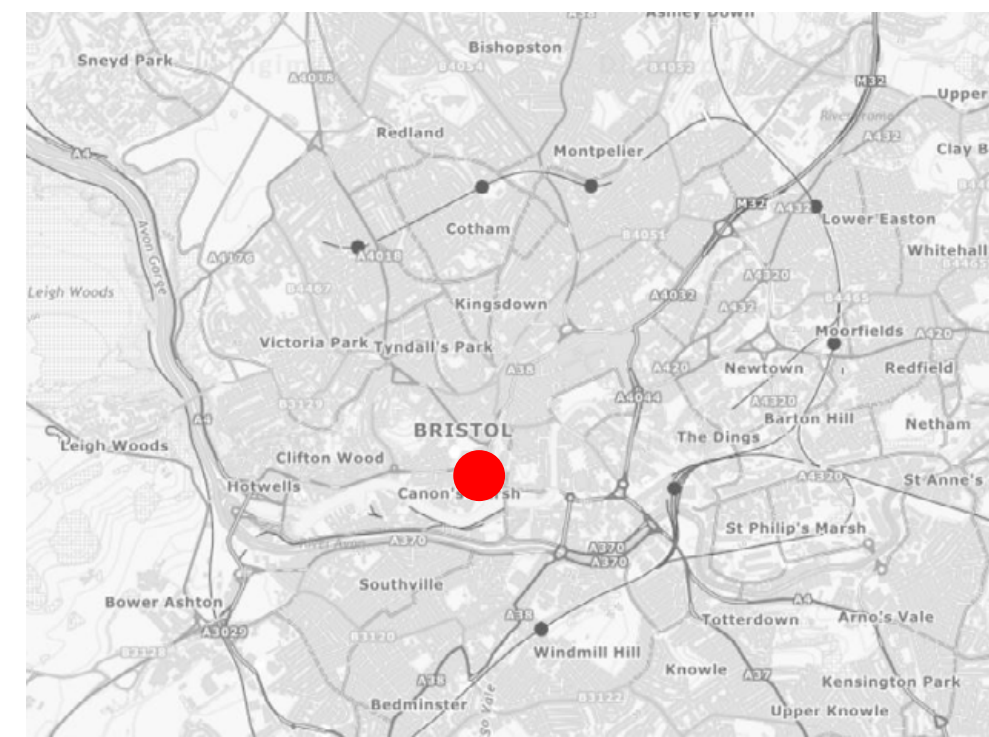


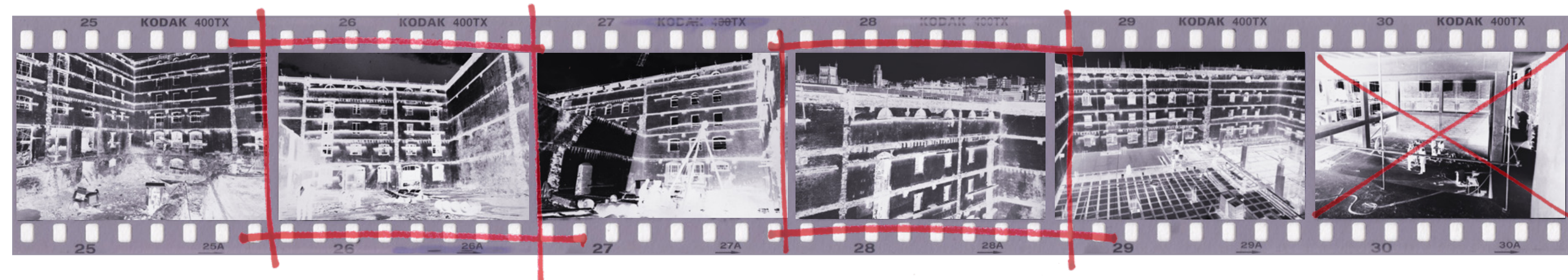
# The House of Photography

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Located on the Bristol Harborside, the grade 2 listed early example of Bristol Byzantine style, **Bush House**, was commissioned in 1831 by the merchant brothers, Acraman, and is the proposed site of our intervention. **Bush House** has been remodelled into **The House of Photography**, which encompasses spaces primarily engaged with the exhibition, collection and learning of photography. The new areas of the building have been sequenced and orientated around both practicalities of spatial requirements, ie light, acoustics, and the load bearing capabilities of the original Grade 2 building fabric, as well as contextualised through internal sightlines within the building, and external sightlines of the city.

This studio portfolio investigates and liberates orphaned remnants and interactions with **Bush House**, in order to be reinterpreted and redelivered into new architecture. Thus producing a cohesive and grounded interior that can be recognised and accepted by the city. Mixed media methods have been utilised throughout to achieve eclectic interiority, that is contextualised via this reinsertion of existing architectural artefacts.

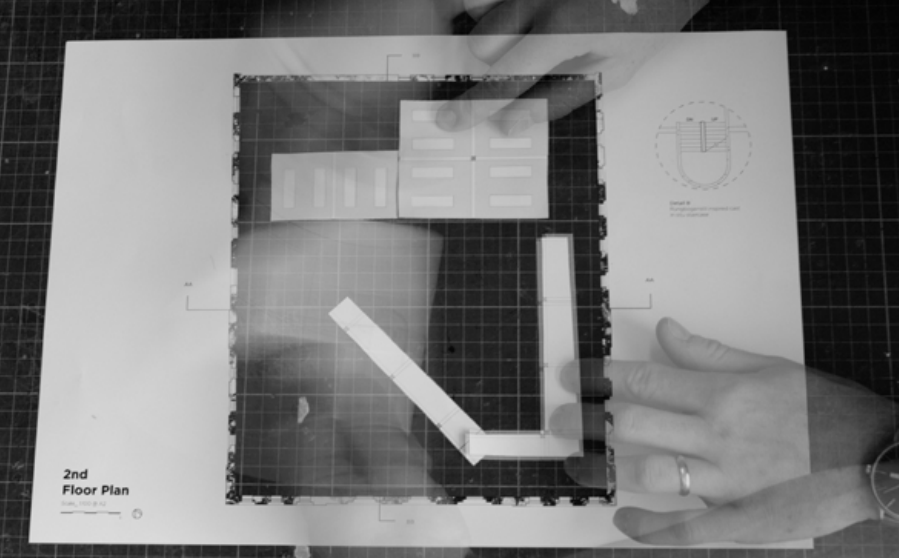
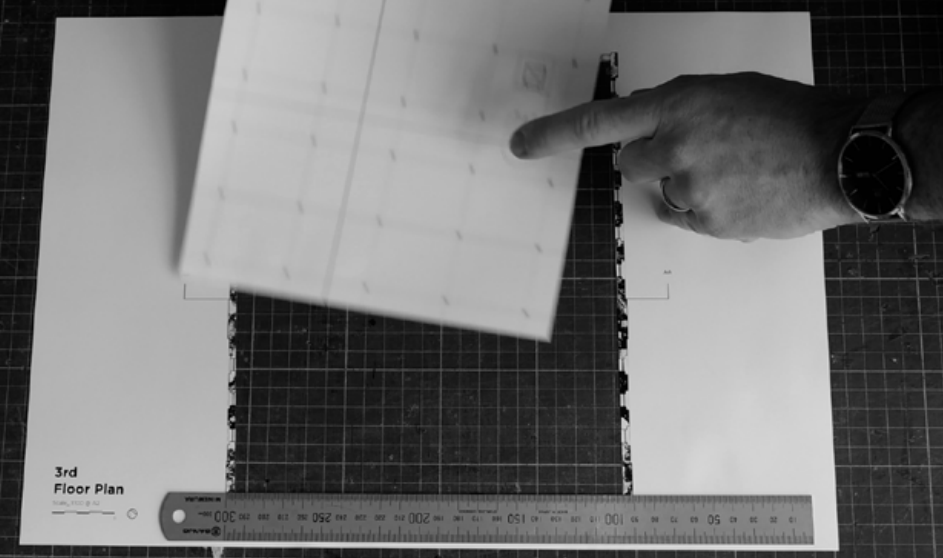
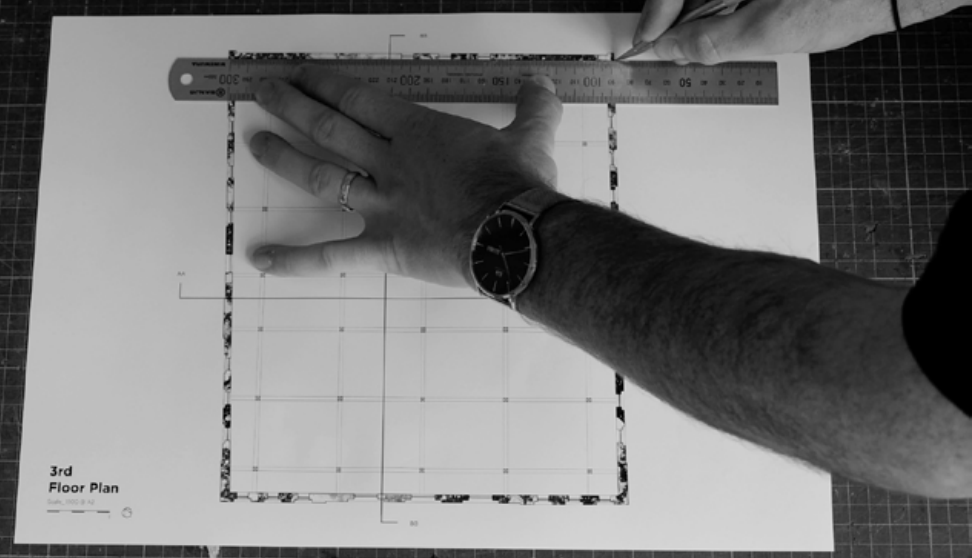


The main source of inspiration for the project stemmed from investigating photographic artefacts of a 1970s renovation of **Bush House** stored in the Bristol Archives.

This revealed that during the renovation the floor plates and roof had been removed, leaving only the original external walls and a cavernous interior. In this form, **Bush House** becomes much like a cabinet of curiosities, which can be unfolded to expose previously hidden elements of the building fabric.







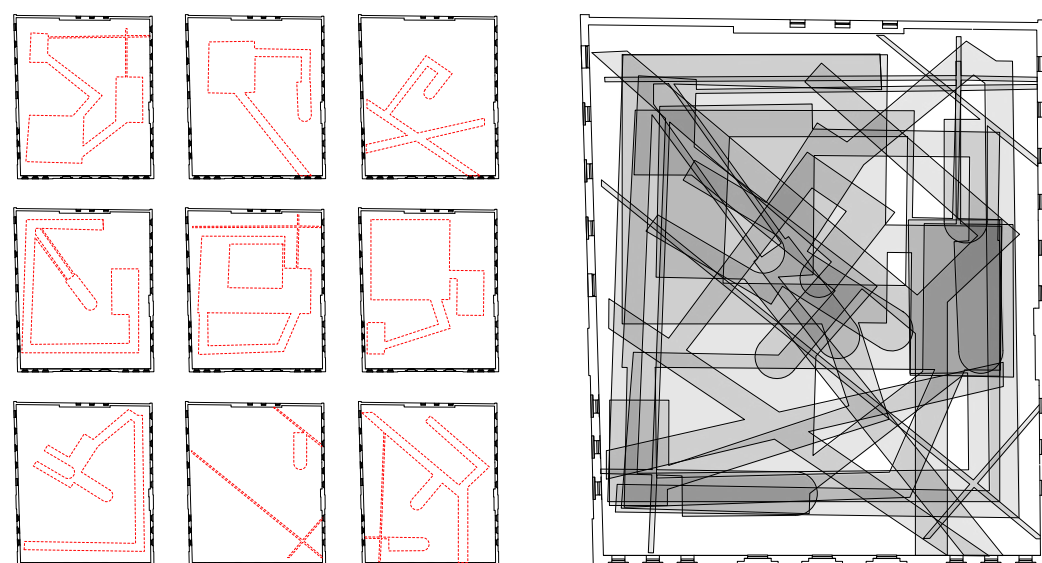
*The Cut-Up Technique*

Unorthodox techniques were utilised to create the interior of *The House of Photography*. Chiefly amongst which was *The Cut Technique*, popularised by Burroughs in the 1920s. The plans of the building were dissected and reorganised to generate the mezzanine and walkway layouts.

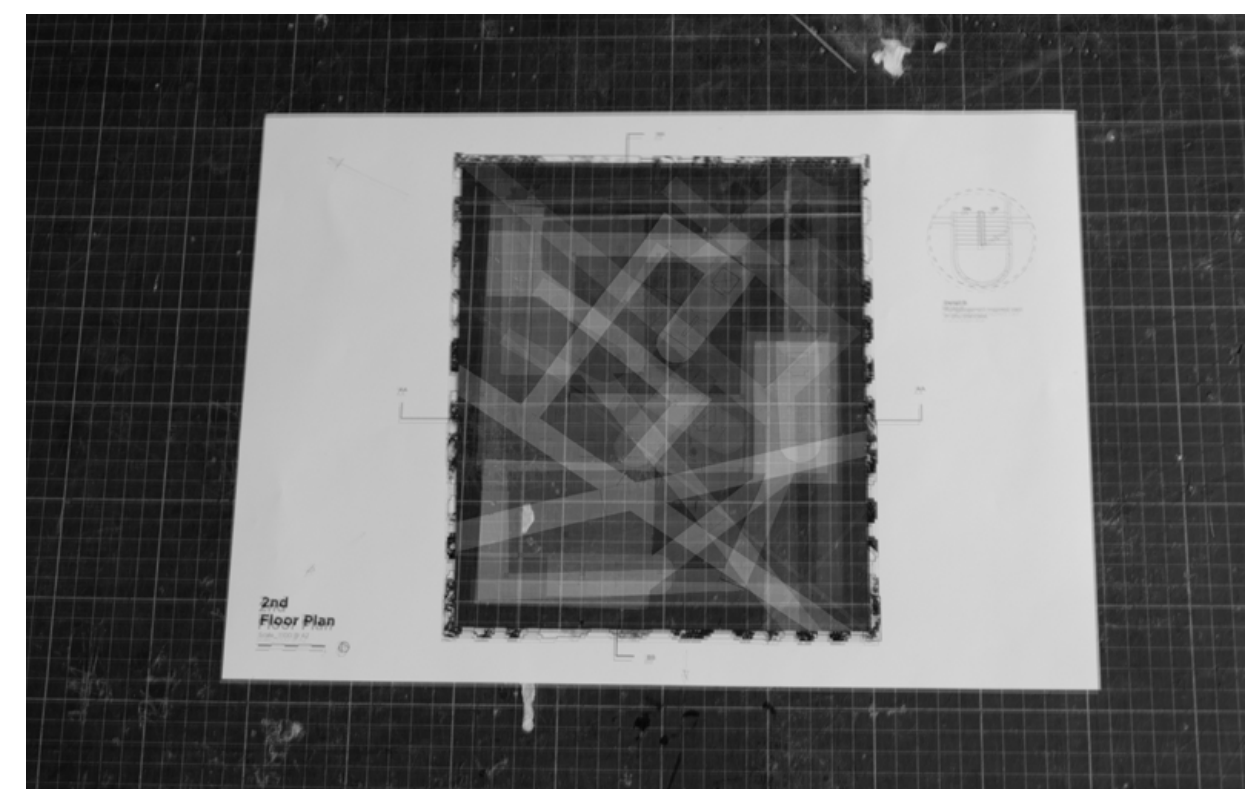
This cyclical technique of reworking of original architectural elements to form new architecture has been called *Paranoid deterritorialization*

**paranoid deterritorialization.**

*the disruption and reorganisation of marks or interventions across boundaries in order to form contextualised architecture. Informed by S. Dalis Paranoid Critical theory*



*Experimentation with new platform and walkway layouts*



*The Palimpsest- The breaking of the white cube*

The making of the Palimpsest signifies *the breaking of the white cube gallery*. By allowing the marks and scars of previous exhibitions and interactions to remain, the future exhibitions can be informed by previous work and therefore contextualised.

The white cube/ The Palimpsest is cast in fine dental plaster (Hercalite). Reminiscent of the original materiality of the Palimpsest, the plaster lends itself to being reworked and retaining marks. The cube was then laser etched with orphaned artefacts collected from site visits and archival materials of Bush House.

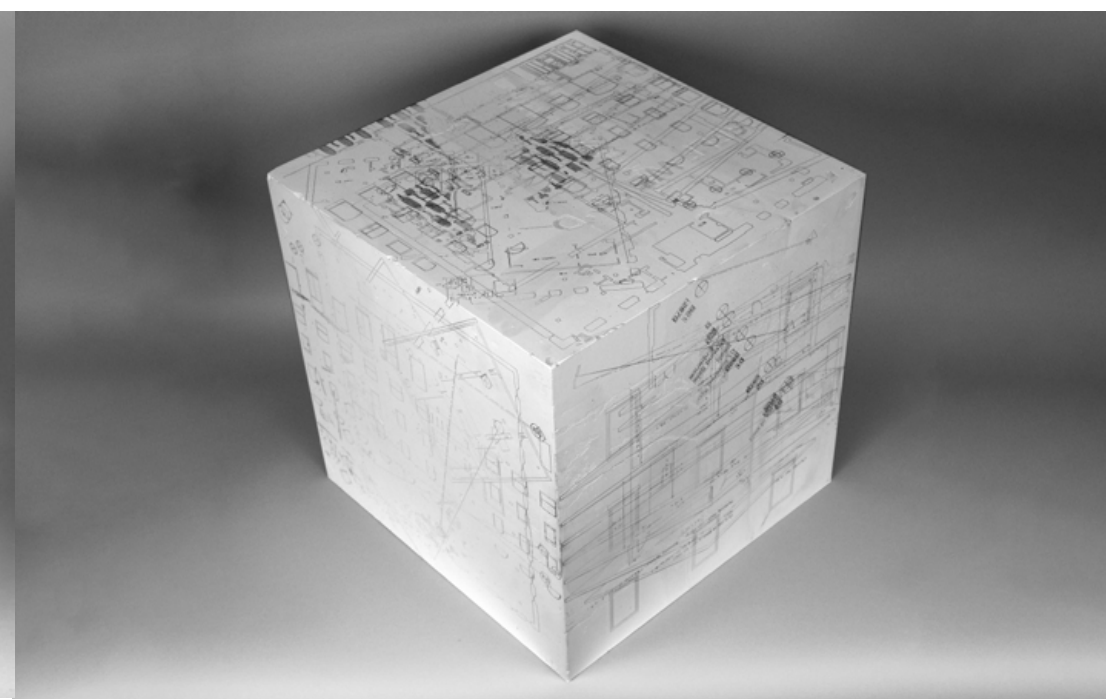
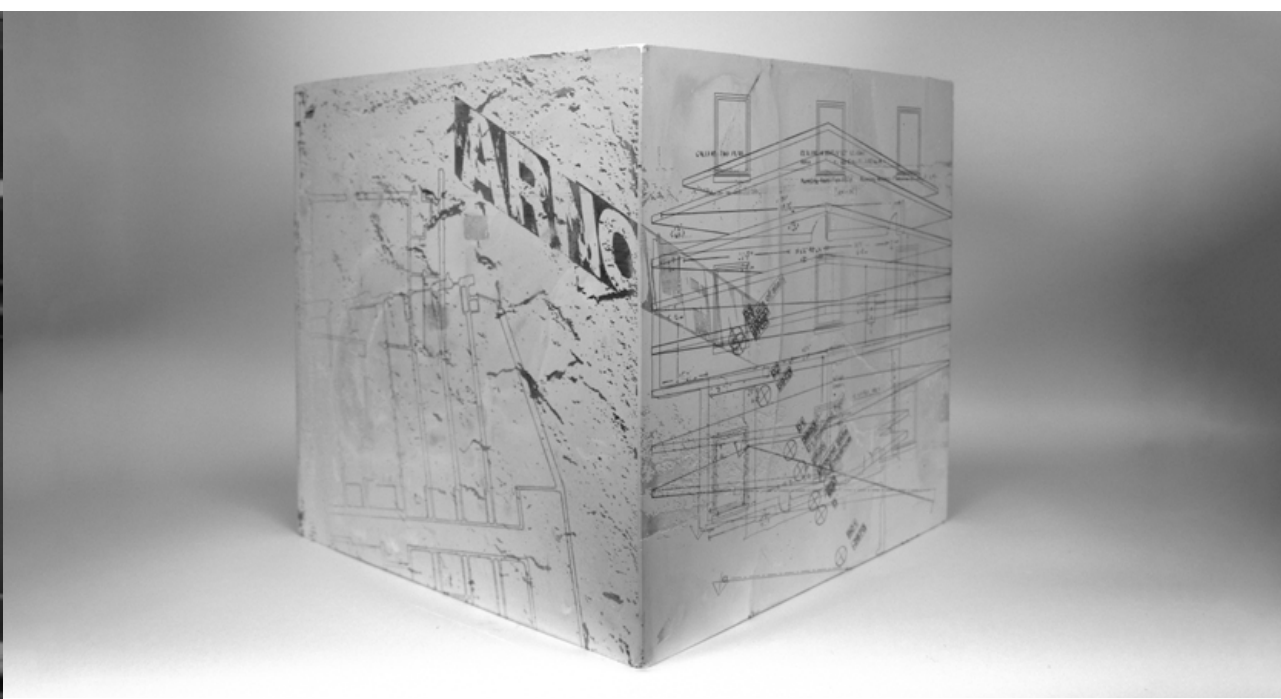


*Plaster casting experimentation*

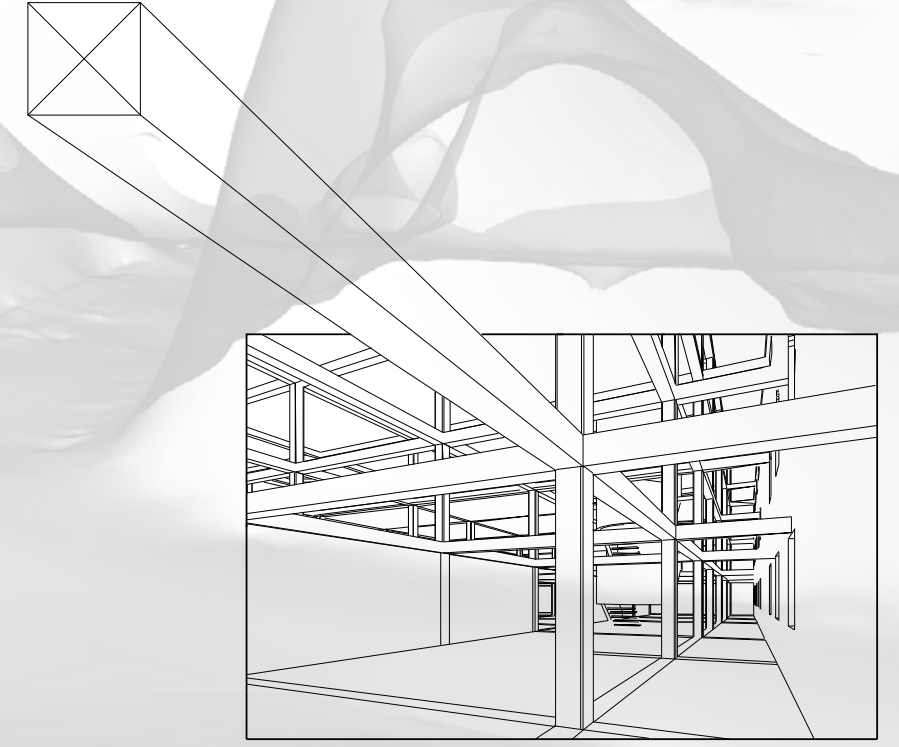
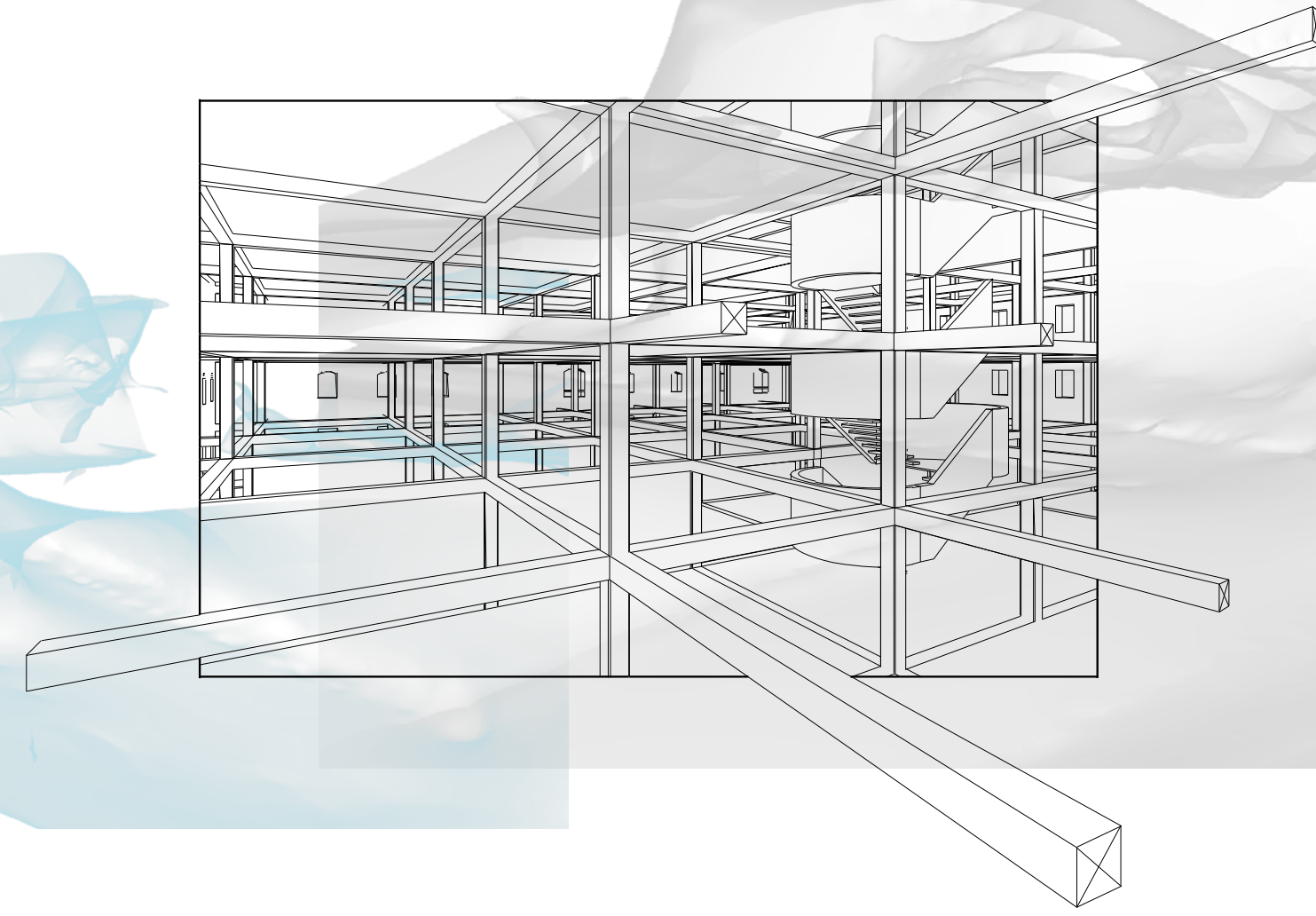
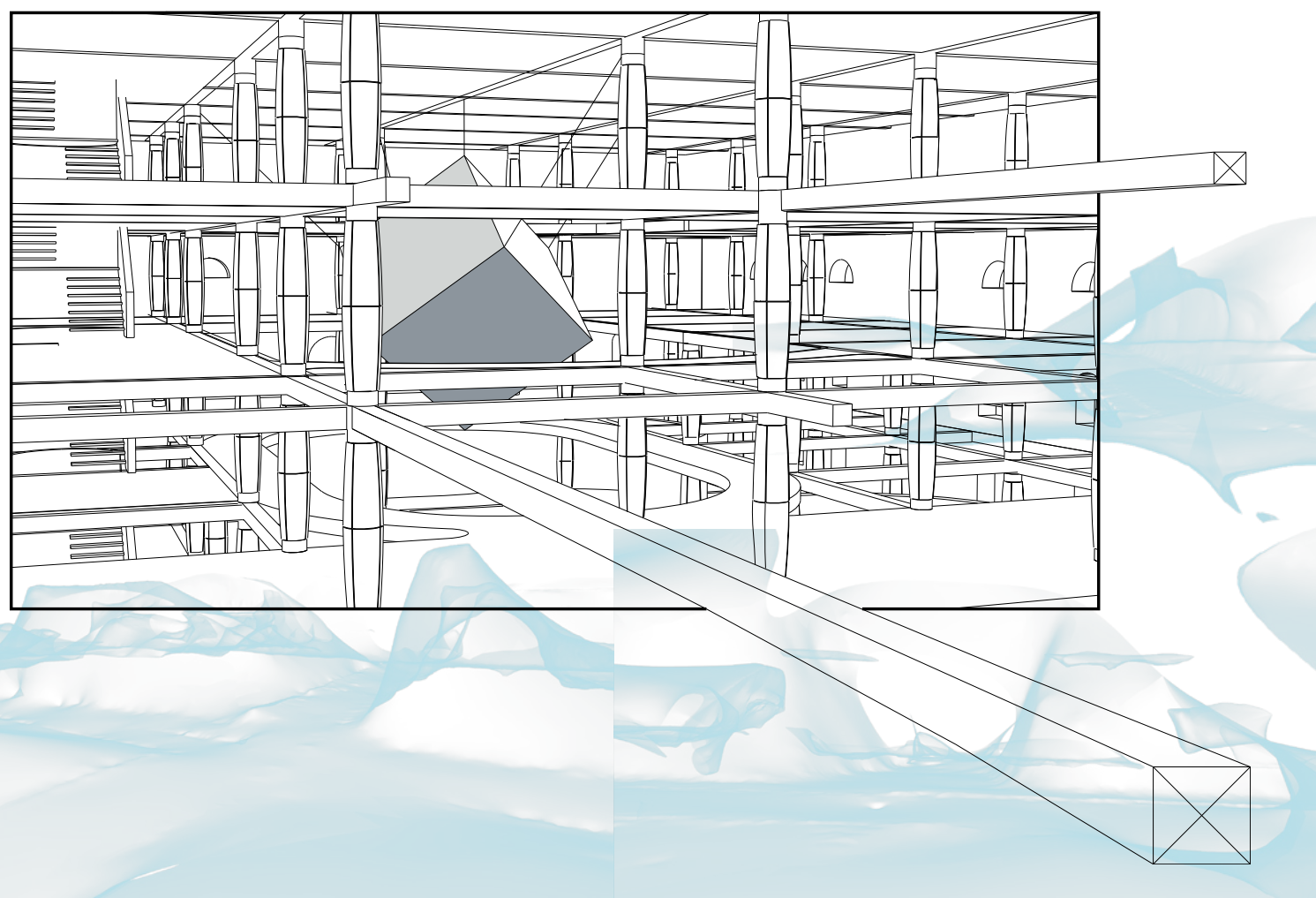


**palimpsest.**

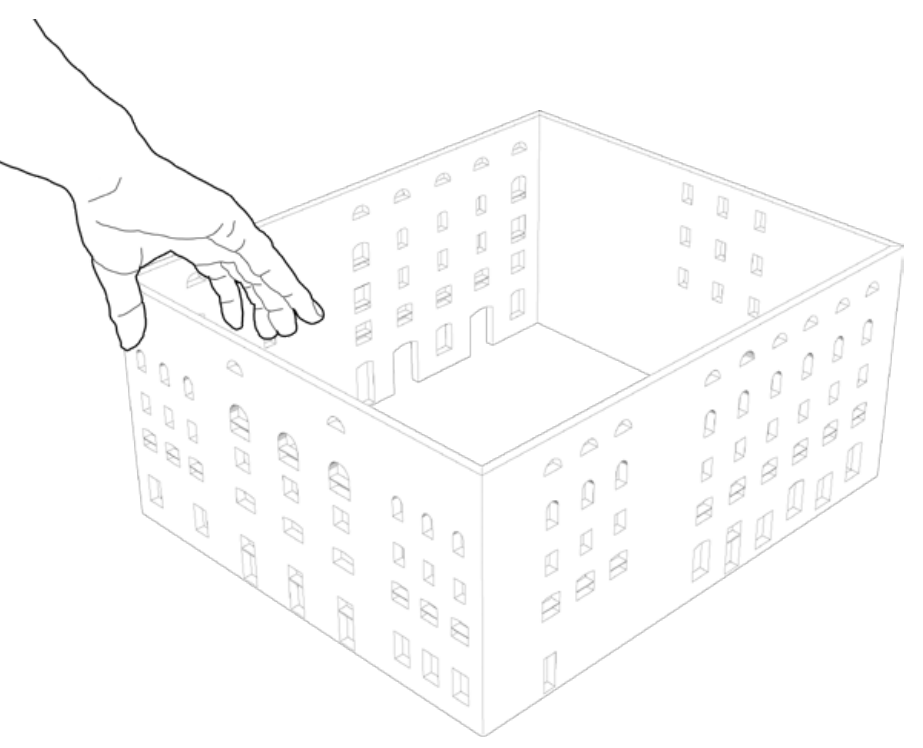
*An unfired clay tablet used for repeated recording and documentation. This is tablet is partially scrapped clean after use, the retained, orphaned marks mingle with the new on the Palimpsest, which form fresh relationships and surprising combinations.*



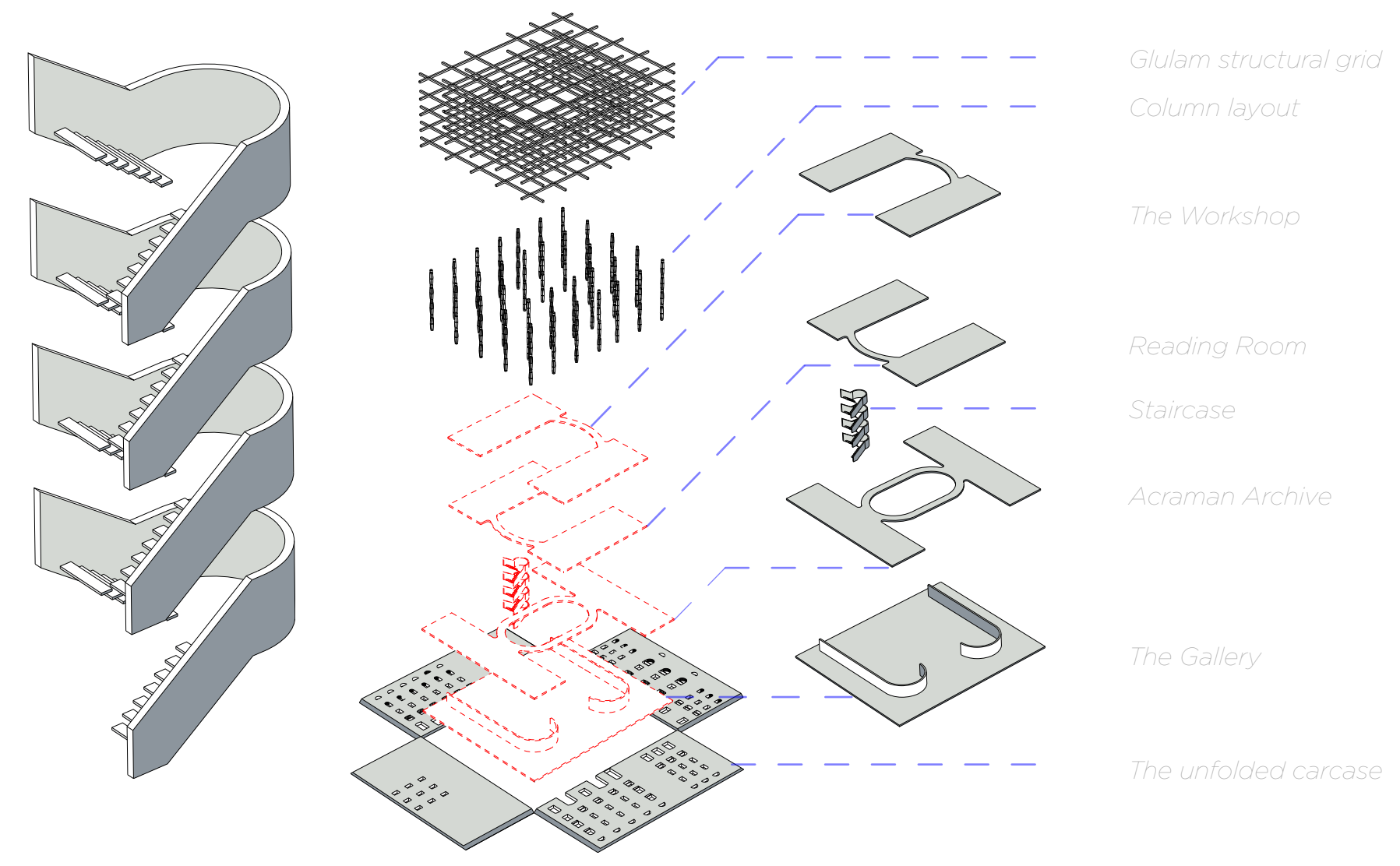




Internal 2D renderings



1.



Structural axonometric

Glulam structural grid  
Column layout

The Workshop

Reading Room

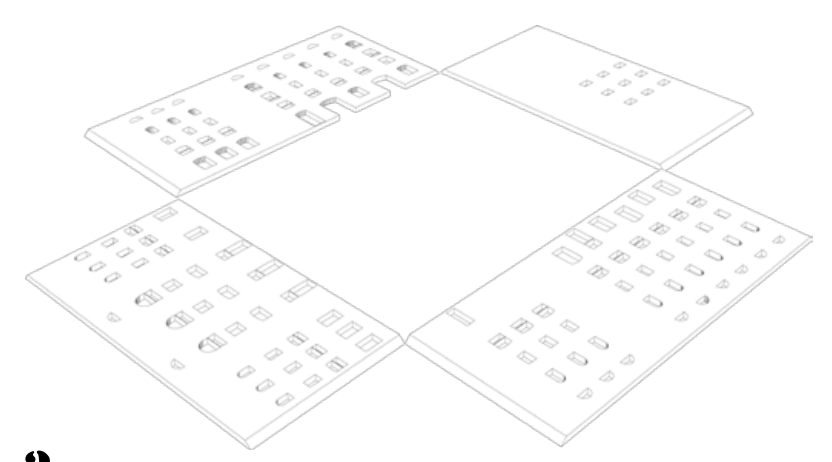
Staircase

Acraman Archive

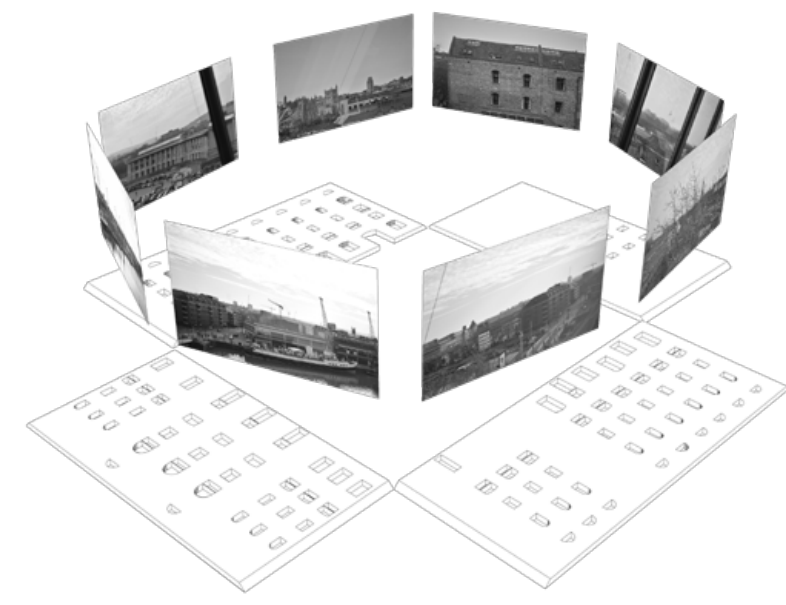
The Gallery

The unfolded carcass

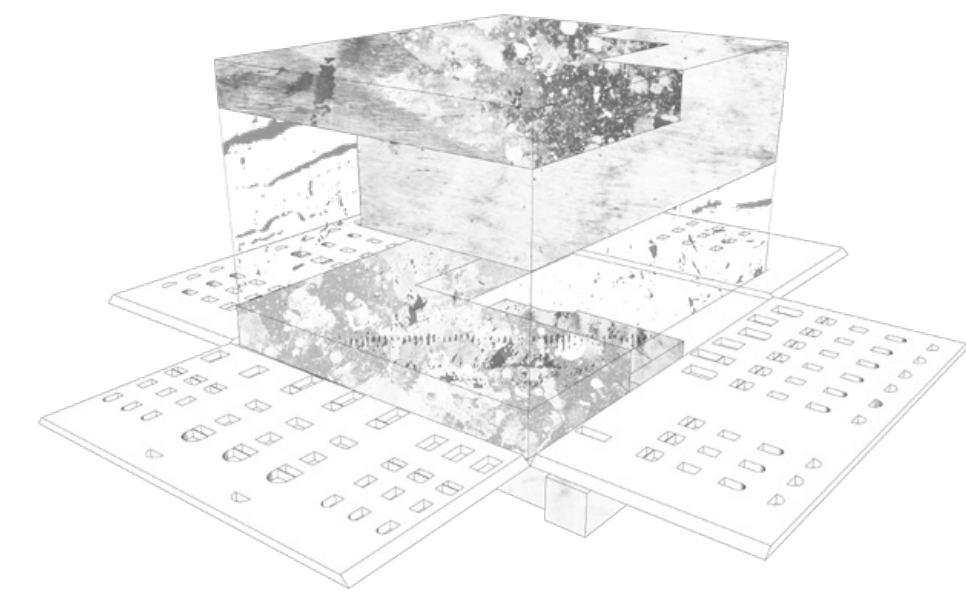
1. *Bush House as a cabinet carcass*  
The consideration of the building as a cabinet allows an investigatory unfolding of the building fabric.
2. *The unfolded Bush House*  
Laying the vertical planes of the building flat allows a reanalysis of the building via the melding of the elevation and the plan.
3. *External Sightlines*  
The new interior sequencing is adopted around external sightlines of Bristol, in order to contextualise the new architecture
4. *Internal Zoning*  
The programme of The House of Photography is actioned around the spacial requirements of areas concerned with the exhibiton, collection and learning of photography.
5. *Light Concept*  
Within the spaces of the building different light intensities and temperatures are needed. For example, the Archival level is orientated to avoid direct sunlight damaging the light sensitive materials. Whereas the teaching room demands bright constant light, therefore is located at the top of the building with panaramic windows.



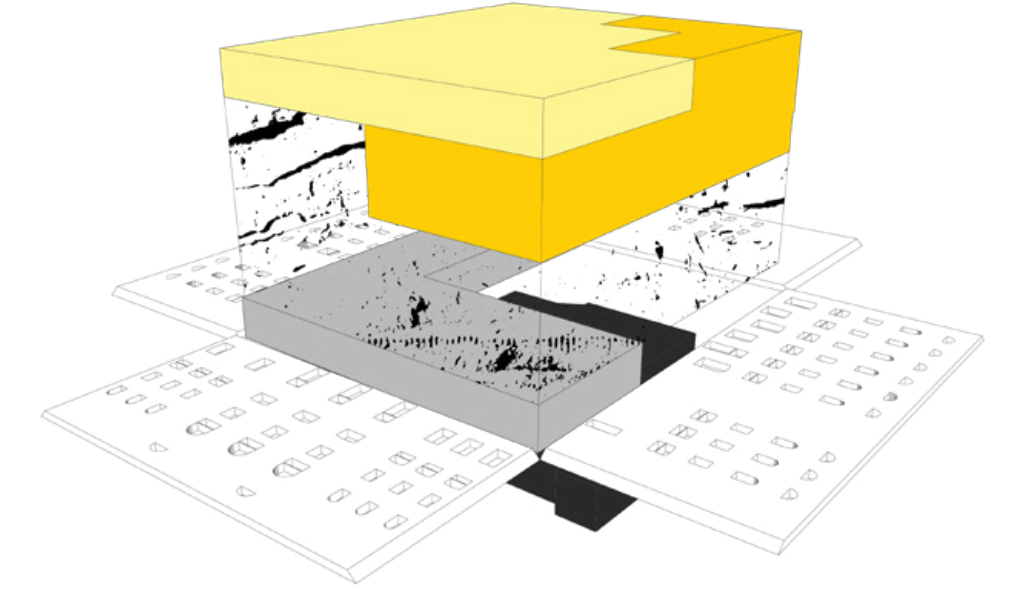
2.



3.

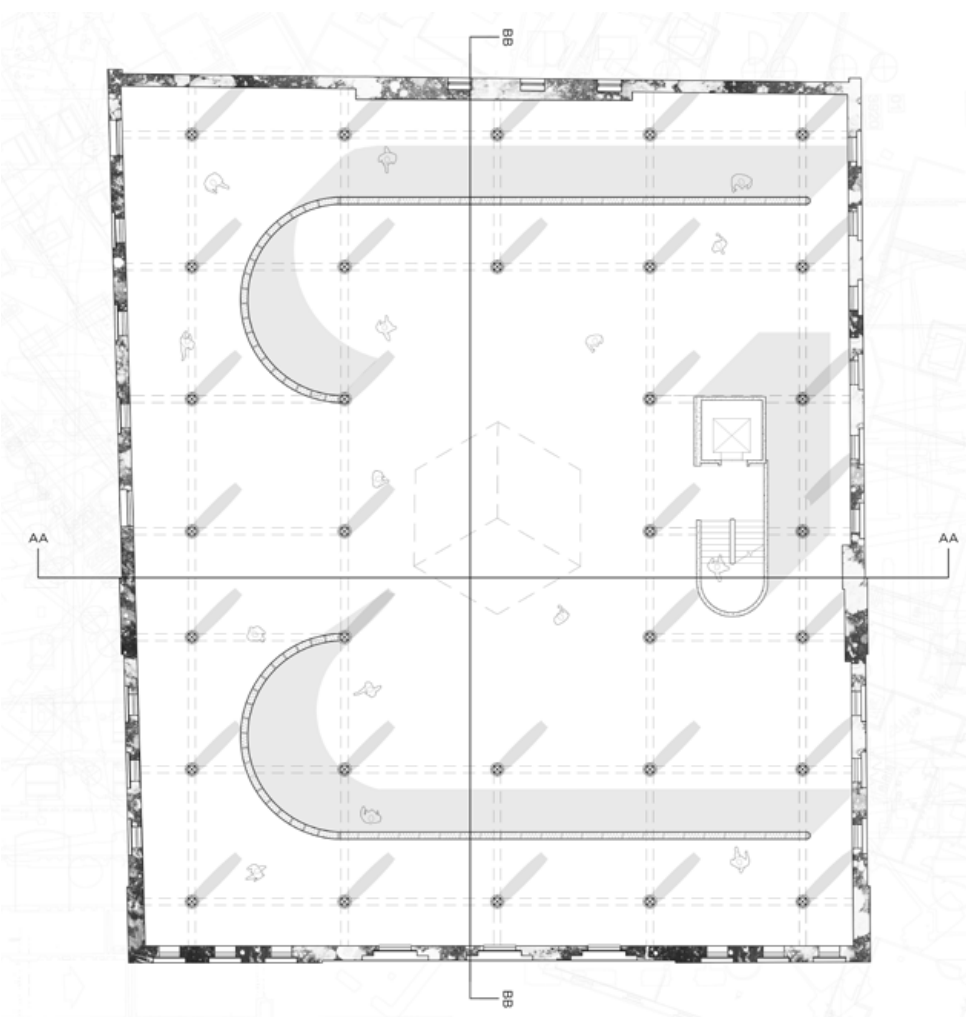


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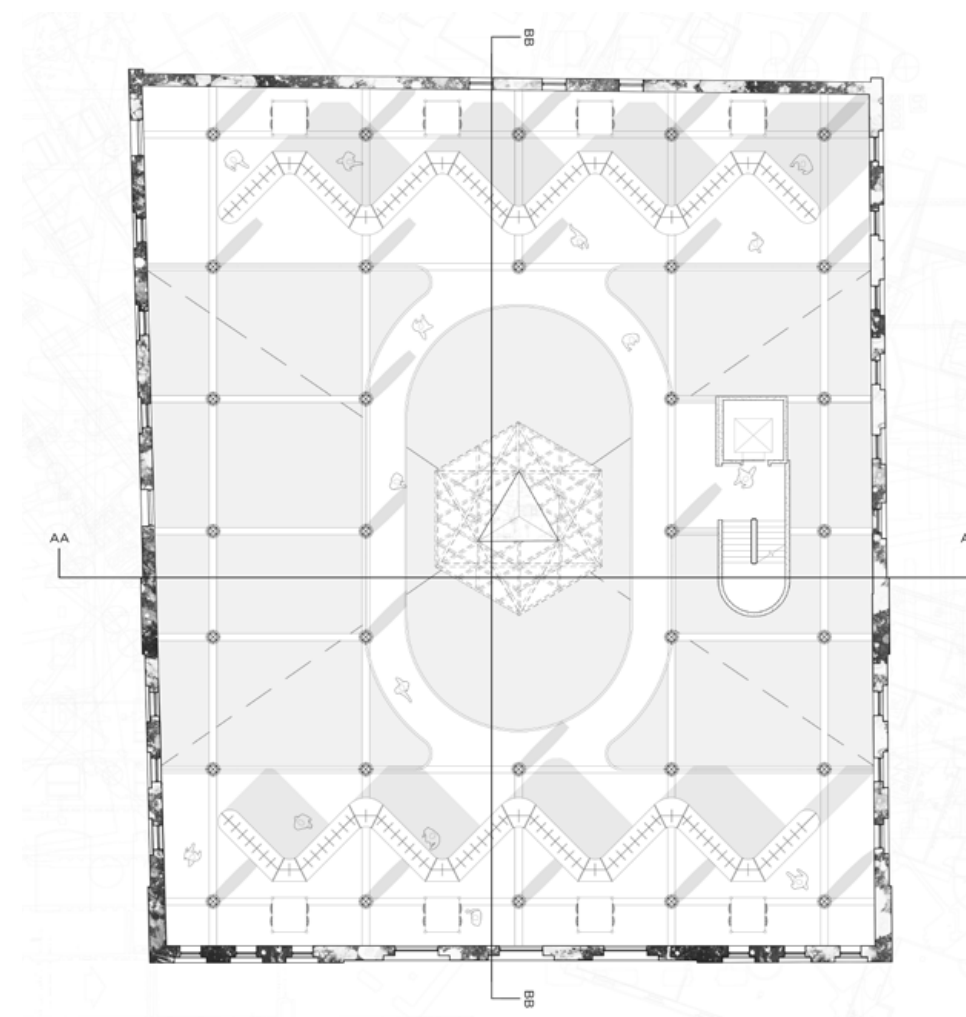


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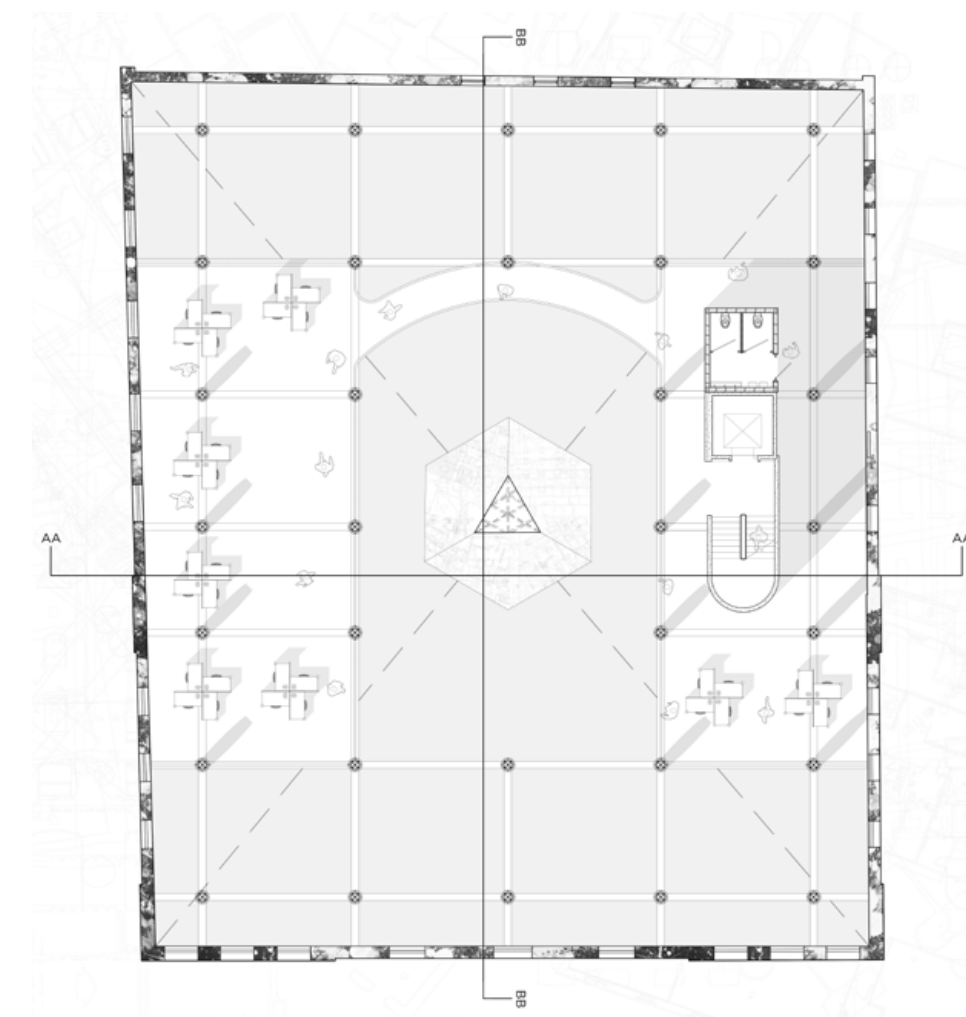




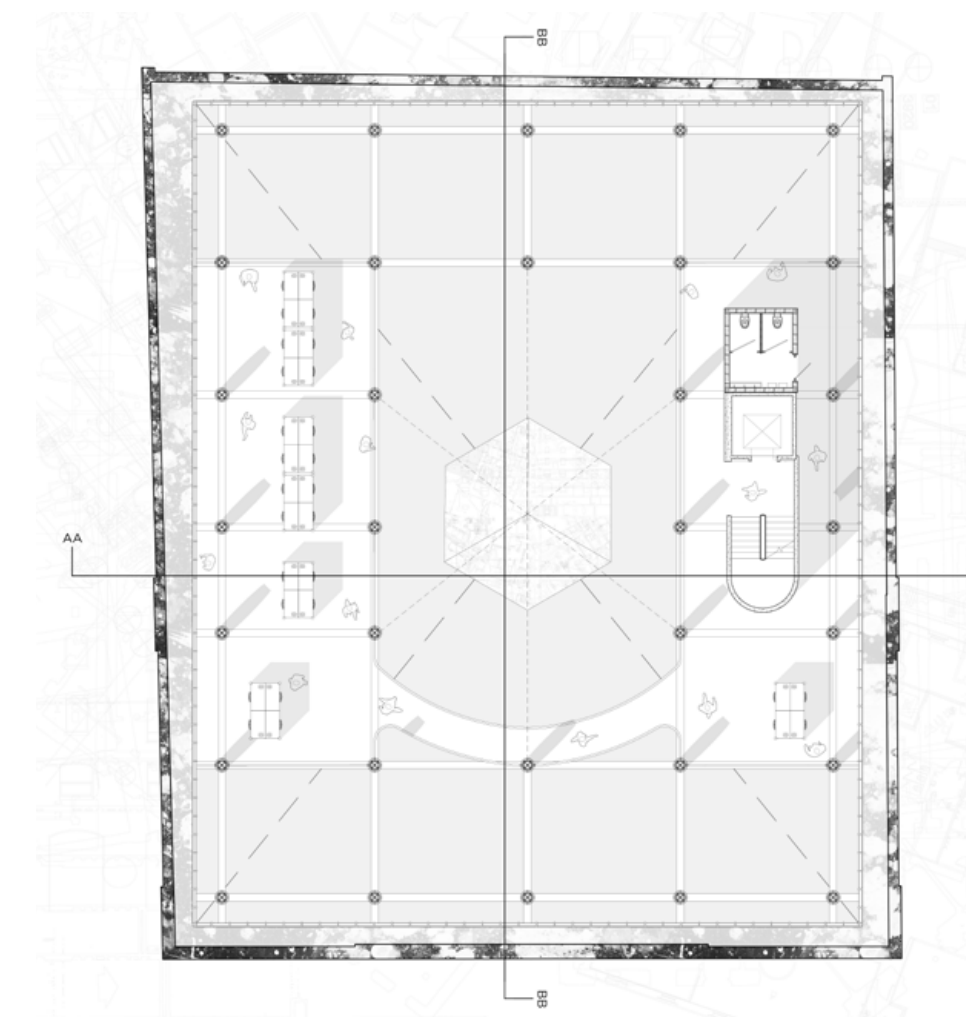
2nd Floor  
Gallery



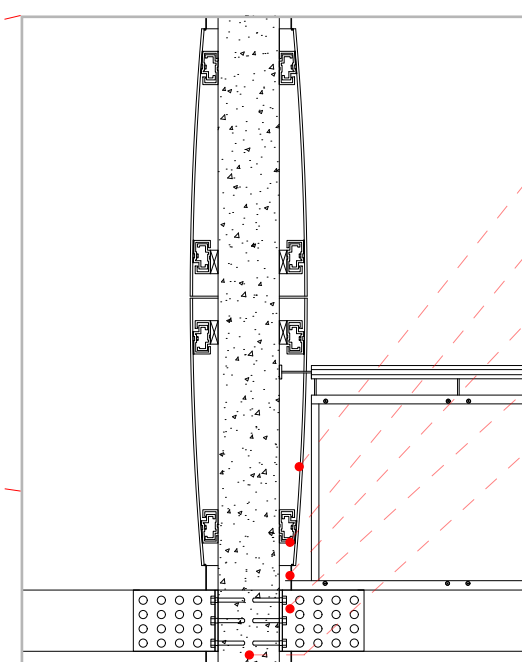
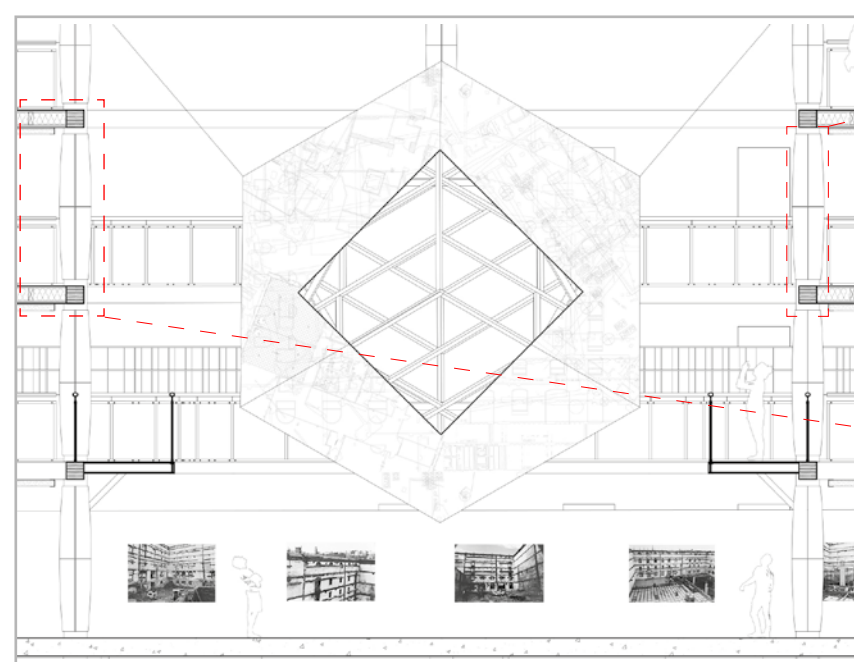
3rd Floor  
Photographic Archive



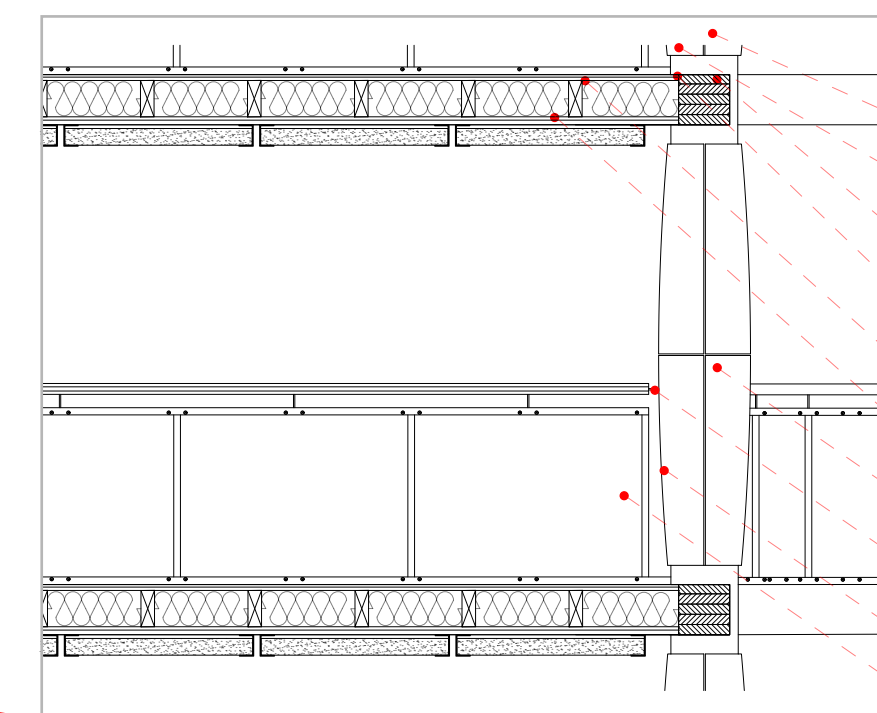
4th Floor  
Reading Room



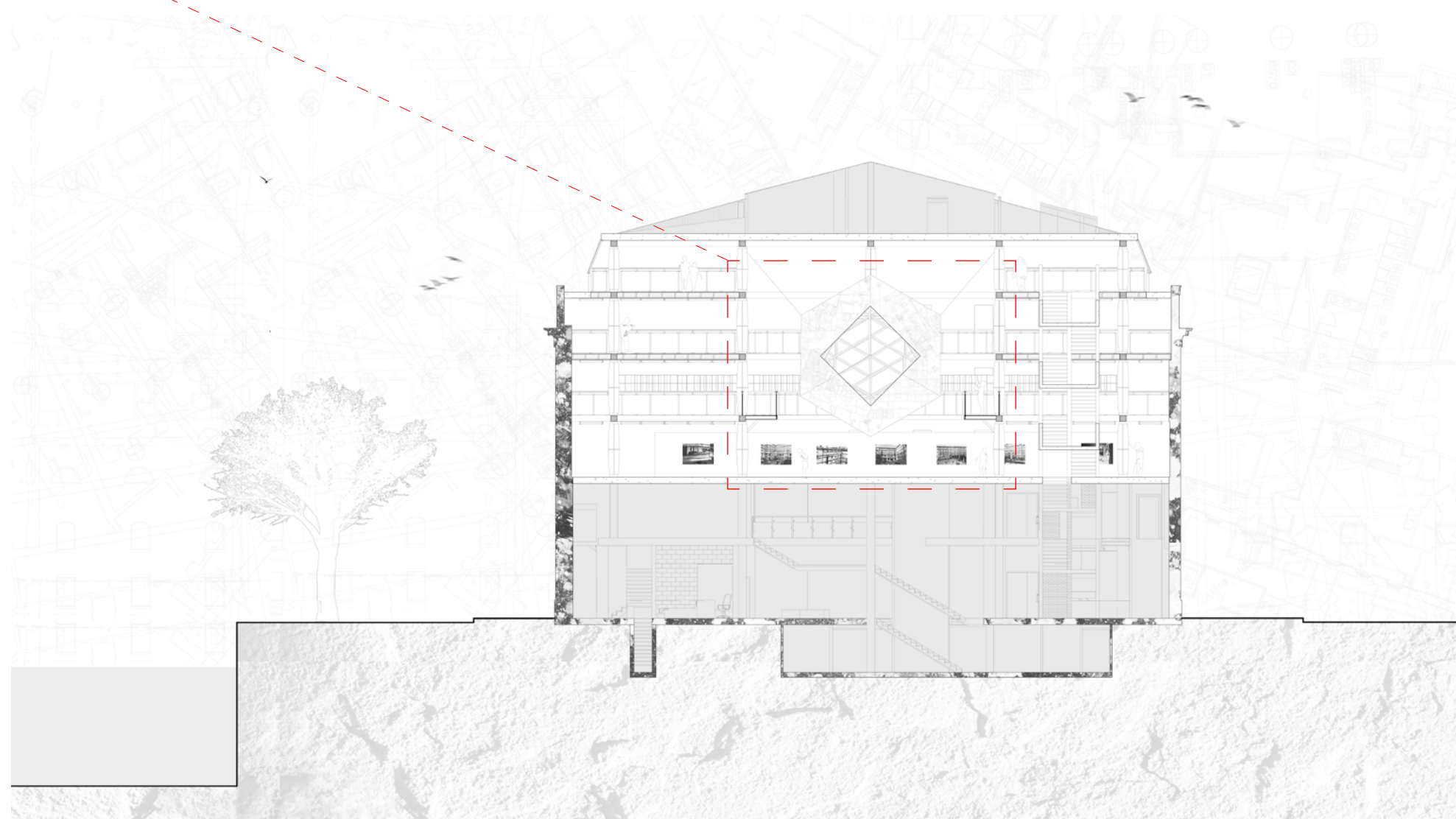
5th Floor  
Workshop



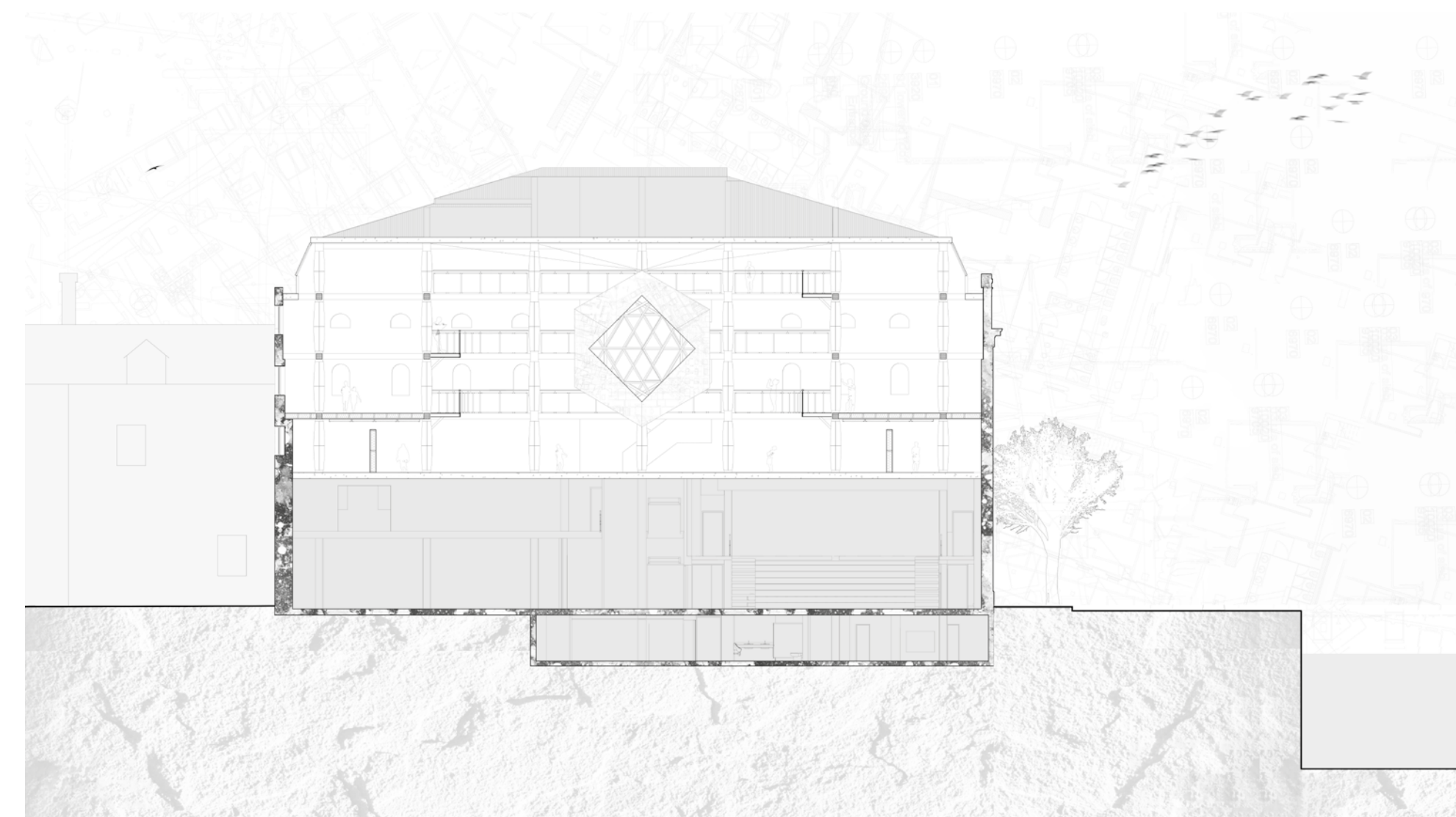
- Thermo-formed Corian
- Corian facade clasp
- Brass shroud
- Steel T-plate connection
- Original concrete column



- Brass shroud
- Ash engineered flooring
- Softwood Glulam
- Rigid insulation
- Joist
- Acoustic dampening panel
- Corian curved segment
- Ash hand rail
- Brass box section
- Toughened photo etched glass

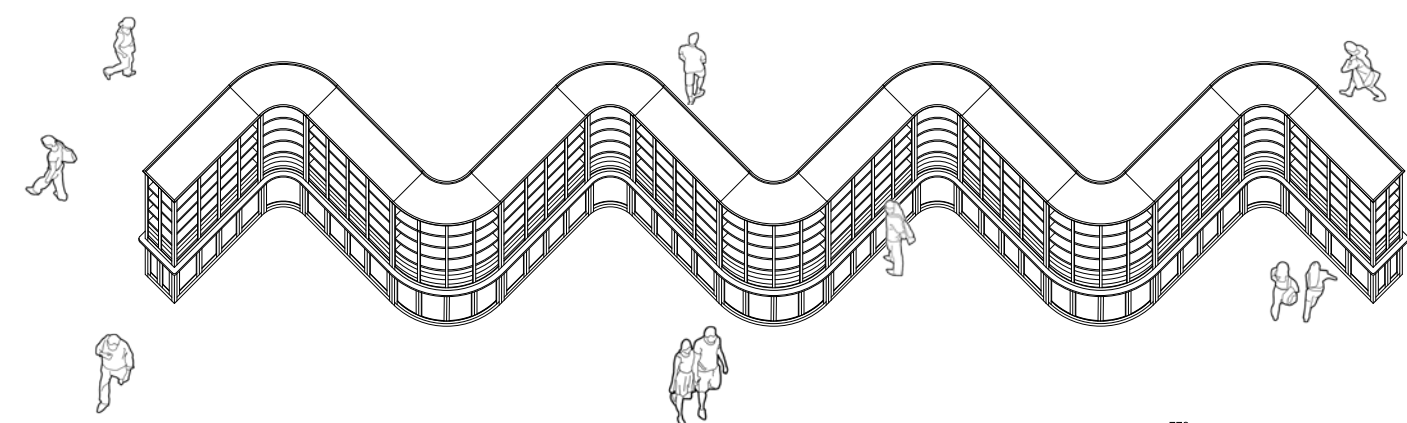
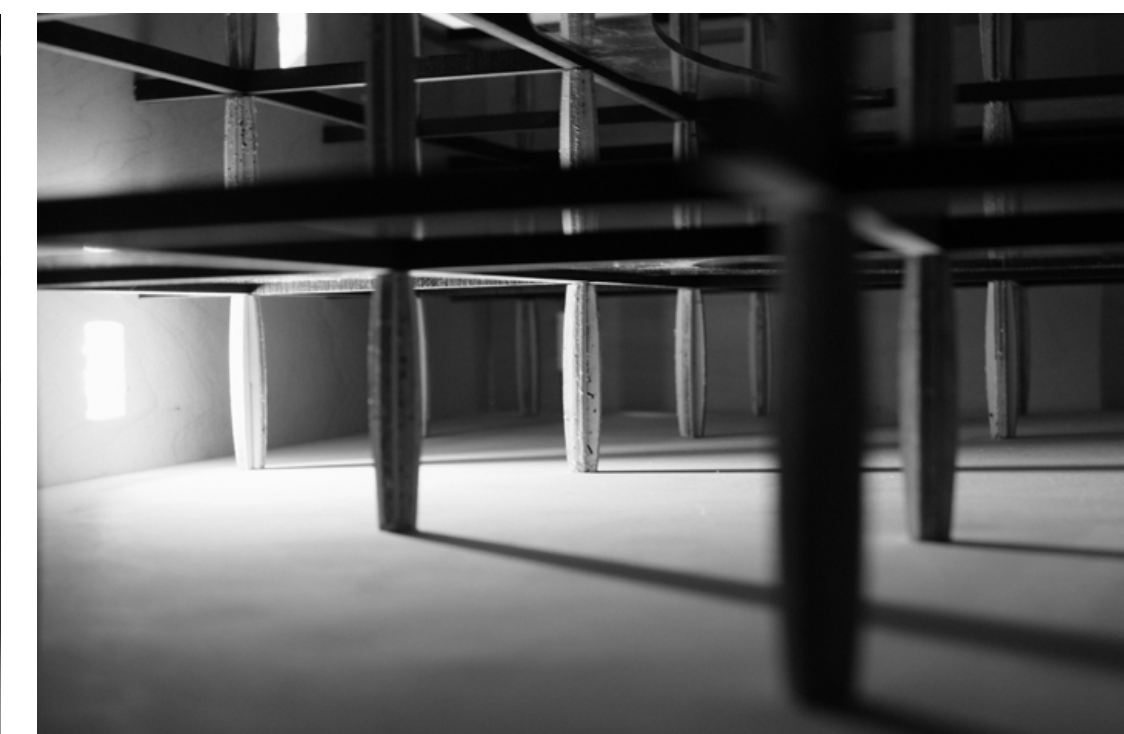
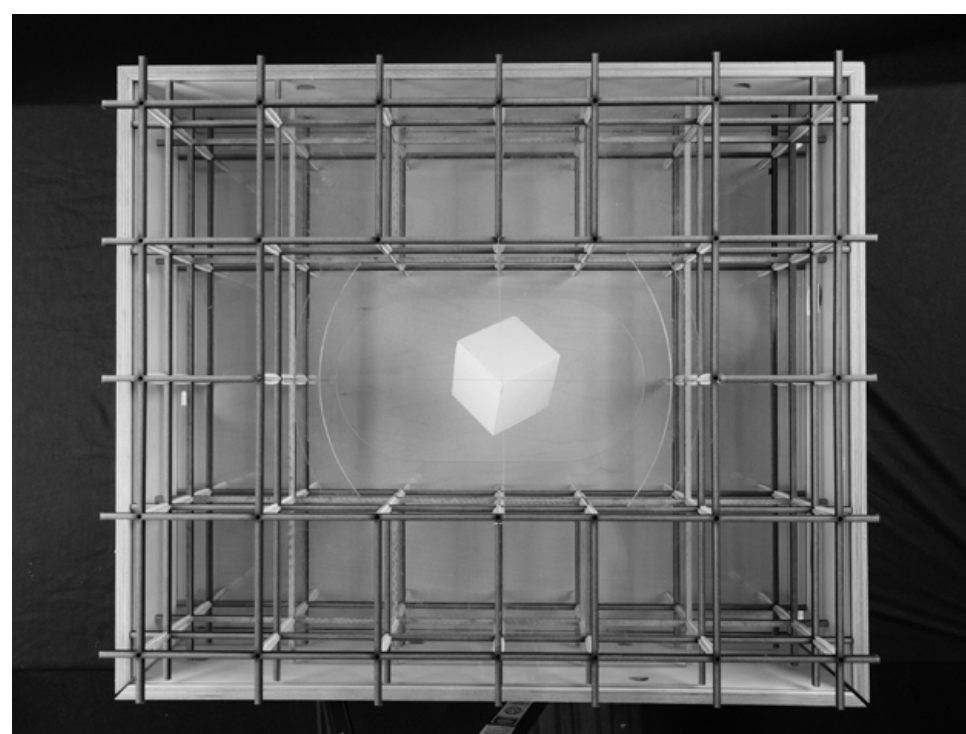
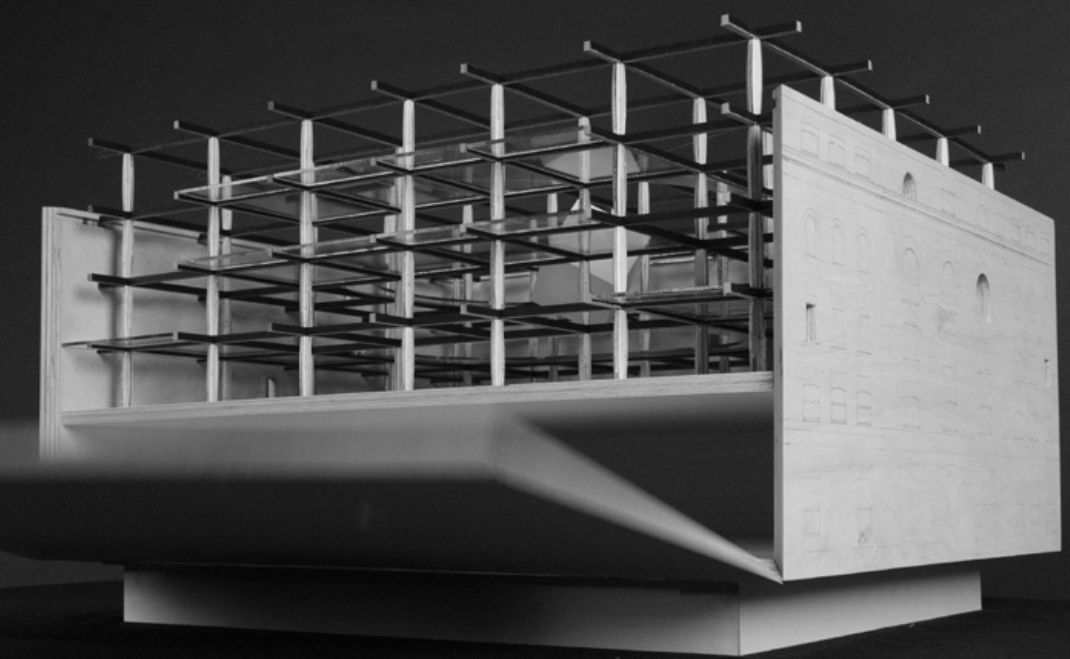
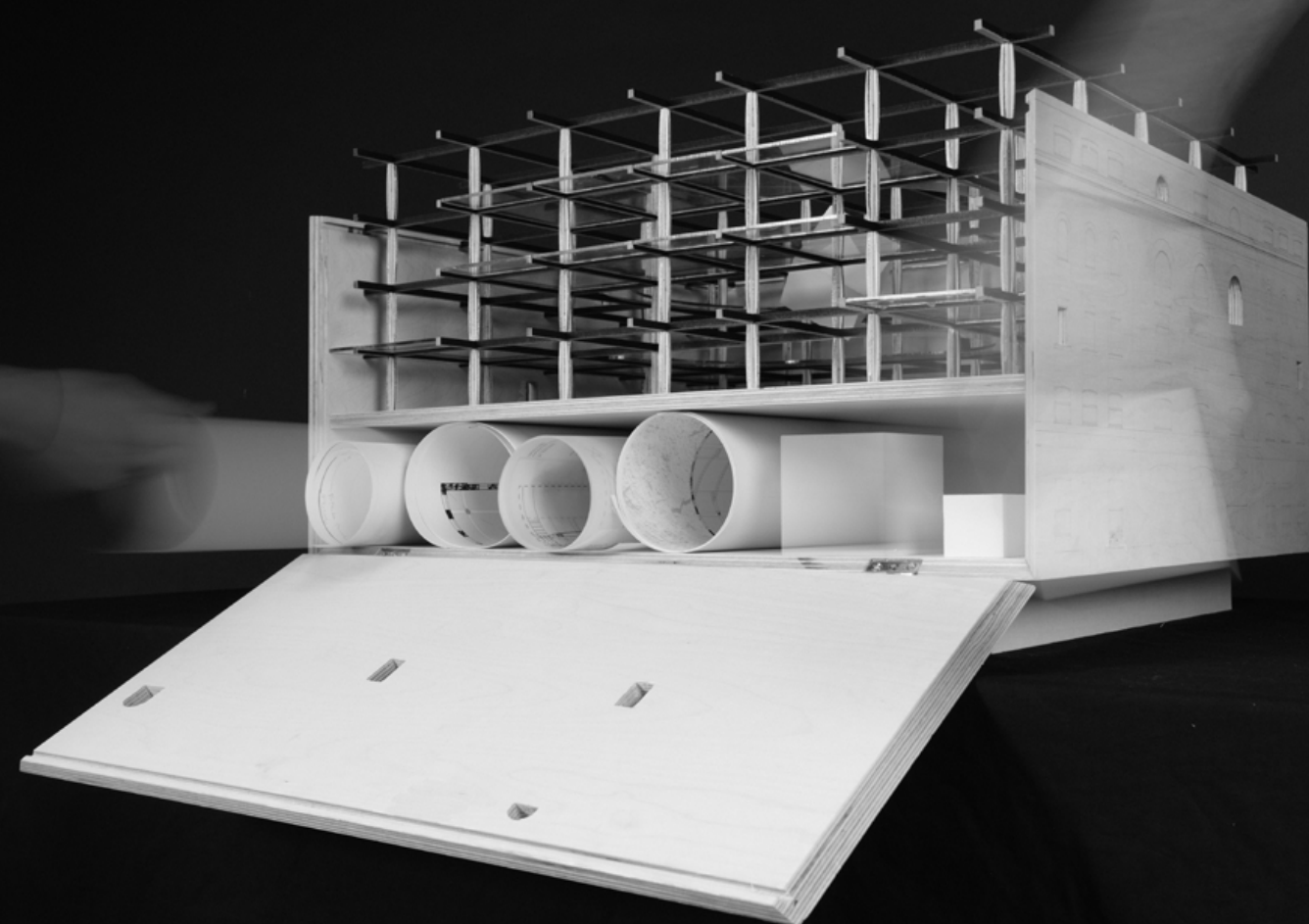


Section AA



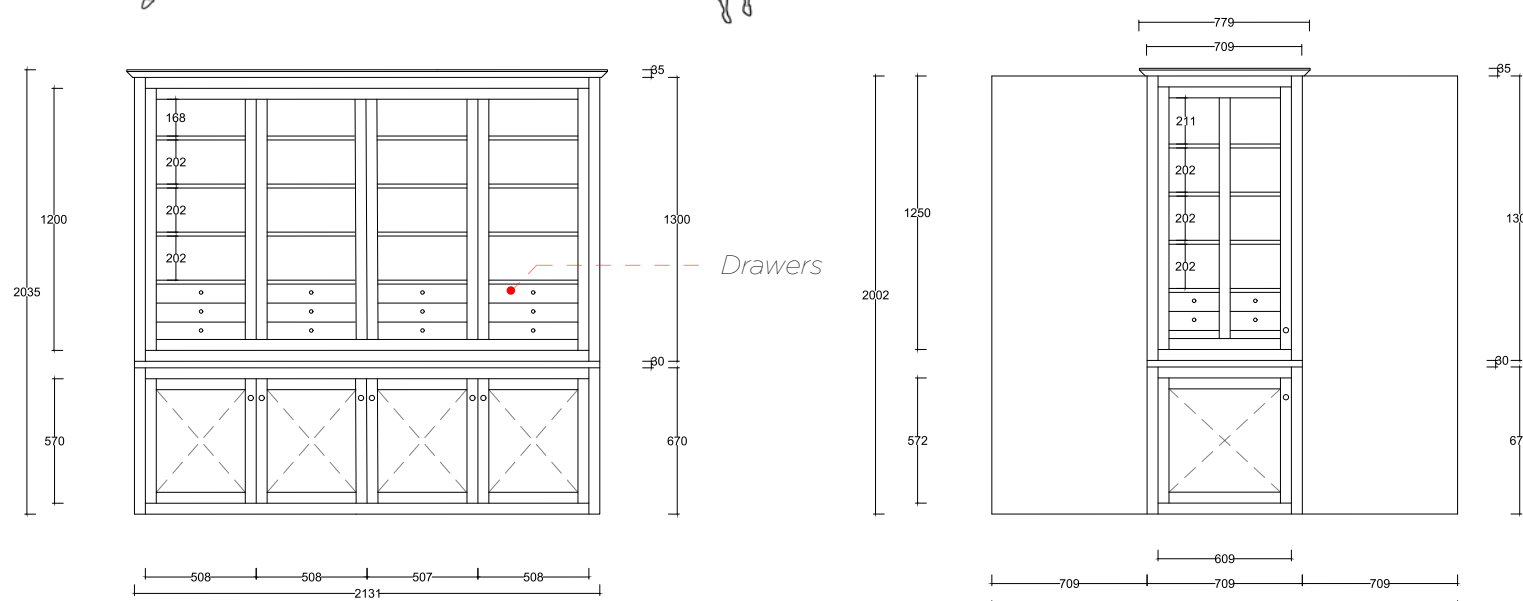
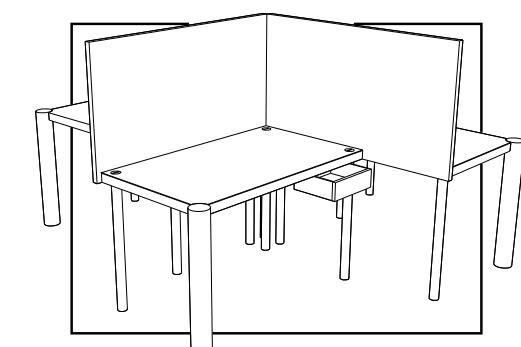
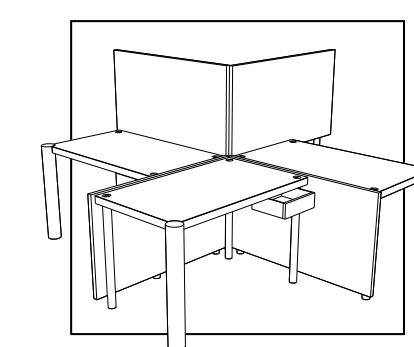
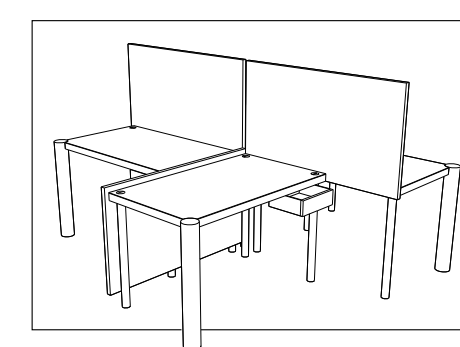
Section BB





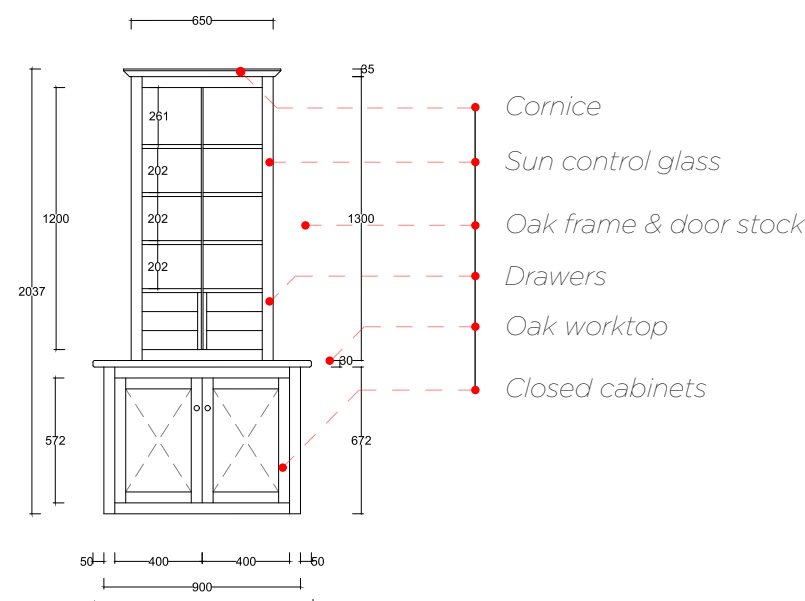
Left:  
Photographic archive cabinetry. Orientated so protect artefacts are protected from direct sunlight

Right:  
Adjustable desks for reading room allow for either lone or collaborative scrutiny of works



Front of curved cabinet elevation

Back of curved cabinet elevation



Long cabinet end elevation

- Cornice
- Sun control glass
- Oak frame & door stock
- Drawers
- Oak worktop
- Closed cabinets

