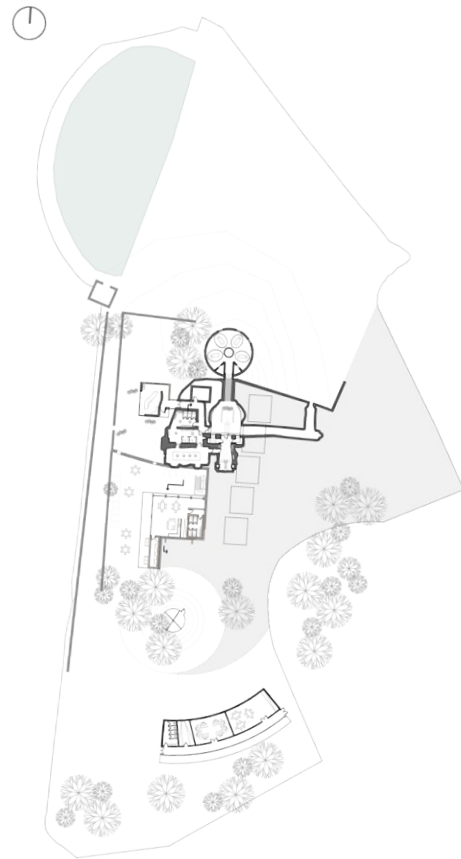


Warmley Gardens and the Champion's Grotto -A world within worlds

SITE PLAN



Champion's Brass works in Warmley was founded in 1746 by industrialist, metallurgist and entrepreneur William Champion (1709-89). Originally Champion's metal works was in Old Market, Bristol, but moved to Warmley which proved an ideal location with its proximity to the nearby coalfields and the adjoining Siston brook (South Gloucestershire Council., 1998).

The brass works are a surviving example of Britain's first incorporated industrial works, producing brass and copper goods from their raw material to the finished product. (Atkins Heritage., 2007, p.3.) It was also the first to produce zinc commercially in Europe (Plaster, 2017).

Champion built his home and pleasure grounds immediately adjacent to the works. Champion's gardens were arranged around a 13 acre man-made boating lake, which not only provided a decorative function but supplied water to power the industrial machinery of the brass works.

Within the grounds remains the subterranean Grotto. Inspired by the writings of Roman poet Aeneid, the grotto symbolised the search of a Trojan war hero to find his deceased wife. The central area of the grotto once flowed with water, passing through the mouth of hell (Atkins Heritage., 2007, p.29). Unusually, the grotto walls are faced with industrial residue known as clinker.

Champion also used other by-products of his industrial works as decoration; copper slag blocks are visible throughout the gardens and grotto.

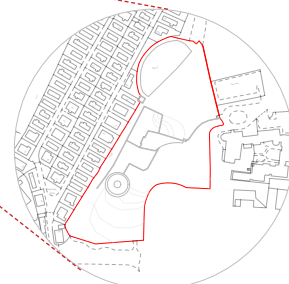
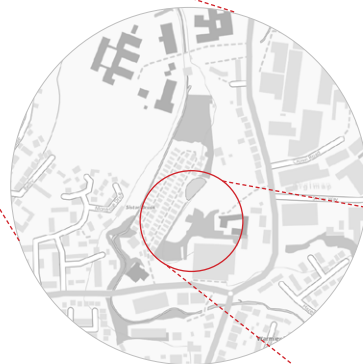
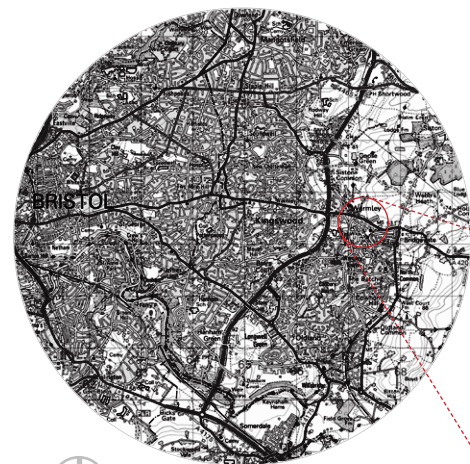
By 1769 Bristol Brass company purchased the failing Warmley Brass works, production continued but on a smaller scale (Day., 1973, cited by Dungworth et al., 2007, p.2). After the mid-19th century the works was converted to pottery production. Since then the original gardens have been encroached by housing, most notably the static home site which occupies the former boating lake.

Atkins Heritage (2007) *Champion's Brassworks & Gardens Conservation management plan.*

Dungworth, D. White, H. (2007) *Warmley Brassworks, Siston, Bristol. Analysis of some Eighteenth- Century Brassworking Debris.* Available from: <https://research.historicengland.org.uk/Report.aspx?i=14565> [Accessed 17 May 2021].

Plaster, A (2012) Siston. In *B&AFHS* [Online] 149. Available from: <https://bafhs.org.uk/siston/> [Accessed 17 May 2021].

South Gloucestershire Council (1998) *Warmley Conservation Area.* Available from: <https://www.southglos.gov.uk/Documents/Leaflets/PTE050048.pdf> [Accessed 17 May 2021].



STATIC HOME SITE IN PLACE OF
FORMER BOATING LAKE



BOAT
HOUSE



LAUREL WALK



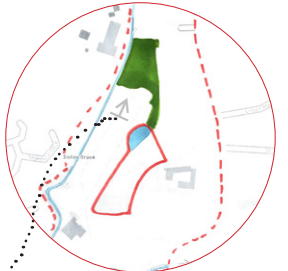
VIEWING MOUND/
SNAIL MOUND



ECHO POND



STATUE OF NEPTUNE

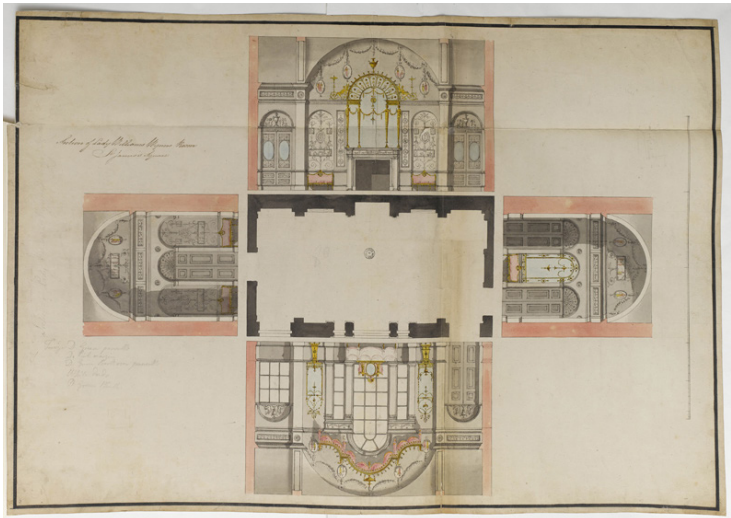


WARMLEY
HOUSE



CHEQUERED WALL

Warmley Gardens and the Champion's Grotto



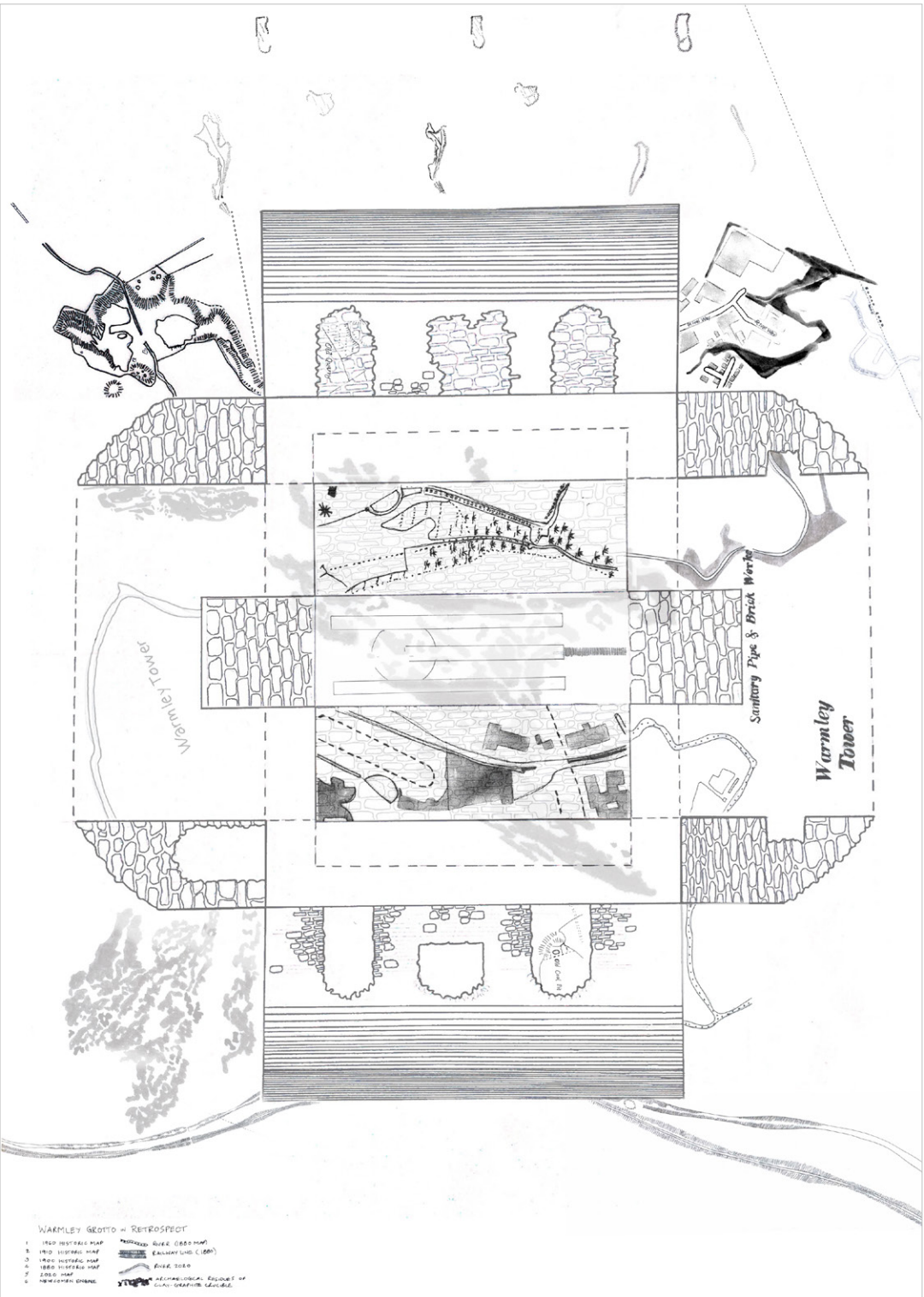
Robert Adams (1772) Floor plan with Laid-out Wall Elevations: Lady Williams Wynne's Room, St James's Square [Drawing]

The developed or expanded surface drawing was an 18th century technique to display the interiors of a space and its surfaces. The unfolding of the walls to capture the detail, atmosphere and function.

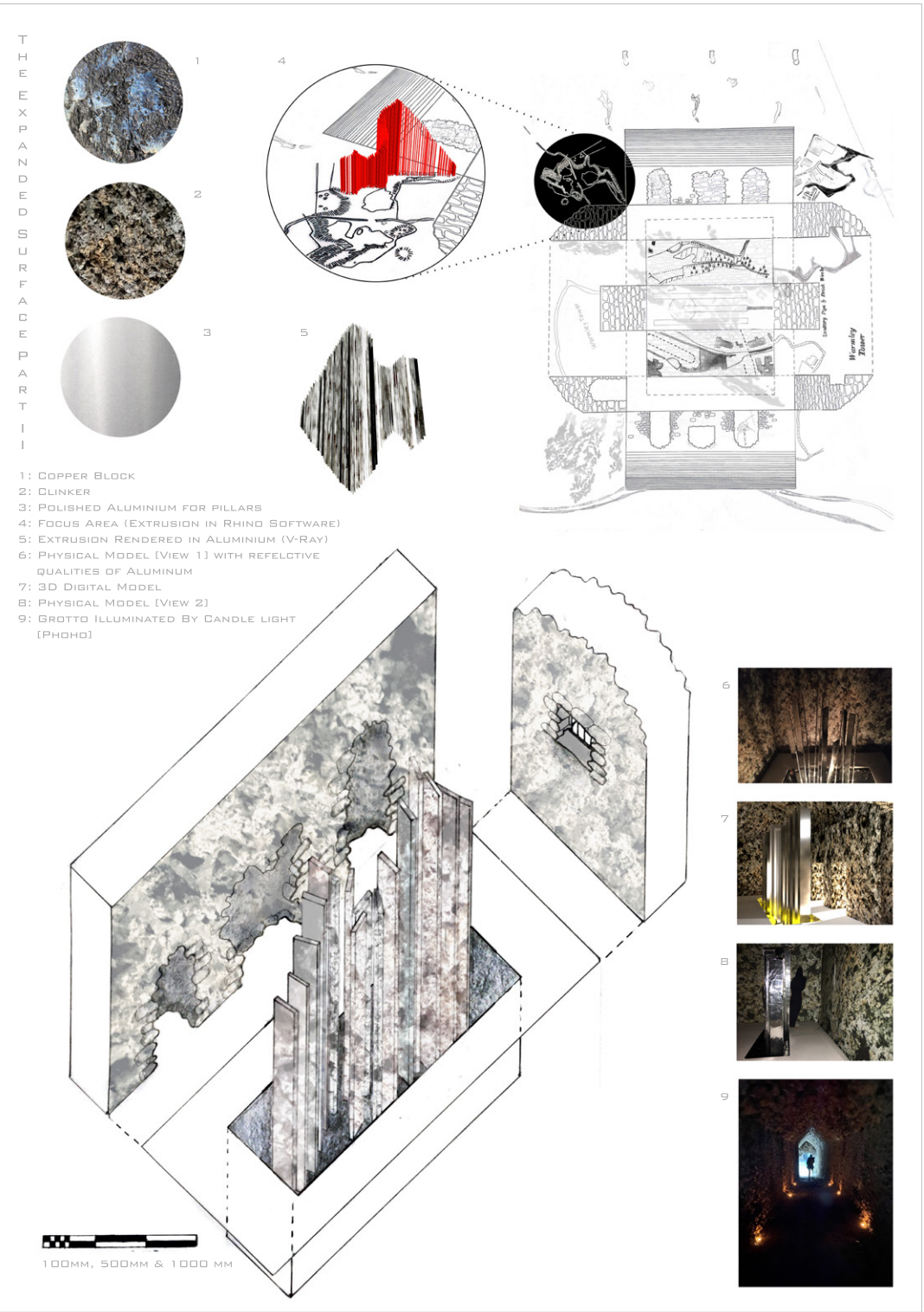
The brief requires the following: *The Grotto and its surrounding landscape, tainted by the invasion of suburbia and local industry, raises the challenge of a contemporary sanatorium, which, in the context of Covid-19 might well propose a retreat to an isolated, but expanded interior, as a contemporary counterpart to the picturesque landscapes of early twentieth century*

Analysis of the site included surveying the physical dimensions of the grotto and in particular paying attention to the surfaces that comprise it. Other analysis included examining a piece of text to *imagine and speculate on fictional context rather than occupy a given physical site*. The given text was *Alice in Wonderland* (1865) by Lewis Carroll. The analysis was expressed through an animated drawing. This developed ideas of landscape through shadow play and the transient landscapes that are

EXPANDED SURFACE I



EXPANDED SURFACE II

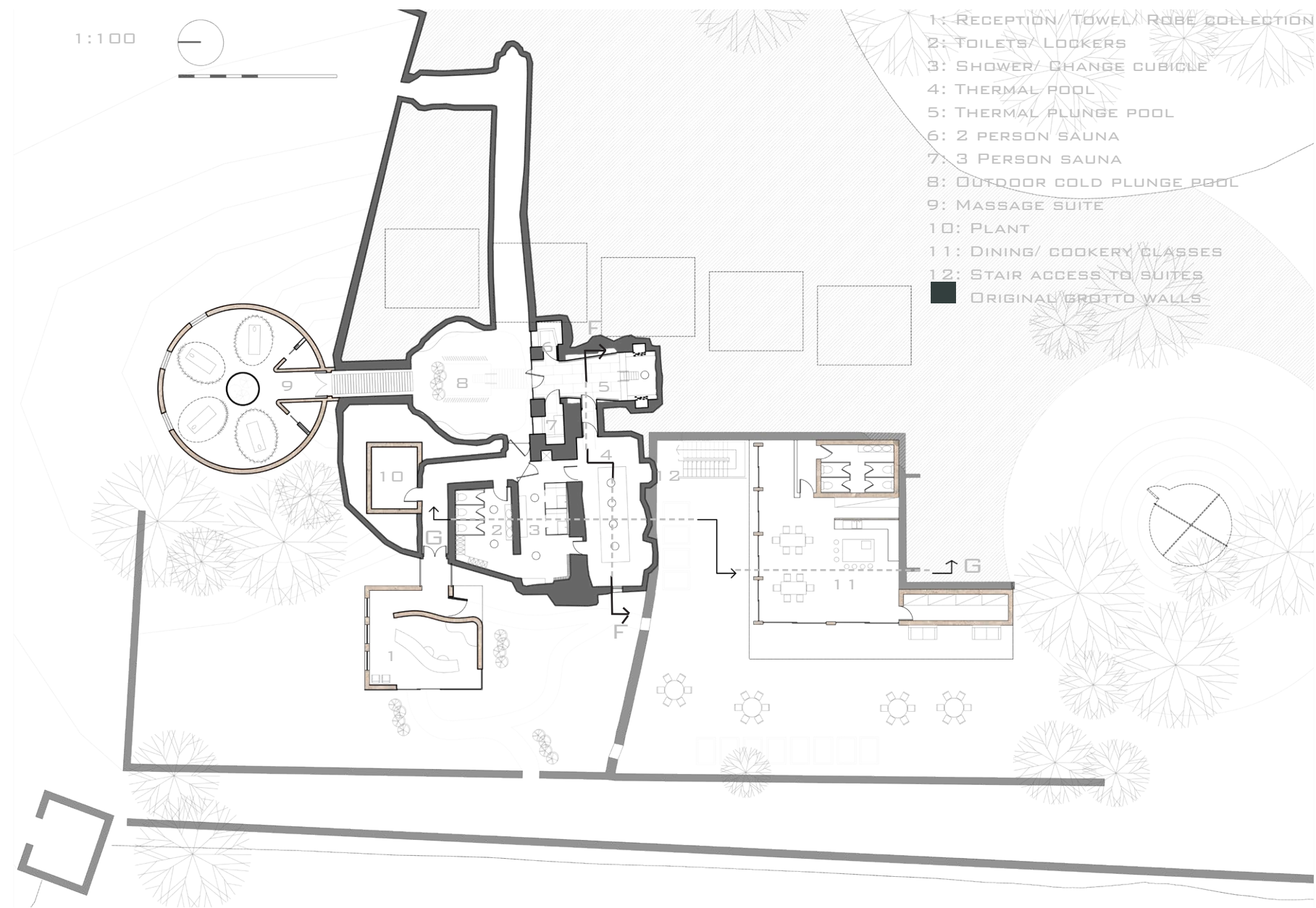


created through light and void. This analysis lead us to consider the graphic representations of Alice, her surroundings and other characters, that have been reproduced and re-imagined since the original publication and how this change in styles can represent the eras in which she has been depicted still to this day. Our changing graphic of Alice through the animated drawing is representative of the time passing between when she entered the rabbit hole to when

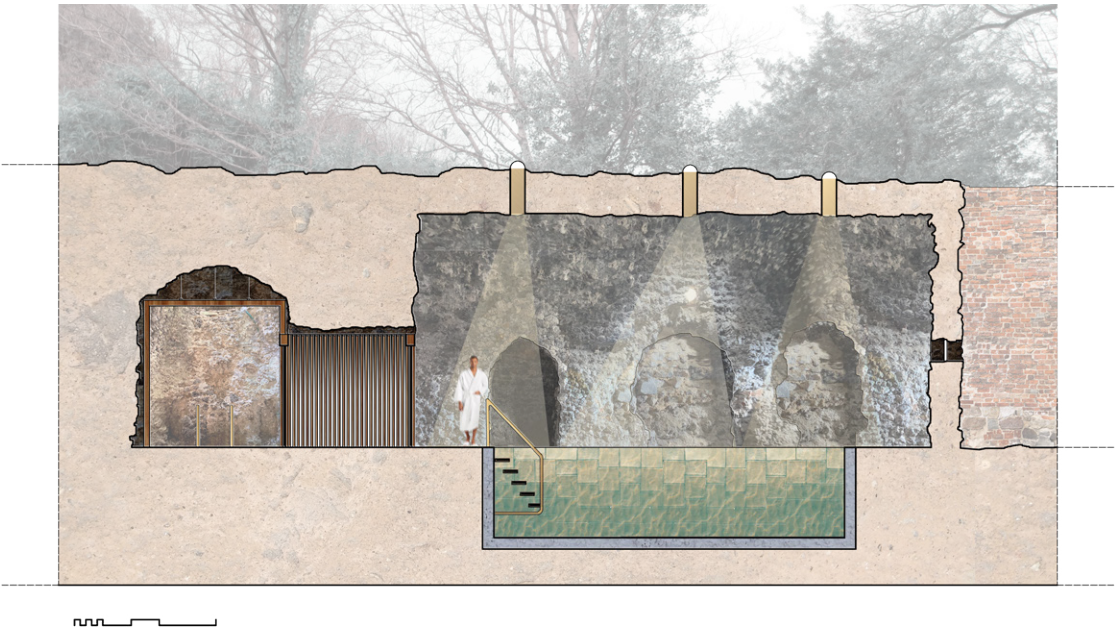
she emerged. The expanded surface drawing: *develop a set of orthographic drawings that capture both the detail and atmosphere of a room within the Champion's Grotto*. Developing on from the analysis of the text I expressed the grotto through historic maps of Warmley and the surrounding area and how their graphic representations expressed the rich history of the area, with particular interest to the mines that enabled the success of the brass works and the

product by which the grotto was created. With the aide of Rhino (Digital modelling software) I extruded the hand drawn contour lines of the mines from a historic map dated 1910, into a three dimensional geometry that could be displayed within the Grotto. This extrusion would be faced in polished aluminium. Its reflective qualities would further expand the surfaces of the grotto walls and the by-products of the brass manufacture.

SITE PLAN CUT AT 1700MM SHOWING THE SUBTERRANEAN GROTTO



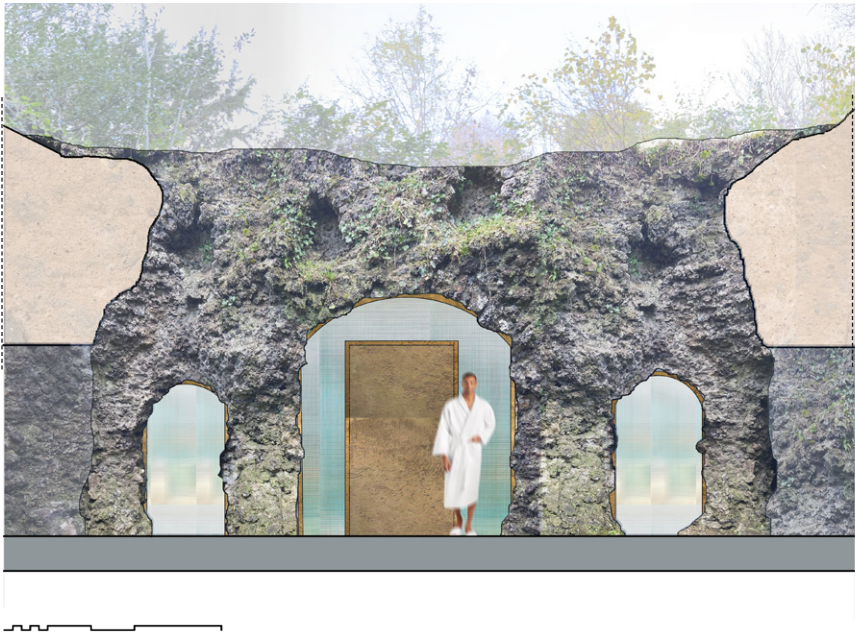
SECTION F-F: THROUGH THERMAL PLUNGE POOL ROOM TO THERMAL POOL ROOM



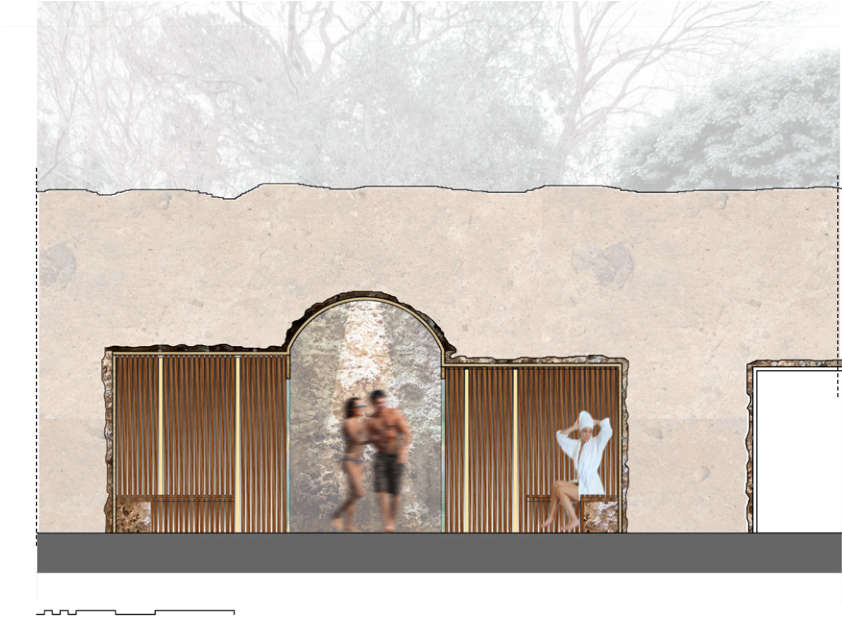
SECTION C-C

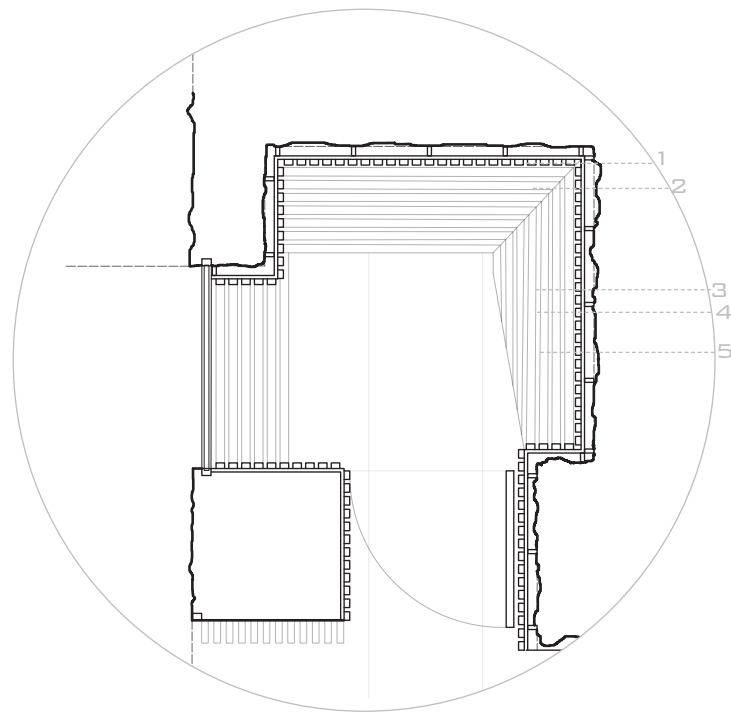


SECTION E-E



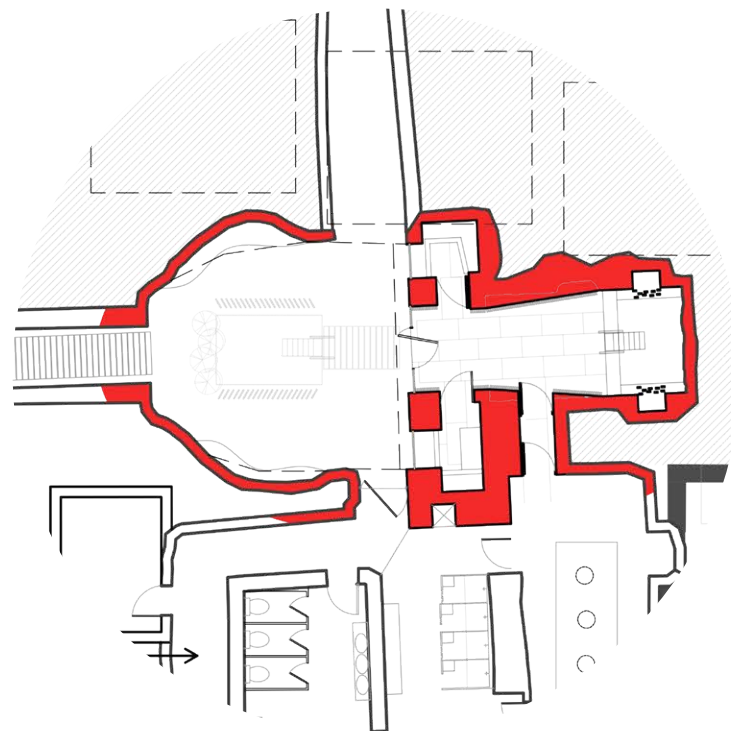
SECTION D-D





2 PERSON INFRA-RED SAUNA
1:20

- 1: ALDER WOOD PANELLING
- 2: 18 MM PLY-BOARD
- 3: 100MM X 50MM TIMBER AT 400MM CENTRES
- 4: INSULATION BETWEEN TIMBER
- 5: DPM



As a rare and unique survivor of an 18th century pleasure gardens and grotto it was important to consider how to intervene in a way that embraced the original design and function, whilst adapting to contemporary design.

Much of the industrial heritage of Champion's brass works can be seen within the gardens and structures that remain. Champion's resourcefulness saw the grotto and gardens constructed using the by-products of his brass and copper production. Retaining the clinker walls was an important element of the design. Leaving exterior walls exposed maintains the integrity of Champion's grotto by embracing the unique forms and industrial processes that enabled its construction.

The incorporation of a wellness spa both reflects the original space as a place of retreat and the importance of flowing water

for relaxation, as well as its significance to Champion's industrial success.

The existing structure featured niches and areas that could be adapted as spaces of sanctuary and enclosure. Atkins heritage (2007, p.29) describes how Champion had used his industrial processes on site to carry hot water along a culvert to cascade down the rear wall of the southern cavern into a deep, square pool. A second deep pool occupies the central space of the large cavern, at the centre of the grotto. These pools have been reinstated at the heart of the grotto and are the mainstay of the wellness spa.

This contemporary sanatorium is expressed through a program of relaxation, rejuvenation and isolation from the fast pace of life outside of the walls of the grotto.

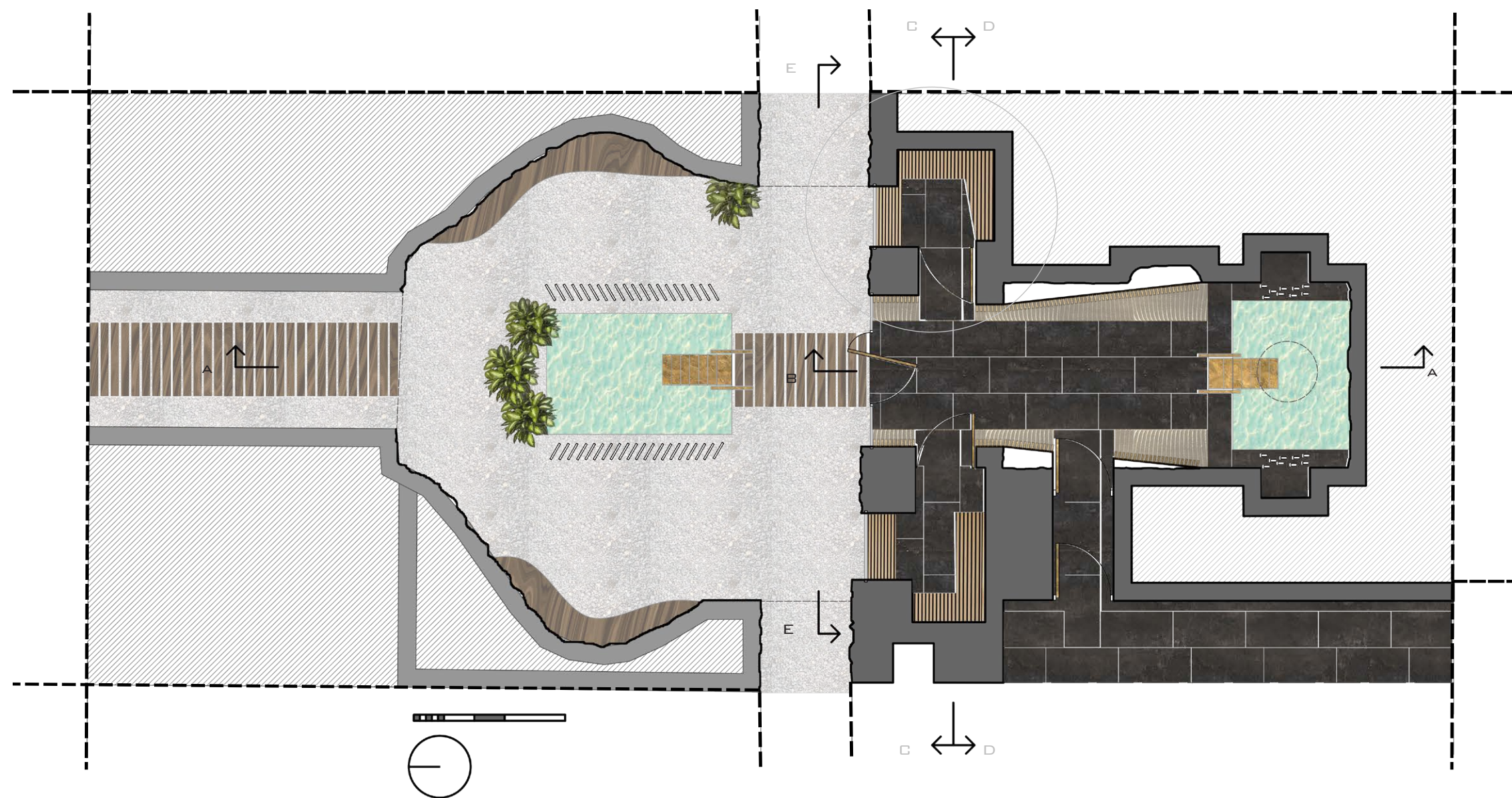
PLAN OF SPA AREA INCORPORATING THE
EXISTING POOLS OF THE GROTTA
1:50

Covid-19, similarly to Tuberculosis, affects the respiratory system of the sufferer. This sanatorium offers treatments specifically chosen to aide the recovery of the respiratory system. Treatments include massage, yoga, thermal pools and education in cookery and nutrition for a balanced diet.

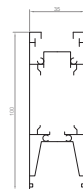
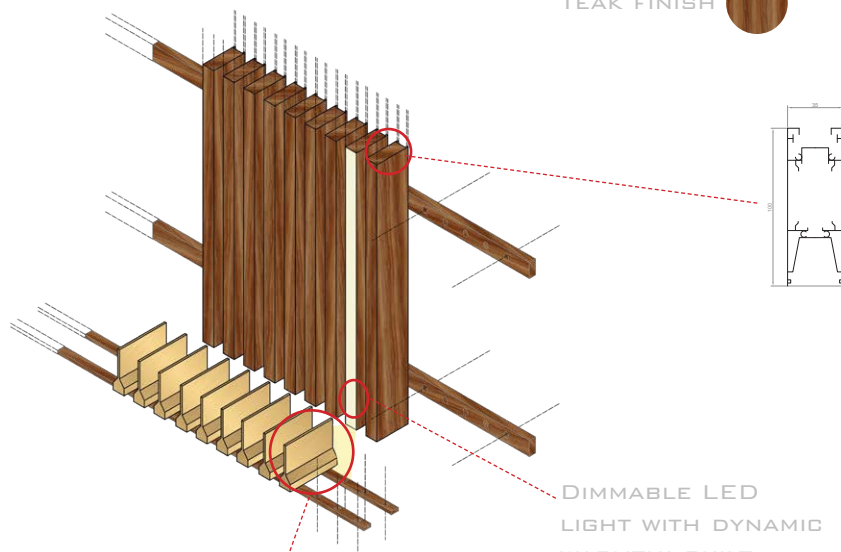
The program aims to reduce any implication that the clients are there as patients, rather that this is a place of recuperation and rejuvenation. Minimising contact with practical aspects of the function will further express the sanctity of the enclosure of the grotto walls. Once within the grotto walls all reminders of the external world will be forgotten, the focus will be purely on relaxation and pleasure.

The boundary between exterior and interior is blurred; the enclosure offered within the grotto defines the 'interior'.

Atkins Heritage (2007) Champion's Brassworks & Gardens Conservation management plan.

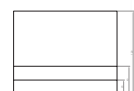


DRESSWALLSTRIPES
SQ-L35: 35MM X 100 MM
EXTRUDED ALUMINIUM
PROFILE, RECTANGULAR
SECTION.
TEAK FINISH



DIMMABLE LED
LIGHT WITH DYNAMIC
WARMTH; BUILT
INTO ALUMINIUM
EXTRUSION

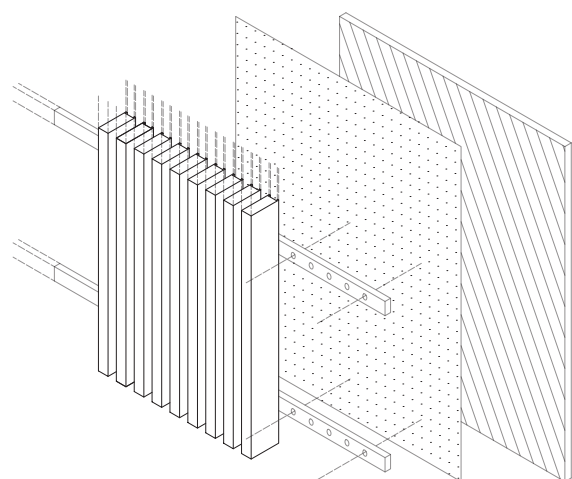
ELEVATION



PLAN



DRESSWALLSTRIPES
LN8: 35MM X 120 MM
EXTRUDED ALUMINIUM
PROFILE.
SATIN BRASS FINISH



SOUND ABSORBING PANEL

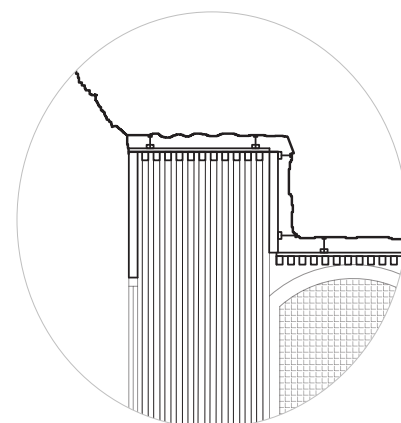


ACOUSTIC FABRIC

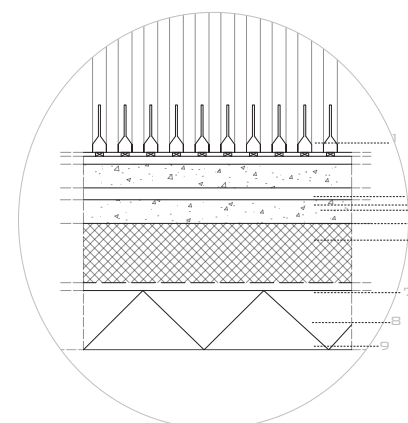


DressWall stripes are made from aluminium and are lightweight; reducing exertion on the structure of the grotto and are fully removable.

As they are not made of natural wood the addition of sound absorbing material and an acoustic panel will reduce the reverberation of sound.



SUSPENDED CEILING DETAIL



FLOOR DETAIL

- 1: DRESSWALL STRIPES
SQ-L35
- 2: DRESSWALL STRIPES
LN8
- 3: BATON
- 4: SCREED 20MM.
- 5: CONCRETE.
- 6: HEATING PIPE ATTACHED TO REINFORCING MESH.
(SET IN CONCRETE SLAB.)
- 7: RIGID INSULATION.
- 8: DPM AND SAND LAYER.



SECTION B-A
1:20