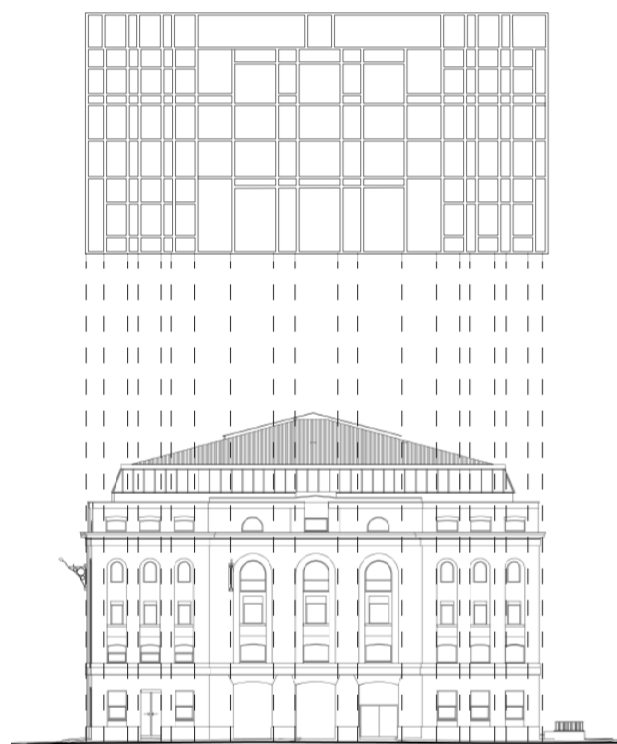


# Projecting the Past

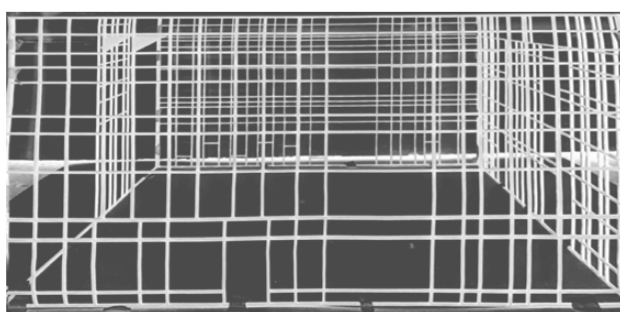
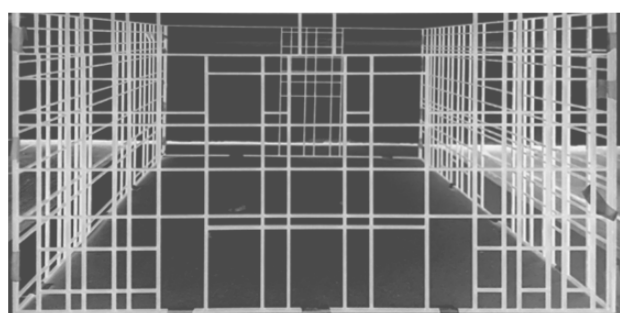
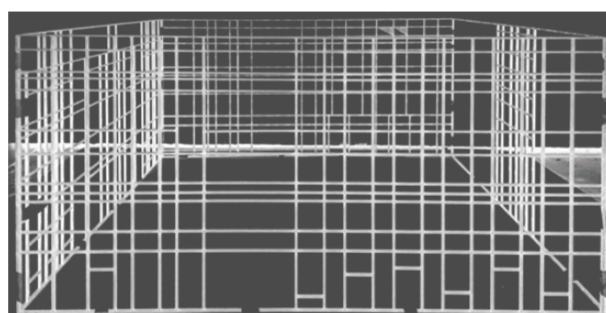
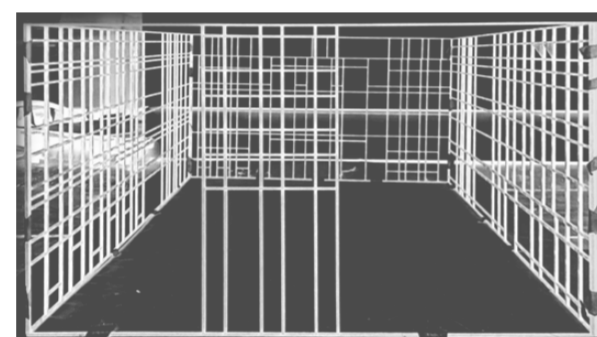
## Projection as a Mechanism for Spatial Generation: An interior designed from the outside in

Projecting the Past addresses Imagining Interiors by exploring the doubling of interior as both occupied space and projected image. Reworking Bush House's structural and façade grids, the project strips the building back to its architectural traces, then layers, offsets, rotates and folds them through an expanded surface drawing method to generate a distorted façade and interior spatial order. Drawing on Peter Eisenman, Jacques Derrida and Robin Evans, projection becomes both method and experience: shadows, grids and material residues extend the interior beyond its physical envelope. The Arnolfini becomes a living archive, where past structures are reactivated through movement, perception and inhabitation.

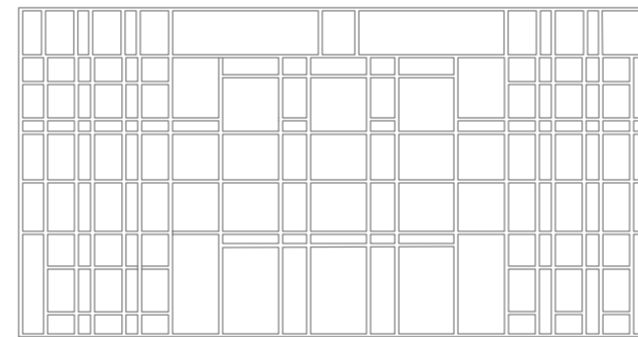
### Extracting the building's underlying Grid



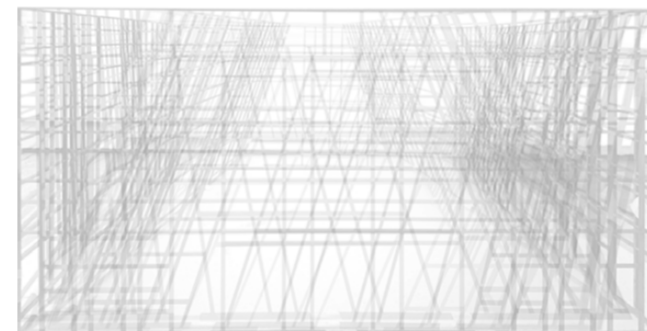
### 2D to 3D: Extracting and Layering the Structural Grid



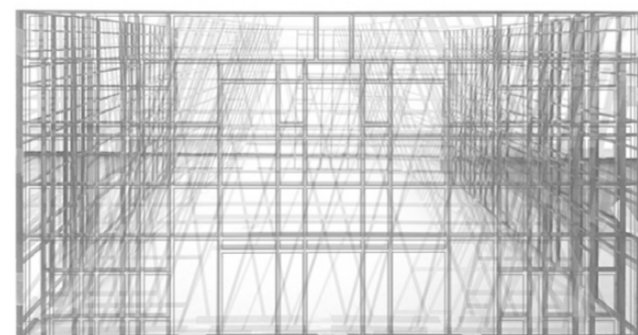
### Reinterpreting the Grid: Generating a new façade



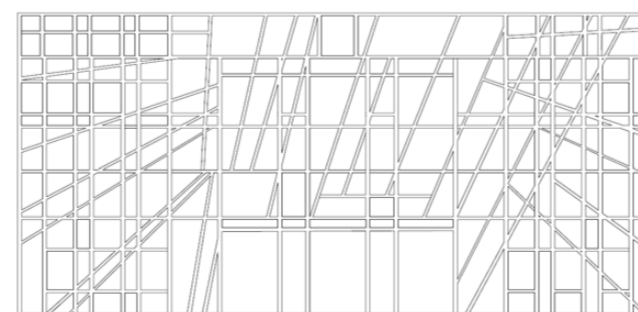
01: Original mapped structure



02: Superimposed distorted structure

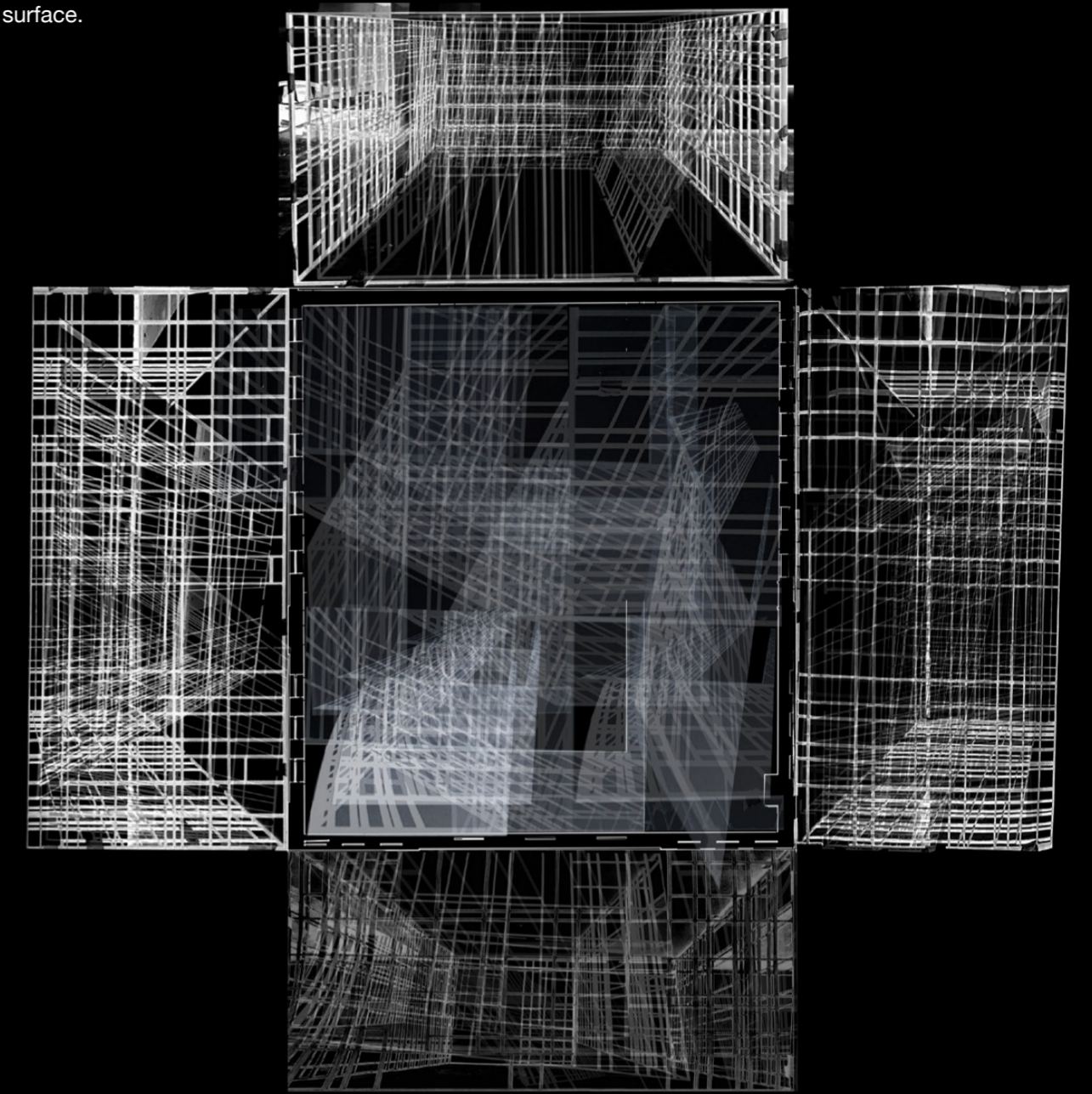


03: Distorted structure layered with existing structure

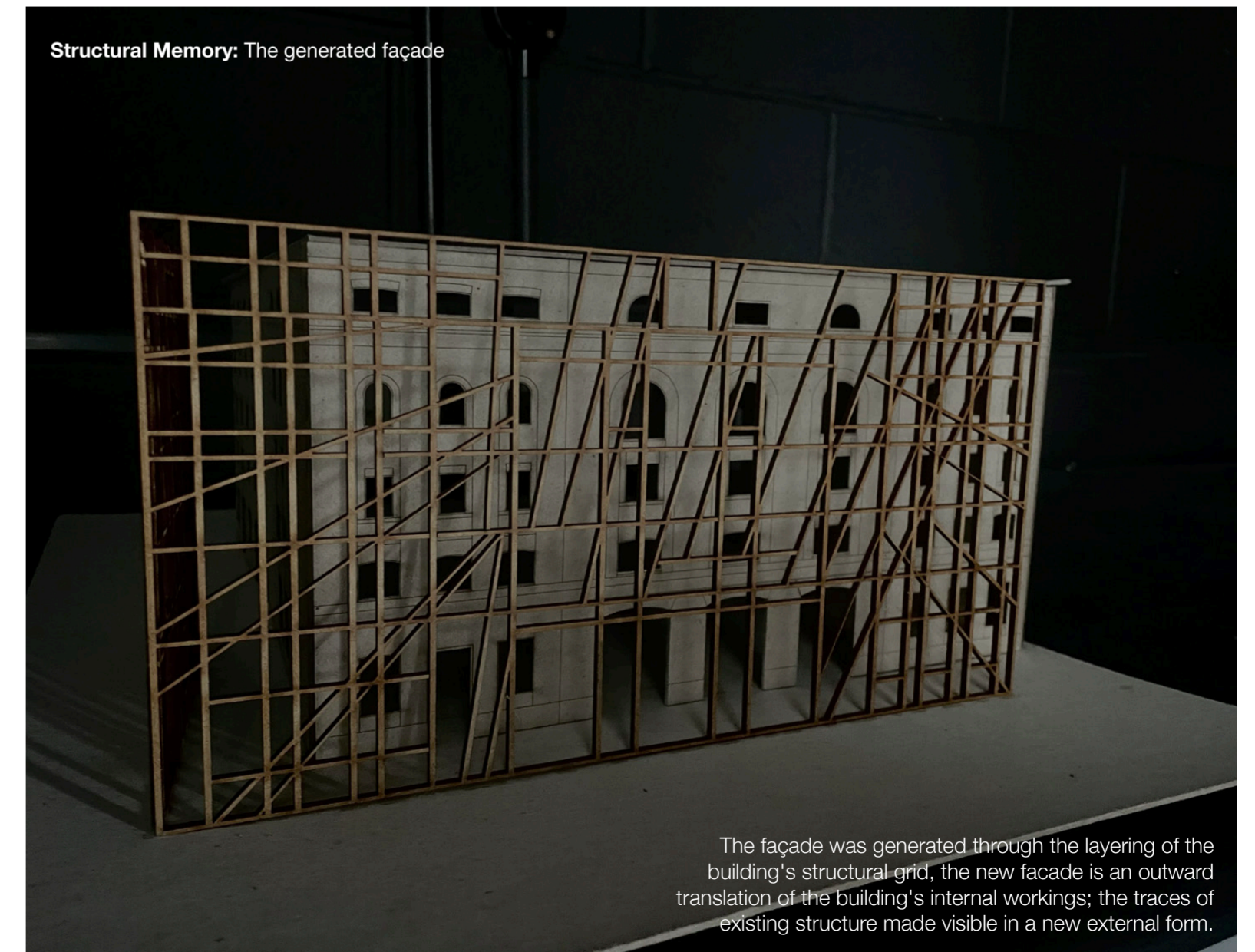


04: New facade generated from the distorted grids

Structure superimposed:  
unfolding the elevation into a  
fragmented surface.



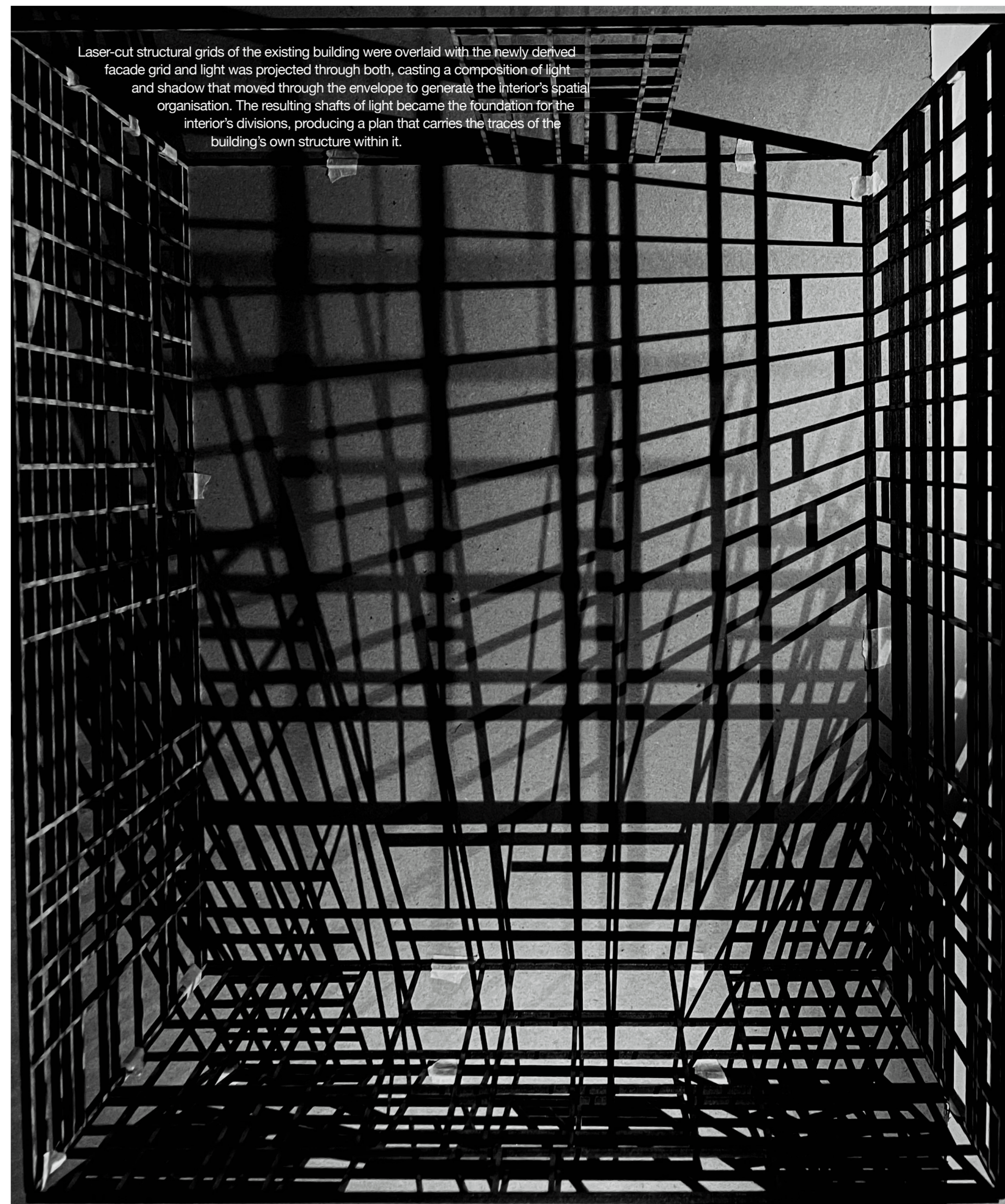
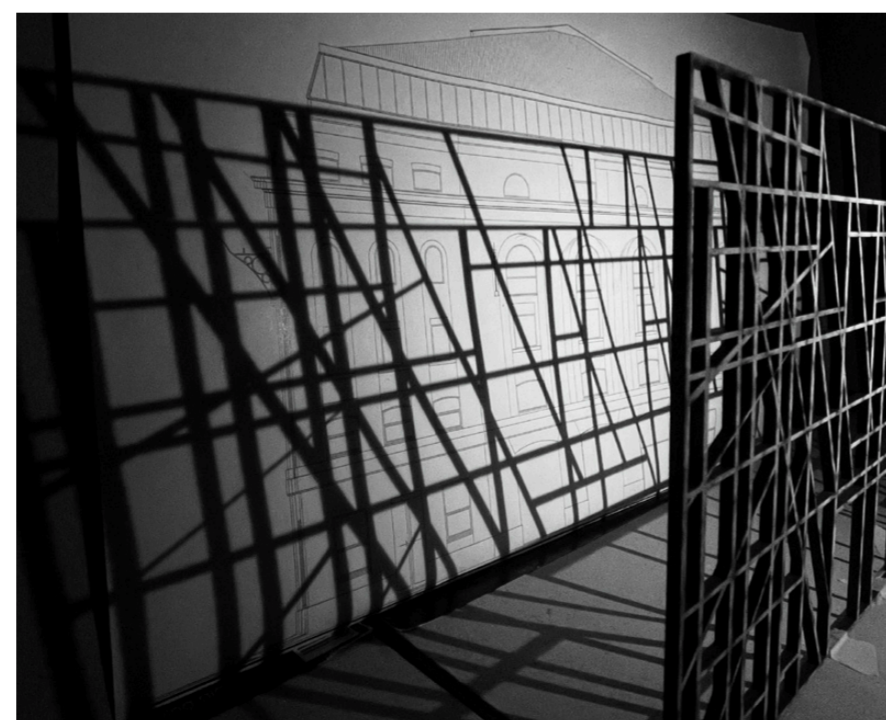
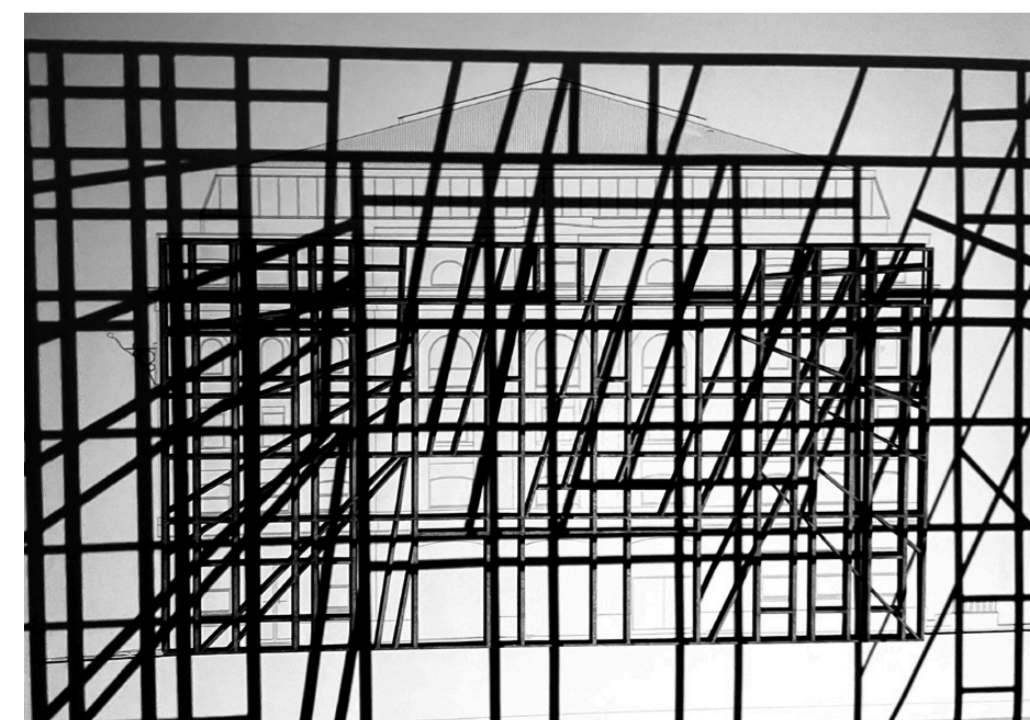
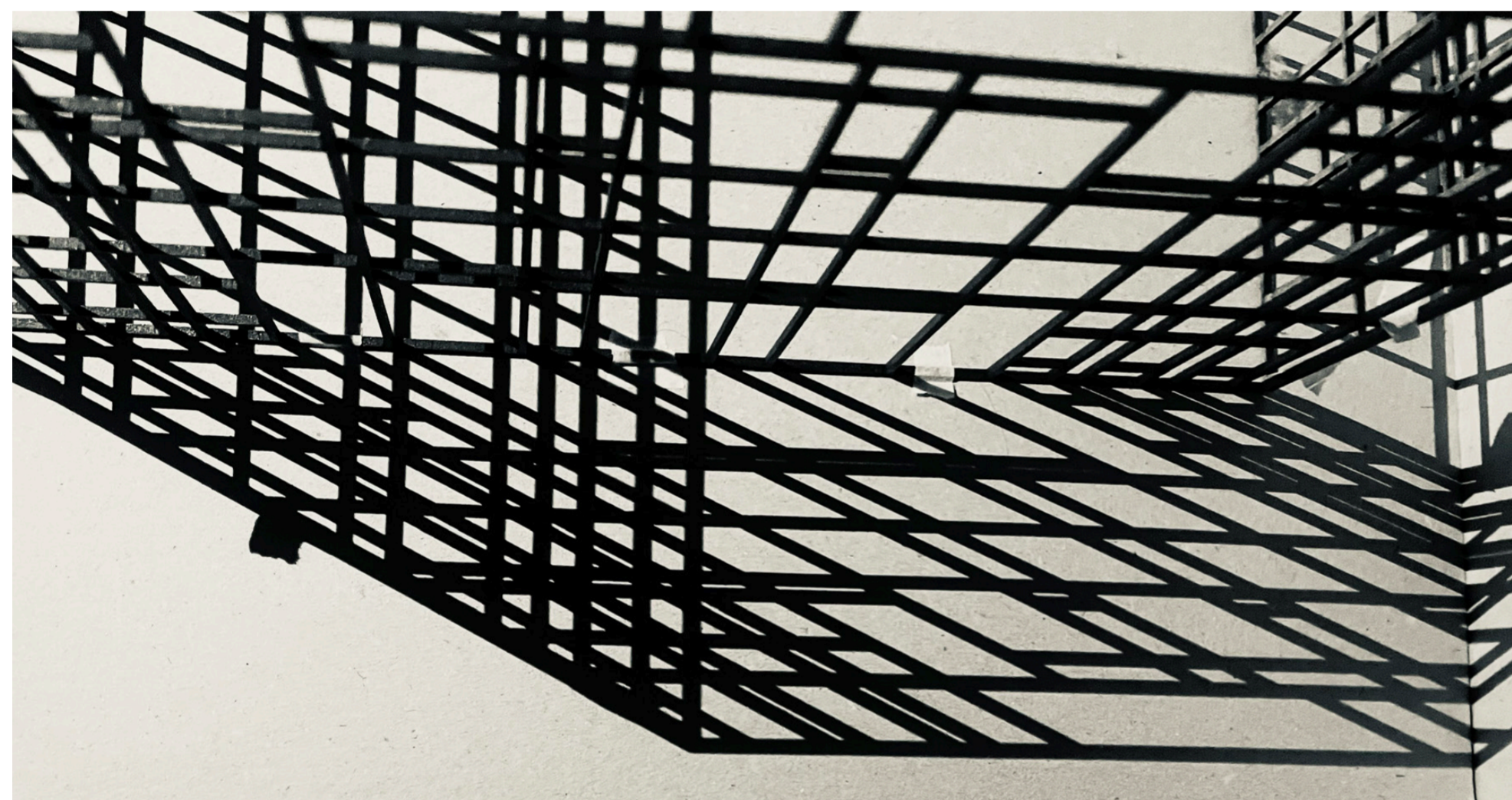
### Structural Memory: The generated façade



The façade was generated through the layering of the building's structural grid, the new façade is an outward translation of the building's internal workings; the traces of existing structure made visible in a new external form.

## Imagining Interiors | The projected façade.

This series of projection images defined the interior organisation of the project, using light and projection as a medium of spatial generation. Projection pushed through the envelope into the interior, generating both external conditions and internal space, making the design deeply interconnected with the physical fabric of the building.

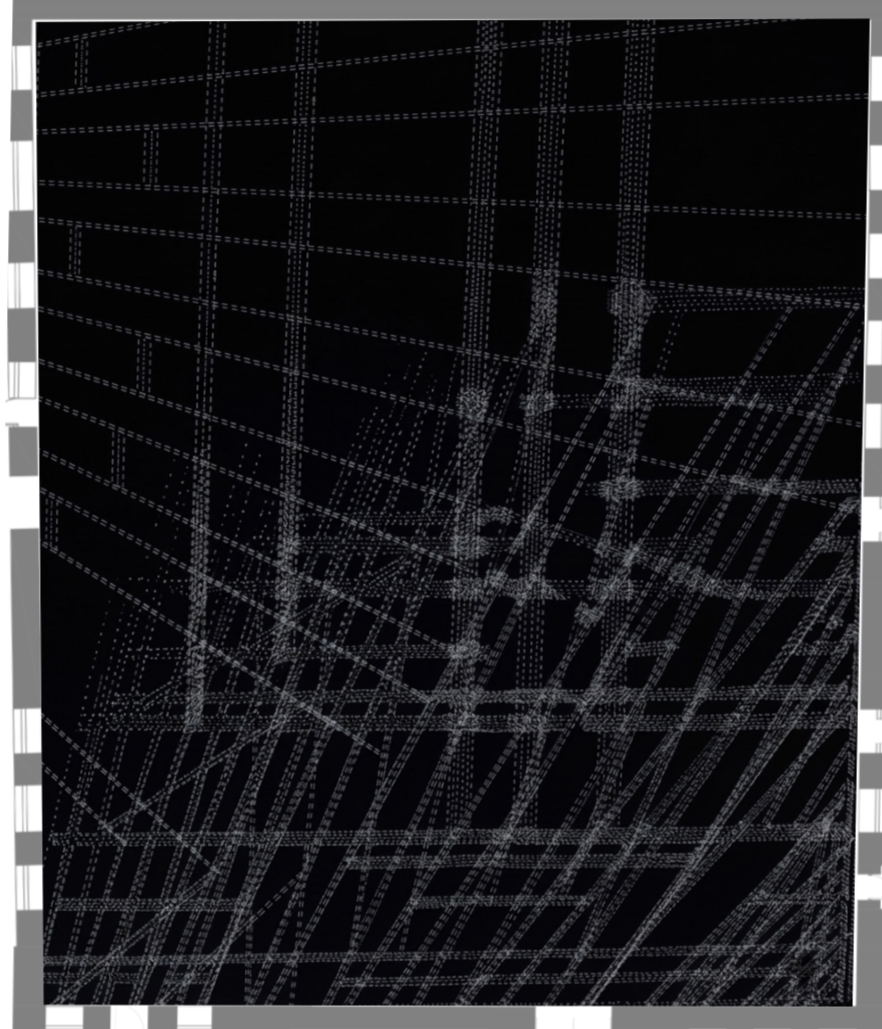


# Imagining Interiors | From projection to plan

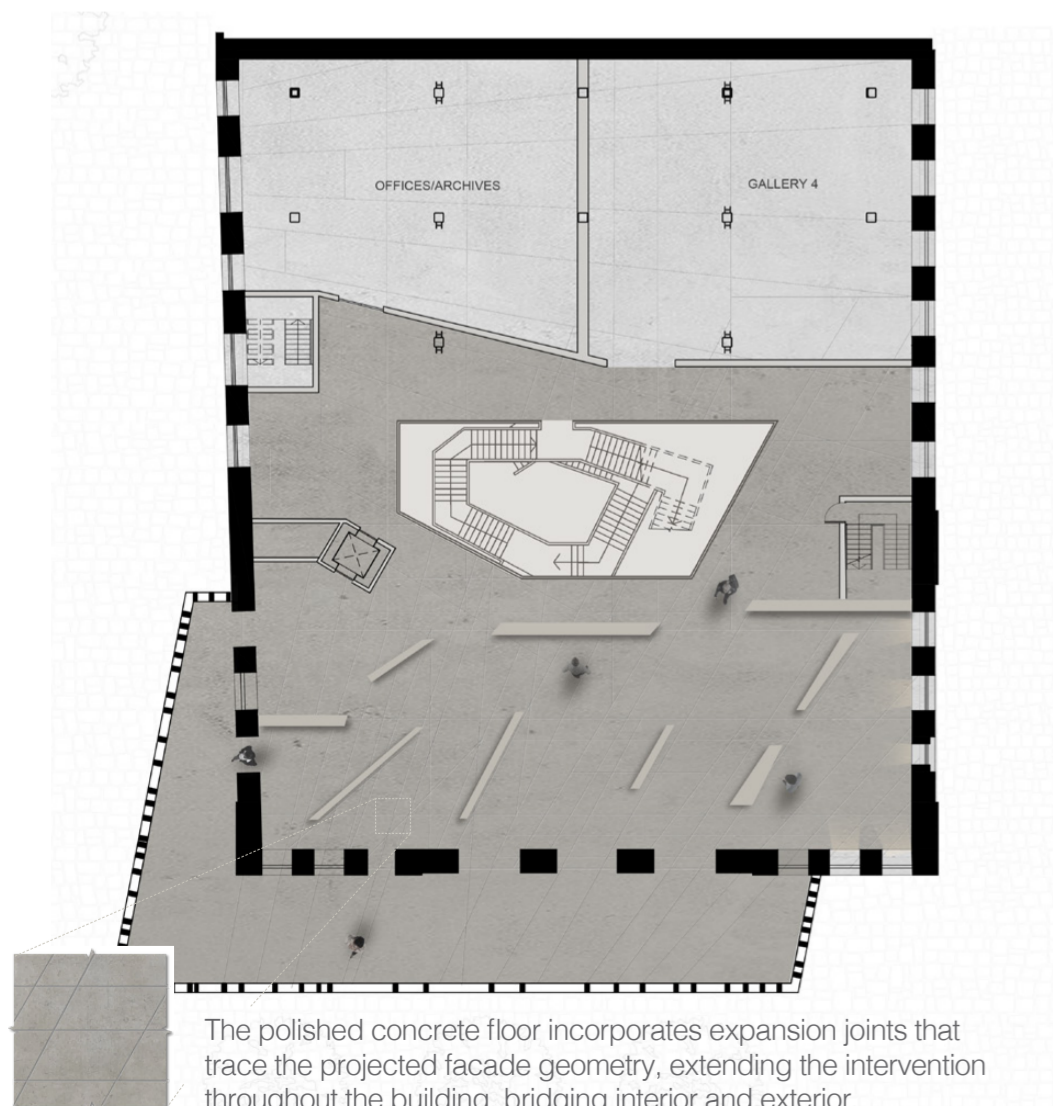
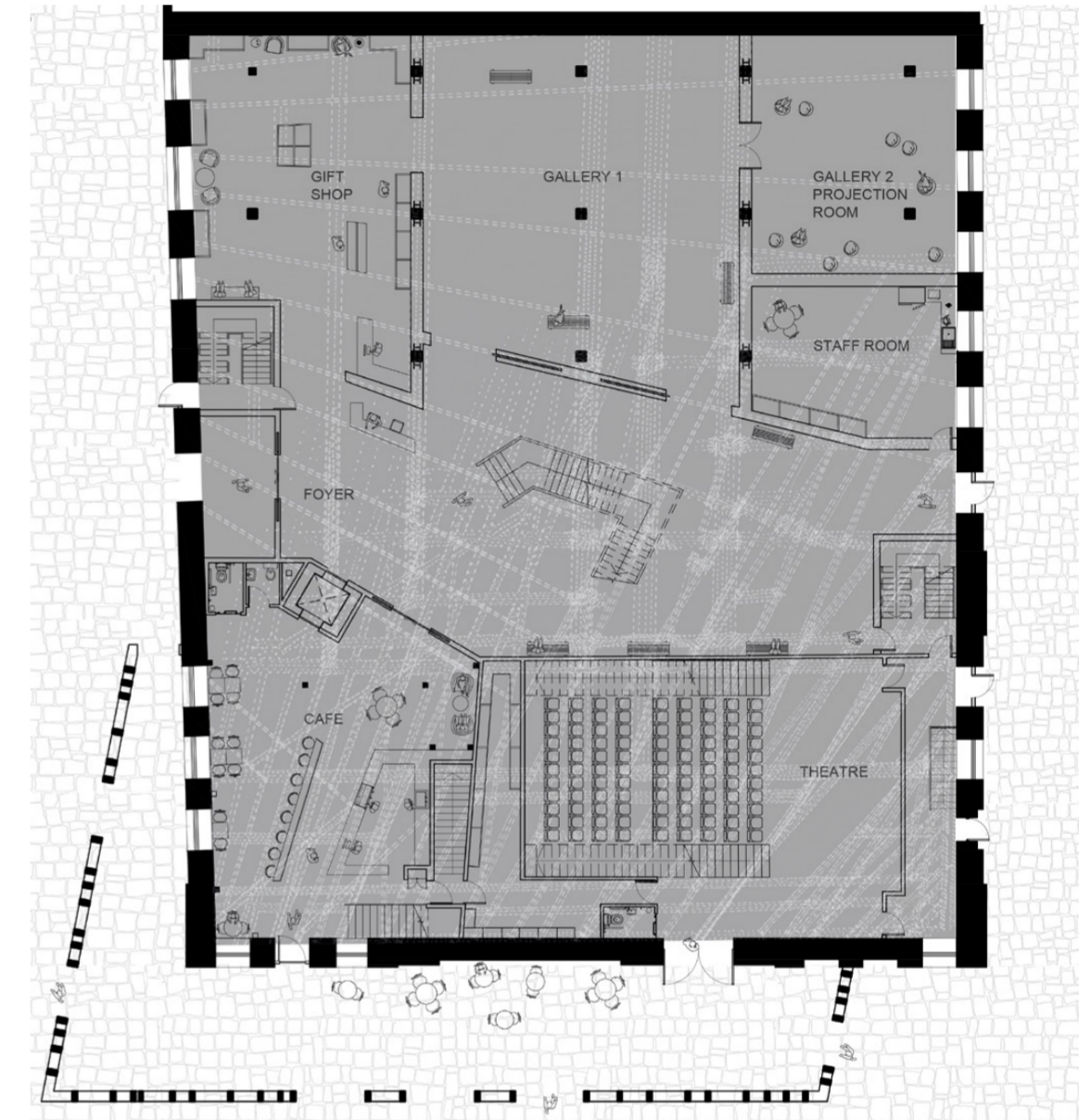
Projection



Trace



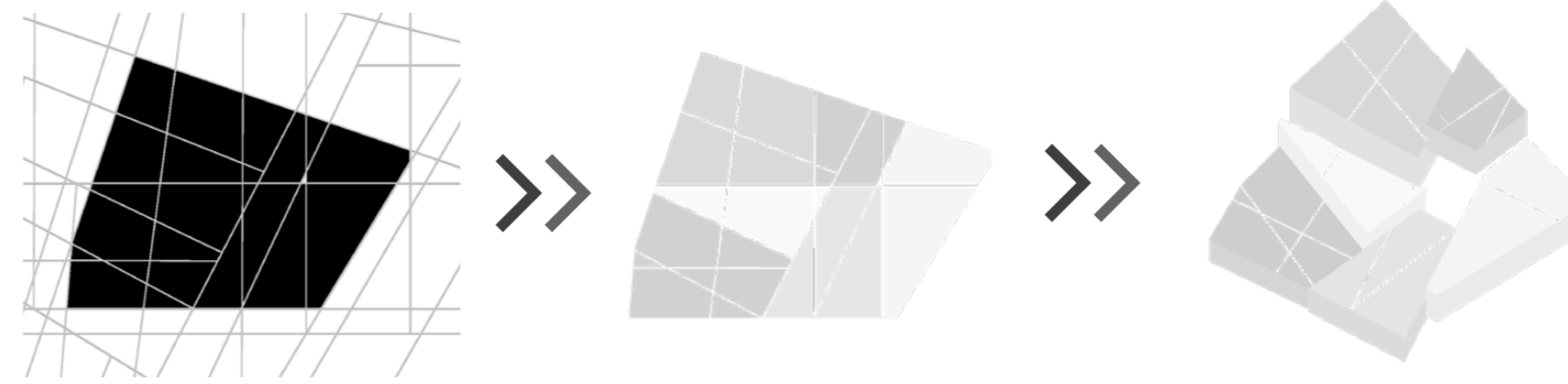
Plan



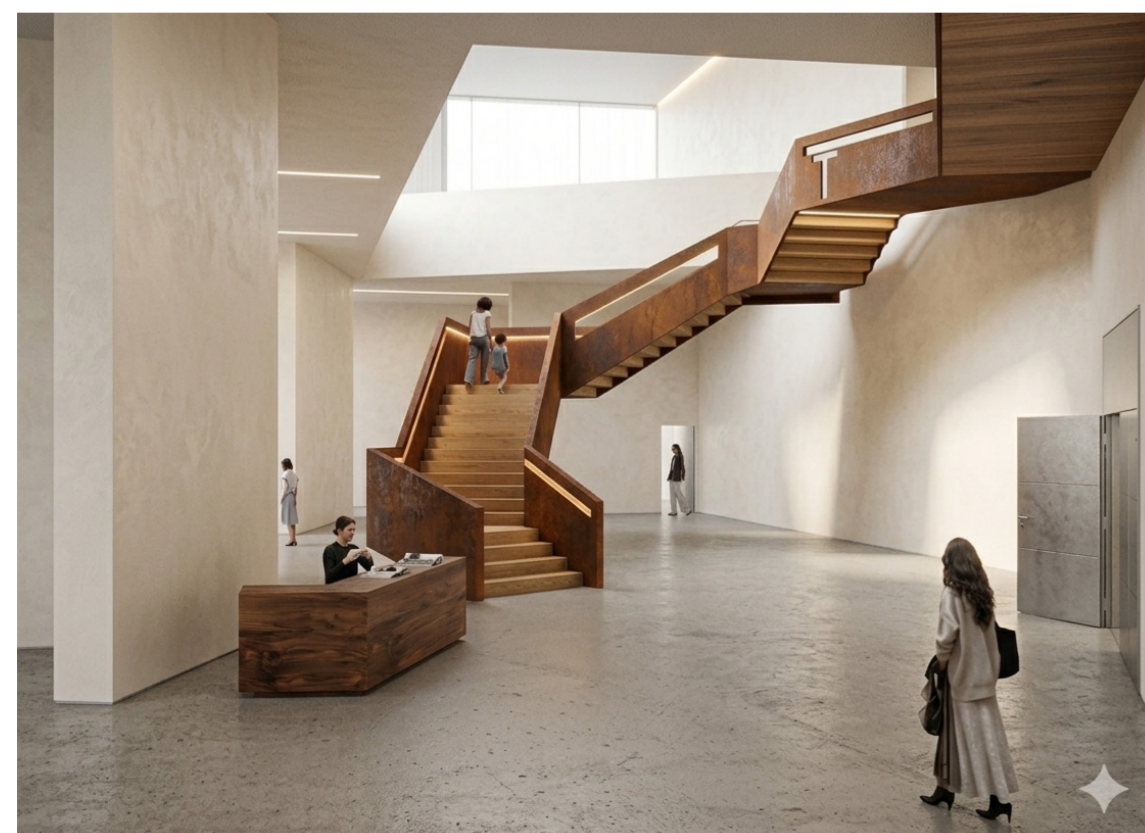
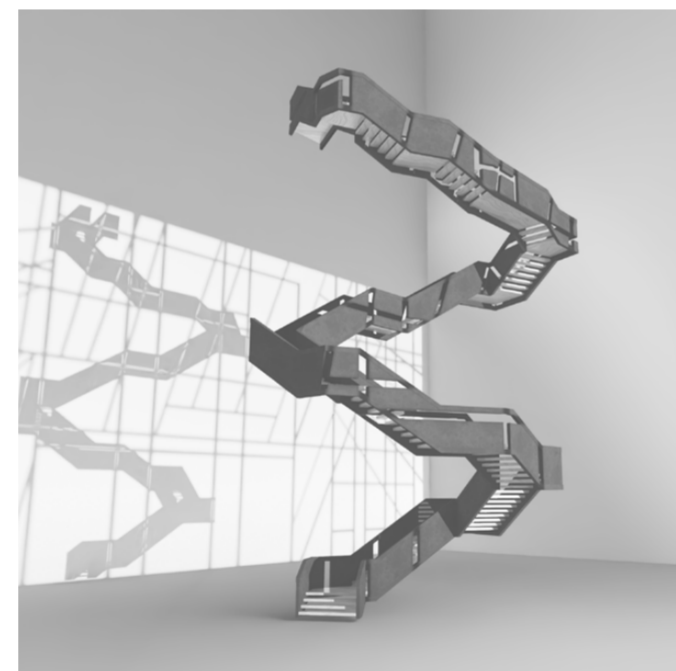
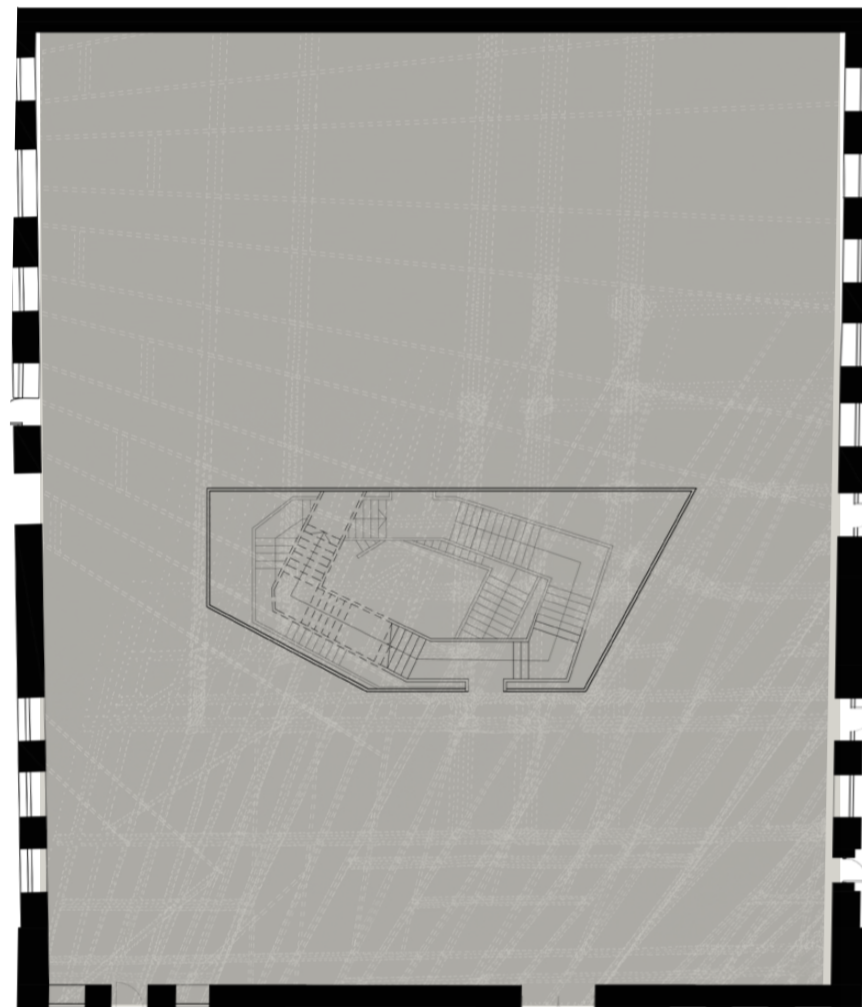
The upstairs gallery extends the language of the projected facade into the interior. Angled partition walls follow the same directional geometry, creating a continuous spatial rhythm that guides movement, framing views and artworks through shifting perspectives.

# Imagining Interiors | The foyer

The foyer represents the culmination of the projection, where structural traces reach their most resolved three-dimensional expression. The sculptural staircase follows the projection inward, becoming a physical manifestation of the logic that organises the entire interior. Structure, projection and space converge; the foyer as the centre of the design.



The projection system shaped both the spatial layout and architectural details. Concrete expansion joints and the central foyer light fitting were derived from the projected geometries, extending the language across the scheme.



The foyer visual was developed through a layered process of 3D modelling, collage and AI-assisted image generation. A digital model established the spatial composition, onto which material textures and atmospheric elements were collaged to introduce depth. AI image generation was used to refine the lighting and surface qualities, producing a more immersive representation.



Imagining Interiors | The projection resolved

