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GSA

Extended Critical Journal : An Investigation into the interior design and architecture of swimming pools and the gendering of spaces with a worldwide view.

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Fig 3 : A Bigger Splash, David Hockney, 1967

SYNOPSIS

This extended critical journal will run alongside a series of investigative design diagrams, drawings, and models for the design of a ladies swimming pool which is to be located in the currently unused 'Hall 2' of the Briggait in Glasgow's city centre. The following discourse will be structured around research and analyse the design of British swimming pools through the ages. I will also reflect on gendered spaces and possible physical and social-economic barriers women face living in cities. The study will select key examples of spaces, from Glasgow and further afield, where one's experiences could be particularly affected and varied based on their gender. The findings will inform strategies for the design of 'The Ladies' Pool'

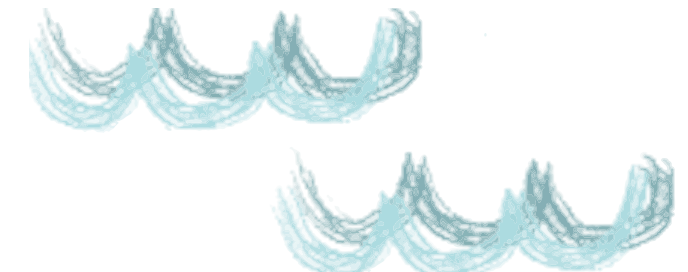
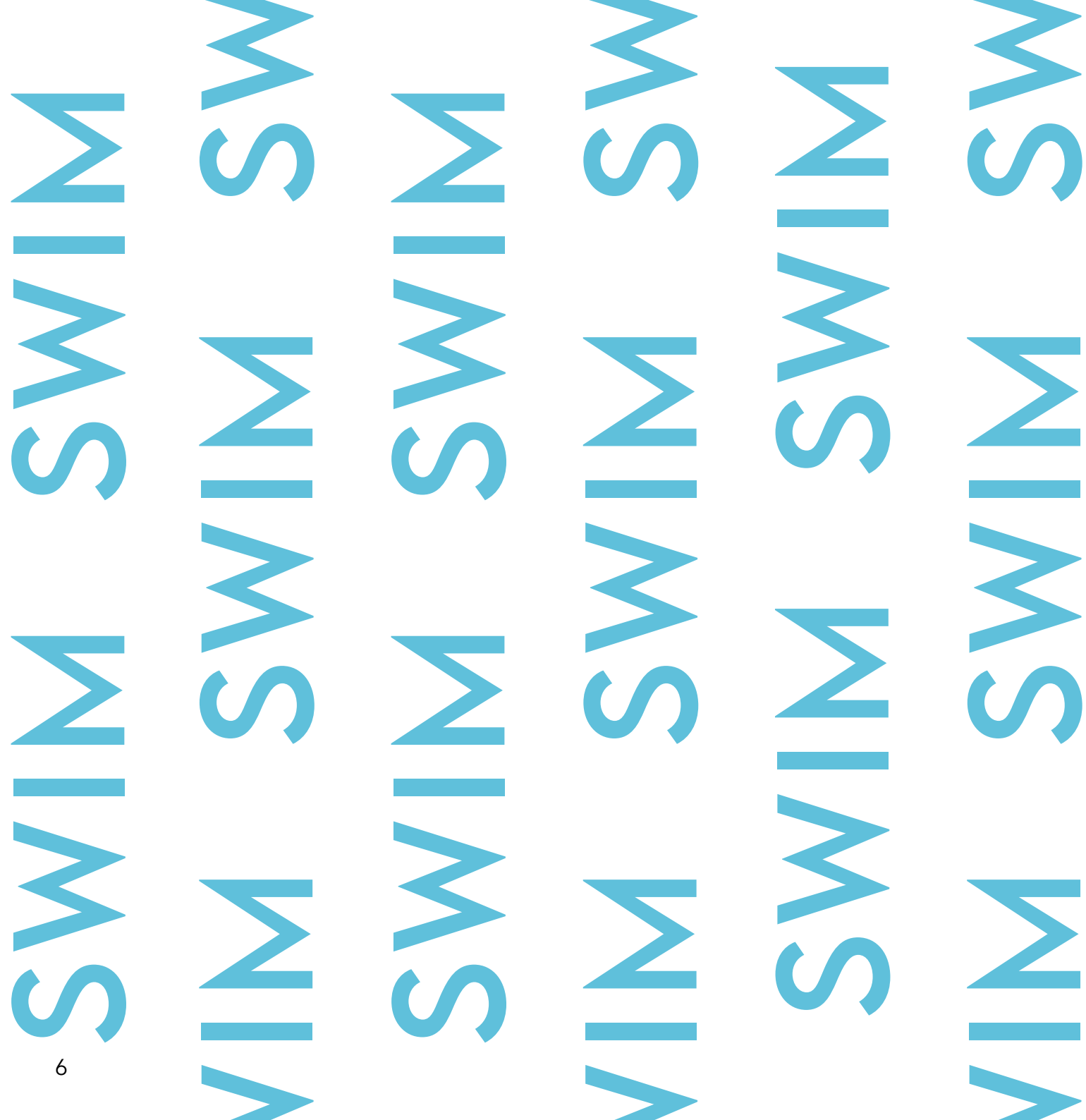




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Fig 6: Ladies Swimming, Sophie Steele

Introduction

To me, swimming to me is the ultimate act of self-care. It is time that I allocate just for myself, my phone gets locked in a locker, there are no headphones, no distractions, just me and my thoughts and the pool. The motivation behind this project is to create a space where women can come to swim and socialise, where they do not need to feel vulnerable or self-conscious.

A safe space women no longer need to align to a patriarchal rule book, a place where women are in command of their space, the setting, and the cultural customs and norms, to me, as a woman, there is comfort in that.

Throughout this Extended Critical Journal my studio work will be linked to my DH&T work. My studio project is 'The Ladies Pool'. I aim to create a women's led swimming pool in my location of 46-50 Clyde Street, Glasgow. It will be a safe and comfortable space for women to swim and socialize. The space will have a small pool, named 'The Wee Dip' and a larger pool, 'The Big Dip' housed within the unused hall 3 and corner unit of the extended location of 'The Briggait'.

My research will be document my journey as I delve into the typology of Swimming Pools, analyzing British swimming pool designs through the ages



Fig 7: Glasgow Map 1, Sophie Steele

and reflecting on how this can inform my design. There are certain design features in pools that are for the most part universal, high ceilings, natural light and the ever familiar echo in way the sound reverberates.

To better understand the typology I will be looking at two vastly different historical Baths that are still open today. Glasgow's, The Western Baths which is a private members swim club designed in typical Victorian Baths style. I will be contrasting this with the Brutalist styled Dollan Aqua Centre, a public baths in neighbouring East Kilbride. I will be analysing their interiors and logging the atmospheres and architectural features. My research will inform my design, and hopefully, I will be able to cherry-pick design features and re-imagine them in a more contemporary setting. I will use this extended creative journal as a tool to make sense of my research and my reflections as I move forward with my final studio project. I feel that having that by honing in on this subject through both mediums it will enrich my work in both subjects.

In my studio work I have been researching the Glasgow locale, the history of the Briggait buildings, and the social-economic history of the area. I have been surveying and documenting the space, then building structural models. Before designing I wanted to get a deep sense of the area and the people I'm designing for, it is important to me to create a comfortable and calming space where everyone is able to feel welcome, regardless of personal

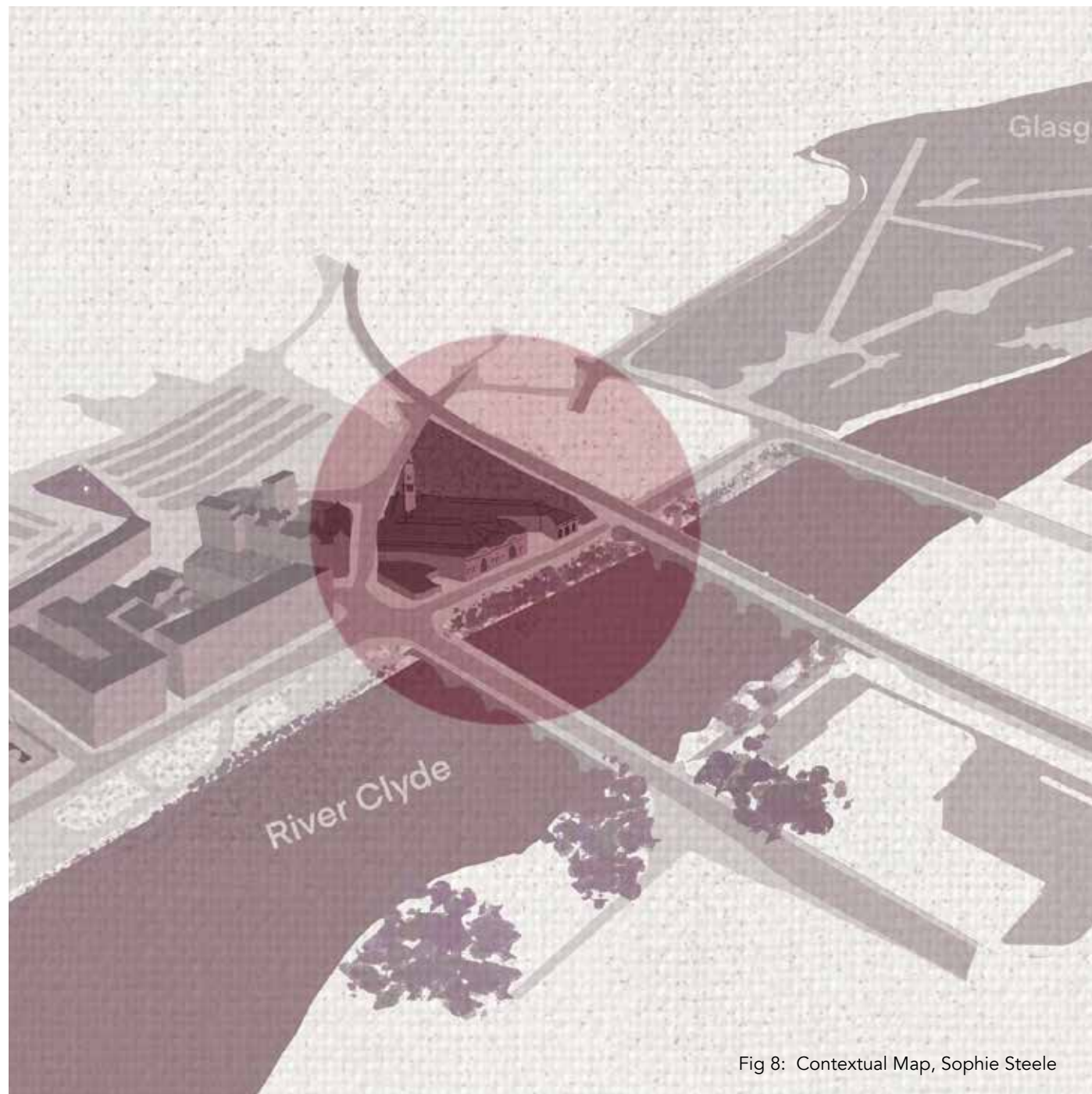


Fig 8: Contextual Map, Sophie Steele

characteristics such as gender, race, age, ability or class. It's important to me as a designer to cater to a wide range of women, making the space as accessible as possible physically, but also through the mood of the designed space, I want women to feel, 'this is a space for me, I belong'.

The second section of my extended critical journal will be taking a more analytical look into how the city is gendered through design and the obstacles this may create for the women who inhabit it.

As a gendered space, there are more considerations to be had in regards to design. As a result I have been researching the barriers women may feel transitioning through cities designed by men. I will also research the socio-economic factors of the Glasgow City Centre locale, unpacking the Glasgow effect and the gendering of local spaces within the city. I will also consider the perceived complications surrounding the creation of a space predominantly for women and consider what feelings this could create. Gendered spaces will be considered both in Glasgow and internationally providing context to my design.

My final section will conclude with my findings and realisations, and outline how I have implied my learning into my studio work. My research into British pools will inform my design in addition to my research into gendered spaces.



Fig 9

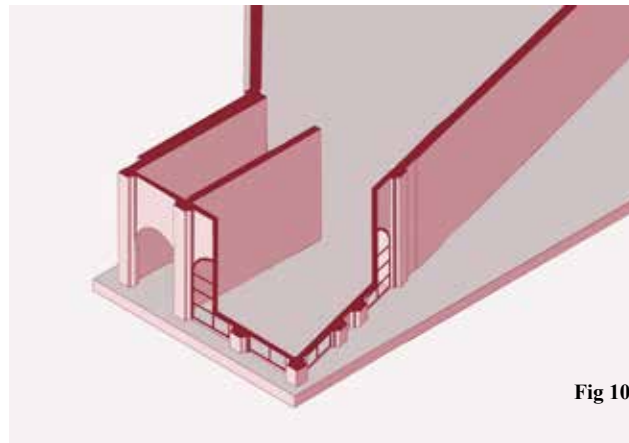


Fig 10

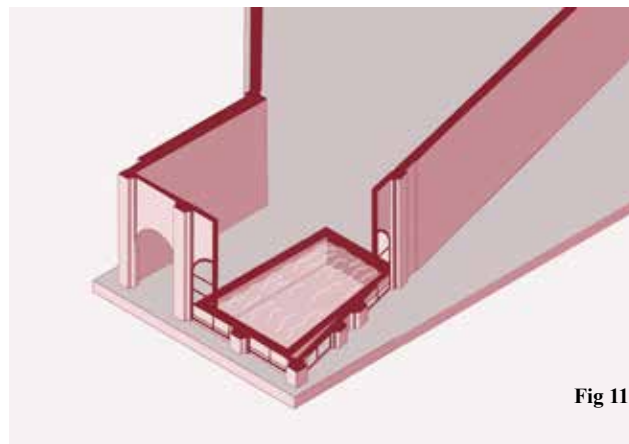


Fig 11

I aim to develop a balanced, comfortable space that is accessible to many.

This year I expect the degree show will be virtual, which has altered the type of work I will be showcasing. I aim to have several visuals demonstrating the materiality, mood, and layout of the interior spaces. I have started working on an animation which highlights the restructuring work within the building.

[Fig: 9, 10, 11] Furthermore, I will also show an illustrated map demonstrating the relationships between transport and recreational spaces within the locale, in addition to my studio journal which will show my research. Finally I aim to demonstrate the design and mood of the space through digital collage and illustration.

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Swimming in Scotland

I will briefly preface my two case studies by giving a small glimpse into the history of Swimming Clubs and bathhouses in Scotland.

Swimming in the sea and in rivers has always been a popular pastime and by the late eighteenth century many of Scotland's towns and cities had recognised safe spots for river swimming. Glaswegians used the River Clyde which in its day, had multiple good spots for a dip. The Fleshers Haugh section of Glasgow Green which has a grassy bank ran down to the water's edge was such a place, and on the opposite bank the river it was deep enough for diving. The cotton mill in the Gorbals was another favourite location, it poured out a steady stream of hot water into the Clyde, allowing youths to indulge in a hot bath free of charge ⁽¹⁾. In 1790 with the rise in popularity in river swimming, the Glasgow Humane Society was established to save any swimmers in distress. It was not until the last quarter of the nineteenth century that a decline set in. ⁽²⁾

As the city's industrial base expanded, desirable riverbank sites were acquired by a variety of industrial companies, resulting in a considerable increase in shipping. The once peaceful Clyde became a thronging industrial artery and in such conditions swimming was not an attractive prospect. Moreover



Fig 12 : Bathers at Asnières, Georgei Pierre Seurat, 1884

the river became a convenient dumping site for waste products. Pollution increased exponentially and swimming became impossible. ⁽³⁾

There was an enactment to Encourage the Establishment of Public Baths and Wash-houses in 1846, the aim of this was to improve general public health by providing access for all classes of citizens. In the 1850s following this act, Swimming Clubs and bathhouses were established in Scotland. At that time there was a rapid expansion of urban population, people were often living and working in unsanitary conditions, so these places were seen as essential public services and local authorities were encouraged to open up these facilities in areas of dense population ⁽⁴⁾. Bath and wash houses evolved and started to cater to recreational swimming rather than washing. Swimming quickly became a popular past time during the 20th century. Gradually public wash houses were phased out and there became a demand for year-round swimming. As a result a higher grade of recreational facility was sought.

The face of the river Clyde had changed dramatically, and there was municipal concern for improvements in public health. The the middle class desired exclusive sporting and social facilities and that led to the provision of indoor aquatic facilities within Glasgow ⁽⁵⁾.



Fig 13: Swimmer on the side of Western Baths, Soo Burnell.

The Western Baths

"There were, of course, other baths in Glasgow, but when we said the Baths, we meant the Western Baths and never supposed that anyone could think otherwise" ⁽⁶⁾

The words of Alison F Blood in "Kelvinside Days", written during the 1920s in Ceylon when her thoughts strayed back to her youth spent in Glasgow.

"There are former members in all parts of the world and, just as once a Glaswegian, always a Glaswegian", it is true that if you have enjoyed swimming at the Baths you will always remain thirled to the famous old building in Hillhead." ⁽⁷⁾

The Western Baths in Glasgow holds affection in the minds of many, not only in the West end of Glasgow but from all over Scotland and further afield. It has a charming, and calming interior [Fig 13,14] that is ethereal in quality, with high ceilings, a sky-blue pastel colour palette and vaulted roof with skylights. Due to restrictions on visiting the site ⁽⁸⁾, I have been unable to revisit it the baths person, but I would not say that this has stopped me thoroughly researching the building and its past.

The Baths were built by a Hillhead firm, Clarke and Bell ⁽⁹⁾ who were local to Hillhead, having designed many neighbouring buildings, it is said in the limited edition run of The Story of the Western Baths, Hillhead, from 1876 to



Fig 14, Western Baths in Glasgow, Soo Burnell.

1990 that,

"It was natural that they should be given the responsibility of planning and building the Western Baths Club which, like other examples of their work, is now a listed building." ⁽¹⁰⁾

The firm was in the first class of Glasgow architects, having designed many noteworthy buildings such as Glasgow's Royal Infirmary Hospital and Hillhead town hall. Perhaps they did not quite reach the heights of Alexander "Greek" Thomson or the Burnets, but they had many notable achievements including, in the Fish Market in Bridgegate which included an enclosed 17th Century tower of the original Merchant's House (dem. 1817) and *"The finest display of polychrome painted sculpture in the city"* ⁽¹¹⁾ which features portraits of Queen Victoria flanked by white seahorses, and medallion heads representing Neptune and the River Clyde, they also contributed greatly to the city's stock of tenements. That Fish Market in question still stands today but is more commonly known as 'The Briggait'. Previously the Briggait Centre, now owned by WASP studios, it is currently in use as artist studios, and the main hall gets used for arts events and cultural festivals ⁽¹²⁾.

The Architects Clarke and Bell drew inspiration from the Parisian style of architecture, especially that of Victor Baltards 'Les Halles', Paris Central Market ⁽¹³⁾. You can see the this influence clearly through their utilisation of

Fig 15: Les Halles, elevation and section, 1863

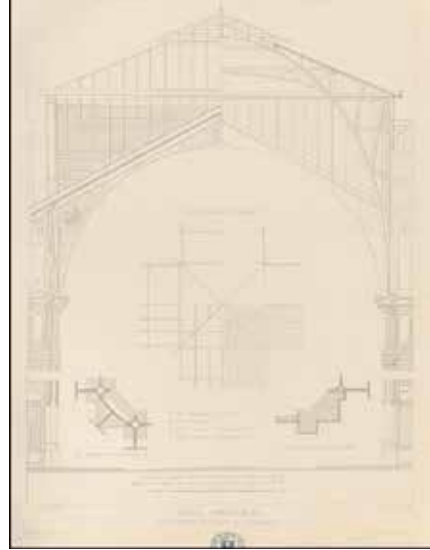


Fig 16: Les Halles Centrales, 1874



Fig 17: The Briggait Interior, 2016

natural light, decorative steel trusses and skylights. [Fig 15,18]

This design influence is also evident in the design of the Western Baths where again you will find that steel trusses, skylights, and natural light fill the open space. It is clear that when Clarke & Bell approached the design of the Western Baths, they wanted to build upon this style, which so perfectly fits the needs of a swimming pool. With the design of The Western Baths, you can see the Parisian influence in their work and even see their style strengthening through their architectural choices.

As described there is a marked similarity between the Briggait [Fig 17] building and the design of the Western Baths. The main features of both are the cast-iron trusses, although the Western Baths' are much finer and more intricate with their "WB's and the six-pointed stars". It is worth noting that although the six pointed star is analogous with the Judaic 'Stars of David', these stars were a fashionable feature with Arabic or Turkish design, which fit the popular theme of Turkish Baths at the time, and this was prior to their Jewish associations ⁽¹⁴⁾.

The Western Baths are right in the heart of Glasgow's wealthiest and best-educated district, which adds to its exclusive and desirable character. I am hoping to transpose some of the character and qualities of the Western

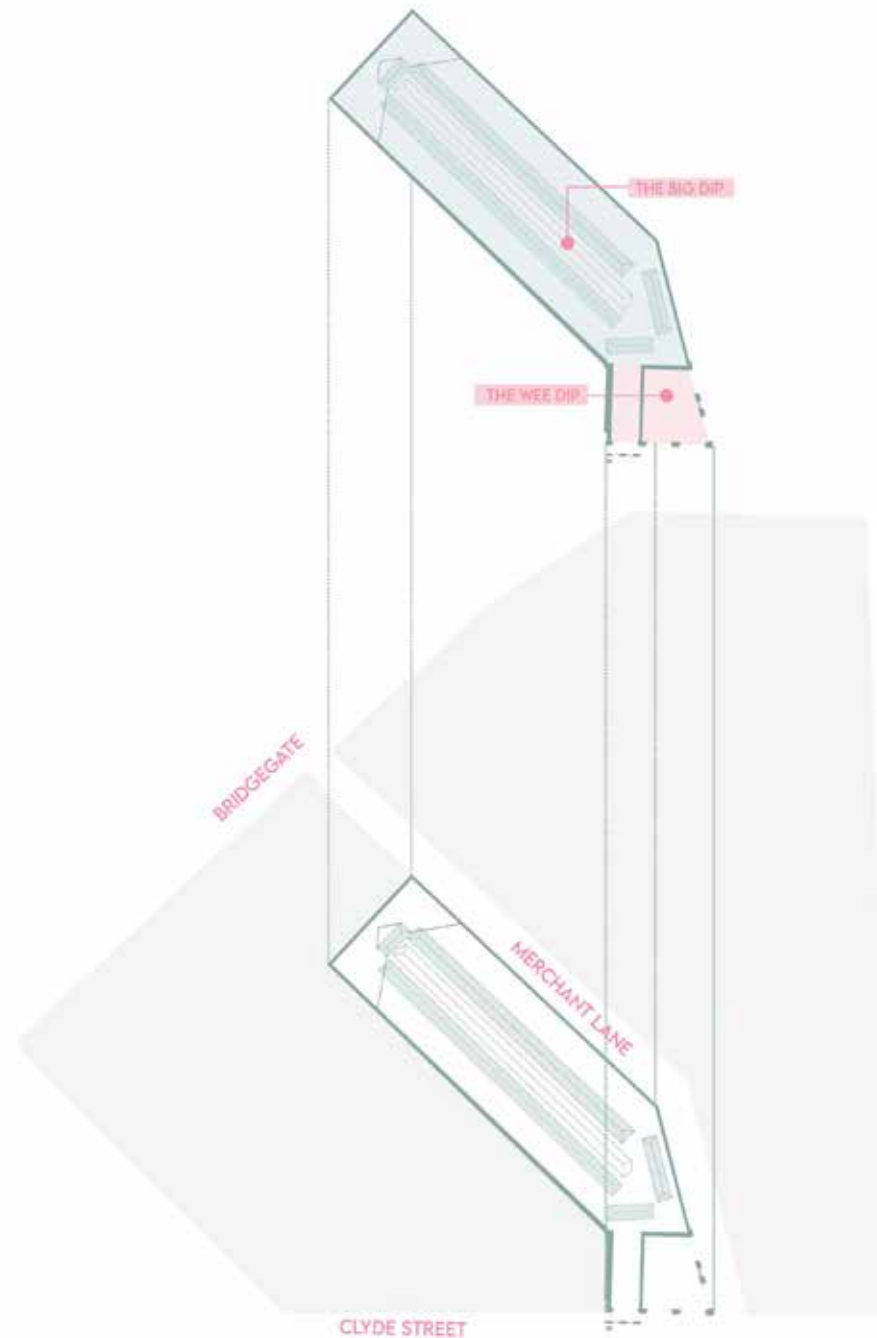


Fig 18: The Ladies Pool Footprint

baths to central Glasgow, my location in particular, which lies on the edge of Salt Market, The Gorbals, and the East End, which has some of the poorest districts in Europe in terms of poverty indicators ⁽¹⁵⁾. To create such a space to cater to these people would be hugely beneficial in terms of their mental and physical wellbeing.

My project is not about wealth and poverty though. Instead, it is about lifestyle and culture. I'm not looking to draw inspiration solely the utilitarian act of swimming, which has many health benefits. Moreover I am also drawing inspiration from but the surrounding environments, the architectural forms, and the environment and the certain characteristics of beauty and colour, I believe that were the local women of the area to have ownership over such a space, this would contribute greatly to their self-worth and wellbeing in general.

The area of Glasgow the pool will reside in possesses some beautiful buildings, and is nestled beside the river Clyde and Glasgow Green, however the beauty of the area is highly fragmentary. Grand sandstone buildings and old churches sit cheek by jowl with banal, quickly erected modern residential buildings. To create something beautiful and inspiring would be a lovely addition to the area. In an earlier age such qualities were sought by people when they went to church, the high vaulted roofs, ornate stained windows



Fig 19: Alone at Western Baths, Soo Burnell

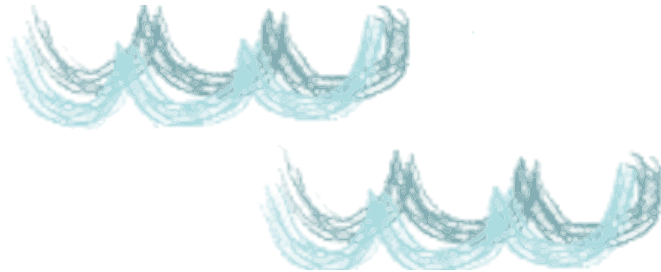
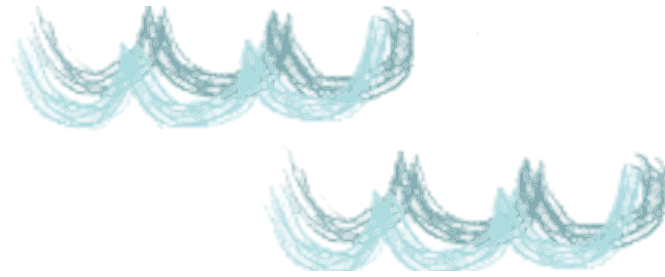


Fig 20: Diving at Western Baths, Soo Burnell

and other finery inside, lifted their spirits, a reminder that more exists in the world that their day-to-day challenges. So beyond the healthy act of swimming, to achieve some of that slightly transcendental quality. Having looked at many Victorian Baths through my research it was not difficult to pick up on consistent design attributes that many share. We have here triple-height vaulted ceilings with decorative steel trusses, which are very intricate and beautiful to look at, they also work to soften the edges of the building. Skylights let natural light pour into the space again making us feel more connected with the outdoors, allowing for escapism. The walls are painted in a light and bright sky blue, reminiscent of a sky on a sunny day, it is informed designed the feeling such interiors emote, still stand the test of time today.

The Western baths does have some of the atmosphere of a quasi-religious experience in as much as it is about slightly putting you on a different mental plane, that transcends the banality of the day-to-day, and is a little bit heavenly, a little patch of paradise which is realised through architecture, lighting, colouration the texture and feel of materials. [Fig 19, 20]



Fig 21: Dollan Baths Exterior, East Kilbride.

Dollan Aqua Centre Case Study

The Dollan Aqua centre was opened in 1968, was named after former Lord Provost Sir Patrick Dollan, who was the first Chairman of the East Kilbride Development Corporation ⁽¹⁶⁾. It was designed by Alexander Buchanan Campbell, who is incidentally GSA alumni, where in later years he worked as a lecturer. Prior to that, he was apprenticed to the firm Gillespie Kidd & Coia. He had a long career, amassing a large body of work almost exclusively in Glasgow and the surrounding areas. The Dollan Baths is one of his most notable works ⁽¹⁷⁾. The pool itself is situated in East Kilbride, which is notable in itself for being the first New Town to be built in Scotland ⁽¹⁸⁾. It takes pride of place in Town Centre Park on the crest of Brouster Hill .

I have selected this pool for investigation because although Dollan Baths is notably different in design, [Fig 21] both architecturally and in its interior layout and finishes, it is evident similar attributes have been considered, namely light and space. Also The Western Baths is a private members facility and Dollan Aqua Centre is a public pool so there is a lot to contrast and compare. Therefor it is relevant to my investigation to see different approaches architects have taken to create this sense of light and space, using a variety of materiality from different eras in time.

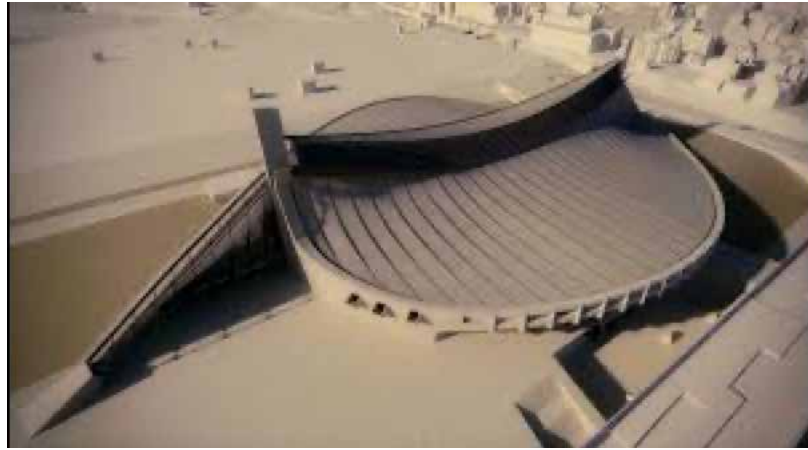


Fig 22 Kenzo Tange's Yoyogi Olympic Arena

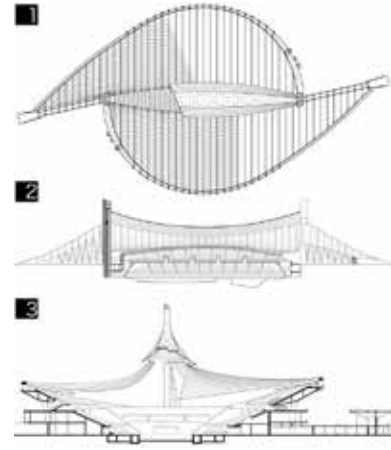


Fig 23: Plan, Elevation & Section



Fig 24: Inside Dollan Aqua Centre

The exterior is strikingly modernist in its appearance, it boasts a vaulted 324ft parabolic arched roof which gives a marquee appearance and looks to be held down by pairs of V-shaped struts that tear into the ground at 30° angles. Its daring modernist design can be compared to other contemporary architects such as the Italian structural engineer, Pier Luigi Nervi (1891-1979). It is suspected that Buchanan Campbell drew inspiration from his visit to Japan, before building the baths ⁽¹⁹⁾, and found notable source material from eg Kenzo Tange's (1913) design for the National Gymnasium for the 1964 Tokyo Olympics [Fig 22, 23]. In an interview in 2003, Buchanan Campbell said: *'I had been to Japan ...before my swimming baths....probably unconsciously I was sipping everything in...'*. ⁽²⁰⁾

A charming and unique design feature that the pool boasts indoors is a small underwater window in the entrance hall, it announces to visitors on entry, the intention and purpose of the building. It gives a unique perspective, a sectional view of divers through the side of the pool, which TV crew and photographers have taken advantage of to get nice underwater action shots. The unique Curtain Wall exterior provides swimmers and spectators alike with views of the surrounding park.

Dollan Baths was designed in a different era and is very different in style to The Western Baths. There is more modernist approach to its design, [Fig 24] its



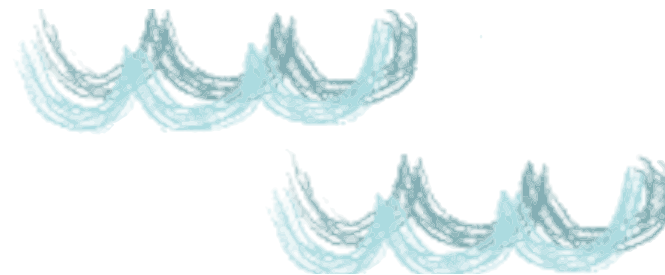
Fig 25: Interior Views from Dollan Baths

use of fluid shapes and use of such a dense heavy material, but despite this the same things that were important to Clarke & Bell in their design of The Western Baths was evidently seen to be as important to this design. Light and Space. The sheer volume of natural light pouring in has a very powerful effect. The juxtaposition of the heavy concrete shell with the light and airy, [Fig 25] floor to ceiling glazed walls behind the spectator stands, gives a weightlessness to the structure.

Despite the clear vision and intention of Dollan Baths when it was built, it has had to adapt through the years. Although the exterior architecture of the baths is still so unique and impressive, its interior finishes are a little lacklustre, and some of its original drama has been lost, or perhaps just hidden. It is a council-run facility, and therefore its utilitarian purpose is at the forefront. In such spaces you are likely to see laminated notices on the walls, plastic bins and Formica finished surfaces, which are distanced from the ethereal qualities of the Western Baths. Here a generic public sector municipal atmosphere exists, that is about utilitarian practicalities. The designed attributes are more akin to the practicalities of keeping the floors clean, wipe-able surfaces and easy maintenance. These things are not unimportant, but it does mean that the meritorious parts of the building are somewhat distant from the user. Despite it being a splendid piece of architecture, because of who it is for and what it does and who runs it, and other factors, the components that



Fig 26: Official advertisement for Dollan Baths, 1968



are truly impressive and not close to the user. So the average swimmer is not interfacing with the good bits directly they interface with lacklustre finishes and details.

Light plays an important role in the building and its effects are even more remarkable as the primary material used is concrete, *Béton brut* ⁽²¹⁾, as the French would say, which incidentally is the origin of the term Brutalist/ Brutalism, a style which thrived in the 1950s-1970s. In contrast to more traditional swimming pools, Alexander Buchanan Campbell used fluid flowing shapes firstly, and a plethora of natural light to transform the space. It boasts 3 glazed elevations maximising the admittance of light and transforming the feel and ambiance of the space. Mocking the preconceptions of how we might think where and how concrete should be used. That is the power that natural light and good design has played with in this building.

These pools were built ninety-two years apart, and Dollan Baths were built with no intention of emulating Victorian era pools. However, there are similar elements and considerations throughout. For instance, its free-flowing curves, the roof has a gentle arched wave overhead, providing a curved edge to the building, which the windows rise to meet, proving a long flowing curve of light into the interior. In Victorian-era pools, we often see cast-iron trusses in the ceiling forming an arched shape, or arched doors to changing booths,

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there is a correlation between the fluidity of the arches and use of curves that emulates the flow of water. It could be observed that Clarke & Bell, by rounding the edges of an enclosed building, with their decorative trusses wanted to emulate organic shapes, and their triple height sky blue painted ceiling with skylights, was to emulate the sky, giving us the subconscious feeling of being amongst nature, indoors.

We as a society are separated now more than ever from nature, and reliant on technology and experiencing a man-made environment. When we swim, it taps into something inherently within us, a tie to nature. The design of the Dollan Aqua Centre is centred around the integration of nature in an indoor bathing environment. The building gives cause to reflect on the benefits of our immersion in water and our connection with natural surroundings.

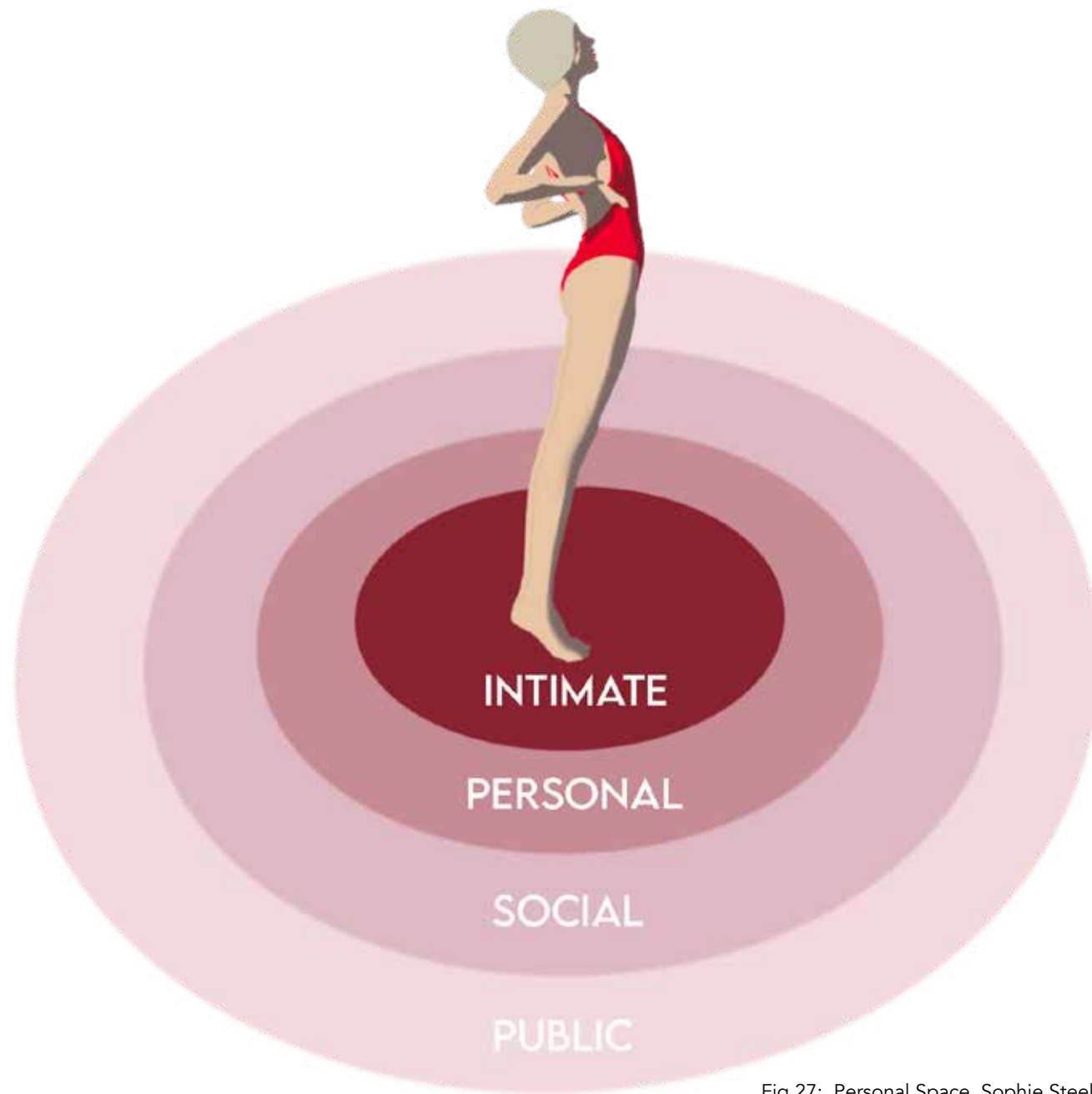


Fig 27: Personal Space, Sophie Steele

Gendered Spaces

Now that I have researched the design features common in British swimming pools both private and municipal I must now investigate the gendering of public spaces, as that is another crucial component to inform my studio design work.

"Why doesn't my stroller fit on the streetcar? "Why do I have to walk an extra half mile home because the shortcut is too dangerous? Who will pick up my kid from camp if I get arrested at a G20 protest? These aren't just personal questions. They start to get to the heart of why and how cities keep women "in their place."(22)

Leslie Kern the author of *Feminist City* notes some of the gendered difficulties she finds in everyday life and notes that these issues are used to keep women under control. Women traverse the city through a set of barriers - physical, social-economic, and symbolic that shape their daily lives, in deeply gendered ways. These barriers are for the most part, unknown to men because they rarely encounter them. Thus the primary decision-makers in cities (mostly men) make the choices that shape our lives from housing design, school placement and policing, etc with no knowledge and therefore no concern for how these designs affect women. Feminist Geographer Jane Darke goes further to say,

"Any settlement is an inscription in space of the social relations in the society that built it...Our cities are patriarchy written in stone, brick,



Fig 28: The Pool, Benjamin Senior 2013

glass, and concrete. (23)

I find this quote quite powerful in apparent simplicity. Of course, built environments reflect the societies that construct them. But what is less obvious is that once built, our cities continue to shape and influence social relations, power, inequality, and so on. Historically to combat the inequality in male-dominated space, decision-makers have chosen to 'add women' rather than redesign to aid women's life, simply adding women into the mix and allowing them to align has been the easy 'cure-all' but it has sadly lacked any transformative power. (24)

There is gendered symbolism in the urban built environment around us and its a reminder to us who built the city. In '*Skyscraper Seduction, Skyscraper Rape*', a book by feminist architect Delores Hayden she mentions the male power and procreative fantasies she feels are embodied by the development of ever taller urban Skyscrapers. What Hayden does not mention is the violence of capitalism through deaths of construction workers, hazards of fire and bankruptcies. Feminist Geographer Liz Bondi argues that it is not just about the symbolism of the phallus so much as its iconography of power via the "*masculine Character of capital*". (25)

The ladies pool would cater to the city centre locale, but also the



Fig 29: Map and Illustrations showing surrounding amenities to The Ladies Pool

neighbouring East End, which to this day is amongst the lowest mortality rates in Europe. ⁽²⁶⁾ You may have heard of the Glasgow effect? It refers to the poor health and life expectancy of the residents of Glasgow in comparison to the rest of the UK and Europe. There are many contributing factors to the Glasgow effect, the main one being lower incomes, which often lead to poor health and a shorter lifespan; but epidemiologists have argued it is not just poverty that causes this. Other cities like Liverpool and Manchester have higher life expectancies than Glasgow. Other suggested factors have included land contaminated with toxins, prevailing low birth weights, high levels of derelict land, more deindustrialization than in comparable cities. Also, poor social housing, religious sectarianism, lack of social mobility, vitamin D deficiency, cold winters, and higher levels of poverty than the figures previously suggested, also violence and alcoholism, adverse childhood experiences and childhood stress, high stress in general, and alienation. ⁽²⁷⁾ It paints a sad picture, this sets the scene for why I believe my Ladies Pool would be so beneficial to the area, providing a safe space to not only exercise but create pause, in our difficult lives.

I chose to design The Ladies Pool in Glasgow to combat gendered inequality in the area and provide a healthy pursuit for local women. The Ladies Pool will be is a women's space with feminist values, though men are welcome to visit. Men are welcome one evening a week to swim, but they must align

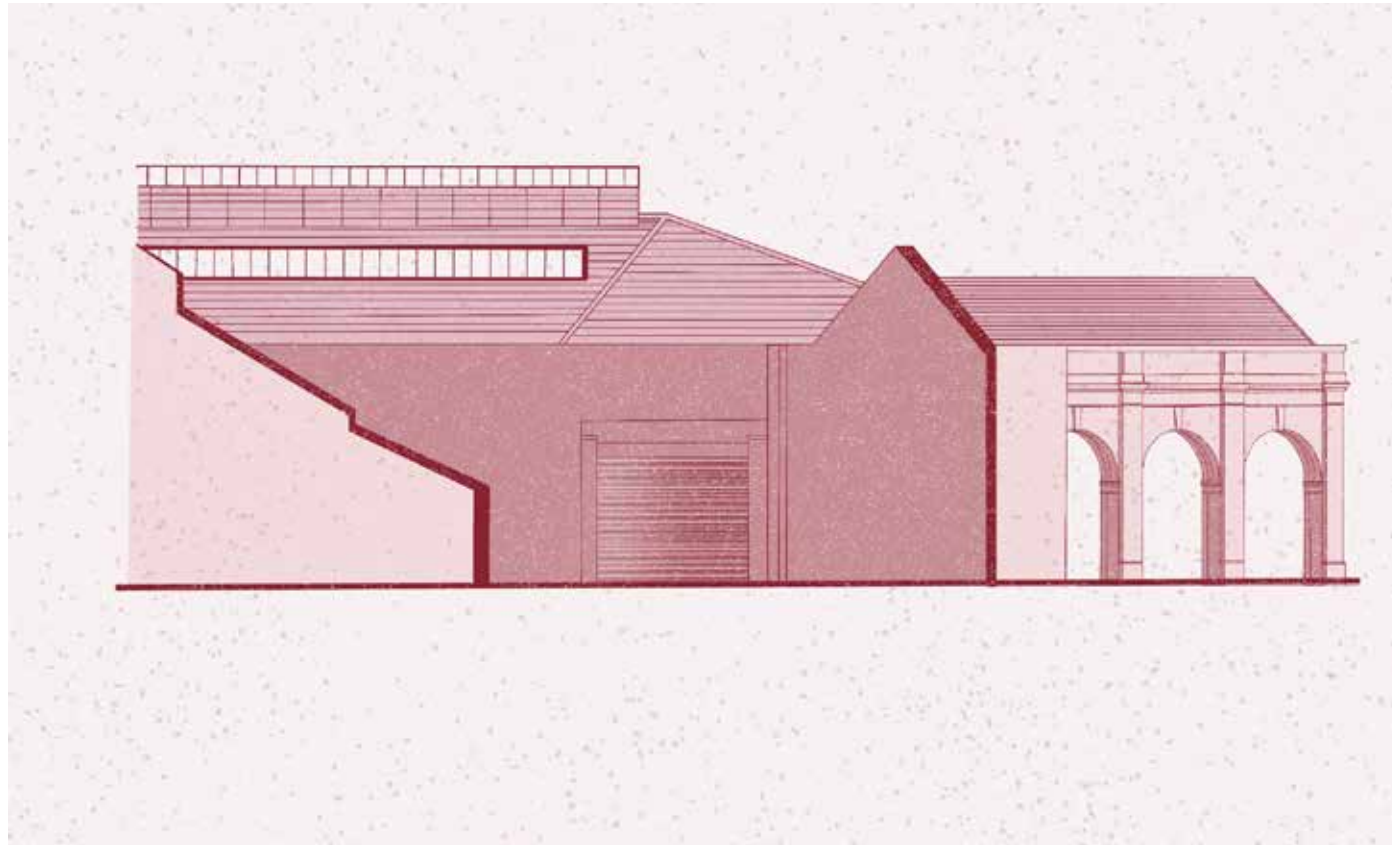


Fig 30: View of 46-50 Clyde Street, Location of The Ladies Pool

themselves with the rules set in this space designed for women. With so much of the city designed in the masculine image, and women having to align to those rules, the Ladies Pool will be a welcome change, providing a predominantly female space for women to inhabit. The cultural customs would be defined by women for women to create a secure and comfortable environment where women have command over the space.

The East End in question hosts many predominantly masculine environments, perhaps not gendered officially, but by the majority of their clientele, places such as pubs, betting shops, or even on a larger scale Celtic Park Football Stadium. Of course women are permitted to visit and frequent these spaces, but the difference is, these public spaces have been built and designed in the male image and women need to adapt to fit in. I propose that not only would I be providing a safe environment to swim, but that this project could also be about the subtle feminisation of a toxically masculine culture, which would have benefits for men too. As mentioned previously the east end has high rates of male suicide, gangsterism, and physical violence. So to attempt to feminise the culture may have knock-on benefits for men, it might make men less self-destructive of each other and women. A subtle challenge to toxic masculinity.

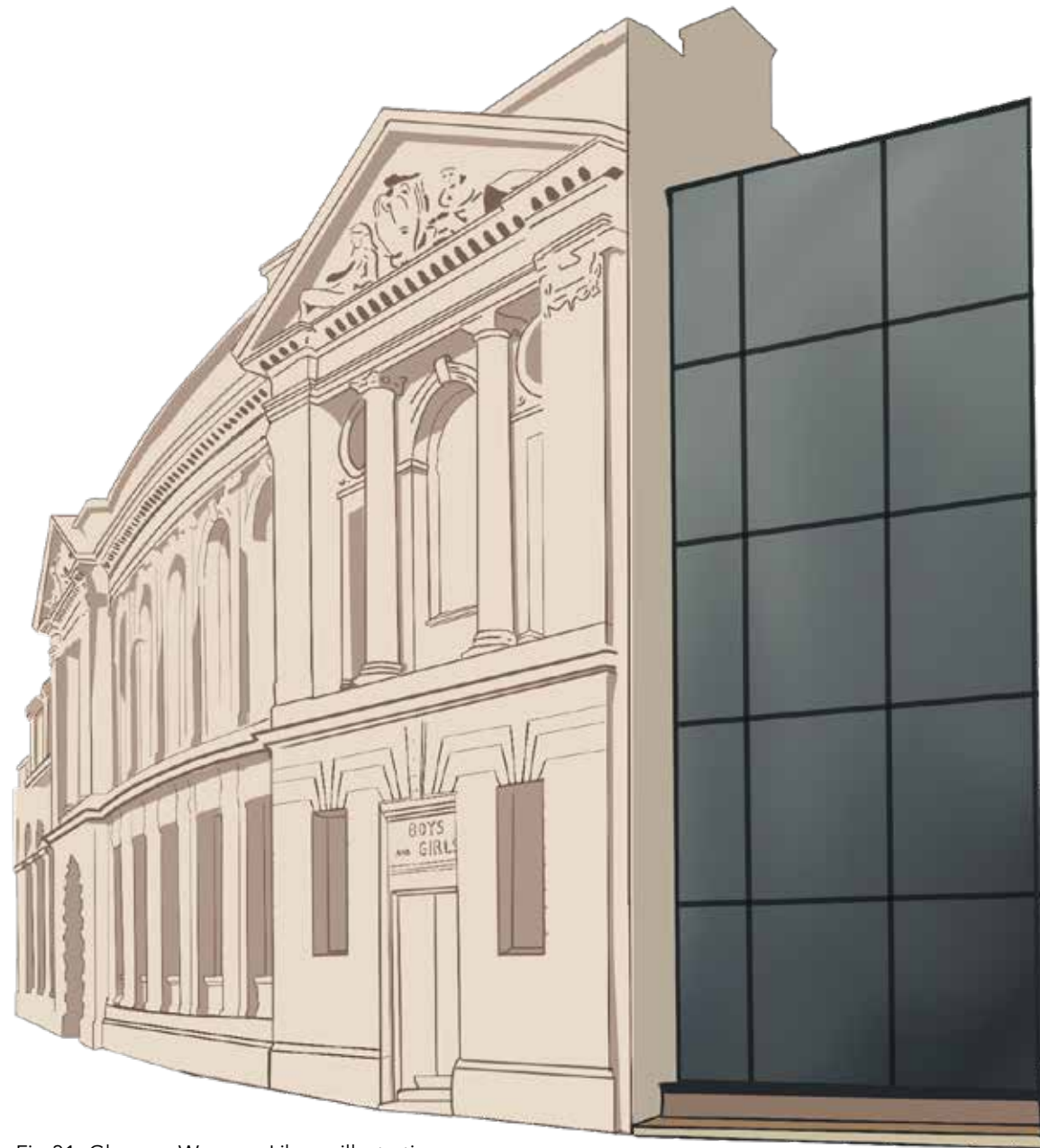


Fig 31: Glasgow Womens Library illustration

The Glasgow Women's Library

There is however one space however that exists within the East end that is predominately a female environment, the 'Glasgow Woman's Library', which has received widespread public recognition in recent years; its work has begun to be cited as historically significant. This is a women's space, a safe space and it is the only accredited museum in the UK dedicated to women's lives, histories, and achievements. Within its collections are Suffragette memorabilia, knitting and dress making patterns from the 1930s, and Scottish Women's Liberation newsletters from the 1970s. The Co-founder Adele Patrick won the Scottish Woman of the Year award in 2015, and Woman of the Year in 2016 ⁽²⁸⁾

"Empowering women is one of our key aims." ⁽²⁹⁾ The Glasgow Women's Library had humble beginnings in 1991 housed in a shop front in Garnethill. Later it evolved in to 'Women in Profile' a feminist arts group, co-founded by Adele Patrick, whose aim was to ensure the visibility of women in the programming of Glasgow's, European City of Culture year, as a counter to the mainly male offerings that had dominated the City of Culture programme. ⁽³⁰⁾ The they house more than twenty thousand books and three hundred thousand archival items, all of which have been donated, and they have expanded to having twenty-two paid staff and one hundred volunteers. It hosts a lending library and historical and contemporary artefacts and archive



Fig 32 : View of Informal Reading Spaces withing Glasgow Women's Library



Fig 33 : View of new Mezzanine Level and Library Interior

materials that celebrate the lives, histories, and achievements of women. With the help of funding from Creative Scotland and a combination of government grants and public donations they paid for the revamp of the Grade B-listed library building in Bridgeton. ⁽³¹⁾

The building itself was built in 1903 and is one of seven “Carnegie” libraries donated to the city. ⁽³²⁾ It is grand in appearance, featuring intricate ornamentation and beautifully carved statues, and is Category B listed. Collective Architecture won a limited competition to redevelop the library for the Glasgow Women's Library. ⁽³³⁾ Together Collective Architecture and Glasgow Women's Library developed within the space informal reading spaces and an open plan mezzanine area, [Fig 32, 33] with new lift access, within the former Main Reading Room. There is also now a ground floor cafe and kitchen and a space for exhibitions. A new strong room archive was designed over two levels at the rear of the gallery. It used to houses the permanent collections, as well as special pieces of display which required to be climatically controlled to ensure their survival. On the 7th November 2015, the building was officially opened to the public by the Rt. Hon. Nicola Sturgeon MSP, First Minister of Scotland, she described The Glasgow Women's Library as *'truly a national treasure'*. Museum Galleries Scotland awarded the Glasgow Women's Library the title of 'Recognised Collections of National Significance' on the 14th December 2015, joining Scotland's elite list of must-see museum collections,

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in galleries or archives.” explains Adele Patrick. Coming from the well-heeled West End to the impoverished East End they had their work cut out to make people know this was a place for them, and make them feel welcome in the space.

Glasgow Women’s Library is free to join and provides a major resource for the City of Glasgow, Scotland, and beyond. It is a space that redresses the balance within the recording of Glasgow’s history to give women representation in the historical record but it also represents a safe space for the betterment of women. Every year they support thousands of women across Scotland to improve their lives through services and programmes, including an adult literacy and numeracy and a Black and Minority Ethnic Women’s Project. Their programs tackle a wide range of issues from poverty and women’s health, sexuality, and surviving violence. ⁽³⁷⁾

I see the Glasgow Women’s Library as a precedent for this project, the library is about creating a safe space to learn and flourish, providing opportunities and a space to occupy. To simplify, the library addresses the mind. The Ladies Pool will create a safe space to exercise, be mindful and socialize, it is about addressing the mind and the body. I see my project as complimentary to the Glasgow Women’s Library, and a way to expand on the foundations which have been laid. The project will be a subtle challenge to toxic masculine



Fig 34 : A woman enjoying a relaxing visit to a sento

Japanese Sento and Onsen

When we look back at the history of bathing in the UK, it stemmed from a need to stay sanitary before we had plumbing and running hot water in our own homes. As mentioned previously it was an essential public service, as many lived and worked in unsanitary conditions so to improve the general public health, bathhouses started appearing around the 1850s.

An international example of bathing spaces with protected gendered spaces is sentō and onsen. Often a social and communal affair, it is a chance to catch up with friends while you bathe. The mineral-rich hot springs also aid relaxation and health promoting benefits from everything from your heart to your skin.⁽³⁸⁾ Sentō and onsen are both types of communal Japanese bathhouse. The difference being onsen baths are generally outdoors, and use hot water from a natural hot spring. Whereas a sento is a public bathhouse that uses artificially heated water. Generally, onsen are located in upscale resorts and 'ryokan', which are traditional Japanese inns. While sento are usually standalone establishments in residential areas, to cater to the masses.

⁽³⁹⁾

Modern-day Japan is one of the most densely populated and urbanized countries in the world. In [Fig 35] we can see commuters, piling on to the bullet



Fig 35 : Busy Tokyo Train

Fig 36 : Shubuya Crossing at dusk, 2019



train, and people by the thousands crossing at Shibuya Crossing in [Fig 36]. The detrimental effects of urban living on physical health have long been recognised, including higher rates of cardiovascular and respiratory disease. ⁽⁴⁰⁾ With frenetic movement in these urban conditions, the people traversing the city take on that stress. Sento and onsen are traditional washhouses though their benefits are relevant to this day. Taking time out from the daily grind to visit some onsen baths, to sit and bathe in a relaxing environment allows the user to bring their heart rate down and to recalibrate, leaving with a sense of calm and rejuvenation.

Traditionally the bathhouses were utilitarian in design, a large room with a tall barrier running through the centre to separate the sexes. Typically each side of the barrier would be lined with faucets for the user to wash off and a large bathing pool to relax and socialize within a gender segregated environment. However the tall barrier wall allows sounds move freely through the split room, and couples who entered will often toss their soap over the barrier for their partner to use. ⁽⁴¹⁾

In current times communal bathhouses are on the decline in Japan with more Japanese residencies having baths. But the social importance of this style of bathing is not lost for many, it is thought that is the physical proximity/intimacy brings emotional intimacy. The term coined for this is



Fig 37 : Gender Segregated Bathing Spaces in Koganeyu

skinship in *pseudo-English* Japanese. Many choose to use sento, despite having their own bath at home, just for the enjoyment of it, the social interaction and the ‘skinship’. Many renovated sentōs now include saunas and/or jet baths in a spacious well-designed room to create more of an experience around bathing.

One such example is Koganeyu, a recently renovated sentō in Tokyo, originally built in 1985 and renovated in 2019 by Schemata Architects. ⁽⁴²⁾ The architects chose to keep traditional elements of the design such as the half wall separating the men and women’s bathing areas, [Fig 37] but introduced contemporary colour and materiality to make it more palatable to the modern bather. Also including attractions for younger bathers and included a bar serving beer.

“Traditionally, sento was a necessary public function for an area because people didn’t have bathrooms in their houses,” project architect Kotaro Shimada told Dezeen.

“However today 95 percent of them have it, so gradually sento has been disappearing from the city,” Shimada added.

“We think this culture is really important and want to keep also for the next generation, so we thought that a new sento has to have other functions that make people today want to go often.” ⁽⁴³⁾

Traditionally in sentō layout, you will have a reception desk, named a bandai



Fig 38 : Newly renovated bar area in Koganeyu

facing in towards the bath for staff to keep an eye on the bathers. More modern sentō put this booth at the front but Schemata Architects went a step further and made the bandai an island which is primarily used as a bar, that serves beer and is visible from the street, it also doubles as a DJ booth for events. [Fig 38]

The bathing area is divided traditionally with a half wall, this affords privacy to the nude bathers, but also allows sounds to reverberate, meaning couples and families can communicate verbally and share soap over the wall.

Materiality has been well considered throughout the layout. The architects have deliberately chosen the same tiling within the baths as the bar area and used metal railing above the bar as in the bathing area to blend the transition from one space to the other, so the user will find comfort and familiarity as they transition through the space. While bathing the genders are separated by a 2.25m high boundary wall, but after bathing they can get together at the bar and enjoy a refreshing drink and socialize. (44)

“During bathing time people are separated into men and women by the 2.25 metre- high boundary wall, but after they will be getting together in the end over this 1.15-metre-high counter with beer,”

explained Shimada for an interview with Dezeen. *“We hope using same*



Fig 39 : Newly renovated male locker rooms in Koganeyu

materials could help people to feel the romanticism like that.” In the entrance and bar space, the concrete walls have been left exposed, which contrasts with the neat square tiles in soft, warm beige that cover the bar, and the fluffy white towels stacked above the bar/reception area. Soft lighting adds to the gentle, comforting atmosphere. In the locker room, [Fig 39] birch ply has been used as its resistant to moisture, but aesthetically it has a utilitarian feel but the hues match the soft lighting and warm tones in the tiles and colour scheme throughout. Artists were commissioned to reinterpret a couple of traditional sentō decorations. In the bathing area, Yoriko Hoshi painted a mural of people and Mount Fuji. And the Loren - traditional fabric split curtains were designed by Ichihiro Tanaka to divide the male and female changing rooms. The exclamation Oi! Is a homage to the greetings exchanged by men and women over the wall.

I think it is a beautiful and delicate reimagining, with a few modern twists but the soul of sento has prevailed to fit the modern user. It is interesting to see the segregation of gender, with this gentle approach, where you cannot see each other but over the boundary wall you can pass toiletries and hear each others gentle chatter, it seems very harmonious to me. Couples enter the baths, bathe separately, and come out to a space they can share, have a drink and socialize after relaxing in the bathing pools and reaping the benefits to the mind and body.



Fig 40: The essential tools to sauna like the Finns

Finnish Sauna

Another example of a gender-segregated bath house is the Finnish Sauna. The word, 'sauna' means bath or bathhouse and is the only Finnish word that has entered the English language. ⁽⁴⁵⁾ It is estimated that there are two million saunas in Finland, for a population of over five million. ⁽⁴⁶⁾ They are deeply engrained in Finnish culture, you can find them everywhere, from large companies and state institutions private saunas to city apartments and well as country cottages.

Finland has a cold climate and is a dark place in the winter months. Therefore it is no surprise that the popularity of sauna culture has flourished through the years. Due to the cold climate, the sauna allows people to enjoy the warmth for a short time, and because the heat was so precious and would not last very long, families and friends would sauna together. But it is not just the inviting warmth that makes it so popular, it is its versatility. When the Finns move house they would choose to build the sauna first. This space would be used to live in, to eat, bathe and give birth due to its sterile environment. The availability of wood needed to build and heat a sauna has never been a problem due to the surrounding natural environment. ⁽⁴⁷⁾

The traditional style of Sauna is heated by wood which would be burned on



Fig 41: Throwing water on the hot stones in a traditional Finnish sauna

a stove, with or without a chimney, The latter is named a smoke-sauna, being the original style of sauna it is believed by most Finns to be the best. After the wood has burned down and most of the smoke has escaped the room the door would be closed and the embers used to heat the sauna to the proper temperature, giving the aroma of wood smoke and a soft heat. Water is then thrown onto hot stones, [Fig 41] which have been heated by a special type of stove, named the '*kiuas*'. This produces great amounts of wet steam known as '*löyly*', which warms the sauna and increases the humidity and the temperature, and makes you sweat. (48)

The basic etiquette in the sauna is quite simple. You remove your clothes, and it is considered polite to shower before you enter. Although there are some simple rules to abide by, no food or drink is allowed, and if you speak you should not discuss your job, any titles, or religion. No clothes or swimsuits are allowed, just as you would not wear these items in the bath, every part of the body has to be cleansed. You are permitted to stay in as long as you feel comfortable and return to the sauna several times if you wish. Once you exit the sauna you might like to cool off the traditional way by jumping into a lake or rolling in fresh snow, but generally, people will just take a shower. In the summer months you may be handed a '*vihta*', which is a bunch of leafy, fragrant silver birch to gently beat yourself with. Which has a relaxing effect on the muscles and soothes the irritation from mosquito bites. (49)



Fig 42: Exiting the Sauna

Saunas, like the Japanese Sento and Onsen, are, for the most part, segregated by gender, men and women would visit the sauna separately unless they are members of the same family. Parents would also share the sauna with their children until they become a teenager at which time the child would sauna alone or with friends.

If you have been to a sauna then you will be aware of the sense of heat that seems to permeate the skin right down to your bones. And the incredible feeling of well-being that comes from such a cleansing space. You also have the qualities of sensory deprivation, the darkened room with only the sound of the water hitting the stones, perhaps gentle chatter, and there are no electronic devices being used inside so that in itself is freeing. There is a feeling of stripping away the façade of normal life, right down to the flesh we all exist in. A wonderful reminder that we are all really the same.

There is a definite charm in this notion of equality, you may be sitting side by side with plumbers, businesswomen, dancers, and politicians, but none of that matters once you are equal in your nakedness. This act of stripping away material things reminds us that we are all the same, we are all human.



Fig 43: The Balmoral Hotel Exterior

Inclusivity

The driving force behind my studio project is to create a safe inclusive space for all women. This is regardless of religious belief, body shape, whether or not they are able-bodied, and so on, as a result making these ladies feel welcome is of paramount importance. I want to use high-end materiality within the design of the interior, but I do not want to be sending signals that 'this place is not for you' therefore striking that balance is very important to me.

I am attempting to pin down what looks like luxury and exclusivity, what looks like an entrance you are not allowed to go into. If you look eg. to Luxury Hotels such as The Balmoral in Edinburgh's Princes Street, it often has a red carpet at the entrance, the message it is giving is, this is not for everyone. And just as if you walked up to Claridges Hotel in Edinburgh, looking disheveled and scruffy, you would be stopped by the doorman.

Grand hotels etc give strong signals to those that are undesirable that they would not be welcome. There are several indicators at the entrance of Claridges eg, the doormen at the entrance and the fact that its entrance doors have screens behind them meaning you cannot see into the foyer from the exterior, it is signalling the policing of who comes in and goes out and



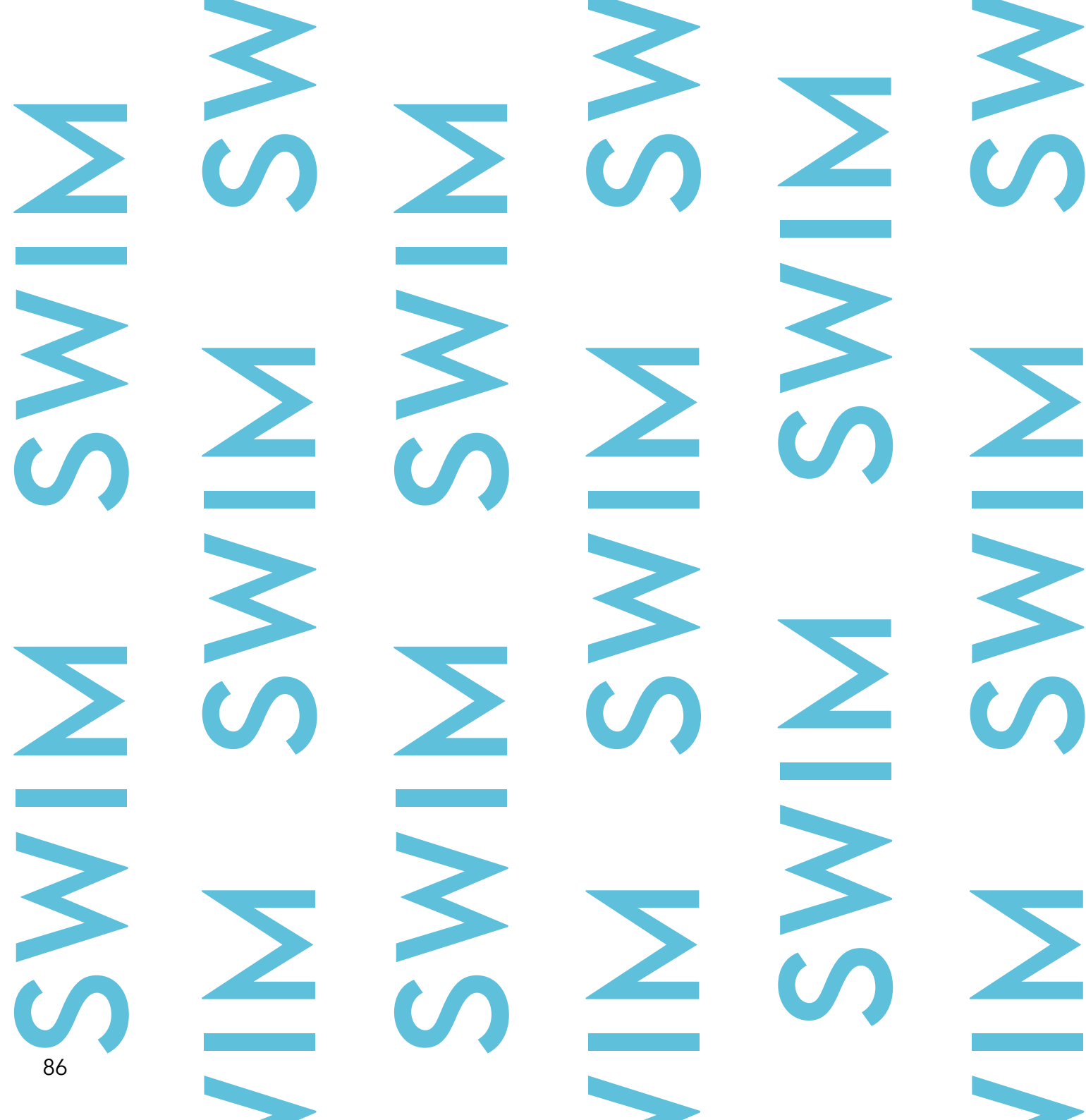
Fig 44 : Inclusive Women Illustration

even who can see inside.

But then when we look at the grand public building like churches, libraries, and theatres, they have a real sense of grandeur and splendiness, without feeling exclusive. Therefore on reflection, I do not believe using more fine materials in my design will have a negative impact. I think it what is more the way one presents at the entrance and thereafter. This is something I will need to give careful consideration to in my design. And also about the way the community interacts with the space. I feel it would be important to me to invite women into the space, such as community leaders, community councils, women's groups, orchestrating a feeling that this place is for them.

I have mentioned that I want The Ladies Pool to be as inclusive as possible and I am well aware that means being host to many different women, with different backgrounds, ethnicities, and cultural differences. I would be remiss if I did not recognize bias and societal privilege.

Societal Privilege was generally considered a theoretical concept, linked to social inequality but it is also linked to social and cultural forms of power. Groups of people can be advantaged based on social class, age, weight, IQ, disability, ethnic or racial category, gender identity, sexual orientation, and religion. ⁽⁵⁰⁾ What began as an academic concept is now widely used out-with



academia, especially recently with the George Floyd murder (25th May 2020)⁽⁵¹⁾ and the resulting worldwide rise in the Black Lives Matter movement and protests across the globe. Many who would never heard of the concept were being asked ‘Check your privilege’ or being told ‘Your privilege is showing’. The evolution of this academic theory has led to growing awareness and acceptance of this idea in popular culture. ⁽⁵²⁾ I am privileged in that I am white, heterosexual, non-disabled, cisgender, and neurotypical, therefore I am afforded more opportunities at the expense of people who do not have these privileges. Peggy McIntosh describes white privilege as

“an invisible package of unearned assets that I can count on cashing in each day, but about which I was meant to remain oblivious. White privilege is like an invisible weightless knapsack of special provisions, maps, passports, codebooks, visas, clothes, tools, and blank checks.”

⁽⁵³⁾

Privilege works in systems and institutions of power. People with institutional power are those who write the narratives. This could be the CEOs of large companies, or as mentioned before, city planners and architects as well as people who dominate political conversation. These people can use their positions to benefit themselves and other privileged people. Florence Given writes,

“If you are oppressed, you do not have this institutional power because your race/class/gender is simply not represented in enough of the people in these systems of power. Black people do



Fig 45: Sophie Steele, Ladies Pool Poster

not have racial institutional power, women do not have gender-based institutional power. Therefore, "reverse racism" and "female privilege" does not exist, because in order to cause oppression you need institutional power." ⁽⁵⁴⁾

An example would be that misandry (the hatred of men) has not lead to tangible effects for men such as rape, murder, job loss, or mass oppression. But misogyny (the hatred of women) has. But it is possible to face both oppression and privilege at the same time.

"white women in power are still capable of holding up racism-based systems, and men of colour are capable of perpetuating and maintaining patriarchy." ⁽⁵⁵⁾

We must know nothing in our lives is untouched by privilege. Being informed is not to make us feel guilt or shame. It does, however, allow us to see the wider scope, and understand and have empathy with peoples plights that are different to our own. It is paramount that in my design and research I am aware of my privilege and that I check myself on it regularly through the design process. I am not designing for me, I am aiming to design for people with disabilities, people of colour, with different religions or societal norms and it is up to me as a designer to make the space as comfortable and welcoming for them as possible in order for my project to be a success.

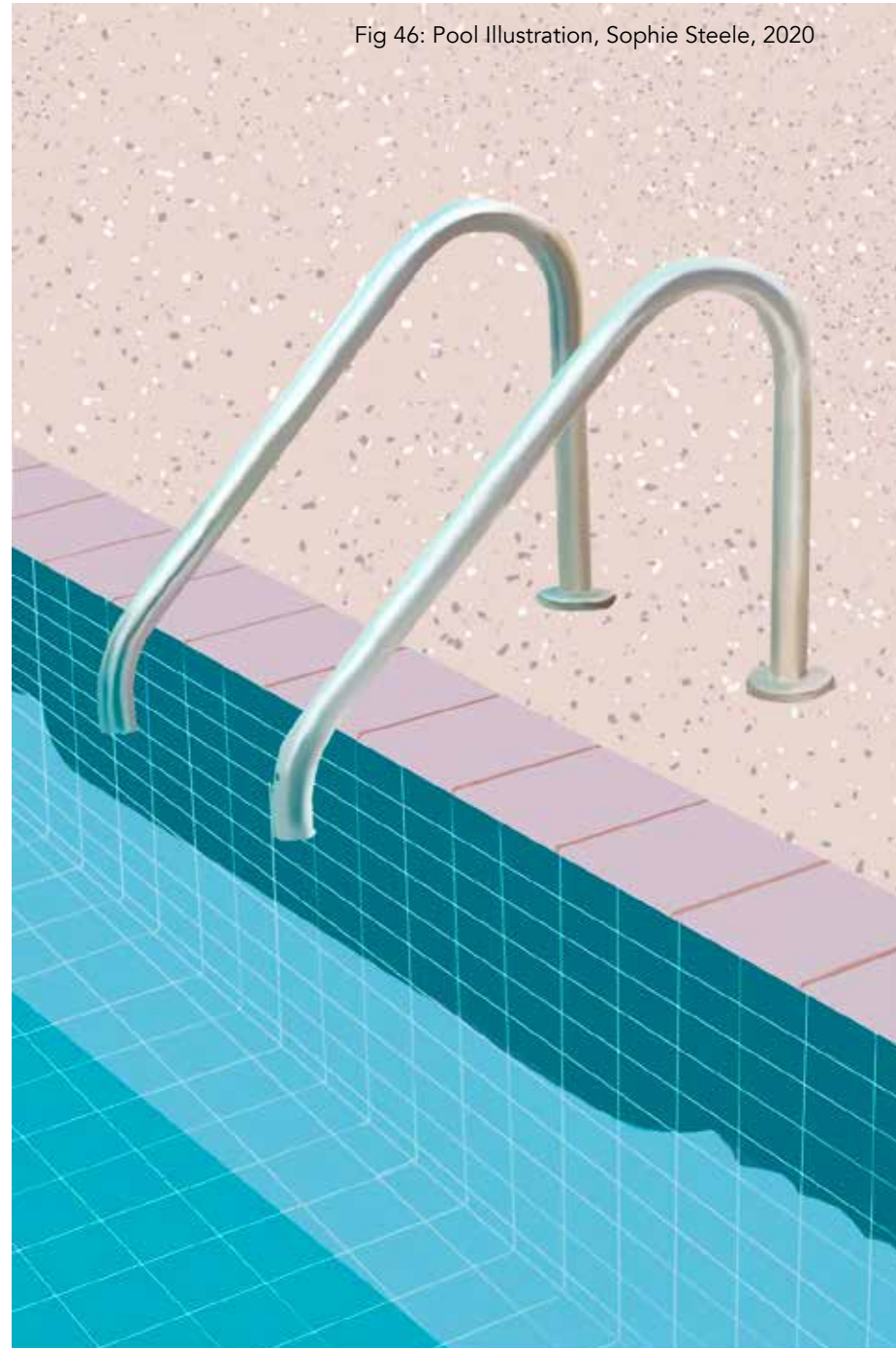


Fig 46: Pool Illustration, Sophie Steele, 2020

Body Image and ideals

We live in a world where pictures of thin women with perfect teeth and perfect skin, not only gloss covers of magazines, but are spread across our devices as a form of media daily, and they are representative of a beauty ideal. This is a chart in which many women are judged but also judge themselves. Some women choose to ignore the perceptions of beauty and do not feel pressure to conform, but many do feel that pressure to look perfect. With the rise in face editing apps, and filters on Instagram to make you look, 'cuter' have bigger lips, wider eyes, slim your jawline, blur your wrinkles, it is giving credence that it is a societal norm that women want to change themselves. Covid 19 has seen a rise in women getting fillers and botox for that perfect 'zoom call' look, as they are seeing imperfections on the screen that they would not normally see. It has been dubbed the 'Zoom Boom' in the beauty sector. In an interview with the BBC Annie Cartwright, a practitioner at Skin and Face Clinics in Cardiff describes her surprise at the rise in calls for treatments. ⁽⁵⁶⁾

"I guess I thought during the middle of a global pandemic people would have other health issues on their mind - but actually we were really surprised at the number of enquiries we got," she said.

"People mentioned this Zoom phenomenon - being on video calls and conferencing and suddenly realising they looked a certain way."

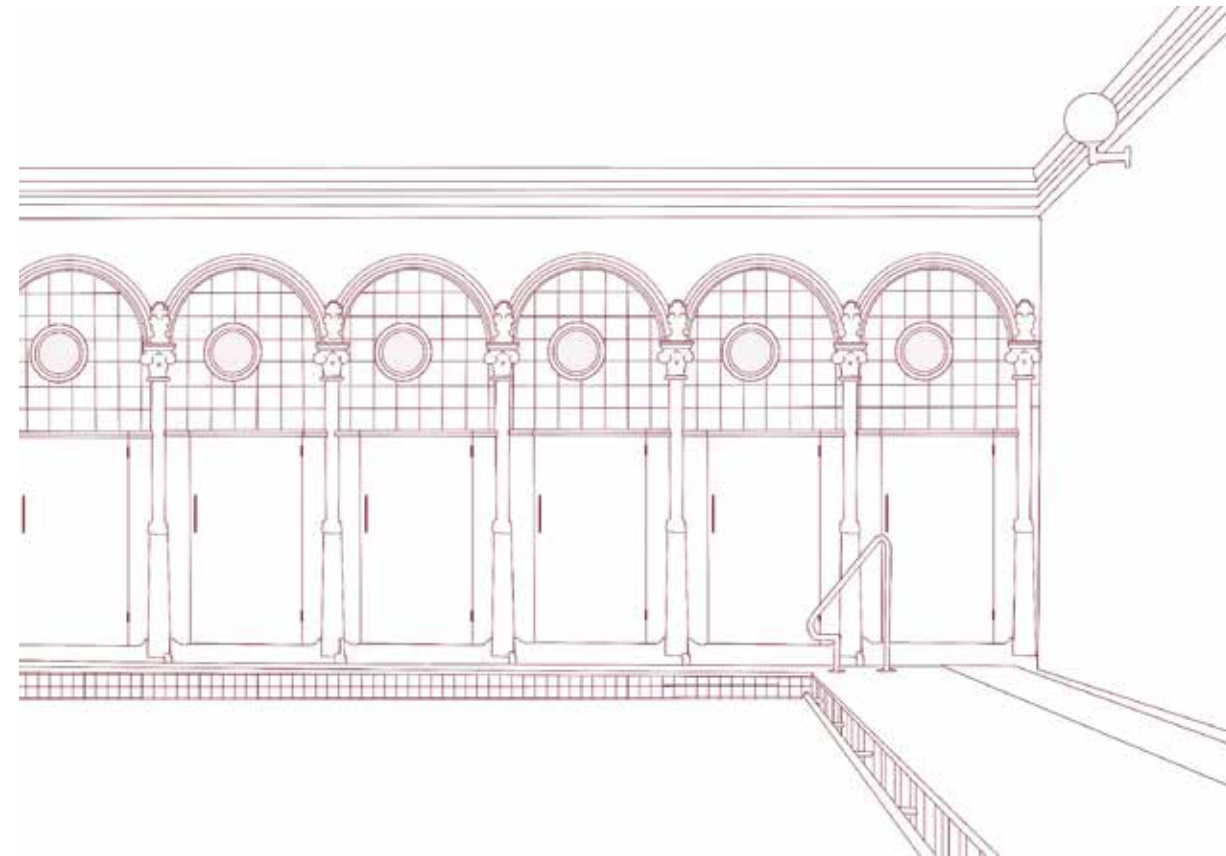


Fig 47, Poolside Changing Rooms

"Some of these people are not of the selfie generation so they tend to be older professionals and they're not used to seeing themselves on screens and they don't live this virtual life on social media. I think that coupled with poor camera angles and lighting prompted them to make enquires." ⁽⁵⁷⁾

Society informs us that appearance matters. The darker side of this the financial gain to be had from preying on women insecurities. A good example of this is the introduction of ladies razors in 1915, before then women did not shave, there was no need, but advertisers of the Gillette's Milady Decollete ⁽⁵⁸⁾ spotted the money making opportunity and planted the seed of insecurity in to women's minds. Now in western culture it is seen as either a rebellious act or a sign of unkemptness if you do not shave, as over the years shaving your legs and under arms has become normalized and engrained.

Florence Given, in her book 'Women Don't Owe You Pretty' states that flaws are

"seeds planted in our minds by manipulative power systems to make us feel so insecure that we buy products that promise we will become more acceptable, more desirable, and physically attractive. The beauty standards of our society are racist, fatphobic, ageist, and quite frankly, confusing." ⁽⁵⁹⁾

Often what we are conditioned to see as flaws are a direct result of capitalism, to make women feel that without a miracle product we can never be our

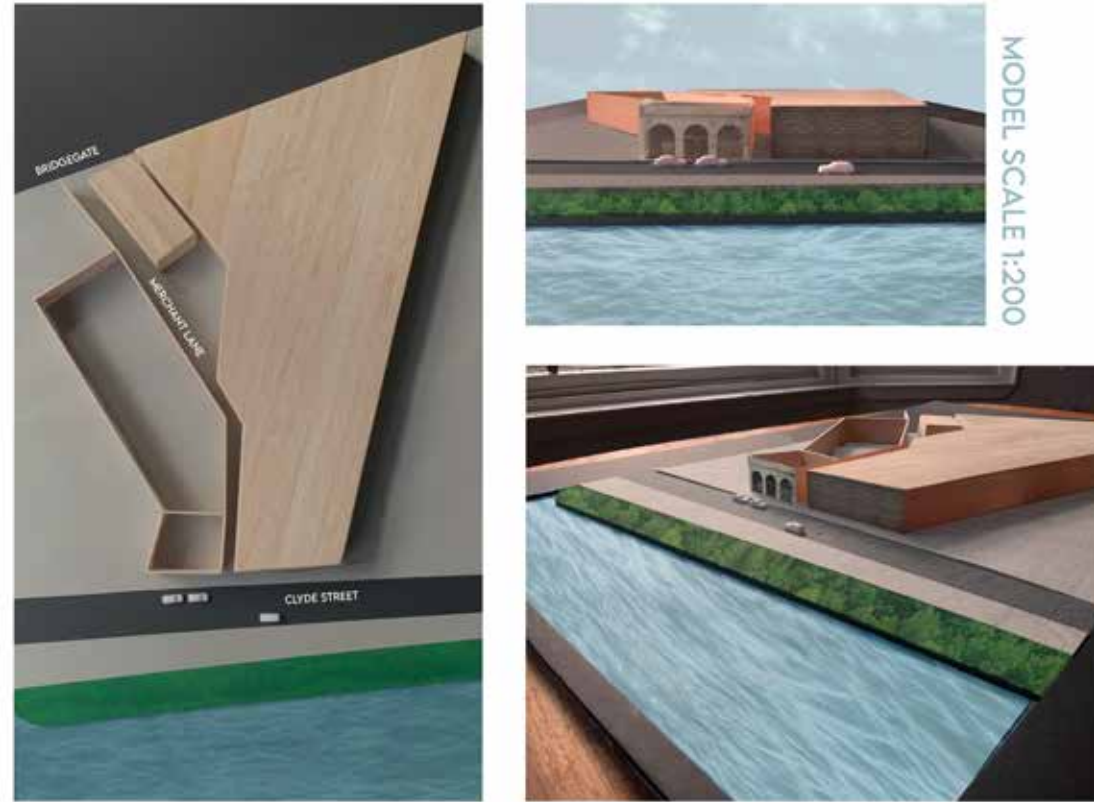


Fig 48: 3D Model of the Building and Surroundings

best self. Furthermore, often the women modeling the products have been airbrushed, and their bodies manipulated, meaning women are trying to live up to an ideal that is not even real.

Through creating a gendered pool for women I am also creating a space where you do not need to be 'selfie-ready'. There are no screens and no real or imagined male gaze to appease, no need for shame or prudishness, and I would hope through time and multiple visits, women would fall in line with this ethos and embrace it. I would also hope that through being exposed to the real world, where women come in all shapes and sizes, through a bit of reconditioning, women would realize what we see on screens and magazines is not real life, and we are each beautiful in our own way, there is no need to feel inadequate or shame for the skin we live in.



Fig 49: Exterior Elevation of 46-50 Clyde Street, Location of the Ladies Pool

Conclusion

I set out originally to research the typology of Swimming Pools, to analyse their interiors, log their atmospheres and architectural features. I wanted to draw inspiration not just from the act of swimming, but from but the surrounding environments, the architectural forms, and the certain characteristics of beauty and colour. Through doing so I gained insight, namely the importance of light and space, and methodology in my approach to creating it, which I will take forth into my own design. I reflected on the quasi-religious atmosphere that can be created through architecture, lighting, colouration, and the texture and feel of materials. And how I could bring the ethereal feel of The Western Baths in particular, from the West End to my location which will cater to the neighbouring East End.

Thinking back to my comparisons of the Western Baths and Dollan Aqua Centre one a private members club and one a public pool, it gives me pause to think on the difference between wealth and poverty, despite that not being the initial intention of this research. One aspect of wealth not often addressed in this country is not so much economic wealth but cultural wealth. One of the things that create cultural wealth is great public architecture. The average person in Glasgow can walk into the City Chambers, which is effectively a palace, or the Mitchell Library or Glasgow Cathedral, Kelvingrove Museum,

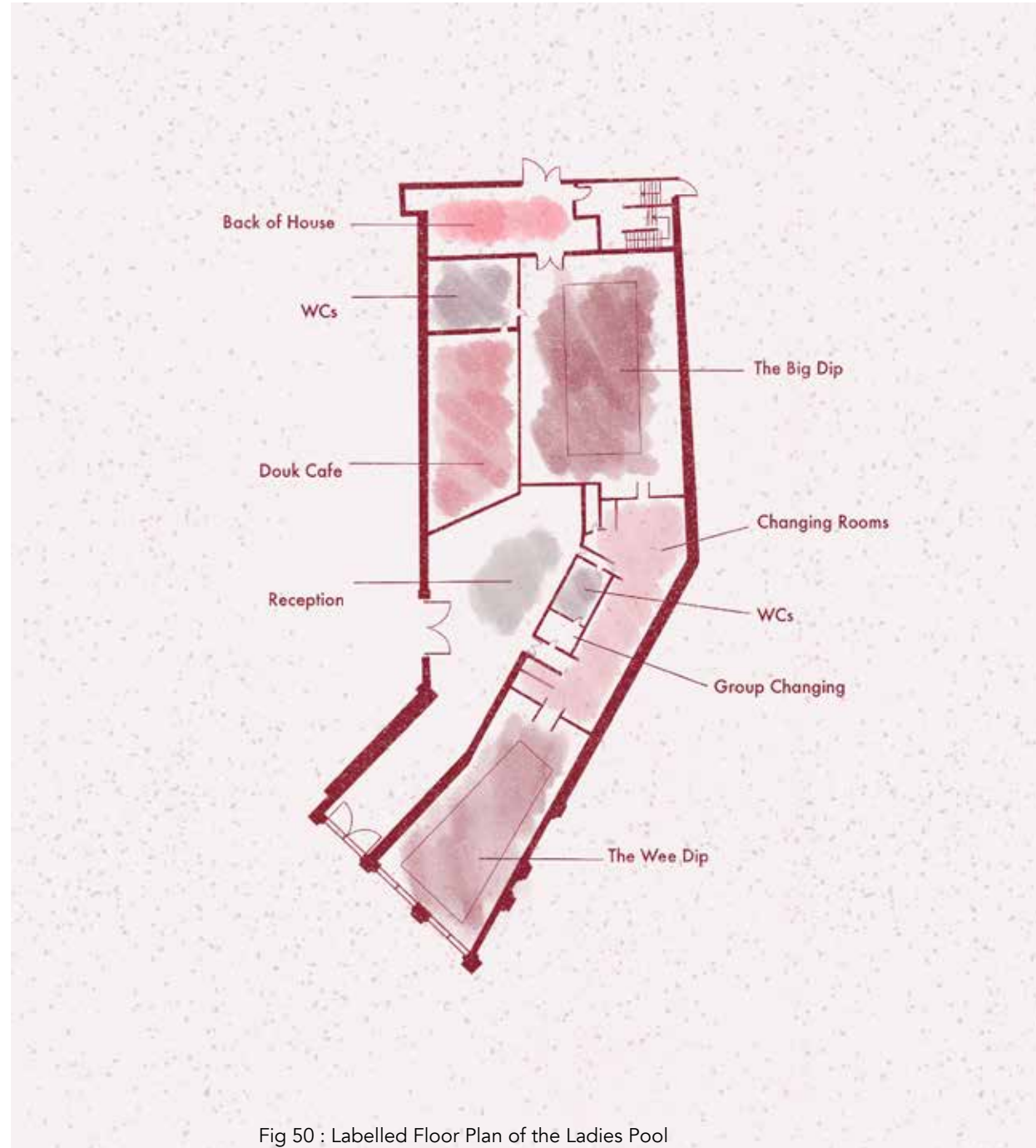


Fig 50 : Labelled Floor Plan of the Ladies Pool

these are aesthetic experiences, akin to stepping into another world, getting that sense of beauty and grandeur is escapism from the mundane.

With my project I am thinking in terms of holistic aspects, how it feels to inhabit these buildings. With The Ladies Pool I aim to create a piece of cultural wealth for the community, that feeling of enrichment, a break from the banality of the day-to-day, and I will do that not just through creating a space to swim, but by creating a transporative environment through interior design and architecture. I believe that for the local women of the area to have ownership over such a space would contribute greatly to their self-worth and wellbeing in general.

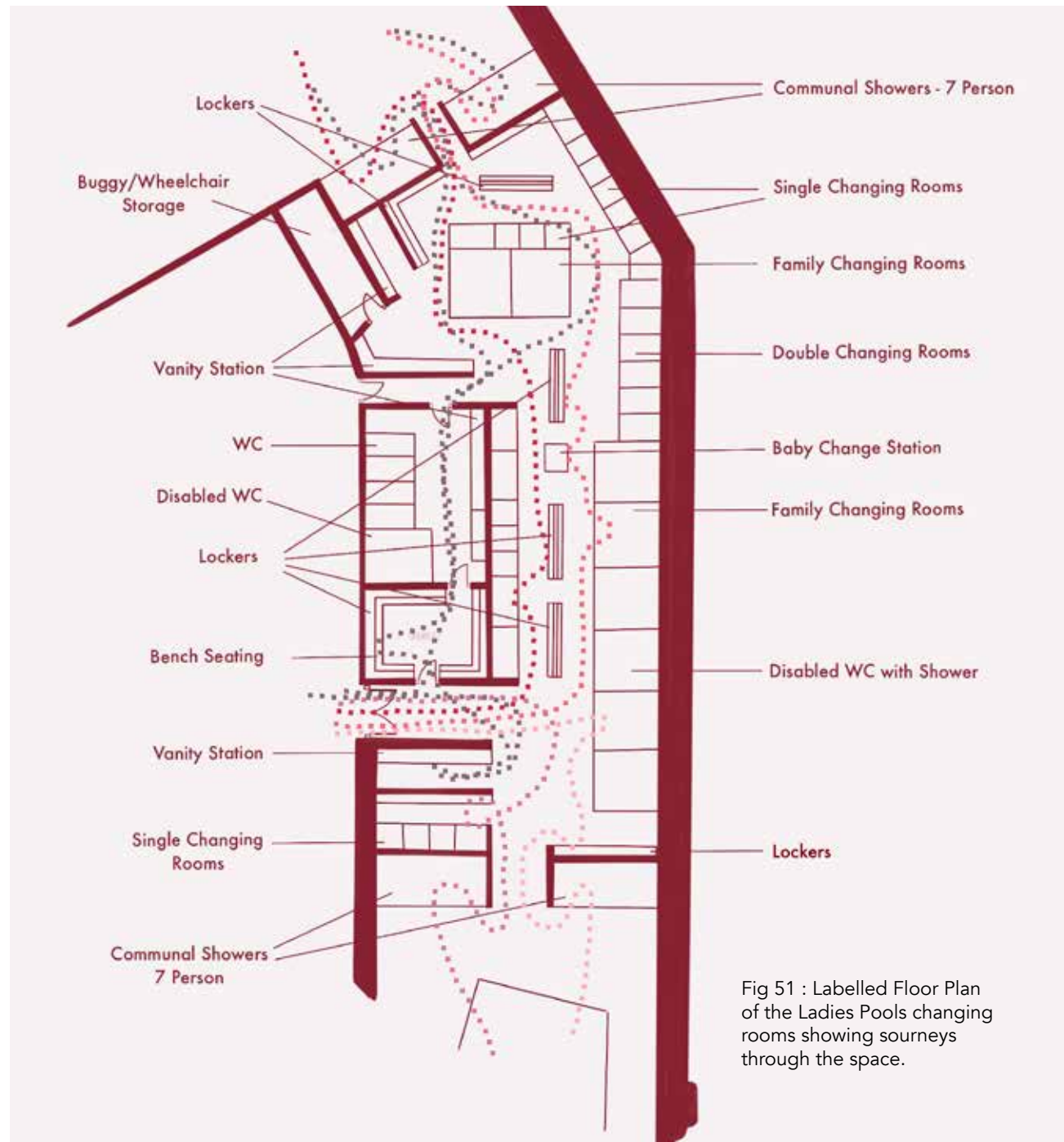
I found my research into gendered spaces very insightful. The average person does not give much thought to city planning, or who designed the buildings we inhabit. Though when you scratch under the surface it is clear to see that the continued underrepresentation of women in architectural and planning positions means that women's experiences are likely to be overlooked or based on outdated stereotypes. Women equate to 49.6% of the population ⁽⁶⁰⁾, therefore their needs should be met too and be thoughtfully considered. That makes the case even stronger that a space such as The Ladies Pool would be hugely beneficial to the women of Glasgow and a subtle challenge to the patriarchy.



Fig 51 : Labelled Floor Plan of the Ladies Pools Changing Rooms

I looked next to Glasgow Women's Library, a place that redresses the gender balance within history, bringing women's stories of strength and industrialism into the spotlight. The work they do is a great inspiration to me. With it being a female-led safe space within the East End of Glasgow it is a precedent for my project. I aim for The Ladies Pool to expand on the foundations which have been laid, where the Glasgow Womens Library caters to the mind, The Ladies Pool will cater to the mind and body. I admire the lengths they have gone to, to integrate themselves into the local area, and that is something I will take from this project and carry over on to my own to make it a success.

When researching the history of bathing in a worldwide context I came across Japanese Sento and Onsen, I wanted to take a deeper look, being gender-segregated spaces I felt there was a correlation to my project. In these spaces the act of relaxation and mindfulness felt just as important as the utilitarian act of washing. Just as creating a space to socialise and relax is just as important to me in my project as the act of swimming. Another example I came across that I wanted to research further was the Finnish Sauna. What charmed me the most about this example of a bath house is the strong notion of equality. Job titles and status is not something that is not known or discussed. The sauna is a sacred space where those things do not matter. By the act of stripping away the façade every one is equal in their nakedness, a reminder



that we are all human and that we can all relate to each other.

Reflecting on my findings I feel as though the Finnish have a much more grown-up attitude to bodies. It seems an instance of a culture where people seem more at ease in their own skin. I hope to bring a bit of this ethos across in my design. And that small attitude shift could potentially change how women see themselves. Rather than comparing and contrasting, becoming more supportive of each other and being present.

I then discussed how inclusivity is at the heart of my project. I am designing for a large cross-section of women, and getting the balance right to cater to people with different cultural backgrounds and levels of able-bodiedness is very important. In my design of The Ladies Pool, there are no stairs, I have kept it all on one level. This means that if you have children in a buggy or you are in a wheelchair, you can traverse the space with ease, also you are not missing out on any features others may access. I have lowered sections of the vanity stations to suit wheelchair users and included adequate amenities such as disabled bathrooms and showers with comfortable movement throughout. The communal bathrooms have a disabled cubicle and a baby changing space integrated. For visiting parents, I have included large family-sized changing rooms and baby changing islands. As well as this I have gave great thought to the user experience and flow, how different people will



Fig 52: Ladies Swimming, Sophie Steele

move through the building, thus creating the best user experience in terms of functionality and comfort.

It was also important to me to consider the possible cultural differences of our visitors and therefore created different levels of privacy within the changing rooms to assure everyone is comfortable. Included in the design is a group changing locker room, as well as private enclosed changing rooms, and poolside change rooms, meaning there is different places to undress depending on what level of privacy you feel comfortable with.

By integrating these features into the initial design, and using the same materiality there will be a feeling of consistency throughout. Visitors will know that they were not considered an afterthought. They will know the space belongs to them just as much as anyone else. We are all of the same importance regardless of if we have children, our religious or cultural beliefs, or if we are able-bodied or physically disabled, therefore we should all get to enjoy the environment in the same way and move through and use the space with ease.

In creating The Ladies Pool I am creating a comfortable and safe space for the women of Glasgow. I spoke about body image previously and the pressures many women feel to look a certain way. I would like to extract a little of the

SWIM SWIM SWIM SWIM SWIM SWIM

essence of the Finnish sauna. A place where they strip away all material signifiers and create a sense of equality. I am hoping to strip away some of the pressures we hold within in regards to body image. Now in the instance of The Ladies Pool, women would be wearing bathing clothes, but I would hope that, for some, by removing the need of the façadism, the makeup, the clothes, the perceived male gaze, that women could feel more at ease. It will be a place where there is no need to feel self-conscious about body image, a place to just swim, without that inner monologue.

By creating a space where we all belong and are all equal, and through being exposed to the real world, where women come in all shapes and sizes, it will encourage people to see past what is on the outside. And thus create an attitude shift in women, a small step towards creating a more honest and straightforward culture. One that is more caring and supportive, rather than competitive and destructive.

My aim is that The Ladies Pool with bringing beauty and pleasantness in to peoples lives and cultural uplift not just through architecture but also by encouraging an attitude shift in how we see our own, and others bodies. I would hope that by stripping away the need to look beautiful or appease others, that we can just be more at peace, more mindful and just enjoy the act of swimming in a beautiful environment.



Fig 54: Interior Views from Dollan Baths

www.glasgowsculpture.com/pg_biography.php?sub=clarke_bell>

12. The fish merchants moved out in 1977 and the building was renovated in the mid-1980s as a shopping centre. The change of use failed to capture the imagination of Glasgow's shoppers and the building has subsequently served as a live music and entertainment venue. At the beginning of the 21st century there were plans to convert the building to an artists' centre.

13. Les Halles was Paris's central fresh food market. It was demolished in 1971 and replaced by the Westfield Forum des Halles, a modern shopping mall built largely underground and directly connected to the massive RER and métro transit hub of Châtelet-Les-Halles. The shopping mall welcomes 150,000 visitors daily.

14. Mann, W.M. The Story of the Western Baths, Hillhead from 1876-1990, (UK: Published Privately by The Western Baths Club, 1990), p17

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17. Scottish Architects, Dictionary of Scottish Architects 2016, accessed February 2021, <http://www.scottisharchitects.org.uk/architect_full.php?id=204759>

18. The new town movement refers to towns that were built in the United Kingdom after World War II and that have been purposefully planned, developed and built as a remedy to overcrowding and congestion in some instances, and to scattered ad hoc settlements in others. The main reason for it was to decongest larger industrialized cities, rehousing people in freshly built, new and fully planned towns that were completely self-sufficient and provided for the community.

19. Twentieth Century Society, January 2005 - The Dollan Baths, East Kilbride, accessed in January 2021, <<https://c20society.org.uk/building-of-the-month/the-dollan-baths-east-kilbride>>

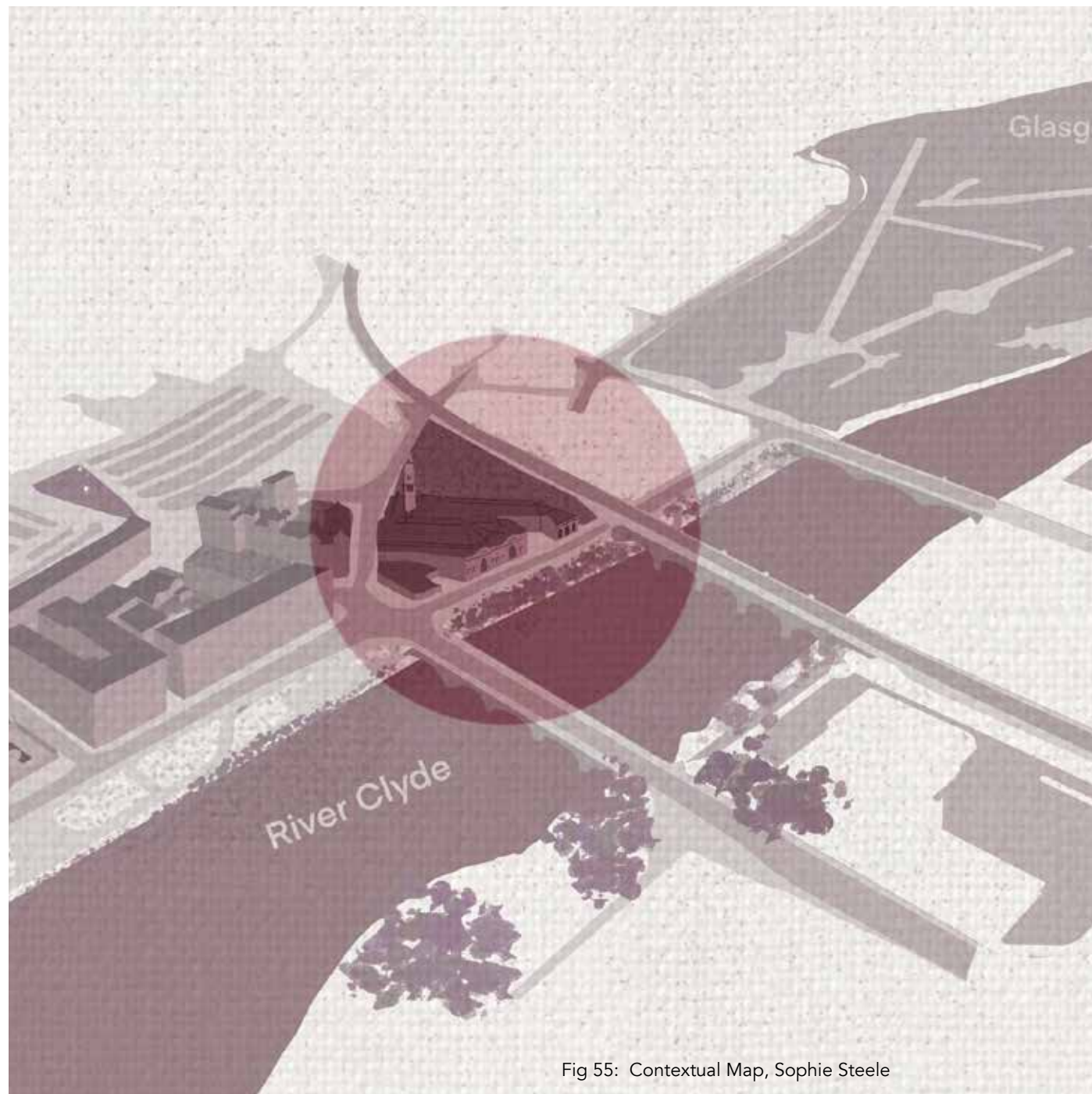


Fig 55: Contextual Map, Sophie Steele

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20. Twentieth Century Society, January 2005 - The Dollan Baths, East Kilbride, accessed in January 2021, <<https://c20society.org.uk/building-of-the-month/the-dollan-baths-east-kilbride>>

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21. Béton brut (French pronunciation: [betɔ̃ bʁy]) is a French term that translates in English to "raw concrete". The term is used to describe concrete that is left unfinished after being cast, displaying the patterns and seams imprinted on it by the formwork. Béton brut is not a material itself, but rather an architectural expression of concrete.

22. Kern, Leslie (2019) *Feminist City*, (Canada: Between the Lines, 2019) p8

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Fig 56: Sauna Essentials

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32. A Carnegie library is a library built with money donated by Scottish-American businessman and philanthropist Andrew Carnegie. A total of 2,509 Carnegie libraries were built between 1883 and 1929.

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Fig 57: Inclusive Women Illustration

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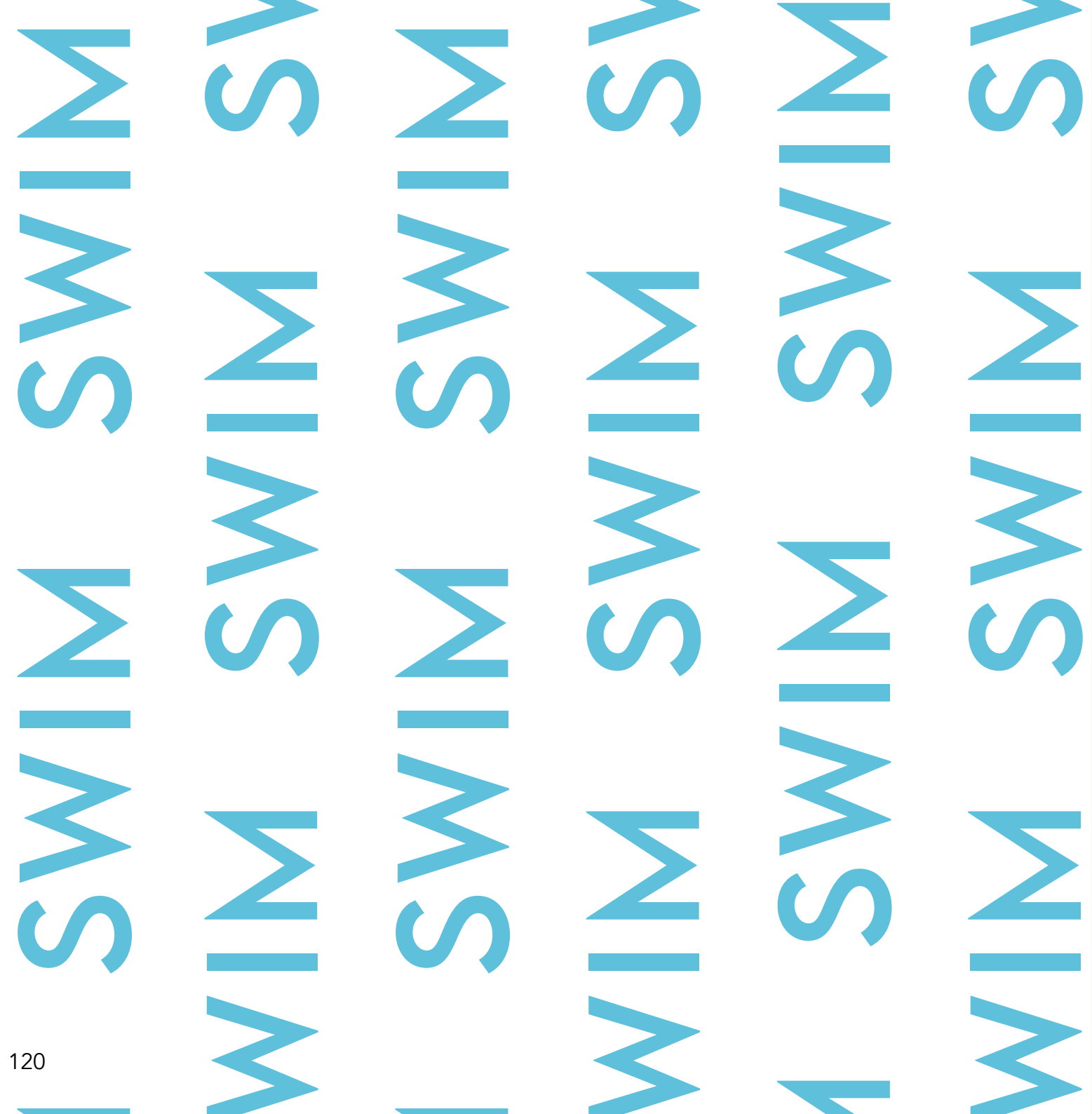
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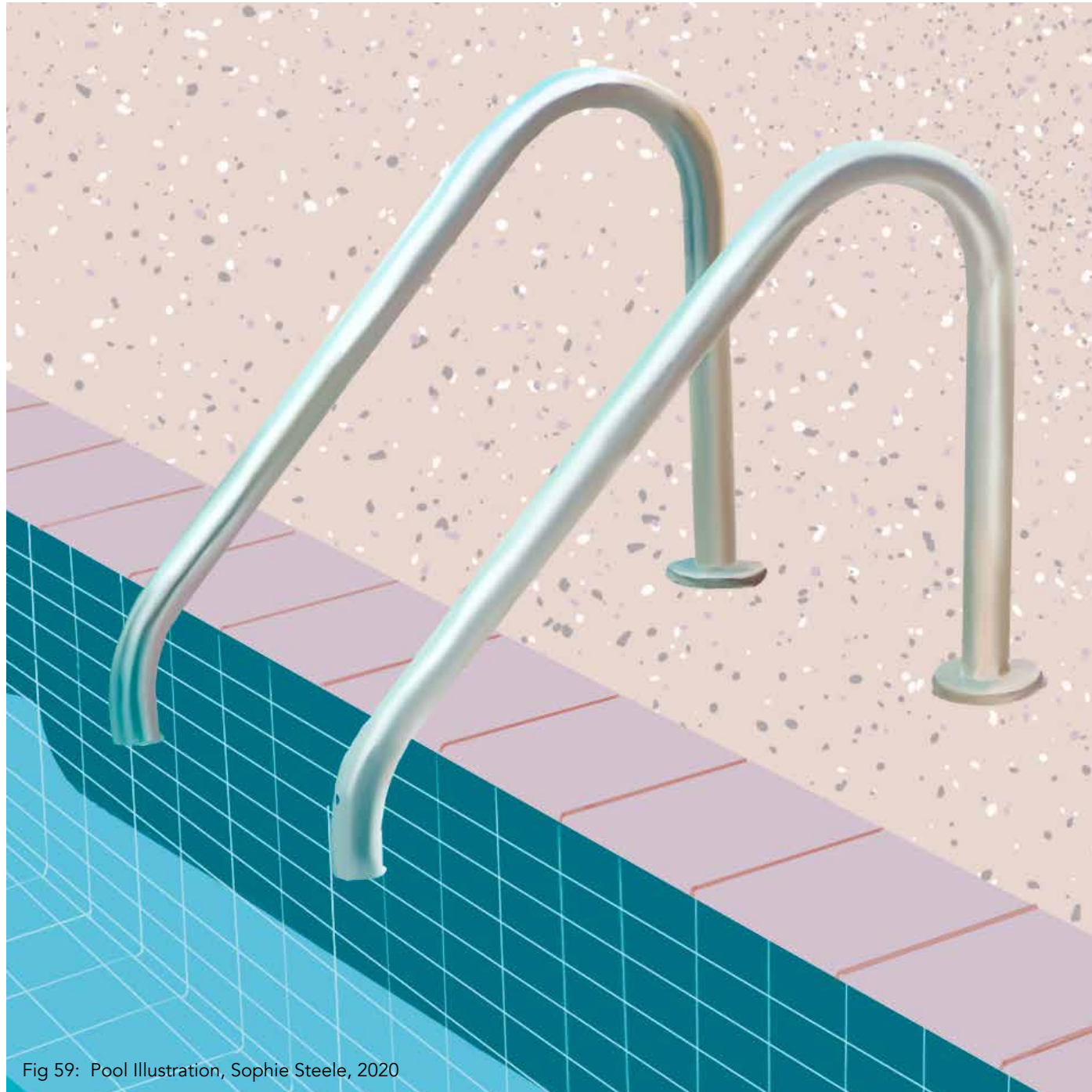


Fig 59: Pool Illustration, Sophie Steele, 2020

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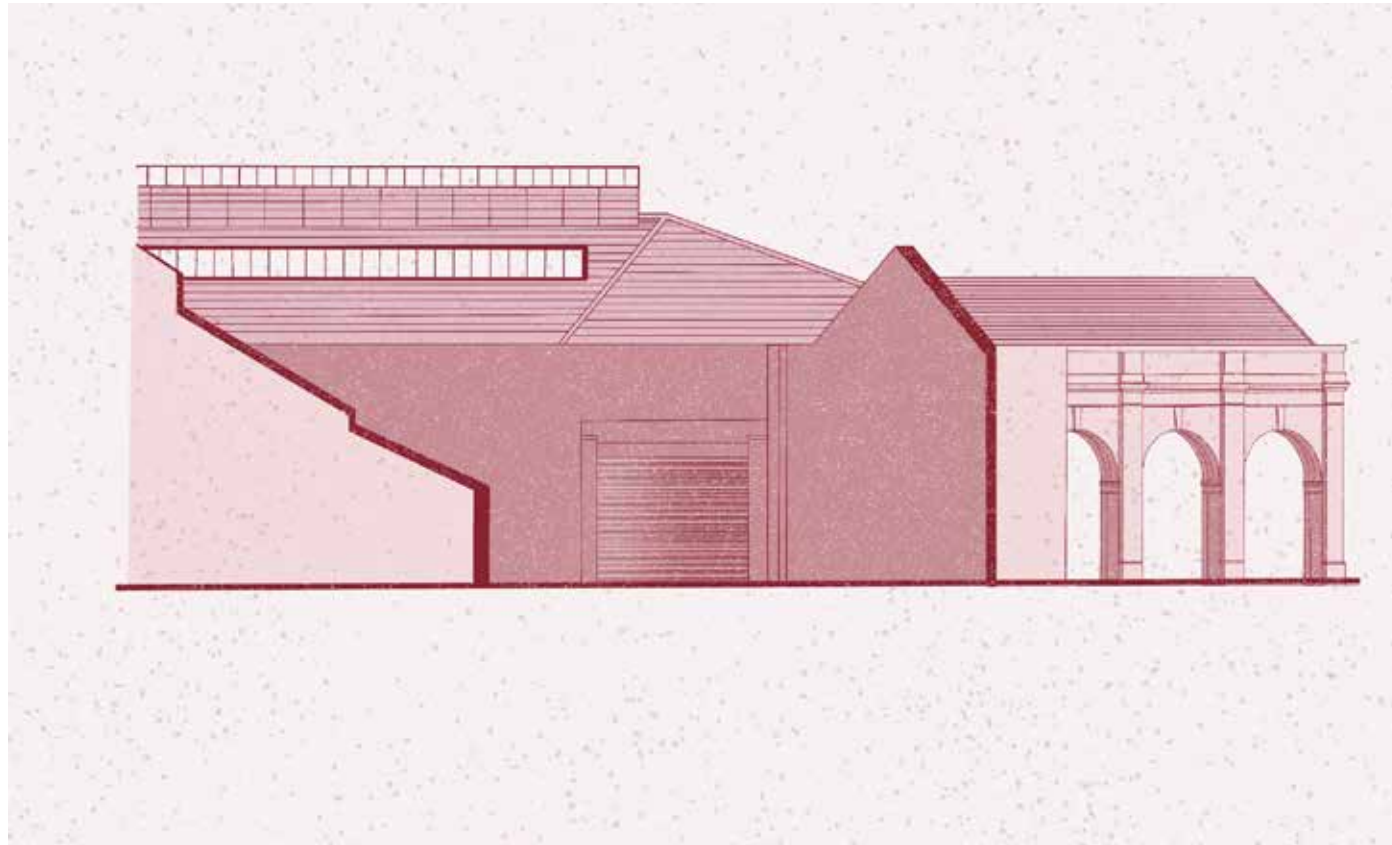


Fig 60: View of 46-50 Clyde Street, Location of The Ladies Pool

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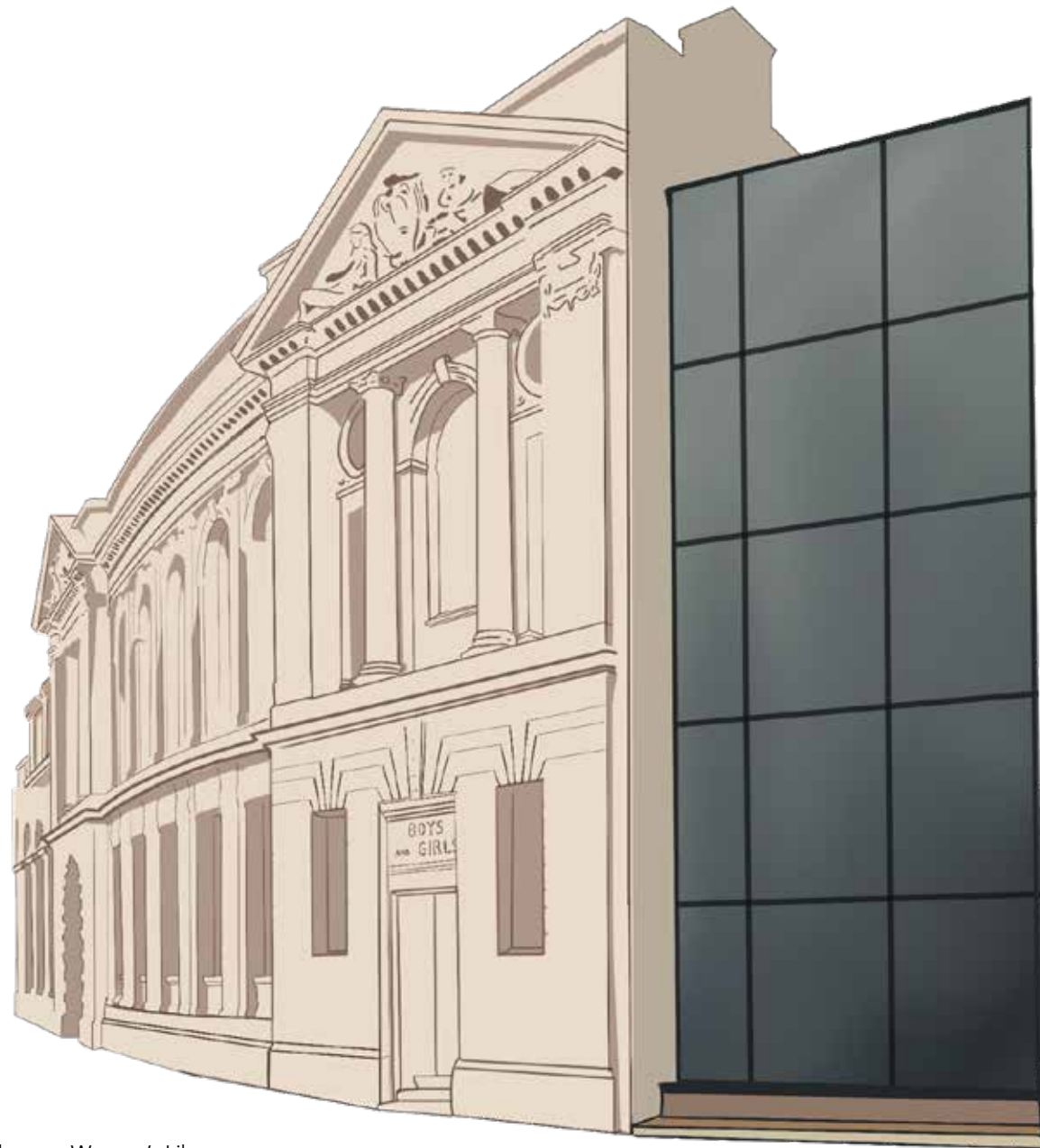


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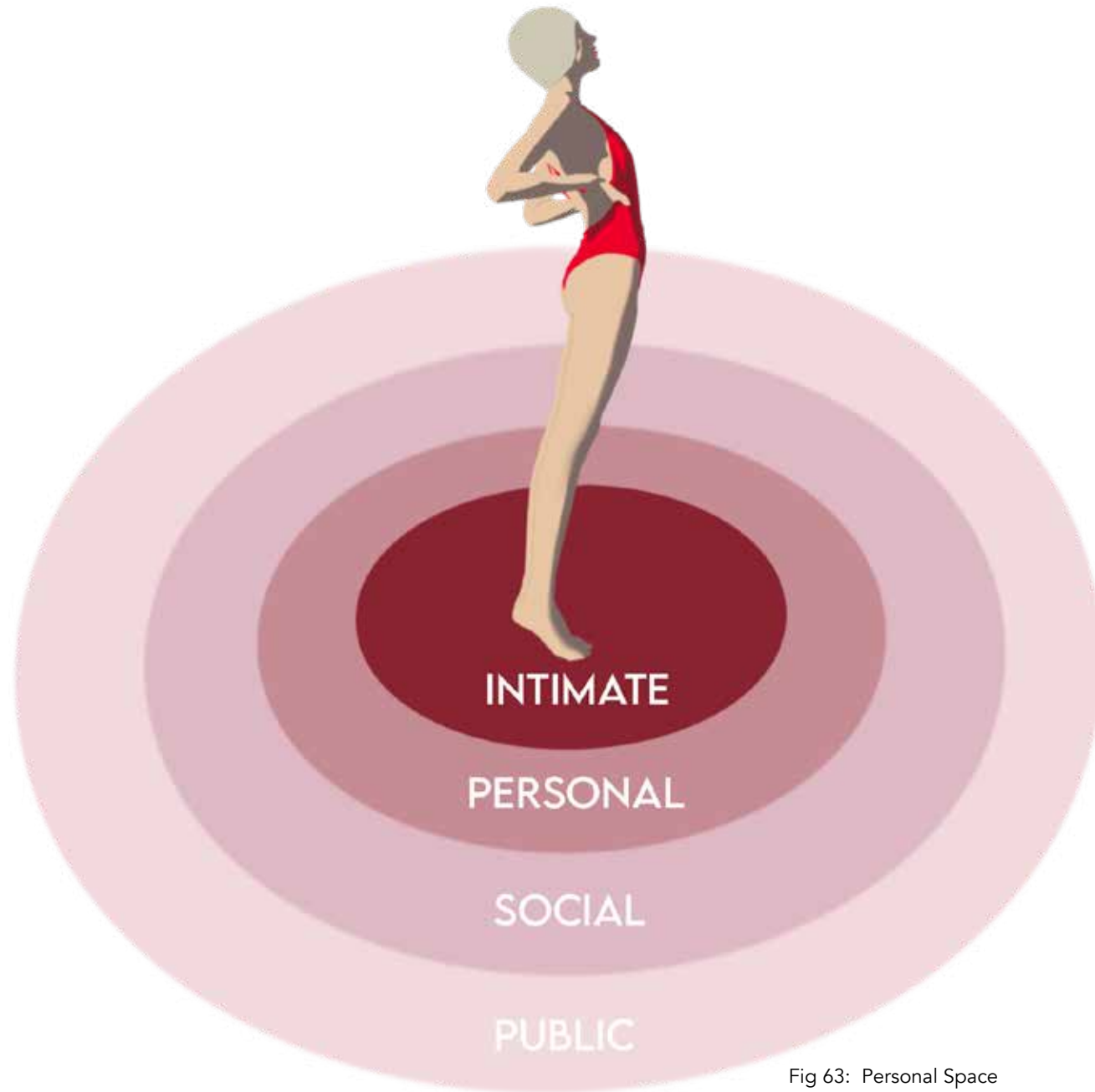


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