



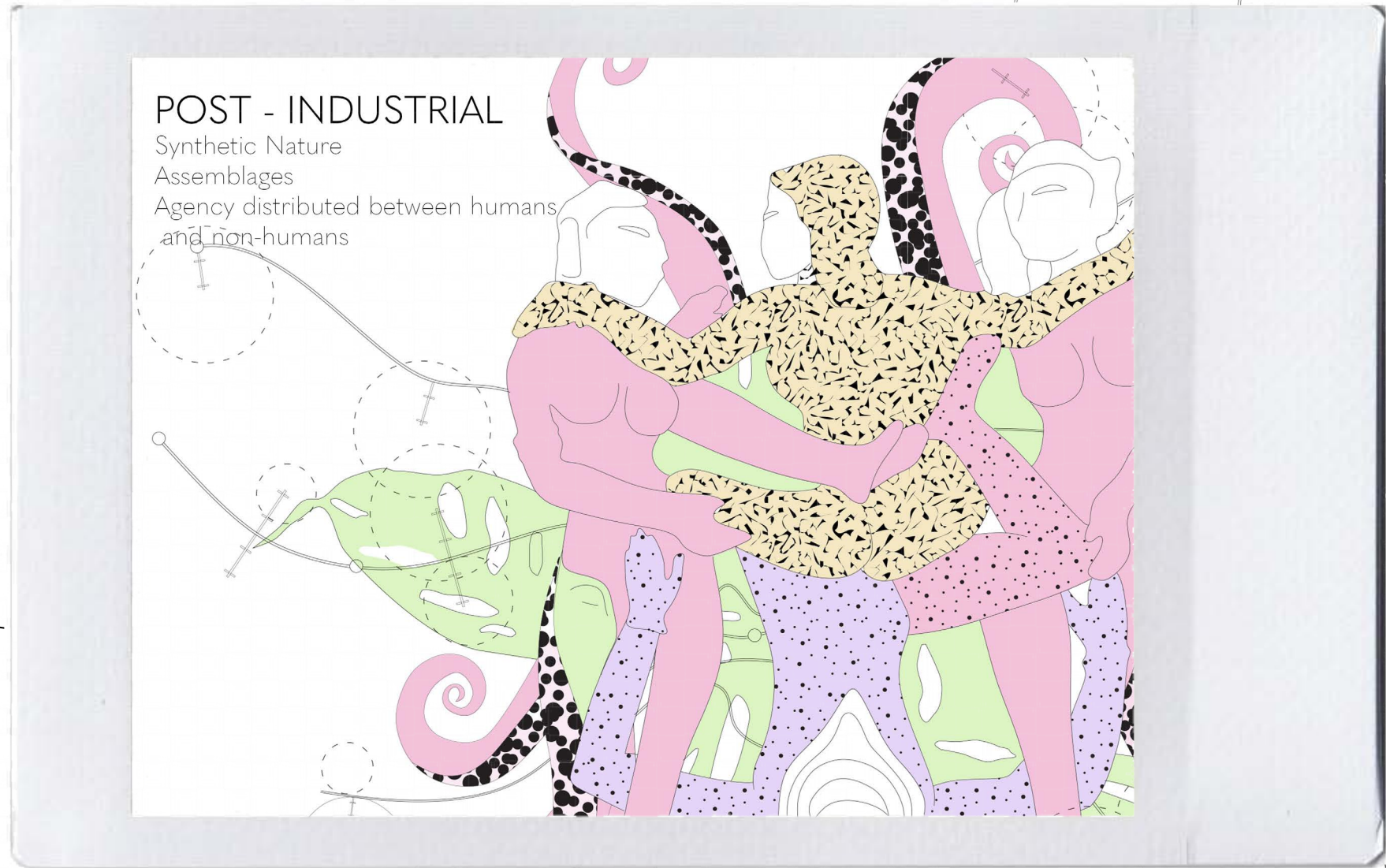
"Mr. Sandman Bring Me a Wet Dream"

"The Sandman is a mythical character in Western and Northern European folklore who puts people to sleep and encourages and inspires beautiful dreams by sprinkling magical sand onto their eyes."

Bodies want to form **assemblages**,
regardless of the identity or
form of the objects' - **animate**
or not - in and/or through which
they come into contact.

Chapter i.

Manifesto



MANIFESTO

A: When was the last time you felt discomfited yet aroused by an idea.

B: ***

A: What about an architectural one?

B: ***

A: Wouldn't you like that?

B: ***

A: I thought so.

Right kind of questions are seductive. Yet we seem to cling to our fetish for answers. We seem to have a lot of answers. Answers to questions we stopped asking ourselves a long time ago. Most of us stopped re-asking the questions once they settled for a convenient answer. What happened to the architecture of transgression? What happened to the attempts to understand the "paradoxical relationship between architecture as a product of the mind, as a conceptual and dematerialized discipline, and architecture as the sensual experience of space and as a spatial praxis"

This paradox doesn't seem to push new architectures of transgression anymore.

"In the paradox of architecture, the contradiction between architectural concept and sensual experience of space resolves itself at one point of tangency: the rotten point, the very point that taboos and culture have always rejected.

This metaphorical rot is where architecture lies. Rot bridges sensory pleasure and reason."

The point Tschumi skillfully identifies is where the project hopes to start operating within. It utilizes post structuralist thinking to destabilize and hijack the conventional 'truth' based in the Cartesian cogito, and focusing instead on surfaces of bodies, effects, intensities, impulses, flows and eroticism. How does architecture relate to eroticism anyway?

In his 1957 book L'Erotisme, Bataille outlined a distinction between eroticism and sensuality. Where sensuality is the pure pleasure of the senses, eroticism incorporates sensuality, but includes an additional element, an excess. This somehow psychoanalytic excess is essentially conceptual, held in the mind, and relates to given historical and social meanings, limits, and taboos around sexuality.

"The existence of these limits, and their skirting or transgression are necessary for a merely sensual experience to achieve the level of the erotic."

How can one design a project around concepts or transgression, eroticism and excess? How can these ideas be synthesized in a single project that grapples with a myriad of issues a contemporary architectural project needs to address?

A project that deals with issues of identity, politics, urban development, and relationship with constantly evolving concept of nature. In a site where different ideological agendas collide and influence the built space overtime how can architecture mediate a dialogue between different "natures," agents and bodies?

Using a pre-existing condition of ambivalence of the site as a starting point, the project tries to become a petri dish for experimentation. Experimentation in self exploration, relationship with other bodies and the environment these bodies reside in. An interdisciplinary project that tries to see how the necessities of new human-non human assemblages can give rise to a different kind of architecture of transgression (temporarily).

A project that asks what an architecture tailored to exploring objectophilia would look like or "how does the contemporary queer theory hybridize with a century long architectural typology of the bathhouse in a hedonistic landscape of psychoanalytic excess"?

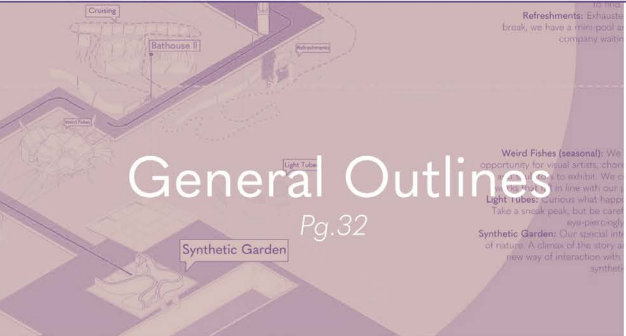
How does an architectural project encourage exploration of erotic yet not necessarily sexual pleasures?

"The possibility of using our bodies as a possible source of very numerous pleasures is something that is important. For instance, if you look at the traditional constructions of pleasure, you see that bodily pleasure, or pleasures of the flesh, are always drinking, eating and fucking. And that seems to be the limit of our understanding of our body, our pleasures."

Can a project become a petri dish for rethinking the ways desire is imbricated with our understanding of architecture, place, and public?

Chapter I: Prologue

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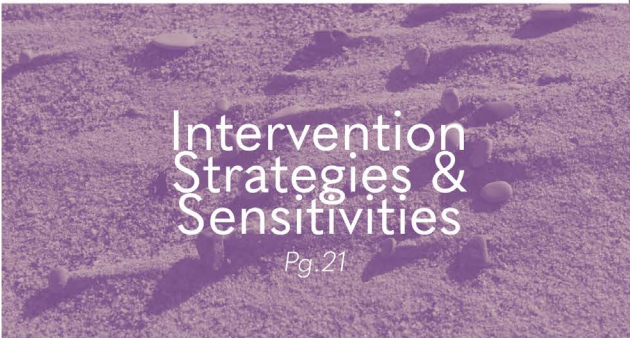


Chapter III: Proposal

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Chapter II: Design Process

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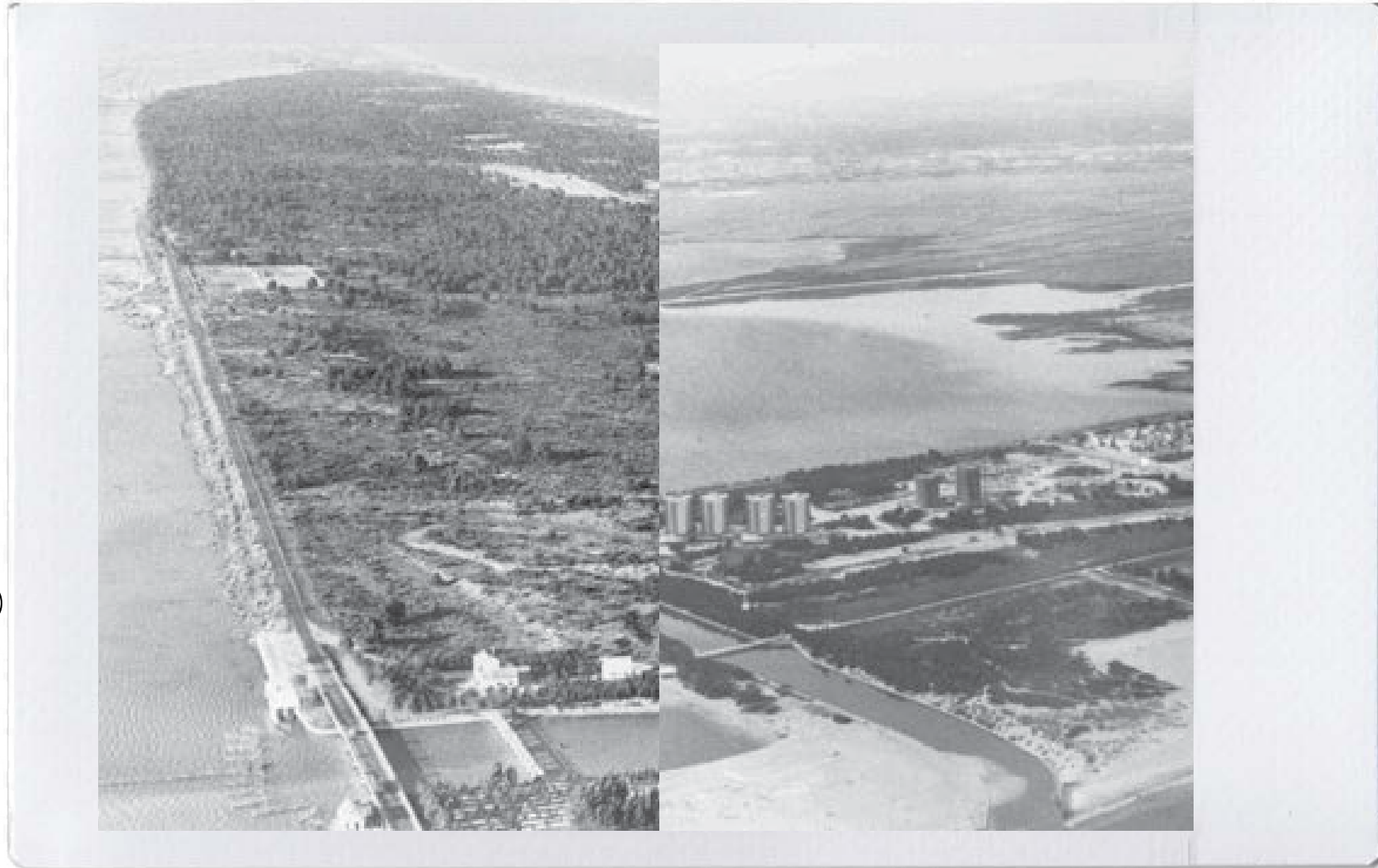


Chapter IV: Epilogue

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Chapter I.

Prologue



i. Site



The story takes place in a small town called el Saler. Even though it is less than 5km away from Valencia city center its formation was subject to a different set of forces. El Saler is a thin strip of land sandwiched between the rice fields and the sea. Series of highways and roads create different stripes within which different social, economic and "natural" strata exist. All of the built structures belong to the service industry catering to landmarks scattered around the terrain and blanketed by a mix of natural and semi-artificial greenery.



Rice Fields

Highway

Camping in "Nature"

Secondary Road

*Private
Farms*

Oversized Parking

Semi artificial Dunes

*Restaurant
Chimney
Abandoned Boat*

Beach

Sea

If we zoom in closer to the sea we encounter a truly postmodern landscape: camping in nature barricaded from nature, oversized parking enough for a small urban shopping mall, scattered relics from the industrial past and the dunes that after being bulldozed to the ground were artificially reconstructed.

Rice Fields

Highway

Camping in "Nature"



Before the urbanisation.



During the urbanisation.

Restaurant
Chimney
Abandoned Boat

Beach

Sea

Dunes eventually acquired a brand new use - gay cruising. For those who don't know, cruising is when a group of people mingle with/through/in or on nature. Saler is actually the biggest cruising beach in Valenci, even though there are beaches with a more central location a specific demographic seems to be drawn to this area.

Playa de la Malvarrosa

Playa de las Arenas

Playa de l'Arbre del Gos (El Saler)



But this strange yet beautiful agglomeration suffered from a poor public image and lack of communication which made it unfavorable for the city. So as an architect it was interesting to help a place communicate its values.

Water, Sand



Gay Cruising



Dunes



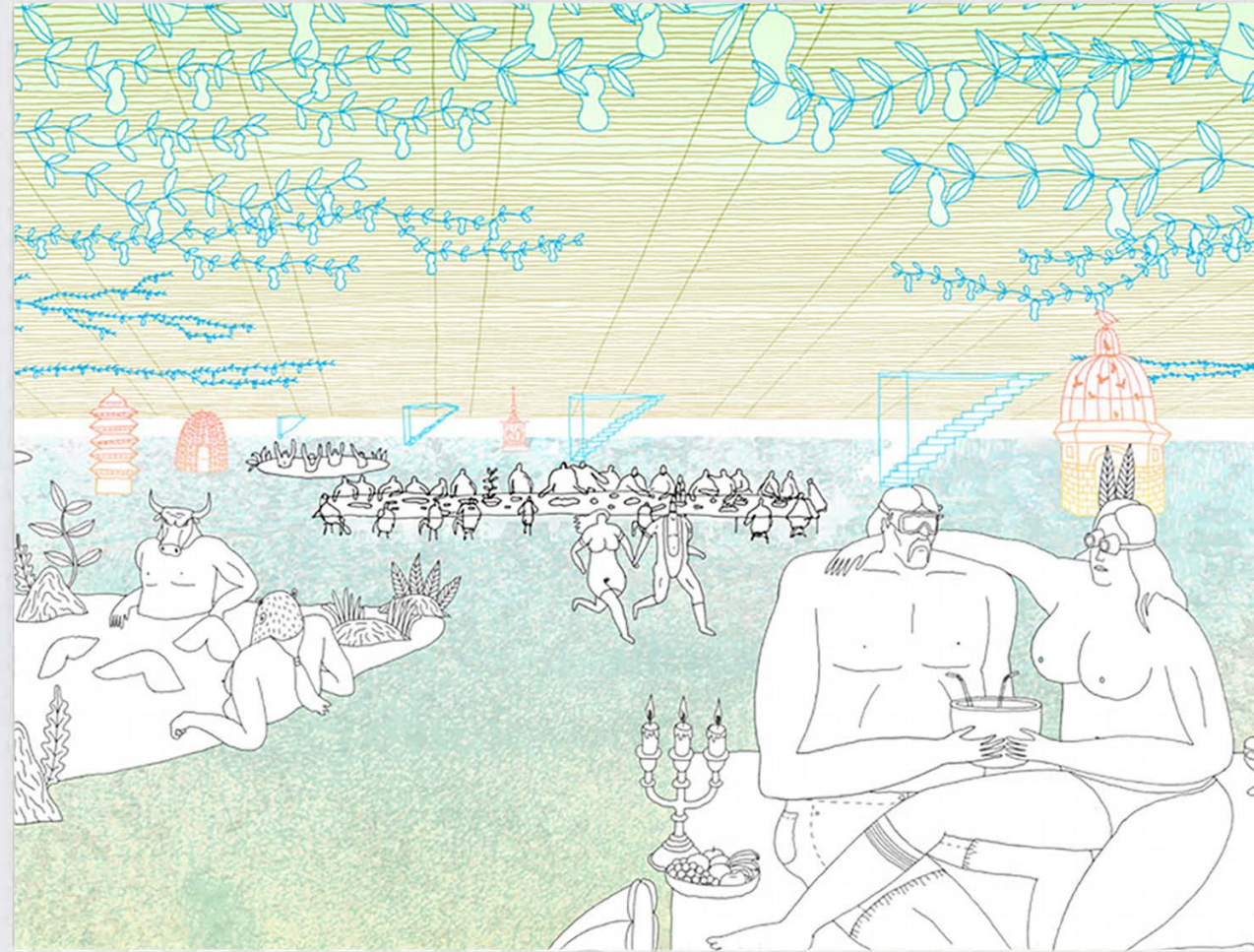
Ghost of the Factory

“... This is unacceptable. Many pimps were looking for **some of the corners of the old factory and the vegetation that had grown there to carry out sexual practices.**”

Giménez, Julián. “La Antigua Fábrica Plexi Ubicada En El Saler Ya Es Historia.” Cadena SER. Cadena SER, January 23, 2018.

Chapter I.

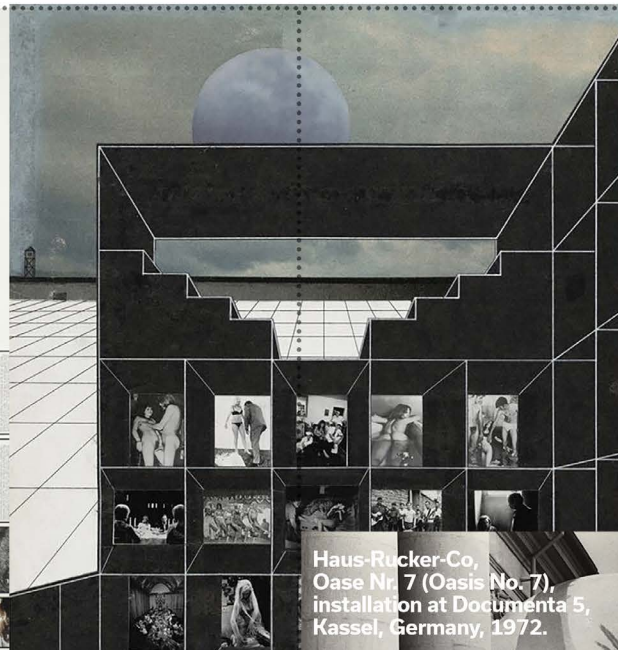
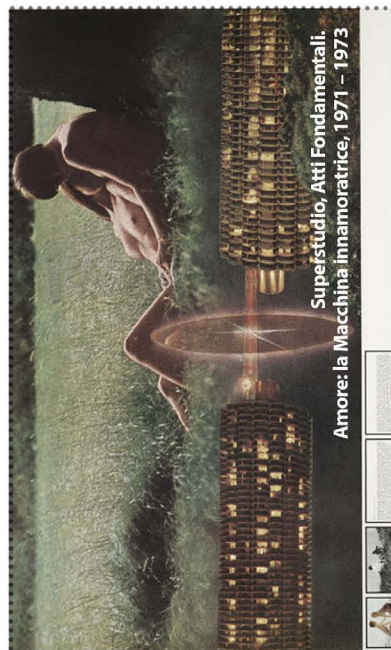
Prologue



ii. Research

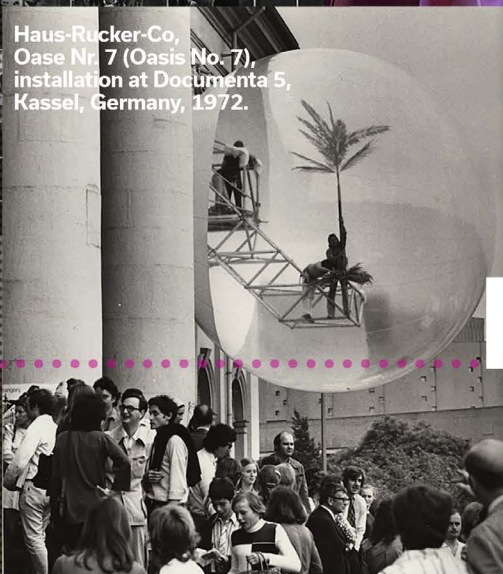
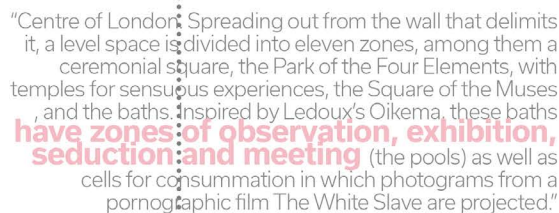
← Big Scale Small Scale →

"If, as the Superstudio point out, there had been a shift from production to consumption, from the mass worker to the socialized worker, the architects decided to limit their field of action to the sphere of consumption, perception, reception and subjective construction."



Nicolas Schöffer's Centre for Sexual Leisure reproduction

"Imagine a space devoted solely to pleasure, pampering all five senses. **A space where light, smells, and colours are intended to stimulate your senses and prepare them for sexual intercourse.** This is the Centre for Sexual Leisure which the plastic artist and sculptor Nicolas Schöffer designed for his cybernetic city (1955 – 1969), a utopian city project inspired by Fourier."



Michel Foucault,
Of Other Spaces: Utopias and Heterotopias

But these heterotopias of crisis are disappearing today and are being replaced, I believe, by what we might call **heterotopias of deviation:** those in which individuals whose behavior is deviant in relation to the required mean or norm are placed.

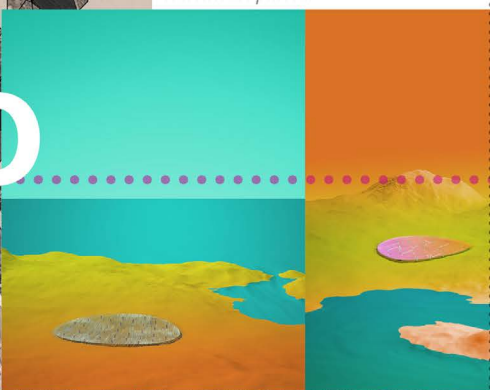
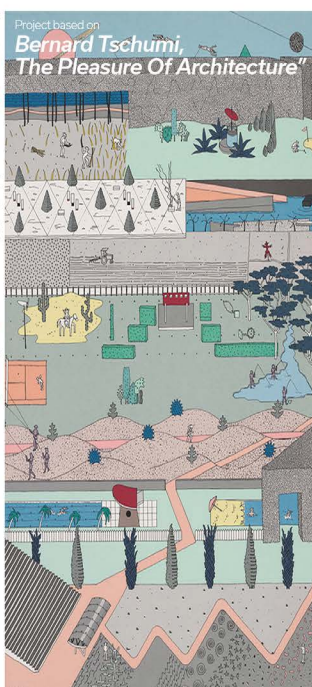
HETERO TOPIA

← Artificial ————— "Natural" →

"Rather, the deconstruction of architecture that they suggested was an early venture into the **realm of pleasure, against the architectural order of time.**"

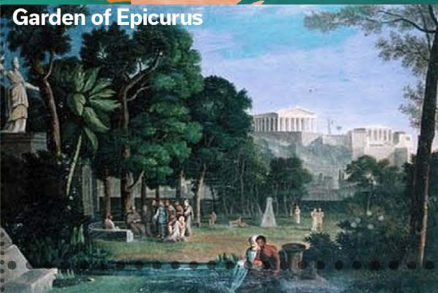
"Built exclusively for delight, gardens are like the earliest experiments in that part of architecture that is so difficult to express with words or drawings: pleasure and eroticism."

"In such moments of intense desire, **organization** invades **pleasure** to such an extent that it is not always possible to distinguish the organizing constraints from the erotic matter."



AmidCero9, Aegean Paradise

Thought as an alternative of the traditional models of Mediterranean mass tourism, the Aegean Paradise explores renewed forms of community within the territory of the **nonproductive time**, that of the leisure, rest and vacations and put under discussion the usual **notions of privacy**, segregation, relation and exploitation of the territory and the "environment, usually presented in the collective lodgings linked to tourism".



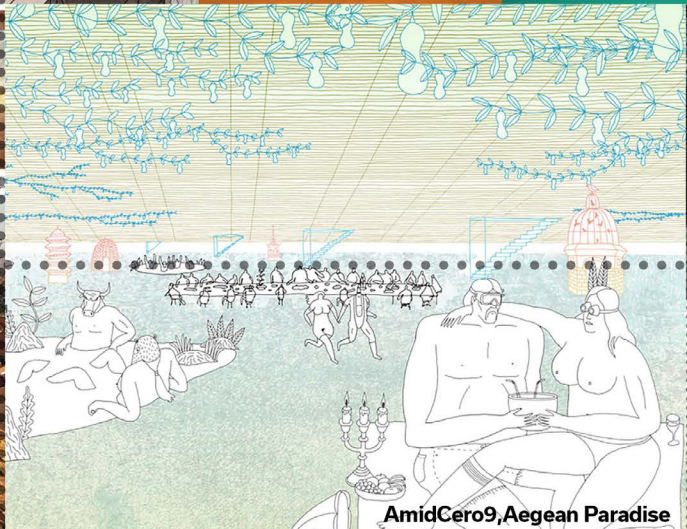
Garden of Epicurus

In this strange induced Third Nature, filled with the **intoxicated air of new and unexpected forms of beauty and pleasure, a series of artificial, bizarre and excessive pieces** are intended for the other part of life, the contra-routine, a hallucinatory and temporary compensation for the everyday life, the grey and unsatisfactory reality. **These small wonders are made out of blends, shifts and unexpected combinations for hedonistic pleasures and vacation, this period of suspension of time and temporary return to small - or big - pleasures and delights.**

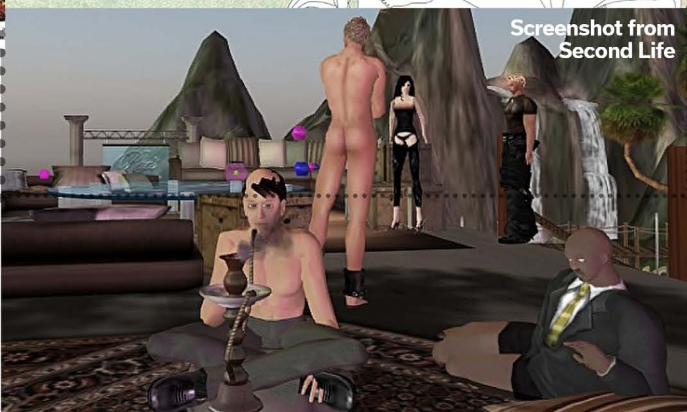
Started in 2003, it's among the oldest alt-reality simulators where players can "live out" just about any scenario and interact with fellow avatars from all over the world.

The world of Second Life can function as an outlet for people who feel like they can't be themselves in the real world.

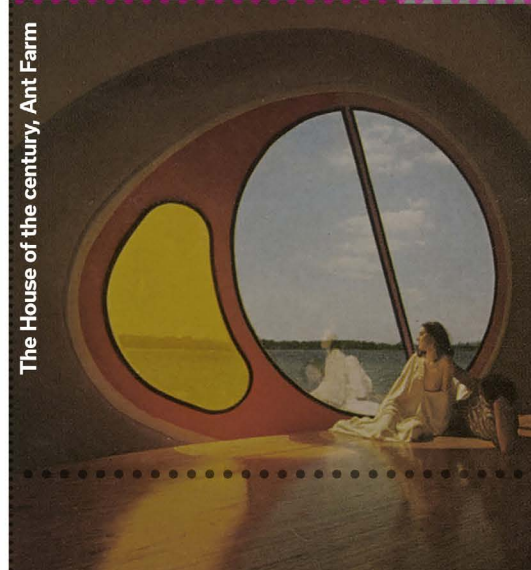
"The impression these facts leave is that SL is secretly a melting pot of hormones and bodily fluids, that it's Strictly Come Dancing except instead of dancing or holding up scores everybody's just fucking. But that's the thing. Go to the sluttiest locations you can find in SL and people will still mostly be talking or dancing."



AmidCero9, Aegean Paradise



Screenshot from
Second Life



The House of the century, Ant Farm



**Bubble House, Design Studio Chrysalis,
Revista Playboy, abril 1972,**

"The playboy and his magazine are all about architecture," writes the architect Beatriz Colomina in a text of the exhibition catalogue.

The fact is that, although this publication was (and still is) a reference of eroticism, one of the aims of its editor Hugh Hefner was that it should also be a reference of style, architecture and design.



Queen Victoria Sex Hotel, Japan



Ancient Greek and Roman Bathhouses and Complexes

SOCIAL,SEXUAL,CONNECTED TO THE ENVIRONMENT



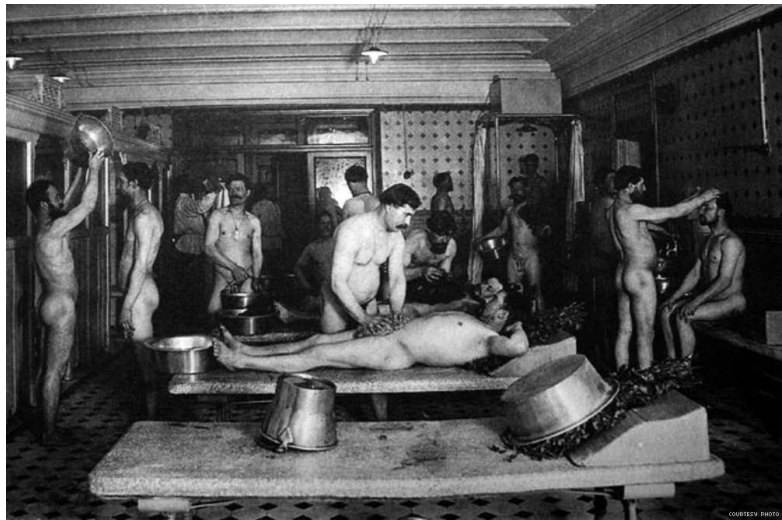
Bathhouse as picturesque.

CELEBRATION OF THE BODY.



Moorish Bathhouse

SACRED, CONTEMPLATIVE. ASEXUAL.



Emergence of Gay Bathhouse during 1960-70's

HIDDEN,SELF-ORGANIZING SEXUAL,URBAN

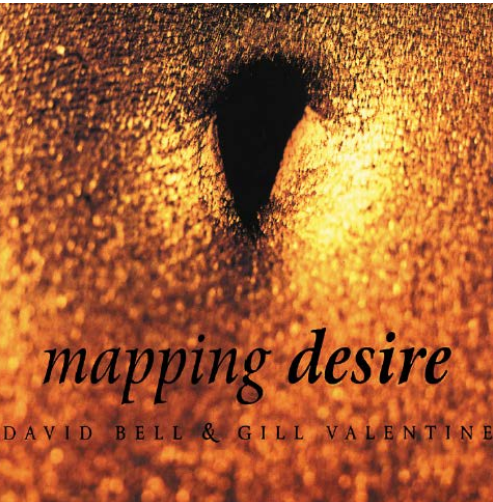
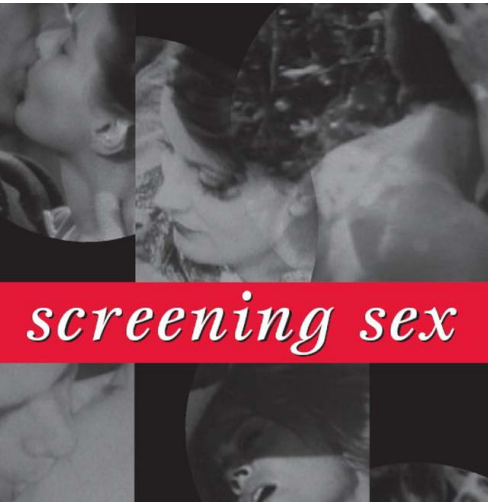
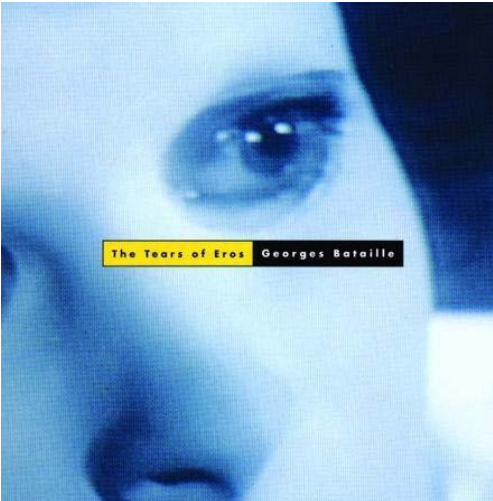
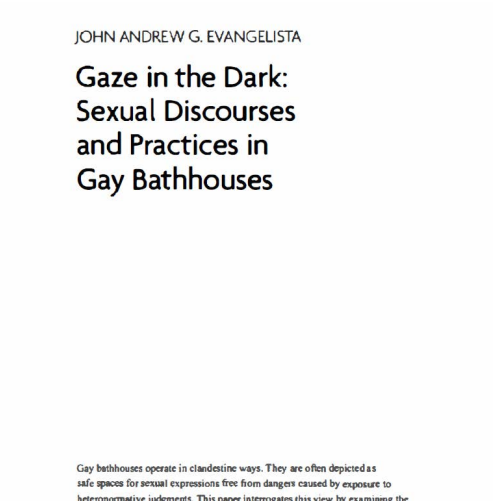
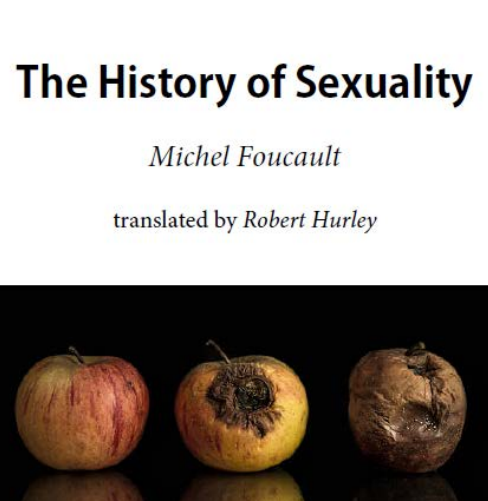
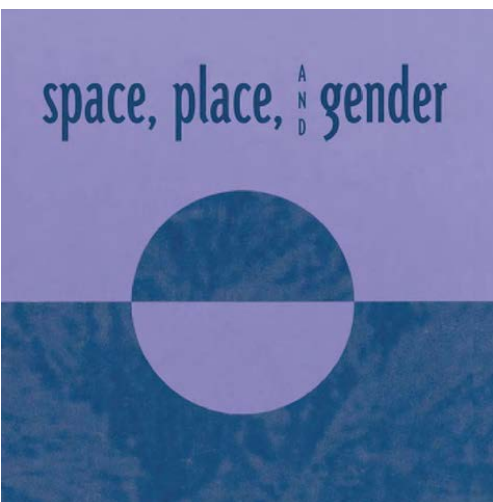
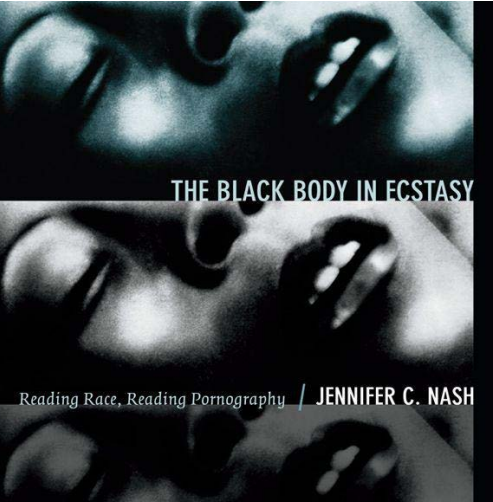
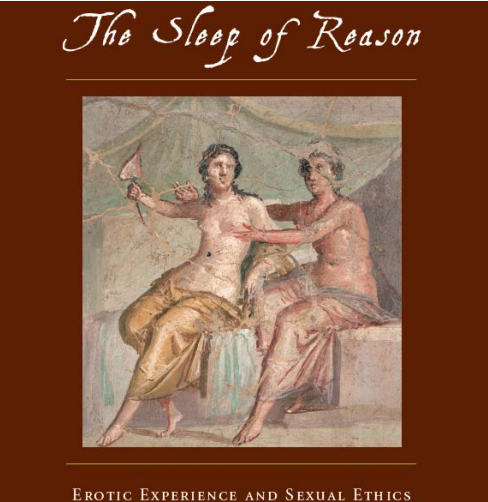
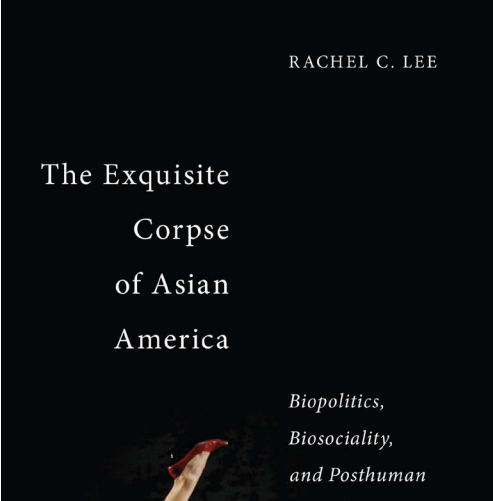
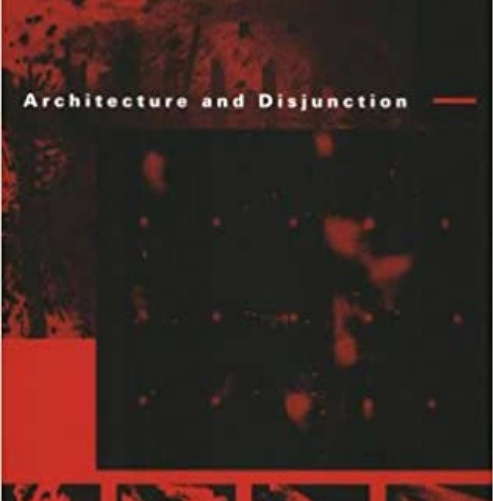
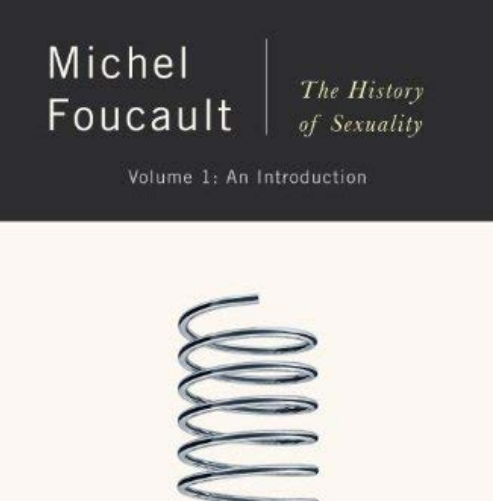
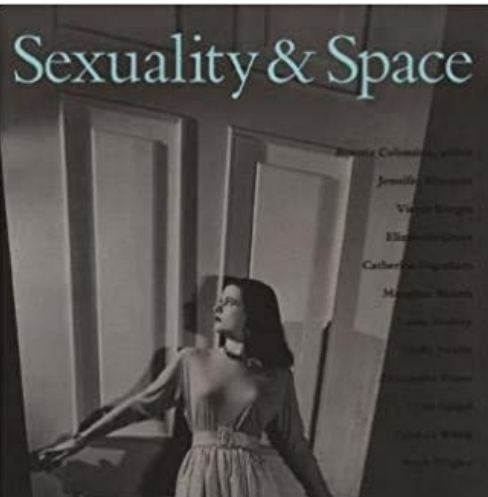


SPA as an ultimate way.

STERILE, ELITIST, INDIVIDUALIST,PASSIVE

I created a taxonomy of architectonic het-erotopias (pg.13). From mythical Garden of Epicurus to Playboy's Bubble House , from digital BDSM islands in SecondLife to Speculative projects of AmidCero9. On the upper part I tired to organize them based in their relationship with its environment or the lack of it and on the right-hand side based on their philosophies around social interaction.

But the one that got my attention the most was the bathhouse culture. It is a multi-layered type that unfortunately has come from Ancient Greeks to the SPA cul-ture of late capitalism. Elitist, individualist, passive and sterile.



Fortunately there was a lot of relevant literature to draw from.



"Three years into masochism, five years into BDSM.
Pleasure from a spectrum of physical/emotional **pain**."

Female, 29



"Enjoy having my **hair washed and pulled** in the
hairdresser."

Female, 18-21-22-24-28



"Pleasure from a an extremely harsh massage.
To an extent where it hurts or even deals minor
physical damage. "

Female, 18-28



"Inhaling **sweat**,
mixed with other
artificial smells
exhilarates."

Female, 2



" Pleasure of being squished by the weight of my
partner. I relax completely under the weight."

Female, 18-28



"Getting a foot scrub or feeling that friction.
Also **sand**, especially if it is warm."

Female, 29

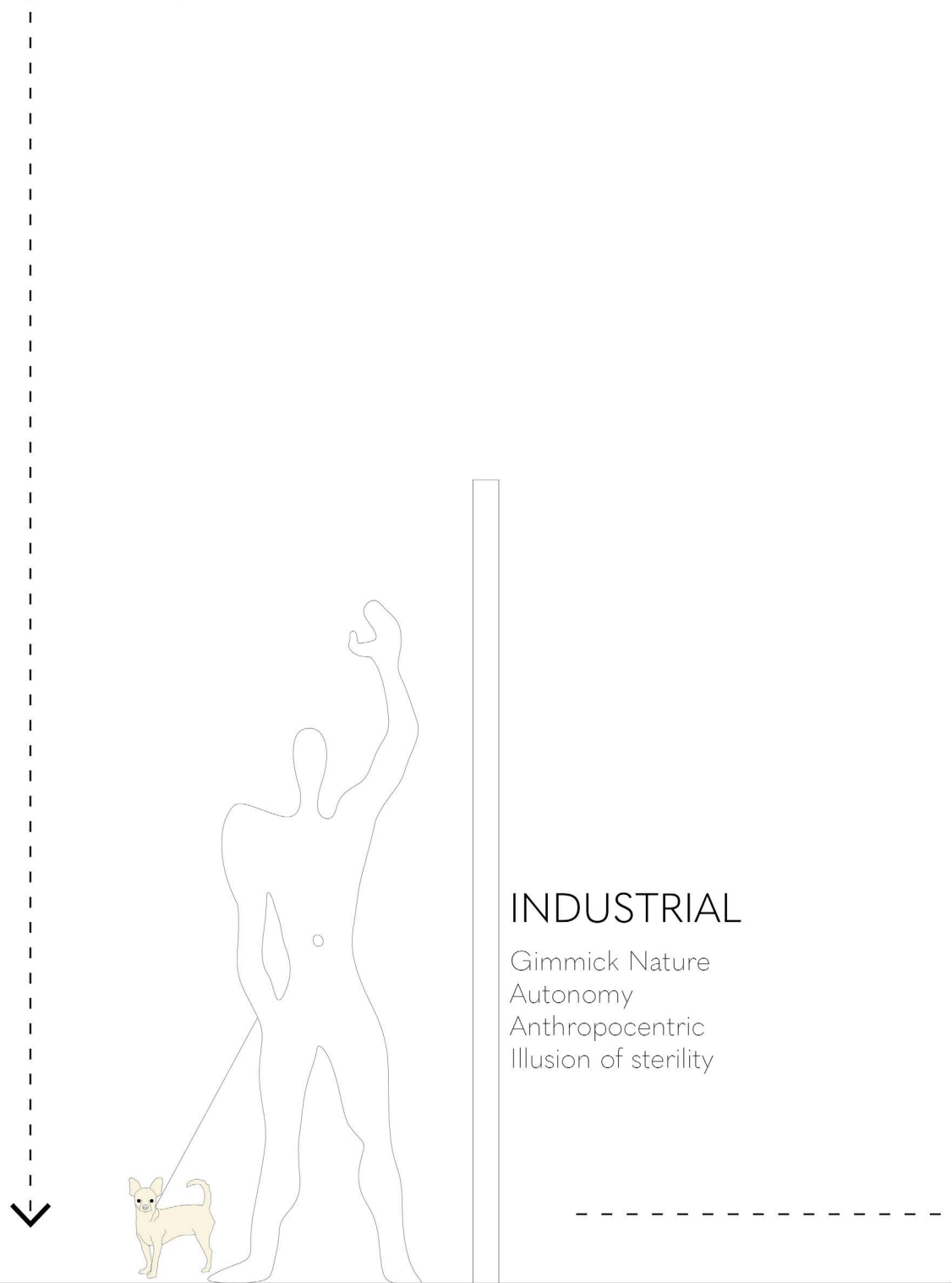


"Tingling feeling from **temperature drops** in saunas."

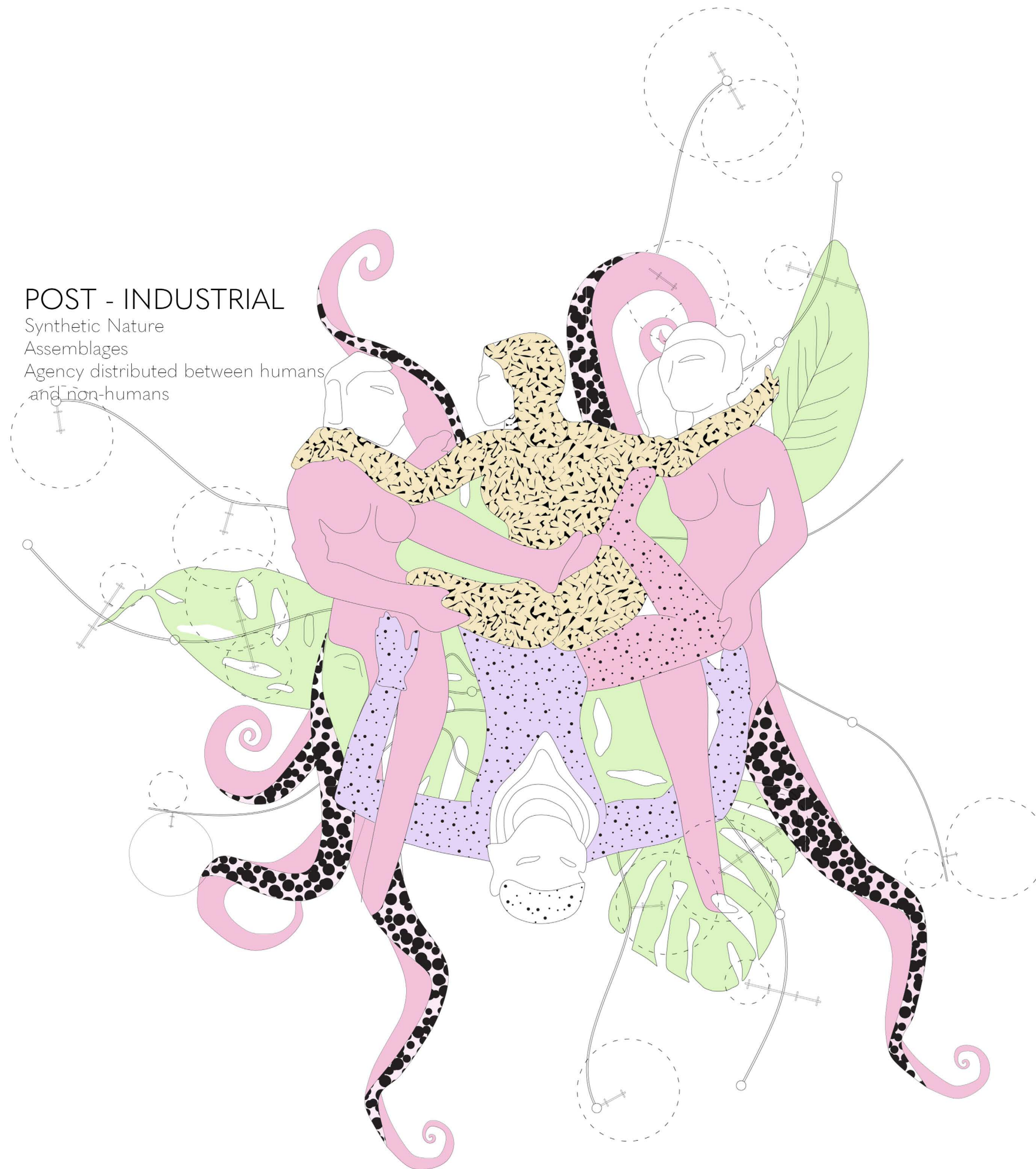
Male 22 Female 24,25

So I reached out to a friend that earned a living from consulting people on their sexual life and when I asked her what she thinks about the spectrum of non-sexual pleasures that people tend to indulge in we decided to start a small questionnaire. The answers were fun, insightful and reassuring.

PRE- INDUSTRIAL
Pre-Anthropocentric "Nature"



POST - INDUSTRIAL
Synthetic Nature
Assemblages
Agency distributed between humans
and non-humans



We believe that gay bathhouses are micro-societies where naked Eros, **in the guise of nude males, combines water, steam**, heat and sexually charged events to choreograph a heady, complex dance, which has evolved over time.



Space dissolves in steam. Distances collapse, the borders of bodies are rubbed out, and **disjecta membra** loom through the

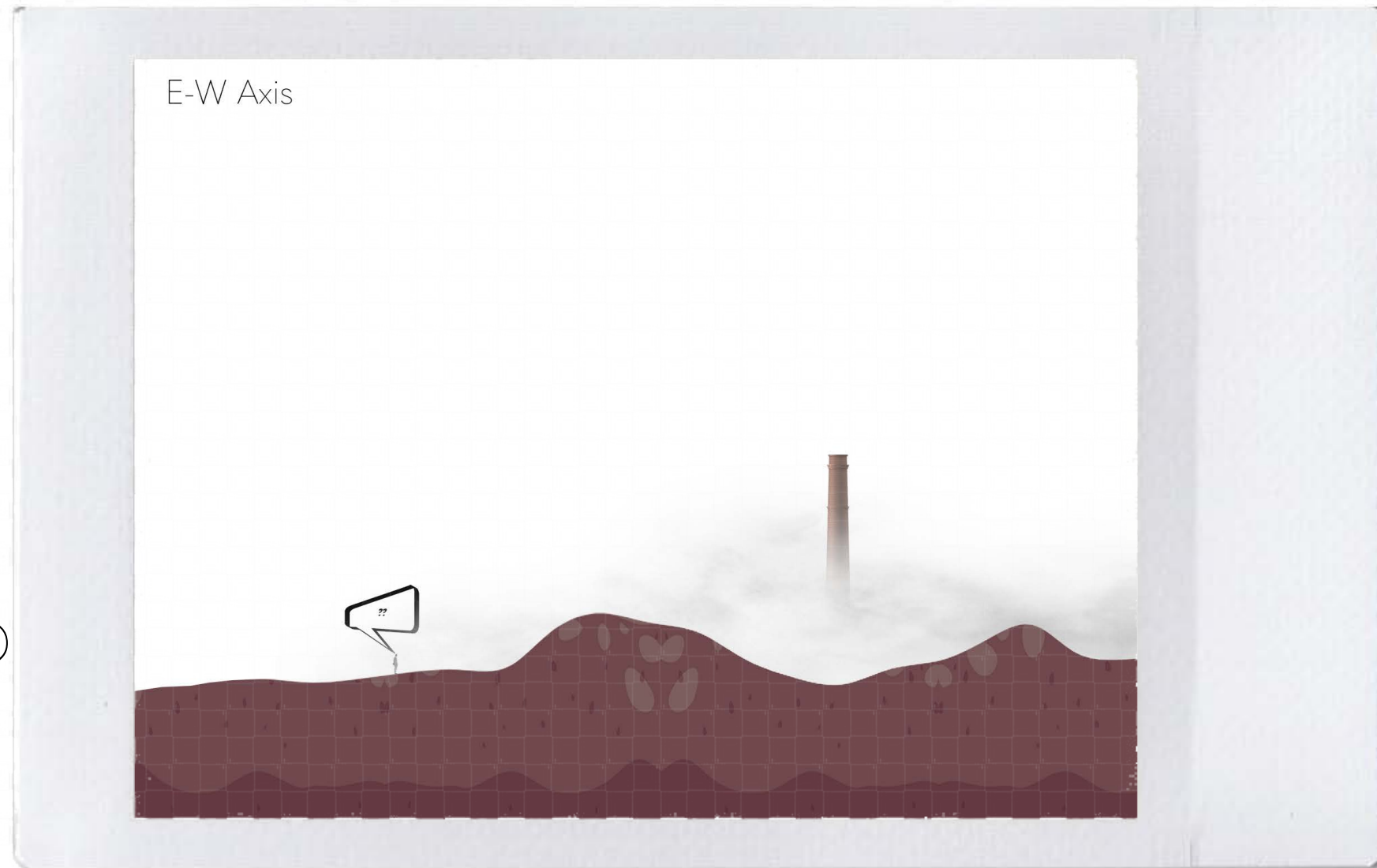


In this strange induced Third Nature, filled with the **intoxicated air of new and unexpected forms of beauty and pleasure**, a series of artificial, bizarre and excessive pieces are intended for the other part of life, the contra-routine, a hallucinatory and temporary compensation for the everyday life, the grey and unsatisfactory reality.

And before jumping into the "real world" problems I wanted to come up with a mood board to hang on my wall and never forget what I was shooting for.

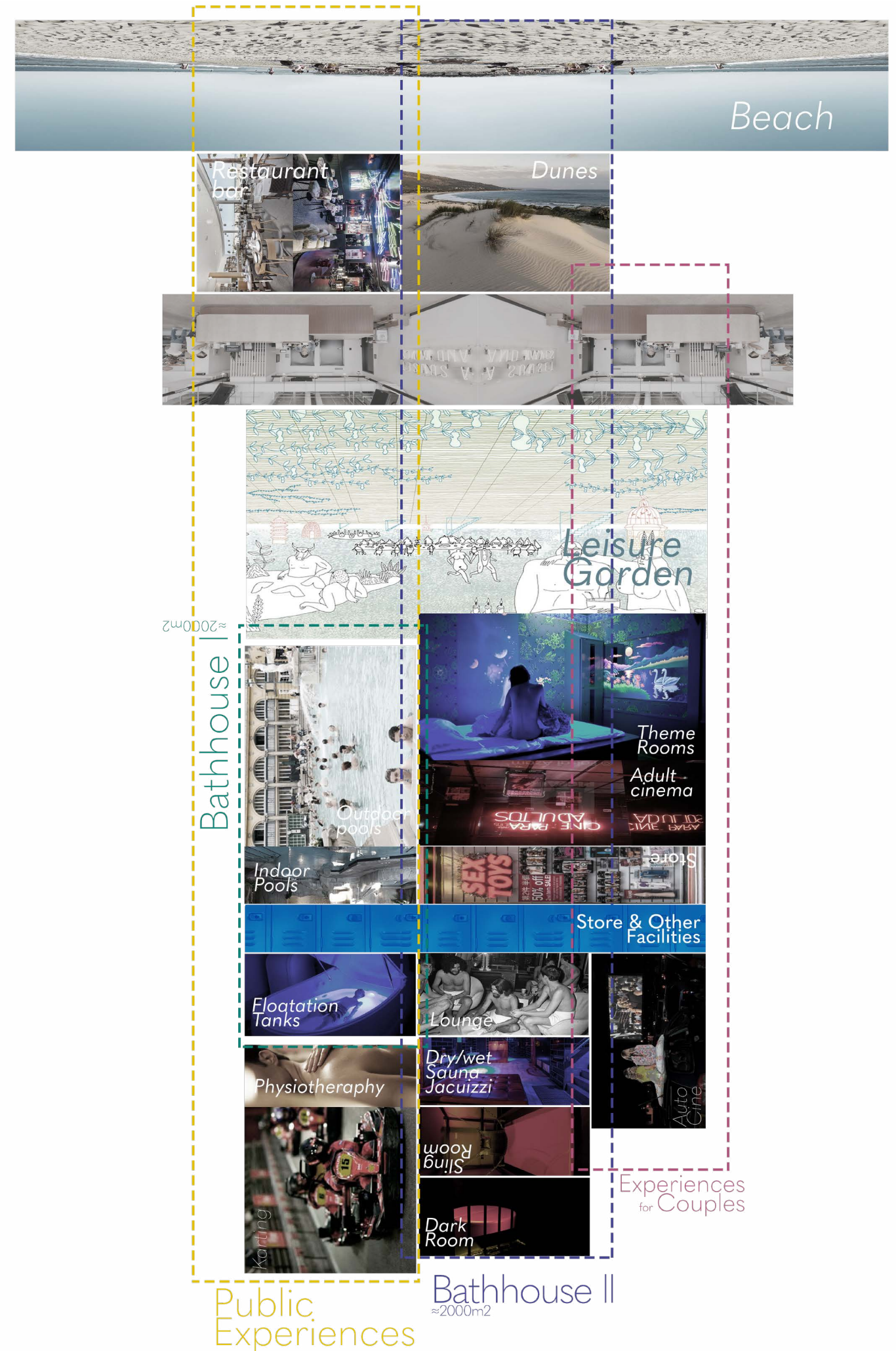
Chapter II.

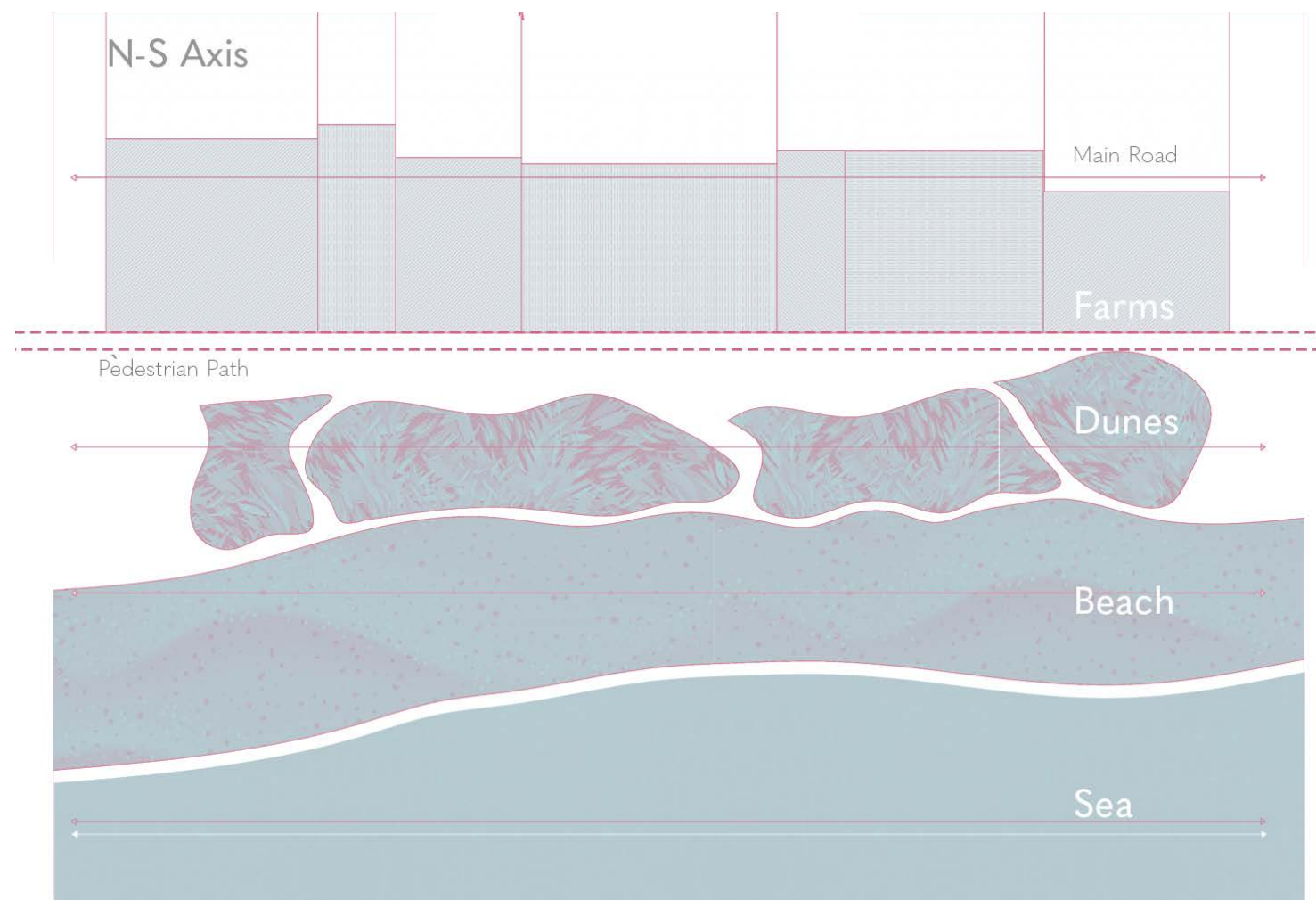
Design Process



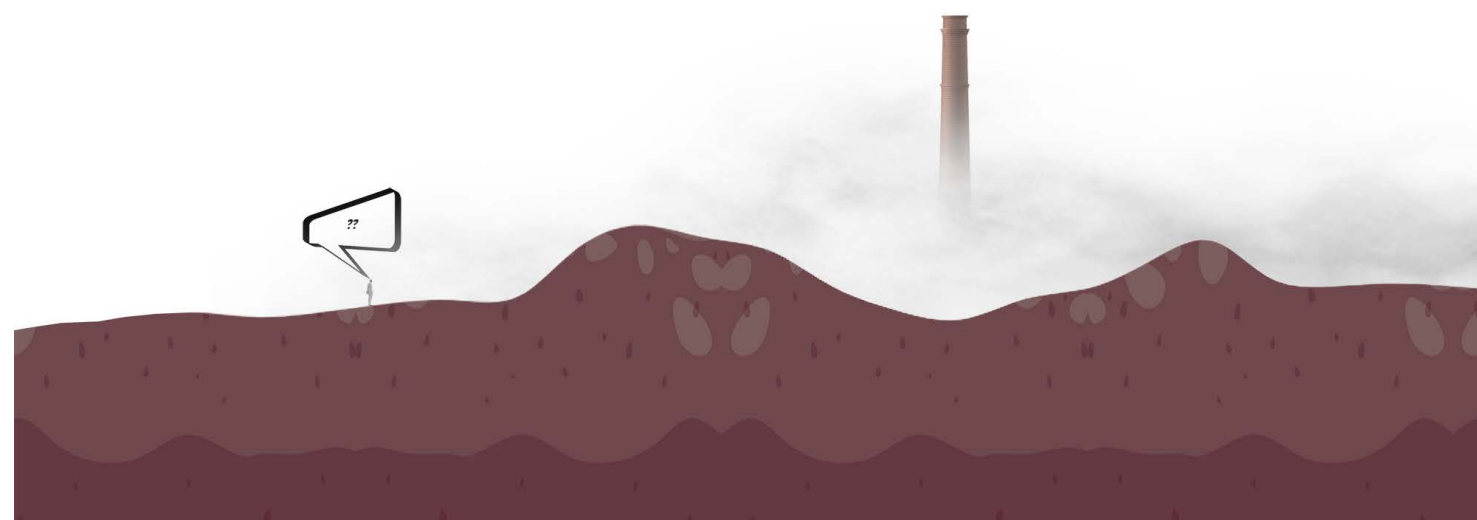
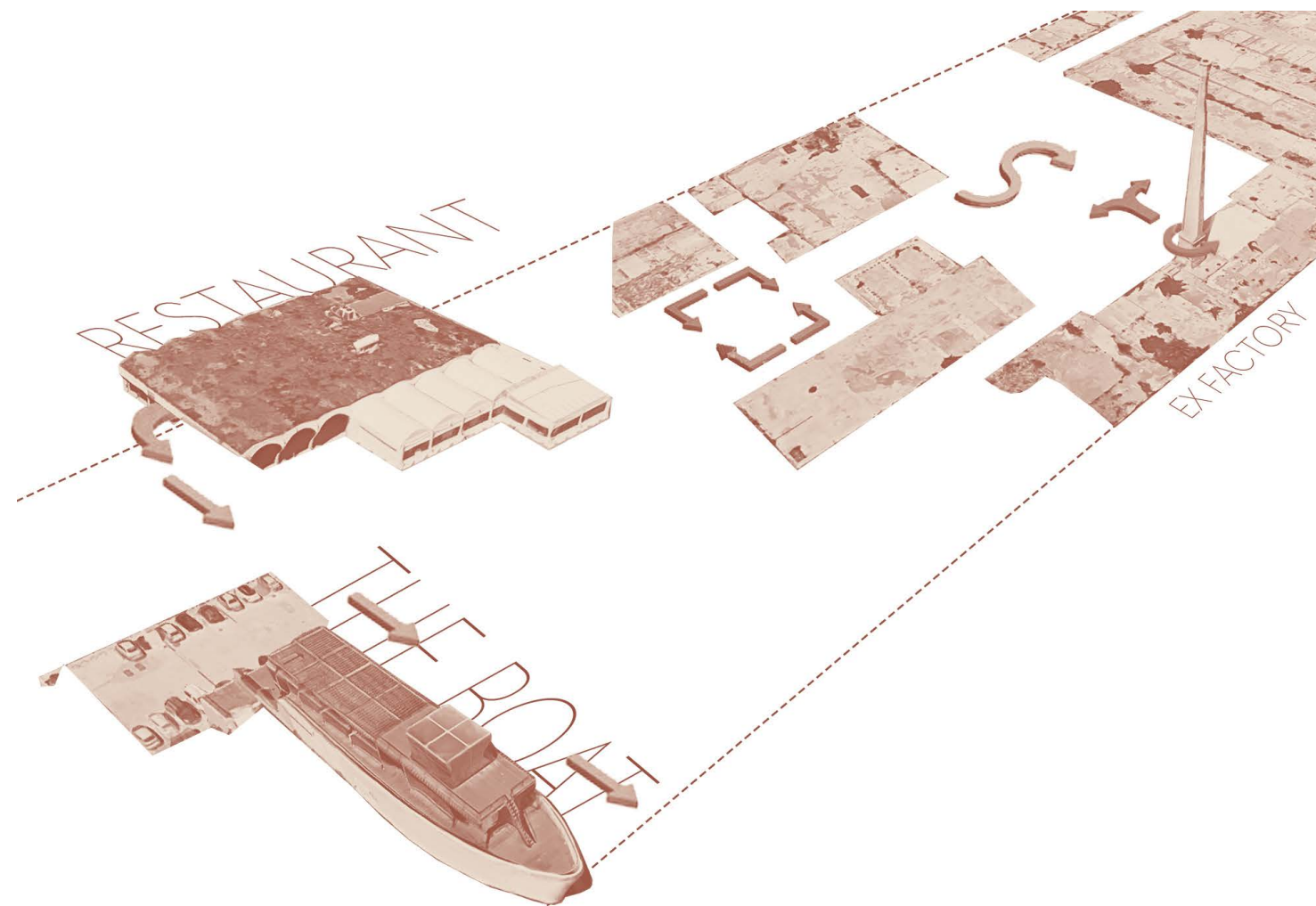
i. Contributing Factors

In order to make this paradise tangible I tried to think of its programmatic equivalent today through potential experiences, user groups, their relationships etc. What would people do? How and why would they interact? How to avoid oversimplified contemporary takes on social connectedness and create a spectrum of different matrixes.





E-W Axis



In terms of landscape logics, we see that there are several continuous circulation and visual paths along the beach axis while transversally the landscape creates different cavities that limit visibility but accommodates different micro-climates.

Finally since there are not a lot of man-made structures around, it is important to start a dialogue with whatever we have. All of this together sparked a specific image.

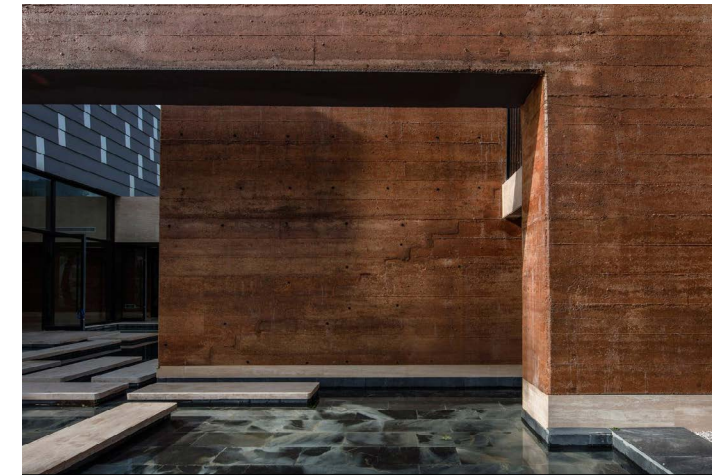
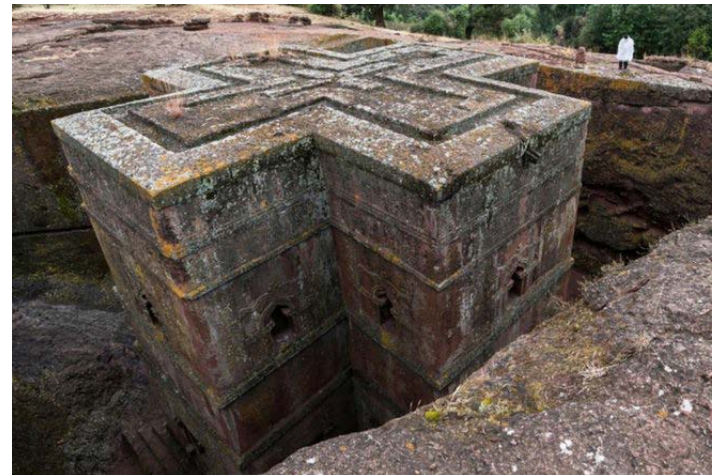


Chapter II.

Design Process



ii. Intervention Strategies & Sensitivities

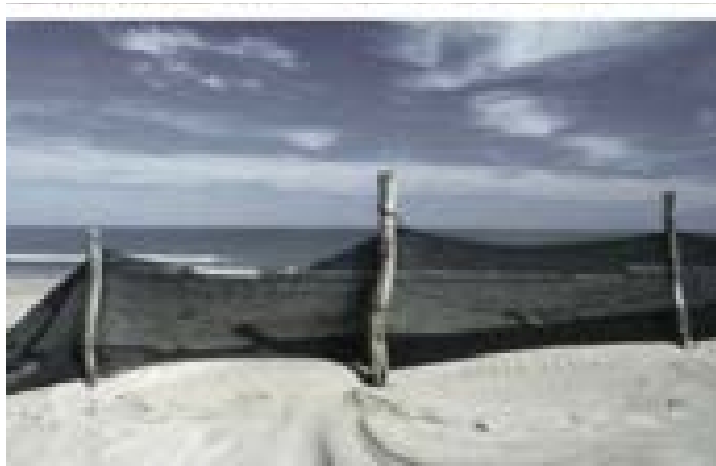


Speaking of intervention strategies, In a multi-layered site such as this it was important to understand and reinterpret the landscape rather than simply copying it. So based on my limited site visit I identified four existing elements for my semiotic exercise.

First of all the geologic aspect. Natural unconfined aquifers that happened to be right under El Saler. These natural elements relating to the earth get translated into tectonic and stereotomic logics.



The Second ingredient was the idea of semi arbitrary sticks in the landscape. In some sense predecessor of nomadic architecture philosophy. Doing research into South African Basarwa tribes it is always interesting to see how nomadic tribes developed a very different relationship between physical and metaphorical understandings of space. Spatial qualities like privacy/function and social hierarchies are defined by several sticks in the ground. Bodies that are distributed based on these sticks help to further reinforce this setup.



And ribbon. This element is currently used for dune regeneration. The fabric wrapped around sticks in the landscape helps trap the sand and shape the morphology of the dunes. But what if one could take this ingredient and its pragmatic primary function and hybridize it with some of the potential symbolic uses of this material. When scaled up curtain can define what's inside and outside. Or it can decide what needs to be hidden and what needs to be revealed, which in a project dealing with hedonistic pleasures would be valuable asset to have.



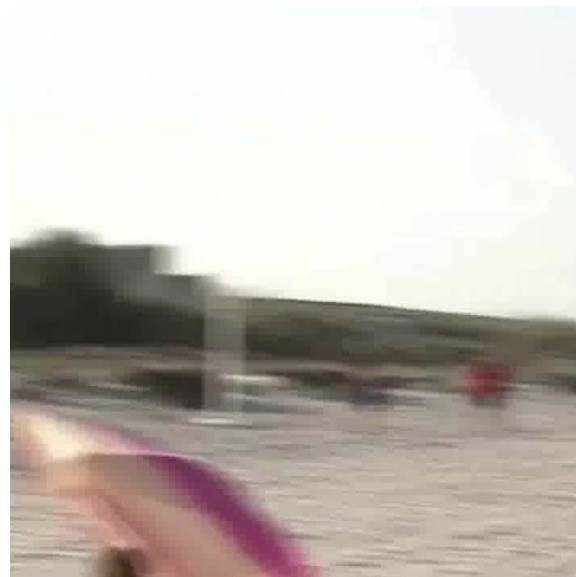
And finally the sand. It was important to maintain a specific sensitivity towards the migration of the sand. I want to make it clear that sensitivity doesn't mean obsession over naturalness of it. Rather like in Japanese Zen gardens it is about giving agency to non-human agents. It is an extremely fragile ecosystem, to an extent that the development of the port more than 5km up the coast significantly contributed to the deterioration of the dunes over the years.

Chapter II.

Design Process



iii. Footprint Politics



Compiled panoramic image, sometime before demolition in 2017

Speaking of sand it is important to mention the factory that has been defining the edge condition of the beach for several decades with a rather aggressive gesture. It was a relic of radical anthropocentrism that, once the times changed, did not align with the current ideology anymore and 2012 it entered its 7-year long demolition process.



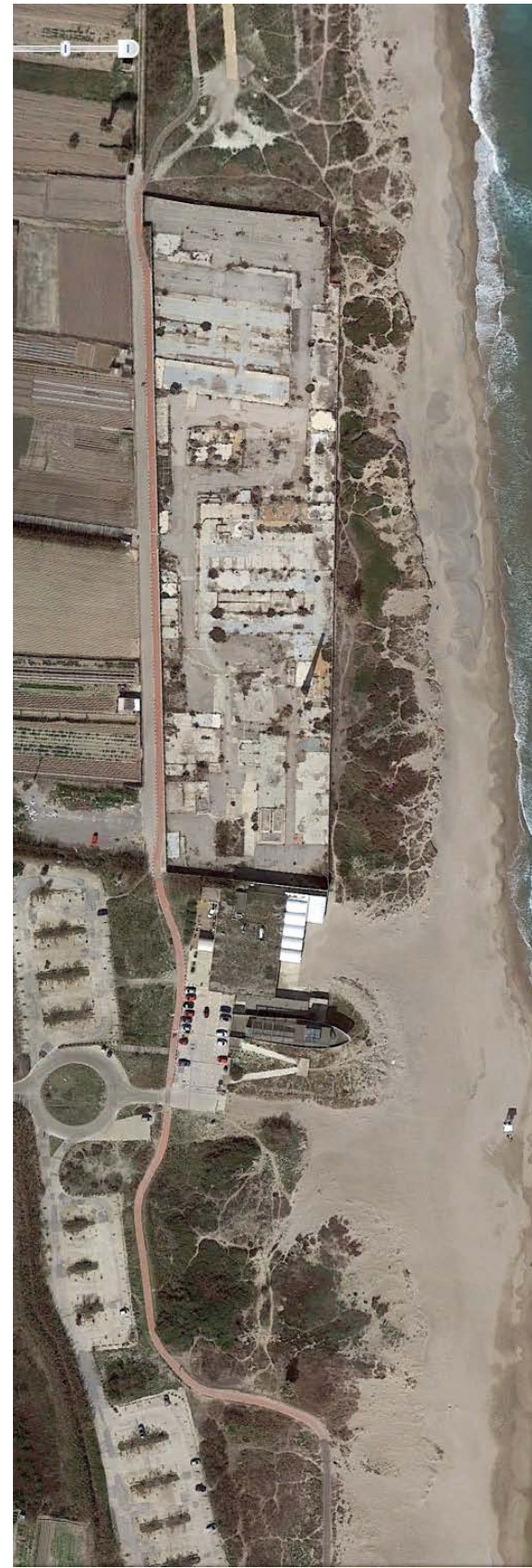
2002



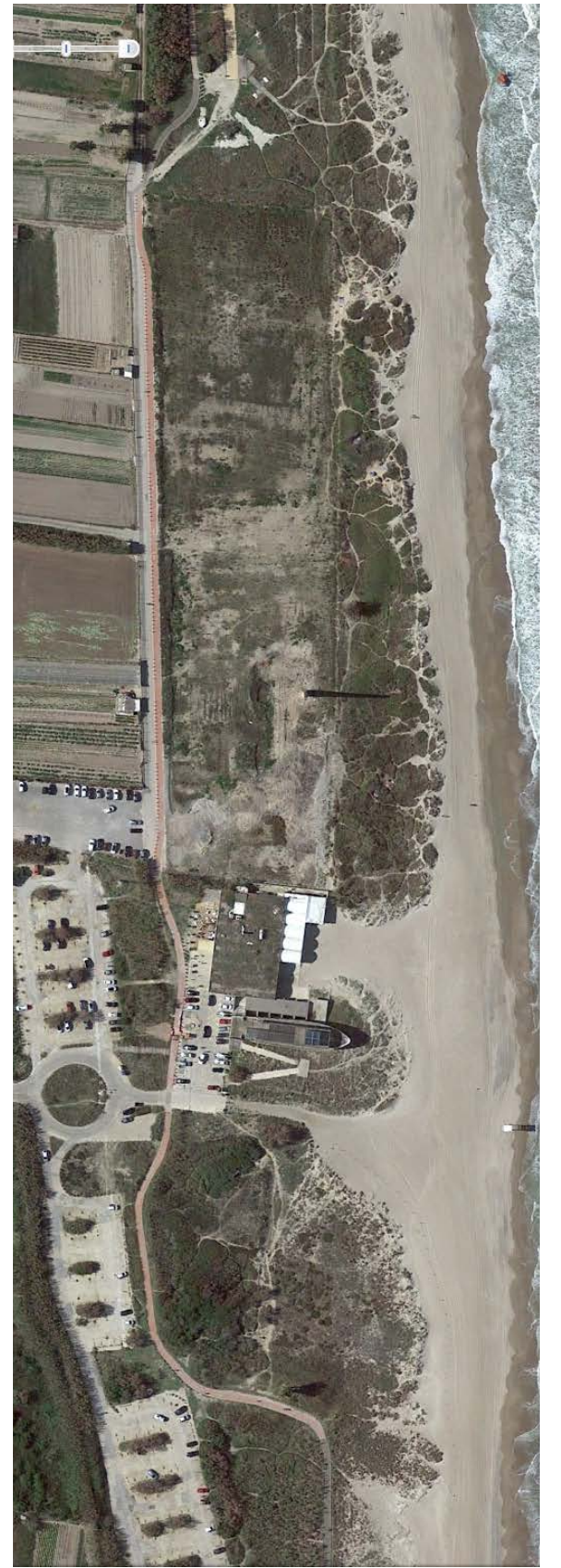
2007



2010



2016



2017

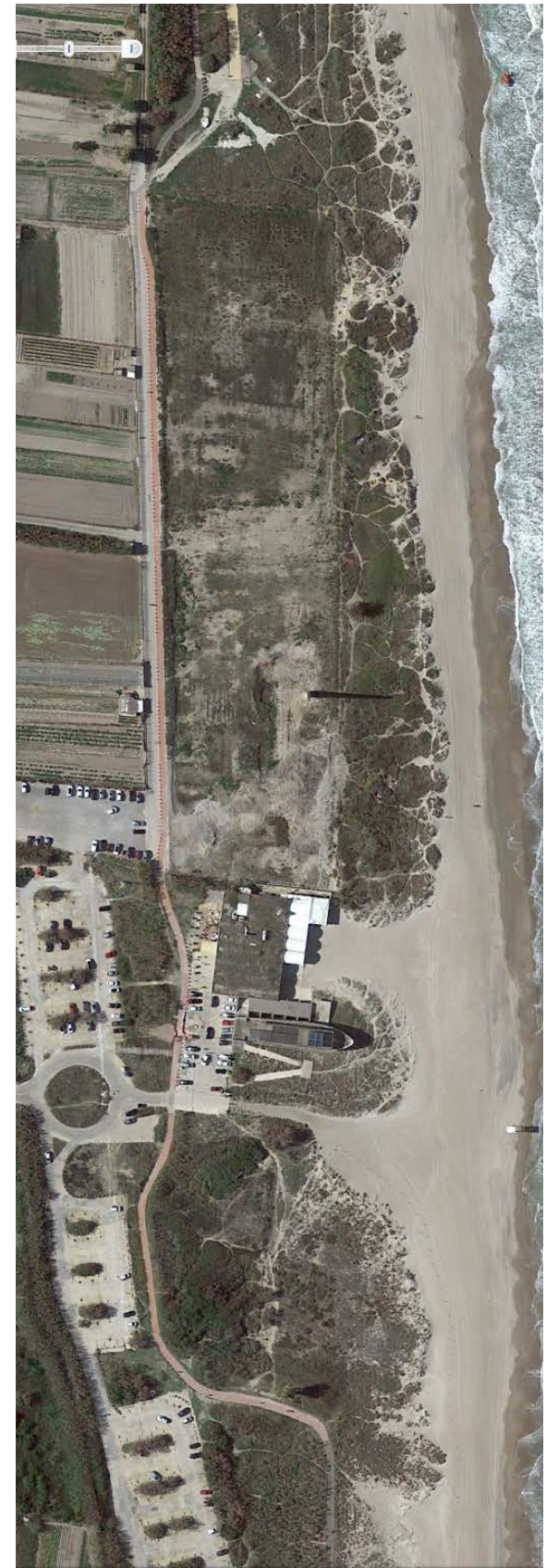


We can argue that the brutal incision in the landscape is not what we believe in anymore, however, pretending that this part of the history never happened and literally trying to bury it under a layer of sand sounds at best naïve. After all, ***how are we any better if we bluntly wipe out everything that doesn't align with our belief system?***

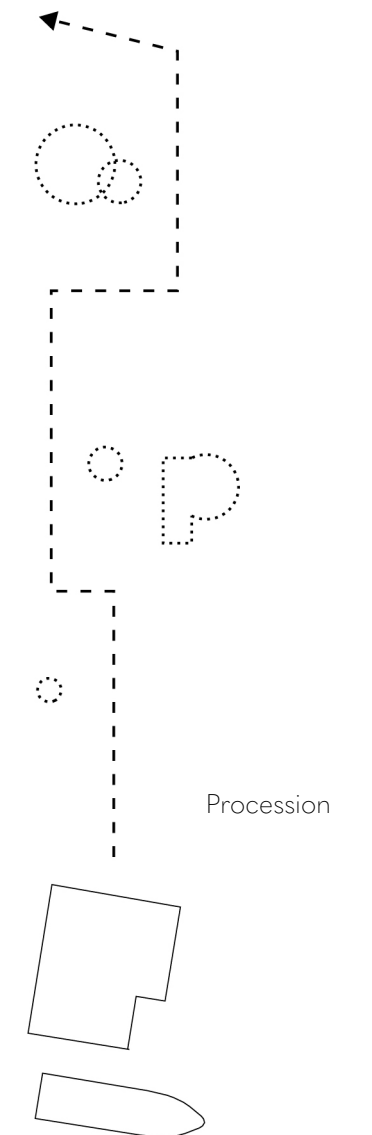
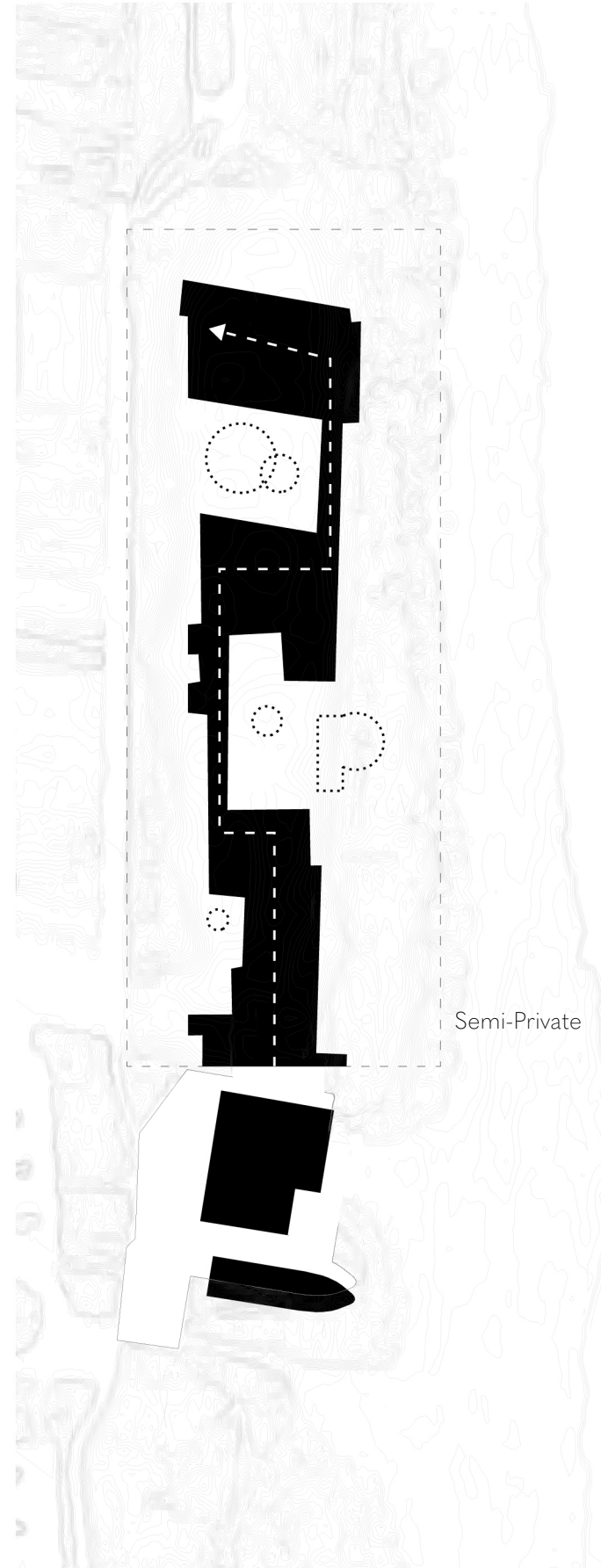
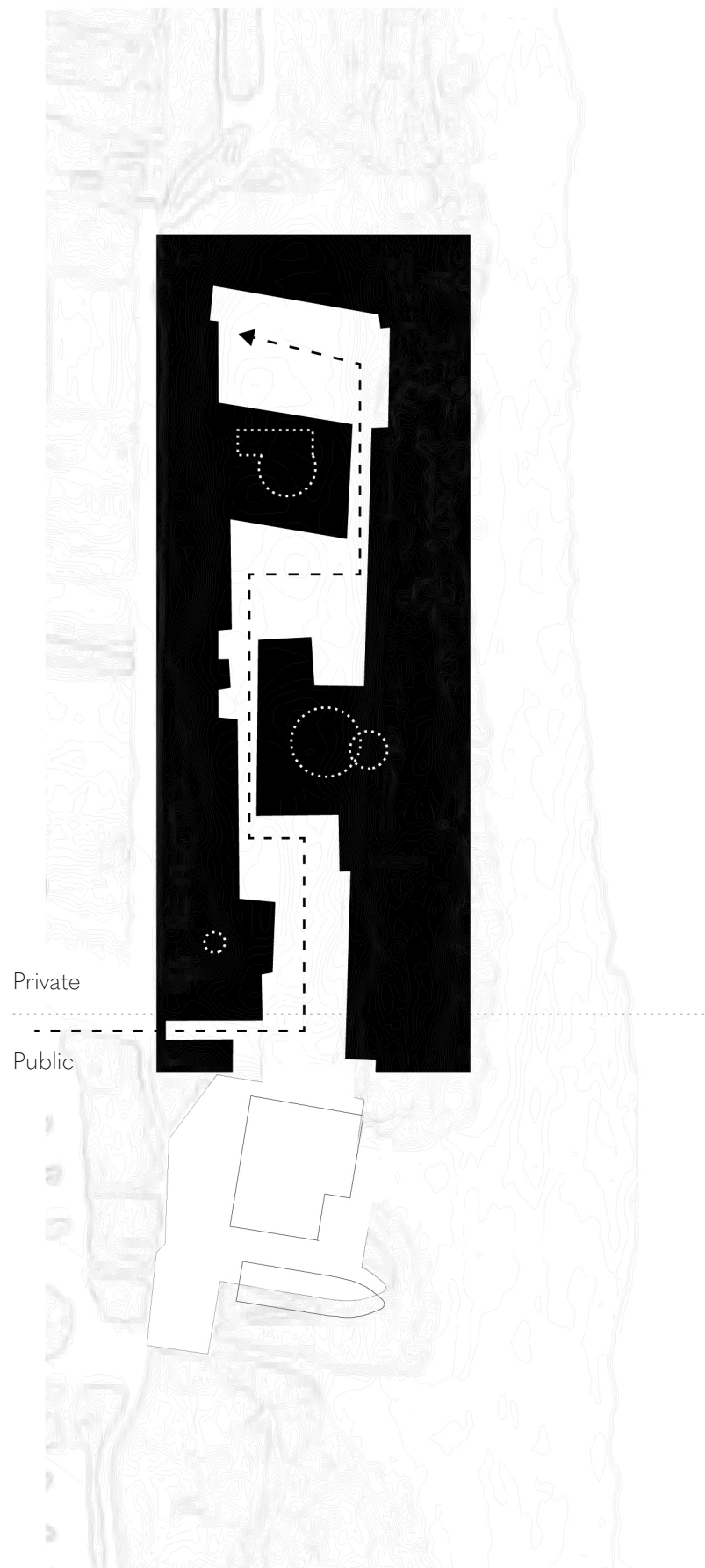


“ There is **no longer any trace** of the old Plexi factory in El Saler. Demolitions of the old factory foundations are being carried out and the perimeter wall that surrounded the industrial facilities is being removed.

 **JULIÁN GIMÉNEZ** | **Valencia** | 01/23/2018 - 17:27 h. CET



So instead I tried to think of how to re-utilize this inward-oriented factory typology so that it starts a dialogue with its surroundings. By simply inverting the heavy mass of the factory we get a light path that creates a processional experience incorporating existing structures. Thus, general logic becomes this path that takes you through different artifacts/ experiences in the landscape.

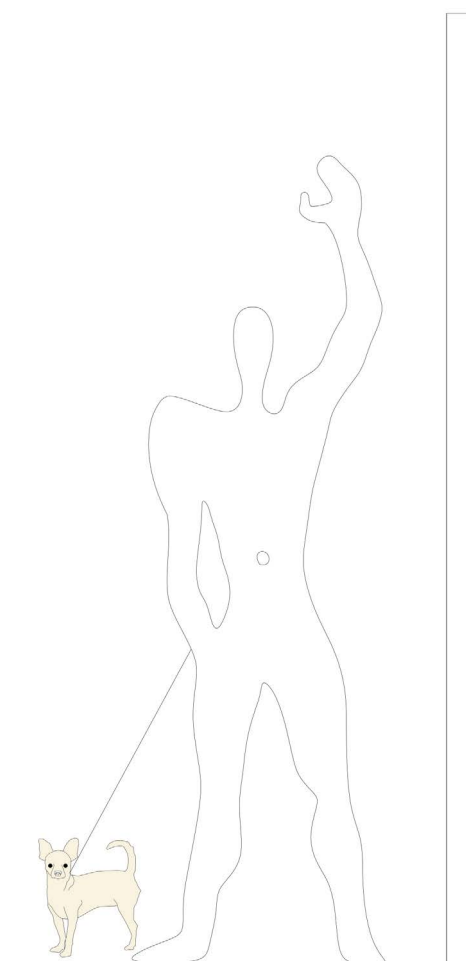
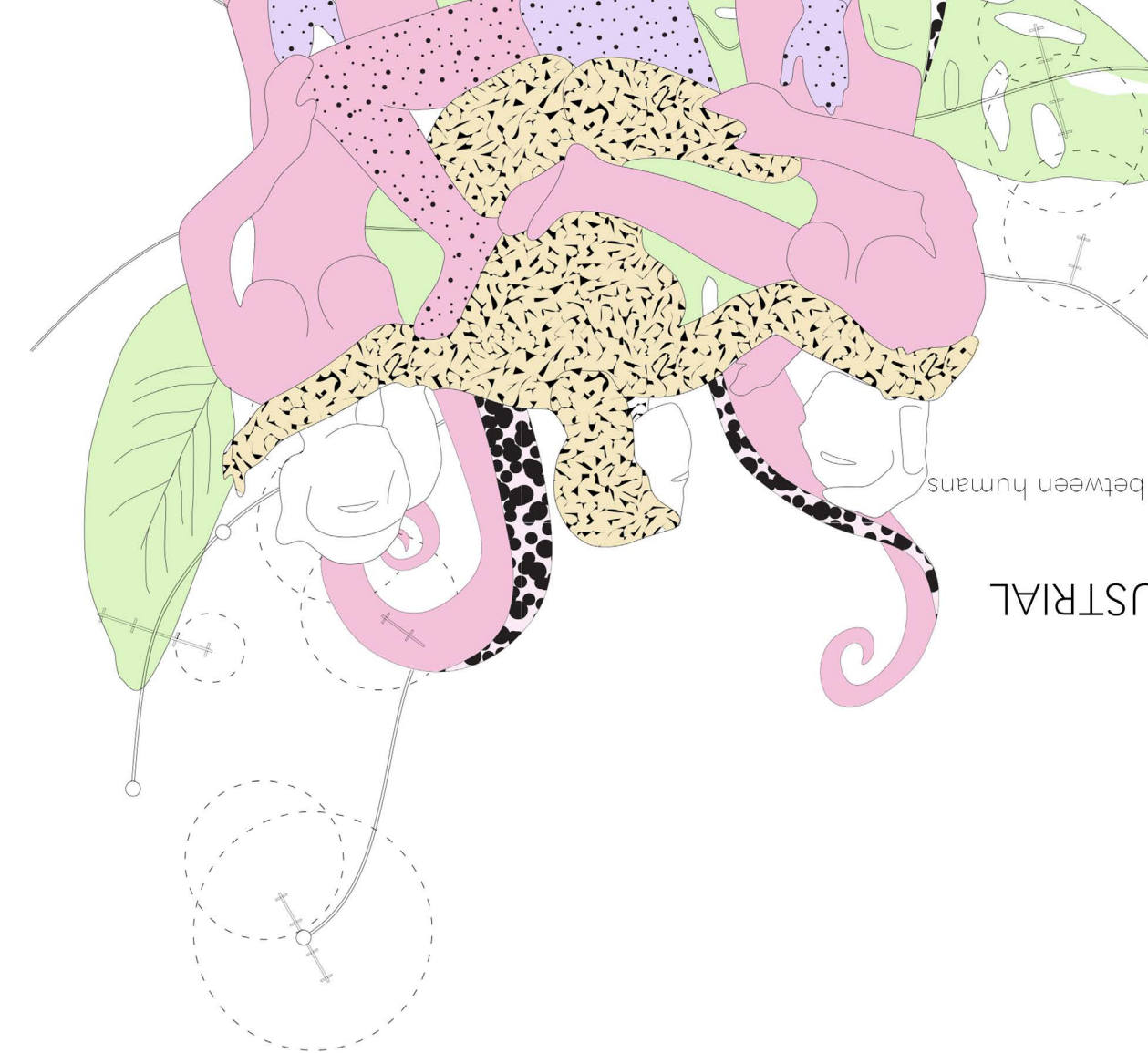


The first act is usually used for exposition, *to establish the main characters, their relationships, and the world they live in.* Later in the first act, a dynamic, on-screen incident occurs, known as the inciting incident, or catalyst, that confronts the main character (the protagonist), and whose attempts to deal with this incident lead to a second and more dramatic situation, known as the first plot point, which (a) signals the end of the first act, (b) ensures life will never be the same again for the protagonist and (c) raises a dramatic question that will be answered in the climax of the film.

The second act, also referred to as “rising action”, typically depicts the protagonist’s attempt to resolve the problem initiated by the first turning point, only to find themselves in ever worsening situations. Part of the reason protagonists seem unable to resolve their problems is because they do not yet have the skills to deal with the forces of antagonism that confront them. *They must not only learn new skills but arrive at a higher sense of awareness of who they are and what they are capable of*, in order to deal with their predicament, which in turn changes who they are. This is referred to as character development or a character arc.

The third act features the resolution of the story and its subplots. The climax is the scene or sequence in which the main tensions of the story are brought to their most intense point and the dramatic question answered, *leaving the protagonist and other characters with a new sense of who they really are.*[1]

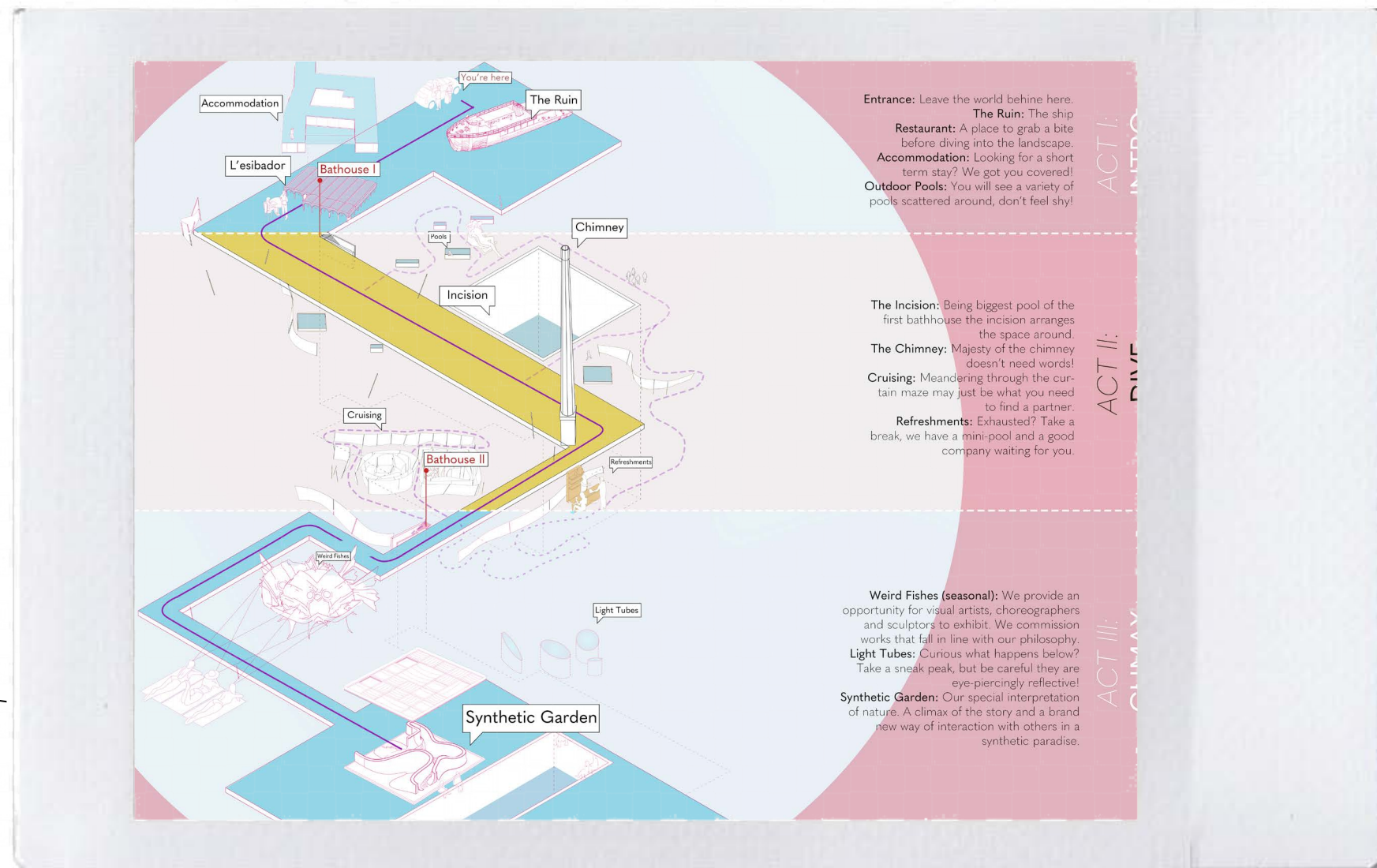
“Three-Act Structure.” Wikipedia. Wikimedia Foundation, May 4, 2020. https://en.wikipedia.org/wiki/Three-act_structure.



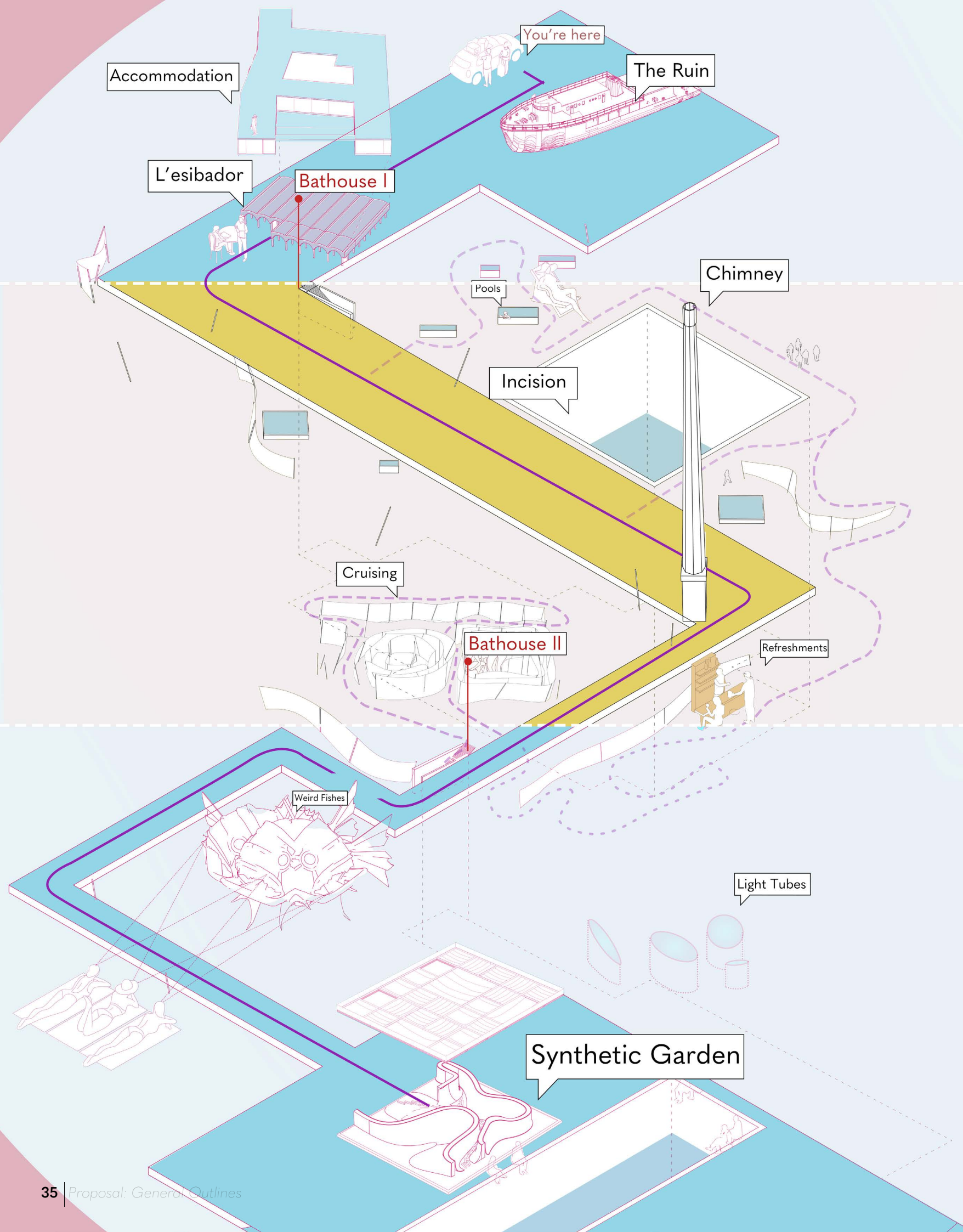
In order for this journey to be as clear as possible I sacrificed some of the complexity of post-structural and queer theory and followed a simple three-act structure commonly used for scriptwriting.

Chapter III.

Proposal



i. General Outlines



Entrance: Leave the world behind here.

The Ruin: The ship

Restaurant: A place to grab a bite before diving into the landscape.

Accommodation: Looking for a short term stay? We got you covered!

Outdoor Pools: You will see a variety of pools scattered around, don't feel shy!

ACT I:
INTRO

The Incision: Being biggest pool of the first bathhouse the incision arranges the space around.

The Chimney: Majesty of the chimney doesn't need words!

Cruising: Meandering through the curtain maze may just be what you need to find a partner.

Refreshments: Exhausted? Take a break, we have a mini-pool and a good company waiting for you.

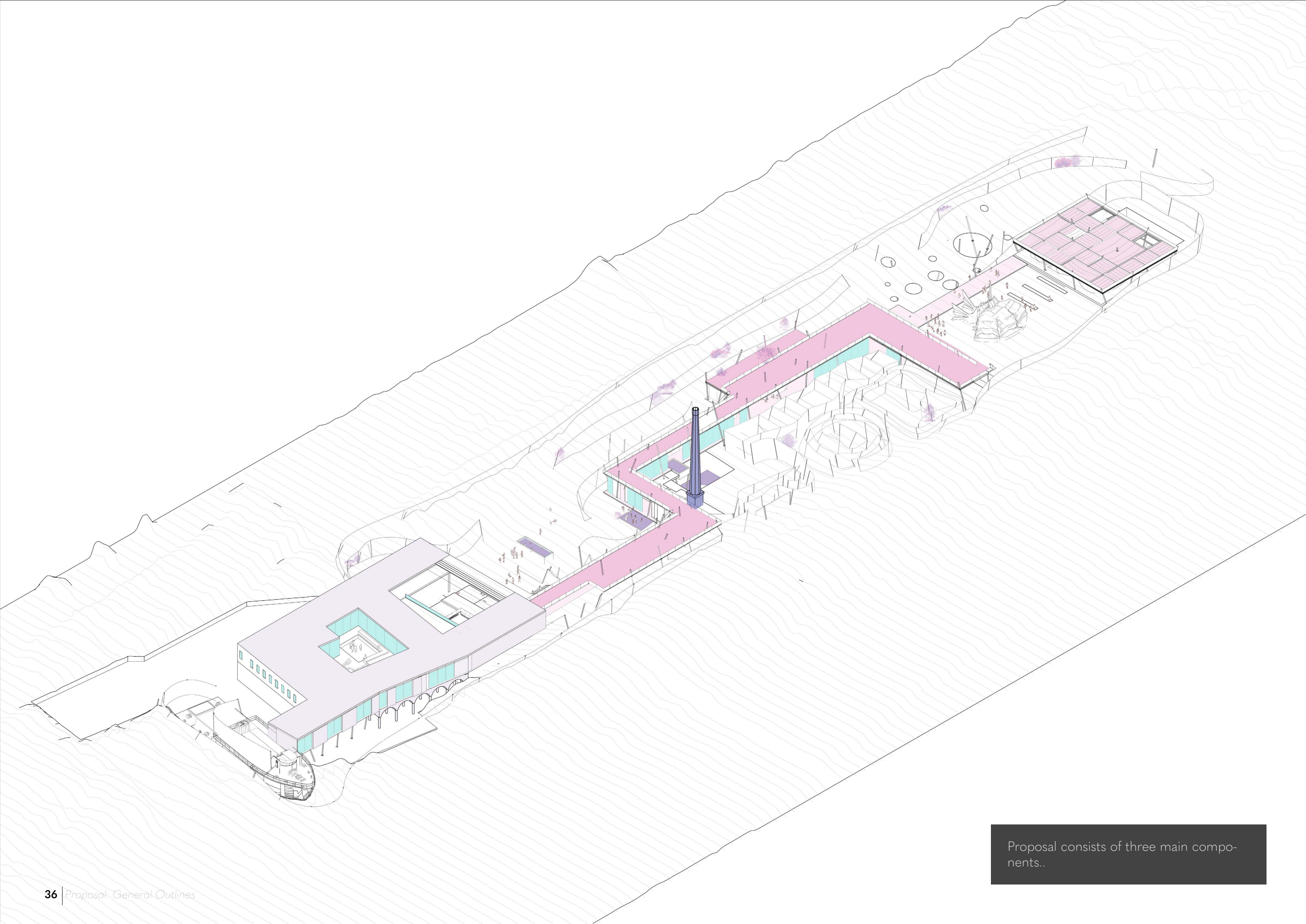
ACT II:
DIVE

Weird Fishes (seasonal): We provide an opportunity for visual artists, choreographers and sculptors to exhibit. We commission works that fall in line with our philosophy.

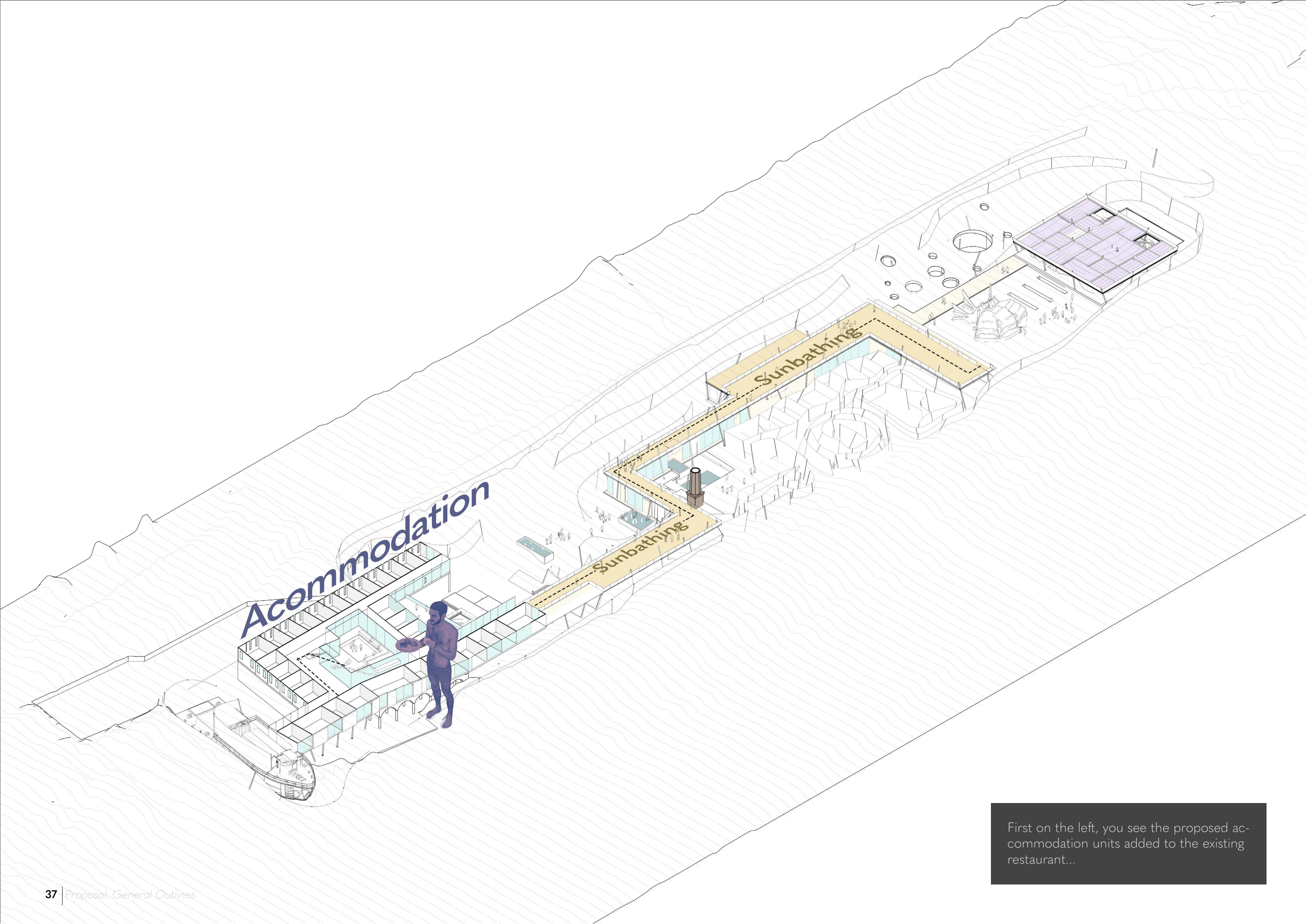
Light Tubes: Curious what happens below? Take a sneak peak, but be careful they are eye-piercingly reflective!

Synthetic Garden: Our special interpretation of nature. A climax of the story and a brand new way of interaction with others in a synthetic paradise.

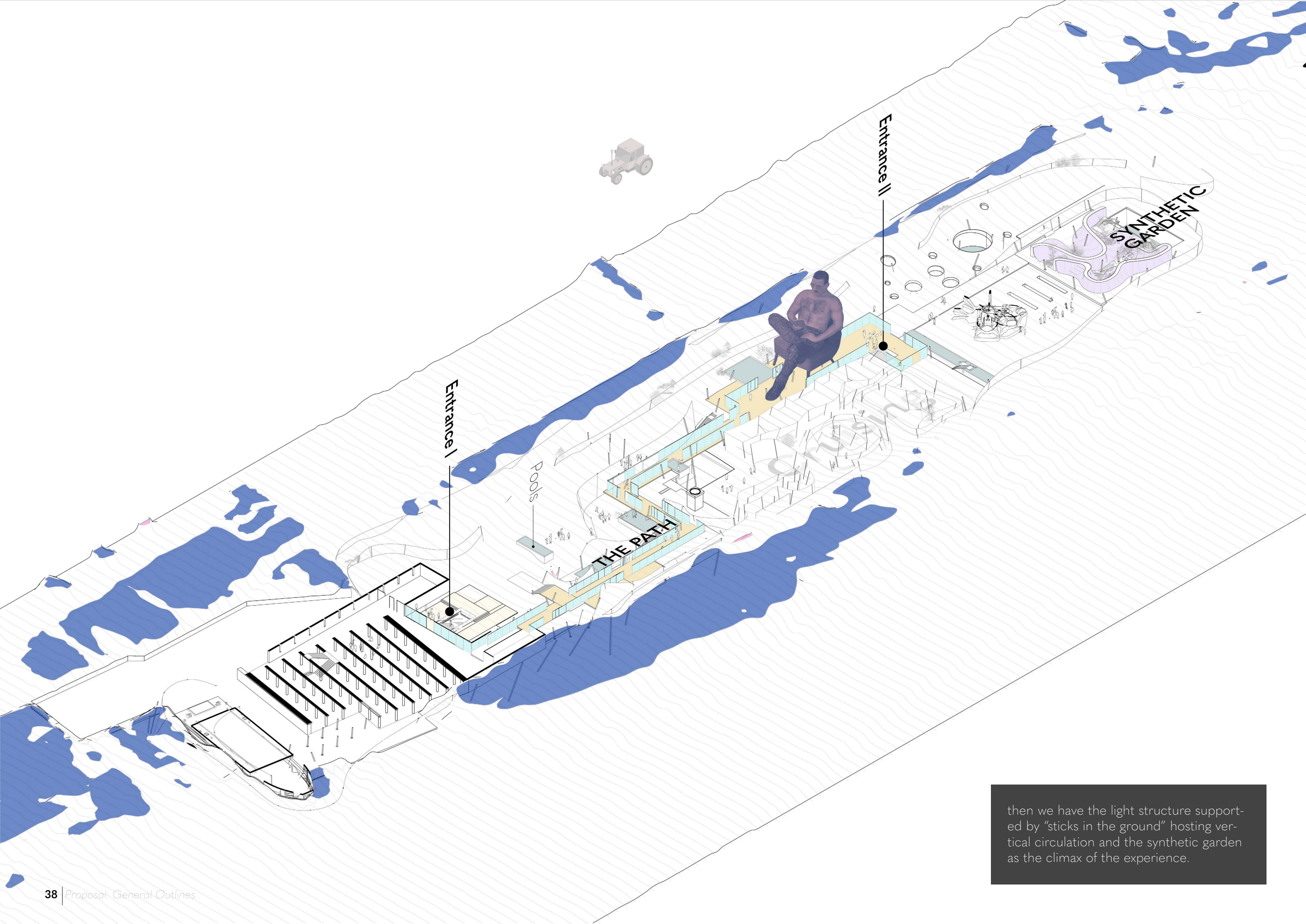
ACT III:
CLIMAX



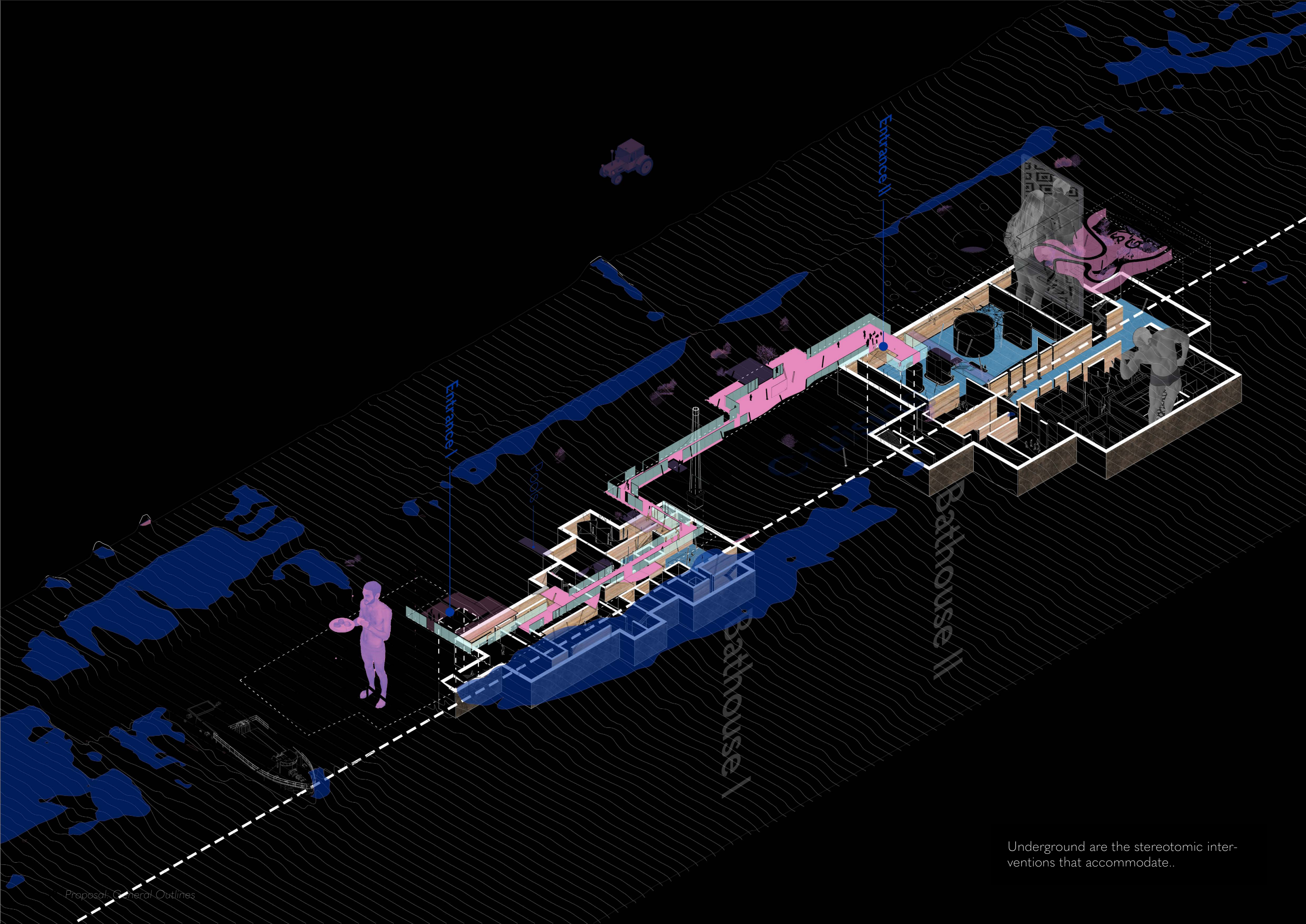
Proposal consists of three main components..



First on the left, you see the proposed accommodation units added to the existing restaurant...



then we have the light structure supported by “sticks in the ground” hosting vertical circulation and the synthetic garden as the climax of the experience.



Entrance I

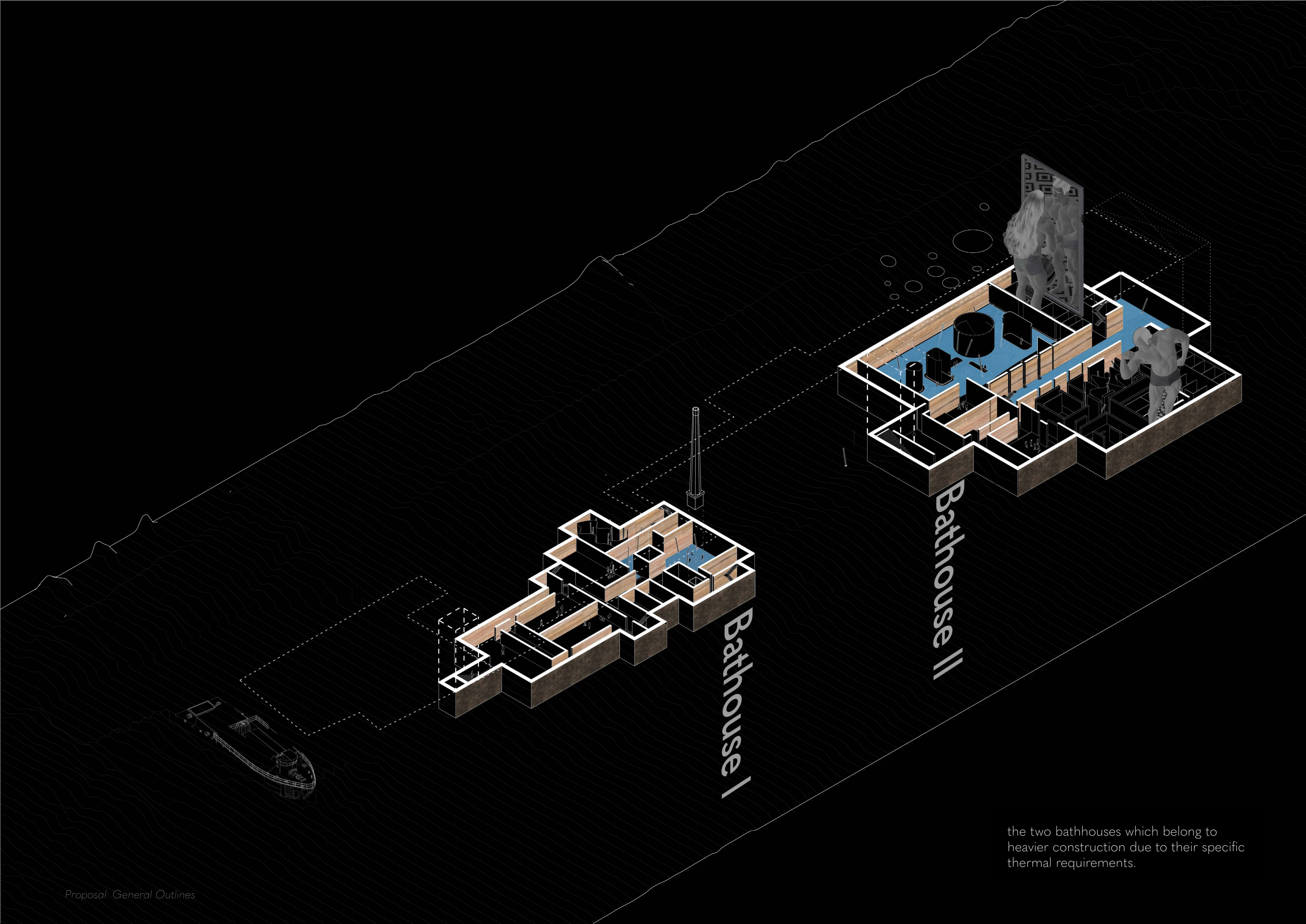
Pools

Entrance II

Bathroom I

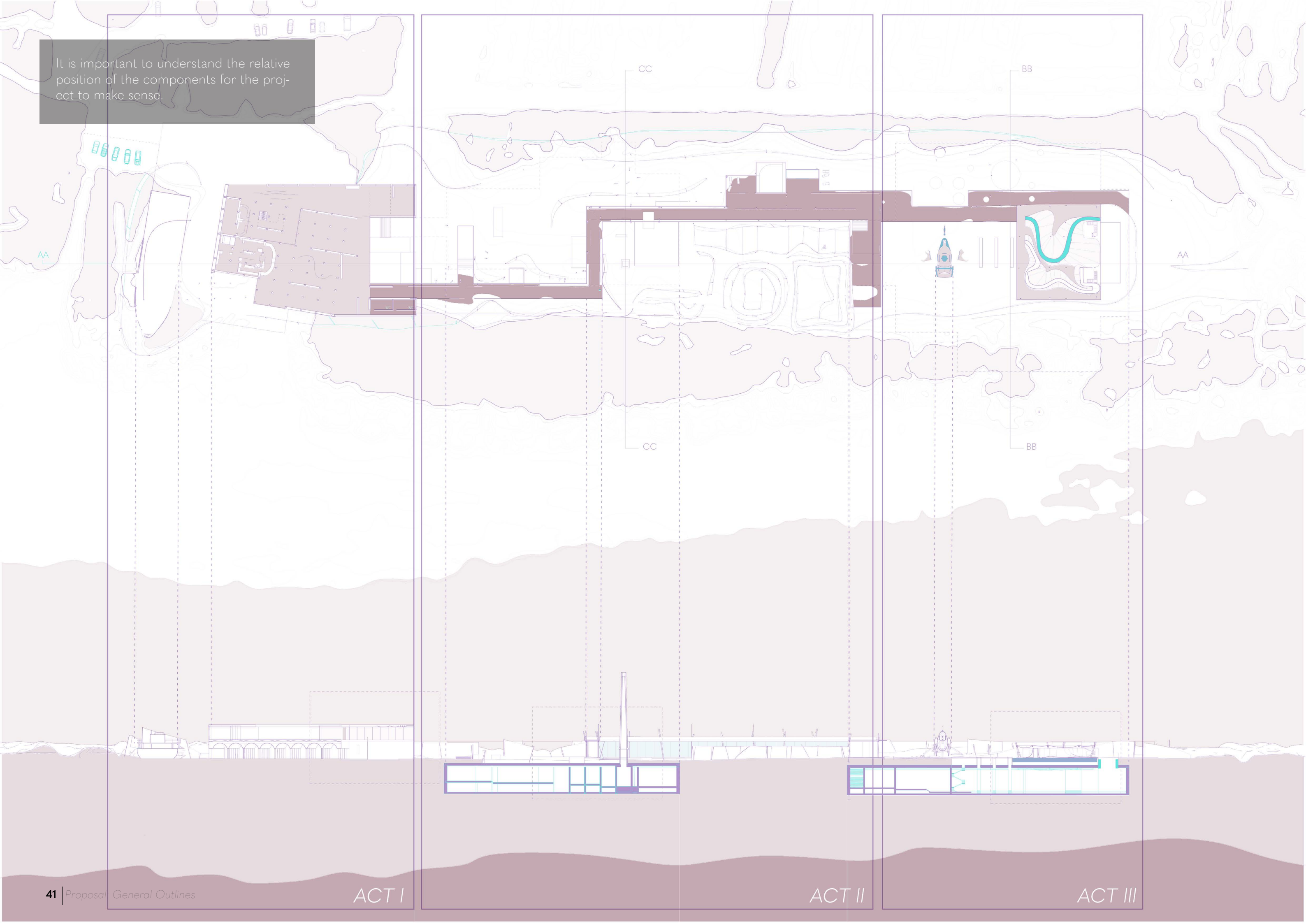
Bathroom II

Underground are the stereotomic interventions that accommodate..

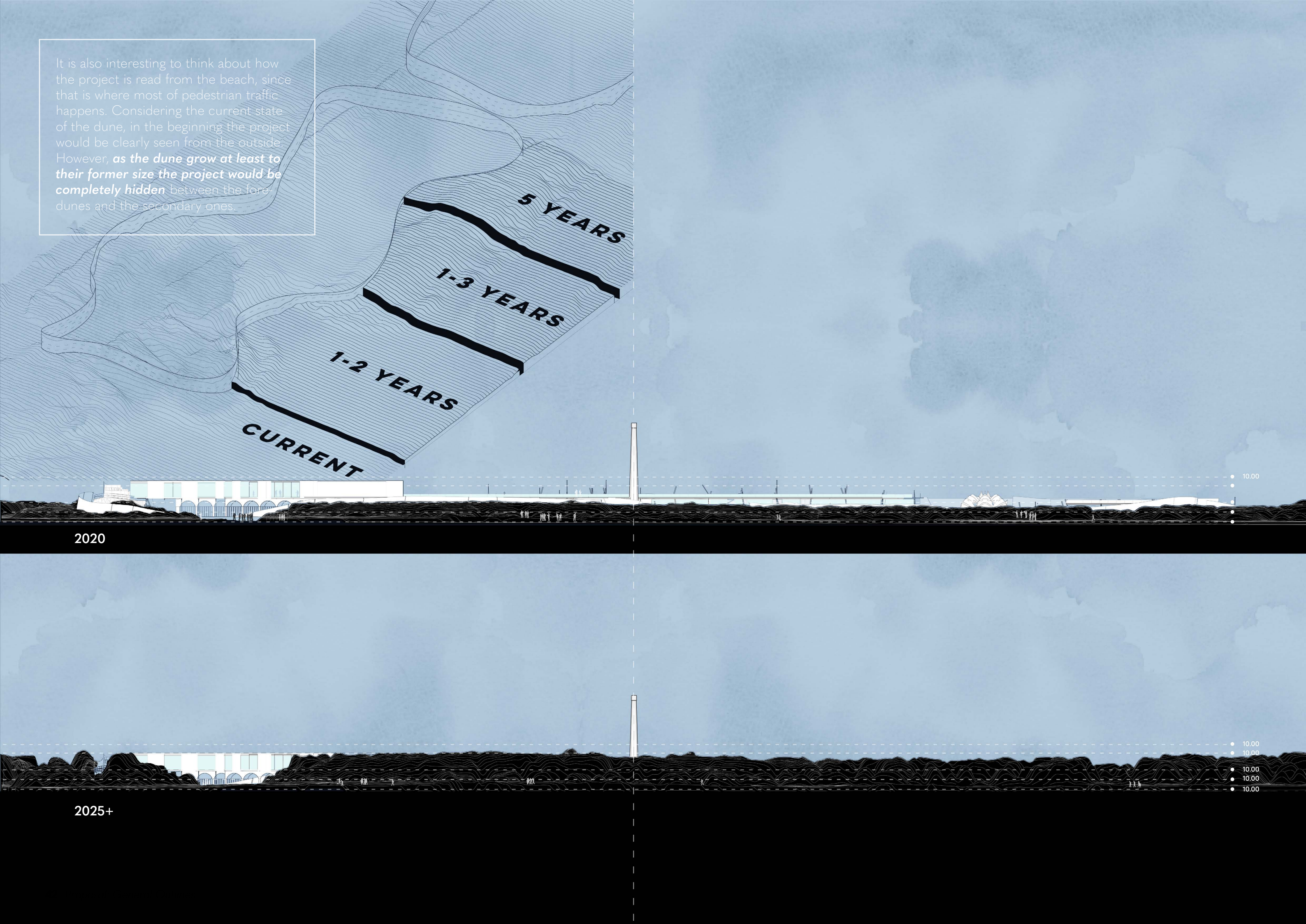


the two bathhouses which belong to heavier construction due to their specific thermal requirements.

It is important to understand the relative position of the components for the project to make sense.



It is also interesting to think about how the project is read from the beach, since that is where most of pedestrian traffic happens. Considering the current state of the dune, in the beginning the project would be clearly seen from the outside. However, **as the dune grow at least to their former size the project would be completely hidden** between the fore-dunes and the secondary ones.

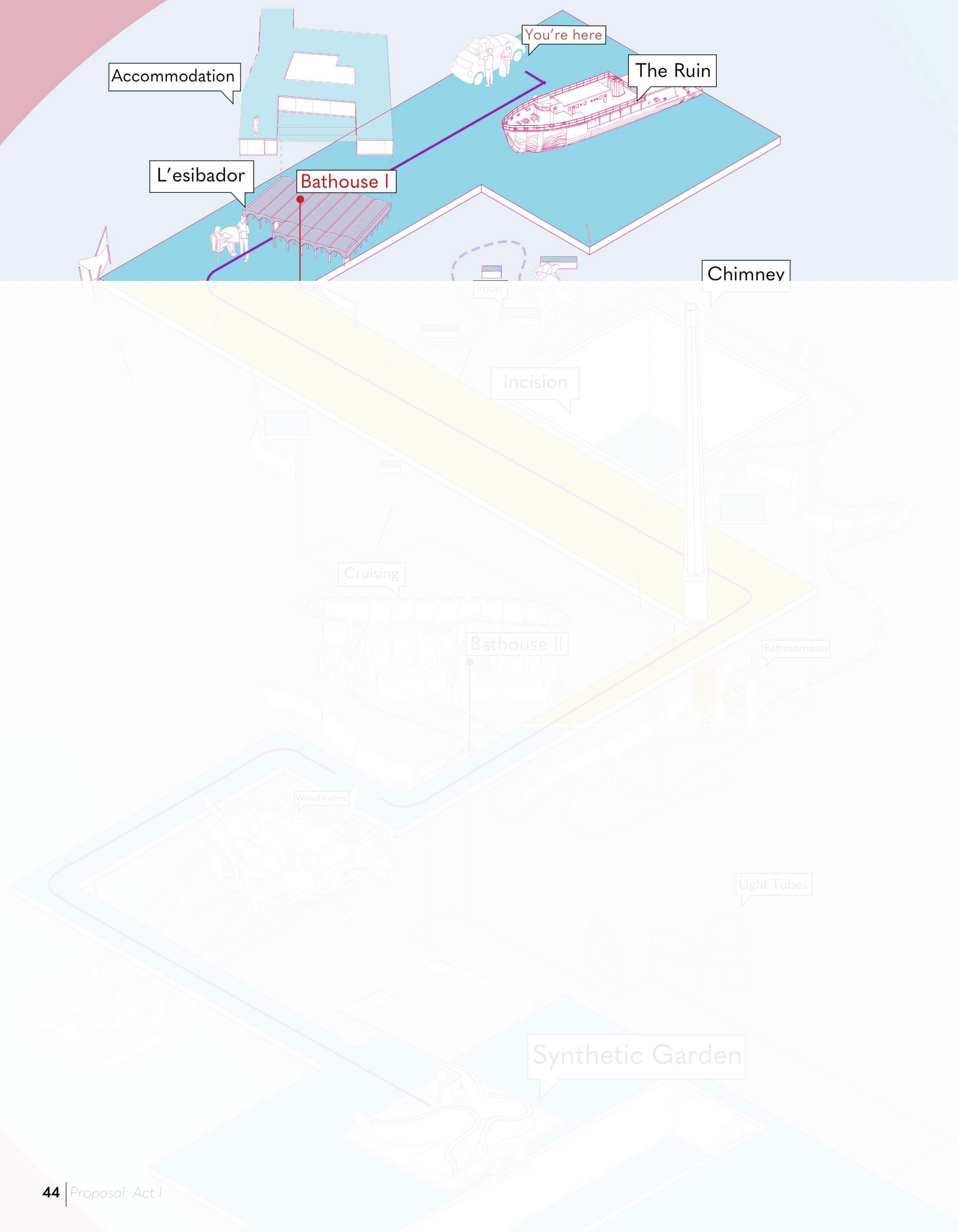


Chapter III.

Proposal



ii. Act I



Entrance: Leave the world behind here.

The Ruin: The ship

Restaurant: A place to grab a bite before diving into the landscape.

Accommodation: Looking for a short term stay? We got you covered!

Outdoor Pools: You will see a variety of pools scattered around, don't feel shy!

ACT I:
INTRO

So starting with the first act, It is the most saturated in terms of existing human-oriented infrastructure, hence the multiplicity of superimposed agents and activities.

The Incision
first

The Chimney: Majesty of the chimney doesn't need words!

Cruising: Meandering through the curtain maze may just be what you need to find a partner.

Refreshments: Exhausted? Take a break, we have a mini-pool and a good company waiting for you.

ACT II:
DIVE

Weird Fishes (seasonal): We provide an opportunity for visual artists, choreographers and sculptors to exhibit. We commission works that fall in line with our philosophy.

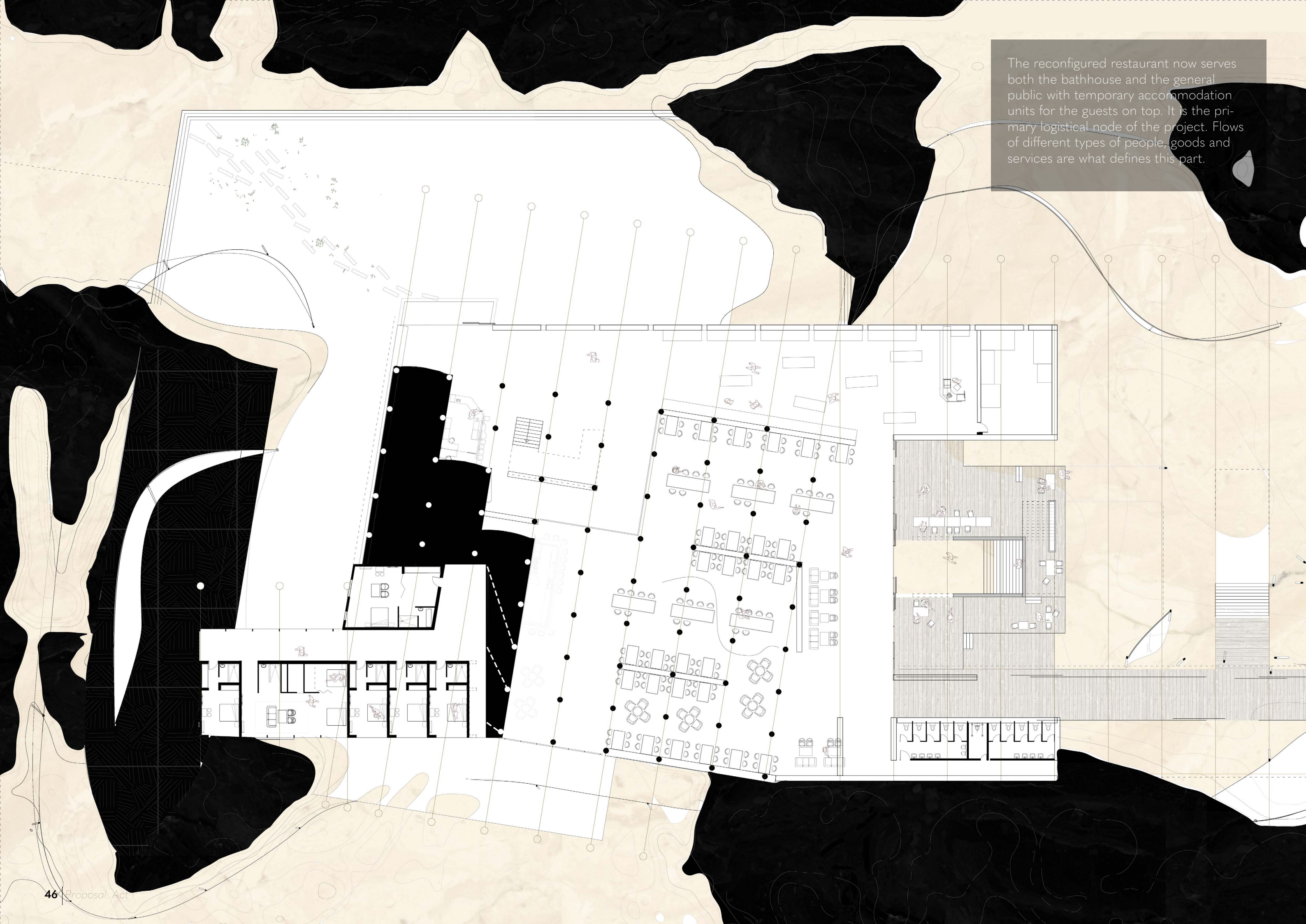
Light Tubes: Curious what happens below? Take a sneak peak, but be careful they are eye-piercingly reflective!

Synthetic Garden: Our special interpretation of nature. A climax of the story and a brand new way of interaction with others in a synthetic paradise.

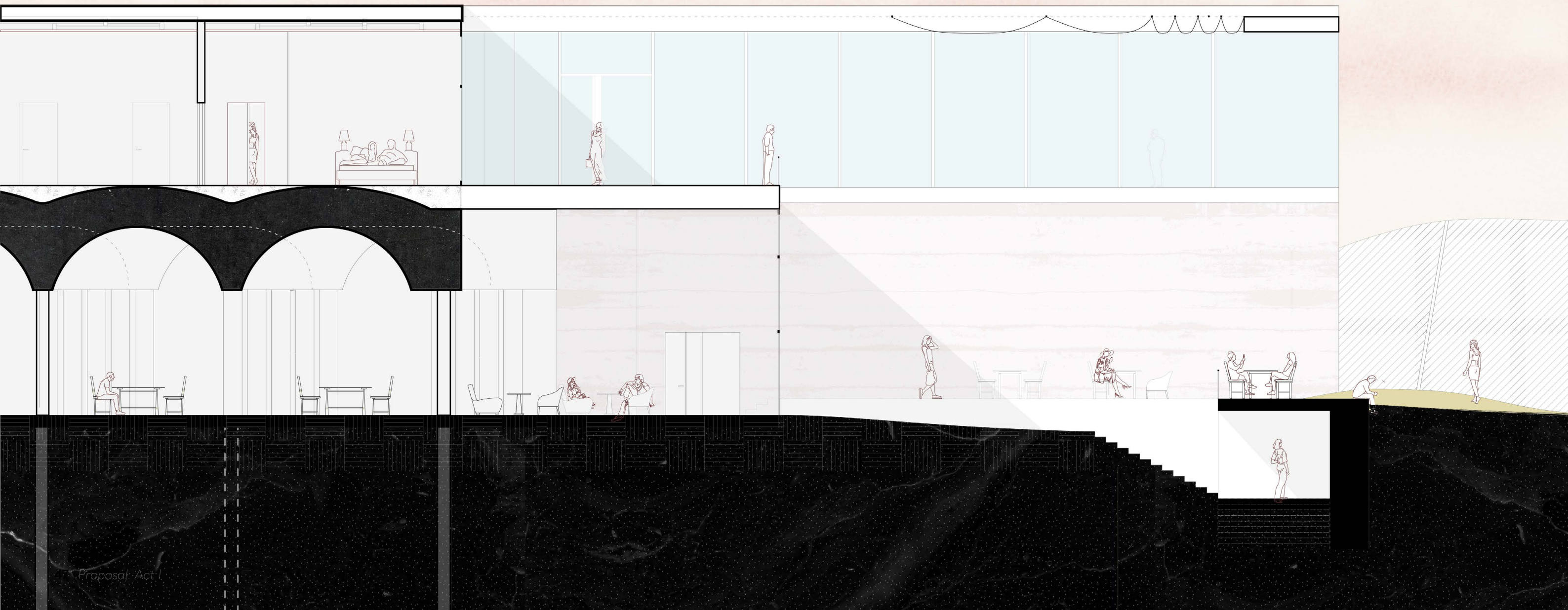
ACT III:
CLIMAX



The reconfigured restaurant now serves both the bathhouse and the general public with temporary accommodation units for the guests on top. It is the primary logistical node of the project. Flows of different types of people, goods and services are what defines this part.



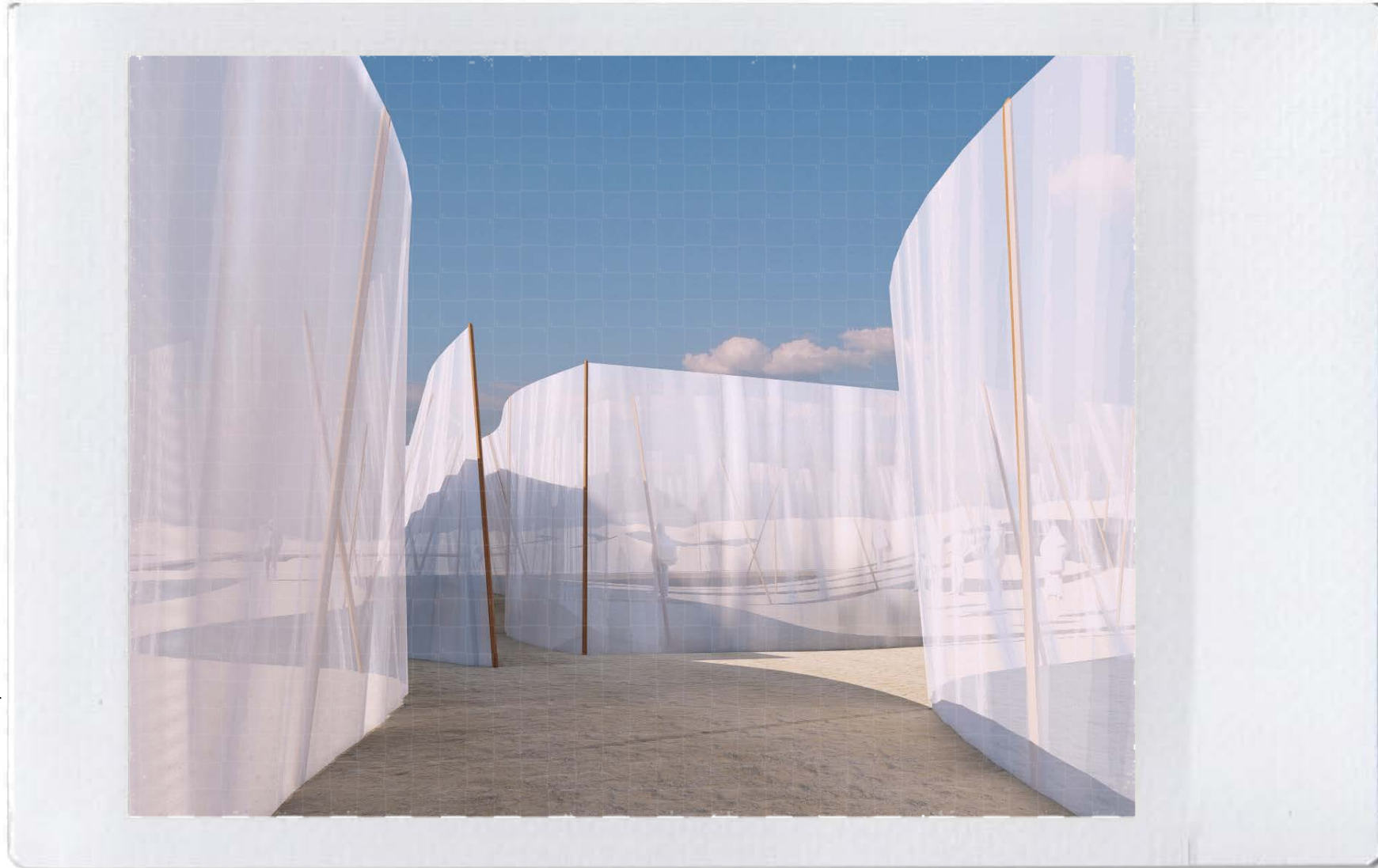
This whole cluster stretches from the parking up to the entrance of the first bathhouse acting as a buffer zone between the outside and the inside. Once you are out of the restaurant you are ready to dive into the hedonistic heterotopia...



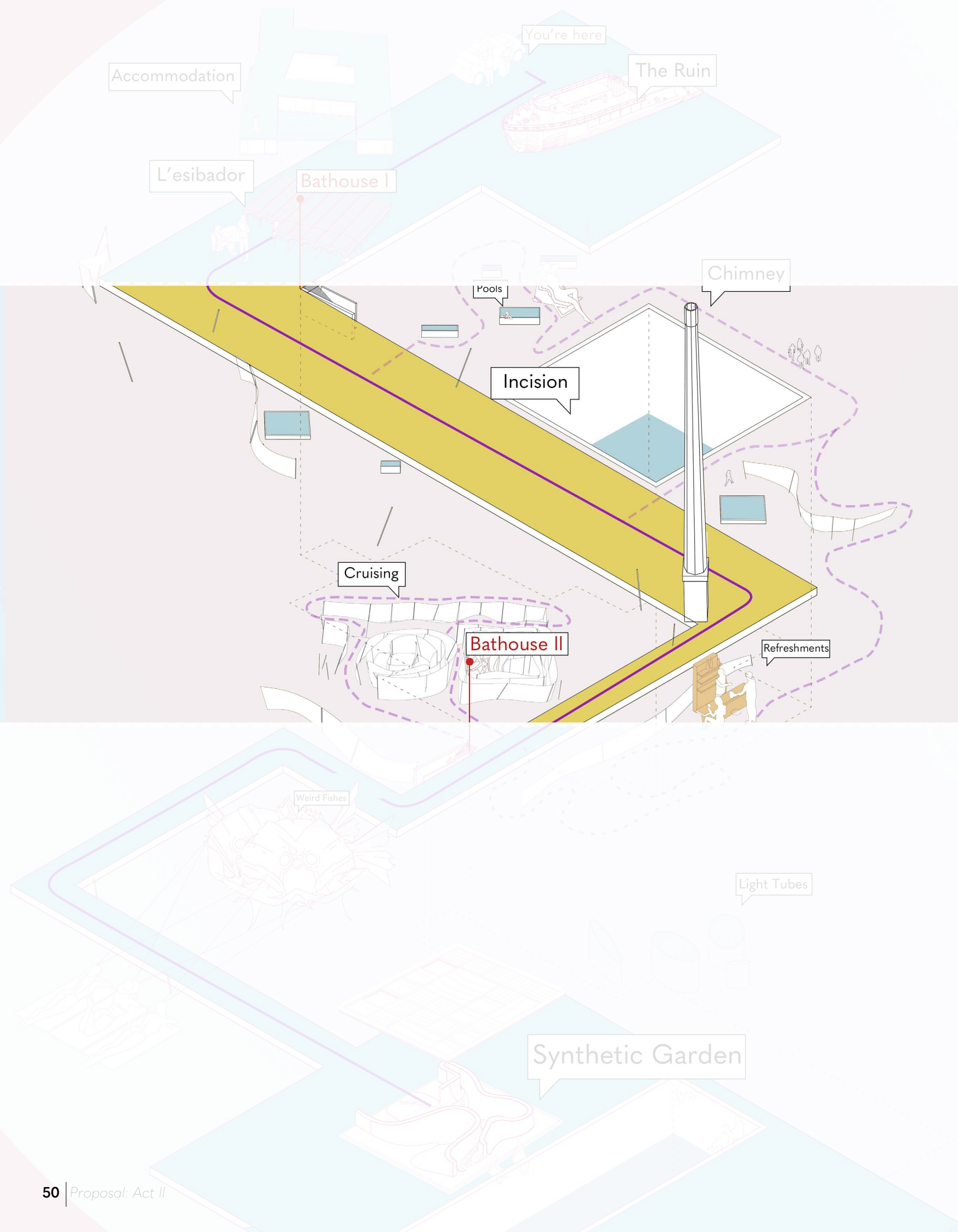


Chapter III.

Proposal



iii. Act II



Entrance: Leave the world behind here.
 The Ruin: The ship
 Restaurant: A place to grab a bite
 before diving into the landscape.
 Accommodation: Looking for a short
 term stay? We got you covered!
 Outdoor Pools: You will see a variety of
 pools scattered around, don't feel shy!

ACT I: INTRO

The Incision: Being biggest pool of the
 first bathhouse the incision arranges
 the space around.
The Chimney: Majesty of the chimney
 doesn't need words!
Cruising: Meandering through the cur-
 tain maze may just be what you need
 to find a partner.
Refreshments: Exhausted? Take a
 break, we have a mini-pool and a good
 company waiting for you.

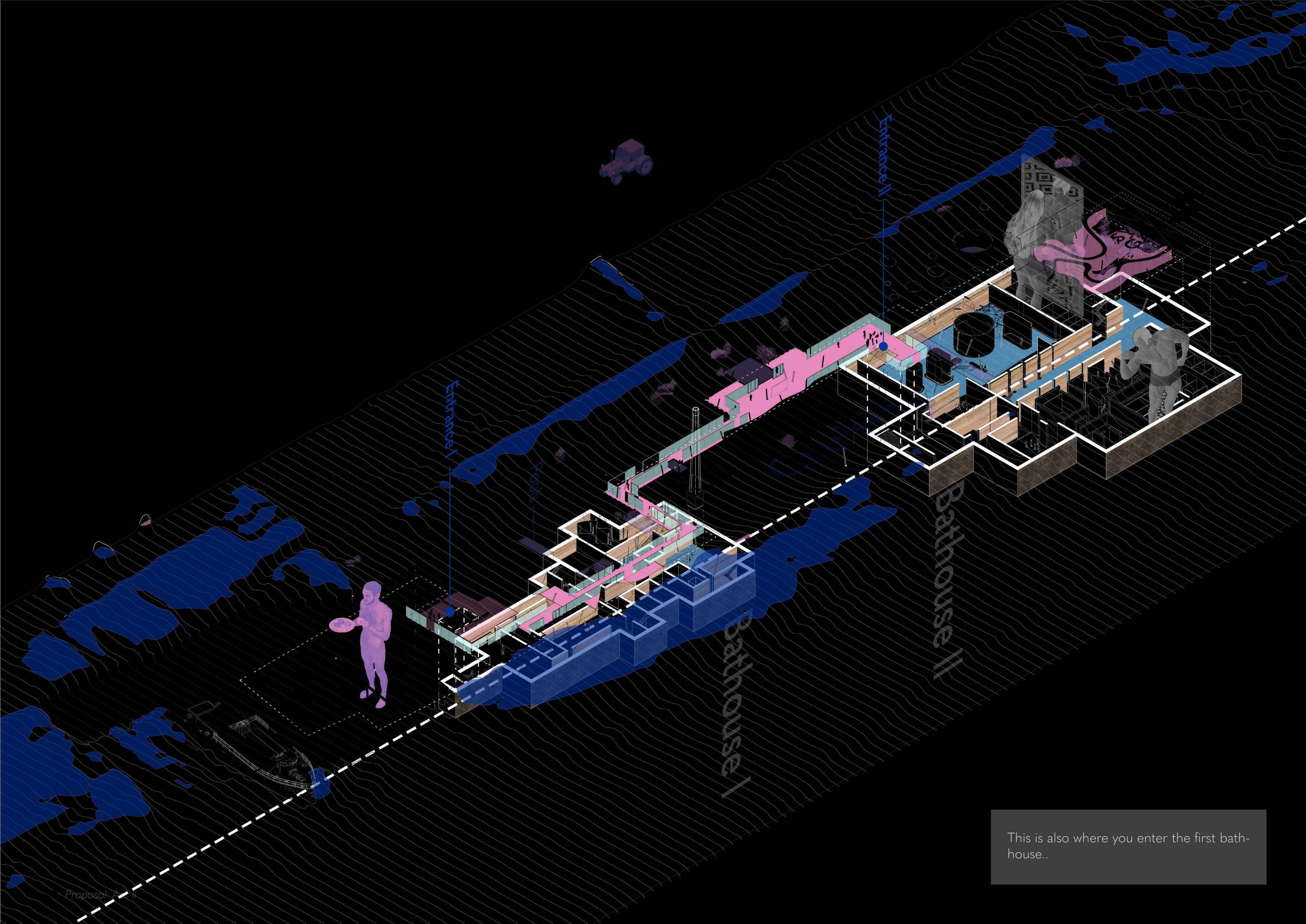
ACT II: DIVE

*As we proceed to the second
 act we see existing industrial
 artifacts start interacting with their
 reinterpretations*

Weird Fishes (sea
 opportunity for visual a
 and sculptors to ex
 works that fall in lin
Light Tubes: Curious
 Take a sneak peak, l
 ey
Synthetic Garden: Ou
 of nature. A climax of
 new way of inter

Based on what we said about sand migration earlier the path is elevated and lets the sand travel freely. One could almost imagine the daily ritual of sweeping the sand before opening up in the morning similar to Zen Garden maintenance.





This is also where you enter the first bath-house..

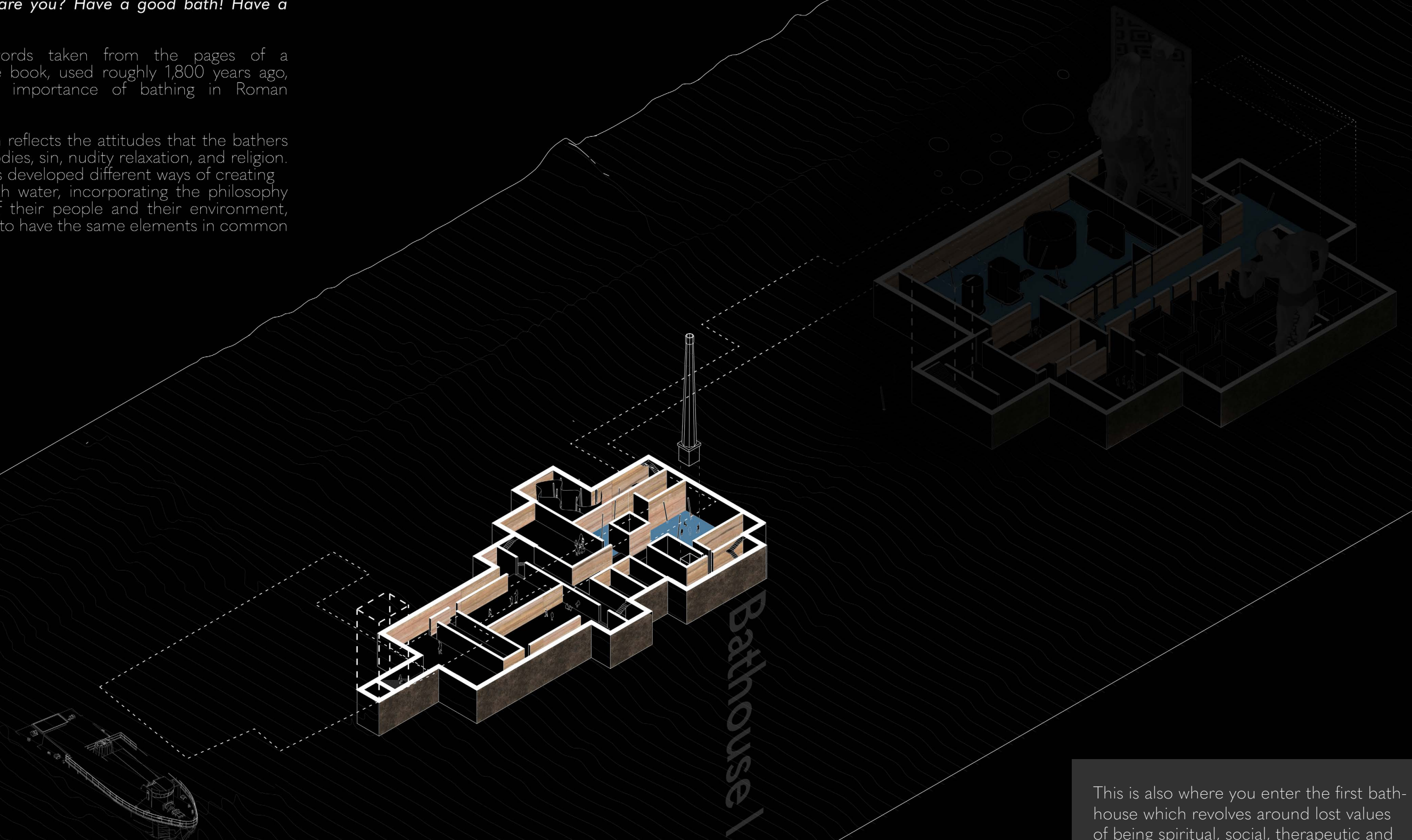
BATHHOUSE I

"I must go have a bath. Yes, it's time. I leave; I get myself some towels and follow my servant. I run and catch up with the others who are going to the baths and I say to them one and all, 'How are you? Have a good bath! Have a good supper!'"

These beguiling words taken from the pages of a schoolboy's exercise book, used roughly 1,800 years ago, vividly express the importance of bathing in Roman civilization.

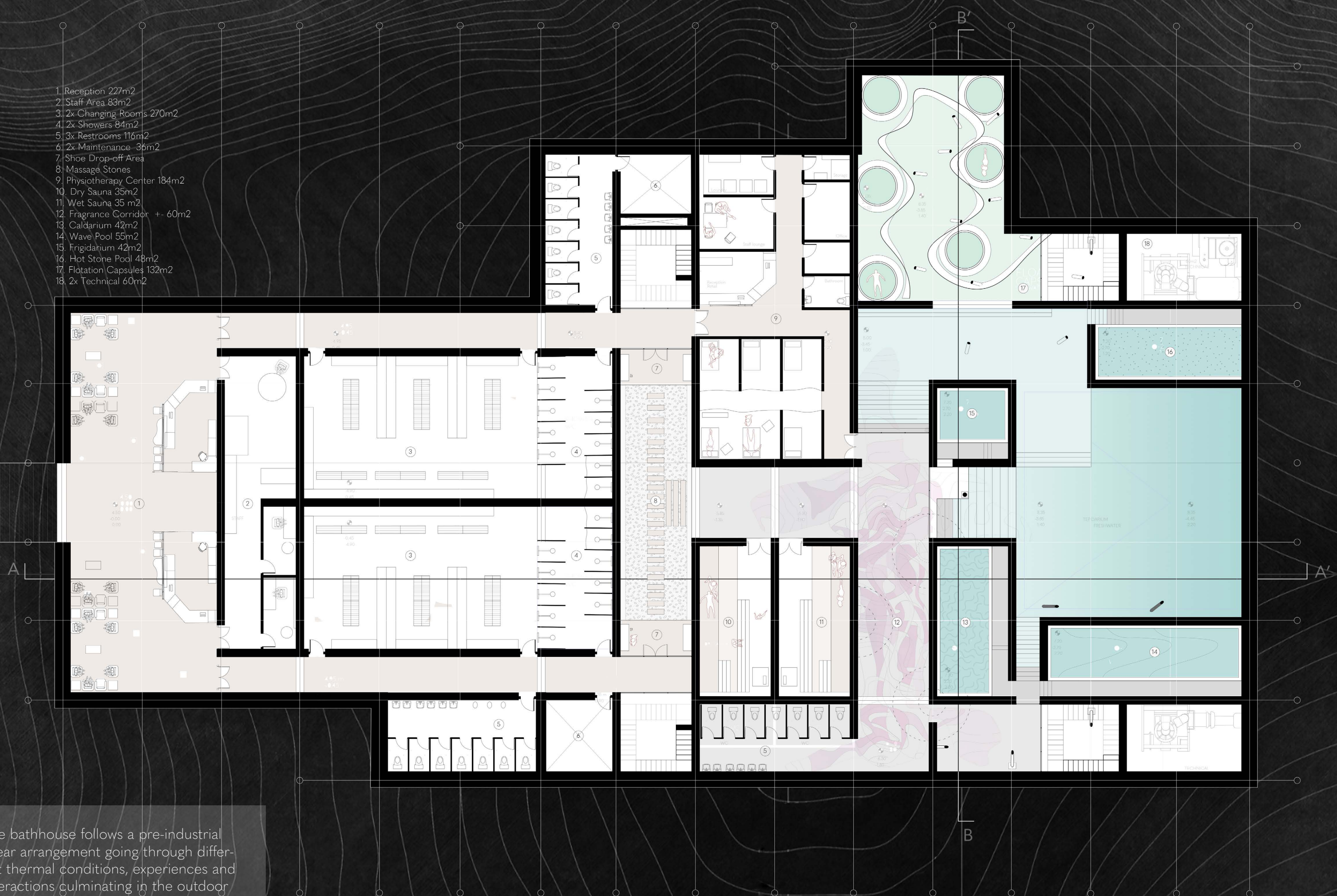
The cult of the bath reflects the attitudes that the bathers held toward their bodies, sin, nudity relaxation, and religion. While most societies developed different ways of creating physical contact with water, incorporating the philosophy and temperament of their people and their environment, they always seemed to have the same elements in common

spiritual
hygienic
therapeutic
social



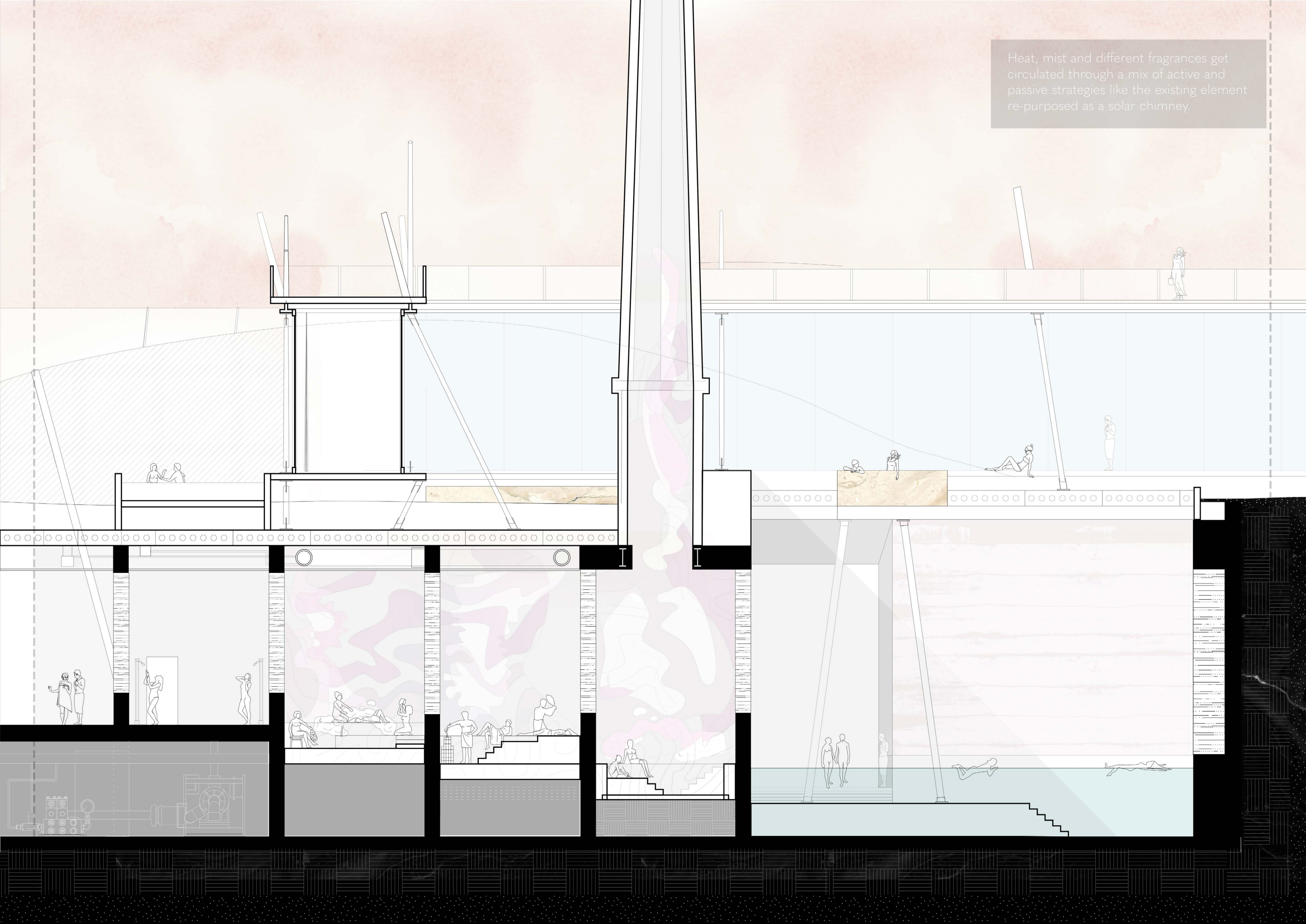
This is also where you enter the first bathhouse which revolves around lost values of being spiritual, social, therapeutic and only then hygienic. It serves as an mild introduction for the values and experiences that will be further amplified as the user proceeds through their journey.

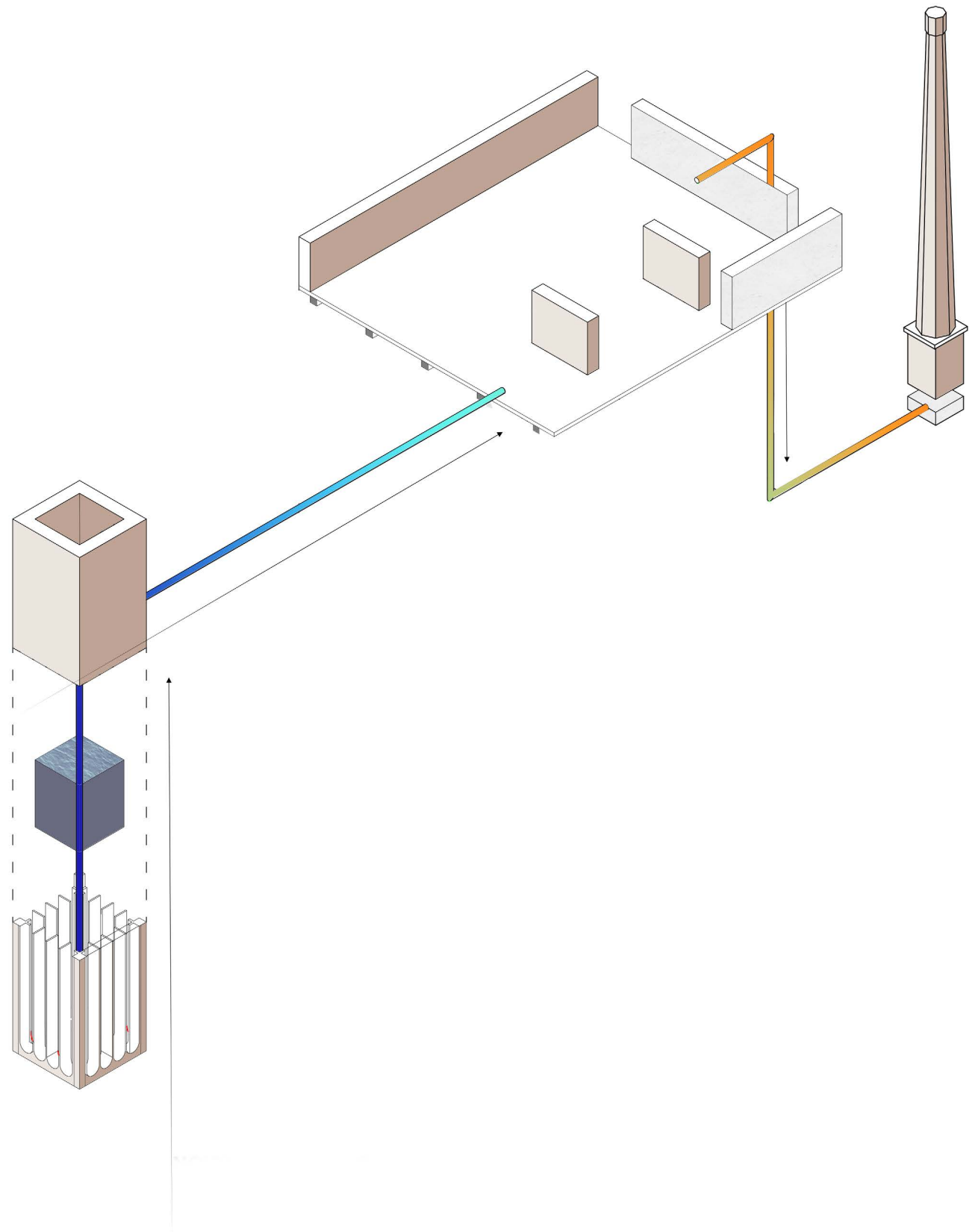
1. Reception 227m²
2. Staff Area 83m²
3. 2x Changing Rooms 270m²
4. 2x Showers 84m²
5. 3x Restrooms 116m²
6. 2x Maintenance 36m²
7. Shoe Drop-off Area
8. Massage Stones
9. Physiotherapy Center 184m²
10. Dry Sauna 35m²
11. Wet Sauna 35 m²
12. Fragrance Corridor +/- 60m²
13. Caldarium 42m²
14. Wave Pool 55m²
15. Frigidarium 42m²
16. Hot Stone Pool 48m²
17. Flotation Capsules 132m²
18. 2x Technical 60m²



The bathhouse follows a pre-industrial linear arrangement going through different thermal conditions, experiences and interactions culminating in the outdoor pool.

Heat, mist and different fragrances get circulated through a mix of active and passive strategies like the existing element re-purposed as a solar chimney.

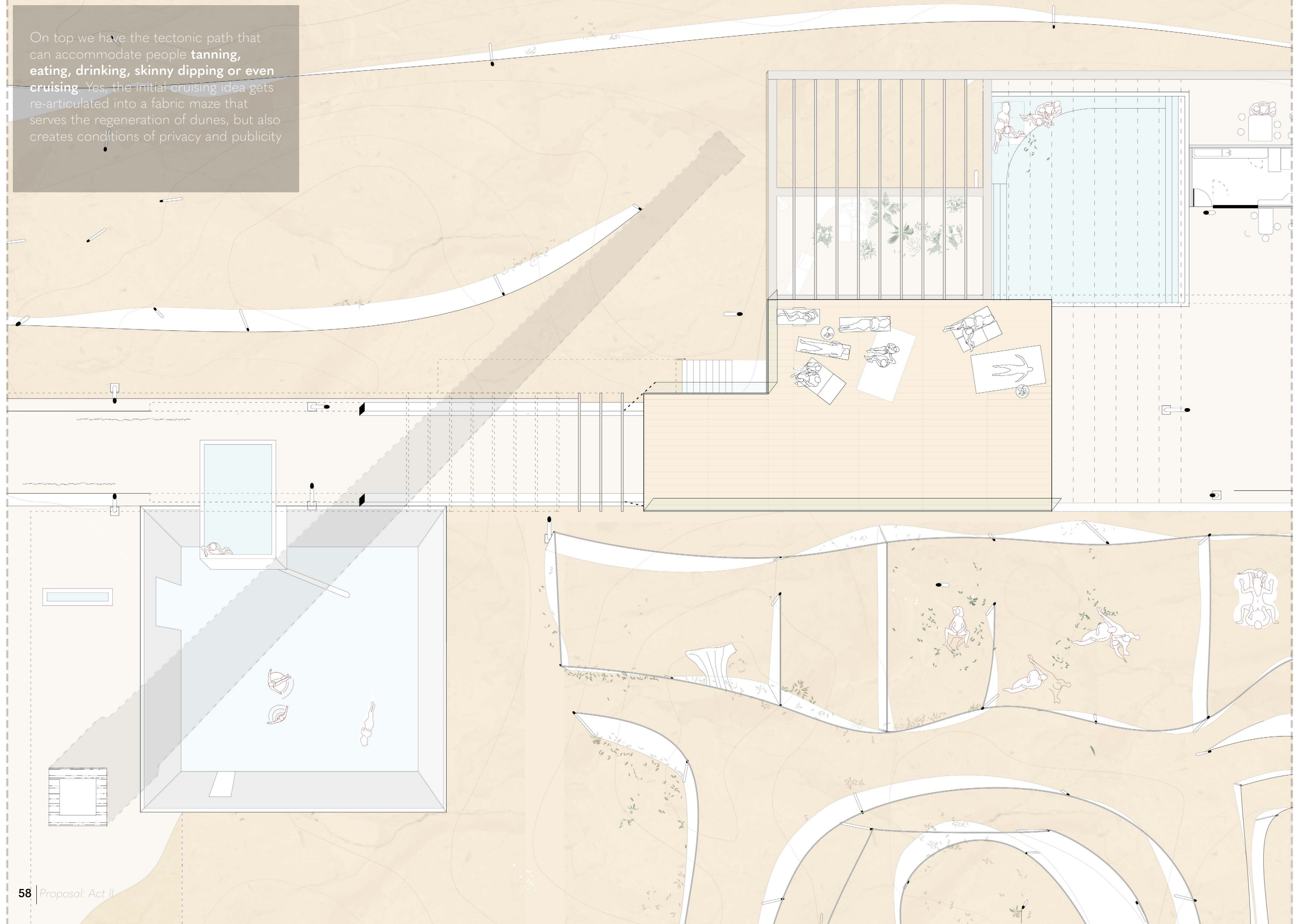


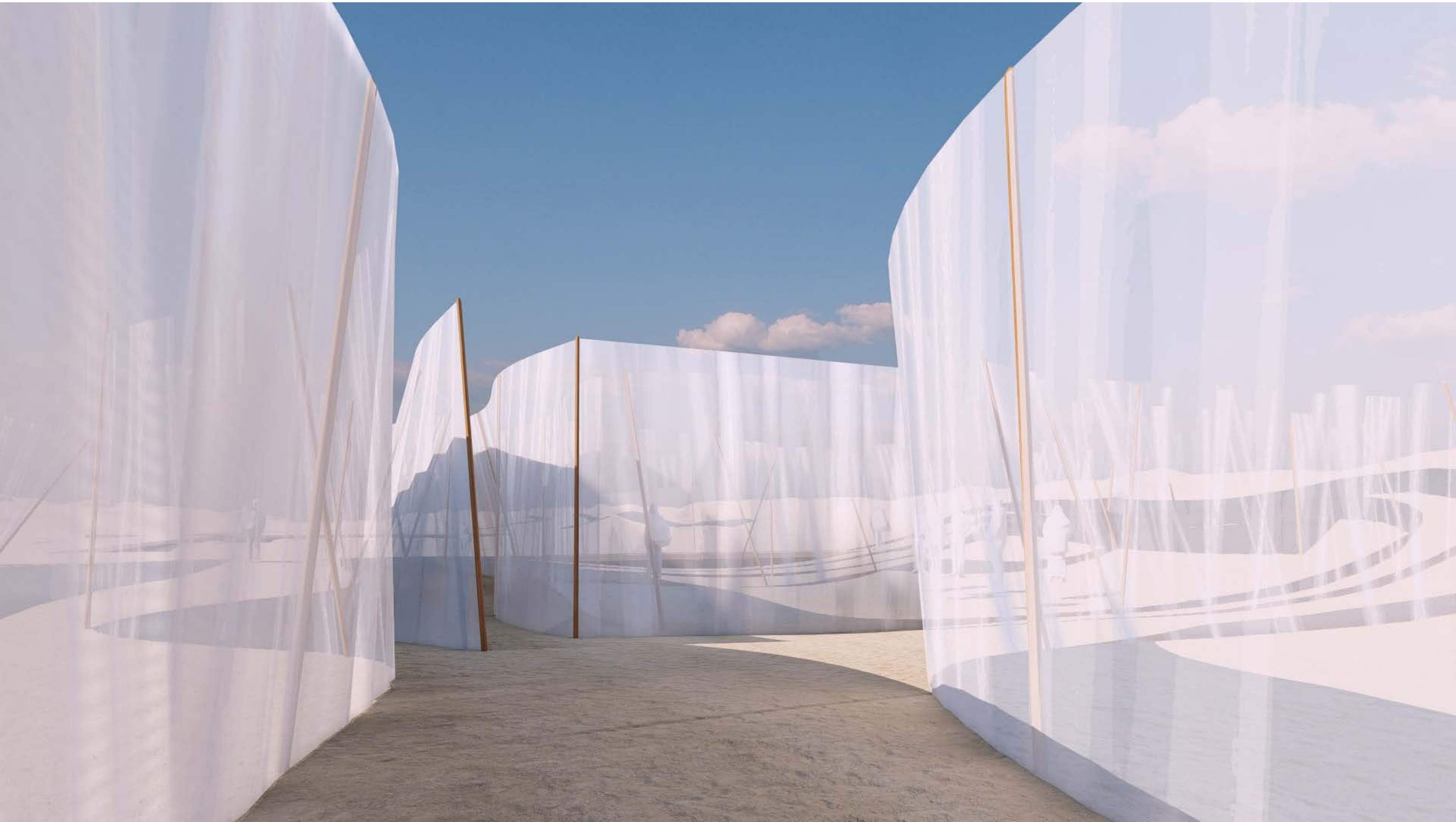




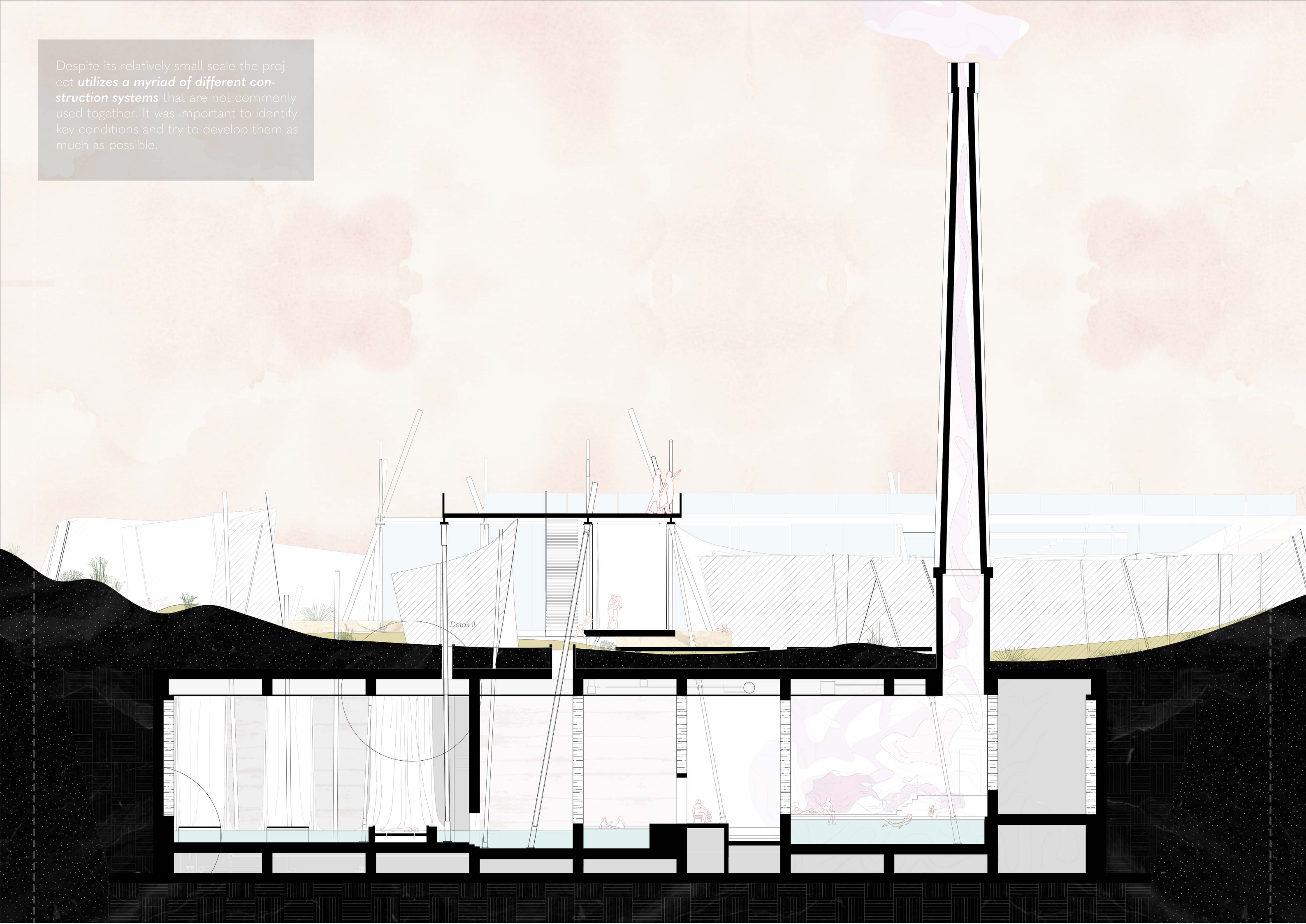
Idea with the main pool was to avoid the sterility of an indoor pool and have something people would need to commit to.

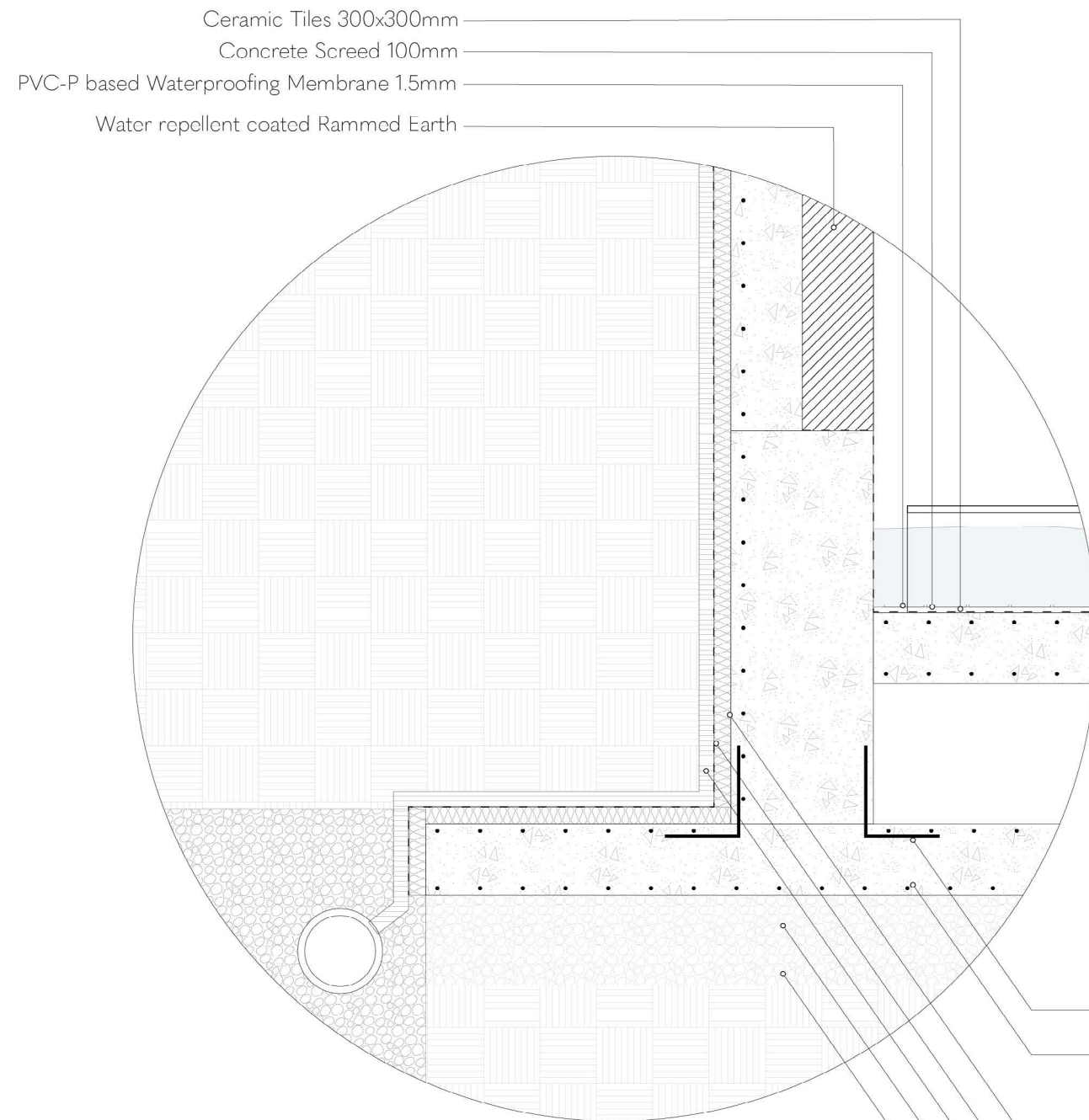
On top we have the tectonic path that can accommodate people **tanning, eating, drinking, skinny dipping or even cruising**. Yes, the initial cruising idea gets re-articulated into a fabric maze that serves the regeneration of dunes, but also creates conditions of privacy and publicity



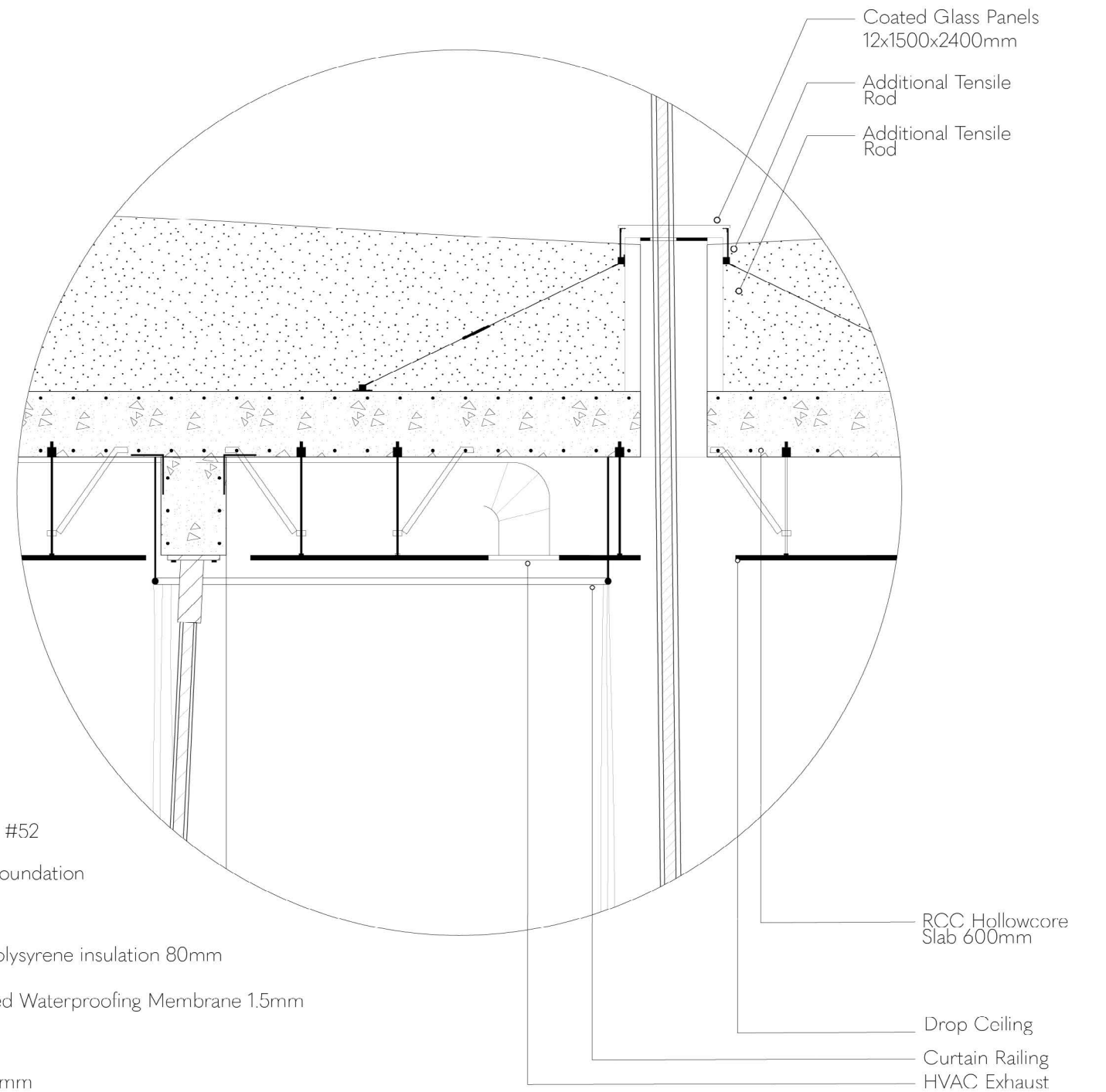


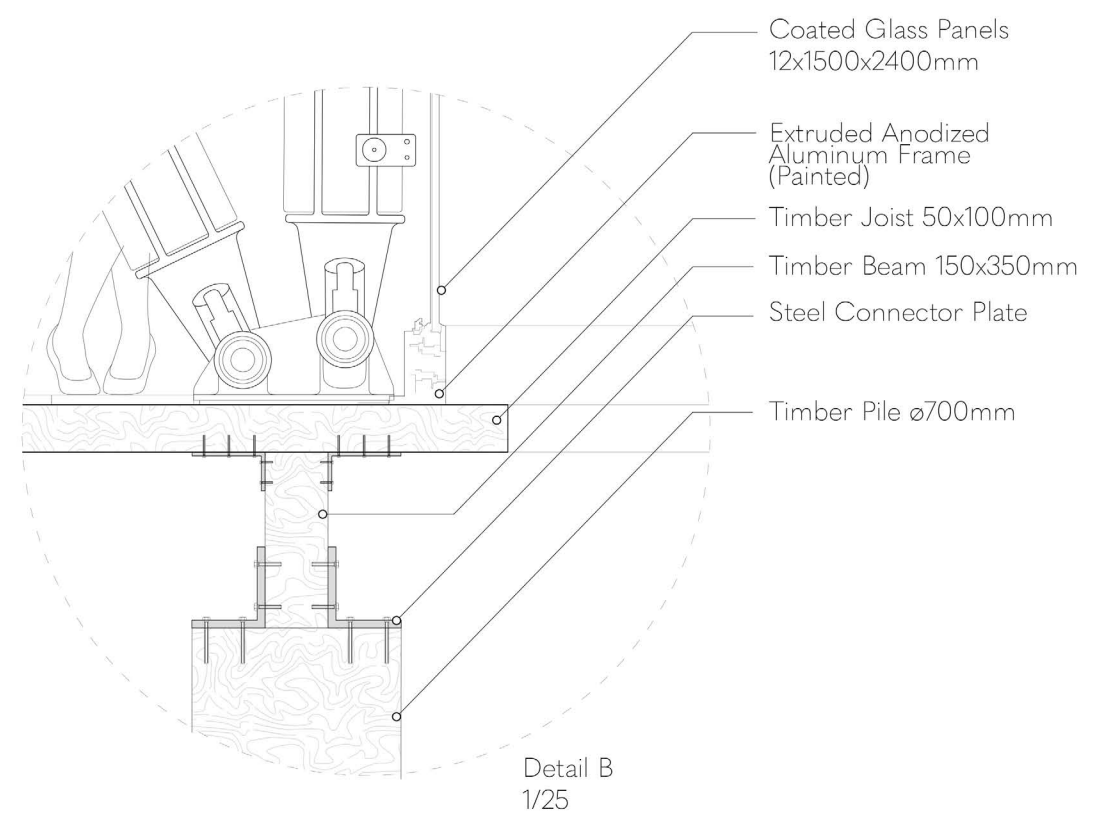
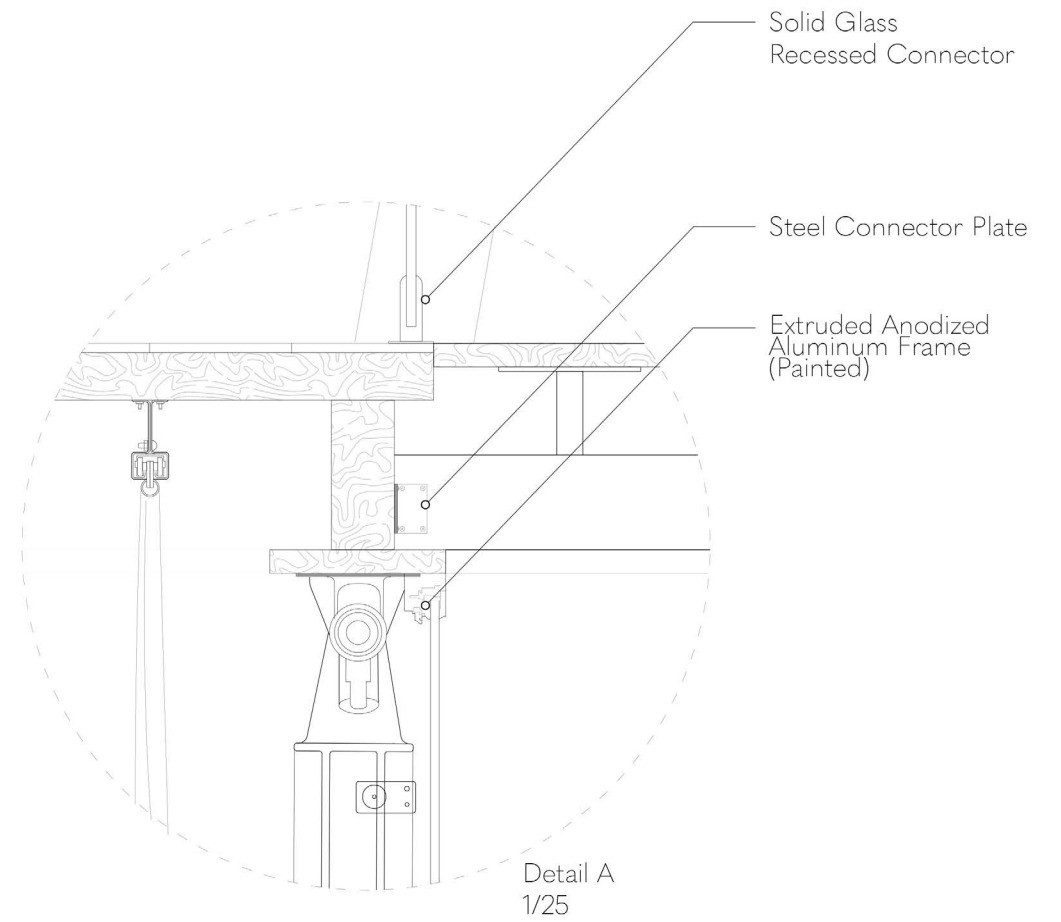
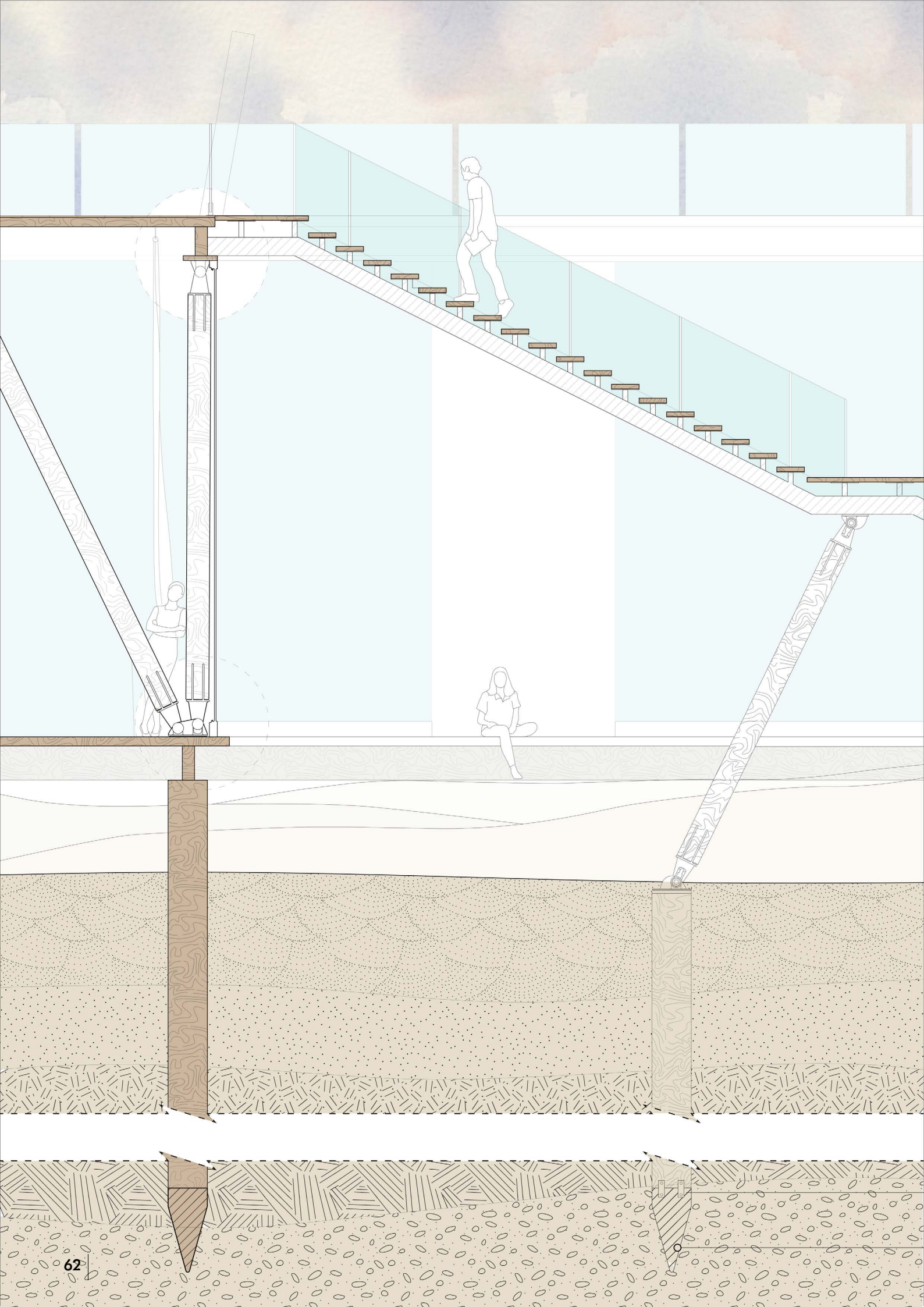
Despite its relatively small scale the project *utilizes a myriad of different construction systems* that are not commonly used together. It was important to identify key conditions and try to develop them as much as possible.





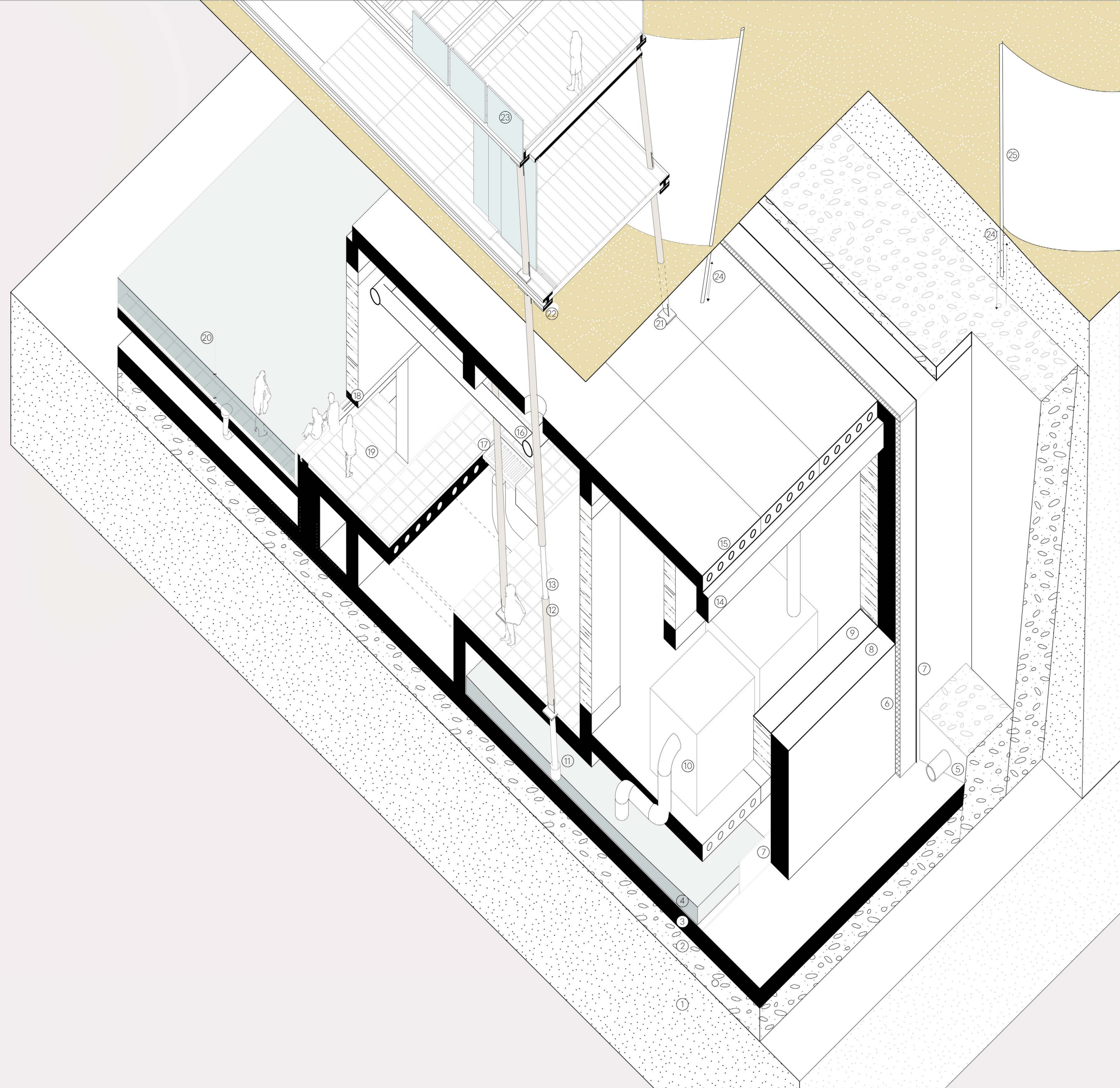
- Steel Rebar #52
- RCC Raft Foundation 800mm
- Extruded Polysyrene insulation 80mm
- PVC-P based Waterproofing Membrane 1.5mm
- Drain
- Gravel 900mm
- Uniformly Compressed Soil 1000mm

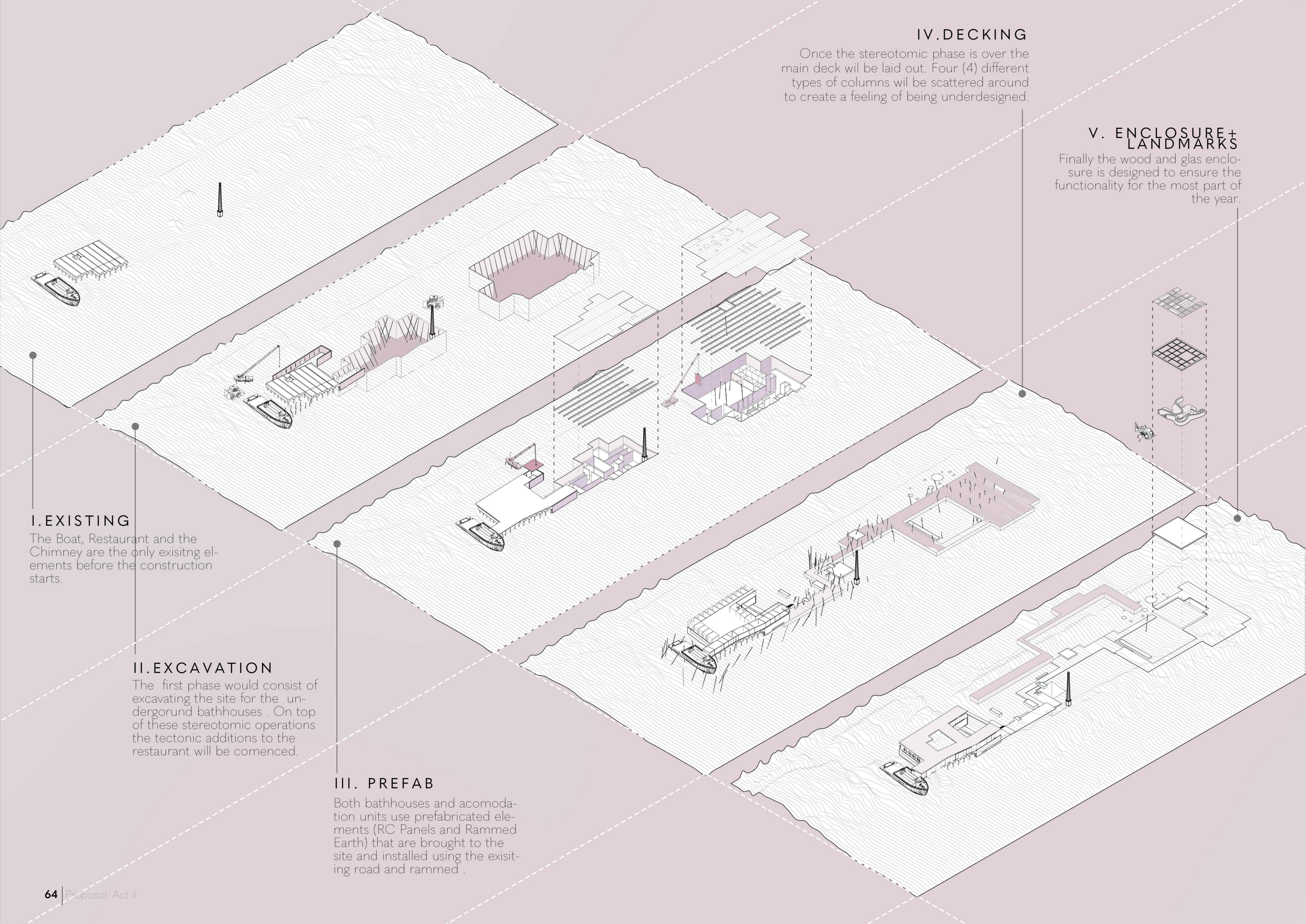




Mild Steel Fixing Straps
Steel shoe

1. Arenosol Soil
2. Compressed Soil
3. RCC Mat Foundation
4. Water Storage for cooling
5. Drainage Pipe
6. Extruded polystyrene insulation 80mm
7. PVC-P based Waterproofing Membrane 1.5mm
8. RCC Retaining Wall 800mm
9. Rammed Earth Wall 500mm
10. Boilers
11. Water Filter
12. Oak Coating
13. Steel Tube
14. RCC Beams 800 x 500mm
15. Hollowcore Slab 600mm
16. Active Ventilation (Exhaust)
17. Active Ventilation (Intake)
18. RCC Lintel 300 x 500mm
19. Wooden Boards
20. Pool
 - Slab
 - Thermoplastic polyolefin (TPO) membrane 1.5mm
 - Screed 120mm
 - Light Fixture
 - Ceramic Tiles 15mm
 - Water
21. Steel Plate
22. Wooden Beam
23. Glass Panels with rubber joints
24. Friction Wooden Sticks Ø50mm
25. Olefin Fabric 2mm





IV. DECKING

Once the stereotomic phase is over the main deck will be laid out. Four (4) different types of columns will be scattered around to create a feeling of being underdesigned.

V. ENCLOSURE+ LANDMARKS

Finally the wood and glas enclosure is designed to ensure the functionality for the most part of the year.

I. EXISTING

The Boat, Restaurant and the Chimney are the only existing elements before the construction starts.

II. EXCAVATION

The first phase would consist of excavating the site for the underground bathhouses. On top of these stereotomic operations the tectonic additions to the restaurant will be commenced.

III. PREFAB

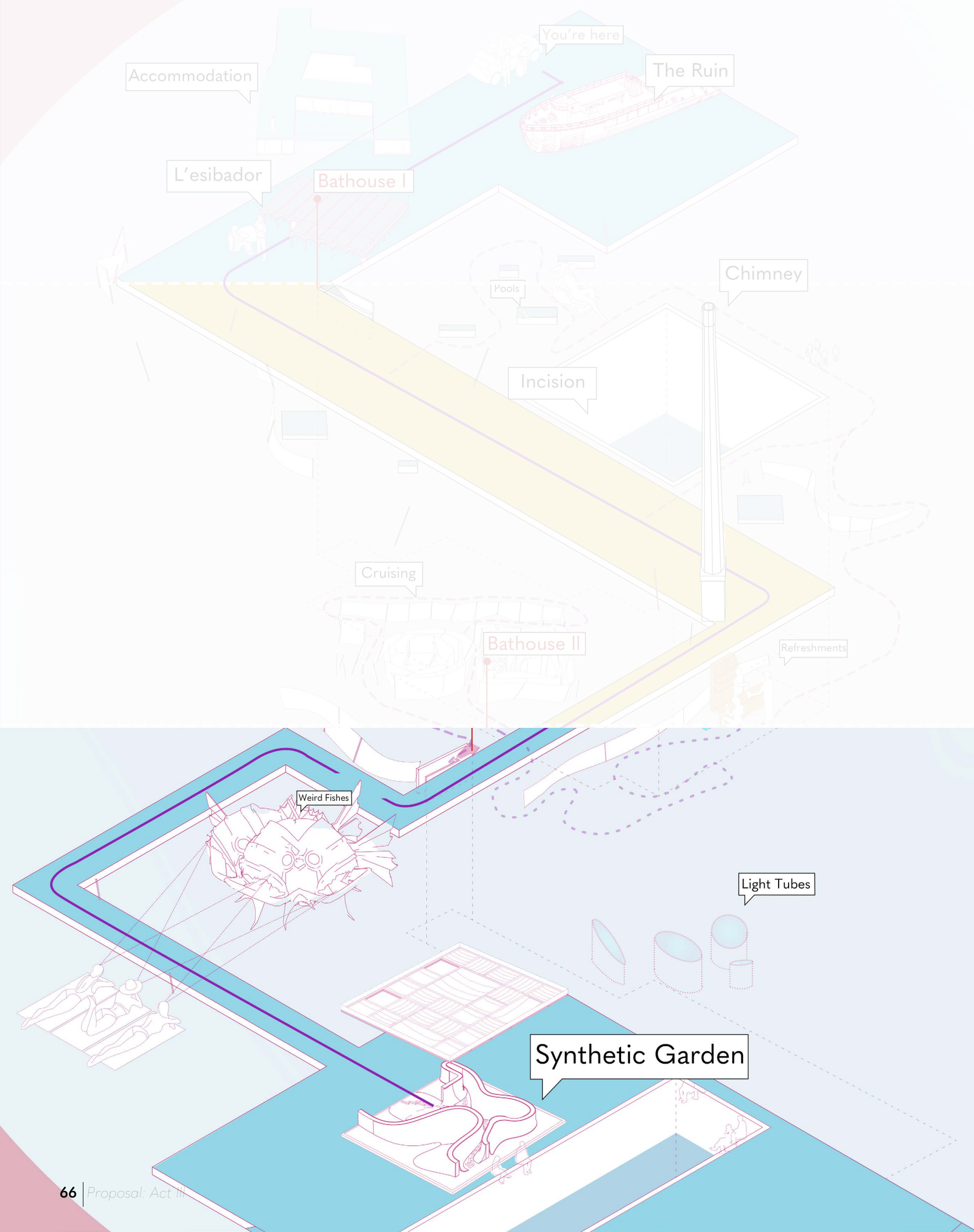
Both bathhouses and accommodation units use prefabricated elements (RC Panels and Rammed Earth) that are brought to the site and installed using the existing road and rammed.

Chapter III.

Proposal



iv. Act III



Entrance: Leave the world behind here.

The Ruin: The ship

Restaurant: A place to grab a bite before diving into the landscape.

Accommodation: Looking for a short term stay

Outdoor Pools: pools scattered

Finally the third act was meant to be a climax. I kept asking myself what would a post-industrial paradise look like? A third nature where our understanding of nature goes beyond "naturalness."

The Incision: B first bathhouse

The Chimney:

Cruising: Mean tain maze may

Refreshme break, we have co

Weird Fishes (seasonal): We provide an opportunity for visual artists, choreographers and sculptors to exhibit. We commission works that fall in line with our philosophy.

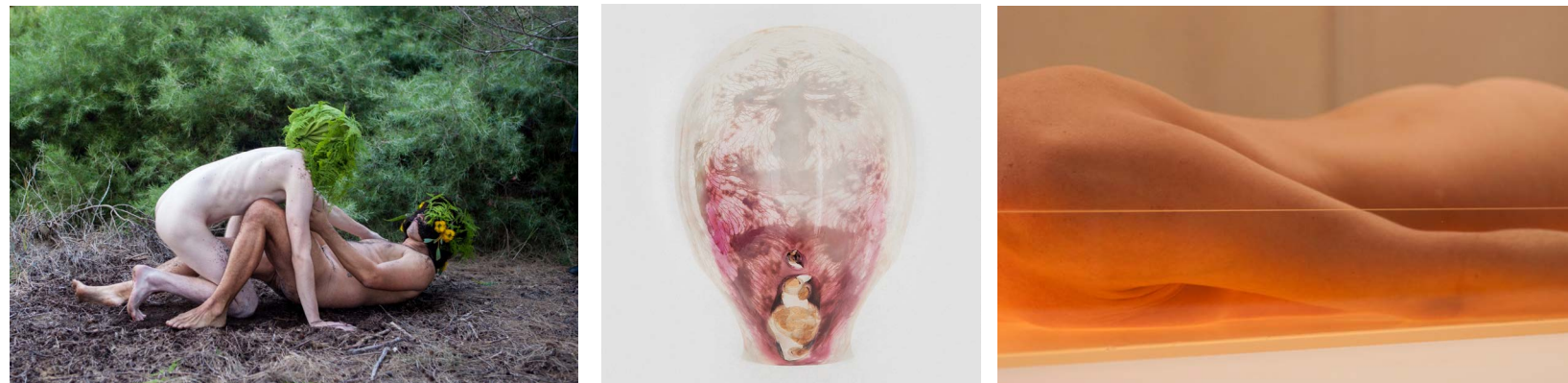
Light Tubes: Curious what happens below? Take a sneak peak, but be careful they are eye-piercingly reflective!

Synthetic Garden: Our special interpretation of nature. A climax of the story and a brand new way of interaction with others in a synthetic paradise.

ACT III:
CLIMAX

ACT III:
CLIMAX

How can we start thinking of “nature” and our bodies not as a passive/sterile backdrop **but as an active agent, an opportunity to explore our relationship to ourselves and each other.** So I started with three main case studies that I considered exemplary.



What can be more primal than getting to know someone through their microbiome?

1) **Ecosexuality** as a belief system was about thinking of nature not as a scared mother in the form of "the Other" but rather a partner in a reciprocal relationship in a post-sustainable age



Ecosexual Bathhouse, Pony Express



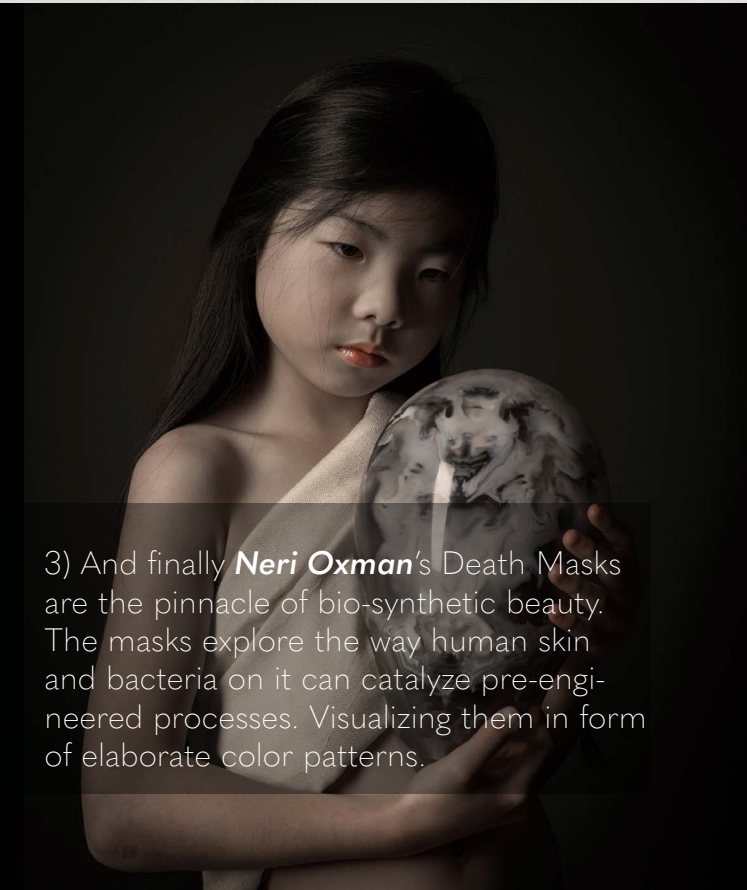
2) On the more tangible side **Sonja Bäuml** has been experimenting with synthetic growing mediums and how information about us can be transferred to other organisms in the form of bacteria.



Expanded Self, Sonja Bauml, 2015



Vesper Series, Mediated Matter Group



3) And finally **Neri Oxman's** Death Masks are the pinnacle of bio-synthetic beauty. The masks explore the way human skin and bacteria on it can catalyze pre-engineered processes. Visualizing them in form of elaborate color patterns.

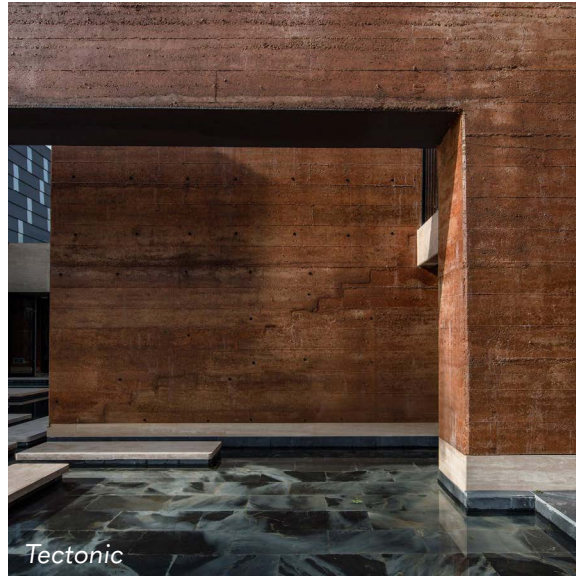
Pre-Anthropocene



Pre Industrial



Industrial

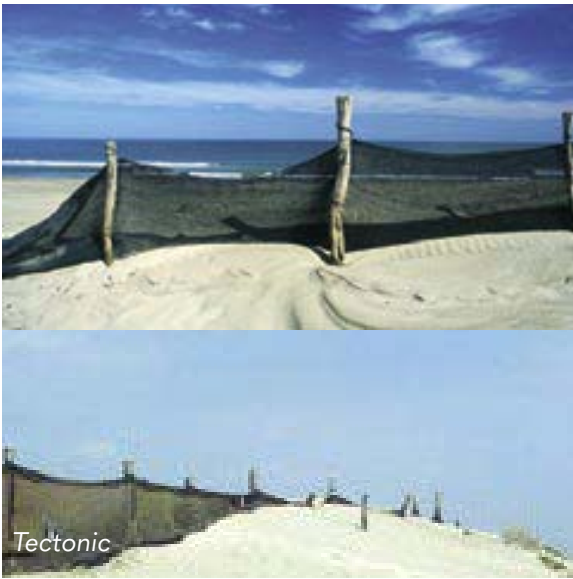


Post-Industrial?



So once more I took the existing elements and started thinking of how they can be translated into a third nature but with limited biology background I had to ask a biochemist friend for help.

It is interesting that trying to communicate the idea to a non-architect quickly turned into a funny yet fruitful metaphor that defined our components.



Okay Natavan, so imagine there is a **bed**. It has a frame that goes from being vertical to horizontal and its **roots** go to the ground. On top you have a **mattress** made of jelly like growth medium which people can use for their intimate experiences. By adapting and changing with the introduction of new microbiomes it serves as an interface between humans bodies while maintaining an **agency** of its own.



i. So breaking this contraption into components we start with the petri bed. It was important to differentiate this third nature from the existing so we created an independent soil bed that can accommodate different fauna.

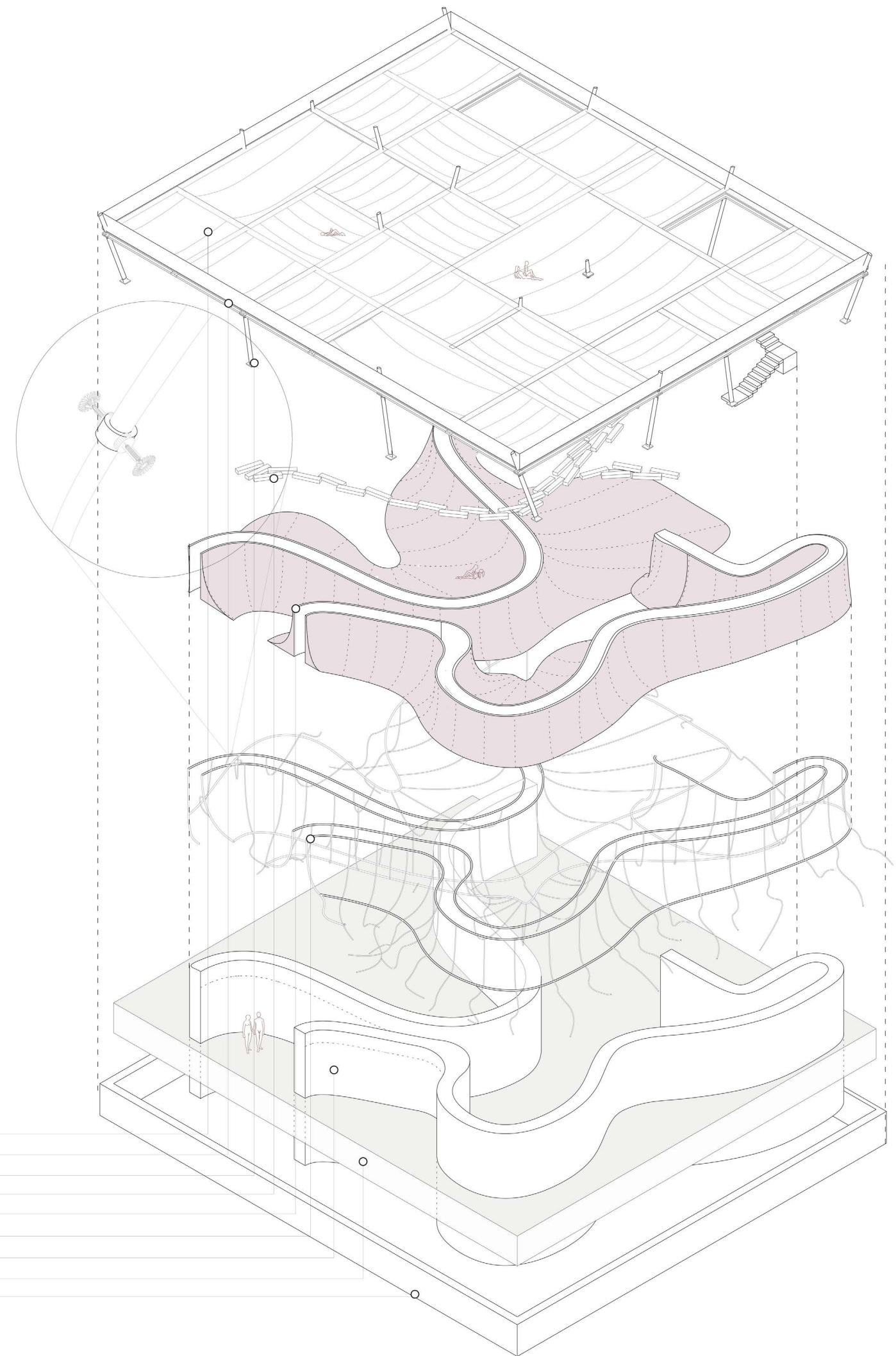
ii. The sand-printed structural strip was defined by the urban gesture, surface area vs. mass ratio, structural and fabrication logics.

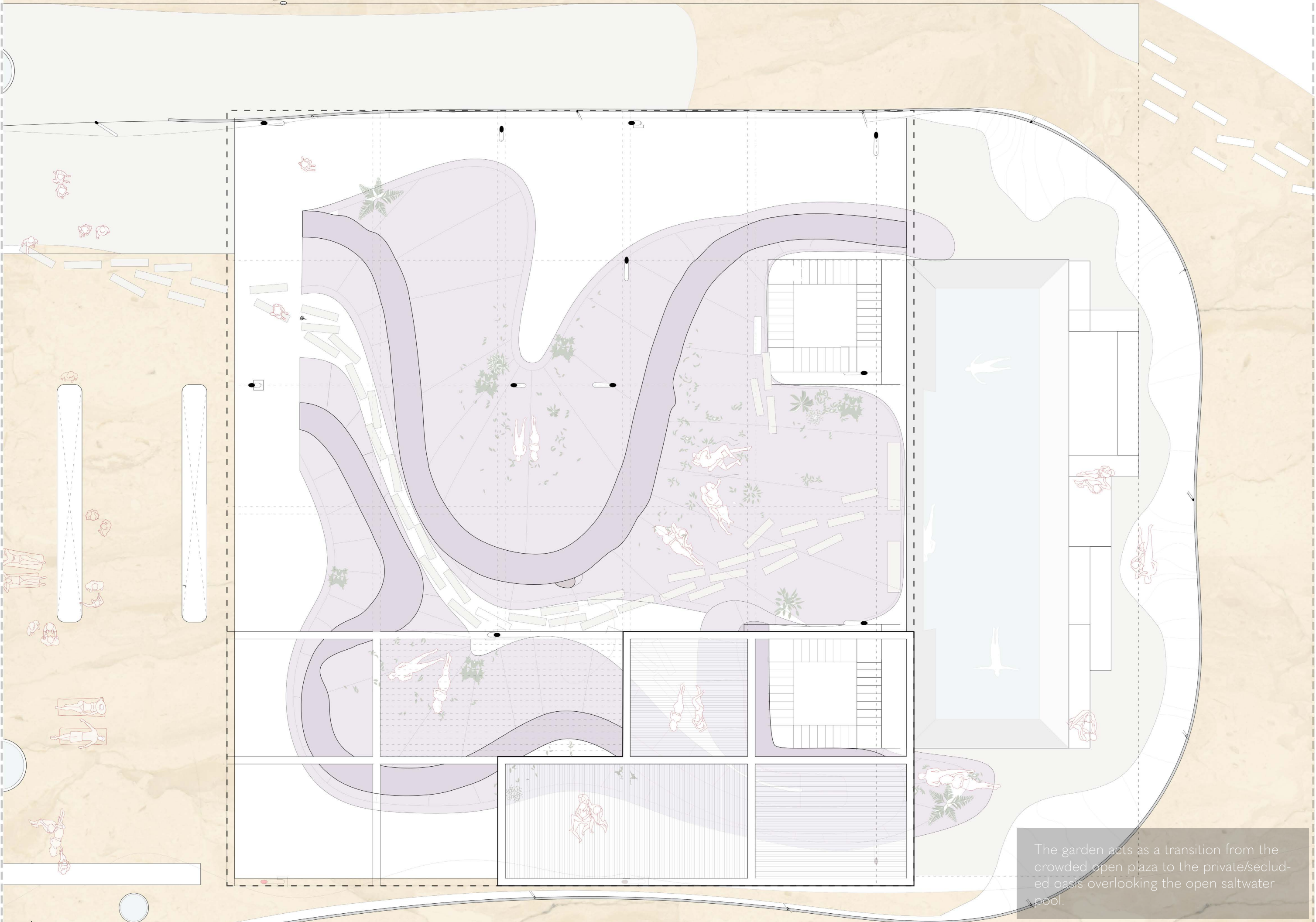
iii. Then the infrastructure to maintain the soil.

iv. And in terms of growing medium it made sense to use synthetic polymers since they could act as a growing medium, be strong enough to theoretically a person's weight and interact with human body in a non harmful way.

v. And finally the roof acted as a cap for our petri dish.

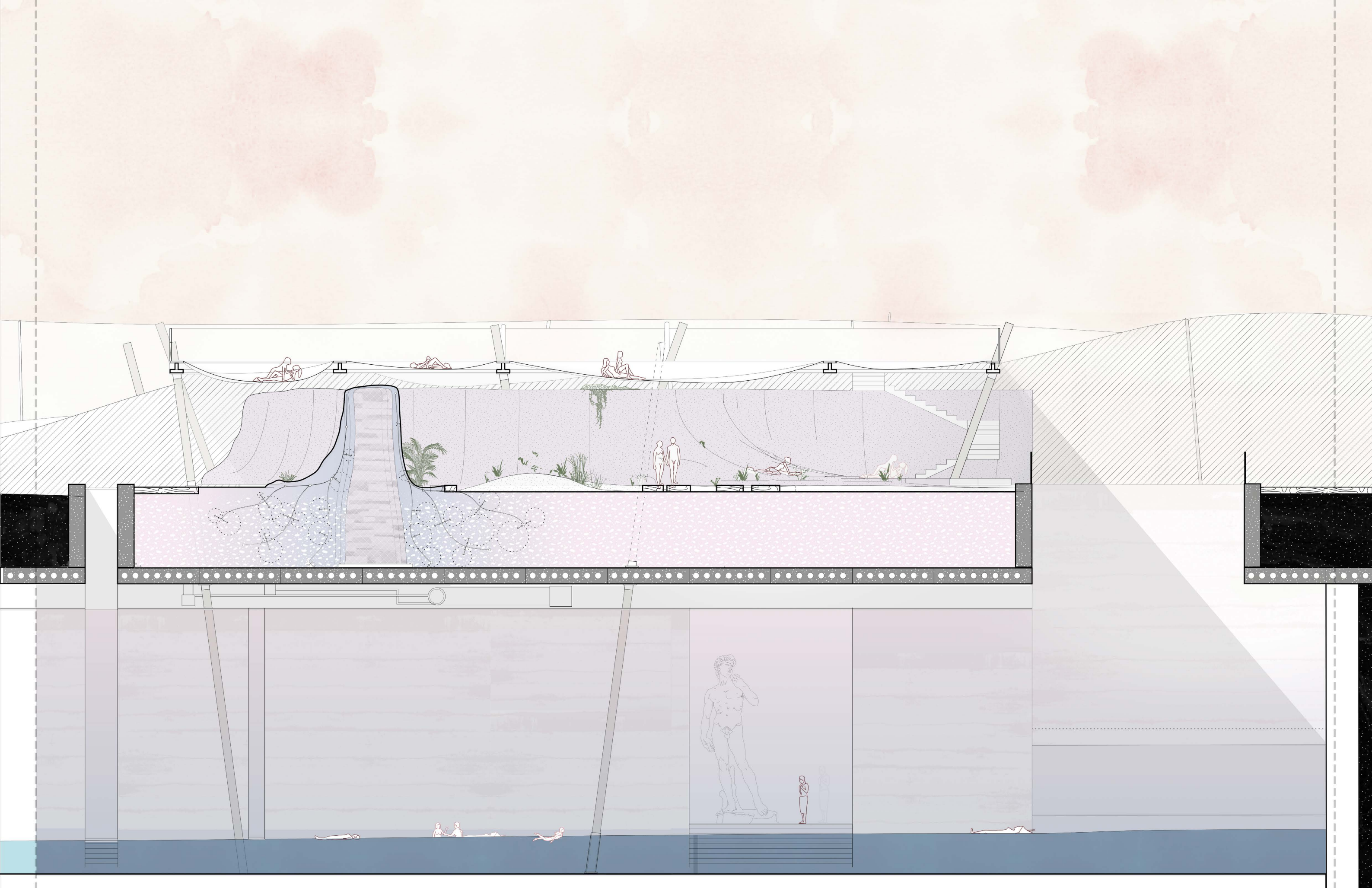
Net
Wooden Frame
Timber Columns
Wooden Boards
TETRA-Peg Gel
Irrigation System
Structural Wall (3D Printed Sand)
White Pebble Infill
Petri Bed





The garden acts as a transition from the crowded open plaza to the private/secluded oasis overlooking the open saltwater pool.





Queer Bathhouse

Among lesbian/ queer bathhouse participants, I found a **much more fluid, or open-ended, sexual exchange** such that identities and the personalization of the exchange were part and parcel of sexual satiation.

...Environment that is the simultaneously **sexual and social**. The antithesis of silence is their goal in that an **ethos that involves being loud and celebratory about sex** and sexuality is part and parcel of the bathhouse scene.

The layout provided spaces for seeing and being seen.

..Sexual encounters were quite **verbal and auditory**

- more fluid, or open-ended, sexual exchange
- sexual and social.
- ethos that involves being loud and celebratory about sex
- the layout provided spaces for **seeing and being seen**.
- verbal and auditory.

And finally the second bathhouse is a result of **long research project into sexual bathhouses in the West**. It is hybrid between a queer and a gay bathhouse philosophies creating two entirely different atmospheres and hoping to offer something brand new as a direct result of this superimposition.

- anonymity is central
- silence and being discreet
- reinforcing of asocial sexual behavior
- fragmented
- dim lighting
- darkrooms
- highly charged atmosphere with unlimited sexual opportunity

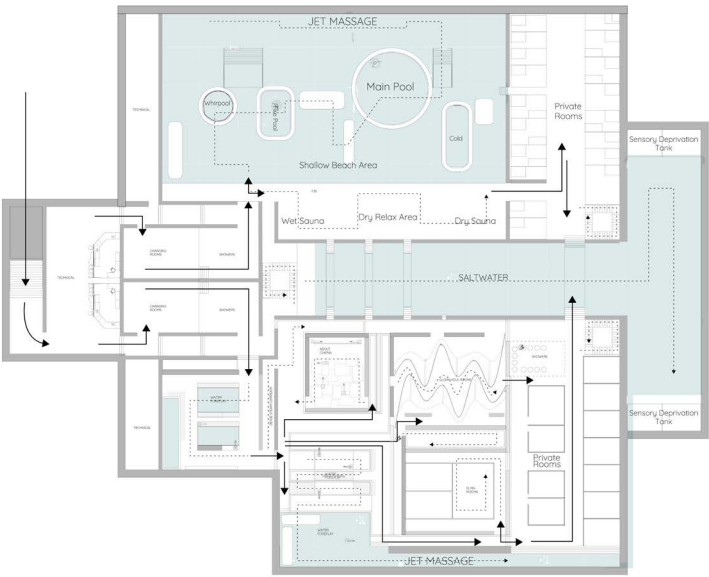
Gay Bathhouse

"Within men's baths, participants understand that **anonymity is central** to the bathhouse atmosphere, wherein **silence and being discreet** are the necessary ingredients for interaction in general and the sexual exchange in particular.

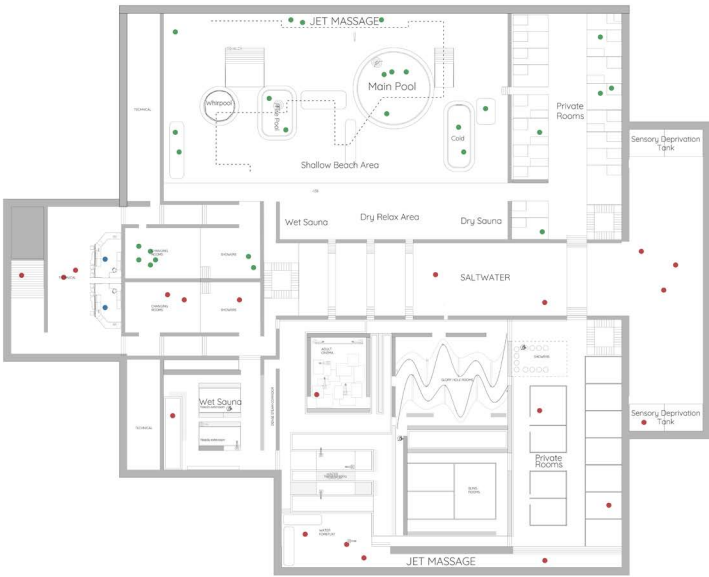
In addition to the rules of bathhouse behavior in its **reinforcing of asocial sexual behavior**, the layout of the space and physical features—such as **dim lighting**, loud music, and the availability of glory holes and **darkrooms**—creates a particular mood, **a highly charged atmosphere with unlimited sexual opportunity.**"



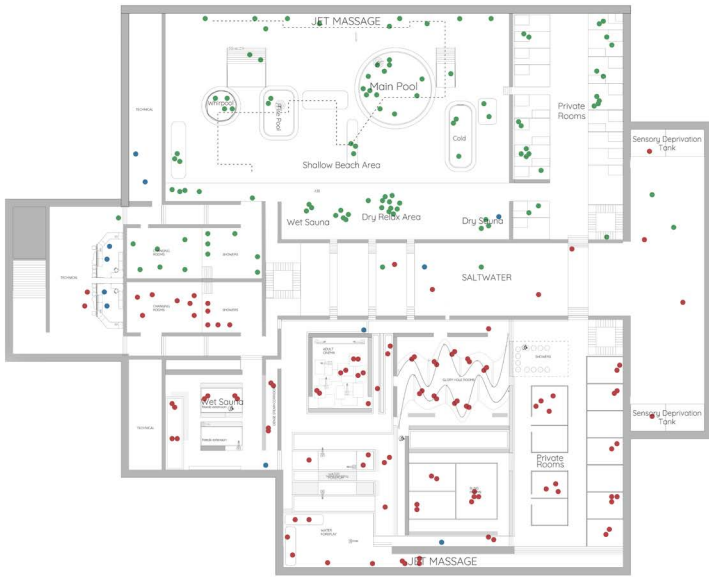
CIRCULATION



DENSITY
DAY



DENSITY
NIGHT



SEXUAL
ASEXUAL



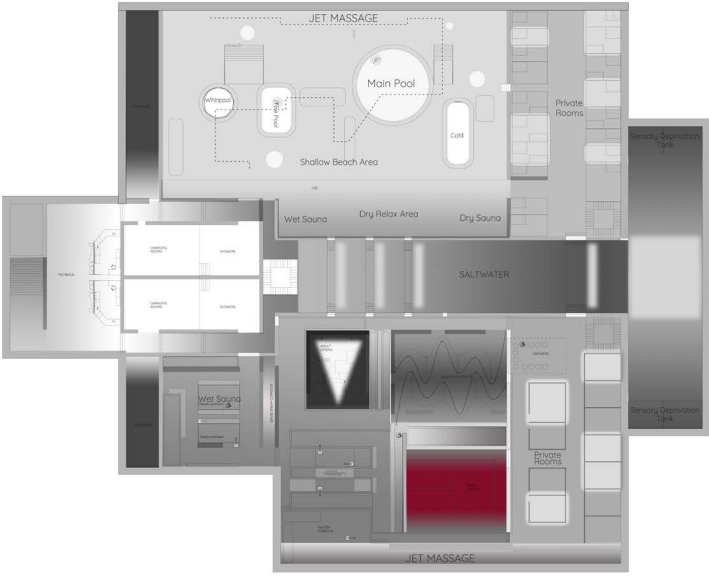
TEMPERATURE



WATER
BODIES



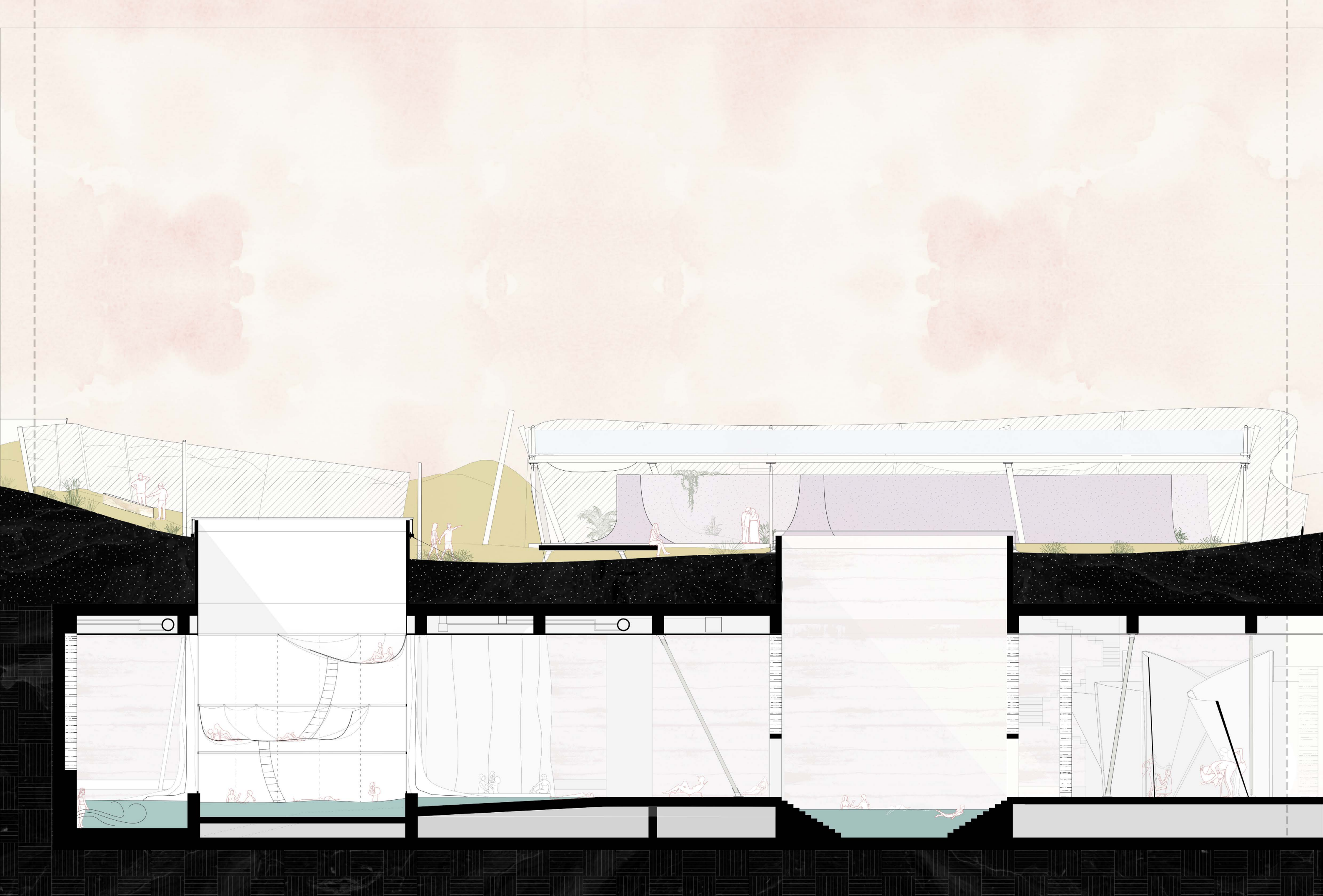
LIGHT



NOISE



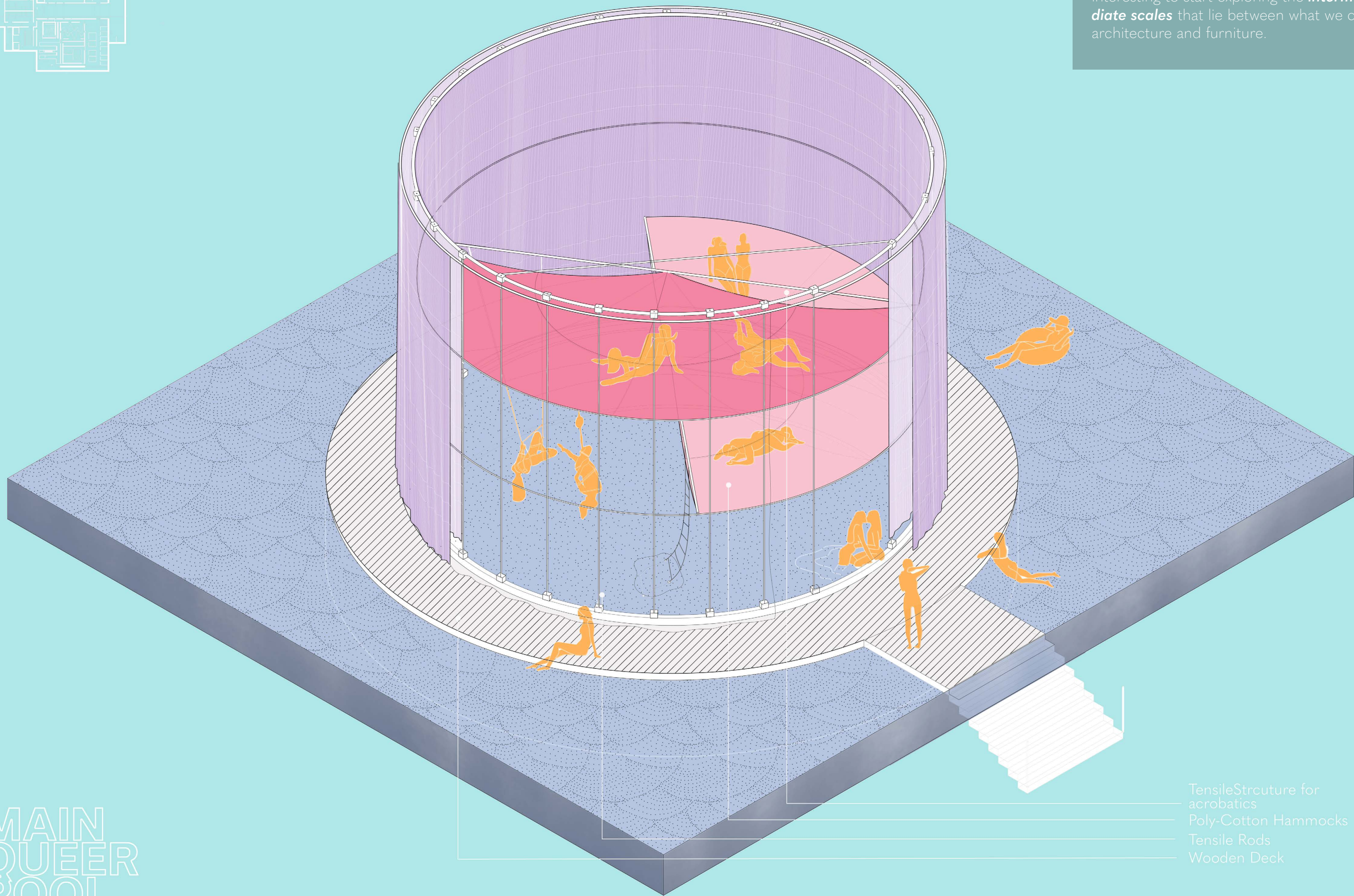
The spaces had to relate to each other in more than one way so exploring different parameters was important. Tackling different types of senses inevitably forces one to rethink the commonly accepted inputs for any design solution, especially a project like this.



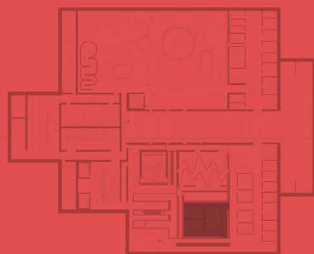




Once the general layout was fixed it was interesting to start exploring the *intermediate scales* that lie between what we call architecture and furniture.



MAIN QUEER POOL



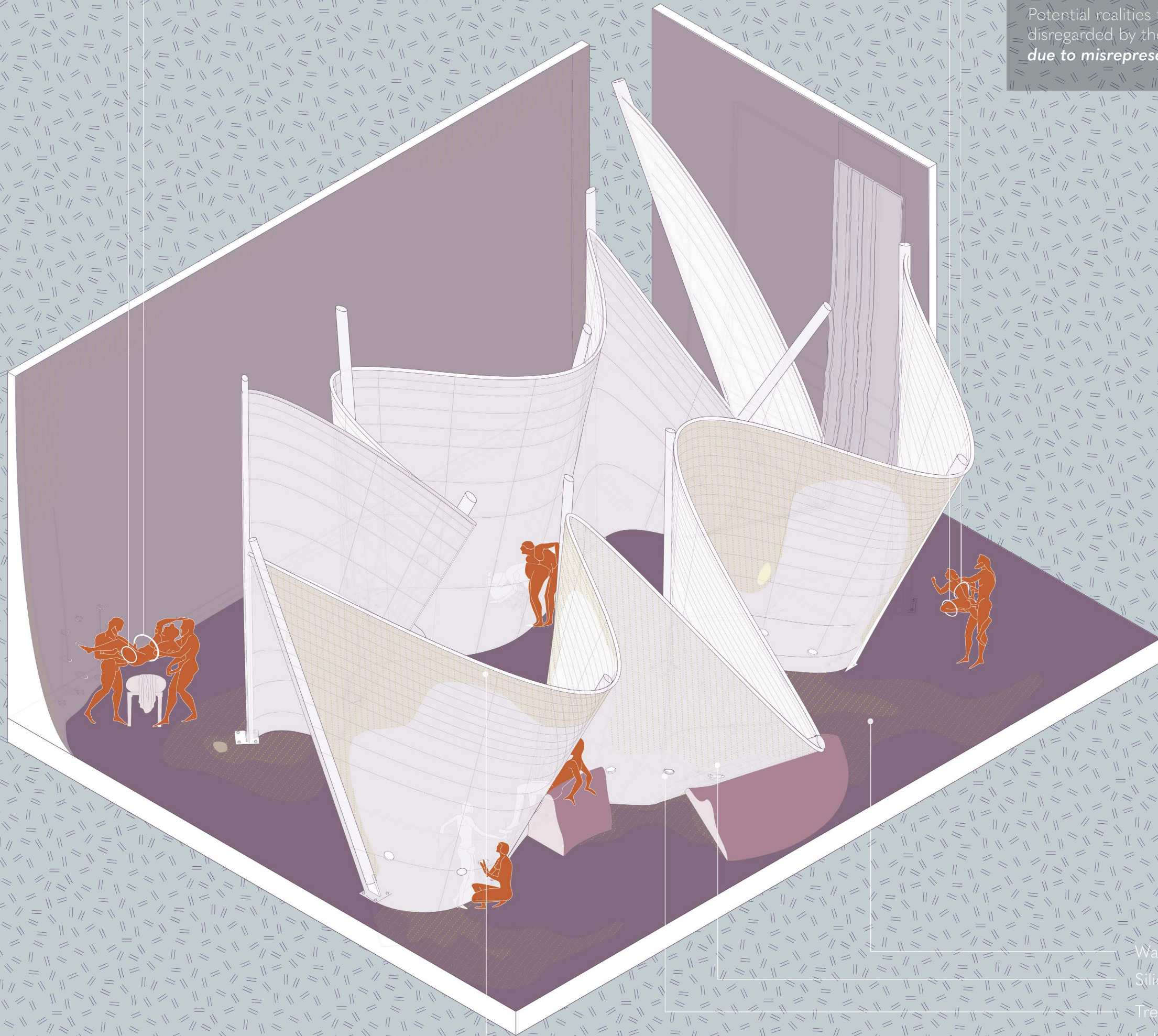
These scales help to explore, develop but also **exhibit the peculiarities** of this complex program.



BDSM
DUN
GEON

"Swingy Joe"
Bondage Horse
Birdcage
Birdcage
Queening Chair
Liberator Esse
Iteration on "Saint
Andrew's Cross"

Potential realities that are commonly disregarded by the general public *simply* due to *misrepresentation*.

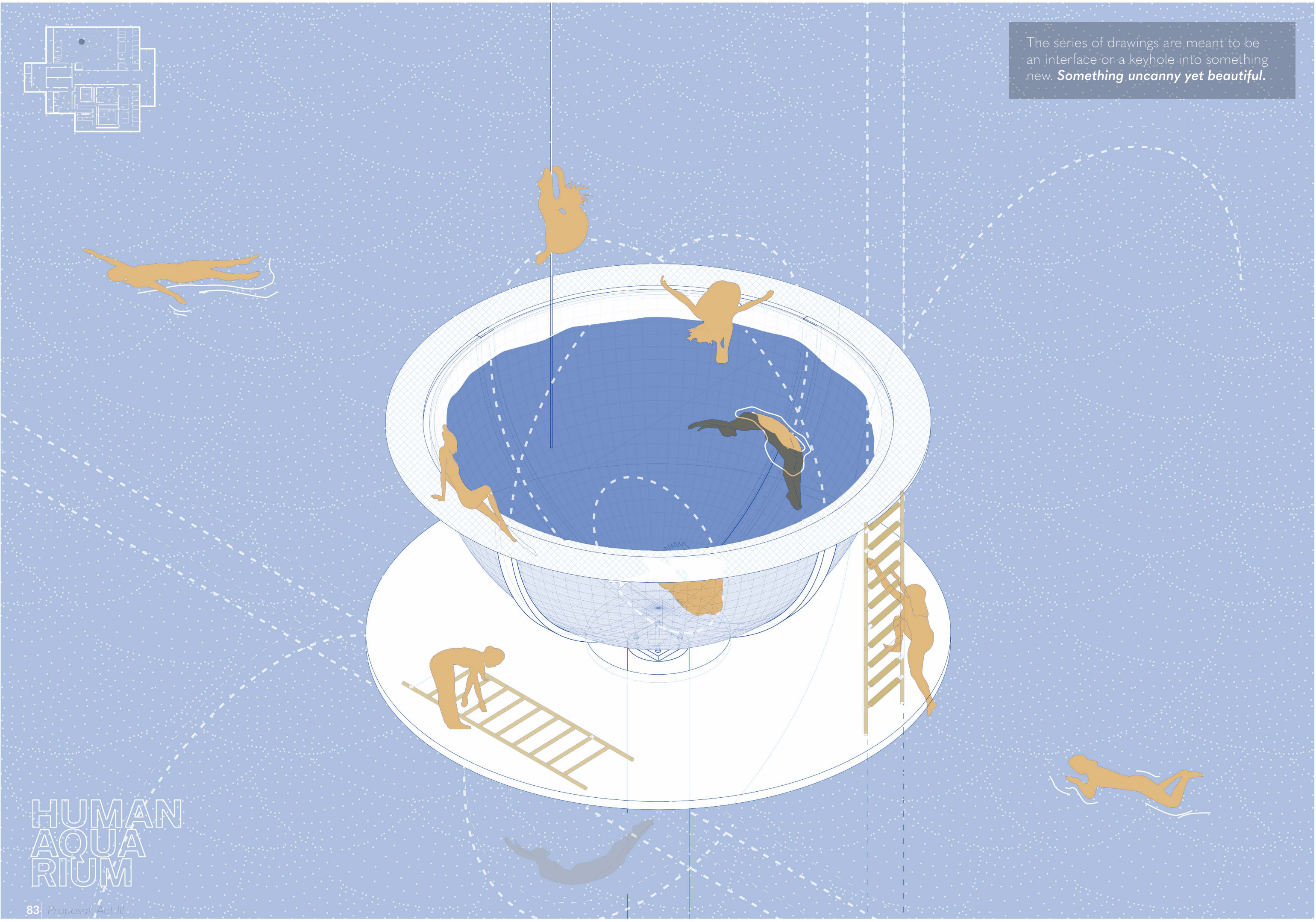


GLORY HOLE ROOM

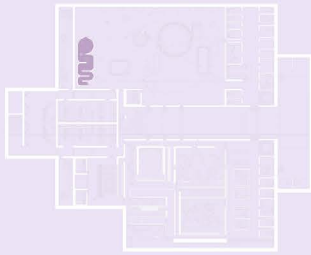
Water Based Lubricant
Silicone Rubber Wrap
Treated Openings
Lubricant distribution
tubes



The series of drawings are meant to be an interface or a keyhole into something new. **Something uncanny yet beautiful.**



HUMAN AQUA RIUM

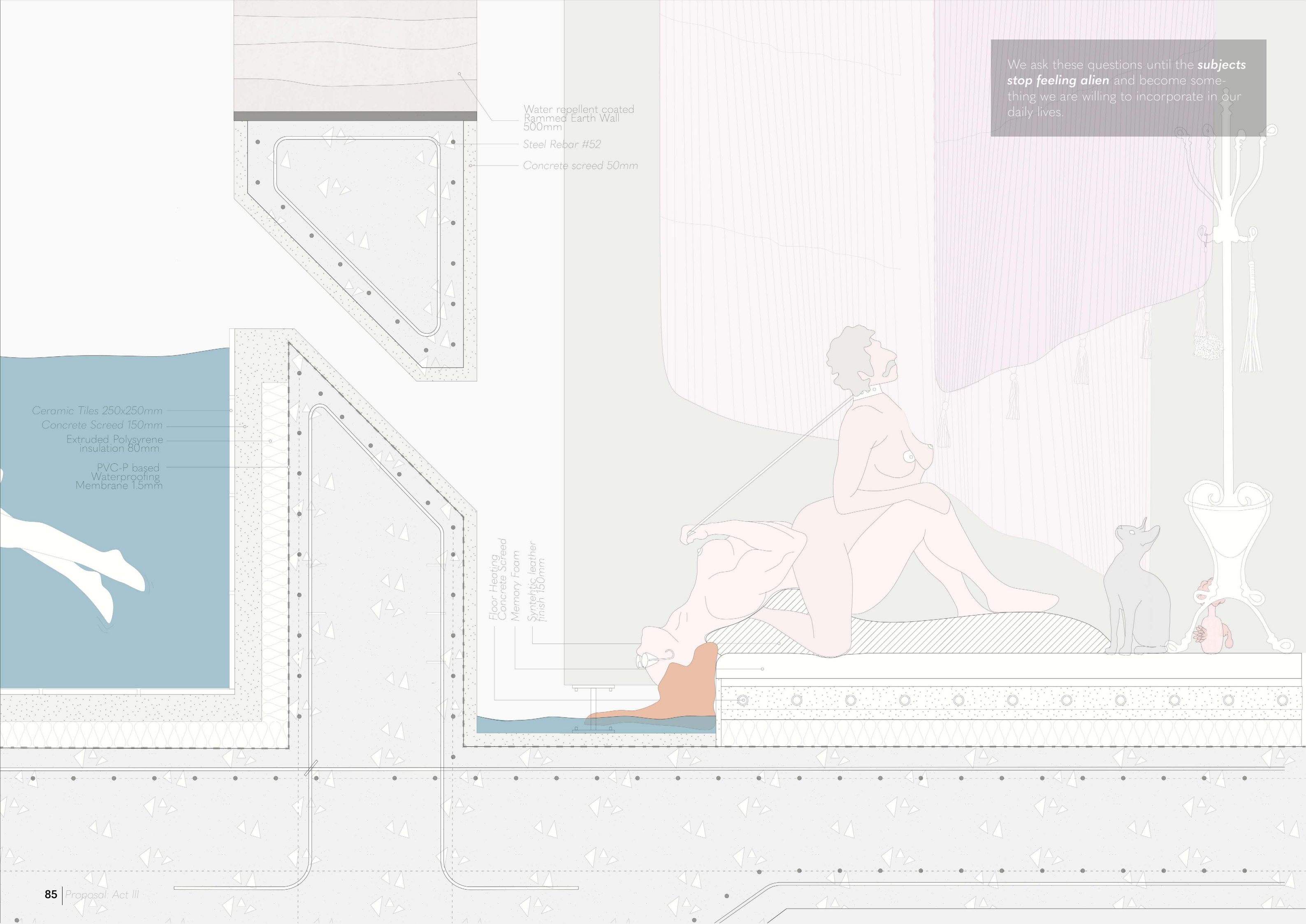


A different kind of mindset where we constantly ask *“what if”* and answer *“why not”*.



- Island Bed
- Floating Platform
- Concrete Shell Structure
- Synthetic Fur
- Modular Floor Tiling
- Heated Sand

VOL
CANO



Water repellent coated
Rammed Earth Wall
500mm

Steel Rebar #52

Concrete screed 50mm

Ceramic Tiles 250x250mm

Concrete Screed 150mm

Extruded Polystyrene
insulation 80mm

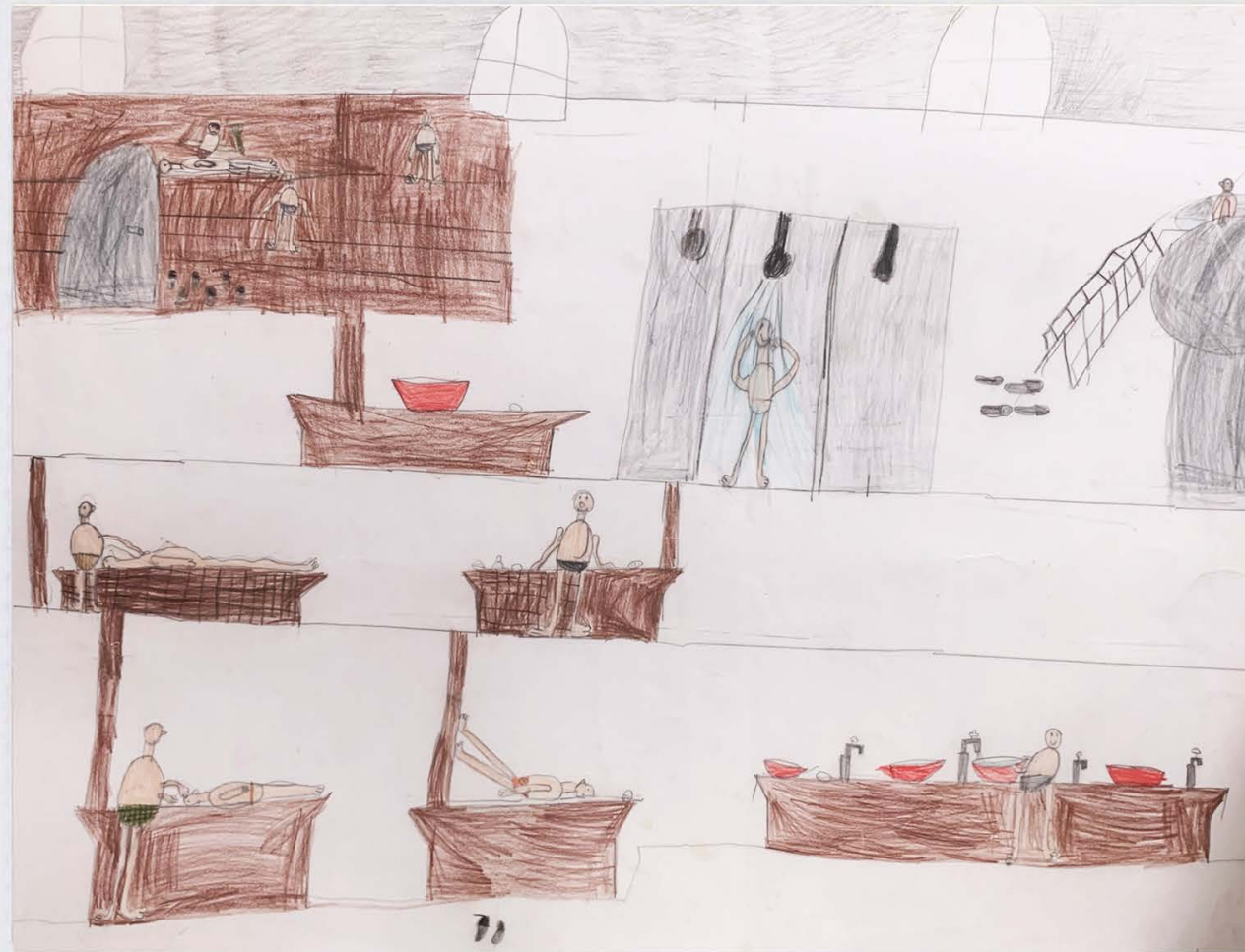
PVC-P based
Waterproofing
Membrane 1.5mm

Floor Heating
Concrete Screed
Memory Foam
Synthetic leather
finish 150mm

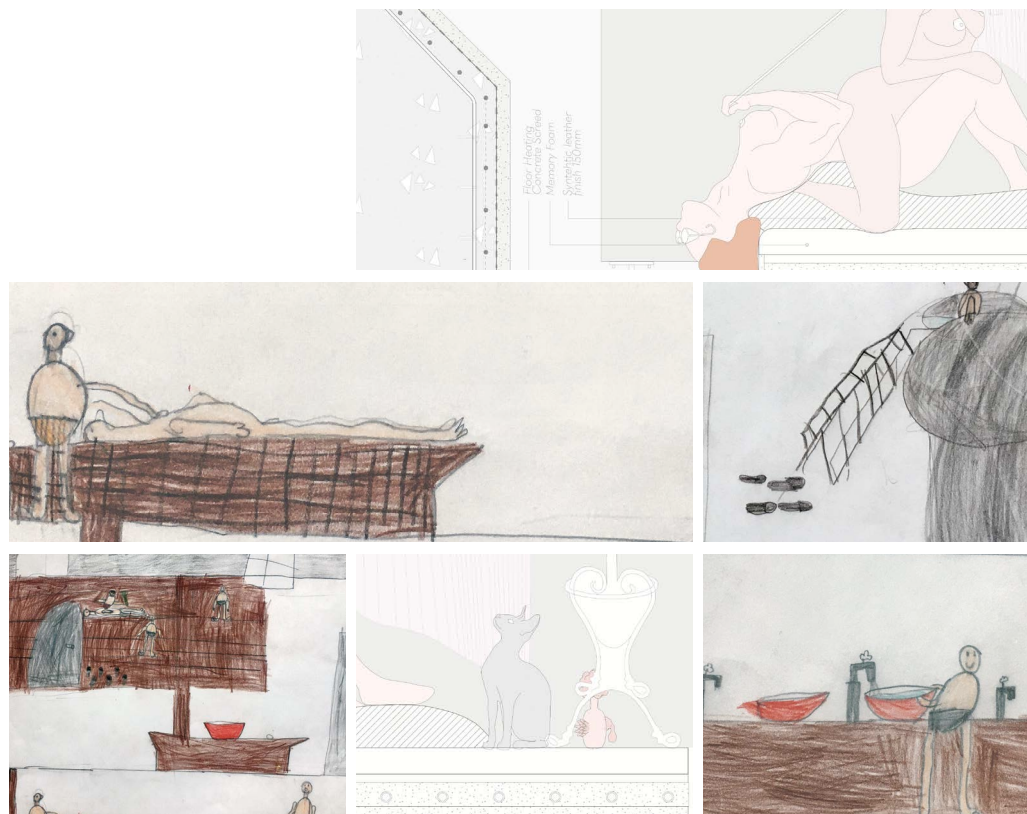
We ask these questions until the **subjects stop feeling alien** and become something we are willing to incorporate in our daily lives.

Chapter IV.

Epilogue



5 year old Ujal's bathhouse impressions



“a culture which invents **ways of relating, types of existence, types of exchanges between individuals** that are really new and are neither the same as, nor superimposed on, existing cultural forms.”

“The Social Triumph of the Sexual Will: a Conversation with Michel Foucault,” p. 38.



"Mr. Sandman Bring Me a Wet Dream"

"The Sandman is a mythical character in Western and Northern European folklore who puts people to sleep and encourages and inspires beautiful dreams by sprinkling magical sand onto their eyes."