

The Coastal resort

Pre - diploma report

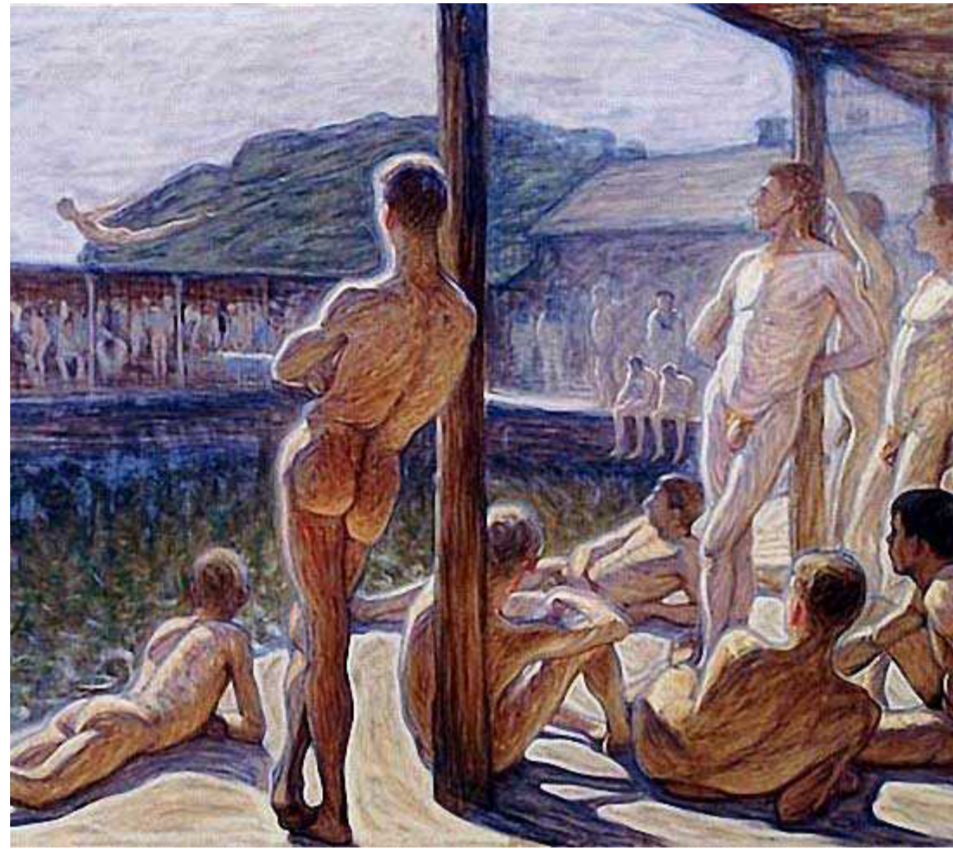
Torfinn Truchs Erga

Tutors: Amandine Kastler, Erlend Skjeseth

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## 01. Introduction



"The Naval Bathhouse", Eugene Jackson

The touristification of the seaside was championed by modern medicine and in the belief of the healing effects of fresh air and saltwater. The coastal bathhouse became the architectural response and programmatic excuse, building on the introduction of leisure and tourism as well as an increasing awareness of hygiene and health in the conditioned sections of the populace. These cultural introductions were accompanied by the surge in appreciation of rural and wild landscapes, turning the countryside into an attraction. As architecture provided safe, dignified and artificial ways in which to access this newfound spectacle, an additional economy developed; the industry of hospitality. Money trickled from upper-class pockets into fishermen's hands as the Norwegian south-east coast gradually became an easy-to-reach destination through the development of the steamboat and the train. Basing on this idea of health, entire leisure complexes developed along the coastline. They became the place to be for members of society during the summer months until prudence became old-fashioned and the sun took the place of salty, fresh air as the summer drug of choice.

With this pre-diploma I aim to study these initial coastal structures of leisure. Topics will include their function, form and impact on the local context with the notion of them acting as initiators of the touristification of the Norwegian south-east coastline.

The initial chapter investigates the use and architecture of the coastal bathhouse. Through case studies I will discuss how environment, form, ornament and mechanics come together in these complexes to create a particular architectural backdrop considered appropriate for bathing as a leisure activity.

The following chapter deals with how the bathhouse as a resort impacted its surrounding territory. Using the sites of the case studies I aim to analyse what the impact of the bathhouses have been on an urban and territorial level.

## 02. The coastal bathhouse

- .0 Case studies
- .1 On the creation of an attraction
- .2 Building on, by and for the water
- .3 On the importance of hygiene

## 02. The coastal bathhouse

- 0. Case studies / the Swedish condition

"När man genom att doppa sig bragt hela kroppen i beröring med det salta elementet, så bör man ställa sig upprätt på så djupt vatten, att det når ungefär til knäet, och vänd mot stranden afvakta den framrullande vågen."

*"When the whole body has been in touch with the salt element, one should stand upright with the water reaching approximately to the knee and turn towards the beach all the while bewareing the rolling wave."*

§6 i "I badkappa. Hygieniska vinkar för badgäster af en badläkare, 1890



Varberg, 1903



Pålsjö, 1908



Lysekil, 1911



Skärva, 1863



Gamla badet, Landskrona, 1911



Norsholm, 1920



Bovallstrand, 1935



Saltsjöbadets herrbad, 1925



Drottningholms slott, 1793

02. The coastal bathhouse

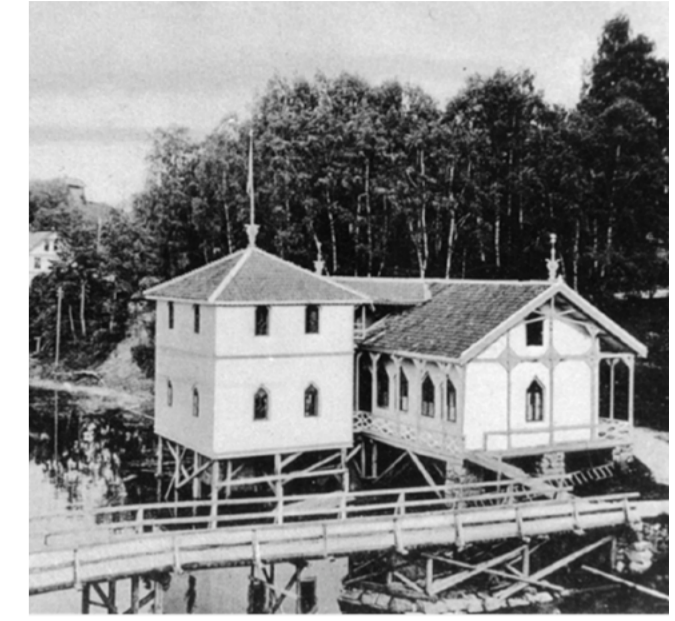
.0 Case studies / the Norwegian condition



Eidanger Bad



Thorsøkilens Bad



Eidsvoll Bad



Bygdøy Bad



Drobaks Bad



Marivold Svømmestadion



Sandvika Bad



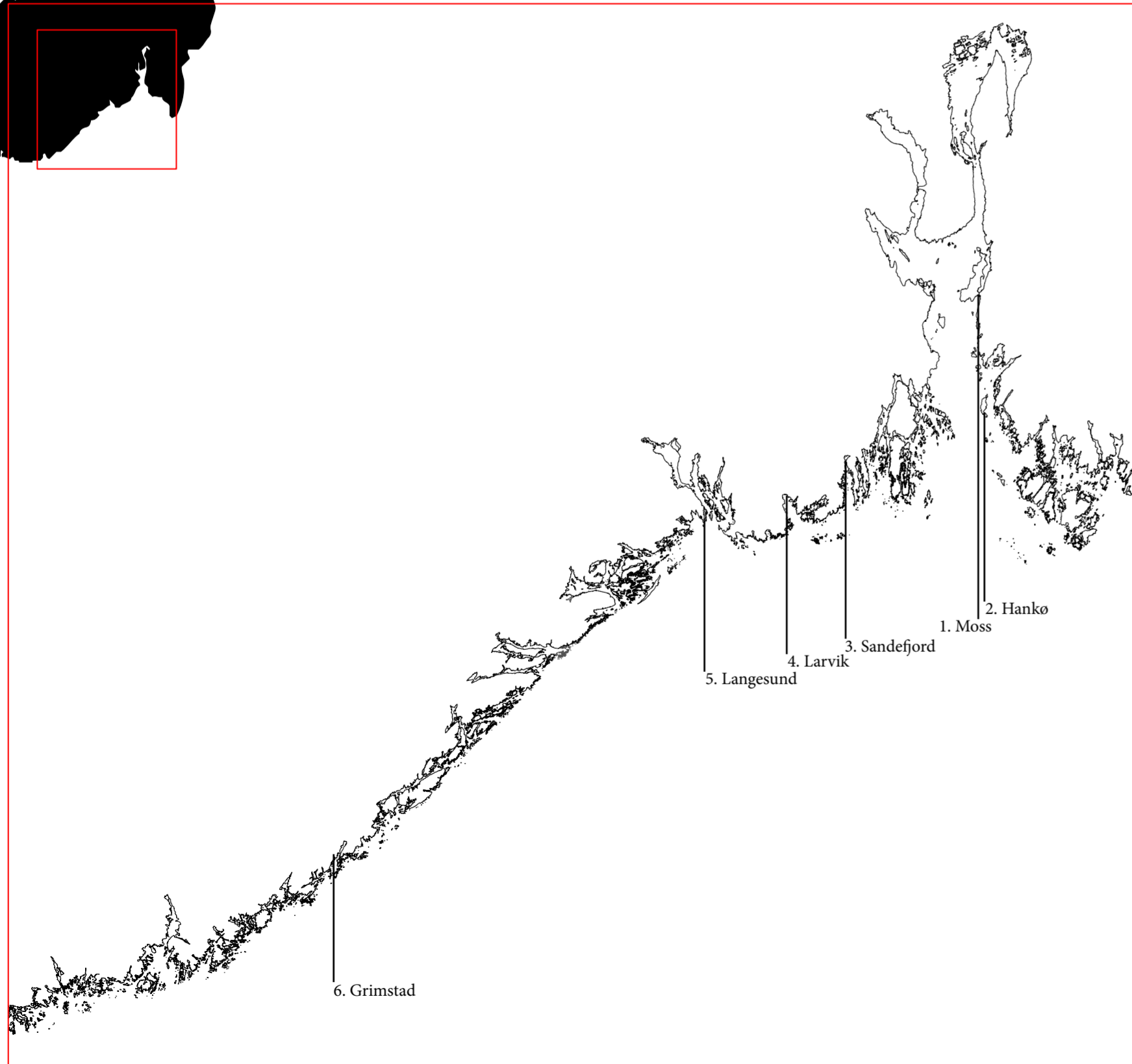
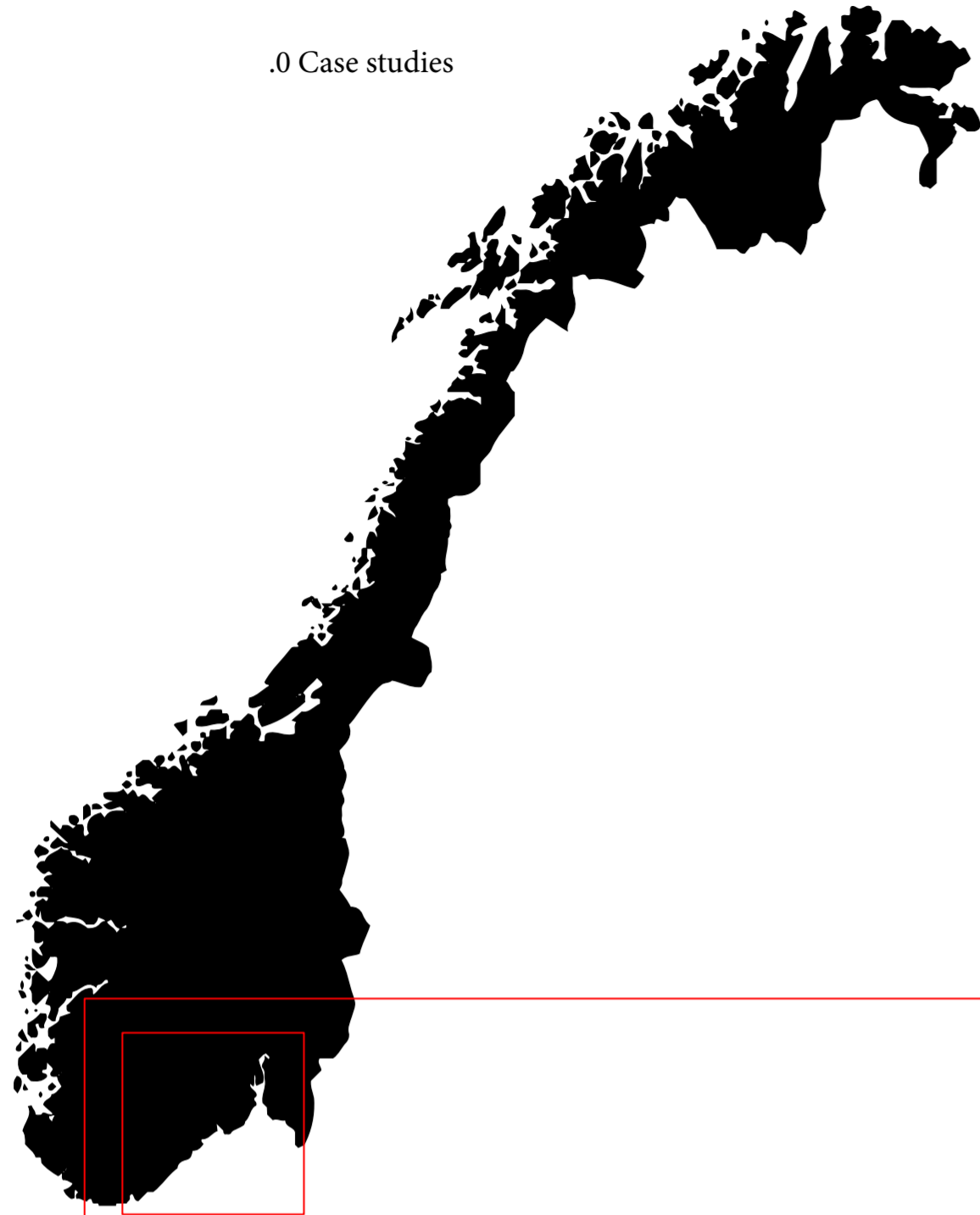
Hovedøyas Bad



Nordstrand Bad

02. The coastal bathhouse

.0 Case studies



1. Moss Søbadingretning



2. Hankø Bad og Kystsankatorium



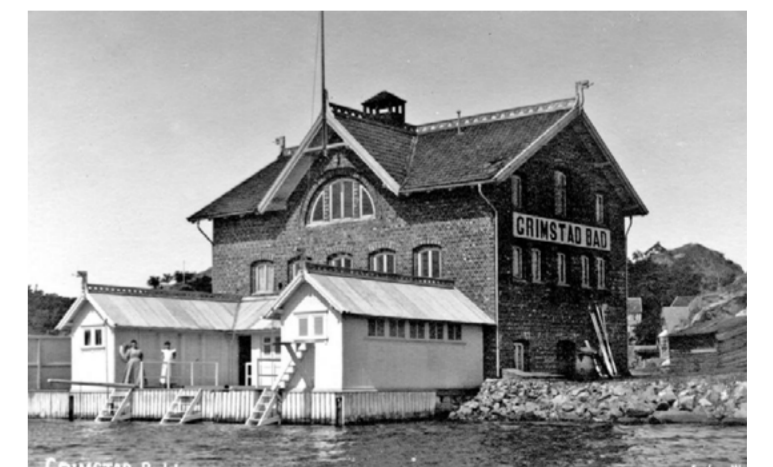
3. Sandefjord Kurbad



4. Larvik Bad



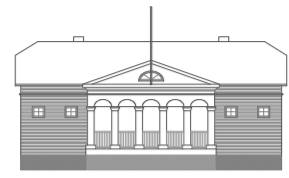
5. Langesund



6. Grimstad Bad

02. The coastal bathhouse

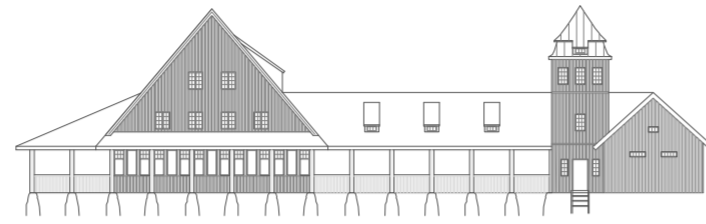
.0 Case studies



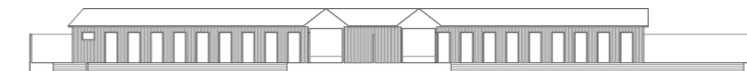
1. Moss Søbadeindretning



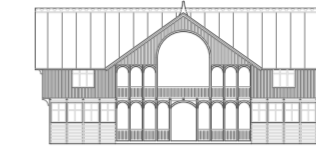
2. Hankø Bad og Kystsankatorium



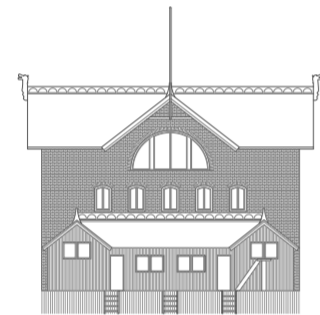
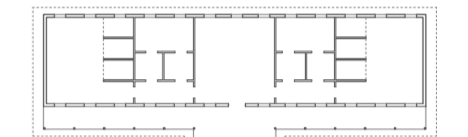
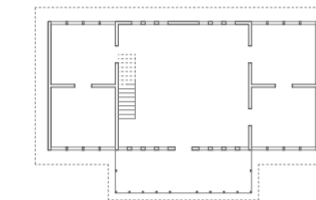
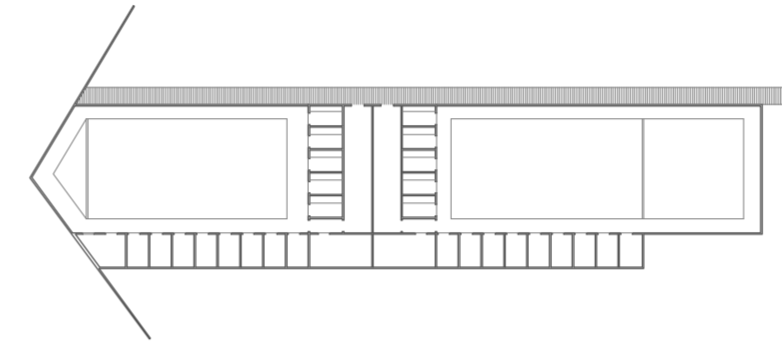
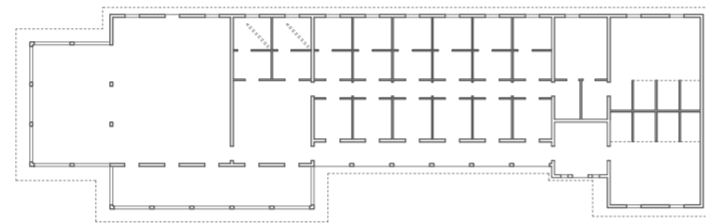
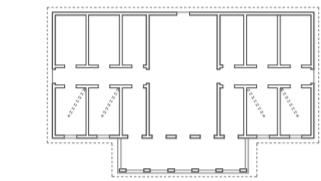
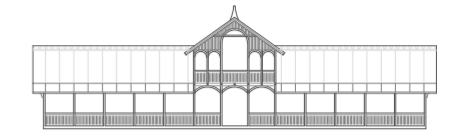
3. Sandefjord Kurbad



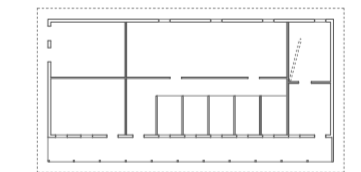
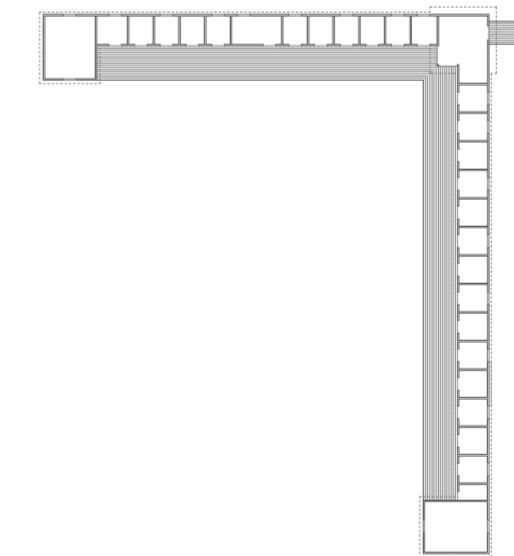
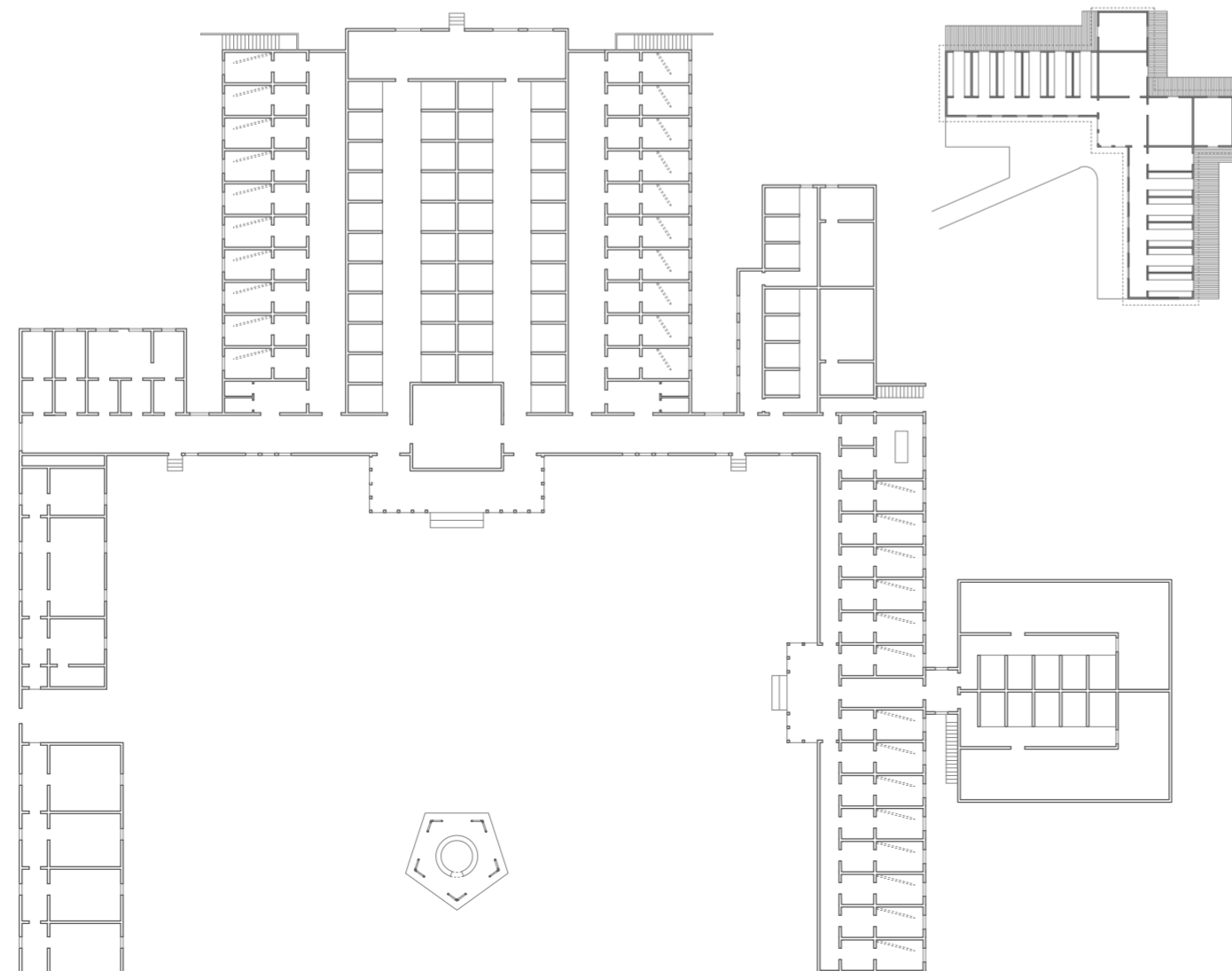
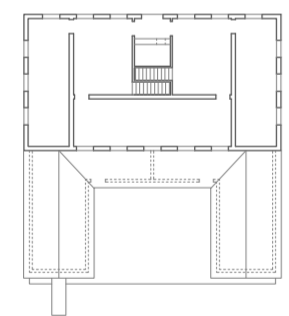
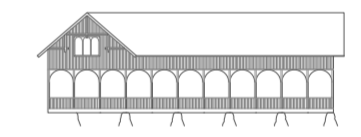
4. Larvik Bad



5. Langesund Bad



6. Grimstad Bad



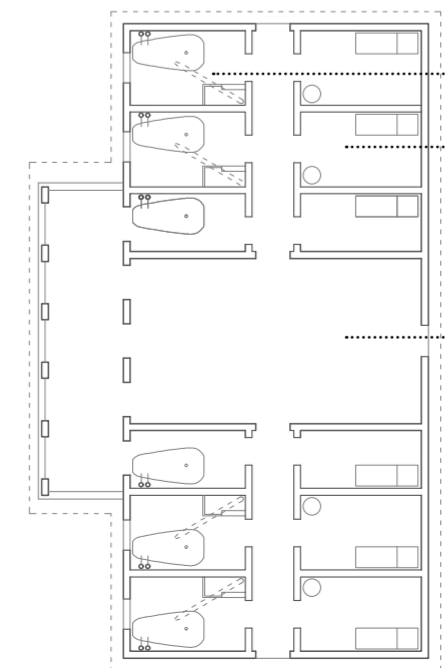
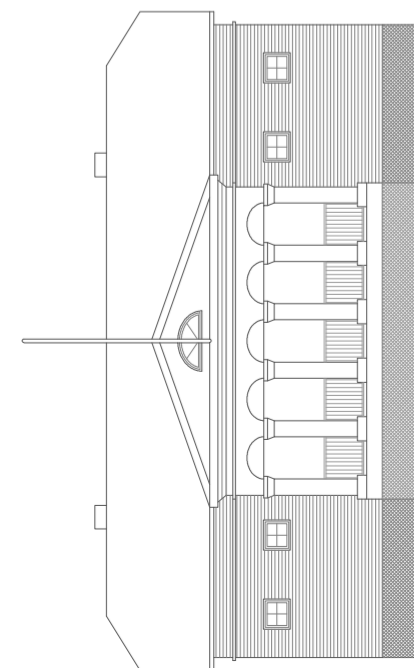
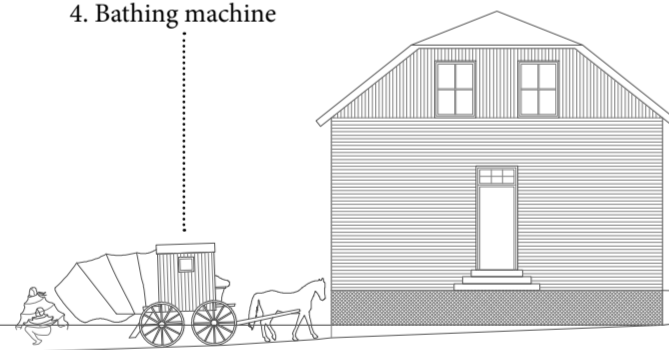
02. The coastal bathhouse

.0 Case studies / Moss Søbadeanstalt

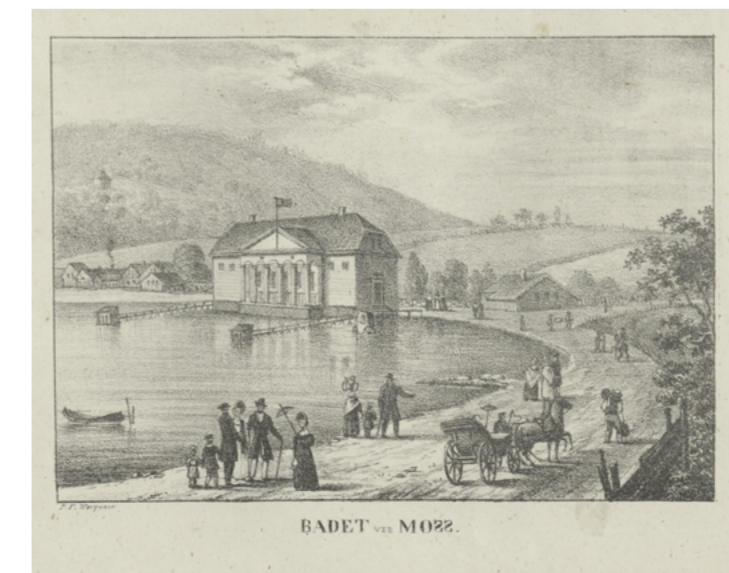
- Established 1835 and ran until 1958
- Peak popularity in 1880 after royal visit previous season with 10 000 paying visitors
- The local poor were granted access in 1910
- Bathing machine acquired and utilised for bringing the people comfortably into the water
- The building was destroyed by fire in 1968



4. Bathing machine



- 1. Bath
- 2. Changing room
- 3. Entry and salon



The bathhouse in the bay with people making use of the seaside promenade and the bathing machine entering the water



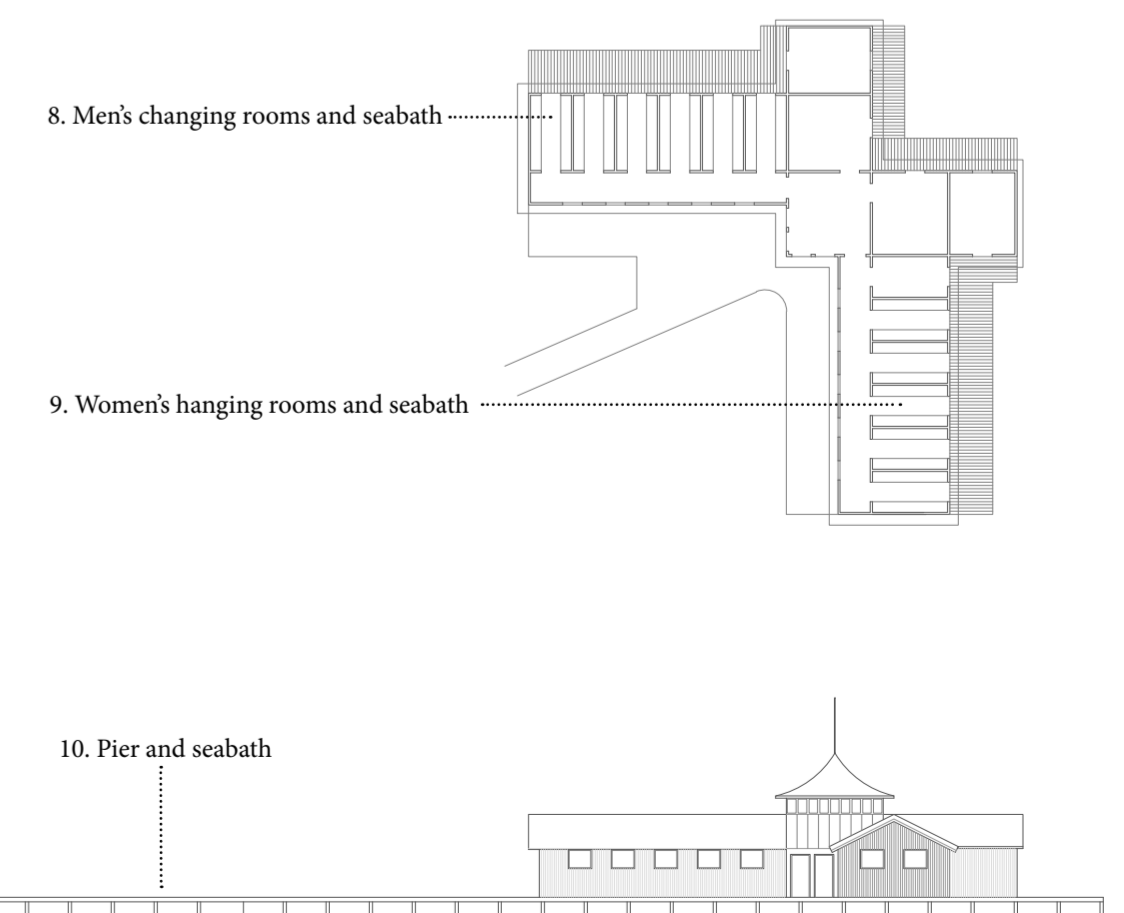
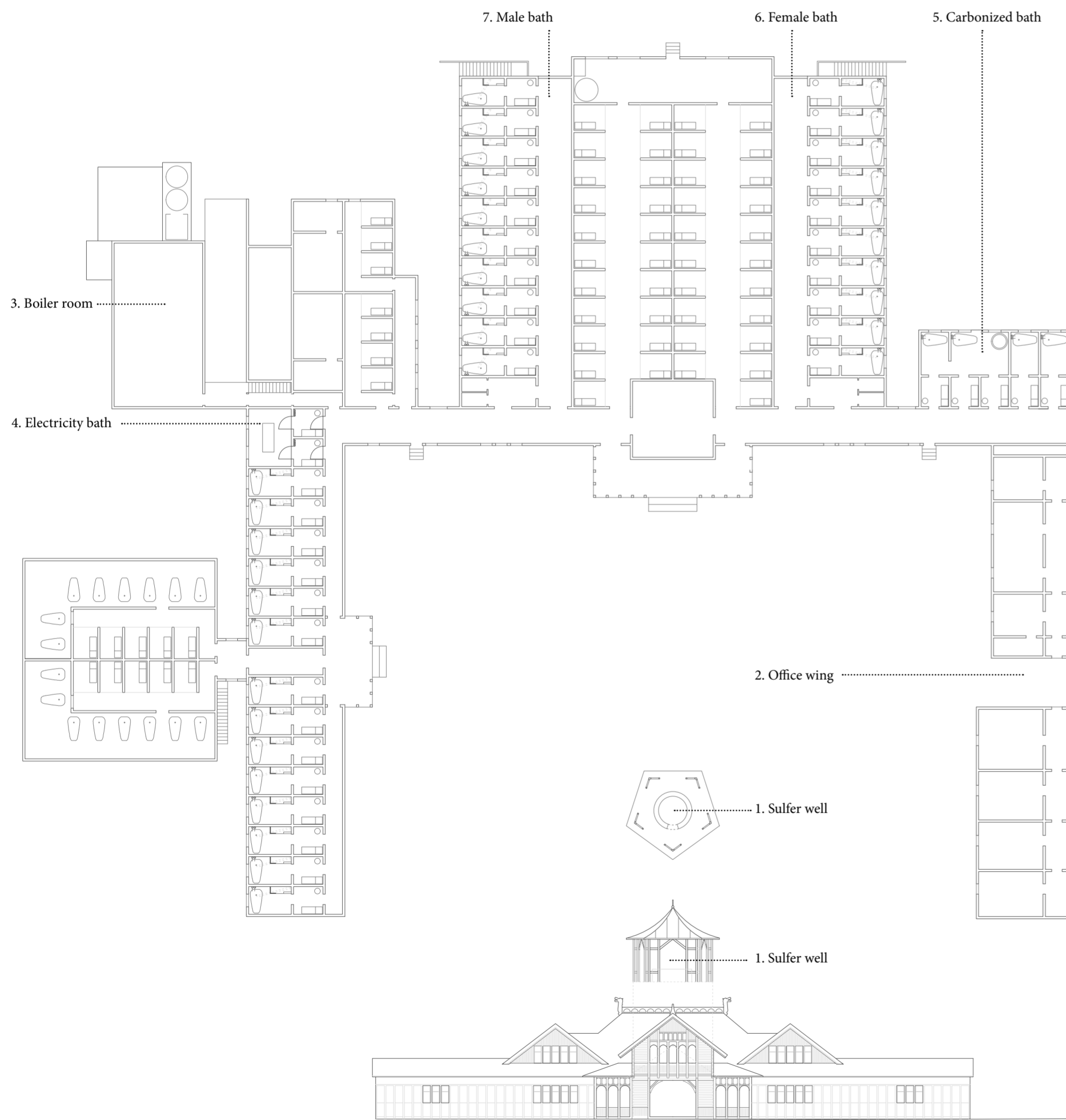
The bathhouse around 1900



02. The coastal bathhouse

.0 Case studies / Sandefjord Kurbad

- Established 1837 and run until bankruptcy in 1939
- Two cups of sulfurwater from the well was to be consumed every morning as part the treatment program
- Normal treatments using mud, seawater and pine were available, but also electricity baths, stinging jellyfish and carbonised baths were given by prescription
- The grounds have been retained as a public park by the municipality and the main building has become a culturehouse and eventspace. The seabath was transformed into a marina.



02. The coastal bathhouse

.0 Case studies / Larvik Bad

- Established 1880 on a natural spring now bottled and sold as Farris
- The buildings were the first to be completed in the norwegian Dragon style (Dragestil)
- Larvik bad changed its name to Farris Bad in 1920
- In 1888 the bathhouse was moved, however, continuing to use the same spring water as before by implementing a pumping system
- The grounds of its new location have been retained as a public park by the municipality.
- In the vicinity of its initial location Farris Bad was established itself in 2009



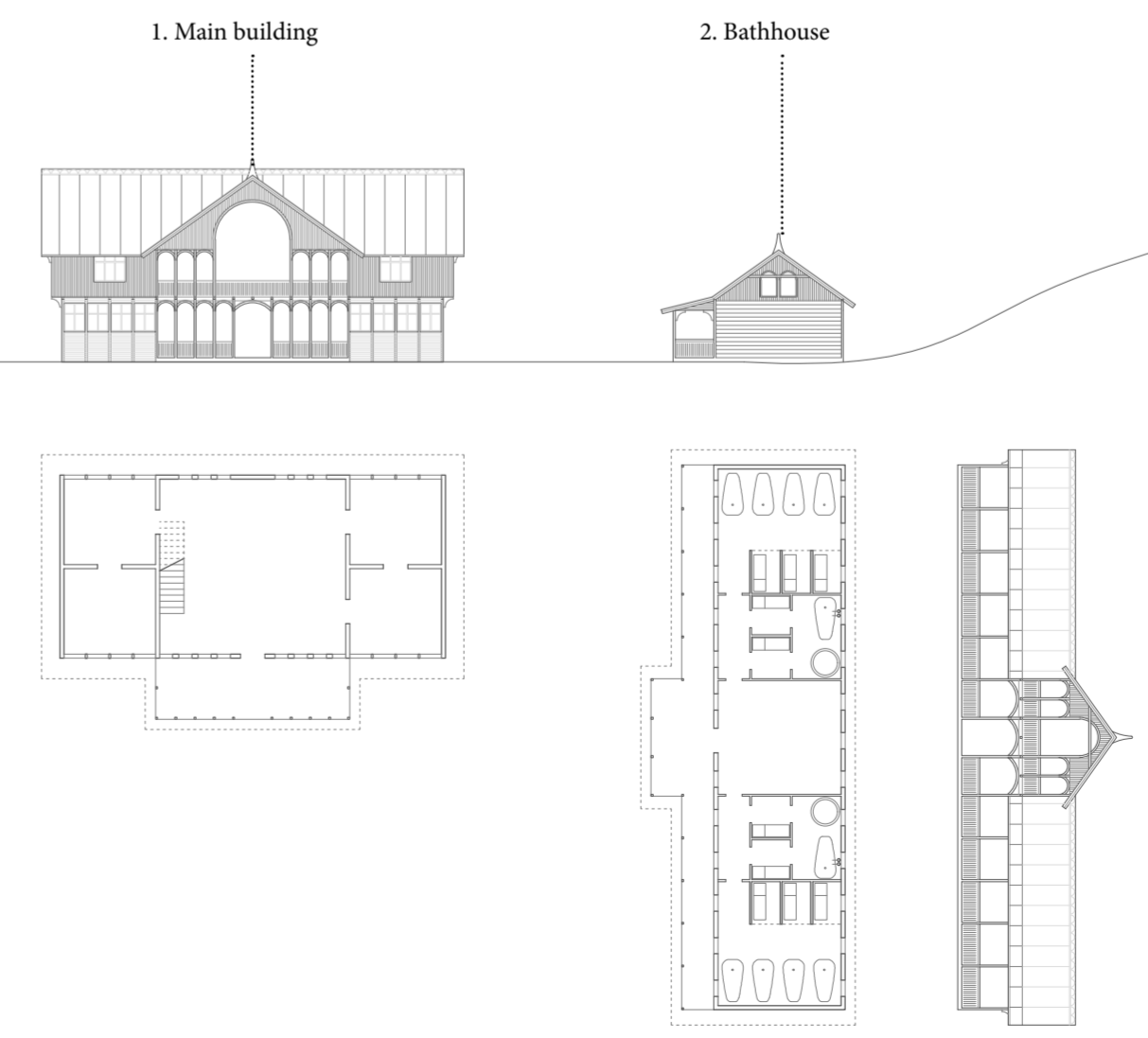
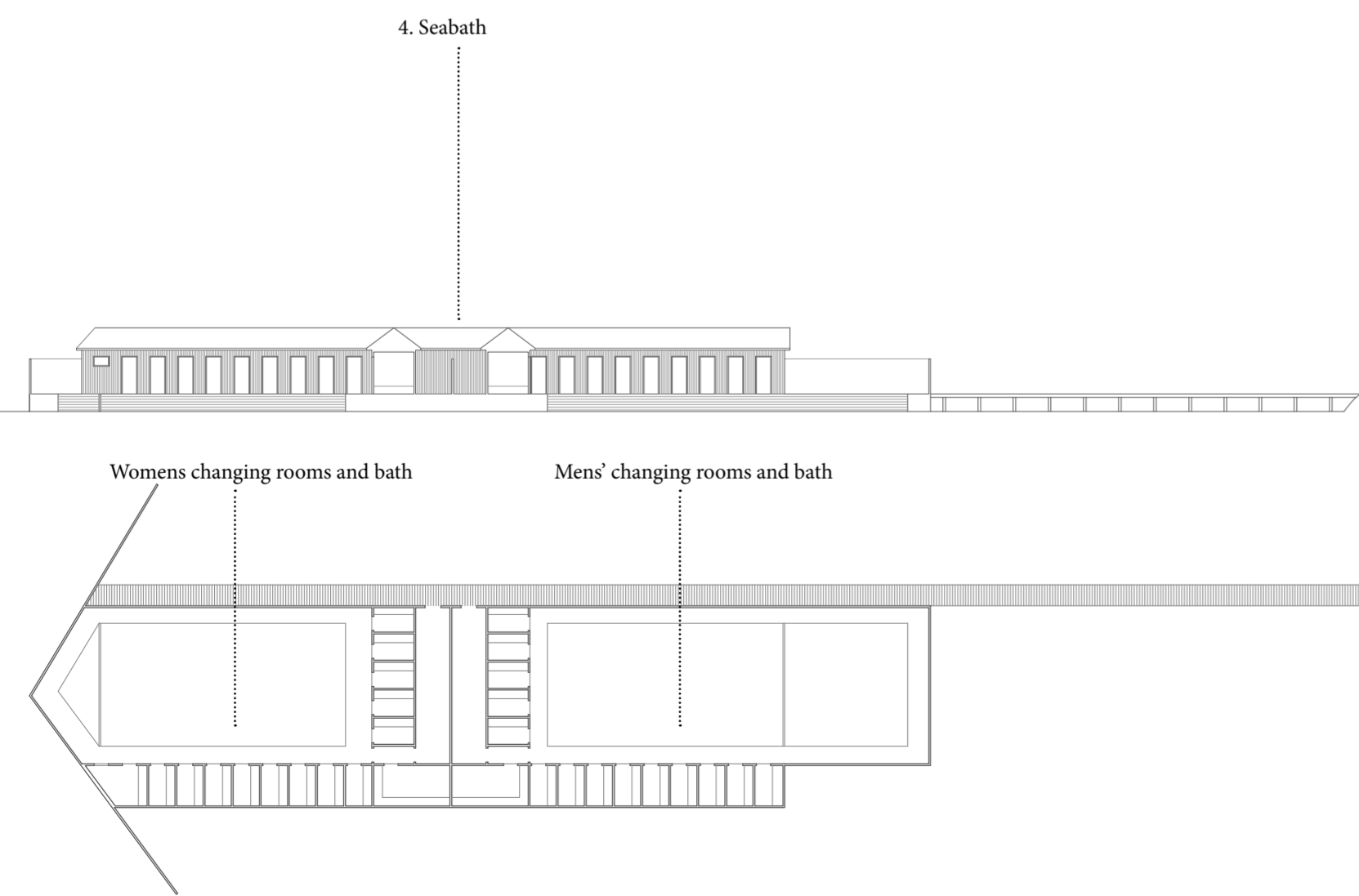
The initial placement of the complex beside the railroad



The spring well and roofed promenade



- 1. Main building
- 2. Bathhouse
- 3. Spring and promenade
- 4. Seabath
- 5. Farris Bad



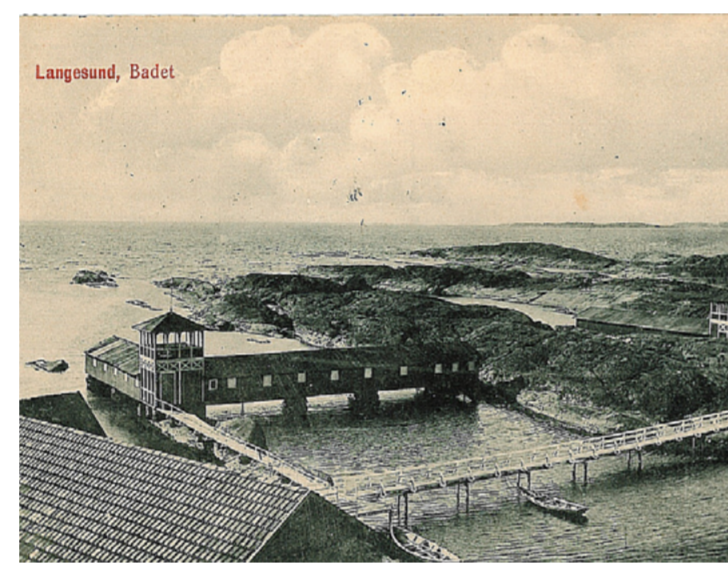
02. The coastal bathhouse

.0 Case studies / Langesund Bad

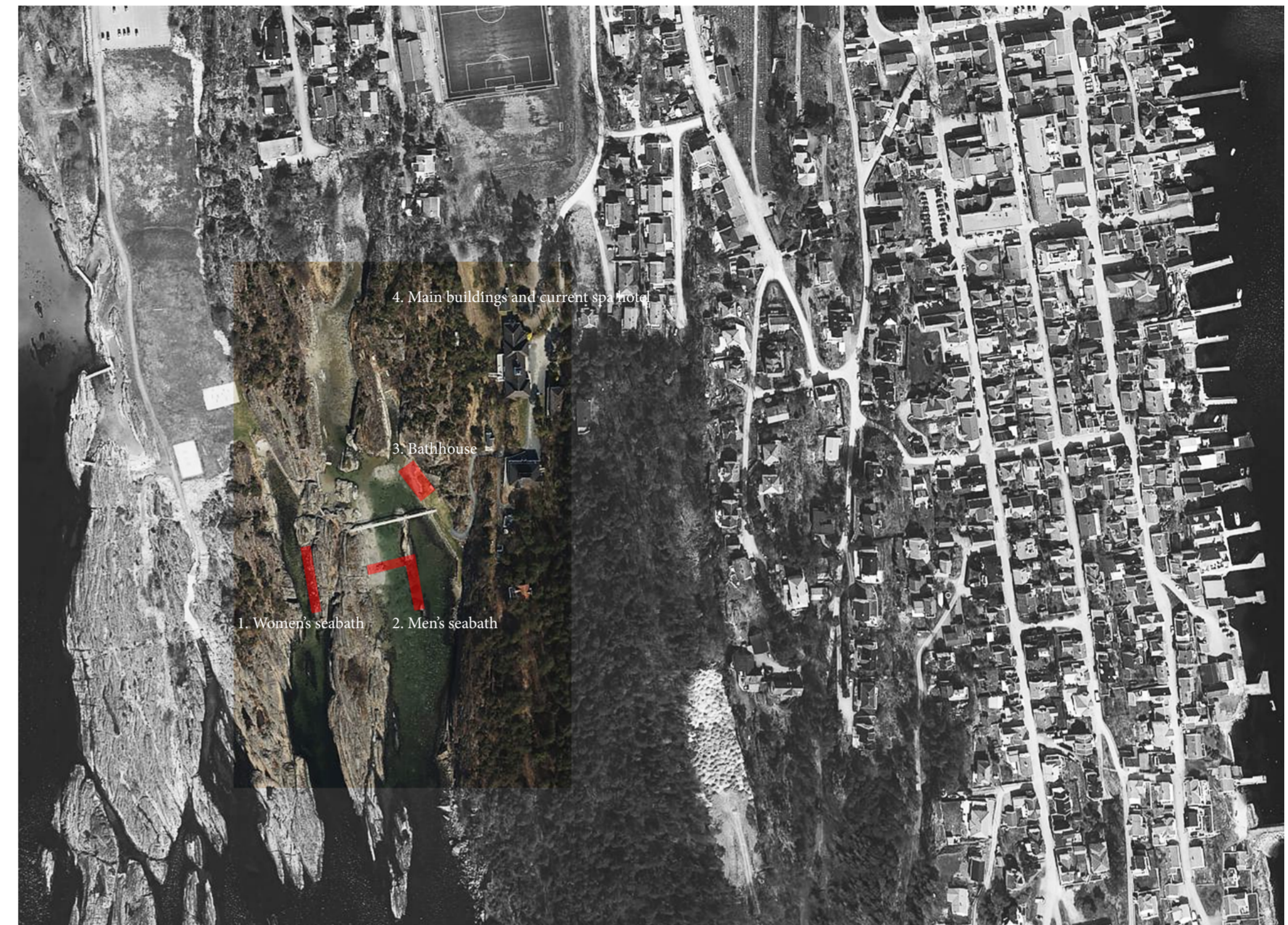
- Established 1897
- Known for its seabathing facilities
- The main building is still in use as a spa hotel



Female changing rooms and seabath

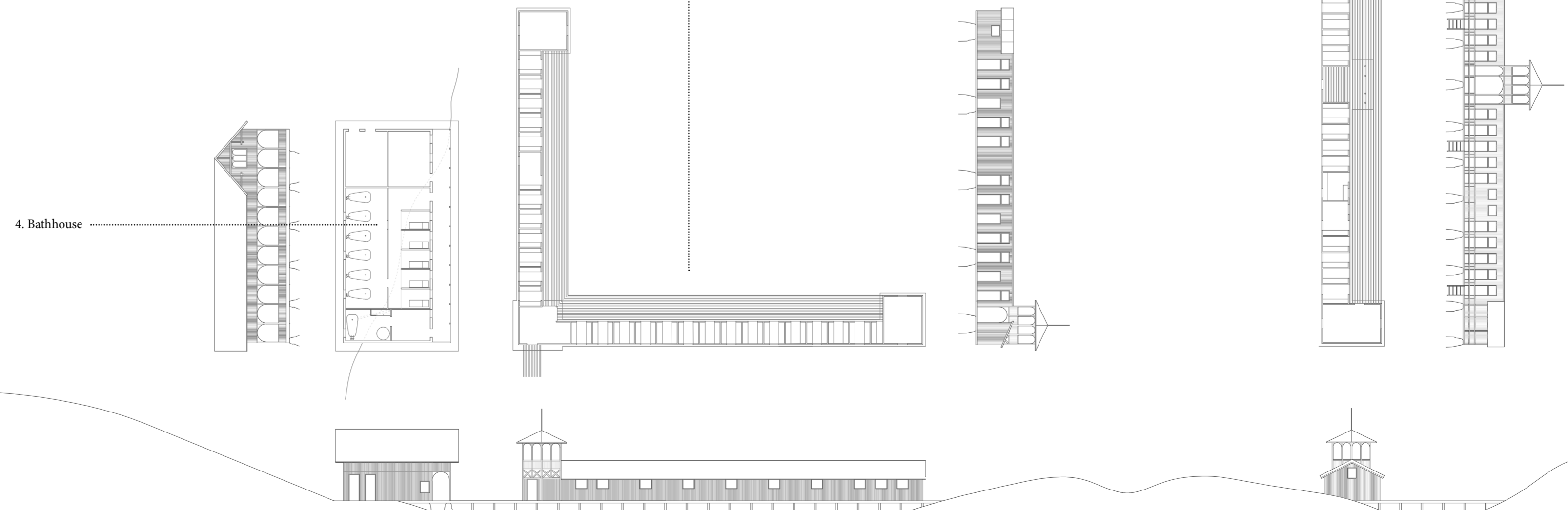


Male changing rooms and seabath, pier continuing across the scurries to womens bath.



1. Women's seabath

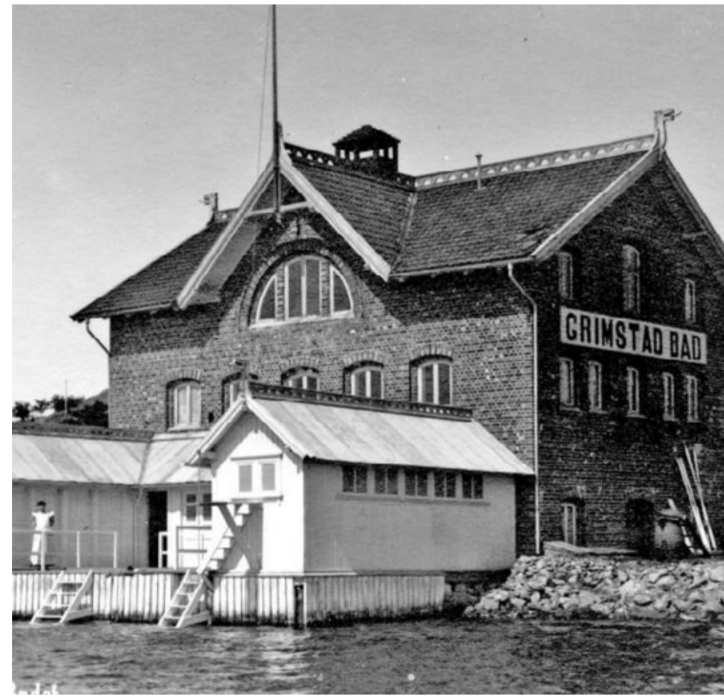
1. Women's seabath



## 02. The coastal bathhouse

### .0 Case studies / Grimstad Bad

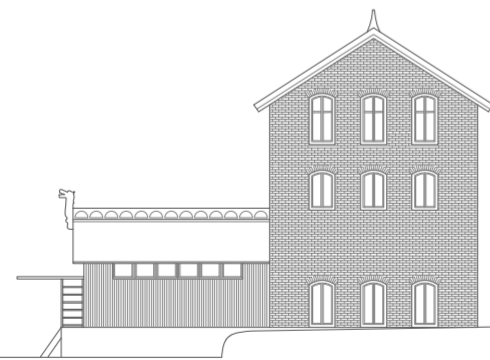
- Established 1905 and run until 1968 when a new municipal pool was opened
- Intended to be a cheaper alternative to the established baths along the coast
- Elements from Sveitserstil, Dragestil and Jugendstil were all implemented in the design
- The building was used as a bar and restaurant named after the founder of the bath, Dr. Berg
- The building was demolished in 2008 to make way for a new hotel that was never built



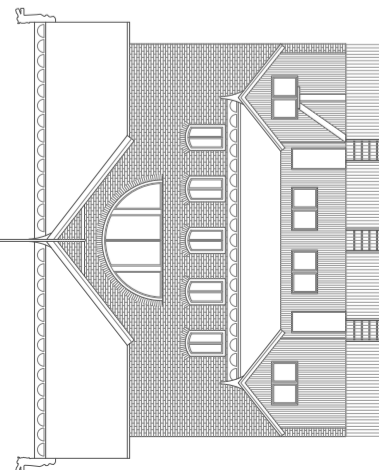
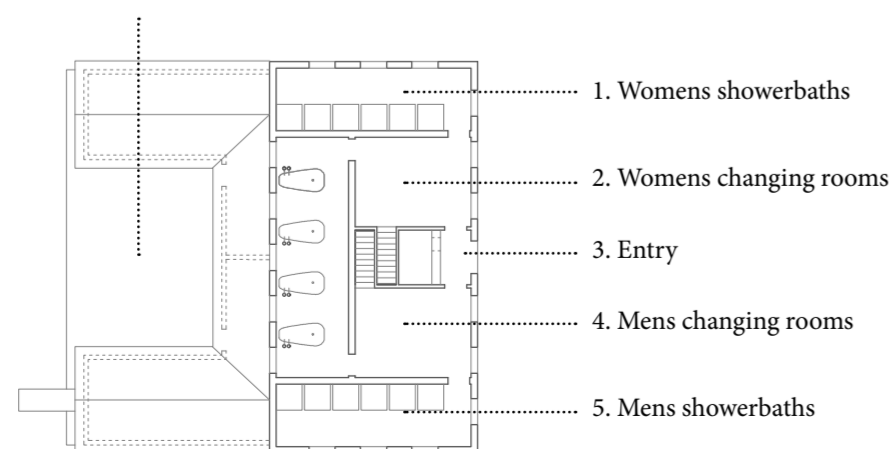
The building combined brick and wood, separating the warm and cold baths through material.



The island's position in the harbour created the coe-existence of the bath and storage/harbour/railyard facilities



#### 6. Seabath

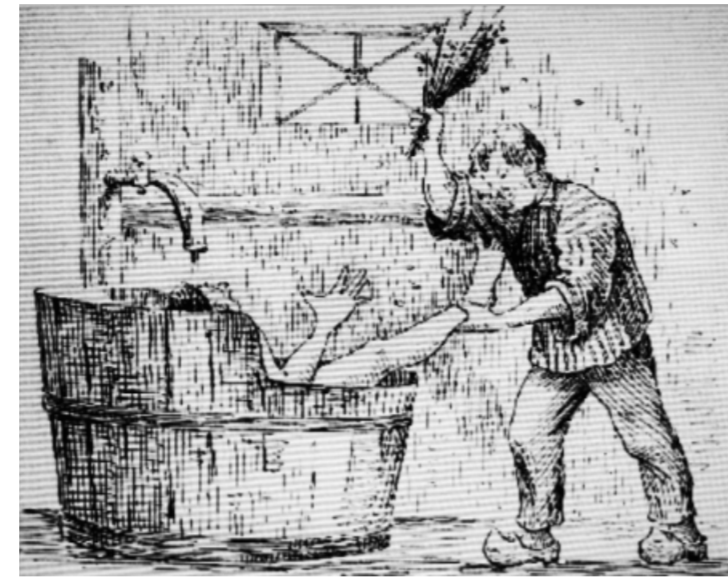


02. The coastal bathhouse

.0 Case studies / Interiors and artefacts



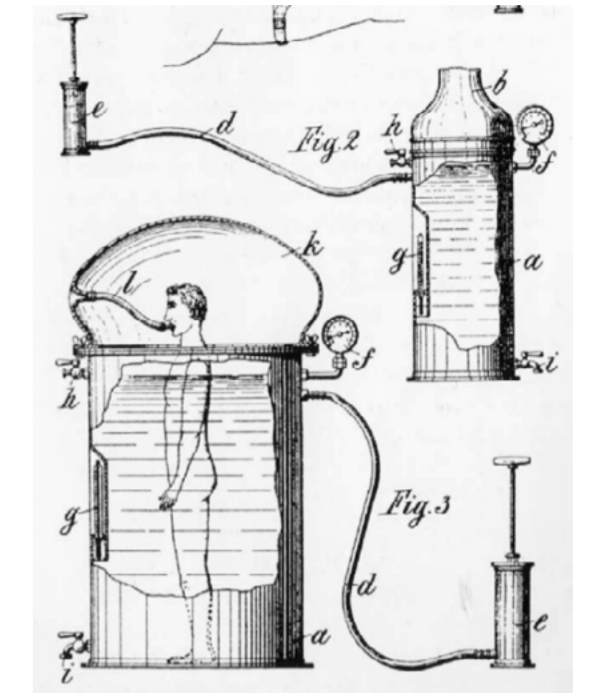
Rinsing after mudbath



Birch-beating in hot bath



Steam bath



Full body steambath



Fig. 5. Dampbad i et Kar.

Fig. 6. Hoveddampbad.

Steam bath



Fig. 5. Elektrisk Behandling.

Electric bath

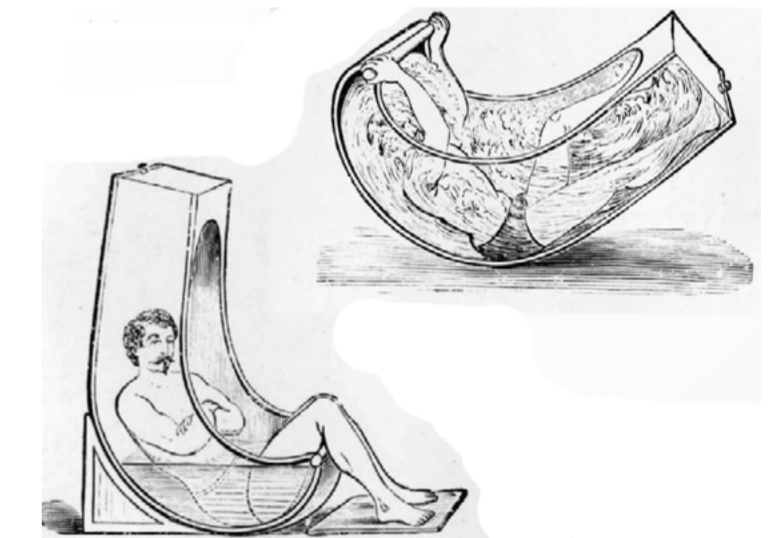


Fig. 1. Karbad

Fig. 2. Sedebad.

Fig. 3. Kronbad

Tub bath



Seated bath



**CRINOLINE FOR EVER—NO BATHING-MACHINE REQUIRED.**  
A HINT FOR THE SEA-SIDE.

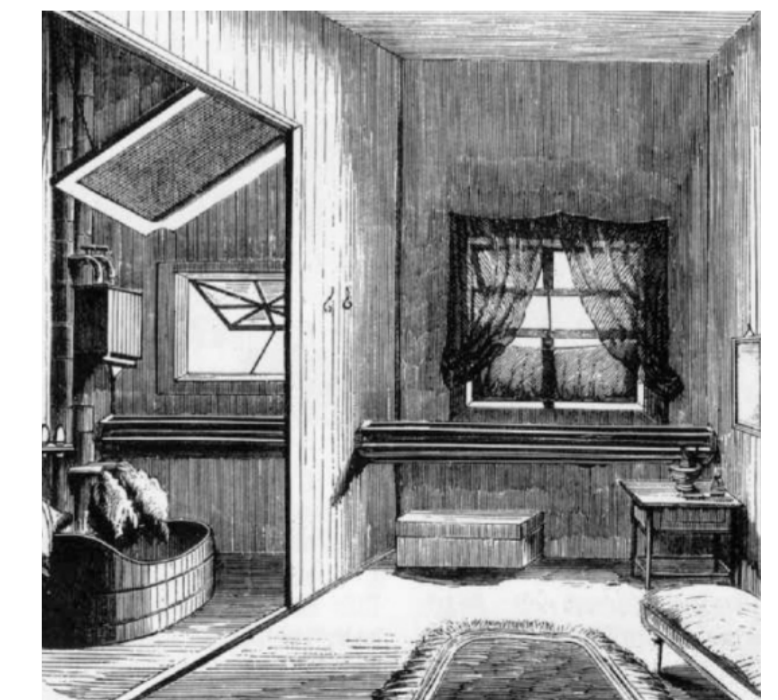
Clothing as protective architecture



Bathing machine



Bathhouse interior



Ladies' changing and bathroom

## 02. The coastal bathhouse

- .1 On the creation of an attraction
- .2 Building on, by and for the water
- .3 On the importance of hygiene



"Badende menn", Edvard Munch

"På et badested bør livet være "et privilegeret Dagdriverie mellem Brønddrikning, Bad og Bevægelse i fri Luft [ettersom] formålet med sanatorieopholdet skulle være å gi pasientene en kur under "mere hjemlige Forhold end paa et Hospital"

*"At a bath, life should consist of privileged idling, shifting between the drinking of well water, bathing and movement in the free air [as] the purpose of a stay at a sanatorium is to provide patients with a cure in a more homely environment than that of a hospital."*

Overlege J. Ebbesen ved Sandefjord Bad, 1855,  
gjengitt av Tor Kjetil Gardåsen i "Skagerrakkysten"

The introduction of the coastal boathouse to the Norwegian context came comparatively late. The discovery of the healing properties of seawater and the seaside was made in England in the early 18th century, but was however not introduced to the Norwegian context until 1835 with the opening of Moss Søbadandretning. As the medicinal value of seawater was championed by contemporary doctors as well as the Swedish-Norwegian king, the burgeoning bathhouses were both places of pleasure and hygiene, as well as centres of medicinal science. All case study examples were projects initiated by doctors with firm beliefs that salt, sulfur and jelly-fish could cure anything from typhus to arthritis. A growing awareness of health came hand in hand with the epidemics of industrial cities, giving the cures of the bathhouse an economic framework within higher society. ('Når man ser fremveksten av sanatorier i dalen og på fjellet, og badene langs kysten, (...) virker det som på denne tiden gikk en bølge av helsebevissthet – i alle fall i den ressurssterke del av bybefolkningen' - Vertskap i Norge, s. 70)

The Ibsen play *Enemy of the People* centres around the struggles of a doctor as he discovers the health bringing water of his bathhouse is polluted. With the bathhouse being the towns' most important source of income, both authorities and the local bourgeoisie oppose him as he attempts to solve the problem. The play underpins the medicinal importance of the bathhouses, but also displays its nature as an attraction. Going public would stain its reputation, deterring visitors and revenue from spawning.

In *Delirious New York* Koolhaas describes the resort as a laboratory of the metropolis with the relationship between Coney Island and Manhattan as a case study. The resort is a place that offers contrast, a change of scenery and full immersion into a life of leisurely activities, entertainment and the awesome spectacle. The type began as places to consume nature for health benefits, however, many lost their natural qualities as success changes the scales in favour of the constructed and artificial needed to accommodate the wide range of activities existing in the hyper-synthetic. In a Norwegian context most historical resorts never developed beyond being the point of access for the consumption of the natural as the critical mass of the metropolis never existed. In coastal villages most would lose their position to industry, the railroad and harbour activities, however, often coexist as common bathhouses for townspeople.

## 02. The coastal bathhouse

- .1 *On the creation of an attraction*
- .2 Building on, by and for the water
- .2 On the importance of hygiene

### 02.1. On the creation of an attraction

The aim of the health resort was to provide a cure in more homely environments than those of a hospital, giving utmost importance to the architectural backdrop. Architectural form, style and ornament were integral to creating the desired atmosphere. Sandefjord Badeandretning initially utilised the spare ornamentation of neo-classical architecture, however, as the popularity and wealth of the bathhouse increased, the expectations of the architecture changed. From the middle of the century, Sveitserstil would become dominant in domestic architecture and eventually also for the emerging hospitality industry, including that of the coastal bath. With the invention of Dragestil, however, the intended effect would change. While Sveitserstil was utilised in order to create a sense of homeliness and familiarity for the bourgeois, fitting to the nature of the health resort, Dragestil was meant to create a sense of Norwegian exoticism, a sense of the seaside as another place, a built authentic, deeply rooted in the formation of a Norwegian identity.

In densely populated areas bathhouses were introduced to provide sufficient sanitation to the populace, in the rural areas of the norwegian southeast, however, they were mostly introduced as touristic health resorts. Providing a summer refuge for the conditioned elite the bathhouses of the south would grow to offer a large variety of leisure activities. Hankø embodies the resort typology. As it was a largely uninhabited island, to sustain and attract their high-end clientele an entire complex devoted to leisure and recreation developed. A network of forest tracks, a nine-pin bowling alley, a music hall, a gym as well as yachting and pedal boating facilities, were some of the additional activities the resort offered in addition to its' restaurant, tea- and coffee pavilion and viewing towers. In comparison, Koolhaas' analysis of Coney Island brings up certain facilities required of the resort; the bathhouse, the hot dog stand and the centennial tower represents the sea as an initial attraction, the need for sustenance while away and the spectacle of oceanside views. The architectural installations at Hankø facilitate apparently unique experiences and turn the landscape itself into a spectacle. While Coney Island, through accessibility and the mass of the metropolis, soon lost its natural characters, the Norwegian resorts were built on the value of the surrounding natural landscape. Much like Norwegian tourism today bases itself on the unique experience of wild nature, the health resorts' selling point were, and continued to be, as a contrast to the increasingly industrialised city.



Luna Park, Coney Island

"Like an army, the new visitors bring a parasitic infrastructure in their wake: bath houses (where the largest number can change in the smallest possible space in the shortest possible time), food supplies (1871: Peter Tilyou builds Surf House, a tavern/hot dog stand, next to the railroad's abrupt terminus).

Rem Koolhaas, Delirious New York

"The place and architecture dependent on tourism is also dependent on where the tourist finds it fashionable to lay his gaze"

John Urry, The Tourist Gaze

## 02. The coastal bathhouse

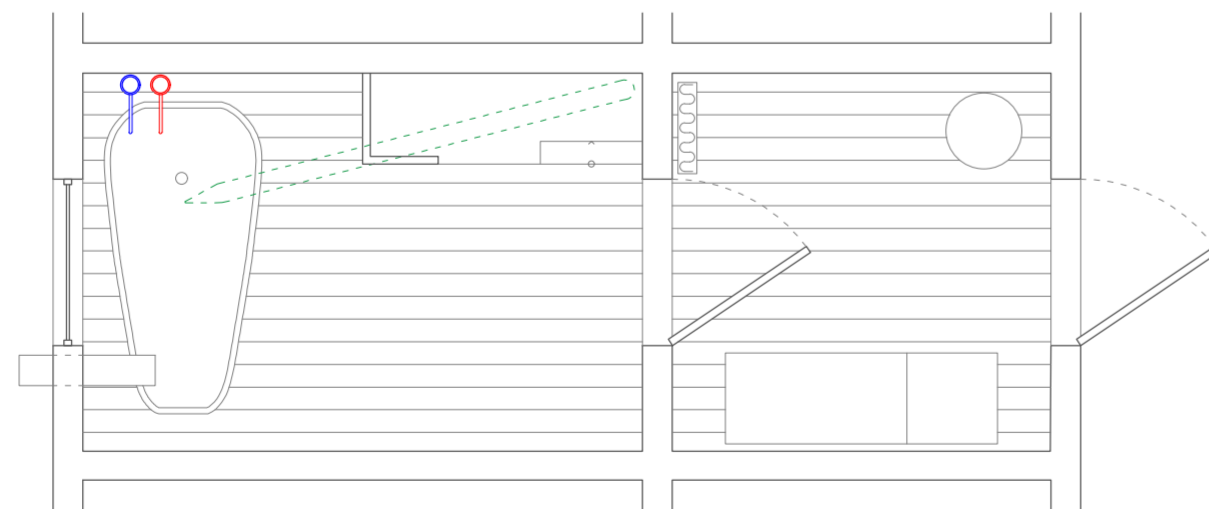
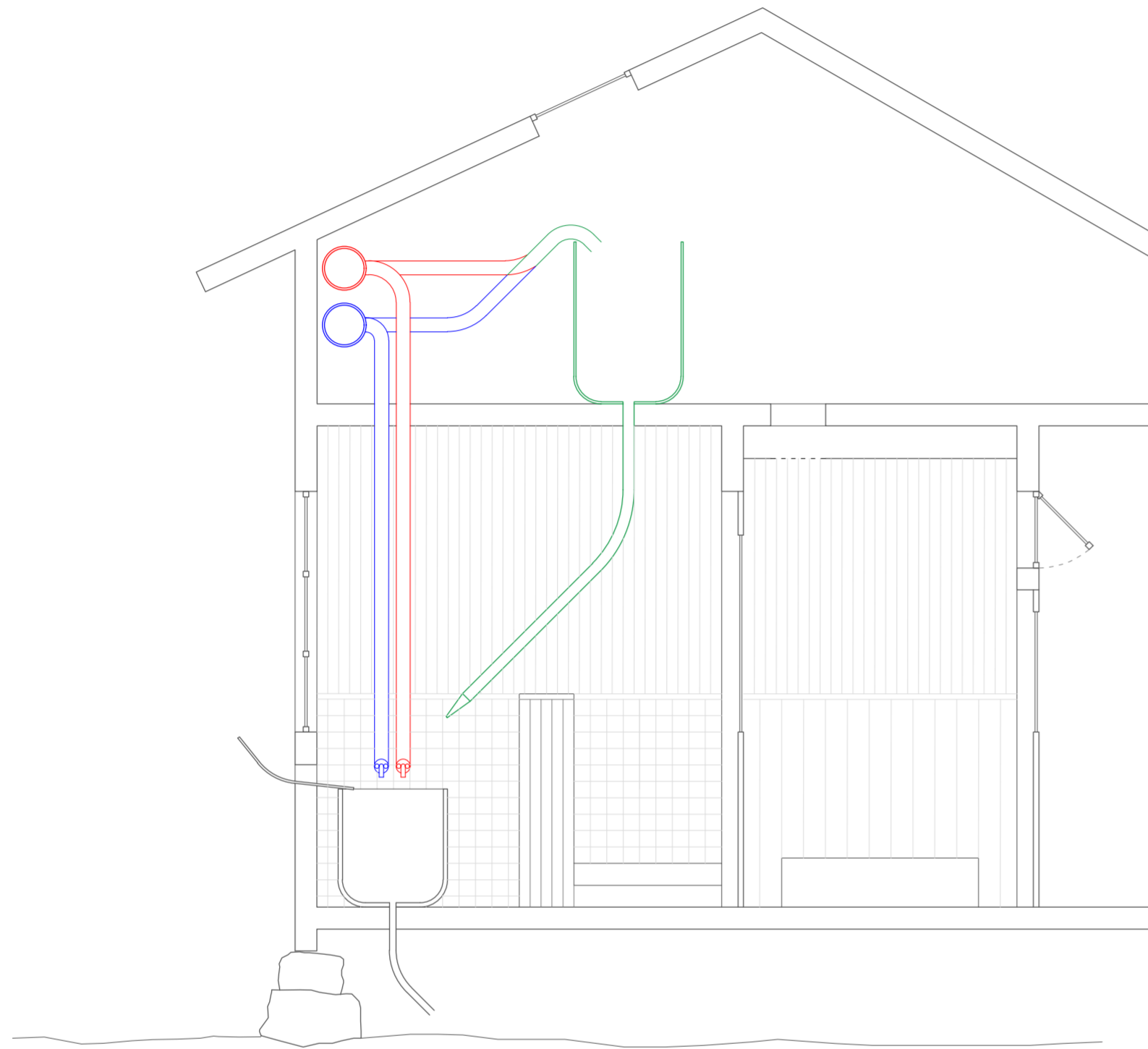
- .1 On the creation of an attraction
- .2 *Building on, by and for the water*
- .3 On the importance of hygiene

### 02.2. Building on, by and for water

While style and ornament orchestrated new realities, architectural form intended to accommodate. The coastal structure provided a safe space for people to explore the delights of salt water. To facilitate public nudity, the structures in the sea were also built for people to hide. Changing rooms provide spaces to adorn prudent swimwear, while the bathing structure itself often hid the swimmer from the views of others by the water. The seabath in Langesund utilise directionality, the scurries as well as the bodies of the buildings to create protective walls in order to separate the genders while swimming while still drawing in the surrounding landscape. In Larvik the seabath creates two enclosed courtyards to both separate and protect – protect physically from the views others, and mentally from the sea.

The conquest of the seaside was facilitated by the pier. The pier forms the structural spine of every architectural device entering the water, whether it be for the fisherman or the bather. The seabaths of Langesund, Sandefjord and Larvik utilise it as both bridge and foundation, creating structural hybrids of wood, stone and cement. The quay does the same for the buildings navigating the margin between land and sea, utilising both the solid rock of the coastline and artificial landfills, underpinning the sensation of being on the edge. The bathhouses in Moss, Grimstad and Langesund embody variations of this. Moss Kurbad was built on a beach, exposed to the changes of high and low tide. In Grimstad the bathhouse was built on an islet enlarged by a landfill, however, as the seabath was an integrated part of the facility, the building also stretched out, embracing the water and framing the view of the scurries across.

Plumbing, heating and ventilation are vital elements in any modern bathroom. Plumbing takes water in and out, heating keeps the room and water warm, and ventilation moderates the damages of vapour. Constructing rooms for the consumption of water meant integrating these mechanical elements within the building and the greater complex. Seawater was pumped from the nearby fjord and heated in boiler houses. Plumbing distributed hot and cold water around the attics of the bathhouses where it would be mixed to the desired temperature. After use, wastewater would simply go back to the fjord it came from, being drained directly through the floor. Windows and hatches in the ceiling ventilated both the bathroom itself and the connecting changing room, regulating temperature and humidity in the different zones.





## 02. The coastal bathhouse

- .1 On the creation of an attraction
- .2 Building on, by and for the water
- .3 *On the importance of hygiene*

### 02..3. On the importance of hygiene

The municipal bathhouses implemented in larger cities from the turn of the century were more rudimentary and practical as their main purpose was not pleasure, but basic hygiene. Shipbuilding brought industry and jobs to population centres along the coast with exponential population growth as the consequence. As the density of southern villages reached new heights, resorts acquired the additional purpose of shared bathroom facilities. The bathing resorts based in existing villages provided cheaper baths for the poor from an early onset – in Moss all disease was declared extinct! – however, the bathhouse in Grimstad was built with this duality in mind. Dr. Berg, the initiator of the project, intended for it to be an alternative to the expensive treatments of established coastal resorts, with the result of it becoming not only a tourist attraction, but also an appreciated part of the daily lives of locals.



"Vinterbadere", Hans Heyerdahl

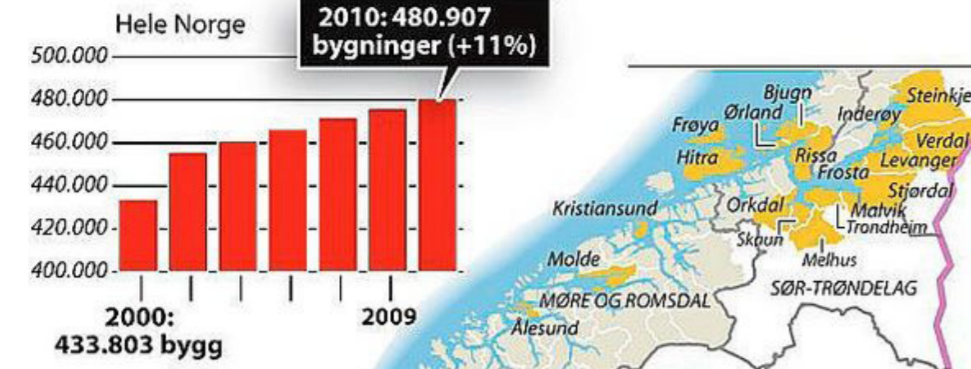
"For the builders and users of the early resorts, the sea, despite its enormous attractions, had disadvantages. It could be inaccessible, dangerous or unpleasant (...). New ways of domesticating, adapting, using and commodifying seawater were invented, involving the construction of baths and pools."

Fred Gray, *Designing the Seaside*

# Byggepress i strandsonen

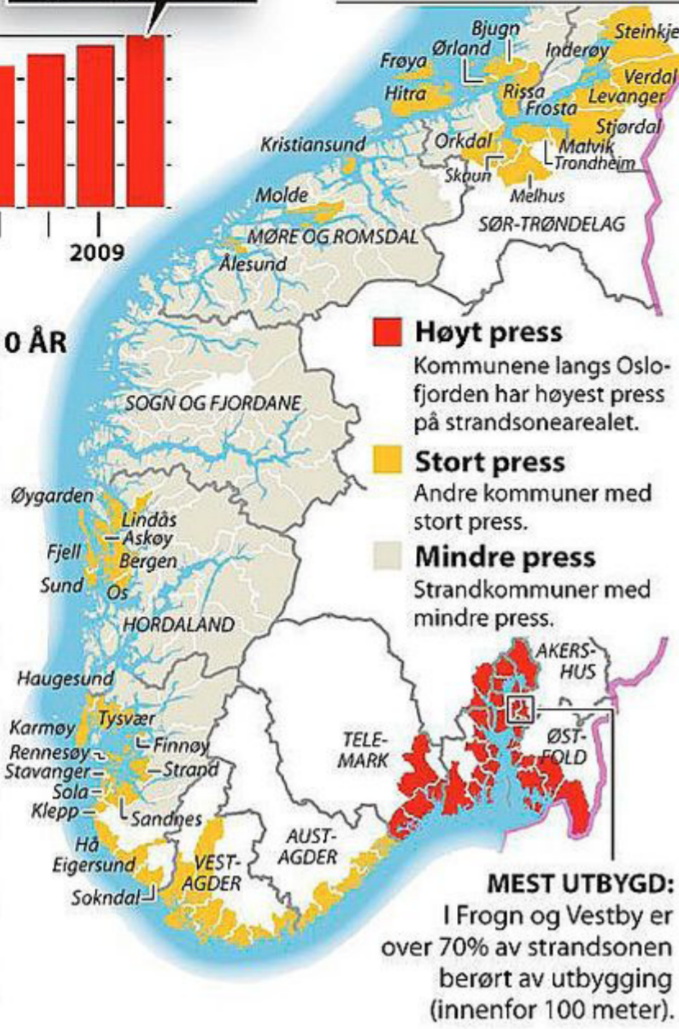
Etter et par år med nedgang i byggingen i 100-metersbeltet langs kysten viser de siste beregningene at byggeaktiviteten har økt.

## ■ ANTALL BYGGEPROSJEKT INNENFOR STRANDSONEN (100 M)



## ■ ENDRING SISTE 10 ÅR

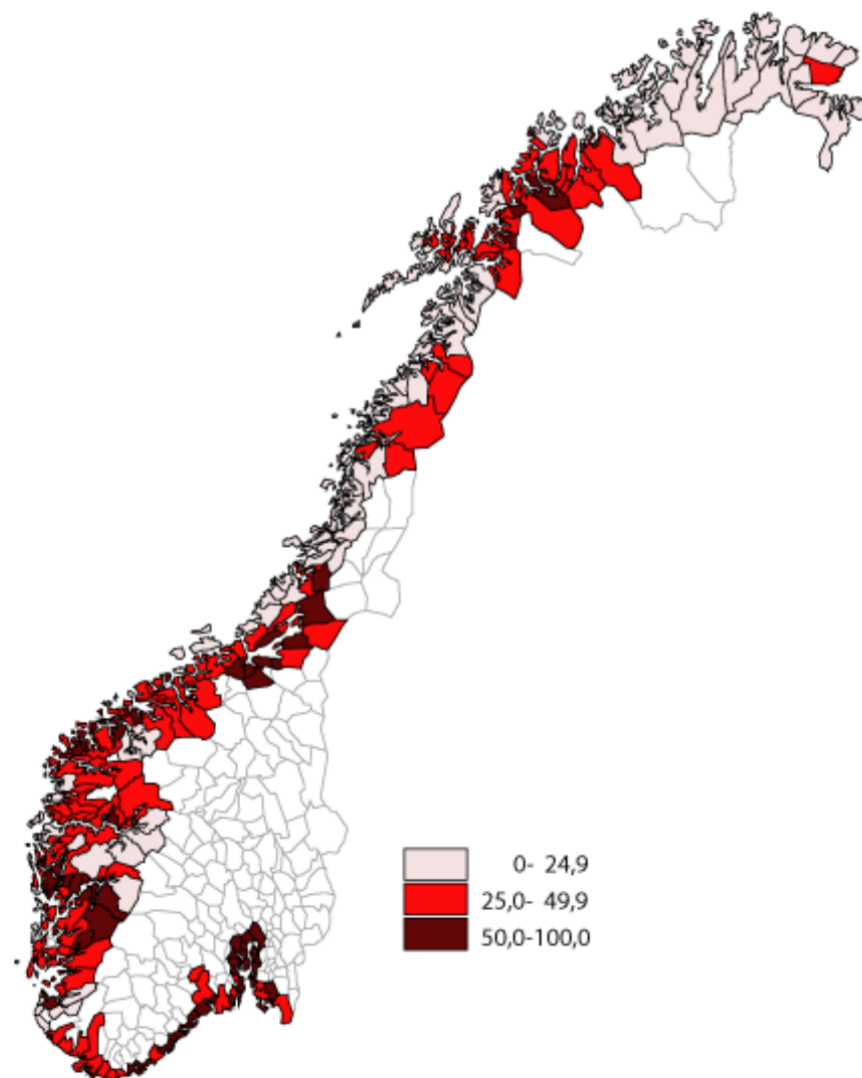
Vest-Agder	+16%
S.-Trøndelag	+15%
Rogaland	+14%
Hordaland	+14%
Telemark	+12%
N.-Trøndelag	+11%
M. og Roms.	+10%
Aust-Agder	+10%
Nordland	+9%
Sogn og Fj.	+9%
Vestfold	+9%
Akershus	+9%
Troms	+8%
Buskerud	+8%
Østfold	+7%
Oslo	+6%
Finnmark	+6%



Kilde: [ssb.no/Miljødepartementet](http://ssb.no/Miljødepartementet), 2011. Kartgrunnlag: Statens kartverk. [nyhetsgrafikk.no](http://nyhetsgrafikk.no)

11% densification occurred in 100-metre coastal belt from 2000 to 2010

Andel kystlinje innen 100 m fra bygninger. Kommune. 2003\*. Prosent

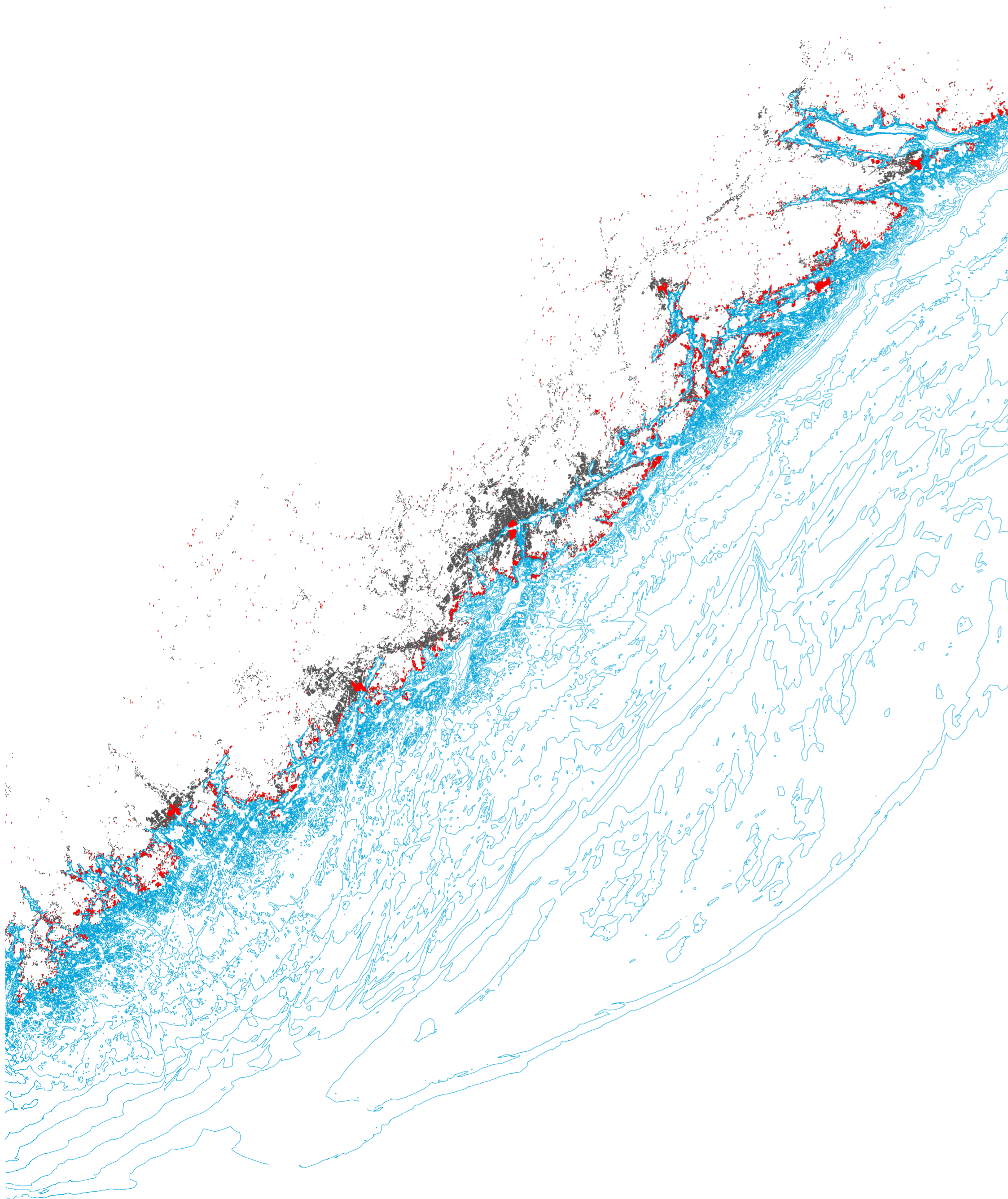


Kartdata: Statens kartverk.

Percentage of buildings in coastal municipalities within 100 metre belt

03. The impact of leisure

.1 On the effects on the present



Holiday homes in the coastal municipalities of Aust Agder

### 03. On the impact of leisure

The introduction of leisure to the seaside did not only affect the local economy, but also played a key role in changing the urban and rural coastline physically as well as culturally. The same way the perception of mountains, forests and the countryside was reinvented with romanticism and the quest for a Norwegian identity, so was the seaside. As the first structures to capitalize on it as a place of leisure, it is easy to imagine them as vital in this cultural shift, still manifesting today.

A distinctive feature of the resort are its' public elements. Trails, parks, gardens and seafront promenades were created in order to provide ways to experience both nature and society. As public features they were accessible to both visitors and locals. In Sandefjord the success of the bathhouse as both a medicinal institution and a holiday resort resulted in the accumulation of large portions of property along the waterfront. The municipality bought the properties of the bath in 1937 in order to avoid it falling into the hands of private developers and retain it as a public park.

This role as an urban preserver is also seen in Larvik. The initial bathhouse in Larvik was displaced by the expansion of local industry, railroad and port, however, the grounds of its' new location have been retained as a public park, much like the situation in Sandefjord. The urban renewal of the industrial area has been based on leisure through the construction of a concert hall and a modern spa hotel. The spa, Farris Bad, ties its story together with that of the 19th century bathhouse, utilising the history of its site to justify its location and strengthen its validity and authenticity as an attraction. In Grimstad a recent competition on the re-development of Torskeholmen depict a similar situation. The argument of most proposals is to re-establish, or keep, the public nature of the island despite development, through the incorporation of a seabath.

The initial bathhouses did not offer accomodation, however, locals would rent out their spare rooms and sometimes their entire house. Emerging hotels and pensions would also cater to bathhouse- and holiday guests creating a decentralised resort typology within the existing village. Guests would often return annually, forming close ties with the owners of the establishments or houses they resided in as well as sentiments towards the place in general. In other locations like Hankø, the medicinal bathhouse would serve as the centrepiece of a large resort complex, their visitors detached from their respective realities and inserted into a summer of self nurturing and delights. Grimstad Bad is an example of the stand-alone bathhouse and the decentralised resort. Its' proximity to the centre of town position in the fjord made it accessible to locals and visitors residing in hotels, pensions or holiday homes in the centre as well as hamlets and cottages further out on the scurries.

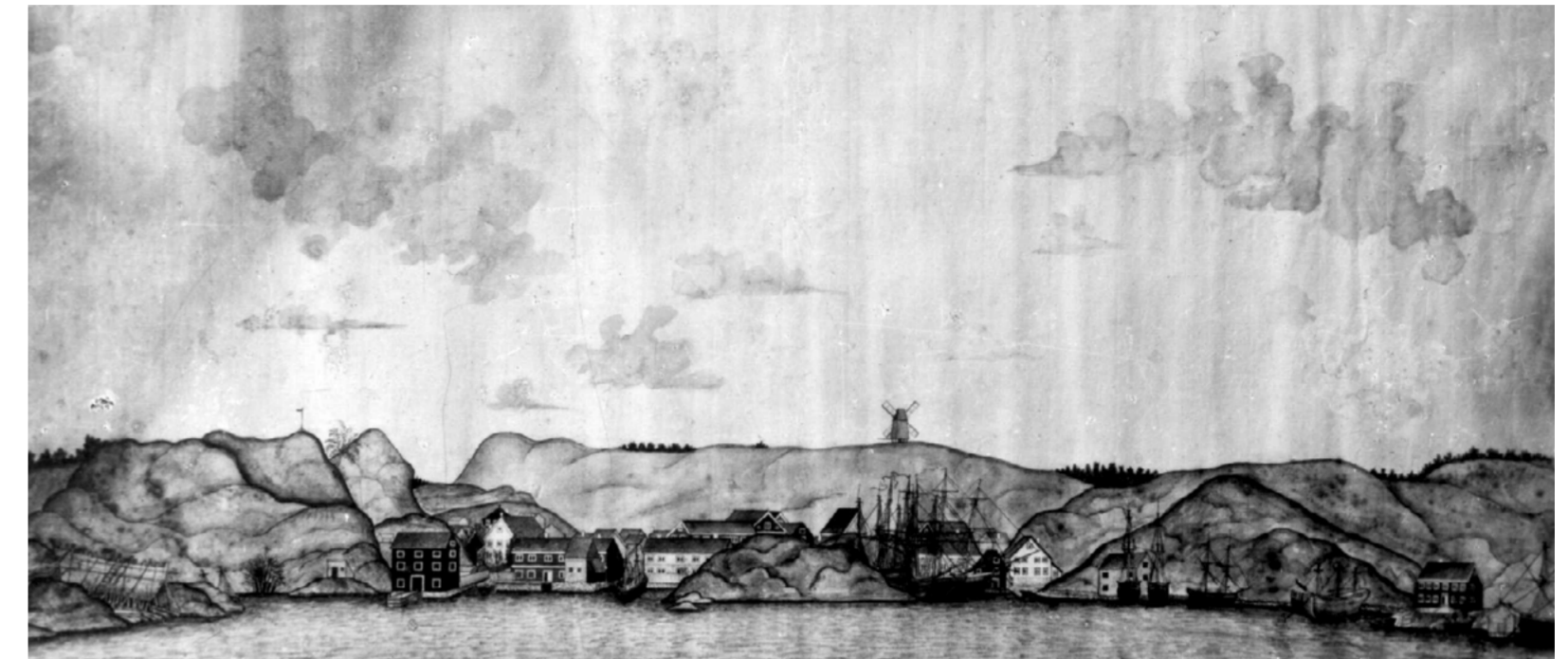
As the summer ritual of holidaymaking on the seaside developed, a culture of having ones own holiday home emerged. Today this has resulted in large stretches of the coastline being built and privatised, despite regulation. Statistics show that every year about 3% of the remaining coastline is built on, showing the large amount of dispensations from the 100 metre coastal belt being granted in coastal municipalities. The wish to preserve the remaining parts of the coastline stand at odds with the economic situation. Today tourism as a whole and the tourist as a type plays an ever growing part in economies and societies on all levels. In the context of the south-norwegian coastline, the summer guests are what keeps many local business going.

04. Site

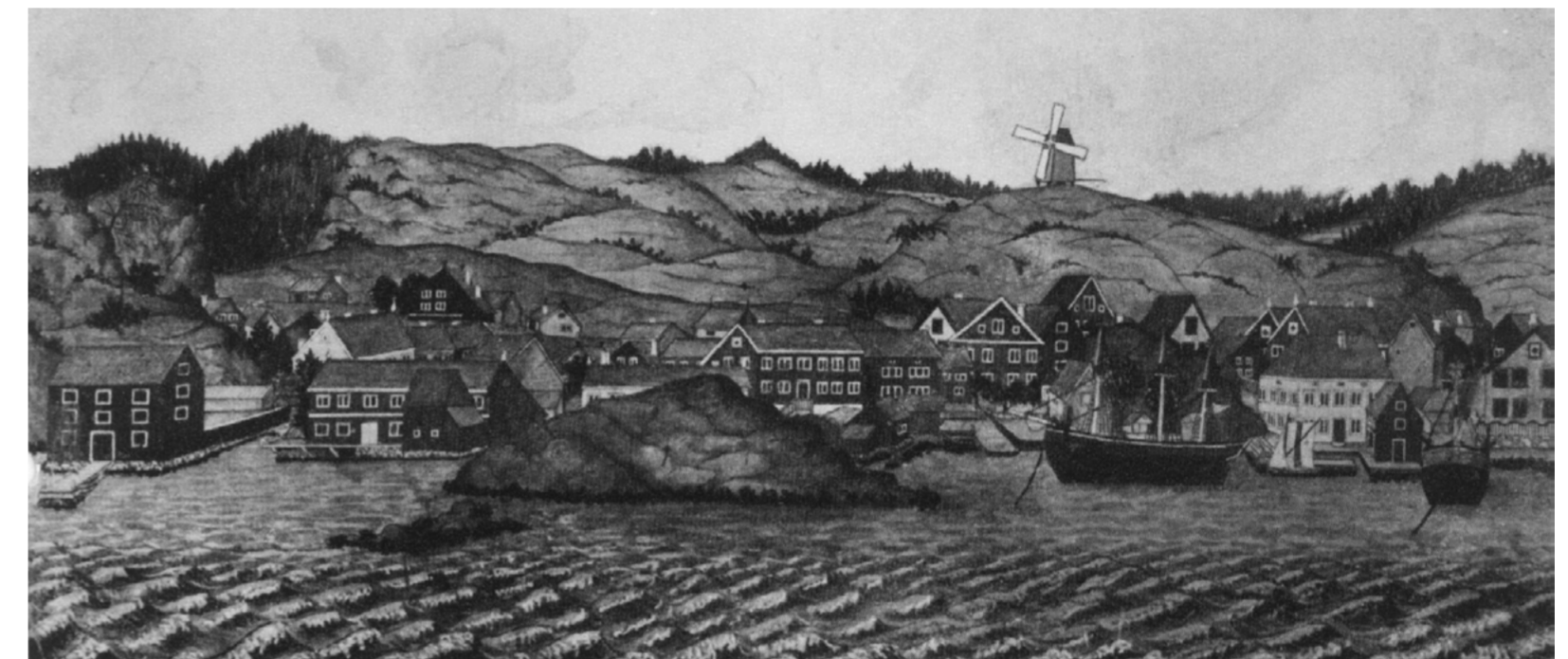
1. Torskeholmen, Grimstad



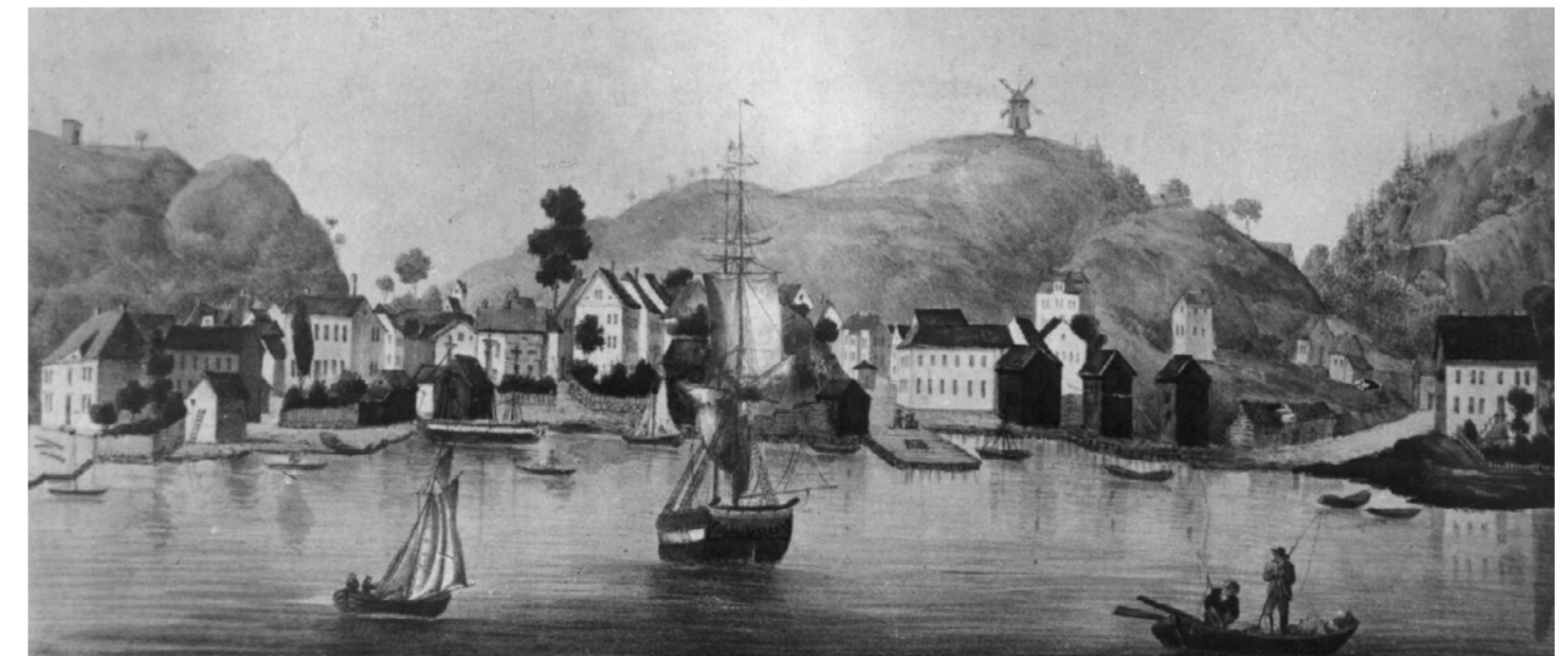
Torskeholmen, 2018



Grimstad, 1804 - An untouched Torskeholmen takes centrestage



Grimstad 1808 - Western bay to the left, eastern to the right



Grimstad, 1830 - The eastern bay



1872



1920



The silo on television, 1966



Hotellforslag, 2008



1886



1930



Neptuniaden (festival), 1966



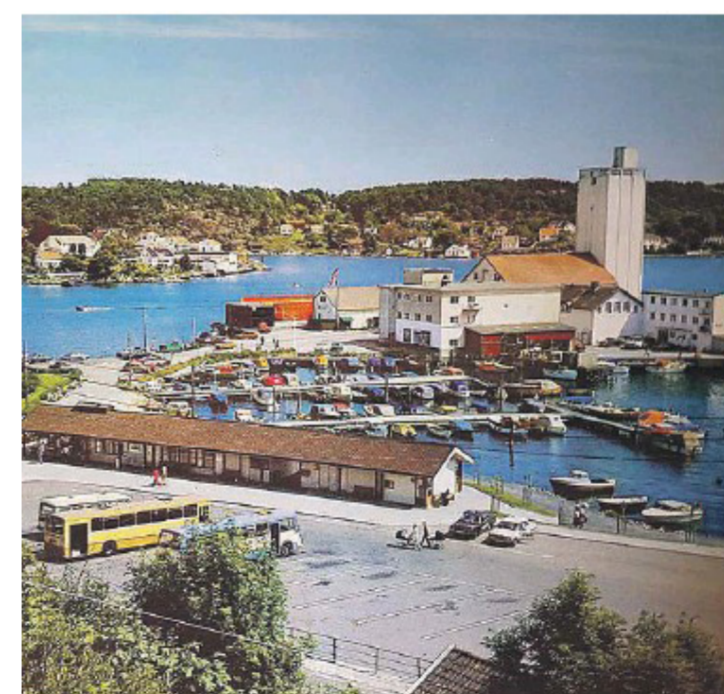
Mulighetsstudie, 2017



1894



1940



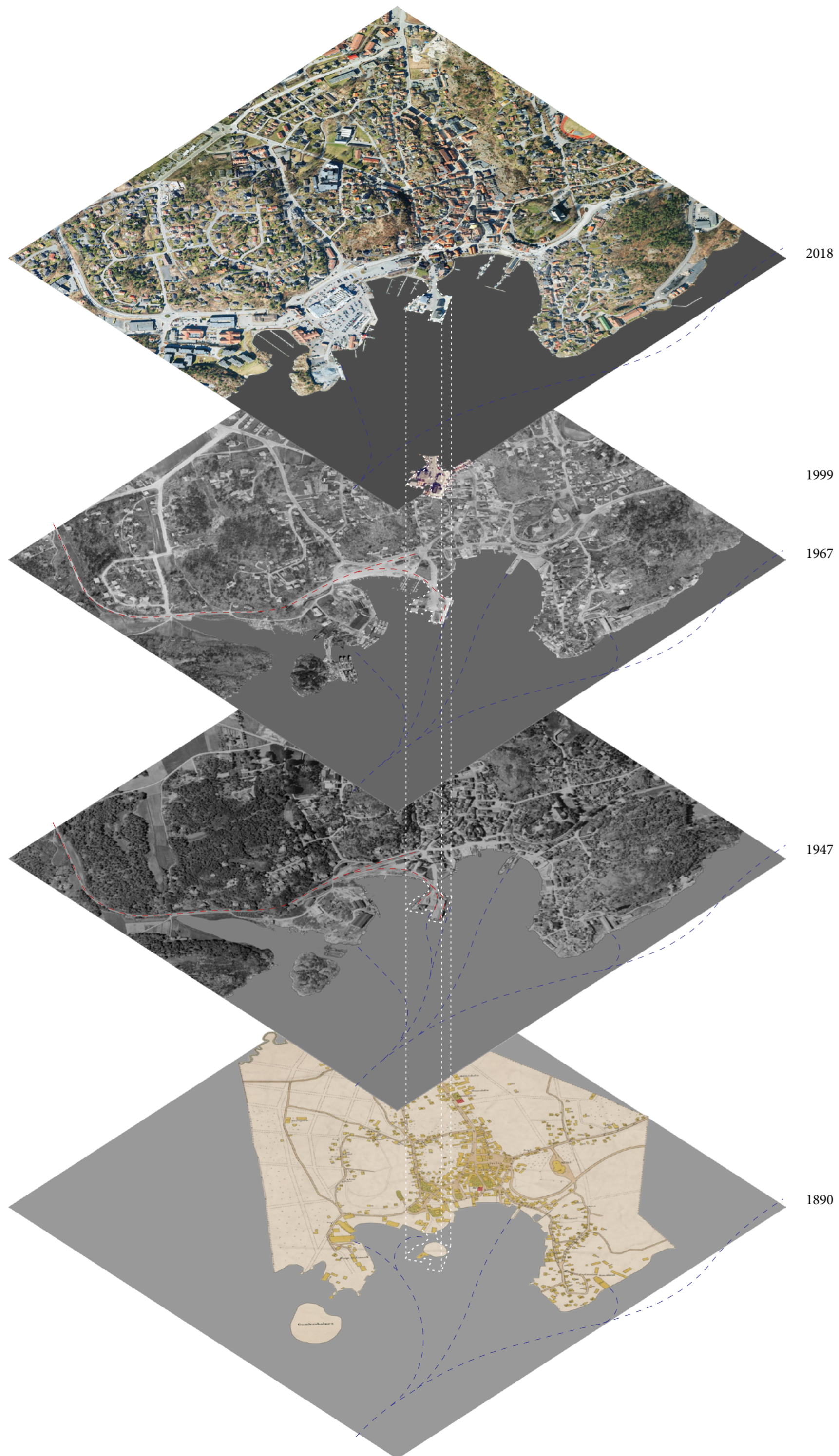
1960's



Vinnerforslag parallellpdrag, 2017

#### 04. Site

##### 1. Torskeholmen, Grimstad



Torskeholmen was acquired for harbour development by the municipality of Grimstad at the turn of the century. Before infrastructural investments could be made, however, the island became the home of the town's bathhouse bringing the local high street to a close by the door of its bathhouse. Although imagined a temporary solution the building would remain solitary for almost a decade and continue its activities alongside the railroad, harbour storage units and maritime industries until 1968. Cultivating the island's transitional nature created a landlocked peninsula acting as gateway and terminus, oddly maintaining it as a place both physically and culturally on the margin of the town proper; a place where the infrastructures of light industries and harbour exports existed alongside social functions shared by the townspeople, such as the shared bathing facilities and the freezing units of the fish depot.

By 1930 the railroad had been extended to the island. Using the rock of the islet itself, the sound separating island and town was permanently closed and its natural shape lost. The bathhouse would from now on be accompanied by railyard and harbour facilities, however, its flattened, asphalted surface provided space for larger events in the town centre, cementing the island position as a social venue. The industrial nature of the island was furthered with the construction of a fish depot in 1948, a fish file factory in the 50's and a 34 metres tall silo in the 60's.

Since then the trend has been demolition and removal of structures and functions. The town's railroad connection was abandoned in the late 1960's rendering the port less attractive for industrial use. A new municipal pool put an end to the use of the bathhouse in 1968 and eventually the silo would disappear from the skyline. In this functional vacuum the island would continue its recreational role by making space for local festivals and celebrations, in addition to a bar and restaurant inhabiting the old bath. Tourist boats touring the scurries of the region also have their base here, logically placed at the culmination of the main street.

Its position makes the island a coveted object of property development. In 2008 the plans for a hotel was to be the end of the bathhouse building, however, the hotel itself was never constructed. In 2017 the island became the centrepiece in a possibility study (mulighetsstudie) ordered by the municipality, that proposed to turn it into a regional centre of food, eloquently renaming it "Food island" in the process. In 2018 four offices were invited to create proposals that will form the base of a new regulation plan. The favoured proposal based their argument heavily on the historical research of the southern building typology and their use of colour and materials as well as using the program of the bath to retain a sense of public despite heavy development.



New Welfare Island, Rem Koolhaas

## 05. Program

The program placed on Torskeholmen needs to embody the complexity of the case study bathhouses. Combining that with the nature of the programs the island has contained my aim is to make it an interface between locals and visitors through creating a hot-spot of shared activities and facilities. The island should embody the resort typology, stacking programs to both facilitate the changing desires of the tourist and the local, and attract them. Possible programs include, but are not limited to a bathhouse, accommodation and a restaurant.

### Possible programs

- Square
- Pier
- Terminal
- Bathhouse / sauna / pool
- Long and short term accommodation
- Community kitchen
- Facilities for water sports (sailing, windsurfing, kayaking, paddleboarding, diving etc.)
- Gallery
- Chapel
- Carousel



The Kitchenless City, Anna Puigjaner

"apartments were supplied with domestic services which included collective kitchens, dining rooms, centralized vacuum systems, nurseries, shared maids, etc. These projects, which proposed the creation of collective domestic services, allowed the displacement of some domestic elements, habitually fitted inside the limits of the house, towards the public sphere. In this process of domestication, the elimination of the kitchen from the house was substantial for the construction of the collective."

Anna Puigjaner, The Kitchenless City

## 06. Schedule and deliverables

Week			
33	Site visit 1	Context survey - regional, local, island	
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36	Pin up	Context survey	
		Regional	Mapping the recreational (e.g. summer houses, leisure facilities)
		Local	Urban analysis and typology studies
		Island	Historical analysis : plans, sections, elevations
			Current state : plans, sections, elevations, situation model
37	Site visit 2	Approach	
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39	Mid-crit	Approach	
		Written text	
		Parti drawing	
40	(Site visit 3)	Proposal	
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43	Pin-up 1	Proposal	
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46	Pin-up 2	Proposal	
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50	Final hand-in		
		Context surveys	
		Situation plan	
		Situation model	
		Plans, sections, elevations and axonometrical drawings	1 : 100
		Model	1 : 50, 1 : 20
		Key details	1 : 20, 1 : 5
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2	Diploma presentation and exhibition		

## 07. References and bibliography

- "Designing the seaside, architecture, society and nature" Fred Gray, Reaktion Books, London, 2006
- "The Tourist", Dean MacCannel, University of California Press, Berkeley and Los Angeles, 1999
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- "Havsbad", Maria Dahlberg, Lena Koller & Maria Ravegård, Fälth & Hassler, Värnamo, 2004
- "Kallbadhus", Helena Lind & Bert Leandersson, Byggförlaget, Stockholm, 2004
- "The Book of the Bath", Françoise de Bonneville, Thames and Hudson, London, 1998
- "Kitchenless City", Anna Puigjaner, (ongoing research)