



Palliative for Savage Energies Tidal Swimming Pools at the Adriatic Sea

Jessica L. Lentner

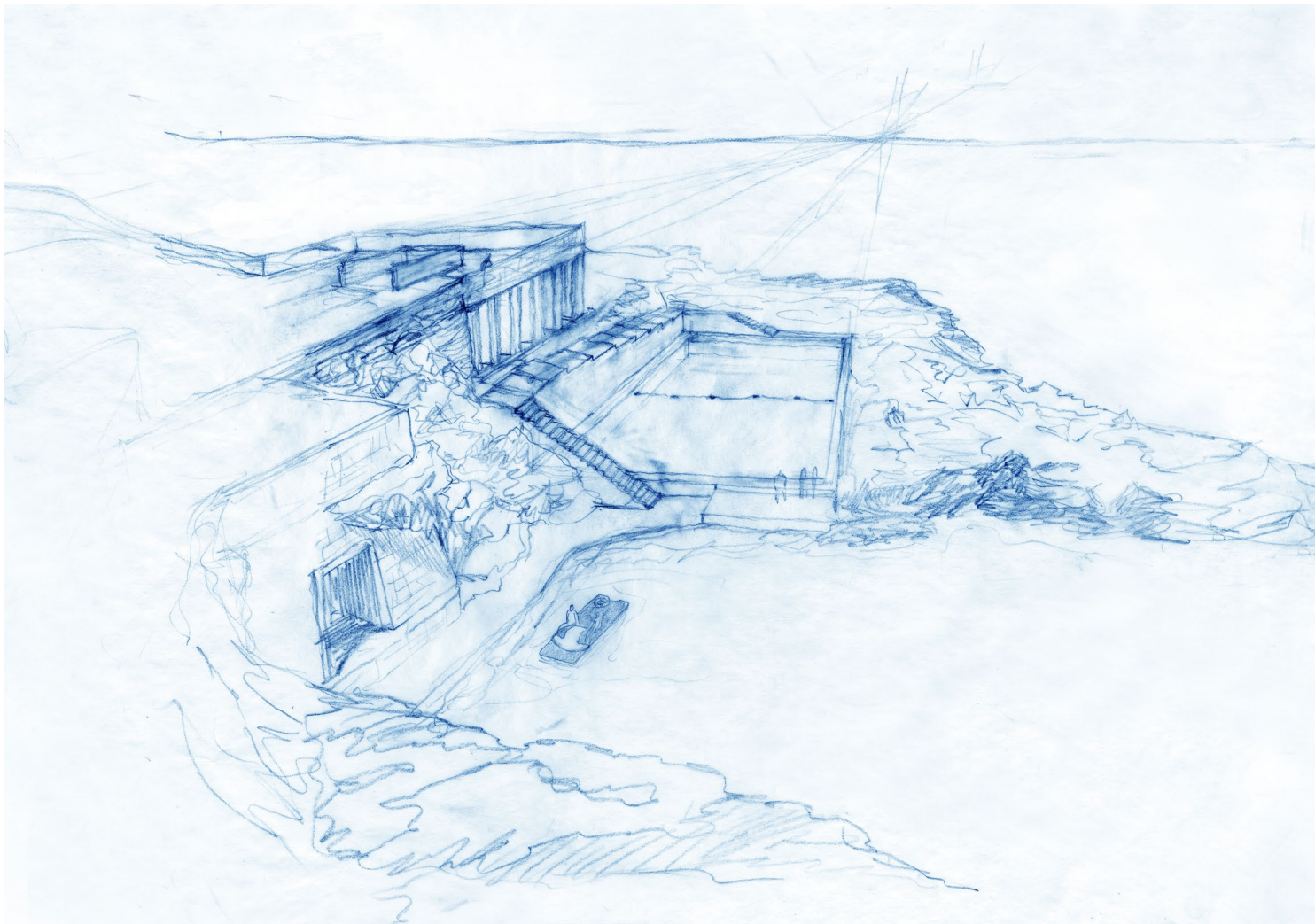
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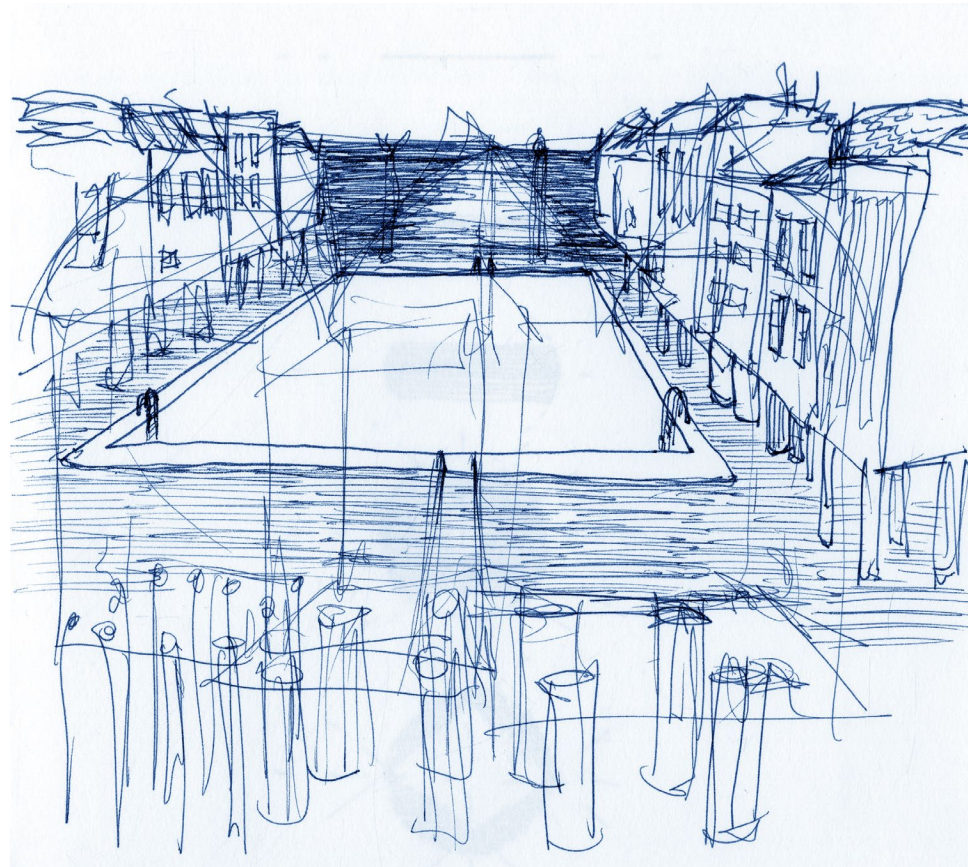
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Abstract

Palliative for Savage Energies : Tidal Swimming Pools at the Adriatic Sea
Jessica L. Lentner

The project is a public swimming sanctuary sited at the coast of the Adriatic Sea. The place sets up a bodily encounter with nature. The tidal lap pools, bath halls and paths are fragments, using the energy in line and color to appreciate human experience. The drawings are about the emergence of architecture from the convergence of land and sea.



Acknowledgements

I present this work in honor of my teachers and coaches, without whom I would not have the strength or sensitivity to pursue this thesis.

This book is dedicated to my family, my classmates, and to my first students. Thank you all for your exceptional support.



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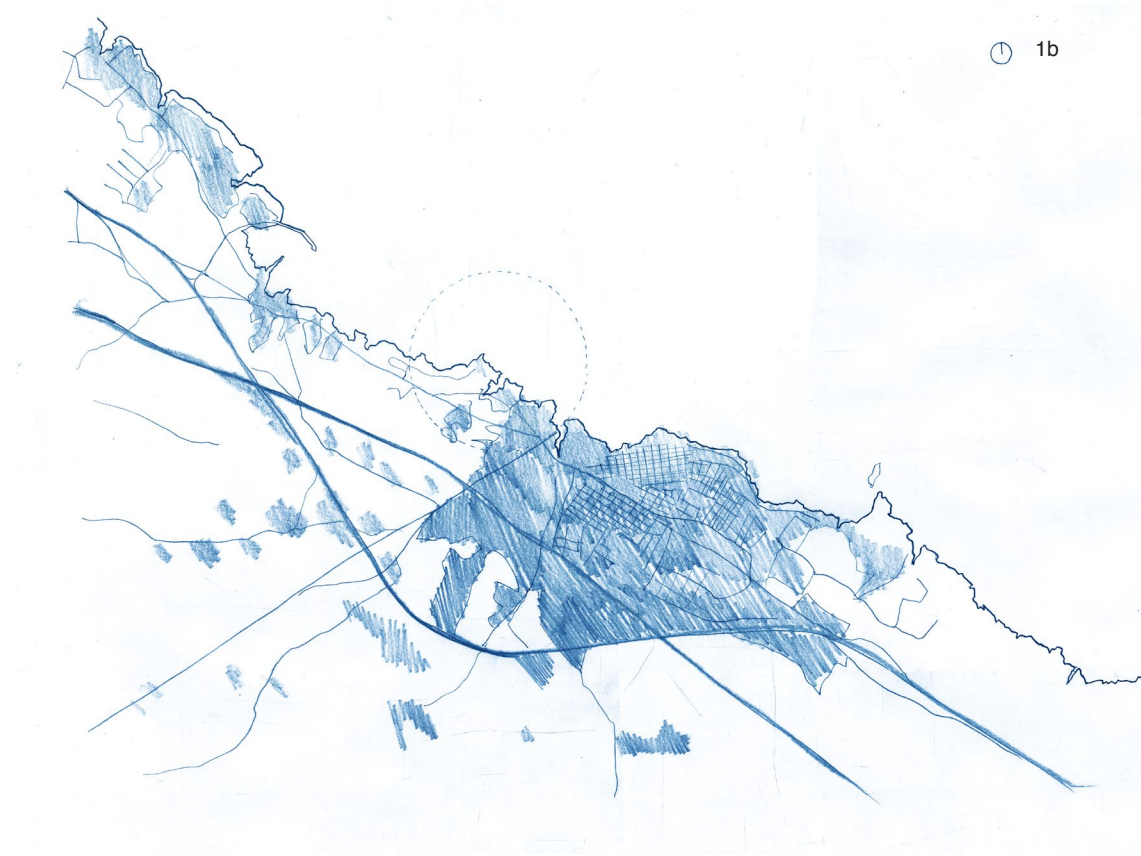


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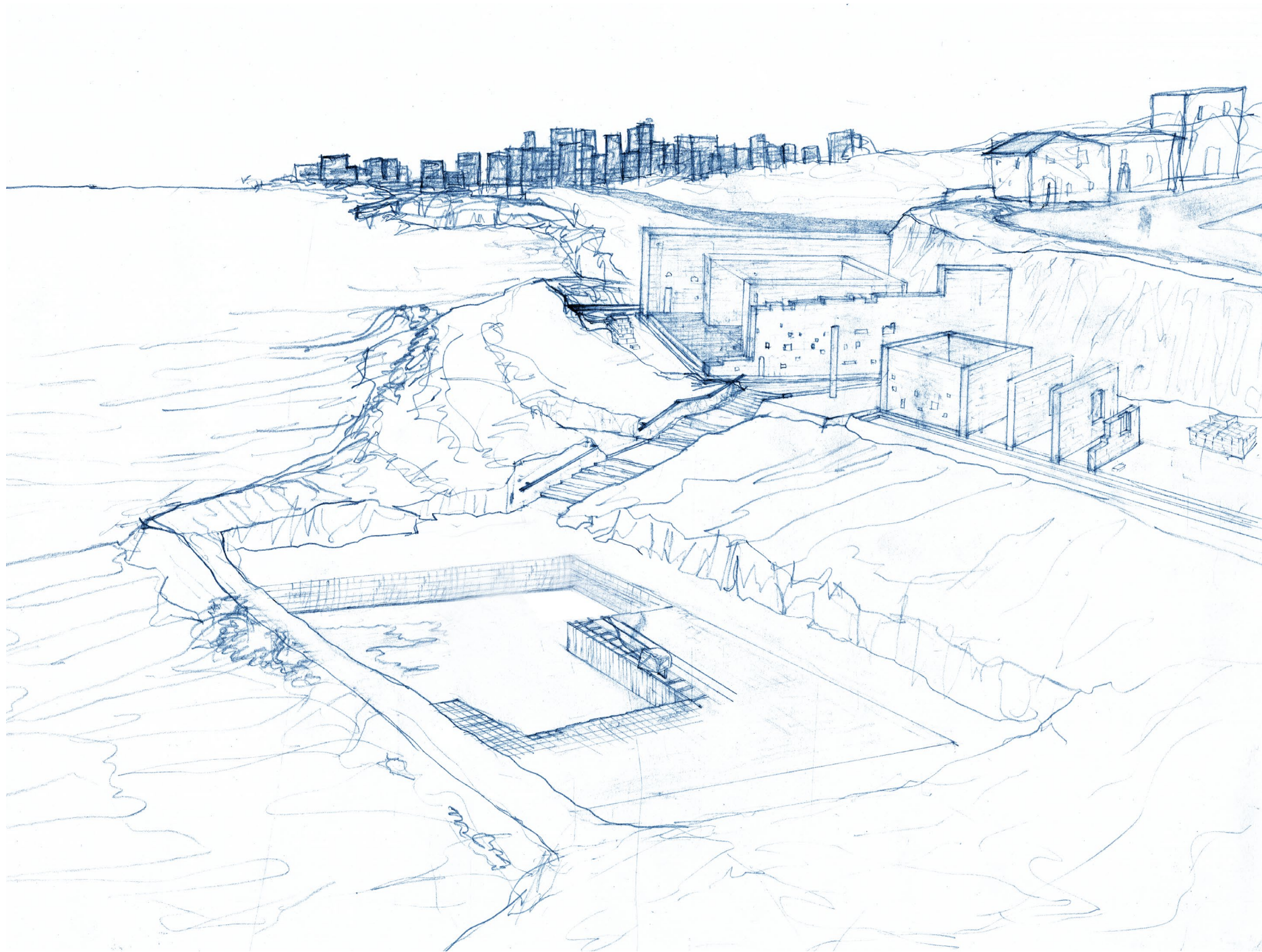
At the edge of Pogliano a Mare, a city that is at the edge of the sea, steep plunging cliffs, gently sloping shore platforms and small pocket beaches grow.



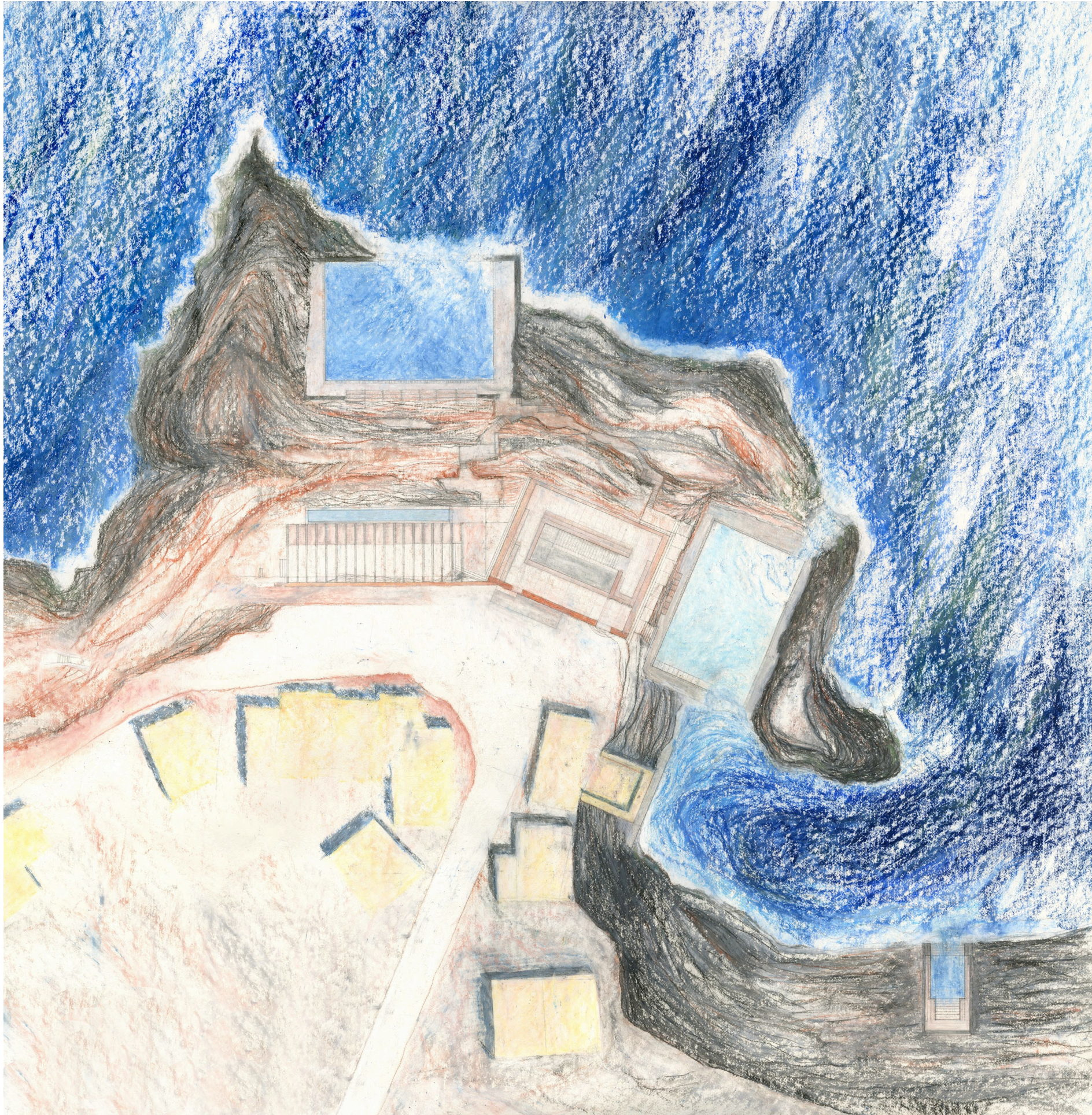
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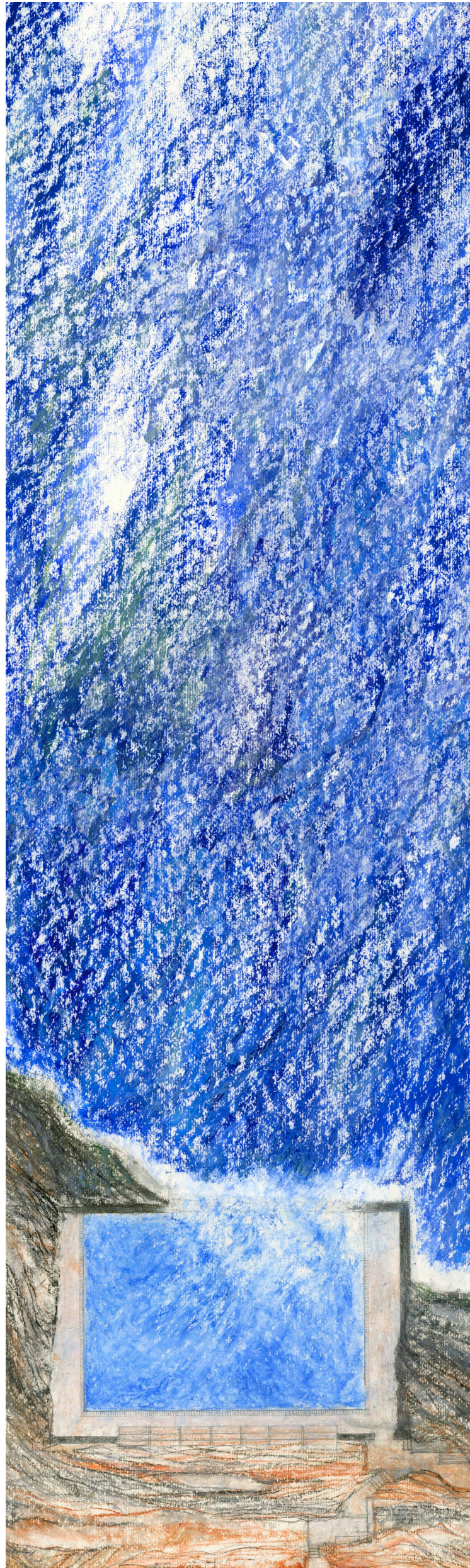
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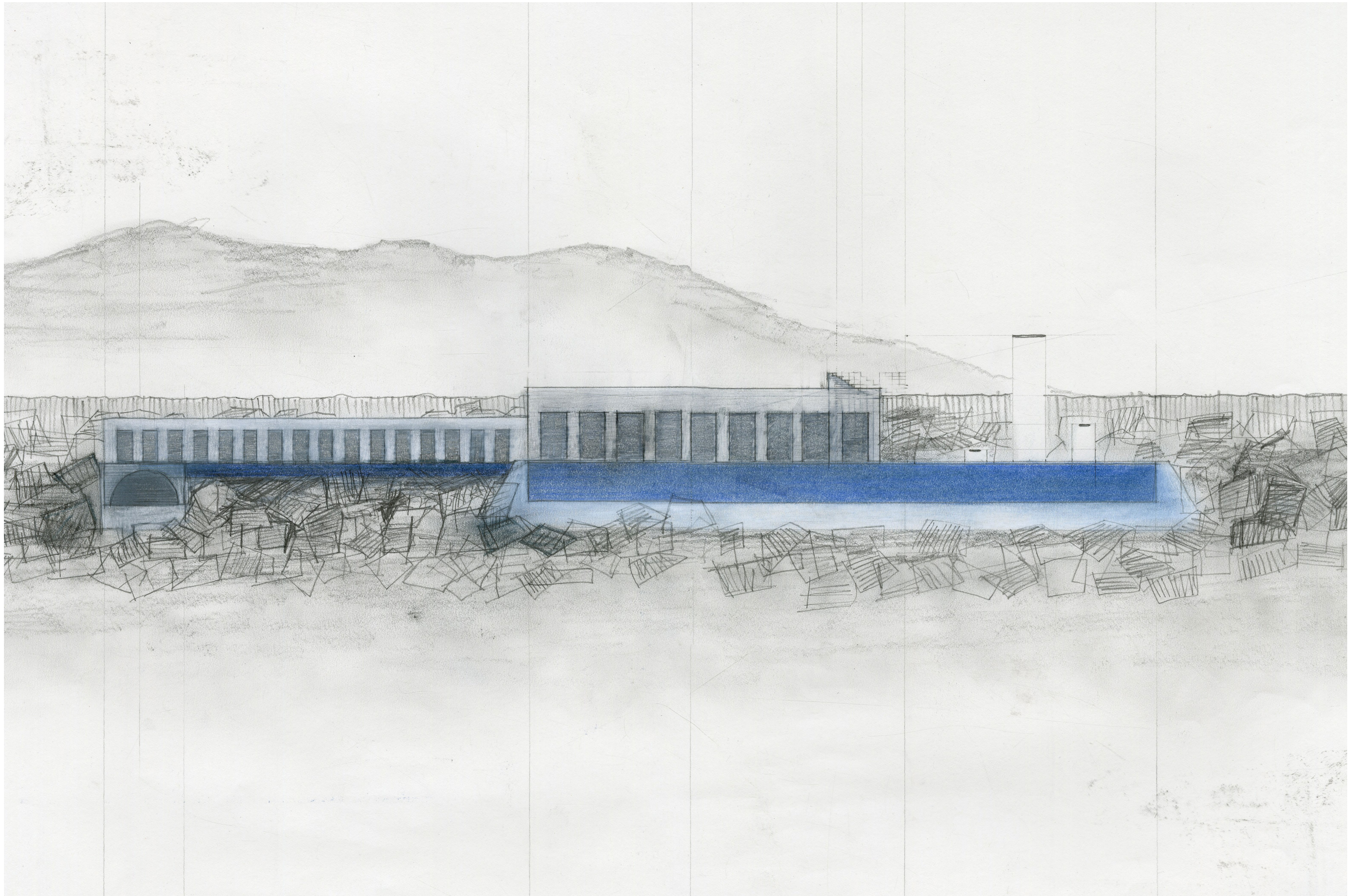
There is a quarry. In parts they have dug so deeply into the rock that it fills with water at high tide.



Here, swimmers cast themselves into the sea with joy and abandonment. They encounter one of the most treacherous thresholds in nature and live.

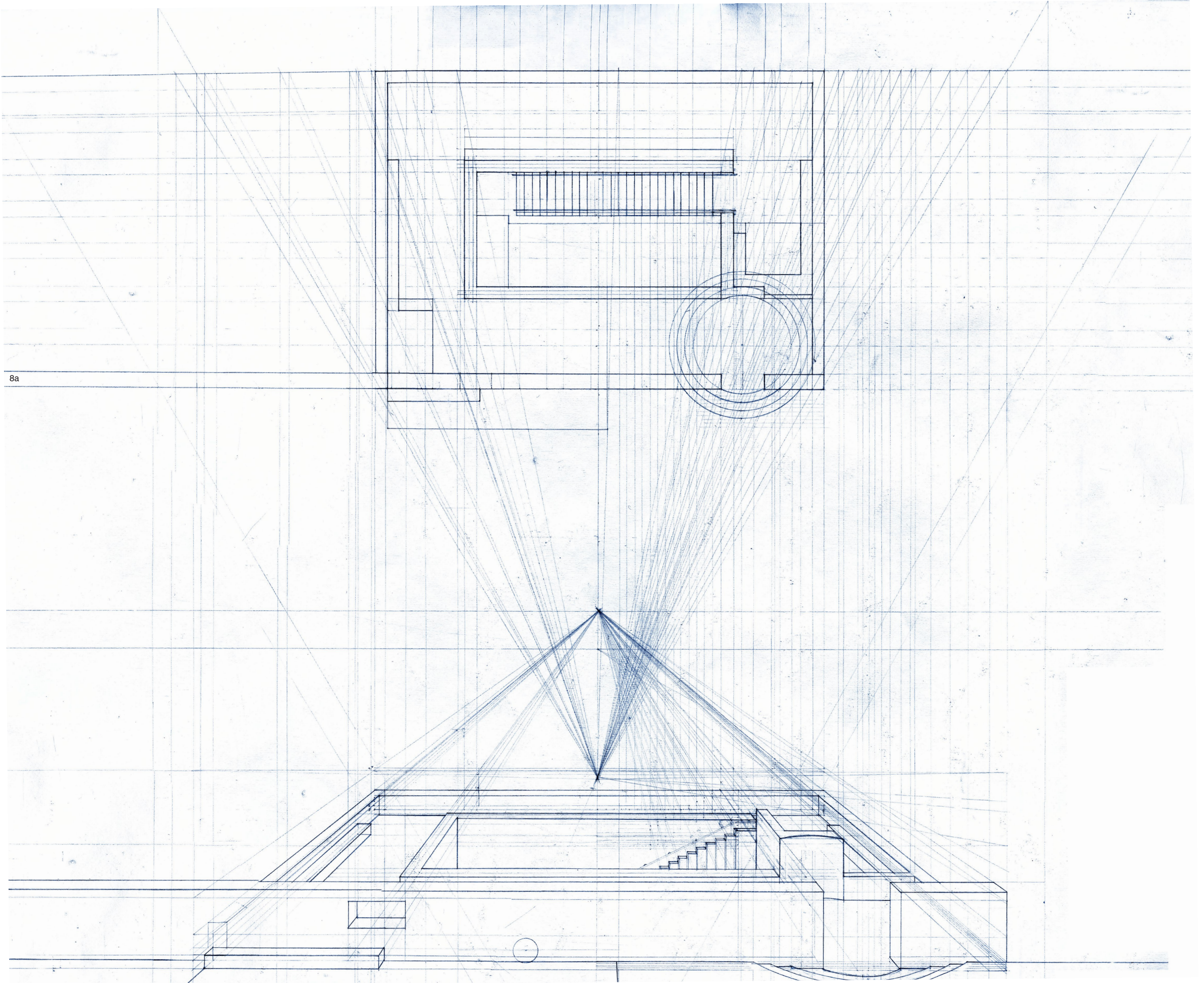


For these heroes there are built edges that serve as pretenses to assign laws to 1/10 of an acre of ocean. The line is a concrete breakwater, a comb, a palliative of savage energies.





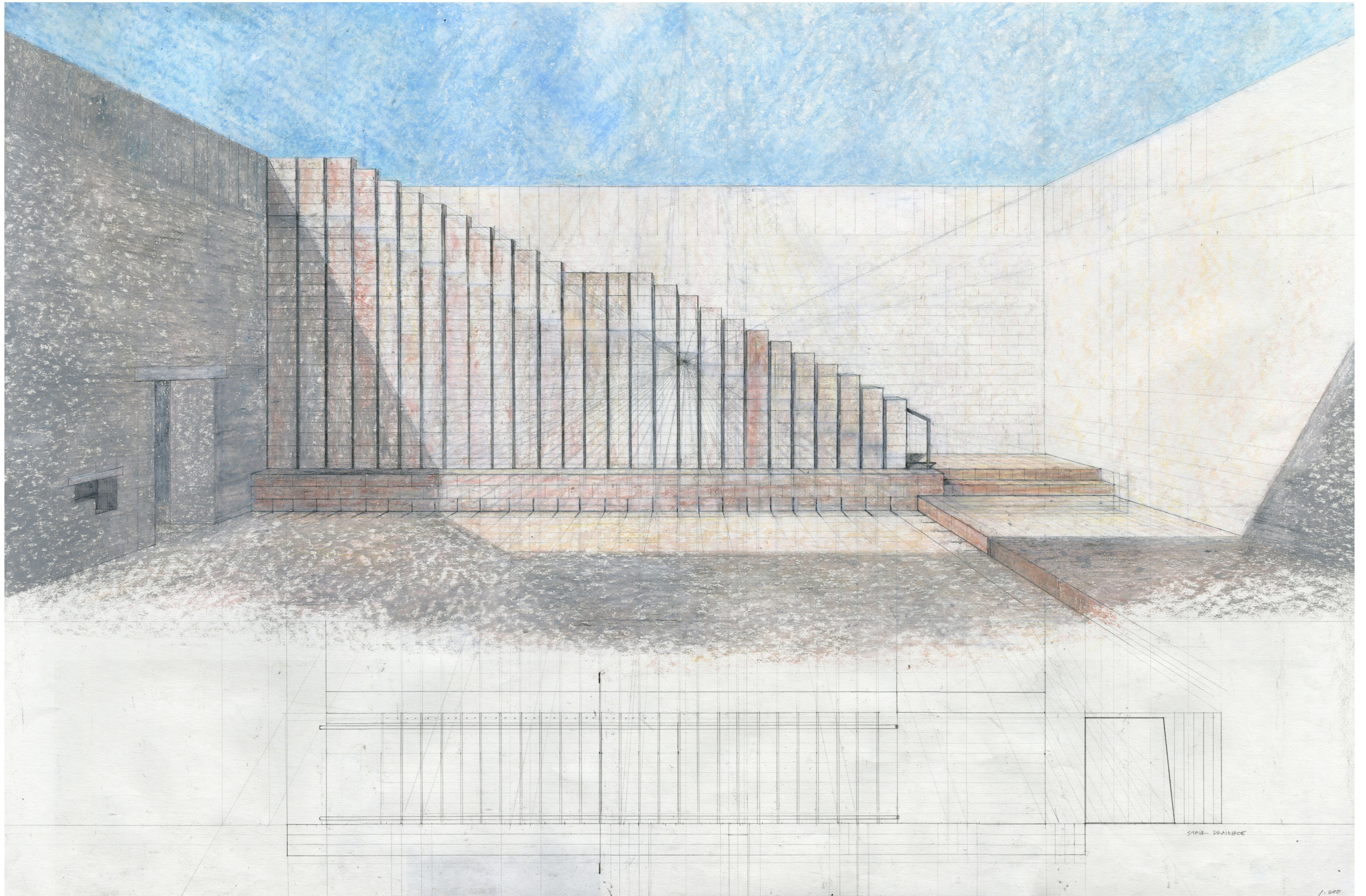


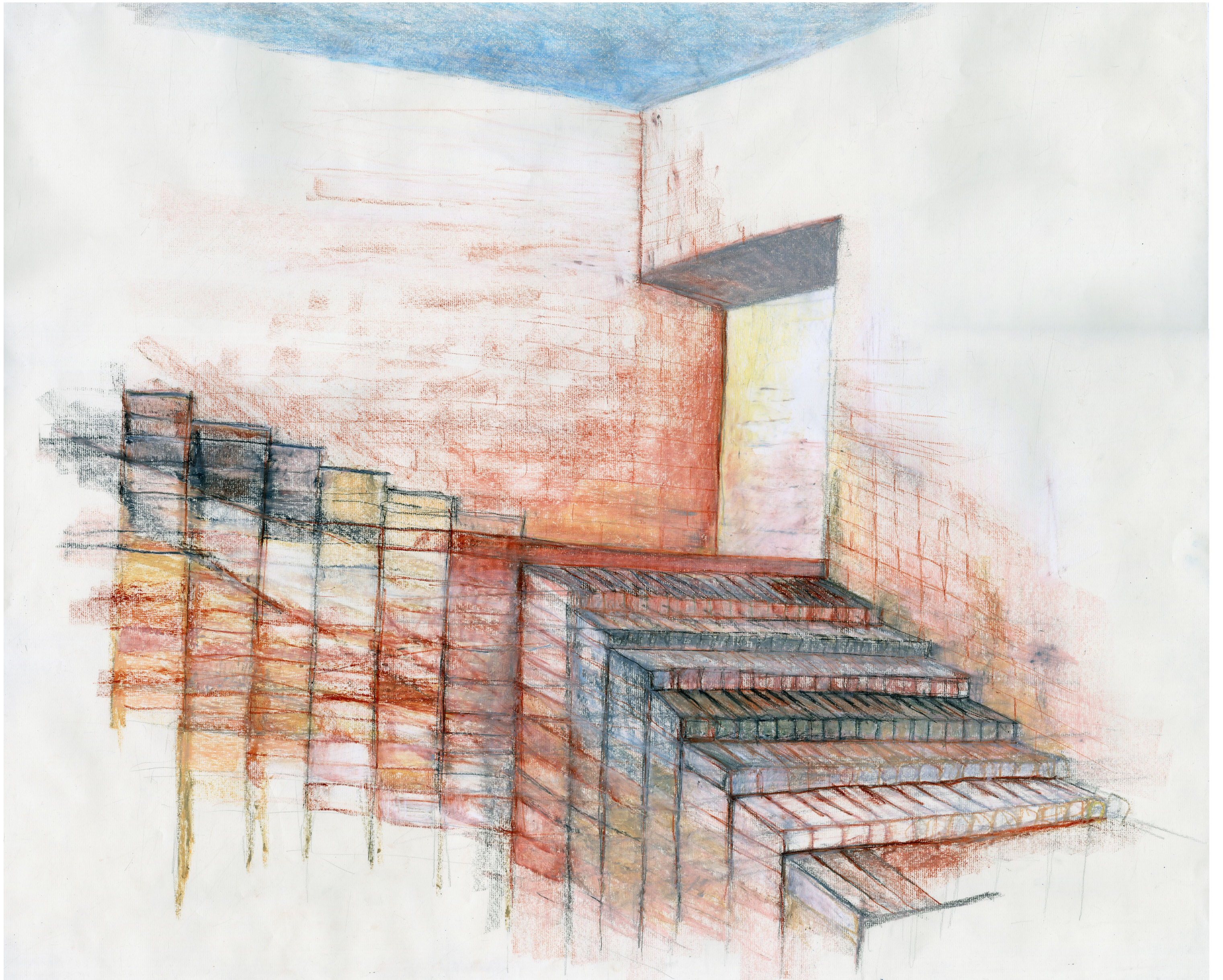


8a

8b

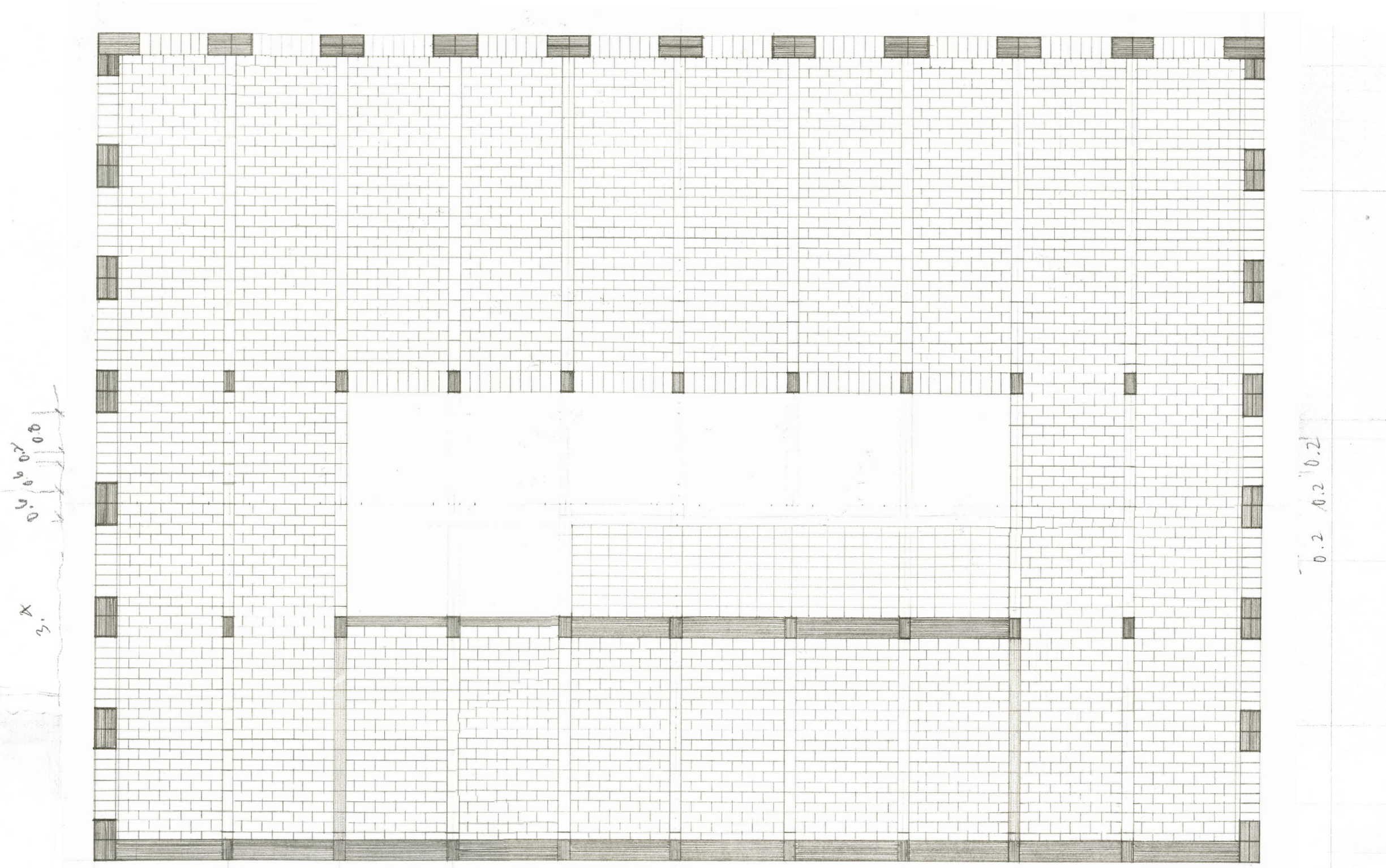




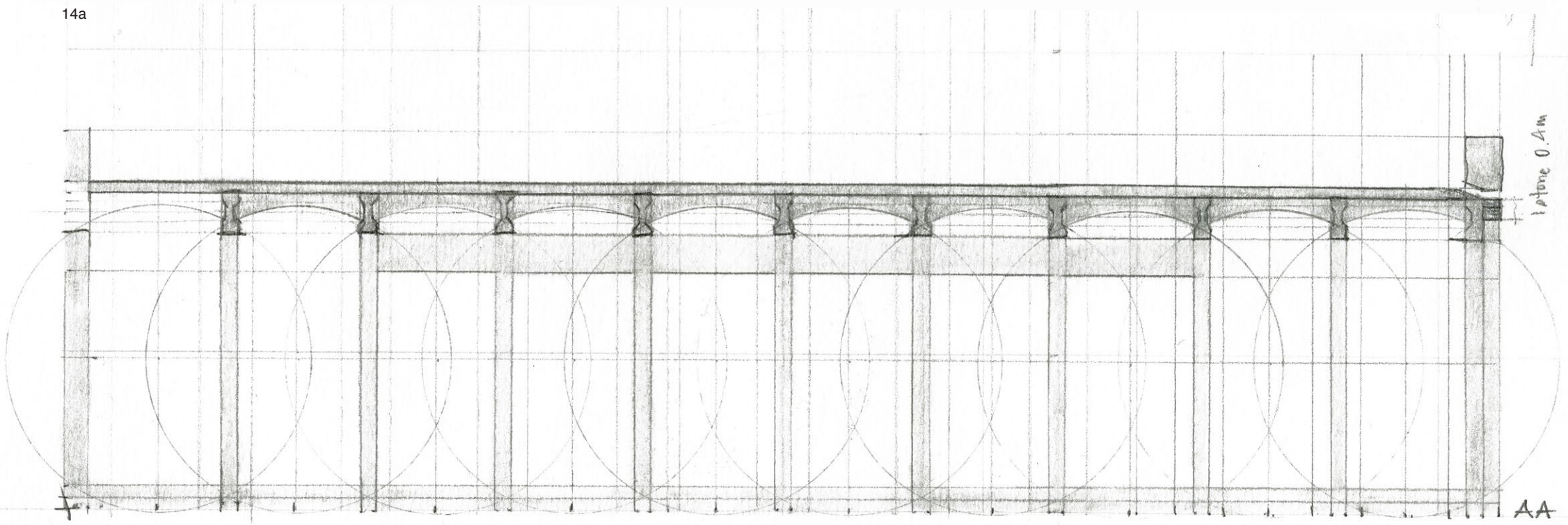




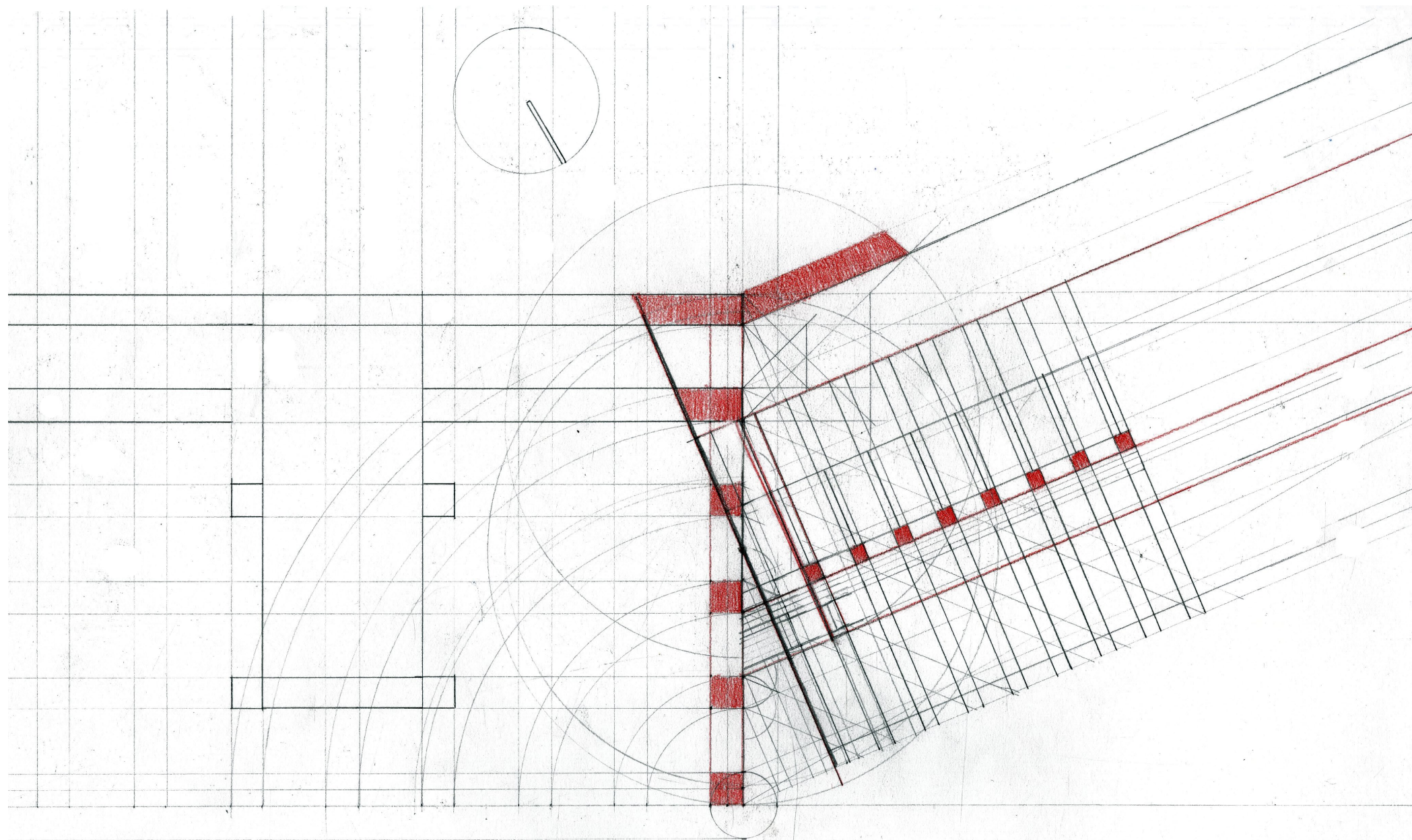




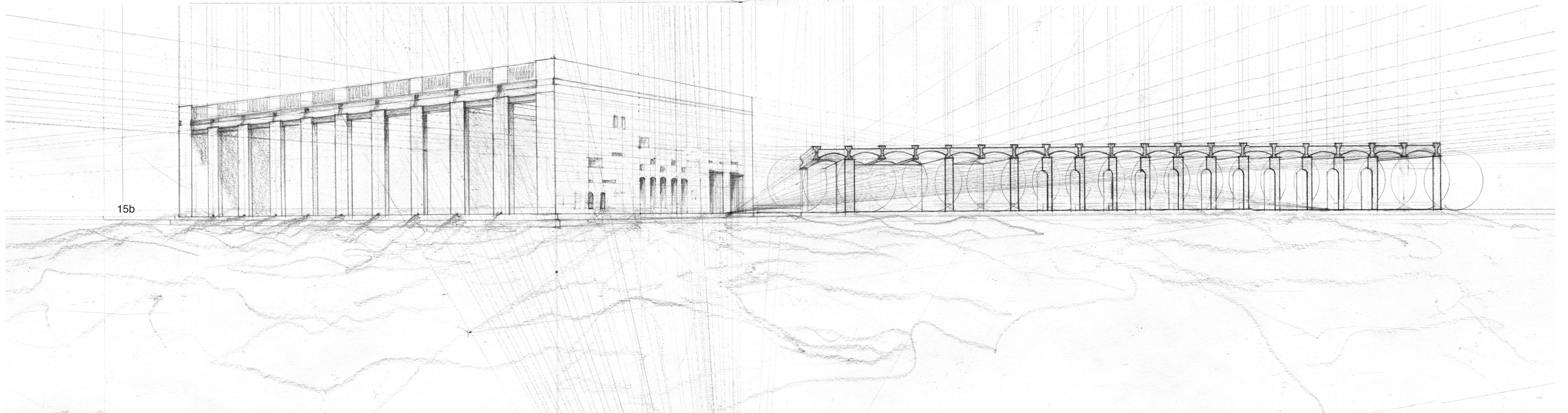
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14b



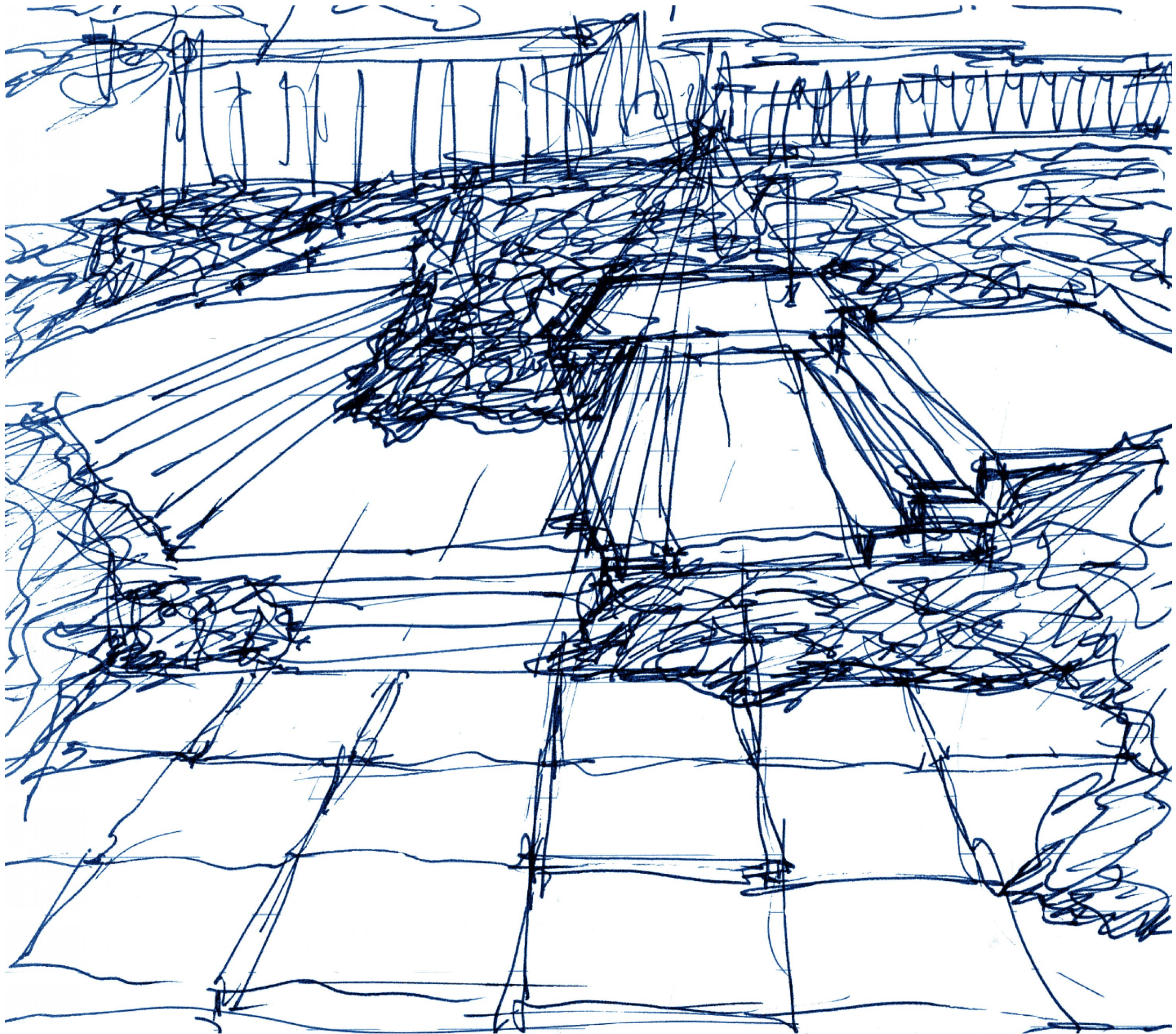
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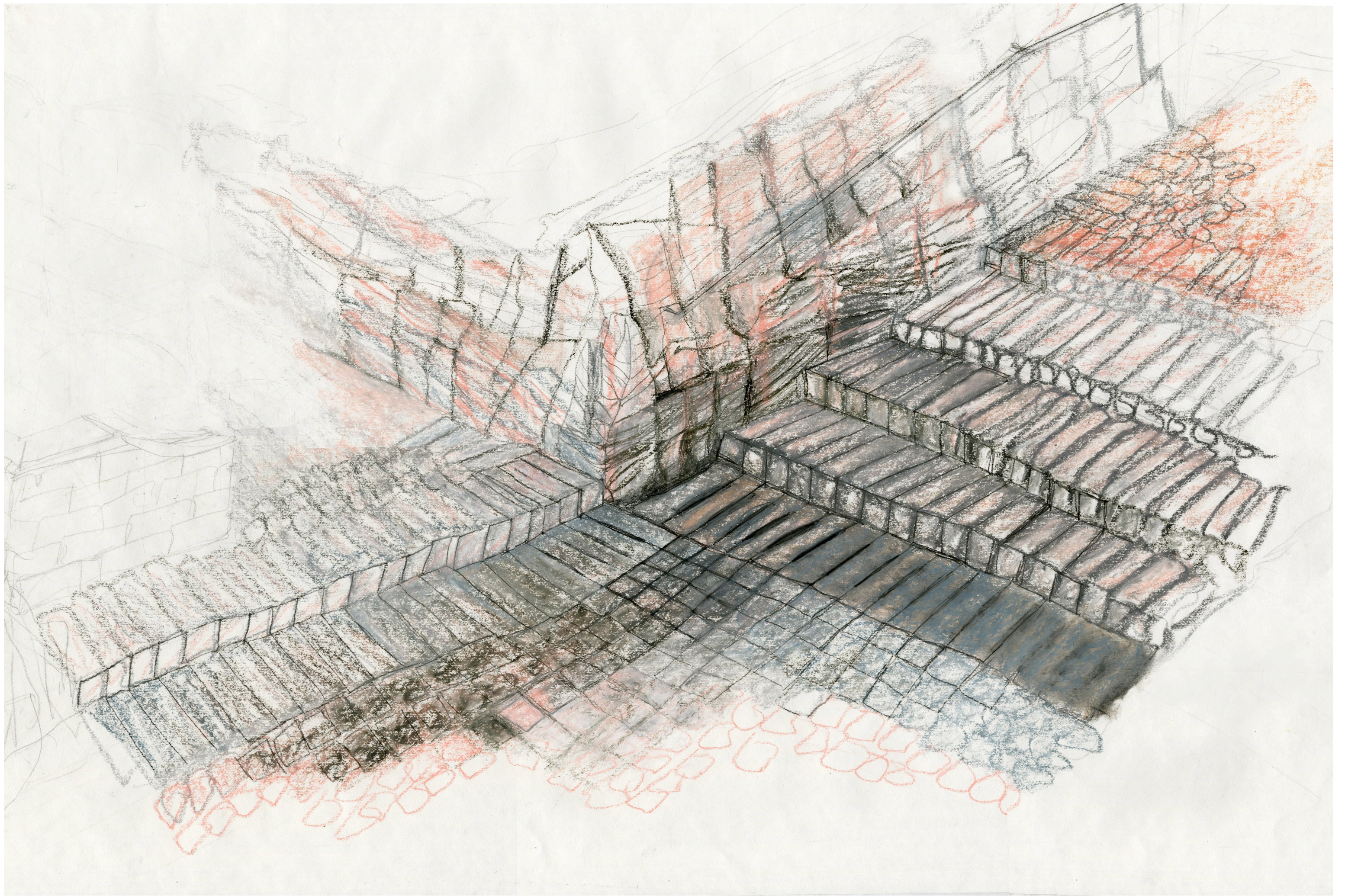


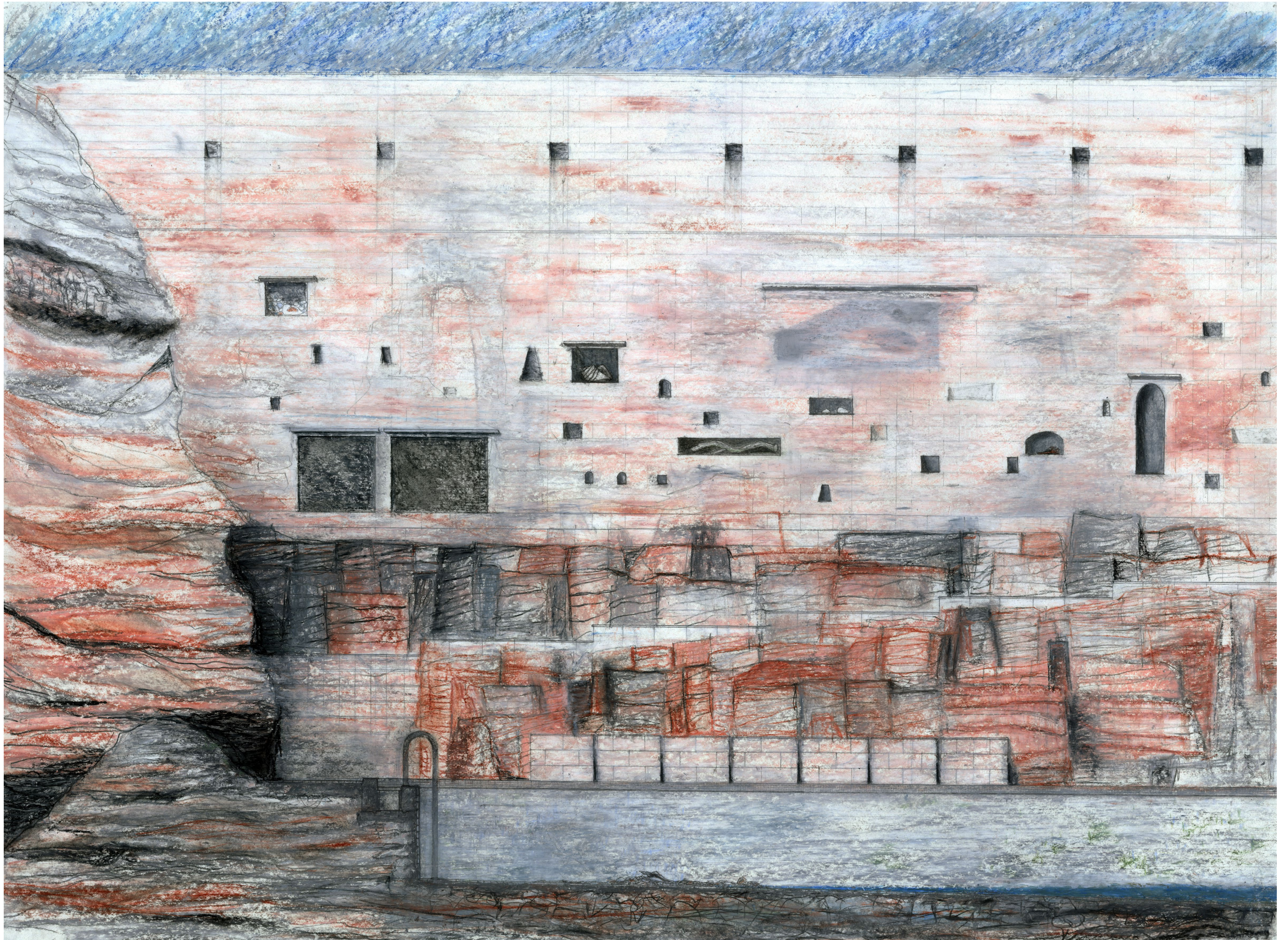
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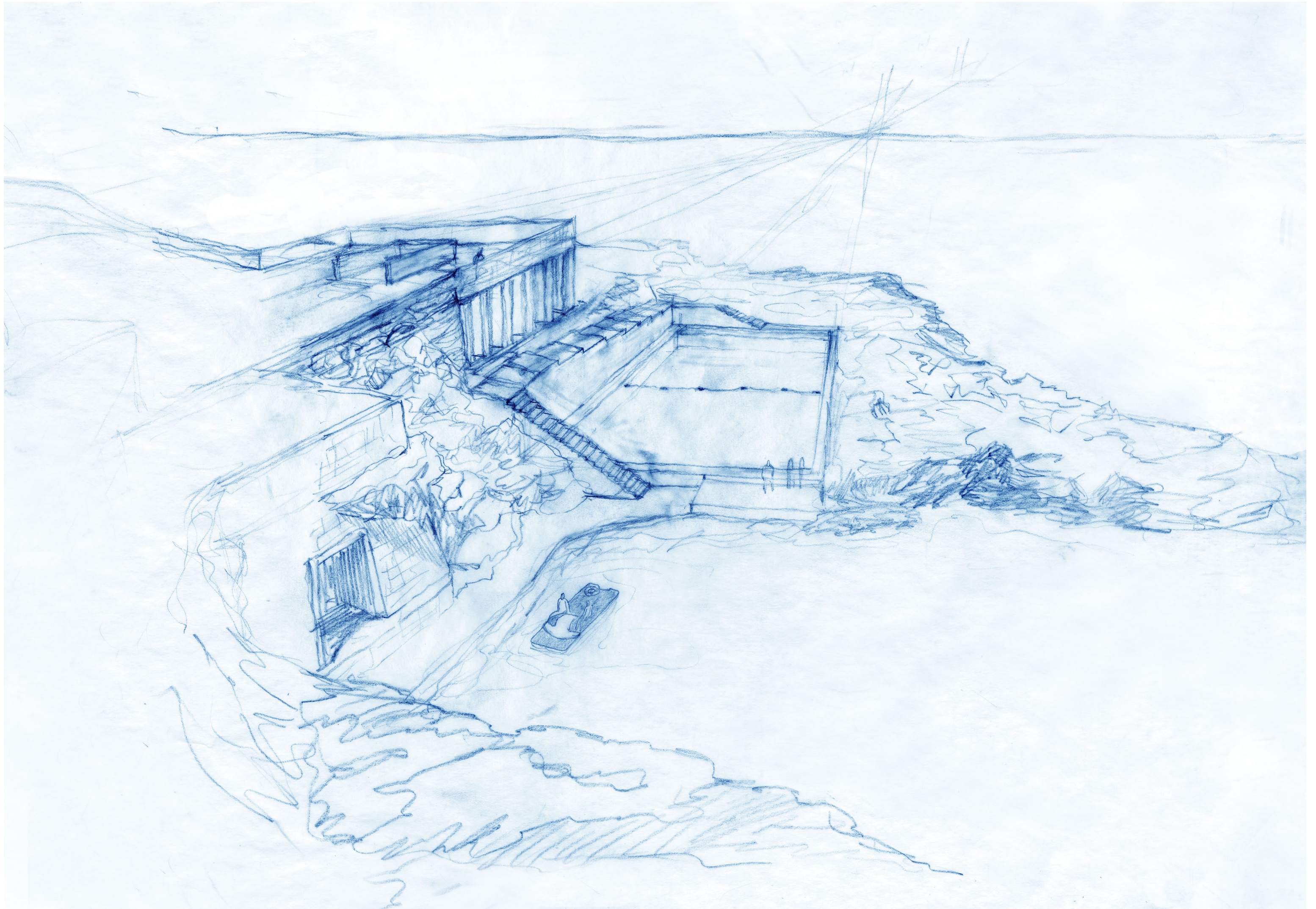


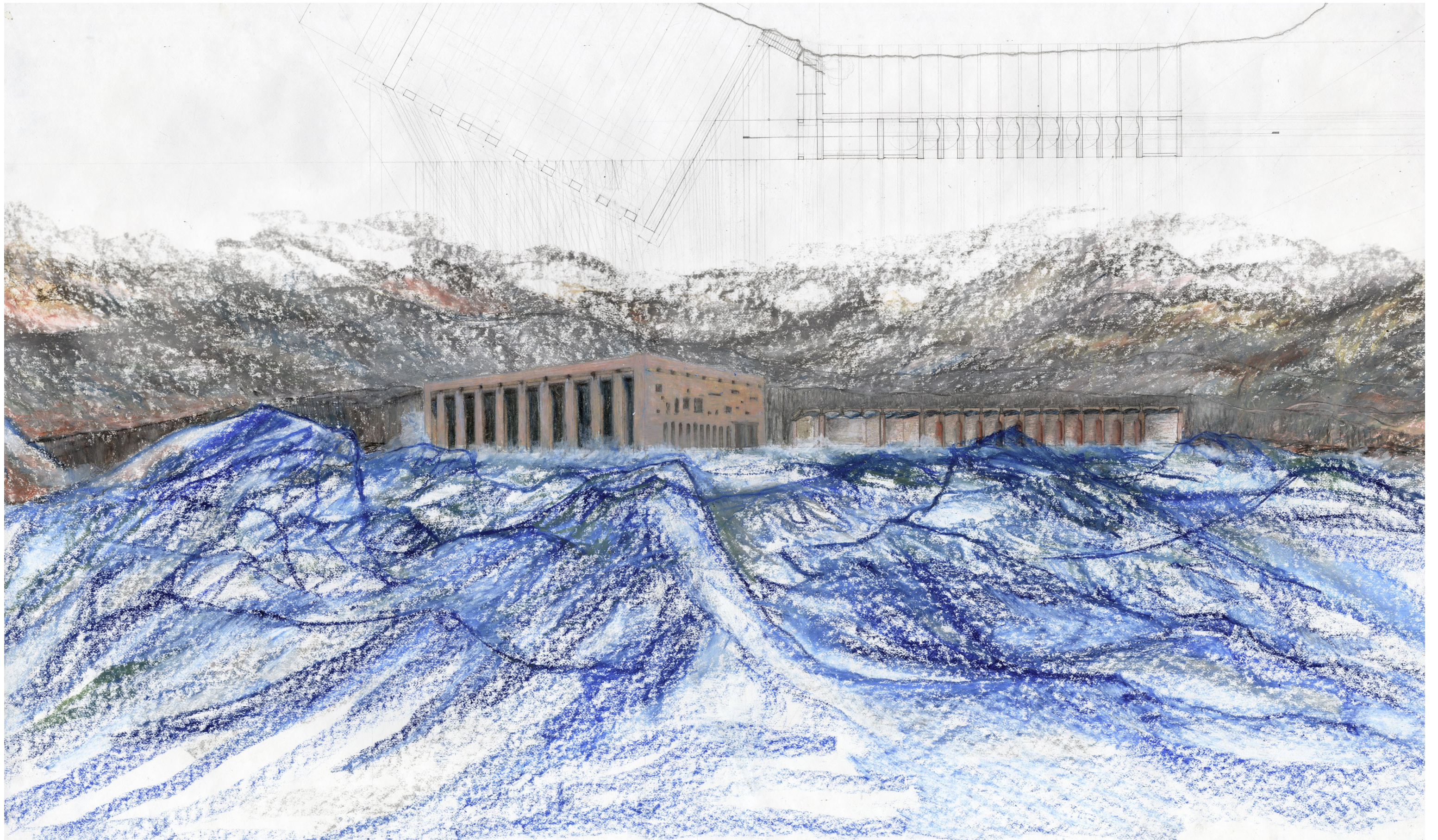


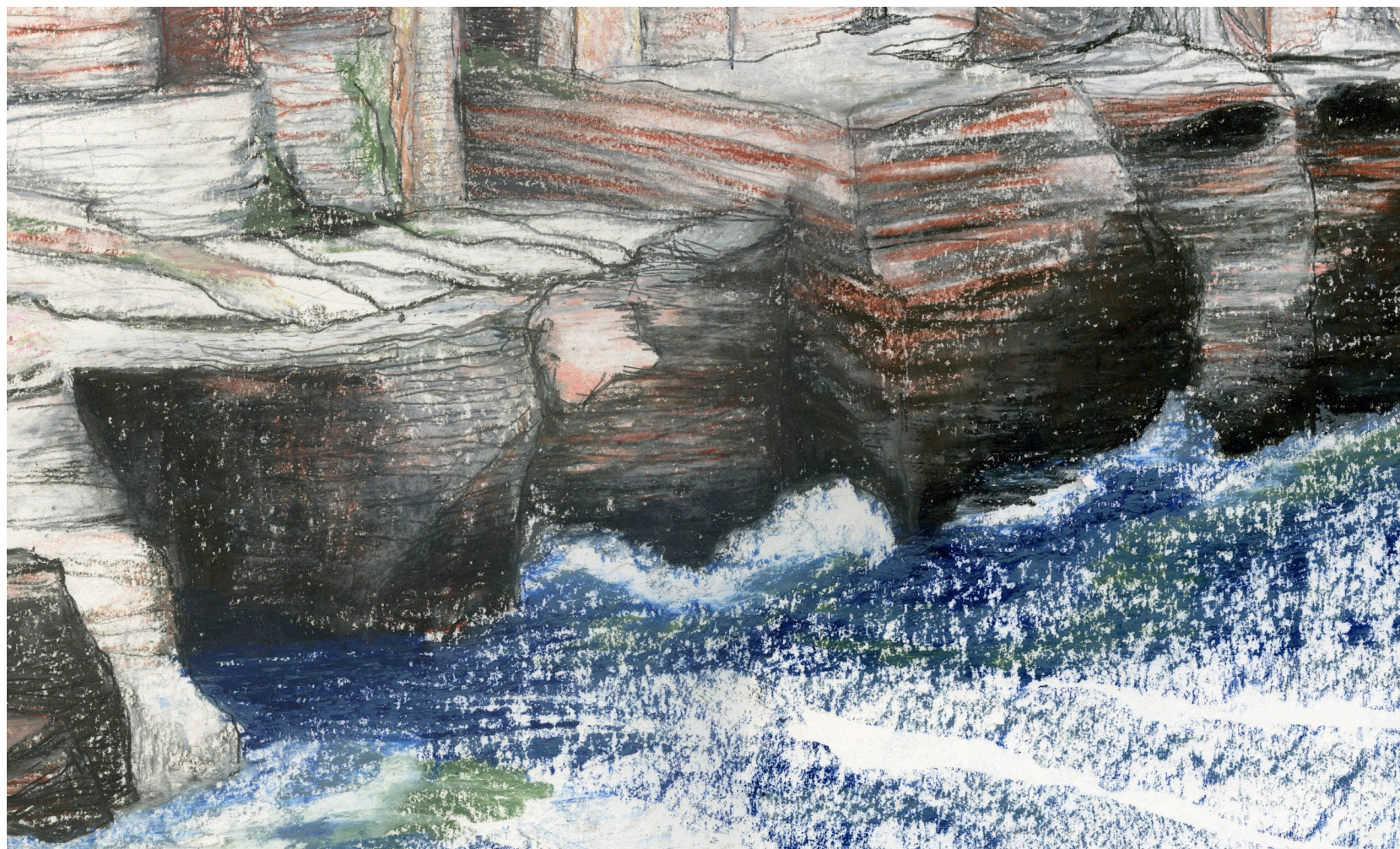






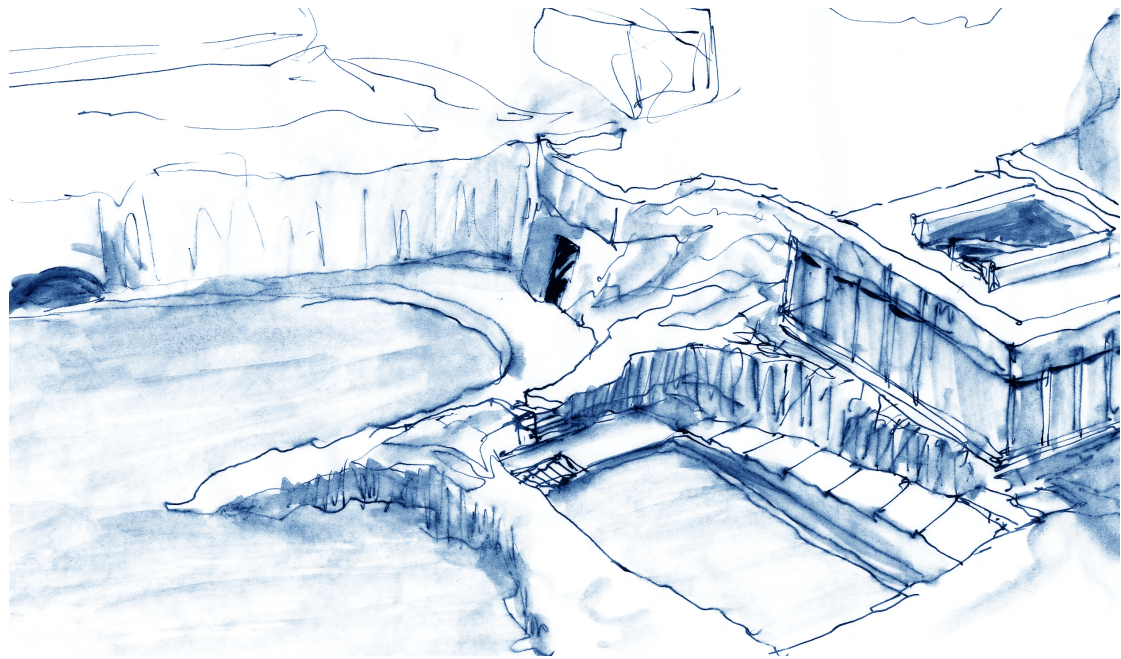




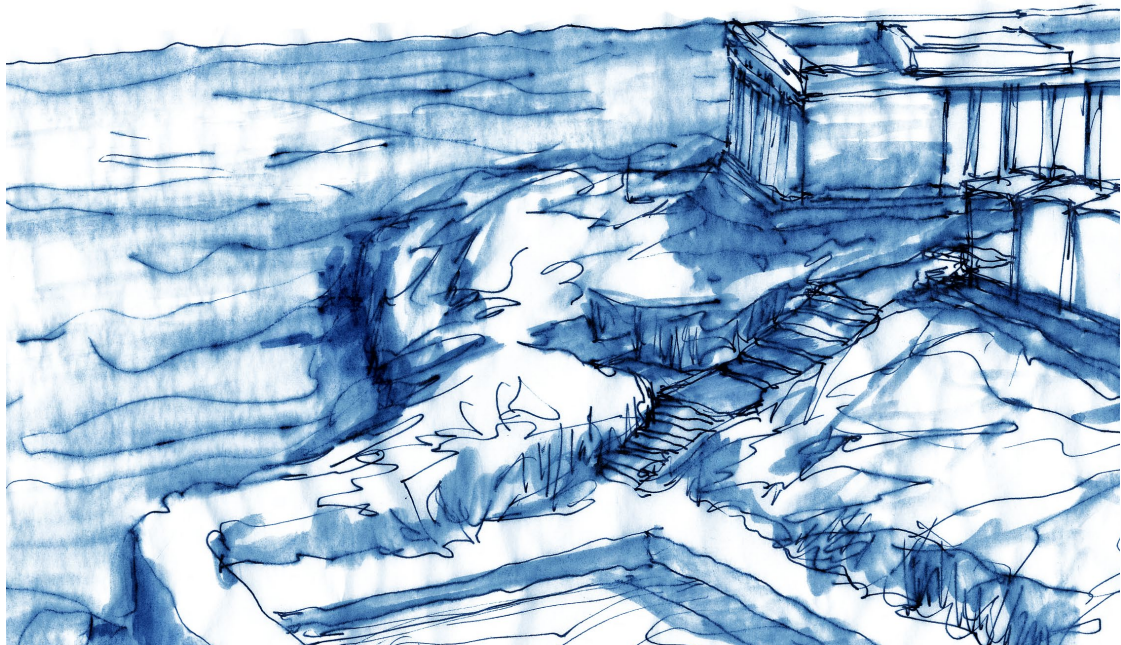


“Not only were certain landscapes indeed regarded by the Greeks as holy and as expressive of specific gods, or rather embodiments of their presence, but also that the temples and the subsidiary buildings of their sanctuaries were so formed in themselves and so placed in relation to the landscape and to each other as to enhance, develop, complement and sometimes even to contradict, the basic meaning that was felt in the land. From this it follows that the temples and other buildings are only one part of what may be called the ‘architecture’ of any given site, and the temple itself developed its strict general form as the one best suited to acting in that kind of relationship. But in order to act to the full, it too had to become an embodiment . . .”

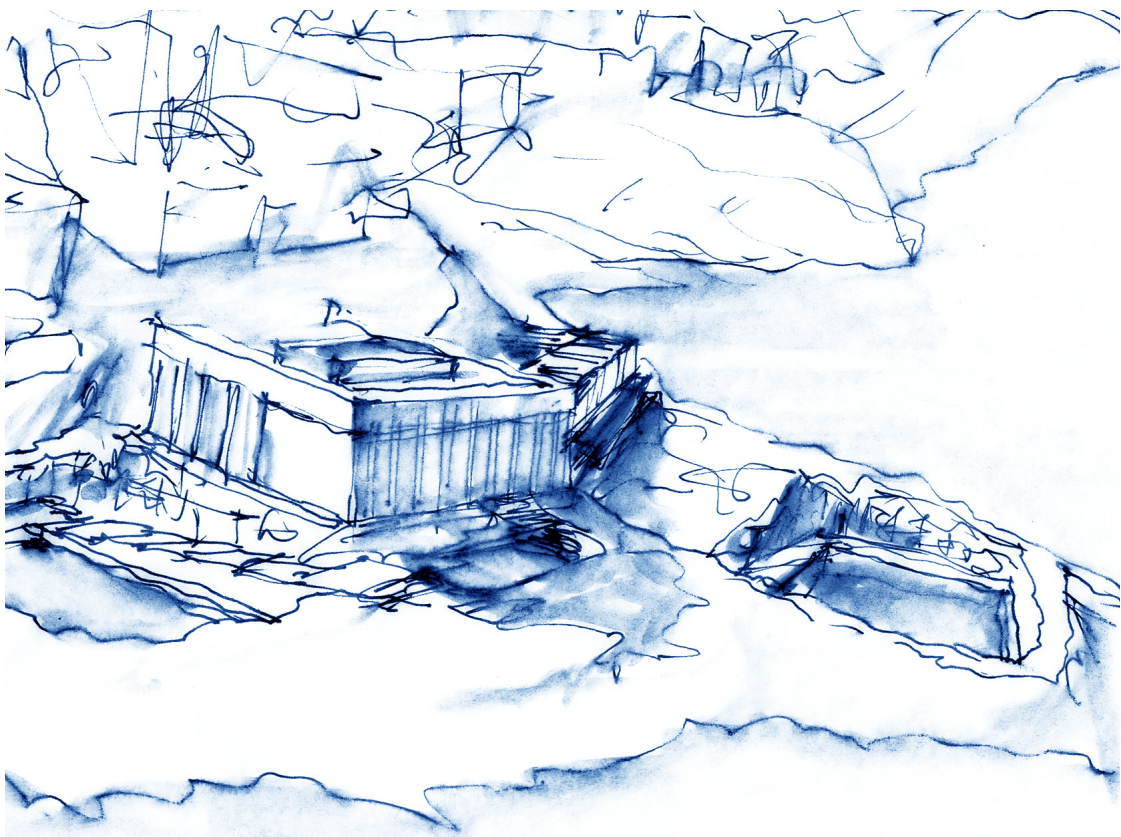
Vincent Scully, *The Earth, the Temple, and the Gods: Greek Sacred Architecture*. New Haven: Yale University Press, 1962. p.3



24a



24b



24c

Endnotes

Bodily Encounter + The Oblique

- + The figures of this project, as in the sanctuaries of Ancient Greece, embrace the three-quarter view: orthogonally in plan, and as experienced from a viewpoint at sea.
- + For a body swimming through water, the sensation of space is cubic, simultaneous. The presentations of architectural space in this book take on a predominantly oblique viewpoint: that of a swimmer, moving forward through space, looking downward.

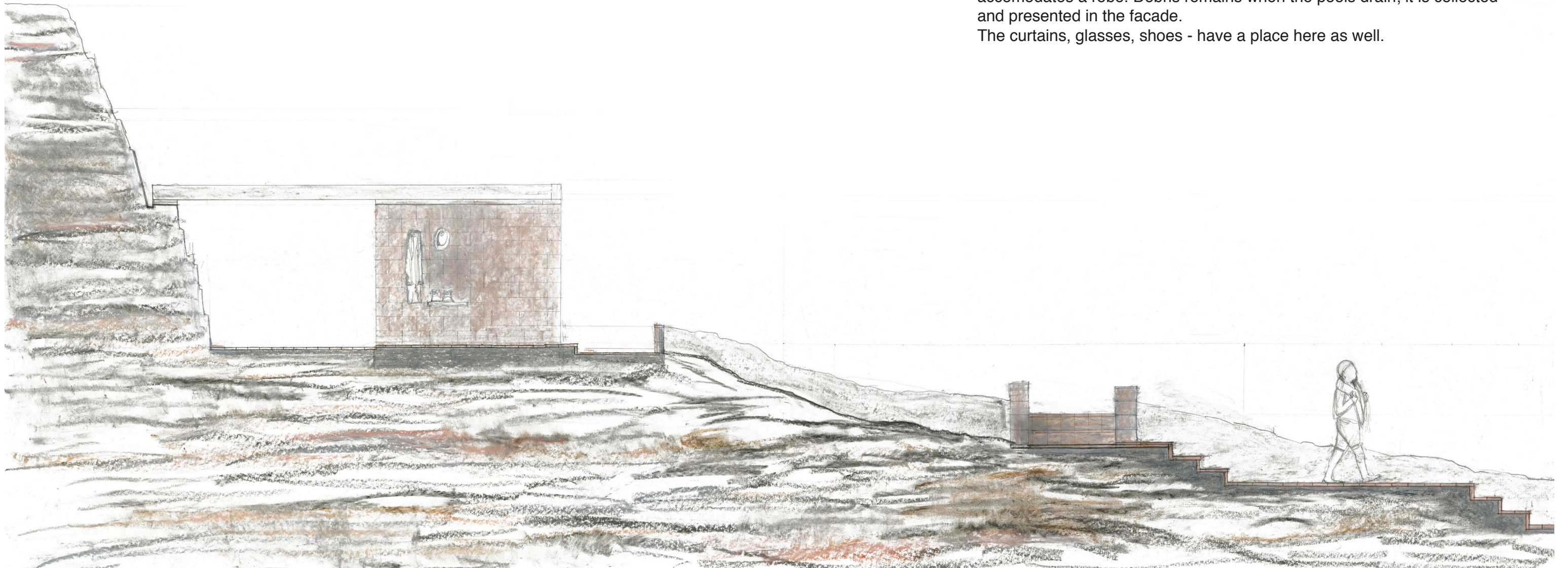
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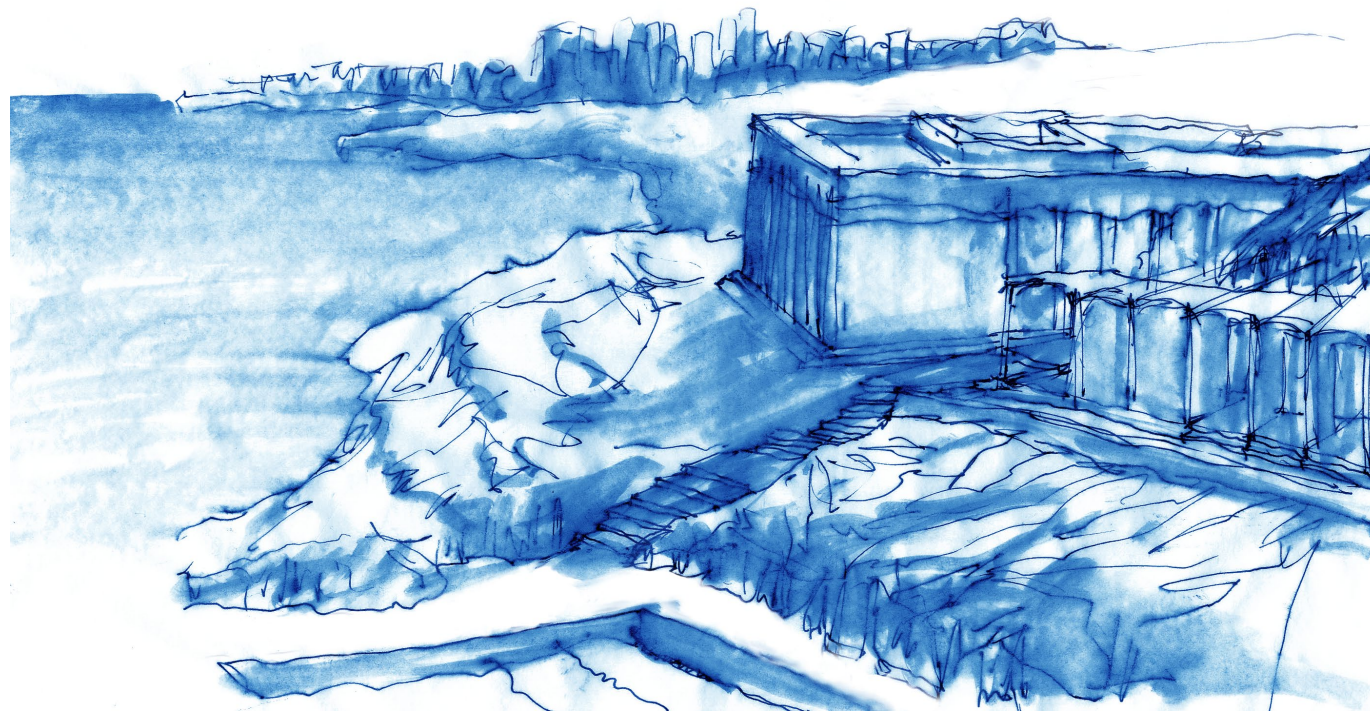
The Emergent + The Ephemeral

The book intends to present something unshakable and timeless; to incite images of the place's own past. The long lines of sedimentary earth build and wear away, reaching a frequency and articulation as they emerge.

But the constructed pays homage to the activity, it is impressed by the daily inhabitation of the place. Wall gives way to niche, which accomodates a robe. Debris remains when the pools drain; it is collected and presented in the facade.

The curtains, glasses, shoes - have a place here as well.





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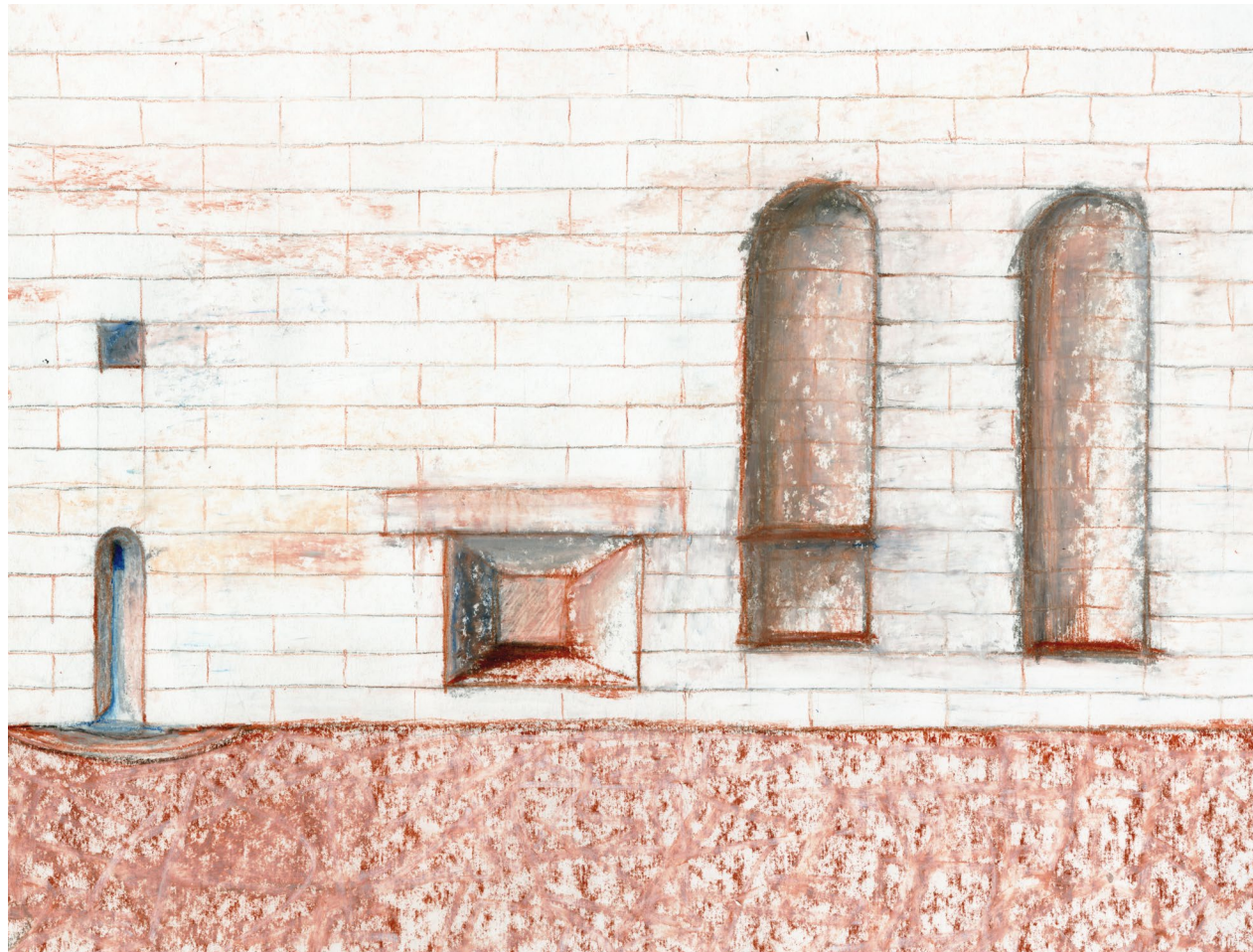
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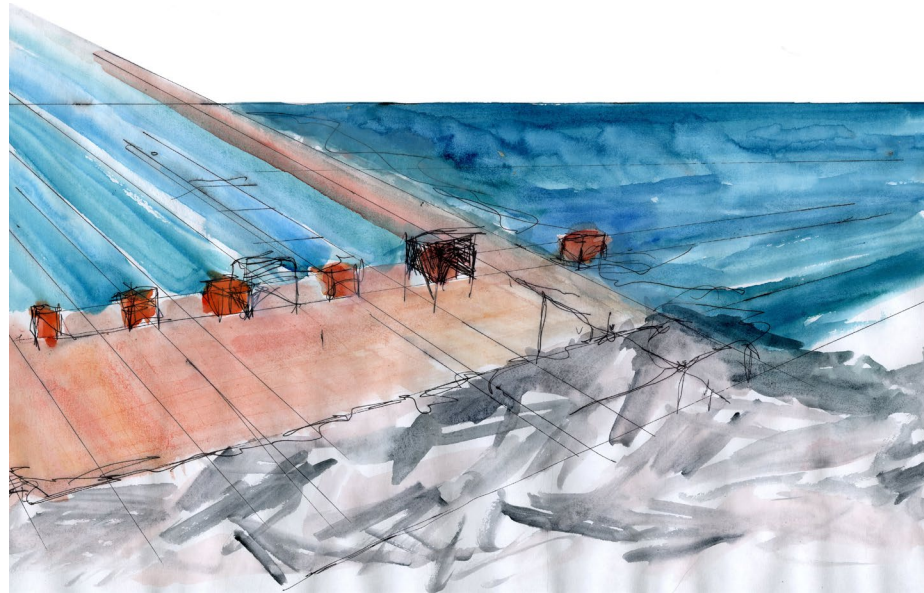
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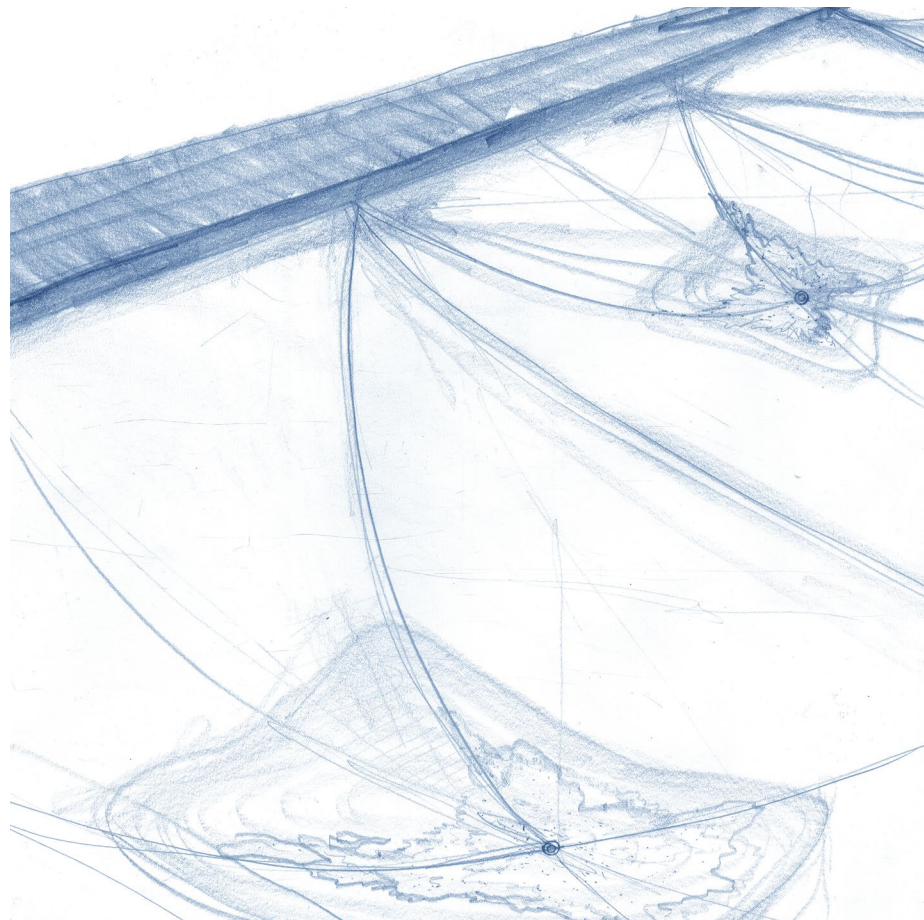
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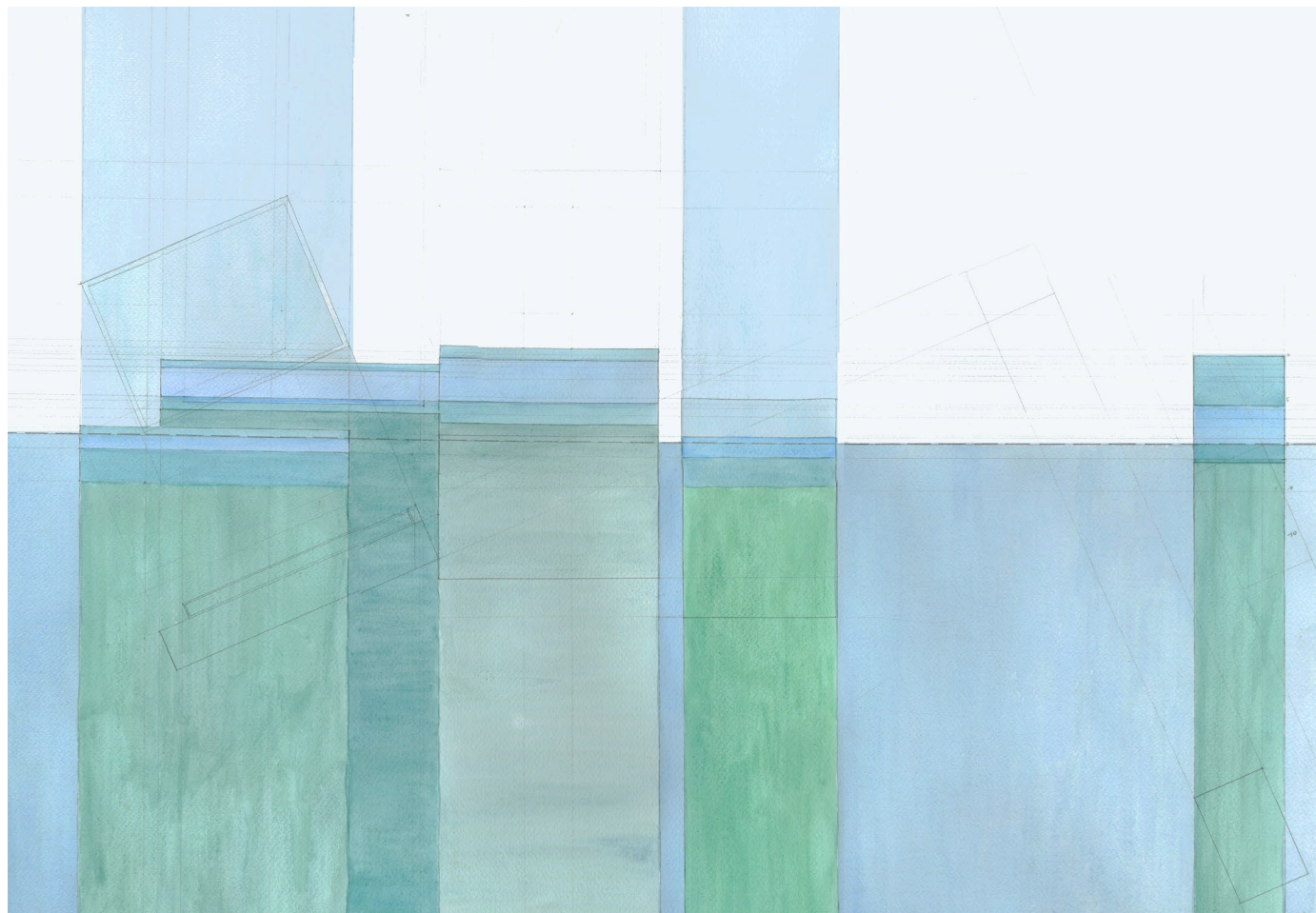
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Appendix
Select Development Sketches





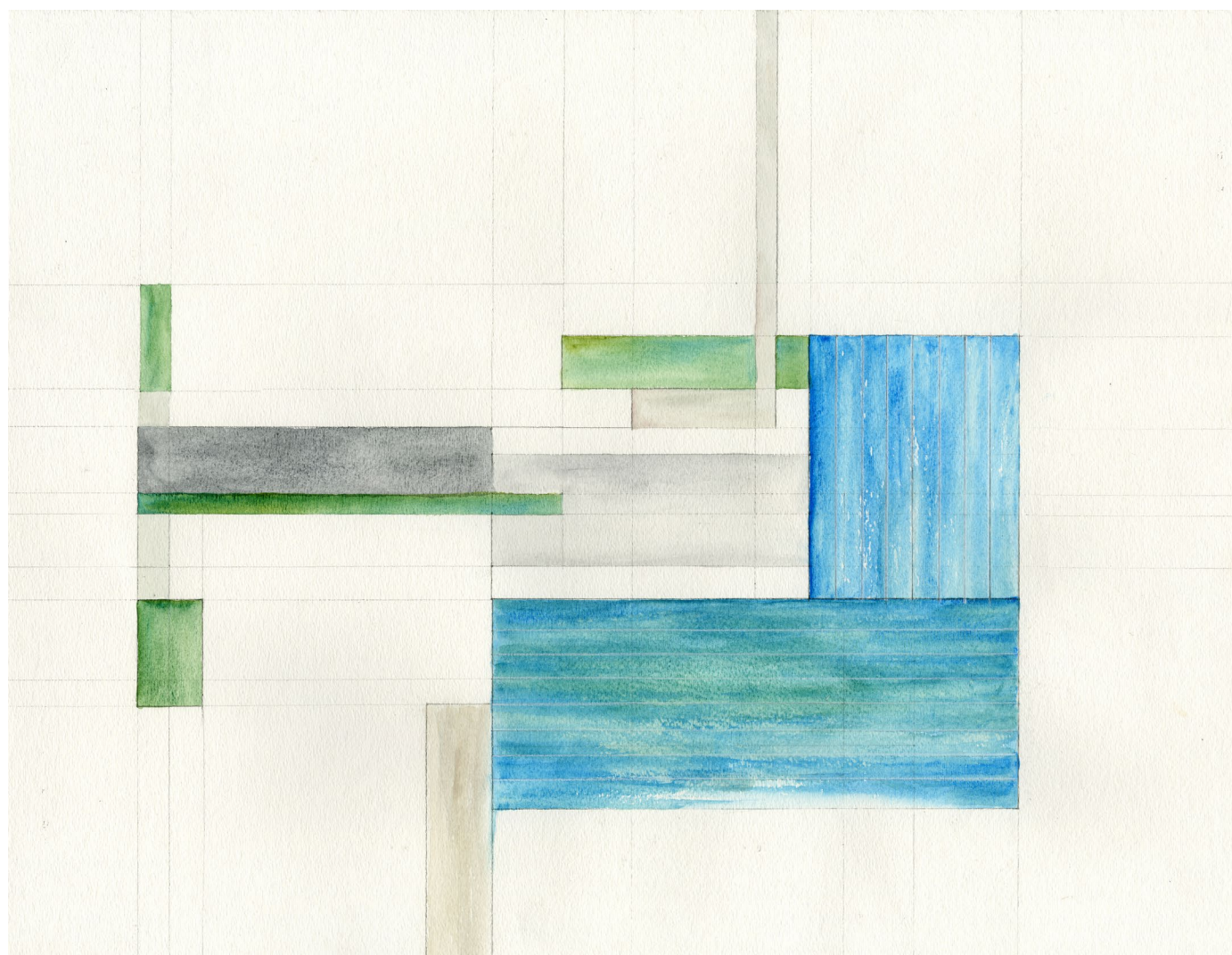
29a

29a Site Section, Through All Pools + Buildings.

Isolation of the articulation at the top crust of the land, where the ocean's surface and the sole of the sky are broken and set in motion by the wind.

29b Place Diagram

These vigorous rooms continually exchange contents with the sea. At high tide they share qualities with the inside of a washing machine. Hours later, the room is only carbonated, the inside of a glass of champagne. For the minutes when the pool is just full, or the waves just tall enough to reach the top of the wall, the edge is a flat plane to wash over, with a portion of ocean spread thin.



29b

