

PROCESS

INK, CARDBOARD, CONCRETE, DAYLIGHT

Hand drawings, diagrams, and models in cardboard, foam, wood and concrete. The following chapter illustrates this process through samples of sketches. The layout of the samples respect to some extent the chronology of the sketches, so that the earliest come first. However the chapter has allowed itself some freedom of layout.

The very initial ideas of the project is inspired by egg trays: Industrial containers with individual spaces for each egg. At that time the project was situated on the fresh water lake as a floating building. Typically with an underworld and an upper outdoor level.

Later ideas developed from looking at cylinders, chimneys and tree trunks in the area, and furthermore by looking at the machines of Portland excavating the ground. The location of the baths changed after a visit to Dybdalsbakken and the world under water moved under ground.

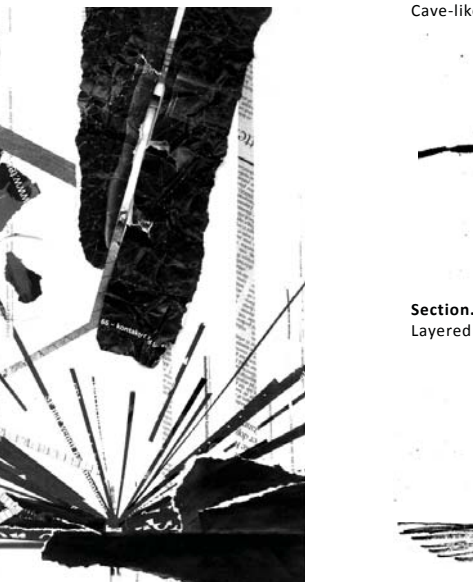
Relocating site influence the development of concept, and the project take great leaps forward. The plan and the section concepts are established according to an axis running through the hill. In this period great work is put into the cross sections of the bath spaces.

Most sketches and models are made quite rapidly. Exceptions are models in concrete, which demands both time for form work and hardening time.

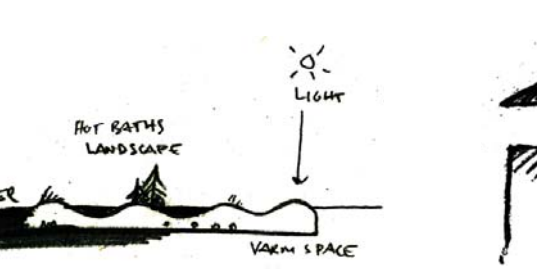
Digital studies of daylight and process of drawing up the building in AutoCAD is not included in this chapter. See instead [CONSTRUCTION] for daylight studies. Sketches reflect the process of AutoCAD.



Student's work area. Photo. Drawings and models are placed in eye sight, to give time for contemplation and discussion.



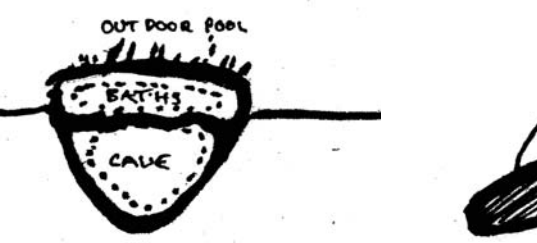
Concept from Marts workshop. Collage. Main ideas of the project: Path, circular forms, structure and tree/chimney like shapes.



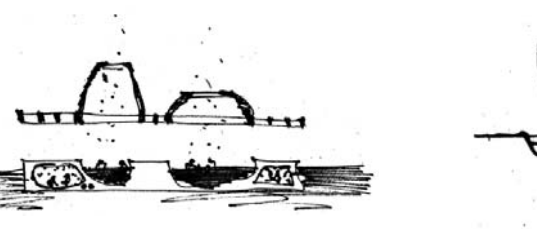
Section. Building. Ink pen. Bath complex float on water. Vegetation and fresh air on top, underworld downstairs.



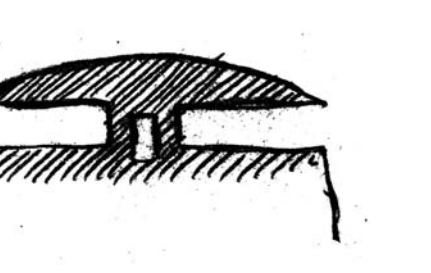
Section. Building. Felt-tip pen. Bath complex excavated into the ground. Programme: Cave-like underworld and outdoor area on top.



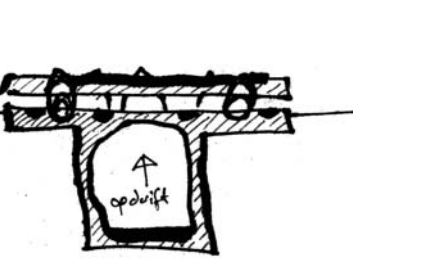
Section. Building. Felt-tip pen. Layered worlds in three stories.



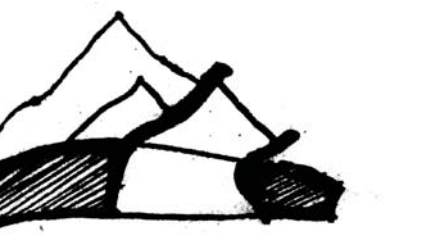
Section. Building. Felt-tip pen. Egg tray like building. Pools and domes are excavated into the floor and roof.



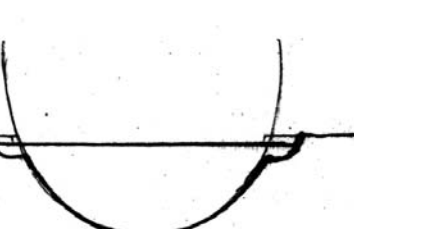
Cross Section. Building. Pencil. Architectural motives: Platform, roof and transition.



Section. Building. Felt-tip pen. Floating egg tray bath complex. Air filled underwater section ensures the building's buoyancy.



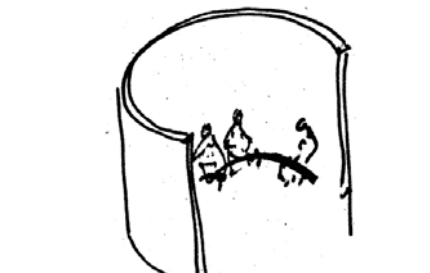
Section. Building. Felt-tip pen. Roof structure manipulated daylight.



Section. Warm pool. Felt-tip pen. Seating areas around the edge of egg formed pool.



Perspective. Felt-tip pen. Opening in roof. Folded wall structure.



Birds view perspective. Felt-tip pen. Intimate niche.



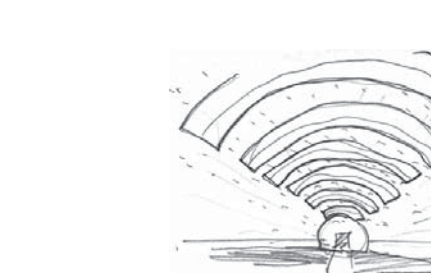
Frog perspective. Pencil. Steam space. Light from above.



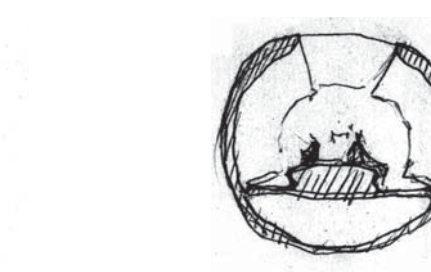
Cross section. Pencil. Hot space. Light stream down curved form.



Section. Hot room. Pencil. Intense and extreme experience of high temperature.



Perspective. Pencil. Hot space with skylight.



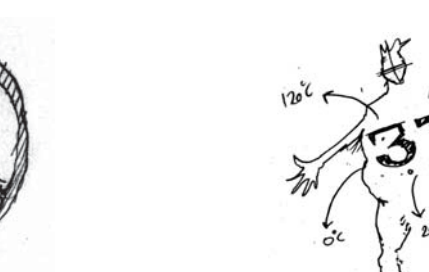
Section. Ink pen. Low ceiling height for dressing room privacy.



Map. Felt-tip pen. Topography and wood species of Dybdalsbakken. Large crosses mark beach hazel. Circles mark maple trees. Small crosses mark hazel. Dots represent meadow.



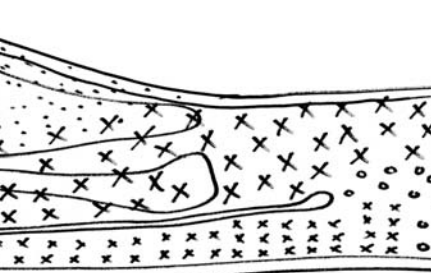
Cross section. Pencil. Path underground. The forest above.



Programmatic sketch. Bodily experience of temperature.



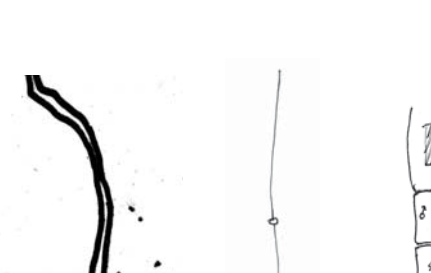
Perspective. Ink pen. Idea for building in the landscape. The hill is excavated on the south side.



Perspective. Ink pen. Idea for building in the landscape. The building rest on and in the hill.



Section. Pencil. Roof, pool and landscape.



Section. Pencil. Principle section of the bath: Stair, cave and suspended pool.



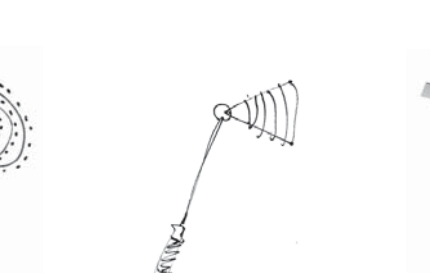
Isometry. Felt-tip pen. Structure of end walls through the building complex.



Isometry. Felt-tip pen. Sketch for coloured end walls.



Light concept studies. Felt-tip pen. The building is lit from above in some spaces and from below in the pools.



Context model. Foam and wood. The building is oriented parallel to the cliff side.

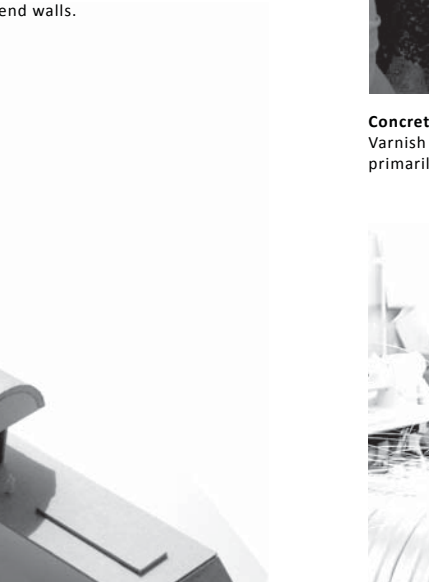
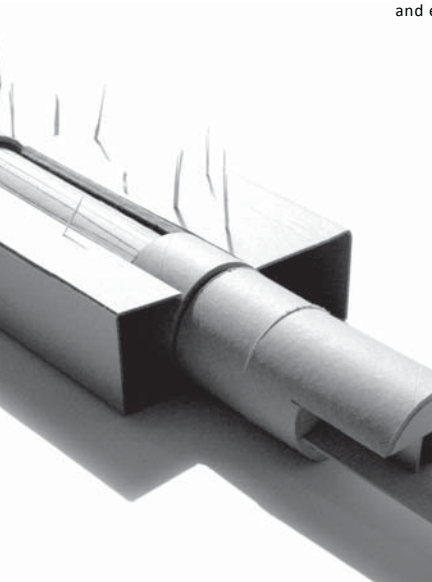
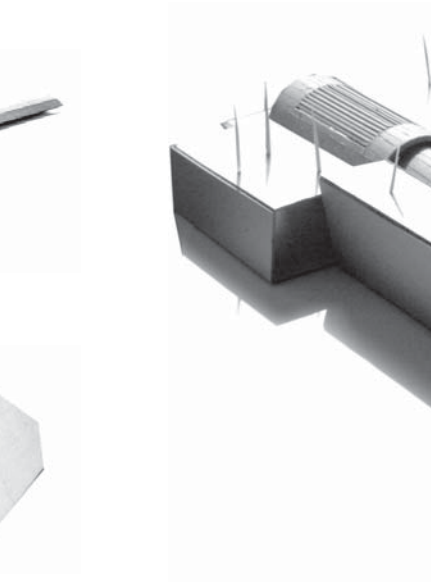
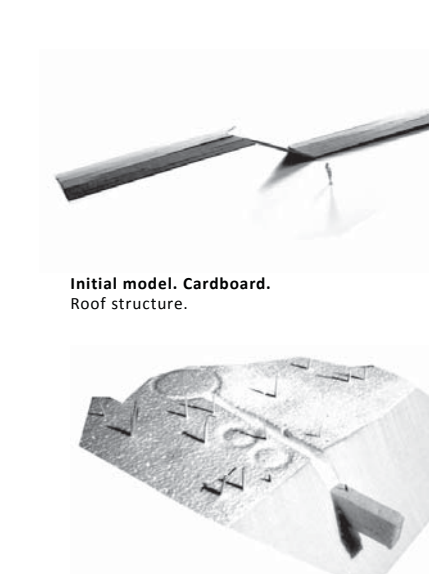
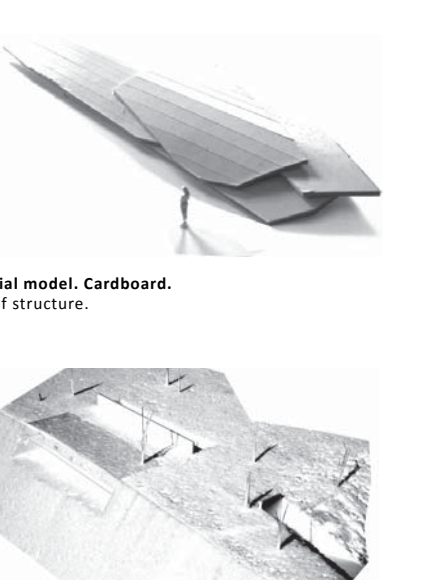
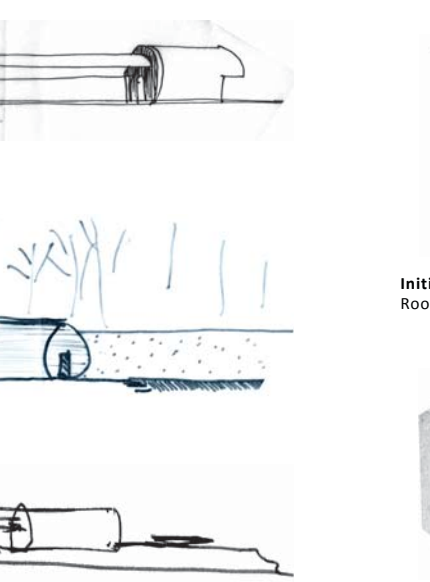
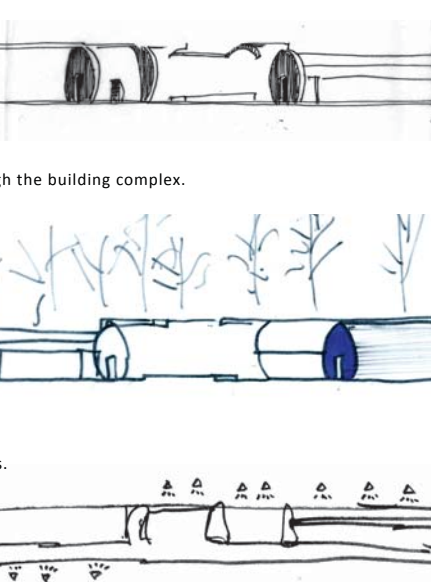
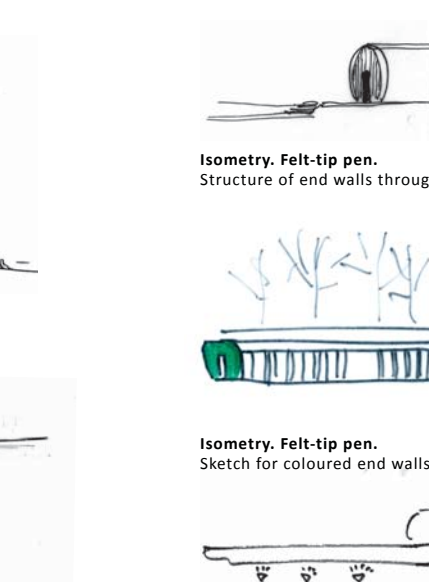
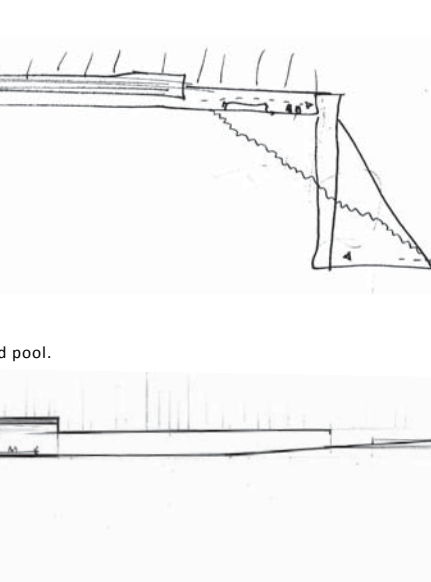
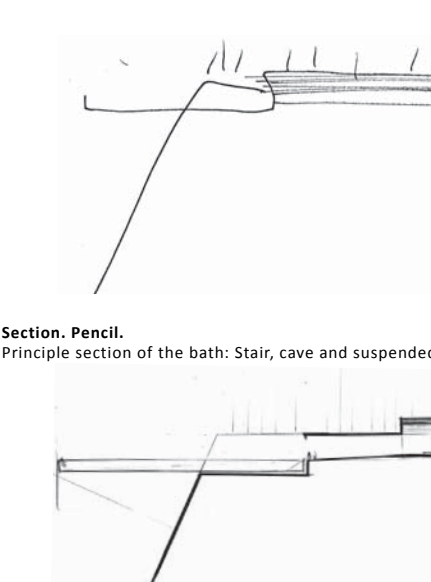
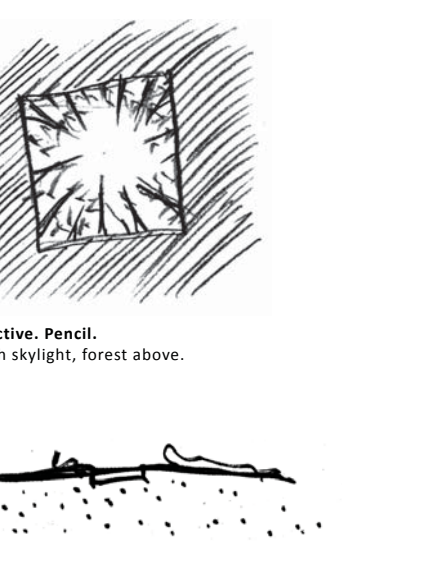
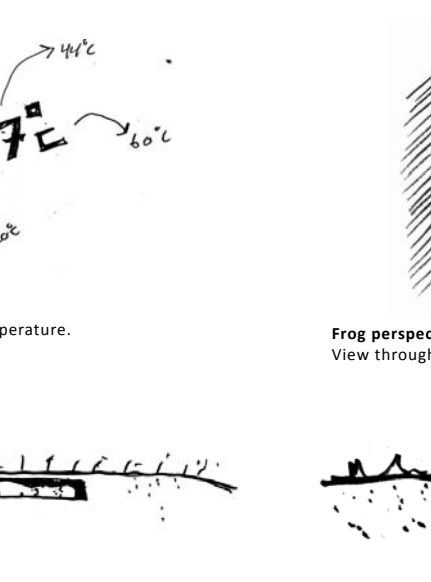
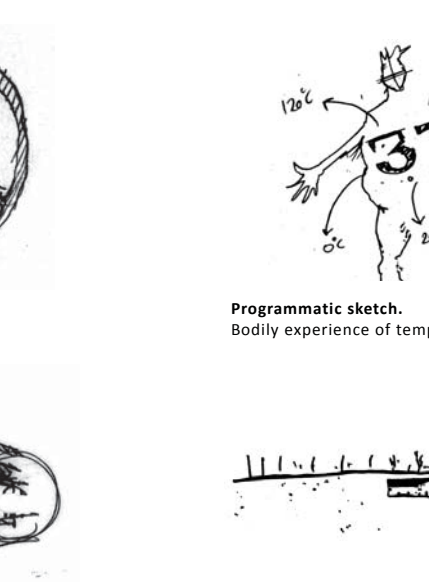
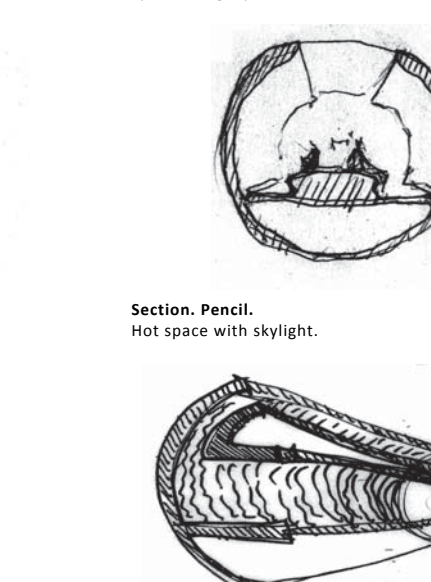
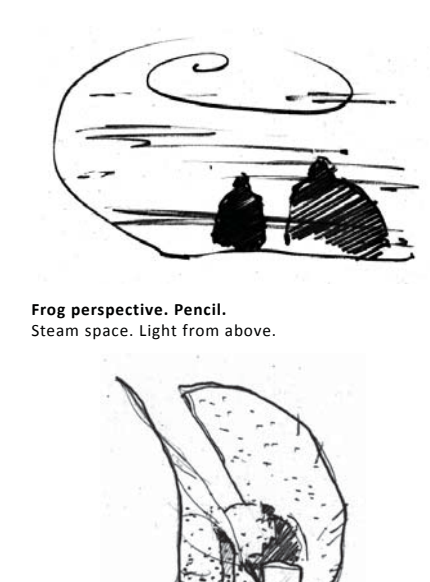
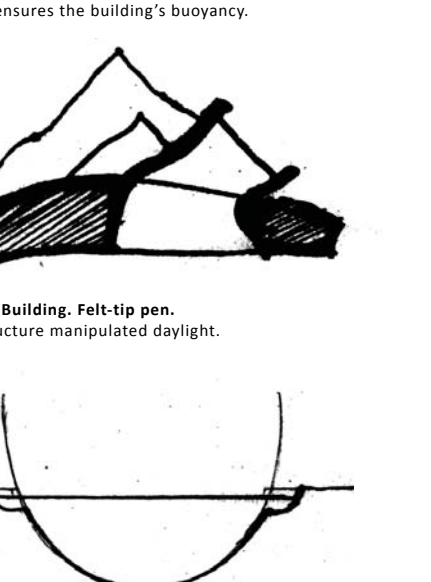
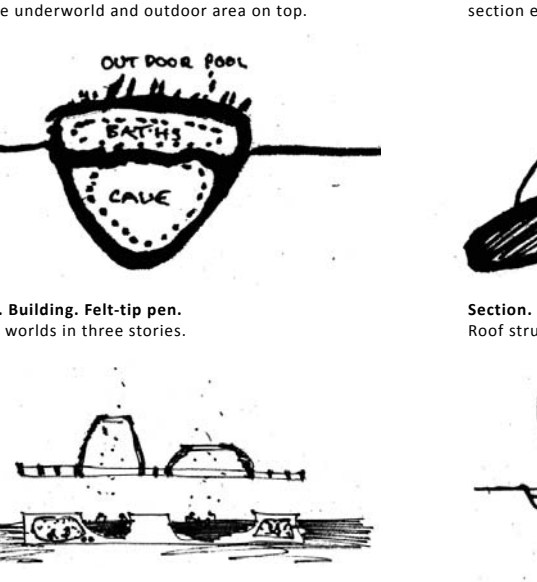
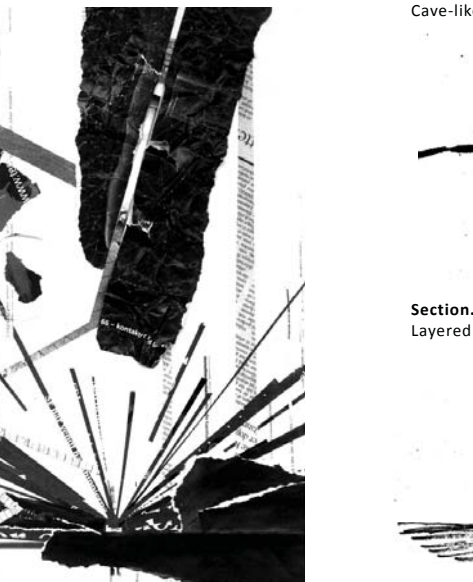


Context model. Foam and wood. The building is oriented perpendicular to the cliff side with part reaching out of the cliff.

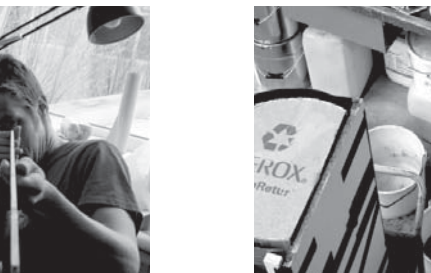


Industrial Bath complex. Cardboard model. Entrance, dressing, warm room etc.

SKETCH STUDIES



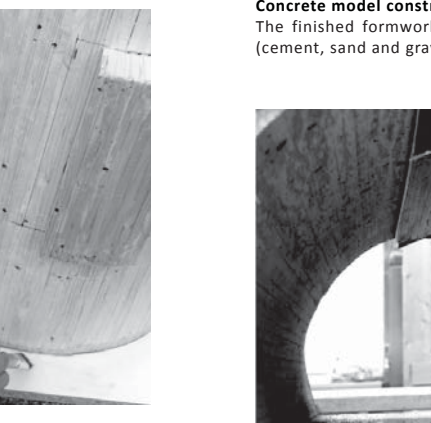
Concrete model construction process. Photo. The barrel form serve as inside form work of 1:20 concrete model.



Concrete model construction process. Photo. The finished formwork, some ingredients in buckets (cement, sand and gravel) and the concrete mixer.



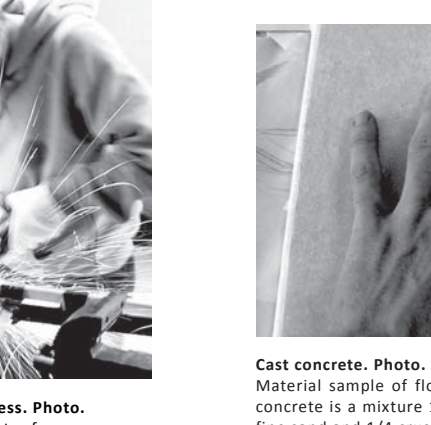
Concrete model construction process. Photo. The formwork is being removed to reveal the inside structure of the cast.



Concrete model construction process. Photo. Varnish seal wooden surface of the form. This is primarily to avoid loss of water during cast.



Cast concrete. Photo. The formwork is removed to reveal the inside structure of the cast.



Cast concrete. Photo. Material sample of floor and furniture surfaces. The concrete is a mixture 2/4 Portland white cement, 1/4 fine sand and 1/4 crushed Carrera marble.