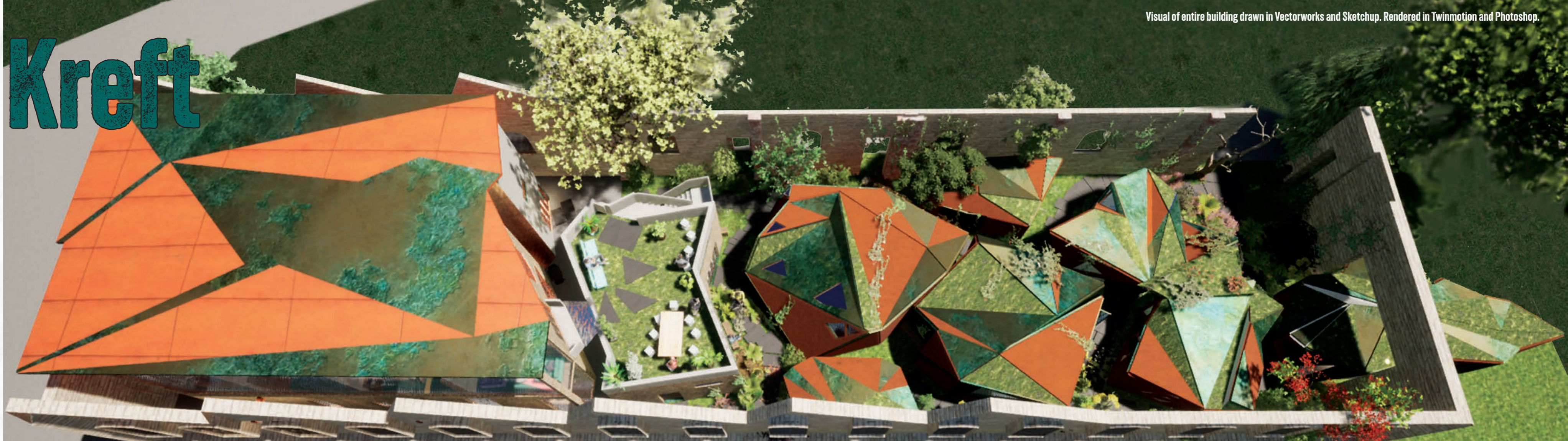
Why?

Individuals thrive when they have value and purpose in society. Like many places within Cornwall, Camborne was once known for its industry and is now more known for its poverty. This project offers the less fortunate a sustainable future once more, and it recreates a new industry and opportunities that look towards forming a sustainable future. It looks beyond giving the short term prospects that the limitations of the tourist industry offers.



Where?

Bickford's Fuse Works Factory, Camborne, Cornwall. This site has been left derelict since 1961. Camborne is the poorest part of Cornwall. It has been a struggling town since the loss of its mining industry and many people are in receipt of jobseekers allowance and unable to find steady income. The effects of Covid 19 have increased these heartbreaking statistics even further. This extreme poverty has the attention of the Government and they are injecting £23million into Camborne Town Deal with £9 million of that going to the CIC (Contemporary Craft Club). This would take advantage of these conditions and facilitate new partnerships.

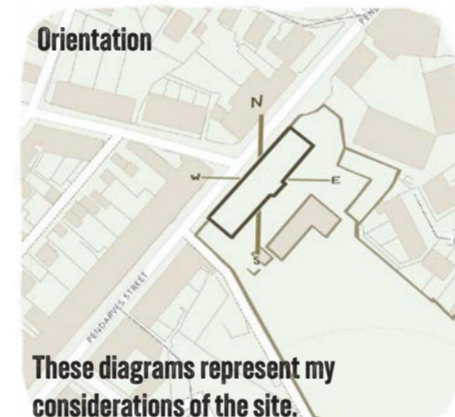


Project Overview

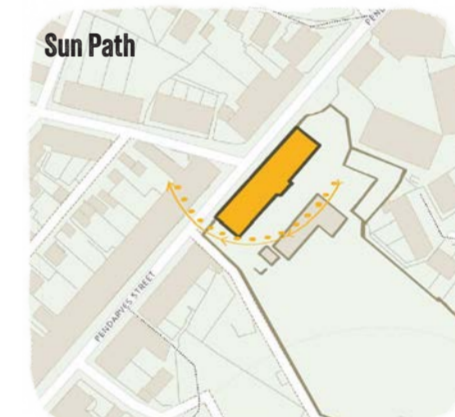
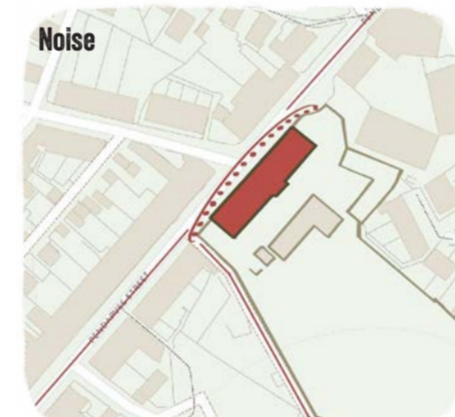
This project's aim is to create purpose and longevity within a lost building and with the lives of Cornish people. It addresses the issues faced through the gradual decline of industry within the area and the way that this has affected the economic stability and life of a community, and offers new purpose and regeneration through sustainable making. It hopes to promote a movement away from consumerism to one of durability. It takes a redundant and broken down space seeking to preserve its history, whilst adapting it for future sustainability, rather than destroying it in any way. It pays particular reverence to the site's wildlife, seeking to preserve a large majority of it as gardens and applying green rooves, respecting the existing connection with nature. The site's new purpose is familiar to its history as a place of industry, but also totally rethinking the idea of industry within the framework of a symbiotic future.

The Issue

Cornwall is one of the poorest areas in Europe and has a lot of struggling young people and families. The issue of the county is that as a tourist destination it offers short term employment to deal with the influx of people in the summer, but is not rich in long term secure careers. Like many places in England Cornwall's economic growth previously relied on industries such as fishing and mining. Now because these industries are non-existent or declining, many towns have been left redundant along with their locals. The average of unemployment in Cornwall is a whopping 46.7% which is 42.9% more than the average in the U.K.



These diagrams represent my considerations of the site.



Above 3 Photographs of the Site on my first sighting.



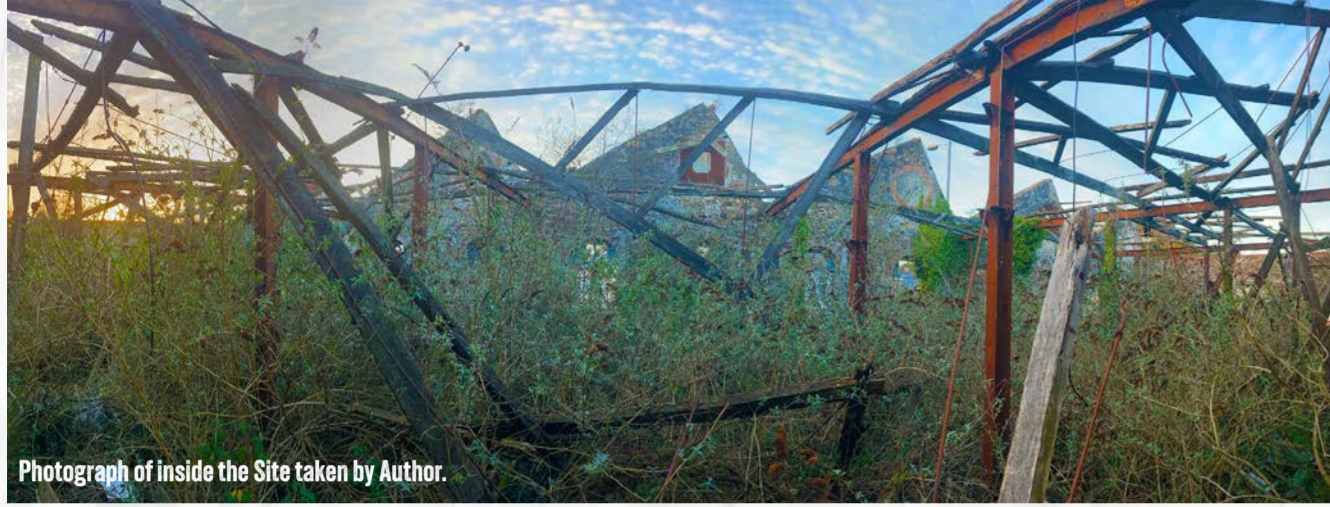
Site Context

Key

- Site
- Cornwall College
- Create CIC Contemporary Crafts Club
- No. 10 Crafts
- Some Local Tradesmen
- Train station and Trainline
- Main Road through Camborne and Tuckingmill A30



The Concept- What if Nature was allowed to reclaim civilisation?

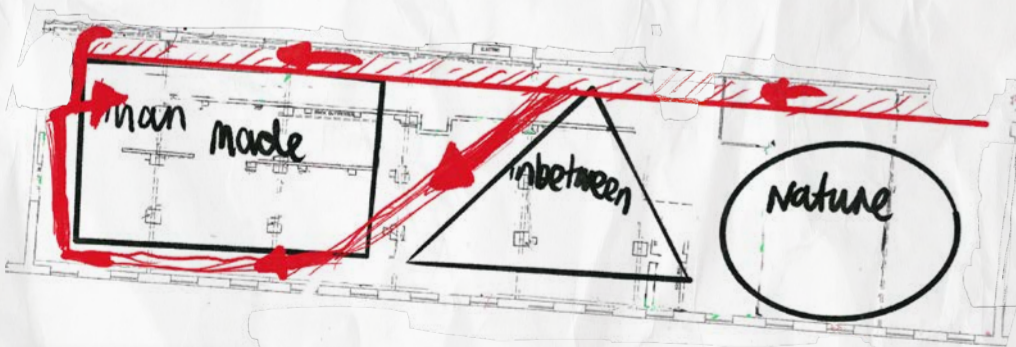


The concept of this build is about retaining and harmoniously responding to the memories that Tuckingmill Fuse Factory holds, harnessing these to create a space that is intrinsic to its existing shell. Tuckingmill is a beautiful example of how, if allowed, nature will reclaim a space and a tension will form between the man made and nature. I wanted to be sensitive to this phenomenon unveiling and elevating it within the design. This factory was built to stand the test of time with industrial materials used, but with no intervention now the floor is all rubble, the interior walls have fallen, and there is no roof.

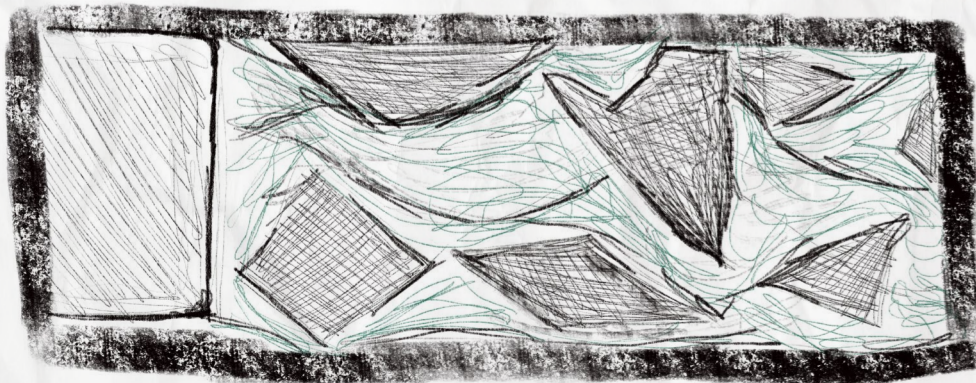
The shapes and composition of the rubble and urban decay are fascinating to me, and I wanted to be able to portray this effect that time and nature have on the environment of a building, and integrate it into the new architecture.



Initial Concept Sketches



The diagram above shows how I felt different geometric shapes represented the different parts of the build. Man made conventionally is square whilst nature can be imagined as circular. The crossover point I have envisaged as triangular. This thought process became instrumental within my design.



This diagram shows how I started to think of this concept within a floor plan.



Strategy Model

Drawing plans to look like rubble wasn't producing the aesthetics I felt were necessary to portray the story of this building's history, so I explored making a model out of plaster of paris, smashing it and use the resulting shapes to create my plan.

When I built this model, I created both the exterior walls and the area within the building separately to see which would create the best shapes visually.

On the South side of the building only three of the sawtooth apices remain. I made all of them and then tried to smash them inwards hoping to keep some of these angular triangles. Unfortunately this didn't work out as planned. I felt that the larger block inside gave the best shapes.

This model was made to scale at 1:100. The image to the right is how I began to use the model for sketching out the floorplan.

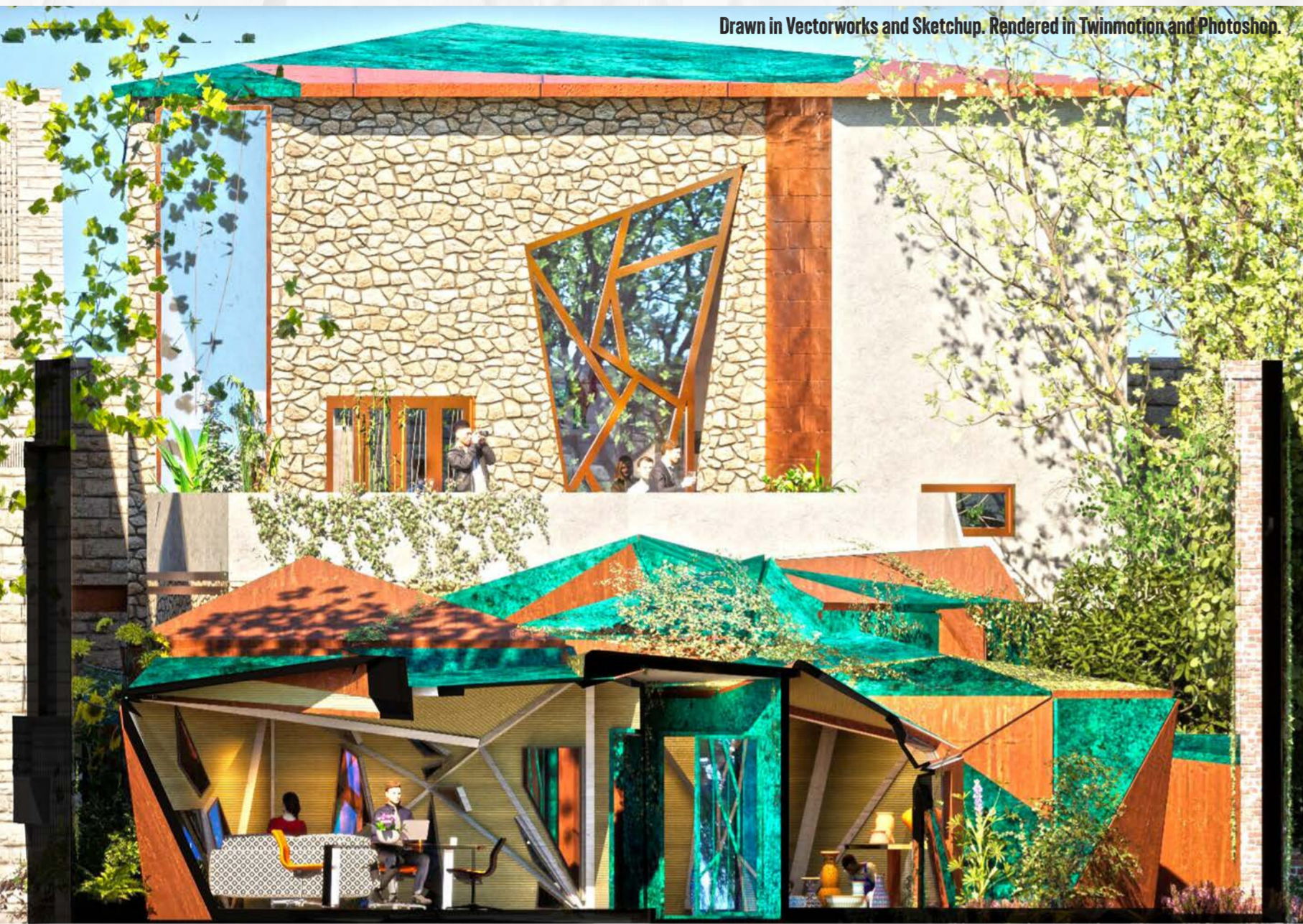


Aerial Visual

This visual from above shows how integral my strategy model was to realising my concept and bringing it into fruition within this design. It was important for me that the buildings diminished in size the further they broke away from the main block, which is shown clearly in this render. Not counting the meandering gardens and pathways around these fractured buildings the square meterage came to 750m.



Section B.B



Schedule of Accommodation

When designing this Project it felt right to put the artistic spaces within the gardens, i.e. the Gallery and Workshops, as I believe nature extracts creativity within us. The practical spaces for example bedrooms, kitchen and shop are within the 'man made block'.

Key

Toilets/Bathrooms	Gallery
Kitchen	Storage
Bedrooms	Living Area
Craft Workshops	Bar and Dining Area
Garden Terrace	Shop



Sustainable Development Goal Statement



1- No Poverty- It is of the upmost importance that this project combats the poverty issues in Cornwall. There will be workshops for people to learn the skills they need with professional support, a shop and Gallery for people to sell their work and a consultant where they can learn how to set up their own business once they feel qualified.

2- Decent work and Economic Growth- This space promotes safe and decent work within this community by offering people the chance to learn new and valuable skills.

3- Industry, Innovation and Infrastructure- This project aims to concentrate on durable materials that can be sourced locally and are interchangeable if that particular material cannot be sourced at that time. This idea protects the design from causing air miles to construct. It will not be changing the host building in anyway, leaving it completely unharmed.

4- Sustainable Cities and Communities- This project hopes to give back to the local community by offering jobs to local tradesmen within the build, jobs to local College students studying a craft and jobs to people struggling with their careers. The hope is that this project will be resilient, creating a sustainable community within Camborne.

5- Responsible Consumption and Production- As the focus of this project is handmade objects the hope is that it will educate a wider audience in the importance of lasting well made belongings that are made sustainably. Endangered Crafts being the nucleus of this scheme offers not only the ideal of responsible consumption but a returning of ways of producing before the industrial revolution.

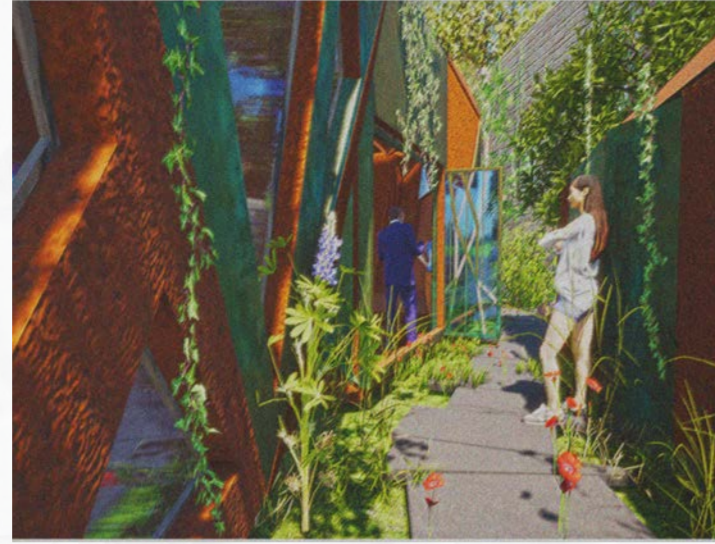
6- Partnership for the Goals- Creating a partnership with the CIC Craft club to make a solid chain within the industry, partnershiping for the same goals. Within the restaurant of this build we will be completely ethical supporting Fair Trade products, hoping that any profit does not just help the local community but also developing countries.



User Journey- Visitor



Arrive at Kel Kreft feeling like you've stumbled upon a secret garden or forgotten Ruin.



Take a sneak peak at the Craftsmen at work.



Enjoy meandering through the unusual craft buildings, whilst taking in the peace of the gardens.



Approach the dramatic tall block building where the materiality and feeling of the space changes to one more permanent.



Relax, get a bite to eat or a drink. Maybe even visit the shop where you can buy one off craft pieces.



Final visit the interactive art gallery which exhibits some of the more unusual pieces made here; from rugs to sculptures, pictures and furniture.

User Journey- Aspirant Crafter



Arrive and have a consultation in the office. Talk to someone about what you feel your strengths are and, what you are interested in learning.



Be lead upstairs through the rooftop terrace to the Crafters entrance of the main block.



Meet other makers in the common room. This is the second floor and closed off to the public.



Be shown to your Bedroom if you are staying there.



Be shown around the workshop spaces.



Be shown around the endangered crafts section and find out what they are specialising in for this term.

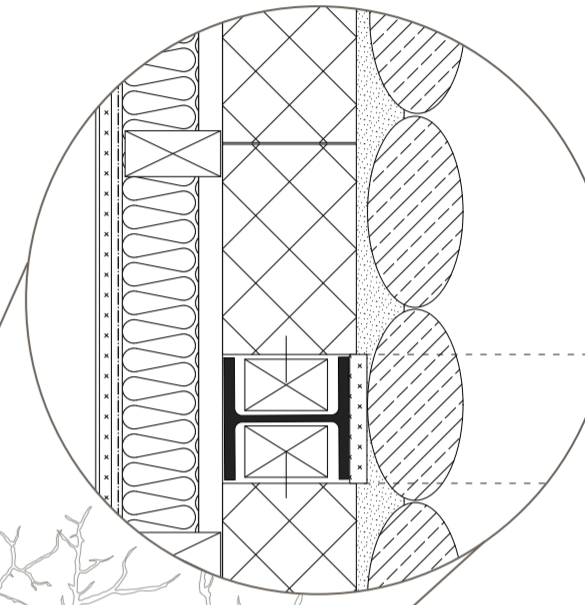
Visual of Technical Section, Drawn in Vectorworks and Sketchup. Rendered in Twinmotion and Photoshop.



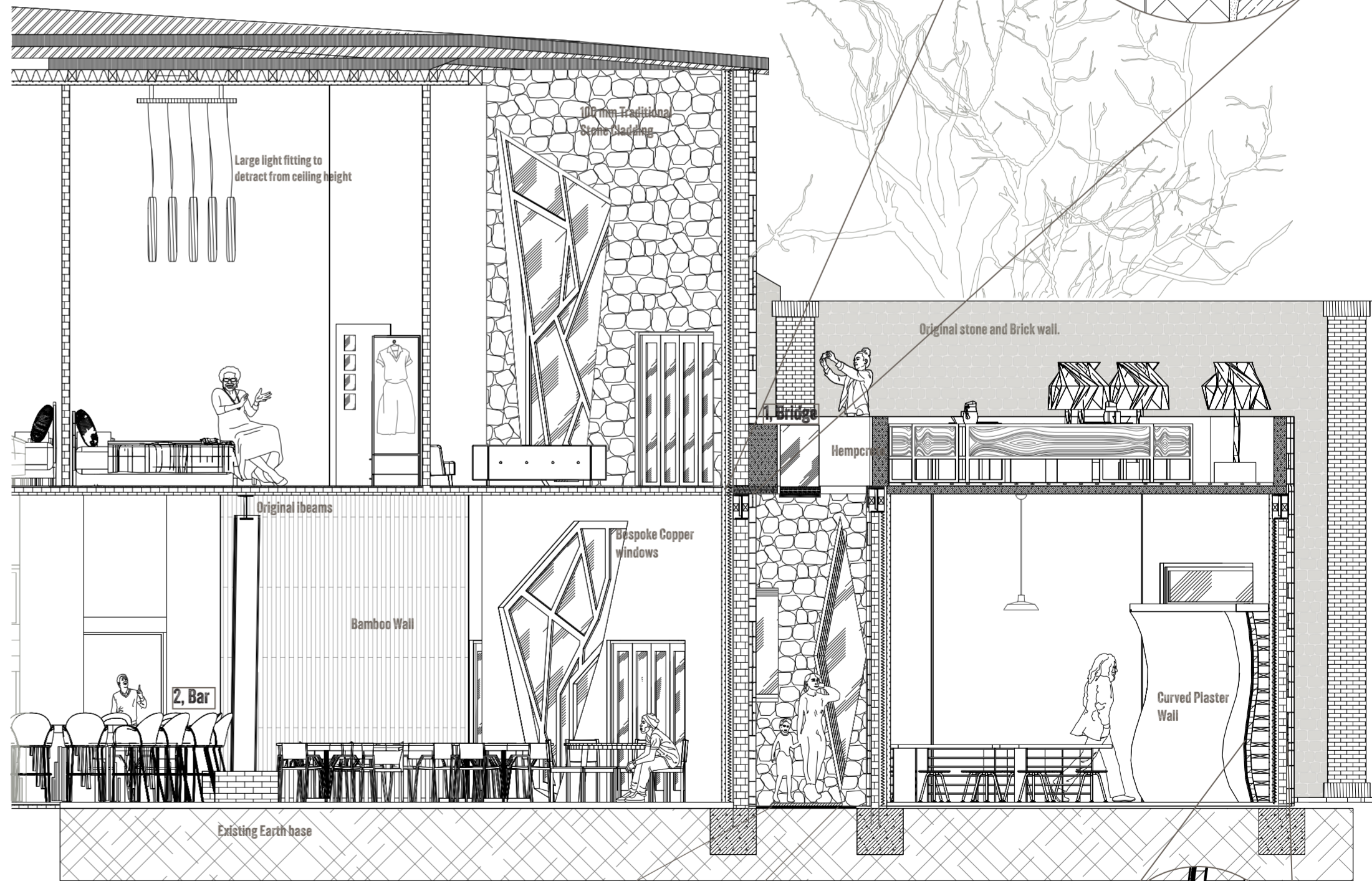
For my technical section it was important for me to show how the buildings have the language of breaking away from each other. I have concentrated on the detailing of the walls and goal post system that support the bridge that sits in the fissure of this breaking away building, and the materiality that helps tell this story.

The other important elements of my technical section are the bar which is recycled from the trusses of the existing building, and the curved wall inside the ceramic space. I really wanted this room to mirror the craft that it was being used for, to feel more fluid and free flowing.

Detailing of Goal Post System and wall, explained further on next pg.

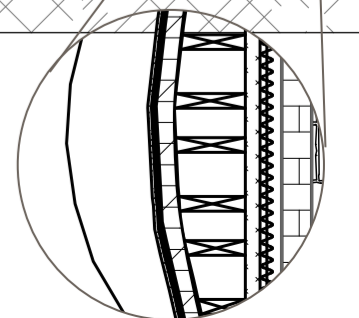


Technical Section



- 40mm Cornish Local Paving Slabs
- 25mm Sand Blinding Layer
- Existing Earth Base

To create this curved wall inside the ceramics space, 30mm timber batons are screwed together, creating multiple square frameworks. Then an aluminium mesh is applied over the framework and multiple layers of plaster are built up over this.



Section A.A



Technical Section of Bridge



Every element of this design follows the language of being fractured, from the windows and bridge, to the paving stones and the bar design.

Colour Rationale



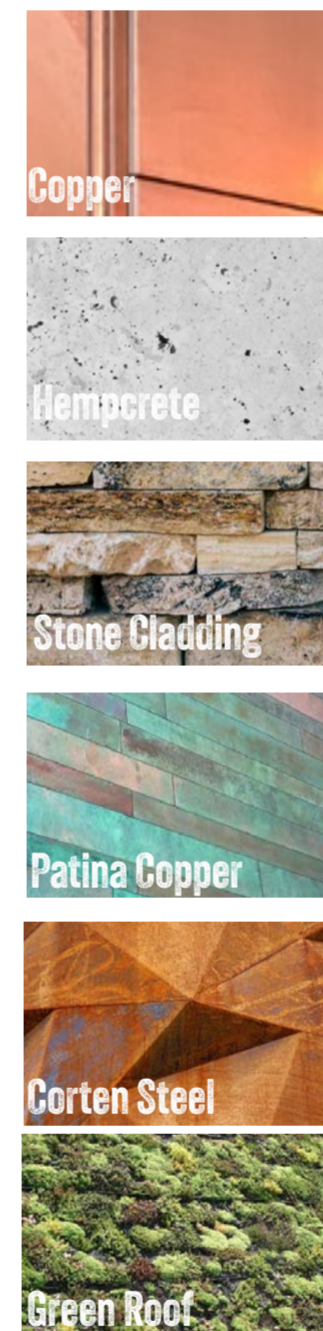
As it is important for this project to convey the memories of the space, I have taken the colour pallet that will be used in the space from what is already existing. There are five key colours that stood out to me on visiting this site;

- 1, the beautiful sandy colour of the outside wall.
- 2, the blue, almost turquoise of the peeling painted doors.
- 3, the deep purple Buddleia that fills this forgotten building.
- 4, the rusty orange of the weathered steel.
- 5, the strong greens of the vegetation that have engulfed the building.

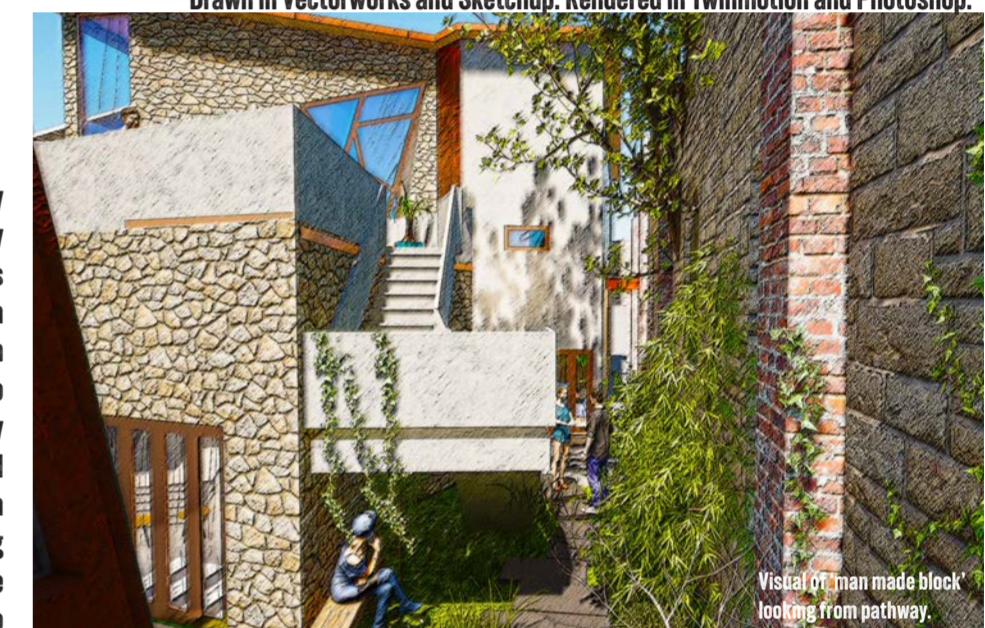
These colours sit well together and can be used harmoniously within the different zones and spaces of this build. They will also complement the historic parts left of this building.

Materials Statement

For this project the materiality was something that was extremely important. It was essential that it was sustainable, had a connection with the landscape, and changed from something more hard and solid to something that felt more temporary and worn. For the main block I tried to mirror the existing building which is stone, brick and concrete using stone cladding and hempcrete which is a sustainable alternative to concrete. For the fractured buildings, I wanted them to feel like they had been lost to time and nature. I took inspiration from the existing building again using corten steel representing the rusty steel beams, and green roofing representing the pre-existing wildness of the site. Copper was used throughout the whole building as this along with tin were the main materials mined in Camborne. I wanted there to be a contrast in the way the copper was used. Patina Copper for the fractured building and bright copper for the main building, all of which will be sustainably sourced from recycled Copper.



Drawn in Vectorworks and Sketchup. Rendered in Twinmotion and Photoshop.



Visual of 'man made block' looking from pathway.

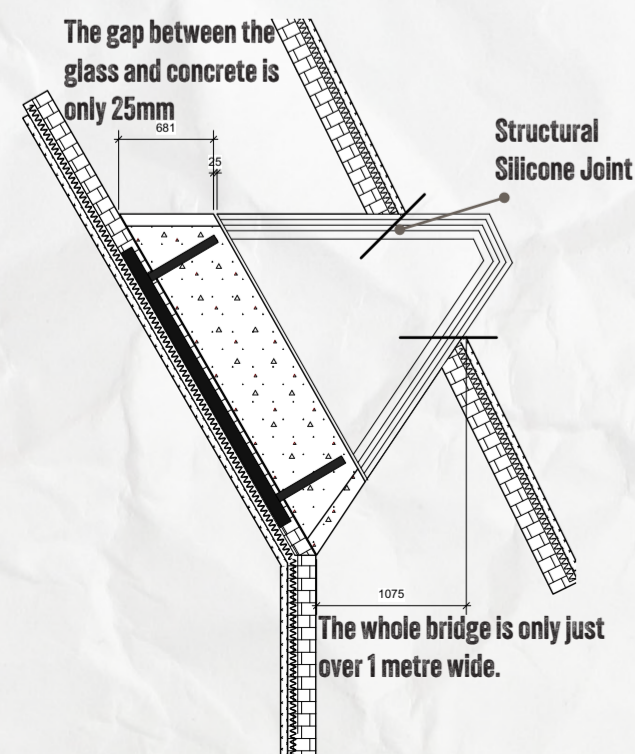
Drawn in Vectorworks and Sketchup. Rendered in Twinmotion and Photoshop.



Visual taken from section A.A

Drawn in Vectorworks and Sketchup. Rendered in Twinmotion and Photoshop.

Cantilevered Glass Structure



Materiality of Bridge

I wanted this bridge to be integral within the design. It metaphorically and literally needed to feel as if it was bridging the gap between the 'man made block' and more natural part of this scheme, sitting in the chasm of these buildings that are breaking away. It was important that the materiality reflected this also. The left hardened side which is attached to the 'man made block' is made from reinforced concrete, and the right side is structural glass but with a layer of shattered glass inside. This represents the effect nature has on architecture, if not maintained. There is a 25mm gap between the two components to allow the user to feel a biophilic risk element as they step onto the next part of this bridge.

Materiality of Interior

The interior materiality echoes the exterior aesthetic by utilizing the colours of the flowers and fauna as well as the architecture. It will be sustainable using timber off-cuts from the original trusses and any remaining materials from the build.



Visual of Bar