



# Room for a bath

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2020

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## Student background

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## Abstract

This thesis investigates and presents a design proposal for a public bath in Kungsträdgården. The park has been public since the 18th century and been in constant change ever since. The site, Sju sekel, is now facing a new era of change as the restaurant building at the property is being torn down. In this project we want to challenge what this site could be, nuancing the debate by adding a new public function.

The project consists of making a contemporary building that stands on its own in a historical site of national interest. A building that can become an addition and motif to the site while keeping a connection to surrounding buildings. Facade expressions sometimes lack consideration in proportions, materials and disposition. The facade is the face of the building and creates a backdrop of the urban public life, it is therefore important to pay greater attention to the exterior of the building. In a location like Kungsträdgården, the facade expression is of even greater importance as it needs to take the historical values into consideration. In this thesis we also want to test how historical and contemporary examples can be used as a starting point for a facade investigation.

In our contemporary lives there is a longing for spaces of contemplation, spaces that move you. The bath is used as a contemplative ritual within various cultures and is therefore an appropriate function for an investigation of such spaces. There are several methods and strategies that can be applied in order to create contemplative spaces. Considerate design of space, shape and light as well as choice of materials creates a bodily experience that works as means of forcing the visitor to be present. The architecture's scale, spatial configuration, light and materiality should create an experience, and in turn, support the contemplative function of the bath. In this thesis we aim to create an urban bath that can combine the sensuality of sacral spaces with the urban everyday life.



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## **Aim**

The aim of this thesis is to investigate how one can make a contemporary building that stands on its own in a historical site of national interest. A building that can become an addition and motif of the site while keeping a connection to the surrounding buildings. We also want to test how historical and contemporary examples can be used as a starting point for this investigation.

This project aims to challenge the possibility of creating contemplative spaces in the midst of the hectic urban life. Spaces like these can be located far away and are often not a part of our daily lives. By using references and defined design strategies as a starting point, we want to create spaces that moves you, spaces that can evoke presence. The aim of this thesis is to create an urban bath that can combine the sensuality of sacral spaces with the urban everyday life of Stockholm.

## **Research questions**

How can one make a contemporary addition to a site of national interest that stands on its own while keeping a connection to the surrounding historical buildings?

How can one create intimate contemplative spaces in an urban setting?

## **Delimitations**

Our aim has not been to find a general design for a contemporary building in a historical site, but rather to explore a method on how one can create a design that keeps a dialogue with its surroundings.

The investigation of experienced spatial and atmospheric qualities has influenced the design rather than the technical issues of the program.

We have not focused on the solve social issues at the site.

We have not focused on the financial aspects of the proposal.



# **Theoretical framework**

This chapter contains references and analyses that informed the project.

## About columns and proportions

The load bearing function of the column is to carry vertical loads. The shape of the columns cross section is important in regards to how much load it can carry. The circular form is ideal for carrying loads, despite of this, concrete columns are often square to make the formwork easier and cheaper. In the constructive system columns are often paired with beams or slabs. The shape and size of these elements are dependent on the amount of load. The column can also be paired with an arch that carries the mass between the columns. (Deplazes, 2005) The proportions and placement of these elements are essential for a building's construction, although they play an equal role in a building's aesthetics. Where they can work as a facade expression, an arcade or even pushed back to enable large, horizontal windows. An example of the latter is Villa Savoye by Le Corbusier, where the windows manifested the modern ideals of the time.

The use of columns as a load bearing system and as an aesthetic element has been a part of architecture and the building practise for ages. One example of this is the greek temple, which one can argue, is one of the most influential typologies in architecture. The proportions and principles of the greek temple has worked as an inspiration and been reinterpreted in many ways throughout history. The Parthenon is perhaps the most famous example of the greek temple. The gable of the temple has 8 columns, the even number of column creates a centered intercolumnar space that marks the entrance. The columns differ in shape and the space in between them varies. The columns at the corner end of the Parthenon are wider and placed closer to each other. These variations in proportions, scale and placement of the columns were carefully considered and of great importance since their collected expression manifested the greek ideal of a balance in life. (Fazio, Moffet, and Wodehouse, 2013).

Throughout architectural history one can see how different ideals are being translated into the expression of facades, changing the expression, shape and proportion of these constructive elements. By analyzing the proportions of historical and contemporary buildings, one can find similarities and differences between proportions of column and intercolumnar space. An understanding of how proportions and ideals changed over time can work as a tool when designing an addition to a sensitive site, such as Kungsträdgården.

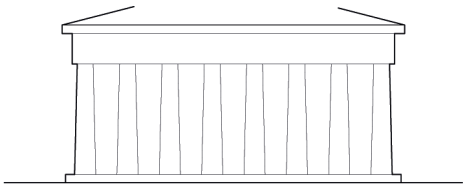
The colonnade is a common element of the urban landscape, it can work as a pathway protected from weather or a way of tying spaces together. At the site of Kungsträdgården one finds many examples of columns and colonnades, here, the colonnades works as pathways, tying large public spaces and commercial areas together and as a way of marking an entrance. Incorporating a colonnade in the proposal can be a way of connecting the new building with its context.



”Architecture is the will of an epoch  
translated into space.”

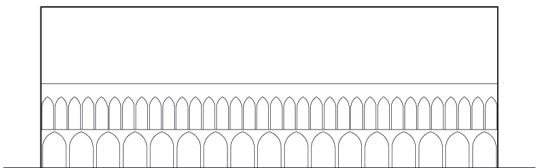
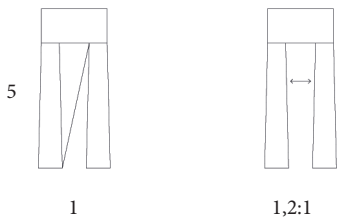
- Mies van de Rohe

# Study of proportions



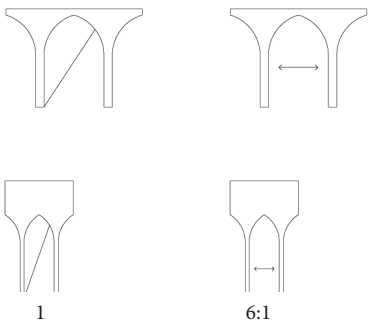
**Parthenon, 447-438 f.Kr.**  
**Iktinos and Kallikrates,**  
**Athens**

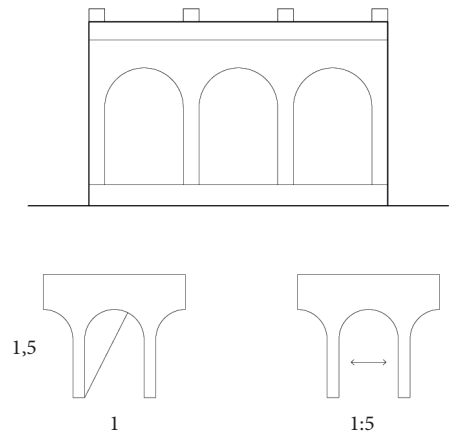
The placement of the columns is even and the void between the columns is centred. The columns are thick in relation to the distance between them.



**Doges's palace, 1340**  
**Giovanni Bon, Bartolomeo Bon,**  
**and Antonio Rizzo,**  
**Venice**

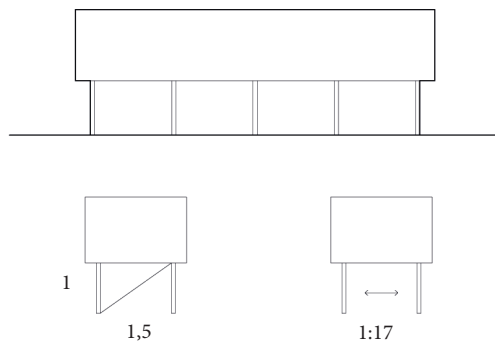
The columns are placed on two floors, stacked on top of each other. The width between the columns on the second floor are half the length of the first floor. The void between the columns is centred on the first floor, on the second floor the column is centred.





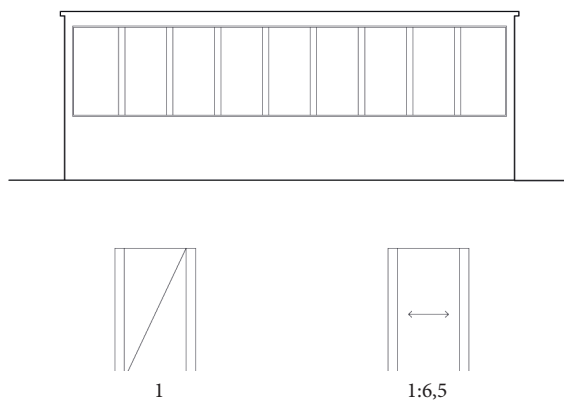
**Feldherrnhalle, 1841-1844**  
**Friedrich von Gärtner,**  
**Munich**

The columns are evenly placed and the void between the columns is centred. The width of the columns is smaller than the distance between them.



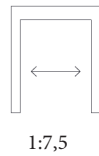
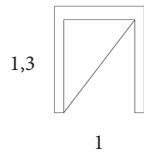
**Villa Savoye, 1929**  
**Le Corbusier,**  
**Paris**

The columns are evenly placed, and a column is centred. The columns are thin in relation to the distance between them.



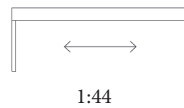
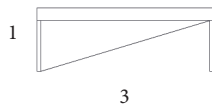
**Göteborgs Konserthus, 1935**  
**Nils Einar Eriksson,**  
**Göteborg**

The columns are evenly placed and the void between the columns is centred. In relation to the height and distance between them, the columns are rather thin.



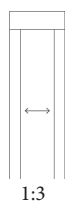
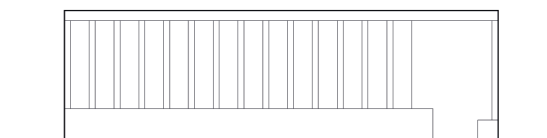
**Skogskrematoriet, 1940**  
**Gunnar Asplund,**  
**Stockholm**

The columns are placed in an even rhythm and the void between the columns is centred. The columns are slightly higher than the distance between them.



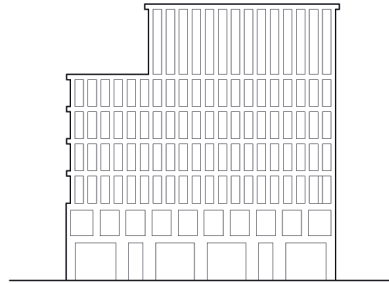
**Neue Galerie, 1968**  
**Mies van der Rohe,**  
**Berlin**

The distance between the columns is very long and as a result, the expression is horizontal. The void between the columns is centred and the columns are thin in relation to the distance between them.



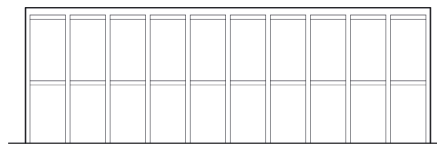
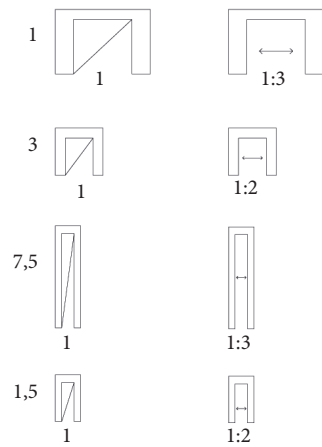
**Museum of modern literature,**  
**2006**  
**Chipperfield Architects, Marbach**

The placement of the columns is in some extent even, however, a last column is placed with a greater distance. The thin columns are placed rather close to each other, creating a vertical expression.



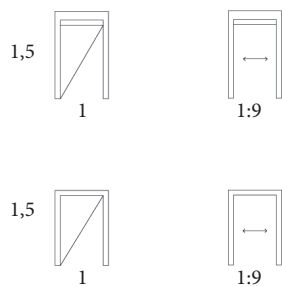
**Office building Europaallee, 2013**  
**Max Dudler,**  
**Zürich**

The proportions of the facade vary as the void is wider in the lower parts and slimmer in the upper parts of the facade. The rhythm of each part of the facade is even, however, the rhythm differs between the levels of the building.



**Room for a bath**  
**Design proposal, Stockholm**

The columns are placed within an even rhythm and a column is centred. The columns are placed rather close to each other and the beam marking the second floor is pushed back from the columns creating a more vertical expression



## About contemplation

“Buildings are no longer  
concerned with human interaction.  
Non- measurable values are discarded. ”

- Andrew Bicca, 2016

The quote comes from a Ted talk about intimacy in architecture. The Ted talk highlights a current longing for buildings that moves you, which is sometimes missing in our contemporary lives. There is a growing need for spaces where one can destress and focus inwards. An oasis where one can disrupt thought and raise awareness. Spaces like these can be located far away and are often not a part of our daily lives. It raises the question; can we create these contemplative spaces in the midst of the hectic urban environment? (Cisman and Tanzer, 2013)

A space can be designed in various ways in order to make them contemplative. One way of achieving this is to reduce distractions by creating a space that focuses inwards, removing windows and other sources of stimuli from the space. Another, opposite, design tool is to use openings to frame nature. In that way creating a threshold between inside and outside, that gives a feeling of being inside something while still protected. Tadao Ando often uses light in combination with reduced tactility as means to create contemplative spaces, the changes of light during the day becomes a contemplative element. Other elements that can be used to create a contemplative space is tactility, geometrical clarity and rhythm. (Cisman and Tanzer, 2013)

Peter Zumthor is an architect that concerns himself with the notion of atmosphere and buildings that one can be moved by. In his lecture about atmospheres, he identifies nine strategies in order to create atmosphere in a building.

The first strategy is “The body of architecture” which concerns the materiality, mass and framework of a building or a space.

The second is “Material compatibility” that refers to the way different materials work together, harmonizing in order to create an architectural space of high quality.

The third strategy, “The sound of a space”, is about the acoustics. This is dependent on the shape, size, surfaces and materiality of a room. Which is important as the experience of a room is affected by its soundscape, what noises a footstep, or a door makes.

The fourth strategy is “Temperature of the space” which is largely affected by the materiality. However, this can be a psychological as well as a physical experience as we have predetermined ideas about the temperature of different materials.



The fifth strategy is “Surrounding objects” which regards the effect that the objects placed within a building has on its atmosphere.

The sixth strategy, “Between composure and seduction” is about the way one moves through a building. Is the visitor lead through the building or can the visitor rather make its own way, being pulled to different spaces by the way the light falls or the space widens. A combination of guidance, preparation and stimulation in the spatial configuration can create a building that supports a contemplative space.

The seventh strategy is “Tension between outside and inside” which can be created by designing the way one moves from outside to inside as well as the way one looks out from the building on the surrounding city or landscape.

The eighth strategy, “Levels of intimacy” largely concerns scale and distance in comparison to the bodily scale. By working with the scale of things, a large or a small opening, a thin or thick door and so on, one can create different levels of intimacy in a building.

The ninth strategy is “The light on things”, this chapter is of great importance when working with contemplative spaces as the changes of light on a surface over the course of the day can work as a contemplative element. (Zumthor, 2006)

These strategies can work as means to achieve contemplative spaces, as values like atmosphere and experience are difficult to measure it is hard to find an exact way of creating them. However, these strategies can work as a starting point.

## About the bath

Ever since the roman time the public baths has been a big part of our society, both socially and culturally. The bath culture has evolved over time and been influenced by cultures and social norms. Due to this the ritual of the bath varies in different parts of the world, but some similarities can still be found between them (Sood, 2012).

The romans made the public bath a vital part of society and it became the primary place to meet. The roman bath culture was then exported to the Turkish bath, the Hammam. The ritual has the purpose of cleansing for both body and soul. The Hammam ritual consists of three main parts; the steam room with a big central stone for treatments, the warm room for bathing and the cold room for relaxing (Sood, 2012).

The Russian Banya was a part of most people's everyday life for health reasons but it was also a spiritual exercise. In the ritual one bashes birch twigs against the skin to stimulate blood circulation and open the pores. The Banya consists of two main parts; the steam sauna with wooden benches and the cold pool for dipping yourself (Sood, 2012).

Japanese Onsen are hot springs and work as a spiritual and healing ritual, which has its roots in Buddhism. Due to the combination of chemistry, temperature and pressure in the thermal baths, it is also used to help cure skin diseases (Sood, 2012).

The Korean Jimjilbang, like the Onsen, also has its roots in hot springs, however, but the bath ritual is extended with several steps. It varies from each spa but the main parts are; sauna, hot tub and steam rooms. Materiality is an important and crucial part of the ritual as it affects the treatments. For example; in the sauna jade stone can be used for stress relief or baked clay for detoxing. Like the Hammam and Banya, scrubbing is an important part of the ritual (Sood, 2012).

The sweat lodge is a round hut with heated stones in the middle. The ritual is done in a group and water is poured on the stones to create steam in the lodge. The ritual often lasts for hours which pushes the limits of one's mind and body (Sood, 2012).

The Finnish Sauna has similarities with the sweat lodge where the steam is created by pouring water on hot stones. The ritual is strongly anchored in the Finnish culture and almost everyone uses it weekly. It is often combined with a cold outdoor swim (Sood, 2012).

“Entering the bath is not the same  
as leaving it”

- Old Egyptian proverb



# **A reading of two references**

This chapter contains a description  
and analysis of two references that  
influenced the project.

## James Simon Galerie - David Chipperfield

James Simon Galerie is the new entrance building for Museum Island in Berlin. The building works as a gateway to the island and ties several museums together. James Simon Galerie is situated in a historical setting replacing Schinkel's administration building that stood on the site until 1938. The building can stand well on its own, meanwhile allowing the surrounding museums to take the front seat. The design is well integrated with its context in element, material and spatial relationship. (David Chipperfield Architects)

The expression of the buildings exterior has clear historical references, found in the surrounding classical museum architecture. The tall, slender columns characterizing the building has clear historical references, reinterpreted in a contemporary way. The rhythm is even and the columns are placed rather close to each other, creating a clear sense of space. (Kaltenbach, F, 2018)

The theme of colonnades and staircases can be found in the immediate surrounding and the arcade on the east facade is a continuation of the colonnade of the neighbouring building. The columns meet the trafficked street directly and creates a transition to the museum and the fabric of the city. (Kaltenbach, F, 2018)

The architects consideration of context is also visible in the choice of material. The building is clad with reconstituted stone with natural stone aggregate that creates a colour palette that blends in with the large variation of natural stone found on Museum Island. (David Chipperfield Architects) The facade is kept in a neutral pale grey color harmonizing with the natural stone facade of the Pergamon Museum along the canal. (Kaltenbach, F, 2018)





Figure 1. | Street level colonnade, Berlin (Menges, 2019).



Figure 2. | James Simon Gallery, Berlin (Wagner, 2019).

## Bruksgården - Petra Gipp arkitektur

Bruksgården, an art gallery in Höganäs, is located in an area that is classified as being of national interest with surrounding buildings of high cultural value. It has, with a great consideration to its historically valuable site, made a contemporary addition that enriches the site as well as responding to the different eras. To keep a connection to the older buildings there is a strong sense of materiality and thoughtful handling of details. "The project is based on tactile materials that are possible to work with in a sculptural way" – Gipp architects

The contemporary exterior is made of a strict brick facade with irregular placing of openings and a wooden interior that reveals itself to the outside through wooden frames (Gipp architects).

The characteristics of this project is the relationship between the hard and soft, the wood and stone and the perfect harmony created between them. It mainly consists of brick and concrete and the wood is added as a contrast and softness to the stone. The materials are used in different ways, the soft wood is placed where the visitor is close to the building, such as the stair with built in wooden railing and doors that are touched when passing through. Necessary elements are sculptured and detailed in a way that gives an impression of furniture in the room rather than functions.



Figure 3. | Bruksgården 9, Petra Gipp Arkitektur (Lindhe, J, M, Retrieved: 2020).



Figure 4. | Bruksgården 11, Petra Gipp Arkitektur (Lindhe, J, M Retrieved: 2020).



## Background

Facade expressions in the public cityscape of Sweden sometimes lack consideration in proportions, materials and disposition. A building's facade is often not prioritised enough in contemporary projects. The facade is the face of the building and creates a backdrop of the urban public life. Consideration of the facade can be experienced by all of the city's population while the interior is often reserved for a few, it is therefore important to pay attention to the facade. In a setting of national interest, such as Kungsträdgården, where there are a large variety of buildings from different historical eras it is important to harmonize with the surrounding while still creating a contemporary addition to the site. In such locations the facade expression is of even greater importance as it needs to contribute to, rather than diminish the site.

In the stressful setting of urban life there is a need for public places for contemplation and consideration. The possibilities of contemplation that a bath holds are many. The function gives a multisensory experience and an opportunity to care for your body and mind, which has been developed through the different bath cultures. The space, sound, light and disposition of a bath differs a lot from other spaces of everyday life and one enters a different, more calm, mindset.

When creating a bath it is important to work with the sequence of rooms. The ritual of the bath has specific rooms for each part, creating a variation of spaces in a continuous whole. This creates a journey emerging the visitor in a state of presence. Considerate design of space, shape and light and choice of materials creates a bodily experience that works as means of forcing the visitor to be present. The act of bathing is, in itself, a bodily experience. The water meeting you body, the roughness under your feet and the railing in your hand. Which makes the consideration to details and choice of materials of extra importance. The architectures scale, spatial configuration and materiality should create an experience and in turn, support the contemplative function of the bath.





# Site

This chapter contains an analysis of the site, its pre-conditions, and its surroundings. The chapter also contains design strategies identified from the site.



## Site

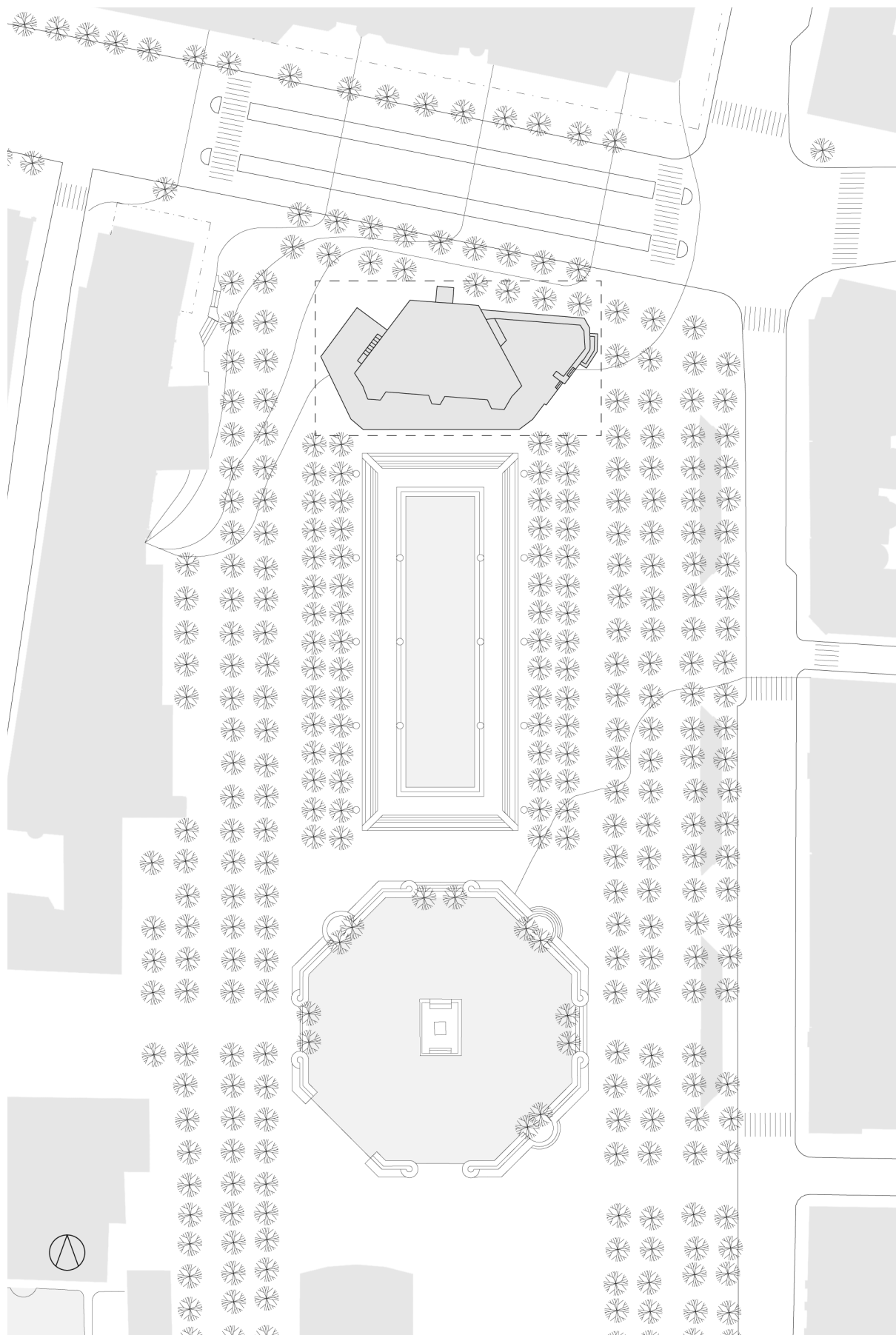
Kungsträdgården as a site is interesting as it is a vital part of the public life of Stockholm. The park has been public since the 18th century and since then been in constant change. The park is now facing a new era of change as the restaurant building at the property of Sju sekel is being torn down. In this project we want to challenge what this site could be, nuancing the debate by adding a new public function.

There is a demand to create more contemplative spaces that are accessible within the urban context. A small oasis where you can wind down. Is it possible to create this in one of the most urban environments there is in Stockholm? This project test the possibilities of creating a calm oasis in the middle of an hectic environment, and at the same time pushes the boundaries of how intimate and public functions can work next to each other.

Kungsträdgården can be regarded as one of Stockholm's most significant public spaces and is identified as a place of national interest. Several of the surrounding buildings are classified as particularly valuable buildings, according to PBL (Schröder, 2018).



Sitemap 1:30 000



Siteplan existing 1:1000

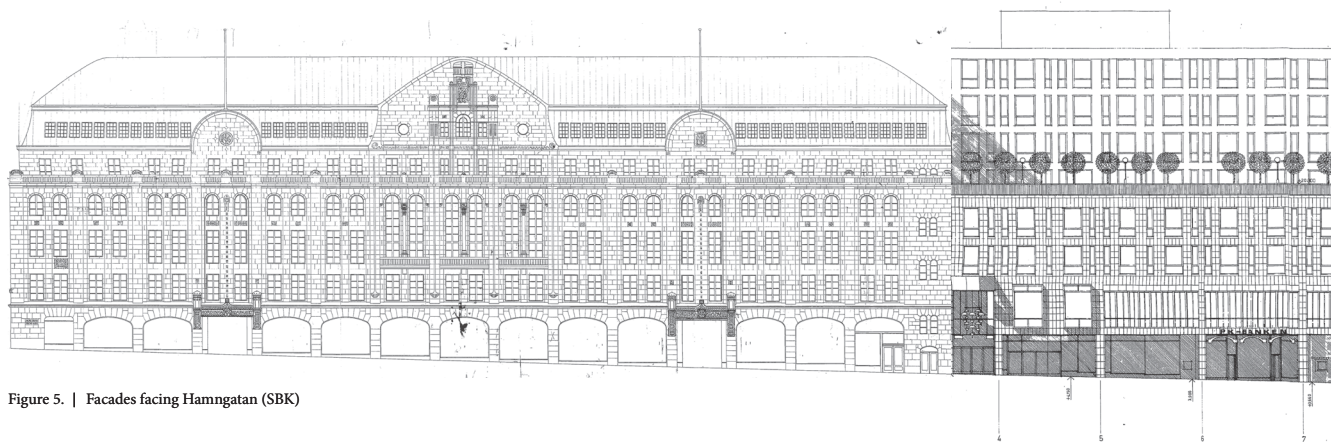


Figure 5. | Facades facing Hamngatan (SBK)

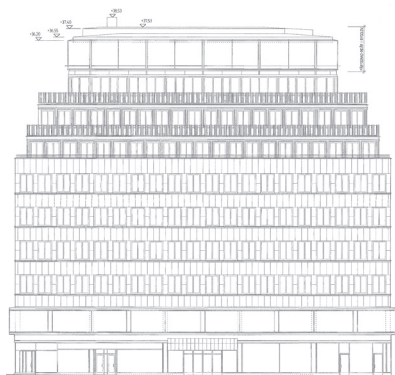


Figure 6. | Facades facing Kungsträdgårdsgatan (SBK)



Figure 7. | Facades facing Jussi Björlings allé (SBK)





## Site analysis

### Movement

Kungsträdgården is situated in the heart of Stockholm City centre with good access to communication through public transport as well as by bike and walking. The park works as a passage for pedestrians moving between Norrmalm, Östermalm and Södermalm as well as Gamla stan and Djurgården. This creates a large flow of people through the site. Hamngatan is one of the city's main streets and has a large traffic flow. (Lingren, Bäckman, Bolling, 2018)

### Social context

The social significance and qualities that Kungsträdgården hold are many. This is largely dependent on its central location where the park works as an important meeting point and a neutral public space in the midst of a commercial environment. The park is a place for democracy and participation. People from all over the city have a reason to pass through Kungsträdgården, whether it is work, meeting, shopping, transportation, or recreation. (Lingren, Bäckman, Bolling, 2018)

### Site of national interest

Kungsträdgården and Hamngatan are both places of national interest identified by Riksantikvarieämbetet. This means that these areas are particularly important in order to understand, experience and read historic events and phenomenon in the city.

Riksantikvarieämbetet defines the trees, fountains and statues in the park as important elements to preserve in Kungsträdgården. The prominent facades of the surrounding buildings are also important for the site as they enhance the perception of Kungsträdgården as an important public space.

Riksantikvarieämbetet also defines the wide streetscape, the large-scale commercial architecture of high quality facing Hamngatan to be important to preserve. The buildings towards Kungsträdgården should be lower to create a transition to the park.



## **Design strategies**

The building should in some sense create a sound barrier between Hamngatan and the park. This would also help define the park area and create the feeling of an oasis.

In Kungsträdgården there is a strong axis from the top all the way down to the water. Many of the existing elements in the park are placed in reference to this line. The bath should therefore be respectful of this symmetry. The building should work as a motif defining the axis and transition between park and street.

The building and the facade expression should relate to the surrounding buildings, pathways and elements of the site. The projects should create a grand gesture to the site, meanwhile allowing the surrounding buildings to remain prominent.

The proposal should preserve the qualities at Kungsträdgården identified by Riksantikvarieämbete.

The bath is situated in a busy, urban environment where all sides are facing a public situation. It is therefore important to work with the transition from the hectic outside to the serene inside. It is also important to create and investigate the boundaries between intimate and public space.

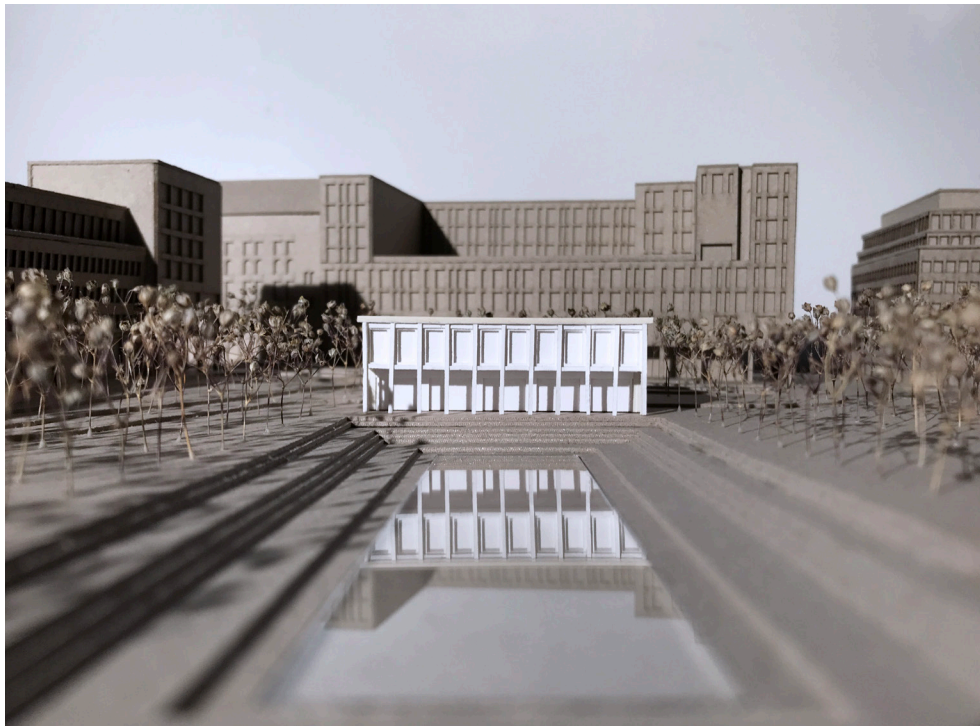


# Design proposal

This chapter contains drawings, illustrations and model pictures describing the design proposal.



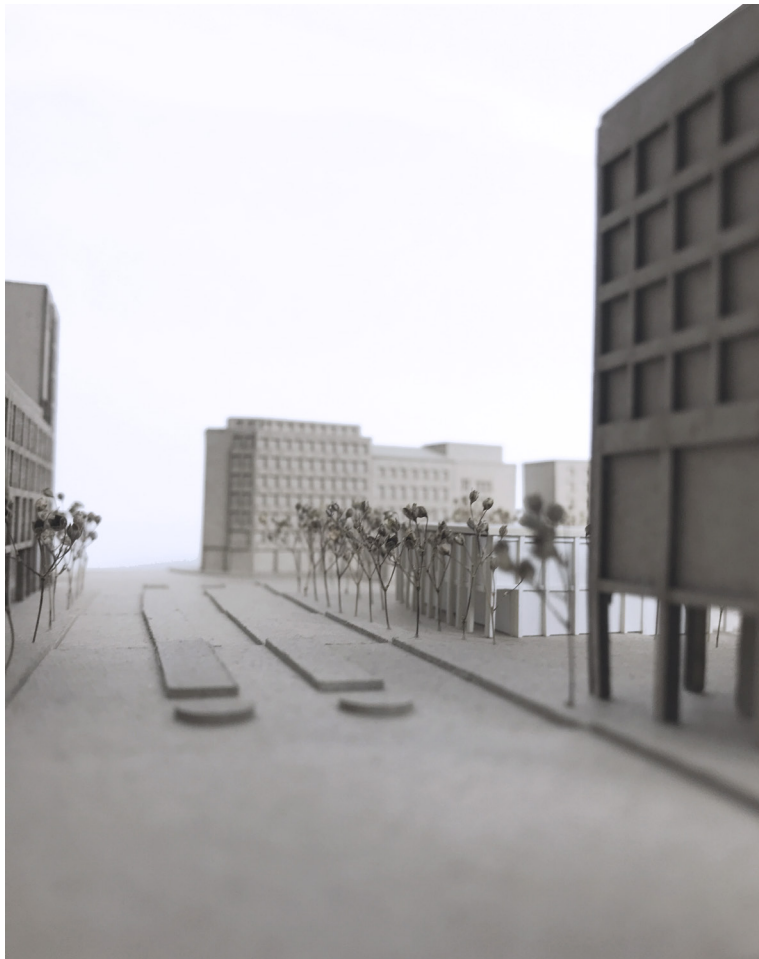
Site model 1:400



Site model 1:400 - View from park



Site model 1:400 - View from East



Site model 1:400 - View from West

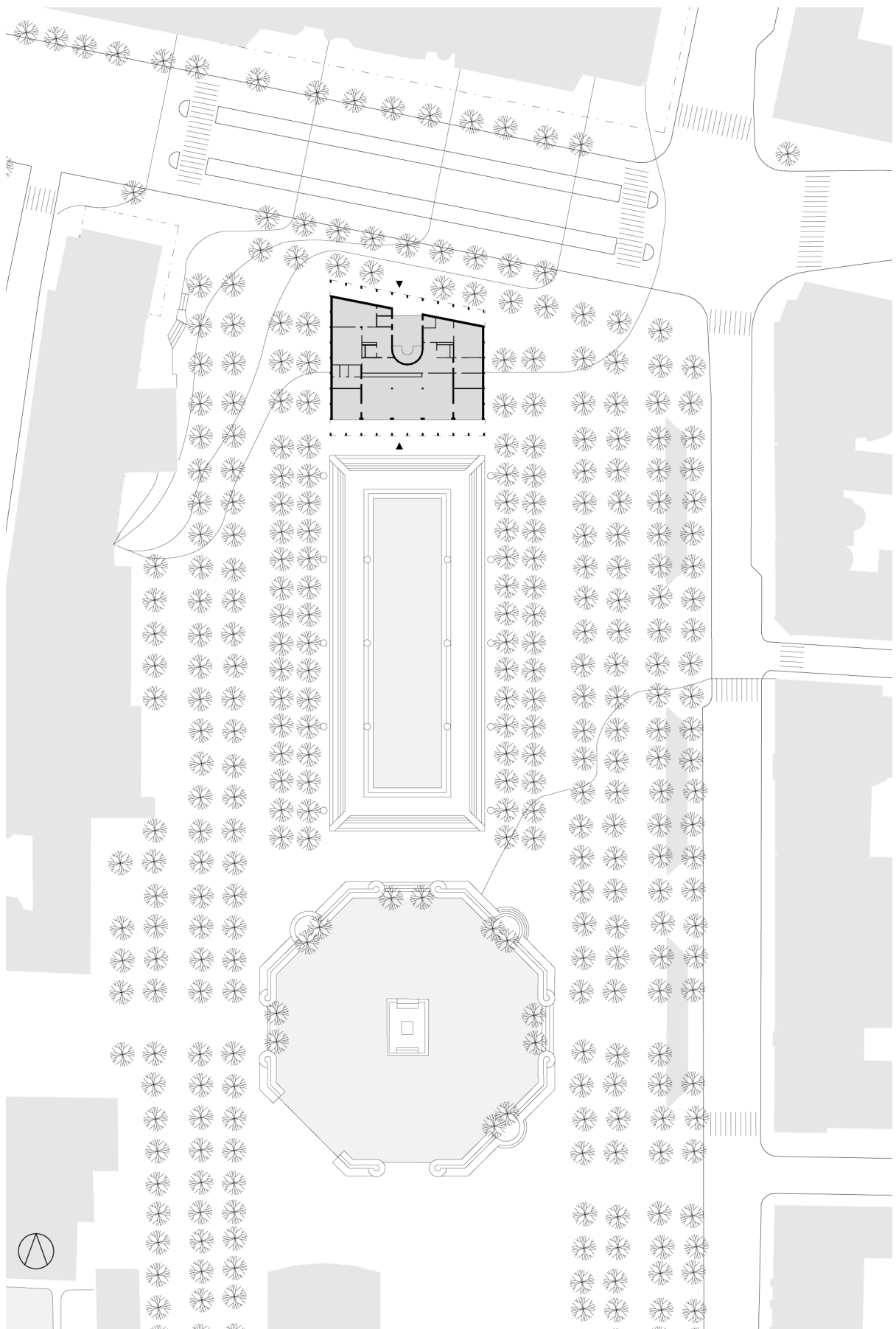
The bath is located in Kungsträdgården, a urban park in the midst of the city centre. The park has a strong symmetry that inspired the buildings facade expression as well as the placement of the interior rooms. In front of the building there is a large fountain that reflects the facade's rhythm. In the main bath the large pool works as a continuation of this fountain. The geometry of the design follows the clear lines and directions at the site.

Three sides of the building can appear as rather introvert, however, the south facade opens up towards the park with large windows on both floors, allowing a connection between the interior and the park. The rhythm of the facade is greatly defined by the placement and position of the columns, visible along all sides of the building. The articulation of the column, roof and slab creates a division and works as a way of handling the introvert facades. With colonnades and a symmetrical placement of openings the building connects to the surrounding facades and is well integrated in its context.

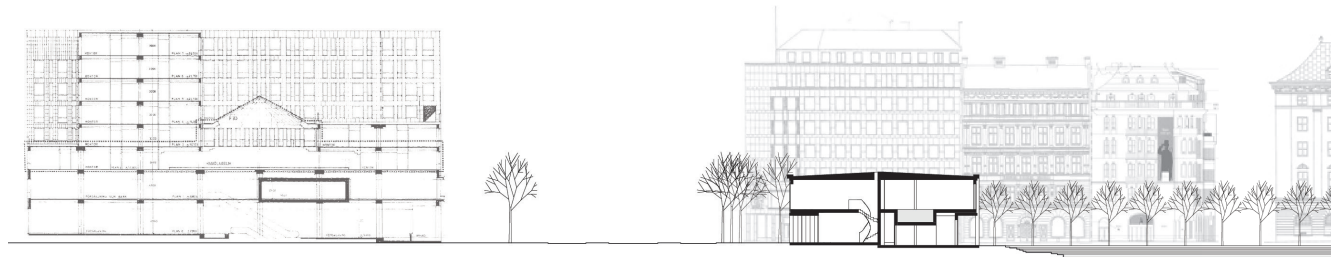
The entrance of the bath is placed on the north side of the building, articulated by the already missing tree in the alley. Colonnades have been placed along the north and south facade of the building, connecting to the many arcades at the site. They also work as a transition from outside to inside, starting point of the sequence.

As one enters the bath one is guided up through a spiral stair with skylight, to the foyer, where one can catch a last glimpse of the outside city before entering the changing rooms. From the changing rooms one enters the main bath, a large space that opens up towards Kungsträdgården, from this place the visitor can choose freely which space one wants to visit. The visitor is drawn to the different spaces of the upper floor, rather than being lead in a particular way, by the way light falls on something or the way an opening is shaped. The functions of the bath ritual is placed on both sides of the main bath, separated by a thick wall. The openings and shapes of these spaces varies to create different levels of intimacy.



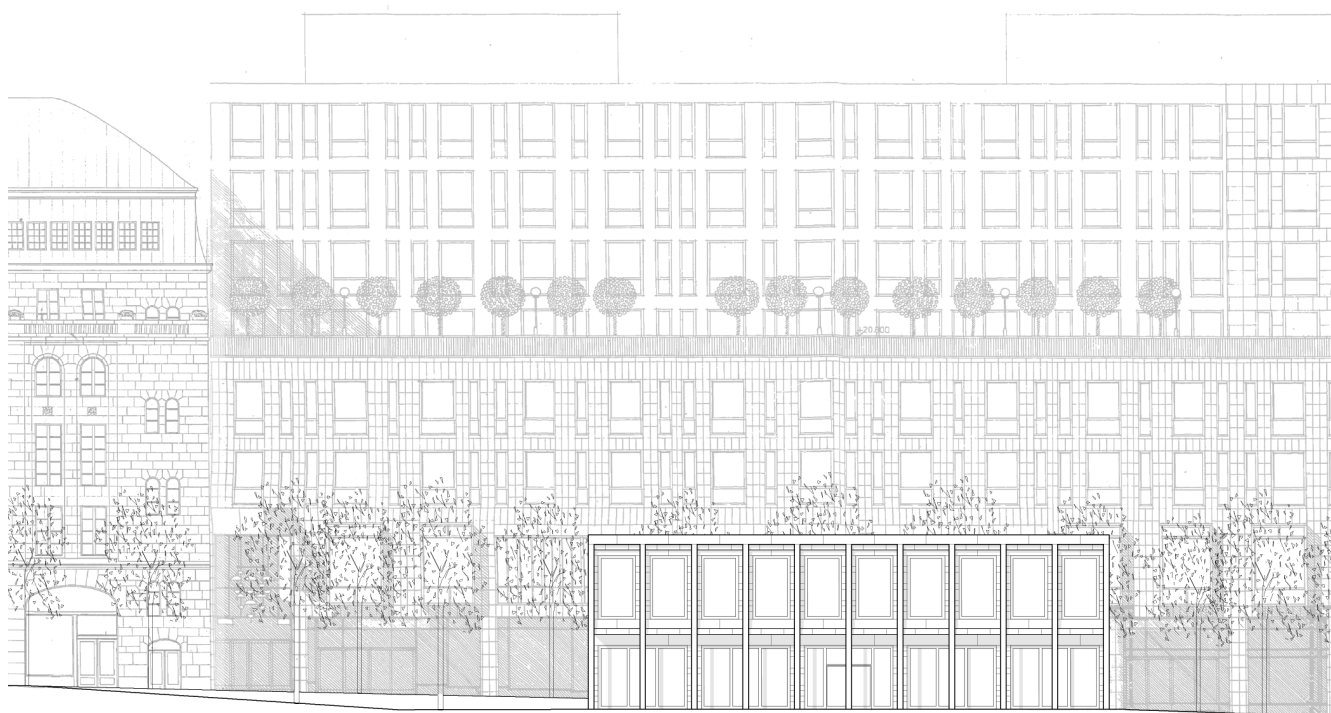


Siteplan proposal 1:1000



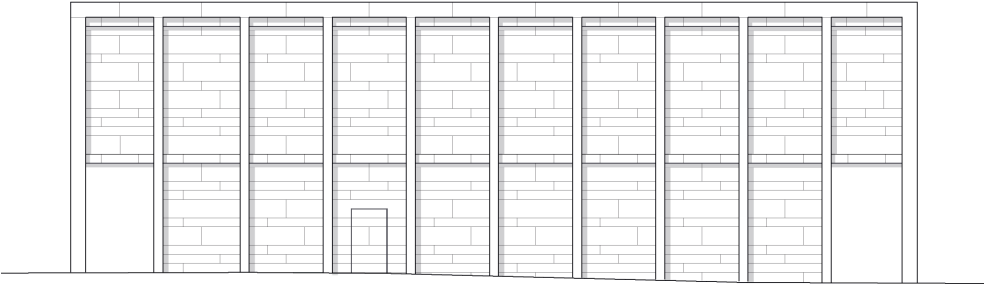


Site section 1:1000

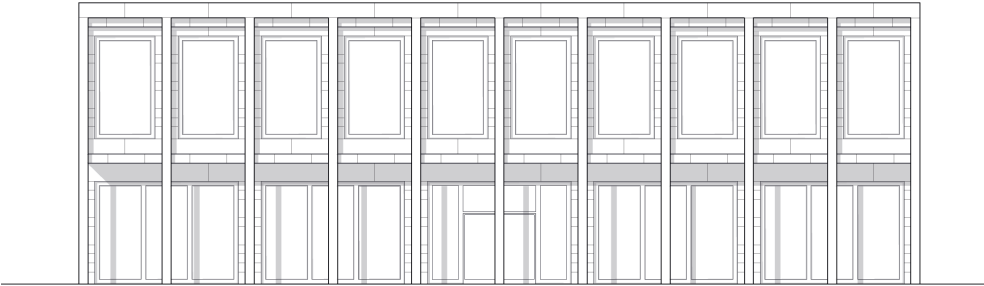




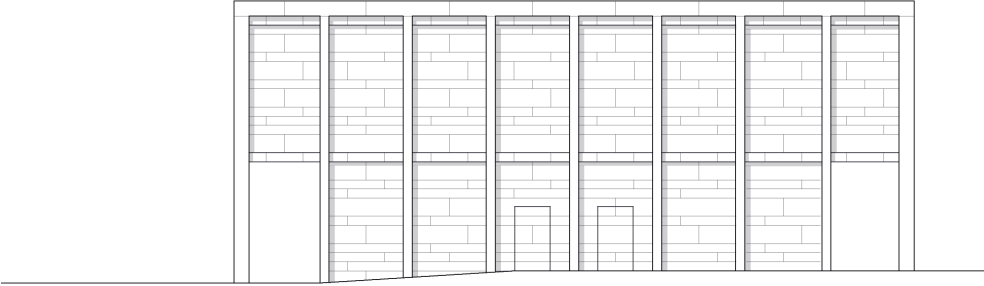
South facade 1:400



West facade



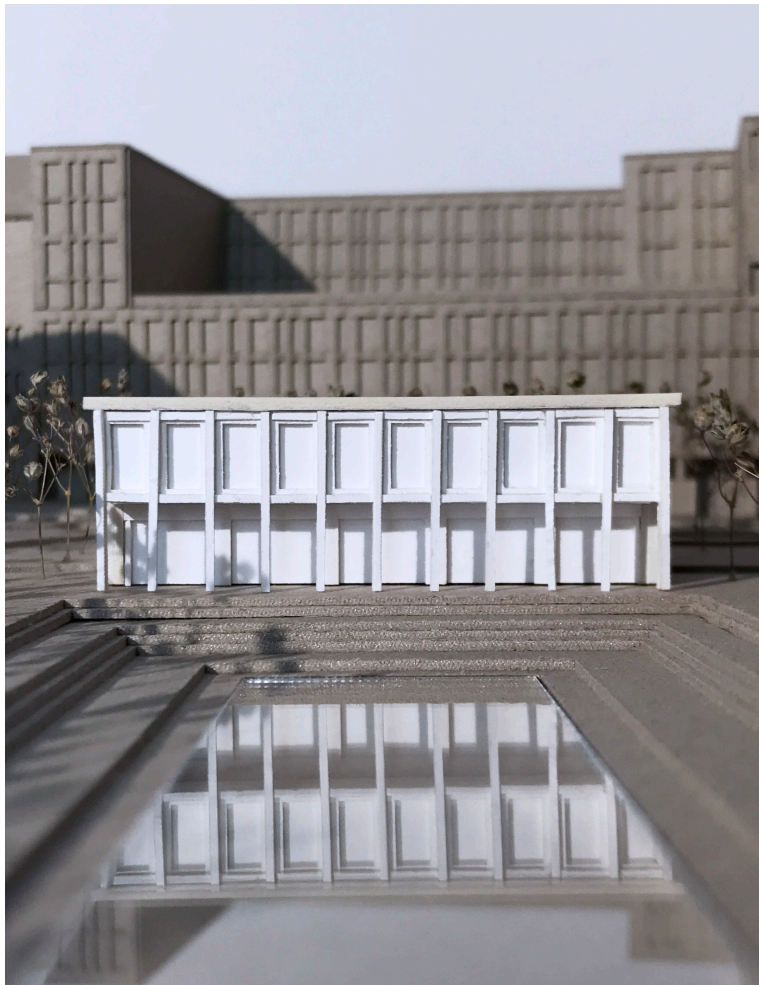
South facade



East facade



North facade

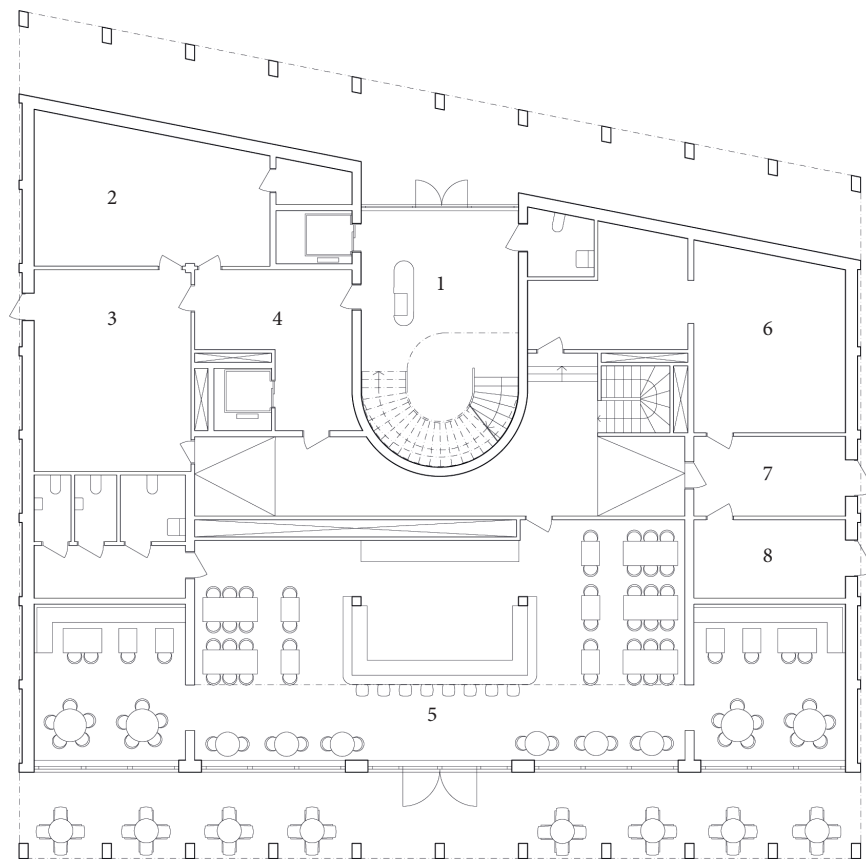


Site model - View from park





Model 1:20



- |    |                            |    |                   |
|----|----------------------------|----|-------------------|
| 1. | Reception                  | 5. | Café              |
| 2. | Storage, cleaning, laundry | 6. | Kitchen, cleaning |
| 3. | Staff room                 | 7. | Delivery          |
| 4. | Office                     | 8. | Recycling         |

Plan ground floor 1:250



Illustration - Reception

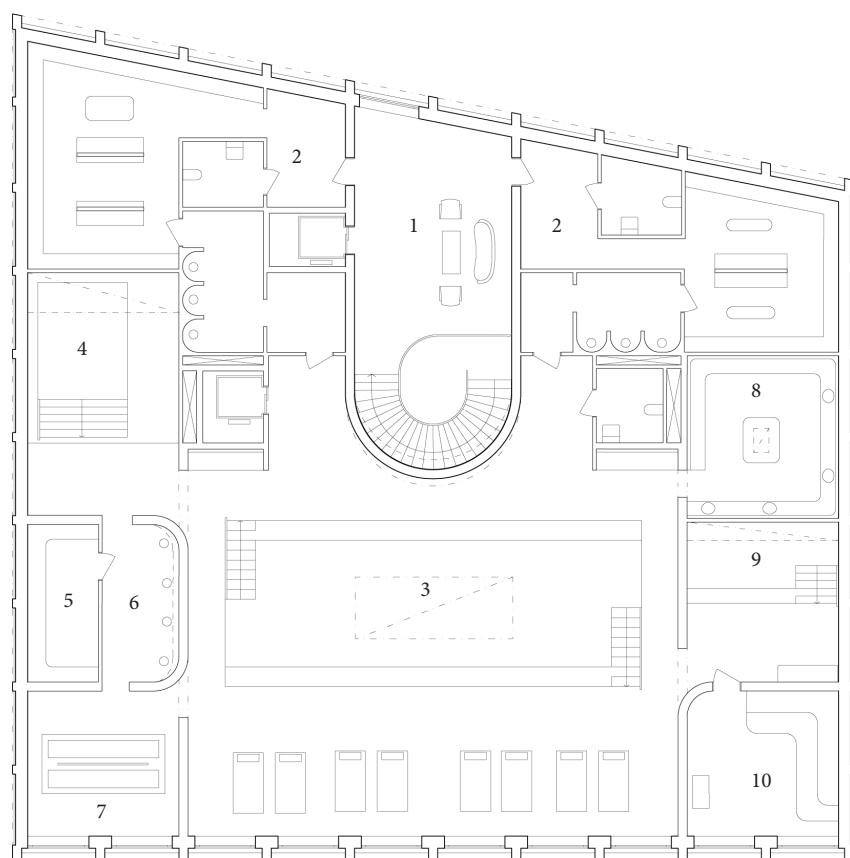


Illustration - Entrance



Illustration - Café





- |    |               |     |                     |
|----|---------------|-----|---------------------|
| 1. | Foyer         | 6.  | Showers, experience |
| 2. | Changing room | 7.  | Hot-cold foot bath  |
| 3. | Main bath     | 8.  | Cleaning            |
| 4. | Hot bath      | 9.  | Cold bath           |
| 5. | Steam room    | 10. | Sauna               |

Plan first floor 1:250



Illustration - Cold bath

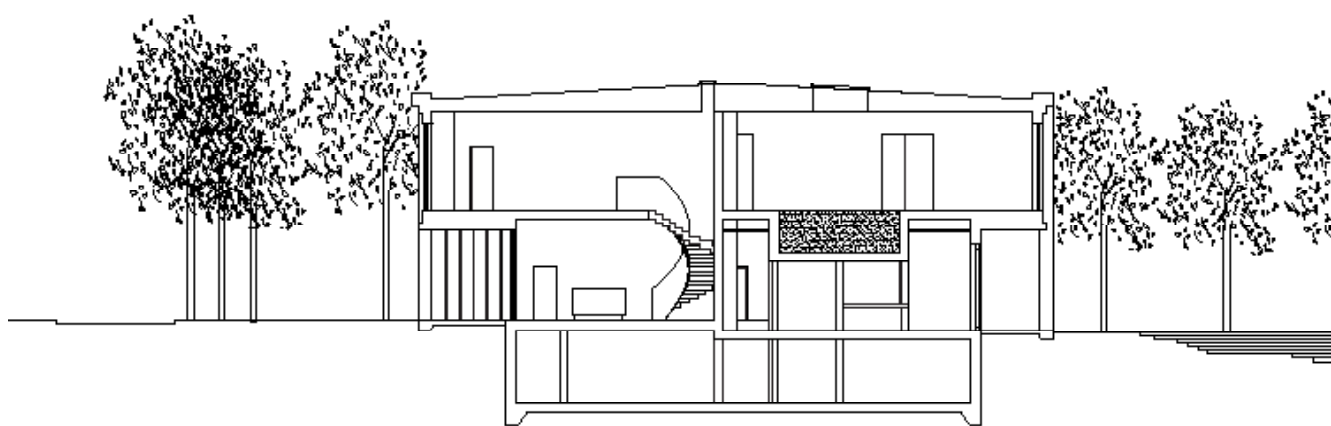


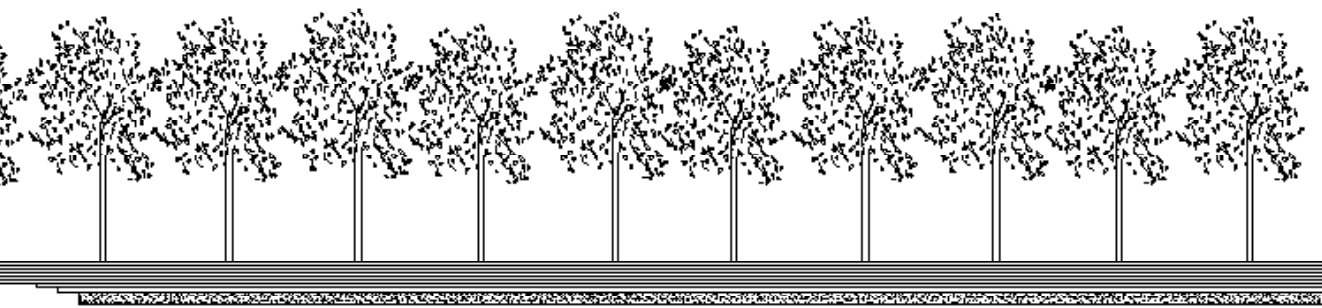
Illustration - Main bath



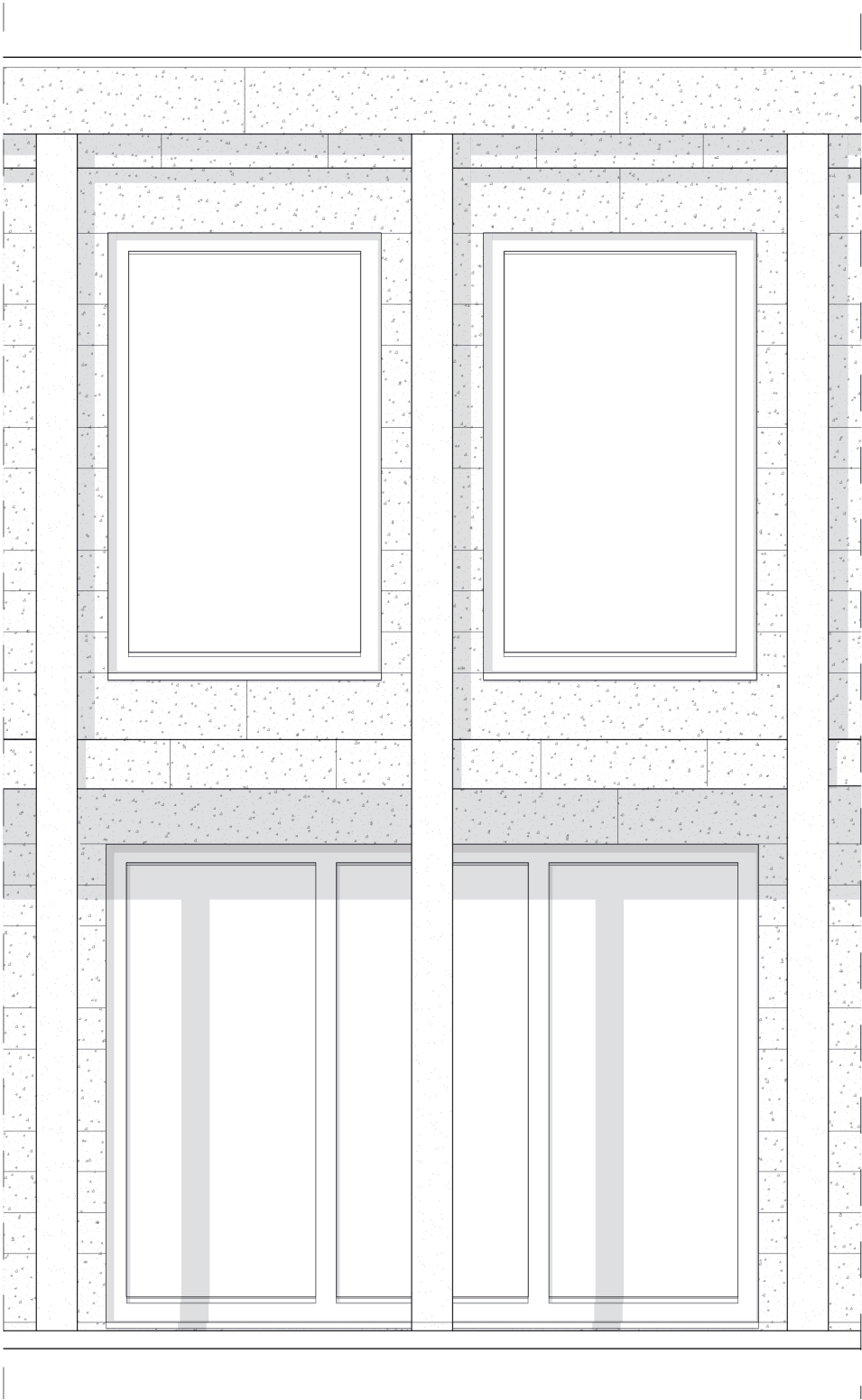


Illustration - Hot bath

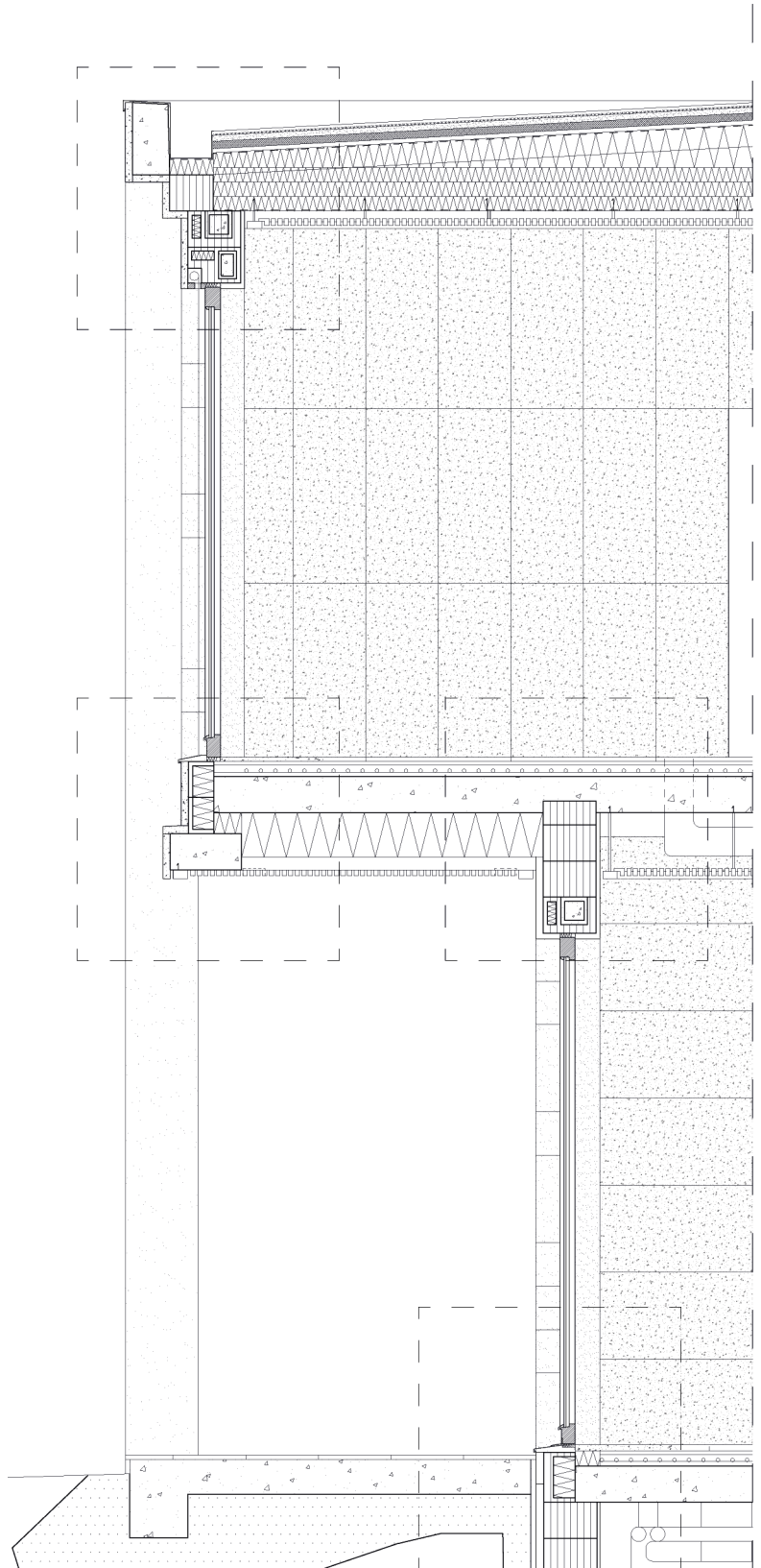




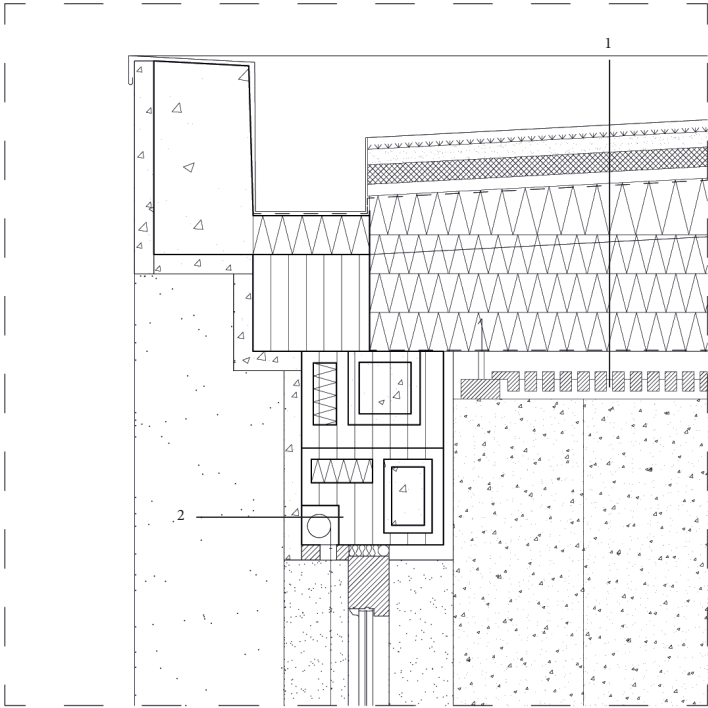
Section 1:250



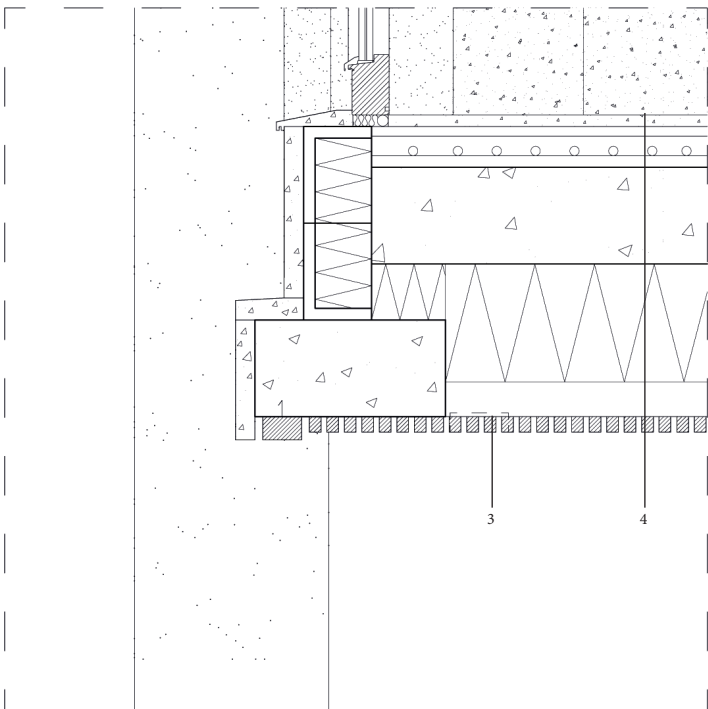
Facade elevation 1:50



Detail section 1:50

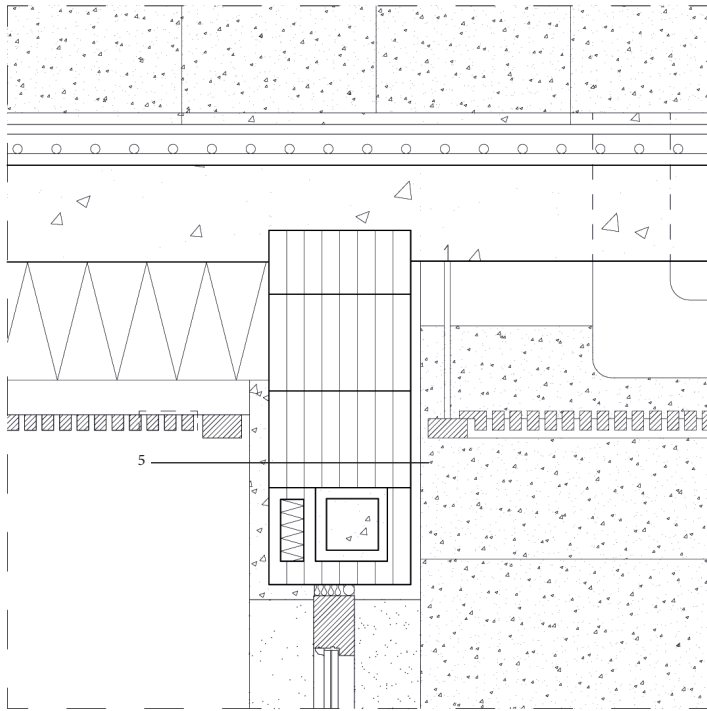


Detail roof

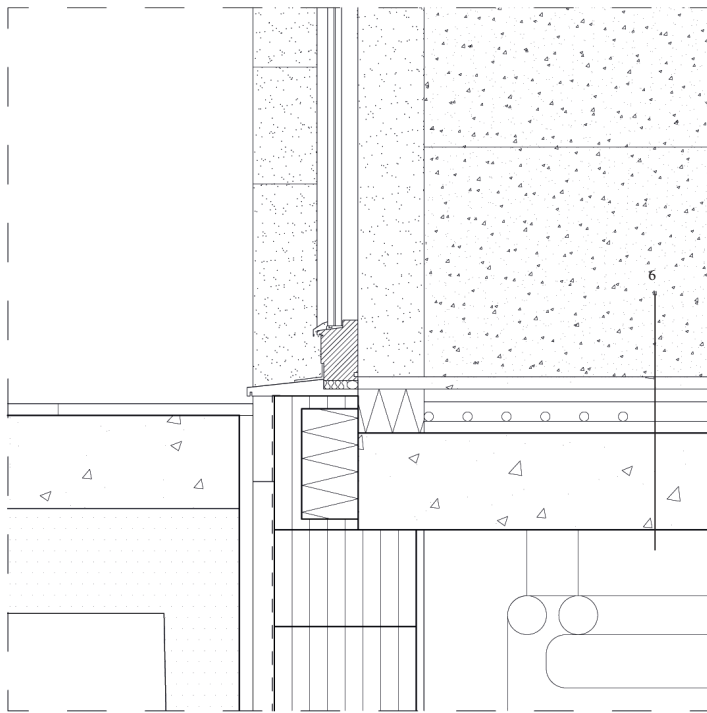


Detail colonnade

1. 30 Sedum  
40 Planting soil  
50 Grodan/Nophadrain  
Roofing felt  
30 Roofing board  
Vapour barrier  
450 Insulation/Kertobalk  
Vapor barrier  
50 Suspended ceiling
2. Sunscreen blind
3. Recessed lighting
4. 50 Suspended ceiling  
300 Insulation  
250 In-situ concrete slab  
100 Cement with heating  
30 Terrazzo floor tiles



Detail slab



Detail ground

- 5. 50 Reconstituted stone with natural stone elements  
365 Porotherm clay blocks  
25 Plaster
- 6. 30 Terrazzo floor tiles  
100 cement with heating  
250 In-situ concrete slab

Details 1:20

The material palette is rather coherent with a cladding of reconstituted stone and dark oak frames that characterizes the exterior. The dark oak continues in the ceiling, contrasting with the grey terrazzo tiles that are dominating large portions of the interior. The terrazzo differs in scale between floor and walls, with a larger pattern on the square floor tiles and a smaller on the rectangular wall tiles. The grey terrazzo is contrasted by a dark oak ceiling that adds warmth. Stainless steel railing also adds to the interior palette.

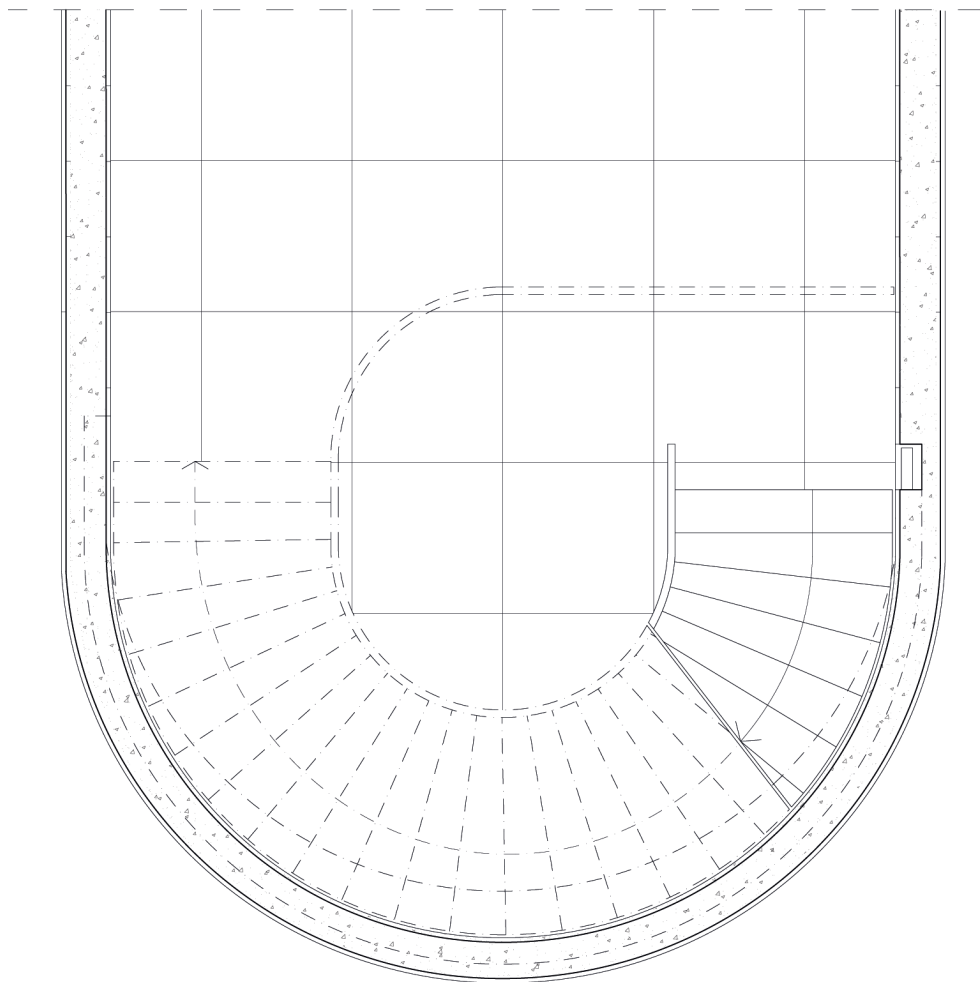
The material palette is kept to rather few materials, letting them take place and create the atmosphere of the room. The proposal seeks to design elements into detail working with the materials in a sculptural way that gives the impression of furniture rather than functions.

The design of the furniture seeks to combine different geometries with each other. The furniture follows the same material palette as in the rest of the interior, although, a more colorful terrazzo have been added on the countertops.

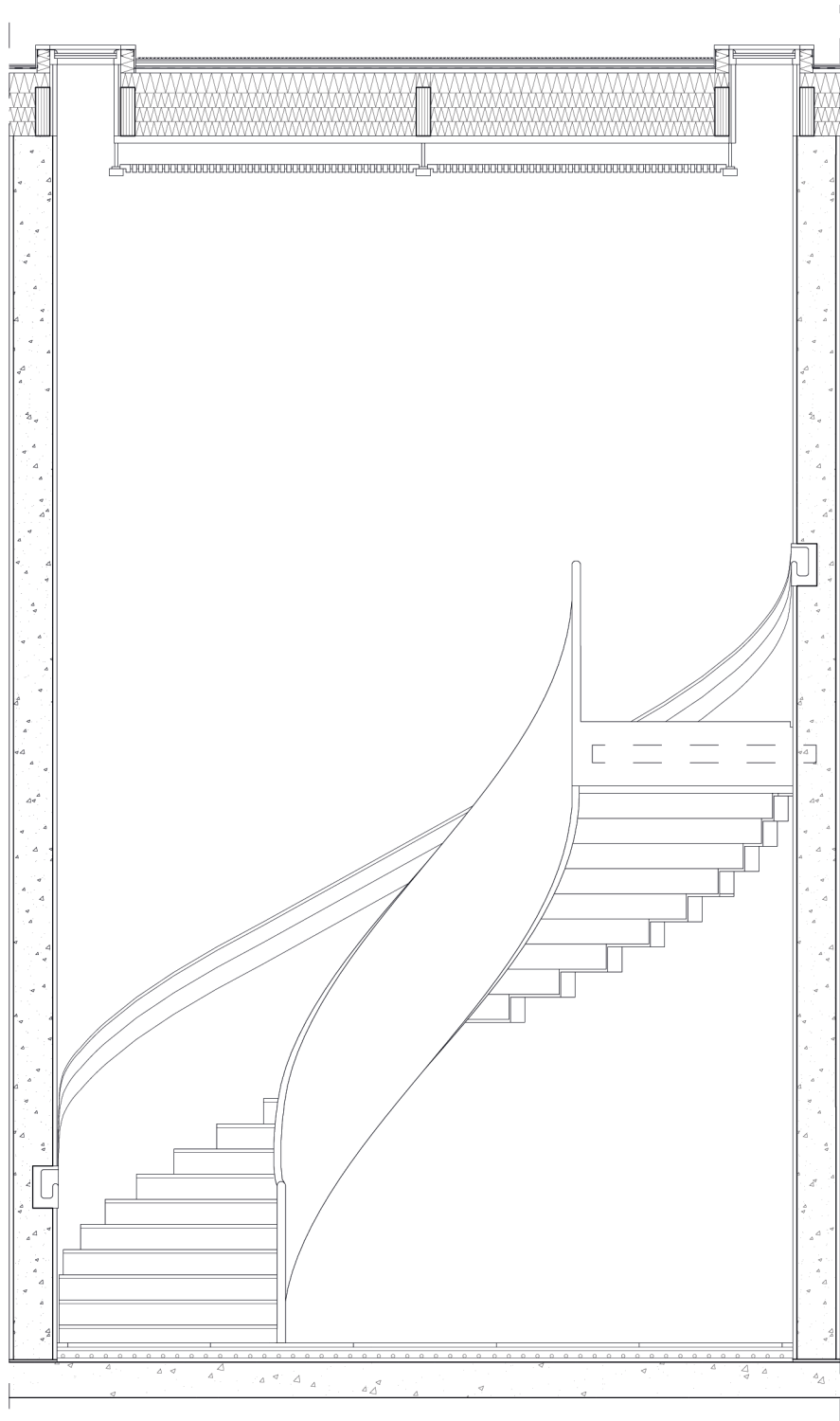




Material palette



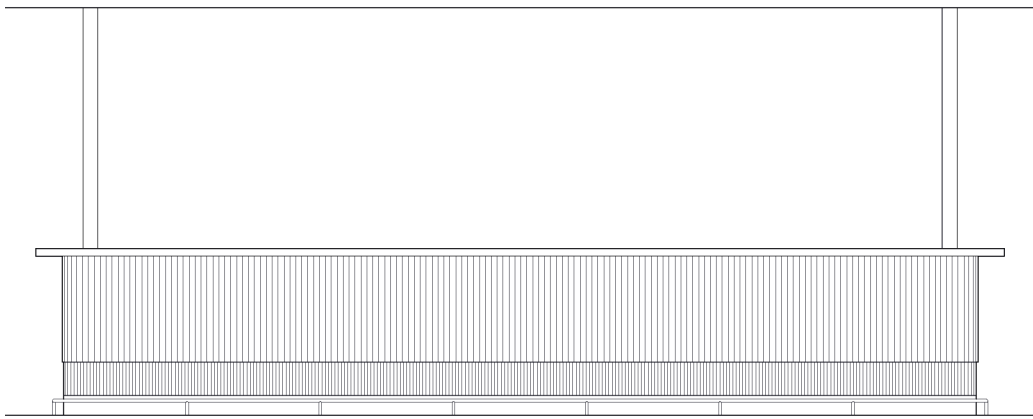
Plan stair 1:50



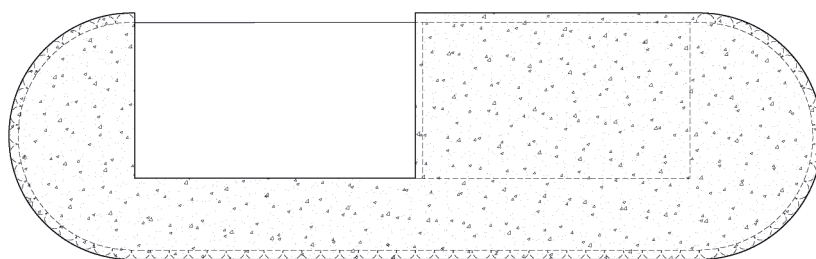
Section stair 1:50



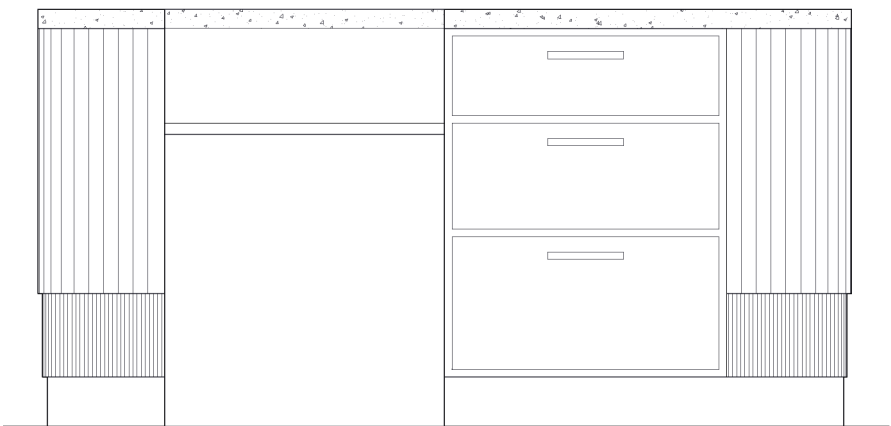
Plan café counter 1:50



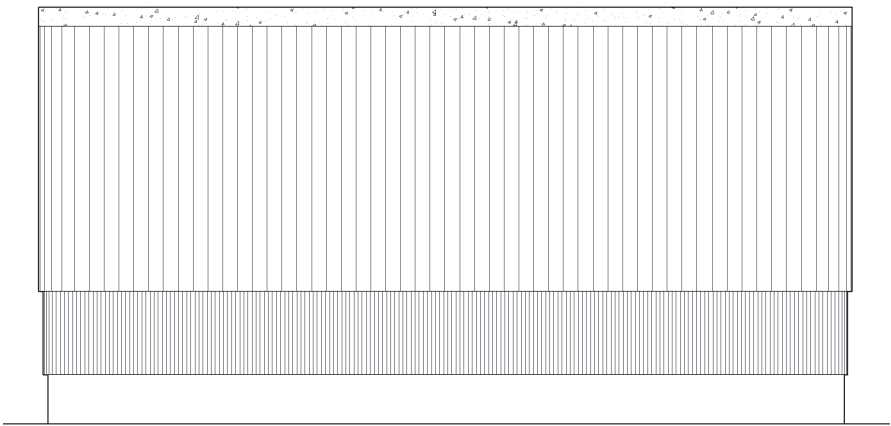
Elevation café counter 1:50



Plan



Back elevation



Front elevation

Reception counter 1:20



Illustration - reception counter 1:20





## Spaceprogram

<b>Spatial program</b>	<b>m<sup>2</sup></b>
Reception facilities	
Reception	42
Foyer	40
WC	4,5
Office	22
Total	108,5
Staff facilities	
Staff room	35
Storage, laundry	38,5
Delivery	27
Recycling	26
Elevator	4
Total	130,5
Café facilities	
Kitchen, Storage	77
Café	180
WC	20
Total	277
Bath facilities	
Changing room	140
Cleansing	27
Sauna	24
Hot bath	40
Cold bath	27
Steam room	13
Shower	14
Main bath	225
WC	5
Total	515
Basement	
Technical facilities	509
<b>Total</b>	<b>1540 m<sup>2</sup></b>



# Models

This chapter contains pictures of  
physical models.



Model 1:20 - View from main bath



Model 1:20 - View from main bath

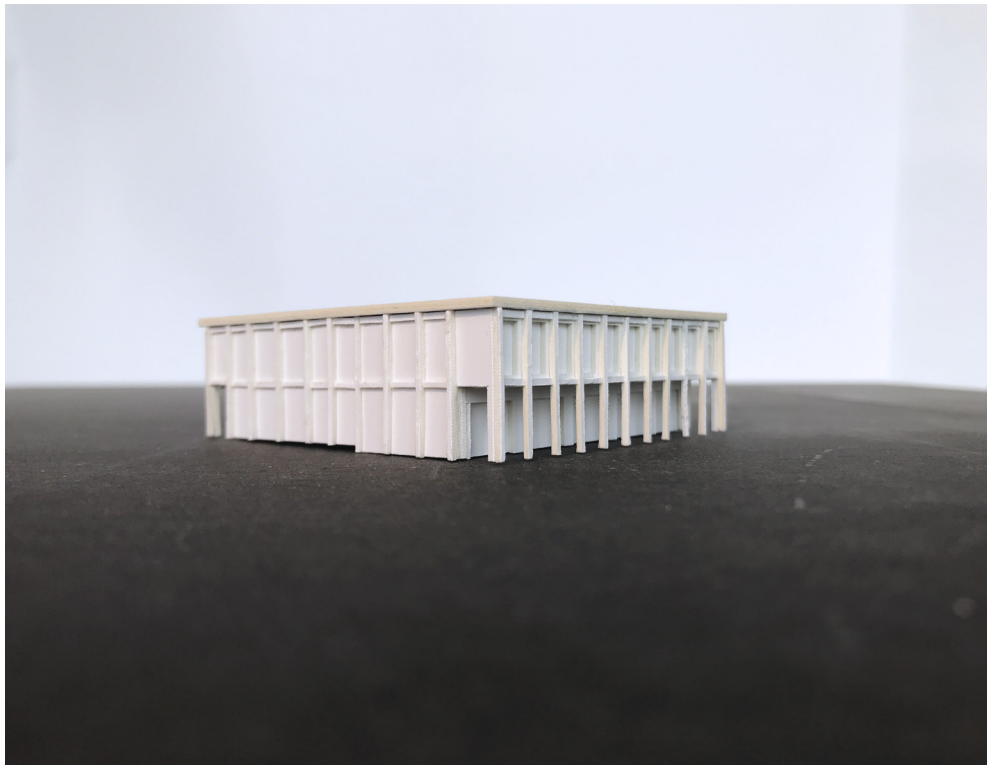


Model 1:20 - Colonnade



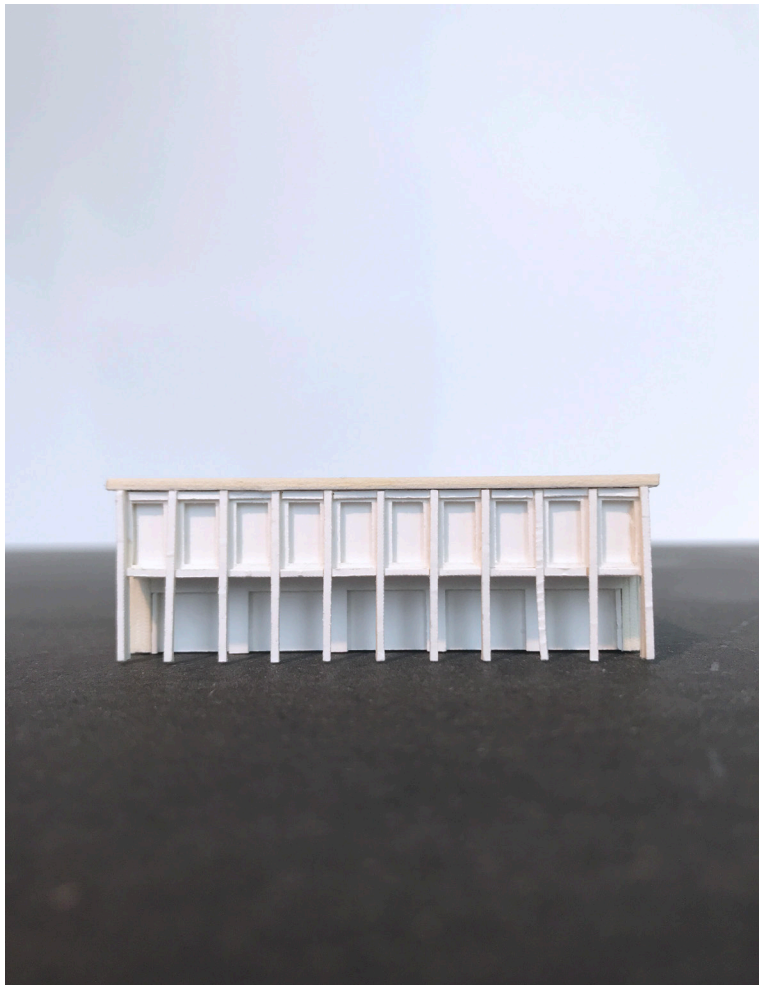
Model 1:20 - Café





Model 1:400 - Southwest





Model 1:400 - South



## Discussion

Our proposal investigates the way one can make a contemporary addition to Kungsträdgården, a site of national interest. The site also has a lot of other values for the public realm and it was therefore important to consider what form would be appropriate on the site. In our proposal we wanted to incorporate our building with its surrounding context. We aimed to create this connection by working with symmetries, design languages and elements, such as colonnades, found in the immediate surrounding. The park has a clear symmetry and a central axis that informed the placement of our proposal. The placement was also affected by the trees, that are of great importance for the parks identity.

In this proposal we've been focusing on columns and colonnades as a facade expression, it was therefore important to study contemporary and historical buildings where these elements and their proportions played an important part in the expression. From this study we could extract knowledge and intuitively find a form and proportion that we found appropriate for our proposal. This was also shaped by the analysis of references that worked with similar issues. These studies also informed us in the overall facade expression as we wanted to create a materiality and aesthetic that could last over time. By incorporating the conclusions of the studies with the surrounding facade expression we found a form that we think is well-integrated within its context.

This proposal for a bath also concerns itself with the notion of contemplation. Using Zumthor's nine chapters as a starting point we've aimed to create spaces that support contemplation. The main factors that we've been working with is light, shape, spatial configuration and a coherent material palette.

The proposal is a two level building. The first floor holds a public café facing the south and the bath reception that leads to the foyer on the second floor. From the foyer one can access the bath where the different parts of the bath ritual contrast to each other in size, shape and light.

The spatial configuration of the bath creates a free, rather circular movement that is infused by the attraction of elements rather than being forced. The ritual requires a variation in levels of intimacy, this is accentuated by wide or narrow openings and the height of the room. Different atmospheres are also created by the way the light falls in a room, there is a frequent use of skylights in the bath that creates light without distractions and highlights the shape and tactility of a wall. The changes of light on the wall during the day works as a contemplative element. Large windows along the south facade creates a connection between inside and outside and gives a framed view. Throughout the bath there is a interaction between contrasting geometries and their relationship to one another. The play between the soft and harder shapes creates a attention, helps to gently direct the movement.

The café is placed on the ground floor facing the park. The relationship between the park and the café is divided in two layers, where the colonnade works as a transition. The shape and rhythm of the columns help create a clear sense of space, giving a sense of being protected inside something meanwhile giving a connection to the park. The ground floor windows on the south facade are larger than the intercolumnar space, which creates a tension between the interior and exterior. tension between the interior and exterior.



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## Litterature

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