

THINKING WITH WATER

a post-industrial bathhouse for the
people of Augsburg



CONTENT

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MA Spatial Design, Thesis semester 22/23

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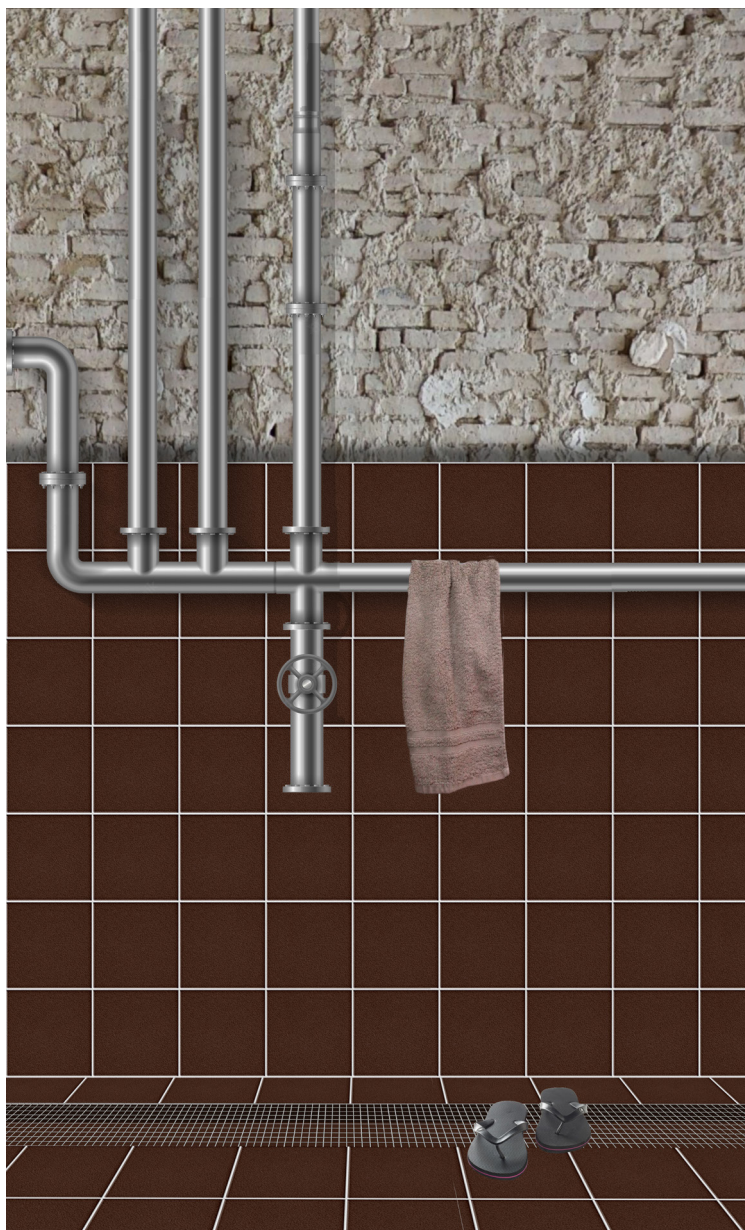
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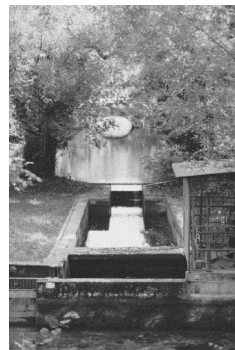
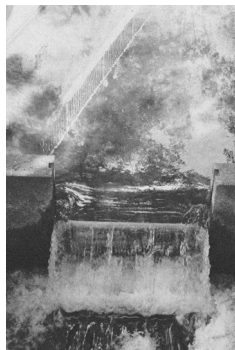
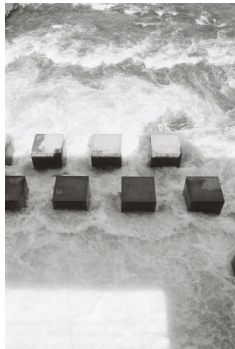
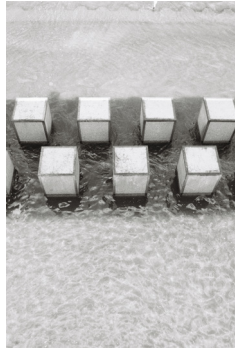
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ABSTRACT



Through the transformation of a dilapidated former factory building in Augsburg into a public bathhouse, this project investigates how we can make people engage with their surroundings through immersive experience, in order to create a sensibility to one's cultural environment and its precious elements. The project is related to the recent UNESCO World Heritage Title Award which has been granted for Augsburg's unique water management systems. Currently the city is raising awareness to this award by offering mainly theoretical information in the form of flyers, booklets, exhibitions and guided tours. The project offers an opportunity to experience water in a unique way within this context in order to invite people to experience their heritage not just with their mind but with their whole existence. To achieve this the project incorporated spatial narratives and a painterly way of designing, as well as a site specific transformation strategy and the use of multiple atlases to document the research and process.

INTRODUCTION

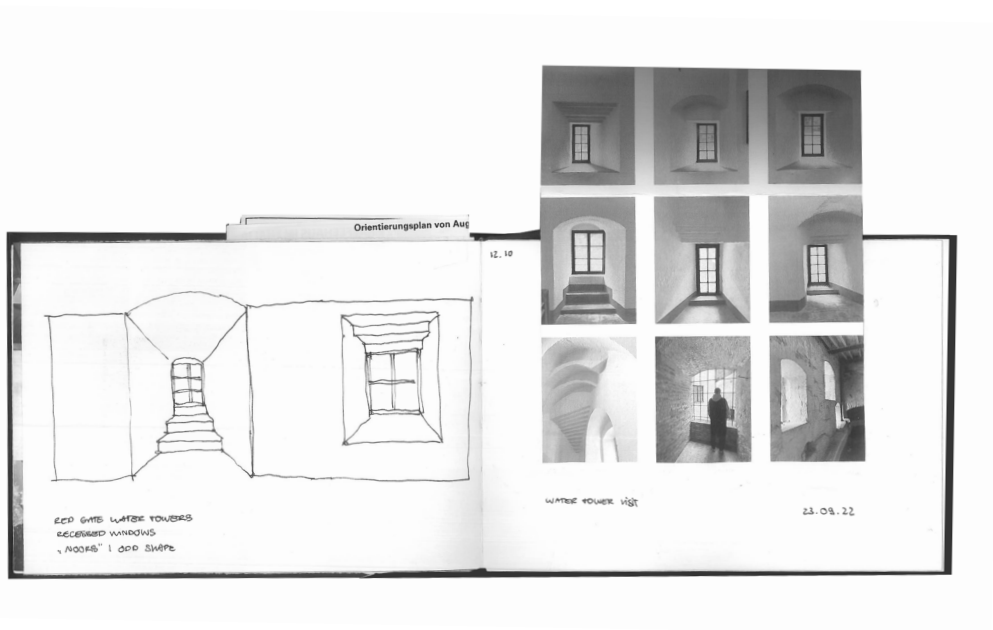


Motivation

My motivation for this project stems from an enthusiasm for the elements of the world and their captivating beauty and how they influence architecture, art, philosophy, and others. To research the multiple meanings an element has carried over the years and how it has held social and cultural value is of special interest to me. In this project I will work with the element of water.

We identify with, are touched and moved in different ways, by the waters that we experience. Our daily practices and repeated encounters with water can take forms of spirituality, sensuality, or necessity. Water has undergone many changes throughout the modern age and has huge value. Water today is relegated to a „passive“ role as resource and subject to containment, commodification, and instrumentalisation due to profit and progress. The „active“ role however, gives space for exploration in context to the design of interior spaces, more specifically, interior spaces of immersive value to the users. The wealth and complexity of water relations, including how we share these relations with others is investigated within the proposal of a communal bathhouse.

INTRODUCTION

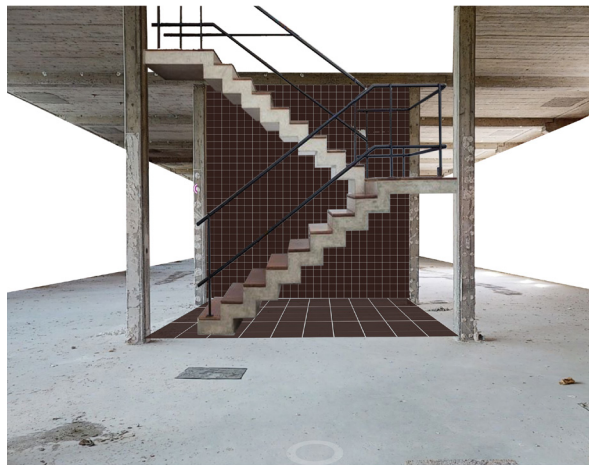
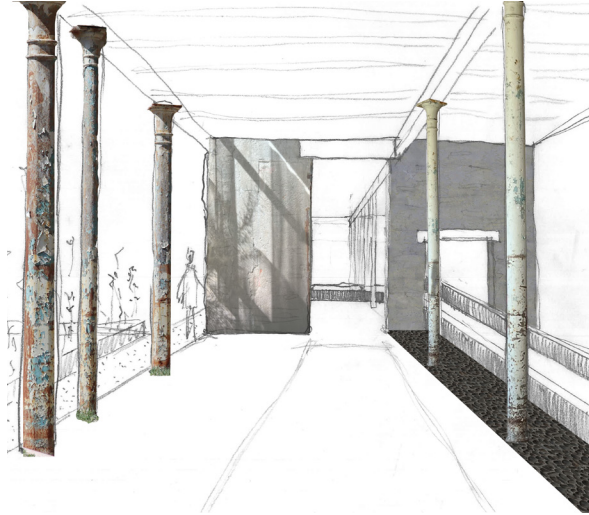
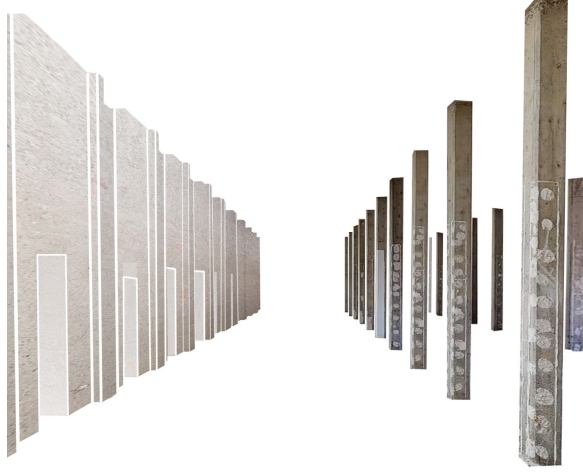


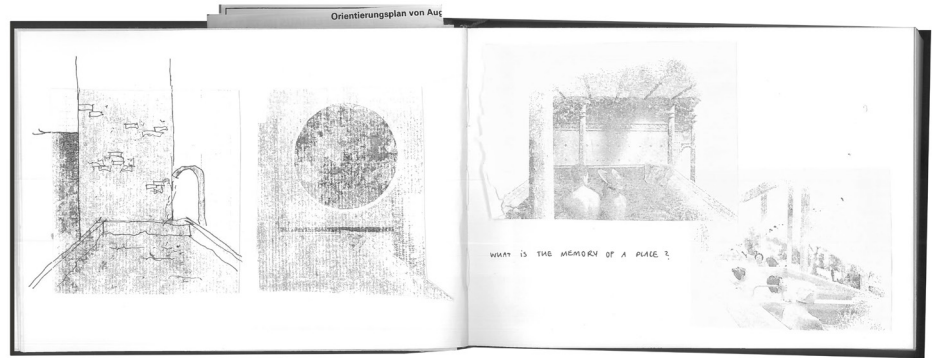
Inspiration

My hometown Augsburg, situated in south Germany, has recently been awarded the UNESCO World Heritage Title for their water management systems. The more than 800-year-old systems are a unique constellation of water courses, canals, drinking water works, power plants, fountains and water engineering structures, which characterize Augsburg's long history and culture of water. The UNESCO Title means a lot to Augsburg's inhabitants and inspired me to showcase the importance of preserving the culture of water and raising awareness to the rich history at hand.

Throughout history, human settlements have been shaped by the element of water. Besides water being a source of sustenance, humans have claimed water for other needs such as recreation, wellbeing, hygiene, transportation, electricity, industry, and agriculture. Past civilizations have successfully built their cities and villages around and near rivers, streams, lakes or other water sources and have managed to build generational wealth by utilizing water in a variety of ways. In modern cities, water remains a meaningful part of the design of open urban spaces and contributes to the quality of human life by employing the aesthetic, psychological and vital qualities water has on human beings.

INTRODUCTION



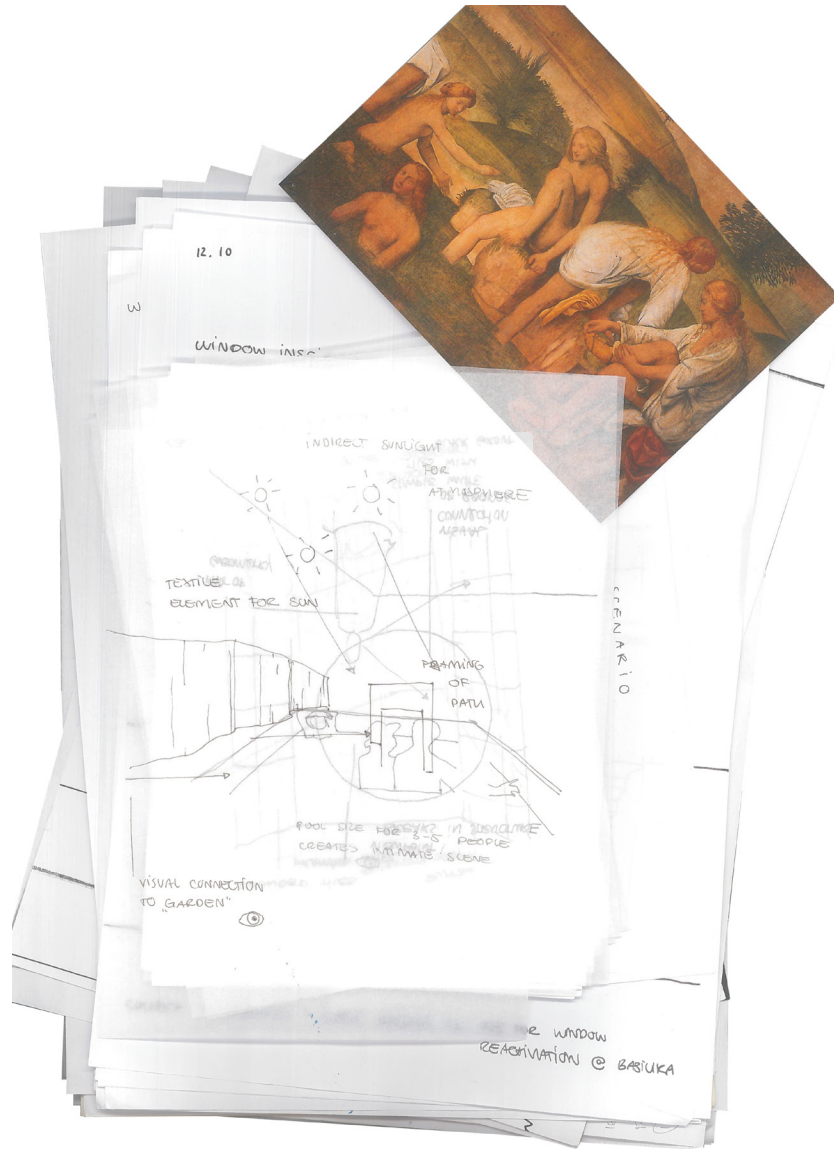


Vision

I was born into a culture of water, a heritage that has been passed on in different ways and through different generations from 15 BCE to today. Growing up, I have spent most my time near water, in water or on water and have taken this precious element for granted until I moved to another city and realized that the proximity to water, the many rivers, canals, bridges, lakes and fountains were a big part of my well-being.

As the Covid-19 crisis has sparked new debates about hygiene, private and public life, fears about the future, and the loss of a genuine human connection I aim to reintroduce the bathhouse as a communal gathering structure and research its relevance in today's time with a focus on thresholds of private and public, feelings of shame and sensuality in the interior realm and the anthropological importance of communal structures in an urban setting.

THESIS STATEMENT



Through the transformation of a dilapidated former factory building in Augsburg into a public bathhouse this project investigates how the use of spatial narratives can communicate the rich history of a culture of water.

How can we as spatial designers connect people to their heritage and raise awareness to their culture ?

CONTEXT



Historical Context

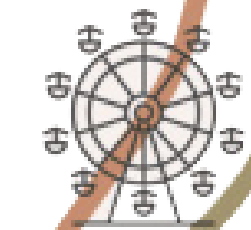
As one of the oldest cities in Germany, the history of Augsburg dates back to the heyday of the Roman Empire. Without transporting water into the city, the Municipium Aelia Augusta, what the capital was called, would not have been able to thrive from a small settlement to a city of such significance. 1st-century canals suggest that the Romans brought water into the city from a nearby stream, which carried sufficient water all year round.

In almost every Roman settlement around this area bathing buildings can be found, since a daily visit to a bath and personal hygiene were important parts of everyday life in Roman culture. With their sophisticated water supply system, the Romans overcame natural obstacles and created optimal conditions that improved everyday life in the region and thus laid the foundation for Augsburg's history of progress spanning thousands of years.

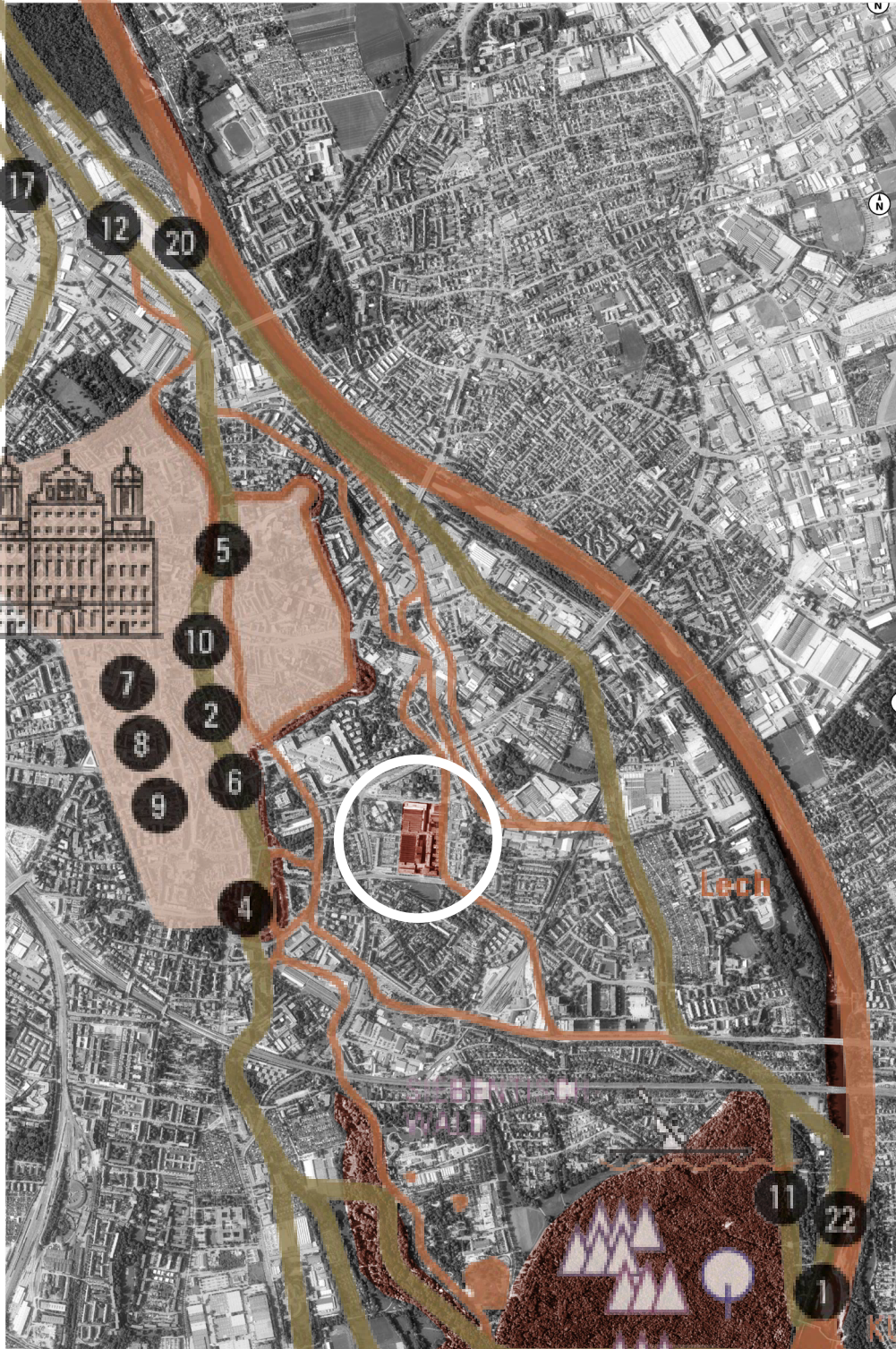
Fig. 1
Roman artifacts at
Augsburgs Cathedral.

Fig. 2
Remains of a roman
thermal bath found in
2016 in Augsburg.

Wertach



CONTEXT



Lech

KUHSEE

Stadtgebiet Augsburg

Altstadt



Unesco World Heritage Title

A UNESCO World Heritage Site is an outstanding testimonial to human history and an honor to the recipients. In total, the Heritage sites encompass 1,121 objects in 167 countries, 46 of which are located in Germany.

Five areas within Augsburg form the complex water management system and include technical, architectural and industrial monuments from the 15th century up to the early 20th century. Augsburg saw the need to protect these sites and make them visible not only for its residents, but for visitors alike. Augsburg's qualities are defined by watercourses and canals with a total length of 200 kilometers. The canals were built before 1276 and most of them still follow their original course and have not changed their position over the centuries.

The project is set within the context of the World Heritage Title and aims to give another perspective to the culture of water, a contemporary addition that adds value to the existing collection. The UNESCO title also adds to the demographic of the users of the bathhouse since the city expects much more tourism from the title. Next to local visitors, it is realistic that tourists interested in the water history will visit the bathhouse.

Fig. 3 (Appendix 1)
Layered context map
of water ways and the
location of unesco
world heritage sites
around my chosen
site.

SITE



Kammgarnspinnerei Augsburg

The „Kammgarn-Spinnerei“ (Yarn Spinning Factory), short AKS, settled in Augsburg in 1836 due to the ideal conditions for generating energy thanks to the excellent waterway systems. As the export of the textile industry made it hard for the complex to sustain itself, it closed in 2002 due to insolvency.

The factory premises lie between Prinz Strasse, Schäfflerbach Strasse and Provino Strasse and are crossed by the Schäfflerbach, a canal providing the area with water. Large parts of the complex have been demolished since the end of 2009 as part of the redevelopment of the approximately 12.9 ha large brownfield site and since then many of the original remaining structures have been restored and transformed into a museum, creative workshops, offices, residential developments, retail spaces and a district center. The largest remaining parts of the historical complex now house the „Stadtarchiv Augsburg“ (City Archive) and the „Stadtarchäologie“ (City Archeology) as well as the „Textilmuseum TIM“ (Textile Museum).

Back in the heydays of the Kammgarnspinnerei, the complex employed over 2000 workers while also providing communal bathhouses, a kindergarten, senior homes, sport facilities and the like. The whole area was so to say a city within a city and was, until its closing and remodeling, shut off from the general public.

Fig. 4
Map 1:2.500
location of site in con-
text to neighbourhood.



Basilika

former
factory baths

former



wash-bathhouse

SITE

Sortiergebäude „Basilika“

The former sorting building was part of the AKS complex and built in 1889/90 by Jean Keller, who was one of the most well-known architects in Augsburg and had a significant influence on local and regional architecture with his work.

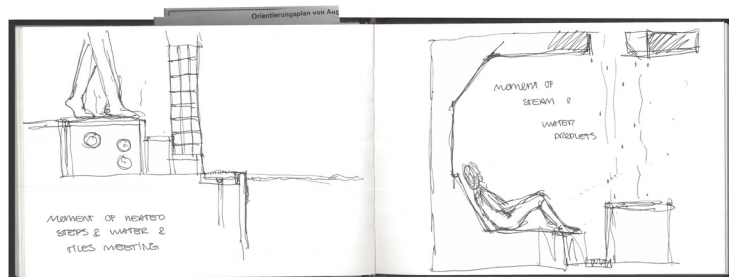
Originally the sorting building was realized in Neo-Renaissance style but has since undergone major changes during times of war and redevelopment of the area and therefore lost most of its former beauty. The building has been nicknamed „Basilika“ because of its 3-aisled typology and was originally used to sort and store the massive so-called raw wool bales of 200-300 kg which were then further processed into yarn in the opposite main factory. It is of importance to note that in the south, the new building was probably attached to the existing shed halls of the laundry and the former factory baths from 1872 that were built before the wash and bathhouse from 1879.

Sadly, since the closure of the AKS, the Basilika has not found any function and has only scarcely been used as the atelier and installation space for local artists. My aim is to propose a new community-focused usage for both locals as well as tourists of Augsburg and to reclaim the abandoned structure of the Basilika.

THEORETICAL BACKGROUND



Fig. 7/8



Bathing culture

Water and bathing in a contemporary setting

I am fascinated by art and how it has been a way to document history, seen through the individual lenses of the artist while collectively documenting the values, interests, and troubles of a certain time in history. I believe that art is an amazing instrument for anthropological research and can be used extensively to analyze behavior patterns of people. For this project I have studied scenes of bathing and water in art and created a bathing atlas, in order to understand the development of the socio-cultural importance of water and bathing. I have used the outcomes in my own process by creating experiences from the view of a painter.

Fig. 6
Clipping from one of the performances from „Dangerous when wet“, reimagining the communal aspect of personal hygiene.

Fig. 7
Clipping from one of the performances from „Dangerous when wet“, portraying the sensuality of water places.

Sketchbook scan with ideas of moments in which people's bodies come in contact with the design proposal.

By looking at art exhibitions today, which explore the theme of water and bathing, I was able to get an idea of how the element of water and the act of bathing is perceived and translated by artists in the present time. For example, the recent exhibition „Dangerous when wet“, at Copenhagen Contemporary is based on water and wet environments and investigates how to implement care in a divided world, where water connects us across existence and national borders.

THEORETICAL BACKGROUND

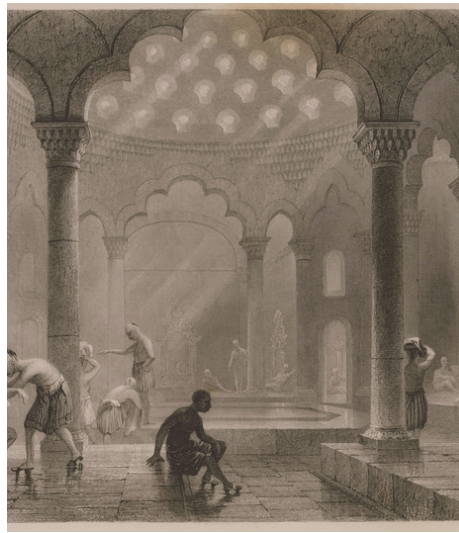
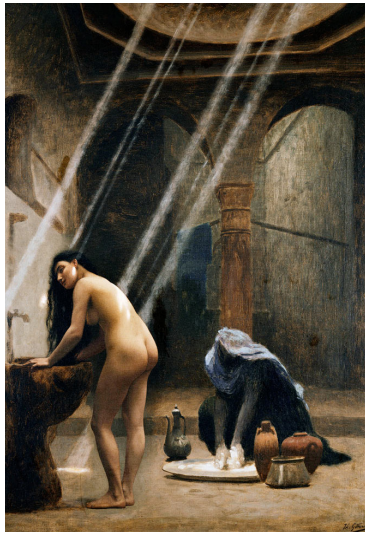
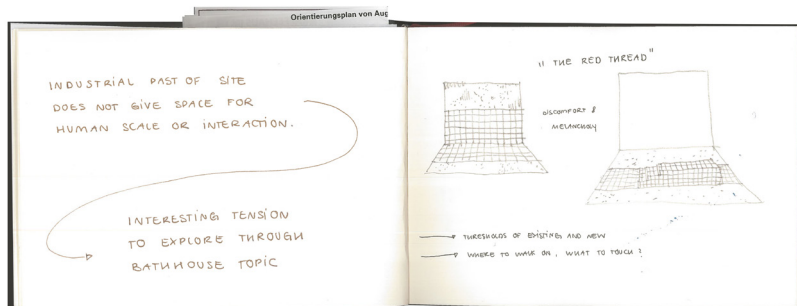
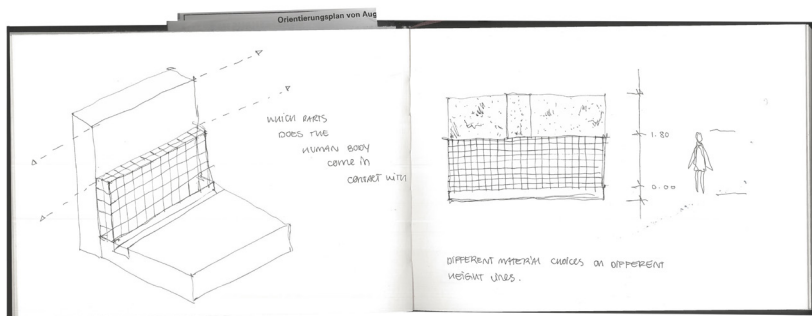


Fig. 12/13/14



Bathing culture

Water and bathing in the spatial realm

The bathhouse would in many cultures be one of the first establishments erected after building a new city and serve as the main communal meeting space. The act of bathing in a spatial realm becomes a more communal activity, since the provided space is shared and experienced with others. In many paintings, the bathhouse is a place filled with people, depicting vivid interaction and interpersonal exchange. These scenes often take place in large scale, open interiors of majestic proportions, while the more intimate and private scenes take place in the smaller scale, more private constellations of 1-3 actors.

Fig. 8
Torii Kiyonaga
Bathhouse
Woodblock print
c.1785
showing women washing in a communal, artificially heated sentō bath.

Fig.9
The Moorh Bath
Jean-Léon Gérôme
1870

Fig.10
People at a Turkish bath in Istanbul
Halftone etching
c. late 19th C

Scans from sketch-book pages, showing ideas for human scale interaction with the design.

This observation has informed my process in regard to defining a human scale inside an otherwise large and industrial scale building which did not have the person using the building in mind. The research from a collection of paintings has resulted in ideas for moments in which a person could interact with the design and the water in a more personal way. Furthermore, through studying the number of human interactions within the paintings, I could define a number of interactions I wish to enable within my design proposal.


THEORETICAL BACKGROUND



RUSKINS APPROACH TO DILAPIDATION, AN UNCOMFORT & RUINOUS DISORDER

ROUGH WALLS
PAINT PEELING
TRACES OF REMOVED MATERIAL
OBSCURE WINDOW CLADDING & FILLING
RAW CONCRETE

→ ALTOGETHER PRESENT A PICTURE WHICH IS REVOLTING TO THE EYE, HOWEVER MELANCHOLY TO THE MIND OR NOSTALGIA



STATE OF VISUAL DISCOMFORT & MINDFUL, BODILY MELANCHOLY IS THE CENTER ROCK FOR MY DESIGN PROPOSAL WITHIN THE SITE.



Take proper care of your monuments, and you will not need to restore them ... Watch an old building with an anxious care; guard it as best you may, and at any cost, from every influence of dilapidation ... bind it together with iron where it loosens; stay it with timber where it declines; do not care about the unsightliness of the aid: better a crutch than a lost limb.

(Ruskin 1849/1903-1912: 244-245) The Seven Lamps of Architecture

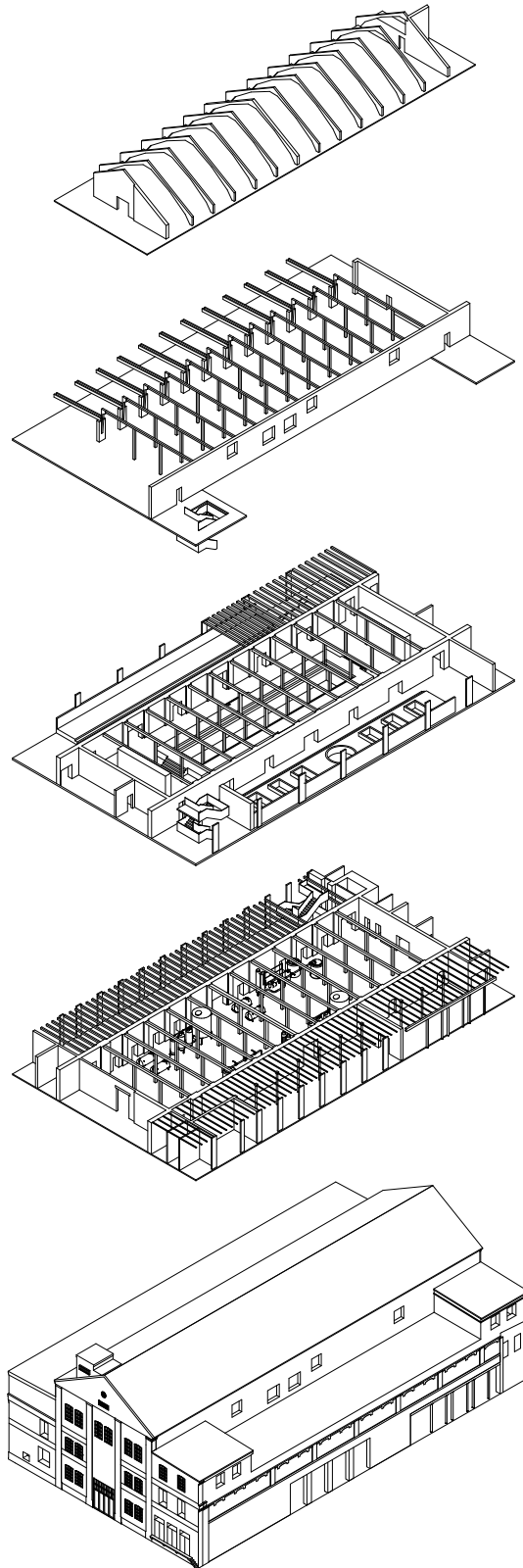
Transformation strategy

The project's transformation strategy was inspired by theories such as the sublime and the picturesque and is positioned within John Ruskin's theory of transformation as mentioned in his book „The Seven Lamps of Architecture. I see the Basilika as an important piece of architecture that even in its disorder, still portrays beauty and holds historical value in today's time and especially within the Yarn Spinning Factory and its rapid redevelopment during the last years. My transformation strategy is supported by the practice of collection and documentation of the buildings structure through an atlas and photographs as well as through incorporating the existing elements into the design. This goes hand in hand with Ruskin's proposal of combined acts of care which include accurate observation and material recording via different techniques which can ultimately compensate for the eventual disappearance of historic buildings while allowing the existing architecture to coexist in its current state alongside the new design.

Images from the first site visit, documenting the state of the facade and interior.

Note from the transformation strategy development, mentioning Ruskin and dilapidation.

PROJECT FRAMING



The project's focus is to transform an industrial building into a communal bathhouse that references the culture of water in Augsburg. The project suggests a building strategy for the whole Basilika but focuses on serial perspectives which translate the atmosphere of the spatial design. The design works with spatial narratives, productive collages, and the use of atlases to create an immersive experience that reflects the rich history of water culture in Augsburg and revitalizes the dilapidated building. The research and design happens concurrently and is translated in the way in which I map and draw the building. Due to limited time to develop the project I did not focus on detailing the whole building and rather chose to curate important viewpoints and locations that are crucial to a coherent storytelling.

PROJECT FRAMING



Spatial Narratives

Buildings as well as paintings and cities can be designed to tell stories in a variety of ways, from their form to their choice of materials to their historical references. These references can be individually written and expressed in the narrative choices one makes within a project.

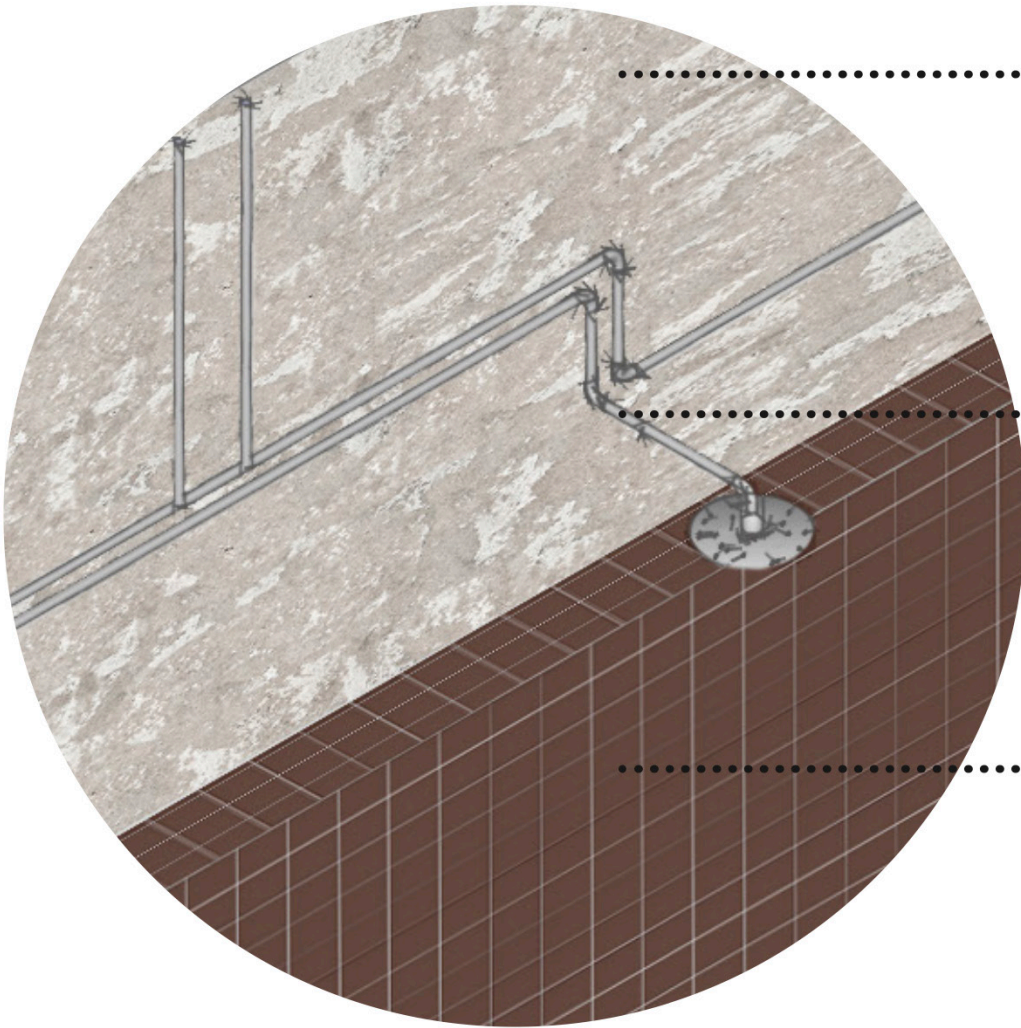
Through careful design buildings can be read just like books and an architectural narrative serves as a story that a building tells us about its users, about its surroundings, the material choices, and its presence.

Involving storytelling into the process of a project ensured that I would stay within the frame of the project and stay motivated, since stories remind us why we are doing something. It also helped with creating a unified aesthetic within the building structure.

Since my project is located on a specific site and within a specific community, it is beneficial to create a strong architectural and spatial narrative in order to strengthen people's connection to the design. I have done this, for example, by incorporating similar tiles as found on the façade where the former addition of the bathhouse once was.

Detail from the Basilika showing the remains of the old factory bath. By leaving the tiles and doors visible, it tells a story of the former extension.

PROJECT FRAMING



THE EXISTING

THE UTILITY

THE SCENERY

Spatial Narratives

Storytelling is an ancient human activity and as stated by the Gensler Research Institute there are four elements in the development of a narrative:

Characters: the people who will engage with the project, experiencing and reacting to its exterior shape and interior spatial qualities.

Imagery: the physical characteristics of a project that will appeal to one's senses, evoke a mood, and elicit an emotional response. Imagery can express an attitude and create iconic, memorable moments.

Backstory: the accumulated history of the site that encompasses both the physical context and the human activity that has shaped it.

Theme: the underlying message of the project that the architect/designer is conveying with the design; the universal belief that touches on the human experience.

Diagram of the layers of the building which smoothen the transition from old to new while keeping the character of the existing.

In order to create qualitative architectural and spatial narratives I incorporated storytelling from the beginning of the project and approached the design with a painterly sensibility, bringing my own unique artistic vision to bear.

CHARACTERS



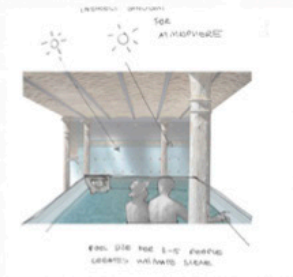
LOCAL PEOPLE OF AUGSBURG
PEOPLE INTERESTED IN WATER CULTURE
TOURISTS OF KAMMGARNSPINNEREI



BACKSTORY

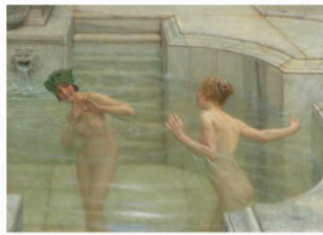
SITE OF INDUSTRIAL WEALTH
HISTORY OF THE AKS
CULTURE OF WATER AUGSBURG





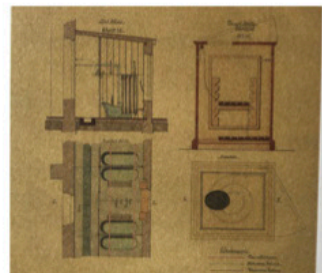
IMAGERY

ROUGH DILAPIDATED SITE
 THE MINIMAL INTERVENTION WITH SITE
 SIMPLE MATERIALS & LAYOUT
 WATER REFLECTIONS



THEME

- THE VULNERABLE ACT OF BATHING WITHIN AN INDUSTRIAL COMPLEX.
- VISUAL DISCOMFORT & BODILY MELANCHOLY
- IMMERSION IN HISTORY OF WATER



COMMUNITY

ACT OF SHARING A
SPACE, MEMORY OR
EXPERIENCE

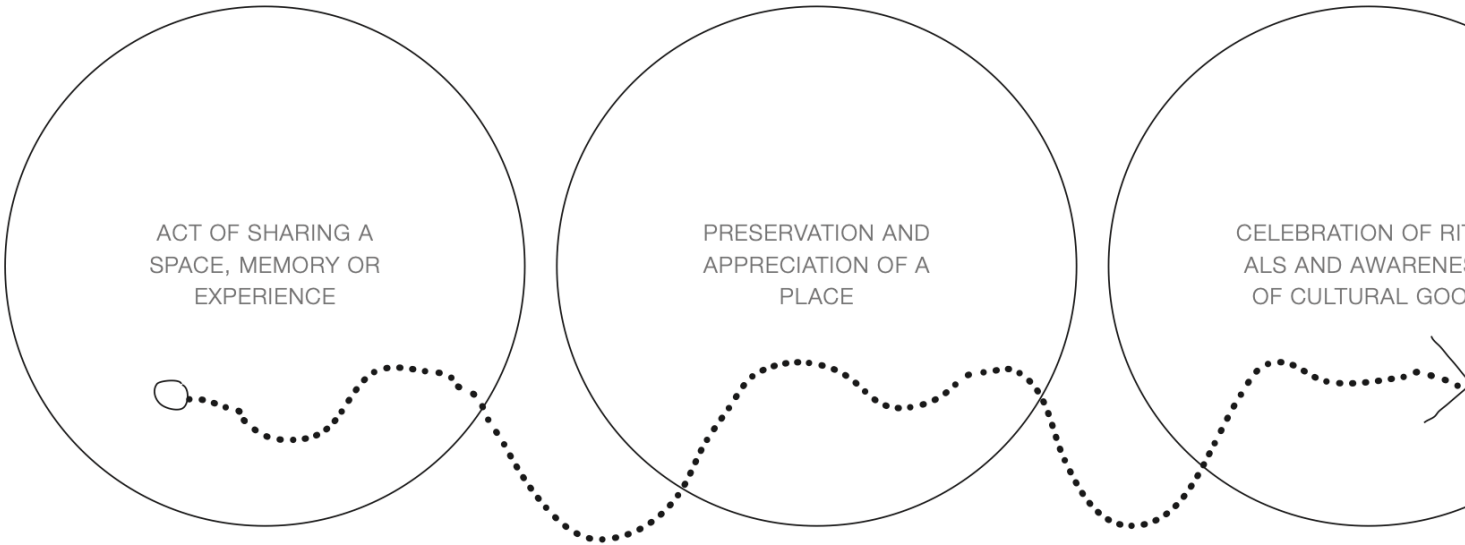
HERITAGE

PRESERVATION AND
APPRECIATION OF A
PLACE

CULTURE

CELEBRATION OF RI
ALS AND AWARENE
OF CULTURAL GOO

PROJECT FRAMING





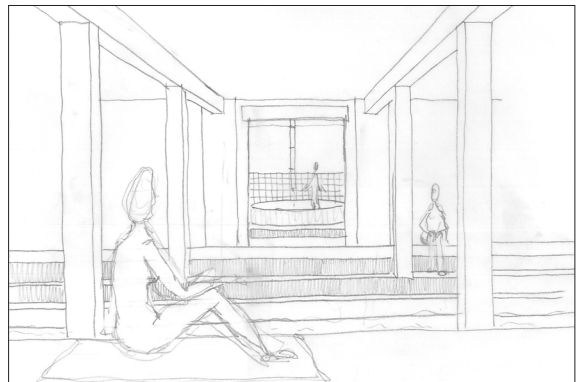
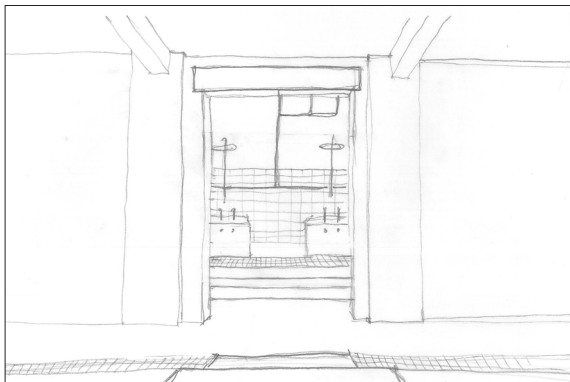
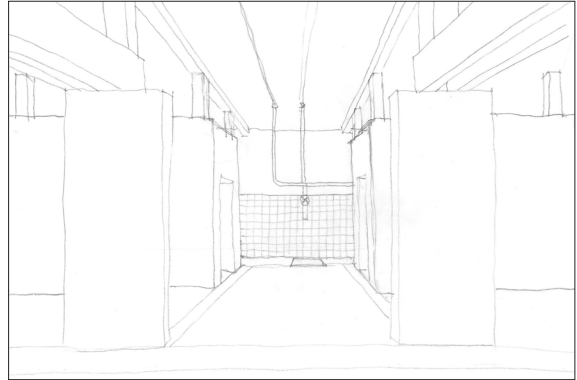
Key words

During my research I have come across keywords such as heritage, culture, and community, which I used as an anchor for the project development. These three topics are explored within the bathhouse through different experiences. In relation to my project I define these as followed:

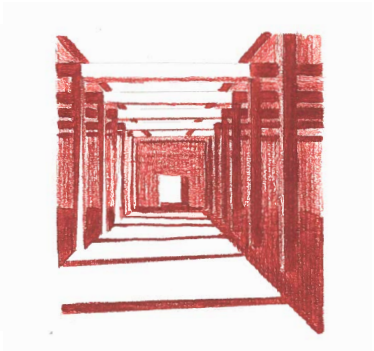
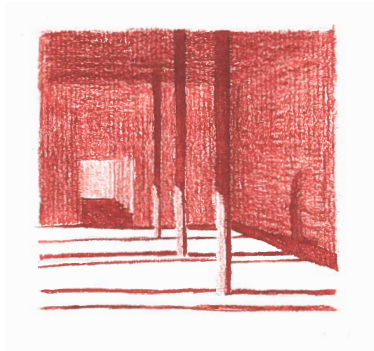
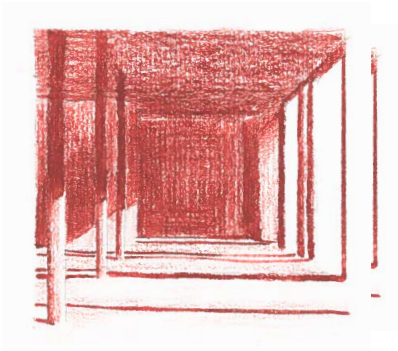
- Heritage: The transformation strategy of the Basilika embraces the building's past as an industrial site. This is achieved by not hiding the „cracks“ and patina of the building. Odd shaped walls and openings are part of the design rather than hidden.
- Culture: The water experiences are inspired by cultural rituals with water found in Augsburg's past and present. I achieved this by reinterpreting the programmatic characteristics of the pre-existing traditional baths and Roman thermal baths.
- Community: The scenes of bathing in the visualization have a focus on communal interaction. This is based on the research on scenes of bathing in art and how water experiences create a sense of community.

Diagram showing the connection of the three keywords.

METHOD



METHOD

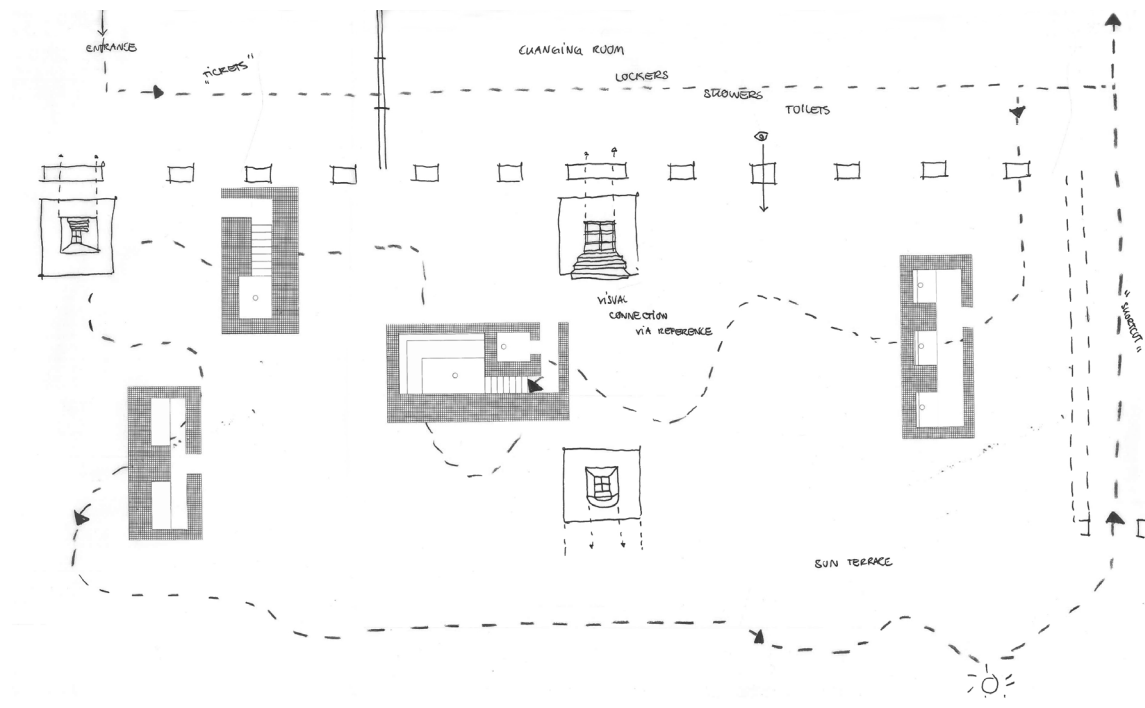


Drawings

To capture special places and moments at the start of each project, I use various drawings, which also serve to document specific parts of the building for later reference, as I do not have constant access to the site in my hometown in Germany. With an eye for detail and an appreciation for the interplay of light and shadow, I use these drawings to bring a painterly sensibility to my analysis of the Basililka. Through watercolor studies, I sought to capture the rich palette of textures and materials that make up the decaying facade, capturing the depth and character of the building. Meanwhile, pencil drawings delve into the rhythm and movement of the interior spaces, capturing the essence of this unique architecture in a way that is both precise and evocative.

Spatial sketches used for developing the serial vision, which guides people through the building.

METHOD



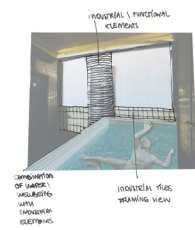
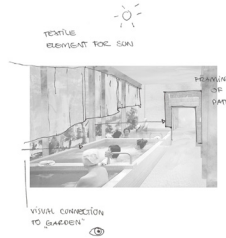
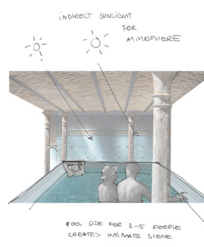
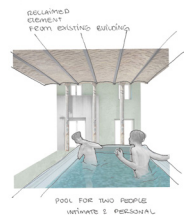
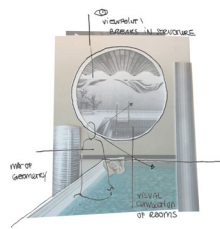
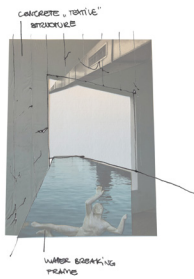
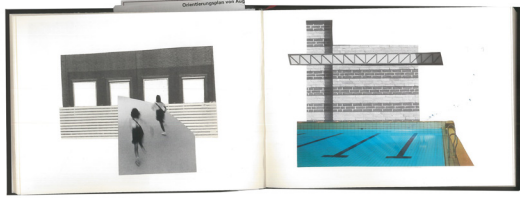
Studies

The bathhouse study list (Appendix 2) has been created by studying reference project and their spatial layout including their offer of water facilities. During this study I was able to get an overview of the possibilities within a bathhouse and could refine my own ideas for the project. After collecting all the data and sorting it into different categories I have compared the findings with the research of the site and created my own program of water facilities.

In addition, I shifted from documenting and researching reference projects to testing them in the floorplan of the Basilika. Here I used parts of reference projects and related them to the existing floorplan structure, testing different layouts and floorplan flows. This referencing of existing projects to my site assisted in the process of deciding which experiences to place in which context and spatial layout.

Floorplan development sketch using elements from reference projects and combining them with the existing site and its elements.

METHOD



Collages

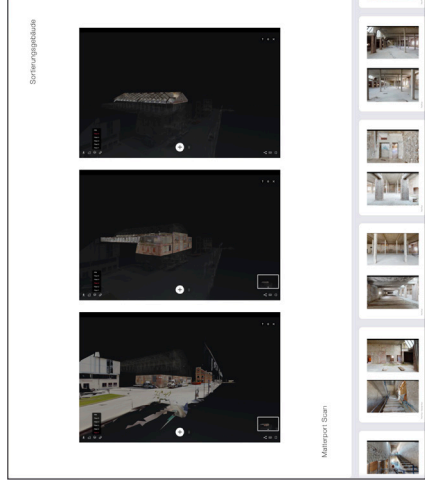
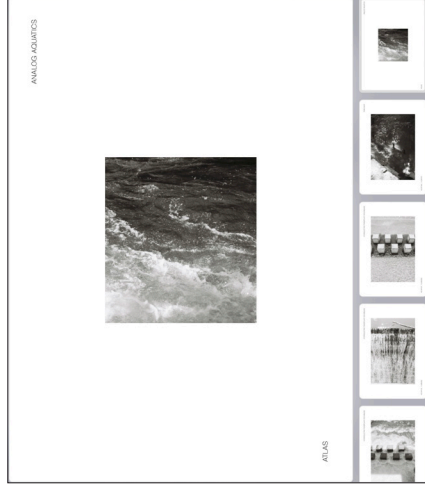
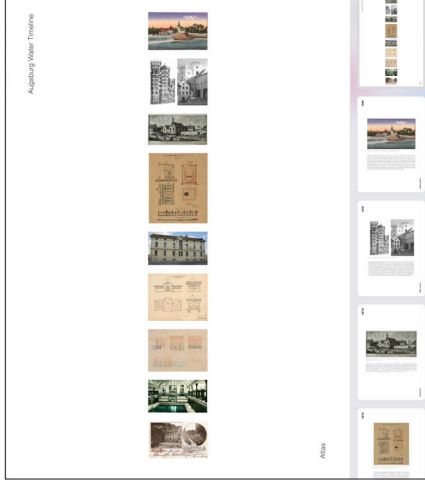
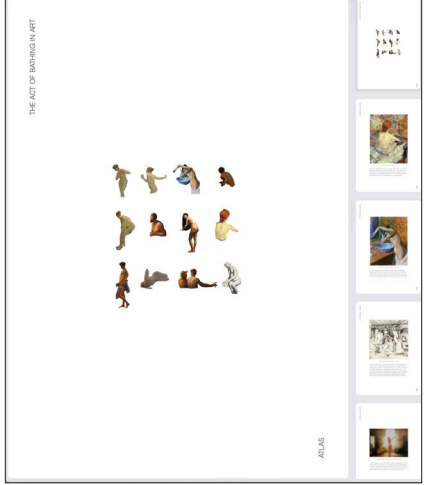
During the first few weeks of the project, I started making one collage by hand every day. I used old architecture magazines from the library, cut out elements and assembled them together to get a first feel for the space and design. I then reworked some of the collages digitally or expanded them with sketches and notes. The thoughts and ideas that arose from the revision of the collages were the first clear ideas regarding the spatial design and possible moments of interaction with the Basilika's structures.

Again, with a painterly approach, I created early collages that served as the foundation for my final views. These collages were not only about capturing the look of the space, but also the atmosphere and emotional tone I wanted to convey. Like a painter, I mixed and layered different textures, materials and hues and used these collages as a tool to bring my vision to life in order to communicate it with others. The collages strengthened my own understanding of the mood and atmosphere I was striving to create in my final visualizations.

Sketchbook extract of first collages, which were used to create the first visual ideas.

Layered collages with notes and sketches for further development.

METHOD



Atlases

The atlases are used to document the evolution of the project, serving as a valuable resource for future reference and development. They also provide a comprehensive understanding of the project's context and history and are essential for ensuring a cohesive design outcome. The information gathered in these atlases is used to inform design choices, such as the selection of materials, color palettes, atmosphere, and socio-cultural elements.

The five atlases created for this project are:

- Historical Atlas, which explores the historical context and significance of water in Augsburg.
- Art Atlas, which examines the cultural and social aspects of bathing in art and the surrounding community.
- Spatial Atlas, which maps out the physical and environmental characteristics of the site.
- Analog Atlas, which documents water places in Augsburg.
- Material Atlas, which collects the development of material choices.

-
1. Historical atlas
 2. Spatial atlas
 3. Art atlas
 4. Analog atlas
 5. Material atlas

The atlases provide a comprehensive overview of the project and ensure that the design is informed by the context, history, and cultural significance of the site.



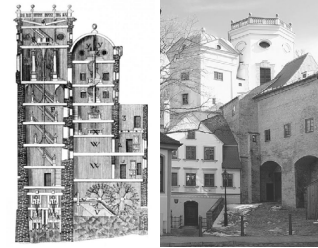
1346



AK Augsburg, the new weir with restaurant at the Hochablass, year unknown; Peter Acker Aufspaltung

The Hochablass is a weir in the Lech, which is located in the eastern urban area of Augsburg and has been documented since 1346. According to an inscription on the weir itself, the first system to distribute Lech water to Augsburg was in the year 1000. Since then, the weir system and its buildings have repeatedly suffered severe flood damage and several destructions in wars and were rebuilt and improved during the years. The Hochablass was the most important tapping point on the Lech to channel service water into the canals. It is an important part of Augsburg's historic water management and was inscribed on the UNESCO World Heritage List as part of the Augsburg Water Management System.

1416



From work of the red gate water towers, year unknown; Wolfgang Ode of Augsburg

Augsburg's water was fed into the city via an aqueduct and was then processed and distributed within the city in the water towers. For more than 460 years, from 1416 to 1879, the towers at the red gate served to supply Augsburg with drinking water and the waterworks were continuously maintained and technically expanded in the following centuries. The basic technical principle remained the same: the water flowing through the canals drove water wheels, which transported the water to the towers with reciprocating pumps. Due to their height, the water towers generated the necessary water pressure to convey the drinking water to the city's fountains, even up to the magnificent fountains on the high terrace, and later also to all connected households.

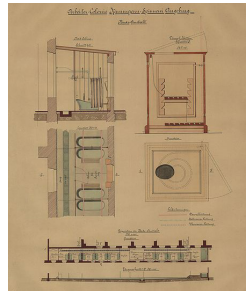
1678



Nude bathing at the Schwellich, near St. Ursula Street-Görlitz, around 1678; Engraving, paper, 18 cm x 8 x 25 cm w. printmark; 12 cm x 8 x 25 cm w. border; Stadtmuseum Augsburg, inv. no. A41 1 12 076

Parallel to the comfortable bathing rooms, the people of Augsburg have been bathing in the city's rivers, streams and canals since the Middle Ages. Nude bathing near the traditional washing places, initially tolerated as an "old tradition", was forbidden in 1707 - at least during the day. Flowing waters nevertheless remained popular bathing spots for the common people, since they were free and always guaranteed fresh, "pure" bathing water.

1872



Bathing installation of the weaver's pure bathing mill in Augsburg, undated (1872); colored pen drawing, paper 48 cm x 44 cm; inv. no. Stadtmuseum Augsburg, inv. no. 1003

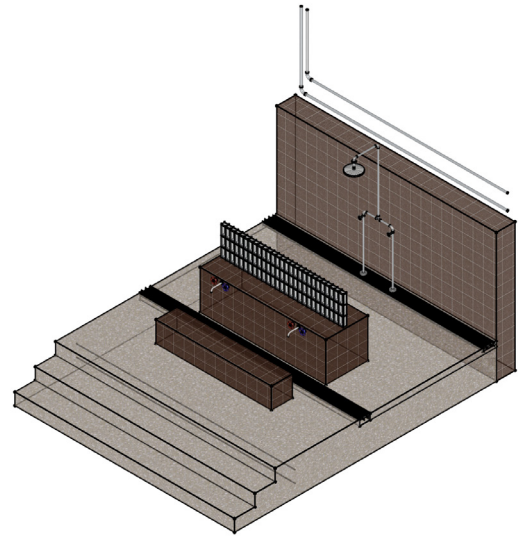
In 1872 the Augsburgs Kammgarn-Spinnerei was one of the first factories in Augsburg to set up a bathing facility for its workers. Up until the 1950s, having a bathroom in your own home was not a standard. People washed and bathed in tubs and vats in the kitchen or laundry room. Every factory worker had the opportunity to take a bath in this facility once a week - for free! According to the bathing regulations, each bather was entitled to a bar of fresh curd soap, a fresh towel to dry off and a clean comb for each visit. A strict bathing schedule moved 120 of the 1,000 factory workers through the baths every day.

1880

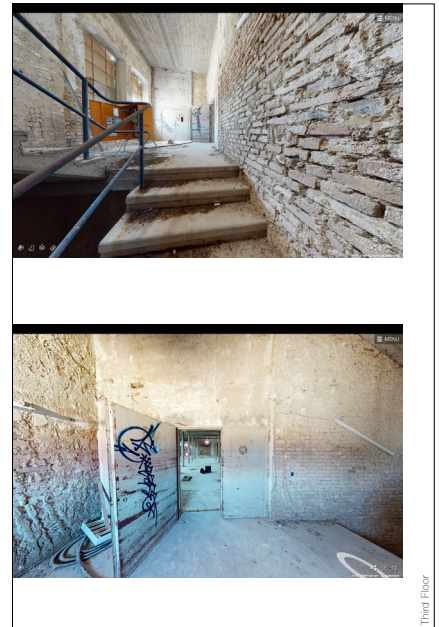
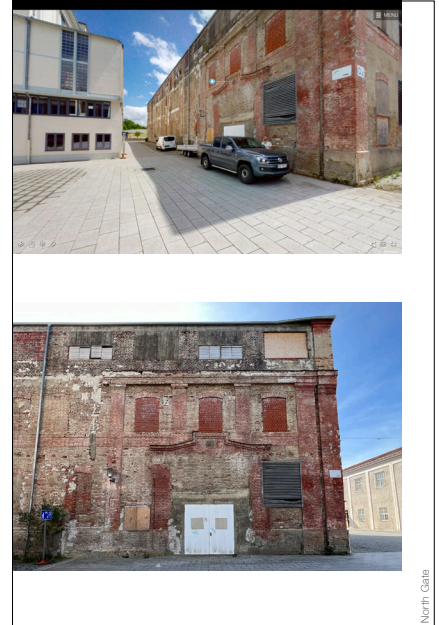
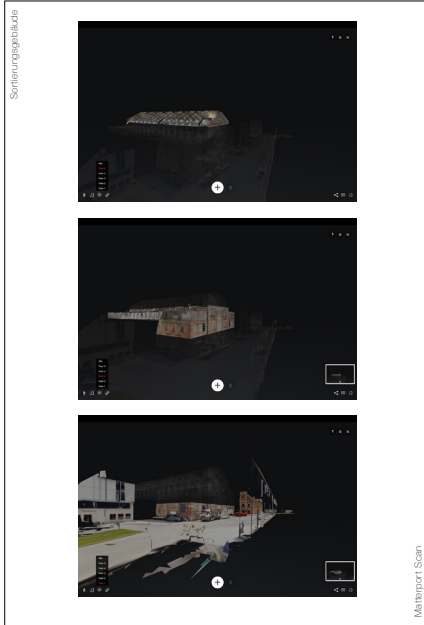


Bathing and washing house, Südflügelstraße 90, 2000 Jahre Germanen Museum

In 1880 the Augsburgs Kammgarn-Spinnerei built another wash and bath house designed by the architect Jean Keller. With 15 laundry rooms, mang rooms, drying floors and 4 cabins with bathtubs, the new bathing facility was not only open to factory workers, but to the entire population - also free of charge. Other Augsburg companies and at the turn of the 20th century, the city administration also showed a similar commitment to the personal hygiene of their workers. First, public shower baths were built in the districts preferred by the working class.



The water timeline atlas documents institutions or events in Augsburg related to water and its socio-cultural importance. This atlas highlights the history of bathing institutions in Augsburg and that water has always played an important role within the city in diverse ways. I have used the information from this atlas for referencing elements in the design to historical events. For example, the cleansing ritual showers refer to the former bathhouse addition of the Basilika, which consisted of very simple showers which the workers of the factories could use on a daily basis. Furthermore, the ritual of cleansing oneself before fully emerging into a water experience has tradition in roman bathing culture and is still valued today.



Spatial Atlas

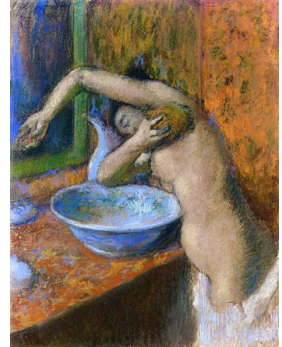


In 2020, a group of students from the University of Applied Sciences in Augsburg documented the Basilika's interior with the help of Dimension3 and their scanning equipment. The 3D scans have been an important tool for making the otherwise closed off interior accessible to me. After getting in contact with Dimension3, they kindly activated the scans and allowed me to use them for my project. The atlas consists of a visual walk through the building and the scans were used as a base for many of my collages and visuals. Furthermore, I was able to form an understanding of the interior flow, together with original plan drawings and sections.



Woman at her toilette - Laurec - 1896

This scene depicts a woman during her daily toilette routine which includes cleaning the whole body with water. The woman decides to sit on the floor during this ritual and is turning her back to the observer. We see her during this ritual and is turning her back to the observer. We see her during this ritual and is turning her back to the observer. We see her during this ritual and is turning her back to the observer.



Woman at her toilette - Edgar Degas - 1892

This scene depicts another toilette routine which takes place standing and in front of a mirror or window. The act of cleansing oneself with water is actively shown and the observer can get a glimpse of the utensils used for this ritual. The utensils are spread out on a table which is probably used specifically for this purpose.



Woman's Bath - Albrecht Dürer - c.1496

Up until 1496 nudes had only been presented in a religious context. However, Dürer's early work is a bold move and describes a contemporary, private or public bathing room in which six women of different ages and two children are staying. Men were not allowed there, however, a man catches a glimpse of what is happening through the crack in the door in the background. This scene seems to be a serene and private act of bathing and washing, however the man in the door casts a dark shadow of voyeurism.



Opening Scene from Ridicule by Patrice Leconte

This photograph shows the revival of personal hygiene in the 19th century. Here it shows the act of powdering oneself after bathing in order to soften and smoothen the skin. This act was often practiced by the wealthy. In this scene, the actress is pampered by two servants who blow the powder onto her body in a fine mist.



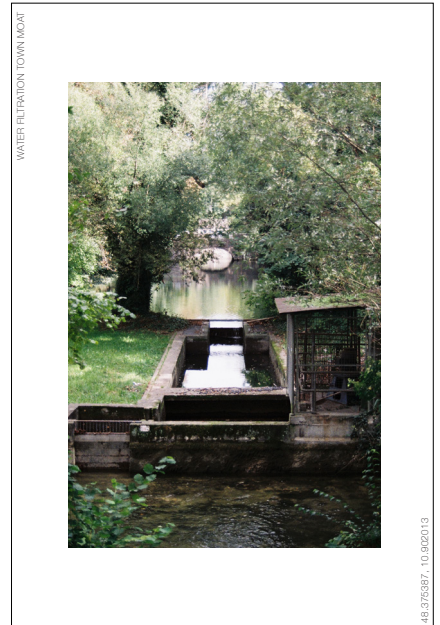
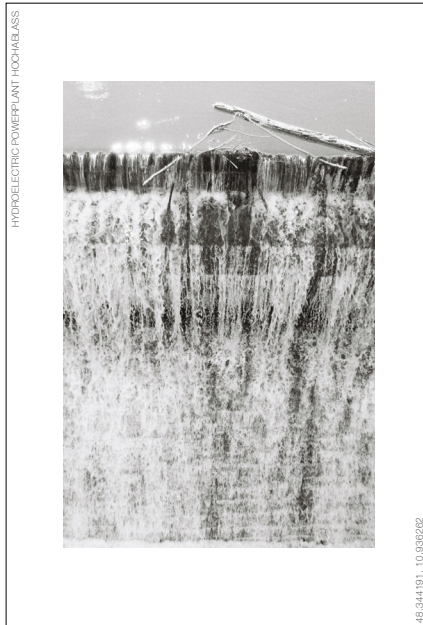
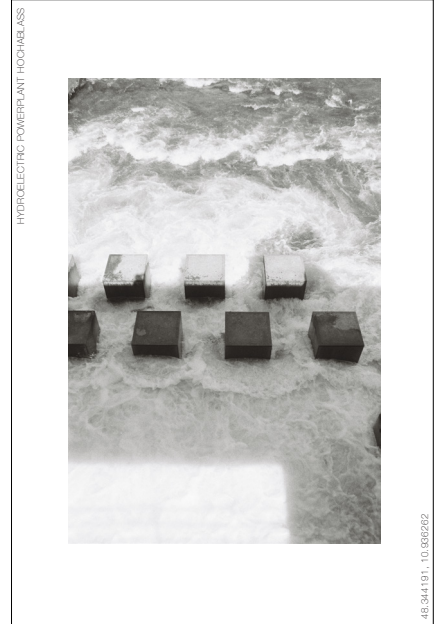
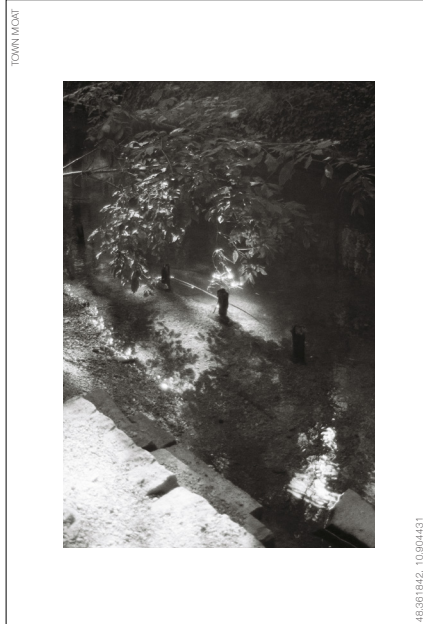
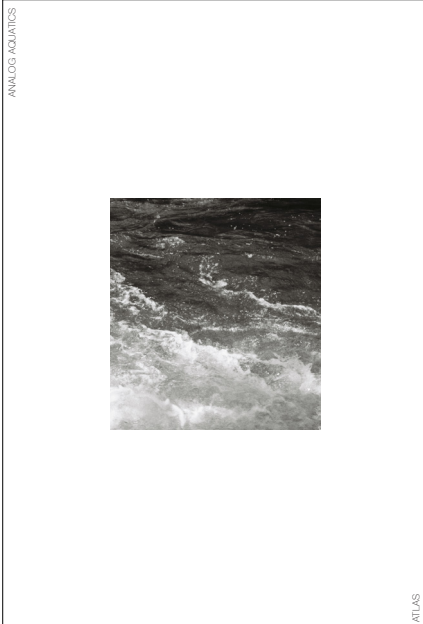
Bather in the Woods - Camille Pissarro - 1895

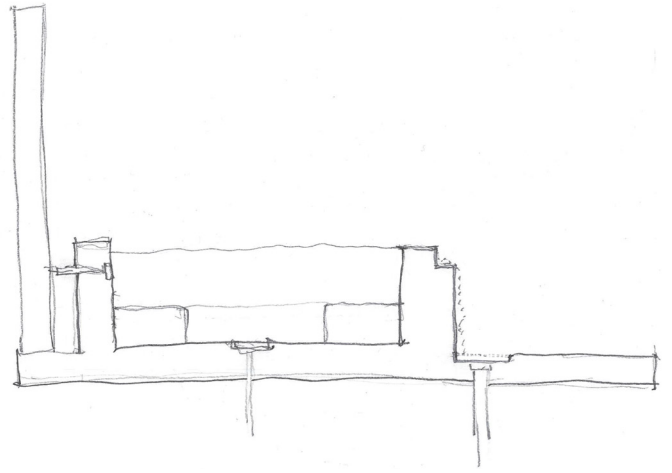
In summer 1893 Pissarro wrote his son Lucien that he was planning a series of canvases of nude peasant women bathing, even though he foresaw difficulties in engaging models in rural Engrny. None were completed until 1894, and Pissarro continued to paint variations on the theme through 1896. This picture falls midway in the project. Pissarro's approach reflects the continuing influence of divisionist technique, but more naturalistic tendencies emerge in his attempts to capture the delicate fall of light over the grassy bank and the woman's back. Her pose recurs in two studies of a clothed model painted the same year.

Art Atlas



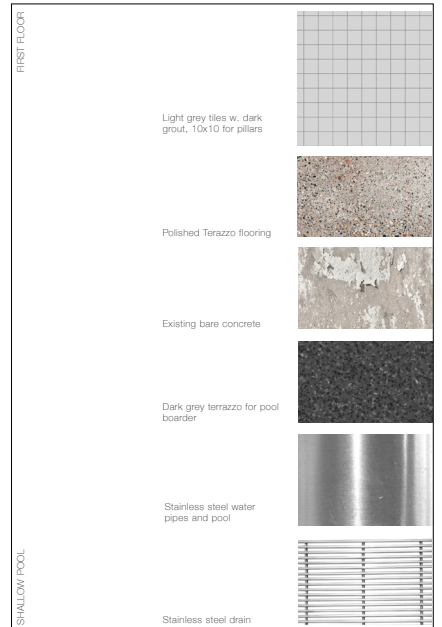
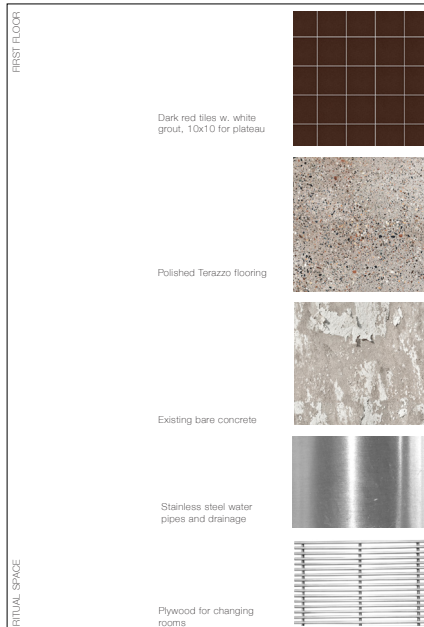
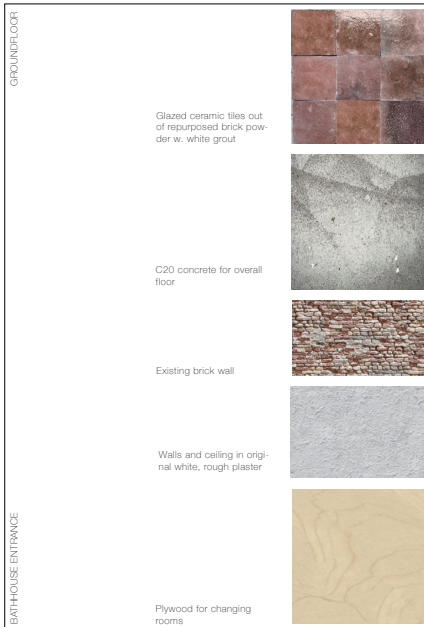
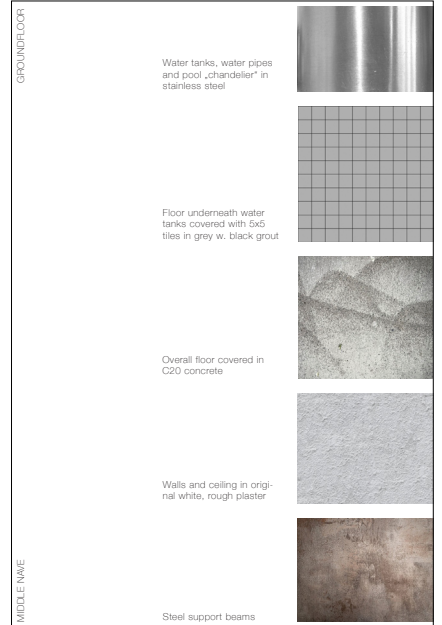
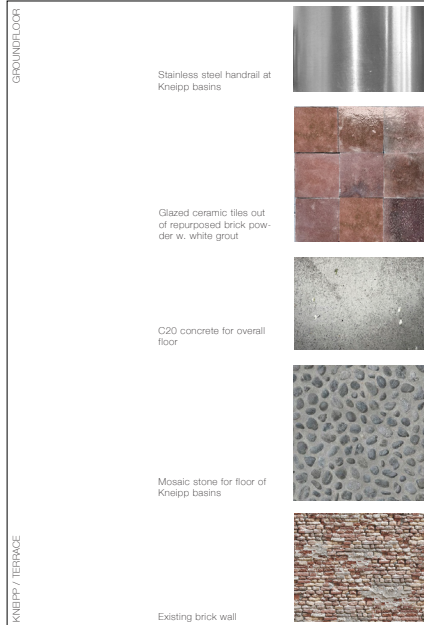
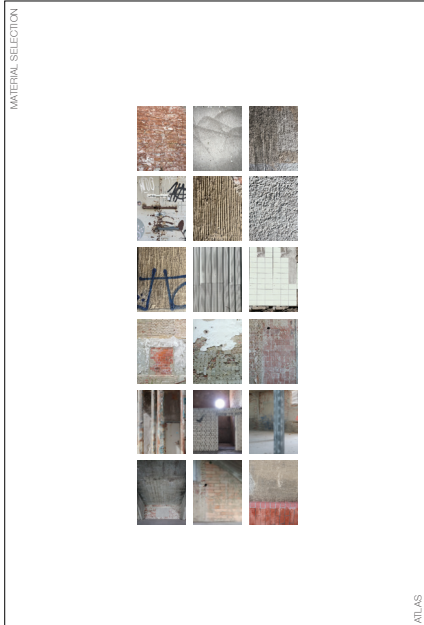
The art history atlas is a series of curated art, depicting scenes of bathers and water. This atlas is related to the final visualizations as the people from this atlas will be used for the final views to present the characters in a new contemporary light. It was important for me to think about how characters were portrayed in very intimate moments back then, especially in terms of voyeurism and the male gaze. Showing these figures in a new and contemporary project may enable a rethinking and new referencing of the figures within a new environment.





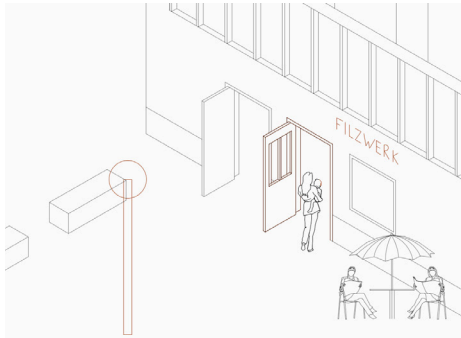
Analog atlas

The analog aquatics atlas was developed during my visit to Augsburg when I was looking for a suitable project site. On my search, I followed the course of the water in Augsburg on foot and documented it with an analogue camera. This atlas shows the diversity of the water in Augsburg in simple black and white photographs and doubles as a serial vision of the concise water townscape. This document helped me design the flow of water in the Basilika and many decisions related to the design were made based on the atmosphere and geometry showcased in these photographs.



Material atlas

The material atlas was used as an active document and archive of ideas regarding the materiality of the space. Most material decisions were made based on the existing color palette and the industrial past of the site. The palette is inspired by utilitarian and „off the rack“ materials in standard sizes.



Talk with Monica Fergg about the Basilika

- Strong creative community in area
- Multiple investors and no usage
- Former artist studios and collective
- Many students interested in space
- Plants growing on it
- People want a usage again
- Hates to see the building die



Talk with an Architect about the Basilika

- knows plans have once been made
- floorplan to deep for residential
- wonders what the current plan is
- gave contact to people who might know more
- call Bayrisches Statistik Amt for plans
- mentioned Artemis GmbH



Visit to City Archives Augsburg

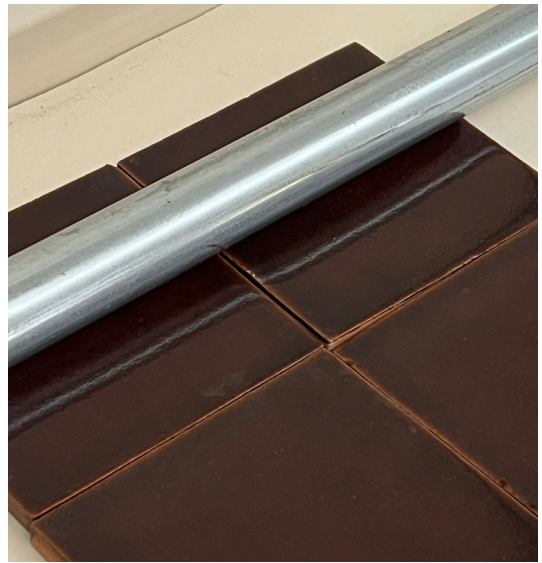
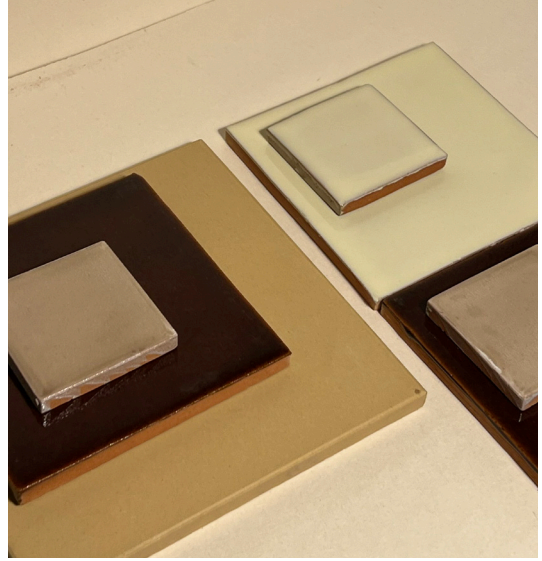
- Some references in Bayrisches Wirtschaftsarchiv
- Building number is D2
- Sources mention former usage as sorting factory
- Werner antoni has eventually written about it
- Architect is Jean Keller
- Bought calendar about water history
- Got access to their online archive

Anthropological analysis

The people I spoke to about the building all mentioned a feeling of nostalgia and romance when they look at the Basilika. They wallow in old memories and tell stories from their parents or friends who experienced the heyday of the yarn spinning factory. However, they also tell of a personal urge to revitalize the building and adapt it to the present day. In many of these people's stories there is both nostalgia and a desire for something new. During the process of developing a strategy for the basilika this duality has been ever present and having worked with different methods and techniques to capture these moments has been an important point for positioning myself within a transformation strategy. Through signs left by people connected to the building, I gained valuable information about the decay of the building and was able to understand what the problem areas of the basilika are. By talking to Christofer Kochs, who had his studio in the building, I understood the lighting conditions in the interior and the city's problematic relationship with the building which ultimately helped me form a concept with solutions for these problems.

Mapping of interviews
in isometric drawing
based on notes I took
during the site visits.

METHOD

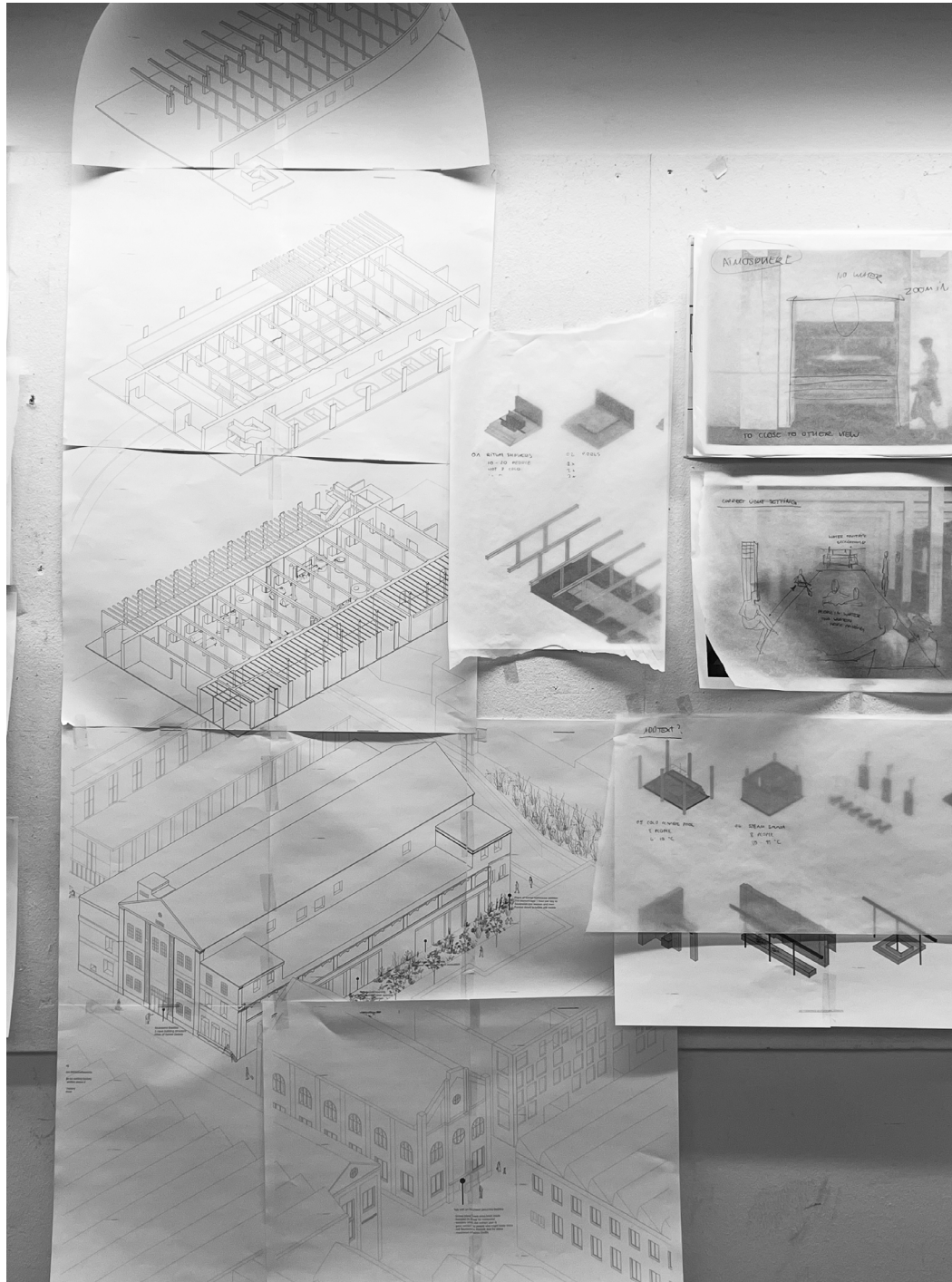


Models and material

During the design process I have used sketch models and 1:1 material collections in order to imagine the tectonics and textures of the water experiences, the human scale and the spatial flow of the experience. I set a special focus on the interplay of old and new in the models and investigated the threshold of where people interact with the existing rough texture and where they are embraced by the new added layer. The models also suggest possible moments of interaction between people and possible interactions with the intervention.

Sketch models and material samples during the design process.

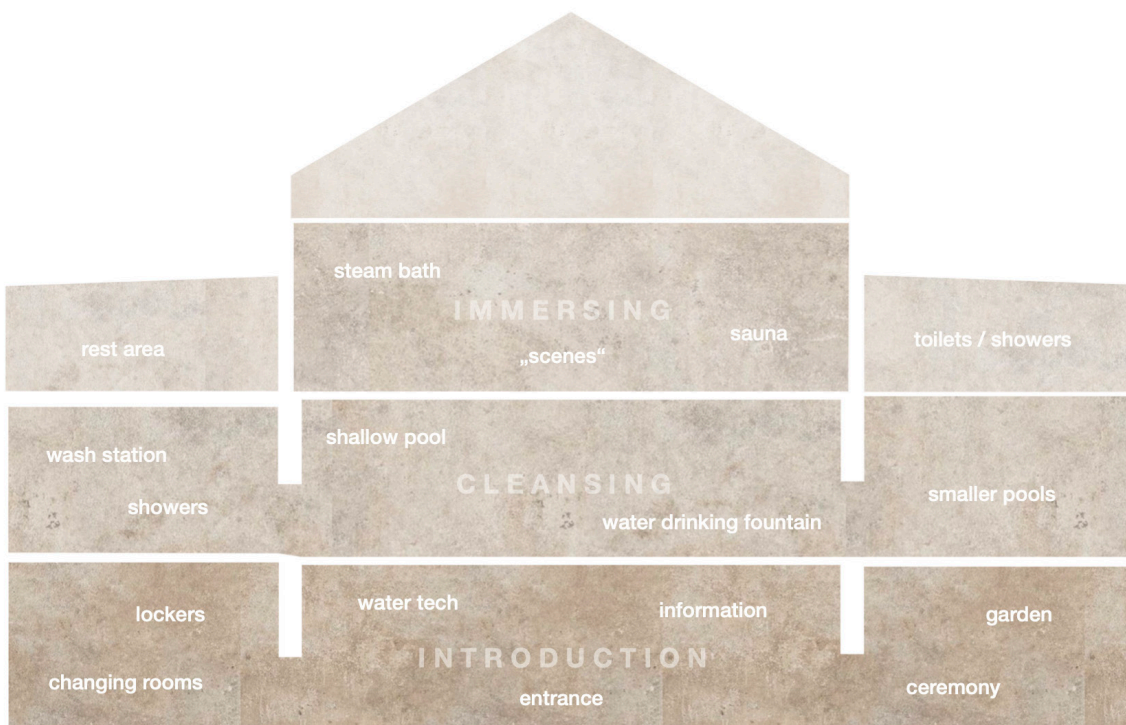
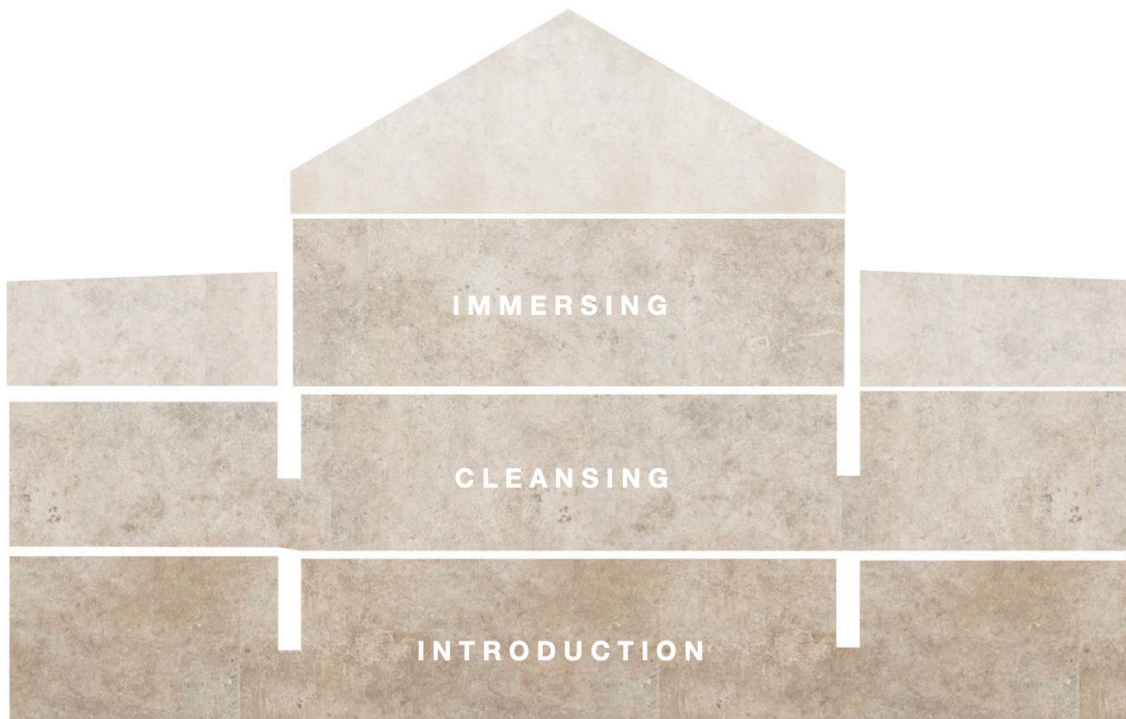
PROJECT DEVELOPMENT



Following up on the research phase and in connection to the finalization of the project, I have defined requirements in terms of the spatial design and layout:

- The intervention should reflect the industrial history of the past in terms of materiality and atmosphere while still offering a pleasant experience to people.
- The references to the culture of water should be understandable and relatable to people.
- The intervention should not overpower the existing architecture. Instead, it should accentuate its distinctive character and reference its past.
- The intervention should offer programmatic flexibility in terms of how people can interact with the design. It should allow free movement in the space but dictate a flow or pattern with the spatial layout.
- The design proposal should align with the goal of offering an immersive experience with the culture of water.

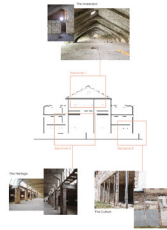
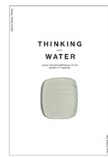
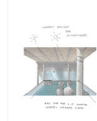
PROPOSAL



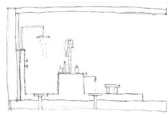
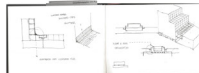
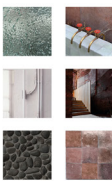
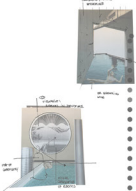
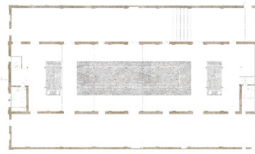
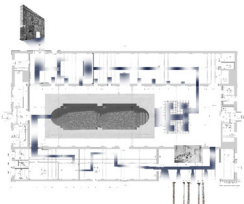
Strategy

The strategy of the bathhouse can be described in three keywords: introduction, cleansing, and immersing, which are distributed among the different floors of the Basilika. The ground floor level introduces people to the overall concept of the Basilika, here people can either enter the bathhouse or experience the public garden and terrace. The first floor is defined by the first water experience which includes the cleansing ritual, a communal pool and different pools for up to 6 people. The second floor is defined by more intense experiences such as steam baths and saunas and also offers a large area for resting in between experiences. At the very top floor people can experience a unique hydrophonic garden. The different experiences are supported by the flow of the floorplan and existing structure which leads people through the building.

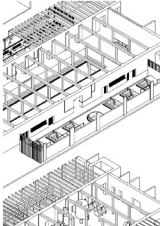
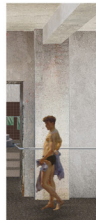
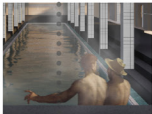
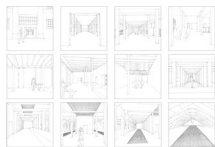
PROPOSAL



Material	
Wand	Brick
Decke	Concrete
Boden	Stone
Stühle	Wood
Beleuchtung	Recessed
Handläufer	Brass
Griff	Brass
Wasser	Water
...	...



SERIAL VISION



Outcome

The „Thinking with Water“ project has successfully resulted in the creation of a public bathhouse that pays homage to the rich history of water in Augsburg. The intensive research into the cultural significance of bathing has informed the design of the bathhouse, which respectfully reinterprets an industrial historical ruin and provides a contemporary take on communal activity. The design development through painterly methods such as serial visions and the productive use of collages has contributed to a holistic and multi faceted vision of the bathhouse.

The transformation of the old sorting factory into a bathhouse is a testament to the project's goal of utilizing Augsburg's culture of water and the sorting factory's history to create an immersive experience that reflects cultural heritage. The completed bathhouse is now a unique example of how to preserve and celebrate history through design.

CONCLUSION



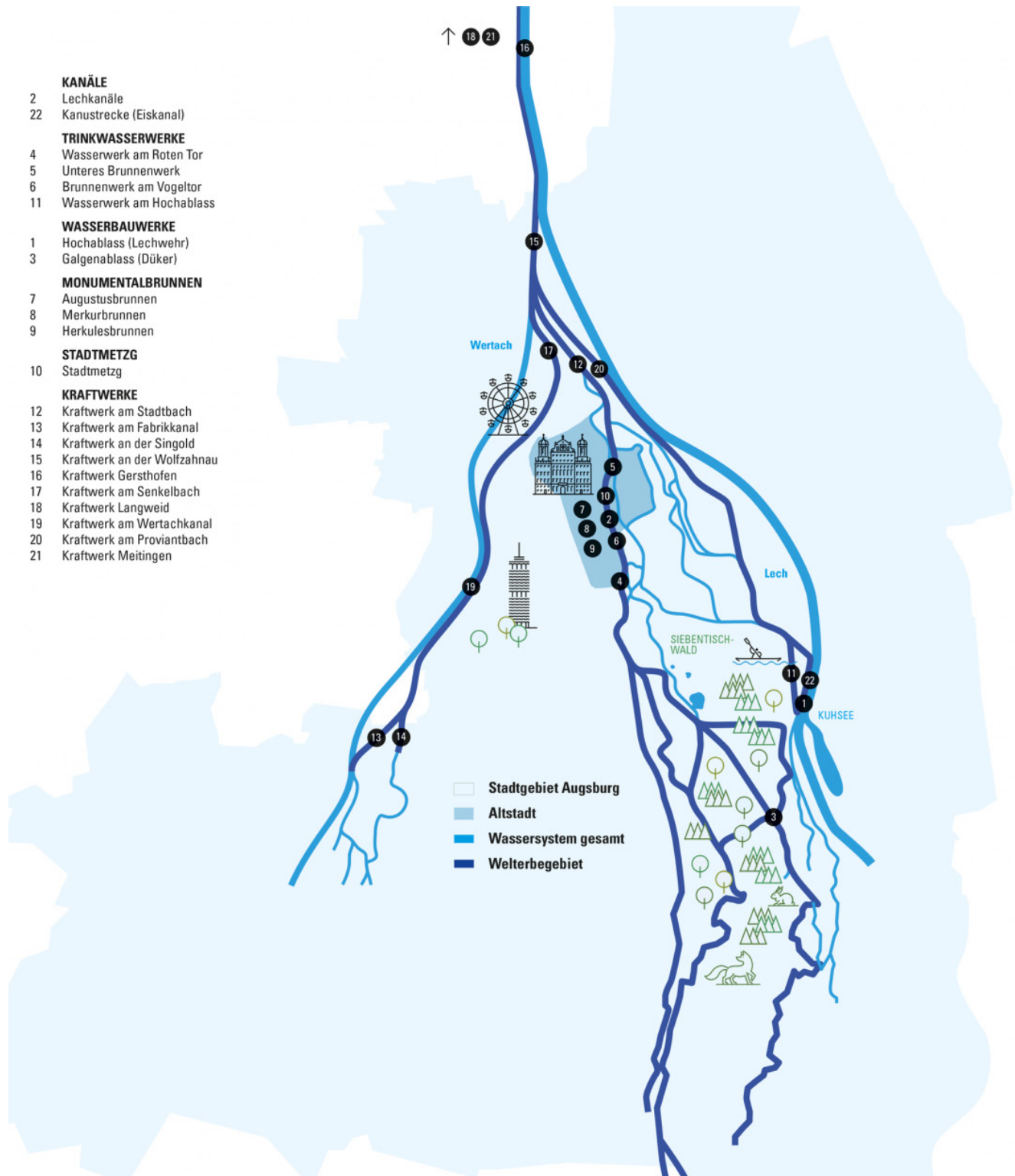
At the start of the project I asked myself how I, as a spatial designer, can connect people to their heritage and raise awareness to their culture of water. The transformation of the former sorting factory into a public bathhouse investigated how a spatial design can communicate the rich history of water with the use of spatial narratives.

The transformation strategy is based on the approach of acknowledging the existing historical layer while adding a new layer that allows a new function. The transformation approach, inspired by John Ruskin, is followed through by allowing the building to keep its current character. The building's transformation into a bathhouse creates space for people to experience the industrial past of the site while indulging in the element of water.

The use of atlases allowed me to structure my research in a more systematic way which in turn enriched the design process. Since I used atlases to organize and categorize my research, I was able to gain a more holistic understanding of the building and its context, as well as the wider cultural, social, and historical forces that have shaped it. Making atlases provided a visual and tangible representation of the research, allowing me to reference different elements of the building's history and context.

The incorporation of serial perspectives and collages are a direct way of working with the spatial narrative. Designing through spatial narratives allowed for a more dynamic and multi-faceted understanding of the space, as it reveals how the spatial experience changes as one moves through the building. This also allowed me to consider how the existing and new layer relate to one another and how they function as part of a larger whole. Overall, the use of serial perspectives was valuable in this project as it is providing a direct way of working with the spatial narrative of the building and enabling me to communicate my design ideas more effectively.

APPENDIX



Bathhouse

TYPE	SPECIFICATION	SQUARE METERS	AMOUNT OF PEOPLE	TEMPERATURE	DIMENSIONS	LOCATION
BASILIKA						
TOILETS	On every floor	Differentiating	4 - 6 people	X	X	All Floors
WATER FOUNTAIN	Drinking Station	X	5 - 7 people	14 °C water		All Floors
TECHNICAL EQUIPMENT	Exposed	460 m2	X	X	X	Groundfloor
GARDEN TERRACE	Public sun terrace	130 m2	10 - 20 people	X	X	Groundfloor
ENTRANCE / INFO	Bathhouse entrance	60 m2	X	X	X	Groundfloor
LOCKERS	X	X	50 lockers	X	X	Groundfloor
CHANGING ROOMS	12 private cabins	X	12 people	X	X	Groundfloor
SHALLOW POOL	Healing Sole Water	331 m2	10 - 20 people	36 - 38 °C water	33 m x 10 m	1st Floor
SHOWERS	Ritual of cleansing	192 m2	10 - 20 people	Hot and cold water	X	1st Floor
ABLUTION	Wash Stations	100 m2	10 - 20 people	Hot and cold water	X	1st Floor
CALDARIUM	Hot Water Pool	6 m2	5 people	40 °C water	X	1st Floor
FRIGIDIARIUM	Cold Water Pool	6,8 m2	5 people	6- 10 °C water	X	1st Floor
TEPIDARIUM	Warm Water Pool	6 m2	5 people	36 °C water	x	1st Floor
BUBBLE BATH	Carbonated Bath	6 m2	5 people	39 °C water	X	1st Floor
STEAM SALT SAUNA	Sauna and salt scrub	19 m2	6 people	42 - 43 °C air	X	2nd Floor
DRY SAUNA	Sauna with Aromatherapy	19 m2	6 people	80 °C air	X	2nd Floor
ROMAN SWEAT BATH	Steambath	19 m2	6 people	50 - 70 °C air	X	2nd Floor
PLUNGE POOL	Cold Water Pool	14 m2	5 people	14 °C water	X	2nd Floor
REST AREA	Infrared area	282 m2	23 - 35 people	X	X	2nd Floor
THERME VALS						
BLOSSOM BATH	Marigold blossoms	21 m2	x	33 °C water	x	
FIRE BATH	Warm Water Pool	19 m2	x	42 °C water	x	
SPRING	Drinking Fountain	12 m2	x	35 °C water	X	
KLANGBAD	Warm Bath with sounds	6,76 m2	x	35 °C water	2,6 m x 2,6 m	
INDOOR BATH	Warm Water Pool	86 m2	x	32 °C water	x	
ICE BATH	Cold Water Pool	5,2 m2	x	14 °C water	x	
OUTDOOR BATH	Warm Water Pool	242 m2	X	36 °C water	x	
SWEAT STONES	12 warm stones	63 m2	12 people	50 - 70 °C air	X	
STADTBAD AUGSBURG						
PLUNGE POOL	Deep Pool	6 m2	1 person	14 °C water	2 m x 3 m	
FEMALE SWIMMING POOL	For exercise	136 m2	x	29 °C water	17 m x 8 m	
MALE SWIMMING POOL	For exercise	265,5 m2	x	29 °C water	22,5 m x 11,8 m	
FINNISH SAUNA	Dry Sauna	X	x	80 - 110 °C air	x	
ROMAN SWEAT BATH	Steambath	X	x	50 - 70 °C air	x	
BIO SAUNA	Dry Sauna	X	X	45 - 60 °C air	X	
AIRE ANCIEN BATHS						
CALDARIUM	Hot Water Pool	x	3 - 5 people	40 °C water	x	
FRIGIDIARIUM	Cold Water Pool	x	3 - 5 people	6- 10 °C water	x	
TEPIDARIUM	Warm Water Pool	x	3 - 5 people	36 °C water	x	
VAPORIUM	Steam Room	x	3 - 5 people	45 - 60 °C steam	x	
FLOTARIUM	Salt Water	x	3 - 5 people	36 °C water	X	
YASURAGI						
DAIYOKUJO	The Large Bath	X	ca. 10 people	35 °C water	x	
ROTENBURO	Outdoor Hot Springs	X	ca. 10 people	39 °C water	x	
ASHIYU	Foor Bath	X	ca. 7 people	39 °C water	x	
TANSANBURO	Carbonated Bath	X	ca. 7 people	39 °C water	x	
MIZOBURO	Cold Spring	X	ca. 2 people	12 - 14 °C water	x	
SHIOMUSHIBURO	Steam Salt Sauna	X	ca. 5 people	42 - 43 °C air	x	
SAUNA	Dry Sauna	X	ca. 10 people	50 °C air	x	
DOKUTSUBURO	Cavern Bath	X	ca. 7 people	39 °C water	x	
GANBANYOKU	Rest Sauna	X	ca. 7 people	40 °C air	x	
KOGANEYU						
CARBONATED BATH		4,7 m2	5 - 7 people	x		
MEDICATED BATH		3,7 m2	5 people	x		
HOT BATH		2,5 m2	5 people	x		
WATER BATH		2,5 m2	3 people	x		
COLD BATH		5 m2	6 people	x		
SAUNA		11 m2	x	x		
SAUNA 2		4 m2	X	x		
AIR BATH		18 m2	10 people	x		
WASHING STATION		19 m2	15 people	X		

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