

Uliana Kravchenko

**Three Hours**

A Spatial Script for a Banya in Lucerne

Hochschule Luzern









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Thesisbook  
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By Uliana Kravchenko



## Abstract

This thesis proposes a public bathhouse at Ufschötti park in Lucerne as a continuation of the city's historical relationship with water-based bathing culture. The project is grounded in the understanding that a visit to the banya constitutes a spatial narrative, a sequence of scenes unfolding over three hours in which architecture directs movement, atmosphere, and bodily experience.

The work draws on a cinematic model of spatial organization. Drawing on the writings of Sergei Eisenstein, Helmut Weihs-mann, and Andre Bazin, the project treats architecture as a system of representation in which montage, duration, sound, and light become instruments of spatial direction. The references of Alexander Brodsky and Andrei Tarkovsky provide the conceptual framework: both construct autonomous worlds into which the visitor is gradually and completely immersed.

The thesis argues that the architect operates as an author, designing form as a choreography of experience. Each space of the bathhouse functions as an individual scene with its own sensory dominance, and the transitions between them produce meaning through contrast. Repetition, both within the three cycles of a single visit and across the longer history of bathing culture in Lucerne, deepens the experience with each return. The architecture remains constant. It is the visitor who is transformed.

Thesisbook

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# 1 Introduction

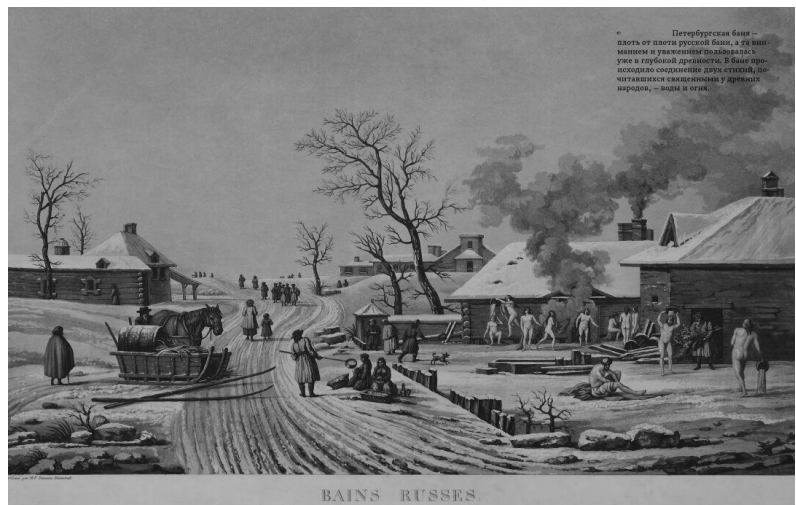
Lucerne is a city located on the shores of Lake Lucerne. The presence of the lake within the urban structure has shaped a distinctive spatial and architectural environment connected to water. As part of the preliminary research for this thesis project, I studied the history of Lucerne and various architectural typologies that emerged on or in close proximity to water.

Historically, the city possessed numerous spaces associated with bathing practices. As documented by Heinz Horat in "Seelust: Badefreuden in Luzern", Lucerne developed a rich culture of water-related structures over the centuries — bath-houses, swimming platforms, and various architectural typologies built directly on or adjacent to the lake, including Turkish baths. Today, many of these spaces have been lost or exist in significantly reduced numbers. In this context, the project of a public bath is understood as a continuation of Lucerne's tradition of water-related spaces and as an architectural element capable of reactivating the relationship between the city, the lake, and bathing practices.

Among the various typologies of bathing culture, the banya was

- 1 Heinz Horat, Seelust: Badefreuden in Luzern  
(Lucerne: Hier & Jetzt Verlag, 2008). p 8

Abb. 1. Jean-Baptiste  
Debret / Damame-Demar-  
trais, Russian Baths, early  
19th century



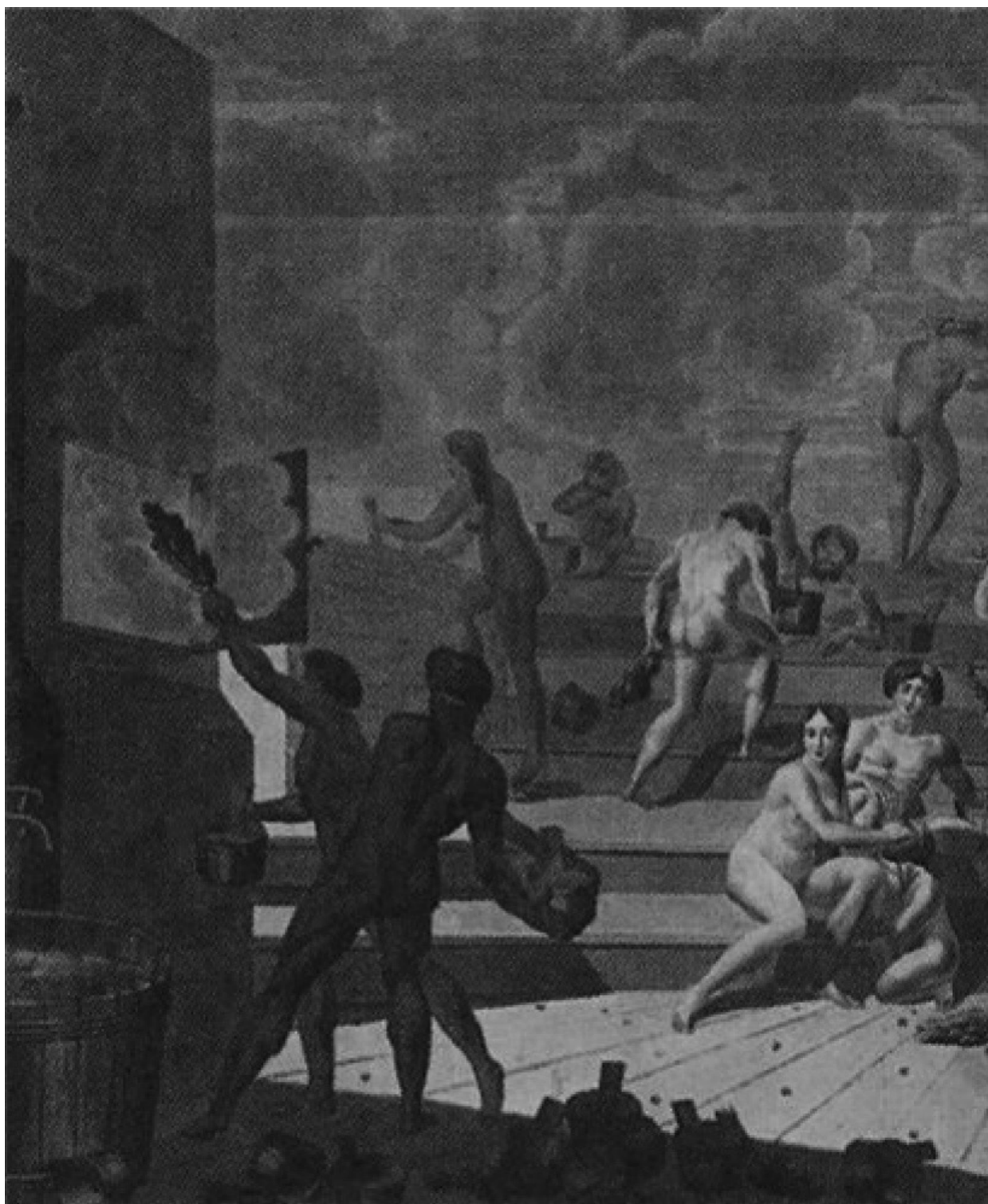


Abb. 2. Emeliyan Korneyev, Russian Bath, 1812



chosen as the primary architectural reference. Unlike thermal baths, which depend on the presence of natural mineral springs or geothermal sources, the banya requires no such infrastructure. Its operation is based on a single principle: the heating of air. This simplicity makes it an adaptable typology, one that can be situated in direct relationship with a natural body of water without the constraints of geological conditions. At the same time, the banya carries a specific cultural and spatial identity. Rooted in Eastern European tradition, it represents a particular understanding of bathing not as a hygienic routine but as a ritual practice — a process of physical and mental restoration that unfolds over time<sup>2</sup>.

The banya has been a constant presence in Russian culture across centuries and radically different historical periods — from pre-imperial village life through the tsarist era, the Soviet period, and into the present. As noted in the Brockhaus and Efron Encyclopaedic Dictionary, the Russian banya consists of a dressing room, a washing room equipped with baths, showers, and cold water pools, and a steam room where bathers sweat on wooden benches. The fundamental process of undressing, steaming, cooling, washing, resting, and repeating unfolds over approximately three hours and has remained essentially unchanged across time. Initially, a separate space for rest did not exist as a distinct room; it was implied within the washing area or extended naturally into the outdoor environment, a practice that reflects the banya's inherent relationship with nature and open air<sup>3</sup>.

What has changed across time is not the ritual itself but its function and cultural meaning. Like the Roman *thermae*, the banya emerged from the necessity of hygiene, but gradually accumulated other roles: a place of healing, of social gathering, of communication, of physical recovery. At different moments in history it has served hygienic, physiological, and communica-

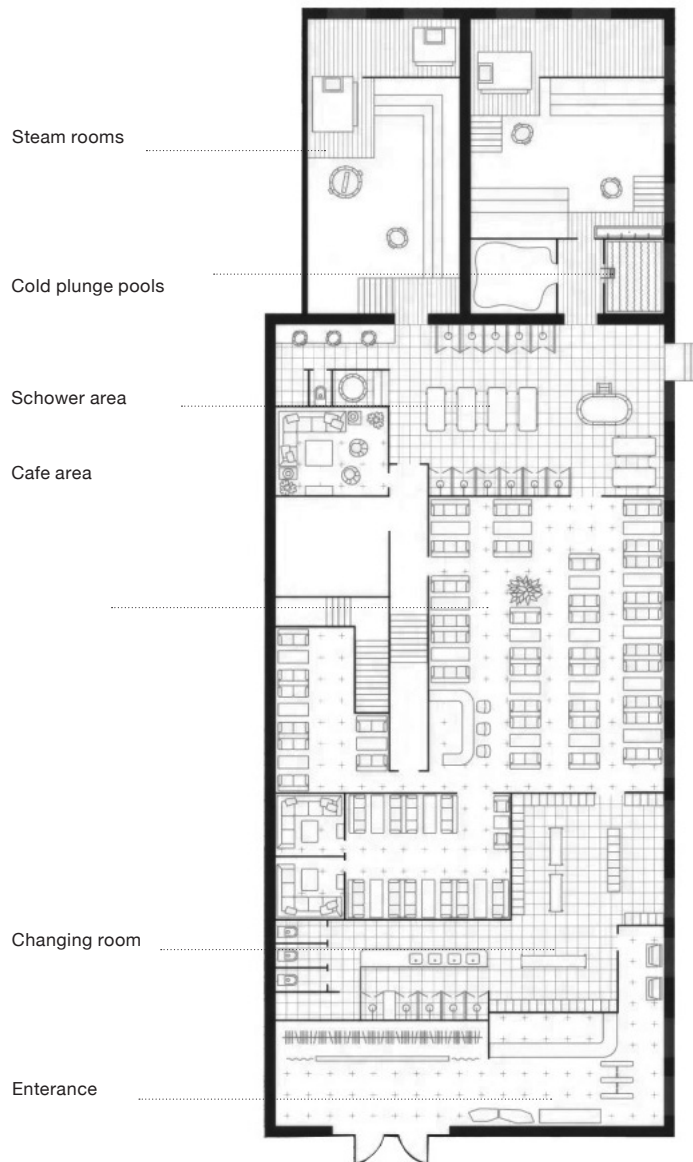
2 Tijana Vujosevic, "The Soviet Banya and the Mass Production of Hygiene," *Architectural Histories* 1, no. 1 (2013): p 3

3 Igor Bogdanov, *Three Centuries of the St. Petersburg Banya* (St. Petersburg: Paulsen, 2000) p 17



tive functions. It is remarkable that while the Russian state underwent profound and repeated transformations, the banya retained its significance across each era — adapting in form,

Abb.3. Floor plan of the banya in Moscow



appearance, and meaning, yet remaining an active and central part of everyday life<sup>4</sup>.

The banya was not an occasional luxury but a weekly, sometimes daily, practice. Foreign travellers visiting Russia frequently remarked upon this with astonishment and admiration, noting that Russians were among the cleanest peoples they had encountered. Igor Bogdanov, in his historical study "Three Centuries of the St. Petersburg Banya", documents numerous accounts of visitors captivated by the spectacle of the bathing ritual. A Danish envoy at the court of Peter the Great described watching bathers emerge from the steam room into freezing air, red and steaming, plunge into a nearby river, and return to the heat — repeating the cycle with evident pleasure. After steaming and washing, bathers would emerge into the anteroom, drink a glass of pepper vodka, and eat black radish<sup>5</sup> — a ritual of recovery as codified as the bathing process itself. These accounts convey the physical intensity of the experience and the genuine pleasure it produced: a pleasure rooted in the alternation of extreme states, in the rhythm of heat and cold, effort and rest.

It is this durability of the ritual — its capacity to persist across changing societies, functions, and historical conditions while retaining its essential spatial and bodily logic — that makes the banya a compelling architectural subject. The banya is a temporal structure: a sequence of actions, states, and transitions that unfolds over time and engages the body completely. It is this quality that the present project seeks to explore and intensify through architecture.

The process of visiting a banya represents a specific ritual that allows for a temporary withdrawal from the urban environment and immersion in a state of rest and relaxation. A visit unfolds as a sequence of actions and states: the visitor moves through different spaces, experiencing gradual changes in temperature, humidity, and atmosphere. This process takes a limited period

4 Bogdanov, *Three Centuries*, 10

5 Bogdanov, *Three Centuries*, 26.

of time — usually around three hours — and has a defined internal structure.

Within this project, the banya is considered as both an architectural typology and a spatial scenario in which architecture organizes human movement, the rhythm of occupation, and the sequence of experienced states. This understanding of architecture draws on a cinematic model of spatial organization.

As Helmut Weihsmann, Austrian architectural historian and author of "Cinetecture", argues, cinema dynamically unfolds space as a temporal medium that reveals architecture through movement and duration rather than static representation. Furthermore, he suggests that cinema can serve as an instrument for reading architecture, offering a way to understand spatial experience as something that unfolds in time rather than being perceived all at once. Memorable spatial effects in film, he notes, emerge from the accumulation and rhythm of images — a mosaic of shots and sequences that together construct atmosphere and meaning<sup>6</sup>. Just as a film director orchestrates the movement of a camera through a scene, controlling what is revealed, when, and how, the architect can direct the movement of a person through space. The sequence of rooms, the transitions between them, and the quality of light and sound in each all become instruments of spatial direction. Architecture, in this sense, is a choreography of experience, a script written in space.

One of the key references for this research is the work of Alexander Brodsky, a Russian architect and artist whose installations and buildings consistently create autonomous atmospheric worlds. His projects exist as spatial narratives that one can experience by moving through them, as much as physical objects.

Another important source of inspiration is the cinema of Andrei Tarkovsky, the Russian film director widely regarded as one of the great masters of cinematic atmosphere. Through light, sound, camera movement, and duration, Tarkovsky constructs

6 Helmut Weihsmann, *Cinetecture: Film, Architektur, Moderne* (Vienna: PVS Verleger, 1995). 85



specific worlds with a distinct sensory atmosphere that extends beyond the purely visual, worlds into which the viewer is gradually and completely immersed.

In this project, the banya is approached through the lens of cinematography. A visit to the bath can be interpreted as a kind of film in which a person moves through a sequence of scenes. Architecture, in this sense, functions as the direction of space, shaping movement, light, sound, temperature, and atmosphere.

Thus, the project proposes to consider the architecture of the banya as a script of spatial experience. The architect acts as an author who designs not only the form of the building but also a sequence of experiences. Moving through the architecture, the visitor becomes both a viewer and a participant in this spatial narrative.

The work is structured into three chapters, each corresponding to a different scale of spatial perception. The second chapter focuses on the natural context and location, examining the relationship between the city, the lake, and the landscape. The third chapter addresses total immersion, bringing together the bodily, acoustic, and temporal dimensions of the visit: the cinematic instruments through which three hours are given structure, atmosphere, and rhythm. The fourth chapter examines the spatial sequence of the bathhouse, considering each room as an individual scene within a larger narrative and as an architectural instrument through which duration, atmosphere, and immersion are made real.

Through the exploration of these different scales of perception, the project seeks to deepen the understanding of the bathing process and to identify architectural tools that can help create an atmospheric and immersive environment, enhancing the ritual of bathing and rest by the water.



Abb. 4. A scene from  
Tarkovsky's film Nostalgia



Abb. 5. Lucerne lake

## 2 Location. Nature as a Film Set

The location for the bathhouse is Ufschötti, a park within walking distance from the train station and close to the city center. It functions as a key public space for local residents, where people come to sit by the lake, swim, and socialize. During the warmer months, the park becomes highly active, turning into a place of gathering and collective presence.

Ufschötti is both central and publicly accessible, offering direct contact with the lake. In contrast to other areas, such as the paid Lido on the opposite side, this space remains open to everyone. The park itself is artificial, created in 1971 using materials from the construction of the Sonnenberg tunnel. Historically, this site has already been connected to bathing culture, as it hosted the Alpenquai bathing facility (1903–1977)<sup>7</sup>. This background reinforces its relationship with water-based

7 Horat, Seelust, 130



Abb. 6. The view on the Alpenquai before Ufschötti was built



Abb.8. The view on the Alpenquai before Ufschötti was built



Abb.9. The process of building Ufschötti park





Abb. 10. The process of building Ufschötti park



Abb. 11. Ufschötti

practices in the city.

The park is situated in direct proximity to dense residential areas of Lucerne. As the city's population has grown and urban density has increased, the demand for accessible public spaces connected to nature and water has intensified. For residents of the surrounding neighbourhoods, Ufschötti represents the closest point of contact with the lake, reachable on foot, without cost, and without the distance that other bathing facilities require. A public bathhouse at this location would serve as an extension of the everyday life of the neighbourhood, a space integrated into the existing rhythm of the park and available to those who live closest to it.

In cinema, the choice of location defines the visual setting alongside the atmosphere of the film. The landscape becomes the first scene, establishing rhythm and perception. In the films of Andrei Tarkovsky, nature functions as an active medium that shapes time and duration rather than mere background.

In his writings, Andrei Tarkovsky emphasizes the importance of *mise-en-scène* as a fundamental element of cinema. For him, *mise-en-scène* serves to convey the inner state of a character and the atmosphere of a scene, emerging from the logic of life itself, from the psychological condition of the characters, their

Abb. 12. A scene from  
Tarkovsky's film *Mirror*



presence, and their relationship to the environment.<sup>8</sup>

Rather than simplifying or explaining, mise-en-scène creates a sense of authenticity and depth. It allows the viewer to experience the emotional and spatial condition of the scene without

8 Andrei Tarkovsky, *Sculpting in Time: Reflections on the Cinema*. 10



Abb. 13. A scene from Tarkovsky's film *Nostalgia*



Abb. 14. A scene from Tarkovsky's film *Andrei Rublev*



explicit narration. Its role is not to demonstrate meaning, but to immerse the viewer through the credibility of actions, the richness of images, and the atmosphere they produce.

In this sense, selecting Ufschötti can be understood as choosing the initial scene of the project, a place where atmosphere already exists. The architecture intensifies what is already present rather than imposing a new condition.

The site exists not only in space but also in time. Light, weather conditions, and seasonal changes continuously transform its perception. Morning fog, evening light, cold winter water, or warm summer air produce different spatial experiences.

Abb. 15. Ufschötti park



Abb. 16. Ufschötti park.  
Diagram of activity



Therefore, the landscape operates as a constantly shifting cinematic scene, where architecture amplifies its temporal qualities rather than fixing the environment.

Despite the activity of the central park area, the project seeks a degree of separation from its intensity. The banya is therefore located on a more remote edge, on a small cape characterized by dense vegetation. This condition creates a sense of enclosure and withdrawal.

The movement from the open and social park into a more secluded and introspective space becomes an essential spatial transition.

Abb. 17. The cape of the Ufschötti



Abb. 18. The cape of the Ufschötti. Diagram of paths



The experience of architecture begins before entering the building. The path through the park becomes a sequence of spatial perceptions, unfolding gradually through movement rather than presenting itself all at once. The building reveals itself through transitions, alignments, and controlled moments of visibility. Space is not perceived simultaneously but as a continuous narrative that emerges through movement. In this way, the approach itself becomes the first cinematic experience of the project.

The building operates simultaneously as part of the urban panorama and as a concealed object. It is visible from the opposite shore and from the water, yet within the scale of the park it remains partially hidden by vegetation. The lake functions as a perceptual surface that cannot be crossed on foot but

Abb. 19. Photo of Ufschötti park



Abb. 20. Photo of Ufschötti park



allows for distant observation. Its surface captures light, sky, and the silhouette of the architecture, acting as a reflective plane between the visitor and the building.

A tension emerges between visibility and invisibility: the most intimate spaces of the bathhouse become part of the visible panorama, while the visitors themselves remain unseen. This distance between observer and action recalls the relationship between viewer and screen in cinema. Visibility extends beyond pedestrians to passengers on boats and ferries, embedding the building within a larger visual field across the lake landscape. The transition from park to bathhouse marks a crucial threshold, separating two conditions: public and private, noisy and quiet. Crossing it shifts the visitor from a social urban environment into a more introspective and bodily state.

Abb. 21. Photo of Ufschötti park



Abb. 22. Photo of Ufschötti park





The choice of location defines both the physical placement of the project and its cinematic logic. Ufschötti becomes the first scene, the path becomes montage, and the building itself becomes a spatial condition in which visibility and concealment produce a state of observation and immersion.

Abb. 23. View to Ufschötti park from the other side of the lake







Abb. 24. Site plan





### 3 Total Immersion. Architecture Beyond the Visual

The bathhouse sits within the park rather than at its edge, in a part of Ufschötti that is overgrown, peripheral, and rarely used. The transition toward it is gradual: the visitor moves away from the active public zone, where people gather on the grass and along the shore, and into a denser, quieter landscape. The noise of the city fades. The path becomes less defined. This process of withdrawal begins before any architectural threshold is crossed, as privacy is already being constructed by the landscape itself.

Within this overgrown part of the park, the bathhouse volumes define a protected interior zone. The enclosure is produced through several overlapping strategies: the spatial distance from the public areas of the park, the configuration of volumes that create shelter between them, and the dense vegetation that acts as a soft but continuous boundary. Together, these elements produce a condition of shelter that is felt before it is consciously understood.

As Beatriz Colomina, argues in *Privacy and Publicity*, any concept of the window implies a notion of the relationship between inside and outside, between private and public space<sup>9</sup>. In the bathhouse, this relationship is carefully controlled. Openings are oriented not toward the park or the city, but toward the interior zone and the lake, spaces that belong to the same protected world. The comfort of a room, Colomina notes, is connected as much to intimacy as to control. The visitor does not feel watched; instead, they feel held.

This condition of enclosure produces a particular effect on the body. Once the sense of being observed is removed, the body begins to release its social posture. In the banya, undressing is the first moment of the ritual, a threshold between two states of being, practical and symbolic at once. Beyond the individual

9 Beatriz Colomina, ed., *Sexuality and Space* (New York: Princeton Architectural Press, 1992) 10.

experience, nudity in the banya carries a collective dimension. Historically, the bathhouse has functioned as a space of social equality, a place where differences of status, profession, and appearance are suspended. Stripped of clothing, visitors enter a shared condition. The hierarchies of the outside world dissolve, and in their place emerges a particular openness: a freedom of communication and presence that is rarely available in the regulated spaces of everyday life. This collective nakedness is not exposure but liberation, a social contract specific to the banya in which vulnerability becomes the condition of genuine encounter.

It is within this state that bodily perception intensifies. As Juhani Pallasmaa, Finnish architect and theorist, writes in *The Eyes of the Skin*, architecture is not experienced through vision alone but encountered through the entire body, through skin, muscle, and breath. The skin, he notes, is the most ancient organ of perception, reading space through contact, temperature, and texture in ways that vision cannot replicate. In the heat of the steam room, this becomes visceral<sup>10</sup>. Temperature, humidity, the texture of wet wood, the weight of warm air are not background conditions but the primary content of the experience. The body, stripped of its social layer, becomes acutely sensitive to the spatial environment around it, functioning as the camera of perception: moving through space, registering every material and atmospheric quality, constructing the experience from within.

This understanding of architecture draws on a cinematic model of spatial organization. Beatriz Colomina argues in *Sexuality and Space* that architecture must be thought of as a system of representation in the same way as drawings, photographs, models, film, or television: the built object is itself a system of representation<sup>11</sup>. Within this framework, the architect operates as an author, designing not only form but a sequence of states. The three hours of a banya visit constitute a film.

10 Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (Chichester: Wiley-Academy, 2005) 56

11 Colomina, *Sexuality and Space*, 12.

The translation of cinematic instruments into architectural decisions operates at a structural level. Montage becomes the logic of spatial sequence, where the contrast between successive spaces generates meaning that neither space produces alone. The close-up finds its equivalent in the steam room, where darkness narrows perception to the purely bodily. The long shot becomes the sudden opening toward the landscape after enclosure: the threshold space after the steam room, the view toward the lake and mountains that reads with such force precisely because of what preceded it. Light, sound, and temperature operate as tools of spatial direction, each space

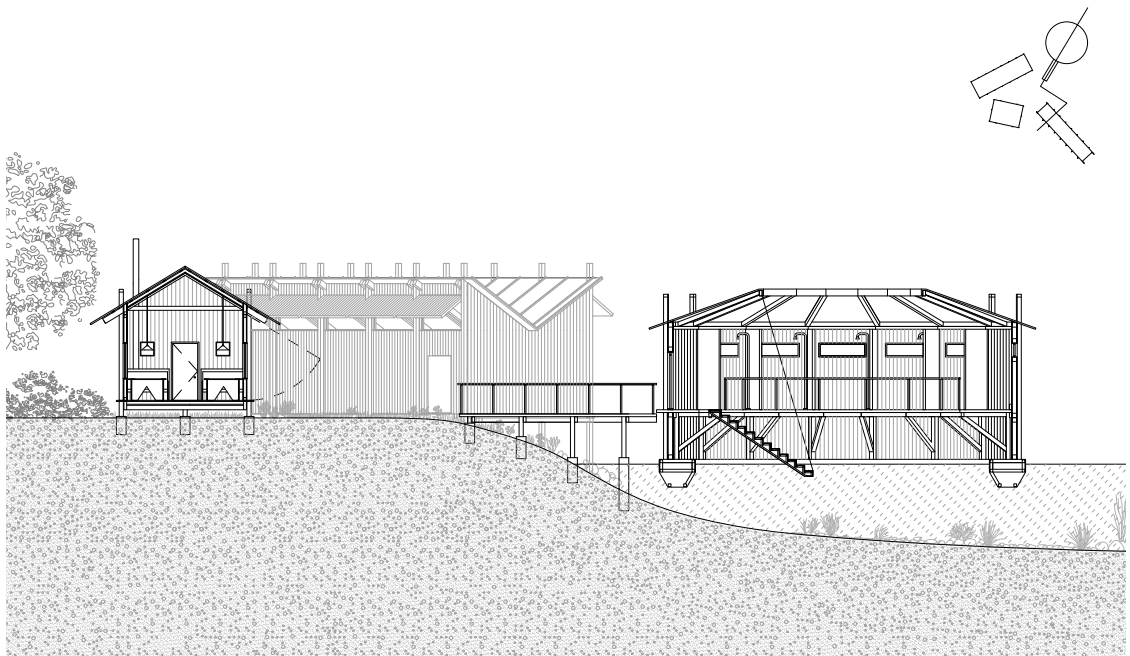


Abb. 25. Section AA'

composed with its own atmospheric register, each transition a deliberate cut between conditions.

Sound is one of the most powerful of these instruments. Andre Bazin, French film critic and theorist, argues in *The Myth of Total Cinema* that the aspiration of cinema has always been toward a total reconstruction of reality, a perfect illusion of the outside world in sound, color, and relief. Sound, in this reading, is not an

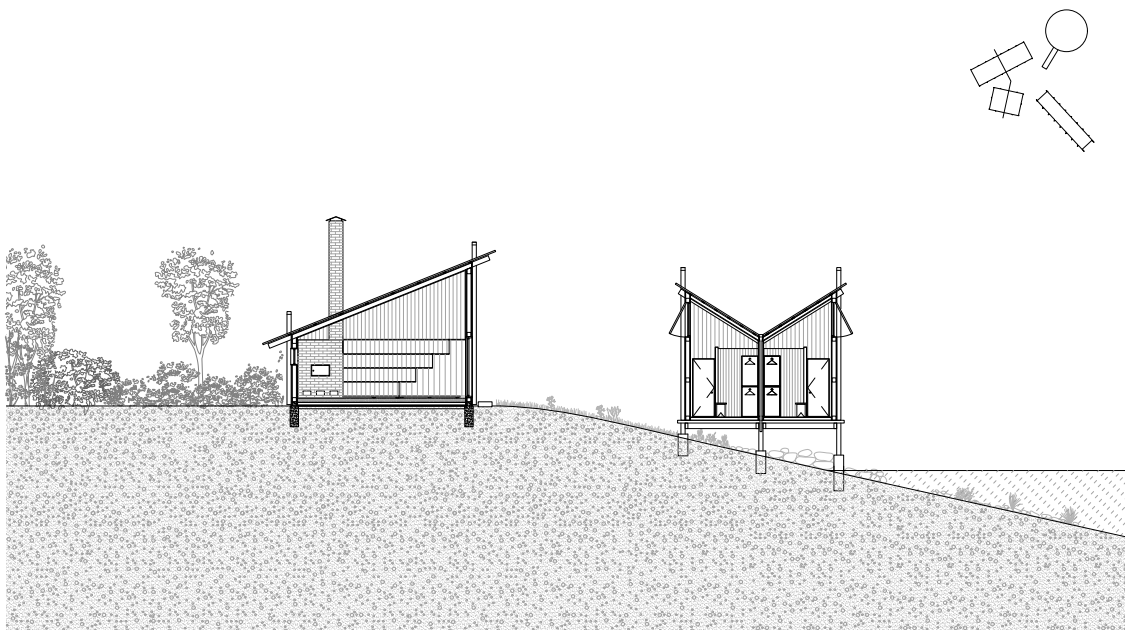


Abb. 26. Section BB'

addition to cinema but a fulfillment of its essential promise<sup>12</sup>. Bazin writes that sound came to complete the testament of cinema, one of the links without which the experience cannot be fully realised<sup>13</sup>. Walter Murch, American film editor and sound designer, extends this argument in "In the Blink of an Eye": with the arrival of sound, cinema entered a new era in which image and acoustic experience became inseparable. The emotional dimension of film, its capacity to immerse the viewer in a complete world, depends as much on what is heard as on what is seen<sup>14</sup>.

In architecture, sound operates with the same necessity. A space is not only what it looks like but what it sounds like, and the acoustic character of a room is as much a product of architectural decisions as its form or light. In the bathhouse, each space produces its own distinct acoustic environment, differentiated as carefully as the thermal or visual qualities of the rooms. In the steam room, sound is reduced to its most essential: the breath of the other people in the room, the occasional hiss of water poured over the hot stones, the low creak of heated wood. The absence of external sound is total. This acoustic enclosure mirrors the visual one, as darkness narrows the field of vision, silence narrows the field of perception to the immediate and the bodily. The threshold space operates as an acoustic counterpoint, where the sounds of nature return: wind moving through the trees, the distant surface of the lake, birdsong, the rustle of leaves. In the round space, the metal roof transforms individual streams of water into a resonant, enveloping acoustic environment, an echo that fills the cylindrical volume and gives the act of washing a ritualistic quality. In the café, the crackle of the fireplace, the murmur of conversation, and the sound of cups and glasses are the sounds of recovery and sociality. When the facade opens toward the threshold space in warmer months, the

12 André Bazin, "The Myth of Total Cinema," in *What Is Cinema?*, trans. Hugh Gray (Berkeley: University of California Press, 1967) 19

13 Bazin, "Myth of Total Cinema," 26

14 Walter Murch, *In the Blink of an Eye: A Perspective on Film Editing*, 2nd ed. (Los Angeles: Silman-James Press, 2001) 95.



acoustic boundary between inside and outside dissolves along with the physical one.

Time is the architectural material that holds this sequence together. The visit unfolds as a cyclical structure, the same sequence of spaces repeated, each cycle perceived differently because the body that moves through it has changed. The architecture remains constant while the visitor does not. Duration is not simply the length of a visit but its primary content. Taken together, the acoustic sequence of the bathhouse, moving from silence through nature and water to fire, mirrors its thermal and visual sequence. Each space is differentiated by temperature, light, and sound world alike, and the transitions between them are as much acoustic as spatial. Sound, like montage, like light, like the progression of heat and cold, is an instrument of duration: one of the tools through which the three hours of the visit are given their internal structure and rhythm.

The work of Alexander Brodsky, and the cinema of Andrei Tarkovsky, return throughout this project as its founding references. Both construct autonomous worlds, complete and internally consistent, into which the visitor or viewer is gradually immersed. It is through the concrete sequence of spaces that this condition is produced: through the accumulation of scenes, transitions, and returns that together constitute the spatial script of the visit. The following chapter examines each of these spaces in turn, as individual scenes within the larger narrative and as architectural instruments through which duration, atmosphere, and immersion are made real.



Abb. 27. Render of the site





## 4 Spatial Montage. A Sequence of Scenes

The experience of the bathhouse unfolds as a spatial narrative, a sequence of distinct scenes, each with its own atmosphere, sensory quality, and emotional register. Like a film constructed through montage, the visit is not a single continuous impression but a series of carefully differentiated states, linked by movement and transition.

Sergei Eisenstein, in his essay on montage, draws a parallel between cinema and architecture through Auguste Choisy's analysis of the Acropolis. Choisy describes how the approach to the complex is a sequence of changing perspectives rather than a single static view, where each movement of the body reveals a new relationship between volumes, a new composition of space. The experience is orchestrated through displacement, through the gradual unfolding of spatial relationships over time. In this sense, the Acropolis functions as a form of spatial montage: meaning is produced not by individual elements alone but by their sequence and contrast<sup>15</sup>.

The bathhouse operates according to a similar logic. The visitor moves through a succession of spaces, each defined by a distinct sensory dominance: darkness, heat, sound, cold, light, and each functioning as an individual scene within the larger narrative. Transitions between spaces are charged thresholds, moments of contrast that intensify the experience of what follows.

The threshold space occupies a unique role within this sequence. It is a recurring scene rather than a single one, the visitor passing through it multiple times during a visit, each time in a different physical and emotional state. Like a leitmotif in film, it returns with new meaning because the body that encounters it has changed. In Eisenstein's terms, this interval between scenes is productive: the space in which the contrast between successive states generates a new perceptual condition.

15 Eisenstein, "Montage and Architecture," 118



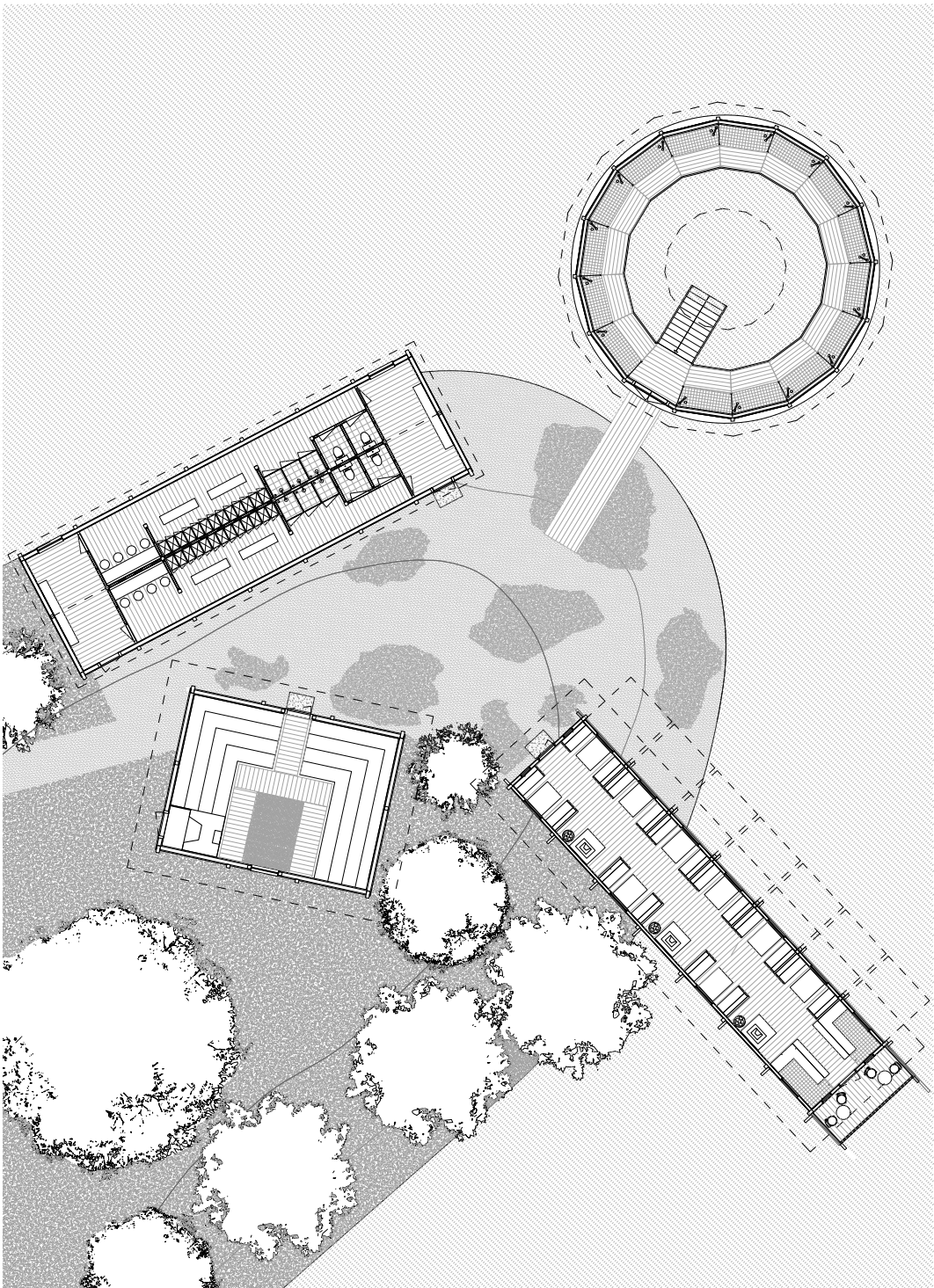


Abb.28. Groundfloor

## Scene 1 The Changing Room

*The path through the park has already shifted: the noise of the public areas fades behind you, the vegetation grows denser, the atmosphere quieter. A narrow trail leads through the overgrown part of Ufschötti, away from the active shore and toward a more secluded edge of the park. The building reveals itself gradually. You arrive through a gap between two volumes, a compressed passage that opens into the protected space beyond. Inside the changing room, the space is quiet and neutral. You find a place for your things. You undress.*

The act of undressing in the banya carries a meaning that extends beyond the practical. In Russian cultural tradition, the banya has long functioned as a space of symbolic transition, a threshold between states of being. It is present at the significant moments of life: birth, the change of social status, death. The banya is a place of both physical cleansing and renewal, a passage from one condition to another. This symbolic dimension is present in Russian literature as well. In *War and Peace*, Tolstoy describes the inner state of Pierre Bezukhov after his captivity through the image of a man who has just emerged from the bath: cleansed, renewed, returned to himself as if for the first time<sup>16</sup>. The changing room is where this process begins: not with water or steam, but with the removal of the social layer, the clothes, the objects that anchor a person to their everyday identity.

The relationship between the bather and their belongings has itself become a recurring subject in Russian literature, often treated with irony and comic consequence. In Nabokov's *The Gift*, the protagonist goes swimming in Berlin, leaving his clothes on the shore; upon returning, he finds them gone, and is forced to make his way through the city without them<sup>17</sup>. Mikhail Zoshchenko, in his short story *The Banya*, describes a visit to a

16 Leo Tolstoy, *War and Peace*, trans. Richard Pevear and Larissa Volokhonsky (New York: Knopf, 2007) 827

17 Vladimir Nabokov, *The Gift*, trans. Michael Scammell (New York: Putnam, 1963) 330



Abb. 29. Groundfloor

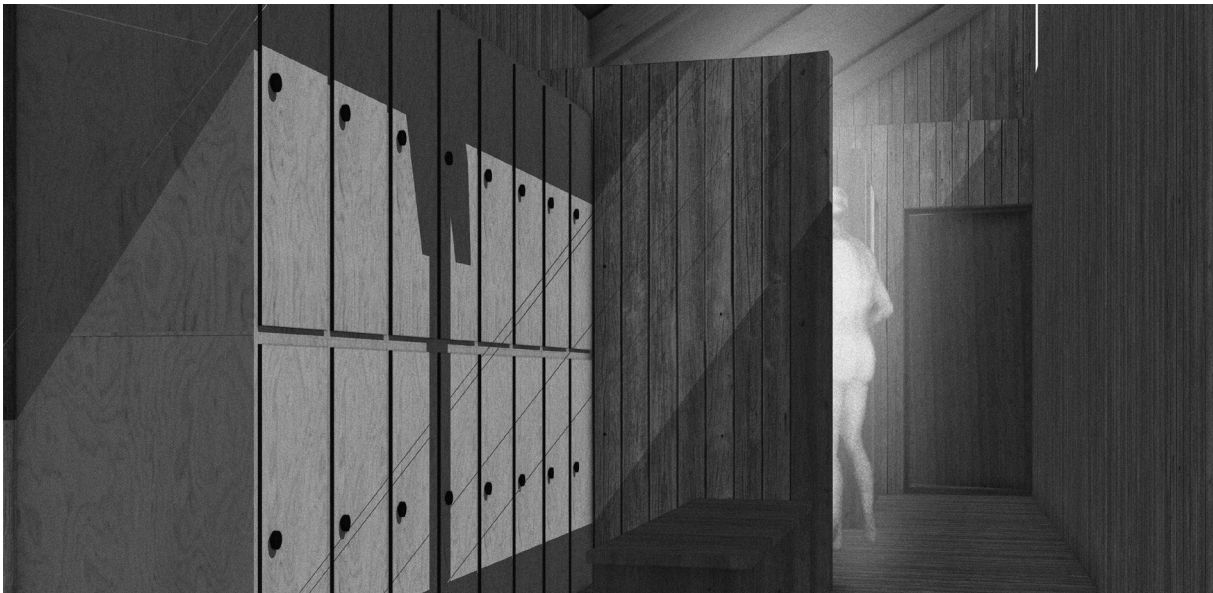
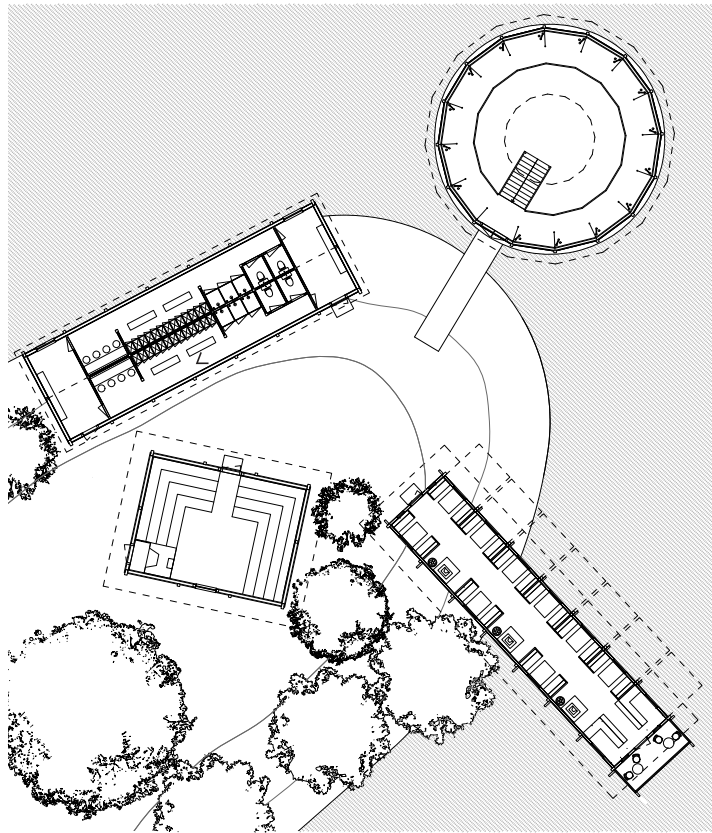


Abb. 30. Render of the entrance

public bathhouse where the system for storing and returning clothes has collapsed entirely: tickets are lost, belongings confused, and the protagonist emerges from the bath to find himself issued someone else's patched underwear<sup>18</sup>. These literary episodes reveal something essential: the changing room is a site of vulnerability rather than a neutral service space. To leave one's things is to leave one's identity. The quality of this space, its order, its reliability, its calm, directly conditions the psychological state with which the visitor enters the ritual.

Historically, the design of the changing room has reflected broader social attitudes toward bathing. At the Sanduny Baths in Moscow, founded in 1896 and among the most celebrated bathhouses in Russia, the changing room was conceived as a grand interior: high ceilings, carved wooden cabinets, upholstered divans, mirrors. It functioned as both a place to store clothes and a room of reception and rest, where social distinctions were maintained and even amplified through different grades of accommodation. In this project, the changing room operates according to a different logic. It is deliberately understated, neither grand nor decorated. Rest and recovery are reserved for the threshold space and the café, where they emerge naturally from the rhythm of the visit. The changing room is a space of preparation and suspension: the point at which the outside world is set aside, and the ritual begins. In cinematic terms, this is the establishing shot, the moment before the first scene in which the outside world recedes and attention begins to gather. The architecture does not impose a mood but creates the conditions for one to emerge.

18 Zoshchenko, Mikhail. "The Banya." In *Nervous People and Other Satires*, edited and with an introduction by Hugh McLean, translated by Maria Gordon and Hugh McLean. New York: Pantheon Books, 1963.

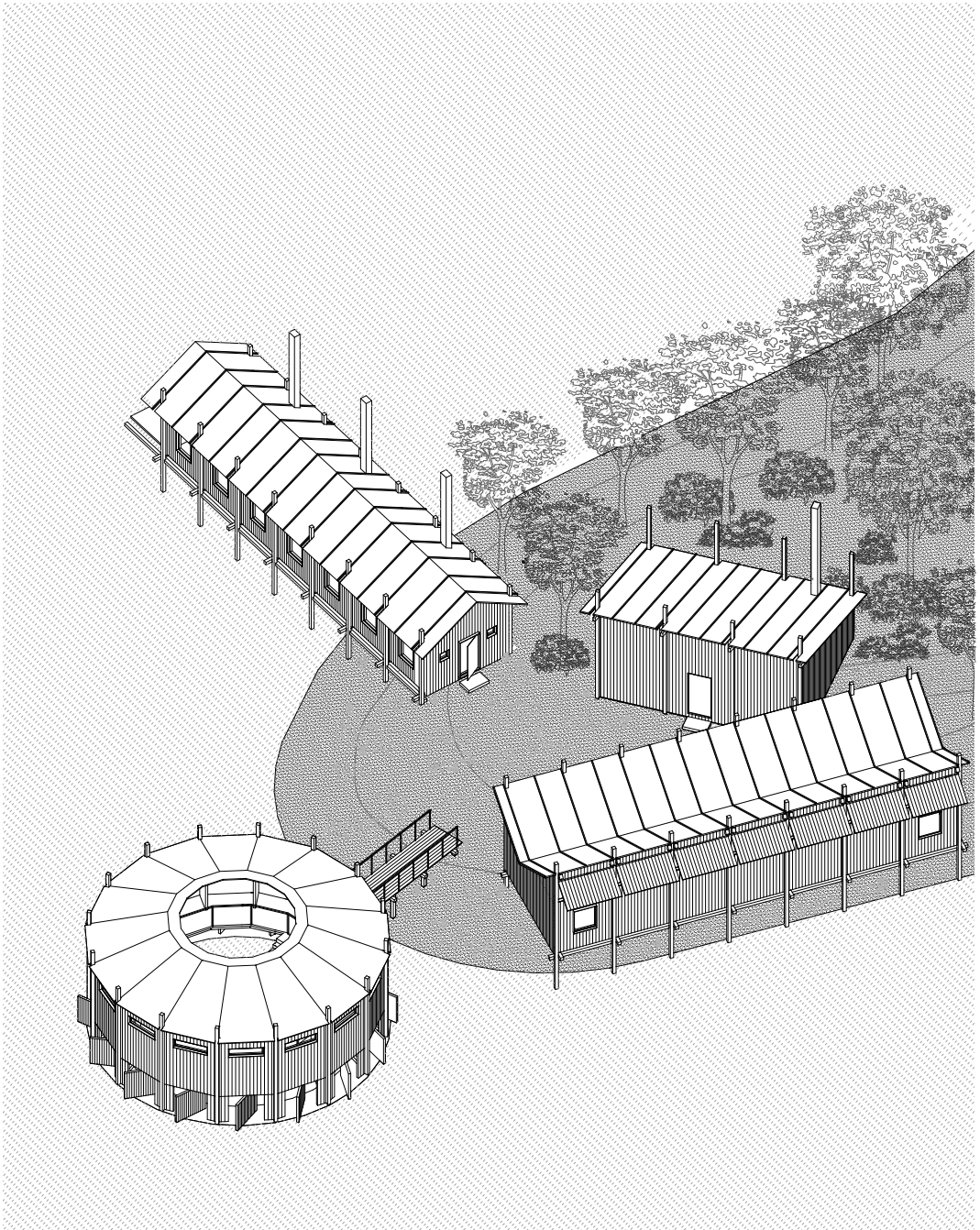


Abb.31. Axo

## Scene 2 The Threshold Space

*You step out of the changing room. The sky opens above you. Around you, the volumes of the bathhouse define the space without enclosing it entirely, gaps between them framing fragments of the lake, the trees, the light. The sounds of the park have disappeared. Here, you hear wind, leaves, water in the distance. You are still outside, yet no longer in the park. Something has shifted.*

The threshold space occupies a specific position in the spatial sequence, sitting between the city and the interior of the bath, a condition belonging fully to neither. In this sense it functions as the first scene of a new world: a space with its own rules, its own atmosphere, its own tempo. Tarkovsky's films consistently establish this kind of autonomous zone, a territory that operates according to its own internal logic, resistant to the outside and complete in itself. The Zone in *Stalker*, the house in *The Mirror*, the Italian landscape in *Nostalgia*: each is a world apart, entered gradually and experienced as a total condition.

In *Stalker*, this condition is made explicit. To enter the Zone is to abandon the rules of ordinary movement: the straight path is forbidden, progress must be tested at every step, and the space itself dictates how it can be traversed. The Zone does not explain its logic; it simply demands submission to it. The visitor who tries to impose their own rhythm is lost. Only those who surrender to the space's own laws can move through it safely. The threshold space of the bathhouse operates according to a similar principle, one of surrender rather than danger. The visitor who enters carrying the pace and logic of the city will find it gradually dissolving. The space asks for a different kind of attention, a different tempo.

This transition into a new spatial world has a long tradition in bathing culture. Historically, the outdoor space between the steam room and the cold water was essential rather than incidental: bathers would emerge from the heat and run outside, plunging into snow or a nearby river before returning to the steam. The contrast between the heated interior and the cold



Abb. 32. Groundfloor

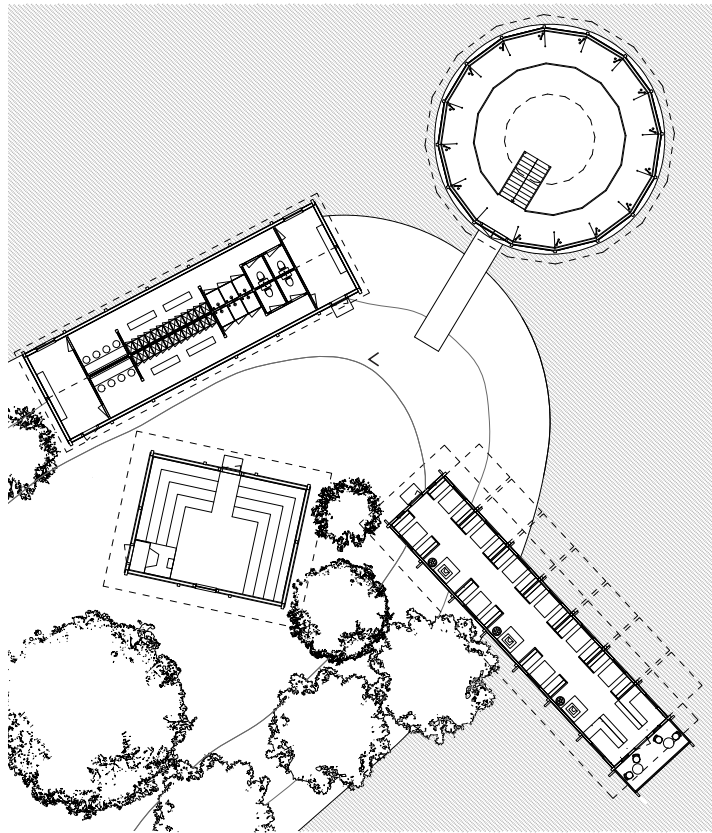


Abb. 33. Render of the threshold space



open air was physiological as much as spatial, a sudden passage from enclosure to exposure, from darkness to light, from stillness to movement. In Russian cities, traces of this tradition persist in unexpected ways. In St. Petersburg, the back courtyards of public baths are spaces apart from the urban fabric, places where figures in towels stand and talk, visible from the street yet belonging to a different world. The sudden urban contrast, the ordinariness of the courtyard against the strangeness of its occupants, reveals how powerfully the banya constructs its own spatial norm, one that extends beyond the walls of the building itself.

The threshold space of the present project inherits this quality. It is an irregular zone shaped by the volumes around it, neither a courtyard in the conventional sense nor simply an open space. One large opening frames a direct view toward the lake and the mountains. Between the changing room and the pool volume, a smaller space opens toward Mount Rigi. Narrow gaps between the steam room, the café, and the changing room offer brief glimpses into the surrounding vegetation. The space is complex, shifting, different at every position within it. As Eisenstein describes through Choisy's analysis of the Acropolis, the movement between architectural volumes produces a continuous shifting of perspective: each step reveals a new relationship, a new composition. Here, the same principle operates, the visitor orienting themselves through movement and the gradual discovery of the space's different faces rather than through a single static view.

This space will be encountered several times throughout the visit. Each return carries a different quality: the body arriving from the heat of the steam room perceives the cool air differently than the body just emerged from cold water. The threshold space does not change, but the visitor does. It functions as the interval of the visit, in Eisenstein's sense the productive gap between scenes whose contrast generates meaning, the constant against which the transformations of the visit are measured.

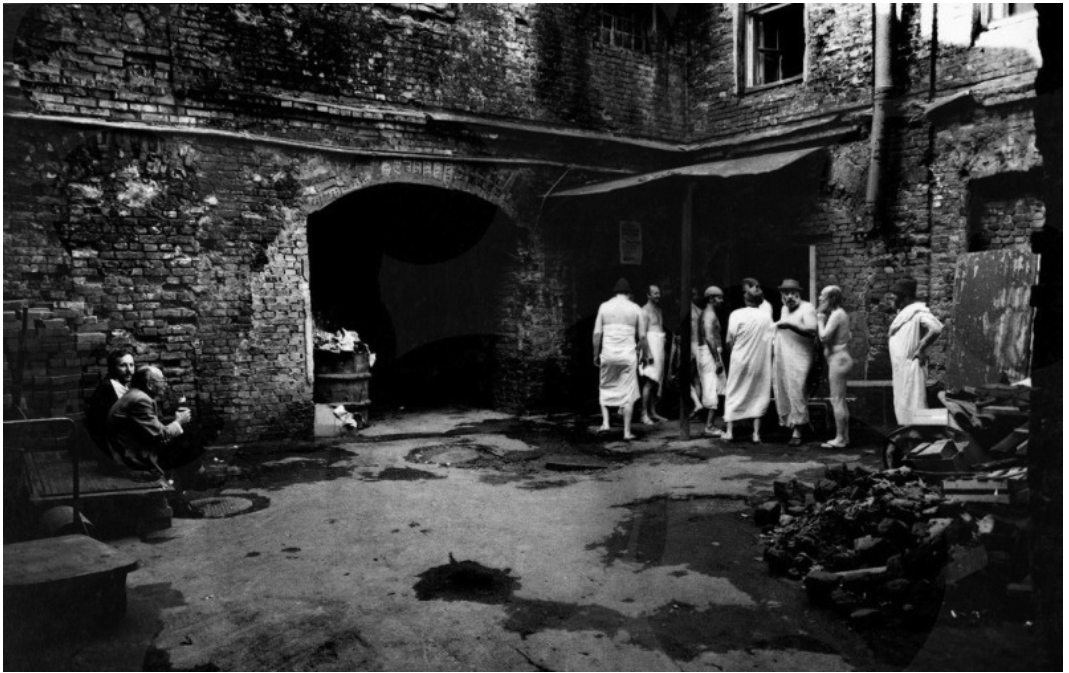


Abb. 34. Hidden Courtyard, St. Petersburg, photographer unknown

### Scene 3 The Steam Room

*You enter a small wooden volume. The air is dense and hot, and the body registers the change immediately. Four tiers of benches rise along the walls, each level hotter than the one below. You find a place and sit. The smell of pine fills the room, the scent of birch and fir branches wet with water, releasing their fragrance into the heated air. A small window set into the wall facing the trees admits a narrow thread of light, barely enough to see by. The stove stands to one side, radiating heat in slow, heavy waves. After a few minutes, breathing becomes an effort. The chest fills with hot air. The body softens.*

The steam room is the spatial and experiential culmination of the banya visit, the space for which everything else is preparation. Here, the hierarchy of the senses is inverted. Vision, normally the dominant mode of spatial perception, becomes secondary: the room is small, dark, and undifferentiated. What takes over is the body itself, skin, breath, temperature, smell. As Juhani Pallasmaa writes in *The Eyes of the Skin*, deep shadows and darkness are essential to architectural experience. They suppress the sharpness of vision, render depth and distance ambiguous, and awaken unconscious peripheral perception and tactile imagination<sup>19</sup>. In the steam room, this condition is absolute. The architecture withdraws from visibility and asserts itself entirely through sensation.

The question of light in the steam room is not incidental but architectural. At the *Therme Vals*, Peter Zumthor designed a hammam, a sequence of three rooms with progressively increasing temperature, each darker and more humid than the last. The further one moves from the entrance, the more the visual world dissolves into steam and shadow. There are no windows. The only light is what penetrates through narrow apertures, diffused and absorbed before it can define anything clearly. The effect is one of complete withdrawal from the visual world and

19 Pallasmaa, *Eyes of the Skin*, 46

Abb. 35. Groundfloor

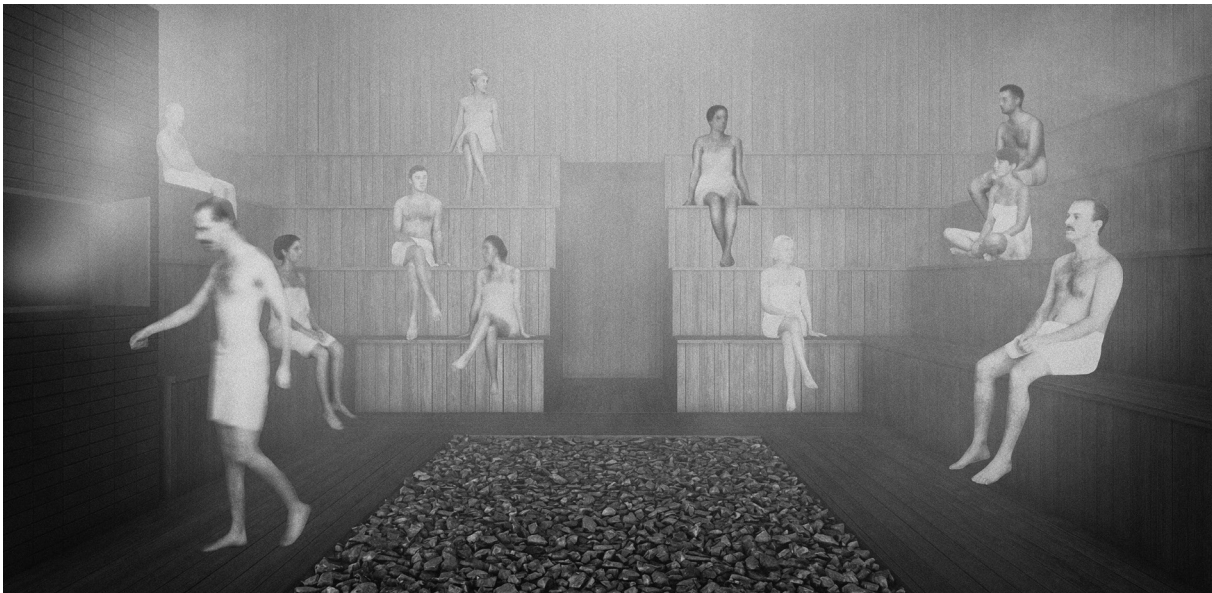
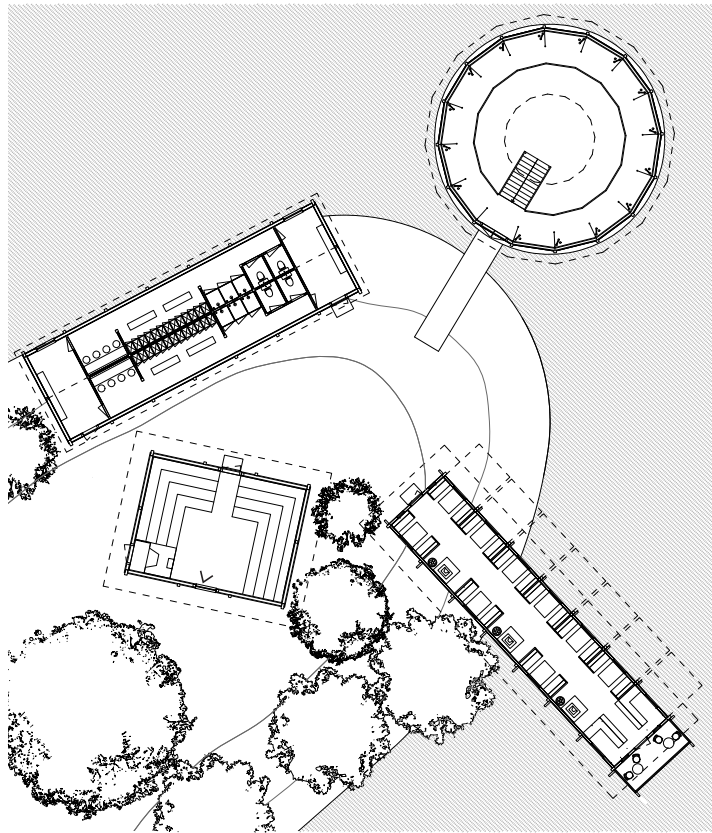


Abb. 36. Render of the steaming room

total concentration on the body. The space works precisely because it refuses to offer anything to look at.

Mario Botta's sauna at the thermal baths in Baden operates according to the opposite logic. A large panoramic window opens onto the city — the view is expansive, the light abundant. The result is a fundamentally different spatial experience: the intimacy that the steam room requires dissolves under the pressure of visibility. When you can see the person sitting across from you clearly, when the city is present beyond the glass, the possibility of genuine release is compromised. The gaze, once activated, pulls the mind outward — toward the world, toward social awareness, toward self-consciousness. The body cannot fully let go when it feels observed, even by a view.

Abb. 37. Therme Vals, Peter Zumthor, Vals, 1996. Plan



In the present project, the steam room follows the logic of Zumthor rather than Botta. The space is small and entirely clad in wood — walls, ceiling, benches — materials that absorb light rather than reflecting it. A single small window faces the trees, admitting enough light to navigate the space but not enough to illuminate it. The stove stands to one side, its presence felt as heat rather than seen as object. The four levels of benches create a vertical gradient of temperature: the lowest bench is the coolest entry point, the highest the most intense. The visitor chooses their position according to their tolerance, ascending as the body acclimates and the session deepens. The smell of pine — released by the wet branches of the venik as they are drawn across the skin — fills the room with a scent that is simultaneously medicinal, natural, and deeply familiar to anyone



who has spent time in a Russian forest. It is this combination of heat, darkness, smell, and the gradual difficulty of breathing that produces the particular state of the steam room: a state in which the body is fully present and the mind, deprived of visual stimulus, has nowhere to go but inward.

In cinematic terms, this is the close-up — the moment when everything peripheral disappears and only the essential remains. The steam room is the point of maximum intensity in the spatial narrative. Here, everything releases.

Abb. 38. Mario Botta, Baden,  
2021. Interior view, sauna.



#### Scene 4 Return Through the Threshold Space

*You step outside. As you leave the steam room, the threshold space opens before you and with it, an expansive view toward the lake and the mountains. After the complete darkness and enclosure of the steam room, this visual release is immediate and powerful. The contrast between the two conditions, absolute interiority and sudden openness, intensifies both. The mountains, the water, the light: all of it reads with a clarity that would not be possible without the darkness that preceded it.*

This return is a montage cut, a transition between two intense states that passes through the familiar. The senses, sharpened by heat and darkness, now encounter the open air and the landscape with heightened acuity. Sound returns: wind, leaves, water in the distance. The body begins to cool. The threshold space absorbs this transition without imposing its own atmosphere. It remains open, available, ready to be perceived anew.

Abb. 39. Groundfloor

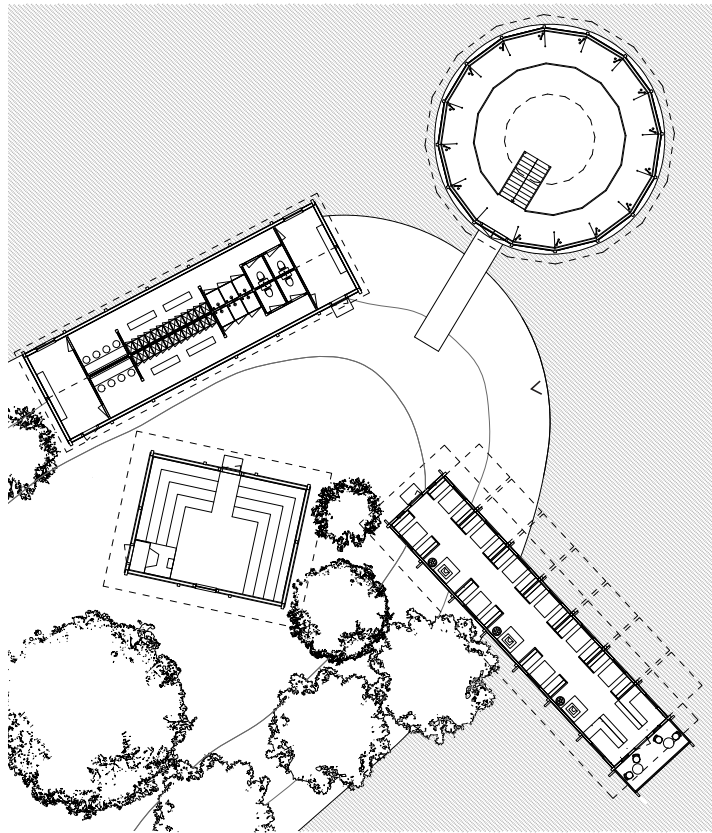


Abb. 40. The view from the threshold space

## Scene 5 The Round Space

*You step out of the steam room and enter a circular volume. Before you, along the curved wall, a series of shower niches opens at eye level: figures standing under falling water, steam rising, the sound of water filling the space from above. A railing runs along the perimeter. Below it, reached by a descent, the lake water itself, cold, still, direct. In summer, the walls of the lower level rotate open, and the lake and mountains appear as a framed panorama. The boundary between interior and exterior dissolves.*

The cooling of the body after extreme heat is the essential mechanism of the bathing ritual rather than an accessory to it. The banya operates through contrast: the alternation of high temperature and cold immersion produces a physiological response that neither condition achieves alone. Blood vessels expand and contract, circulation accelerates, the nervous system resets. The descent into cold water after the steam room is the moment of maximum contrast in the entire visit, the point at which the body is most acutely present to itself. In winter, the lake water reaches three to four degrees; in summer it warms to twenty. The difference in experience between seasons is radical, yet the spatial logic remains the same: heat followed by cold, enclosure followed by openness.

The form of the space draws on a specific architectural tradition. At the Altes Museum in Berlin, Karl Friedrich Schinkel designed a circular rotunda at the heart of the building, a two-level space with niches set into the upper register of the curved wall, each containing a sculpture. The figures occupy their niches as presences within the room, neither fully separated from the visitor nor merged with the surrounding space. They inhabit a threshold condition: simultaneously object and participant. In the round space of the bathhouse, this spatial logic is transposed. The shower niches along the upper level become the equivalent of Schinkel's sculptural alcoves. The figures standing within them, wrapped in towels, still warm from the steam room, water falling over them, occupy the same threshold condition. The unclothed or partially clothed body, understood through the tradition of classical sculpture, is a surface that registers light,



Abb. 41. Groundfloor

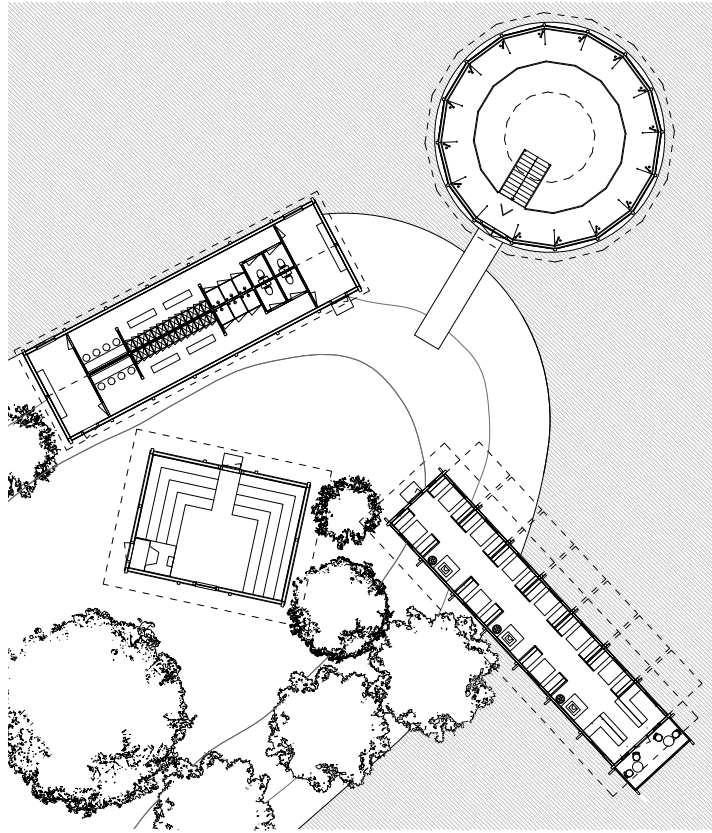


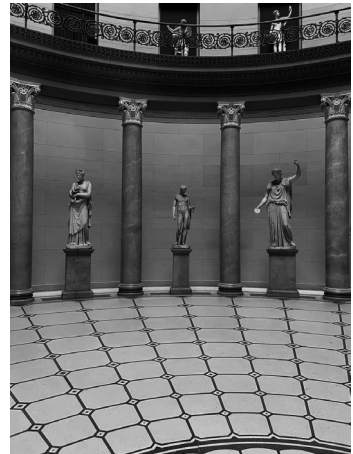
Abb. 42. Render of the round space



Abb. 43. Venus de Milo,  
unknown author, c. 130–100  
BC



Abb. 44. Altes Museum,  
Berlin, Karl Friedrich  
Schinkel, 1830



weight, and gesture rather than an object of exposure. Within the round space, each visitor becomes an unwitting participant in this composition.

Sound is the second dominant quality of this space. As Pallasmaa writes in *The Eyes of the Skin*, vision implies exteriority, placing the observer outside the thing observed, while sound creates a sense of interiority, enveloping the listener within the space itself. Every building and space has its characteristic sound, one that reflects its intimacy or monumentality, its invitation or rejection. Acoustic experience, however, usually remains an unconscious background, registered by the body without being consciously named<sup>20</sup>. In this room, that background is brought forward. The metal roof above transforms individual streams of water into a resonant, enveloping acoustic environment, an echo that fills the space and makes the act of washing feel ritualistic rather than functional. The room does not simply contain sound; it produces it, amplifies it, turns it into atmosphere.

The lower level introduces a further spatial quality, one that changes with the seasons. In winter, the lake water is enclosed within the structure, cold and dark, reached by descent through the interior. In summer, the rotating walls open the lower level entirely to the outside: the lake surface, the mountains, the open sky become part of the spatial experience. The architecture

20 Pallasmaa, *Eyes of the Skin*, 50



Abb. 45. Rotunda, Alexander Brodsky, 1996

frames the landscape in the manner of Brodsky's Rotunda at Nikola-Lenivets, where the opening of the doors transforms the surrounding field into part of the spatial narrative, the landscape and the architecture becoming inseparable, each incomplete without the other. Here, the same principle operates at the scale of the lake: when the walls open, the water of the pool and the water of the lake merge visually into a single surface, and the boundary between the building and the landscape dissolves.

## Scene 6 — The Descent to the Lake

*You stand at the railing. Below, through the open structure of the floating volume, the lake is directly beneath you: dark, still, immediate. Steps descend into the water. You begin to go down.*

The gesture of descent into water carries a meaning that extends across cultures and across time. In many traditions, religious, ritual, mythological, immersion in water marks a threshold between states of being: the end of one condition and the beginning of another. To enter water is to be changed by it. In Russian Orthodox tradition, full immersion signifies rebirth. In the folk practice of the banya, plunging into a river or rolling in snow after the steam room is a ritual act as much as a physiological one, the body returned to a natural element after the intensity of heat, cleansed and renewed.

Water occupies a central place in the cinema of Andrei Tarkovsky, present in almost every film, always carrying a specific weight. In "The Mirror", rain falls through a decaying house. In "Nostalgia", the protagonist wades through a flooded cathedral. In "Sacrifice", the family home burns while water surrounds it. Water in Tarkovsky is a medium of transition, of memory, of purification rather than a decorative element. In "Stalker", there is a scene in which the Stalker lies face down in a shallow stream within the Zone, fully clothed, motionless, the water moving around and over him. When he rises, something has shifted. The immersion reads as a form of surrender and renewal, a passage through water that leaves the character altered.

This opposition between fire and water runs through Tarkovsky's work as a recurring visual and symbolic motif. In "Andrei Rublev", a procession moves through a river at night, figures carrying torches, fire held above the water, light reflected in the dark current below. The two elements coexist in the same frame, each intensifying the other. Neither extinguishes the other; instead, their proximity makes both more vivid. The banya operates according to the same logic. The visitor moves from the fire of the steam room, heat, wood, the smell of burning,



Abb. 46. Andrei Rublev, Andrei Tarkovsky, 1966

directly into cold water. These are elemental opposites as much as thermal ones, and the body that passes between them carries the memory of each into the next. The water is colder because of the fire. The fire, remembered from within the cold, becomes more intense. It is the contrast itself that produces the experience.

The descent into the lake at the bathhouse carries this quality. After fifteen minutes in the steam room, in darkness, heat, and the dense smell of pine, the body enters water that in winter reaches three to four degrees. The contrast is absolute: the most extreme heat the body has experienced in the visit, followed immediately by the most extreme cold. This is intensity rather than discomfort, the moment of maximum physiological and sensory contrast in the entire sequence. The heat has opened the body completely; the cold closes it again in an instant. The nervous system resets. The mind, which had been dissolving in the warmth of the steam room, suddenly returns to sharp presence.

The steps themselves are a spatial gesture, a deliberate slowing of the transition, a choreographed approach to the water. One does not jump but descends, step by step, the cold rising along

the body. The floating structure means there is no ground beneath, only water, the lake extending in all directions below the platform. The sensation is of entering the lake itself, a body of water that defines the entire site and the entire project rather than a pool or a tank.



Abb. 47. *Stalker*, Andrei Tarkovsky, 1979





## Scene 7 — Return

*You climb back up. The body is cool, alert, sensitised, every surface of the skin alive to the air. You move through the threshold space, now toward a different part of the complex. Between the round space and the café, the path opens outward before narrowing again. The open views toward the lake and mountains gradually give way to the presence of the main building beside you, its mass offering shelter and enclosure. The trees remain at a distance, visible beyond the structures, their density felt rather than entered. This side of the threshold space offers a different face: shelter rather than prospect, land rather than water, depth rather than openness.*

*This movement is a transition within a transition, a brief spatial interlude between the intensity of the water and the warmth of the café. The contrast between the two sides of the threshold space, one open toward the lake, one drawn toward the shelter of built mass, mirrors the larger contrasts of the visit: heat and cold, darkness and light, immersion and emergence. The body, moving from one to the other, registers the difference completely.*

*You arrive at the café. Inside, the fireplace burns.*

Abb. 48. Groundfloor

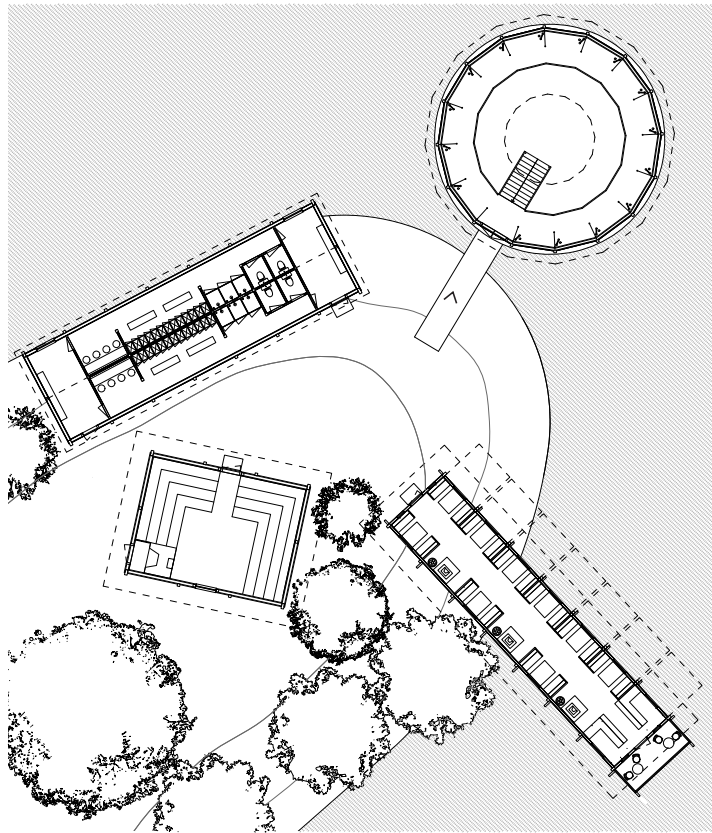


Abb. 49. Render

## Scene 8 — The Café

*You enter the café. The body is loosened, quieted, present, carrying the accumulated experience of heat, cold, and water. Some tables look onto the threshold space, others toward the lake and the mountains beyond. In warmer months, the facade facing the courtyard opens entirely, and the boundary between inside and outside dissolves, the café expanding into the threshold space, the smell of wood smoke from the fireplace mingling with the open air. You sit. Someone brings tea. The conversation begins slowly, without effort.*

The café as a distinct space within the bathhouse is a relatively recent development in the typology. Originally, the changing room served as the primary space of rest and recovery, visitors returning to it between cycles to sit, drink, and talk among themselves. Over time, a separate room emerged for this purpose, dedicated not to preparation but to collective recovery and social exchange. Today it occupies a central role in the contemporary banya, often comprising a significant portion of the total area.

The historical precedents reveal a consistent spatial logic. At the "Sanduny Baths" in Moscow, and in engravings of the "Fonarny Baths" in St. Petersburg, the arrangement of tables follows a particular pattern: each table is separated from the next by partitions or cabinets, creating individual enclosures within the larger room. Seated at one table, you cannot see the occupants of the adjacent one. This typology of intimate compartments, reminiscent of a railway dining car where each table has its own window and its own contained world, produces a specific social condition: proximity without exposure, collectivity without surveillance. The separation appears to have encouraged a particular openness of conversation, a freedom of exchange made possible precisely by the sense of enclosure and privacy.

This quality, of being simultaneously together and apart, is what makes the café of the banya distinct from other social spaces. In Russian cinema, this has been recognised and repeatedly used as a narrative device. In Eldar Ryazanov's "The Irony of Fate", the entire plot is set in motion by a gathering in the banya café.



Abb. 50. Groundfloor

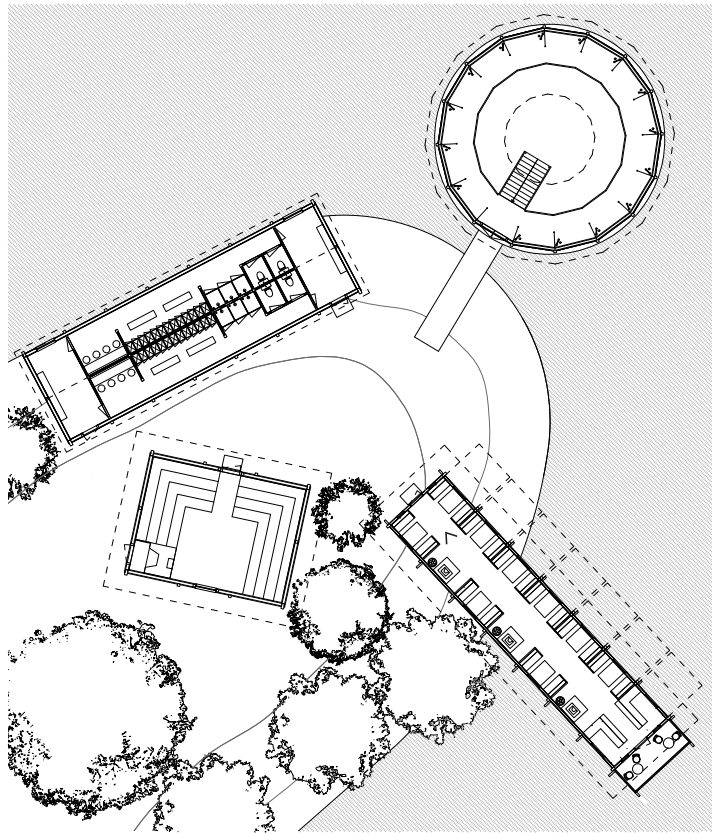


Abb. 51. Render of the cafe



Abb. 52. Sanduny Baths,  
Café Interior, photographer  
unknown

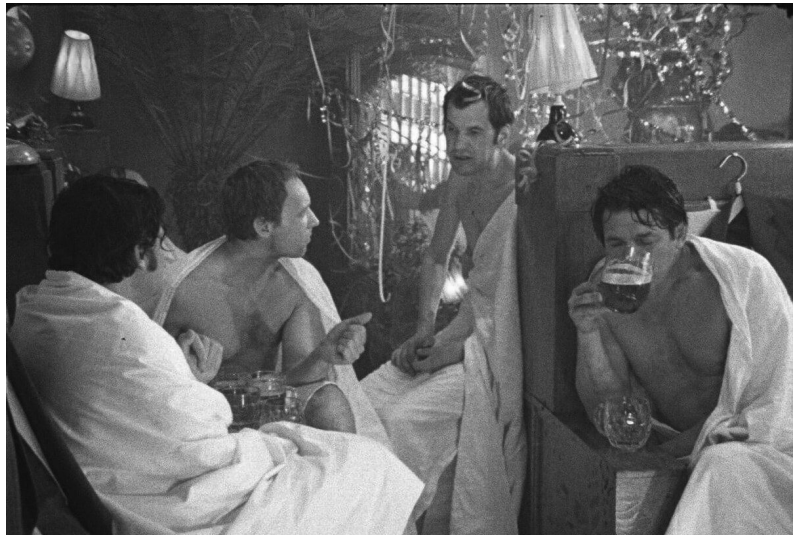


Friends meet according to their annual New Year's Eve custom, eating, drinking, talking, and become so absorbed in the warmth and conviviality of the space that they lose track of who was supposed to fly to Leningrad. The banya visit on the eve of the New Year is itself a ritual: a practice of cleansing and renewal before the beginning of a new cycle, a wish to enter the coming year with a clean slate. The café is where this ritual finds its most social expression, the point at which individual bodily experience opens into collective celebration.

In Alexei Balabanov's "Brother 2", a pivotal scene unfolds at the "Sanduny Baths". Three former soldiers sit together at a table with beer and crayfish. One of them recounts the story of his brother, and this conversation, held in the privacy of the banya table, sets the entire narrative of the film in motion. When women approach the table, the men send them away: there is something important to discuss. The banya café here functions as a space apart from the ordinary world, a place where serious matters can be raised, decisions made, and loyalties tested. Its privacy is essential rather than incidental to the scene's dramatic logic.

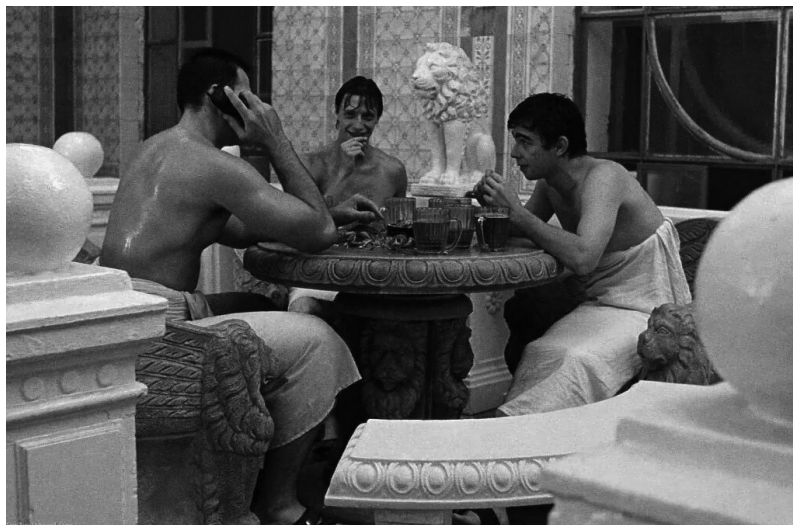
A direct architectural reference for the café is Alexander Brodsky's Bar "95 Degrees", situated on the Pirogovsky Reservoir outside Moscow. Like the present project, it is a structure connected to water, a building that extends over the reservoir's surface, creating a threshold between land and water. In Brodsky's

Abb. 53. The Irony of Fate,  
Eldar Ryazanov, 1975



ky's project, this relationship is atmospheric as much as visual: the architecture hovers over the water, and the presence of the reservoir, its light, its movement, its sound, becomes inseparable from the experience of the interior. There is also a quality of time in Brodsky's work that is difficult to name precisely but immediately felt: his materials carry the marks of weathering and use, and his spaces seem to exist slightly outside the present moment, suspended between past and future. This quality, of architecture that holds time rather than resisting it, is what the café of the present project seeks to inherit. Situated at the edge of the bathhouse complex, partially open toward the threshold space and oriented toward the lake, it occupies a similar posi-

Abb. 54. Brother 2, Alexei  
Balabanov, 2000



tion: a place of rest and conversation that derives its atmosphere from its proximity to water, and from the particular quality of light and air that only a lakeside position can produce.

In the present project, the café inherits this spatial and social tradition while adapting it to its specific condition. The plan follows the logic of a railway carriage: each table has its own window, its own framed view toward the threshold space or toward the lake and mountains, and its own degree of enclosure. The fireplace anchors the room, producing warmth, light, and a quality of atmosphere inseparable from its sound and smell. After the sequence of intense, largely solitary sensory states, darkness, heat, cold, immersion, the café offers a different register of experience: soft light, open view, the sound of quiet conversation. It is the space of collective recovery, where the shared experience of the ritual finds its most relaxed and social expression.

*From here, through the threshold space, the path leads back to the steam room. The cycle begins again.*



Abb. 55. Bar 95 Degrees, Alexander Brodsky, 2007

## Repetition

The visit to the banya is a cycle rather than a single linear passage through the sequence of spaces, repeated three times over the course of three hours. The same rooms, the same transitions, the same threshold space encountered again and again. Yet each repetition is experienced differently, because the body that moves through it has changed.

Physiologically, repetition is the mechanism through which the banya works. On the first cycle, the body is cautious, the heat of the steam room intense, the cold water a shock. The muscles are still tense, the mind still carrying the residue of the day. Fifteen minutes in the steam room is an effort. On the second cycle, the body has begun to open. The heat is more familiar, the cold water less violent. The transition between states happens more quickly, more completely. By the third cycle, the body has fully surrendered, able to remain longer in extreme temperatures, absorb the heat more deeply, release more completely into the cold. The effect accumulates: each repetition prepares the body for a more total experience of the next.

This principle of repetition as deepening extends beyond the individual visit. In narrative structure, the return to familiar material, a repeated scene, a recurring motif, a place visited more than once, produces complexity rather than mere redundancy. Each return carries the weight of what has come before, and the familiar is perceived anew through the lens of accumulated experience.

In *Stalker*, Tarkovsky uses this principle as a structural device. The group moves through the Zone in a non-linear path, returning to places already traversed, encountering the same landscapes under different conditions. The Zone does not change, but the characters do. Each return to familiar terrain reveals something that was not visible before, not because the space has altered, but because the perception of those moving through it has deepened. The repetition is spiral rather than circular: the same point revisited at a higher level of understanding.

The three cycles of the banya operate according to the same logic. The threshold space encountered after the first steam room is not the same threshold space encountered after the third, the cool air reading differently against skin that has been heated three times, the view toward the lake carrying a different weight when the body is fully loosened and the mind has quieted. The architecture remains constant. It is the visitor who is transformed by repetition.

But repetition in this project operates at a larger scale as well. The bathhouse at Ufschötti is itself a return: a return to a tradition of water-based bathing that defined Lucerne for centuries, and that has been gradually lost from the city's public life. The site once hosted the Alpenquai bathing facility, which stood from 1903 to 1977. Before that, Lucerne possessed a rich culture of bathhouses, swimming platforms, and water-related structures along the lake shore. The project does not invent a new relationship between the city and the water but returns to one that already existed, deepening it through a new architectural form.

The same logic of return applies to the banya as a typology. The bathhouse has existed across cultures and centuries, adapting its form and function while retaining its essential spatial and social logic: a place of heat and cold, of collective ritual, of withdrawal and renewal. From the Roman *thermae* to the Ottoman *hammam*, from the Finnish sauna to the Russian banya, the same sequence of states recurs: the body heated, the body cooled, the body restored. Each iteration of the typology is a new encounter with the same ancient logic, perceived differently through the lens of its particular time and place.

In this sense, the visit to the banya and the project itself are both acts of repetition. The visitor repeats the cycle three times in an afternoon. The project repeats a spatial tradition that Lucerne has practiced for generations. And the banya as a typology repeats across history, each time carrying the accumulated weight of everything that came before. The architecture remains constant. It is the world that is transformed by return.





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## 6 LIST OF FIGURES

Abb. 1. Jean-Baptiste Debret / Dama-me-Demartrais, Russian Baths, early 19th century

[https://commons.wikimedia.org/wiki/](https://commons.wikimedia.org/wiki/File:Bains_Russes.jpg)

[File:Bains\\_Russes.jpg](https://commons.wikimedia.org/wiki/File:Bains_Russes.jpg)

Abb. 2. Emeliyan Korneyev, Russian Bath, 1812

<https://www.meisterdrucke.us/fine-art-prints/>

[Korneev/754414/A-Russian-bath-house,-1811.html](https://www.meisterdrucke.us/fine-art-prints/Korneev/754414/A-Russian-bath-house,-1811.html)

Abb. 3. Floor plan of the banya in Moscow

<https://jarpticabani.ru/category/male/>

Abb. 4. A scene from Andrei Tarkovsky's film *Nostalgia*, 1983

Abb. 5. Lucerne lake (author's photograph)

Abb. 6. The view on the Alpenquai before Ufschötti was built (historical photograph)

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[bildergalerien/6](https://www.stadtluzern.ch/dokumentebilder/bildergalerien/6)

Abb. 7. Werkzeichnung der Schutzbauten über römischen Funden, Chur, Publikationsplan gezeichnet 1988

Abb. 8. The view on the Alpenquai before Ufschötti was built (historical photograph)

Stadtarchiv Luzern: <https://www.stadtluzern.ch/dokumentebilder/>

[bildergalerien/6](https://www.stadtluzern.ch/dokumentebilder/bildergalerien/6)

Abb. 9. The process of building Ufschötti park (historical photograph)

Stadtarchiv Luzern: <https://www.stadtluzern.ch/dokumentebilder/>

[bildergalerien/6](https://www.stadtluzern.ch/dokumentebilder/bildergalerien/6)

Abb. 10. The process of building Ufschötti park (historical photograph)

Stadtarchiv Luzern: <https://www.stadtluzern.ch/dokumentebilder/>

[stadtluzern.ch/dokumentebilder/](https://www.stadtluzern.ch/dokumentebilder/)

[bildergalerien/6](https://www.stadtluzern.ch/dokumentebilder/bildergalerien/6)

Abb. 11. Ufschötti (historical photograph)

Stadtarchiv Luzern: <https://www.stadtluzern.ch/dokumentebilder/>

[bildergalerien/6](https://www.stadtluzern.ch/dokumentebilder/bildergalerien/6)

Abb. 12. A scene from Andrei Tarkovsky's film *Mirror*, 1975

Abb. 13. A scene from Andrei Tarkovsky's film *Nostalgia*, 1983

Abb. 14. A scene from Andrei Tarkovsky's film *Andrei Rublev*, 1966

Abb. 15. Ufschötti park (aerial photograph)

Abb. 16. Ufschötti park, diagram of activity (author's diagram)

Abb. 17. The cape of Ufschötti (aerial photograph)

Abb. 18. The cape of Ufschötti, diagram of paths (author's diagram)

Abb. 19. Photo of Ufschötti park (author's photograph)

Abb. 20. Photo of Ufschötti park (author's photograph)

Abb. 21. Photo of Ufschötti park (author's photograph)

Abb. 22. Photo of Ufschötti park (author's photograph)

Abb. 23. View of Ufschötti park from the other side of the lake (author's photograph)

Abb. 24. Site plan (author's drawing)

Abb. 25. Section AA' (author's drawing)

Abb. 26. Section BB' (author's drawing)

Abb. 27. Render of the site (author's render)

Abb. 28. Ground floor plan (author's drawing)

Abb. 29. Ground floor plan (author's drawing)

Abb. 30. Render of the entrance (author's

render)

Abb. 31. Axonometry (author's drawing)

Abb. 32. Ground floor plan (author's drawing)

Abb. 33. Render of the threshold space (author's render)

Abb. 34. Hidden courtyard of a public bathhouse, St. Petersburg, photographer unknown

<https://pushkin-house.squarespace.com/blog/2021/1/28/twinned-banyas>

Abb. 35. Ground floor plan (author's drawing)

Abb. 36. Render of the steam room (author's render)

Abb. 37. Peter Zumthor, Therme Vals, Vals, 1996 — plan

<https://www.archdaily.com/13358/the-therme-vals>

Abb. 38. Mario Botta, Wellness-Therme Fortyseven, Baden, 2021 — interior view, sauna

<https://www.archdaily.com/1005762/fortyseven-thermal-wellness-spa-a-contemporary-sanctuary-designed-by-mario-botta-and-captured-by-paul-clemence>

Abb. 39. Ground floor plan (author's drawing)

Abb. 40. The view from the threshold space (author's photograph)

Abb. 41. Ground floor plan (author's drawing)

Abb. 42. Render of the round space (author's render)

Abb. 43. Venus de Milo, unknown author, c. 130–100 BC

[https://commons.wikimedia.org/wiki/File:Venus\\_de\\_Milo\\_Louvre\\_Ma399.jpg](https://commons.wikimedia.org/wiki/File:Venus_de_Milo_Louvre_Ma399.jpg)

Abb. 44. Karl Friedrich Schinkel, Altes Museum, Berlin, 1830 — interior of the

rotunda

[https://artsandculture.google.com/asset/the-rotunda-in-the-altes-museum-karl-friedrich-schinkel/pAGj3Y590\\_LXXw](https://artsandculture.google.com/asset/the-rotunda-in-the-altes-museum-karl-friedrich-schinkel/pAGj3Y590_LXXw)

Abb. 45. Alexander Brodsky, Rotunda, Nikola-Lenivets, 1996

<https://divisare.com/authors/2144731125-alexander-brodsky>

Abb. 46. A scene from Andrei Tarkovsky's film Andrei Rublev, 1966

Abb. 47. A scene from Andrei Tarkovsky's film Stalker, 1979

Abb. 48. Ground floor plan (author's drawing)

Abb. 49. Render (author's render)

Abb. 50. Ground floor plan (author's drawing)

Abb. 51. Render of the café (author's render)

Abb. 52. Sanduny Baths, café interior, photographer unknown  
<https://commons.wikimedia.org/wiki/Category:Sanduny>

Abb. 53. A scene from Eldar Ryazanov's film The Irony of Fate, 1975

Abb. 54. A scene from Alexei Balabanov's film Brother 2, 2000

Abb. 55. Alexander Brodsky, Bar 95 Degrees, Pirogovo (Klyazma Reservoir), 2007

<https://divisare.com/projects/322690-alexander-brodsky-yuri-palmin-95-degrees>

