Bathhouse of Enchantments

and other tales of Heterotopia



Tarini Vajpeyi

P5 Presentation

Urban Architecture Graduation studio

Last green in town

A story about a friche (Schaerbeek, Brussels)

Within the proliferating urban fabric of Brussels, there exists a derelict piece of land, a “friche” that is contested by humans in the midst of a pressing housing shortage. The friche once operated as a marshalling yard that saw the comings and goings of freight wagons but discontinued its operations in 1994. Owing to a lack of human appropriation and a lapse in policy making, this yard began to rewild itself, becoming a safe haven for non-human inhabitants. Development authorities found themselves at odds with locals, ecologists and naturalists who advocated for the emergent landscape to be left to its own devices, eventually leaving the friche in a state of limbo and uncertainty.

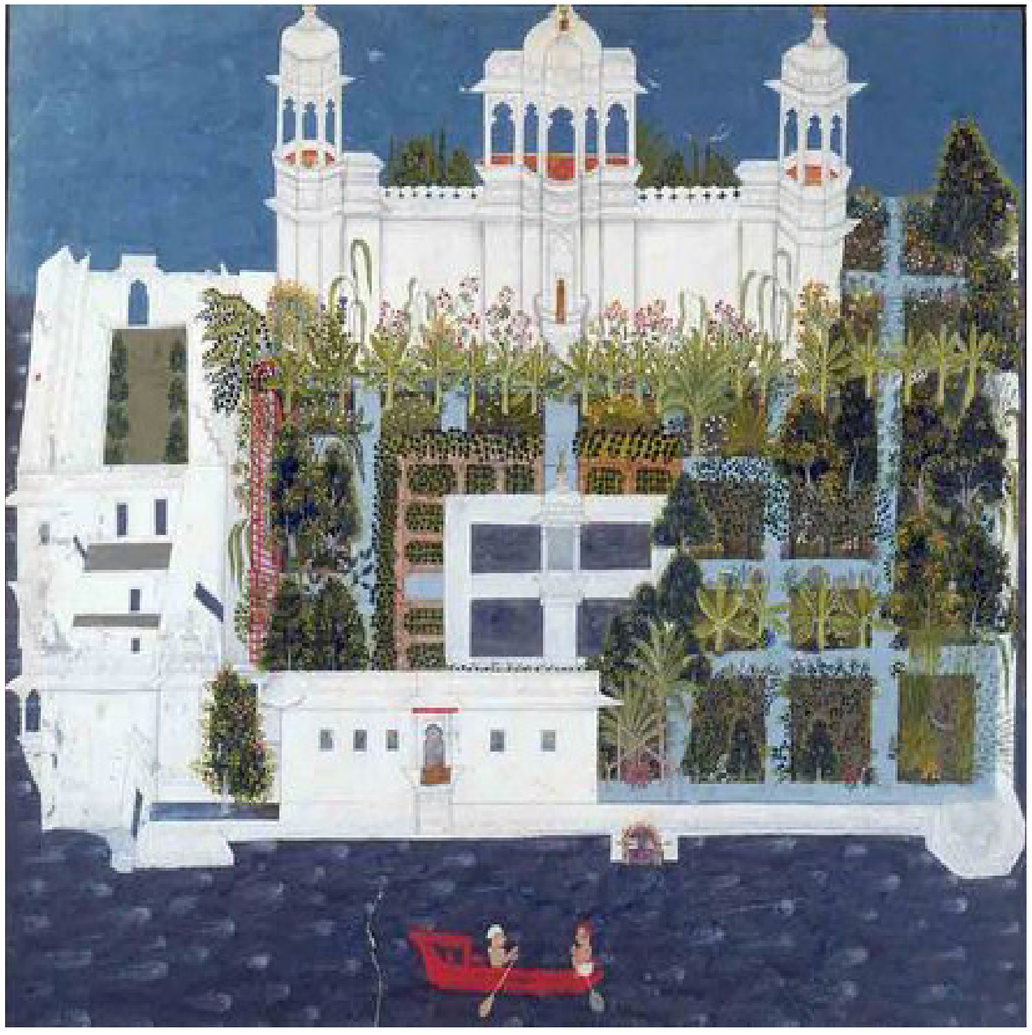
And thus, with this passage of time, a heterotopia was born.





A) I. Heterotopias in theory

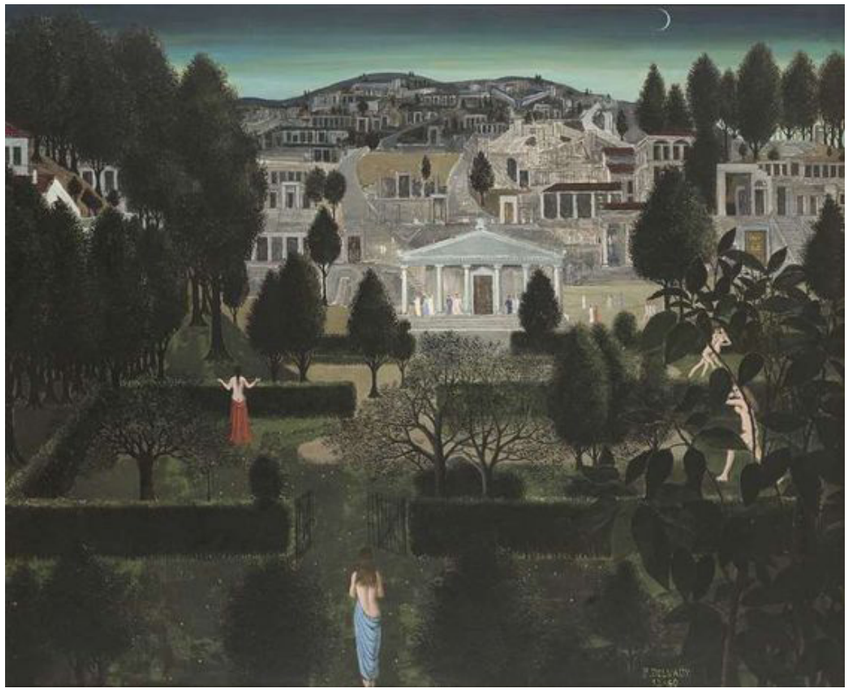
Research themes & questions , references



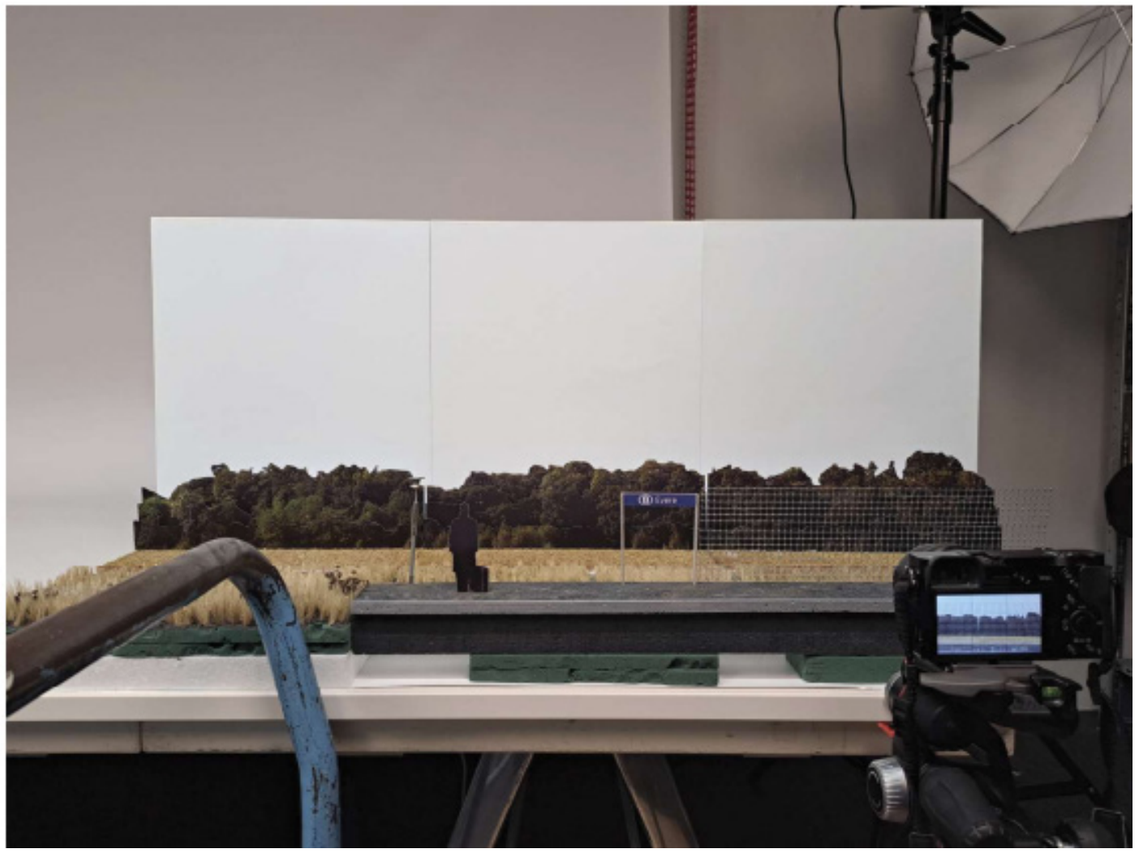
Depiction of the Persian Chaharbagh (Center for art & archaeology, VMIS, India)

What is a Heterotopia?

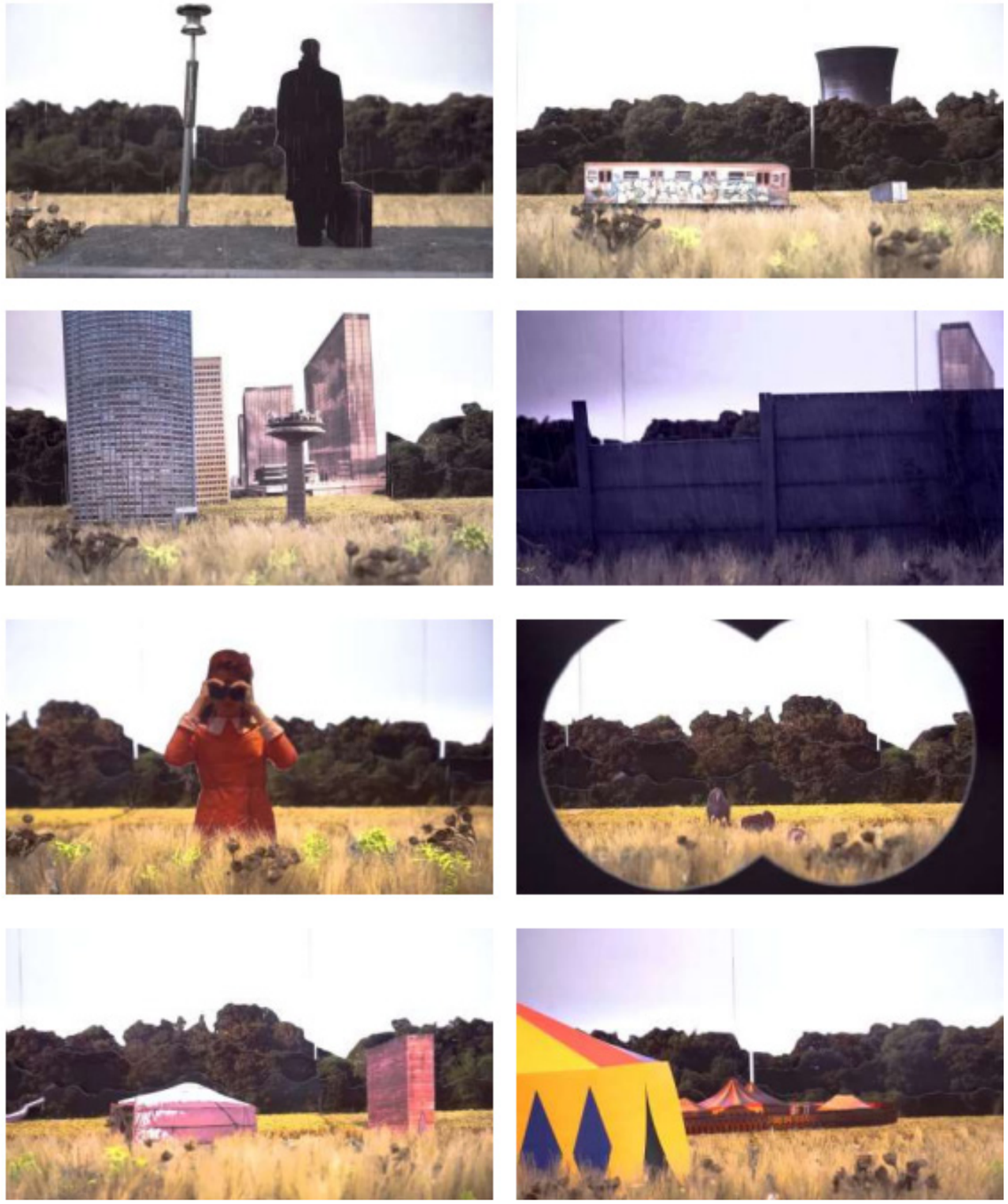
As Foucault elucidates, the city constitutes two kinds of spaces - spaces of banality, where regular life unfolds and spaces which are "other" or lay outside the realm of time-space regularity. What then happens in this counter space, which is removed from the daily rhythms of life? What kind of a world does it constitute? Akin to the traditional Persian / Egyptian garden, which within its four walls was believed to bring together the four parts of the world, this heterotopia begets several worlds within its singular place. These worlds are indeed juxtaposed and layered upon one another - an assemblage of various elements which may or may not directly affect each other.



The Gardens of Alexandria (Paul Delvaux, Antheit 1897-1994 Veurne, Oil on panel 100 x 125 cm)



Behind the schenes of the short film, Camera on a trolley



Stills from the film, A phantasmagoria of our imaginations surrounding La friche (By Danil. Paik, Jackie, Joris, Luca & Tarini)



Counter-space imaginaries
La friche as an imagined desert in the city (Image by Author), Inspired by Denis Villeneuve's Dune

In the otherness of the Heterotopia, sudden visions and spectres come to mind.
What may happen here? What lies beyond the thickets of grass?
There is fear and pleasure in this phantasmagoria.

Through a series of evocative imageries, we tried to imagine these several lives of the friche, in changing space and time.
Films and film sets became our tools of analysis, where we thought of the friche as a set with changing scenes

What are th virtues of these heterotopias? what makes them heterotopias? Which qualities do they embody? Can these qualities become clues for an imagined (possibly built) future?

II. Heterotopias in cases

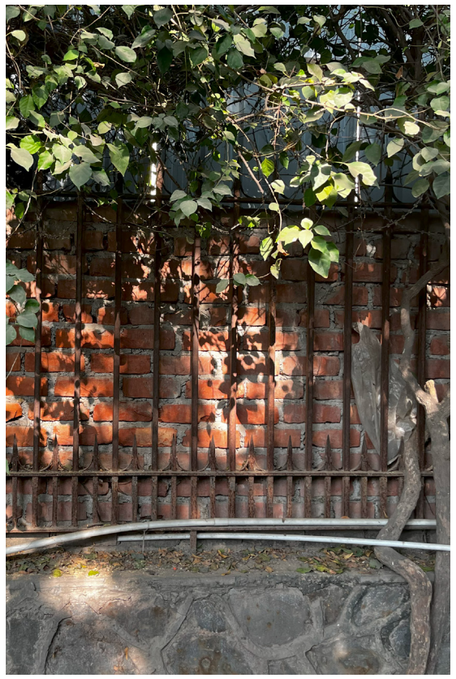
Studying the Heterotopia in precedents and cases :

-Tales

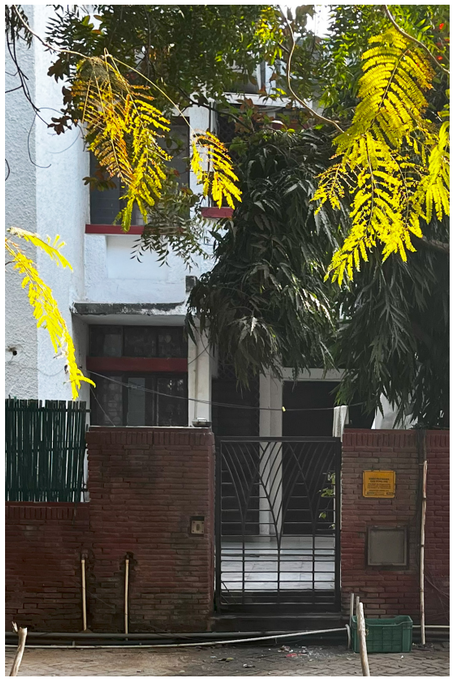
-Inventories

-Spatial & Sequential analyses

Borders

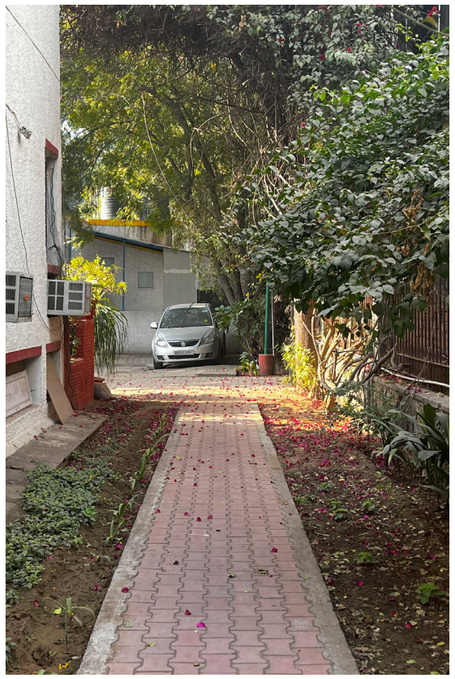


An original stone wall, a grill and now a brick wall

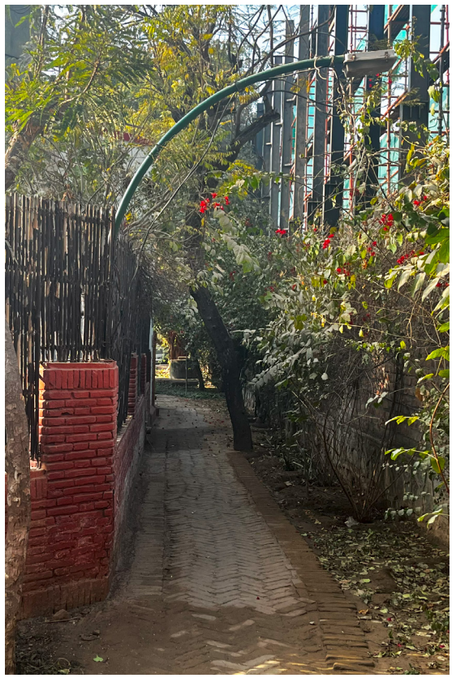


Backyards of houses border the garden

Passage



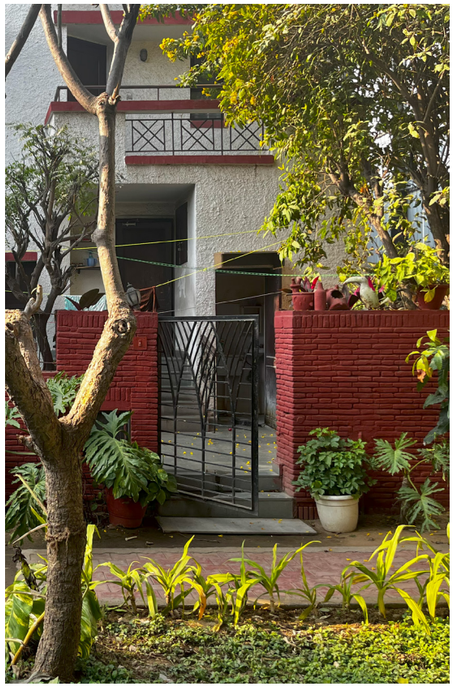
The first passage, bordered by a house and boundary wall



A lampost becomes a marker of entry



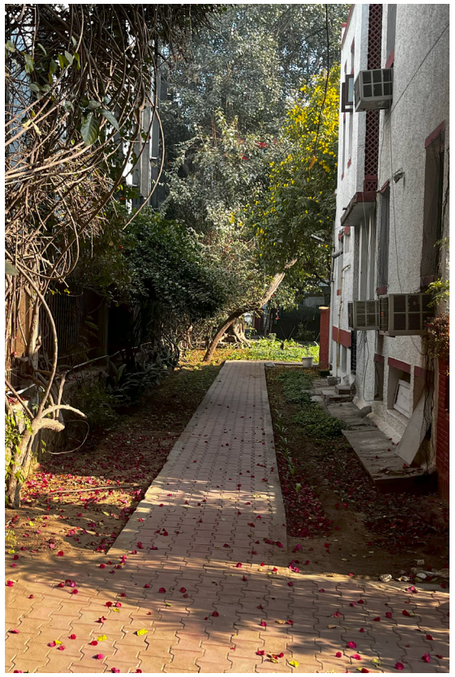
Beginnings of soft ground



A peripheral pavement runs along the backyards



The edge of the passage, the end of paving



Shedded Bougainvillae adorn the pavement



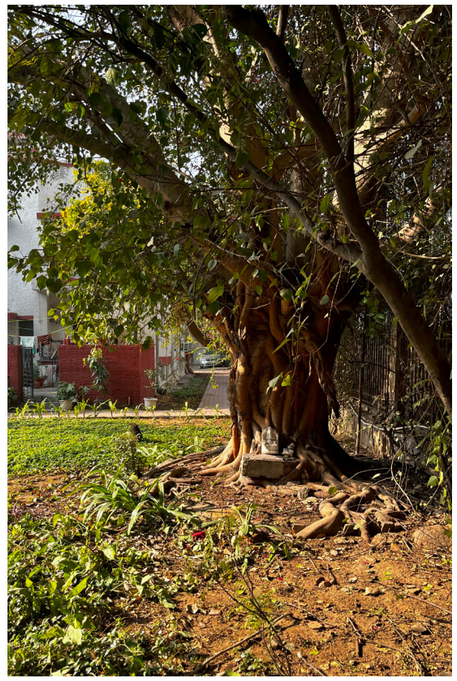
Remnants of the concrete well



The garden is not completely forgotten.
It is watered sometimes



Steps leading to the well (also a spot to sit)



The sanctum, the bodhi tree



A lone bench



Myriad grounds meet.

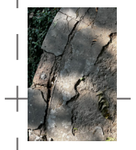
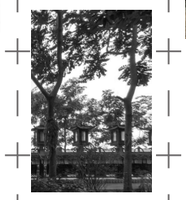
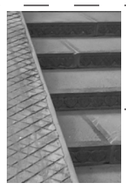
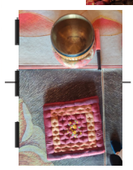


Short planted lemon trees



The Banyan tree has lived longer than the garden it seems

Heterotopian inventory (To be continued)

	Borders (Built)	Borders (Paved)	Borders (Natural)	Borders (Other)	Passage (spatial)		Passage (Element)		Enclosure (Built)	Enclosure (Natural)	Enclosure (objects/ people)	Enclosure (Texture)	Sanctum (Rituals)	Sanctum (Space)	Sanctum (Nature)
Secret Garden	 				 					 		 	 		
Van Nien Pagoda	 		 		 				 		 				
Pantheon	  														
Hortus Erasmi															



Van Nien Pagoda - Main shrine (on a windy evening)

Chùa Van Niên (Van Niên Pagoda)
Hanoi, Vietnam

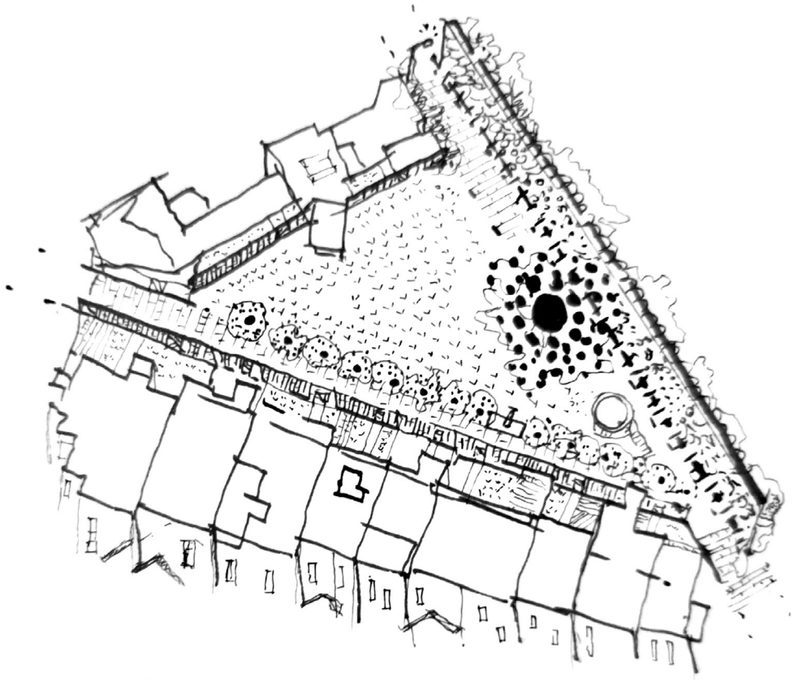
The sky has turned a teal blue and the clouds move swiftly past the thin trace of a crescent moon. I sit behind my father on a scooter and we zip through lanes of honking cars and bikes laden with three, sometimes four people in a scurry to make it home for dinner. It will rain soon, as it does every evening these days, but I don't mind. The bellows of the monsoon winds are rather comforting - gentle caresses on a face scorched with angry fumes from car vents.

In the distance, I see now, a faint glimmer of light that marks the entrance of a pagoda, a Buddhist shrine. Although it sits on the edge of a busy road, it exudes a mystical force..In this jungle of concrete and asphalt, the soft swaying of the banyan tree behind its wooden boundary wall is calling out to us.

We watch our steps upon entering, there is a wooden threshold at the doorstep which needs to be crossed. Beside my feet, fallen leaves swirl and dance, threaded upon an invisible string of wind that is being pulled inside. Ahead of the gated entrance, a small courtyard leads to a bigger one. The asphalt beneath our feet has changed to an aged and weary cobblestone. The faint smell of sandalwood lingers, the velvety smoke from the incense dissipates into the damp air. We learn that the glimmers of light had come from the shrine itself, where priests dressed in red and yellow are now offering prayers. Whispered chants, echoes of singing bowls and the light fluttering of prayer flags have filled the air. We do not utter a word.

In order to enter the shrine, we have to remove our shoes. We circumambulate along the periphery with our hands folded and finally arrive at the sanctum sanctorum, where we join the chanting priests and other visitors.

Returning to the main courtyard, my eyes fall upon a marble statue of the Mother Goddess, exquisite and delicately carved, sitting atop a giant lotus. As I close my eyes to offer a prayer, she whispers to me, "Don't speak. In the silence of this four walled court, your thoughts I can hear and your prayers I will accept."
It begins to rain. The rain washes away the dancing leaves, the ashes of the incense and the dirt that came with my shoes.



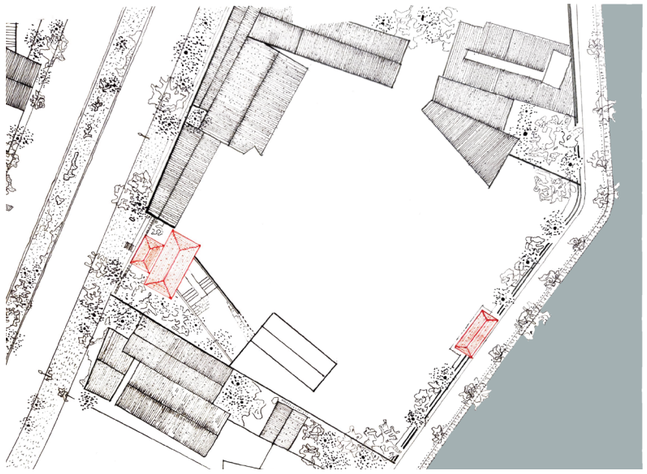
Secret garden (Image by Author)

The secret garden back home
(New Delhi, India)

Two labyrinthian passages lead to a garden,
Paths less travelled,
Grasses less traversed.
Once a play zone, it is now forgotten.
Here is a list of all that is found :
Walls, on all three sides.
A long wall of stone with barbed wire
And two short walls of brick
A banyan tree,
An idol of Buddha,
A small well,
A hand pump,
Thickets of bougainvillaea that engulf the barbed wire
Wrought iron gates of backyards - rusted.
A single lamppost at the entrance of one of the passages
Relics of flowers that once bloomed and swayed with the wind,
Short mango trees planted at the edges of the grass,
Steps that lead up to the well,
Silence.
The cries of cicadas
The occasional chirping of sparrows
The smell of a hearty meal
The sizzling of a pan from a distant backyard kitchen.
The slow and steady passage of time,
only silence,
And a pause.



Layers of heterotopia



Layer 1 - Borders & passage (in trees, paving, buildings, waterbodies, roads, gates, entries and dead walls)



Layer 2 - Enclosure (A juxtaposition of several places, activities and rituals)



Layer 3 - Sanctum (The heart of the shrine and its circumambulation)

The friche is now a counter-space in the city, removed from the constructs of traditional time and space[1]. It is bordered by a thick shroud of trees and cannot be accessed without permission. It is a terrain vague[2]. It has lived and therefore embodies several lives - that of a once terraneous landscape which turned to an earth filled marshalling yard, that of a marshalling yard that saw the comings and goings of trains, things and people, that of an inconspicuous home for the frequenting homeless and now, that of site with a contested future.

Therefore, this is an invitation to imagine the future of such derelict, post - industrial landscapes.

The derelict void in the city no longer waits to be colonised and put to use, but rather embraces its condition of stasis. In the burgeoning backdrop of urbanisation, nature and the emergent landscape thus becomes exalted and sublime - a heterotopic monument, just like a Persian Hayat or Garden of Eden.The city's tapestry remains unwoven for a change. Buildings cannot rush in to fill the vaccuum. There are gaps, holes, pauses, halts, discontinuities.These are places of rest, counter sites of nothingness as opposed to the hyper-mediated[3] continuity of the city.

The future of such Heterotopias is threatened - dwindling between the pressures of urban acquisition and their own, inherent qualities of "otherness" in the traditional functioning of a city. Can architectural and urban strategies mediate between the two ends of this spectrum? Do such heterotopias reveal a potential to become sites of de-densification by focussing on the inherent need for pause in the city?

The answers to the questions posed must begin with a delayering and unveiling of their virtues - what makes them heterotopias? Which qualities do they embody? Can these qualities become clues for an imagined (possibly built) future?



Garden of Mughal Emperor Babur in Kabul Afghanistan (Fatima Zahra Hassan commissioned by Aga khan Development Network)

1 Dehaene, M., & De Cauter, L. (Eds.). (2008). *Heterotopia and the City: Public Space in a Postcivil Society*. Taylor & Francis.

2 Mariani, M., & Barron, P. (Eds.). (2014). *Terrain Vague: Interstices at the Edge of the Pale*. Routledge.

3 Andreotti, L., & Lahiji, N. (2016). ***The Architecture of Phantasmagoria: Spectres of the City***. Taylor & Francis.

B) Heterotopia "As Found"

Field research, Manifesto, schemes and proposals



La friche in winter months (Image by Author)







Fig.4 As found mapping, hand drawn
(by Nino Vogels, Prajwal Gaikwad & Tarini Vajpeyi)

Underlayer
(Ground conditions)

- concrete/asphalt
- firm ground
- trackbed
- turf
- planted/managed ground
- Marshy soil
- marshy soil - triangle patch

Overlayer 1
(vegetation)

- Peripheral tree line
- friche trees
- shrubs/low bushes
- planted trees
- communal gardens
- private gardens

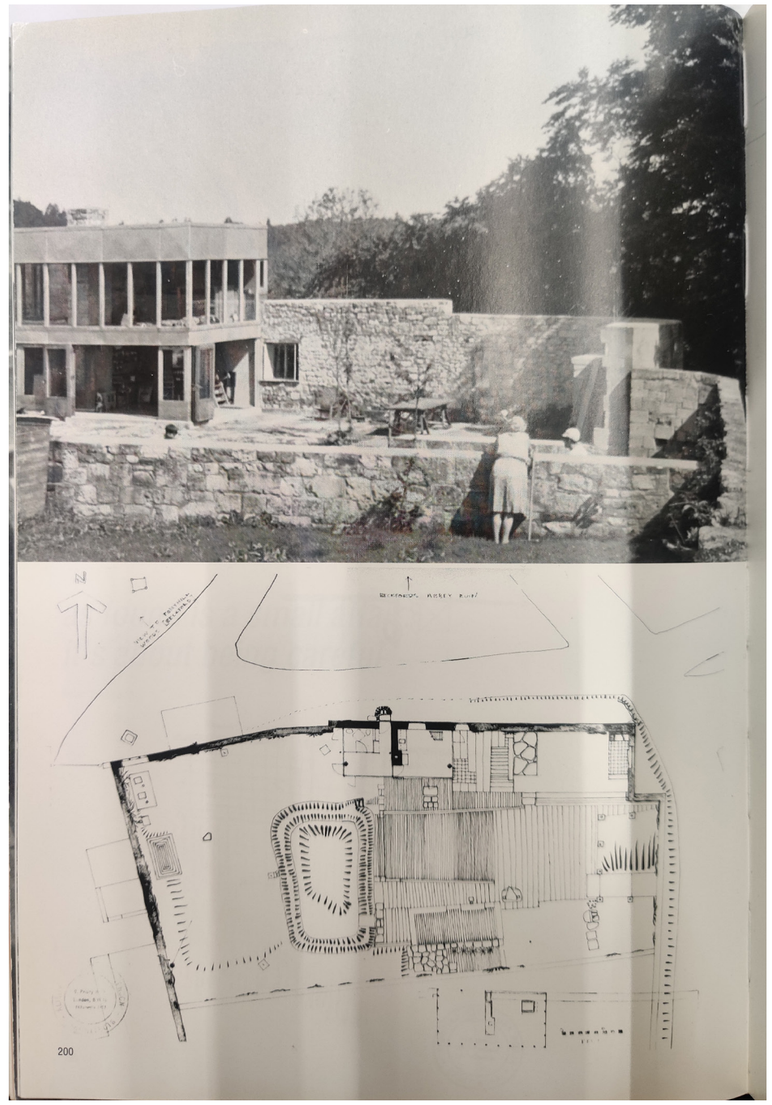
C) Masterplanning

Manifesto, schemes and proposals



as found is a small affair:
it's about being careful

Peter Smithson



As found - The Discovery of the Ordinary
(Edited by Claude Lichtenstein & Thomas Schregenberger)
On the smothsons' weekend home, 1961

Manifesto - As found

We started our master planning with a study of the "as found" friche. What exists already and how can we draw conclusions and make investigations from this data? What are the existing ground conditions? What kind of vegetation grows here and why? What are the ecological hotspots and why only those areas? What are the traces of human intervention? Finally, how do these factors lead to a holistic understanding of this palimpsest?

The friche is a palimpsest - layer upon layer, soil upon soil. The west side already reveals remnants of this layering where a triangulated zone becomes exclusively lush with trees, contrasting the other more grassy areas of the friche. It is most likely that this area was more polluted than others, which led to a different kind of intervention in this particular zone - possibly, the removal of more soil or the refilling of a deeper layer of topsoil. The area is now the most biodiverse on the friche. We wondered why it was so? Interestingly, the commons sit adjacent to this triangle. We speculate that the two work in symbiosis and conjunction and possibly fuel one another.

Making this study our point of departure, we now speculate on the future of this friche. What if, like this triangulated fragment, other plots within the friche had been exposed to a specific kind of removal and refilling of soil? What if the concrete that sits atop the eastern front would be peeled off? Would the friche grow back here? Perhaps, yes. Remnants of the wild friche already dot the industrial landscape.

We look at the hard edge of this industrial "port" as an opportunity waiting to be "rewilded". The hard surfaces will be punctured and the friche will slowly reveal itself, flowing towards the city, extending its fingers beyond the boundaries of the bordering trees and thus, the architecture will follow. Simulataneously, the city begins to infiltrate the friche with its "urban green".

1. The peeling off of concrete in parts where the friche has already begun to reveal itself. These punctures grow and form connections between the wild nature of the friche and the city.

2. As a rule, we retain the ground surfaces of the industries as outlines or borders within which we build. We do not exceed the limits of these boundaries in order to let the friche erupt from the remaining paving. We retain the Rova industrial buildings and move the remaining industries to other parts of Brussels. The primary access road is also retained.

3. For the masterplan vision, we imagine a new kind of living environment - where housing, industry and nature are intertwined. A kind of densification of functions that prevents isolated operations.

4. The zoning of programmes in this new neighbourhood masterplan is determined in a layered system with varying degrees of "living with nature", Typologies of mixed housing and retail towards the city in the east reinvigorate the surrounding urban fabric, low rise housings with mediator community functions are placed in the middle, and finally, scattered housing with commoning/ reseach activities are closest to the wild friche.

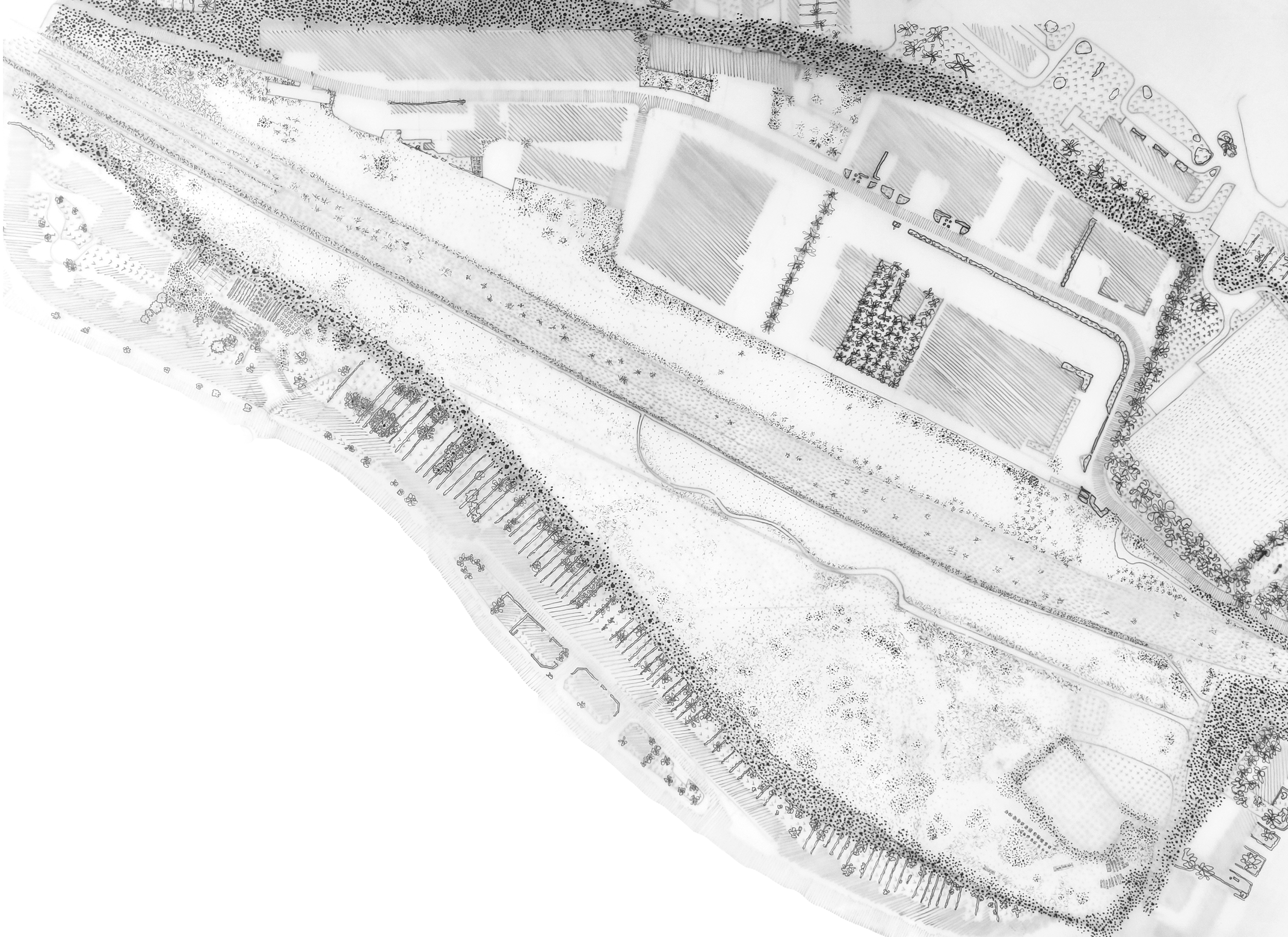
5. Each rewilded, peeled off zone cannot exist by itself for long. This we conclude through our study of the western part. Thus, the wild friche needs a mediator, just as the commons facilitate the triangle and mediate between the city and the wild friche. Therefore, the mediator function is born, where human interventions aid natural flows while keeping them in a healthy state and connected to the new urban environment. These functions support the wild friche and the wild friche feeds their commercial/productive/residential/ educational/ ecological functions.

6. Mediator functions can we defined as an intervention which negotiates between two or more types of ecosystems, two or more types of programs, two or more types of green. One can imagine architecture that may be functionally ambiguous or flexible, or some kind of infrastructure that aids the confluence of these ecosystems, or even landscapes. We hope to find our own proposals in these mediators.

7. The train tracks are green corridors where migratory birds perch on electrical poles. We imagine a wetland that runs along the tracks , forming a buffer and resting place for them and other non-human species.

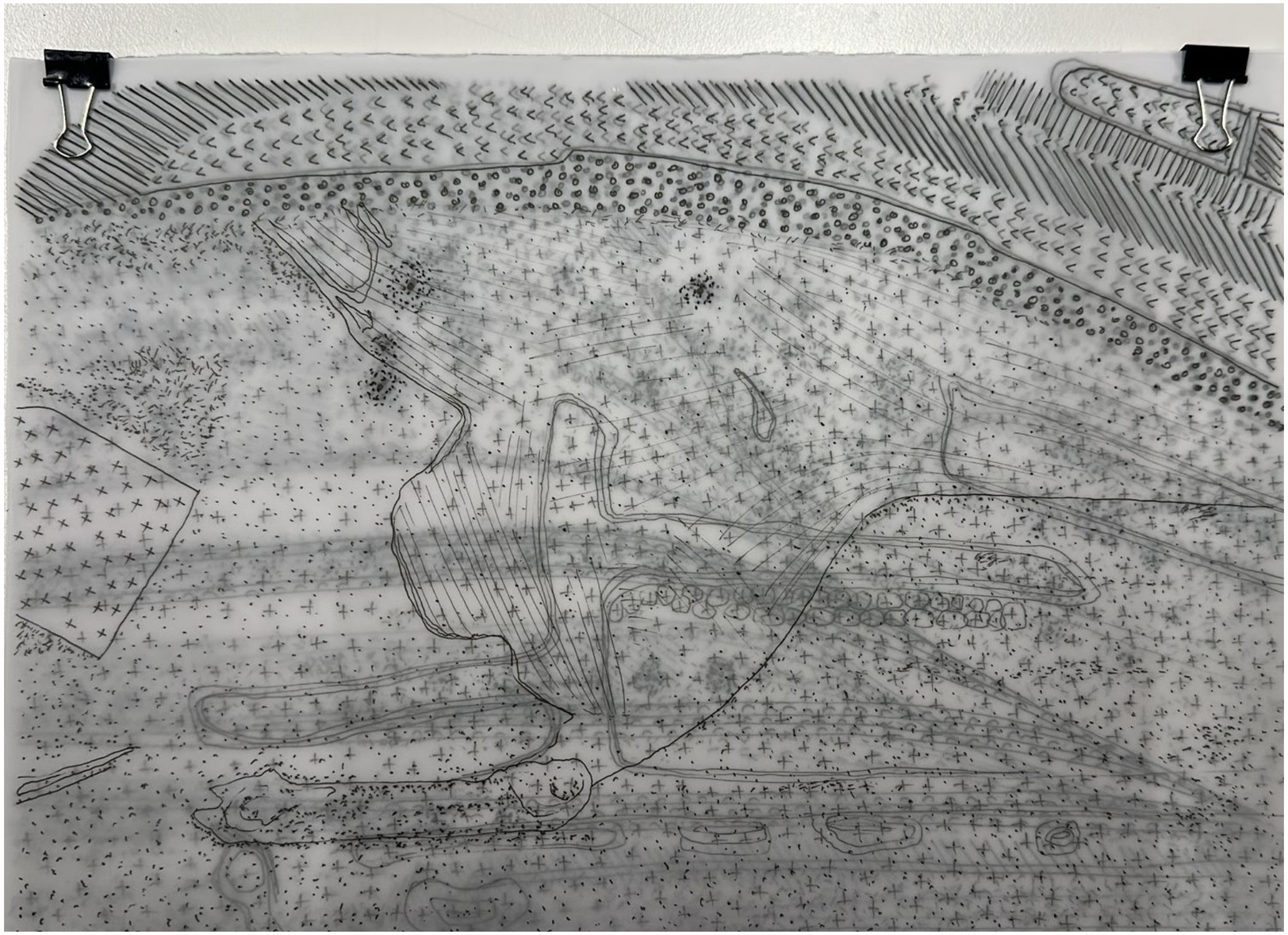
8. On the two ends are the bridging functions - the train station and the wahis park, connecting the two ends of the friche to one another. Another kind of mediator function, negotiating between two kinds of zones.

9.The eventual aim is to allow nature to take precedence, and to let architecture follow. What kind of architecture will come about when nature takes the lead? How will boundaries be negotiated? How will it create its space in the as found?





Peeling/ Revealing



The triangle patch as a precedent (Hand drawn study)



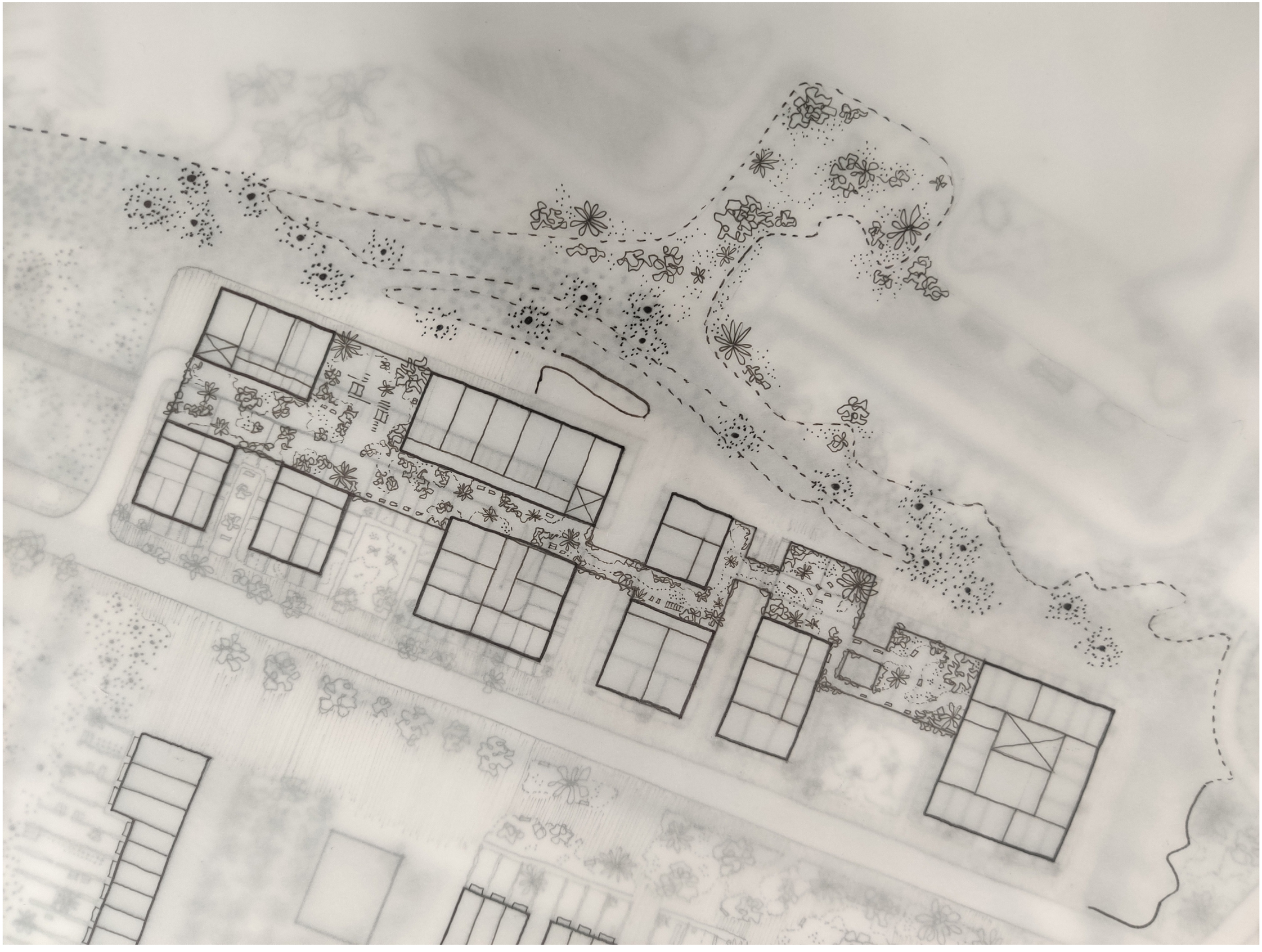
Kitchen gardens at the commons

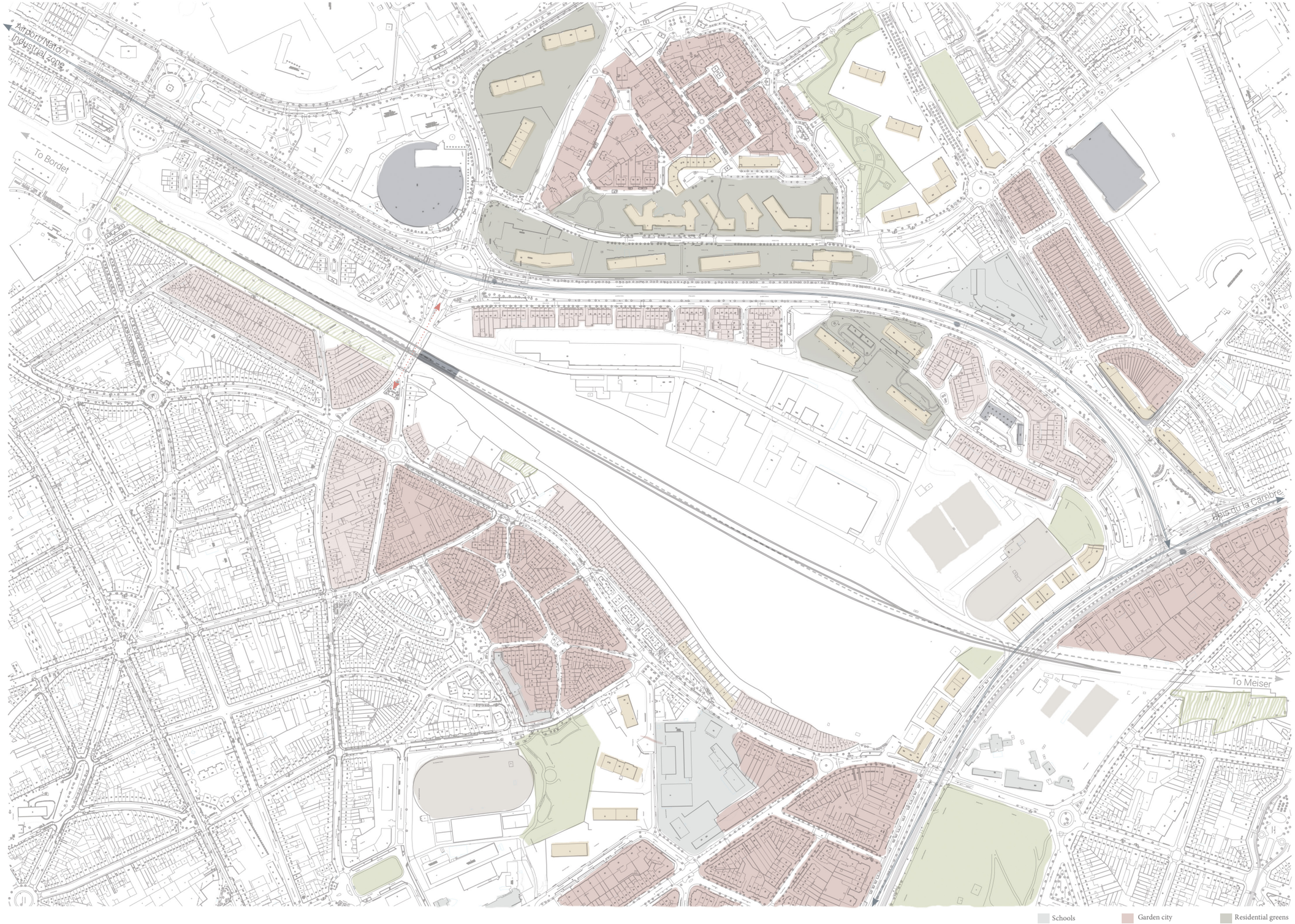


Pond at the friche, a home for numerous dragonflies

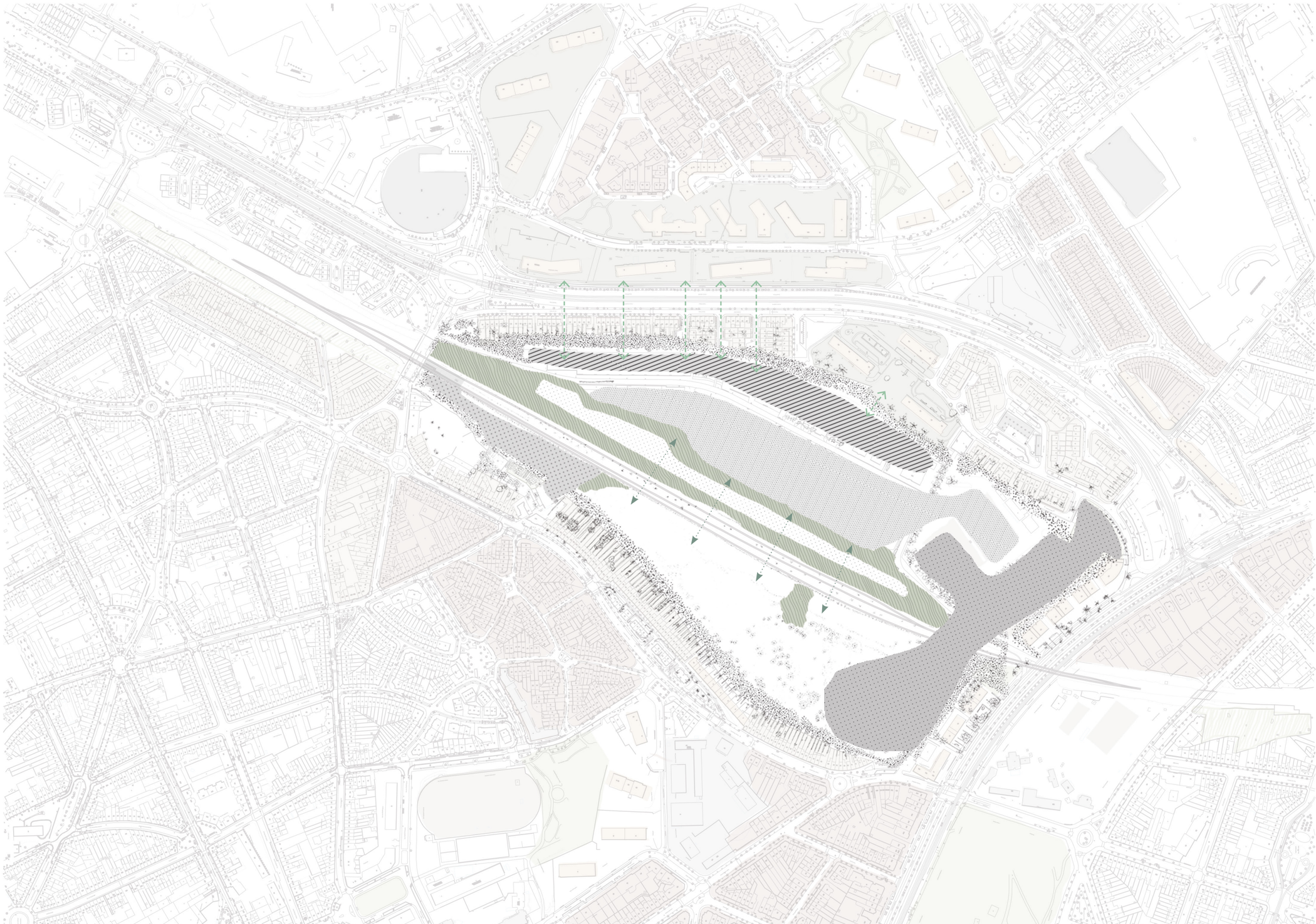




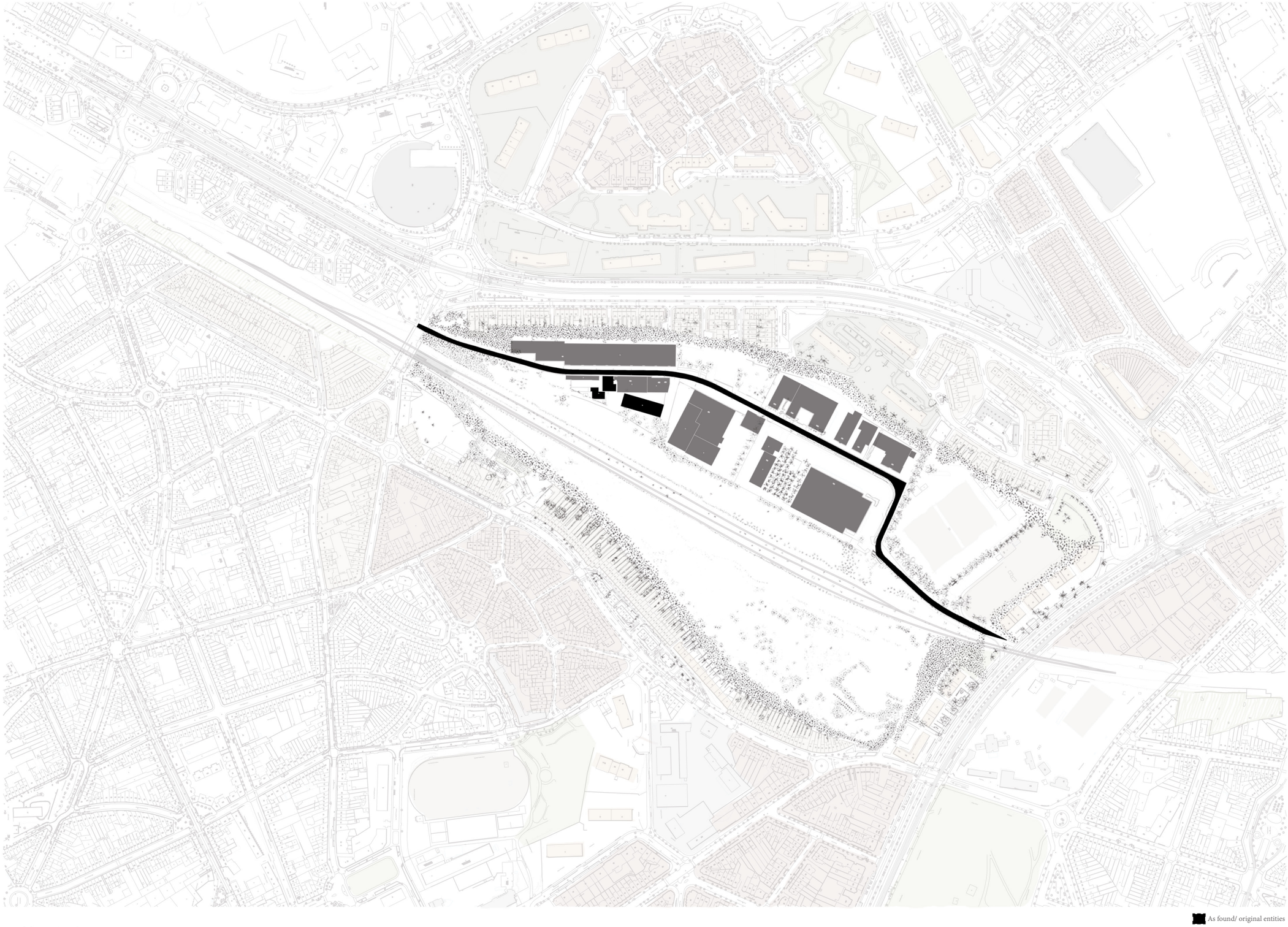




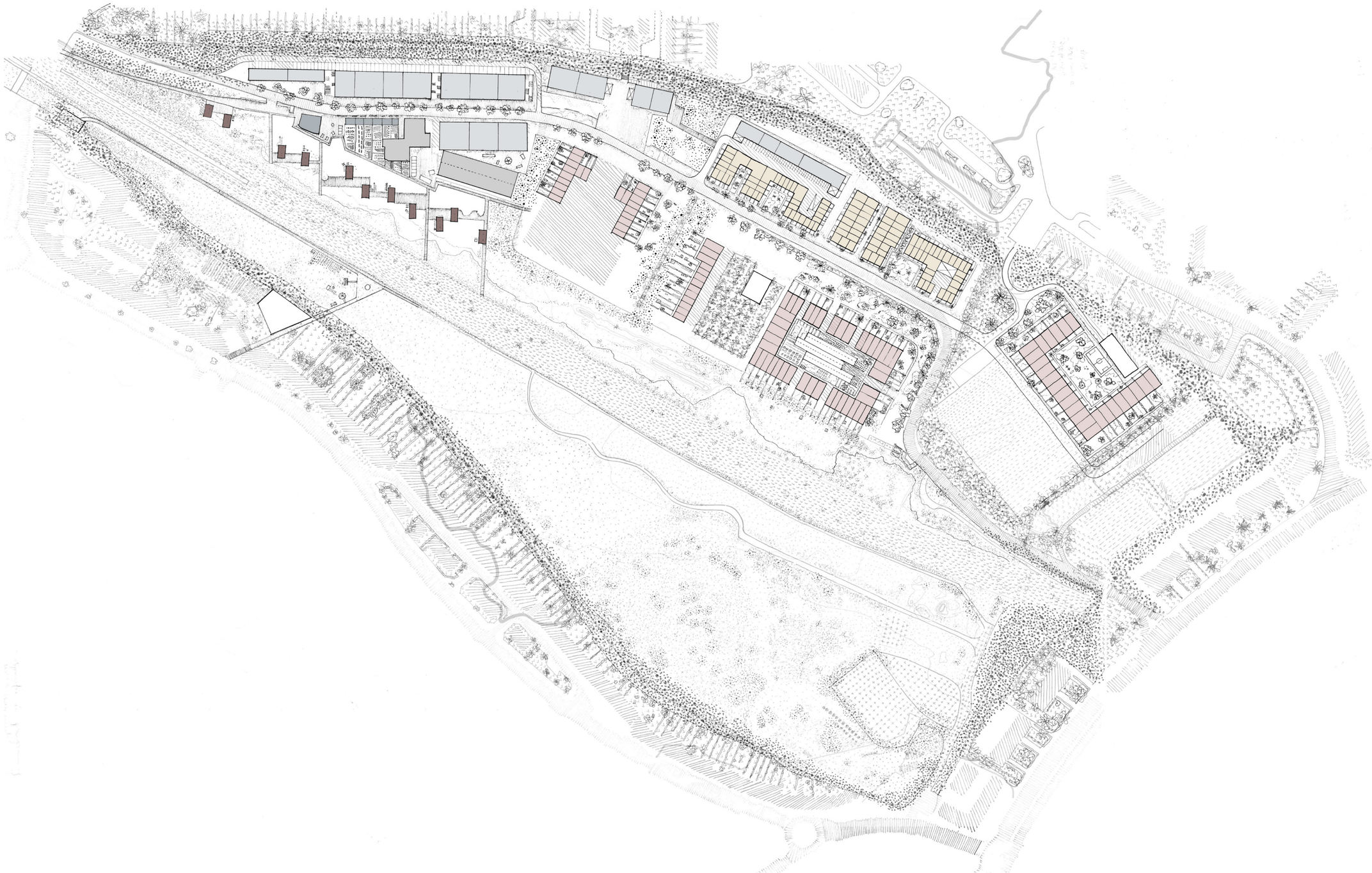
1. Context study



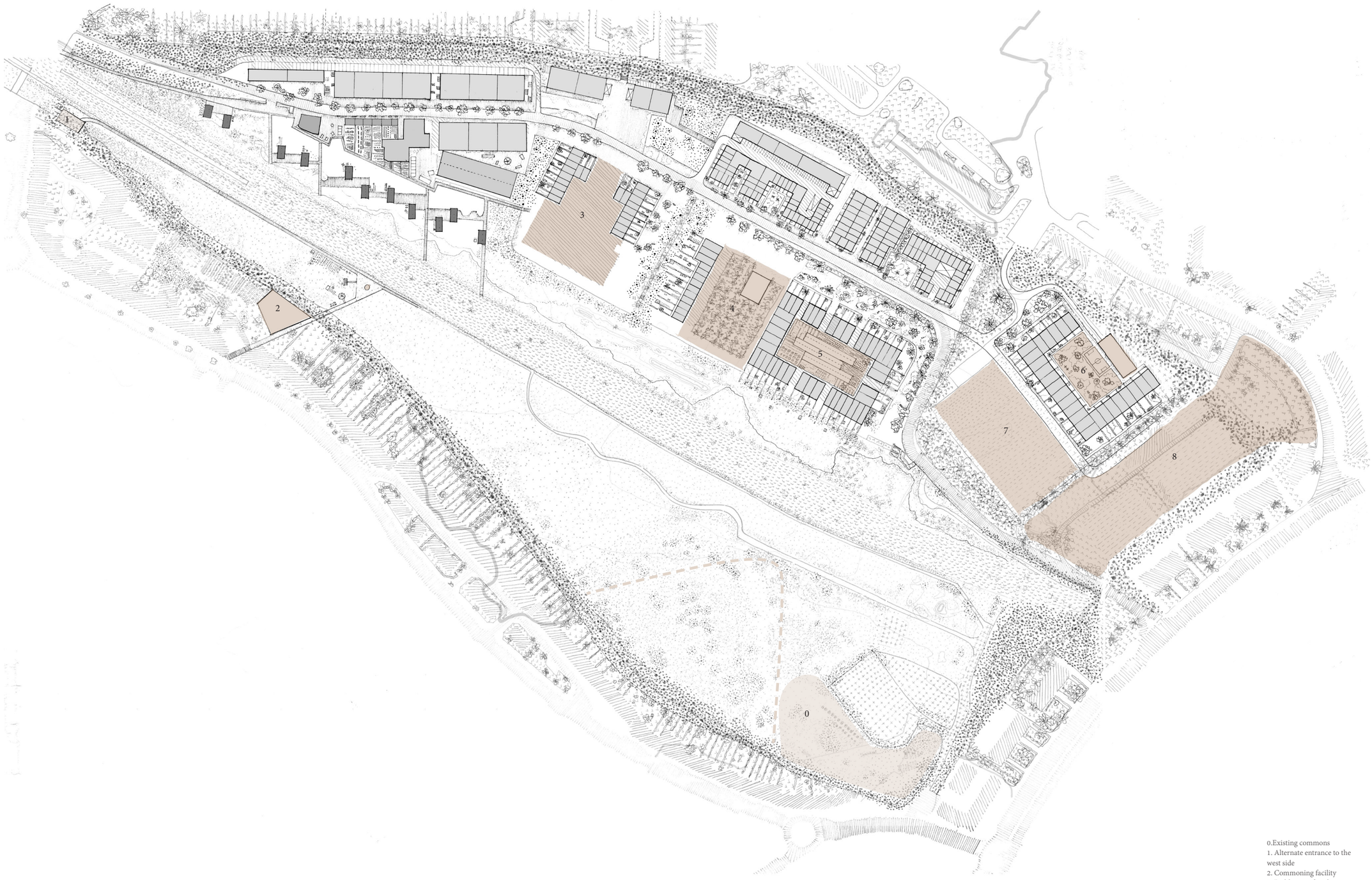
2. Masterplanning vision



3. What to keep?

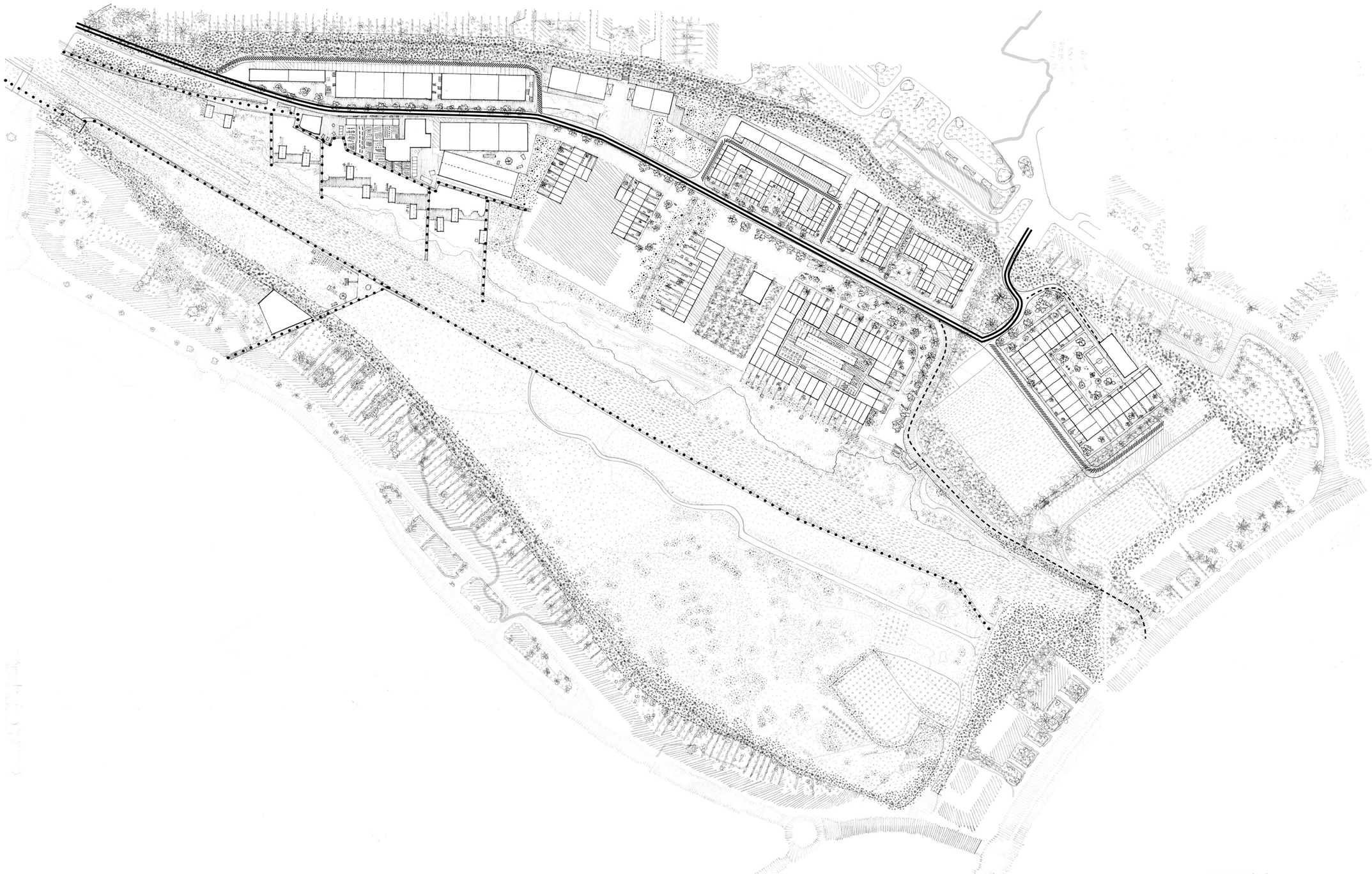


4. Proposed functions/zoning



0.Existing commons
1. Alternate entrance to the west side
2. Commoning facility
3. Bathhouse of enchantments
4. Repository of remembrance
5. Urban farming incubator
6. Sports/ public park
7. School
8.Knowledge production and dissemination

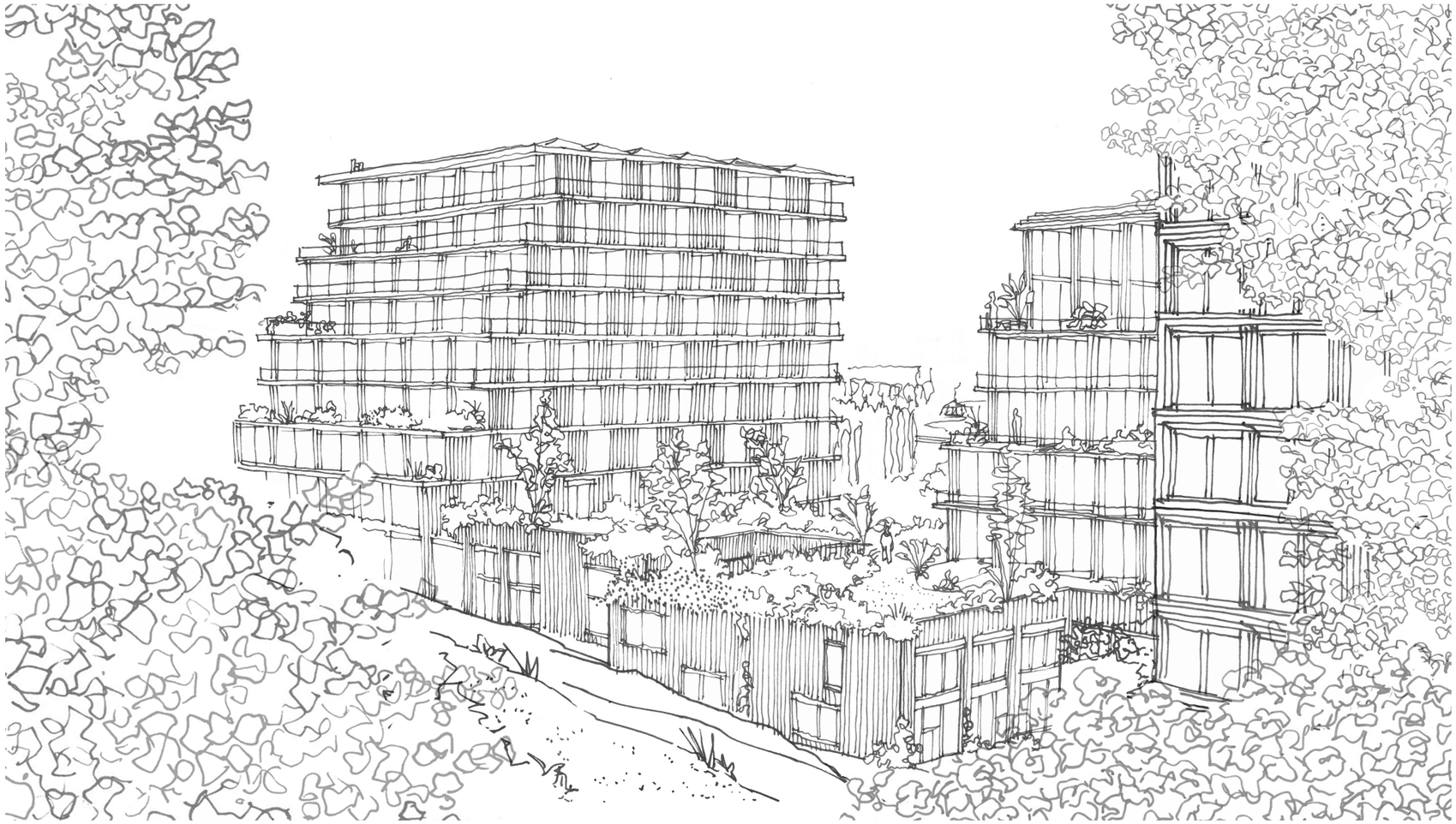
5. Mediators



6. Routing/ circulation



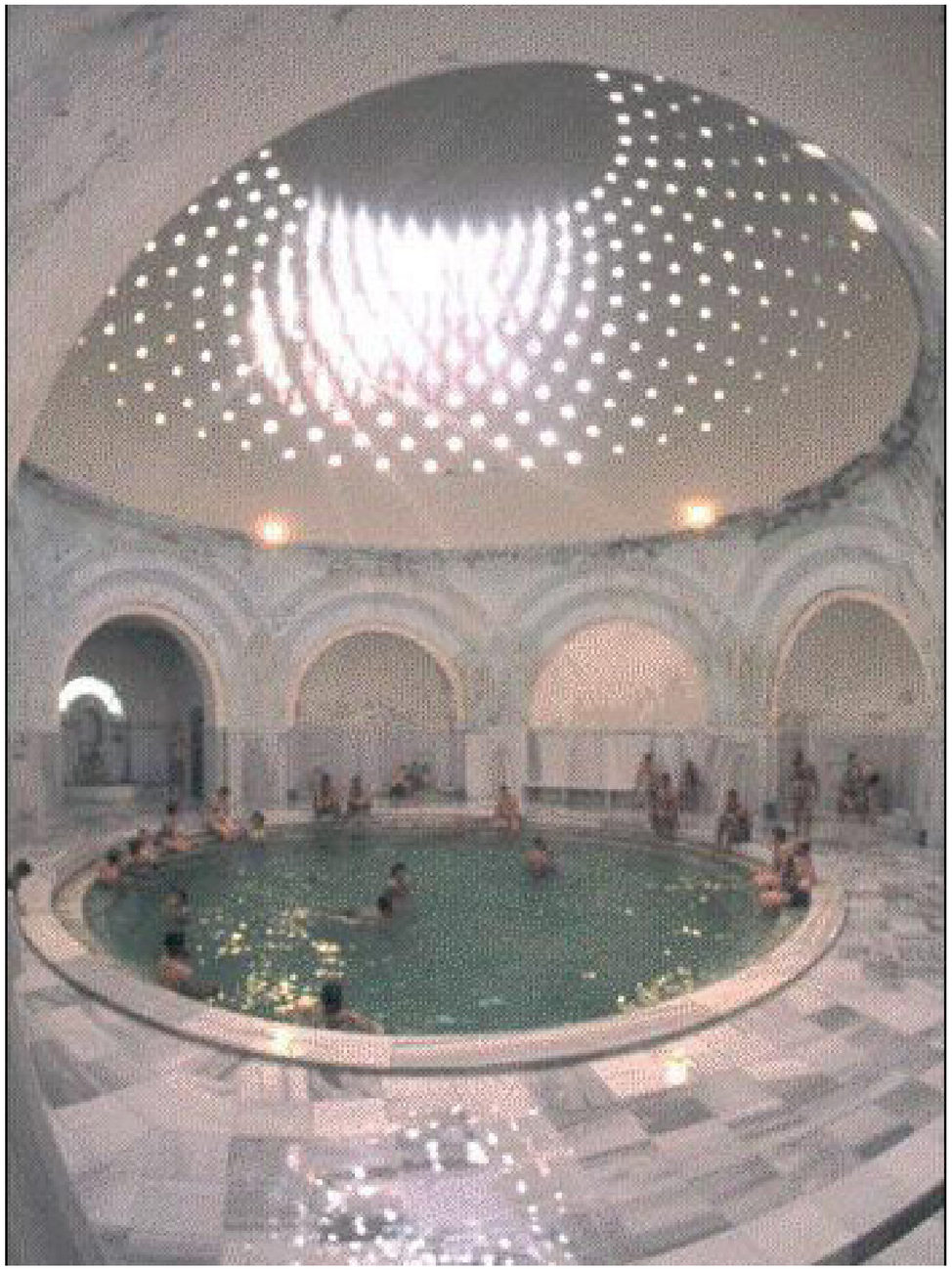
View of mixed use apartments towards the Rova industry - Public plinth and terraced housing



View towards the large multi-housing block from the east side - A pedestrian pathway cuts through the slope, connecting the east side garden city to the masterplan

C) Design Proposal

Programme, design themes and schematics



Turkish bath, Bursa, Turkey

A place of rest & cleansing

Not too far away from my home
Is a secret garden hidden away by thickets of Bougainvillea,
and a quaint shrine with a courtyard that i onced chanced upon.
Here, i find time stopping in its tracks,
here i find pause
stasis, rest

Imagine -
Like them, La friche is a counter space in the city of hyper mediation.
The city's tapestry remains unwoven for a change.
Buildings cannot rush in to fill the vacuum.
There are gaps, holes, pauses, halts, discontinuities.
These are places of rest, counter sites of nothingness

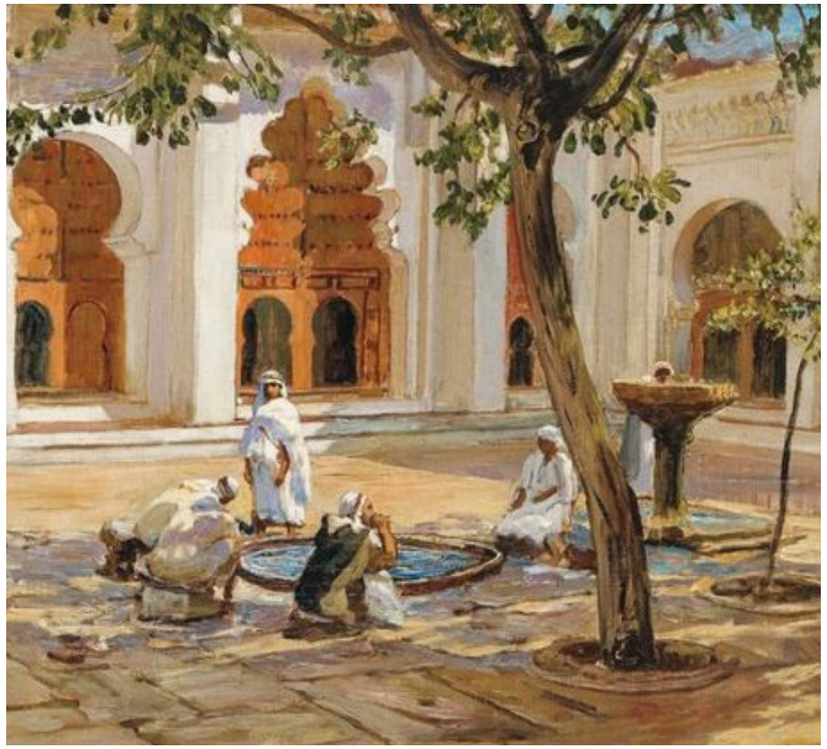
I can now hear the sweet songs of birds from lands afar,
I can now feel the morning dew beneath my tired feet,
i can now see a sky that had once disappeared in the frenzy of monstrous glass and steel
The friche must be paradise!
A garden of pleasure and leisure,
like the persian "hayat".

In this paradise are flowers exquisite, trees myriad and water
Water as in a turkish hamam,
There are so many in schaerbeek
Water as in an ablution tank of a mosque.
Water as in the reservoirs of farmlands
Water cleanses, purges and purifies.
The city and its fatigue is washed away with this water,

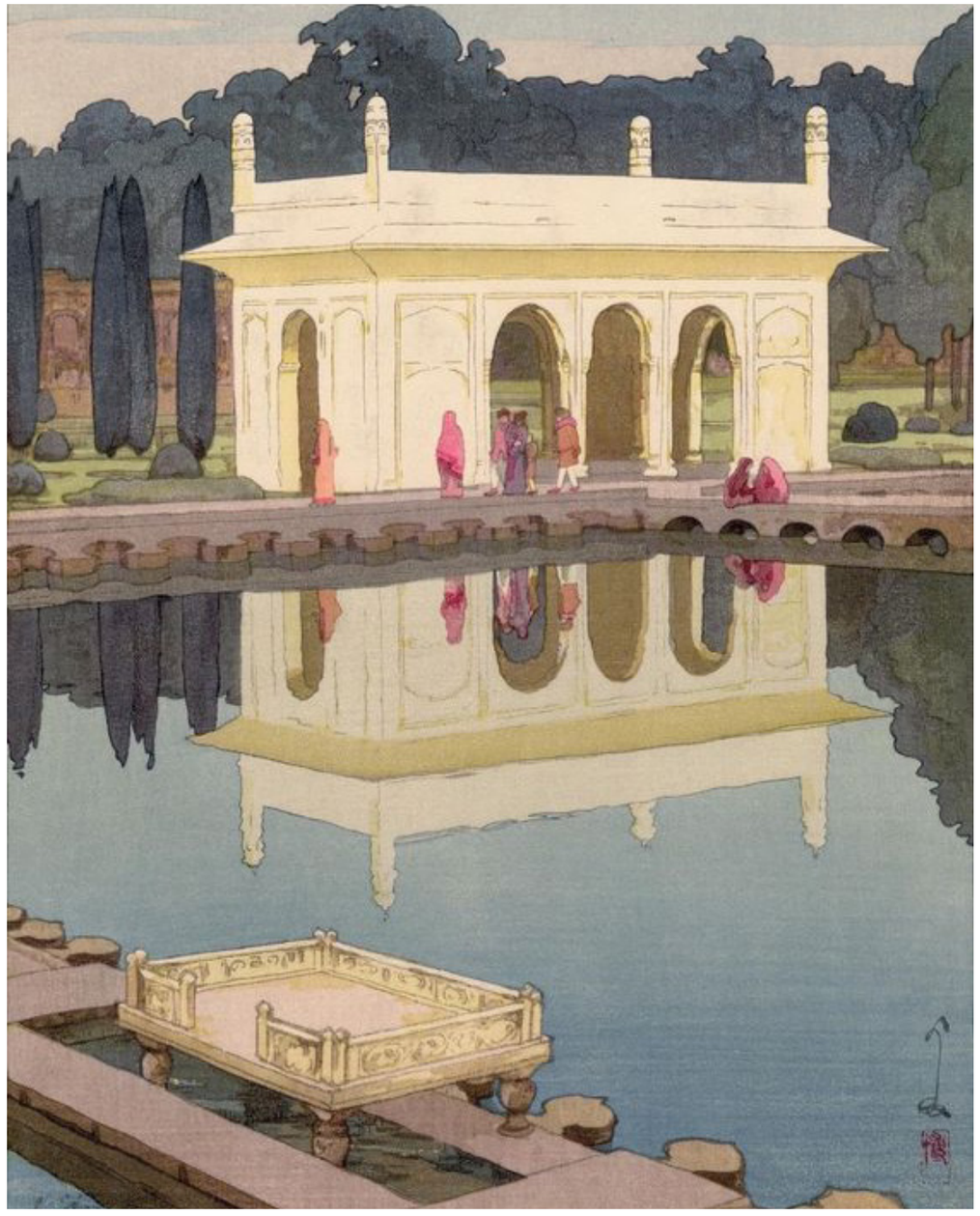
A heterotopia is born
And so i must ask,
In this constant fight for space in the city,
Where else can we find a little magic?
Where else can we break free from the rhythms of daily life?
Where else can we rest our weary souls?
If not here, where?

What will I build though?
Perhaps, An architecture that hides beneath nature's flow
Perhaps. an architecture that may not reveal itself on first glance,
A little snippet from Geneva
Perhaps, an architecture of the border,
an architecture that becomes a passage between the city and the friche.
An architecture that mediates between two worlds.

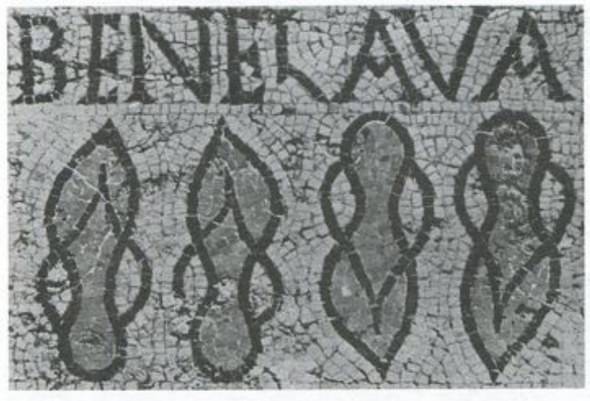
Also, an architecture of ritual like the egyptian garden - both personal and collective
An architecture of community, alleviating a burgeoning lack of leisure gardens and spaces for those that come from lands afar especially.
Yes, There are public parks, but where is one's own paradise?
A piece of soil that one can call their own?
A space of democracy.
Therefore, an architecture of belonging.
An architecture of pause
stasis, rest



Ablution (Frederick A. Bridgeman, 1800's)



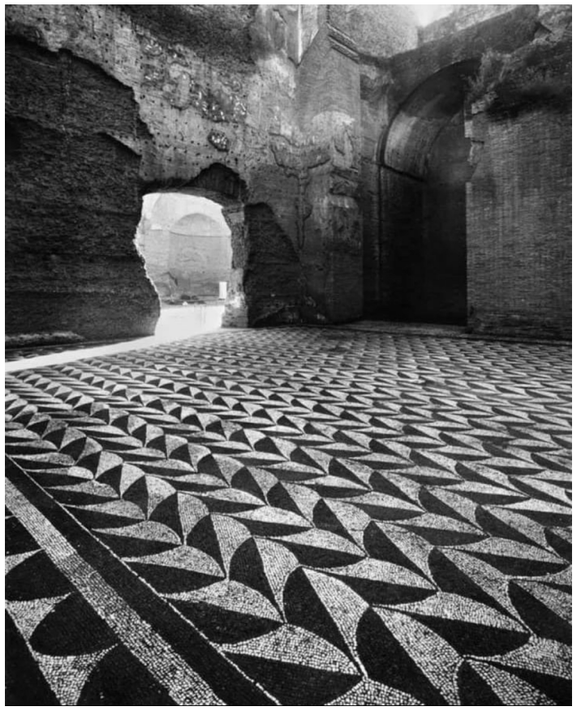
Shalimar Garden, Lahore (Yoshida Hirsohi, 1932)



Mosaic at the entrance of a bath-house in Timgad, North Africa, reads 'Have a good bath'



An oil flask and strigils. Oil was rubbed on the skin after the bath, and the strigil was used to scrape off the mixture of sweat and oil



Baths of Caracalla, Rome

Of Roman Bathhouses

These buildings have survived well enough to provide some idea of common shapes and materials. Though referred to as Baths here, two different labels, “thermae” and “balneae” were applied to the bathing structures. Distinguishing between the two, while often tricky and unnecessary, is basically done by size. The larger thermae, both expansive and expensive, were frequently funded by the city or state (Yegül, 1992). Balneae were smaller, less grand, and frequently received their funding from private individuals (Yegül, 1992). Baths could also be built symmetrically or asymmetrically. The latter usually describing a smaller building while the symmetrical complexes tended to have rooms going out concentrically from a circular room at the center (Yegül, 1992).

Separate rooms housed changing areas (one would not wear street clothes into the baths), pools of various temperatures, oil and massage stations, steam baths, areas for grooming practices like hair plucking, locations for academic pursuits or entertainment, and areas for exercise (Yegül, 1992). In some cases, the floors bore tiled outlines of sandals indicating the direction from one room to another (Yegül, 1992).
The rooms, adorned with numerous columns and curved walls, were often of immense vertical height (Yegül, 1992). They relied on large, sometimes beautifully arched, windows for light and had vaulted ceilings (Yegül, 1992)

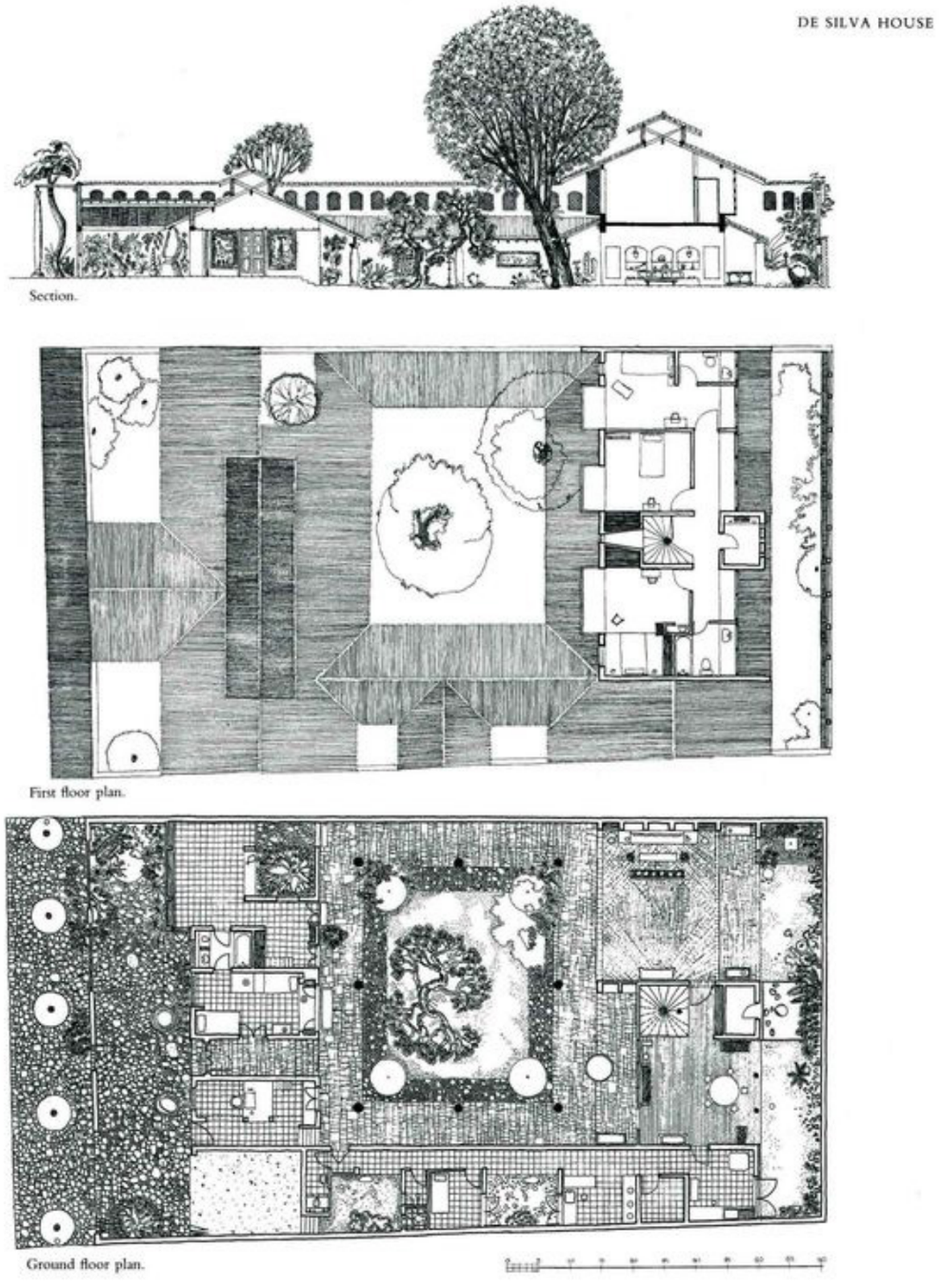
The decorations, detailed and rich, reminded visitors of the grandeur of the empire. Stones from around the empire tiled floors and formed mosaics while marble in rare colors brightened rooms (Fagan, 1999). Granite and concrete, a reasonably new material, also contributed to the grand structures (Fagan, 1999; Yegül, 1992). The ostentatious decorating included fountains and statues throughout bathing complexes and the silver basins and spigots adorning the plumbing (Yegül, 1992). Awe-inspiring on a different level was the innovative technology used to heat and deliver water to the baths. Heat came from volcanic springs or from the hypocaust system, by which heat originated under the floors of the baths and rose up into the water and the rooms (Smith, 2007). Water splashed into pools and fountains from the complicated aqueduct systems (Yegül, 1992).

Morris, E. (2008, July 9). Bene Lava: Enjoying a bath in Ancient Rome. Bene Lava: Enjoying a Bath in Ancient Rome. https://honorsaharchive.blogspot.com/2008/07/bene-lava-enjoying-bath-in-ancient-rome.html

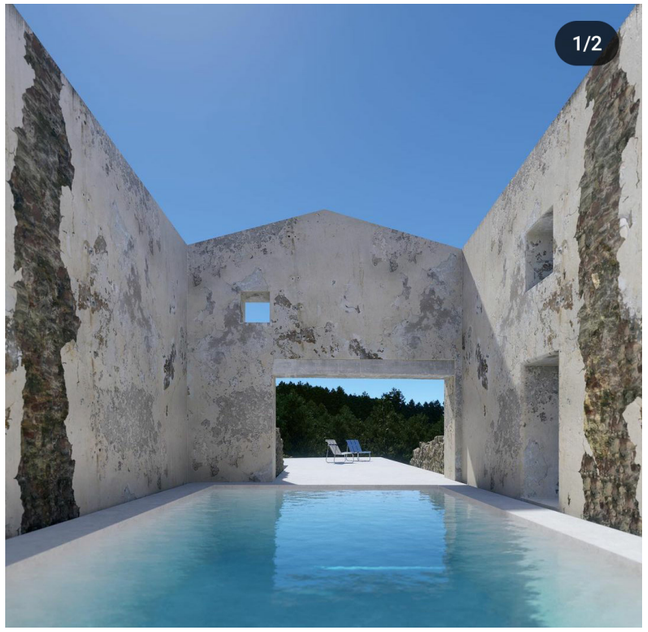


Renaturation of the river aire, Geneva
Atelier Descombes Rampini + Superpositions

Virtues of the bathhouse - Sequential space



Drawings for De Silva House Geoffery Bawa



A ruin becomes an outdoor pool enclosure (Mapa arq)

Egyptian gardens and divisions of space (Source unknown)



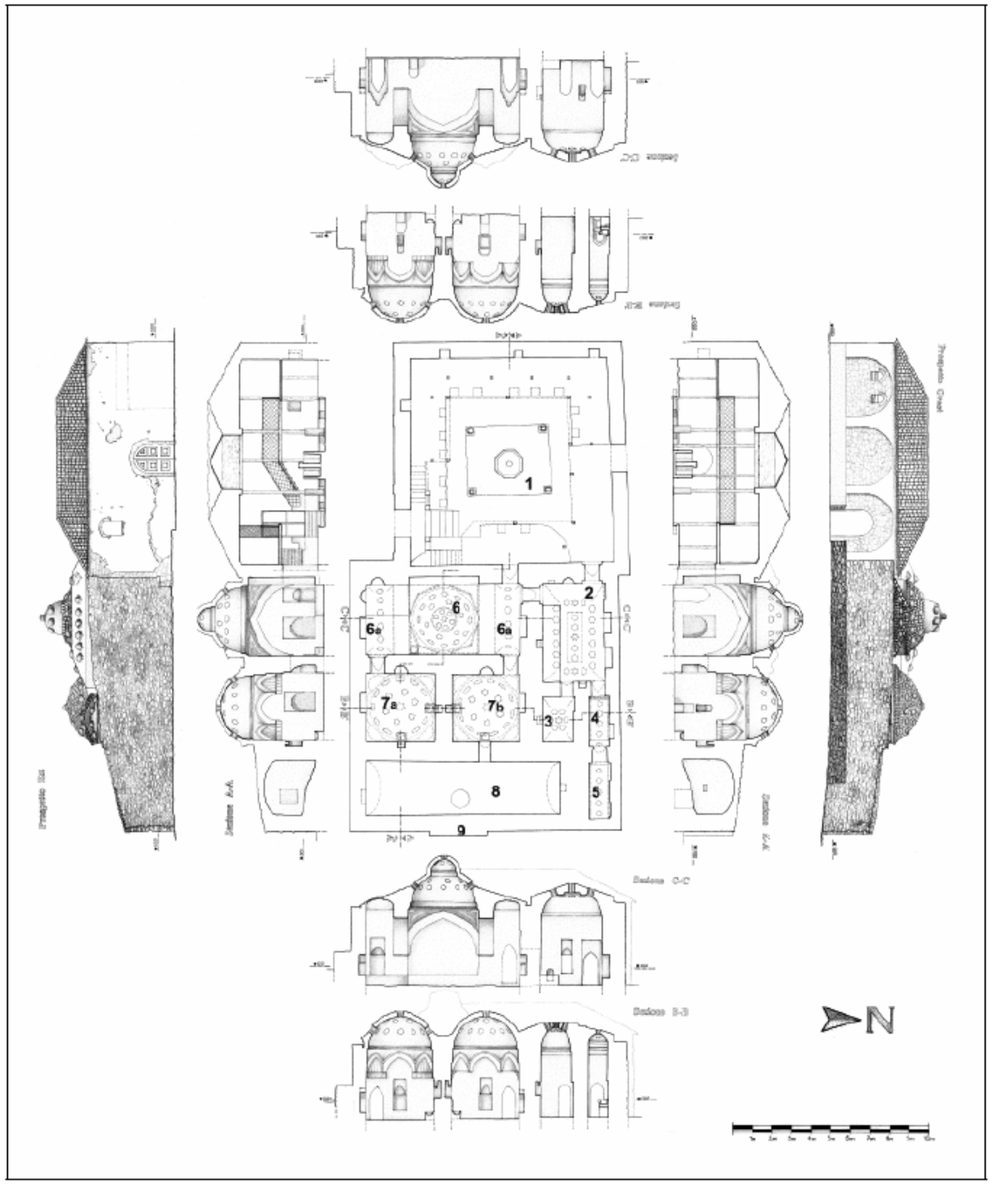
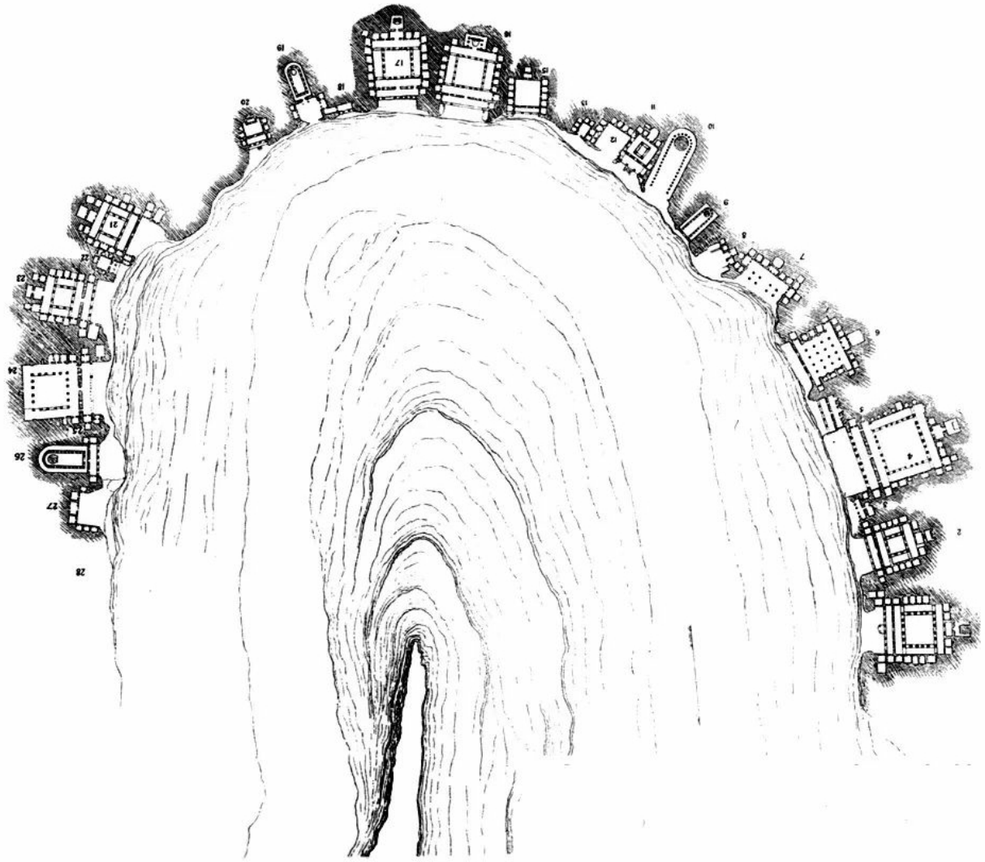
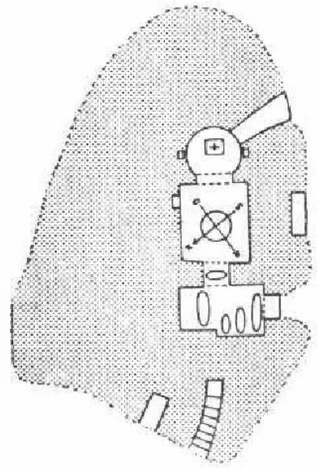


Fig. 2. The architectural survey of the *hammam* of the Bazaar. Plan, vertical sections and facades. Drawing by A. Cartei, F. Degl'Innocenti, J. Farsetti, A. Ferrara



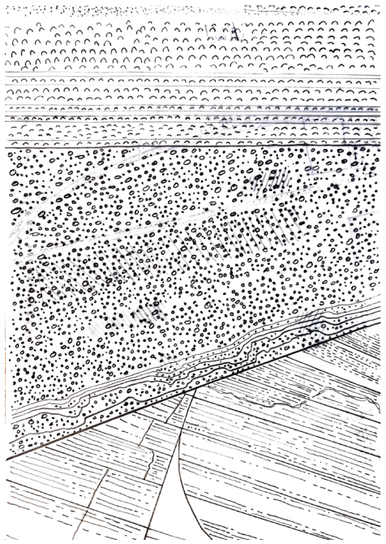
Rock cut Ajanta caves, Maharashtra, India.



PLans of carved spaces inhabited by saint Simeon the Stylite
(Source: Poiesis of space)



Present day Map of the east side zone



Soil study - 1931
Old soil & Agricultural land



Soil study - 1978
Part paved, part open soil.
Buildings emerge



Soil study - 1996
Friche returns, buildings disappear.
The road remains



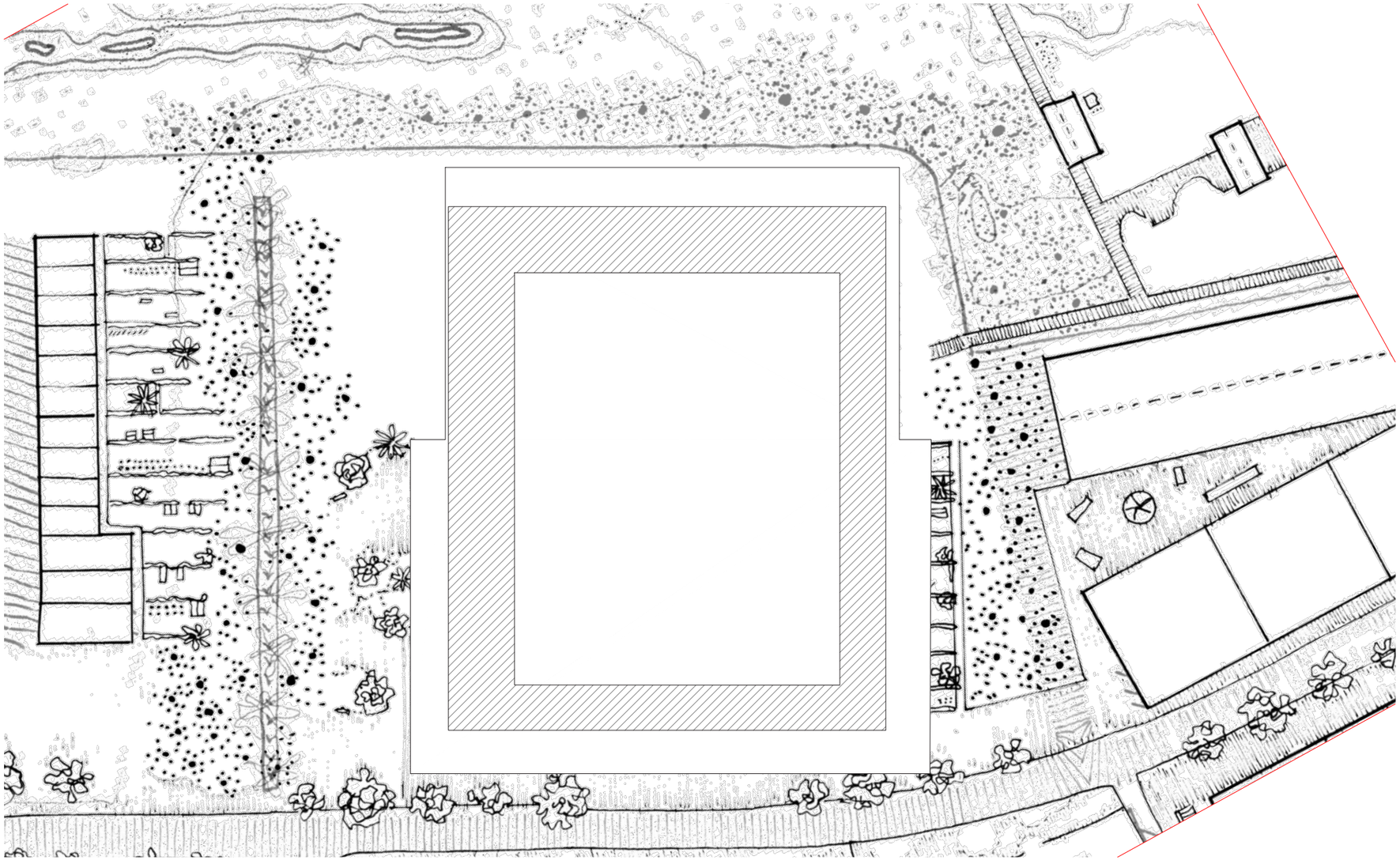
Passage to the edge of the slope



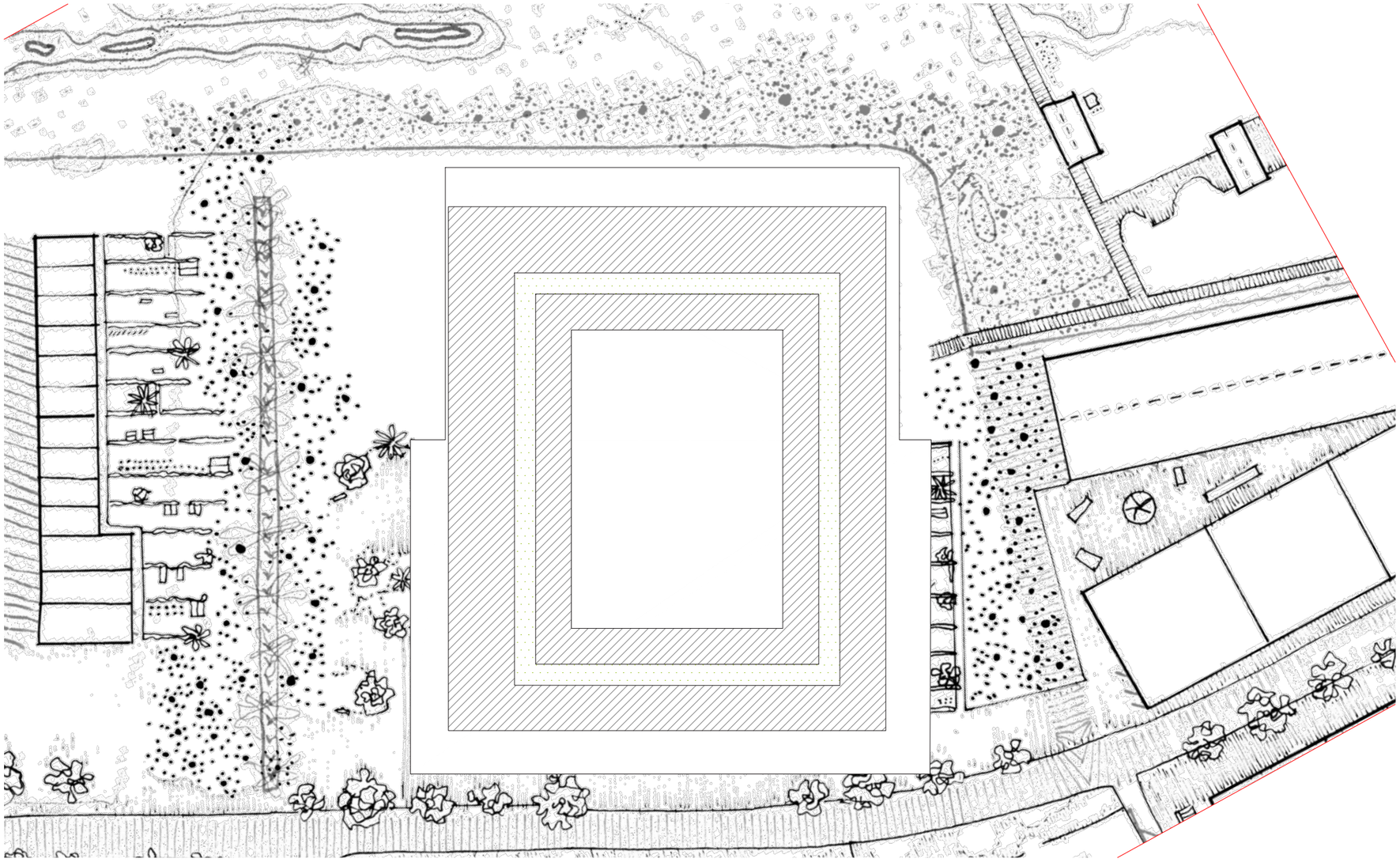
East side neighbourhood



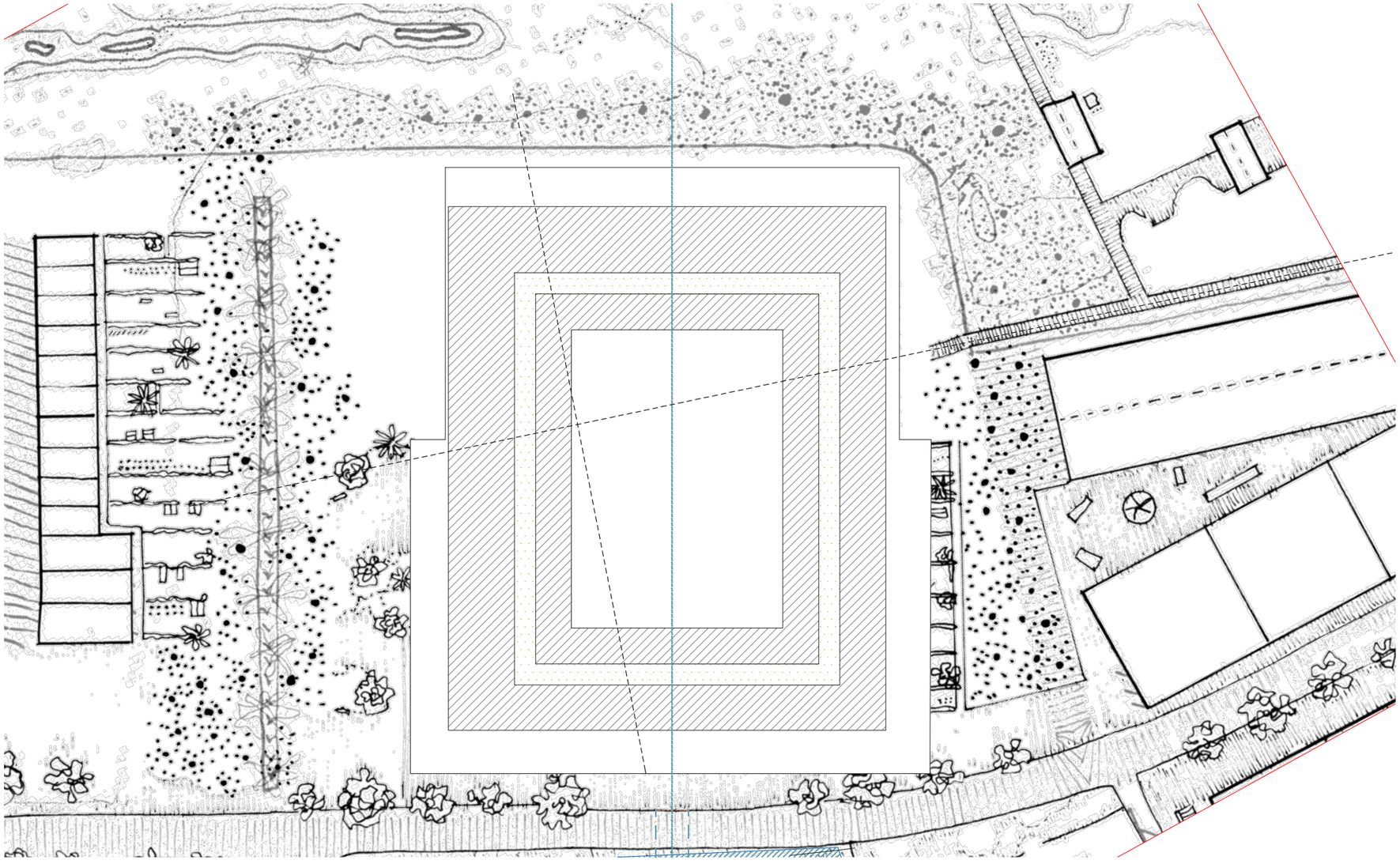
Views of the friche from the east side



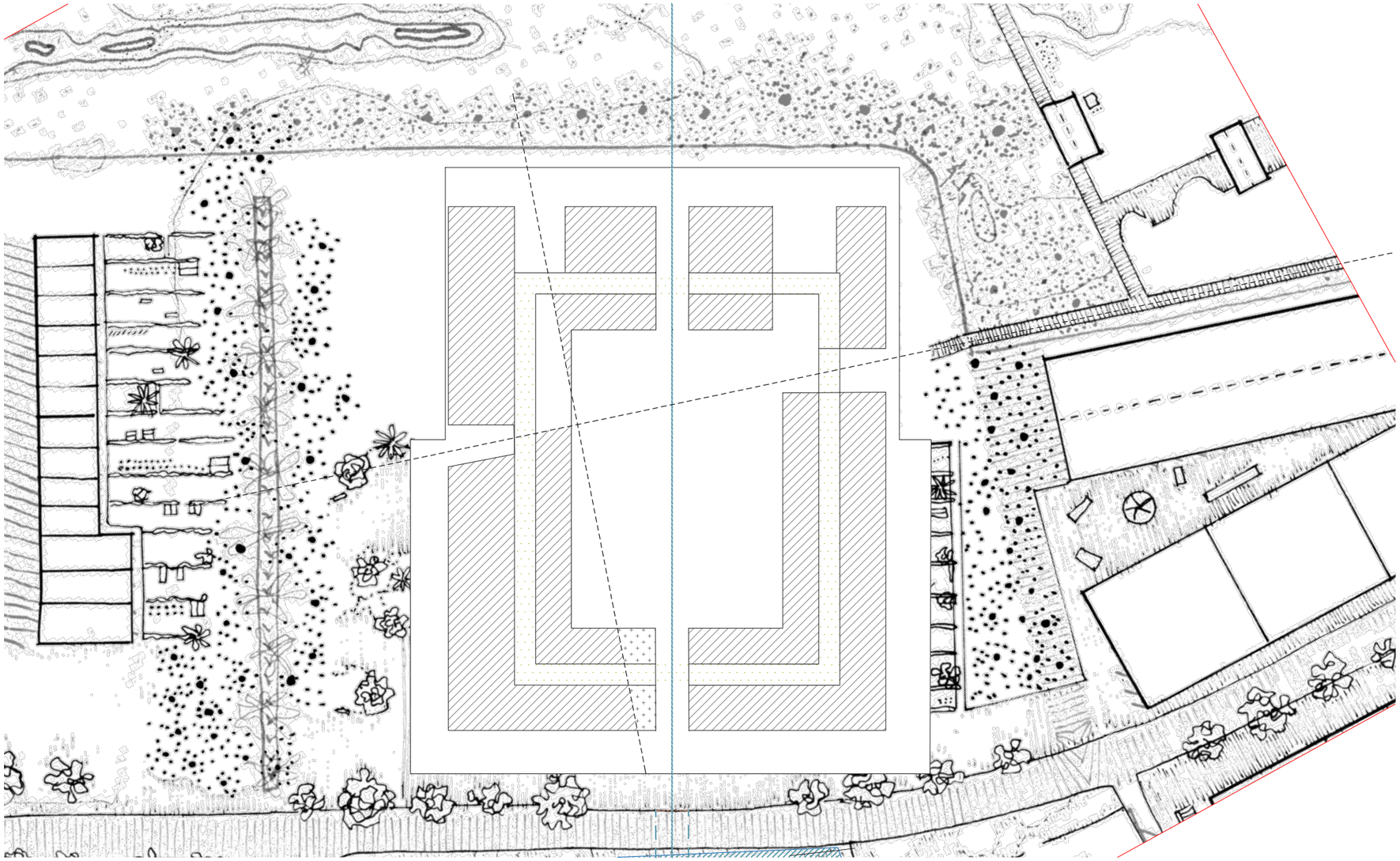
Formal and programmatic development of the complex



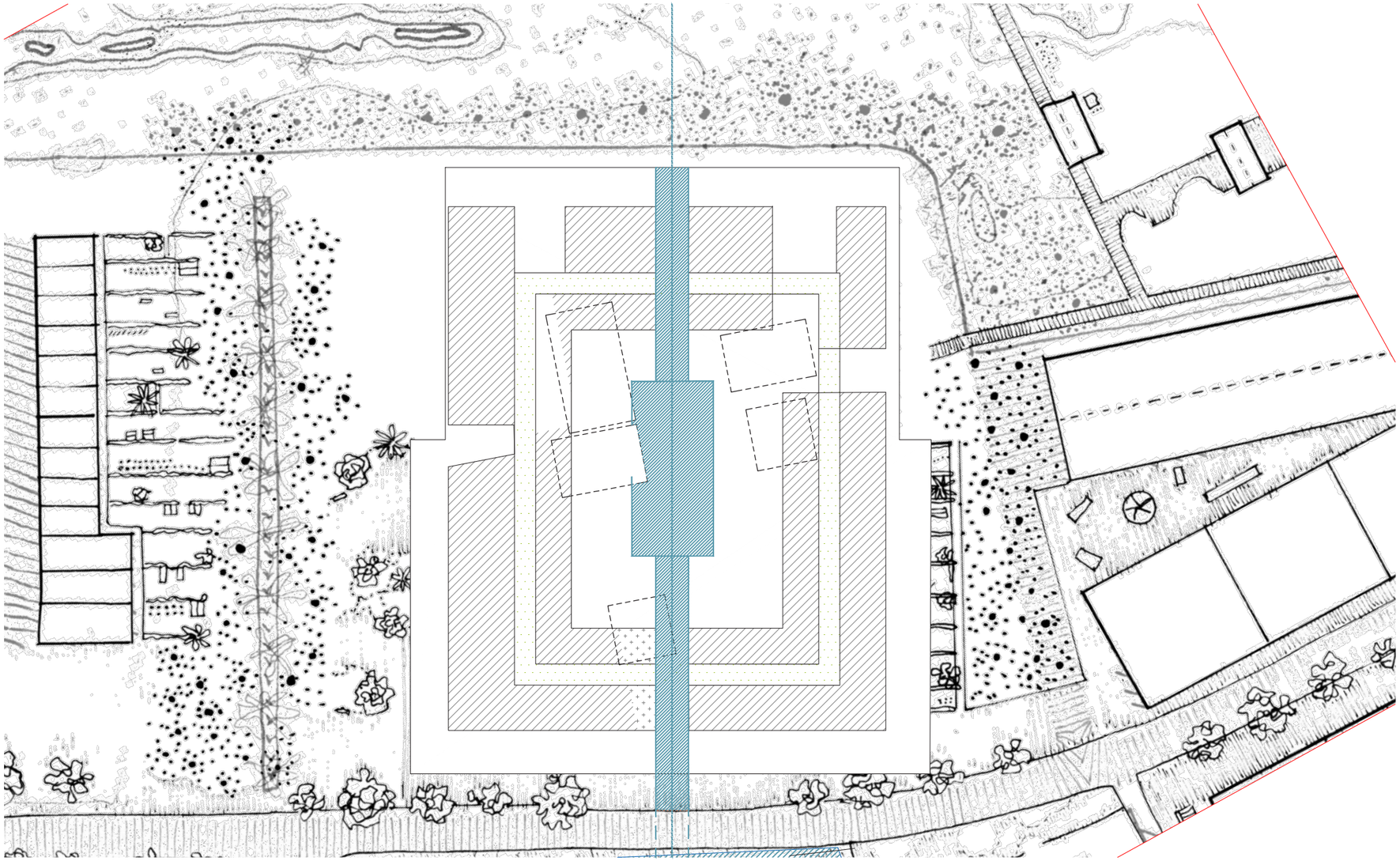
Sub - Borders



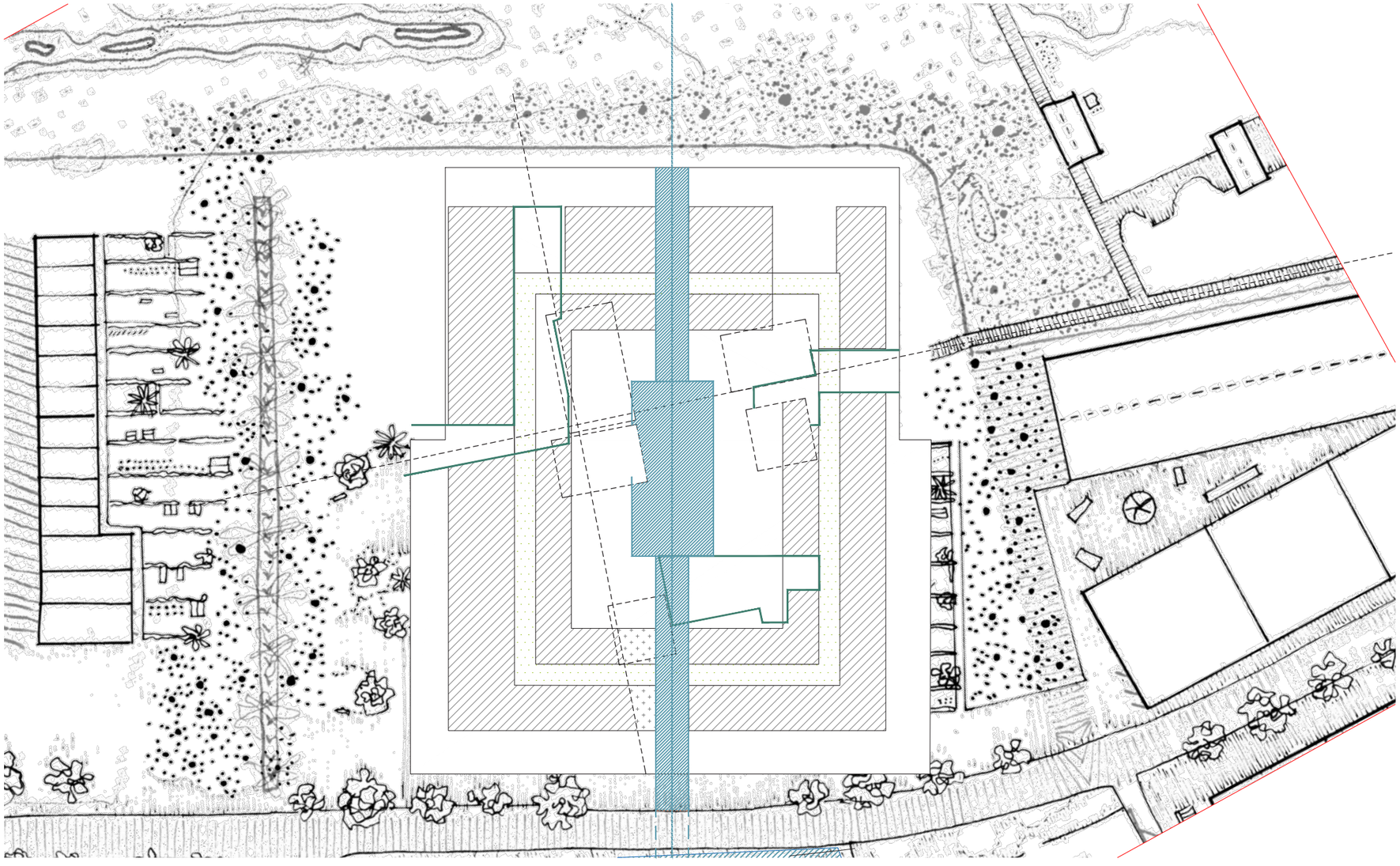
Axes & Connections



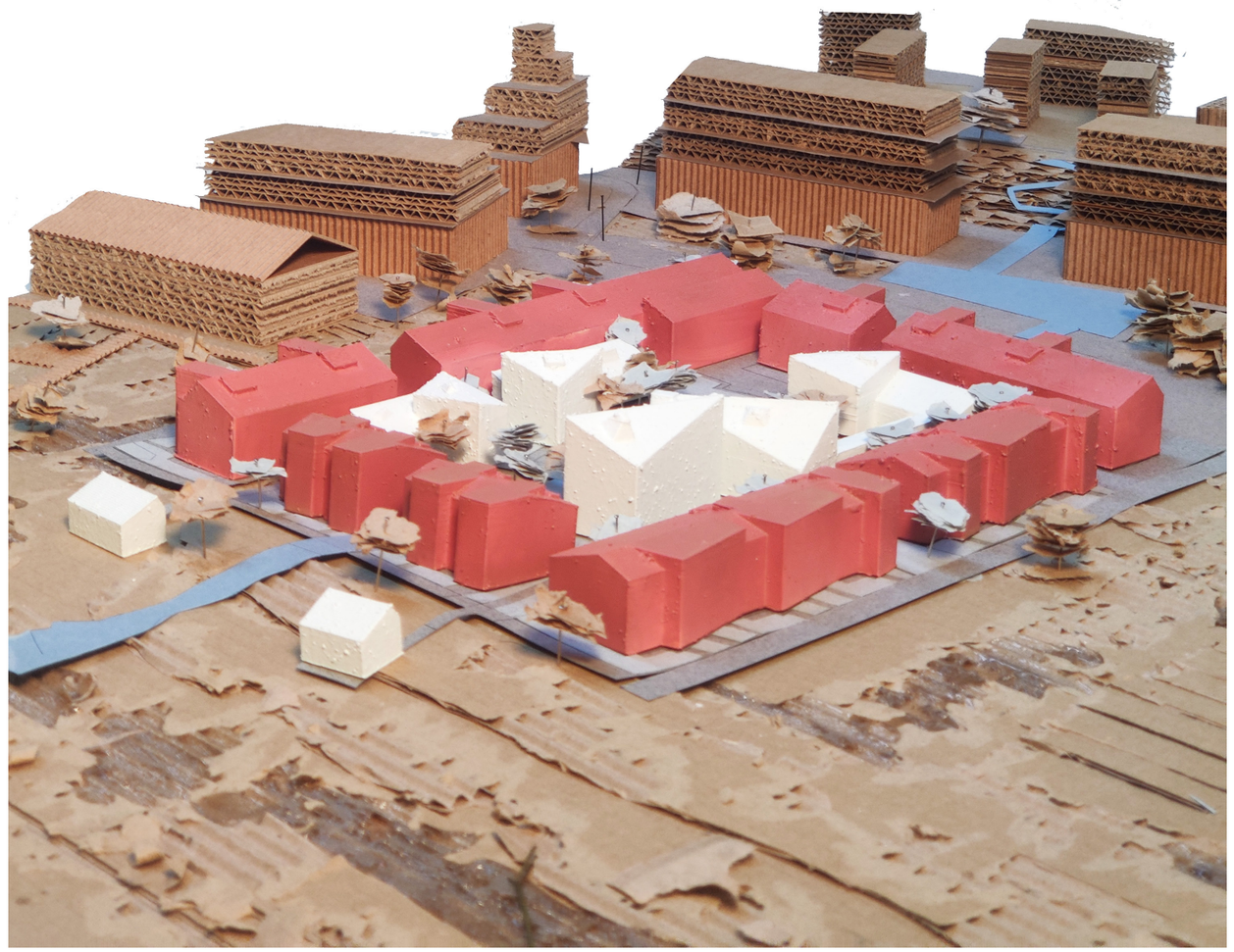
Punctures



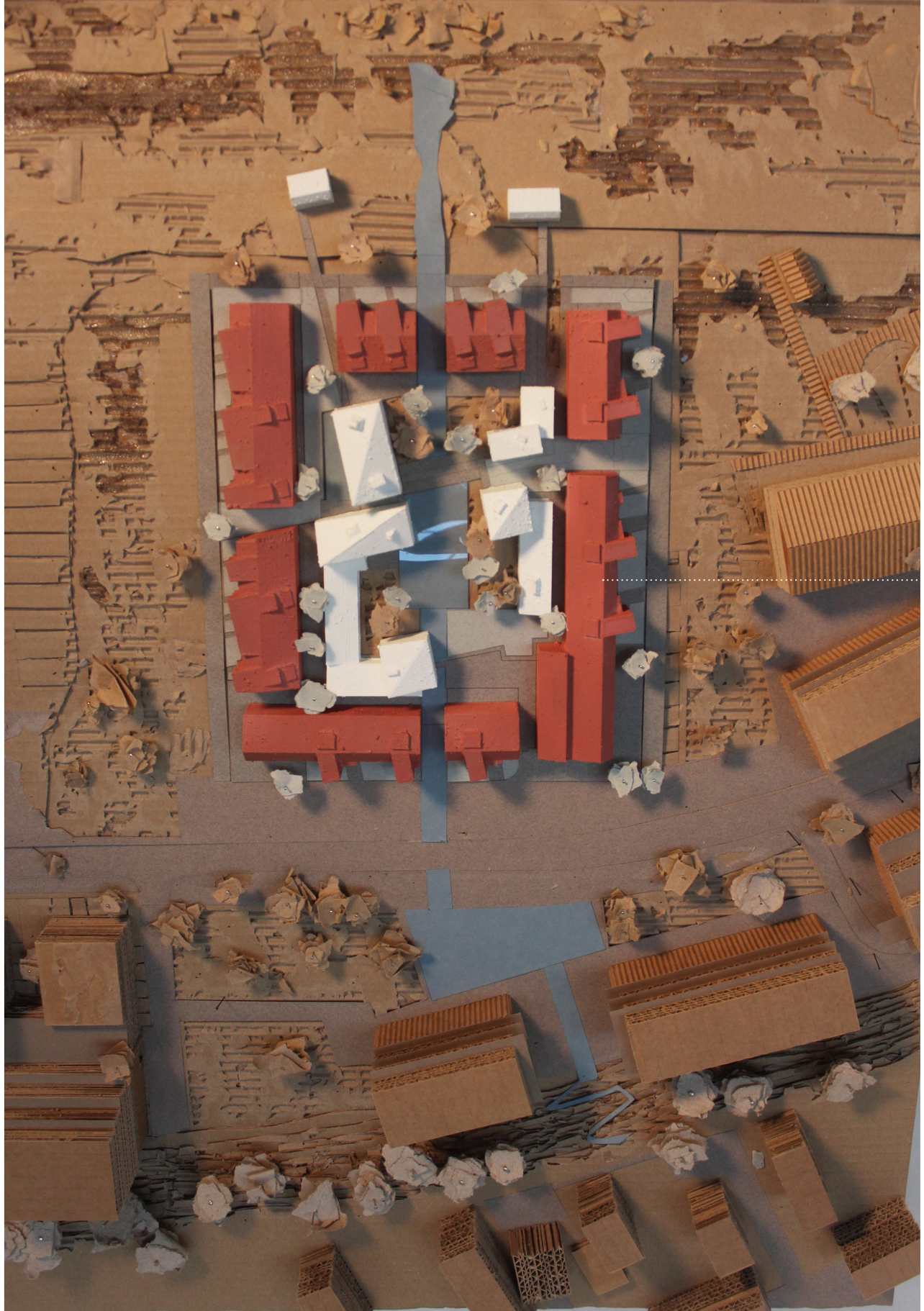
Inserts- The bathhouse!



The anchor gardens

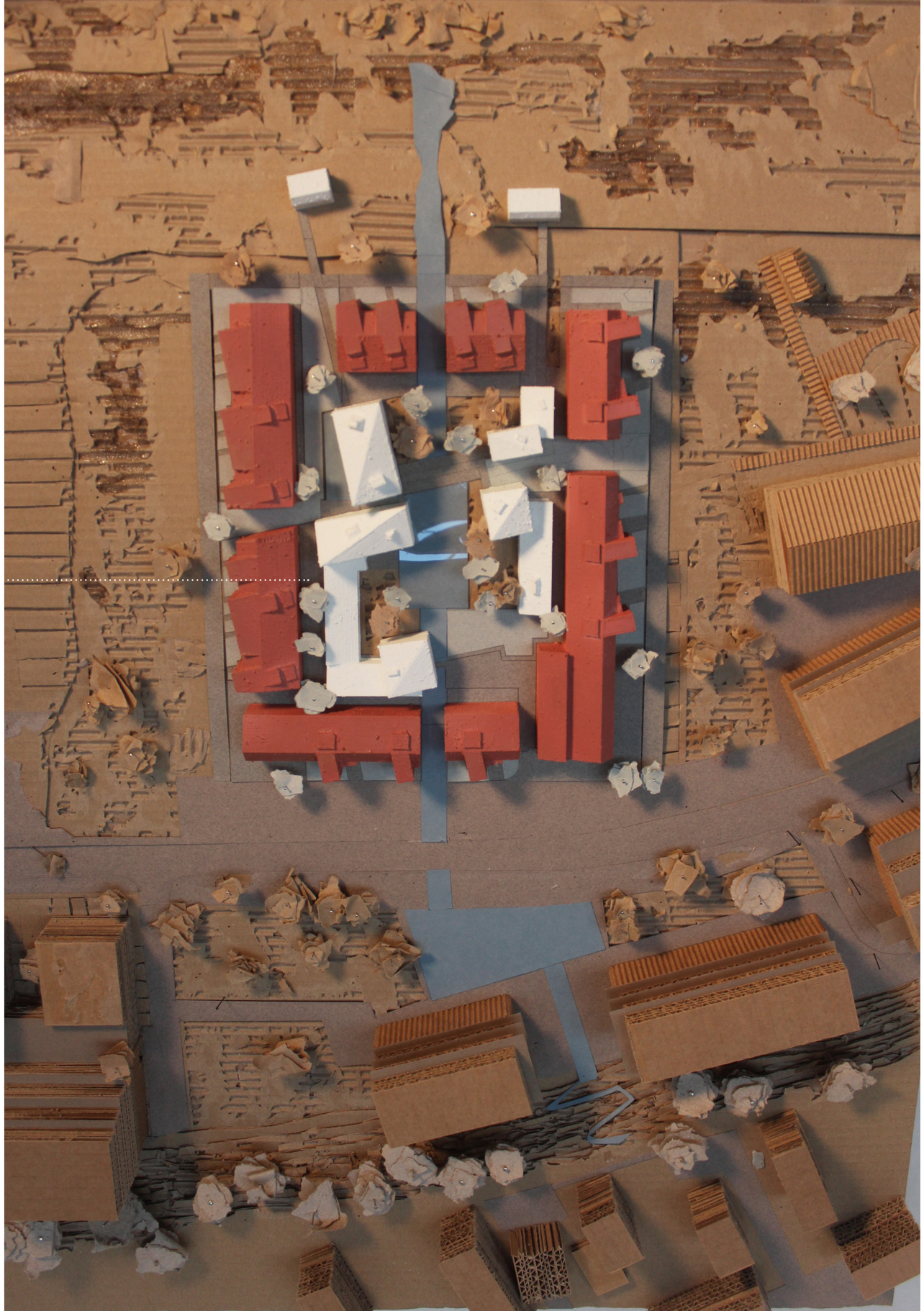


Site @ 1:333

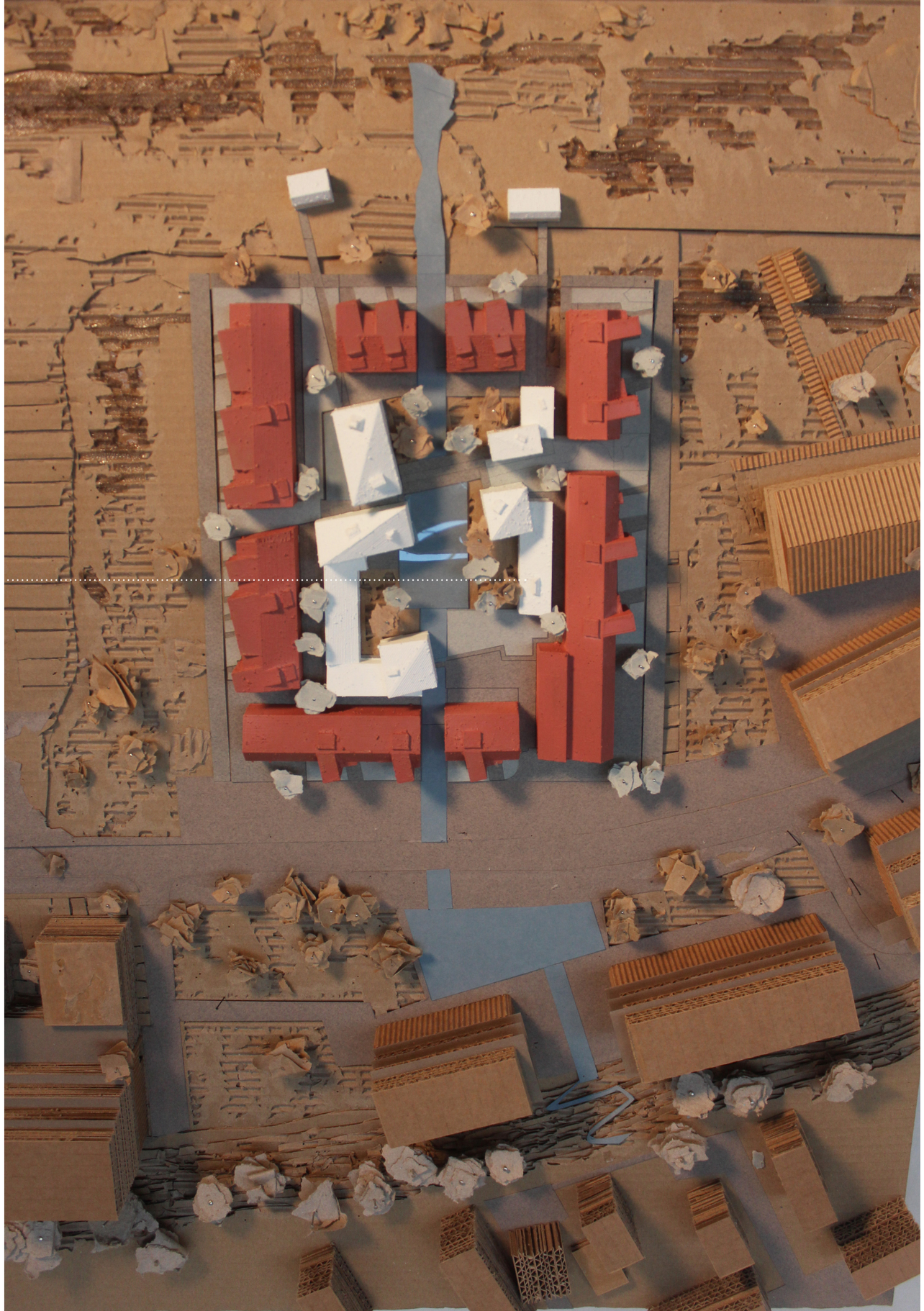


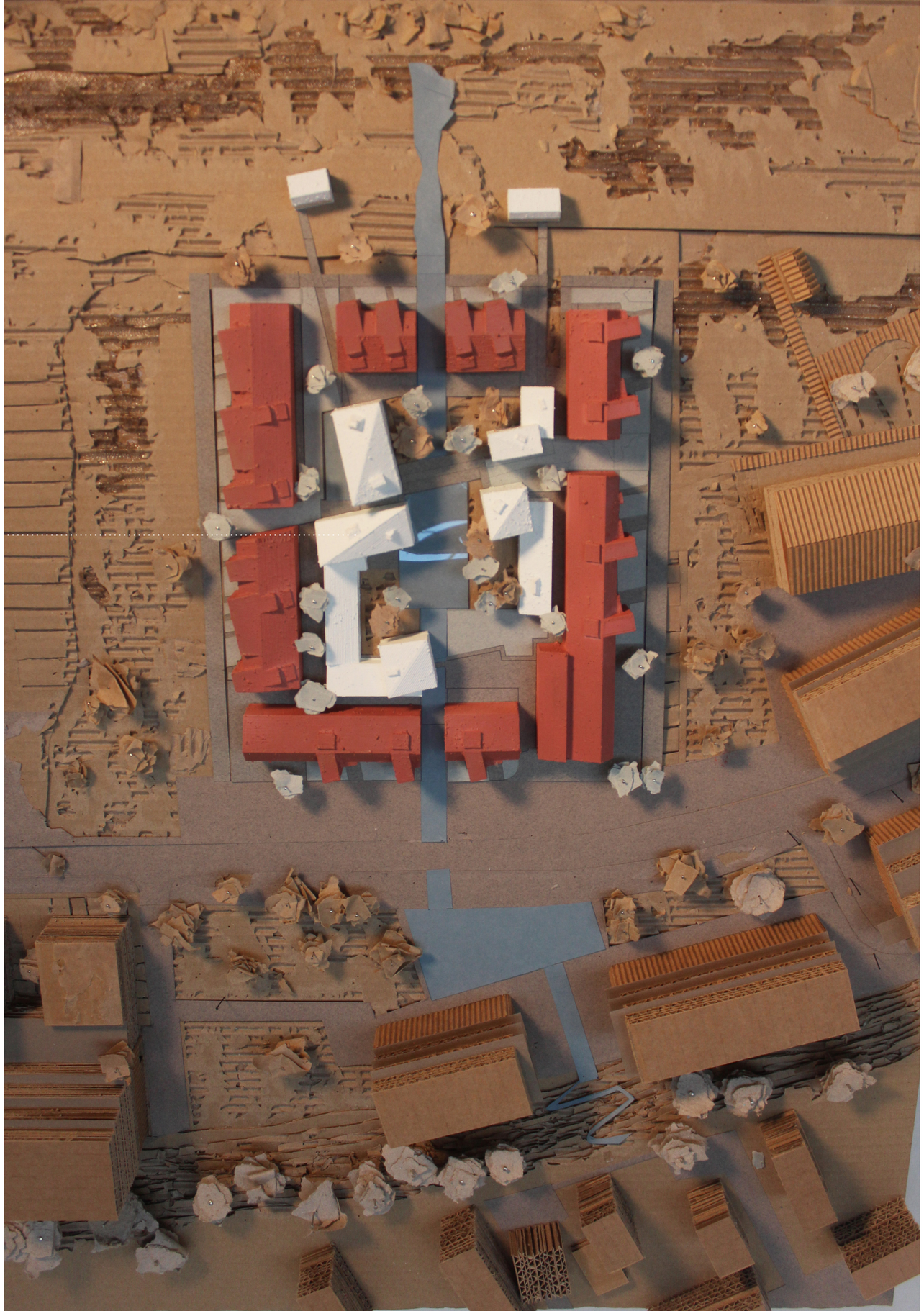
Housing border

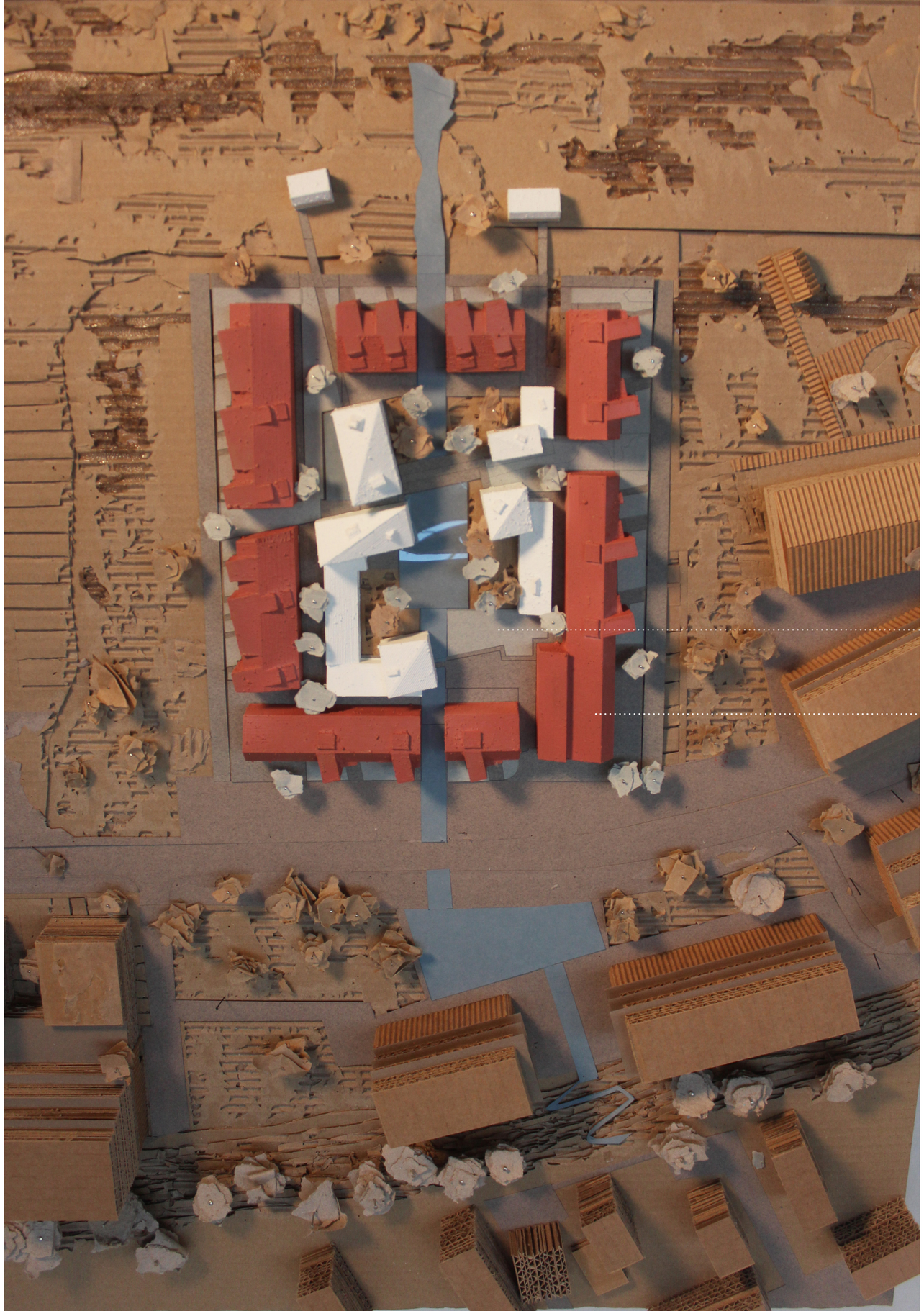
Buffer



Community spaces

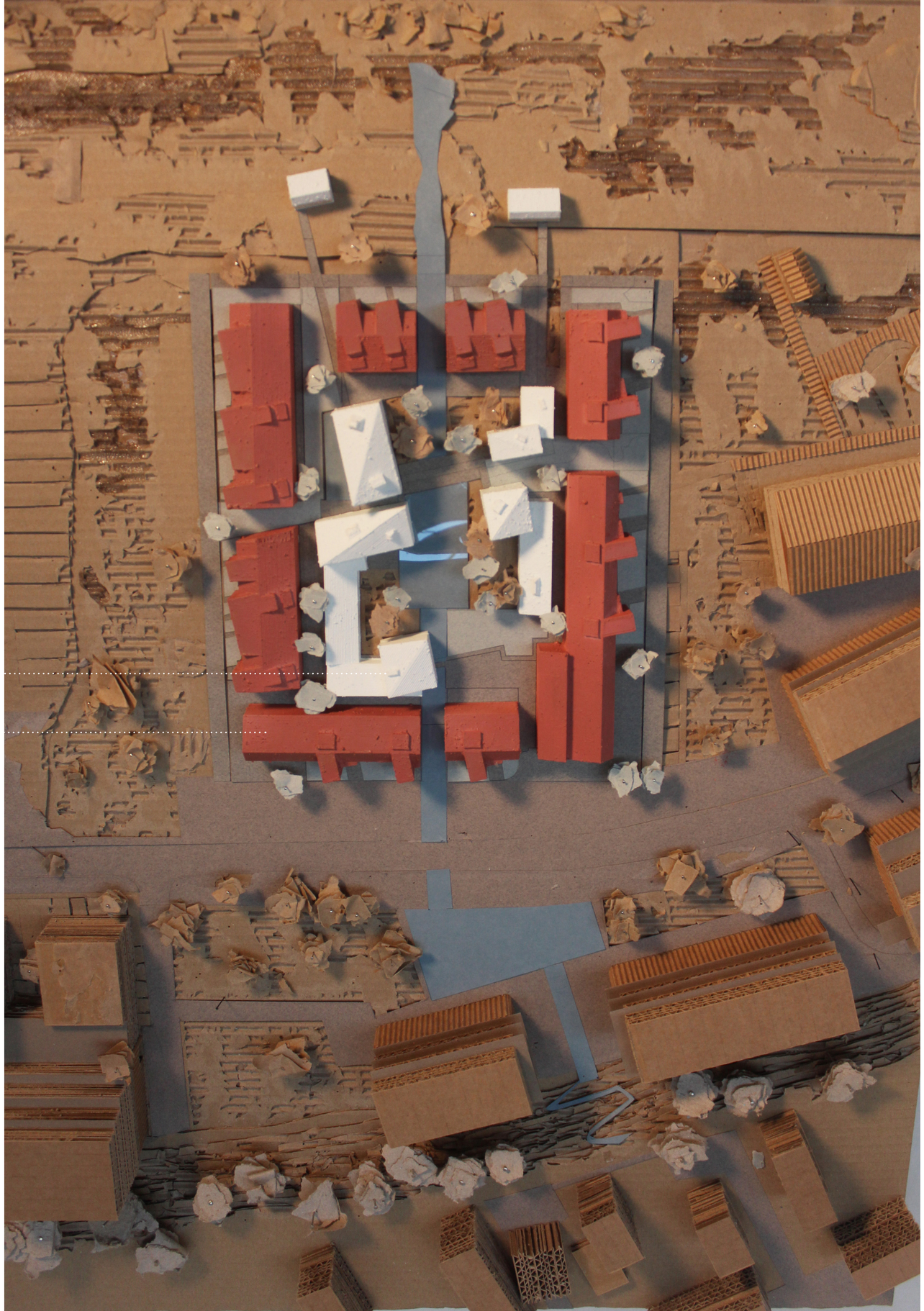



Bathhouse structures



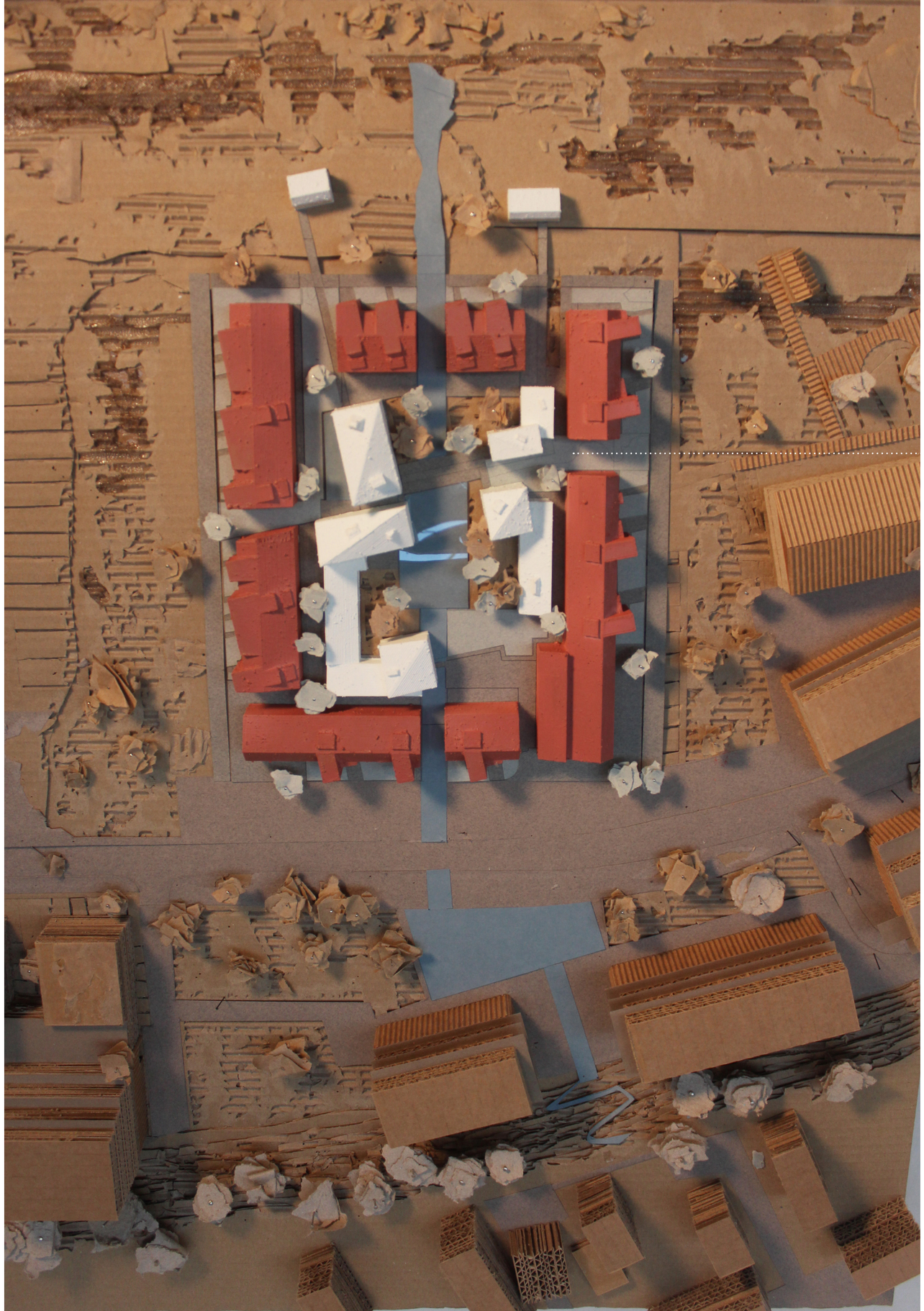
Hortus Botanicus

Production facility



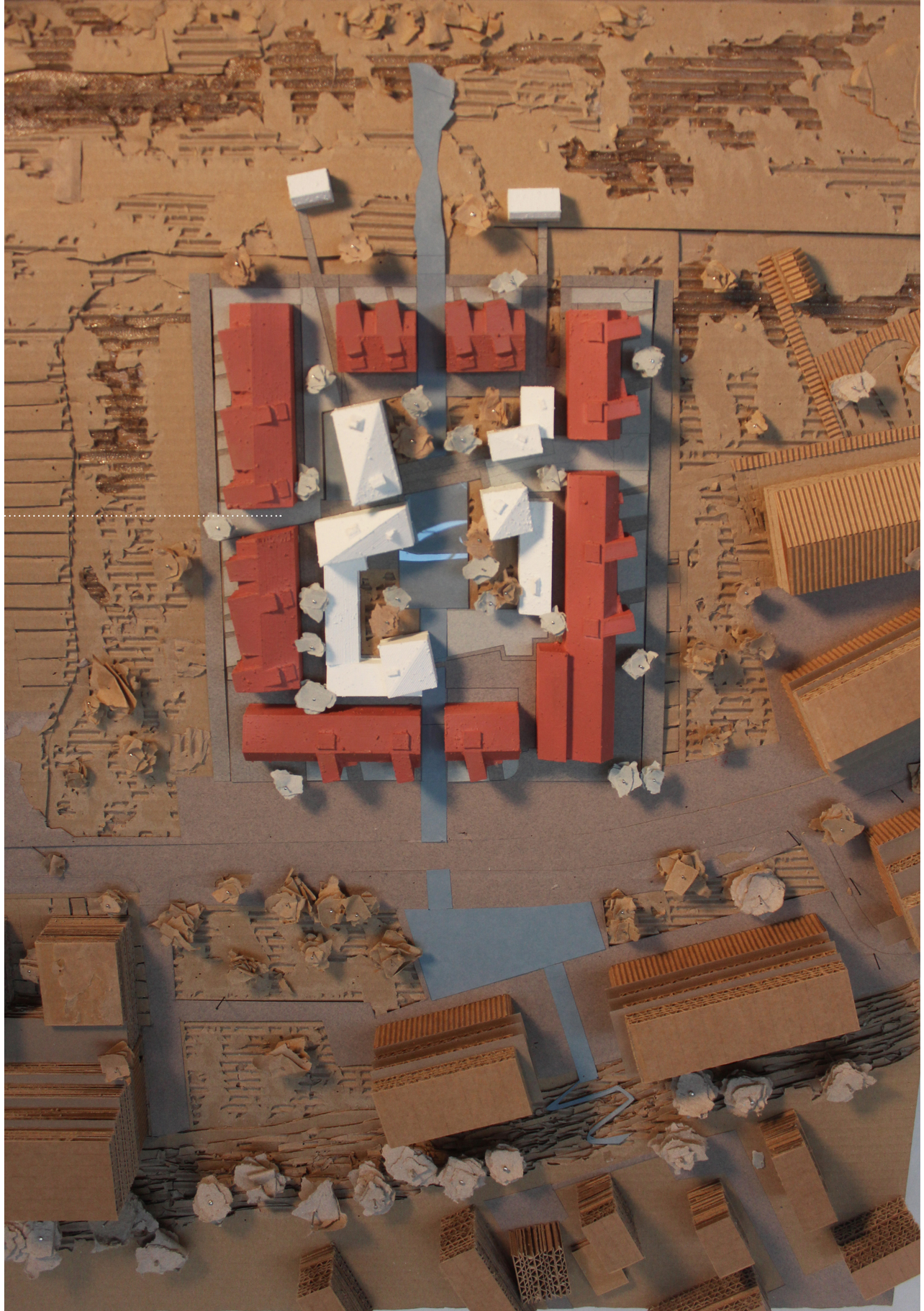
Community kitchen and dining

Departmental store / Laundromat



Contemplation garden

Recreational garden



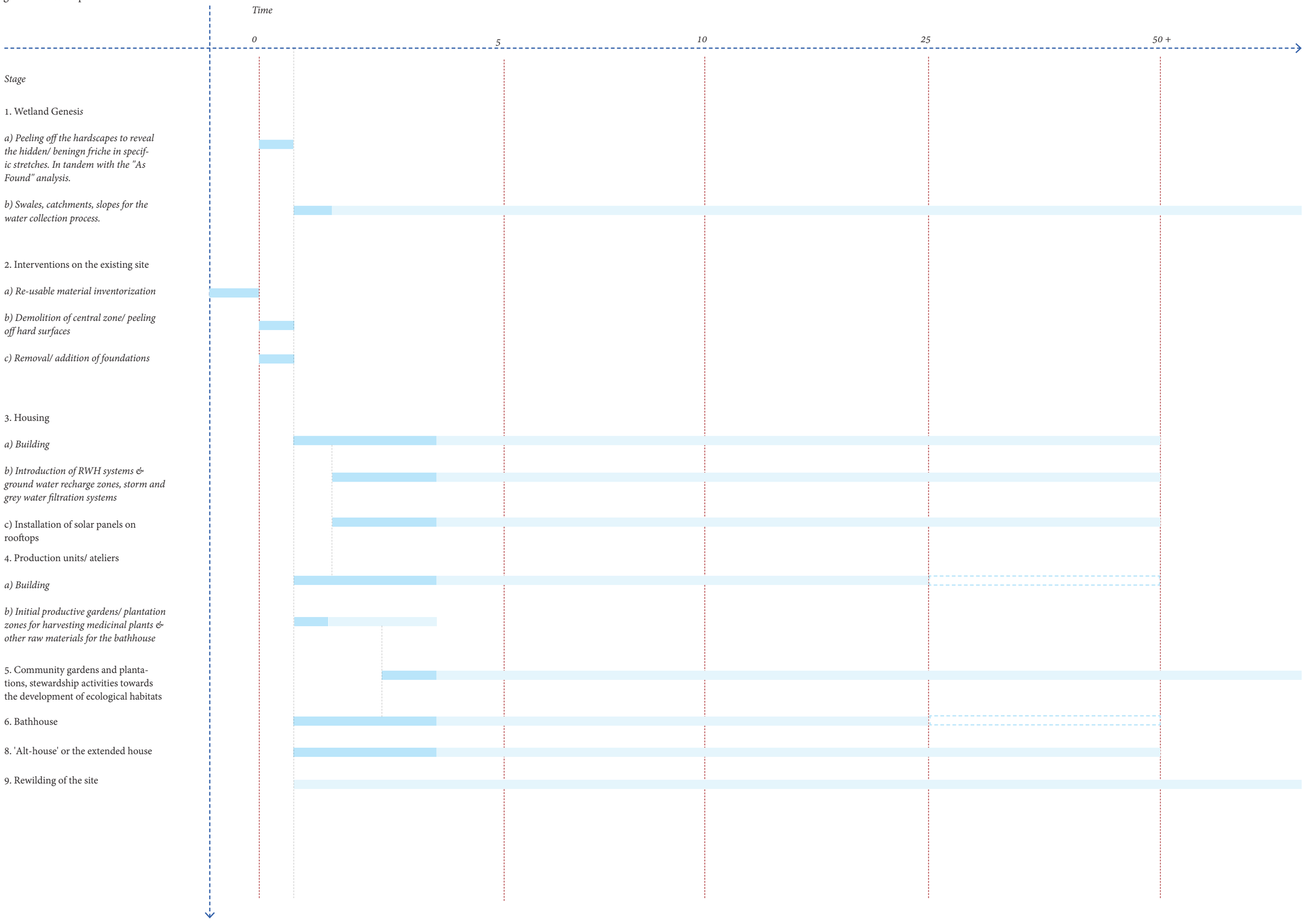
D) Design

Site plan, Housing +Alt-house, Bathhouse

Time (scale 1)

Linear time (Longue duree)

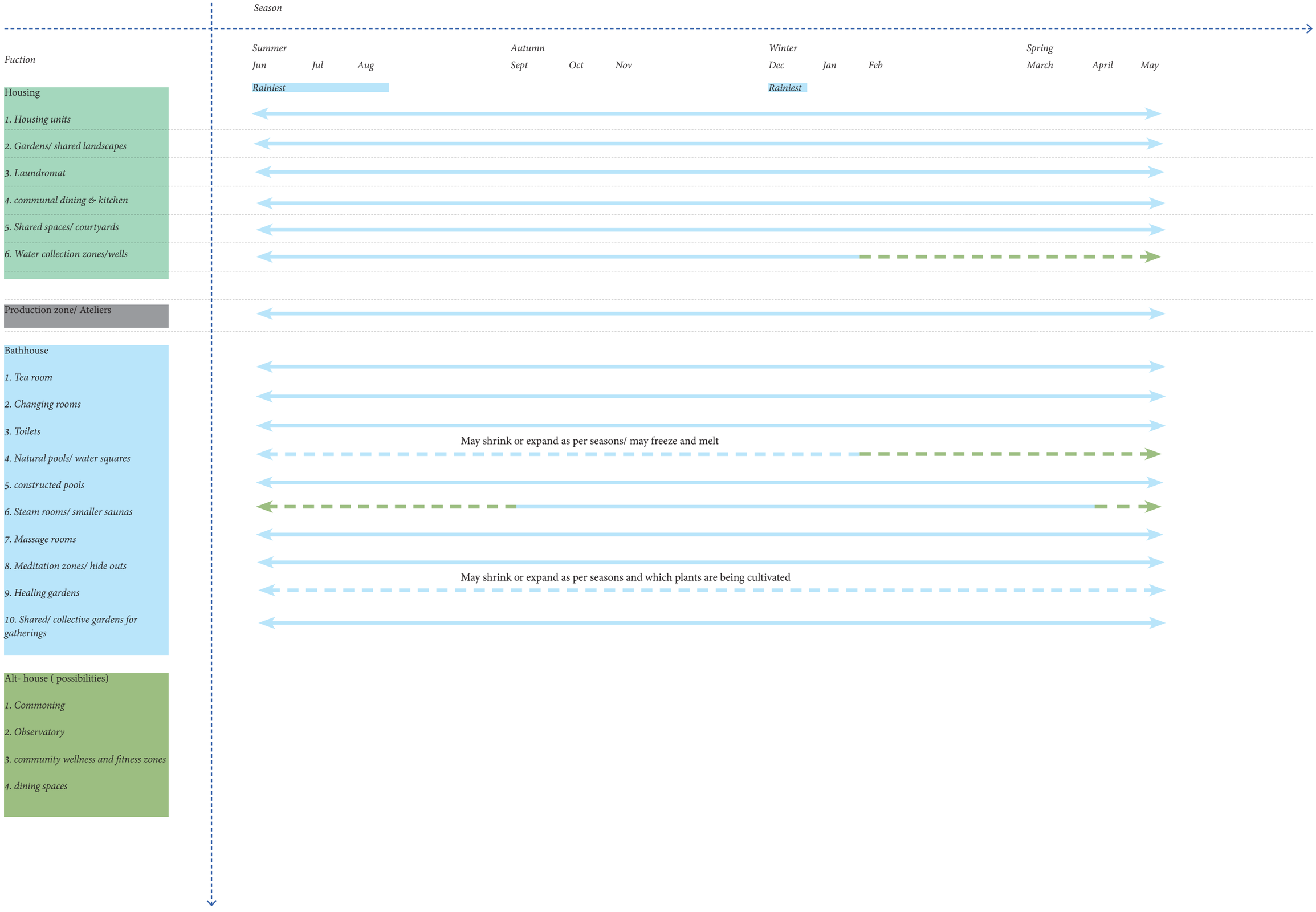
Phasing/ staging of various components in order



Time (scale 2)

Seasonal time

Understanding the temporailty of the bathhouse and its changing use/ experience in the year

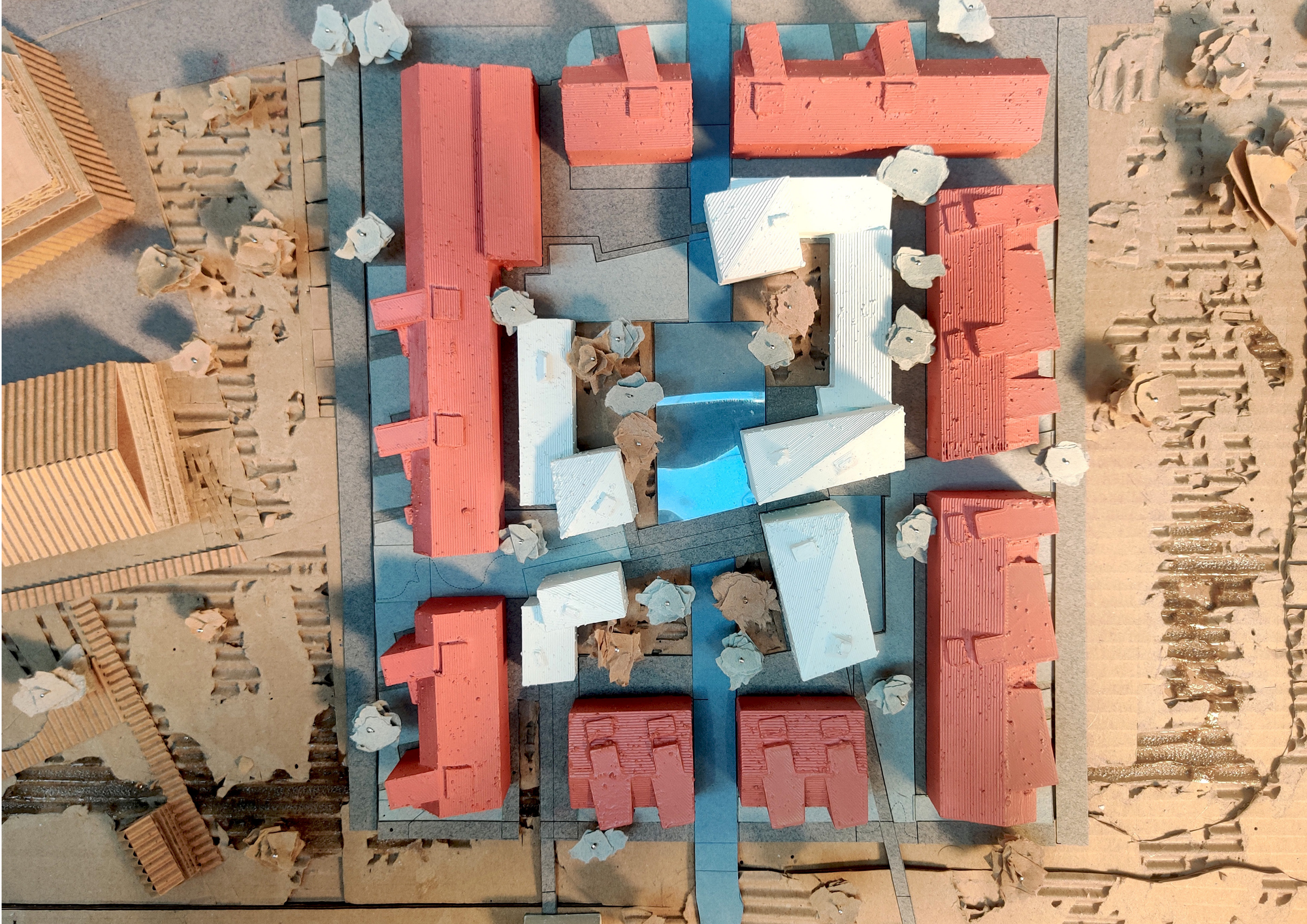


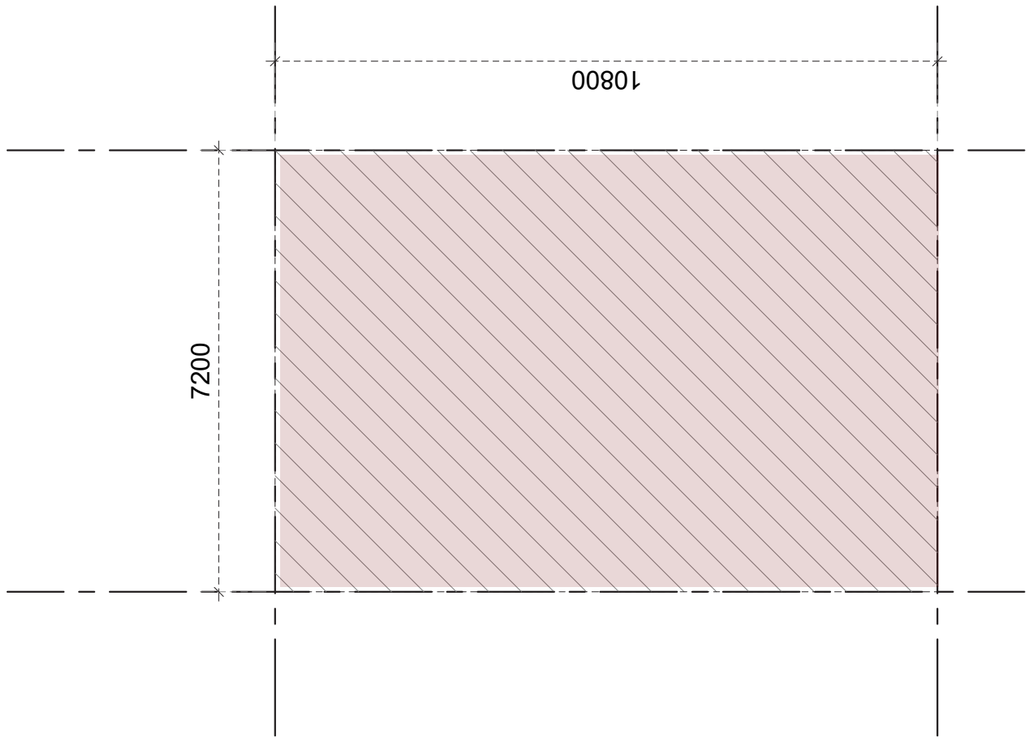
Time (scale 3)

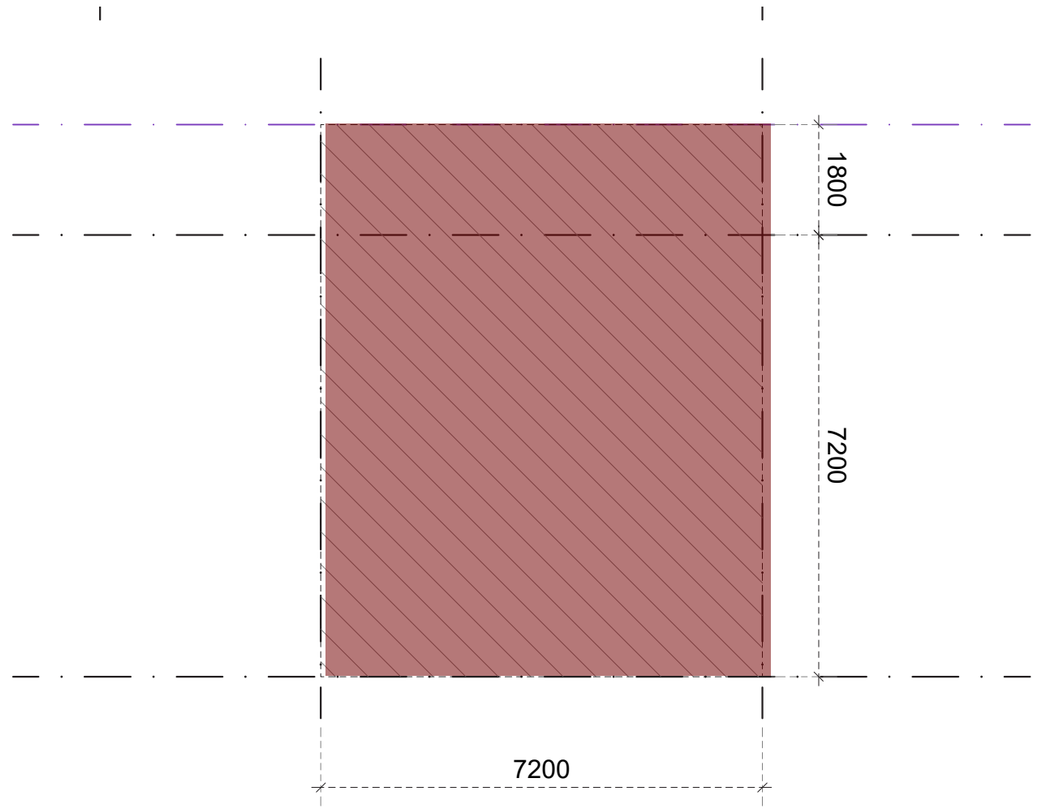
Daily time

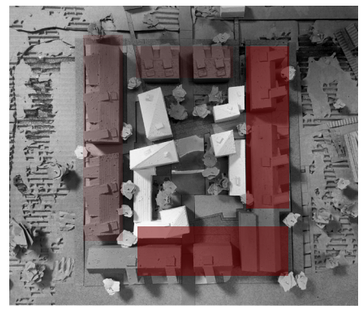
Understanding the temporailty of the bathhouse and its changing use/ experience in the year



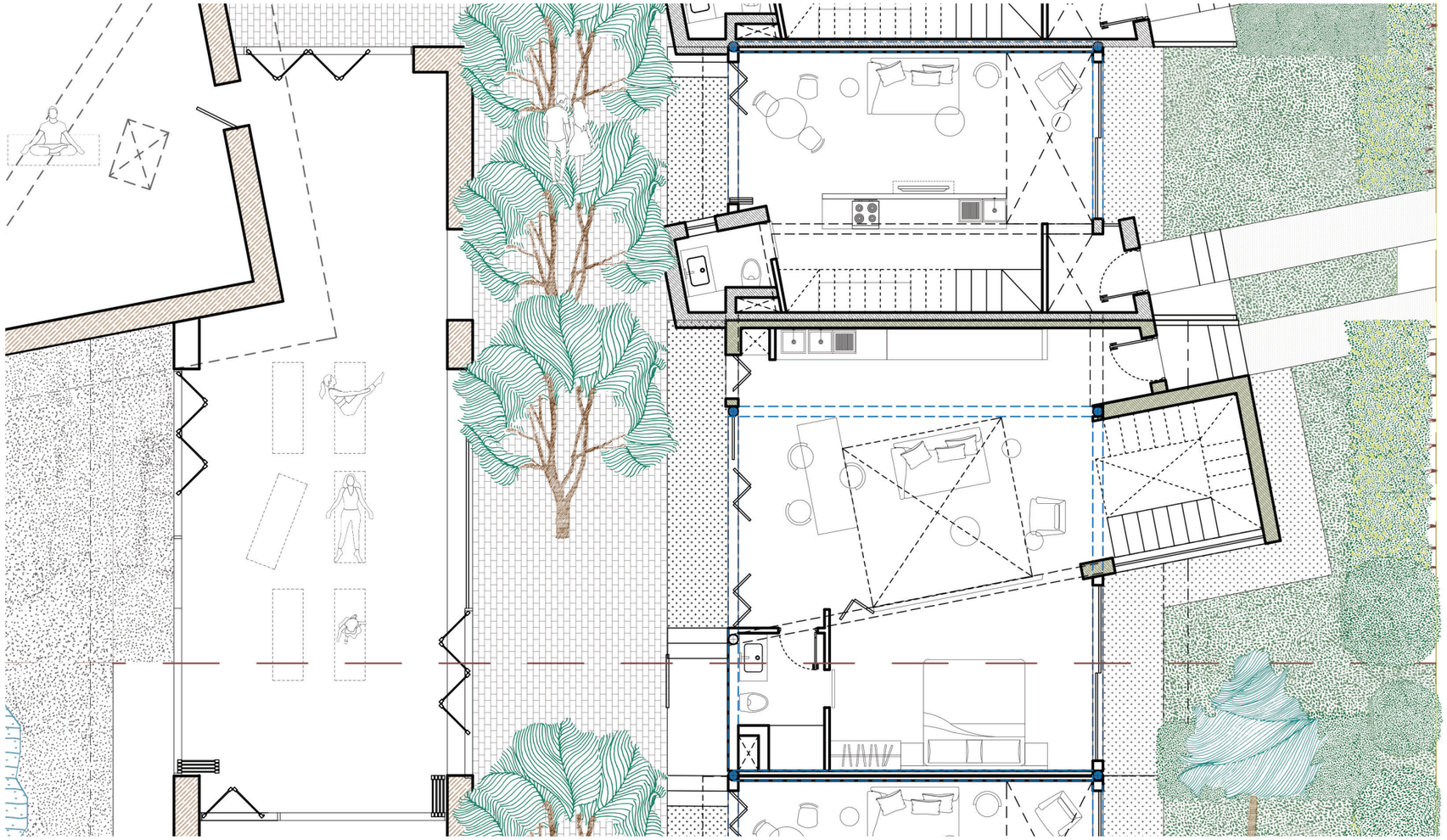




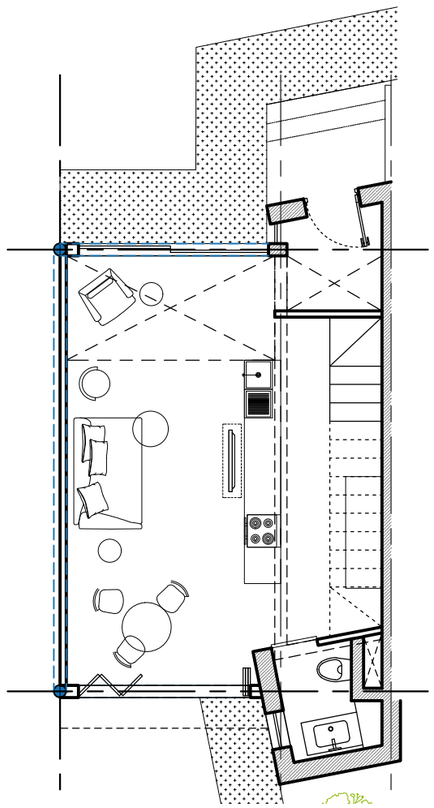




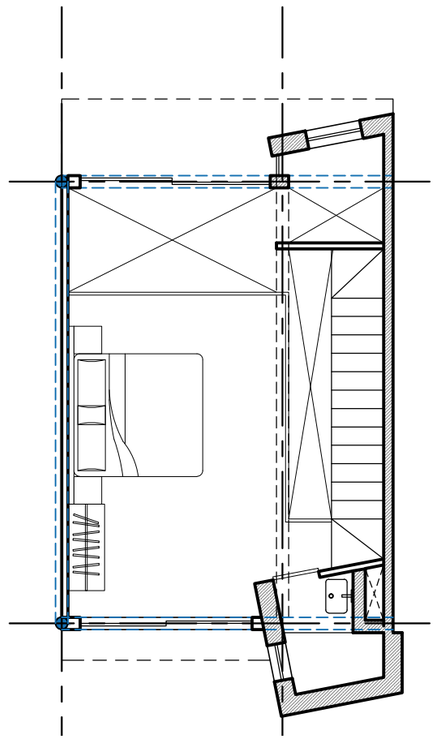
Key plan



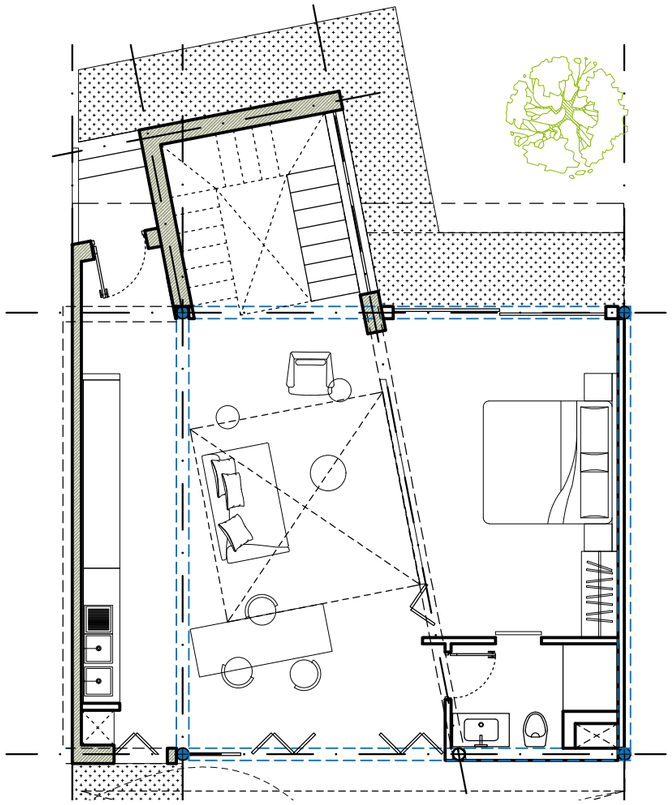
Typical N & E side units (1:100)



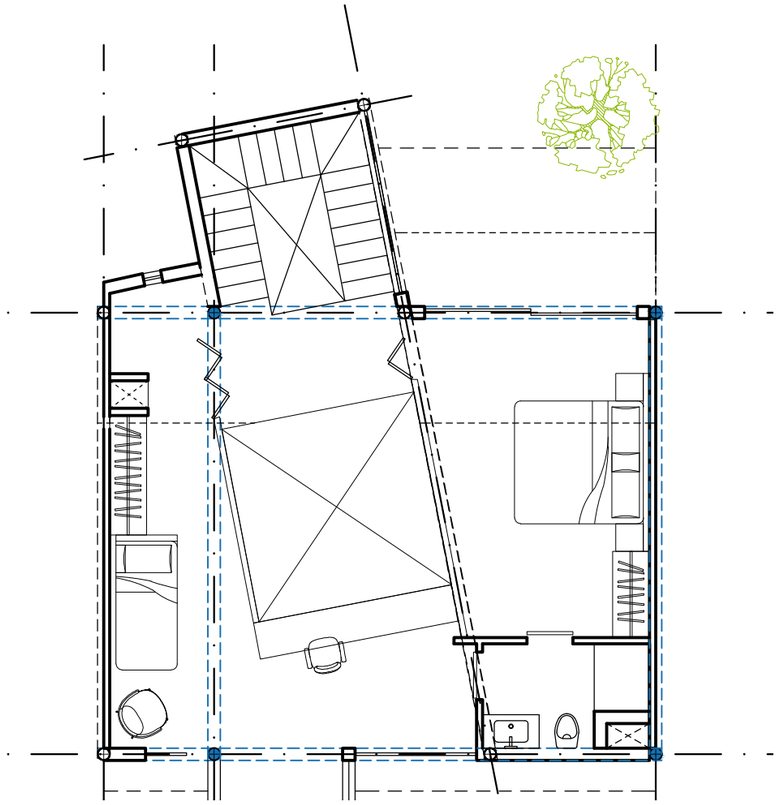
N & E side unit type 1
GF plan (1:100)



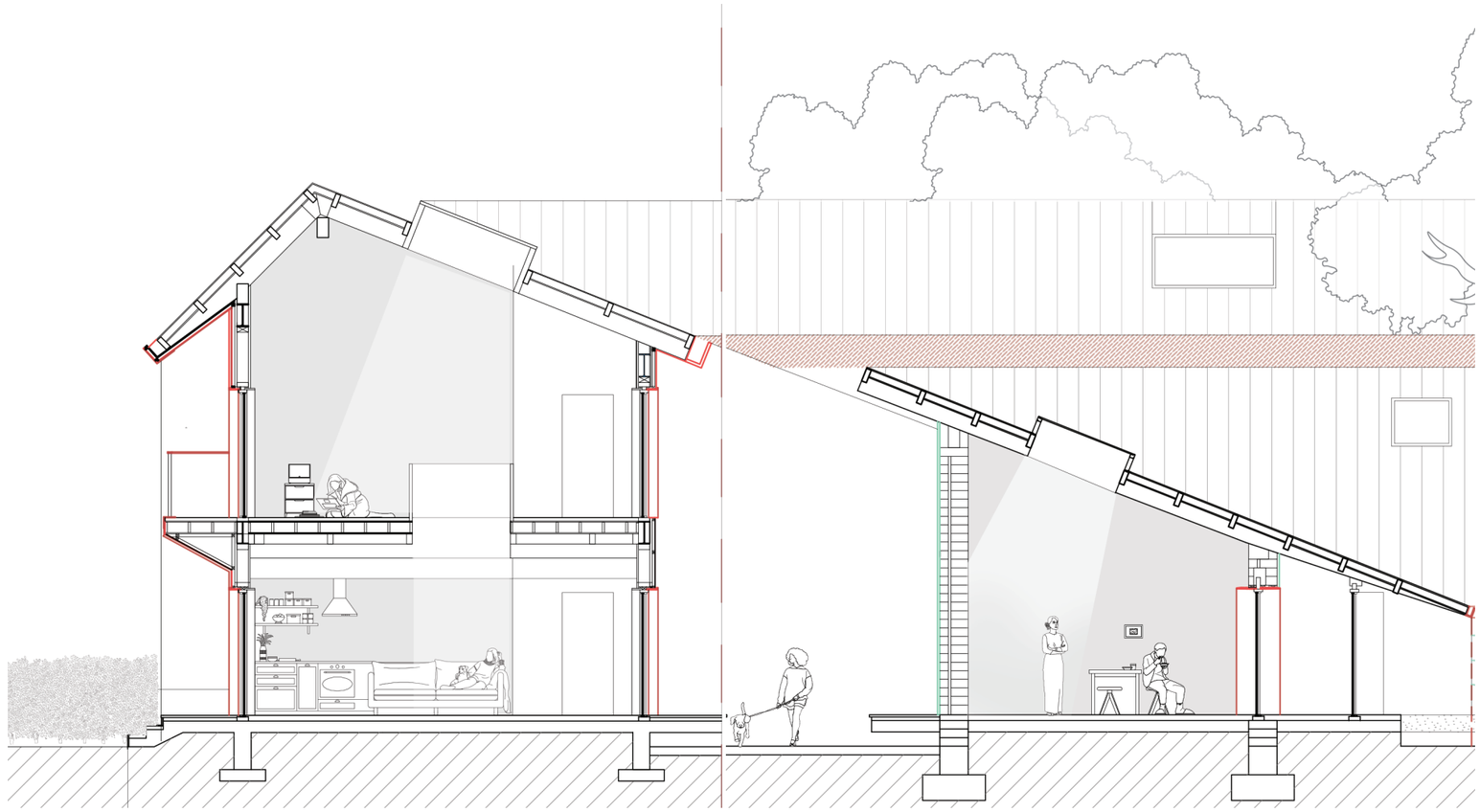
N & E side unit type 1
FF plan (1:100)



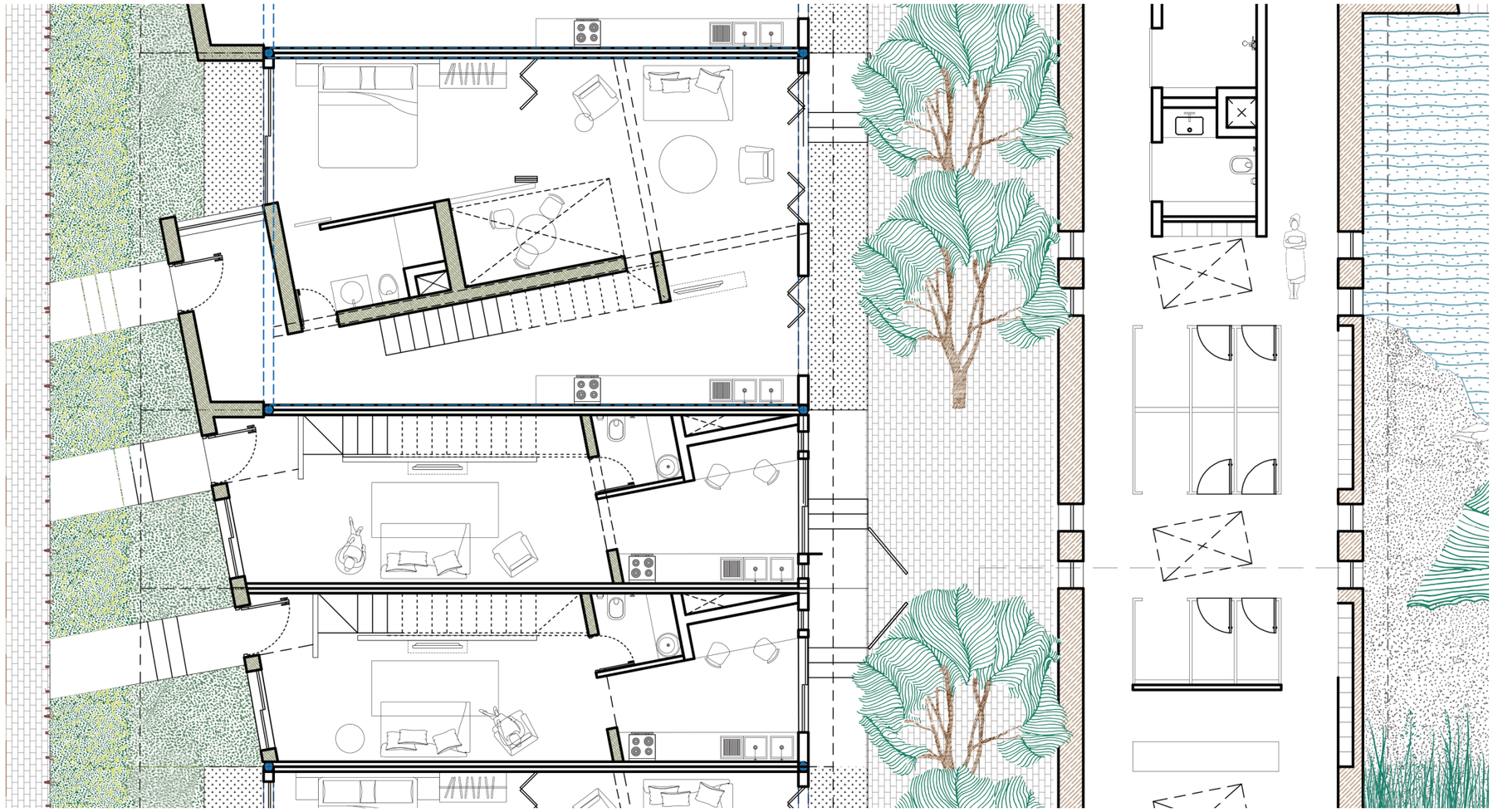
N & E side unit type 2
GF plan (1:100)



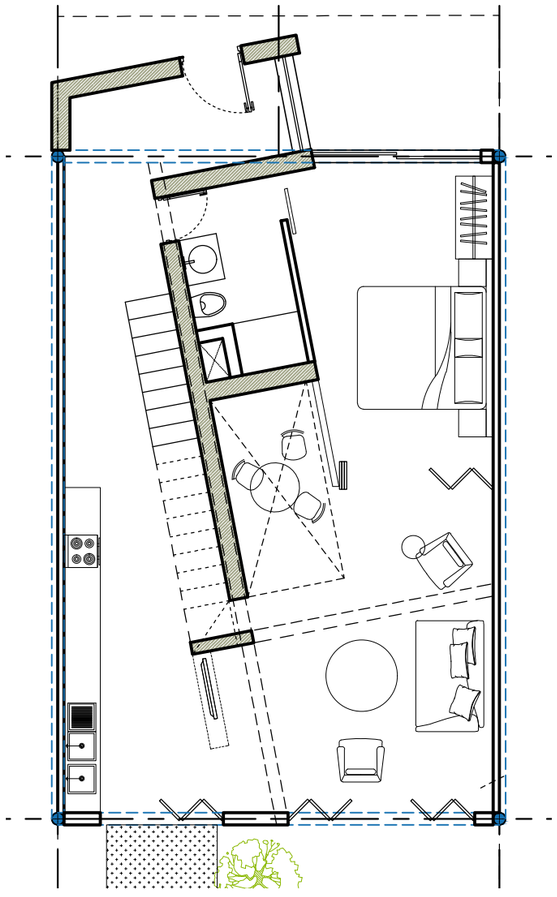
N & E side unit type 2
FF plan (1:100)



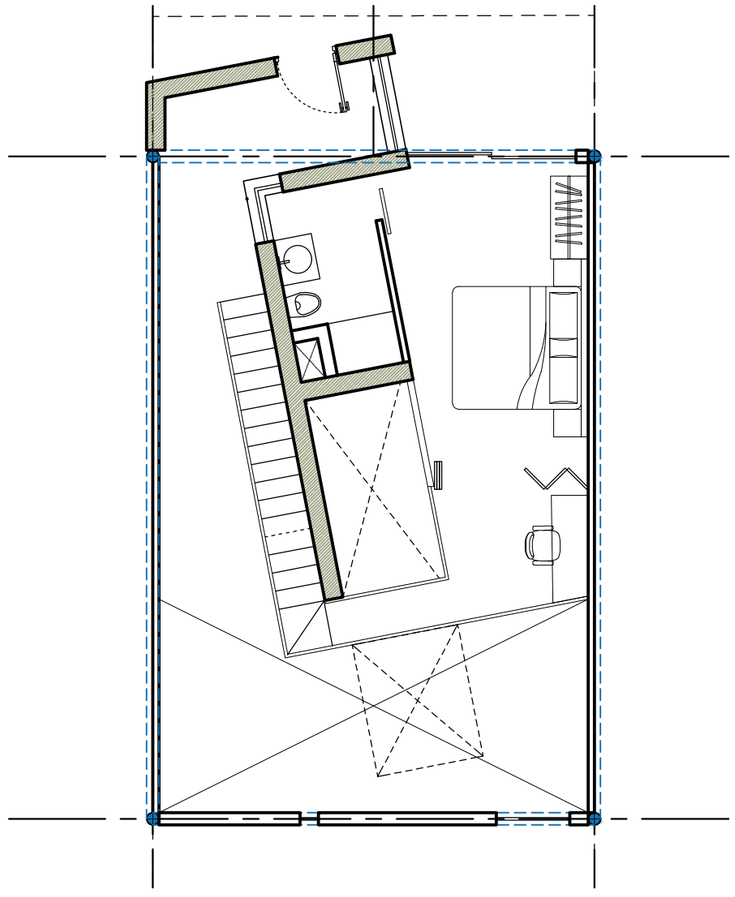
N & E side unit type 1
Section with the alt house (collective zones) (1:100)



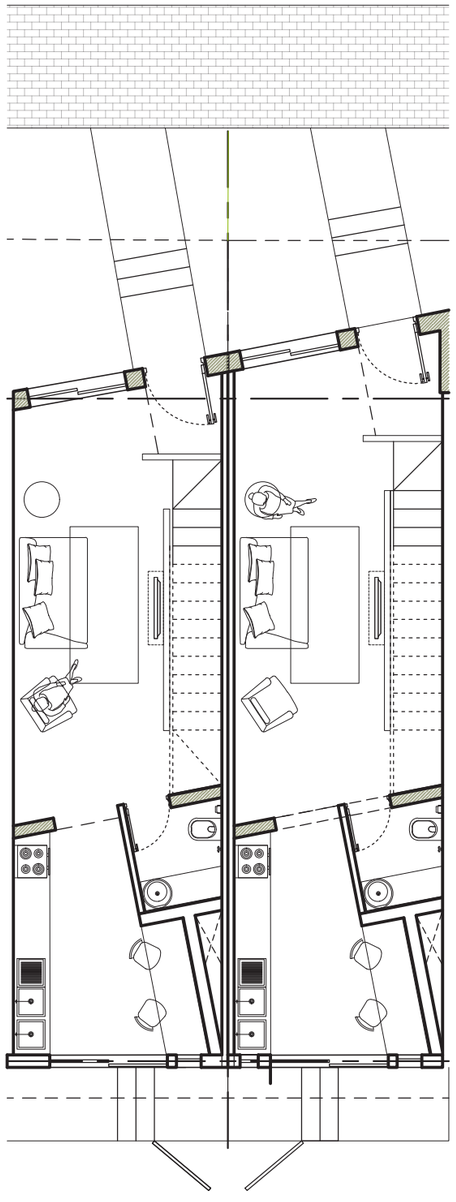
Typical S & W side units (1:100)



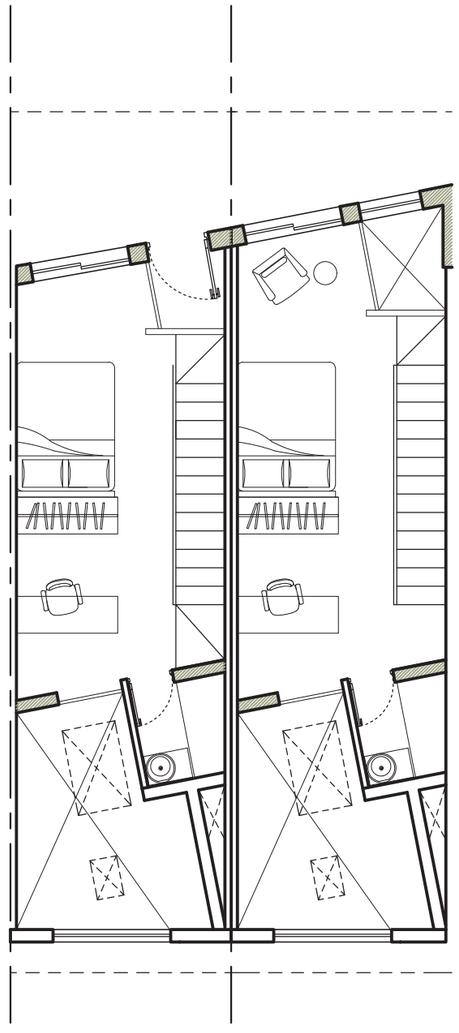
S & W side unit type 1
GF plan (1:100)



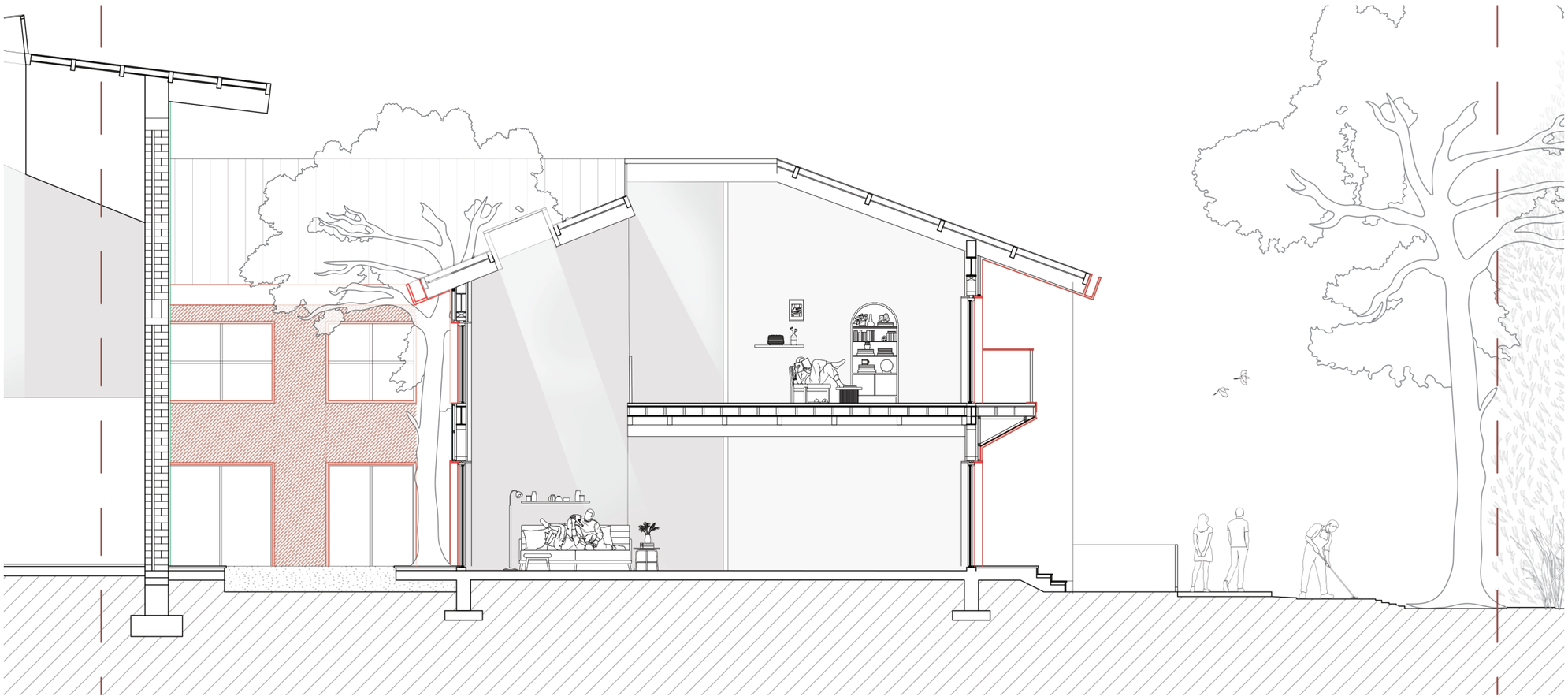
S & W side unit type 1
FF plan (1:100)



S & W side unit type 2 (studios)
GF plan (1:100)



S & W side unit type 2 (studios)
FF plan (1:100)



S & W side unit type 1
Section looking onto the friche (1:100)



E) The bathhouse and other tales

A tapestry of stories

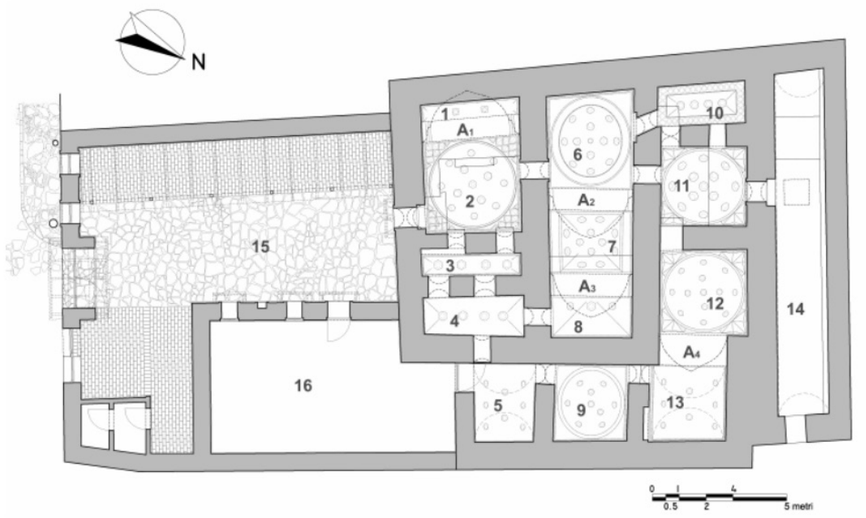
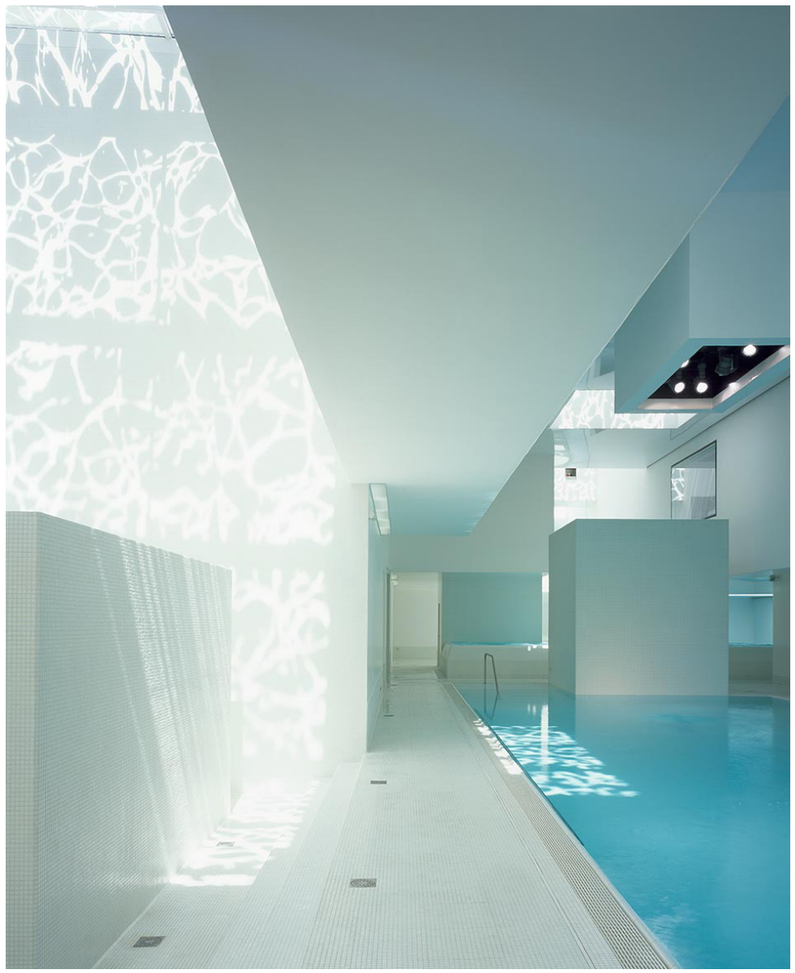


Fig. 3. The architectural survey of the *hammam* of the *Kala*. Plan. Drawing by M.G. Bevilacqua







Bathhouse references

Sauna study at Scheveningen beach (April'24)









Scene 1

Set Atop a hill, in a residential neighbourhood

The city is an expanse of asphalt-
cold, grey, amorphous and brittle for miles.
What grows among this asphalt must follow rules,
be neat, obedient and equidistant clones of trees.

Atop this hill and beteween the modest dwellings,
are backyard grills and hedges in proper rectangles.
Tendrils of grass peak through cracks in the pavement,
waiting to be freed.

But at the far end, and the edge of the hill,
is a border of unruly trees.
Their trunks seem ancient, their barks etched with many tales of the past.
They hover menacingly in strange angles on a steep slope
and beyond their thickets of swaying leaves lies a distant field of tall, wheatish grass.
A rumbling of a seldom passing train is heard.

What lies beyond this border?


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17
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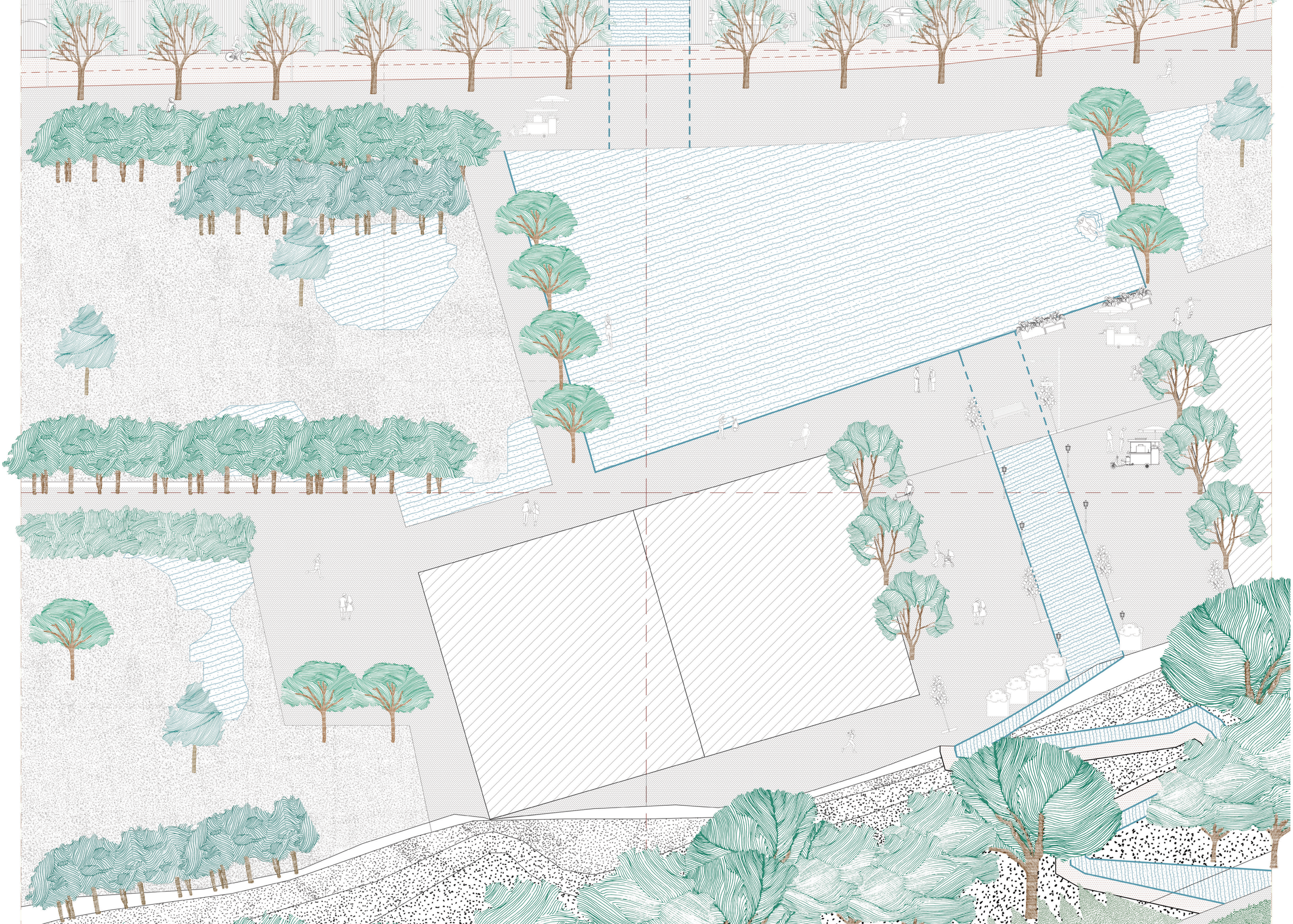


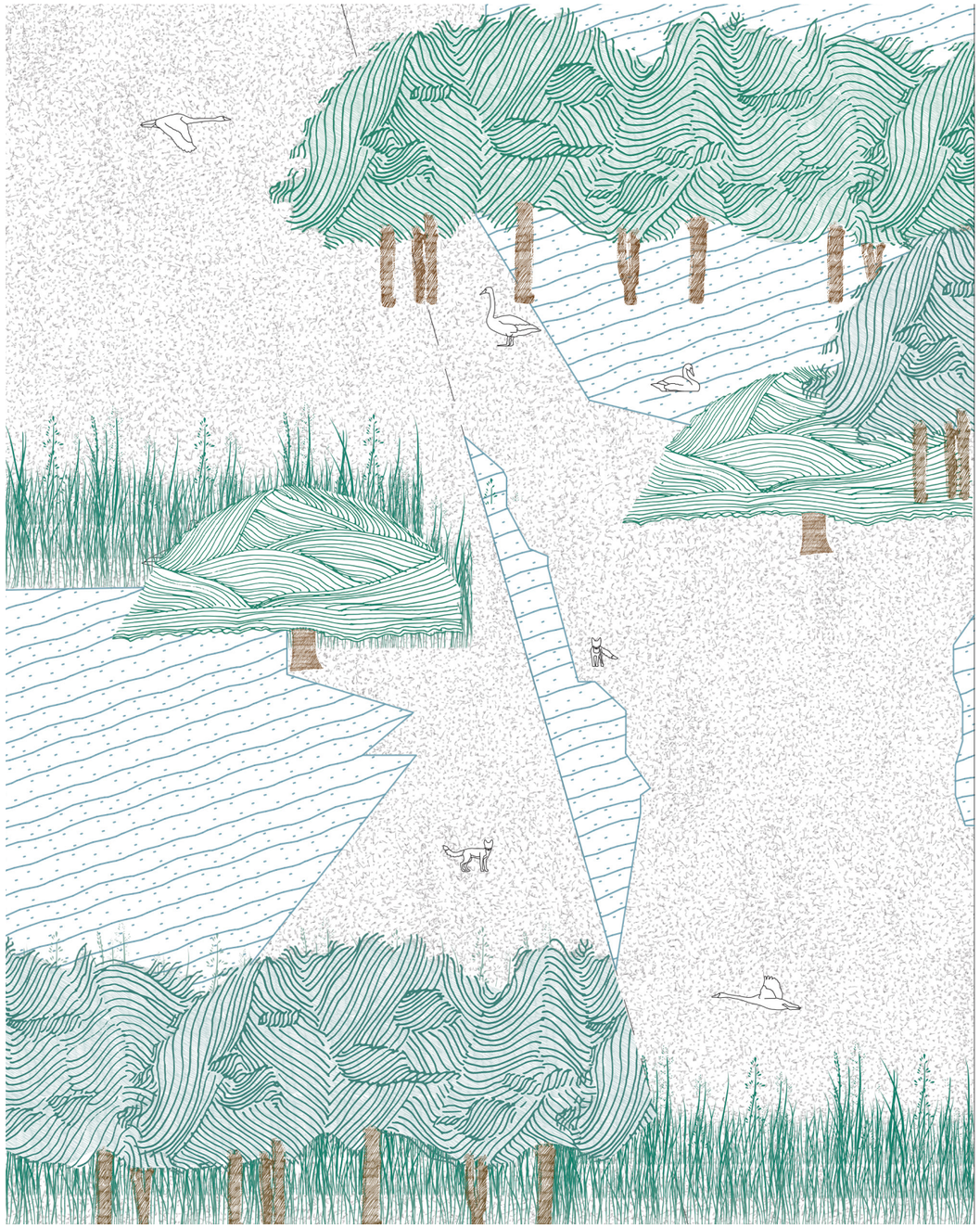
Scene 2

Down the slope and crossing the border,

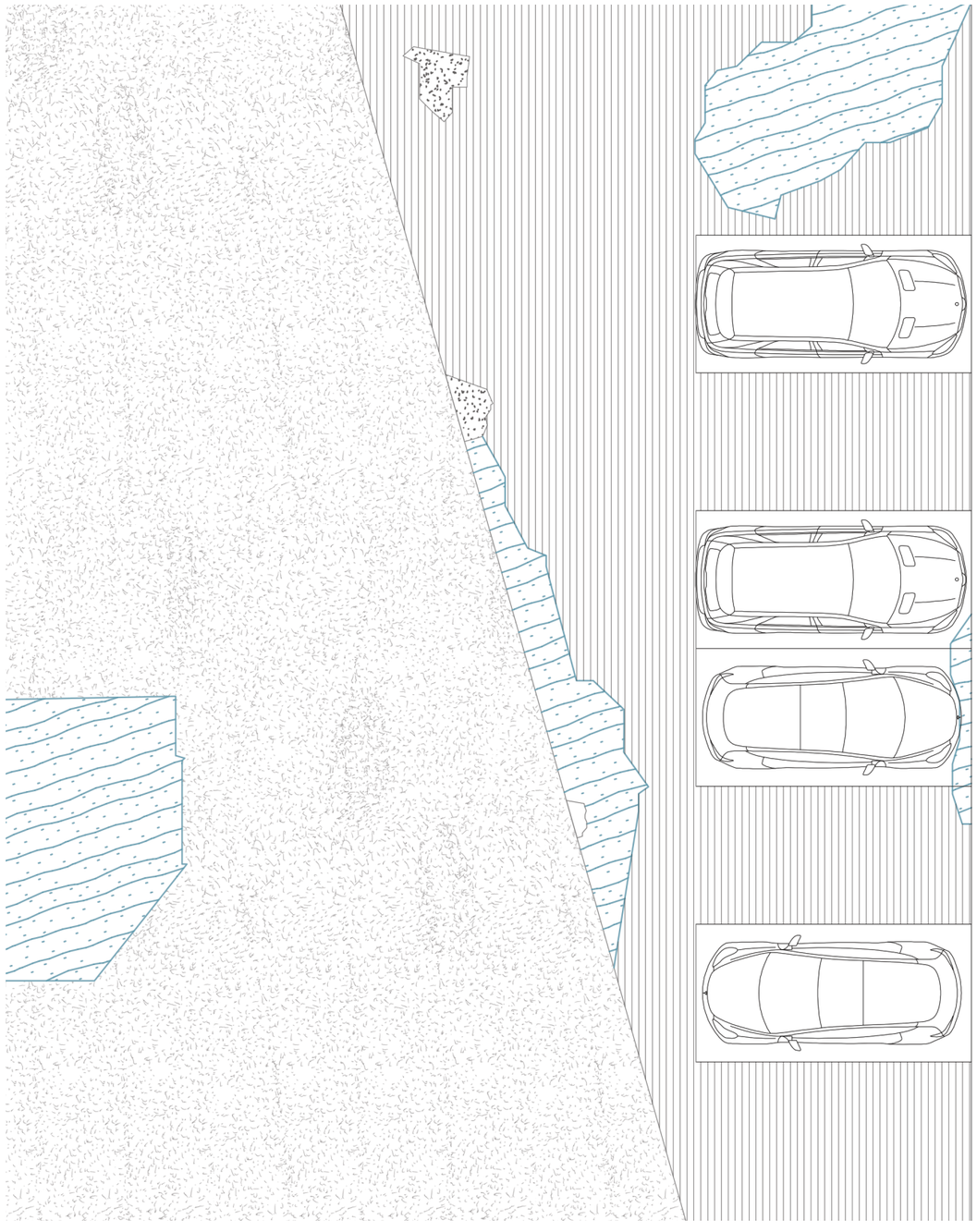
encountered by a pond.

A narrow set of steps meanders down the slope,
alongside a gentle stream of water that was born out of a rainy afternoon.
The trickling stream meets its final destination - A pond!
But the pond seems peculiar, still showing traces of a concrete basin. The birds and bees have a tale to tell
It once bloomed with tall grasses and flowering bushes,
but was one day covered in concrete to make a parking lot.
But nature cannot be supressed too long it seems.
The peaking mosses and patches of green erupted out of the concrete with each passing rain.
The peeling of the concrete made way for the friche to bloom again.

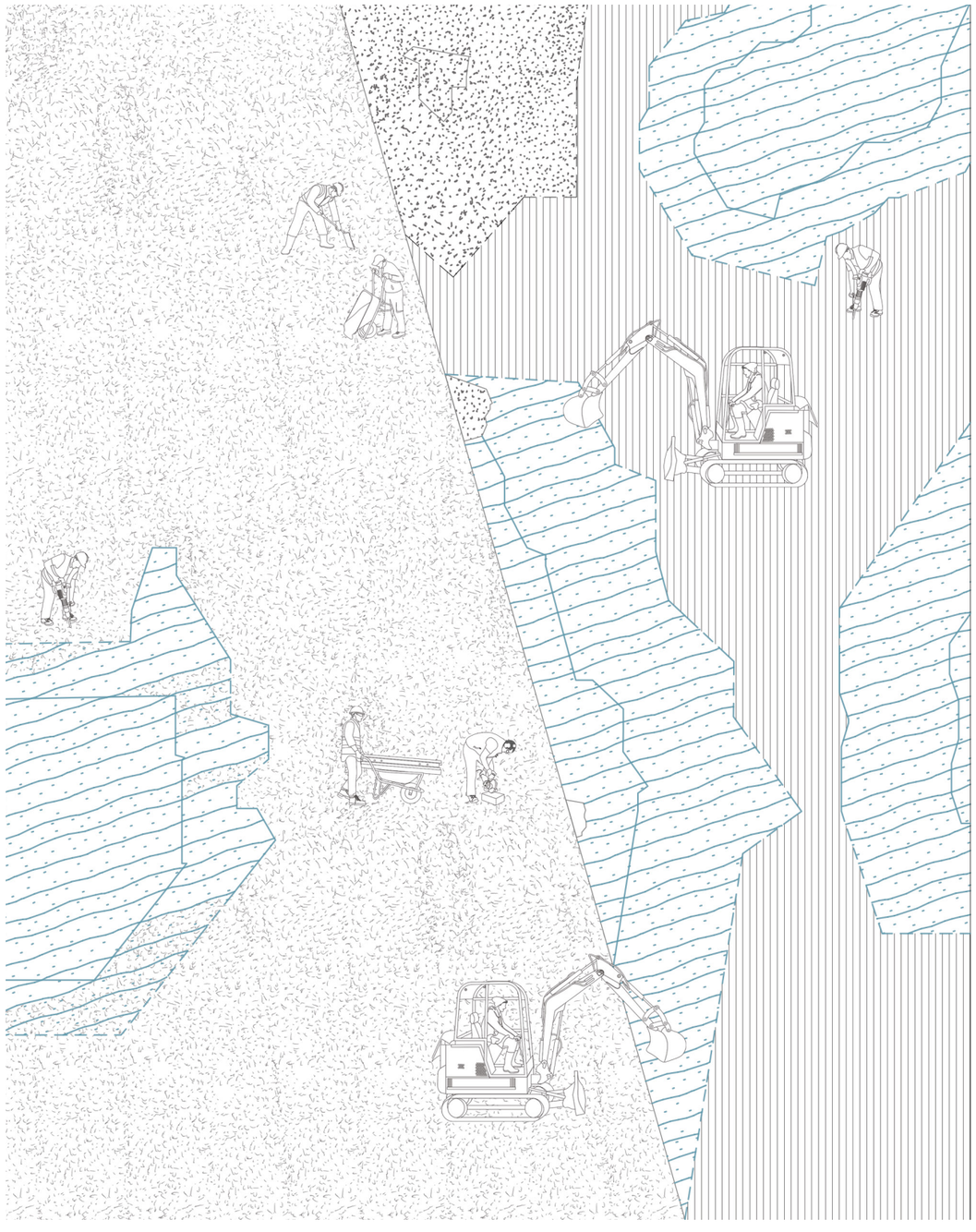




It once bloomed with tall grasses and flowering bushes. The pond was wild



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The peaking mosses and patches of green erupted out of the concrete with each passing rain.

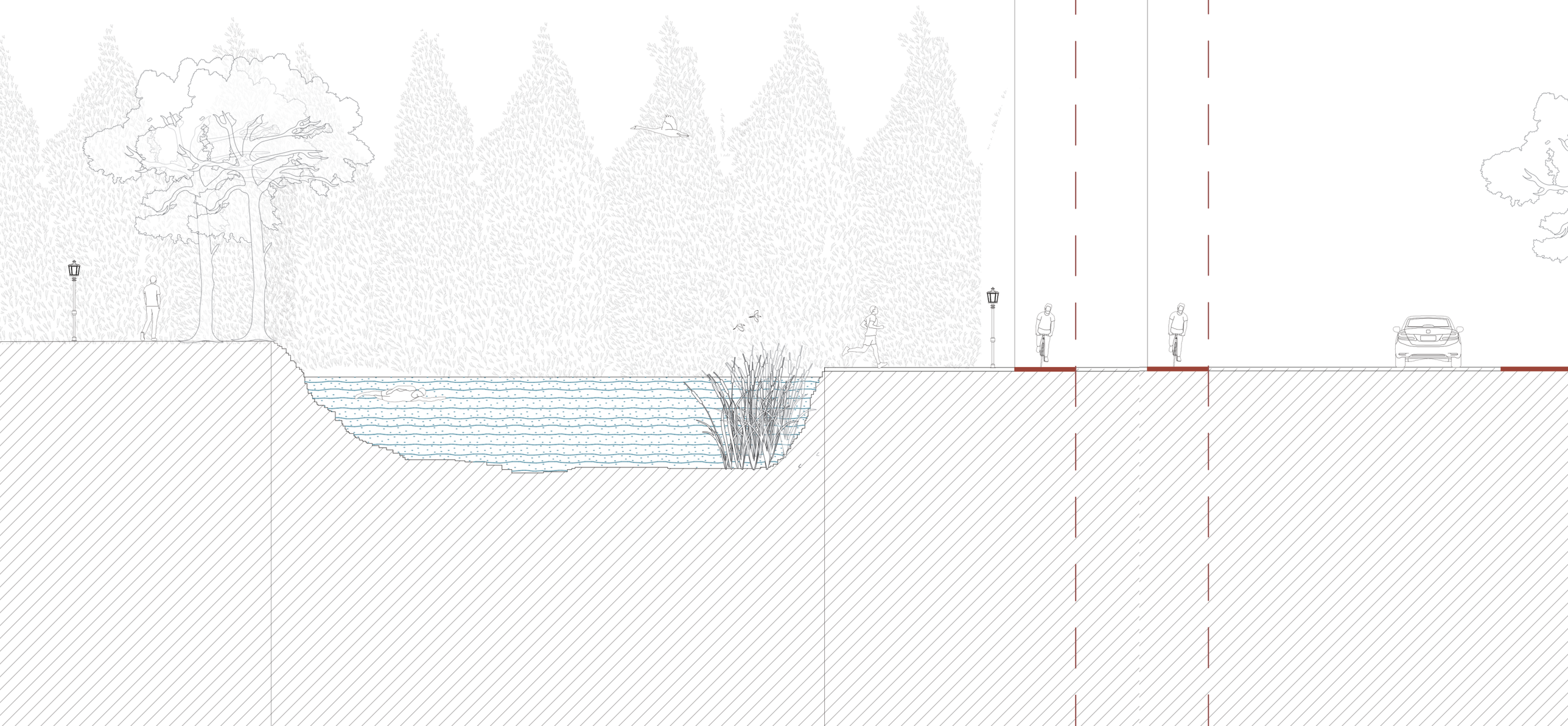


The peeling of the concrete has made way for the friche to bloom again.

Scene 3

Another kind of neighbourhood

The pond thrives with its own boime of phytoremediating plants, which are slowly healing the tormented soils.
The pond along the paved road seems to be a favourite spot for this new neghbourhood.
Even amidst the many buildings that surround it,
there is a sense of peace and quiet - the sound of trickling water, The ocassional chirping of nesting birds and chatters of evening strollers.
The dreary city of asphalt has been left behind for a new way of living with nature.



Scene 5

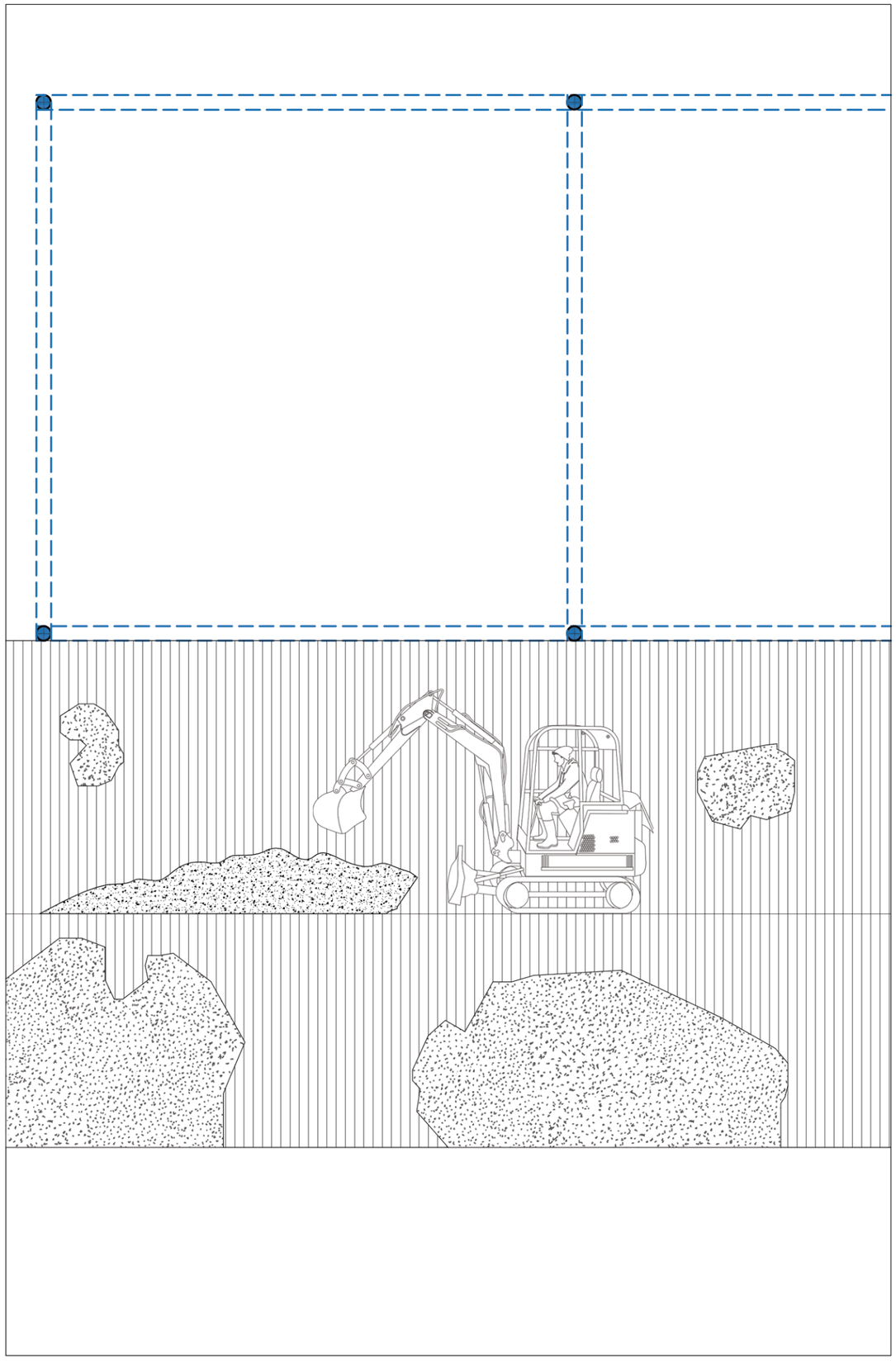
A wall of houses

A stream continues from the pond and across the paved roads and bicycle paths, piercing a wall of houses.
Where it has gone, can no longer be determined.
A thick shroud of trees looms like a cloud behind the facades.
Like the pond, these houses too, have tales to tell.
Before the onset of the marshalling yard at this spot, grew an unruly friche.
eventually smoothed out, it became a docking and unloading point for trains, the traces of which could be seen in the track lines from "insert year".
Many years later, a logistics shed and event lounge were built here in steel and more concrete.
The grid of the past steel structure, along with its foundations was retained at the periphery to build the houses, while the rest of the concrete was stripped open to reveal the friche and rejuvinate the contaminated soils again.
The gardens of the houses grew out of this unearthing at the front.
While the houses were built, so was their water management infrastucture - Overhead rain water tanks for all houses, and rain water harvesting pits at regular intervals.
The accentuated pitched roofs directed all the collected rain water to the interior court of the housing block

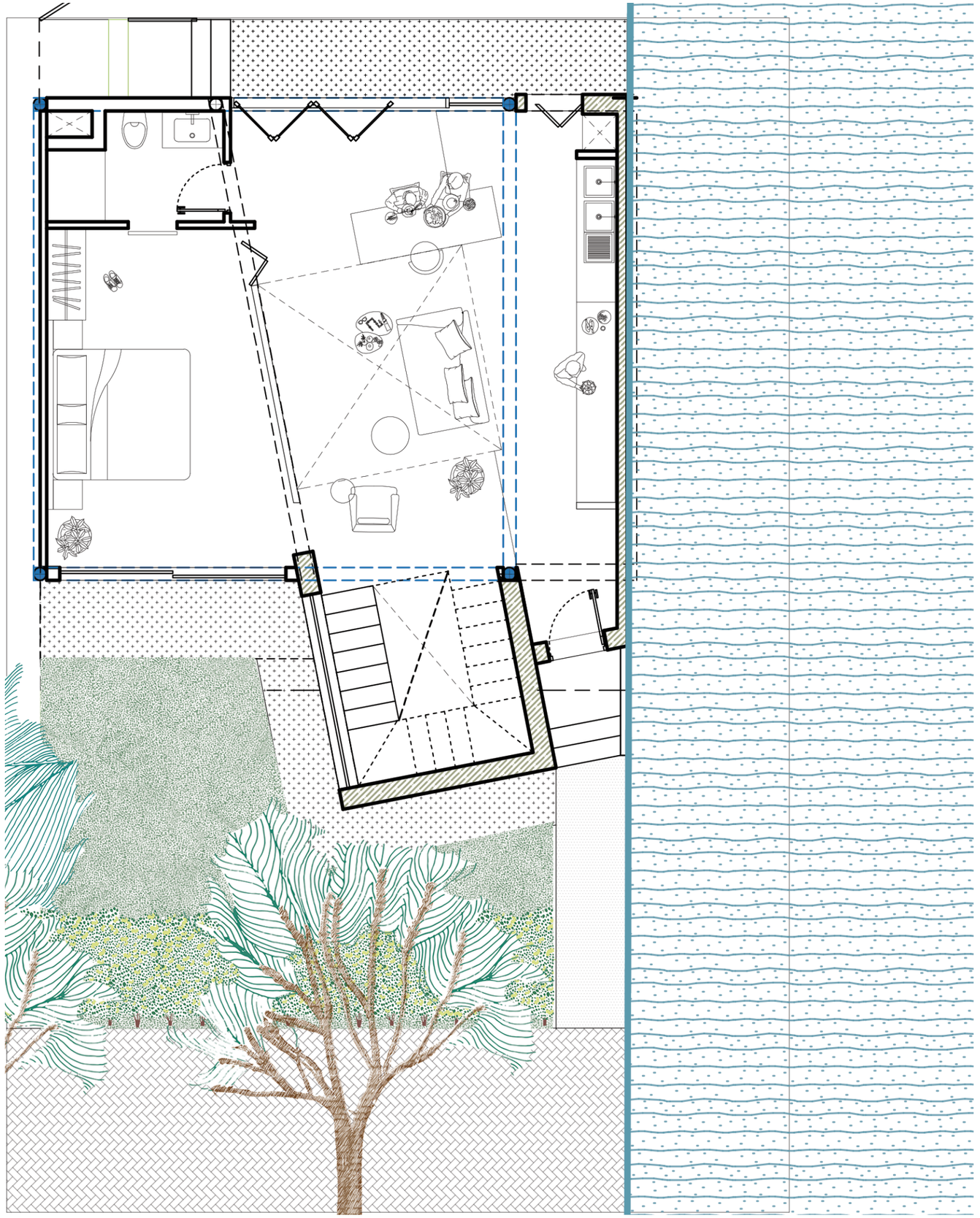
Just behind the row of houses is a back garden and walkway that is shared with a row of community spaces.
The house in this case, a three bedroom apartment as described earlier on, can be imagined with a free plan ground floor by rearranging some walls, to open up to the back gardens and community dining room seamlessly. The more private bedrooms stay on the first floor. the back garden however, is lined with trees while the house has a raised plinth and back porch to maintain a sense of privacy while keeping a sense of communal living.



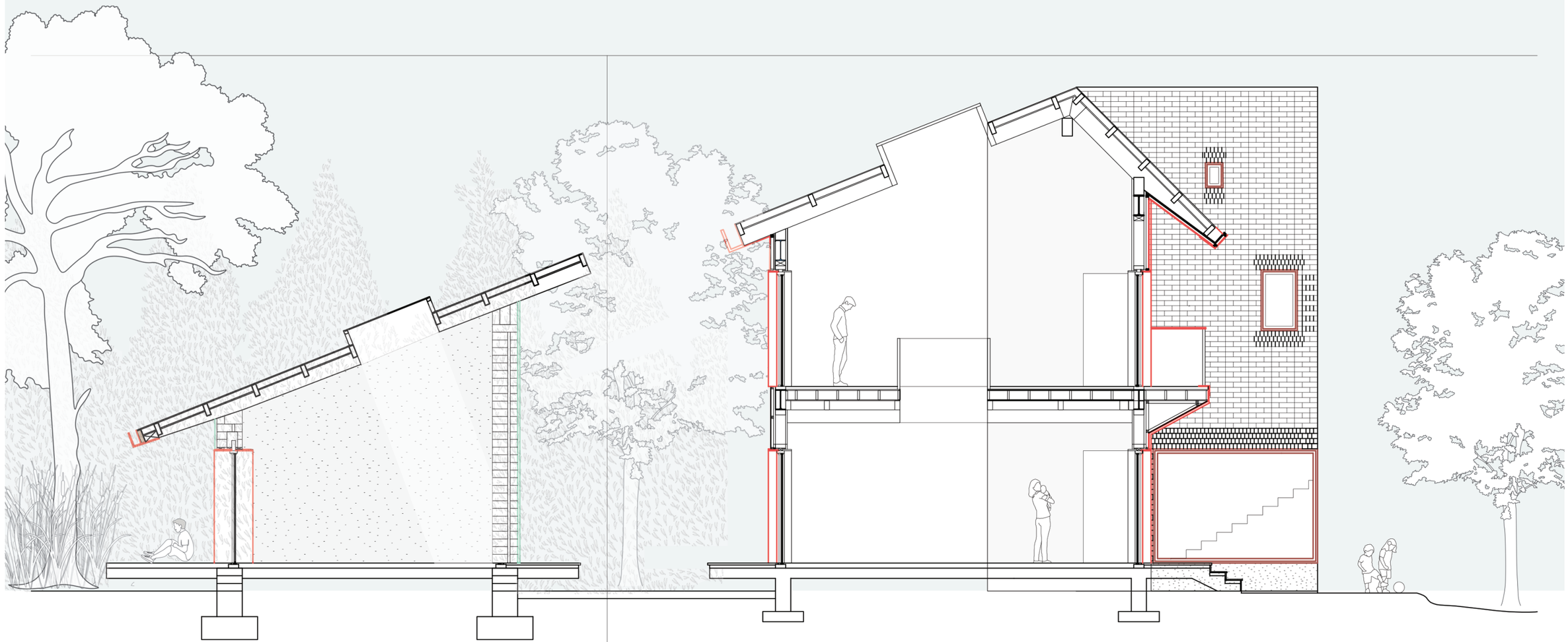




The grid of the past steel structure, along with its foundations was retained at the periphery to build the houses
while the rest of the concrete was stripped open to reveal the friche and rejuvenate the contaminated soils again.
This earth was then used to make compressed bricks for construction.

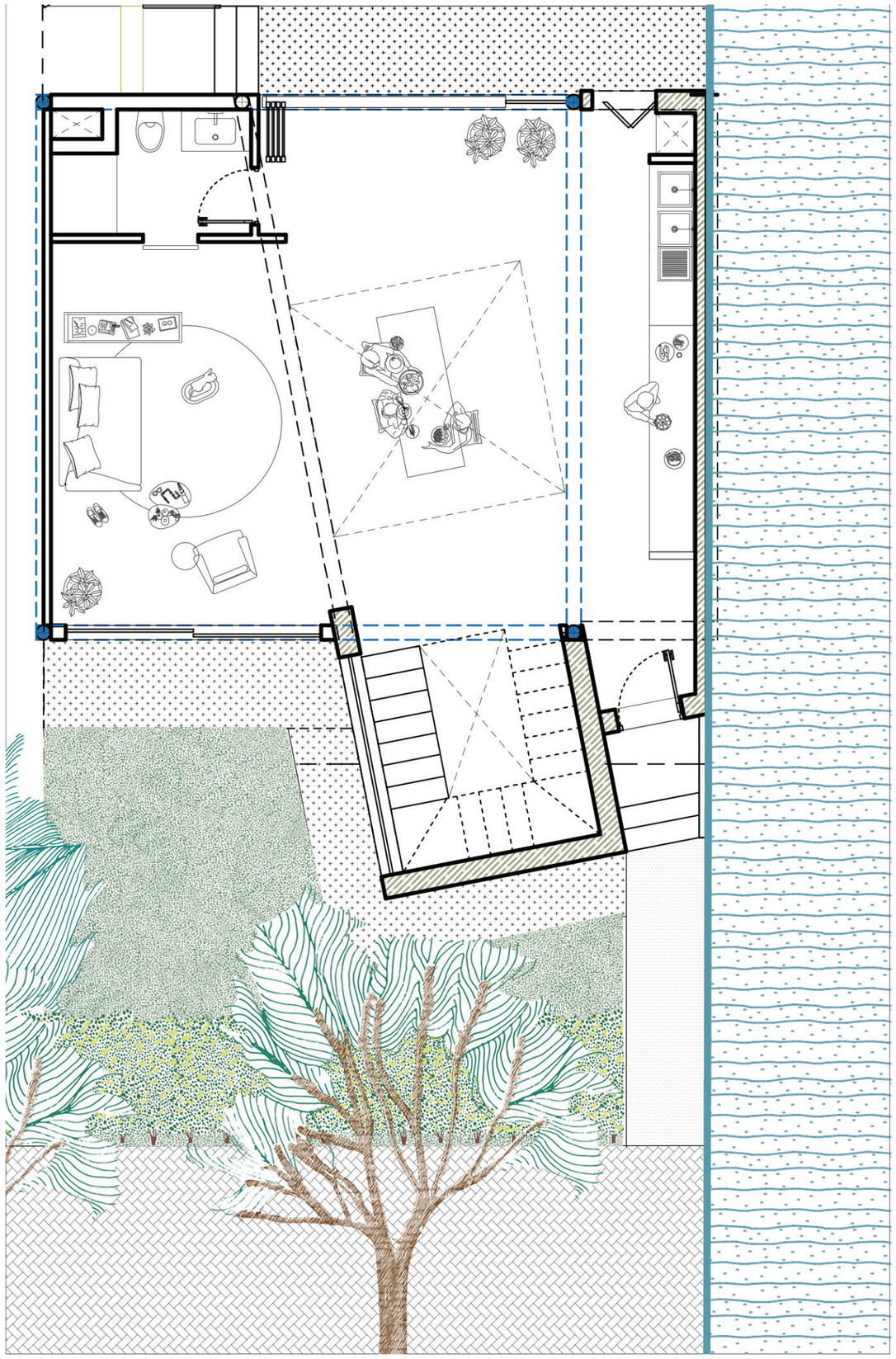


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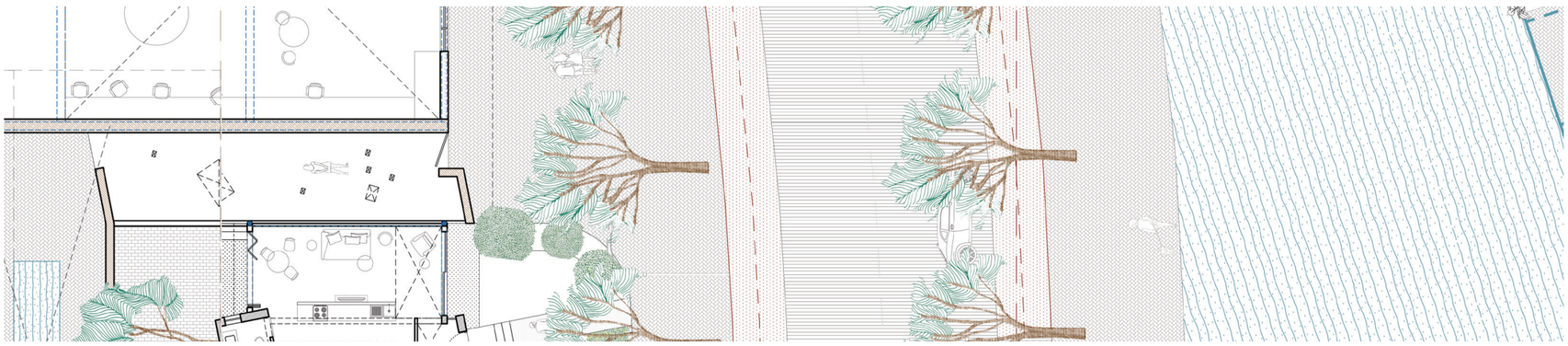


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Scene 6

A secret passage

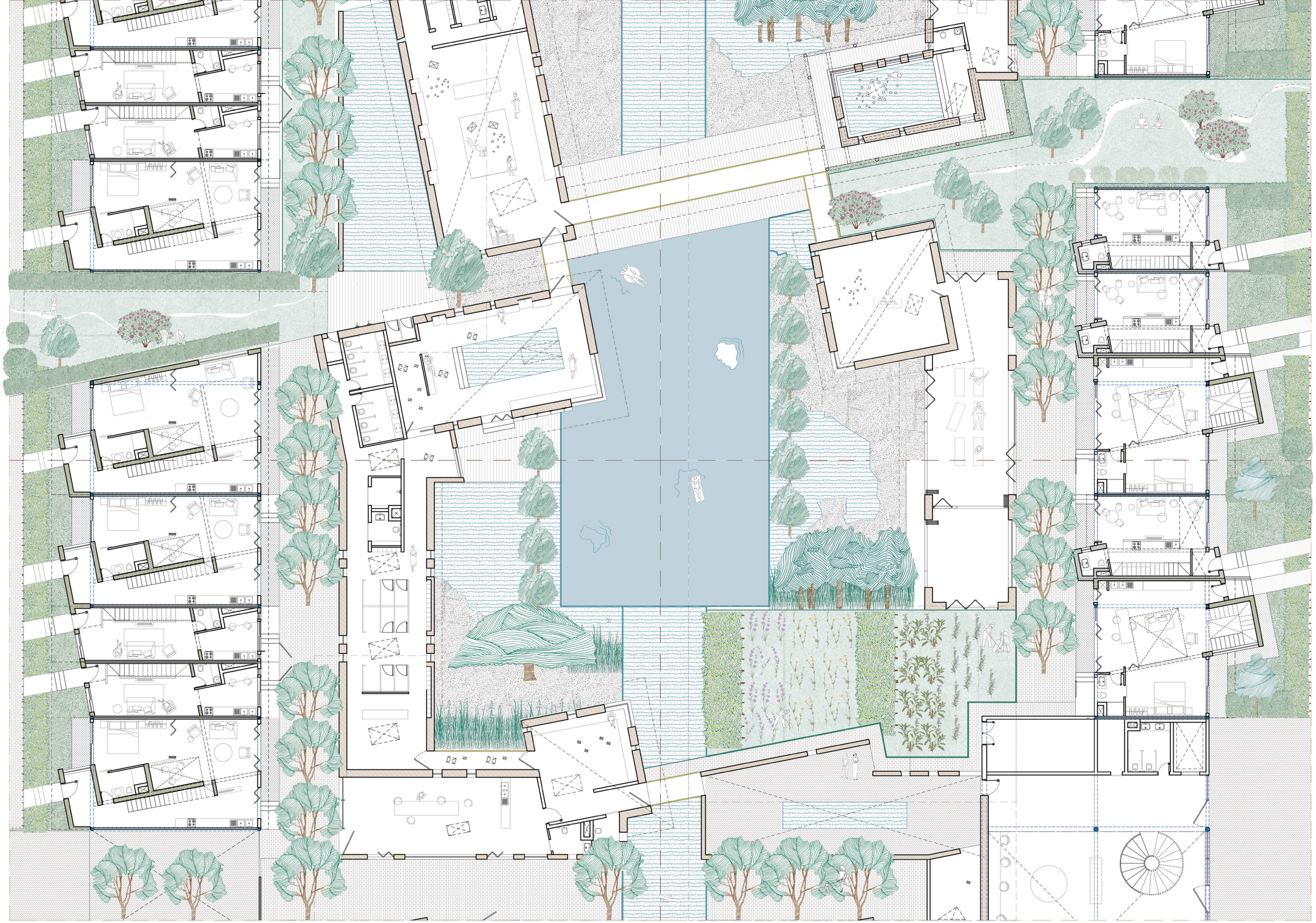
The borders of the houses seem unassuming and regular.
But hidden within them is a secret door that leads to a hidden passage.
A door that knows not the eye of just any passerby, but a seasoned and familiar eye of a burgher.
The passage is narrow and dark, illuminated by the narrow beams of light emerging from the roof and a bright glimpse of some kind of an open space beyond it.
The passage opens into a walled court, with occassional punctures through which is visible, a wild and bountiful garden.



Scene 7

The tea room

Upon entering the complex, one marks the beginning of the rituals of bathing and cleansing with a cup of tea in the tea room.
The room has an intimate scale with a continuing glimmer of light from the skylights above.
Tea cups glisten as the light from the surrounding gardens falls on their crystal bodies.
Chamomile and lavender buds for the tea are plucked from the nearby medicinal garden, which grows a variety of special herbs and plants to be then made into soaps, oils, fragrances at the maker's space abutting it.
On Saturday evenings, when the bathhouse is inoperational, the tea room opens up into the shared dining space for community dinners, games evenings and move nights.





Lavender

(Lavandula)

Scent : strong, sweet, and floral

Properties: Calming, antiseptic and anti-microbial, anti-inflammatory

Habitat: Sunlight prone areas, well drained soil



Lemon Balm

(Melissa officinalis)

Scent :Pleasant lemon scent when crushed

Properties: Calming, Anti-viral, anti-oxidant, digestive aid and helps in cognitive function

Habitat: Full to partial sunlight, well drained soil rich in organic matter



Rosemary

(Rosmarinus officinalis)

Scent : strong, aromatic scent that is both pine-like and minty

Properties: Calming, Anti-microbial, anti-oxidant, digestive aid, helps in cognitive function and promotes circulatory health

Habitat: Full to partial sunlight, well drained soil



Chamomile

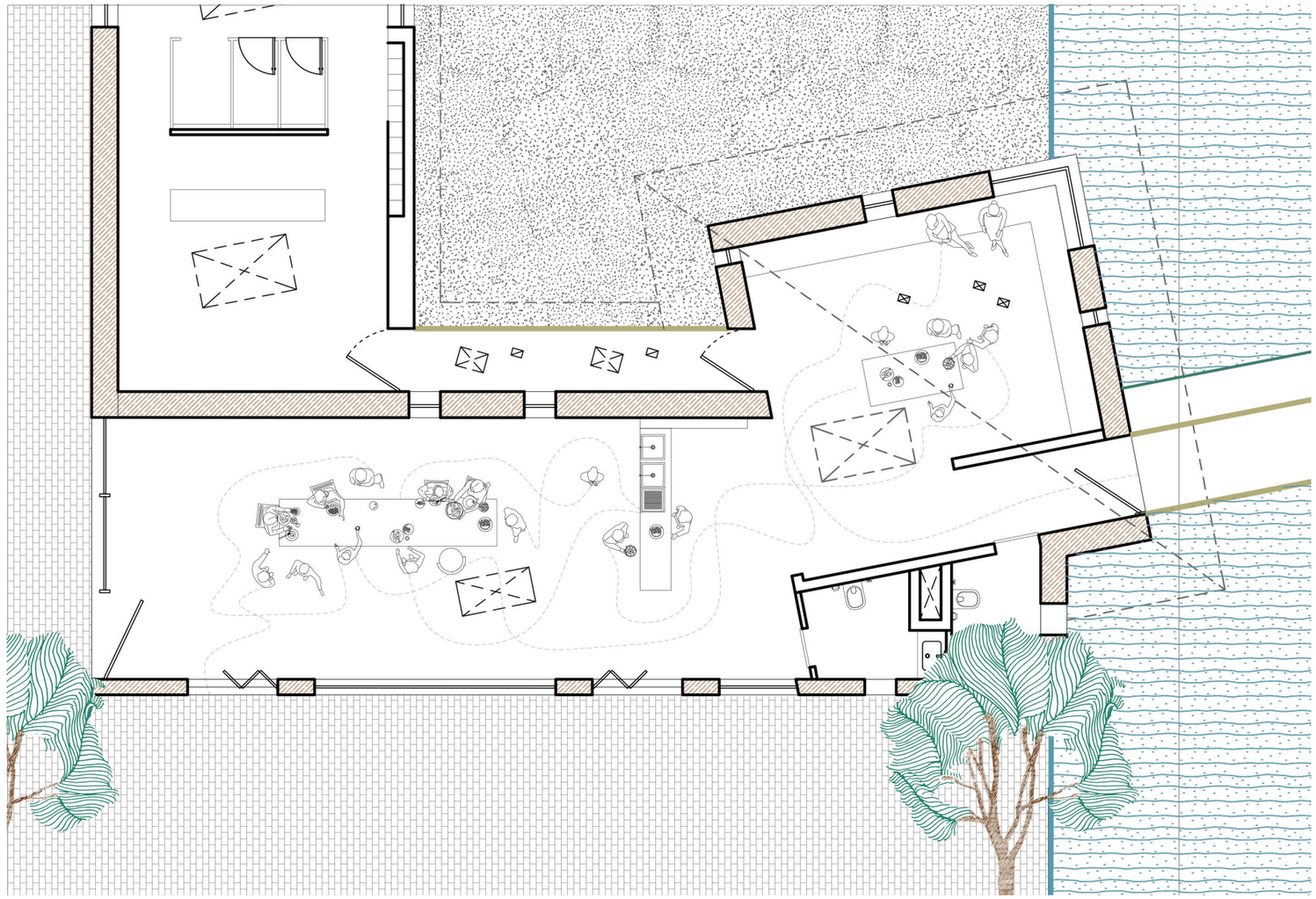
(Matricaria chamomilla)

Scent : mild, apple-like fragrance

Properties: Calming, Anti-microbial, anti-oxidant, digestive aid, sedative, skin healing.

Habitat: Full to partial sunlight, well drained soil

Chamomile and lavender buds for the tea are plucked from the nearby medicinal garden, which grows a variety of special herbs and plants to be then made into soaps, oils, fragrances at the maker's space abutting it.

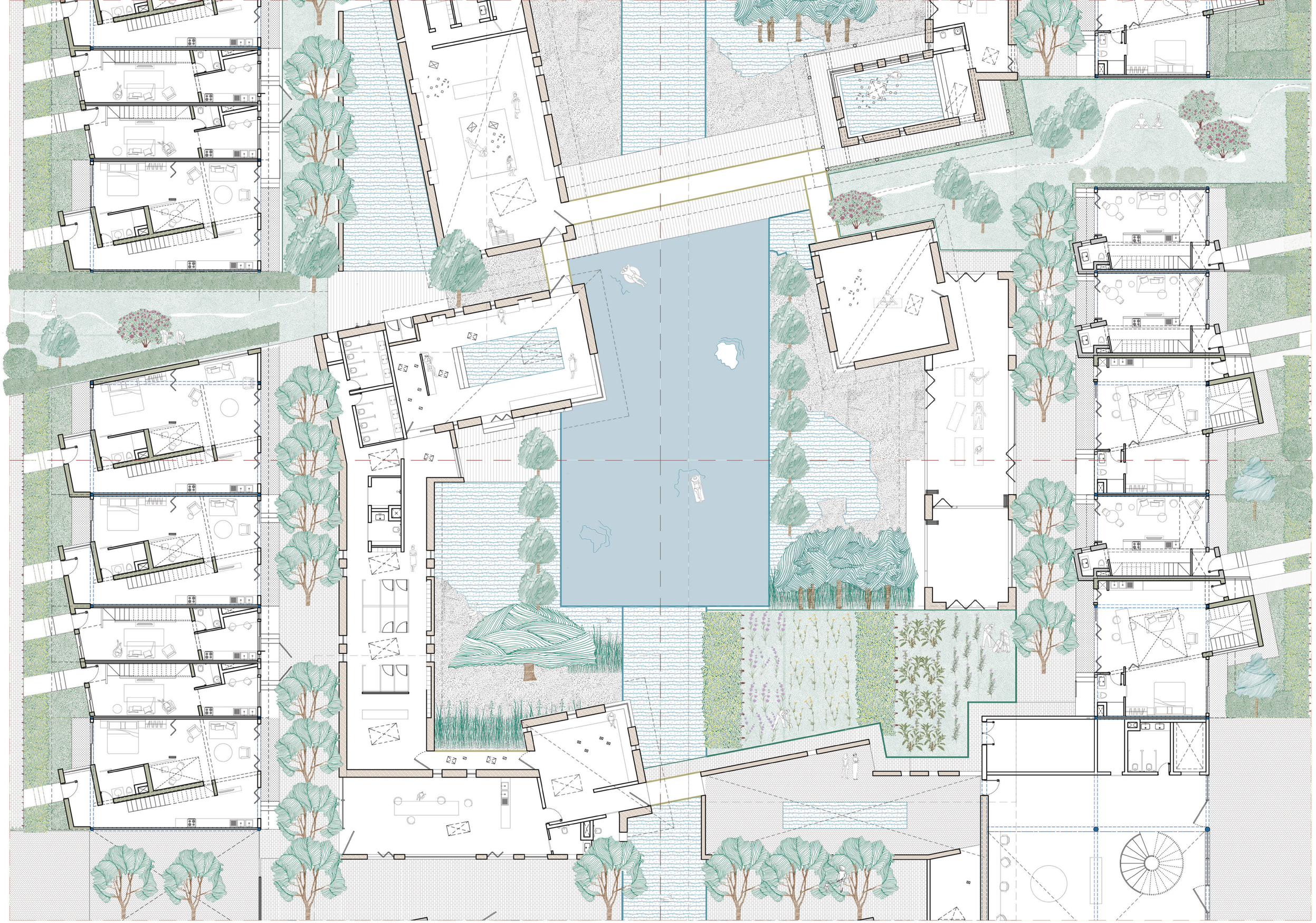


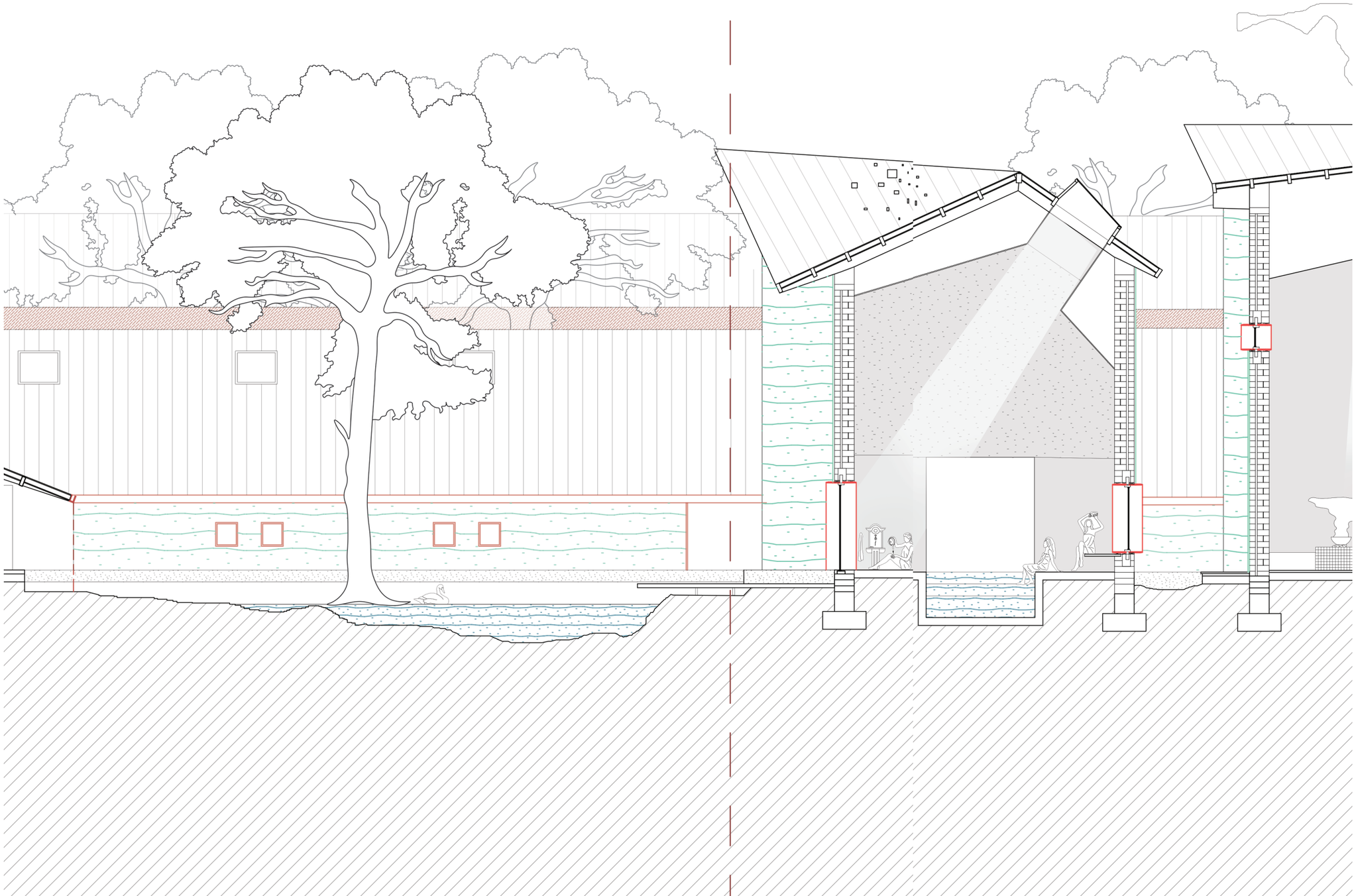
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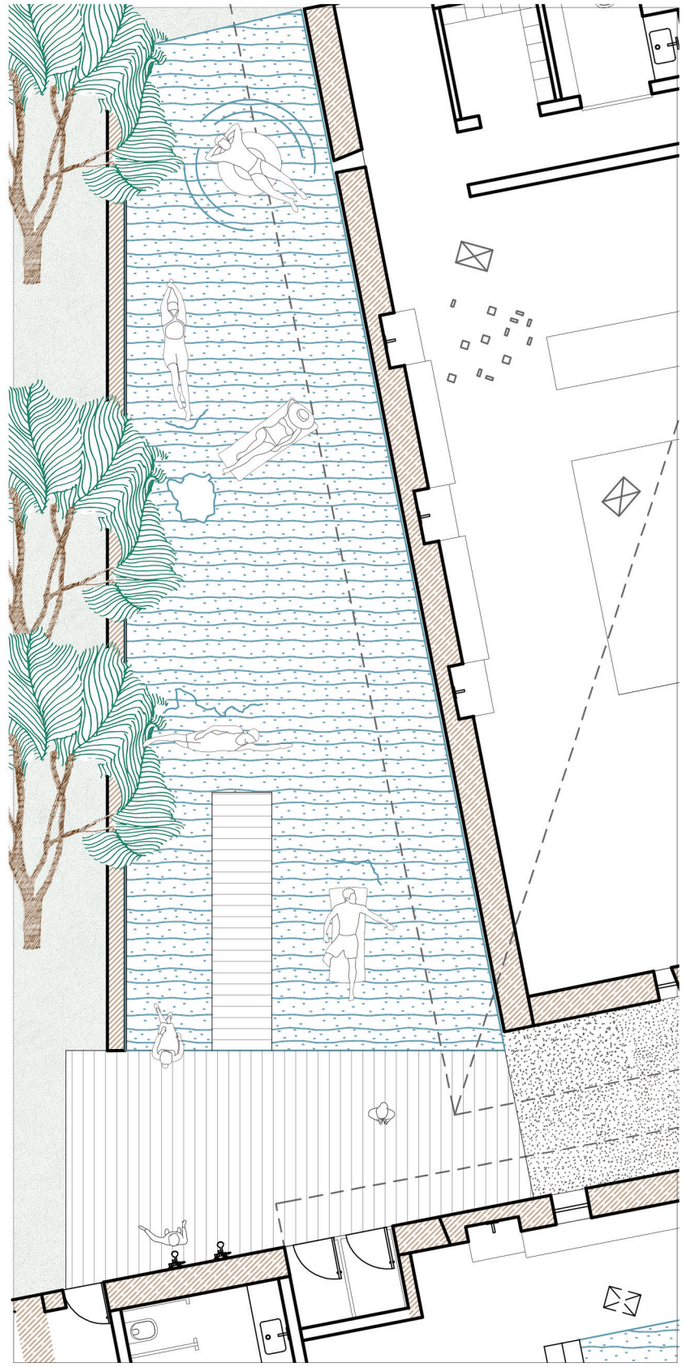
Scene 8

The cold room via changing rooms

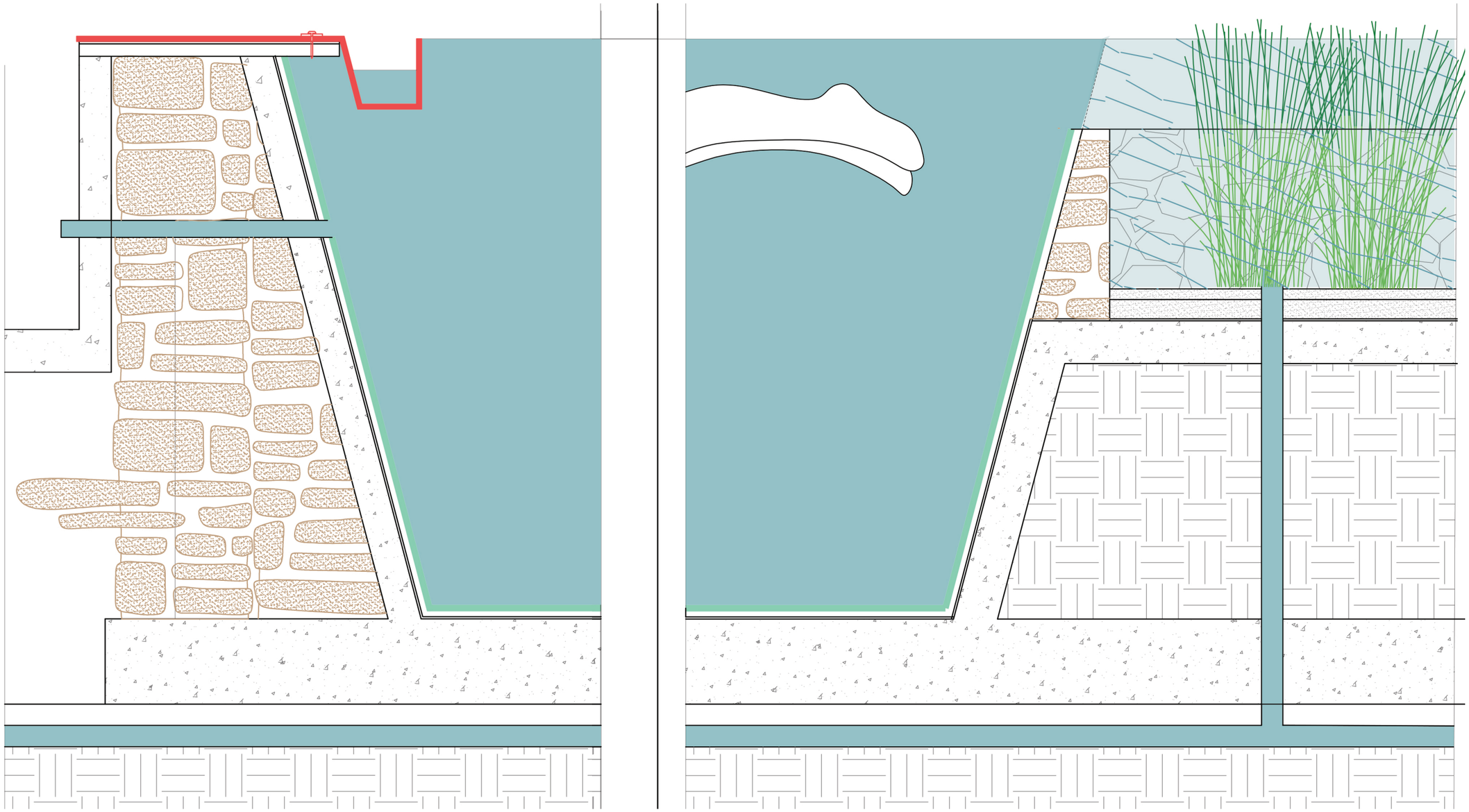
The heart of the bathhouse, the cold room prepares the body for the intense heat of the steam room with its cool floors and a small plunge pool under the skylit ceiling.
To the left of the structure is a shared garden for exercise and yoga, as well as a smaller swimming pool which opens up for the rest of the neighbourhood on sunday mornings.
Entering from this garden, one can only peek through the gap between the walls, but what happens beyond is still obscure to an outsider.
To the right, is the central swimming pool, engulfed by the three gardens and friche-like rewilded patches, which are temporal ponds.
Surrounded by phytoremediating plants, the collected water from the roofs floods these rewilded patches, which then naturally filter the swimming pool.







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Filtration and retaining wall detail for natrually filtered swimming pool
(Scale : 1:10)

Scene 9

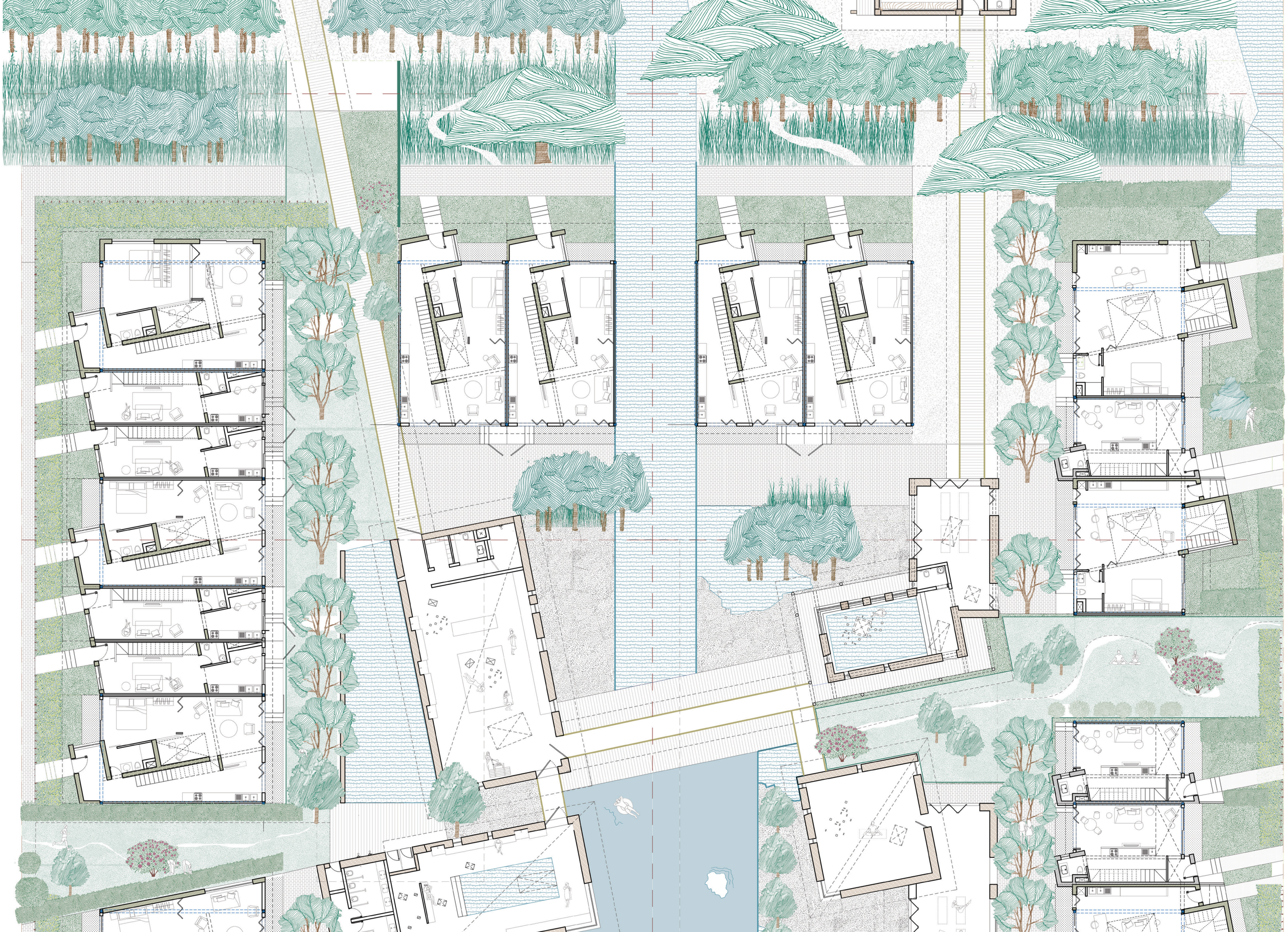
A steam filled sauna

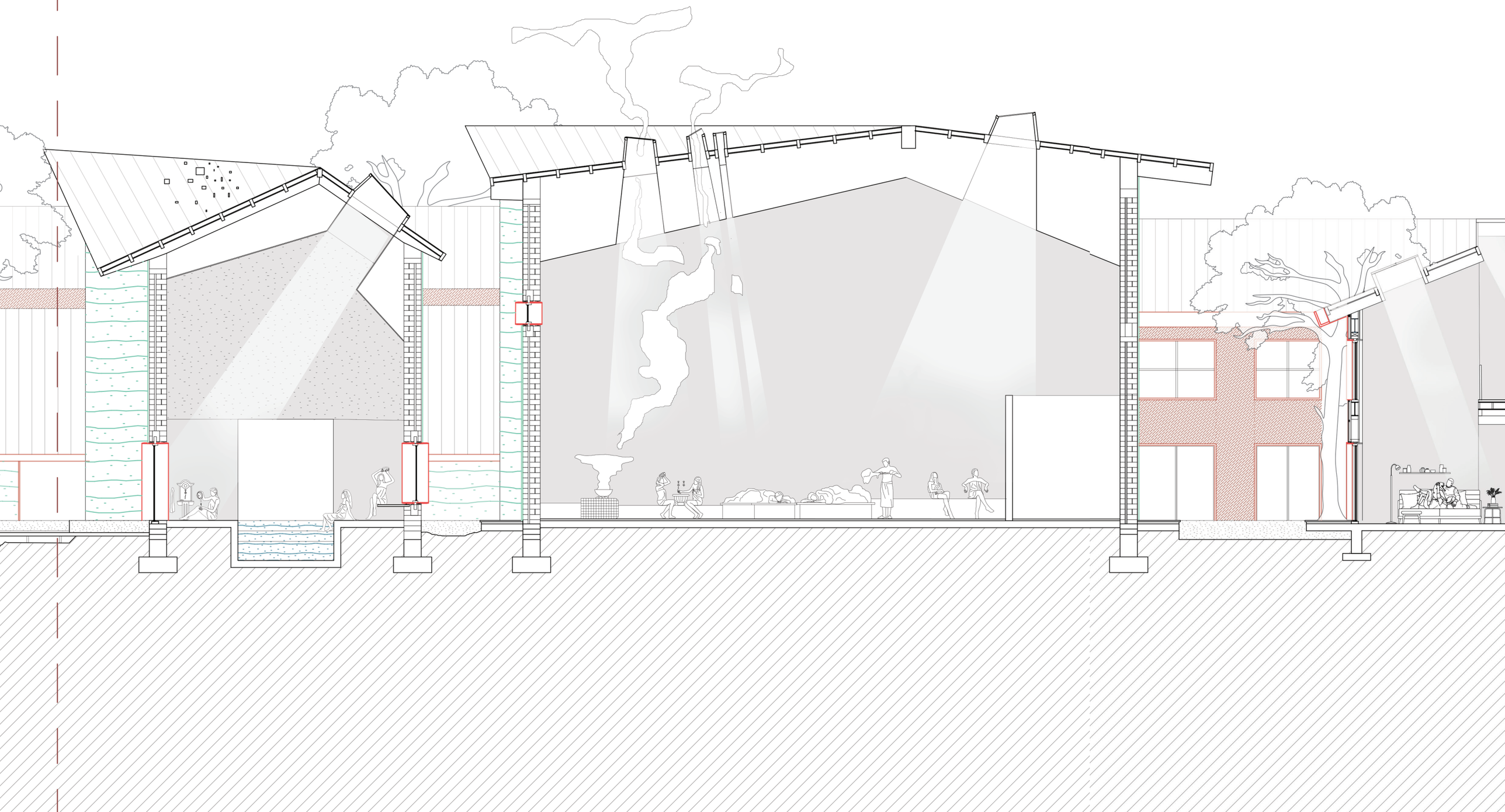
The scale of spaces increases bit by bit, culminating in the steam room/ sauna, with the highest ceiling.
There is steam everywhere - magical, in cloud like formations that escape the chimney.
In the afternoons, sharp beams of sunlight from the south-west illuminate the space,
in the evenings, a reddish hue engulfs it.
Womens laughter, glistening bubbles of soap and fragrances of rose adorn the space.

A pathway leads further to a therapy pool next to a meditation room and an obscure meditation garden.

No drawing, maybe photos of the model or photo-shopped images

From the steam room, one may take a dip in the swimming pool, head back to the cold room, or move towards the indoor therapy pool.







Scene 10

A pathway leads further to a therapy pool next to a meditation room and an obscure meditation garden.

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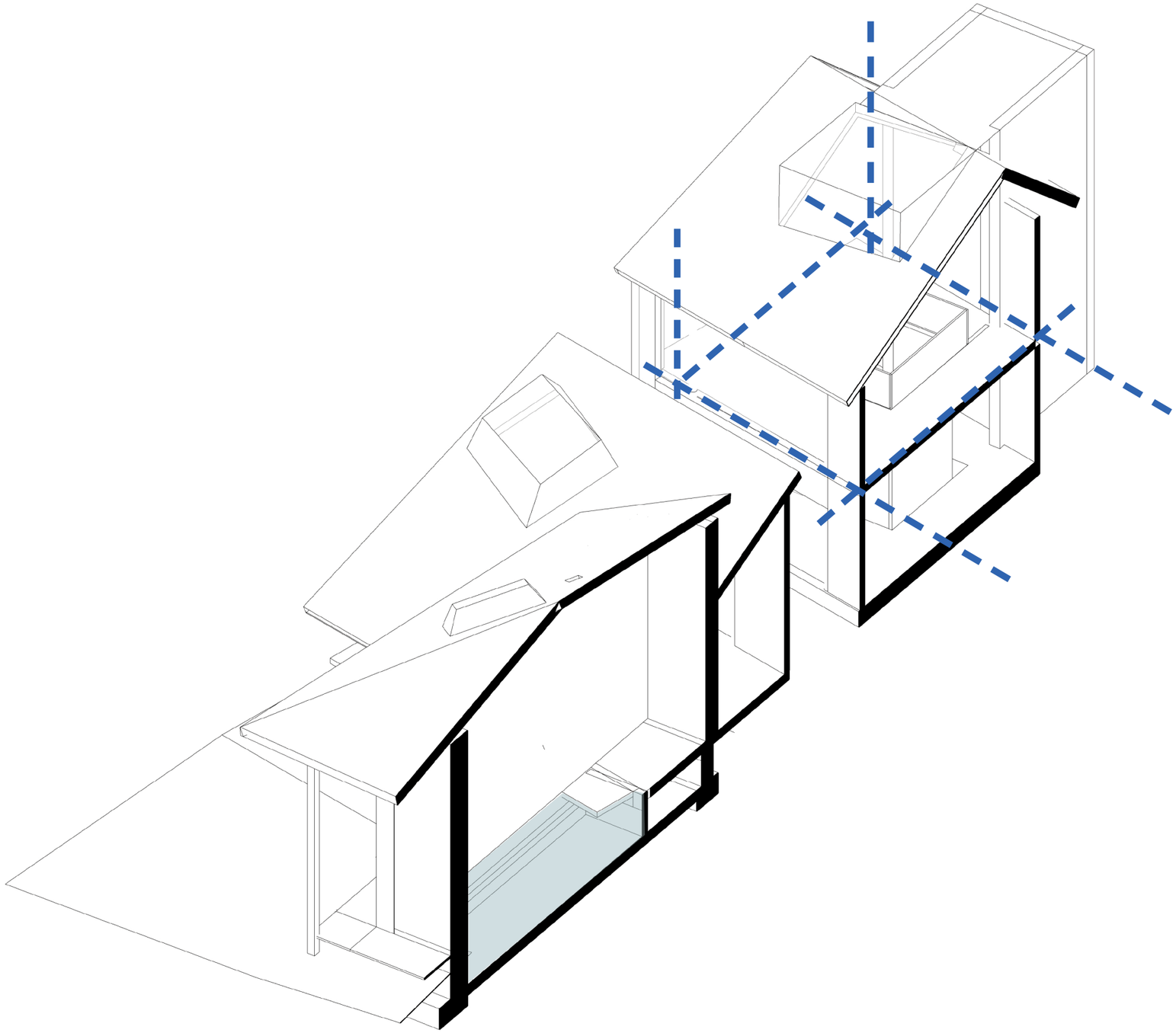


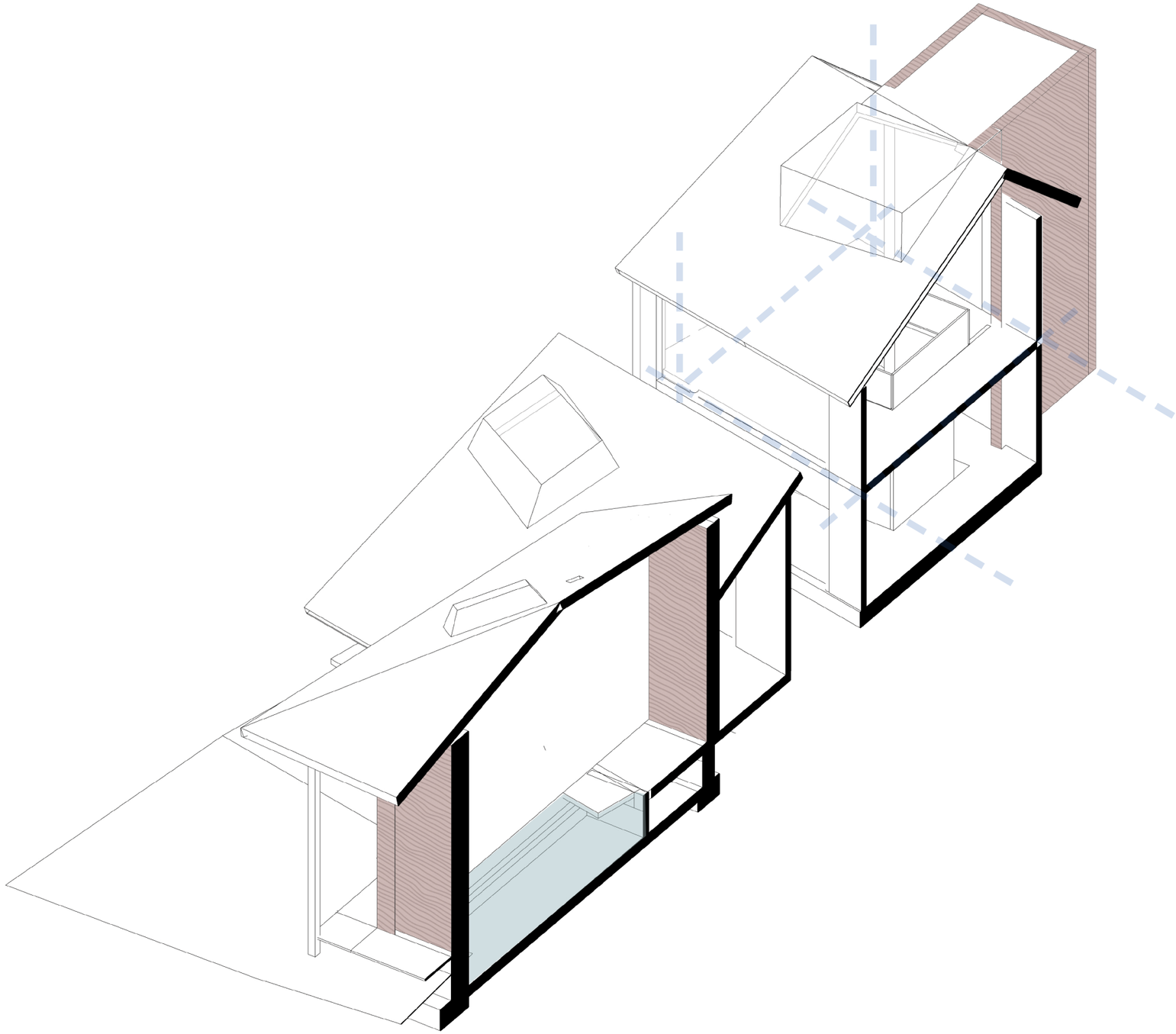


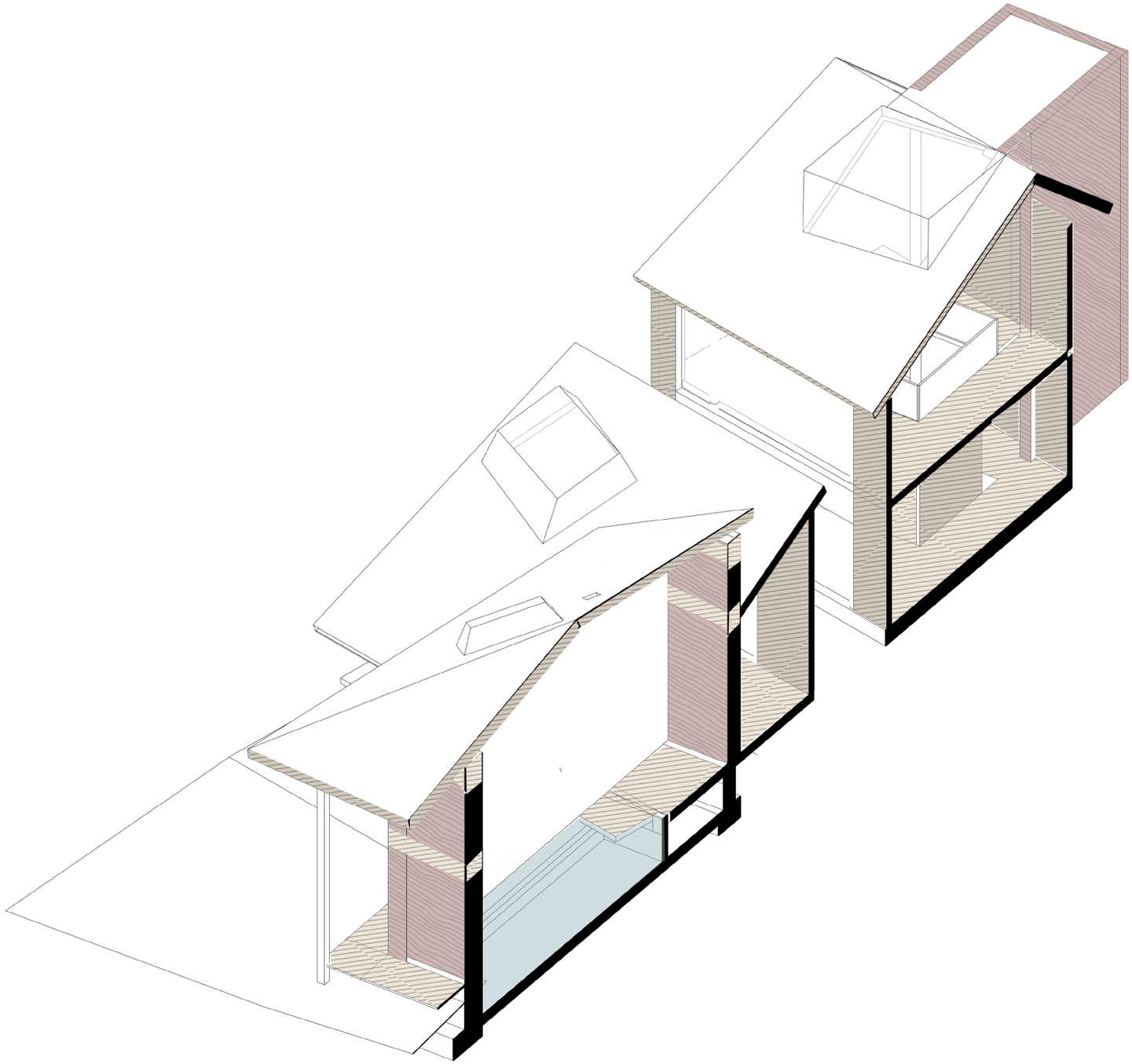


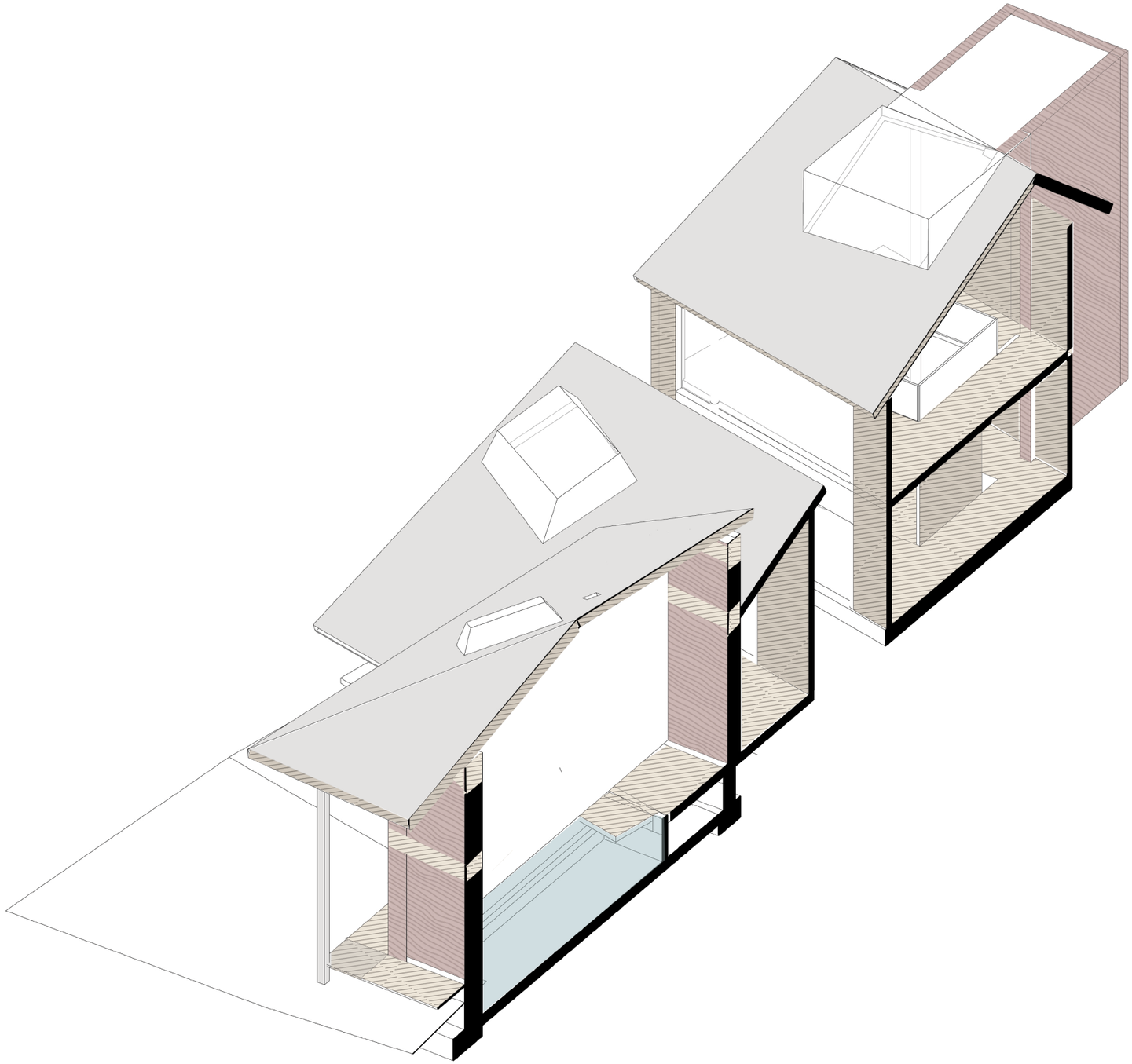


Selected fragment - Material themes







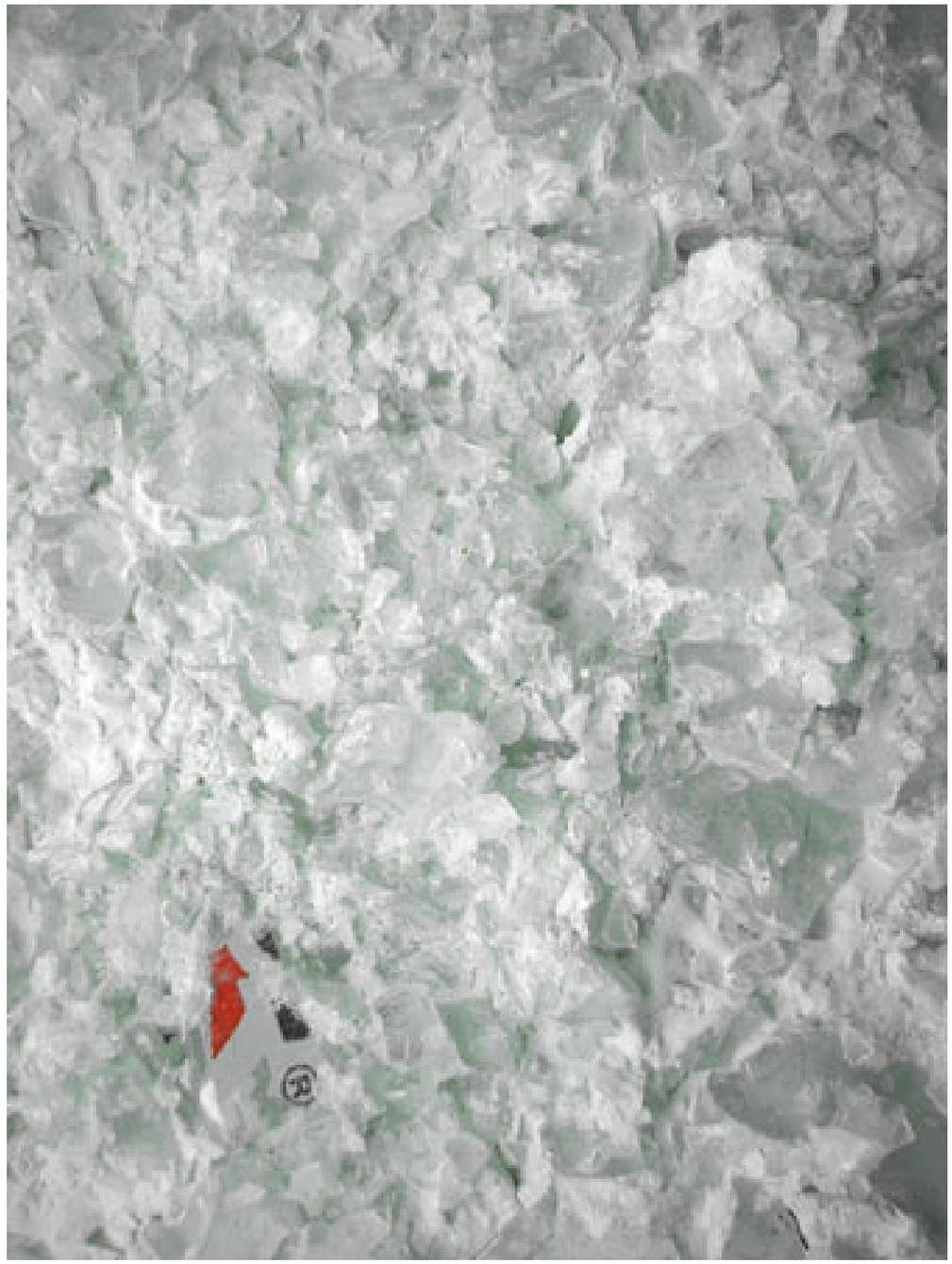


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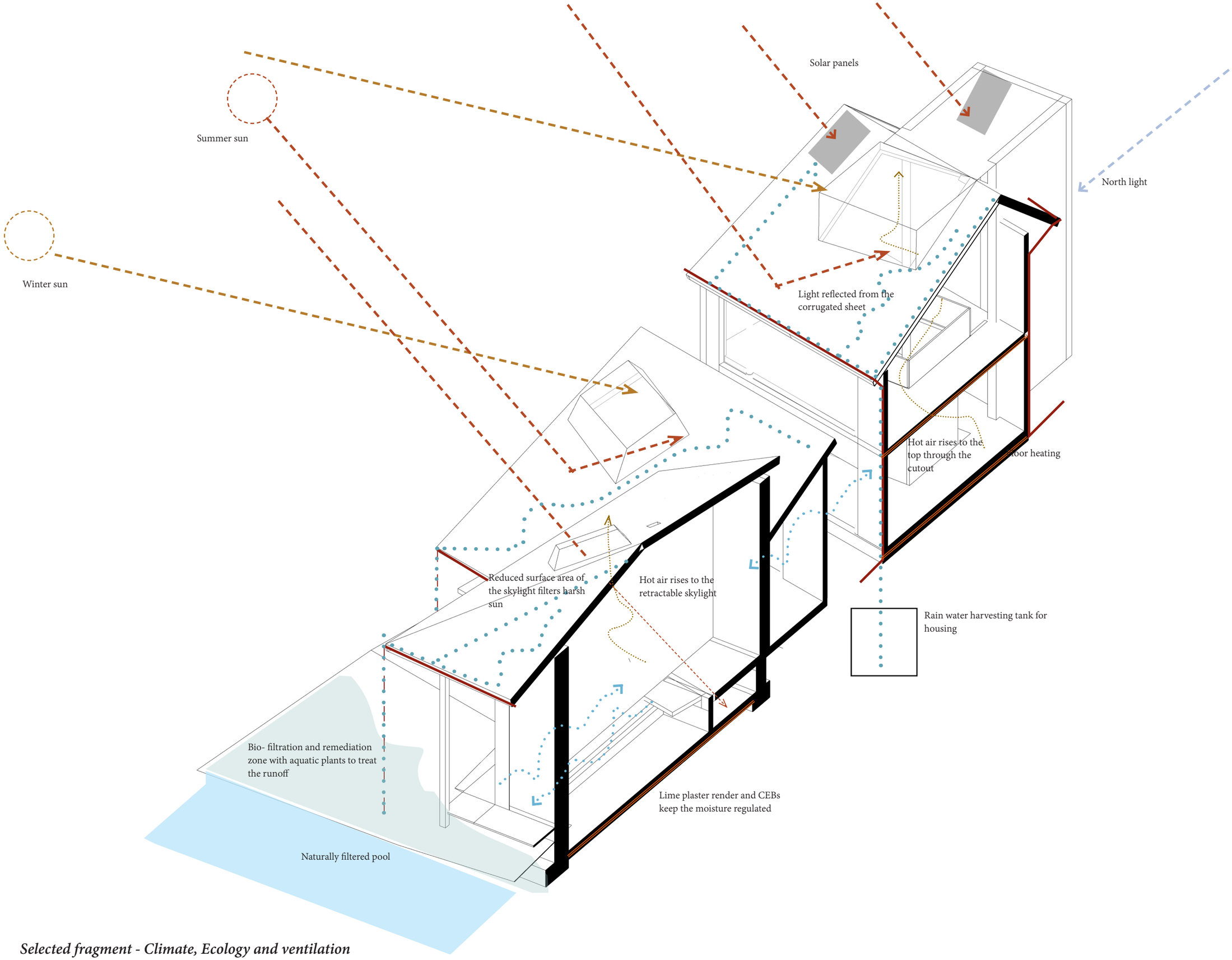




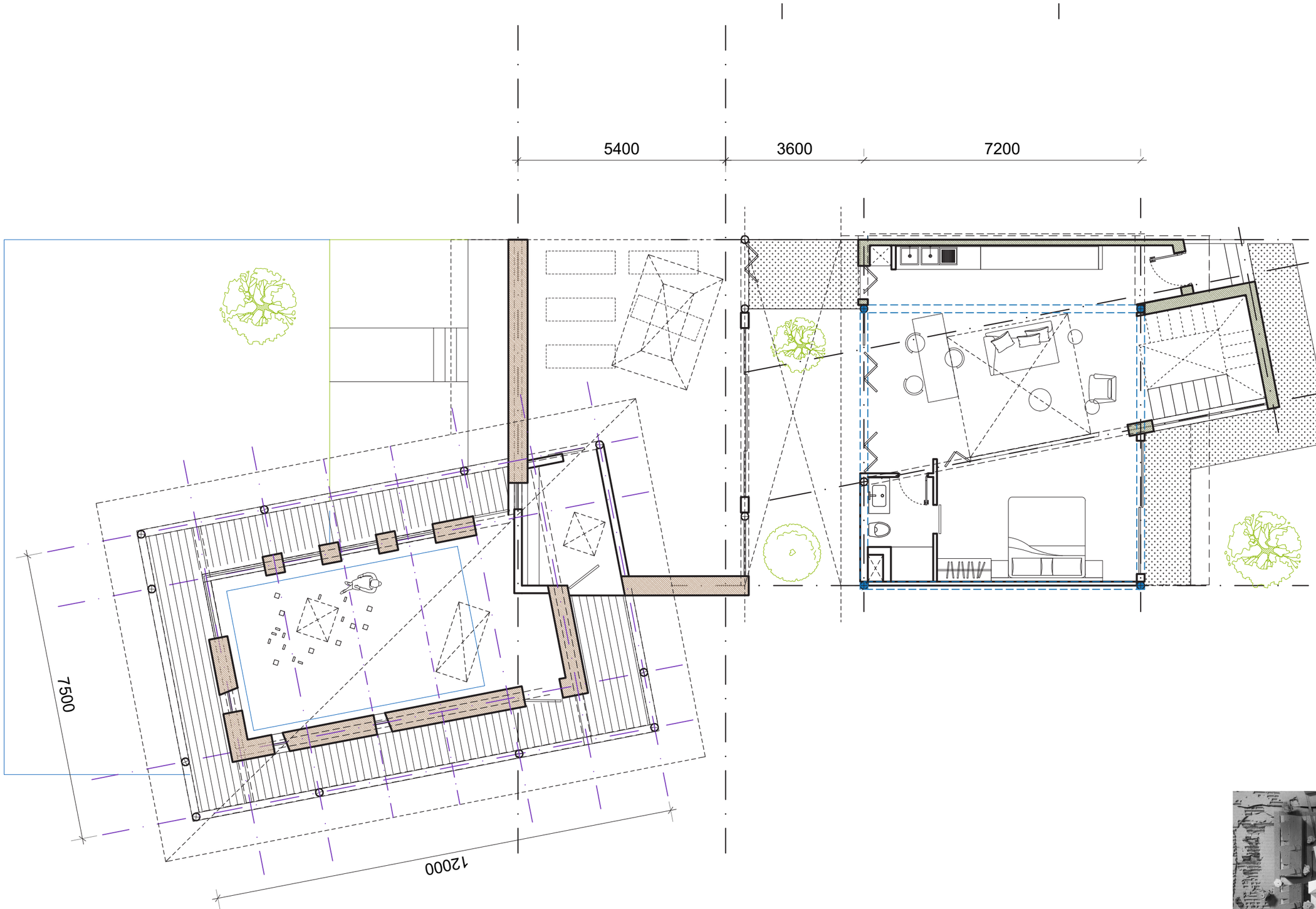


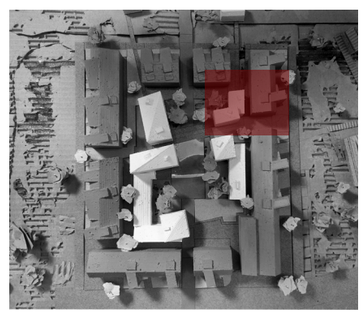






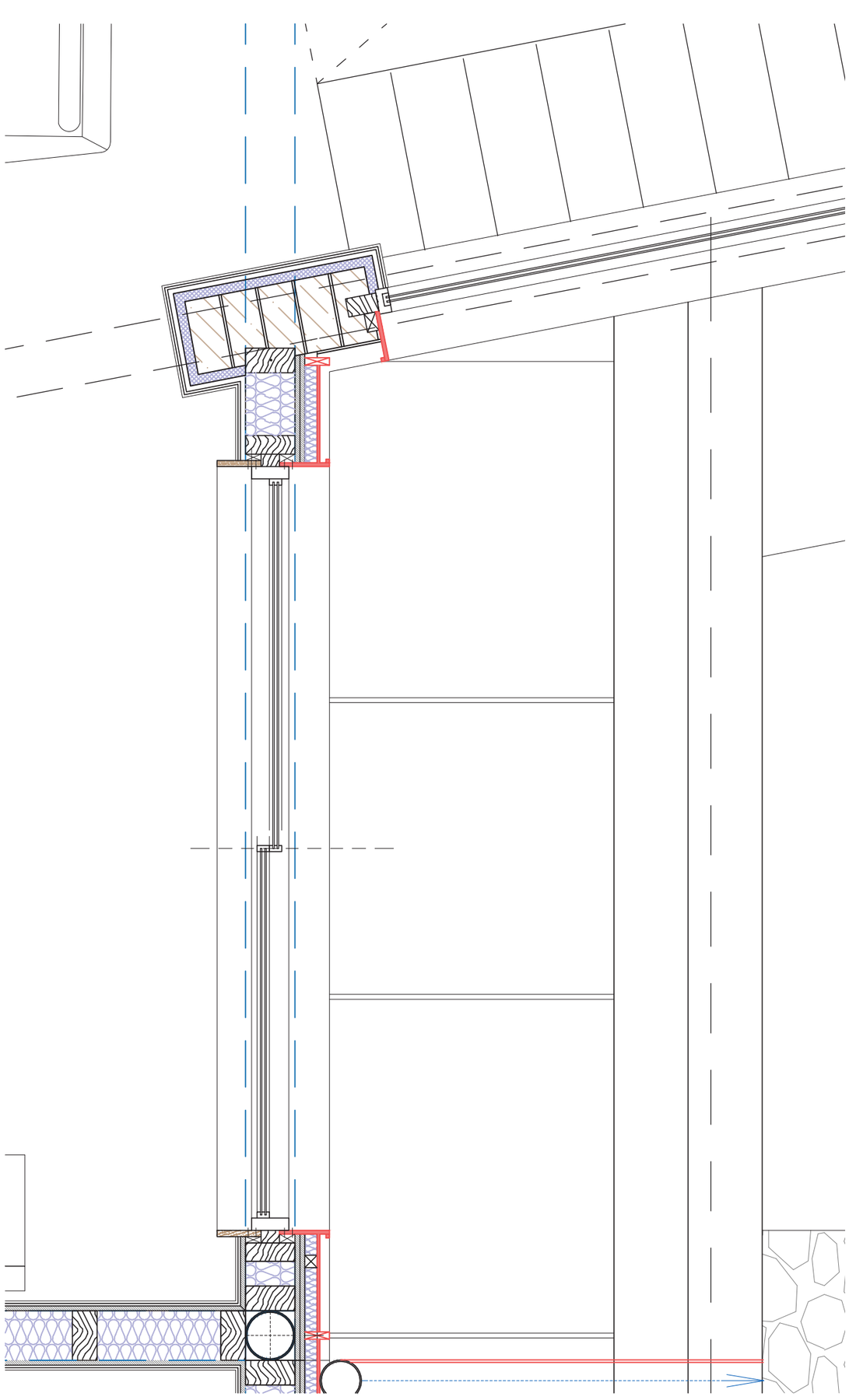
Selected fragment - Climate, Ecology and ventilation

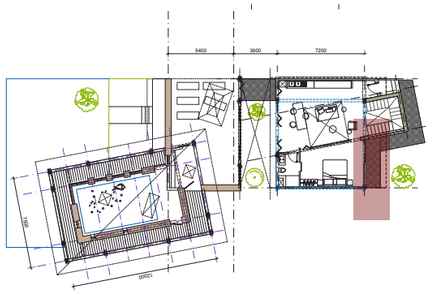




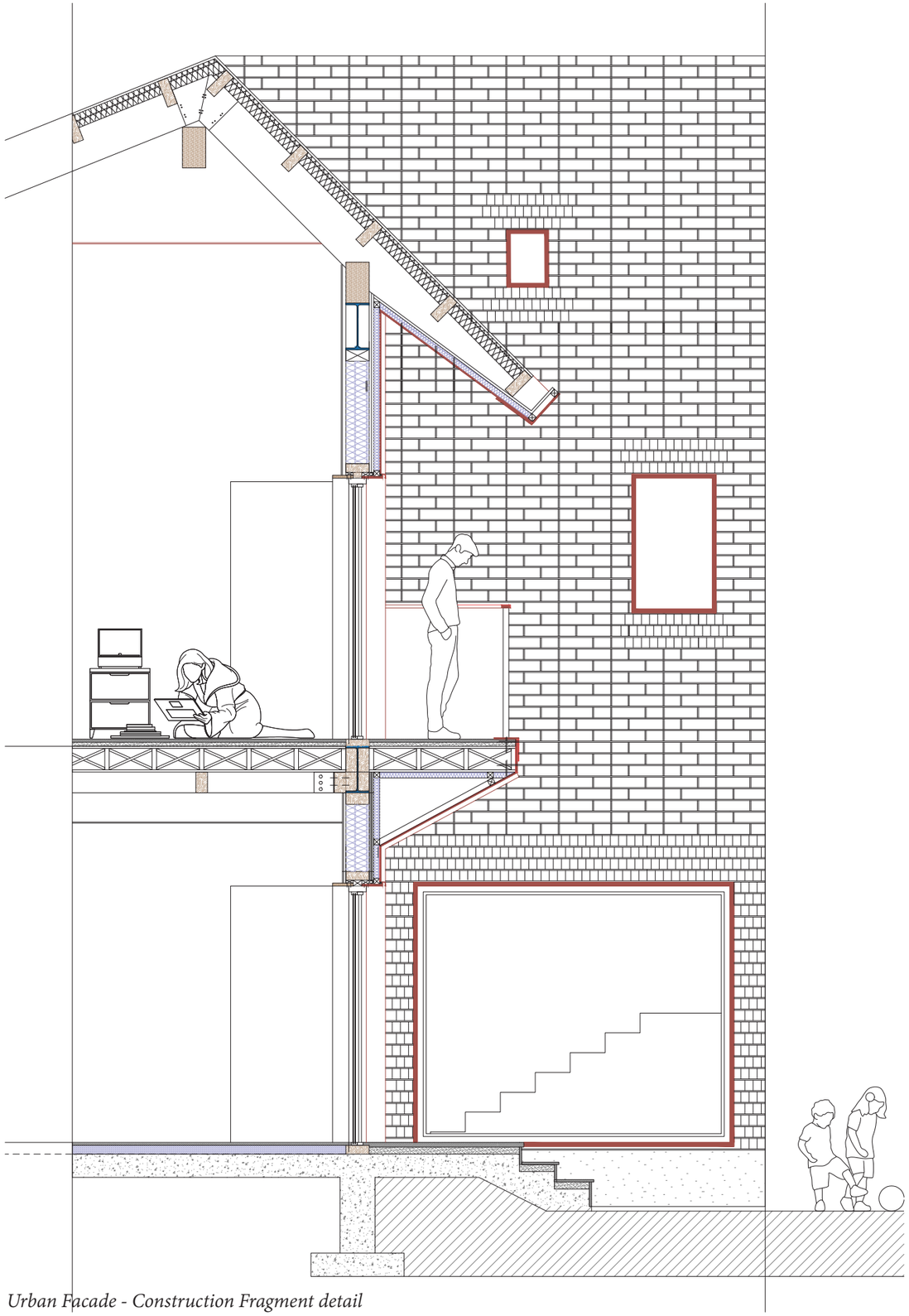
Fragment detail (North side housing, Back gardens, Collective yoga space, Indoor therapy pool
GF plan (1:100)

Key plan

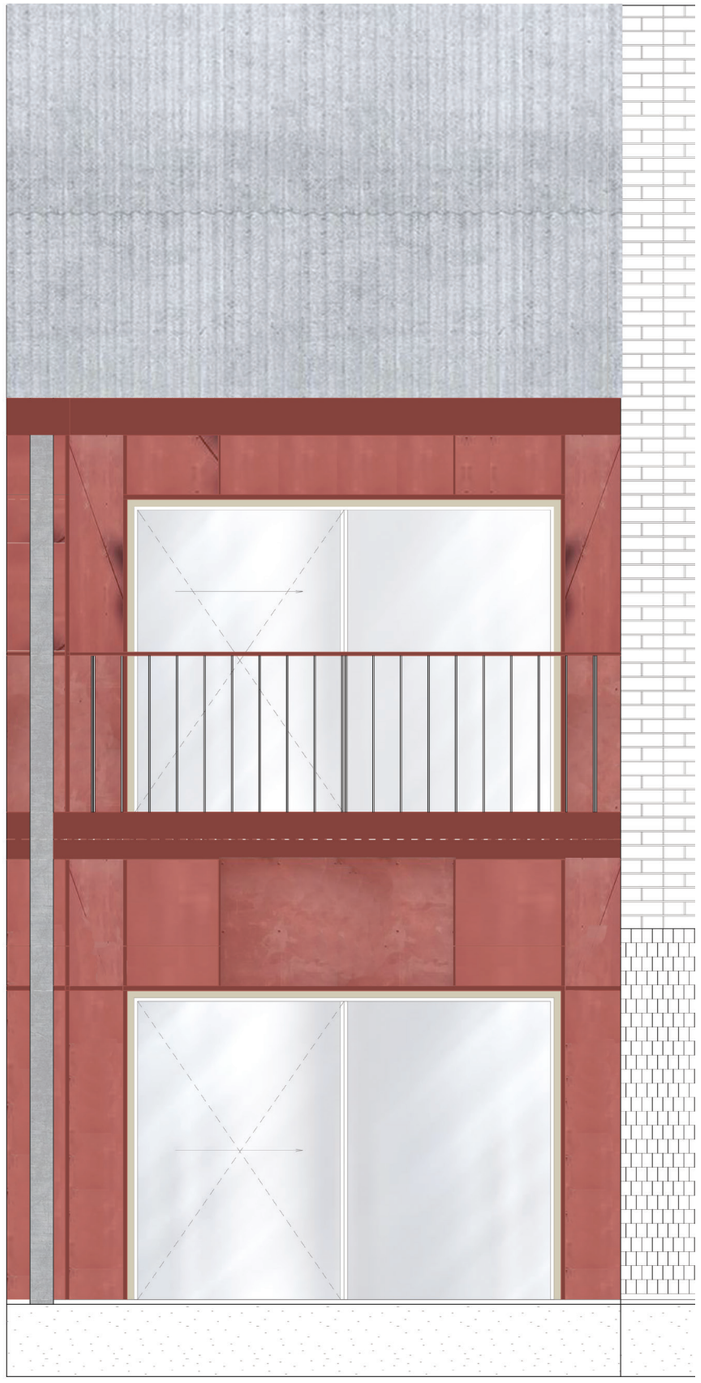




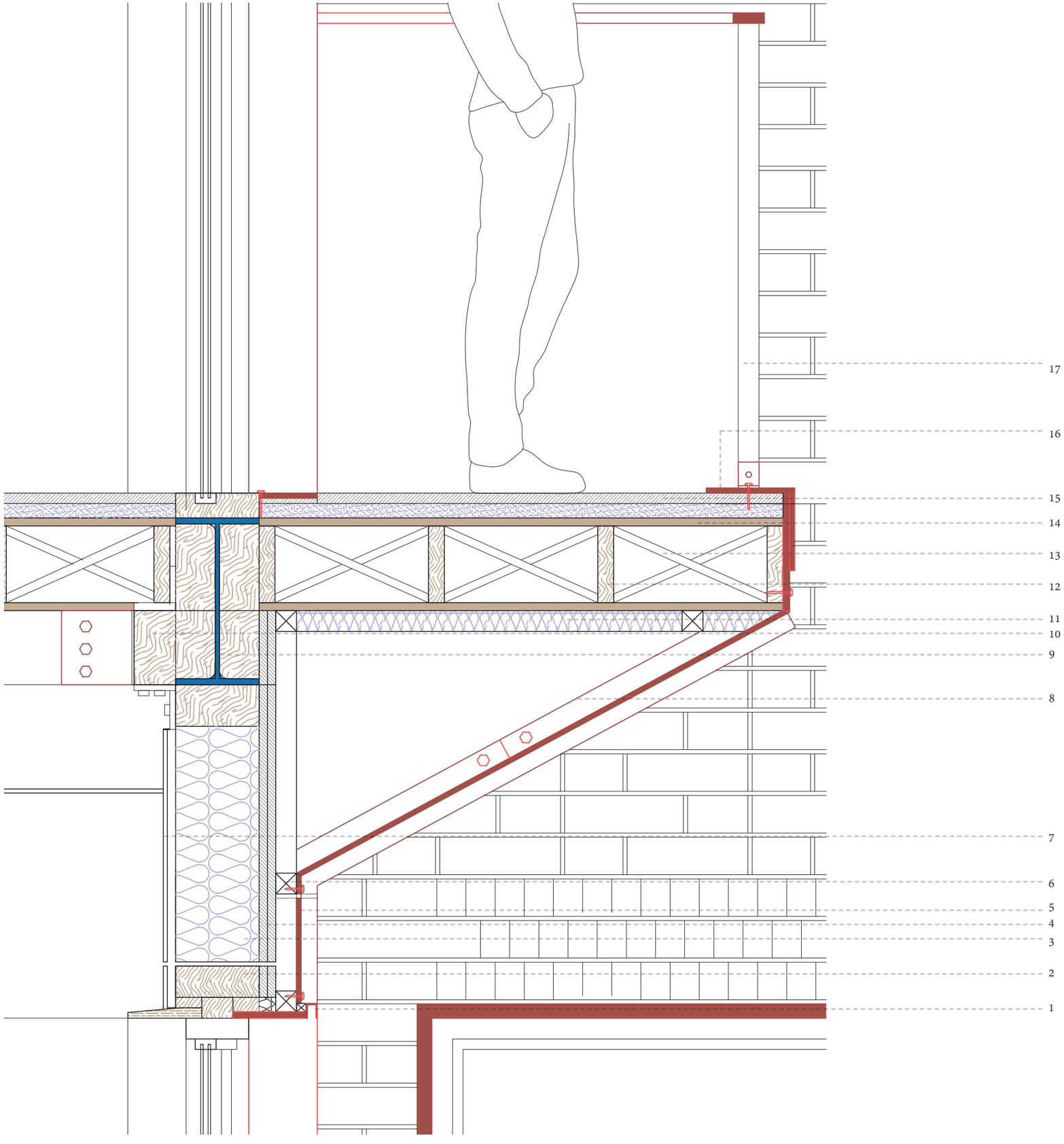
Urban Facade - Construction Fragment detail Plan(1:20)



Urban Facade - Construction Fragment detail
Section(1:20)

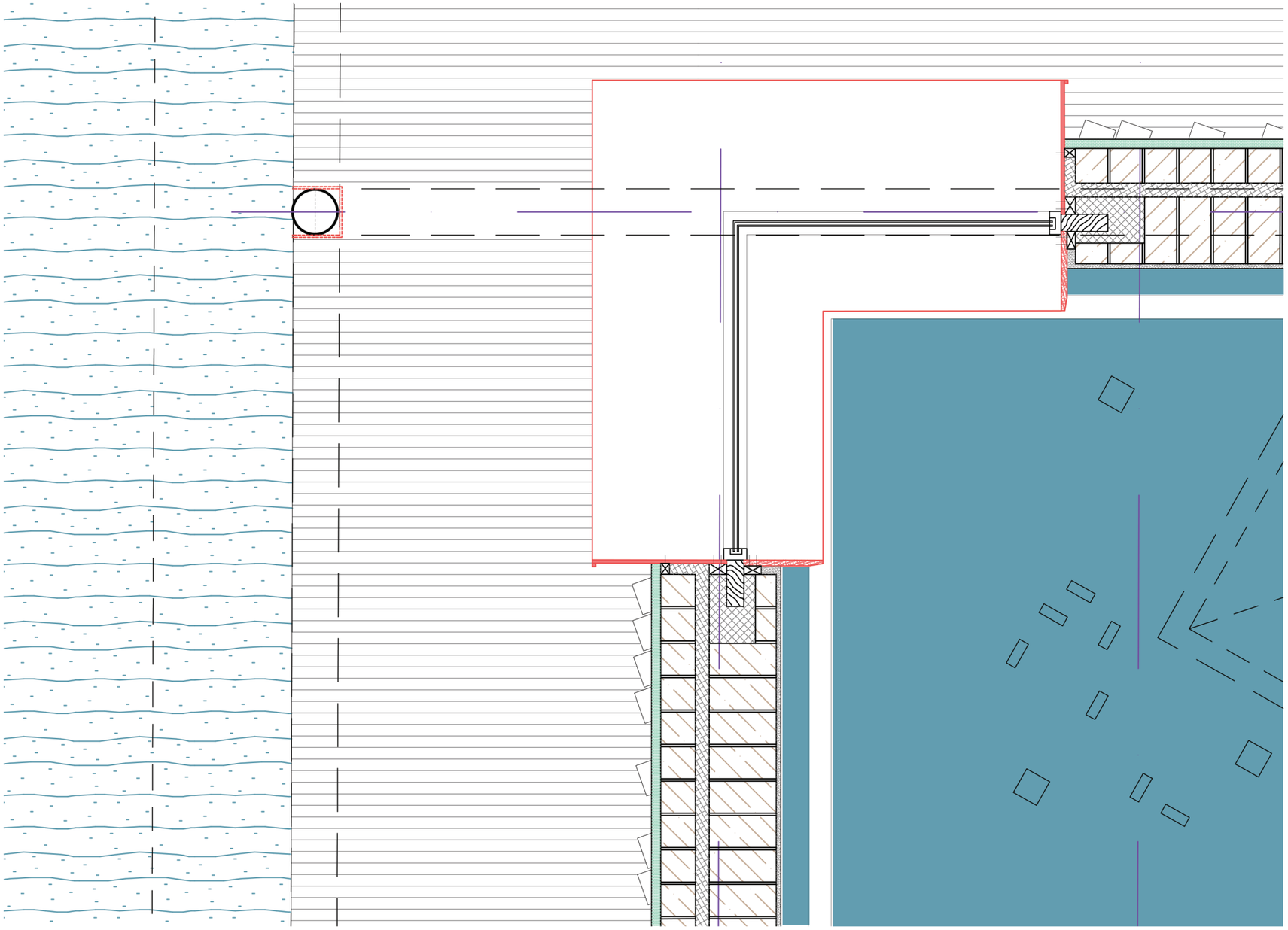


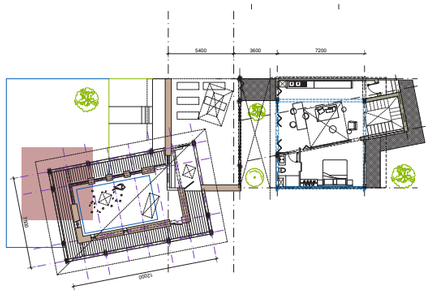
Elevation(1:20)



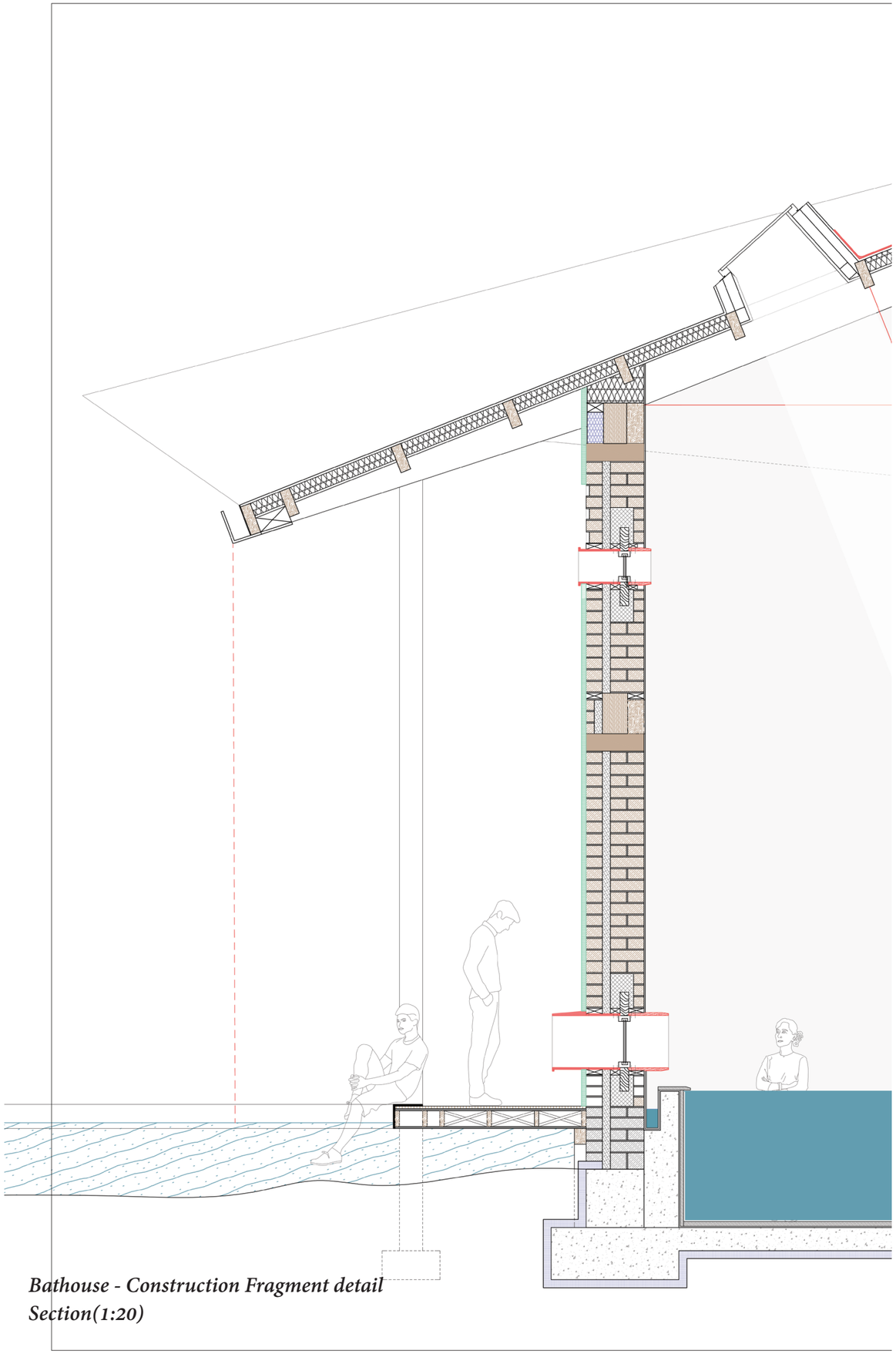
1 12mm thk steel frame with drip course
2 200mm thk. wooden lintel
3 200mm thk compact insulation
4 12mm+12mm double ply
5 12mm thk. Viroc cement bonded particle board cladding
6 50x50mm wooden batons for cladding
7 12mm interior paint finish
8 5ox50mm steel bracket member in elevation
9 200x400mm re-used steel beam
10 100x200mm connection beam between the steel beam and cross timber beams
11 50mm thk compact insulation
12 40x180 mm wooden joists
13 Steel cross bracing between joists
14 12mm thk topper ply
15 20mm tile floor finish
16 12mm thk L- section steel capping bolded to the wooden flooring system
17 50mm thk steel balustrade for balcony railing

Urban Facade - Construction Fragment detail
Overhang detail (1:10)





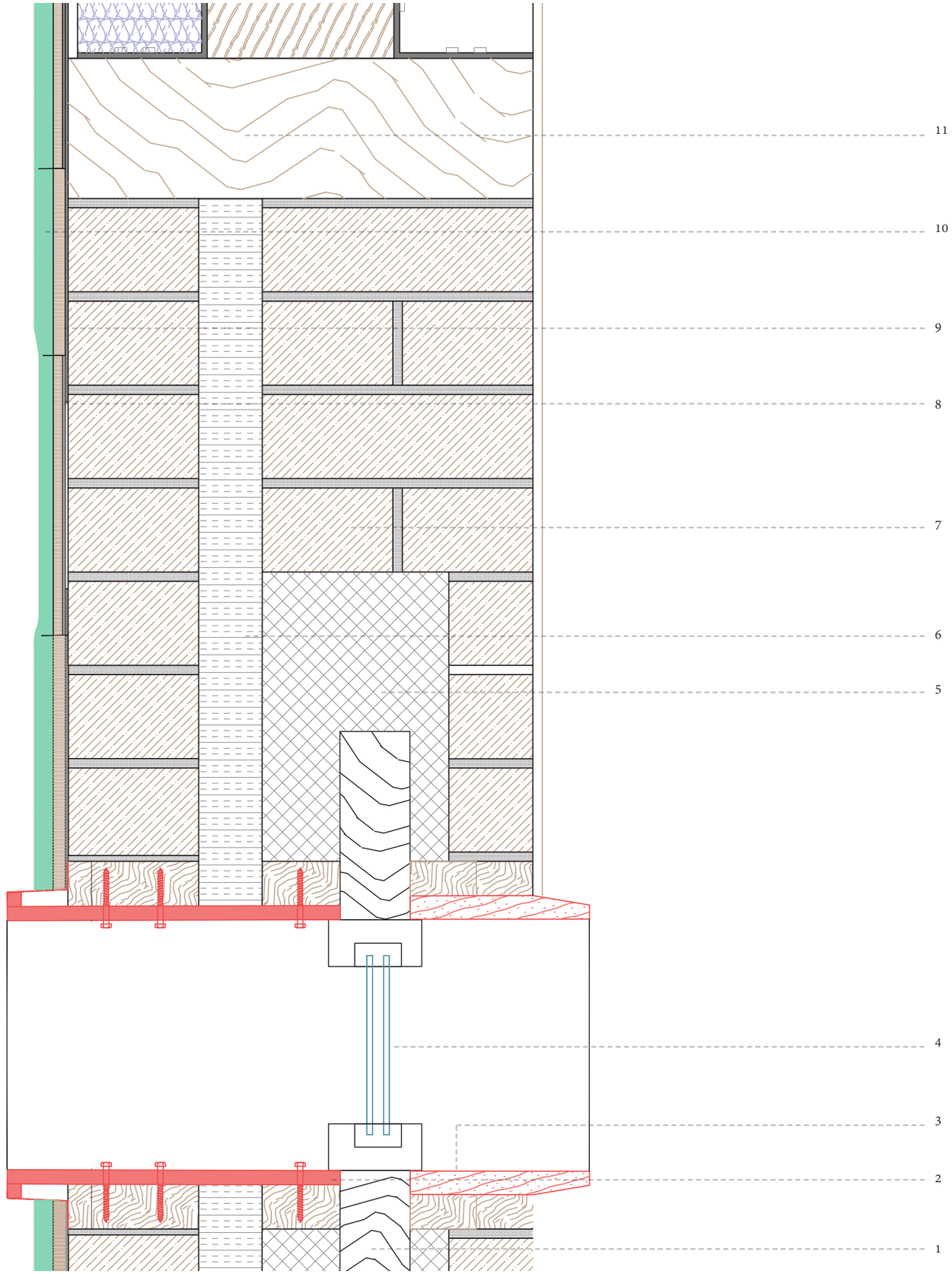
Bathhouse - Construction Fragment detail Plan(1:20)



Bathouse - Construction Fragment detail
Section(1:20)

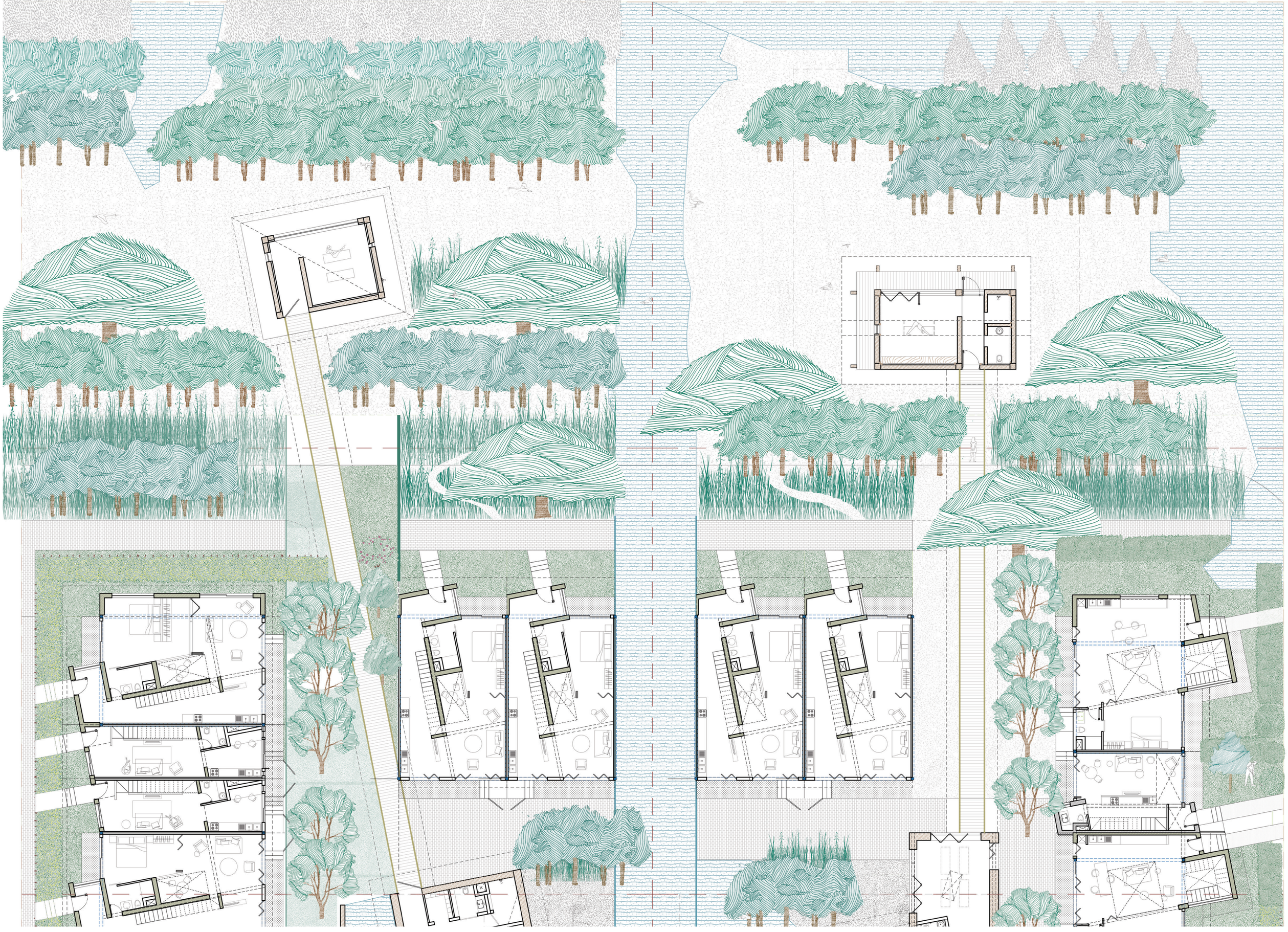


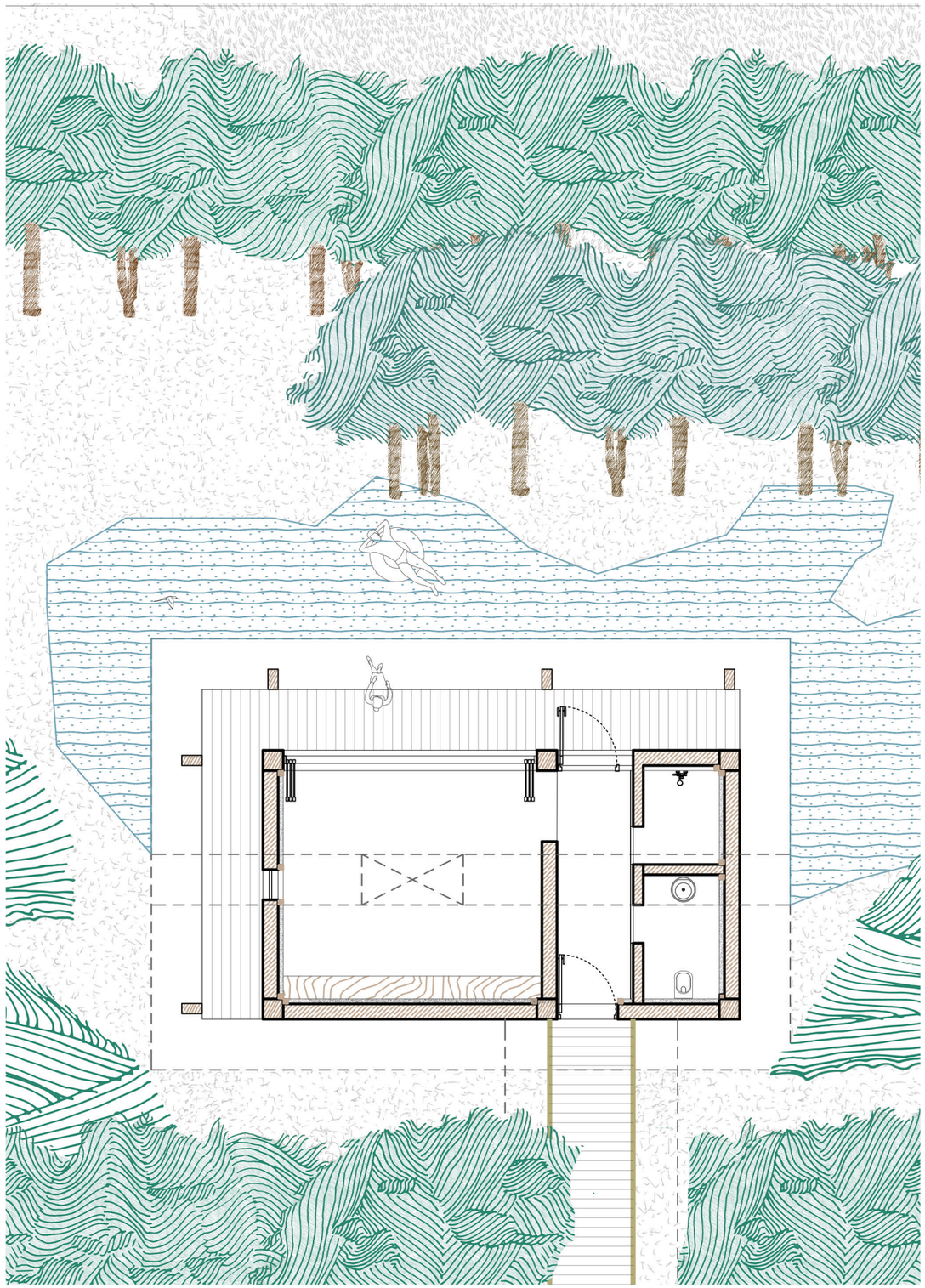


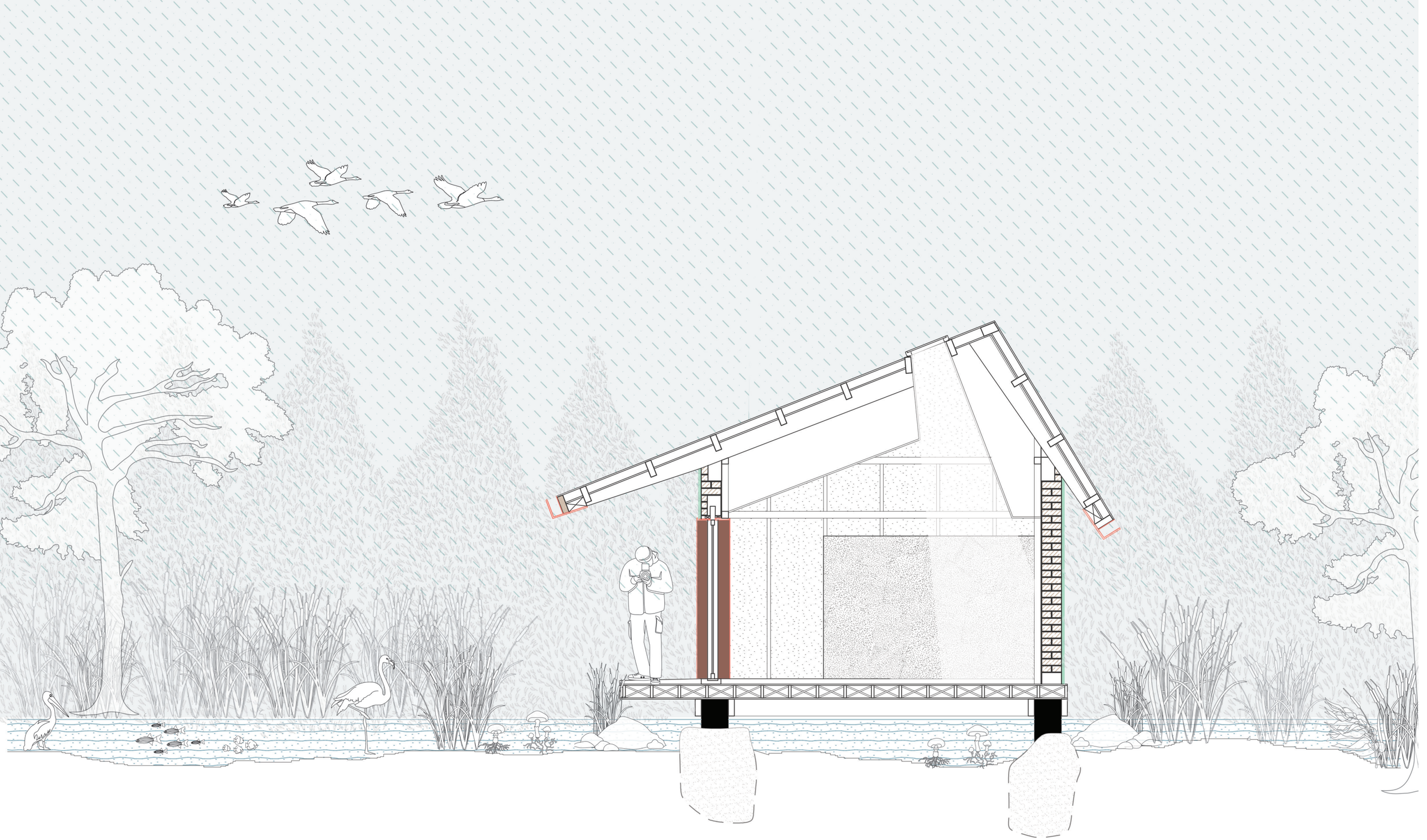


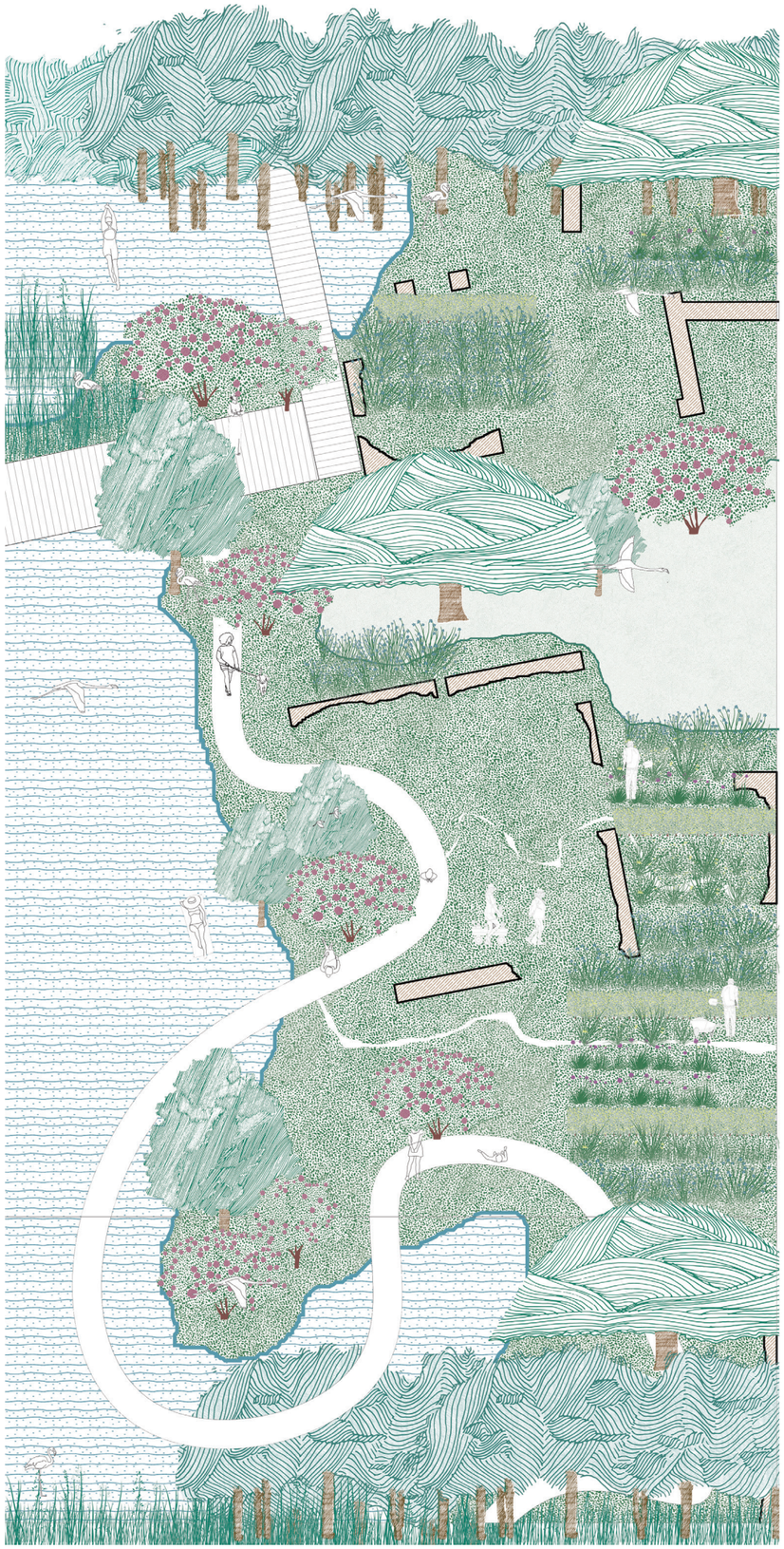
1 75mm thk wooden sill for window frame
2 12mm thk steel window frame bolted to wooden infill members
3 25mm thk wooden window frame (interior)
4 Double glazed fixed glass unit
5 200x300mm concrete stiffener as per Leem CEB specs.
6 70mm thk hemp + straw vapour open insulation
7 290x140x90mm Leem compreesed earth block
8 Mesh for plaster application (overlapped)
9 12mm thk scratch + base coat
10 20mm thk. lime plaster with recycled glass chips
11 150x500mm wooden support band

Bathhouse Facade - Construction Fragment detail
Plaster finish detail (1:5)















Fin.