

BIEN-ÊTRE:

TRANSCENDING INTO THE REFLECTIVE MOMENT

A TERMINAL PROJECT

PRESENTED TO THE FACULTY OF THE COLLEGE OF ARCHITECTURE AT THE UNIVERSITY OF NEBRASKA IN PARTIAL FULFILLMENT OF REQUIREMENTS FOR THE DEGREE OF MASTER OF ARCHITECTURE

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UNDER THE SUPERVISION OF
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THE TRANSCENDENCE INTO THE REFLECTIVE MOMENT: PROLOGUE

MY THESIS PROJECT IS AN ATTEMPT TO EXPLORE THE USE OF ARCHITECTURE IN DEFINING PRIVACY AND CREATE A CONTROLLED ENVIRONMENT WHICH ASSISTS THE HUMAN BODY IN ACHIEVING SELF AWARENESS, SELF CONSCIOUSNESS, AND SELF REALIZATION WHICH SUPPORT ACHIEVEMENT OF A REFLECTIVE MOMENT. THE VEHICLE FOR THIS PROCESS IS A COED SPA LOCATED ON NORTHERLY ISLAND ACROSS THE BAY FROM CHICAGO, ILLINOIS. I HAVE USED A VARIETY OF APPROPRIATE SOCIO/PSYCHOLOGICAL THEORIES AND PROCESSES IN CONJUNCTION WITH A SERIES OF THRESHOLDS AND SPACES IN ORDER TO BRING ABOUT TRANSCENDENCE INTO THIS REFLECTIVE MOMENT.

I HAVE CREATED AN ARCHITECTURAL FORM THAT IS BOLD AND GIVES RISE TO FREEDOM OF ARCHITECTURAL THOUGHT. BIEN-ETRE, A FRENCH WORD MEANING "WELL-BEING" OR "GOOD EXISTENCE", WILL BE INCONGRUOUS TO ITS PHYSICAL ENVIRONMENT NEAR DOWNTOWN CHICAGO. UNLIKE THE BOX-SHAPED STEEL AND GLASS BUSINESS-CENTERED STRUCTURES OF THE NEARBY CITY, THIS SPA, WHICH WILL BE LOCATED ON NEARBY NORTHERLY ISLAND, REFLECTS THE CULTURE OF THE USERS AND THE ENVIRONMENT IN WHICH IT IS LOCATED. BIEN-ETRE WILL NOT URBANIZE THE SCENIC PASTORAL TRAILS OF NORTHERLY ISLAND. ALL CONSTRUCTION AND ACTIVITIES AT THE SPA WILL BE CONDUCTED IN ACCORDANCE WITH GREEN PRACTICES. CONSEQUENTLY, THE TREES ALONG SOLIDARITY DRIVE AND THOSE SURROUNDING THE SPA WILL REMAIN UNTOUCHED. MORE NATURAL PRAIRIE WILL BE PLANTED ON THE ISLAND. THIS ENVIRONMENTAL MAINTENANCE ASSURES THAT THE SITE PROVIDES THE UTMOST RELAXATION AND SERENITY FOR ITS GUESTS.

BIEN-ETRE WILL BE A RESPITE FROM THE METROPOLITAN LIFE OF CHICAGO PROVIDING RELAXATION, RECREATION, AND AN OPPORTUNITY FOR SELF REALIZATION. ALL THE WHILE, THE NEARBY CITY WILL BE THE ANTITHESIS OF RELAXATION. THE ACTIVITIES ON THE INTERIOR OF THE SPA AND ITS IMMEDIATE EXTERIOR ENVIRONS WILL BRING A SENSE OF CALM AND RELAXATION TO ITS CLIENTELE, VISITORS TO THE METROPOLITAN CENTER AS WELL AS EXECUTIVES WHO WORK IN THE NEARBY DOWNTOWN AREA. THE SPA WILL BE A RELAXING, SERENE OASIS FROM THE RIGORS OF DAILY LIFE WHILE HAVING THE BENEFITS OF A NEARBY DENSE URBAN ENVIRONMENT. ANY COM-

PARISON TO THE NEARBY METROPOLITAN STREETS WILL EMPHASIZE THE PLACID ENVIRONMENT SURROUNDING THE SPA.

THE SITE ACROSS THE BAY WILL PRESENT A UNIQUE VIEW AND PERSPECTIVE TO SPA-GOERS AS THEY BECOME "WATCHERS" OF THE BUSY LIFE ON THE STREETS OF CHICAGO. BY DAYLIGHT, PATRONS OF BIEN-ETRE WILL BE CLOSE ENOUGH TO WITNESS THE CONSTANT ACTIVITY AT McCORMICK PLACE WHICH IS LOCATED ON THE OTHER SIDE OF THE BAY AND THEY WILL BE ABLE TO OBSERVE THE SPARKLING TOWERS OF THE CITY'S DOWNTOWN SKYSCRAPERS. IN ADDITION, GUESTS OF BIEN-ETRE WILL HAVE A GORGEOUS NIGHTTIME VIEW OF CHICAGO'S SKYLINE WITH ITS MANY CARS AND MOTORIZED VEHICLES, HEADLIGHTS BLAZING, AS THEY DART TO AND FRO IN THE DARKNESS. THESE OBSERVATIONS WILL EMPHASIZE THE SERENITY, CALM, AND PASTORAL NATURE OF CHICAGO'S NORTHERLY ISLAND.

BIEN-ETRE'S PURPOSE IS ONE OF FREEDOM FROM RESPONSIBILITY; FLUIDITY OF TIME AND MOVEMENT; RELAXATION, AND ACHIEVEMENT OF A BETTER UNDERSTANDING OF "SELF". THESE PURPOSES WILL BE ACHIEVED THROUGH A CONTROLLED AND CHOREOGRAPHED SET OF EXPERIENCES WHICH PROCEED THROUGH THE SHEDDING OF "LAYERS" OF HIS/HER PREVIOUS LIFE AND SURMOUNTS A VARIETY OF THRESHOLDS AND SPACES WITHIN THE SPA. THE METRO AREA WILL BECOME A BACKDROP FOR A THEATRICAL PROCESSION OF MOVEMENT ON THE GRAND STAIRCASE, THE ROMAN BATHS, MESSAGES, AND VARIOUS SPA FUNCTIONS. THE CITY WILL RECEDE FURTHER AND FURTHER INTO THE BACKGROUND THROUGHOUT THE PROGRESSION OF THE PROCEDURES. THE DRAMA AND EMOTIONS OF THE ONGOING ACTIVITIES WILL LULL THE PARTICIPANT INTO TOTAL INVOLVEMENT IN THE ONGOING ACTIVITIES. THE STRESS OF THE PATRON'S NORMAL EXISTENCE WILL BECOME ONLY A FAINT, BLURRY MEMORY AS THE TREATMENTS CONTINUE AND HE/SHE IS SWEEPED UP IN THE ONGOING ACTIVITIES. THE DREAMLIKE STATE WILL BE AIDED BY SPECIAL WINDOWS THAT CAN DARKEN DUE TO THE INTENSITY OF EXTERIOR LIGHT OR AT THE TOUCH OF AN ELECTRIC SWITCH IN ORDER TO CONTROL LIGHT AND HEAT AND PROVIDE VARYING DEGREES OF PRIVACY FROM THE OUTSIDE WORLD.

SKYLINE WITH ITS MANY CARS AND MOTORIZED VEHICLES, HEADLIGHTS BLAZING, AS THEY DART TO AND FRO IN THE DARKNESS. THESE OBSERVATIONS WILL EMPHASIZE THE SERENITY, CALM, AND PASTORAL NATURE OF CHICAGO'S NORTHERLY ISLAND.

I HAVE DRAWN UPON THE THEORIES OF A NUMBER OF LEARNED PHILOSOPHERS, SOCIOLOGISTS, AND PSYCHOLOGISTS WHEN FORMULATING THE GUESTS' PROGRESSION TOWARD A BETTER UNDERSTANDING OF "SELF" AND HIS/HER TRANSCENDENCE TO A MOMENT OF REFLECTION. IMMANUEL KANT'S ASSERTION THAT PERCEPTION IS BASED UPON EXPERIENCE OF EXTERNAL OBJECTS AND A PRIORI KNOWLEDGE WAS AN APPROPRIATE BEGINNING TO MY USE OF THESE THEORIES. THE

EXPLANATIONS OF HUMAN CONSCIOUSNESS BY GEORGE HERBERT MEAD AND HIS THEORY OF THE EMERGENCE OF MIND AND SELF WERE ALSO AN ASSET TO MY EFFORTS. HIS INSIGHTS ABOUT REFLECTIVE CONSCIOUSNESS WERE ALSO HELPFUL. THE MORE RECENT WORK ON TRANSCENDENTAL PHENOMENOLOGY BY EDMUND HUSSERL WAS THE CORNERSTONE OF MY USE OF SOCIO/PSYCHOLOGICAL THEORY IN ORDER TO GUIDE THE INDIVIDUAL'S EXPERIENCES TOWARD THE FINAL GOAL. THIS THEORETICAL KNOWLEDGE WAS INVALUABLE IN MY ATTEMPTS TO CHOREOGRAPH THE INDIVIDUAL'S PROGRESS FROM AN "ANIMALISTIC", IS UNAWARE STATE THROUGH THE ACTIVITIES THAT STRIP AWAY BARRIERS, LAYERS, AND INHIBITIONS. THIS JOURNEY PROGRESSES THROUGH SPACES, AND THRESHOLDS AND FINALLY ENDS IN A PLACE THAT ALLOWS SELF AWARENESS, SELF REALIZATION, AND TRANSCENDENCE INTO A REFLECTIVE MOMENT.

IN ADDITION TO THE USE OF SOCIO/PSYCHOLOGICAL THEORIES FOR THE PLANNING AND DESIGN STAGES OF MY PROJECT, I ALSO BASED MY ARCHITECTURAL DESIGN PROCEDURES ON THE METHODS OF "EXPERTS". MY APPROACH TO CONCEPTUALIZING AND DESIGNING BIEN-ETRE HAS ITS ROOTS IN DECONSTRUCTIONISM AS ESPOUSED BY THE PHILOSOPHER, JACQUE DERRIDA. HIS POINT OF VIEW IS THAT THE DECONSTRUCTIONIST PROCESS IS NEVER REALLY COMPLETE, BUT A CONTINUOUS PROCESS. DECONSTRUCTIONISM IS A PHILOSOPHY THAT IS ADJUSTED WITHIN ITSELF. THE GOAL IS TO CREATE A HOLISTIC TRUTHFUL CONCEPT AND DESIGN. WITH THE ASSISTANCE OF PETER EISENMAN, DERRIDA APPLIED HIS THEORIES TO ARCHITECTURE.

MY DESIGN PROCESS IS ALSO UNIQUE BECAUSE THE METHODOLOGY AND PROCESS DO NOT FOLLOW THE TRADITIONAL LINEAR PATTERN. IT IS A HOLISTIC APPROACH, AND LIKE DERRIDA'S DECONSTRUCTIONISM, IT IS AN ONGOING AND CONTINUOUS PROCESS. I WAS AT THE CENTER OF THE PROCEDURES, CREATING IN THREE DIMENSIONS AROUND MYSELF. THE DESIGN ON THE COMPUTER TERMINAL WAS AN EXTENSION OF MY BEING, A PART OF MY EXISTENCE WITH MY IMMERSION IN THE PROCESS CONTINUING THROUGHOUT. THE DESIGN ACTIVITIES.

BIEN-ETRE WILL BE AN OASIS THAT PROVIDES SEPARATION FROM THE URBAN ENVIRONMENT, YET ALLOWS THE PATRON TO LOOK BACK AT THE CITY IN A VOYEURISTIC WAY, AS HE/SHE OBSERVES THE THEATER THAT IS PRESENTED BY LIFE IN THE NEARBY METROPOLITAN AREA. THE SPECTACULAR VIEW OF THE CITY OF CHICAGO WILL BE EVER-PRESENT FROM THE SPA, YET WITHIN THE WALLS OF THE SPA, ITS MEMORY WILL BE BLURRED AND DREAMLIKE AS THE CLIENT BECOMES IMMERSSED IN THE ACTIVITIES AND TREATMENTS THAT ARE OFFERED THEREIN AND PROCEEDS TOWARD TRANSCENDENCE IN THE REFLECTIVE MOMENT.

INITIAL STATEMENT OF INTENT:

THE FOCUS FOR THIS PROJECT IS ATYPICAL BECAUSE THE SPA WILL BE LOCATED IN A METROPOLITAN CENTER, CHICAGO, ILLINOIS. THE LOCATION, ITSELF, WILL BE THE ANTITHESIS OF RELAXATION. HOWEVER, THE ACTIVITIES ON THE INTERIOR OF THE URBAN RESORT SPA WILL BRING A SENSE OF CALM AND RELAXATION TO ITS CLIENTELE, THE WORKERS AND TOURISTS IN THE URBAN AREA.

I AM INTERESTED IN CREATING AN ARCHITECTURAL FORM THAT IS BOLD AND GIVES RISE TO FREEDOM OF ARCHITECTURAL THOUGHT. THE URBAN RESORT SPA WILL BE INCONGRUOUS TO ITS PHYSICAL ENVIRONMENT IN THE HEART OF A BUSTLING EUROPEAN CITY. UNLIKE THE BOX-SHAPED STEEL AND GLASS BUSINESS-CENTERED STRUCTURES SURROUNDING IT, THE URBAN RESORT SPA WILL REFLECT THE CULTURE OF THE USERS. THE PURPOSE IS ONE OF FREEDOM FROM RESPONSIBILITY; FLUIDITY OF TIME AND MOVEMENT; AND RELAXATION APPROPRIATE TO A NON-RIGID ARCHITECTURAL CONSTRUCT. SIMILAR TO THE WORKS OF GREG LYNN, I WANT TO CREATE A NON-RIGID FAÇADE WHICH EXEMPLIFIES THE ENVIRONMENT AND ACTIVITY WITHIN THE STRUCTURE. THE URBAN RESORT SPA WILL HAVE A LAYERED QUALITY SIMILAR TO THE WORK OF THOM MAYNE AND MORPHOSIS. IT WILL HAVE MULTIPLE ORGANIZATIONAL SYSTEMS WHICH CONTRIBUTE TO A COHERENT WHOLE.

THE ENVIRONMENT AND ACTIVITIES WITHIN THE WALLS OF THE EDIFICE WILL SOOTHE AWAY THE STRESS AND TENSION OF THE CLIENTS. THE ACTIVITIES WITHIN THE URBAN RESORT SPA WILL INCLUDE MANY FORMS OF RELAXATION AND RESPITE FROM THE BUSY WORK-A-DAY WORLD ON THE OUTSIDE OF THE STRUCTURE. IT WILL PROVIDE COMPLETE ESCAPE FROM DAILY RESPONSIBILITIES WITHOUT THE NEED TO FLEE THE CITY FOR A COUNTRYSIDE OR SEASIDE LOCATION. LIKE A RESORT SPA, THE URBAN RESORT SPA WILL ALLOW CLIENTS TO PURCHASE SERVICES AL A CARTE. THEY CAN CHOOSE PARTICIPATION IN ACTIVITIES WITHIN THE SPA OR TOURISTING ACTIVITIES IN THE URBAN CENTER OF THE SURROUNDING COMMUNITY.* (AMEND THIS AREA BECAUSE NOT IN CITY-CENTER). LIKE A DESTINATION SPA, THERE WILL BE A COVER CHARGE FOR RESIDENCE AT THE SPA BASED ON THE NUMBER OF NIGHTS SPENT THERE AND PROVIDING A MINIMAL NUMBER OF SPA SERVICES. HOWEVER, UNLIKE A DESTINATION SPA, THIS SPA WILL NOT HAVE A REGIMENTED LIFESTYLE. CLIENTS MAY CHOOSE HEALTHY ACTIVITIES WITHIN THE CONFINES OF THE SPA OR COMBINE PARTICIPATION IN THESE ACTIVITIES WITH WALKS, SIGHTSEEING, AND EVENING ACTIVITIES IN THE SURROUNDING URBAN AREA. HEALTHY DIET AND LIFESTYLE CLASSES WILL BE OFFERED, BUT THEY WILL NOT BE MANDATED. ALL MEALS AT THE URBAN RESORT SPA WILL BE PLANNED BY A REGISTERED DIETICIAN AND FEATURE ONLY ORGANIC INGREDIENTS.

OVERWORKED EXECUTIVES FROM NEARBY DOWNTOWN BUSINESSES CAN ACCESS THE SERVICES SIMPLY BY WALKING THROUGH THE FRONT DOOR WHILE TOURISTS IN THE CITY CAN FIND A RESPITE FROM THEIR BUSY TRAVEL ACTIVITIES FOR A FEW HOURS OR DAYS AT A TIME. EXECUTIVES CAN RETURN TO THEIR WORLD WITH A FRESH, LESS STRESSED PERSPECTIVE ON LIFE. TOURISTS CAN RESUME A LIFESTYLE OF THEATRICAL PRODUCTIONS AND MUSEUM VISITS WITH RENEWED ENTHUSIASM.

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HISTORY OF THE SPA INDUSTRY¹

BY DEFINITION, A SPA IS A PLACE OF RELAXATION AND RESPIRE FROM NORMAL ACTIVITIES. DELVING FURTHER INTO THE DEFINITIONS INDICATES THAT A 'SPA' PROMOTES IN-HOUSE RELAXATION ACTIVITIES SUCH AS MUD BATHS, HOT TUBS, MINERAL SPRINGS, MASSAGES, FACIALS, ETC. IT IS A PLACID AND RELAXING DIVERSION FROM THE RIGORS OF LIFE'S NORMAL ACTIVITIES LOCATED FAR FROM THE HUBBUB OF DAILY LIFE.

TAKEN FROM THE LATIN PHRASE, "SALUS PER AQUAE", THE WORD SPA MEANS HEALTH THROUGH WATER. IN ANCIENT TIMES, PEOPLE SOUGHT THE HEALING POWERS OF THE MINERAL WATERS AND HOT SPRINGS THAT WERE FOUND AT THE SPAS. THEY CAME TO "TAKE THE WATERS" AND RESTORE THEIR HEALTH. ARCHAEOLOGICAL DIGS NEAR HOT SPRINGS IN FRANCE AND CZECHOSLOVAKIA UNCOVERED BRONZE AGE WEAPONS AND RELICS. ANCIENT LEGEND CREDITED EARLY CELTIC KINGS WITH THE DISCOVERY OF THE HOT SPRINGS AT BATH ENGLAND.

MANY PEOPLE WORLD-WIDE BELIEVED THAT BATHING IN A PARTICULAR SPRING, WELL, OR RIVER RESULTED IN PHYSICAL AND SPIRITUAL PURIFICATION. NATIVE AMERICANS, PERSIANS, BABYLONIANS, GREEKS, AND ROMANS USED VARIOUS FORMS OF RITUAL PURIFICATION. COMPLICATED BATHING RITUALS WERE ALSO PRACTICED IN ANCIENT EGYPT, THE PREHISTORIC CITIES OF THE INDUS VALLEY, AND IN AEGEAN CIVILIZATION.² JEWS, MOHAMMEDANS, CHRISTIANS, BUDDHISTS, AND HINDUS HAVE RITUAL PURIFICATION THROUGH WATER INCLUDED IN THEIR RELIGIOUS CEREMONIES TO THIS DAY. THESE CEREMONIES DEMONSTRATE THE ANCIENT BELIEF IN THE HEALING AND PURIFYING PROPERTIES OF WATER.

1. In order to develop an understanding of the ritualistic nature of spas, I found it necessary to study historic precedents - see 01.11 The Roman Baths

2. Paige, John C; Laura Woulliere Harrison (1987). *Out of the Vapors; A Social and Architectural History of Bathhouse Row, Hot Springs National Park*. U.S. Department of the Interior.

DEVELOPMENT OF EUROPEAN SPAS

THE ROMANS EMULATED MANY GREEK BATHING PRACTICES AND DEVELOPED BATHS IN THEIR COLONIES, TAKING ADVANTAGE OF THE NATURAL HOT SPRINGS FOUND IN EUROPE. THESE BATHS BECAME CENTERS FOR RECREATIONAL AND SOCIAL ACTIVITIES IN THE ROMAN COMMUNITIES. WITH THE DECLINE OF THE ROMAN EMPIRE, THE PUBLIC BATHS OFTEN WERE PLACES OF LICENTIOUS BEHAVIOR AND WERE CREDITED WITH THE SPREAD OF DISEASES INSTEAD OF CURING THEM. ROMAN CATHOLIC CHURCH OFFICIALS EVEN BANNED PUBLIC BATHING IN AN UNSUCCESSFUL EFFORT TO HALT THE SYPHILIS EPIDEMICS FROM SWEEPING EUROPE.³

PEOPLE CONTINUED TO SEEK OUT A FEW SELECT HOT AND COLD SPRINGS, BELIEVED TO BE HOLY WELLS, IN ORDER TO CURE VARIOUS AILMENTS. IN AN AGE OF RELIGIOUS FERVOR, THE BENEFITS OF THE WATER WERE ATTRIBUTED TO GOD OR ONE OF THE SAINTS. IN 1326, COLLIN LE LOUP, AN IRONMASTER FROM LIEFDE, BELGIUM, DISCOVERED THE CHALYBEATE SPRINGS OF SPA, BELGIUM.⁴ A FAMOUS HEALTH RESORT EVENTUALLY GREW AROUND THESE SPRINGS AND THE TERM "SPA" CAME TO REFER TO ANY HEALTH RESORT LOCATED NEAR NATURAL SPRINGS.

BY THE 16TH CENTURY, PHYSICIANS AT KARLSBAD, BOHEMIA, PRESCRIBED THAT THE MINERAL WATER BE TAKEN INTERNALLY AS WELL AS EXTERNALLY. IN THE 17TH CENTURY, MOST UPPER-CLASS EUROPEANS WASHED THEIR CLOTHES WITH WATER OFTEN BUT WASHED ONLY THEIR FACES, FEELING THAT BATHING THE ENTIRE BODY



The Baths of Caracalla, Lawrence Alma-Tadema

3. Ibid.

4. Ibid.

WAS A LOWER-CLASS ACTIVITY. HOWEVER, THE UPPER-CLASS SLOWLY BEGAN CHANGING THEIR ATTITUDES TOWARD BATHING AS A WAY TO RESTORE HEALTH. LATER IN THE CENTURY, THE WEALTHY FLOCKED TO HEALTH RESORTS TO DRINK AND BATHE IN THE WATERS. THE SPAS BECAME STAGES ON WHICH EUROPEANS PARADED WITH GREAT PAGEANTRY. THE VARIOUS SOCIAL AND ECONOMIC CLASSES SELECTED SPECIFIC SEASONS DURING THE YEAR TO VISIT THE BATHS AND SPAS, STAYING FROM ONE TO SEVERAL MONTHS AND VACATION AT EACH RESORT.

A REVIVAL IN THE MEDICAL USES OF SPRING WATER TOOK PLACE AMONG SOME ITALIAN, GERMAN, AND ENGLISH PHYSICIANS DURING THE 18TH CENTURY. GRADUALLY PHYSICAL ACTIVITY BECAME PART OF THE EUROPEAN BATHING/SPA RITUALS.

BATHING BECAME A MORE ACCEPTED PRACTICE IN THE 19TH CENTURY AS PHYSICIANS REALIZED SOME OF THE BENEFITS THAT CLEANLINESS COULD PROVIDE. THE TABOOS AGAINST BATHING DISAPPEARED WITH ADVANCEMENTS IN MEDICAL SCIENCE. THE WORLDWIDE MEDICAL COMMUNITY EVEN PROMOTED THE BENEFITS OF BATHING. THE VICTORIAN TASTE FOR THE EXOTIC LENT ITSELF PERFECTLY TO SEEKING OUT THE CURATIVE POWERS OF THERMAL WATERS.⁵

THE FORMAL ARCHITECTURAL DEVELOPMENT OF EUROPEAN SPAS TOOK PLACE IN THE 18TH AND 19TH CENTURIES. THE ARCHITECTURE OF BATH, ENGLAND, DEVELOPED ALONG GEORGIAN AND NEO-CLASSICAL LINES. THE MOST IMPORTANT ARCHITECTURAL FORM THAT EMERGED WAS THE "CRESCENT", A SEMI-ELLIPTICAL STREET PLAN USED IN MANY AREAS OF ENGLAND. THE ARCHITECTURE OF KARLSBAD, MARIENBAD, FRANZENBAD, AND BADEN-BADEN WAS PRIMARILY NEOCLASSICAL, BUT THE LITERATURE SEEMS TO INDICATE THAT LARGE BATHHOUSES WERE NOT CONSTRUCTED UNTIL WELL INTO THE 19TH CENTURY. THE EMPHASIS ON DRINKING THE WATERS INSTEAD OF BATHING IN THEM LED TO THE DEVELOPMENT OF SEPARATE STRUCTURES KNOWN AS TRINKHALLEN (DRINKING HALLS) WHERE THOSE TAKING THE CURE SPENT HOURS DRINKING WATER FROM



Roman public baths in Bath, England.

5. Ibid.

INSTEAD OF BATHING IN THEM LED TO THE DEVELOPMENT OF SEPARATE STRUCTURES KNOWN AS TRINKHALLEN (DRINKING HALLS) WHERE THOSE TAKING THE CURE SPENT HOURS DRINKING WATER FROM THE SPRINGS.⁶

VISITORS TO THE MID-19TH CENTURY EUROPEAN SPAS BEGAN TO STRESS BATHING IN ADDITION TO DRINKING THE WATERS. A TYPICAL SPA INCLUDED FOUNTAINS, PAVILIONS, AND TRINKHALLEN.

BATHHOUSES ON THE SCALE OF THE ROMAN BATHS WERE REVIVED. THERE WAS HEAVY USAGE OF MOSAIC FLOORS, MARBLE WALLS, CLASSICAL STATUARY, ARCHED OPENINGS, DOMED CEILINGS, SEGMENTAL ARCHES, TRIANGULAR PEDIMENTS, CORINTHIAN COLUMNS, AND ALL THE OTHER TRAPPINGS OF A NEO-CLASSICAL REVIVAL. THE BUILDINGS WERE USUALLY SEPARATED BY FUNCTION. THE TRINKHALLE, THE BATHHOUSE, THE INHALATORIUM (FOR INHALING VAPORS), AND THE CONVERSATIONHAUS WERE AT THE CENTER OF SOCIAL ACTIVITY.⁷ THE EUROPEANS COPIED THE SAME FORMALITY, SYMMETRY, DIVISION OF ROOMS BY FUNCTION, AND OPULENT INTERIOR DESIGN IN THEIR BATHHOUSES AS EVIDENCED BY THE ROMAN CIVILIZATION. THEY EMULATED THE FOUNTAINS AND FORMAL GARDEN SPACES IN THEIR RESORTS, AND ADDED NEW DIVERSIONS.



Marienbad Kreuzbrunnen, 1889-1904

BY THE BEGINNING OF THE 19TH CENTURY, THE BATHING ROUTINE INCLUDED SOAKING IN HOT WATER, DRINKING THE WATER, STEAMING IN A VAPOR ROOM, AND RELAXING IN A COOLING ROOM. IN ADDITION, DOCTORS ORDERED THAT PATIENTS BE DOUCHED WITH HOT OR COLD WATER AND GIVEN A SELECT DIET TO PROMOTE A CURE.

EUROPEAN SPAS COMBINED A STRICT DIET AND EXERCISE REGIMEN WITH A COMPLEX BATHING PROCEDURE TO ACHIEVE BENEFITS FOR THE PATIENTS, AT THE BEGINNING OF THE 20TH CENTURY. THESE SPAS PROVIDED VARIOUS OTHER DIVERSIONS FOR GUESTS AFTER THE BATH. THIS INCLUDED GAMBLING, HORSE RACING, FISHING, HUNTING, TENNIS, SKATING, DANCING, GOLF, AND HORSEBACK RIDING. SOME EUROPEAN GOVERNMENTS RECOGNIZED THE MEDICAL BENEFITS OF SPA THERAPY AND PAID A PORTION OF THE

6.Ibid.

7.Ibid.

RACING, FISHING, HUNTING, TENNIS, SKATING, DANCING, GOLF, AND HORSEBACK RIDING. SOME EUROPEAN GOVERNMENTS RECOGNIZED THE MEDICAL BENEFITS OF SPA THERAPY AND PAID A PORTION OF THE PATIENT'S EXPENSES. MANY SPAS DEALT WITH SPECIALIZED PROBLEMS SUCH AS OBESITY OR VARIOUS FORMS OF OVERINDULGENCE OR MEDICAL COMPLAINTS. THE ELEGANCE AND STYLE OF EARLIER CENTURIES MAY HAVE DIMINISHED, BUT PEOPLE STILL COME TO THE NATURAL HOT SPRINGS FOR RELAXATION AND HEALTH.

DEVELOPMENT OF SPAS IN THE UNITED STATES

SOME EUROPEAN COLONISTS BROUGHT WITH THEM KNOWLEDGE OF USING THE HOT WATER THERAPY FOR MEDICINAL PURPOSES WHEN THEY COLONIZED AMERICA. OTHERS LEARNED THE BENEFITS OF HOT SPRINGS FROM THE NATIVE AMERICANS. COLONIAL DOCTORS GRADUALLY BEGAN TO RECOMMEND HOT SPRINGS FOR AILMENTS. IN 18TH CENTURY AMERICA, HOTELS WERE CONSTRUCTED TO ACCOMMODATE VISITORS TO THE VARIOUS SPRINGS. THE HEALTH RESORT INDUSTRY IN THE UNITED STATES BEGAN AS ENTREPRENEURS OPENED TAVERNS WHERE THE TRAVELERS COULD LODGE, EAT, AND DRINK.

BY THE MID 1850S, COLD SPRING RESORTS EXISTED IN 20 STATES. MANY OF THESE RESORTS CONTAINED SIMILAR ARCHITECTURAL FEATURES. THERE WAS FREQUENTLY A LARGE, TWO-STORY CENTRAL BUILDING NEAR OR AT THE SPRINGS, WITH SMALLER STRUCTURES SURROUNDING IT. THE MAIN BUILDING PROVIDED THE GUESTS WITH FACILITIES FOR DINING, AND POSSIBLY DANCING ON THE FIRST FLOOR, AND THE SECOND STORY CONSISTED OF SLEEPING ROOMS. THE OUTLYING STRUCTURES WERE INDIVIDUAL GUEST CABINS, AND OTHER AUXILIARY BUILDINGS FORMING A SEMI-CIRCLE OR U-SHAPE AROUND THE LARGE BUILDING.⁸ AFTER THE CIVIL WAR, SPA VACATIONS BECAME VERY POPULAR AS RETURNING SOLDIERS BATHED TO HEAL WOUNDS AND THE AMERICAN ECONOMY ALLOWED MORE LEISURE TIME.

DURING THE LAST HALF OF THE 19TH CENTURY, WESTERN ENTREPRENEURS DEVELOPED NATURAL HOT AND COLD SPRINGS INTO RESORTS FROM THE MISSISSIPPI RIVER TO THE WEST COAST. MANY OF THESE SPAS OFFERED INDIVIDUAL TUB BATHS, VAPOR BATHS, DOUCHE SPRAYS, NEEDLE SHOWERS, AND POOL BATHING.



The Ozark Bathhouse, along Hot Springs' famed "Bathhouse Row". Hot Springs, Arkansas.

⁸.Ibid.

THE POPULARITY OF THE SPAS CONTINUED INTO THE 20TH CENTURY. THE FACILITIES TOUTED THEIR SPECIALIZED TREATMENTS FOR AILMENTS SUCH AS HEART AND CIRCULATORY DISORDERS, RHEUMATIC CONDITIONS, NERVOUS DISORDERS, METABOLIC DISEASES, OBESITY, CONSTIPATION, AND SKIN DISEASE. PROMOTIONAL LITERATURE OFTEN ADVERTISED ATTRACTIONS OUTSIDE THE SPA LIKE SHOPPING, HORSE RACES, AND HISTORIC SITES. BY THE LATE 1930s, MORE THAN 2,000 HOT OR COLD SPRINGS HEALTH RESORTS WERE OPERATING IN THE UNITED STATES. THIS NUMBER DIMINISHED GREATLY BY THE 1950s AND CONTINUED TO DECLINE IN THE NEXT TWO DECADES.

CONTEMPORARY SPAS

TODAY'S SPAS OFFER A WIDE RANGE OF BODY TREATMENTS AND SERVICES. THEY EMPHASIZE DIETARY, EXERCISE, OR RECREATIONAL PROGRAMS MORE THAN TRADITIONAL BATHING ACTIVITIES. THE PUBLIC BATHING INDUSTRY REMAINS STAGNANT. A PERSON CAN DROP IN FOR SINGLE SERVICES SUCH AS A MASSAGE OR FACIAL OR SPEND SEVERAL DAYS ATTEMPTING TO REJUVENATE HIS/HER BODY AND REALIGN HIS/HER "MINDSET" TOWARD EATING HABITS AND LIFESTYLE.

SPA TREATMENTS HAVE BEEN REFERRED TO AS A "FACIAL FOR THE ENTIRE BODY". THE SERVICES OFFERED AT SPAS INCLUDE HAIR REMOVAL, ACUPUNCTURE, DETOXIFYING THE BODY, DIETARY CONSULTATIONS, BODY WRAPS TO REDUCE EXTRA INCHES IN THEIR MEASUREMENTS, AND SIMPLE FACIALS IN ADDITION TO MANY OTHER ACTIVITIES INTENDED TO MAKE THE "BEAUTIFUL" PEOPLE EVEN MORE BEAUTIFUL AND REJUVENATED. SPAS THAT MAKE MEDICAL CLAIMS, OR OFFER LASER RESURFACING AND BOTOX INJECTIONS HAVE DOCTORS AND NURSES ON STAFF TO GUIDE THE PROVISION OF SERVICES AND GUARANTEE THE HEALTHFULNESS OF THE PROCEDURES. EVEN TODAY, SOME SPAS BOAST THAT THEY PROVIDE SPECIAL VOLCANIC ASH MUD BATHS, BLUE-GREEN ALGAE, OR EXTRAORDINARY CONSTITUENTS IN THE "HEALING WATERS" OF THEIR LAGOON OR HOT SPRINGS. EXFOLIATION, REMOVAL OF DRY & FLAKEY SKIN, MAY BE DONE WITH COFFEE GROUNDS, GRAPE SEEDS, PECAN SHELLS OR SEA SALT SCRUBS ... OFTEN FOUND UNIQUELY IN THESE LOCATIONS.

AT A MINIMUM, A SPA SHOULD OFFER A RELAXING ENVIRONMENT, ROBE AND SLIPPERS, SOOTHING MUSIC, AND HIGH QUALITY SPA TREATMENTS. HOWEVER, BECAUSE THERE IS NO REGULATION OF THIS INDUSTRY, THERE IS NO UNIFORMITY OF THE VARIETY OF SERVICES OFFERED BY THE ESTABLISHMENTS THAT CLAIM TO BE "SPAS". SOME HAIR SALONS CLAIM TO BE SPAS SIMPLY BECAUSE THEY OFFER PEDICURES, MANICURES, OR FACIALS OR BECAUSE THEY HAVE ONE MASSAGE TABLE. FITNESS



Spa clients receiving hot stone, aroma therapy massages?

9. In order to appreciate the services offered in spas, my research required me to participate in certain activities such as receiving a massage. The treatment shown in this photograph is the one I chose for myself.

Upon arrival at Total Body located in Lincoln, Ne, I was asked to fill out a medical history form similar to that of what is required at a doctor's office. I was offered something to drink and

FACILITIES AND HEALTH CLUBS SOMETIMES CALL THEMSELVES SPAS. CRUISE SHIPS SOMETIMES PROVIDE SPA TREATMENTS, FITNESS AND WELLNESS COMPONENTS, AND SPA CUISINE MENU CHOICES. AIRPORT SPAS ARE LOCATED IN AN AIRPORT AND SPECIALIZE IN BRIEF TREATMENTS THAT ARE USEFUL TO TRAVELERS LIKE A 15 MINUTE MASSAGE AND OXYGEN THERAPY. MANY HOTELS CLAIM TO HAVE SPAS ALTHOUGH THEY OFFER ONLY A MASSAGE TABLE OR SAUNA. THE LOCATIONS OF SPAS MAY BE IN URBAN AREAS, THE SUBURBS, OR REMOTE AND ISOLATED ENVIRONMENTS.

THERE ARE THREE MAJOR CLASSIFICATIONS USED TO IDENTIFY SPAS AND THEIR SERVICES. A DAY SPA PROVIDES INDIVIDUAL SERVICES AND CHARGES ARE ASSESSED ON AN A LA CARTE BASIS. THEY ARE FREQUENTLY LOCATED IN URBAN AREAS WHERE BUSINESS EXECUTIVES CAN SECURE THEIR SERVICES AT THE END OF A STRESSFUL DAY. OCCASIONALLY, SALON SERVICES ARE OFFERED.

RESORT OR HOTEL SPAS ARE LOCATED WITHIN A RESORT OR HOTEL. THEY ARE A GOOD CHOICE FOR FAMILIES AS WELL AS BUSINESS AND INDIVIDUAL TRAVELERS. SERVICES ARE PROVIDED AND CHARGED INDIVIDUALLY. THESE SERVICES MAY INCLUDE RECREATION AND PHYSICAL ACTIVITIES. OCCASIONALLY, THEY OFFER SALON SERVICES. IN ADDITION TO A WIDE VARIETY OF SERVICES, THESE FACILITIES GENERALLY HAVE HEALTHY CUISINE AS WELL AS A WIDE VARIETY OF NORMAL FOOD CHOICES. OTHER FAMILY MEMBERS CAN PARTICIPATE IN ACTIVITIES LIKE GOLFING, SWIMMING, HIKING, AND/OR HORSEBACK RIDING. THE LOCATION MAY BE NEAR LAKES OR SEASHORES, IN THE MOUNTAINS, DESERTS, NEAR FORESTS, OR IN URBAN AREAS FOR CONVENIENCE TO SCENIC, TOURISTING, AND SIGHTSEEING LOCATIONS. RESORT OR HOTEL SPAS ATTEMPT TO PROVIDE ACTIVITIES FOR THE ENTIRE FAMILY.

chose to take a glass of water.

The massage therapist greeted me using a calm, soothing, almost hypnotic voice. She led me back through the nail and facial area that was an extension of the front room. She preceded to explain in her entrancing voice the procedures that were to follow as she escorted me through candel-lit corridors replete with the fragrant aromas of oils and incense. She then led me through a beaded curtain into the area where the individual massage rooms waited.

In retrospect, I realized that the procession I was led through was intended to extend the experience and lead me through a series of thresholds, that would gradually remove layers of inhibition. This eventually became the basis for my conceptual theory that guided this project.

After entering the massage room she described the different oils that I could choose from and their intended purpose. I chose jasmine and mint to promote energy and focus.

She began heating the stones and told me that I could undress to whatever level I felt comfortable with. I decided to fully disrobe in order to have the full experience regardless of how vulnerable it may have made me feel. I laid myself on the bed beneath a sheet awaiting her return.

She began to place the hot stones in strategic places on my back as soothing music played in the background. This began to relax my muscles and felt quite wonderful. She started to rub oils into my feet, legs, and thighs. I was surprised to find that I was very comfortable with this. She preceded to work on my arms and finally removed the stones and worked on my back. By this time both my body and mind were completely relaxed. She paid special attention to my back, working out all the knots.

When finished with my back, she had me turn over to work on my front. This was the only uncomfortable moment during the experience, being there was only a sheet between me and her. She placed hot stones on my body and began to massage my head and face. She then rubbed my arms, legs, and eventually my torso.

When she was finished, she told me I could take my time to get dressed. When I emerged from the room, she was there waiting with a glass of water. She led me back through the halls of the building. I noted that my body was so relaxed, I could barely walk. I then paid and the receptionist tried to persuade me to schedule a follow up appointment. I haven't been back since, but intend on returning upon completion of this project.

DESTINATION SPAS ARE A DESTINATION IN AND OF THEMSELVES. CLIENTELE GENERALLY TRAVEL TO THESE FACILITIES IN SOLITARY AND MAKE FRIENDS QUICKLY WITH OTHER PEOPLE WHO HAVE SIMILAR HEALTHFUL GOALS AND INTERESTS. THE SOLE PURPOSE IS TO HELP THE CLIENT LEAD A HEALTHIER LIFESTYLE BY THE USE OF SPA TREATMENTS, EXERCISE, AND EDUCATIONAL PROGRAMMING. THESE FACILITIES HAVE MINIMUM STAYS OF TWO DAYS SOMETIMES RANGING UPWARD TO COMMITMENTS OF A WEEK OR MORE. TYPICALLY, CLIENTS PARTICIPATE IN REGIMENTED ACTIVITIES DURING THEIR STAY WITH A GOAL OF RETRAINING THE CLIENT TO LEAD A HEALTHIER LIFESTYLE. THE COST FOR THESE FACILITIES IS A FLAT FEE FOR A GIVEN NUMBER OF DAYS. THE CLIENT CAN GENERALLY PURCHASE ADDITIONAL OPTIONAL SERVICES.

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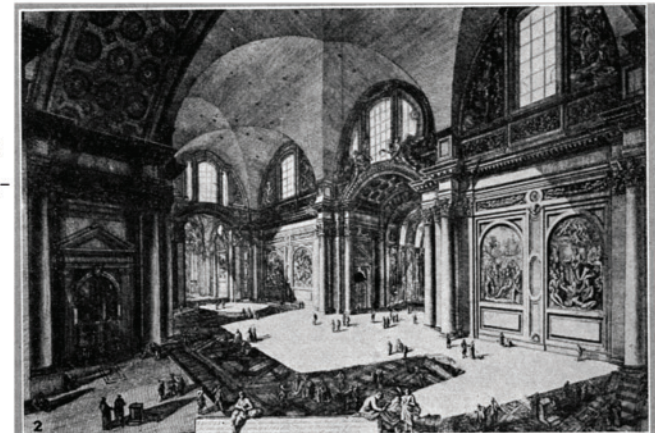
THE ROMAN BATHS¹⁰

ALTHOUGH WE THINK OF BATHING AS A VERY PRIVATE ACTIVITY CONDUCTED IN THE HOME, BATHING IN ROME WAS A COMMUNAL ACTIVITY. IT WAS CONDUCTED, LARGELY, IN PUBLIC FACILITIES THAT RESEMBLED MODERN SPAS AND HEALTH CLUBS. FIKRET YENGUL, A MODERN SCHOLAR DESCRIBED THE IMPORTANCE OF THE ROMAN BATHS IN BATHS AND BATHING IN CLASSICAL ANTIQUITY (CAMBRIDGE: MIT, 1992):

THE UNIVERSAL ACCEPTANCE OF BATHING AS A CENTRAL EVENT IN DAILY LIFE BELONGS TO THE ROMAN WORLD AND IT IS HARDLY AN EXAGGERATION TO SAY THAT AT THE HEIGHT OF THE EMPIRE, THE BATHS EMBODIED THE IDEAL ROMAN WAY OF URBAN LIFE. ...THEIR PUBLIC NATURE CREATED THE PROPER ENVIRONMENT ---MUCH LIKE A CITY CLUB OR COMMUNITY CENTER --- FOR SOCIAL INTERCOURSE VARYING FROM NEIGHBORHOOD GOSSIP TO BUSINESS DISCUSSIONS.

WEALTHY ROMANS SOMETIMES SET UP A BATH IN THEIR TOWN HOUSES OR ESPECIALLY IN THEIR COUNTRY VILLAS. THEY HEATED A SERIES OF ROOMS OR EVEN A SEPARATE BUILDING ESPECIALLY FOR THIS PURPOSE. HOWEVER, EVEN THEY OFTEN FREQUENTED THE MANY PUBLIC BATHHOUSES IN THE CITIES AND TOWNS THROUGHOUT THE EMPIRE.

BALNEAE, SMALL BATHHOUSES, MIGHT BE PRIVATELY OWNED, BUT THEY WERE PUBLIC IN THE SENSE THAT THEY WERE OPEN TO THE PUBLIC FOR A FEE. THE LARGE BATHS WERE CALLED THERMAE AND OFTEN COVERED SEVERAL CITY BLOCKS. THERE WERE OFTEN SEPARATE BATHING FACILITIES FOR MEN AND WOMEN. WHEN BOTH SEXES USED THE SAME FACILITY, WOMEN USED THE BATH EARLY IN THE DAY AND MEN UTILIZED IT AFTER THEIR WORK DAY. MIXED BATHING WAS GENERALLY FROWNED UPON. WOMEN WHO WERE CONCERNED ABOUT THEIR RESPECTABILITY DID NOT FREQUENT THE BATHS WHEN THE MEN WERE THERE. THE BATHS WERE AN EXCELLENT PLACE FOR PROSTITUTES TO EARN A LIVING.



The Baths of Diocletian

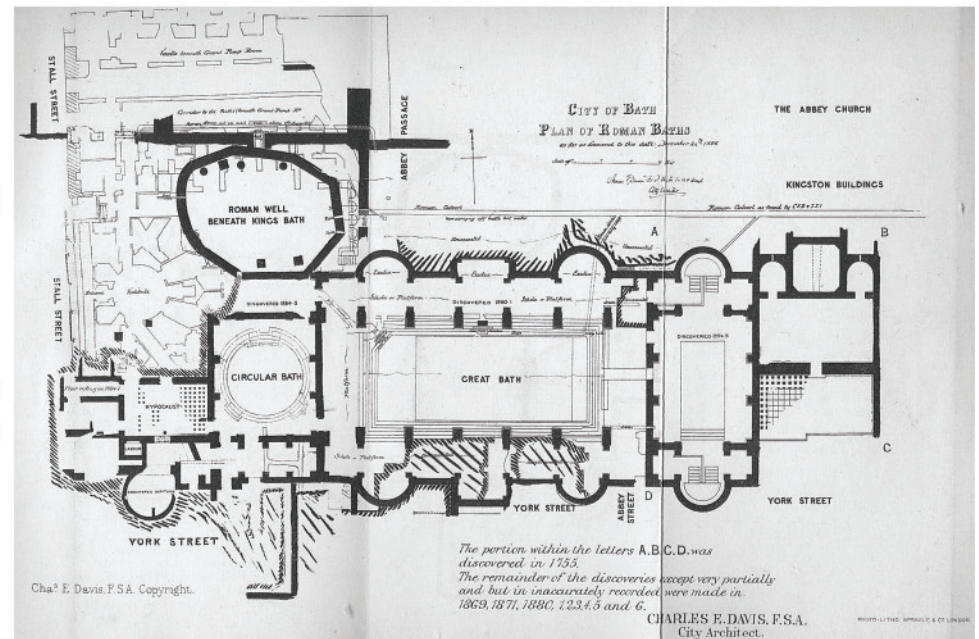
10. While considering program requirements and beginning the design process, I found it necessary to do further research on the Roman Baths in order to understand the procession and ritualistic behavior inherent in them.

THE ROMAN WORKDAY BEGAN AT ABOUT SUNRISE AND WAS USUALLY ENDED A LITTLE AFTER THE NOON HOUR. BY MID-AFTERNOON, THE MEN HAD GATHERED AT THE PUBLIC BATHS, PLANNING TO STAY FOR SEVERAL HOURS OF SPORT, BATHING, AND CONVERSATION ... AFTER WHICH THEY WOULD BE READY FOR A RELAXING DINNER.

FREQUENTLY USED FOLLOWING EXERCISE AND FITNESS ACTIVITIES, BATHING HAD A FAIRLY REGULAR RITUAL. THE BATHHOUSES WERE BUILT TO ACCOMMODATE THIS. MANY BATHERS WERE ACCOMPANIED BY ONE OR MORE SLAVES TO CARRY THEIR GEAR AND GUARD THEIR CLOTHES IN THE DRESSING ROOMS. THE BATHHOUSES ALSO PROVIDED ATTENDANTS TO WATCH OVER THE BELONGINGS OF THE POOREST PATRONS FOR A FEE. BATHERS PROGRESSED AT A LEISURELY PACE THROUGH ACTIVITIES AND THE ROOMS OF VARIOUS TEMPERATURES.

AFTER CHANGING CLOTHES IN THE APODYTERIUM, ALL VISITORS TO THE BATHS EXERCISED IN OPEN COURTYARDS, PALAESTRA, BEFORE STEPPING INTO THE SERIES OF BATHS. THE EXERCISE WAS NEITHER COMPETITIVE NOR PARTICULARLY VIGOROUS. ITS PURPOSE WAS TO MAINTAIN HEALTH AS RECOMMENDED BY THE MEDICAL PROFESSION. DOCTORS CONSIDERED THE BASIC INGREDIENTS OF GOOD HEALTH TO BE BATHING, EXERCISE, MASSAGE, AND A GOOD DIET. EXERCISE ALSO WORKED UP A LIGHT SWEAT WHICH WAS RECOMMENDED BEFORE A BATH.

THEY MIGHT START IN THE WARM ROOM, TEPIDARIUM, WHICH HAD HEATED WALLS AND FLOORS BUT SOMETIMES HAD NO POOL. ROMAN BATHERS WOULD COVER THEIR BODIES WITH OIL TO LOOSEN DIRT AND THEN WIPE OFF THE MIXTURE WITH VARIOUS STRIGIL DEVICES, CURVED METAL TOOLS. THIS MIGHT HAVE BEEN DONE BY THEIR OWN SLAVE, IF THEY HAD ONE, OR BY SOMEONE WHO WORKED AT THE BATHS ... IF THEY COULD AFFORD TO PAY FOR THE SERVICE. BATHERS COULD ALSO RECEIVE A MASSAGE HERE OR DEPILATION, WHICH CONSISTED OF HAVING BODY HAIRS PLUCKED OUT, BECAUSE HAIRLESS BODIES WERE FASHIONABLE DURING MUCH OF THE ROMAN EMPIRE.



Floor plan of The Roman Baths at Bath, England

THEN THEY PROCEEDED TO THE HOT BATH, CALIDARIUM, WHICH WAS CLOSEST TO THE FURNACE. THIS ROOM HAD A LARGE TUB OR SMALL POOL WITH VERY HOT WATER AND A WAIST-HIGH FOUNTAIN, LABRUM, WITH COOL WATER TO SPLASH ON THE FACE AND NECK. THIS WAS THE HOTTEST ROOM IN THE ROMAN BATH. THE HOT WATER AND STEAMY AIR WERE DESIGNED TO OPEN THE BATHER'S PORES. THE WATER AND AIR TEMPERATURES MAY HAVE RISEN WELL ABOVE 100 DEGREES FAHRENHEIT, WITH A 100 PERCENT HUMIDITY WHICH EXAGGERATED THE EFFECT.¹¹

THIS ROOM AND ITS WATERS, LIKE THE TEPIDARIUM, WERE HEATED BY THE HYPOCAUST, THE SYSTEM'S FURNACE. THE FLOOR WAS RAISED OFF THE GROUND BY PILLARS AND SPACES WERE LEFT INSIDE THE WALLS SO THE HOT AIR FROM THE FURNACE COULD CIRCULATE THROUGH THESE OPEN AREAS. THE HYPOCAUST, BELOW GROUND AND STOKED BY THE SLAVES, HEATED A TANK OF WATER THAT WAS TRANSPORTED BY PIPE TO THE APPROPRIATE POOL. ROOMS REQUIRING THE MOST HEAT WERE PLACED CLOSEST TO THE FURNACE. THEIR WARMTH COULD BE INCREASED BY ADDING MORE WOOD TO THE FURNACE. THE FURNACE HEATED THE AIR DRAWN UNDERNEATH THE FLOOR OF THE CALDARIUM IN ORDER TO HEAT ITS TILES. BATHERS WORE SANDALS SO THAT THEY WOULDN'T BURN THEIR FEET ON THE HOT FLOORS. HOT AIR ROSE UP THROUGH HOLLOWED-OUT BRICKS THAT LINED THE WALLS AND THEN EXITED THROUGH CHIMNEYS.

AFTER THIS, THE BATHER MIGHT SPEND SOME ADDITIONAL TIME IN THE TEPIDARIUM AGAIN BEFORE FINISHING IN THE COLD ROOM, FRIGIDARIUM, WITH A REFRESHING DIP IN THE COLD POOL TO CLOSE ALL THE SKIN PORES THAT HAVE BEEN OPENED. THE DIP IS MEANT TO REFRESH AND IS OFTEN THE FINAL BATH OF A VISITOR. OTHER ROOMS PROVIDED MOIST STEAM, DRY HEAT LIKE A SAUNA, LACONICUM, AND MASSAGE WITH PERFUMED OILS. BATHHOUSES HAD LARGE PUBLIC TOILETS, OFTEN WITH MARBLE SEATS OVER CHANNELS OF WATER. THE CONTINUOUS WATER FLOW CREATED THE FIRST "FLUSH TOILETS".

MANY WRITERS COMMENT ON THE BEAUTY AND LUXURY OF THE BATHHOUSES, WITH THEIR WELLLIGHTED, AIRY ROOMS WITH HIGH CEILINGS, LOVELY MOSAICS, PAINTINGS AND COLORED MARBLE PANELS, AND SILVER FAUCETS AND FITTINGS.



The hypocaust room, the West Baths, the Roman Baths, Bath

11. Barbara F. McManus, The College of New Rochelle, bmcmanus@cnr.edu revised July, 2003

01.14

MODERN SPA TREATMENTS¹²

A SPA IS AN ENTITY DEVOTED TO ENHANCING OVERALL WELL-BEING THROUGH A VARIETY OF PROFESSIONAL SERVICES THAT ENCOURAGE THE RENEWAL OF MIND, BODY, AND SPIRIT. SPA TREATMENTS ARE THE SERVICES THAT A SPA PROVIDES. BODY TREATMENTS ARE ESSENTIALLY A FACIAL FOR YOUR WHOLE BODY. IT IS JUST AS IMPORTANT TO CLEANSE, EXFOLIATE (REMOVE DRY AND DEAD SKIN CELLS), AND HYDRATE (ADD MOISTURE) THE SKIN ON YOUR BODY AS IT IS THE SKIN OF YOUR FACE. THE FACILITIES AND SERVICES THEY OFFER HAVE EVOLVED THROUGH HISTORY IN AN ATTEMPT TO MEET THE NEEDS AND DESIRES OF PROSPECTIVE CLIENTELE. EVEN THE TINIEST DAY SPA CAN OFFER A DIZZYING NUMBER OF SERVICES.

BODY SCRUBS ARE VERY POPULAR TREATMENTS. THESE ARE EXFOLIATING TREATMENTS THAT TAKE PLACE ON A MASSAGE TABLE COVERED WITH A SHEET AND A LARGE, THIN PIECE OF PLASTIC. AS THE GUEST LAYS ON HIS/HER STOMACH, THE MASSAGE THERAPIST RUBS A SLIGHTLY ABRASIVE MIXTURE, OIL, AND AROMATICS LIKE LEMON INTO HIS/HER SKIN. THIS EXFOLIATES THE SKIN AND LEAVES IT FEELING VELVETY SOFT. SCRUBBING THE ENTIRE BODY TAKES ABOUT TEN OR FIFTEEN MINUTES. THE MIXTURE IS SHOWERED OFF WITHOUT SOAP, LEAVING A NICE COATING OF OIL ON THE SKIN. IT IS AN INVIGORATING TREATMENT AND BEST DONE BEFORE A MASSAGE. VARIATIONS CAN COME FROM THE ESSENTIAL OILS OR SCRUB MATERIALS. POPULAR SCRUBS INCLUDE, SALT GLOW, SEA-SALT, ORANGE BLOSSOM/PEPPERMINT SALT GLOW, CUCUMBER SALT GLOW, COFFEE GROUNDS, GROUND PECAN SHELLS, GRAPE SEEDS, MAPLE SUGAR, OR GINGERGRASS-BAMBOO.



Body scrub treatment

¹². This section describes in detail current trends and treatments commonly found in modern spas.

A BODY MASK AND/OR BODY WRAP OFTEN TAKES PLACE AFTER A SCRUB. AFTER RINSING OFF THE SCRUB MIXTURE, THE CLIENT RETURNS TO THE TREATMENT TABLE WHERE HE/SHE IS SLATHERED WITH MUD, ALGAE, SEAWEED OR ANOTHER MASK MIXTURE AND WRAPPED IN A THERMAL BLANKET. THIS "DETOXIFYING" TREATMENT STIMULATES THE METABOLIC SYSTEM, SPEEDING ITS ABILITY TO CARRY AWAY WASTE PRODUCTS. IF THE PRODUCT IS A CREAM OR LOTION, IT IS A "HYDRATING TREATMENT.

A BODY WRAP RIDES THE BODY OF TOXINS THROUGH METABOLIC STIMULATION. THESE WRAPS ARE SOMETIMES CALLED BODY COCOONS OR BODY MASKS. A BODY WRAP INCLUDES THESE STEPS:

EXFOLIATION REMOVES THE OLD, FLAKEY SKIN WITH SPECIAL BODY SCRUBS.

THE BODY MASK COVERS THE BODY WITH SEA WEED OR ANOTHER POTION THAT DETOXIFIES.

PLASTIC OR MYLAR WRAP HELPS THE BODY STAY WARM DURING THE 20 MINUTE BODY MASK PROCESS.

THE WRAP IS REMOVED.

THE BODY IS RINSED THOROUGHLY.

LOTION IS APPLIED TO HYDRATE THE SKIN.

A BODY WRAP CAN BE A WRAPPING TREATMENT USED TO TREAT CELLULITE. IT SOMETIMES HAS A DIURETIC EFFECT THAT AIDS IN TEMPORARY WEIGHT OR BODY MEASUREMENT REDUCTION.

MASSAGE IS THE MOST POPULAR TREATMENT OFFERED BY SPAS. IT HAS BEEN AROUND FOR THOUSANDS OF YEARS. THE WORD "MASSAGE" COMES FROM THE GREEK ROOT "MASSO" WHICH MEANS TO TOUCH. SWEDISH MASSAGE IS THE MOST POPULAR STYLE OF MASSAGE IN THE UNITED STATES. IT IS VERY RELAXING AND A GOOD CHOICE FOR FIRST-TIME SPA PATRONS. A BASIC SWEDISH MASSAGE IS 50 TO 60 MINUTES LONG. IT INVOLVES STROKING THE SKIN AND KNEADING THE MUSCLES. THE MASSEUR USES A FIRM, BUT GENTLE PRESSURE TO IMPROVE CIRCULATION, EASE MUSCLE ACHES AND TENSION, IMPROVE FLEXIBILITY, AND CREATE RELAXATION. MASSAGE CAN



Thalassagel Body Wrap

INDIGENOUS TREATMENTS ARE A SPA TREND THAT HIGHLIGHTS LOCAL INGREDIENTS AND THERAPEUTIC TRADITIONS ... RUBY GRAPEFRUIT SCRUBS IN TEXAS, BLUEBERRY WRAPS IN MAINE, LOMI LOMI MASSAGE IN HAWAII. SPAS ATTEMPT TO BE VERY CREATIVE BY INVENTING SPA USES FOR THE LOCAL PRODUCTS. AT THEIR BEST, INDIGENOUS TREATMENTS ARE DEEPLY AUTHENTIC AND PROVIDE THE CUSTOMER WITH EXPERIENCES HE/SHE WOULD NOT HAVE ANYWHERE ELSE. SOMETIMES THEY ARE GIMMICKY BUT STILL FUN.

THE MOST IMPORTANT THING THAT THE GUEST CAN DO TO ENJOY A VISIT TO THE SPA IS TO ARRIVE AT LEAST 15 MINUTES BEFORE THE TREATMENT IS SCHEDULED TO BEGIN. IN THIS WAY, HE/SHE CAN CHECK IN, CHANGE INTO THE ROBE AND BEGIN TO RELAX. HE/SHE MIGHT CONSIDER USING OTHER SPA FACILITIES LIKE THE SAUNA, STEAM BATH OR HOT TUB BEFORE THE MASSAGE APPOINTMENT. MINIMUM SPA ACCOUTREMENTS SHOULD INCLUDE A RELAXING ENVIRONMENT, A ROBE, SLIPPERS, SOOTHING MUSIC AND HIGH QUALITY TREATMENTS.

01.17

HISTORY OF NORTHERLY ISLAND

CHICAGO'S 91-ACRE NORTHERLY ISLAND IS CONNECTED TO THE CITY'S SHORELINE ON THE COAST OF LAKE MICHIGAN BY SOLIDARITY DRIVE. THE ISLAND WAS MANMADE, DESIGNED BY LEGENDARY ARCHITECT, DANIEL H. BURNHAM. IT WAS SUPPOSED TO BE ONE OF THE NORTHERNMOST POINTS IN A SERIES OF MANMADE ISLANDS STRETCHING BETWEEN GRANT AND JACKSON PARKS. HE HAD OBSERVED THAT THE CITY HAD FAR TOO LITTLE PARK LAND FOR ITS GROWING MASSES. HE THOUGHT THAT THE USE OF THE DUMP SITE OF THE CITY'S REFUSE WAS A PERFECT WAY TO BUILD PARK LAND WHICH WAS DESIRED AS A MEANS OF RESPITE AND RECREATION FOR THE WORKERS OF CHICAGO. BURNHAM ESTIMATED THAT APPROXIMATELY 1,000,000 CUBIC YARDS OF WASTE WERE ANNUALLY CONVEYED TO THE LAKE FRONT AND HE SOUGHT TO MAXIMIZE ITS USAGE.¹³

IN HIS PLAN OF CHICAGO, WRITTEN WITH EDWARD H. BENNETT AND PUBLISHED IN 1909, BURNHAM CITED THE CITY'S NEEDS FOR RECREATION FOR ITS CITIZENS. IN 1899, THE CHICAGO CITY COUNCIL ADOPTED RESOLUTIONS THAT RECOGNIZED THE VALUE OF PARKS IN PREVENTING CRIME, PROMOTING CLEANLINESS, AND DIMINISHING DISEASE. BURNHAM NOTED THAT "EXISTING SMALL PARKS FEATURE A NEIGHBORHOOD-CENTERED BUILDING, PROVIDED WITH BATHS, GYMNASIA, REFELECTORY SERVICE, CLUB ROOMS, AND READING ROOMS FOR THE DISTRICT SERVED." HE ALSO NOTED THAT "THE AIM OF THE COMMISSIONERS IS TO IMPROVE THE HEALTH AND MORALS OF THE PEOPLE AND TO STIMULATE LOCAL PRIDE AND PATRIOTISM ..."¹⁴



Illustration from Burnham & Bennett's Plan for Chicago, p. 51-52.

13. Burnham, Daniel & Edward Bennett, *Plan of Chicago*, Princeton Architectural Press New York, New York, 1993.

14. *Ibid.*

HE THOUGHT THAT THE SHORE OF LAKE MICHIGAN SHOULD BE TREATED AS PARK SPACE TO THE GREATEST POSSIBLE EXTENT CITING THAT THE LAKE FRONT BELONGS TO THE PEOPLE. HE ALSO NOTED THAT THIS SPACE AFFORDS PEOPLE A GREAT UNOBSTRUCTED VIEW, STRETCHING AWAY TO THE HORIZON, WHERE WATER AND CLOUDS SEEM TO MEET. BURNHAM STATED THAT THESE VIEWS ARE HELPFUL TO BOTH MIND AND BODY AND THEY RESULT IN CALM THOUGHTS AND FEELINGS, PROVIDING AN ESCAPE FROM THE PETTY THINGS OF LIFE. HE THOUGHT THAT INDIVIDUALS "WHO HABITUALLY COME IN CLOSE CONTACT WITH NATURE DEVELOP SANER METHODS OF THOUGHT THAN CAN BE THE CASE WHEN ONE IS HABITUALLY SHUT UP WITHIN THE WALLS OF A CITY."

DANIEL BURNHAM WAS PASSIONATE ABOUT THE DEVELOPMENT OF THE ISLAND. HE LIKENED HIS PLANS FOR THIS AREA TO THE EUROPEAN MODEL AND PARKS IN LONDON, VERSAILLES, AND PARIS. HE PLANNED TO DESIGN BEAUTIFUL AND EXTENSIVE PARK STRIPS ALONG THE ENTIRE SHORE. BURNHAM PREDICTED THAT THE ISLAND COULD BE BUILT OVER THE YEARS OF THE COMING GENERATION. HE PLANNED THAT THE WATERWAY WOULD BE "LINED WITH RESTAURANTS AND PLEASURE PAVILIONS AND WITH PUBLIC BATH HOUSES; SWIMMING BEACHES SHOULD BE CONSTRUCTED ON THEIR SHORES, WHICH BY CAREFUL DESIGNING CAN BE MADE AS PICTURESQUE AS ANY INLAND RIVER." THE LAGOON AND BOTH SHORES WOULD BE OWNED BY THE PARK AUTHORITIES SO THAT THE AREA WOULD BE PATROLLED AND KEPT SAFE BY CITY AUTHORITIES. THE BEAUTIFUL PARKLAND WOULD CONTAIN STRETCHES OF FIELDS, PLAYGROUNDS, AVENUES, AND GROVES EXTENDING ALONG THE WATERFRONT. BURNHAM ENVISIONED THE SPACES FILLED WITH TREES AND WILD FORESTS, VINES, FLOWERS, AND SHRUBS THAT NORMALLY GROW IN THIS CLIMATE. THEY ALL SHOULD BE DEVELOPED IN A NATURAL CONDITION. ECONOMICALLY, THE GOAL WAS TO CREATE A PLACE OF LEISURE WHERE CHICAGO CITIZENS WOULD REST, RECREATE AND SPEND THEIR MONEY INSTEAD OF GOING TO FAR-OFF LOCATIONS IN PARIS, VIENNA, OR THE RIVIERA.

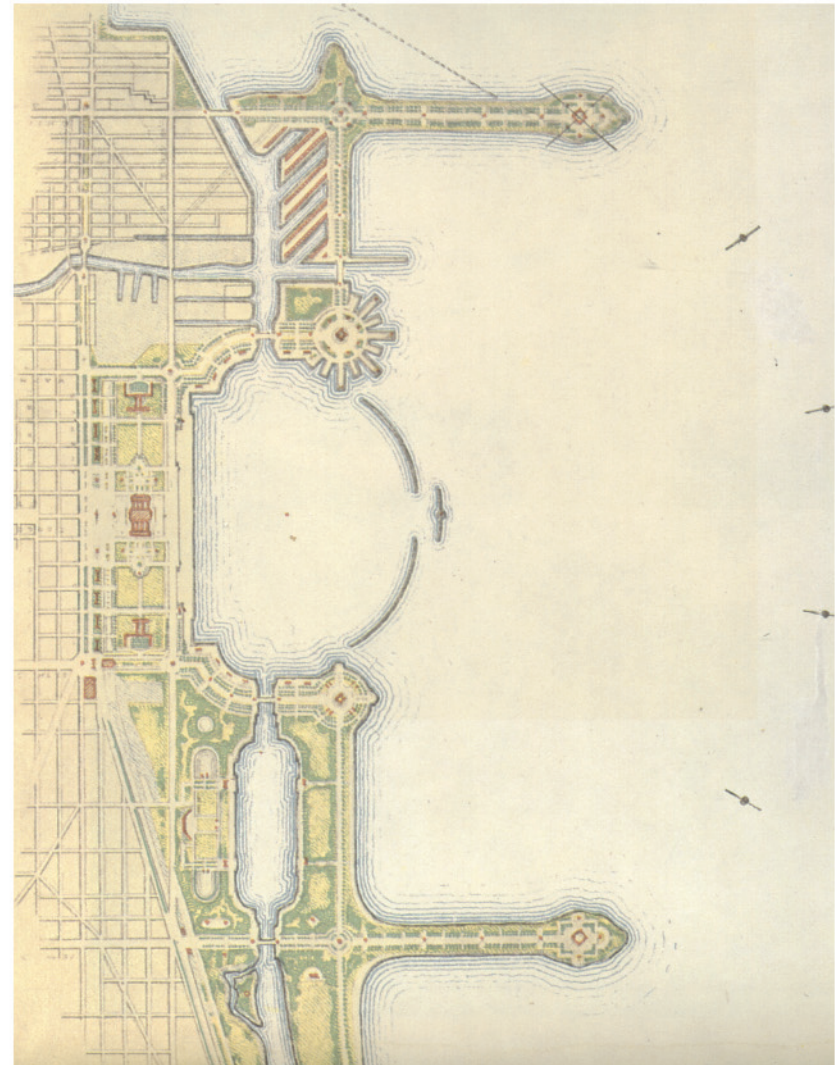


THE CITY SUPERVISORS ADOPTED BURNHAM'S PLAN AND IT HAD A MAJOR IMPACT ON THE CITY'S DEVELOPMENT, ESPECIALLY THE LAKESHORE AREA. ALTHOUGH BURNHAM DIED IN 1912, A NEW CHICAGO PLAN COMMISSION WAS CREATED TO REALIZE HIS VISION AND PRINCIPLES. IN 1922, THE NORTHERLY ISLAND LANDFILL BEGAN AND BY 1925, THE LANDFILL OPERATION WAS COMPLETED.¹⁵ THE ISLAND WAS CONNECTED TO THE CHICAGO MAINLAND BY A WOODEN BRIDGE.

ADLER PLANETARIUM, AN ARCHITECTURAL JEWEL, WAS DESIGNED BY JOHN GRUNSWALD AND BUILT ON NORTHERLY ISLAND IN 1930. IT WAS THE FIRST PERMANENT ONE IN THE WESTERN HEMISPHERE. DURING THE 1930S AND 1940S, NORTHERLY ISLAND FEATURED PATHS AND WALKWAYS, SCATTERED TREES AND GRASS, A PARKING LOT AND THE 12TH STREET BEACH.¹⁶

NORTHERLY ISLAND WAS USED AS A PART OF THE "CENTURY OF PROGRESS" WORLD'S FAIR FESTIVITIES IN 1933 AND 1934. THIRTY-EIGHT MILLION VISITORS ATTENDED THE FAIR BEFORE IT CLOSED. IT WAS CONSIDERED FINANCIALLY SUCCESSFUL.

DURING THE GREAT DEPRESSION DEVELOPMENT PLANS, INCLUDING THE CONSTRUCTION OF BURNHAM'S "DREAM ISLAND" CHAIN AND THE BUSINESS COMMUNITY'S PLANS TO BUILD AN AIR FIELD HALTED. THE CHICAGO PARK DISTRICT OFFICIALLY CANCELED PLANS FOR THE CONSTRUCTION OF THE OTHER FOUR ISLANDS THAT WERE ENVISIONED IN THE BURNHAM PLAN IN 1937. IN 1938, THE CHICAGO PARK DISTRICT REMOVED THE BRIDGE LEADING TO NORTHERLY ISLAND AND BUILT A CAUSEWAY CONNECTING THE ISLAND TO BURNHAM PARK.¹⁷



15. Hyde Park-Kenwood Community Conference, "Burnham Park Timeline", www.hydepark.org/parks/burnham/burnhantimeline.htm

16. Chicago Park District, "Northerly Island", www.chicagoparkdistrict.com/index.cfm/fuseaction/parks.detail/

17. Ibid.

IN 1946, THE NORTHERLY ISLAND AIRPORT LOCATION WAS APPROVED BY THE CHICAGO CITY COUNCIL AND A 50-YEAR LEASE WAS ISSUED. NORTHERLY ISLAND AIRPORT WAS BUILT ON THE SOUTHERN TWO-THIRDS OF THE ISLAND AND IT OFFICIALLY OPENED AS A PRIVATE AIRPORT ON DECEMBER 10, 1948. IT WAS RENAMED MERRILL C. MEIGS FIELD IN 1949 AND DEDICATED WITH A "SKY PARADE" OF FLYING FARMERS IN 1950. A CONTROL TOWER WAS ADDED TO MEIGS FIELD IN 1952 AND THE RUNWAY WAS EXTENDED FROM 2,800 FEET TO THE PRESENT 3,899 FEET THREE YEARS LATER.¹⁸ BY THAT TIME, MEIGS FIELD WAS THE BUSIEST SINGLE-STRIP AIRPORT IN THE COUNTRY. IT CONTINUED TO BE ONE OF THE NATION'S BUSIEST URBAN AIR FIELDS FOR ABOUT 40 YEARS SERVING POLITICIANS, BUSINESSMEN, AND HOSPITALS. A NEW MEIGS FIELD TERMINAL BUILDING WAS BUILT AND DEDICATED BY MAYOR RICHARD J. DALEY IN 1961. AS EARLY AS 1974, MAYOR DALEY HAD UNOFFICIALLY PROPOSED CONVERTING MEIGS FIELD INTO A LAKEFRONT PARK AND IN 1994 HE PUBLICLY ANNOUNCED HIS INTENTIONS TO CLOSE THE AIR FIELD UPON THE EXPIRATION OF ITS LEASE TWO YEARS IN THE FUTURE.¹⁹ IN 1997, GOVERNOR JIM EDGAR AND MAYOR DALEY STRUCK A BARGAIN TO EXTEND THE LEASE FOR FIVE YEARS. THE FRIENDS OF MEIGS FIELD SEEMED TO WIN THE BATTLE IN EARLY 2001 WHEN THE CITY OF CHICAGO AND THE STATE LEGISLATURE SIGNED A COMPROMISE TO KEEP THE AIRPORT RUNNING FOR ANOTHER 25 YEARS. HOWEVER, THE EVENTS OF SEPTEMBER 11, 2001 WERE A MAJOR CONTRIBUTOR TO THE CLOSURE OF MEIGS FIELD LATER THAT YEAR. THE MAYOR WAS EAGER TO INTEGRATE THIS AREA INTO THE DOWNTOWN PARK SYSTEM. IN 2003, HE ORDERED THE AIR STRIP BULL-DOZED. THIS INCURRED A \$30,000 FINE FROM THE FAA AND ANGERED MANY LOCALS AND USERS OF THE AIRSTRIP.²⁰



Meigs Field

18. Hyde Park-Kenwood Community Conference, "Burnham Park Timeline", www.hydepark.org/parks/burnham/burnhamtimeline.htm

19. Ibid.

20. Chicago Journal, "Northerly Island up for Redevelopment", April 10, 2008. www.chicagojournal.com/main.asp

THE NORTHERLY ISLAND COALITION, A GROUP OF ADVOCACY ORGANIZATIONS, CAME TOGETHER IN 2003 TO CREATE A VISION DOCUMENT FOR THE PARK'S REDEVELOPMENT.²¹ THEY EMPHASIZED BURNHAM'S ORIGINAL VISION FOR THE PARK AS A NATURAL WATERFRONT LANDSCAPE. THE ALLIANCE FOR THE GREAT LAKES CREATED CONCEPT DRAWINGS FOR THE PARK THAT INCLUDE A RESTORED SHORELINE WITH SUBMERGED REEFS FOR FISH HABITAT, AN ADDITIONAL CHANNEL CONNECTING THE MARINA AND THE LAKE FOR PADDLERS, AND DESIGNATED AREAS FOR EACH OF THE TYPICAL GREAT LAKES ECOSYSTEMS: SHORELINE, DUNES, WETLANDS, AND WOODLANDS.

LOCATED ON A MAJOR MIGRATION FLY-WAY, IT IS ESTIMATED THAT APPROXIMATELY SEVEN MILLION BIRDS, REPRESENTING ABOUT 300 BIRD SPECIES, FLY THROUGH THE CITY ANNUALLY.²¹ THE NATURAL GRASS AND PRAIRIE LANDS OF NORTHERLY ISLAND PROVIDE FOOD, SHELTER AND WATER FOR THESE BIRDS. FLINT CREEK NORTHERLY ISLAND REHABILITATION CENTER IS A MAJOR CONTRIBUTOR TO THE SURVIVAL CHANCES OF BIRDS THAT ARE INJURED DURING THEIR SEMI-ANNUAL MIGRATIONS. THE CHICAGO PARK DISTRICT IS CURRENTLY PROVIDING THE SPACE IN THE OLD MIEGS FIELD TERMINAL BUILDING FREE AND THE CENTER IS FUNDED BY PRIVATE DONATIONS.



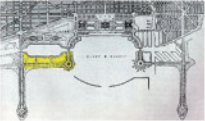
²¹. Ibid.

²². Chicago Audubon Society, "Flint Creek Northerly Island Wildlife Rehabilitation Center Opened April 1". www.chicagoaudubon.org/pages/20-03_02.shtml


THE PROCESS FOR RE-DEVELOPMENT OF THE ISLAND WILL BEGIN OFFICIALLY NOW THAT A DESIGN FIRM HAS BEEN SELECTED. THE 2016 OLYMPIC COMMITTEE HAS ANNOUNCED THAT IT INTENDS TO USE NORTHERLY ISLAND FOR AN OLYMPIC SPORTS COMPLEX THAT WILL HOUSE TRACK, BEACH VOLLEYBALL, CYCLING, AND BMX EVENTS. "WITH PROPER PLANNING AND FINANCING, THE OLYMPICS COULD DRIVE RESTORATION OF NORTHERLY ISLAND FORWARD," SAID JOEL BRAMMEIER, VICE PRESIDENT FOR POLICY OF THE ALLIANCE FOR THE GREAT LAKES. "CHICAGO SHOULD BE SHOWING OFF A UNIQUE AND COMPLETED FRONT DOOR TO THE GREAT LAKES BY 2016."²³

NEARLY 100 YEARS AFTER DANIEL BURNHAM FIRST DREAMED OF AN ISLAND PARK IN THE MIDST OF DOWNTOWN CHICAGO, NORTHERLY ISLAND IS STILL A WORK IN PROGRESS. ALTHOUGH IT IS THE SITE OF MUCH WEEKEND ACTIVITY, DURING THE WEEK IT IS RARE TO FIND MORE THAN A HANDFUL OF PEOPLE ON THE ENTIRE PENINSULA. ONLY THE MEIGS FIELD TERMINAL BUILDING AND THE CHARTER ONE PAVILION INTRUDE ON THE NATURAL LANDSCAPE OF PRAIRIE, LAKE, AND SKY. IT IS STILL POSSIBLE TO SIT ALONE IN A FIELD OF WILD FLOWERS AND REFLECT ON ONE'S OWN EXISTENCE IN THE SHADOW OF THE MASSIVE MONUMENT OF MODERN HUMANITY THAT IS THE CHICAGO SKYLINE.


1910 1920 1930 1940 1950 1960 1970 1980 1990 2000




JULY 4, 1909, DANIEL H. BURNHAM AND EDWARD BENNETT PRESENTED THEIR MASTER PLAN OF CHICAGO TO THE CITY OF CHICAGO.




IN 1920, THE CHICAGO PUBLIC APPROVED A BOND REFERENDUM TO PAY FOR CONSTRUCTION OF CHICAGO'S LAKEFRONT. CONSTRUCTION BEGAN ON NORTHERLY ISLAND IN 1922, THE SAME YEAR THAT MAYOR WILLIAM HALE THOMPSON ADVOCATED LOCATING THE DOWNTOWN AIRPORT THERE.




WHEN THE GREAT DEPRESSION HIT IN 1929, MANY GRAND CIVIC PLANS WERE PUT ON HOLD. THE PLAN FOR CHICAGO'S DOWNTOWN AIRPORT WAS POSTPONED BUT CONSTRUCTION BEGAN ON THE FIRST ISLAND, NAMED NORTHERLY ISLAND. A PLANETARIUM WAS TO BE CONSTRUCTED ON THIS ISLAND AS WELL AS AN AQUARIUM ON THE SHORE. TODAY WE KNOW THESE AS THE ADLER PLANETARIUM AND THE SHEDD AQUARIUM.




IN 1946, THE DECISION TO BUILD AN AIRPORT ON NORTHERLY ISLAND WAS FINALIZED, A LONG TERM LEASE WITH THE CHICAGO PARK DISTRICT—SUCCESSOR TO THE SOUTH PARK COMMISSION—WAS SIGNED, AND CONSTRUCTION BEGAN.



MEIGS FIELD, WHICH TEMPORARILY CLOSED IN 1996, WAS REOPENED IN EARLY 1997 THANKS IN LARGE PART TO EFFORTS BY THE FRIENDS OF MEIGS FIELD. AN AGREEMENT BETWEEN CHICAGO MAYOR RICHARD DALEY AND ILLINOIS GOVERNOR JIM EDGAR PRESERVED THE AIRPORT FOR FIVE YEARS, UNTIL THE YEAR 2002, AT WHICH TIME THE CITY WAS TO ONCE AGAIN REVISIT THE ISSUE.



THEN, IN A BOLD MOVE TO PULL ITSELF UP BY ITS BOOTSTRAPS, CHICAGO DECIDED TO HOST A WORLD'S FAIR. IN 1933, THE CENTURY OF PROGRESS FAIR OPENED ON CHICAGO'S LAKEFRONT, BUILT ON NORTHERLY ISLAND AND THE SOUTH LAKEFRONT. THE WORLD'S FAIR TITLED A CENTURY OF PROGRESS CELEBRATING CHICAGO'S 100TH BIRTHDAY AND RECEIVED MORE THAN 39 MILLION VISITORS DURING ITS TWO YEARS OF ACTIVITY. THIS WAS A GIANT SUCCESS JUST AS THE PREVIOUS WORLD FAIR OF 1893, THE COLUMBIAN EXPOSITION.



IN 2001, JUST A FEW WEEKS AFTER BEING RE-ELECTED, MAYOR DALEY ORDERED AN ILLEGAL MIDNIGHT BULLDOZING OF MEIGS' RUNWAYS, FAILING TO GIVE PROPER NOTICE AND EVEN STRANDING OVER A DOZEN AIRCRAFT ON THE GROUND AT THE AIRPORT. AS OF THIS WRITING, THE MAYOR AND THE CITY OF CHICAGO ARE UNDER FEDERAL INVESTIGATION FOR MISUSE OF FEDERAL AVIATION FUNDS FOR THE

23. Chicago Journal, "Northerly Island up for Redevelopment", April 10, 2008. www.chicagojournal.com/main.asp?SectionID=1&SubsectionID=60&ArticleID=35

01.23

SITE ANALYSIS

NORTHERLY ISLAND IS A 91-ACRE PENINSULA THAT JUTS INTO LAKE MICHIGAN AT THE CENTER OF MUSEUM CAMPUS. LOCATED JUST SOUTH OF THE ADLER PLANETARIUM AND EAST OF SOLDIER FIELD, MOST OF THIS SPACE IS DEDICATED TO NATURE. THE ISLAND'S NATURAL AREAS FEATURE BEAUTIFUL STROLLING PATHS, CASUAL PLAY AREAS AND IT OFFERS SOME OF THE BEST FISHING IN CHICAGO. THE NATURAL FLORA AND FAUNA AND LAZILY WINDING WALKING TRAILS INEVITABLY ENCOURAGE RELAXATION AND SERENITY. NORTHERLY ISLAND IS IDEAL FOR THE NATURE LOVER AS WELL AS THE POPULAR CULTURE ENTHUSIAST. THE OPEN LANDSCAPE PROVIDES AN INCREDIBLE VIEW OF THE CHICAGO SKYLINE.

THE ORIGINAL PLANS FOR NORTHERLY ISLAND INCLUDED A WONDERFUL SCENIC DRIVE, HARBORS, LAGOONS, AND BEACHES. IT WAS CONSIDERED A PARK UNTIL 1933 WHEN IT WAS HOME TO CHICAGO'S SECOND WORLD'S FAIR. THE GREAT DEPRESSION PREVENTED THE ISLAND'S FURTHER DEVELOPMENT AS PARK LAND. IN 1947, THE SMALL MIEGS FIELD AIRPORT WAS ADDED ON THIS ISLAND. ITS CONTROL TOWER WAS ADDED IN 1952.²⁴ THE LEASE WITH THE CHICAGO PARK DISTRICT EXPIRED IN 1996 AND THAT AREA REVERTED BACK TO ITS ORIGINAL STATE OF BEING OPEN PARKLAND. ALL THAT REMAINS OF THE AIRPORT IS THE OLD TERMINAL BUILDING WHICH IS NOW USED AS THE FLINT CREEK WILDLIFE REHABILITATION CENTER. WHEN THE CHICAGO PARK DISTRICT REGAINED CONTROL OVER NORTHERLY ISLAND, A NUMBER OF PARTIES INTERESTED IN RESTORING DANIEL BURNHAM'S VISION FOR THE PARK FORMED AN ALLIANCE TO DESIGN A PLAN FOR ITS REDEVELOPMENT BASED ON THE VISION OF THE ISLAND AS A NATURAL LANDSCAPE WITH ITS DEFINING ELEMENTS: LAND, WATER, AND SKY.



Ariel view of Northerly Island

24. Hyde Park-Kenwood Community Conference, "Burnham Park Timeline". www.hydepark.org/parks/burnham/burnhamtimeline.htm

A STATE-OF-THE-ART TEMPORARY CONCERT VENUE WAS BUILT AT THE NORTHERN END OF THE ISLAND IN JUNE OF 2005. THE 7,500 SEAT CHARTER ONE PAVILION HOSTS CONCERTS FROM SOME OF TODAY'S MOST POPULAR ARTISTS ALONG WITH FAMILY MATINEE EVENTS. IT WAS CONSTRUCTED WITH THE GOAL OF RAISING MONEY FOR THE ISLAND'S REDEVELOPMENT PROCESS. THE FACILITY RAISED ABOUT \$800,000 EACH YEAR DURING ITS FIRST TWO YEARS OF OPERATION. IT IS ESTIMATED THAT NEARLY \$400 MILLION WILL BE REQUIRED TO RESTORE THE SHORE LINE OF NORTHERLY ISLAND.²⁵ THE INITIAL THREE-YEAR CONTRACT FOR THE CONCERT FACILITY WILL EXPIRE AT THE CLOSE OF THE SEASON. IN THE MEANTIME, SOME PEOPLE OBJECT TO THE ARCHITECTURE OF THE BUILDING AND CONSIDER THE STRUCTURE TO BE AN EYESORE IN THE OTHERWISE PRISTINE ENVIRONMENT.



Charter One Pavilion

25. Chicago Journal, "Northerly Island up for Redevelopment". www.chicagojournal.com/main.asp?SectionID=1%SubSectionID=60%ArticleID=35...

TREE-LINED SOLIDARITY DRIVE, THE ONLY LAND ACCESS TO THE ISLAND, LEADS TO THE PLANETARIUM WHICH HAS ITS OWN PARKING LOT AND IS LOCATED AT THE NORTH EAST CORNER OF THE SITE. DURING THE WARMER MONTHS, FREE TROLLEYS CONNECT NORTHERLY ISLAND TO ALL OF THE CITY'S ATTRACTIONS. A SECONDARY ACCESS TO NORTHERLY ISLAND IS FROM THE WATER. NEARLY EVERY DOCK IS FILLED WITH LUXURY YACHTS. ALL OF THE YACHTS HAVE DINGHIES AND SMALL BOATS ALONGSIDE. THERE ARE BOATS AND YACHTS EVERYWHERE IN THE BAY ...EVEN ANCHORED TO BUOYS OUT IN THE NEARBY WATERS OF LAKE MICHIGAN. VISITORS TO THE ISLAND CAN ALSO TAKE A WATER TAXI FROM SHEDD AQUARIUM DIRECTLY TO NAVY PIER AND ON TO UNION STATION. THE TWELFTH STREET BEACH IS IDEAL FOR A LESS-CROWDED SWIM. THE WATERS OF LAKE MICHIGAN SUPPORT OTHER WATER-BASED ACTIVITIES SUCH AS SNORKELING AND KAYAKING.

AFTER PARKING IN THE LOT AT THE INTERPRETIVE CENTER, VISITORS CAN WALK OR RIDE BIKES THROUGH THE MUSEUM CAMPUS AND ON TO THE LAKEFRONT TRAIL WHICH STRETCHES FROM THE FAR NORTH SIDE OF THE CITY TO THE FAR SOUTH SIDE. CHICAGOANS AND VISITORS, ALIKE, CAN EXPERIENCE ACRES OF NATIVE PRAIRIE PLANTS AND GRASSES IN AN EXCEPTIONALLY TRANQUIL AND SERENE SETTING, WITH THE ENTIRE CITY AS A BACKDROP. NORTHERLY ISLAND PARK IS A SANCTUARY FOR PEOPLE AS WELL AS WILDLIFE LOCATED JUST MINUTES AWAY FROM THE BUSTLE OF CITY LIFE. THE AREA IS PREDOMINANTLY A NATURE RETREAT WITH MANY SCENIC WALKING PATHS. THESE WINDING PATHS AND PRAIRIE GRASSES HIGHLIGHT THE TERRAIN. MANY CYCLISTS AND JOGGERS WERE USING THE TRAILS AT THE TIME OF MY VISIT.

Site Access & Circulation



CHICAGO SUPPORTS AN AMAZING NUMBER OF BIRDS. IT IS ESTIMATED THAT OVER SEVEN MILLION BIRDS FROM OVER 300 SPECIES CAN BE FOUND ON NORTHERLY ISLAND. SOME LIVE THERE THE YEAR AROUND, WHILE MANY OTHERS PASS THROUGH BRIEFLY WHEN THEY MIGRATE ALONG THE FLYWAY DURING THE MIGRATION SEASON.²⁶ THE MIGRATING BIRDS TRAVEL THOUSANDS OF MILES AND FIND PLACES IN CHICAGO TO REST AND "REFUEL" BEFORE CONTINUING ON THEIR JOURNEYS. THE PARKS, NATURE SANCTUARIES, AND LAKE-FRONT ARE IDEAL STOPOVERS FOR THE MIGRANTS. PARKS AND THE NATURE SANCTUARIES PROVIDE WATER AND SHELTER. THE TREES, SHRUBS, PONDS, AND LAGOONS ARE TEEMING WITH INSECTS, BERRIES, SEEDS, AND BLOSSOMS THAT PROVIDE FOOD FOR THE HUNGRY TRAVELERS. THE LAKE, IN FACT, IS A SOURCE OF FOOD FOR MANY WATER BIRDS. THE PROTRACTED STRETCH OF OPEN SPACE ALONG THE LAKE IS IMPORTANT TO THE SURVIVAL OF THESE MIGRATORY BIRDS.

THIS ISLAND IS HOME TO THE FLINT CREEK NORTHERLY ISLAND WILDLIFE REHABILITATION CENTER WHICH IS A REFUGE FOR INJURED BIRDS OF PREY AND SONGBIRDS. IT IS THE FIRST SUCH FACILITY WITHIN CITY LIMITS. THIS FACILITY IS MOST ACTIVE DURING THE SPRING AND FALL MIGRATION SEASONS WHEN THE BIRDS COLLIDE WITH BUILDINGS AS THEY MAKE THEIR WAY ALONG THE MIGRATORY FLYWAYS. IT ALSO HELPS BIRDS THAT ARE HIT BY CARS OR TANGLED IN FISHING LINES. PREVIOUS TO OPENING THIS LOCATION, 1,100 BIRDS INJURED IN THE CHICAGO AREA WERE RESCUED AND 80% WERE RE-RELEASED TO THE WILD. THE CONVENIENCE FOR CHICAGO RESIDENTS IS EXPECTED TO INCREASE THE BIRDS' SURVIVABILITY BY 5%.²⁷ THE NEW CENTER, LOCATED IN THE FORMER MIEGS FIELD TERMINAL BUILDING, IS STAFFED DAILY. THE CHICAGO PARK DISTRICT IS CURRENTLY PROVIDING THE SPACE FREE. IN THE FUTURE, THE CENTER WILL BE FUNDED BY PRIVATE DONATIONS.

THE ALLIANCE FOR THE GREAT LAKES, A CITIZEN-BASED ORGANIZATION THAT PROMOTES HABITAT RESTORATION, HAS JOINED WITH AREA RESIDENTS AND EDUCATORS TO ENSURE THE PARK IS DEVELOPED WITH A VISION THAT COMPLEMENTS THE LAKEFRONT SETTING. THE ALLIANCE'S RECOMMENDATIONS FOR THE PARK ARE BASED ON THE PROGRESSIVE AND HABITAT-FRIENDLY PLAN OF CHICAGO BY DANIEL BURNHAM. THEY RECOM-



Prairie habitat of Northerly Island

26. Chicago Audubon Society, "Flint Creek Northerly Island Wildlife Rehabilitation Center Opened April 1" www.chicagoaudubon.org/pages/20-03_02.shtml.

27. Flint Creek Wildlife Rehabilitation, "Northerly Island Opened April 1st."

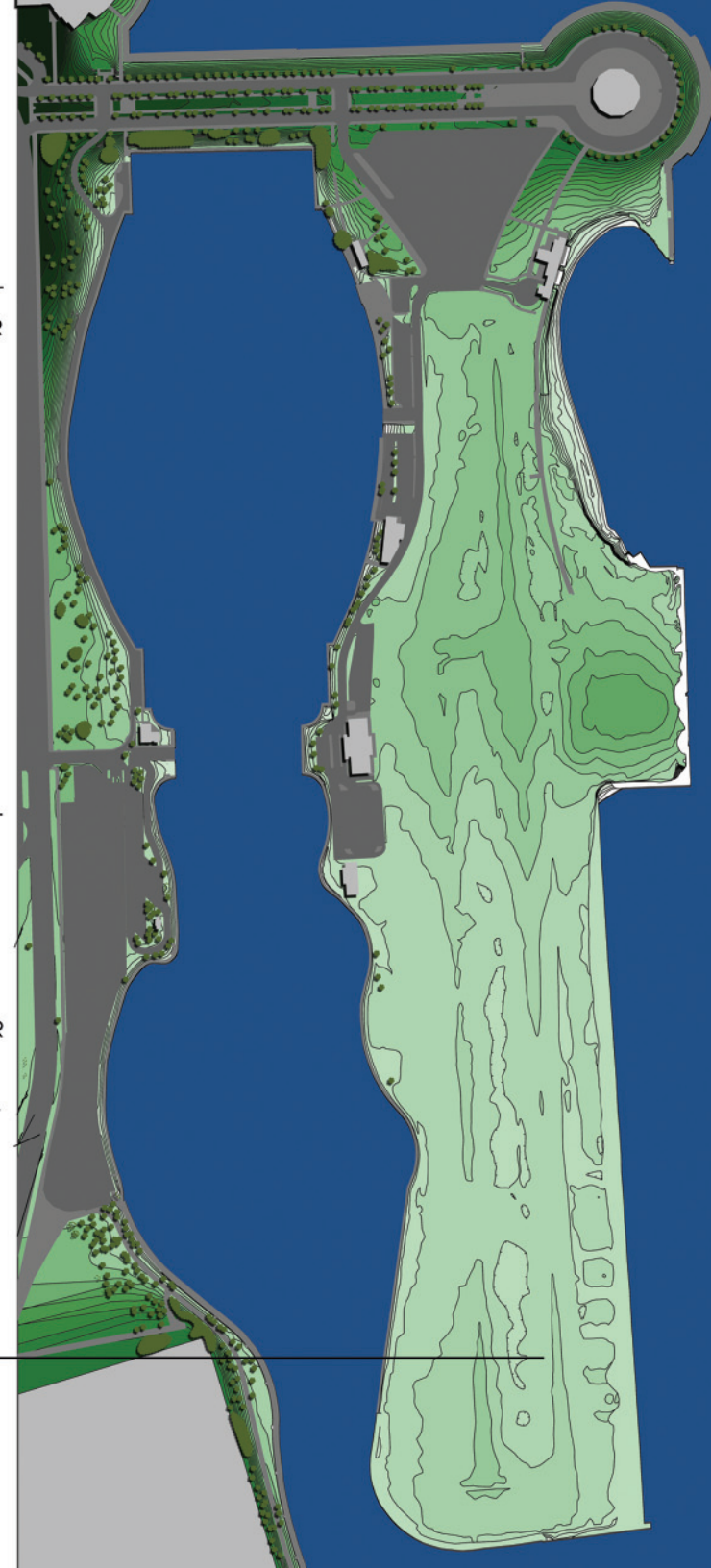
RECOMMEND RETURNING NATIVE COASTAL HABITATS TO THE ILLINOIS' SHORELINE, SUCH AS THE WETLANDS, PRAIRIE, DUNES, BEACH AND UNDERWATER ENVIRONMENTS THAT SUPPORT A BEAUTIFUL VARIETY OF PLANTS AND ANIMALS. WITH THE CITY'S RECENT ADOPTION OF THE CHICAGO WILDERNESS BIODIVERSITY RECOVERY PLAN, MIGRATORY BIRD TREATY, AND NATIVE LAKEFRONT VEGETATION PROTOCOL, THE STAGE MAY BE SET TO TURN THE SITE INTO A HAVEN FOR WILDLIFE.

OPENLANDS, A PARTICIPATING ORGANIZATION IN THE ALLIANCE FOR THE GREAT LAKES, HAS CONTINUALLY SUPPORTED CONVERTING THE LAND INTO A PARK. THIS WAS THE USE FOR WHICH IT WAS ORIGINALLY CONCEIVED, DESIGNED, CREATED AND FUNDED AS THE "BRAIN CHILD" OF DANIEL BURNHAM. NORTHERLY ISLAND HAS THE OPPORTUNITY TO FULFILL ITS INTENDED AND MOST APPROPRIATE PURPOSE OF PROVIDING QUALITY OPEN SPACE FOR PUBLIC RECREATION AND THE PRESERVATION OF NATURE. LOCATED APPROXIMATELY A MILE SOUTHEAST OF DOWNTOWN CHICAGO'S "LOOP" AND JUST SOUTH OF THE FAMED MUSEUM CAMPUS, NORTHERLY ISLAND OFFERS A THRILLING VIEW OF THE CHICAGO SKYLINE. ONLY THE MEIGS FIELD TERMINAL BUILDING AND THE CHARTER ONE PAVILION INTRUDE ON THE NATURAL LANDSCAPE. FROM THIS LOCATION, IT IS STILL POSSIBLE TO ENJOY A QUIET REFLECTIVE MOMENT WHILE SURROUNDED BY A FIELD OF WILD FLOWERS.

SPECIFIC SITE CONCERNS

THE NATURAL ENVIRONMENT OF NORTHERLY ISLAND IS A PERFECT SITE FOR BIEN-ETRE. THE NATURAL FLORA AND FAUNA AND LAZILY WINDING WALKING TRAILS INEVITABLY ENCOURAGE RELAXATION AND SERENITY. THIS NATURAL ENVIRONMENT IS A PLACE WHERE INDIVIDUALS CAN INDULGE THEIR SENSES WHILE PARTICIPATING IN OUTDOOR ACTIVITIES, WALKING THE TRAILS OF THE NATURE RETREAT, OR JUST REFLECTING ON THEIR LIVES WHILE WANDERING THE SCENIC, PEACEFUL TERRAIN. THESE WINDING PATHS, USED BY CYCLISTS AND JOGGERS AND WALKERS ALIKE, AND THE PRAIRIE GRASSES HIGHLIGHT THE TERRAIN.

THIS LARGE CITE ALLOWS AMPLE ROOM FOR BIEN-ETRE, ITS FITNESS AND RECREATIONAL FACILITIES. THE SITE ALSO PROVIDES MANY LANDSCAPING OPPORTUNITIES. THE SPA WILL NOT URBANIZE THE SCENIC PASTORAL TRAILS OF NORTHERLY ISLAND. ALL CONSTRUCTION AND ACTIVITIES AT THE SPA WILL BE CONDUCTED IN ACCORDANCE WITH GREEN PRACTICES. THE TREES ALONG SOLIDARITY DRIVE AND ACROSS THE ISLAND WILL REMAIN UNTOUCHED. MORE NATURAL PRAIRIE WILL BE ADDED AND PLANTED ON NORTHERLY ISLAND. MAINTENANCE OF THE NATURAL ENVIRONMENT IS REQUIRED FOR ZONING THAT IS NECESSARY TO BUILD THE SPA AT THIS LOCATION. ENVIRONMENTAL MAINTENANCE ASSURES THAT THE SITE PROVIDES THE UTMOST RELAXATION AND SERENITY. BIEN-ETRE WILL BE A RESPITE FROM THE METROPOLITAN LIFE OF CHICAGO. IT WILL OFFER RELAXATION, RECREATION, AND A CHANGE OF LIFESTYLE TO BOTH THE LOCAL AND THE TOURIST CLIENTS OF THE SPA. BIEN-ETRE WILL CONTINUE THE DEVELOPMENT OF DANIEL BURNHAM'S DREAM FOR NORTHERLY ISLAND.



I HAVE SELECTED FIVE POTENTIAL SITES FOR THE SPA FACILITIES ON NORTHERLY ISLAND. ALL OF THESE LOCATIONS HAVE BEEN INVESTIGATED WITH CONSIDERATIONS FOR CREATING THE DESIRED AMBIANCE FOR CLIENTS OF BIEN-ETRE.



SITE A IS LOCATED ON AN EXTRUSION OF LAND THAT WOULD HAVE BEEN AN EGRESS TO AND FROM THE ISLAND. HOWEVER, THAT ROUTE WAS NEVER CONSTRUCTED. MY INITIAL INTERPRETATIONS OF CONTOUR MAPS INDICATED THAT THIS SITE SHOULD BE THE HIGHEST POINT ON THE ISLAND, HOWEVER, THAT IS NOT TRUE. IT IS LOCATED ON THE EASTERN SHORE AND OFFERS DIRECT ACCESS TO THE BEACH AND CONTAINS THE LARGEST BEACH AREA. THESE FACTORS COULD BE VERY DESIRABLE TO PATRONS OF THE BIEN-ETRE. THIS SITE HAS A NICE VIEW OF THE CHICAGO SKYLINE; YET THE CITY SEEMS SOMEWHAT REMOTE. IN COMPARISON WITH THE OTHER SITES, IT IS CLOSER TO THE LAKE AND HAS MORE ACCESS TO IT. THIS LOCATION GIVES A FEELING OF BEING SURROUNDED BY LAKE MICHIGAN. UNFORTUNATELY, THE HARBOR IS NOT VISIBLE FROM THIS SITE.



SITE B WAS DIFFICULT TO EVALUATE BECAUSE OF THE EXISTING, AND UGLY, CHARTER ONE AMPHITHEATER. IF THIS SITE WERE CHOSEN, THE AMPHITHEATER WOULD HAVE TO BE BULL DOZED. ALTHOUGH THIS SITE IS IN THE NEAREST PROXIMITY TO THE DOWNTOWN AREA, IT HAS THE WORST VIEW OF THE CHICAGO SKYLINE BECAUSE OF THE TREES ALONG SOLIDARITY DRIVE AND THE HORIZON LINE. THIS SITE IS THE EASIEST TO ACCESS FROM THE WATER AND BY LAND. THE PLANETARIUM PARKING LOT IS LOCATED NEARBY. I THOUGHT THIS WOULD BE THE BEST LOCATION; HOWEVER, IT GIVES A FEELING OF BEING TOO DETACHED FROM THE CITY. THESE PERCEPTIONS MAKE IT UNSUITABLE FOR THE BIEN-ETRE FACILITY.



SITE C WAS INITIALLY ONE OF MY TOP CHOICES. IT HAS AN ACCEPTABLE VIEW OF THE CITY. IN FACT, IT IS A BETTER VIEW THAN PROVIDED BY SITE B. HOWEVER, THE HORIZON ISSUE AFFECTS THE VIEWER'S "PERSONAL EXPERIENCE" WITH THE CITY. IT WAS DIFFICULT TO EVALUATE THIS SITE DUE TO THE CHARTER ONE AMPHITHEATER AND THE ARTIFICIAL HILLS OF THE PRAIRIE NEARBY. THIS SITE IS REASONABLY ACCESSIBLE BY SOLIDARITY DRIVE OR BY WATER. HOWEVER, I REALLY WASN'T IMPRESSED WITH THIS LOCATION.



ALTHOUGH SITE D WAS ORIGINALLY ONE OF MY LAST CHOICES, IT PRESENTED A PLEASANT SURPRISE. I HAD A COMPLETELY UNEXPECTEDLY FAVORABLE IMPRESSION FROM THIS LOCATION. IT PROVIDED AN INCREDIBLE, BREATH TAKING, VIEW OF THE CHICAGO SKYLINE AND HARBOR. WALKING THIS SITE MADE ME FEEL SURROUNDED BY THE CITY. THE CLEAR AND COMPLETE CITY VIEW MADE ME FEEL SURROUNDED BY IT, NOT DETACHED FROM IT. I FELT AS IF I WAS IN THE MIDDLE OF THE CITY. THIS IS THE EFFECT THAT I WANT TO GIVE PATRONS OF MY SPA. IT PROVIDED THE EXPERIENCE THAT I HAD ENVISIONED FOR THIS PROJECT.



SITE E CONTAINED A LARGE MOUND THAT WAS NOT IN THE INITIAL CONTOUR DRAWINGS. IT WAS PROBABLY CREATED BY INFILL FROM THE ABANDONED AIRPORT RUNWAY. FROM ATOP THE ELEVATED MOUND, WHICH IS ABOUT FIVE OR SIX FEET HIGHER THAN THE REST OF THE SITE, I COULD GET AN EXCELLENT VIEW OF THE CHICAGO SKYLINE. THE EXPERIENCE OF THIS SITE, HOWEVER, SEEMED THE MOST REMOTE OF ALL OF THE SITES. THE EXPERIENCE DID NOT COMPARE FAVORABLY TO THAT AT SITE D.

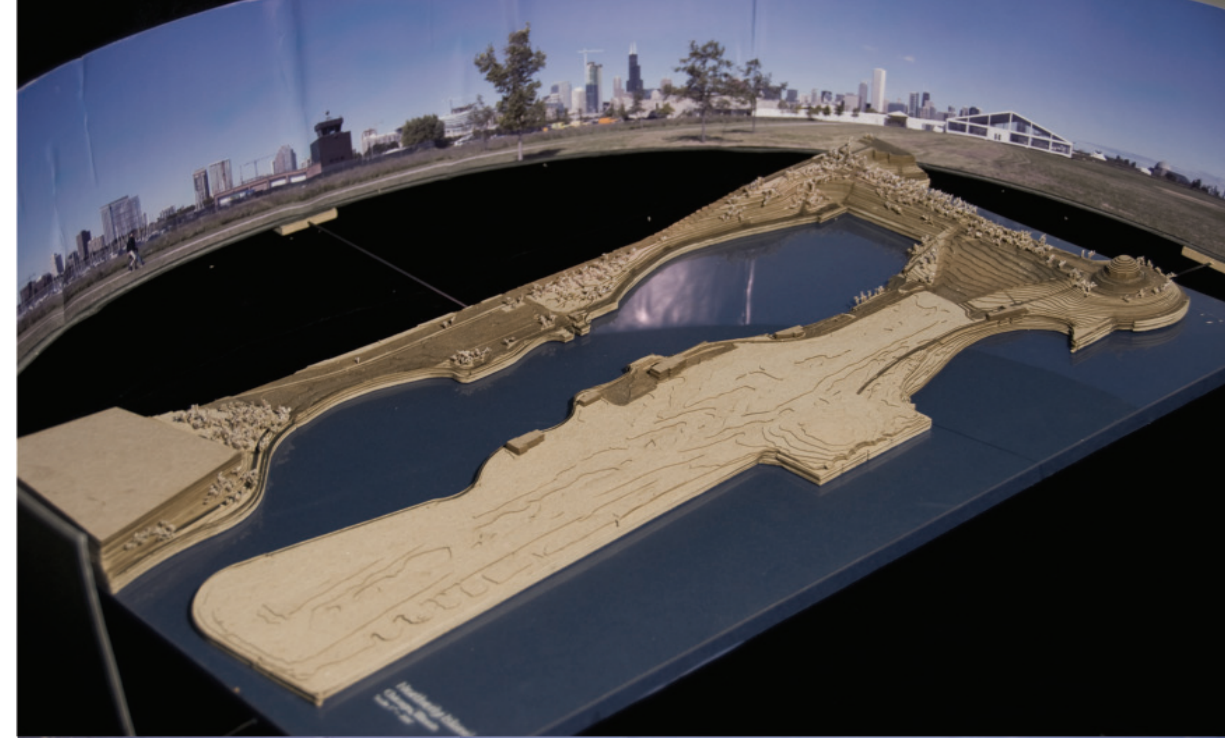
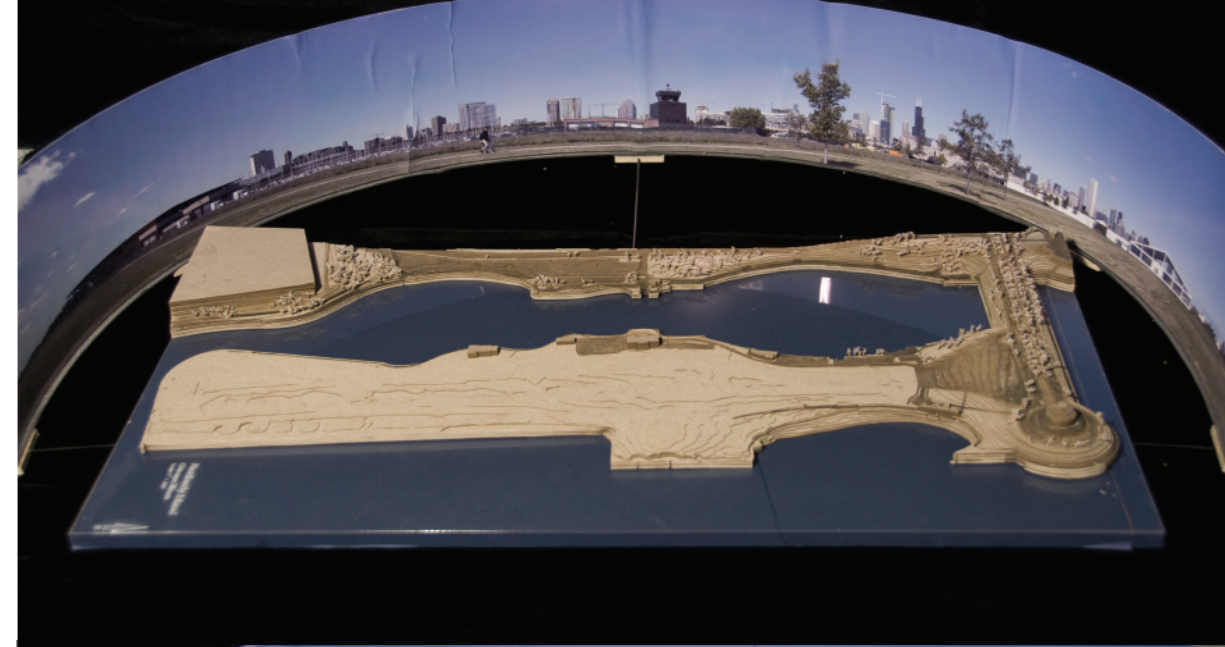


SITE D IS THE BEST OVERALL SITE. IT CREATED THE EXPERIENCE THAT I ENVISION THIS PROJECT TO HAVE AND IT PROVIDES A BREATHTAKING VIEW OF THE CITY, BY DAY OR BY NIGHT. THE IMMEDIATE TERRAIN IS PEACEFUL AND CONDUCIVE FOR INDIVIDUAL'S REFLECTING ON THEIR LIVES AND LIVELIHOODS. IT WILL BE OF AN APPROPRIATE SIZE FOR THE SPA'S FACILITIES WHILE IT PROVIDES MANY LANDSCAPING OPPORTUNITIES.

BIEN-ETRE WILL BE AN OASIS THAT PROVIDES SEPARATION FROM THE URBAN ENVIRONMENT YET ALLOWS THE CLIENT TO LOOK BACK AT THE CITY IN A VOYEURISTIC WAY, AS HE/SHE OBSERVES THE THEATER THAT IS PRESENTED BY LIFE IN THE NEARBY METROPOLITAN AREA. BY DAYLIGHT, CLIENTS OF THE SPA WILL BE CLOSE ENOUGH TO OBSERVE CONSTANT ACTIVITY AT McCORMICK PLACE LOCATED ON THE OTHER SIDE OF THE BAY AS WELL AS THE SPARKLING TOWERS OF THE CITY'S DOWNTOWN SKYSCRAPERS. INDIVIDUALS WILL ALSO HAVE A GORGEOUS NIGHTTIME VIEW OF CHICAGO'S SKYLINE WITH ITS MANY CARS AND MOTORIZED VEHICLES, HEADLIGHTS BLAZING WHILE DARTING TO AND FRO.

THE SIGHT ACROSS THE BAY WILL PRESENT A SPECIAL VIEW AND PERSPECTIVE TO SPA-GOERS AS THEY BECOME "WATCHERS" OF THE BUSY CITY LIFE ON THE STREETS OF CHICAGO. THESE OBSERVATIONS WILL EMPHASIZE THE SERENITY, CALM, AND PASTORAL NATURE OF CHICAGO'S NORTHERLY ISLAND. BIEN-ETRE WILL BECOME A HAVEN FOR OVERWORKED EXECUTIVES SEEKING A SENSE OF CALM IN THEIR LIVES. EVEN THE "SOCCER MOM", ACCUSTOMED TO BUSTLING AROUND AS SHE CHAUFFEURS HER KIDS TO THEIR NEXT ACTIVITY WILL RELISH THE PLACID ENVIRONMENT AND RUSTLING GRASSES OF NORTHERLY ISLAND. THE ACTIVITIES ON THE INTERIOR OF BIEN-ETRE AND ITS IMMEDIATE ENVIRONS WILL BRING A SENSE OF CALM AND RELAXATION TO ITS CLIENTELE, VISITORS TO THE METROPOLITAN CENTER AS WELL AS EXECUTIVES WHO WORK IN THE NEARBY DOWNTOWN AREA, AS THEY REFLECT ON THEIR LIVES AND THEIR RELATIONSHIP TO THE WORLD AROUND THEM.





Northerly Island
Chicago, Illinois
Scale 1" = 200'

01.36

01.37

PROGRAM RESEARCH²⁸

SEVERAL CONSUMER TRENDS, IDENTIFIED IN THE RECENT DECADE, INDICATE A STRONG MARKET FOR FITNESS AND HEALTH-ORIENTED RECREATION. TODAY'S FAST-PACED AND DEMANDING LIFESTYLE HAS LED MANY PEOPLE TO SEEK A RESPITE FROM THEIR DAILY ROUTINE. THE GRAYING "BABY BOOM" GENERATION IS PURSUING HEALTHIER LIFESTYLES AND SELF-FULFILLMENT. HEALTHIER AND MORE AFFLUENT THAN IN PREVIOUS TIMES, RETIREES ARE YOUNGER AND MORE ACTIVE THAN THEIR AGE MIGHT INDICATE. THEY DEMAND A GREATER RANGE OF EDUCATIONAL AND RECREATIONAL ACTIVITIES. SPAS PROVIDE THE FACILITIES AND STAFF TO ASSIST THEIR CLIENTS IN THEIR SEARCH FOR HEALTHY LIVING PROGRAMS.

POLLACK AND WILLIAMS IN THEIR ARTICLE, "HEALTH TOURISM TRENDS: CLOSING THE GAP BETWEEN HEALTH CARE AND TOURISM" WRITTEN FOR TRENDS IN OUTDOOR RECREATION, LEISURE, AND TOURISM IN 2000 ACKNOWLEDGED THAT "FACILITIES LIKE SPAS AND WELLNESS CENTERS UNIQUELY PROVIDE THE SPACE AND PLACE THAT ALLOW GUESTS TO SEEK HARMONY, BALANCE, AND PERMANENT LIFESTYLE CHANGES." THERE IS AN INTEREST IN COMBINING ENVIRONMENTAL CONCERNS WITH HEALTH-FOCUSED RECREATION AND TRAVEL. GROWING NUMBERS OF HEALTH TOURISM DESTINATIONS HAVE BEEN INCORPORATING ACTIVITIES THAT FOCUS ON ACHIEVING HEALTH THROUGH INTEGRATING THE MIND, BODY, AND SPIRIT WHILE EXPERIENCING HEALTHY NATURAL ENVIRONMENTS.



28. This section includes preliminary program information that has been modified during further research and design development.

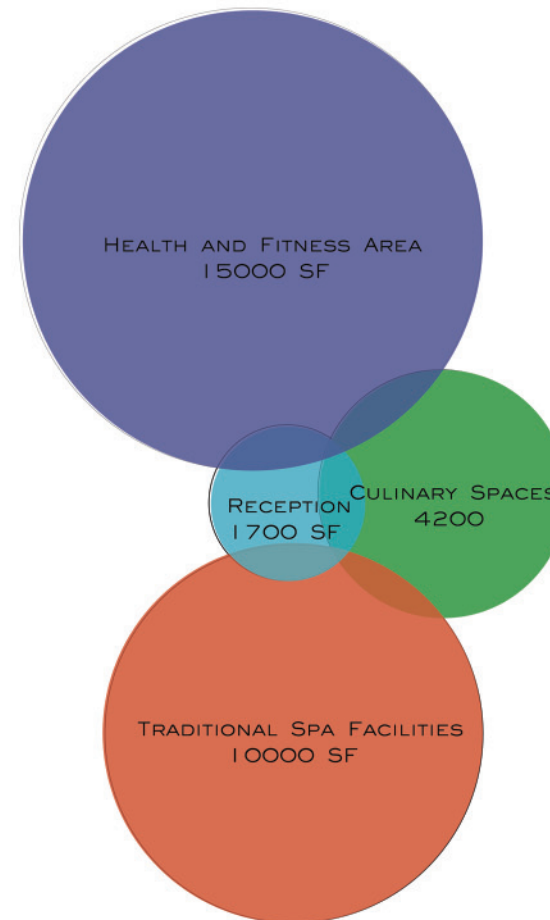
BIEN-ETRE WILL PROVIDE A COMPLETE ESCAPE FROM DAILY RESPONSIBILITIES WITHOUT THE NEED TO FLEE THE CITY FOR A COUNTRYSIDE OR SEASIDE LOCATION. UNLIKE THE BOXSHAPED STEEL AND GLASS BUSINESS-CENTERED STRUCTURES OF THE NEARBY CITY, THE SPA WILL REFLECT THE CULTURE OF THE USERS. INDIVIDUALS WILL FEEL COMFORTABLE SEEKING THE SPA'S SERVICES BY THEMSELVES, MAKING FRIENDS QUICKLY WITH OTHER SOLITARY INDIVIDUALS. THE ENVIRONMENT AND ACTIVITIES WITHIN THE WALLS OF THE EDIFICE WILL SOOTHE AWAY THE STRESS AND TENSION OF THE CLIENTS. THE SPA'S ACTIVITIES WILL INCLUDE MANY FORMS OF RELAXATION AND RESPITE FROM THE BUSY WORK-A-DAY WORLD WHICH CAN BE SEEN NEARBY.

THIS SPA WILL NOT HAVE A REGIMENTED LIFESTYLE. BIEN-ETRE WILL ALLOW CLIENTS TO PURCHASE SERVICES AL A CARTE. CLIENTS WILL BE FREE TO CHOOSE HEALTHY RECREATIONAL AND FITNESS ACTIVITIES WITHIN THE CONFINES OF THE SPA OR COMBINE PARTICIPATION IN THESE ACTIVITIES WITH WALKS, SIGHTSEEING, AND EVENING ACTIVITIES IN THE NEARBY URBAN AREA IN ADDITION TO INDULGING IN THE TRADITIONAL SPA THERAPIES. HEALTHY DIET AND LIFESTYLE CLASSES WILL BE OFFERED, BUT THEY WILL NOT BE MANDATED.



BIEN-ETRE WILL HAVE FOUR SEPARATE FUNCTIONAL AREAS. PERSONAL ATTENTION WILL BE THE FOCUS OF CUSTOMER SERVICE AT THE SPA FROM THE MOMENT OF ARRIVAL AT THE RECEPTION AREA. GUESTS WILL BE ESCORTED BY OUR FRIENDLY STAFF MEMBERS THROUGHOUT THEIR ADJUSTMENT TO LIFE WITHIN THE SPA ENVIRONMENT. STAFF ESCORTS WILL BE AVAILABLE THROUGHOUT THE PROCESS TO HELP ACCLIMATE THE CLIENT AND EASE THE ADJUSTMENT OF NOVICE SPA-GOERS TO THESE NEW EXPERIENCES. FIVE HUNDRED SQUARE FEET ARE CONTAINED IN THE RECEPTION/LOBBY PORTION OF THE 1,700 SQUARE FOOT RECEPTION/ADMINISTRATION SECTION.

THE FITNESS REGIMEN MAY BEGIN WITH A HIKE ON ONE OF THE MANY TRAILS THROUGH THE SURROUNDING ENVIRONMENT. OTHER FITNESS ACTIVITIES OFFERED BY BIEN-ETRE INCLUDE AN ASSORTMENT OF FITNESS PROGRAMS LIKE YOGA, LOW-IMPACT AEROBICS, AND DANCE. THERE WILL BE MULTIPLE GYMS AVAILABLE FOR USE. THESE SPACES, IN GENERAL, WILL BE BEAMED AND WOOD DECKED WITH SKYLIGHTS PROVIDING NATURAL LIGHT AND A SENSE OF "AIRINESS". ONE WALL WILL BE MIRRORED FOR OBSERVATION OF TECHNIQUE WHILE OTHER WALLS MAY BE OPEN TO THE NATURAL ENVIRONMENT. THE FLOOR SURFACES WILL BE APPROPRIATE TO THE SPECIFIC ACTIVITY PURSUED WITHIN THAT SPACE. ONE GYM WILL HOUSE RESISTANCE MACHINES, FREE WEIGHTS FOR STRENGTH TRAINING, AND AEROBIC EQUIPMENT. CYCLING MACHINES AND TREADMILLS WILL BE AVAILABLE IN ANOTHER GYM. A WEALTH OF ACTIVITIES INCLUDING RACQUET BALL, TENNIS, AND AEROBICS WILL BE OFFERED IN ORDER TO MEET THE DESIRES OF THE GUESTS. THEY WILL GAIN A SENSE OF SATISFYING ACCOMPLISHMENT FROM THE EXERCISE PROGRAMS. HOWEVER, THE RECREATION IS SECONDARY TO THE ACTUAL SPA-RELATED SERVICES.



General programmatic areas

THE TRADITIONAL SPA ACTIVITIES WILL BE CONDUCTED IN A 10,000 SQUARE FOOT SECTION OF THE FACILITY. A TOTAL OF 3,300 SQUARE FEET WILL BE USED FOR A MODERN DAY VERSION OF THE ANCIENT ROMAN BATHS. ALTHOUGH WE THINK OF BATHING AS A VERY PRIVATE ACTIVITY THAT IS CONDUCTED IN THE HOME, BATHING IN ROME WAS A COMMUNAL ACTIVITY, CONDUCTED LARGELY IN PUBLIC FACILITIES. IT WAS CONSIDERED A CENTRAL EVENT IN DAILY LIFE AT THE CLOSE OF THE WORK DAY. BATHING WAS FREQUENTLY DONE FOLLOWING EXERCISE AND FITNESS ACTIVITIES AND IT HAD A FAIRLY REGULAR RITUAL. THE BATHHOUSES WERE BUILT TO ACCOMMODATE THIS. BATHERS PROGRESSED THROUGH THE ROOMS OF VARIOUS TEMPERATURES AND SOMETIMES CHOSE TO REPEAT PARTICULAR ROOMS. THE BATHS WERE THE SCENE OF MUCH SOCIAL DISCOURSE WITH DISCUSSIONS VARYING FROM DAILY GOSSIP TO BUSINESS TOPICS. REMINISCENT OF THE ROMAN BATHS, BIEN-ETRE WILL CONTAIN A TEPIDARIUM WITH ITS HEATED WALLS AND FLOORS, BUT NO POOL; CALDARIUM WHICH IS A HOT BATH AND IS LOCATED CLOSEST TO THE FURNACE; AND FRIGIDARIUM, A COLD ROOM PROVIDING A REFRESHING DIP IN A COLD POOL. GUESTS AT THE SPA WILL PROCEED THROUGH THE STAGES OF THE BATHS AT THEIR OWN PACE, WASHING AWAY ALL TRACES OF EXHAUSTION AND FRUSTRATION. OTHER ROOMS WILL PROVIDE MOIST STEAM AND DRY HEAT LIKE A SAUNA OR THE LACONIUM OF ANCIENT ROME. EQUALLY REMINISCENT OF THE ROMAN BATHS, THE WELL-LIGHTED, AIRY ROOMS AT BIEN-ETRE WILL BE LUXURIANTLY DECORATED WITH HIGH CEILINGS, LOVELY MOSAICS, AND PAINTINGS.



General programmatic areas with approximate site location.

THE MESSAGES, SPAS, BATHS, WRAPS, SAUNAS, AND OTHER PAMPERING ACTIVITIES WILL CONTRIBUTE TO THE USER'S UNDERSTANDING OF HIS OR HER BODY. THESE TREATMENTS WILL BE DONE IN A TYPICAL MASSAGE ROOM UNLESS THE WRAP REQUIRES CLEANSING WITH A HORIZONTAL SHOWER. THERE WILL BE A WET ROOM WITH A HORIZONTAL SPRAY WHICH WILL BE USED FOR A FULL-BODY SHOWER ON THE MASSAGE TABLE. A LARGE TUB WITH MULTIPLE WATER JETS WILL BE AVAILABLE IN THE HYDROTHERAPY ROOMS WHICH WILL MAKE UP 750 SQUARE FEET OF THIS SPACE. MASSAGE AND FACIAL ROOMS WILL OCCUPY ABOUT 1,700 SQUARE FEET IN THIS SECTION. ALL OF THESE TREATMENT FACILITIES WILL BE DESIGNED WITH PUBLIC AND PRIVATE AREAS THAT ARE APPROPRIATE TO THE COMFORT ZONE OF THE MOST INTROVERTED AND TIMID GUESTS OR THE EXTREMELY EXTROVERTED GUESTS. THE GOAL IS TO ACCOMMODATE CLIENTS FROM ALL LEVELS OF MODESTY.

THE CULINARY SPACES WILL OCCUPY 4,200 SQUARE FEET OF SPACE. THE MENU WILL INCLUDE A WIDE VARIETY OF FOODS IN ORDER TO SUIT THE DIETARY NEEDS AND DESIRES OF EACH AND EVERY GUEST. GUESTS MAY CHOOSE TO DINE AND RELAX IN THE 1,200 SQUARE FOOT RESTAURANT, 300 SQUARE FOOT OUTDOOR SITTING AREA, 1,000 SQUARE FOOT LOUNGE, OR 300 SQUARE FOOT PRIVATE DINING AREA.

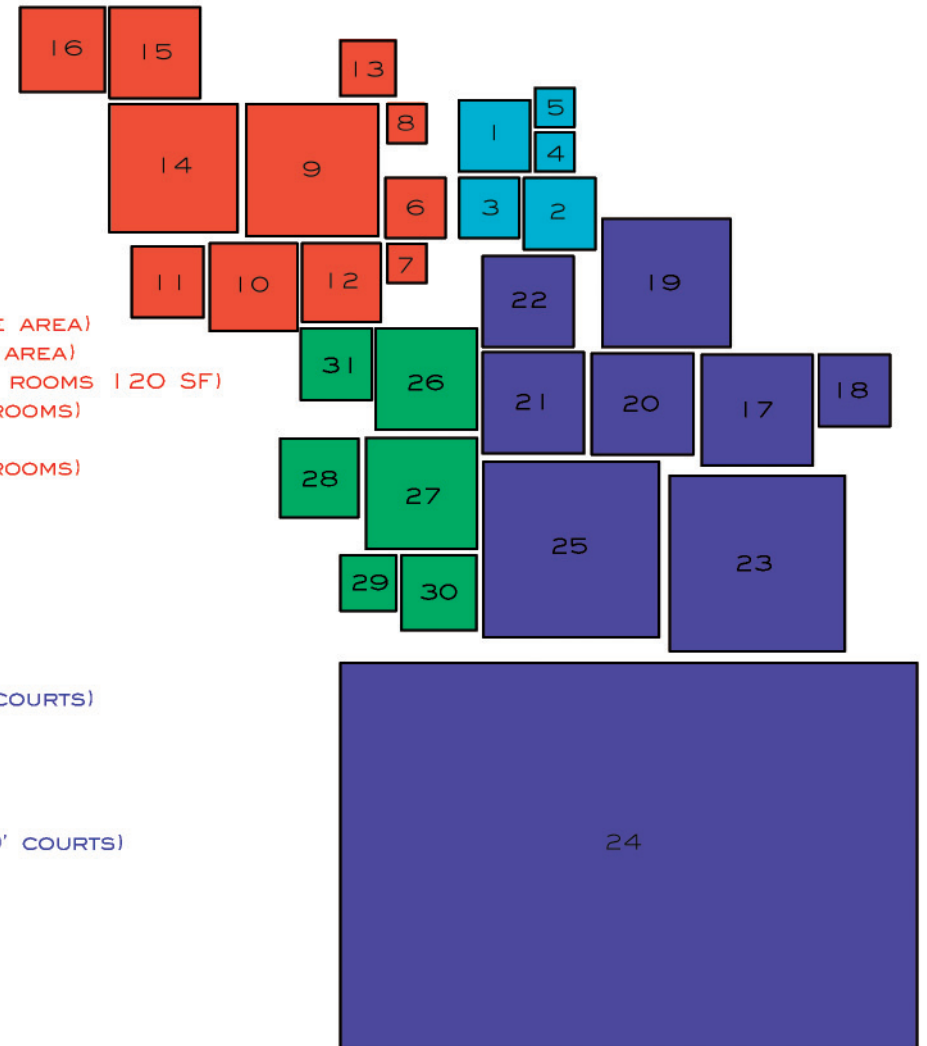
RESIDENT SPA PATRONS WILL BE HOUSED AT THE CONVENIENTLY ACCESSIBLE 500 ROOM HOTEL LOCATED NEARBY. THIS FACILITY WILL BE OWNED AND OPERATED BY ANOTHER BUSINESS ENTITY, BUT TOTALLY COOPERATIVE WITH ACTIVITIES AT THE URBAN RESORT SPA. NON RESIDENT SPA CLIENTS CAN RETURN TO METROPOLITAN CHICAGO VIA SOLIDARITY DRIVE AT THE END OF THEIR REFRESHING DAY OF ACTIVITIES.

THE PURPOSE OF BIEN-ETRE IS HEALTH AND WELLNESS, THEREFORE, MANY THERAPIES ARE INTENDED TO BE "LEARNING ACTIVITIES." THE STAFF EXPERTS WILL SHARE INFORMATION ABOUT EVERY ACTIVITY WHICH WILL AID THE GUEST IN RETURNING HOME WITH A HEALTHIER LIFESTYLE. THE SPA WILL ESPOUSE THE NOTION THAT A HEALTHY LIFESTYLE IS NOT ONLY BENEFICIAL, BUT ALSO "FUN". BIEN-ETRE WILL BE VERY FUNCTIONAL AND APPROPRIATE FOR THE PROPOSED CLIENTELE. ITS WARM AND WELCOMING INTERIOR ENVIRONMENT WILL PROVIDE RELAXATION TO OVERWORKED BUSINESS EXECUTIVES AND EXHAUSTED TOURISTS THAT SEEK A TEMPORARY RESPITE FROM THE RIGORS OF LIFE. ITS LOCATION, IN THE VISAGE OF THE DRAMATIC CHICAGO SKYLINE, IS A REMINDER OF THE MANY METROPOLITAN ACTIVITIES THAT LIE ON THE OTHER SIDE OF SOLIDARITY DRIVE.

URBAN SPA PROGRAMMATIC SPATIAL ADJACENCY DIAGRAM V.O1

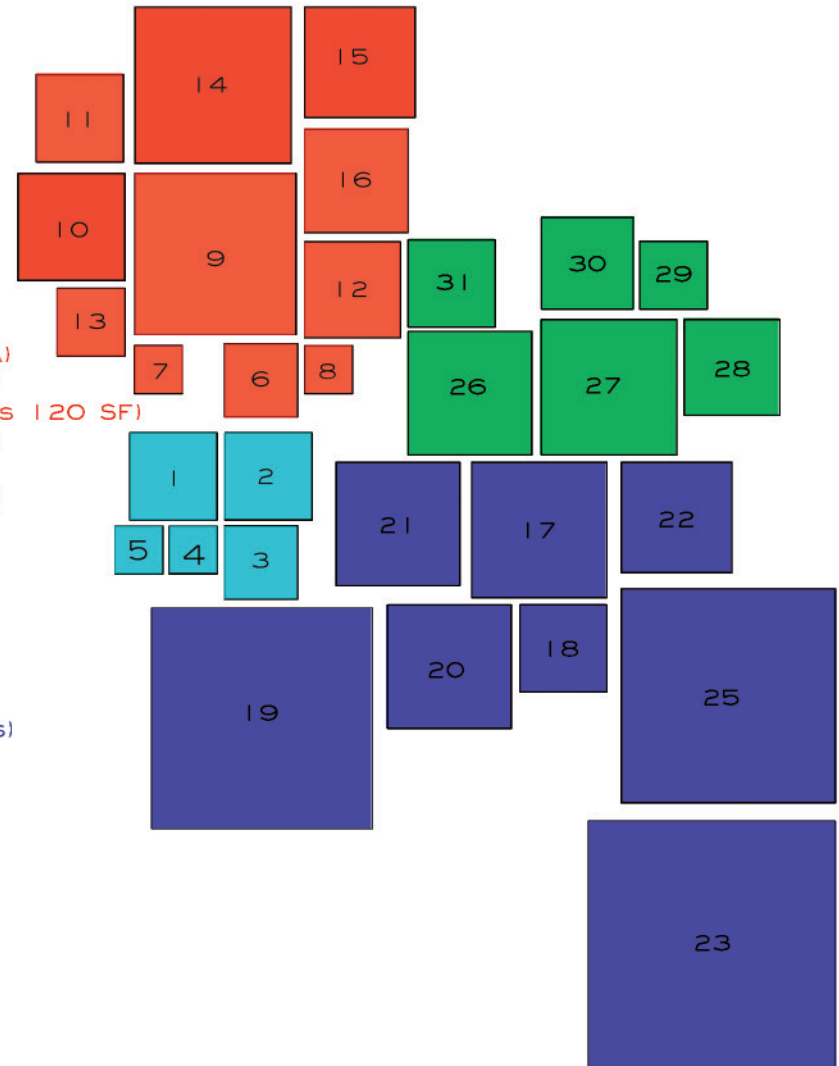
SCALE: 1" = 30'

1 RECEPTION & LOBBY	500 SF
2 OFFICES	500 SF
3 CONFERENCE ROOM	350 SF
4 WOMEN'S RESTROOM	150 SF
5 MEN'S RESTROOM	150 SF
6 COED LOUNGE	350 SF
7 WOMEN'S DRESSING ROOM	150 SF (FOR MASSAGE AREA)
8 MEN'S DRESSING ROOM	150 SF (FOR MASSAGE AREA)
9 MASSAGE & FACIAL ROOMS	1700 SF (14 10'X12' ROOMS 120 SF)
10 PERSONAL HYDROTHERAPY ROOMS	750 SF (5 150 SF ROOMS)
11 NAIL SALON	500 SF
12 SAUNA	600 SF (2 300 SF ROOMS)
13 LACONIUM (STEAM ROOM)	300 SF
14 FRIDGIDARIUM	1600 SF
15 TEPIDARIUM	800 SF
16 CALDARIUM	700 SF
17 YOGA & AEROBICS CENTER	1200 SF
18 OUTDOOR TERRACE	500 SF
19 RACQUETBALL COURTS	1600 SF (2 20'X40' COURTS)
20 MEN'S LOCKER ROOM(S)	1000 SF
21 WOMEN'S LOCKER ROOM(S)	1000 SF
22 FITNESS SHOP	800 SF
23 LAP POOL	3000 SF
24 TENNIS COURTS	21600 SF (3 120'X60' COURTS)
25 FITNESS CENTER	3000 SF
26 LOUNGE/SITTING AREA	1000 SF
27 RESTAURANT	1200 SF
28 OUTDOOR SITTING	600 SF
29 PRIVATE DINING AREA	300 SF
30 KITCHEN AND STORAGE	550 SF
31 MECHANICAL ROOM	500 SF



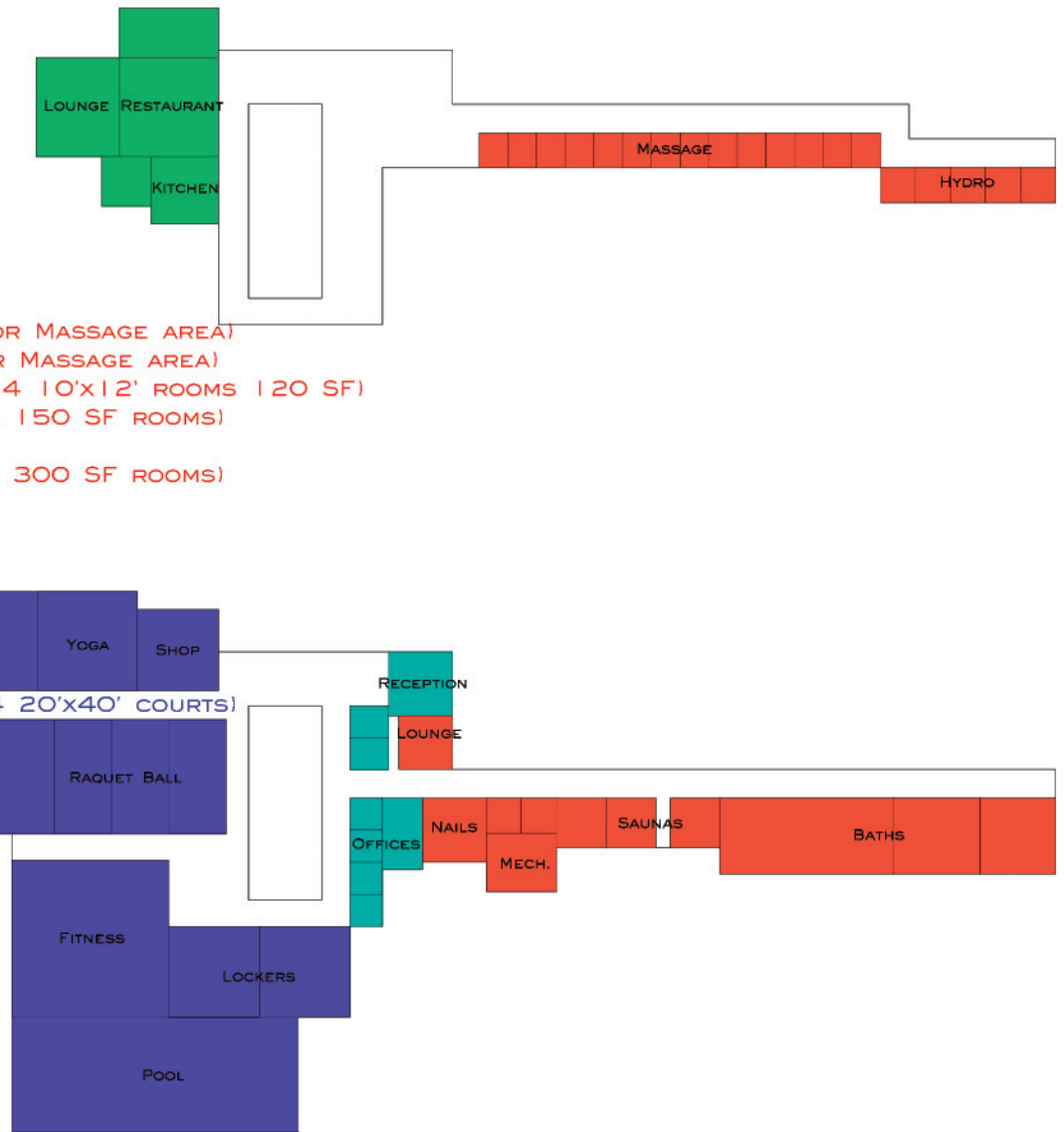
URBAN SPA PROGRAMMATIC SPATIAL ADJACENCY DIAGRAM V.02

1 RECEPTION & LOBBY	500 SF
2 OFFICES	500 SF
3 CONFERENCE ROOM	350 SF
4 WOMEN'S RESTROOM	150 SF
5 MEN'S RESTROOM	150 SF
6 COED LOUNGE	350 SF
7 WOMEN'S DRESSING ROOM	150 SF (FOR MASSAGE AREA)
8 MEN'S DRESSING ROOM	150 SF (FOR MASSAGE AREA)
9 MASSAGE & FACIAL ROOMS	1700 SF (14 10'X12' ROOMS 120 SF)
10 PERSONAL HYDROTHERAPY ROOMS	750 SF (5 150 SF ROOMS)
11 NAIL SALON	500 SF
12 SAUNA	600 SF (2 300 SF ROOMS)
13 LACONIUM (STEAM ROOM)	300 SF
14 FRIGIDARIUM	1600 SF
15 TEPIDIARIUM	800 SF
16 CALDARIUM	700 SF
17 YOGA & AEROBICS CENTER	1200 SF
18 OUTDOOR TERRACE	500 SF
19 RACQUETBALL COURTS	3200 SF (4 20'x40' COURTS)
20 MEN'S LOCKER ROOM(S)	1000 SF
21 WOMEN'S LOCKER ROOM(S)	1000 SF
22 FITNESS SHOP	800 SF
23 LAP POOL	4000 SF
25 FITNESS CENTER	3000 SF
26 LOUNGE/SITTING AREA	1000 SF
27 RESTAURANT	1200 SF
28 OUTDOOR SITTING	600 SF
29 PRIVATE DINING AREA	300 SF
30 KITCHEN AND STORAGE	550 SF
31 MECHANICAL ROOM	500 SF



CONCEPTUAL SCHEME I

1	RECEPTION & LOBBY	500 SF
2	OFFICES	500 SF
3	CONFERENCE ROOM	350 SF
4	WOMEN'S RESTROOM	150 SF
5	MEN'S RESTROOM	150 SF
6	COED LOUNGE	350 SF
7	WOMEN'S DRESSING ROOM	150 SF (FOR MASSAGE AREA)
8	MEN'S DRESSING ROOM	150 SF (FOR MASSAGE AREA)
9	MASSAGE & FACIAL ROOMS	1700 SF (14 10'x12' ROOMS 120 SF)
10	PERSONAL HYDROTHERAPY ROOMS	750 SF (5 150 SF ROOMS)
11	NAIL SALON	500 SF
12	SAUNA	600 SF (2 300 SF ROOMS)
13	LACONIUM (STEAM ROOM)	300 SF
14	FRIDGIDARIUM	1600 SF
15	TEPIDARIUM	800 SF
16	CALDARIUM	700 SF
17	YOGA & AEROBICS CENTER	1200 SF
18	OUTDOOR TERRACE	500 SF
19	RACQUETBALL COURTS	3200 SF (4 20'x40' COURTS)
20	MEN'S LOCKER ROOM(S)	1000 SF
21	WOMEN'S LOCKER ROOM(S)	1000 SF
22	FITNESS SHOP	800 SF
23	LAP POOL	4000 SF
25	FITNESS CENTER	3000 SF
26	LOUNGE/SITTING AREA	1000 SF
27	RESTAURANT	1200 SF
28	OUTDOOR SITTING	600 SF
29	PRIVATE DINING AREA	300 SF
30	KITCHEN AND STORAGE	550 SF
31	MECHANICAL ROOM	500 SF



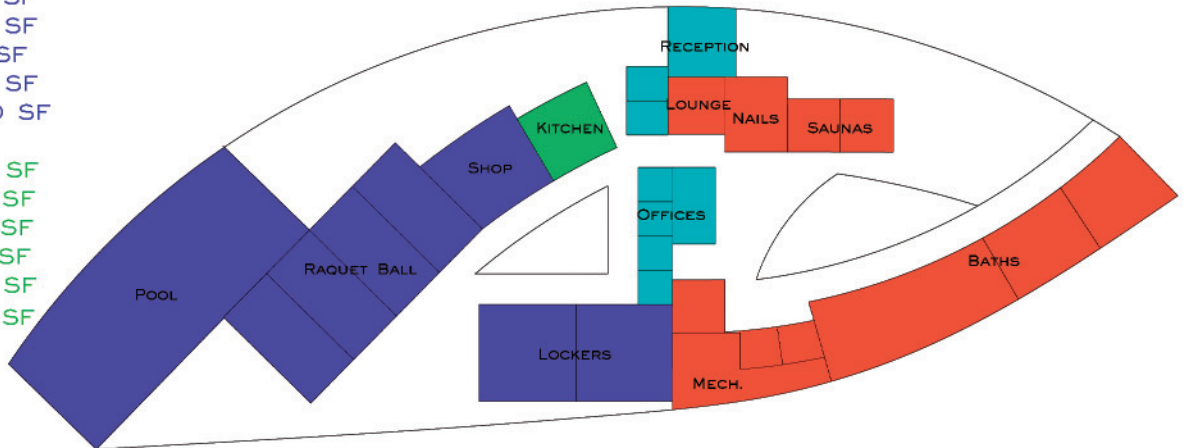
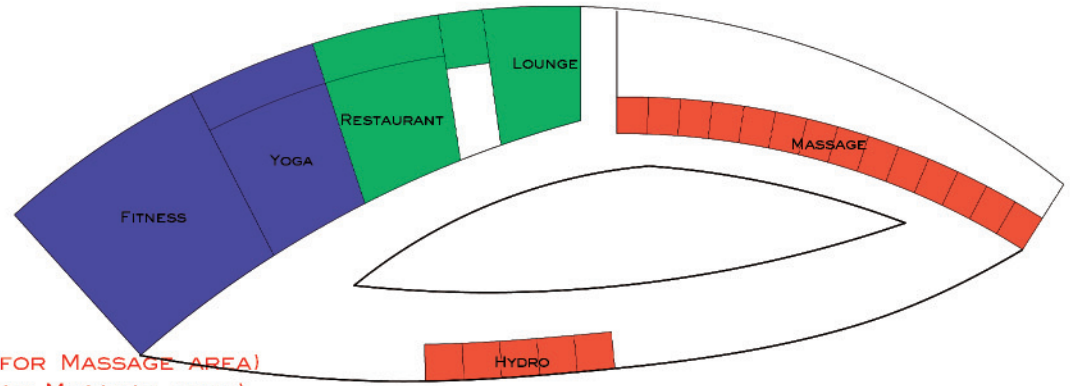
CONCEPTUAL SCHEME 2

- 1 RECEPTION & LOBBY 500 SF
- 2 OFFICES 500 SF
- 3 CONFERENCE ROOM 350 SF
- 4 WOMEN'S RESTROOM 150 SF
- 5 MEN'S RESTROOM 150 SF

- 6 COED LOUNGE 350 SF
- 7 WOMEN'S DRESSING ROOM 150 SF (FOR MASSAGE AREA)
- 8 MEN'S DRESSING ROOM 150 SF (FOR MASSAGE AREA)
- 9 MASSAGE & FACIAL ROOMS 1700 SF (14 10'x12' ROOMS 120 SF)
- 10 PERSONAL HYDROTHERAPY ROOMS 750 SF (5 150 SF ROOMS)
- 11 NAIL SALON 500 SF
- 12 SAUNA 600 SF (2 300 SF ROOMS)
- 13 LACONIUM (STEAM ROOM) 300 SF
- 14 FRIDGIDIARIUM 1600 SF
- 15 TEPIDIARIUM 800 SF
- 16 CALDARIUM 700 SF

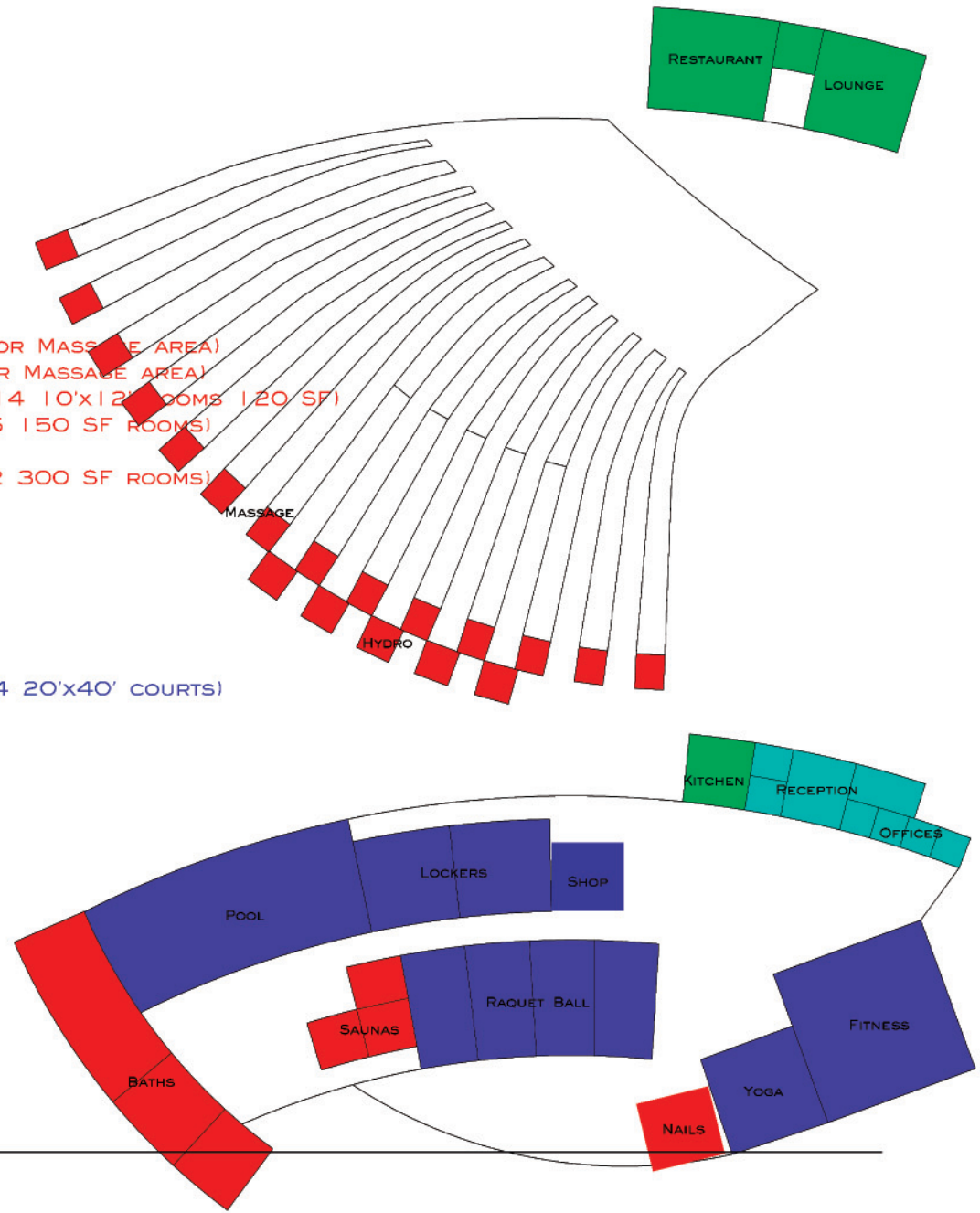
- 17 YOGA & AEROBICS CENTER 1200 SF
- 18 OUTDOOR TERRACE 500 SF
- 19 RACQUETBALL COURTS 3200 SF (4 20'x40' COURTS)
- 20 MEN'S LOCKER ROOM(S) 1000 SF
- 21 WOMEN'S LOCKER ROOM(S) 1000 SF
- 22 FITNESS SHOP 800 SF
- 23 LAP POOL 4000 SF
- 25 FITNESS CENTER 3000 SF

- 26 LOUNGE/SITTING AREA 1000 SF
- 27 RESTAURANT 1200 SF
- 28 OUTDOOR SITTING 600 SF
- 29 PRIVATE DINING AREA 300 SF
- 30 KITCHEN AND STORAGE 550 SF
- 31 MECHANICAL ROOM 500 SF

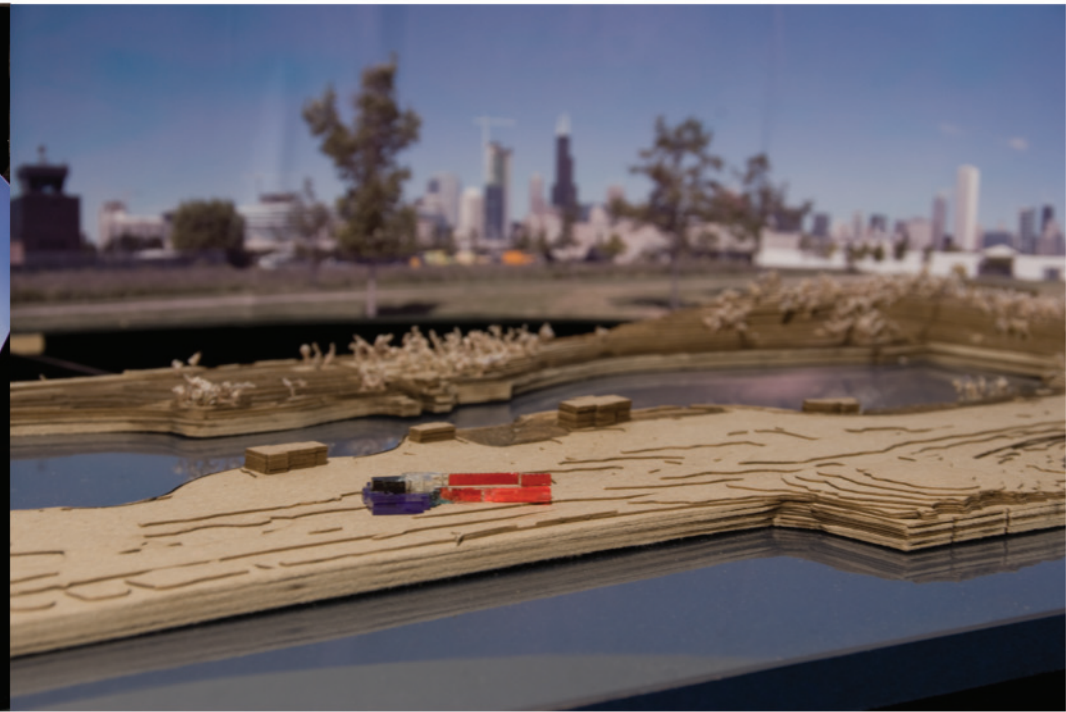
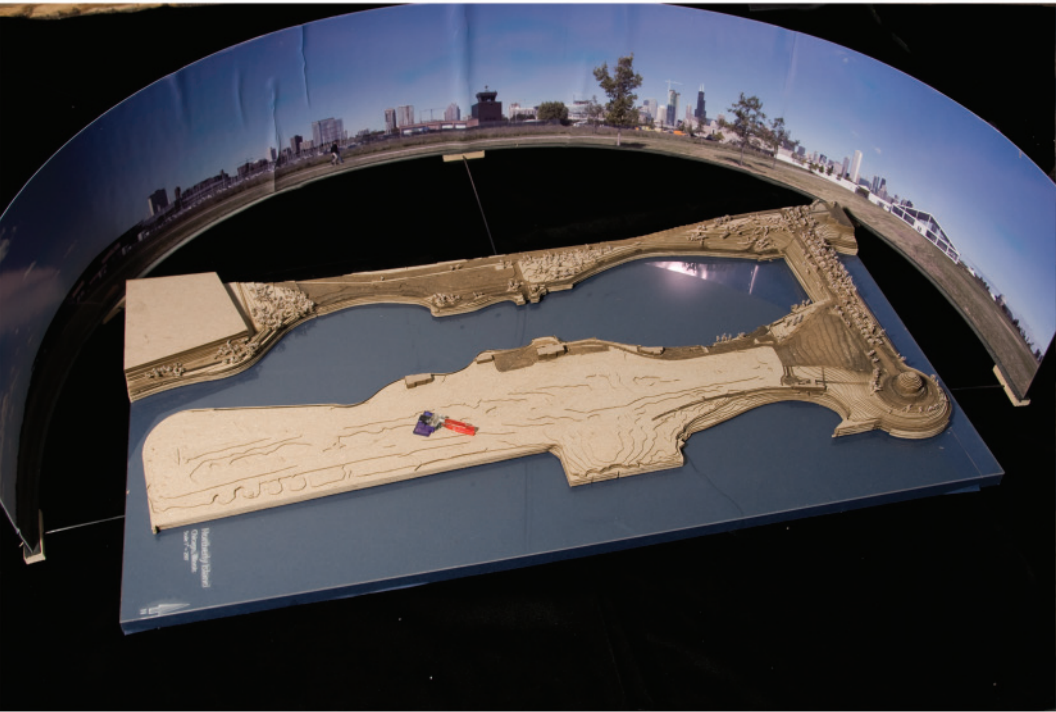


CONCEPTUAL SCHEME 3

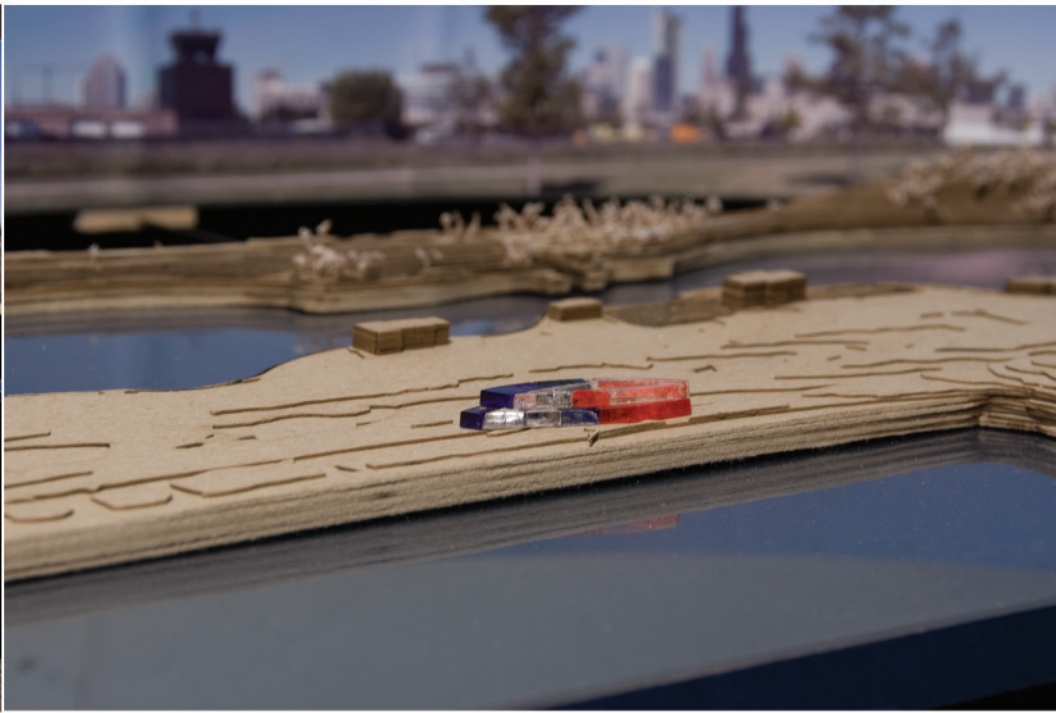
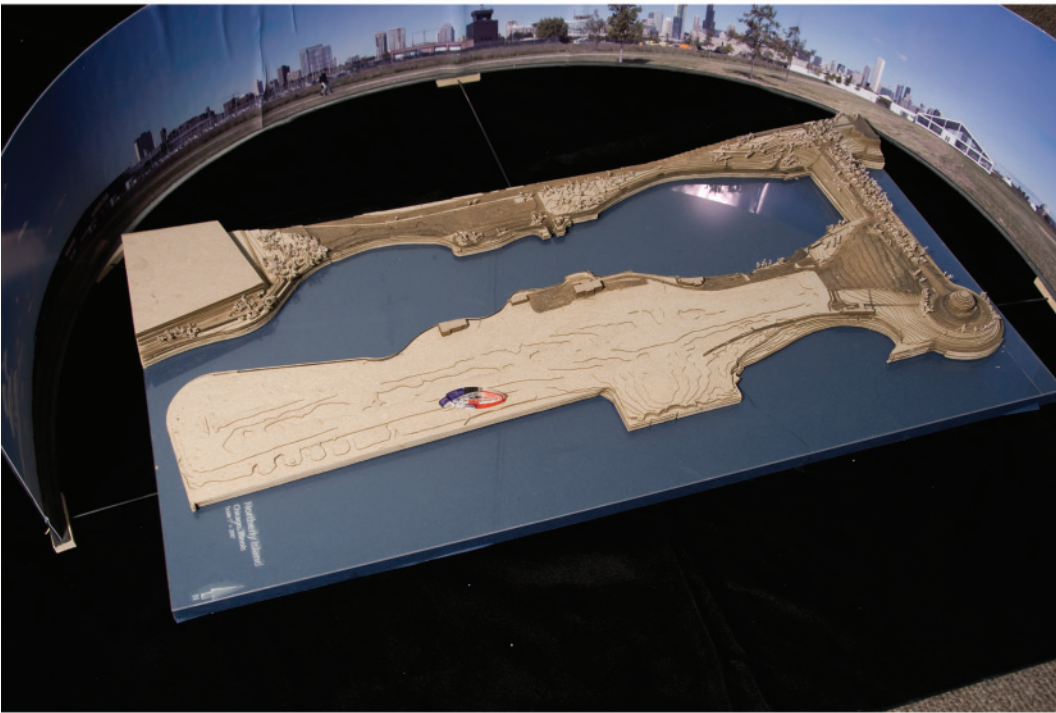
1	RECEPTION & LOBBY	500 SF
2	OFFICES	500 SF
3	CONFERENCE ROOM	350 SF
4	WOMEN'S RESTROOM	150 SF
5	MEN'S RESTROOM	150 SF
6	COED LOUNGE	350 SF
7	WOMEN'S DRESSING ROOM	150 SF (FOR MASSAGE AREA)
8	MEN'S DRESSING ROOM	150 SF (FOR MASSAGE AREA)
9	MASSAGE & FACIAL ROOMS	1700 SF (14 10'x12' ROOMS 120 SF)
10	PERSONAL HYDROTHERAPY ROOMS	750 SF (5 150 SF ROOMS)
11	NAIL SALON	500 SF
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23	LAP POOL	4000 SF
25	FITNESS CENTER	3000 SF
26	LOUNGE/SITTING AREA	1000 SF
27	RESTAURANT	1200 SF
28	OUTDOOR SITTING	600 SF
29	PRIVATE DINING AREA	300 SF
30	KITCHEN AND STORAGE	550 SF
31	MECHANICAL ROOM	500 SF



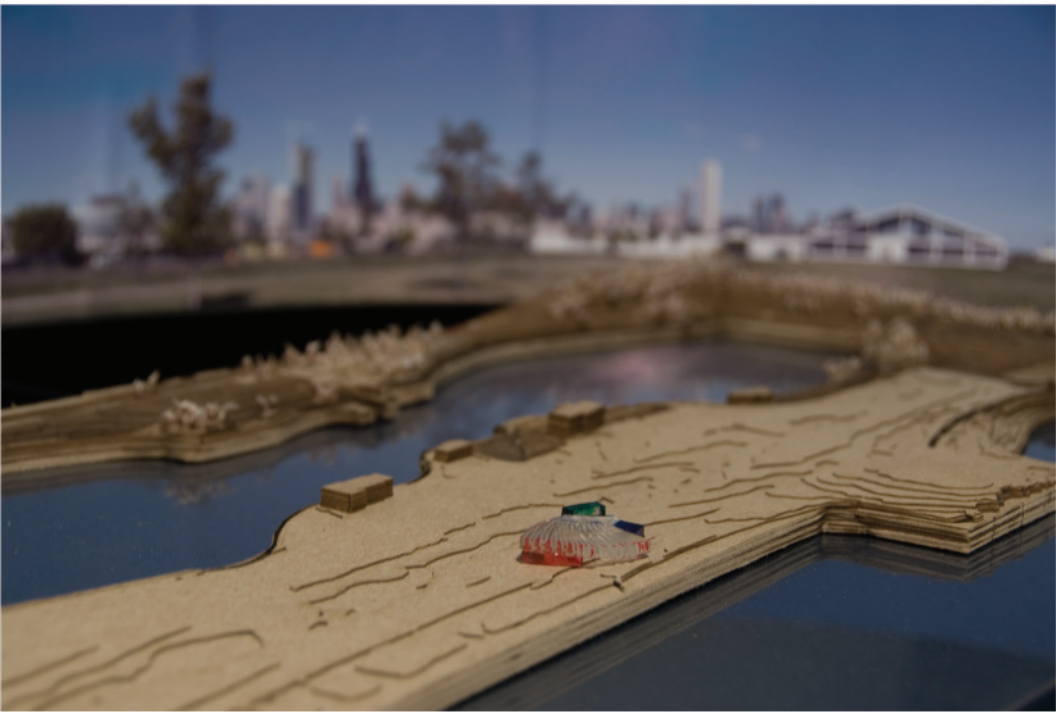
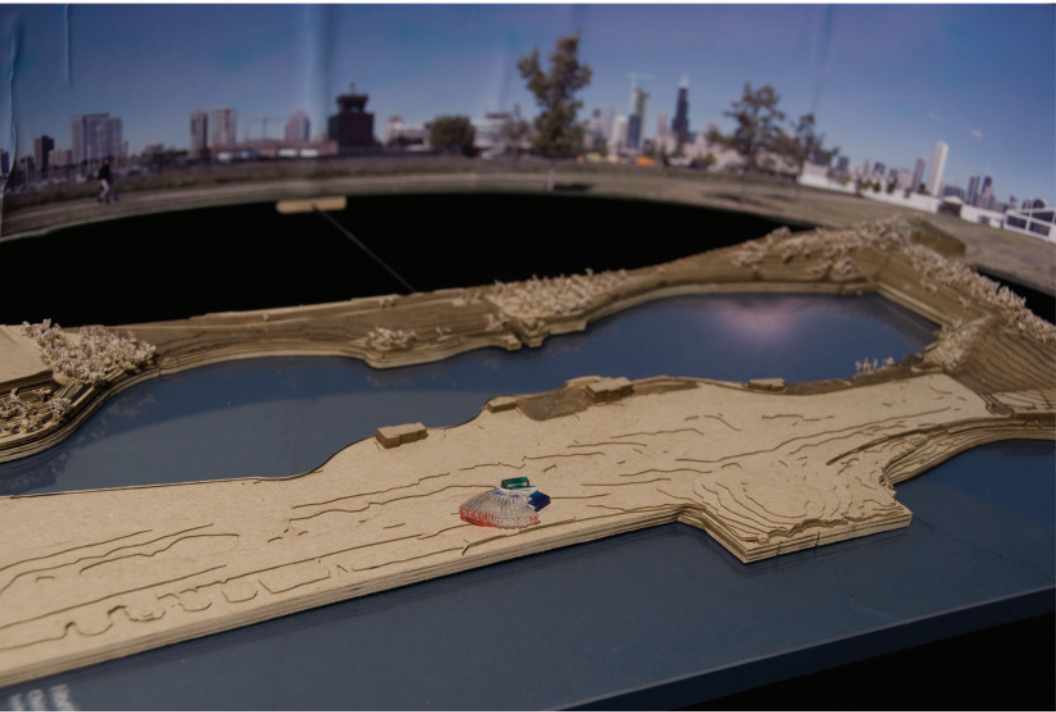
CONCEPTUAL SCHEME I



CONCEPTUAL SCHEME 2



CONCEPTUAL SCHEME 3



02.00

TRANSCENDING INTO THE REFLECTIVE MOMENT: NARRATIVE & THEORY

- 02.01 STATEMENT OF INTENT
- 02.02 SOCIO/PSYCHOLOGICAL AND THEORETICAL BASIS FOR BIEN-ETRE
- 02.05 DEFINITIONS AND DISCUSSION OF TERMS
- 02.11 ORIGINAL NARRATIVE
- 02.13 SCREENPLAY
- 02.21 CONCEPTUALIZING THE DESIGN
- 02.24 FINAL NARRATIVE
- 02.27 CONCEPTUAL PAINTINGS

02.01

TRANSCENDING INTO THE REFLECTIVE MOMENT STATEMENT OF INTENT

THE INTENT OF MY PROJECT IS TO EXPLORE THE ROLE THAT ARCHITECTURE CAN PLAY IN THE ARTICULATION OF PRIVACY AND THE ROLE THAT ENGAGING THE HUMAN BODY CAN PLAY IN CREATING THE REFLECTIVE MOMENT. I HAVE CHOSEN A SPA AS A VEHICLE TO PURSUE FOR THIS PROJECT DUE TO THE SOCIAL NATURE OF PUBLIC BATHS, FITNESS FACILITIES, AND LOCKER ROOMS, AS COMPARED TO THE ISOLATIONIST NATURE OF MASSAGE ROOMS, SAUNAS, AND PRIVATE BATHS. A PERSON THAT PARTICIPATES IN THE ACTIVITIES IN A SPA MUST FEEL COMFORTABLE DISROBING AND BEING TOUCHED BY AN UNFAMILIAR PERSON. THE DESIGN OF MY PROJECT PROPOSES TO LEAD AN INDIVIDUAL ON A JOURNEY THAT GRADUALLY PEELS AWAY PHYSICAL AND PSYCHOLOGICAL LAYERS THROUGH THE ARTICULATION OF A SERIES OF THRESHOLDS AND SPACES, ULTIMATELY TAKING THAT PERSON TO A STATE OF RELAXATION AND PERHAPS DETACHMENT FROM THE WORLD THAT HE/SHE HAS COME FROM. THE PROGRAMMATIC INTENT WOULD BE THE CREATION OF THE SERIES OF THRESHOLDS (THE PLANETARIUM, CAVERN-LIKE SPACES, NATURALLY—LIT RECEPTION AREA ...) AND SPACES (ENTRY ROAD, PARKING LOT, SPA LOBBY, LOCKER ROOM, POOLS, EXERCISE ROOMS, SHOWERS, ETC.) LEADING ULTIMATELY TO THE PLACE OF RELAXATION AND REFLECTION IN THE PERSONAL MASSAGE ROOMS. THROUGH ITS SEPARATION FROM AND EXPOSURE TO THE WORLD FROM WHICH THE PATRON CAME, THIS SPACE IS INTENDED TO ALLOW THE INDIVIDUAL TO REFLECT ON HIS OR HER SITUATION IN THE URBAN CONDITION. THROUGH MY INVESTIGATIONS IN SPA DESIGN AND MY PERSONAL EXPERIENCE VISITING A SPA FOR A MASSAGE, I HAVE DISCOVERED THAT THRESHOLDS ARE A VALUABLE TOOL FOR ATTAINING COMFORT AND MAXIMAL RELAXATION. I INTEND TO CREATE A CAREFULLY CHOREOGRAPHED ENVIRONMENT THAT UTILIZES A SERIES OF THRESHOLDS, PEELS AWAY LAYERS THAT INHIBIT COMFORT, AND ALLOWS THE INDIVIDUAL TO ACHIEVE THE ULTIMATE REFLECTIVE MOMENT.

SOCIO/PSYCHOLOGICAL AND THEORETICAL BASIS FOR BIEN-ETRE

BIEN-ETRE IS A WORD OF FRENCH ORIGIN WHICH MEANS "WELL BEING" OR "GOOD EXISTENCE." I HAVE CHOSEN THIS NAME FOR MY SPA BECAUSE IT SO APTLY SUMMARIZES MY GOAL FOR MY CUSTOMER'S EXPERIENCE AT THE SPA AND FOR HIS/HER LIFE FOLLOWING HIS/HER VISIT.

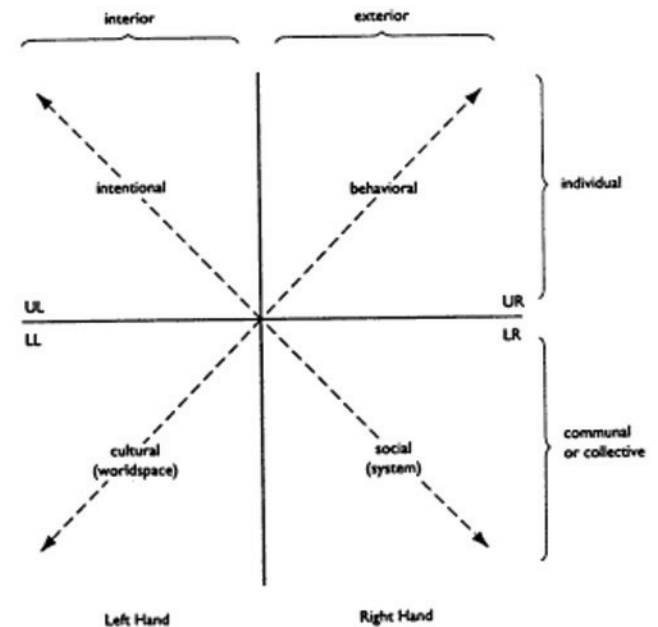
ALTHOUGH THE ACTIVITIES AND TREATMENTS AT A SPA CERTAINLY HAVE A GOAL OF PROVIDING THE CLIENT WITH EXPERIENCES THAT MAKE HIM/HER PHYSICALLY "FEEL GOOD", THERE IS A FAR BROADER AND MORE COMPREHENSIVE GOAL FOR CLIENTS OF BIEN-ETRE. THE SPA ACTIVITIES AND TREATMENTS WILL MAKE A HOLISTIC IMPROVEMENT ON THE CLIENT'S STATE OF BEING, FOSTERING SELF REFLECTION AND SELF ANALYSIS, AWAKENING HIS/HER SELF CONSCIOUSNESS, AND HELPING HIM/HER TO BE MORE SELF AWARE. SELF REFLECTION, FOSTERED BY THE SPA DESIGN AND ITS SPACES, ACTIVITIES, AND ENVIRONMENT, WILL INSPIRE THE CLIENT TO ASSESS HIS/HER PREVIOUS LIFE STYLE, ACCOMPLISHMENTS, VALUES, AND GOALS FOR THE FUTURE.

A VARIETY OF TACTICS WILL BE USED TO ENHANCE THE PHYSICAL AND EMOTIONAL BENEFITS OF THE CLIENT'S VISIT AT BIEN-ETRE. BEGINNING WITH ARRIVAL ON NORTHERLY ISLAND, THE EXPERIENCE WILL BE PLANNED AND CHOREOGRAPHED AS THE INDIVIDUAL LEAVES HIS/HER CAR IN THE PLANETARIUM PARKING LOT AND TREKS ACROSS THE ISLAND TO THE SPA. THE SPA SITE AND ENVIRONMENT OF THE ISLAND, WITH ITS NATURAL PRAIRIE FLOWERS AND GRASSES, WILL ASSIST THE CLIENT'S TRANSITION AWAY FROM THE HUSTLE AND BUSTLE OF THE CITY. THE VISION OF THE CITY ACROSS THE BAY RECEDES, YET IT IS ALWAYS VISIBLE IN THE DISTANCE.

THROUGHOUT THE GUEST'S JOURNEY, FROM THE PARKING LOT TO THE SPA AND WITHIN THE WALLS OF THE SPA, THE INDIVIDUAL WILL LEAVE BEHIND "LAYERS OF HIS/HER PREVIOUS LIFE AND ACHIEVE VARIOUS THRESHOLDS. ALL THE WHILE, THE GUEST WILL BE WORKING TOWARD THE GOAL OF A BETTER UNDERSTANDING OF HIS/HER LIFE AND BECOMING MORE SELF-AWARE. AS THE INDIVIDUAL APPROACHES THE SPA, THE UNIQUE EXTERIOR DESIGN WILL BE VERY THOUGHT- PROVOKING DUE TO ITS ARCHITECTURAL DESIGN AND CHOICE OF SURFACE MATERIALS. THE AESTHETIC OF THE INTERIOR SPACE WILL BE UNUSUAL AND EVOCATIVE, IN THE TRADITIONAL ARCHITECTURAL SENSE. THE SURFACES WILL BE SMOOTH AND CONTINUOUS WITH A CHARACTER SIMILAR TO A SUBTERRANEAN ENVIRONMENT. THE RECEPTION AREA, PUBLIC SPACES, LOUNGE, AND LOCKER ROOM WILL BE BATHED IN NATURAL LIGHT FROM OVERHEAD SKY LIGHTS AND THE USE OF CELLULAR ELECTROCHROMATIC WINDOWS. THIS WILL WELCOME THE CLIENT INTO THE

SPACE IN ORDER TO SOCIALIZE AND PARTICIPATE IN THE ACTIVITIES AND TREATMENTS AT BIEN-ETRE. HOWEVER, THE SUBTERRANEAN CAVE-LIKE CHARACTER OF THE OTHER INTERIOR SPACES WILL ASSIST DEEPER TRANSCENDENCE INTO THE REFLECTIVE MOMENT. THE 'PORTHOLES' OF NATURAL LIGHT WILL BE CAREFULLY PLANNED TO EMPHASIZE THE DESIRED EMOTIONAL REACTIONS OF THE CLIENT. THE INTERIOR DESIGN AND LIGHTING WILL BE ESPECIALLY DESIGNED TO MANIPULATE THE CLIENT'S AWARENESS OF OTHERS, BE A MANIFESTATION OF REALITY, AND PROGRESSION TOWARD THE REFLECTIVE MOMENT.

INITIALLY, THE NEWCOMER WILL BE AN OBSERVER OF THE "THEATER" PRESENTED BY THE GUESTS THAT ARE ALREADY PARTICIPATING IN THE ONGOING SPA ACTIVITIES. HOWEVER, WITH THE ASSISTANCE OF STAFF AND OTHER PATRONS, THE NEW INDIVIDUAL WILL SOON BE ACTIVELY INVOLVED IN THE DRAMATIC SCENE. HE/SHE WILL BECOME A PART OF THE COLLECTIVE AND BE AFFECTED BY THE ACTIONS, ACTIVITIES, AND NORMS OF THE GROUP OF SPA PATRONS. HIS CONSCIOUSNESS WILL BE CHANGED BY THE COLLECTIVE PHENOMENA. HE WILL ADAPT TO THE COMMUNITY AND LANGUAGE OF THE GROUP. IN ACCORDANCE WITH IMMANUEL KANT'S SYNTHETIC UNITY THEORY, THE INDIVIDUAL WILL ARRANGE AND ORGANIZE THE CHAOS OF HIS MANY SENSORY IMAGES IN ORDER TO GAIN A BETTER UNDERSTANDING OF THE SCENE BEFORE HIM AND HIS "PLACE WITHIN" THAT ONGOING PROCESSION OF EVENTS. THE SOCIOLOGICAL APPROACH EMPHASIZES THE IMPORTANCE OF LANGUAGE, COLLECTIVE REPRESENTATIONS, SELF-CONCEPTIONS, AND SELF-REFLECTIVITY IN ADJUSTING TO THE NEW COLLECTIVE. IT PROMOTES THE IMPORTANCE OF SOCIAL FORCES IN THE DEVELOPMENT OF INDIVIDUAL AND COLLECTIVE HUMAN CONSCIOUSNESS. THE DISCOURSE AND FRIENDLY DISCUSSION IN THE LOCKER ROOM AND COED LOUNGE WILL ALSO BE AN ASSET IN ADJUSTING TO A NEW SET OF MOIRÉ'S WITHIN THE SPA. WITH THIS INVOLVEMENT, HE/SHE WILL BECOME A MEMBER AND PARTICIPANT OF THE COMMUNITY WITHIN THE WALLS OF THE SPA. THE INDIVIDUAL WILL BECOME A PRODUCT OF THIS SOCIETY, HIS SELF ARISING OUT OF HIS SOCIAL EXPERIENCE AS IT HAS BEEN THEORIZED BY GEORGE HERBERT MEAD. INVOLVEMENT IN THIS COMMUNITY WILL MAKE HIM/HER MORE COMFORTABLE WITH THE OVERALL GROUP, MORE COMFORTABLE WITH HIS PLACE WITHIN THE GROUP, AND HELP HIM ADJUST TO THE ONGOING SPA ACTIVITIES AND PROCEDURES. THE SUPPORTIVE ATTITUDES OF STAFF AND OTHER MEMBERS OF THE COLLECTIVE WILL INCREASE THE COMFORT ZONE OF EVEN THE MOST MODEST GUESTS. EVERY WORD THAT IS SPOKEN BY STAFF AND PATRONS WILL HELP TO INCREASE THE INDIVIDUAL'S COMFORT LEVEL WITH REGARD TO THE TREATMENTS AND PROCEDURES.



STRIPPING AWAY THE LAYERS OF EPIDERMIS AND ACHIEVING THE THRESHOLDS WILL ASSIST THE GUEST'S IMMERSION INTO THE SPA ACTIVITIES AND INCREASE HIS COMFORT LEVEL WITH THESE NEW EVENTS AND NEW LEVELS OF VULNERABILITIES. THROUGHOUT THE EXPERIENCES AT BIEN-ETRE, A SPECIAL KIND OF CONSCIOUSNESS, SELF-REFLECTIVITY, WILL FACILITATE CRITICAL EXAMINATION AND RE-CONSTRUCTION OF THE GUEST'S PERSONALITY. THE CHOREOGRAPHY OF ACTIVITIES AND EVENTS WITHIN BIEN-ETRE WILL HELP THE GUEST TO ACHIEVE THE LEVEL OF TRANSCENDENT KNOWLEDGE AS ESPOUSED BY IMMANUEL KANT AND JEAN-PAUL SARTRE. THROUGH PHENOMENOLOGY AND INTENTIONALITY, AS ASSERTED BY HUSSERL, THE GUEST WILL EXPERIENCE EVENTS OF TRANSCENDENT PROPORTIONS.

THE STAFF, SPACES, PHYSICAL SURROUNDINGS, AND THE STAGING OF EVENTS WITHIN THE SPA WILL BE SUPPORTIVE OF THE SOCIO/PSYCHOLOGICAL DEVELOPMENT OF THE GUEST. THEY WILL ASSIST HIS SELF REFLECTION AND DEVELOPMENT OF SELF CONSCIOUSNESS. HISTORICAL CONSCIOUSNESS WILL FORM A FRAMEWORK AND BASIS FOR THE GUEST'S NEW LEVEL OF SELF CONSCIOUSNESS. THROUGH THE USE OF TRANSCENDENCE AND TRANSCENDENT PHENOMENOLOGY, THE INDIVIDUAL WILL MAKE STEADY PROGRESS TOWARD A BETTER ACCEPTANCE OF HIS/HER PHYSICAL BODY, INNER THOUGHTS, AND GOALS. THE TARGETED PROGRESSION THROUGH THE SPACES WILL BE A VEHICLE TO HIS/HER FINAL REFLECTIVE MOMENT IN THE QUIET AND SOLITUDE OF THE MASSAGE ROOM AS THE INDIVIDUAL LOOKS BACK ON THE MAGNIFICENT CHICAGO SKYLINE AND CONSIDERS HIS PREVIOUS ACTIVITIES THROUGH HISTORICAL CONSCIOUSNESS, CURRENT INVOLVEMENTS, AND GOALS FOR THE FUTURE.

DEFINITIONS AND DISCUSSION OF TERMS

SELF-CONSCIOUSNESS, AWARENESS OF ONESELF, IS THE BASIS FOR HUMAN TRAITS SUCH AS ACCOUNTABILITY AND IT IS CREDITED WITH THE DEVELOPMENT OF SELF IDENTITY. DURING PERIODS OF SELF-CONSCIOUSNESS, INDIVIDUALS ARE THE CLOSEST TO KNOWING AND UNDERSTANDING THEMSELVES. IT AFFECTS PEOPLE TO VARYING DEGREES CAUSING SOME PEOPLE TO SELF-MONITOR OR SCRUTINIZE THEMSELVES AND THEIR LIVES. ACCORDING TO JOHN LOCKE IN HIS AN ESSAY CONCERNING HUMAN UNDERSTANDING (1689), PERSONAL IDENTITY (THE SELF) "DEPENDS ON CONSCIOUSNESS, NOT ON SUBSTANCE" NOR ON THE SOUL, NOR IS IT IN THE BRAIN. IT IS ONLY FOUNDED ON THE REPEATED ACT OF CONSCIOUSNESS BECAUSE ONLY THE PERSON, HIMSELF, CAN BE AWARE OF HIS CONSCIOUSNESS.

EIGHTEENTH CENTURY GERMAN PHILOSOPHER IMMANUEL KANT (1724 – 1804) FOREVER ALTERED THE COURSE OF PHILOSOPHICAL THINKING IN THE WESTERN TRADITION. HE MOVED BEYOND THE TRADITIONAL DICHOTOMY BETWEEN RATIONALISM AND EMPIRICISM WITH THE RECOGNITION THAT THE PERCEPTION OF THE EXTERNAL WORLD DEPENDS IN SOME MEASURE UPON THE POSITION AND MOVEMENT OF ITS OBSERVERS. THE IMPORTANT QUESTION IS NOT HOW WE CAN BRING OURSELVES TO UNDERSTAND THE WORLD, BUT HOW THE WORLD COMES TO BE UNDERSTOOD BY US. WE MUST ALLOW THE STRUCTURE OF OUR CONCEPTS TO SHAPE OUR EXPERIENCE OF OBJECTS. THE PURPOSE OF KANT'S WRITING, CRITIQUE OF PURE REASON, WAS TO DEFINE HIS THEORY OF PERCEPTION AND SHOW HOW REASON DETERMINES THE CONDITIONS UNDER WHICH EXPERIENCE AND KNOWLEDGE ARE POSSIBLE. HIS THESES WERE THAT THE MIND ITSELF NECESSARILY MAKES A CONSTITUTIVE CONTRIBUTION TO ITS KNOWLEDGE, THAT THIS CONTRIBUTION IS TRANSCENDENTAL RATHER THAN PSYCHOLOGICAL, THAT PHILOSOPHY INVOLVES SELF-CRITICAL ACTIVITY, THAT MORALITY IS ROOTED IN HUMAN FREEDOM, AND THAT TO ACT AUTONOMOUSLY IS TO ACT ACCORDING TO RATIONAL MORAL PRINCIPLES. ALL OF THESE PROPOSITIONS HAVE HAD A LASTING EFFECT ON SUBSEQUENT PHILOSOPHY. KANT ASSERTED THAT PERCEPTION IS BASED UPON EXPERIENCE OF EXTERNAL OBJECTS AND A PRIORI KNOWLEDGE. CONTRARY TO LIEBNITZ' PHILOSOPHIES, KANT ARGUED THAT SPACE AND TIME ARE THE PURE FORMS OF SENSIBLE INTUITION UNDER WHICH WE PERCEIVE WHAT WE DO. THE EXTERNAL WORLD PROVIDES THOSE THINGS WHICH WE SENSE. HOWEVER, OUR MIND PROCESSES THIS INFORMATION ABOUT THE WORLD AND GIVES IT ORDER, ALLOWING US TO COMPREHEND IT. ACCORDING TO KANT'S SYNTHETIC UNITY OF THE SENSORY MANIFOLD, IT MUST BE POSSIBLE, IN PRINCIPLE, TO ARRANGE AND ORGANIZE THE CHAOS OF OUR MANY INDIVIDUAL SENSORY IMAGES BY TRACING THE CONNECTIONS THAT ARE TRUE AMONG THEM. WE HAVE KNOWLEDGE OF OUR WORLD, THEREFORE, KANT MAINTAINED THAT EXPERIENTIAL KNOWLEDGE IS THINKABLE ONLY IF THERE IS SOME REGULARITY IN WHAT IS KNOWN AND THERE IS SOME KNOWER IN WHOM THAT REGULARITY CAN BE REPRESENTED.²⁹

29. Kemmerling, Garth, "Kant: Synthetic A Priori Judgments", Britannica Internet Guide Selection, 1997-2002. www.philosophypages.com/hy/5f.htm

THE SOCIOLOGY OF HUMAN CONSCIOUSNESS IS AN ATTEMPT TO USE THE THEORIES AND METHODOLOGY OF SOCIOLOGY TO EXPLAIN HUMAN CONSCIOUSNESS. THE FOUNDATIONS OF THIS WORK CAN BE TRACED TO PHILOSOPHER AND SOCIOLOGIST GEORGE HERBERT MEAD. HIS THEORY OF THE EMERGENCE OF MIND AND SELF FROM THE SOCIAL PROCESS OF COMMUNICATION BY SIGNS WAS THE BASIS OF THE SYMBOLIC INTER-ACTIONIST SCHOOL OF SOCIOLOGY AND SOCIAL PSYCHOLOGY. HE ARGUED THAT THE INDIVIDUAL IS A PRODUCT OF SOCIETY, THE SELF ARISING OUT OF SOCIAL EXPERIENCE AS AN OBJECT OF SOCIALLY SYMBOLIC GESTURES AND INTERACTIONS. HIS SELF IS NOTICEABLY ENTWINED WITHIN A SOCIOLOGICAL EXISTENCE. THE EXISTENCE IN COMMUNITY COMES BEFORE INDIVIDUAL CONSCIOUSNESS. ONE MUST FIRST PARTICIPATE IN POSITIONS WITHIN SOCIETY AND CAN, THEREAFTER, USE THAT EXPERIENCE TO TAKE THE PERSPECTIVE OF OTHERS AND BECOME SELF-CONSCIOUS. IN ACTING TOWARDS OBJECTS, HUMANS SIMULTANEOUSLY TAKE THE PERSPECTIVES OF OTHERS TOWARDS THAT OBJECT. HUMANS ARE UNIQUE IN TAKING THE PERSPECTIVE OF OTHER ACTORS TOWARDS OBJECTS. THIS IS THE BASIS OF COMPLEX HUMAN SOCIETY AND SUBTLE SOCIAL COORDINATION. MEAD WROTE IN MIND, SELF AND SOCIETY THAT HUMAN BEINGS BEGIN THEIR UNDERSTANDING OF THE SOCIAL WORLD THROUGH "PLAY" AND "GAME". THE CHILD TAKES DIFFERENT ROLES THAT HE/SHE OBSERVES IN "ADULT" SOCIETY, AND PLAYS THEM OUT TO GAIN AN UNDERSTANDING OF THE DIFFERENT SOCIAL ROLES. WHEN HE/SHE IS OLDER, THE CHILD PARTICIPATES IN GAMES FROM WHICH HE GAINS THE UNDERSTANDING THAT HE MUST RELATE TO NORMS OF BEHAVIOR IN ORDER TO BE ACCEPTED AS A PLAYER. THE GENERALIZED OTHER IS THE GENERAL NORM WITHIN A SOCIAL GROUP OR SETTING. THIS HELPS HIM/HER UNDERSTAND WHAT KIND OF BEHAVIOR IS EXPECTED, APPROPRIATE, ETC. IN VARIOUS SOCIAL SETTINGS. PRAGMATIC PHILOSOPHERS LIKE MEAD EMPHASIZE THE DEVELOPMENT OF THE SELF AND THE OBJECTIVITY OF THE WORLD WITHIN THE SOCIAL REALM; THE INDIVIDUAL MIND CAN EXIST ONLY IN RELATION TO OTHER MINDS WITH SHARED MEANINGS.³⁰

THE SOCIOLOGICAL APPROACH EMPHASIZES THE IMPORTANCE OF LANGUAGE, COLLECTIVE REPRESENTATIONS, SELF-CONCEPTIONS, AND SELF-REFLECTIVITY. INDIVIDUAL CONSCIOUSNESS IS A NORMAL OUTCOME OF THE PROCESSES OF COLLECTIVE NAMING, CLASSIFYING, MONITORING, JUDGING, AND REFLECTING ON THE INDIVIDUAL MEMBERS OF A GROUP OR ORGANIZATION. AN INDIVIDUAL FUNCTIONING WITHIN COLLECTIVE GROUPS LEARNS TO PARTICIPATE IN DISCUSSIONS AND DISCOURSES ABOUT ONESELF AND BE INVOLVED IN GROUP REFLECTIONS ON SELF, APPEARANCE, ORIENTATIONS AND ATTITUDES, STRATEGIES, AND CONDUCT. ACCORDING TO GEORGE HERBERT MEAD, AN INDIVIDUAL LEARNS TO NAME AND CLASSIFY HIMSELF/HERSELF (SELF-DESCRIPTION AND IDENTITY) AND CHARACTERIZE HIS/HER JUDGMENTS, ACTIONS, AND PREDISPOSITIONS WITHIN THE FRAMEWORK OF THE COLLECTIVE GROUP. INDIVIDUAL SELF-REPRESENTATION, SELF-REFERENCE, SELF-REFLECTIVITY, AND EXPERIENCES OF CONSCIOUSNESS, SOMETIMES DERIVE FROM THE COLLECTIVE EXPERIENCE.³¹ ACQUIRING THE LANGUAGE AND CONCEPTUAL FRAMEWORK FOR THESE ACTIVITIES, IN

30. Mead, George Herbert, *The Individual and the Social Self: Unpublished Essays*, ed. David L. Miller, University of Chicago Press, 1982.

31. Burns, Tom R., and Engdahl, Erik, "The Social Construction of Consciousness: Individual Selves, Self-Awareness, and Reflectivity", *Journal of Consciousness Studies*, 5:No. 2, pp. 168.

ADDITION TO GAINING EXPERIENCE AND SKILLS IN REFLECTIVE DISCUSSION, AID IN THE DEVELOPMENT OF THE CAPABILITY OF INNER REFLECTION AND INNER DIALOG ABOUT ONESELF.

THE SOCIOLOGICAL APPROACH ARGUES THAT INDIVIDUAL AND COLLECTIVE HUMAN CONSCIOUSNESS IS SHAPED PRIMARILY BY SOCIAL FORCES. THE THEORY SUGGESTS THAT THE PROBLEM OF CONSCIOUSNESS IS AFFECTED BY THE HUMAN GROUP AND COLLECTIVE PHENOMENA: COMMUNITY, LANGUAGE, LANGUAGE-BASED COMMUNICATION, INSTITUTIONAL, AND CULTURAL ARRANGEMENTS.³² SOCIOLOGICAL AND SOCIAL-PSYCHOLOGICAL PERSPECTIVE CAN BE A POINT OF DEPARTURE WITH WHICH TO DEFINE AND ANALYZE CERTAIN FORMS OF HUMAN CONSCIOUSNESS AND MORE SPECIFICALLY, REFLECTIVITY: REPRESENTING AND ANALYZING WHAT CHARACTERIZES THE SELF, WHAT SELF PERCEIVES, JUDGES, COULD DO, OR SHOULD DO. FOR MEAD, "IT IS THE REFLEXIVITY OF THE SELF THAT "DISTINGUISHES IT FROM OTHER OBJECTS, FROM THE BODY, AND FROM ANIMAL CONSCIOUSNESS." REFLECTIVE CONSCIOUSNESS CHARACTERIZES HUMAN AWARENESS. CONSCIOUSNESS IS A FORM OF AWARENESS THAT IS AN OUTCOME OF AN ORGANISM'S SENSITIVITY TO ITS ENVIRONMENT.

HUMAN CONSCIOUSNESS IS A TYPE OF REFLECTIVE ACTIVITY INVOLVING THE CAPACITY TO OBSERVE, MONITOR, JUDGE, AND MAKE DECISIONS. IT IS THE BASIS FOR MAINTAINING PARTICULAR INVOLVEMENTS AS WELL AS THE BASIS FOR RE-ORIENTING AND RE-ORGANIZING ONE'S SELF IN RESPONSE TO PERFORMANCE FAILINGS OR PROFOUND CRISES THAT MAY BE ECONOMIC, POLITICAL, OR CULTURAL IN NATURE. SELF-CONSCIOUSNESS INVOLVES THE OBJECTIFICATION OF THE SELF. THE INDIVIDUAL ENTERS INTO HIS OWN EXPERIENCE AS AN OBJECT, BUT, ONLY ON THE BASIS OF SOCIAL RELATIONS AND INTERACTIONS; ONLY BY MEANS OF HIS EXPERIENTIAL TRANSACTIONS WITH OTHER INDIVIDUALS IN AN ORGANIZED SOCIAL ENVIRONMENT.³³ SELF-CONSCIOUSNESS IS THE RESULT OF A PROCESS IN WHICH THE INDIVIDUAL TAKES THE ATTITUDES OF OTHERS TOWARD HIM/HERSELF, ATTEMPTING TO VIEW HIM/HERSELF FROM THE STAND-POINT OF OTHERS.

CONSCIOUS BEINGS ARE CONTINUALLY ADJUSTING THEMSELVES, USING THEIR PAST EXPERIENCE TO RECONSTRUCT THEIR METHODS OF CONDUCT. SELF-REFLECTIVITY, AS A TYPE OF CONSCIOUSNESS, OFTEN FACILITATES CRITICAL EXAMINATION AND RE-CONSTRUCTION OF SELVES. IT RELIES ON HISTORICAL CONSCIOUSNESS WHICH IS SUBJECTIVE. IT AIMS AT AN INTERPRETATION OF THE PAST THAT WILL BE HUMANLY MEANINGFUL IN THE PRESENT AND IN THE FORESEEABLE FUTURE. THE MEANING OF THE PAST IS OPEN TO QUESTION. ANY INTERPRETATION OF THE PAST MAY BE CRITICIZED FROM THE VIEWPOINT OF A DIFFERENT INTERPRETATION. PAST EVENTS HAVE MEANINGS THAT ARE ALSO CHANGED AS UNIQUE EVENTS EMERGE IN CURRENT EXPERIENCES. THE MEANING OF PAST EVENTS IS DETERMINED BY THE RELATION OF THOSE EVENTS TO

32. Wiley, N. *History of the Self: From Primates to Present*, Paper presented at the German-American Theory Conference, August 1986, Berkeley, California..

33. *Mind, Self, and Society*, ed. C.W. Morris, University of Chicago Press, 1934, pp. 225.

THE PRESENT. CONSIDERATION OF THE PAST REDEFINES THE PRESENT WITH REGARD TO A REINTERPRETED AND RECONSTRUCTED PAST. IT AIDS PASSAGE INTO THE FUTURE. HISTORICAL CONSCIOUSNESS HELPS US COMPREHEND CHANGE AND HELPS US TRANSITION INTO THE CHANGED STATE. HISTORICAL THOUGHT, ACCORDING TO MEAD IS INSTRUMENTAL IN THE EVOLUTION OF HUMAN SOCIETY. IT IS THROUGH CONSTANT REFLECTIVITY AND RECONSTRUCTION OF EXPERIENCE THAT HUMAN INTELLIGENCE AND HUMAN SOCIETY ARE EXPANDED AS A RESULT OF HISTORICAL CONSCIOUSNESS.

KANT INTRODUCED THE THEORY OF TRANSCENDENTAL KNOWLEDGE. THIS CONCEPT IS CONCERNED WITH THE CONDITIONS OF THE POSSIBILITY OF KNOWLEDGE ITSELF. ORDINARY KNOWLEDGE IS KNOWLEDGE OF OBJECTS; TRANSCENDENTAL KNOWLEDGE IS KNOWLEDGE OF HOW IT IS POSSIBLE FOR US TO EXPERIENCE THOSE OBJECTS AS OBJECTS. TRANSCENDENT KNOWLEDGE MEANS "THAT WHICH GOES BEYOND" (TRANSCENDS) ANY POSSIBLE KNOWLEDGE OF A HUMAN BEING. TRANSCENDENT KNOWLEDGE IS THAT WHICH LIES BEYOND WHAT OUR CAPACITY FOR KNOWLEDGE CAN ACTUALLY KNOW. KANT ARGUES THAT THE MIND MUST CONTRIBUTE THOSE "UNSEEN" FEATURES THAT MAKE TRANSCENDENTAL KNOWLEDGE POSSIBLE. HE ARGUES FOR A DEEP INTERCONNECTION BETWEEN THE ABILITY TO HAVE SELF-CONSCIOUSNESS AND THE ABILITY TO EXPERIENCE A WORLD OF OBJECTS. THROUGH A PROCESS OF SYNTHESIS, THE MIND GENERATES BOTH THE STRUCTURE OF OBJECTS AND ITS OWN UNITY. JEAN-PAUL SARTRE (1905 — 1980) ABSORBED MANY IDEAS FROM IMMANUEL KANT AND EDMUND HUSSERL. SARTRE AND M. WELLE CHALLENGED THE CULTURAL AND SOCIAL ASSUMPTIONS AND EXPECTATIONS OF THEIR UPBRINGINGS WITH THE DEVELOPMENT OF THEIR PSYCHOLOGICAL THEORIES. SARTRE USED TRANSCENDENCE TO DESCRIBE THE RELATION OF THE SELF TO THE OBJECT ORIENTED WORLD AS WELL AS OUR BASIC RELATIONS WITH OTHERS. IN FACT, HE DEFINED RELATIONS WITH OTHERS IN TERMS OF TRANSCENDENCE. THE TRANSCENDENCE OF THE EGO PRESENTS THE BASIS OF SARTRE'S EXISTENTIALISM. HE REFERS TO ANY DIRECT CONSCIOUSNESS AS "PRE-REFLECTIVE CONSCIOUSNESS". SARTRE REFERS TO ANY ATTEMPT TO DESCRIBE, UNDERSTAND, OR HISTORICIZE THE 'THING-IN-ITSELF' (WHICH IS INFINITE AND OVERFLOWING) AS PRE-REFLECTIVE CONSCIOUSNESS.

THE MEANING OF THE TERM TRANSCENDENT, WITH REGARD TO PHENOMENOLOGY, IS "THAT WHICH TRANSCENDS OUR OWN CONSCIOUSNESS. IT IS OBJECTIVE INSTEAD OF ONLY A PHENOMENON OF CONSCIOUSNESS. IMMANUEL KANT, IN THE CRITIQUE OF PURE REASON, DISTINGUISHED BETWEEN OBJECTS AS PHENOMENA (OBJECTS THAT ARE SHAPED AND GRASPED BY HUMAN SENSIBILITY AND UNDERSTANDING) AND OBJECTS THAT ARE THINGS-IN-THEMSELVES OR NOUMENA. THEY DO NOT APPEAR TO US IN SPACE AND TIME AND WE ARE UNABLE TO MAKE LEGITIMATE JUDGMENTS ABOUT THEM. EDMUND GUSTAV ALBRECHT HUSSERL (1859 — 1938) IS CONSIDERED TO BE THE FATHER OF CONTEMPORARY PHENOMENOLOGY. HE VALUED SUBJECTIVE EXPERIENCE AS THE SOURCE OF ALL OF OUR KNOWLEDGE OF OBJECTIVE PHENOMENA.

HUSSERL POSITED THAT IN ORDER TO STUDY THE STRUCTURE OF CONSCIOUSNESS, ONE WOULD HAVE TO DISTINGUISH BETWEEN THE ACT OF CONSCIOUSNESS AND THE PHENOMENA AT WHICH IT IS DIRECTED. EVERY BELIEF HAS AN OBJECT TO WHICH IT REFERS. THE OBJECT, ITSELF, WAS CONSIDERED TRANSCENDENT TO CONSCIOUSNESS. HE CONCENTRATED ON THE IDEAL, ESSENTIAL STRUCTURES OF CONSCIOUSNESS. HE PROPOSED THAT OBJECTS MATERIALLY EXIST AND EXHIBIT PROPERTIES THAT WE SEE AS EMANATING FROM THEM. AN IMPORTANT ELEMENT OF PHENOMENOLOGY WAS INTENTIONALITY. THIS WAS THE NOTION THAT THE MAIN CHARACTERISTIC OF CONSCIOUSNESS IS THAT IT IS ALWAYS INTENTIONAL. INTENTIONALITY IS A DELIBERATENESS OF MENTAL ACTS AND DESCRIBES THE BASIC STRUCTURE OF CONSCIOUSNESS. EVERY MENTAL ACT IS DIRECTED AT OR CONTAINS AN INTENTIONAL OBJECT. THE PROPERTY OF BEING INTENTIONAL OR HAVING AN INTENTIONAL OBJECT IS THE KEY FEATURE THAT DISTINGUISHES MENTAL/PSYCHOLOGICAL PHENOMENA FROM PHYSICAL PHENOMENA OR OBJECTS. PHYSICAL PHENOMENA TOTALLY LACK INTENTIONALITY. FROM THE PHENOMENOLOGICAL POINT OF VIEW, THE OBJECT CEASES TO BE SIMPLY "EXTERNAL" AND IS NOT SEEN AS PROVIDING INDICATORS ABOUT WHAT IT IS. IT BECOMES A GROUPING OF PERCEPTUAL AND FUNCTIONAL ASPECTS THAT IMPLY ONE ANOTHER UNDER THE IDEA OF A PARTICULAR OBJECT OR "TYPE. LATER IN HIS LIFE, HUSSERL CONCENTRATED MORE ON THE IDEAL, ESSENTIAL STRUCTURES OF CONSCIOUSNESS. HE WANTED TO EXCLUDE ANY HYPOTHESIS ON THE EXISTENCE OF EXTERNAL OBJECTS AND HE INTRODUCED THE METHOD OF PHENOMENOLOGICAL REDUCTION TO ELIMINATE THEM.

MEANINGFUL PHYSICAL PROCEDURES FOR THE DESIGN OF BIEN-ETRE BEGAN MONTHS BEFORE I BEGAN WORK ON THE FLOOR PLAN, RENDERINGS, OR THE MODEL. LIBRARY AND INTERNET RESEARCH PROVIDED MANY DETAILS ABOUT THE HISTORY AND GEOGRAPHY OF NORTHERLY ISLAND AND THE CITY OF CHICAGO. OF COURSE, READING BOOKS IS NO SUBSTITUTE FOR "BEING THERE". THIS NECESSITATED A TRIP TO THE PROPOSED SITE. IT WAS INCREDIBLY BENEFICIAL TO EXPERIENCE THE ISLAND WITH ITS INCREDIBLE NUMBERS OF SPECIES OF NATIVE FLORA AND FAUNA, PERSONALLY OBSERVE THE TERRAIN, FEEL THE STRONG LAKE BREEZES BLOWING AGAINST MY BODY, AND FEEL THE IMPACT OF THE IMAGE OF THE CITY AND ITS IMPRESSIVE SKYLINE LOCATED JUST ACROSS THE BAY. THE TRIP AFFORDED ME THE OPPORTUNITY TO PURCHASE MY OWN HARDBOUND COPY OF BURNHAM'S PLAN OF CHICAGO AND OTHER PRINTED RESOURCES ABOUT THE CITY AND ITS SURROUNDINGS. LIKE THE TRIP TO THE ISLAND, THE BURNHAM BOOK HAS PROVEN TO BE INVALUABLE DURING THE DESIGN PROCESS.

MY VISIT TO A LOCAL SPA ALSO HAD ITS BENEFITS TOWARD THE DEVELOPMENT AND DESIGN OF BIEN-ETRE. ALTHOUGH THIS FACILITY HAD AN ABBREVIATED LIST OF TREATMENTS AND SERVICES, THE OUTING PROVIDED THE OPPORTUNITY TO EXPERIENCE SOME OF THE BASIC SERVICES THAT ARE PROVIDED BY SPAS, AND OBSERVE THE EFFECTS OF THE PHYSICAL ENVIRONMENT, STAFF ATTITUDE AND STAFF Demeanor ON THE GUEST. MY PROJECT HAS STRONG BASES IN THE SOCIO/PSYCHOLOGY OF THE VISIT TO THE SPA. THEREFORE IT WAS IMPORTANT TO ACTUALLY EXPERIENCE THESE EVENTS INSTEAD OF SIMPLY RELYING ON ONE'S IMAGINATION.

IN ADDITION TO ASSESSING THE APPROPRIATE SOCIO/PSYCHOLOGICAL THEORIES AND THEIR CONTRIBUTIONS TO THE SELF ACTUALIZATION OF THE INDIVIDUAL, I WROTE A DESCRIPTIVE NARRATIVE THAT DESCRIBES AND ELABORATES ON A GUEST'S JOURNEY THROUGH THE SPACES AND THRESHOLDS OF A TYPICAL VISIT TO BIEN-ETRE A JOURNEY TOWARD A FINAL REFLECTIVE MOMENT AND THE ACCOMPLISHMENT OF "WELL-BEING" AND A "GOOD EXISTENCE" AS THE SPA'S NAME INDICATES. THIS WAS MY FIRST ELABORATION OF PLANNED SERVICES AND SPACES FOR THE SPA AND IT SERVED AS A GUIDELINE FOR INITIAL DESIGN EXPLORATIONS. HOWEVER, LIKE ALL WORKS IN PROCESS, THE DESCRIPTIVE NARRATIVE WOULD EVENTUALLY UNDERGO REWRITES THAT WOULD SHARPEN ITS FOCUS AND MAKE IT MORE APPROPRIATE TO THE EVOLVING DESIGN OF THE FACILITY.

ORIGINAL NARRATIVE

THE EXPERIENCE WILL INVOLVE A CALCULATED AND CONTROLLED PROCESSION THROUGHOUT THE SPA ENVIRONMENT. THE ENTIRE SITUATION WILL BE CAREFULLY CHOREOGRAPHED USING PHYSICAL AND PSYCHOLOGICAL MANIPULATIONS TO CREATE INTERACTION BETWEEN LARGE PUBLIC, SOCIAL SPACES AND THE MORE ISOLATED, INTIMATE SPACES WITHIN THE SPA. THE INDIVIDUAL WILL INITIALLY BE ESCORTED INTO A SOCIAL AREA AND MERGE WITH THE ONGOING SOCIAL ROUTINES. HE/SHE WILL THEN BE REMOVED FROM THAT SOCIAL SCENE AND ESCORTED TO THE ISOLATED SPACES WHERE HE IS IMMERSSED IN PRIVATE AND PERSONAL ACTIVITIES. THE INDIVIDUAL WILL HAVE A CONTROLLED SOCIAL AND PSYCHOLOGICAL EXPERIENCE AS HE/SHE IS ESCORTED IN AND OUT OF THE SOCIAL AREAS, TAKEN INTO TRANSITIONAL AREAS, AND THEN LED INTO THE SPECIALIZED FUNCTIONAL SPACES ALLOWING HIM/HER TO REFLECT ON THE EXPERIENCES. AFTER A PROCESSION THROUGH A VARIETY OF THRESHOLDS, THE INDIVIDUAL REACHES THE MASSAGE ROOMS. THIS IS THE CONCLUSION OF HIS/HER JOURNEY. THE PERSON HAS BEEN REMOVED FROM HIS INITIAL CONDITION AND HAS NOW ACHIEVED A STATE OF RELAXATION WHICH ALLOWS HIM TO REFLECT ON HIS ORIGATION, HIS EXPERIENCES, AND HIS HUMAN CONDITION.

AS THE INDIVIDUAL IS LED THROUGH THE SPACE, HE WILL ENCOUNTER THRESHOLDS THAT WILL GRADUALLY PEEL AWAY LAYERS OF INHIBITIONS AS WELL AS PHYSICAL LAYERS OF DISCOMFORT AND INTRODUCE HIM TO SOCIAL INTERACTIONS UNTIL HE HAS BECOME COMFORTABLE WITH HIS CONDITION AND EXPERIENCE IN THE ACHIEVEMENT OF TOTAL RELAXATION.

UPON ENTRY OF THE SITE, THE PERSON FOLLOWS SOLIDARITY DRIVE, THE EXISTING ROAD THAT PROVIDES ACCESS TO THE ISLAND. HE THEN PROCEEDS TOWARDS ADLER PLANETARIUM. THE PLANETARIUM ACTS AS THE FIRST THRESHOLD SYMBOLIZING THE LAST LANDMARK AND REPRESENTATION OF THE URBAN ENVIRONMENT. IT IS THE BEGINNING OF THE TRANSITION INTO THE EXPERIENCES THAT HE/SHE HAS YET TO COME. FROM THAT POINT, THE PERSON TURNS ONTO THE PROPOSED SPA DRIVE THAT LEADS THROUGH A TRANSITIONAL SPACE ALONG THE EXISTING BEACH. THIS BEGINS THE INTRODUCTION OF THE NATURAL ENVIRONMENT AND FURTHER REMOVES THE URBAN ENVIRONMENT FROM ONE'S CONSCIOUSNESS. THE ROAD CONTINUES TOWARD THE CENTER OF THE SITE LEADING THROUGH NATURAL PRAIRIE GRASSLAND AND TOWARD A LARGE BERM THAT OBSTRUCTS VISUAL AWARENESS OF THE SPA ITSELF. AS THE PERSON PROCEEDS AROUND THE PERIMETER OF THE BERM, GRADUAL VISUAL CUES BEGIN TO REVEAL THE SPA AND DEVELOP A SENSE OF ANTICIPATION AS HE/SHE APPROACHES.

THE INDIVIDUAL PROCEEDS UNDERNEATH PHYSICAL PORTIONS OF THE SPA AND INTO A TUNNEL THAT LEADS TO THE PARKING GARAGE. THIS ACTS AS THE SECOND MAJOR THRESHOLD AND CREATES A SENSE OF MYSTERY AND FURTHER ANTICIPATION, PERHAPS EVEN A BIT OF ANXIETY, AS THE PERSON IS LED INTO A CAVE-LIKE STRUCTURE. AT THE END OF THE CAVE, THE INDIVIDUAL CONTINUES HIS JOURNEY THROUGH THE TUNNEL INTO THE NEXT THRESHOLD THAT RESEMBLES A LARGE CAVERN AND SERVES AS THE PARKING GARAGE. AT THIS THRESHOLD, THE PERSON EXITS HIS CAR, SYMBOLIZING THE REMOVAL OF ANOTHER LAYER OF DERMIS. THE PERSON WALKS FROM HIS CAR TOWARD THE ENTRANCE TO THE SPA BUILDING FOLLOWING WALLS THAT ARE REMINISCENT OF A CAVE. AS THE PERSON APPROACHES THE RECEPTION DESK, HE/SHE GOES INTO A LARGE NATURALLY LIT AREA WHERE HE IS BOMBARDED WITH RAYS OF NATURAL LIGHT SYMBOLIZING THE NEXT THRESHOLD. THIS CREATES A 'LIGHT AT THE END OF THE TUNNEL' EFFECT AND PROVIDES THE PERSON WITH FEELINGS OF RELIEF, JOY, ELATION, AND EXCITEMENT. THIS ALLEVIATES THE FEELINGS OF ANXIETY AND THREAT EXPERIENCED AT THE PREVIOUS ACTIVITIES.

AT THIS POINT, THE INDIVIDUAL HAS A CHOICE TO DEPART FROM THE PATH TOWARD THE SPA ACTIVITIES AND GO TO A CORRIDOR THAT LEADS TO THE CULINARY SPACES, FITNESS SHOP, OR RACQUET BALL COURTS OR HE/SHE CAN PROCEED INTO THE LOCKER ROOM. THE NATURALLY LIT LOCKER ROOM SERVES AS ANOTHER THRESHOLD. IT PROVIDES A SOCIAL ENVIRONMENT AND IT SEPARATES THE GENDERS TO THE DEGREE OF PRIVACY THAT EACH CLIENT PREFERS AND CONSIDERS TO BE A COMFORT ZONE. THIS SPACE IS A DESIGNED SPACE AND MUCH MORE THAN AN OVER-SIZED AND GLORIFIED BATHROOM. THIS ALSO REMOVES ANOTHER LAYER OF DERMIS SYMBOLIZED BY THE REMOVAL OF CLOTHING OR THE CHANGING INTO ACTIVITY-APPROPRIATE CLOTHING REQUIRED BY THE NEXT ACTIVITY. AN INDIVIDUAL MAY NOW SIT IN A LARGE LOUNGE AREA THAT ALLOWS HIM/HER TO INTERACT AND SOCIALIZE WITH CO-EDS AS THEY AWAIT THE CONTINUATION OF THEIR JOURNEYS. AN ATTENDANT WILL WELCOME THEM AND PROVIDE ESCORT THROUGH A LARGE TUBE-LIKE CORRIDOR THAT LEADS THEM OVER THE PREVIOUSLY EXPERIENCED FACILITIES. THIS ALLOWS THEM TO VIEW ELEMENTS OF THEIR ENTIRE PRIOR ACTIVITIES UNTIL THE CORRIDOR LEADS THEM THROUGH THE BERM AND BRANCHES INTO NARROW CORRIDORS. AS THE PERSON AND THE ESCORT REACH THE END OF THE CORRIDOR, THEY ENCOUNTER A LIT DOORWAY AND SUBSEQUENTLY ENTER A PERSONAL MASSAGE ROOM THAT PRESENTS A SPECTACULAR VIEW OF THE ENTIRE CHICAGO SKYLINE. AS THE PERSON LIES, RECEIVING HIS MASSAGE, HE/SHE MAY VIEW THE CITY AND CAN REFLECT ON HIS EXPERIENCE IN THE URBAN ENVIRONMENT, HIS LIFE, HIS ACCOMPLISHMENTS, AND HIS AMBITIONS. HE WILL EVENTUALLY COMPLETE THE JOURNEY TOWARDS ULTIMATE RELAXATION.

SCREENPLAY

I CONSIDERED THE TARGET OF MY PROJECT FROM A MORE PRECISE, AND MORE PERSONAL PERSPECTIVE BY COMPOSING A STORY-LINE NARRATIVE ABOUT AN INDIVIDUAL VISITING A SPA FOR THE VERY FIRST TIME. THIS WAS AN ATTEMPT TO VIEW THE VISIT TO THE SPA FROM A MORE PERSONALIZED PERSPECTIVE. THIS EXERCISE PROVIDED PERSONALIZED SOCIO/PSYCHOLOGICAL INFORMATION. ADDITIONAL DISCUSSION OF THIS ACTIVITY AND THE ENTIRE TEXT OF THE STORY ARE CONTAINED IN OTHER SECTIONS OF THIS THESIS.

Bien-etre ... Story Narrative By Mike Bettis

Upon completion of her first project presentation as an employee of Hamilton, Whitman, and Ellis Design Associates, Katherine Mitchell goes to her office and takes a moment to relax. Feeling very exhausted and relieved that she has completed the responsibilities of this important job, Katherine sits at her desk and admires the beautiful Chicago cityscape below. She scans the shoreline of Lake Michigan and notices a faint glimmer coming from Northerly Island. She grabs her glasses from her desk and places them on her nose in order to get a better look. Still unable to identify the source of the reflected light, she gets up from her desk and walks to the window. Examining the island more carefully, she sees what appears to be a sizable mound with a series of shiny orbs protruding from it. Katherine is very familiar with Northerly Island because she won a design competition for a nature center on the island during her final year at the University of Nebraska. That was several years ago but she had no idea that anything had been built there since that time. She decides that she will have to pay a visit to the site and further investigate the existence of these orbs.

Katherine sits at her desk again and begins reviewing paperwork regarding her next project. The previous project was challenging, but she could, at least, enjoy the creative nature of the task. The next assignment was all too defined and had many constraints on the design. It was stressful just thinking about the requirements of the new project. If only she could procrastinate and find an excuse not to begin this work. If only she dared enjoy her 'success' on this Thursday afternoon.

Katherine hears a loud and forceful knock at the door.

"Come in", she says.

Her boss, Bill Hamilton, a tall stout man, opens the door and approaches her desk. Katherine was sure that he was there to criticize her. He didn't like the design; He didn't like the power point; He didn't like her answers to the client's queries. She talked too fast; too slow; too loudly, too softly. She wasn't sure what she had done wrong, but she assumed that she would soon be told. She even winced a little as he began to speak because she expected to hear the worst.

"Congratulations, Katie", he says. "You presented well this morning and the Chicago Public School District will surely come to us for future projects. You are an asset to our team and I'm proud to have you working with us!"

"Thank you, boss!" Katherine responds as a rosy color fills her cheeks. She feels almost embarrassed by Mr. Hamilton's praise because he seldom offers it up to even his partners. Referring to him as 'difficult to please' is almost a compliment. His colleagues assume that it is praise when he nods and grunts. These compliments are downright superfluous.

"That city and all of its buildings certainly is a beautiful sight out there, isn't it?"

"Well ... yes, sir. It is, indeed, sir." Katherine attempted to conceal her surprise at his friendly and chatty attitude. She had seldom observed more than nods, grunts, or one word responses from Mr. Hamilton since she had joined the firm. She composed herself, only to be more rattled by his new comments.

"And there, a bit more distant...The yachts are bobbing up and down in the Lake ...the lakeshore area is simply breathtaking. But seeing it only touches the surface. This is a day that must be experienced!"

Katherine didn't know whether to respond or let him ramble on, perhaps thinking that she was paying no attention. She stammered, "Y-y-y-es, sir."

"Well, then. Get out there and do that! You've put in a lot of hours on that project and on your presentation. Take the afternoon off... Enjoy the city... Go shopping... Go to the lake... Relax! You've earned the time off, Katie. Go ... go ... go."

For a moment, Katherine thought that she had entered the Twilight Zone. But her boss' demanding tone indicated that she should not think twice about what she thought she had heard. She could be sure that if she misunderstood, Bill Hamilton would stop her and quickly shock her back to reality.

"Yes, sir. What a wonderful idea, sir. I'll see you tomorrow, sir."

"No, no, no. I mean enjoy the lon-n-n-n-g weekend, Katie. You needn't come in until Monday."

Katherine quickly grabbed her jacket and purse and fled the scene. As she entered the elevator and pushed the 'down' button, she leaned against the back wall and took a moment to reflect on the previous happenings. She puzzled over Mr. Hamilton's reference to her as 'Katie'; her name was Katherine and he always called her 'Mz. Mitchell'. It was as if aliens had taken the real Bill Hamilton away and replaced him with a kinder, gentler version ... someone that was considerate and appreciative of the efforts of workers in his architecture firm. Or maybe she was in a real life version of the movie "Face Off" and that was an imposter that she just dealt with; it wasn't really Bill Hamilton. Either way, she would be in real trouble when the original Mr. Hamilton realized that she had skipped out on her job on a Thursday afternoon in order to spend her time selfishly. But if that really was her boss, he would be even more upset that she failed to take his orders to 'go enjoy yourself'. She decided that she really couldn't win, so she continued walking out the door and onto the street. Katherine decided that she might as well make the best of Bill Hamilton's directive. After all, she had been spending days, nights, and weekends in her office working on the recently concluded project. She really hadn't even explored the city since she moved here.

Cars whooshed past from every direction as Katherine stood on the street corner and attempted to get her bearings before walking to the parking garage where she had parked her car. It didn't take long for her to realize why she always takes the 'E1' to and from work instead of attempting to navigate through the streets of the city. Activities earlier in the day had necessitated that she drive into the city and now she must summon the courage to exit the downtown area behind the wheel of her own car.

She wished that she could use her usual mode of transportation and just go back to her efficiency apartment with no concern for the speeding, honking cars. Once at her apartment, she could curl up with some nice music, a good book, and a box of bon-bons. Then reality set in ... her iPod station was broken, she had no unread books at her apartment, and the box of bon-bons is in her desk in her office because that is where she spends all of her time.

Katherine found her car in the garage and remembered her boss's words, "Take the afternoon off ... Enjoy the city ... Go to the Lake." She also remembered her curiosity about Northerly Island ... the new mound and its orbs that glimmered in the sunlight. She had done extensive research for the Nature Center design project and there had been no similar construction on the island. The website indicated no such construction was planned. She had promised Mr. Hamilton that she would 'explore the city' ... Northerly Island is definitely a part of the city. She started the ignition of her Toyota Preus Hybrid and resolved to investigate the new building(s) on The Island. Katherine felt renewed energy because of her successful presentation earlier that morning and she set off for a grand adventure.

Cars honked and swerved past the front of her car as she attempted to pull out of the parking garage and into the fast-moving lane of traffic. Katherine gripped the steering wheel tightly until her knuckles turned white and her fingers began to feel numb. She sat hunched over like a little, old grandma as she merged into traffic. Another car honked and cut in ahead of her, filling the 'cushion' between her car and the one ahead. Katherine knew that she must keep up with the traffic around her or they would literally 'run over her'. This was definitely not a relaxing way to spend the afternoon. Katherine was tense when she did the presentation, more tense because of Mr. Hamilton's curious appearance and directives, and the drive through Chicago traffic would definitely not be a relaxing endeavor. Coming from Nebraska, she had heard stories of the 'crazy' drivers and the many lanes of traffic in the big cities. However, none of the stories were this frightening!

Katherine calmed herself by thinking that this heroic experience would soon come to an end and she would once again be back in her apartment. It was only an efficiency apartment with a bed that pulled down out of what appeared to be a closet. She even had to walk across the bed to get from the bathroom to the 13" television set. If she stood in the center of the kitchen, she could reach the three counters on every side. Instead of a fourth wall, there was the opening to the livingroom/bedroom. If that wall existed, she would be unable to open the oven door of the small apartment-sized stove. The 'lovely' gold Formica kitchen countertops must have been the original surfaces and they were accented by avocado green appliances. The bathroom was barely large enough to contain the toilet, lavatory and the 1940s vintage bathtub. The lavatory and tub had rust and hardwater stains that looked like they had been there since the '40s. The floors of the kitchen and bathroom were covered

with linoleum, not even updated to vinyl flooring or tiles while the livingroom/bedroom carpet was worn so smooth that it couldn't even be identified as plush or indoor/outdoor carpet. Her entire apartment would fit into her parents' master bedroom in their house back in Nebraska. However, this apartment had become home to her since she moved here from their home in Lincoln. It wasn't much, but she had done her best to personalize the space with matted/framed photos and artwork from her semester of University studies in Spain and England. There were, of course, photos of her family and special friends back home. Although Katherine had limited time for personal activities, she had managed to convert this out-dated, somewhat rickety, space into a "home"... her home.

Then, Katherine heard the sounds of a prolonged horn blast that shocked her back to reality. Her calmness turned to panic as she realized that her car had strayed across the lines on the pavement that separated the lanes. Cars streaked past her on both sides as she realized that she was straddling the white line and not really in either lane. She was aware of the danger of her current situation and fully aware that she must pull herself together and look for her exit from this thoroughfare so that she really could get back to her 'beloved apartment home', unwind, and relax.

She collected her composure and looked around at the city's landmarks. Then Katherine realized that she was not headed in the direction of her apartment on the north side of the downtown area. She remembered that she had set out on a 'great adventure' to explore Northerly Island. Feeling that she had gone past 'the point of no return', she was more resolved than ever before that she would explore The Island. Katherine speeded up her car in order to blend with the traffic flow and she attempted to stay focused on the task of driving... and staying alive. The dense traffic and her resulting tension made it seem like hours before she reached the boundaries of the bustling downtown traffic.

As she drove down South Michigan Avenue, the domes of the Field Museum of Natural History in the distance were a welcome sight and helped to calm Katherine's nerves. She was nearing the Lakeshore area, now, and the access road to Northerly Island. With jangled nerves, Katherine was quite relieved to leave the bustling, dangerous, downtown city streets of Chicago behind.

The land-level view toward Northerly Island was exactly as she remembered, nothing out-of-the-ordinary. Yachts & their dinghies cluttered the lagoon and the Lake Michigan waters near Northerly Island. Migrating birds, headed northward after the cold winter, filled the skies above the Nature Preserve. Still shaking from her recent driving experience, Katherine turned onto Solidarity Drive which is the only land route onto Northerly Island. The many trees along the route were just beginning to get their leaves. Although Katherine felt a sense of achievement, and relief that she had reached Solidarity Drive, she knew that it would take quite awhile before she could really relax following the hectic drive from the downtown area.

Katherine felt an uncommon sense of accomplishment as she reached Adler Planetarium and looked south. She was beginning to feel a bit more at ease as she realized that she had left the hustle-bustle of the urban environ-

ment behind. Around her were the peaceful environs of Northerly Island with its unobstructed view of Lake Michigan and the many boats bobbing in the water.

Still unable to see any unusual or new buildings on the island, Katherine turned her Preus to the south and realized that this route was newly paved and, therefore, in far better condition than she had remembered. The unexpected road conditions reminded Katherine that she was on a mission to explore the island, seeking the unusual shapes and glimmers of light that she had seen from her office window. Along the roadside was a sign that read "Bien-Etre". Katherine never considered herself a foreign language scholar, but she recognized this as the French expression for 'well-being'. There was, however, no explanation in words or pictures that justify the existence of this sign. This added a sense of intrigue as she drove along the Twelfth Street Beach. It was too early in the spring for sun bathers or swimmers, however, there were a few individuals wandering along the shore as she passed by.

The urban environment of Chicago seemed to recede further and further as Katherine left the drive that was located at the rear of the beach and was surrounded by the prairie grassland and the natural flora and fauna of the Nature Preserve. As the many varieties of birds flew overhead, squirrels and rabbits scampered across the road in front of her car. These surroundings were reminiscent of visits to her grandparents' farm in outstate Nebraska when she was a young child. Having grown up in the state's capital city, it was always a treat to see all of the wild animals and plant life of the countryside. Katherine and her three brothers spent many hours romping in the pasture and barn on the farm.

The Island was still as she remembered it, showing no evidence of new construction or encroaching civilization. Although the season was early, some of the native wildflowers were in bloom on the nearby hillside. As she proceeded around the perimeter of the rather large berm, she realized that there was an additional form ahead of her which had no grasses or flowers on its surface. It might have been mistaken for being a large mound of soil, except that it was pearlescent. The landscape seemed to flow into this shape as though it was a continuation of the natural terrain. This unexpected coloration whetted Katherine's curiosity and inspired her to further explore her surroundings and this new structure.

Proceeding on the paved drive, Katherine travels beneath several overpasses and realizes that they aren't simply bridges. They are hallways that connect several separate structures to the larger dome-shaped building that she had already seen. These transparent tubes offer a view of people working out and exercising. Katherine suddenly realizes that she still has her gym bag in the trunk from several weeks ago when she intended to stop at the downtown YMCA after a particularly hectic working day. As usual, her plans were ruined because she had to unexpectedly work late. The current situation is perfect! She could think of no better way to work off the tension of the day and the tension of the drive across town. One of the things that Katherine missed most from her past was the opportunity to participate in exercise and athletic activities. Growing up as a member of several high school athletic teams, it was difficult to adjust to a life-

style without exercise as a stress-reliever. However, life in Chicago had simply been too busy to have such involvements. Of course, she could pay a la carte for an exercise class. Her view of the lace-like tubes indicates that she could choose from a variety of regimens. Katherine had a sense of anticipation because it had been far too long since her body had felt the benefits of exercise and athletic participation.

Traveling further into the parking garage, Katherine notes that this is unlike any parking facility that she has previously used. It does not have the typical square concrete walls and floor. Describing this structure as 'poorly lit' is an understatement. Her surroundings become darker and darker until it is necessary to use her bright car headlights to illuminate the access drive ahead of her. Up to this point, she has seen no signs of life in the parking garage and no other cars using the facility. However, she suddenly has an awareness that she is being watched. Glowing 'eyes' seem to appear out of the walls of the cave. They glow brighter and brighter as her car approaches and lessen in brightness after she has passed by. The 'eyes' follow her car's movements as it winds through the cavernous structure. However, unlike another vehicle that might follow her, the 'eyes' remain to the sides of the access drive; they do not turn onto this drive and follow behind her car. She continues checking her rearview mirror to be sure that the 'eyes' do not turn onto the drive. Katherine feels increasingly stressed and anxious about her surroundings. However, she is intrigued by the on-going physical fitness classes that she had witnessed and her sense of adventure maintains her resolve to explore The Island and its newest structure.

After what seemed like an eternity, Katherine reaches a large cavern. Her first impressions are that of a cave with many limestone deposits growing out of the floor and ceiling forming gorgeous stalagmites and stalactites. A closer examination reveals these to be support columns for the ceiling of this parking facility. Many small 'portholes' in the ceiling overhead allow outside light to pierce the darkness as though it originated from many twinkling stars. Her observation of parked cars convinces her that she has reached a chamber where it is safe to leave her car while she continues her explorations with her gym bag slung over her shoulder. Katherine follows the walls of the cave until this large open space narrows. As she comes closer to the wall at the end of the orifice, she hears the sound of flowing water. Suddenly, and quietly, the rock wall opens and Katherine is bombarded with rays of natural light showering around her on all sides. Her feelings of anxiety and threat are replaced by emotions of relief, joy, elation, and excitement. The darkness had given way to a glorious outpouring of light. The scene was immersed in an intense light.

Although Katherine had achieved a new level of comfort, she was still in search of the real identity of the strange circumstance in which she found herself. Her current environment is very different from the previous one. Waterfalls flow down the rocky-looking walls ment behind.

and flow together forming streams along the sides of the hallway. The coloration and texturing of the walls are very similar to those of the outer cavern and seem to be an extension of that ominous place. However, in this new context, a totally new effect is achieved. Unlike the dimly lit parking area with its walls lurking in the shadows, the rocky walls of this new space almost seem to glisten. The light sources morph out of the stone surface and bathe the room with a natural glow. At the center of this spacious entryway is an island, similarly placed to the beautiful floral-covered roundabouts that are found at the intersections of highways or streets. Comparative to European roundabouts, this space is covered with many varieties of gorgeous natural plants and wild grasses. Their appearance is very similar to the natural flora found within the nature preserve on this island. Oxeye daisies, Sorrell, Creeping Crowfoot, Aspidium fern, and Bear's Breeches are in abundance. Upon closer examination, Katherine sees that the many varieties of flora are actually crystalline in nature and exude a faint glow.

Katherine has never seen such a place as this. She can't resist her impulse to wander about the room in total amazement of her surroundings. Her first impressions are akin to a trip to an art museum where you are enamored by the pictures and statuary around you, but you dare not touch the artifacts. However, Katherine has feelings of wonderment that cause her to have an incredible desire to reach out and touch every blade of grass and every flowering blossom. As her finger comes in contact with the first shimmering spear of Buffalo Grass, she thinks that she observes it quiver. Feeling sure that this is a figment of her imagination, she touches another blade of grass and another, and another. The entire section of grass is vibrating right before her eyes.

Then there are the gorgeous blossoms of the wildflowers. Their lovely colors and beautiful shapes summon her attentions. Their appearance is a perfect duplication of the natural flora found outside this facility. Fascinated by this likeness, Katherine bends to inhale the fragrance of one of the flowers. She observes a tiny cloud of gas emerge from the center of the flower. It is wonderfully sweet-smelling, having the natural fragrance of the Clematis which it appears to be. In doing so, her nose brushes a petal of the lovely flower. Katherine hears a faint r-r-r-r-r-r. Could there be a small puppy in the room growling at her? She notes that the colors of the Clematis have brightened and then she realizes that the sound is emanating from the blossom. She sniffs of another fragrant blossom and it, too, brightens in color and begins purring when she touches it. Katherine is fascinated by the physical responses given by the grasses and flowers when she touches them. They demonstrate an animated reaction to her but one couldn't even call them organic. As she glances around the room, Katherine is calmed by the gently flowing streams at the base of the walls and the lovely downflow of water which originates within the rock walls. The clear waters bubble and ripple as they flow over pebbles along the way. Reaching a finger into the stream, she realizes that the water is very cold, as if it were a pure mountain stream. However, at her touch, the style without exercise as a stress-reliever.

ripples immediately surrounding her finger seem to take on the faintest of aquamarine tints.

Katherine had read about responsive/interactive environments during her University Architectural studies, but this far surpasses anything that she has read about. Is that really the basis of this room? Is this really a very sophisticated implementation of those principles? If this is an example of those innovations, why hasn't she read about this place in one of her architecture journals?

She wanders further and stretches out a hand to touch one of the stony walls when she hears a peaceful and cordial voice nearby, "Welcome to Bien-etre. Is this your first time?" Okay, now Katherine knows that she has been working too hard! She not only is hallucinating about quivering grass blades, purring flowers, and tinted streams, now she is imagining that the stone walls can talk. Hearing voices come out of walls certainly justifies her taking a few days off from her job.

After a brief pause, the friendly voice continues, "Perhaps some time in the Roman Baths, one of our many varieties of massages, and a facial will help m'lady to relax?" She had been so enthralled by the beauty of her surroundings that she had no awareness of other people in the room. As she glances around the reception area, she becomes aware that there is a friendly-looking receptionist at a desk located nearby. This is a welcome sight negating her concerns that she is delusional. Katherine takes a deep breath and attempts to recoup her positive feelings about herself.

Although she isn't completely delusional, Katherine realizes that the attendant behind the desk is probably correct. Katherine had merely planned to get some exercise -- and scope out the facilities within the pearlescent dome, but an afternoon of relaxing activities would be very nice ... and perhaps, very appropriate. In her years of living in Lincoln, she had never experienced any of the services recommended by the receptionist. However, some of her well-to-do friends had talked of the benefits of these treatments. In addition, her boss had told her to 'Go to the lake ... relax!' She is at the lake ... although this does not resemble the Lake Michigan area that she had previously visited. As for the other demand 'relax'... she has not truly felt relaxed since she moved to Chicago, and certainly not in recent memory. What can it hurt? She has the afternoon, as well as the next three days free from work responsibilities. There is plenty of time to partake of an afternoon massage.

Katherine replies rather haltingly, "W-w-w-well, yes, ma'm. A massage sounds wonderful."

"And what is your pleasure? We offer a full range of massages."

With absolutely no previous experience or knowledge of massage choices, Katherine squirms a little, then attempts to compose herself before she answers. "Perhaps you have a recommendation. I'm sure your facility has an in-house specialty."

"Madam seems a bit tense today. She is sure to enjoy and benefit from an Aroma Therapy Swedish Massage. It is Henry's specialty."

Having absolutely no knowledge of the various massage methods, but preferring to conceal this information from the French attendant, Katherine gives an affirmative nod of the head and a positive verbal reply.

"Allow me a moment while I check Henry's schedule for today." After a brief pause and a hesitation to flip through some pages of the appointment book, she continues, "I'm so sorry, ma'm. Henry has appointments until this evening. His bookings extend until 7:00. I hope that you can enjoy some of our other treatments and services while you wait. I see that you have brought apparel for some physical activities. That would be a wonderful means of relaxing and beginning your time with us. Might I suggest some time in the Roman Baths following your physical activities? You wish to confirm the 7:00 appointment, Ma'm?"

Katherine really needs no time to consider the offer. She has been involved in many sports throughout her younger years and has lost touch with those involvements only because her university class schedule precluded finding time for those activities. She is excited by the possibility of working up a sweat and giving her muscles a work out. "Yes, I think I will enjoy using your facilities for a few hours."

"The changing facilities and locker rooms are located to your right. You may choose any locker that is unoccupied and unlocked. Although the locking system is completely private and safe, you may certainly return your credit cards and valuables to me to be locked in our safe if that is your preference."

Once again, the stone wall opens silently as Katherine approaches. The domed entryway is bathed in natural light which enters through its skylight. The structural supports, seeming to be part of the stone walls, morph into the dome. Katherine walks further into the ladies' locker room and observes numerous giant plant-like structures. Emerging from the stone-colored floor are the stems and seed pods of Impatiens. The leaves stretch upward and then flatten out and become small benches on which you can sit, lace up and tie your shoes. Suspended from the center stem of the plant are groups of four or five lockers as though they were the plant's seed pods. She is glad to find that the room is deserted as she checks out these unusual facilities. She wanders throughout the space until she finds an unlocked, unoccupied 'seed pod'. The unorthodox locking system employs fingerprint recognition instead of using numerical combinations which can be forgotten or keys which can be lost or stolen. Katherine is more comfortable in the deserted room as she changes to her workout clothes. It has been years since she has used public locker room facilities and she feels insecure about other people watching her disrobe. Since she is aware of the uniqueness of each person's fingerprints, Katherine opts for locking all of her possessions in the 'seedpod'. She carefully programs the locking mechanism to recognize her prints and closes the door with her clothes and valuables inside. She finds the Impatiens leaf very comfortable as she sits upon it and laces and ties her shoes.

The route to the exercise facilities and gyms goes through the co-ed lounge. This is a lovely, relaxing space with mini-pools and

streams interspersed throughout the area. Katherine observes many conversation groups but she doesn't feel comfortable intruding on any of these groups so she wanders through this area, expectant of a good workout.

The workout room contains a wide variety of fitness machines, however, they are unlike any that Katherine has ever seen because many of them are partially or totally extensions of the walls and floor. She recognizes handles for the upper-body isometric exercise machines that are partially concealed in the stone walls. She wanders around the room observing the possibilities and trying to decide which machine to use to begin her workout and observing the many possibilities. Suddenly the floor under her feet begins moving. Although it took her by surprise, she maintains her balance and continues walking on the treadmill at a brisk pace. Katherine decides that, although unexpected, this is a good way to begin her exercise session. She glances nearby and finally locates a control panel that will allow her to regulate the treadmill's speed. Many parts of this facility are examples of a responsive/interactive environment. Katherine decides that this machine will probably self-adjust to an appropriate pace for her exercise needs. She is not concerned as the pace speeds up. However, Katherine is certain that she is capable of working at a faster pace. She looks at the control panel and finally finds a switch that will override the responsive system. Katherine sets this control at the "challenge" level. She can feel her heart beating faster in her chest, but this actually feels good. She has strong feelings of satisfaction and she remembers the 'good old days' when she participated in workouts like this several days of each week. Katherine attempts to catch her breath. Her high school coaches always told her to "walk it off" when she was tired from running laps, so she decides that might be a good strategy to return her body to a sense of normalcy. She walks around the room, observing the various exercise machines until her heart rate and respiration have returned to normal. Katherine is pleased that she still has 'the old magic' from her high school days that had allowed her to win long distance runs in track meets.

Perhaps some strength exercise will be an appropriate continuation of her work-out session. She spots a device that appears to be a Bow-Flex machine but the handles morph out of the wall and the stool stretches upward, out of the floor. Katherine carefully examines the machine, but she can find no adjustment to regulate the strength levels. She assumes that this machine, also, would adjust to her abilities and gradually require more and more strength. The first arm movements are fluid and can even be described as 'easy' as she grips the handles tightly and works against the tension of the machine. She develops a comfortable rhythm and continues the swinging motions. However, Katherine knows that she is capable of 'pulling far more weight'. Once, again, she carefully searches the sophisticated machine in order to find an override switch so that she can manually set the action to make it stiffer to pull. At last, she is successful and she resumes her workout at a much higher level. She pushes herself to continue until she feels a strong stinging in her shoulders. She is much more

satisfied with her efforts now, knowing that she had persevered to the extent that her body can take her.

Katherine decides to take a few minutes to stretch out her shoulders before continuing. She shakes out the cramps and tightness while wandering around the room. Finally, her thighs and shoulders are 'loosened up' and she feels ready to resume. In her wanderings, Katherine finds a bench sloping out of the floor, which seems to be an upward continuation of the floor. At the head of the 'bench' is a set of 'old fashioned' weights that are meant for lifting over one's chest while in a prone position. The bar and weights are in a secure position balanced above her neck before beginning the lifting routine. Katherine remembers using this style of weights when she trained for her high school athletic teams. The bar seems to contain a comfortable amount of weight for lifting so she does a few reps. With a sense of accomplishment at what she has done, she decides to do several more sets of repetitions. She places the bar in the notch after the fifth sets of reps and closes her eyes to take a deep breath before continuing.

She hears a male voice nearby, "Not bad for a girl!" Katherine considers his comments to be sarcastic, mocking, and downright mean. She already has a real sense of satisfaction at the number of reps that she has achieved. However, her anger at the sexist comments inspires her to prove that the original achievement was just the beginning of her abilities. She adds another weight on each side of the bar. Now she is really inspired to prove a point as she continues with a goal of doing twice as many reps as her original achievement. Not bad for a girl! Not bad for a girl who had not lifted weights for a number of years! Katherine is exhausted, sweaty, parched, and very much in need of some hydration after all of the physical activity. As she leaves the workout room for the co-ed lounge, she reflects on the recent happenings. She does NOT consider her performance to be that of an out-of-shape former athlete, nor does she think that she has over-extended herself. Katherine chooses to focus on the positive aspects of the workout and take pride in her performance and abilities after her many years of physical inactivity.

Entering the lounge, Katherine observes many groups of spa patrons engaging in their own conversations. Katherine has never been an assertive individual when dealing with relative strangers, so she is comfortable just drinking a large bottle of spring water and having no demands placed upon her. A glance at her watch reveals that the afternoon is still young and there is a lot of time before her appointment with Henry, the massage therapist. She is unsure of how she will use this extra time, but she enjoys just sitting with no demands on her. This respite from her every day responsibilities is a form of relaxation in and of itself. She is fascinated by the architecture that she has seen thus far throughout this section of the spa. She considers just strolling through the building and studying the architect's design work. As she is considering the techniques used by the design professionals, her eyes meet those of a rugged-looking man across the room. As their eyes engage, he leaves his stool at the juice bar and strides across the room.

Standing beside her, the handsome individual comments, "You're pretty good for a girl." Oh, no ... that is the same crass, sexist voice from the work-out room. How can someone so attractive be so mean? No matter how handsome he is, she refuses to tolerate such taunting. She turns to leave, with no plan for exactly where she will go. She just wants to get away from him and the attitude that he brings with him.

The handsome man with the voice gently grabs her shoulder in an attempt to halt her movement and offer an explanation. "Please stop. I didn't mean to hurt your feelings. I'm honestly impressed at your abilities in the workout room! I know of few ladies that are capable of such a performance. Actually, considering your size, few people, male or female, could match your efforts and accomplishments. I come here often and I've seen a lot of people use those machines. I am sincerely impressed. Please excuse my previous inappropriate remarks and let's make a truce!"

Katherine's first reaction is to 'punch his lights out', but she definitely has a size disadvantage which makes that a bad idea. Her next impulse is to ignore him and walk away. She doesn't have to put up with his attitudes and sexism ... but she has heard his most recent remarks and he seems to be penitent. After all, he is awfully good looking! She has already proven that she isn't a 'quitter' in the physical arena, maybe she shouldn't 'quit' in this situation, either. Perhaps she should give him a chance to explain himself. After all, there is nothing to be lost by demonstrating some understanding and listening to his justifications.

"My name is Mark Sloan. Let me make it up to you and buy a fruit smoothie for you. Come with me to the juice bar." As they walk across the room, they share common background information. This commonality provides a real comfort zone for what will be a lengthy conversation. Both of them work demanding, but very different, jobs in the downtown Chicago area; both of them had competitive personalities based on previous athletic activities. The fact that they had more differences than similarities did not stifle their discourse. Katherine learned that Mark had grown up in the Chicago area and thrives on the bustling environment of the city. His competitive nature, and familiarity with the Chicago area made him well suited for life, and driving, around the metropolitan area. He attempts to convince Katherine that she should be more open-minded about the city and all of the things that it has to offer. She wasn't sure whether to believe his offer to 'show her around and give her an appreciation of city life.' She'd heard stories about men and their 'pick-up lines'.

"I guess I'm what they call a regular, here. I try to come for some exercise and to use the facilities several times a week. Do you come here much?" Mark asked.

"Oh, no, I've never been here before. But I'm really impressed with this place ... and with its unique architecture."

"You are obviously familiar with the workout room. Let me show you some of the other wonderful facilities that Bien-Etre has to offer. A lady with your physique must have a mean racquet ball serve." Marc comments.

"Actually, tennis is more my game, but it's been as long since I've played either game as it had been since I did any other fitness activities."

Mark is impressed that she performed so well in the work-out room considering her lack of recent physical involvements. He comments further, "If you have maintained your racquet ball skills as well as your basic physical abilities, then it should be a pretty even competition. I challenge you to a racquet ball match ... the usual best two out of three."

Katherine isn't sure if she is comfortable with the direction that this situation is going, and yet she sees no harm in a little friendly competition. Mark seems nice enough and it is refreshing to visit with someone other than a colleague from work. She can actually use vocabulary other than architecture related terms. Her work schedule has been so hectic since she moved to Chicago that she's had no social life and no time to make friends outside of the workplace. However, she realizes that there is a glitch in these plans. "I'd love to, but I left my racquet ball racquet back in Lincoln when I moved." Actually, she never owned one, but she isn't quite comfortable making that admission. She enjoyed playing the game, but always borrowed the equipment from friends. Perhaps this excuse will appease him and they can do something else.

"Katherine, we really are in luck! I forgot to take my extra racquet out of my gym bag the last time that I was here. You can borrow that racquet. I won't let you use my lucky one, but my second one is pretty good quality."

It doesn't seem that there is a way to wiggle out of the match, so Katherine smiles and replies, "Yeh. That sounds okay."

"Come on, Katherine. This will be better than 'okay'. It will be great! Just to make it worth your while ... the loser buys dinner at the spa restaurant following the match!"

Before she can confirm the plans, Katherine realizes that she has a massage appointment with Henry at 7:00. She mentions the schedule conflict to Mark.

Unflummoxed by her previous commitment, Mark suggests that a later dinner would be more to his preferences and would allow him some time to be more relaxed and he would be more suitable company for a delightful meal.

Mark retrieves the racquets from his gym bag in his locker and they set off to find a court that is not occupied. As is the case with all of the facilities at Bien-Etre, Katherine is impressed with the racquet ball courts. They are really state-of-the art with the scores illuminated on the wall. Both Mark and Katherine attach the 22 inch racquets to their own wrists with the thong which is a part of this piece of equipment. Although it is not intended, Katherine's request for a review of the rules gives Mark a false sense of security. Katherine's first serve, a dead-ball which requires a 'do-over' reinforces his first impression that she lacks talent for this game. Her next serve, a fault serve makes Mark feel almost guilty that he insisted on playing a racquet ball match. With every bounce of the ball, the court-side colored lights respond to the contact with the floor by flashing on

and then off. At first, all of these things are quite disconcerting for Katherine. As the first game continues, she becomes more accustomed to the situation and her skills sharpen. Mark wins the first game 15 - 10, but he realizes that she is improving with every hit and every serve.

Katherine comes on strong in the second game and breaks the tie to win by a score of 15 - 14. As they begin playing the third and final game, Mark questions if she has been 'sand bagging' the first game or if she has simply done a good job of recouping the situation. Either way, he is under extreme pressure to perform. The regular patrons of Bien-Etre consider Mark to be the 'champion of the courts'. He seldom loses a game and has not lost a match in recent memory.

The third game is marked by leads of only one point and then another tie score. Before the winner can be decided, Mark silently vows that he will persuade Katherine to be his mixed doubles partner for the next tournament. Both individuals are exhausted and relieved when the match is finally ended. It has been an incredibly close match-up. As they leave the courts, the loser is heard to comment, "Not bad for a girl!" Katherine's attitude has mellowed and this comment no longer bothers her. She is beginning to accept it in the spirit that Mark intends, a compliment.

Mark and Katherine were enjoying the environment of the co-ed lounge once again when Henry, the massage therapist comes to their table and introduces himself. Although they have known each other for only a few hours, Mark feels a tiny twinge of jealousy as Henry leads Katherine away. He reminds himself of the professional responsibilities of a massage therapist and realizes that his feelings are inappropriate.

"I am here to escort you to the massage rooms." As they walk up the ramps, he continues talking in his soothing, mellow, relaxing voice. "You are new here. I don't believe that I have seen you before."

"Um-m-m. That's correct."

"I want to assure you that Bien-Etre has some of the best massage facilities in the United States. We are proud of our services and we attempt to meet the needs and comfort of every customer. You will find that we compare favorably with any and all other practitioners." Katherine isn't sure how she should respond, so she simply listens to the things that Henry is saying and occasionally nods her head in acknowledgment and agreement.

Henry continues his reassurances that she will be treated with absolute propriety and consideration of her needs and wishes. He explains the procedures and suggested that she undress only to her own comfort level. He assures her that going beyond that point will be counterproductive to company policy and to the maximum benefit of the massage and relaxation procedures.

Katherine realizes that these surroundings are familiar as Henry leads her to the tube-like structures. She recognizes these

structures from when she drove under the over-pass. She can now better observe this network of vine-like structures as they weave in and out of each other. She looks through the skin of the tubes and observes and views areas of the spa where she has already been. Aromas of Jasmine permeate the air of the halls as Henry leads her through them.

Henry and Katherine reach the top of the ramp, and they approach the point where the tunnel enters the hill and branches off in five directions. The massage therapist leads Katherine down one of the halls. This point of narrowness reminds her of the cave-like areas that she drove through in the parking garage. This area is dimly lit. The wall opens to reveal Henry's massage room with its massage table and personal spa. The scent of the oils being burned over candles comes wafting out of the door as it opens. Henry leaves her alone in the orb so that she can physically prepare for her massage. Katherine admires the gorgeous view of the city and harbor area as it stretches out before her. The nighttime view of the city is truly breathtaking.

Katherine has minor pangs of uneasiness as she disrobes in the glass orb. However, Henry has assured her that she has a view to the outside world, but no one can see through the walls to observe her. She lay down upon the slightly heated, barely padded massage table and begins to unwind as she watches the cityscape with its many cars driving to and fro. This transition time also helps her to prepare emotionally for the massage treatment.

Henry's touch is as soothing and comforting as his voice had been. The movements of his gentle hands accompanied by the wonderful scents of oils being burnt over candles bring on feelings of calm and relaxation as he continues the Swedish Massage. Katherine's mind reviews the events of her busy day from beginning to end ... beginning with her nervousness about her presentation to the Chicago Public Schools, continuing through her many successes of the day and concluding with finding a 'friend' and kindred spirit in the big city of Chicago. The environment of the massage room is supportive of her introspective thoughts. Her peaceful state of mind frees her of the normal tensions of her life and helps her to feel better about the city of Chicago and her life there. The events and activities at the spa have provided many opportunities of self reflection culminating in a final Moment of Reflection in the quiet and solitude of the massage room. Freed from her normal worries and concerns, Katherine realizes that she had been detached from reality and was not honest about the quality of her life in the big city.

CONCEPTUALIZING THE DESIGN

MY APPROACH TO CONCEPTUALIZING AND DESIGNING BIEN-ETRE FINDS ITS ROOTS IN DECONSTRUCTION. THIS TERM WAS NORMALLY USED IN CONTEMPORARY PHILOSOPHY, LITERARY CRITICISM, AND THE SOCIAL SCIENCES. IT DENOTES A PROCESS BY WHICH THE TEXTS AND LANGUAGES OF WESTERN PHILOSOPHY APPEAR TO SHIFT AND COMPLICATE IN MEANING WHEN READ IN LIGHT OF THE ASSUMPTIONS AND ABSENCES THAT THEY REVEAL WITHIN THEMSELVES. THE TERM WAS COINED BY JACQUE DERRIDA (1930 – 2004), AN ALGERIAN-BORN FRENCH PHILOSOPHER, IN THE 1960s. HIS PARTICULAR METHOD OF TEXTUAL CRITICISM INVOLVED DISCOVERING, RECOGNIZING, AND UNDERSTANDING THE UNDERLYING --- UNSPOKEN AND IMPLICIT --- ASSUMPTIONS, IDEAS, AND FRAMEWORKS THAT FORM THE BASIS FOR THOUGHT AND BELIEF. EDMOND GUSTAV HUSSERL IS ONE OF THE MAJOR INFLUENCES ON THE DEVELOPMENT OF DERRIDA'S THOUGHT.³⁴

DERRIDA BEGAN SPEAKING AND WRITING PUBLICLY AT A TIME WHEN THE FRENCH INTELLECTUAL SCENE WAS EXPERIENCING A RIFT BETWEEN (BROADLY SPEAKING) "PHENOMENOLOGICAL" AND "STRUCTURAL" APPROACHES TO UNDERSTANDING INDIVIDUAL AND COLLECTIVE LIFE. THE GOAL FROM THE PHENOMENOLOGICAL VIEW POINT WAS TO UNDERSTAND EXPERIENCE BY COMPREHENDING AND DESCRIBING ITS GENESIS, THE PROCESS OF ITS EMERGENCE FROM AN ORIGIN. THE STRUCTURALISTS THOUGHT THAT THE "DEPTH" OF EXPERIENCE WAS AN EFFECT OF STRUCTURES WHICH ARE NOT THEMSELVES EXPERIENTIAL. IN 1959, DERRIDA MAKES THE CONSIDERATION ... "MUST NOT STRUCTURE HAVE A GENESIS, AND MUST NOT THE ORIGIN, THE POINT OF GENESIS, BE ALREADY STRUCTURED, IN ORDER TO BE THE GENESIS OF SOMETHING?"³⁵ IN SIMPLIFIED WORDS, EVERY STRUCTURAL OR SYNCHRONIC PHENOMENON HAS A HISTORY, AND THE STRUCTURE CANNOT BE UNDERSTOOD WITHOUT UNDERSTANDING ITS BEGINNING.

AT THE BEGINNING OF HIS PHILOSOPHICAL CAREER, DERRIDA WANTED TO ELABORATE A CRITIQUE OF THE LIMITS OF PHENOMENOLOGY. HIS FIRST LENGTHY ACADEMIC MANUSCRIPT WAS WRITTEN AS A DISSERTATION CONCERNING THE WORK OF EDMUND HUSSERL. IT WAS PUBLISHED IN 1954. DERRIDA STATES THAT "THE OBJECTIVITY OF A STRUCTURE IS TIED TO THE CONCRETE GENESIS WHICH MUST MAKE IT POSSIBLE. HE PUBLISHED *SPEECH AND PHENOMENA* IN 1967. ITS MAJOR PREOCCUPATIONS ARE WITH THE IMPOSSIBILITY OF MAINTAINING THE PLENITUDE OF THE PRESENT, THE PURITY OF THE ORIGIN, OR THE SELF-IDENTITY OF THE ABSOLUTE IN THE FACE OF "DELAY, POSTPONEMENT AND ORIGINARY DIFFERENCE."³⁶ THESE EARLY PREOCCUPATIONS INDICATE THE CRITICAL ENGAGEMENT OF DECONSTRUCTION WITH METAPHYSICS. DERRIDA FREQUENTLY ACKNOWLEDGED HIS DEBT TO HUSSERL AND HEIDEGGER AND STATED THAT WITHOUT THEM, HE WOULD HAVE NOT SAID A SINGLE WORD.

34. Howells, C. *Derrida: Deconstruction from Phenomenology to Ethics*, 1999, Oxford: Polity Press, pp. 6-7

35. Derrida, C.F., *Positions*, Chicago and London: University of Chicago Press, 1981, pp. 95-6.

36. Powell, James and Lee, Joe, *Deconstruction from Phenomenology to Ethics*, Oxford: Polity Press, 1978, p. 17.

DERRIDA CONTRIBUTED TO “THE UNDERSTANDING OF CERTAIN DEEPLY HIDDEN PHILOSOPHICAL PRESUPPOSITIONS AND PREJUDICES IN WESTERN CULTURE”, ARGUING THAT THE WHOLE PHILOSOPHICAL TRADITION RESTS ON ARBITRARY DICHOTOMOUS CATEGORIES (SUCH AS SACRED/PROFANE, SIGN/SIGNIFIER, MIND/BODY), AND THAT ANY TEXT CONTAINS IMPLICIT HIERARCHIES” BY WHICH AN ORDER IS IMPOSED ON REALITY AND BY WHICH A SUBTLE REPRESSION IS EXERCISED.³⁷ DERRIDA REFERS TO HIS PROCEDURE FOR UNCOVERING AND UNSETTLING THESE DICHOTOMIES AS DECONSTRUCTION.

DERRIDA’S RELATIONSHIP WITH MANY OF HIS CONTEMPORARIES WAS MARKED BY DISAGREEMENTS AND RIFTS. HOWEVER, HE WAS OFTEN LEFT IN THE POSITION OF HAVING THE “OPPORTUNITY FOR THE LAST WORD” BECAUSE HE OUTLIVED MANY OF HIS PEERS. SOME CRITICS CHARGE THAT THE DECONSTRUCTIVE PROJECT IS “NIHILISTIC”; THAT DERRIDA’S WRITING ATTEMPTS TO UNDERMINE THE ETHICAL AND INTELLECTUAL NORMS VITAL TO THE ACADEMY, IF NOT WESTERN CIVILIZATION ITSELF. DERRIDA IS ACCUSED OF CREATING A BLEND OF EXTREME SKEPTICISM AND SOLIPSISM THAT DENIES THE POSSIBILITY OF KNOWLEDGE AND MEANING. THESE CRITICS BELIEVE THIS IS HARMFUL. DERRIDA, HOWEVER CONSIDERED DECONSTRUCTION TO BE ENLIVENING, PRODUCTIVE, AND AFFIRMATIVE. IT DOES NOT “UNDERMINE” NORMS, BUT PLACES THEM WITHIN CONTEXTS THAT REVEAL THEIR DEVELOPMENTAL AND EFFECTIVE FEATURES.

DURING THE PERIOD BETWEEN THE LATE 1960S AND EARLY 1980S, MANY THINKERS WERE INFLUENCED BY DECONSTRUCTION INCLUDING PAUL DE MAN, GEOFFREY HARTMAN, AND J. HILLIS MILLER. AS A COLLECTIVE, THEY CAME TO BE KNOWN AS THE YALE SCHOOL. IT IS DIFFICULT TO FORMALLY DEFINE “DECONSTRUCTION” WITHIN WESTERN PHILOSOPHY. EVEN DERRIDA, HIMSELF, COULD NOT DESIGN A SUCCINCT DEFINITION OR DESCRIPTION. HE HAS GIVEN MORE NEGATIVE THAN POSITIVE DESCRIPTIONS OF THIS PHILOSOPHICAL MOVEMENT. DERRIDA STATES THAT DECONSTRUCTION IS NOT AN ANALYSIS, A CRITIQUE, OR A METHOD.³⁸ THIS MEANS THAT DERRIDA DOES NOT WANT DECONSTRUCTION TO BE MISUNDERSTOOD AS AN ANALYSIS, A CRITIQUE, OR A METHOD IN THE TRADITIONAL SENSE THAT PHILOSOPHY UNDERSTANDS THESE TERMS. THERE ARE SIMILARITIES WITH THOSE PROCESSES AND THEY ARE HELPFUL AS POINTS OF COMPARISON AND DIFFERENTIATION. DERRIDA REFERRED TO DECONSTRUCTION HAS BEEN CALLED “A TYPE OF NEGATIVE THEOLOGY”. HE THINKS THAT THIS NEGATIVE DESCRIPTION ALLOWS MORE OPENNESS IN THE INTERPRETATION OF THE CONCEPT MUCH THE SAME PHILOSOPHY AS HIS INTERPRETATION OF USAGE OF THE DECONSTRUCTION PROCESS. IT IS A METHOD OF CRITICAL THOUGHT WHOSE TASK IS TO LOCATE AND DISASSEMBLE (DECONSTRUCT) THOSE CONCEPTS WHICH SERVE AS THE AXIOMS OR RULES FOR A PERIOD OF THOUGHT. A DECONSTRUCTIVE THINKER MUST BE WILLING TO WORK WITH TERMS WHOSE PRECISE MEANING HAS NOT BEEN, AND PERHAPS CANNOT BE, ESTABLISHED. DERRIDA STATES THAT DECONSTRUCTION IS AN ANTISTRUCTURALIST GESTURE” BECAUSE “STRUCTURES WERE TO BE UNDONE, DECOMPOSED, DESEDIMENTED”.³⁹ DECONSTRUCTION IS NEVER VIEWED AS COMPLETE, BUT A CONTINUOUS

37. Lamont, Michele, *How to Become a Dominant French Philosopher: The Case of Jacques Derrida*, *American Journal of Sociology*, Vol. 93, No. 3, Nov., 1987.

38. Derrida, Jacques, *Letter to A Japanese Friend*, *Derrida and Difference*, ed. David Wood and Robert Bernasconi, Warwick: Parousia, 1985, p. 3.

39. *Ibid.*

PROCESS ... A LIVING PHILOSOPHY BEING ADJUSTED WITHIN ITSELF. BY REFUSING TO DEFINE DECONSTRUCTION POSITIVELY, DERRIDA PRESERVES THE INFINITE POSSIBILITY OF DECONSTRUCTION, THE POSSIBILITY FOR THE DECONSTRUCTION OF EVERYTHING. A COMMON THEME OF DECONSTRUCTION IS THE DESIRE TO BE CRITICAL WITHOUT ASSUMING A POSTURE OF SUPERIORITY.

DECONSTRUCTIVISM IN ARCHITECTURE, ALSO CALLED DECONSTRUCTION IS A POSTMODERN ARCHITECTURE THAT BEGAN IN THE LATE 1980s. IT IS CHARACTERIZED BY IDEAS OF FRAGMENTATION, AN INTEREST IN MANIPULATING IDEAS OF A STRUCTURE'S SURFACE OR SKIN, AND NON-RECTILINEAR SHAPES WHICH SERVE TO DISTORT AND DISLOCATE SOME OF THE ELEMENTS OF ARCHITECTURE, SUCH AS STRUCTURE AND ENVELOPE. THE APPEARANCE OF THE BUILDINGS IS CHARACTERIZED BY UNPREDICTABILITY AND CONTROLLED CHAOS. SOME OF THE ORIGINAL ARCHITECTS WERE INFLUENCED BY THE IDEAS OF DERRIDA. THE ATTEMPT IN DECONSTRUCTIVISM IS TO MOVE ARCHITECTURE AWAY FROM WHAT ITS PRACTITIONERS SEE AS THE STRANGLING RULES OF MODERNISM SUCH AS "FORM FOLLOWS FUNCTION", "PURITY OF FORM", AND "TRUTH TO MATERIALS." DECONSTRUCTIVISM IN CONTEMPORARY ARCHITECTURE STANDS IN OPPOSITION TO THE ORDERED RATIONALITY OF MODERNISM. IT TOOK A CONFRONTATIONAL STANCE TOWARD MUCH OF ARCHITECTURE AND ARCHITECTURAL HISTORY, WANTING TO DISJOIN AND DISASSEMBLE ARCHITECTURE.⁴⁰ IT REJECTS THE IDEA OF ORNAMENT AS AN AFTER-THOUGHT OR DECORATION. IT IS SOMEWHAT ALIGNED WITH MODERNIST ANTI-HISTORICISM.

THE MAIN CHANNEL FROM DECONSTRUCTIONIST PHILOSOPHY TO ARCHITECTURAL THEORY WAS THROUGH THE PHILOSOPHER JACQUES DERRIDA'S INFLUENCE WITH PETER EISENMAN. EISENMAN DREW SOME PHILOSOPHICAL BASES FROM THE LITERARY MOVEMENT AND COLLABORATED DIRECTLY WITH DERRIDA ON A VARIETY OF PROJECTS. THE PRESUPPOSITION IS THAT ARCHITECTURE IS A LANGUAGE CAPABLE OF COMMUNICATING MEANING AND OF RECEIVING TREATMENTS BY METHODS OF LINGUISTIC PHILOSOPHY. BOTH DERRIDA AND EISENMAN BELIEVE THAT THE LOCUS OF PLACE OF PRESENCE, IS ARCHITECTURE, AND THE SAME DIALECTIC OF PRESENCE AND ABSENCE IS FOUND IN CONSTRUCTION AND DECONSTRUCTION.⁴¹

IN TRUE DECONSTRUCTIONIST FORM, I WOULD OFFER NEGATIVE DESCRIPTION OF MY PROJECT AND PROCESS. MY USE OF DECONSTRUCTIONISM IS NOT IN THE FINAL PRODUCT. MY COMPARISON TO DECONSTRUCTION IS COMPARATIVE TO THE LITERARY PROCESS OF ANALYSIS THAT DERRIDA USED FOR LITERARY ANALYSIS AND PHILOSOPHY. THE PRODUCTS OF THE ARCHITECTS ARE ALMOST STEREOTYPICALLY ANGULAR AND TOTALLY INAPPROPRIATE FOR THE DESIGN OF BIEN-ETRE. HOWEVER, PROCEDURALLY, I FOUND THE PHILOSOPHICAL ANALYSIS METHOD EXTREMELY HELPFUL IN DETERMINING MY DESIGN. MY PROCESS SEEMED TO BE A CONTINUOUS AND ONGOING PROCESS ... A LIVING DESIGN BEING ADJUSTED WITHIN ITSELF.

40. Tschumi, Bernard., *Architecture and Disjunction*, Cambridge: The MIT Press, p.12.. ISBN 0-262-20094-5

41. Derrida, Jacques & Eisenman, Peter, *Choral Works*, Monacelli Press. ISBN 1-885254-40-7

FINAL NARRATIVE

THE EXPERIENCE WITHIN BIEN-ETRE WILL INVOLVE A CALCULATED AND CONTROLLED PROCESSION THROUGHOUT THE SPA ENVIRONMENT. THE ENTIRE SITUATION WILL BE CAREFULLY CHOREOGRAPHED USING PHYSICAL AND PSYCHOLOGICAL MANIPULATIONS TO CREATE INTERACTION BETWEEN LARGE PUBLIC, SOCIAL SPACES AND THE MORE ISOLATED, INTIMATE SPACES WITHIN THE SPA. AS THE INDIVIDUAL IS LED THROUGH THE SPACE, HE/SHE WILL ENCOUNTER THRESHOLDS THAT WILL GRADUALLY PEEL AWAY LAYERS OF INHIBITIONS AS WELL AS PHYSICAL LAYERS OF DISCOMFORT AND INTRODUCE HIM/HER TO SOCIAL INTERACTIONS UNTIL HE/SHE HAS BECOME COMFORTABLE WITH HIS/HER CONDITION AND EXPERIENCE IN THE ACHIEVEMENT OF TOTAL RELAXATION. THE INDIVIDUAL WILL INITIALLY BE ESCORTED INTO A SOCIAL AREA AND MERGE WITH THE ONGOING SOCIAL ROUTINES. HE/SHE WILL THEN BE REMOVED FROM THAT SOCIAL SCENE AND ESCORTED TO THE ISOLATED SPACES WHERE HE IS IMMERSSED IN PRIVATE AND PERSONAL ACTIVITIES THAT ALLOW HIM TO HAVE A TIME OF PERSONAL REFLECTION. THE GUEST WILL HAVE A CONTROLLED SOCIAL AND PSYCHOLOGICAL EXPERIENCE AS HE/SHE IS ESCORTED IN AND OUT OF THE SOCIAL AREAS, TAKEN INTO TRANSITIONAL AREAS, AND THEN LED INTO THE SPECIALIZED FUNCTIONAL SPACES ALLOWING HIM/HER TO REFLECT ON THE PREVIOUS EXPERIENCES. THESE ACTIVITIES WILL PROVIDE SELF REFLECTION AND ASSIST THE DEVELOPMENT OF SELF AWARENESS AND SELF CONSCIOUSNESS. AFTER A PROCESSION THROUGH A VARIETY OF THRESHOLDS, THE INDIVIDUAL WILL REACH THE MASSAGE ROOMS. THIS IS THE CONCLUSION OF HIS JOURNEY. THE PERSON HAS BEEN REMOVED FROM HIS INITIAL CONDITION AND HAS ACHIEVED A STATE OF RELAXATION THAT ALLOWS HIM A FINAL MOMENT OF REFLECTION ON HIS ORIGINATION, HIS EXPERIENCES, AND HIS HUMAN CONDITION.

UPON ENTRY TO THE NORTHERLY ISLAND SITE, THE PERSON FOLLOWS SOLIDARITY DRIVE, THE EXISTING ROAD THAT PROVIDES ACCESS TO THE ISLAND, AND HE/SHE PROCEEDS TOWARDS ADLER PLANETARIUM. THE PLANETARIUM ACTS AS THE FIRST THRESHOLD SYMBOLIZING THE LAST LANDMARK AND REPRESENTATION OF THE URBAN ENVIRONMENT. IT IS THE BEGINNING OF THE TRANSITION INTO THE EXPERIENCES THAT THE INDIVIDUAL WILL EXPERIENCE. FROM THAT POINT, THE PERSON TURNS INTO THE EXISTING PARKING LOT. AT THIS THRESHOLD THE PERSON EXITS HIS/HER CAR, SYMBOLIZING THE REMOVAL OF A LAYER OF DERMIS. THE INDIVIDUAL PROCEEDS DOWN A PATHWAY THAT LEADS THROUGH A TRANSITIONAL SPACE ALONG THE EXISTING BEACH. THIS BEGINS THE INTRODUCTION OF THE NATURAL ENVIRONMENT AND FURTHER REMOVES THE URBAN ENVIRONMENT FROM ONE'S CONSCIOUSNESS. THE PATH CONTINUES TOWARD THE CENTER OF THE SITE LEADING THROUGH NATURAL PRAIRIE GRASSLAND AND TOWARD A LARGE BERM THAT OBSTRUCTS VISUAL AWARENESS OF THE SPA ITSELF. AS THE PERSON PROCEEDS AROUND THE PERIMETER OF THE BERM, GRADUAL VISUAL CUES BEGIN TO REVEAL THE SPA AND DEVELOP A SENSE OF ANTICIPATION AS HE/SHE APPROACHES.

THE INDIVIDUAL ENTERS A CAVERN-LIKE, COLONNADED STRUCTURE. THIS ACTS AS THE SECOND MAJOR THRESHOLD AND CREATES A SENSE OF MYSTERY AND FURTHER ANTICIPATION, PERHAPS EVEN A BIT OF ANXIETY, AS THE PERSON IS PROCEEDS INTO THE CAVE-LIKE SPACE. AT THE END OF THE LABYRINTH, THE INDIVIDUAL CONTINUES HIS/HER JOURNEY THROUGH THE TUNNEL INTO THE NEXT THRESHOLD THAT RESEMBLES A LARGE CAVERN. THE PERSON WALKS AMONG THE COLUMNS TOWARDS THE ENTRANCE TO THE SPA. HE/SHE ENTERS A LARGE OPEN-DOMED AREA THROUGH COLORED LIGHT RAYS. FLANKING THE RECEPTION AREA ARE TWO LARGE WATERFALLS THAT FRAME THE RECEPTION DESK. BEHIND THE DESK IS A GRAND STAIRCASE THAT IS BEING USED BY MANY PEOPLE. THIS CREATES A THEATER FOR THE GUEST IN WHICH HE/SHE CAN VOYEURISTICALLY VIEW PEOPLE IN BATHS, WET AREAS, AND OTHER SPA ACTIVITIES.

AS THE PERSON APPROACHES THE RECEPTION DESK, HE/SHE GOES INTO A LARGE NATURALLY LIT SPACE WHERE HE IS BOMBARDED WITH RAYS OF NATURAL LIGHT THAT SYMBOLIZES THE NEXT THRESHOLD. THIS CREATES A 'LIGHT AT THE END OF THE TUNNEL' EFFECT AND PROVIDES THE PERSON WITH FEELINGS OF RELIEF, JOY, ELATION, AND EXCITEMENT. IT ALLEVIATES THE FEELINGS OF ANXIETY AND THREAT EXPERIENCED AT THE PREVIOUS ACTIVITIES.

AT THIS POINT, THE INDIVIDUAL HAS A CHOICE TO GO DIRECTLY TO THE MASSAGE ROOMS AND FITNESS AREAS OR GO INTO THE LOCKER ROOMS. THE NATURALLY LIT LOCKER ROOM SERVES AS ANOTHER THRESHOLD AND IT PROVIDES A SOCIAL ENVIRONMENT FOR PATRONS. LIGHT WELLS IN THE CEILING OF THE LOCKER ROOM FOCUS LIGHT ON THE LOCKER PODS THAT SEEM TO GROW OUT OF THE FLOOR. BIOMORPHIC COLUMNS FRAME WALLS OF GLASS BLOCK WHICH PROVIDE A TRANSLUCENT BARRIER BETWEEN THE LOCKER ROOMS AND THE GRAND STAIRCASE. THIS WALL PROVIDES A 'THIN LAYER OF PRIVACY', AND AT THE SAME TIME, CHALLENGES THE 'NOTION' OF PRIVACY.

THE LOCKER ROOM SPACE IS A 'DESIGNED SPACE' AND MUCH MORE THAN AN OVER-SIZED AND GLORIFIED BATHROOM. THIS EXPERIENCE REMOVES ANOTHER LAYER OF DERMIS SYMBOLIZED BY THE REMOVAL OF CLOTHING OR THE CHANGING INTO ACTIVITY-APPROPRIATE CLOTHING THAT IS REQUIRED BY THE NEXT ACTIVITY.

AT THE POINT THAT THE PERSON EXITS THE LOCKER ROOM, HE/SHE ENTERS A "Y" SHAPED CORRIDOR WHICH SYMBOLIZES THE MERGING OF THE TWO SEXES. THE CORRIDOR SPLITS IN TWO DIFFERENT DIRECTIONS. THE GUESTS CAN CHOOSE TO GO TO THE LOUNGE OR TO THE GRAND STAIRCASE WHICH LEADS TO THE ROMAN BATHS AND THE POOL. AS THE INDIVIDUAL PROCEEDS DOWN THE STAIRCASE, HE/SHE BECOMES ONE OF THE ACTORS IN THE THEATER FOR THE BENEFIT OF OTHER NEW-COMERS TO THE SPA. THE PERSON CAN OBSERVE DISTORTED SILHOUETTES OF PEOPLE THROUGH THE GLASS BLOCK WALL.

HE/SHE PROCEEDS TO THE POOL AT THE BASE OF THE STAIRS. THIS POOL COLLECTS WATER FROM THE TWO WATER FALLS THAT WERE SEEN NEAR THE RECEPTION DESK. THE INDIVIDUAL CAN GO TO THE SWIMMING POOL AREA WHICH IS SURROUNDED BY A COLONNADE. IT HAS A LARGE ORGANIC DOME STRUCTURE OVERHEAD THAT ALLOWS THE POOL TO BE BOMBARDED WITH LIGHT. THE GLASS CELLS SURROUNDING THE POOL GIVE A SPECTACULAR VIEW OF LAKE MICHIGAN.

IF THE PERSON CHOOSES TO GO TO THE ROMAN BATHS, HE/SHE WILL ENTER A GROTTA-LIKE SPACE THAT BREAKS INTO SEPARATE POOL AREAS. DIRECTLY AHEAD IS THE TEPIDARIUM WHERE PEOPLE SPEND MOST OF THEIR TIME. INDIVIDUALS MAY ALSO CHOOSE THE CALIDARIUM OR THE FRIGIDARIUM. EACH POOL IS LIT FROM THE BOTTOM BY LIGHT THAT IS COLORED TO CORRESPOND TO THE TEMPERATURE OF THE POOL THE FRIGIDARIUM IS BATHED IN BLUE LIGHT; THE TEPIDARIUM GLOWS WITH YELLOW LIGHT; THE CALIDARIUM IS A GLISTENING RED. THE LIGHT AT THE POOL BOTTOM REFRACTS FROM THE SURFACE OF THE WATER AND CREATES A SHIMMERING EFFECT ON THE CEILING AND WALLS OF THE GROTTA.

IF THE INDIVIDUAL'S DESTINATION IS THE FITNESS SPACE OR MASSAGE SPACES, HE/SHE GOES TO THE COED LOUNGE WHERE HE/SHE CAN SOCIALIZE OR ENJOY A COOL DRINK. AT THE SOUTH WEST CORNER OF THE LOUNGE AREA IS THE GRAND STAIRCASE. THE PERSON CAN WALK UP THE STAIRCASE AND PROCEED THROUGH A COLONNADE THAT OPENS TO THE LOUNGE BELOW. THIS CREATES A FORMAL PROCESSION TO THE FITNESS SPACES, SIMILAR TO ANCIENT GLADIATORS MARCHING INTO COMBAT. IF THE PERSON'S DESTINATION IS THE MASSAGE ROOMS, HE/SHE CONTINUES THROUGH THE COED LOUNGE AND UP THE GRAND STAIRCASE.

THE INDIVIDUAL MAY SIT IN THE LARGE COED LOUNGE SPACE TO INTERACT AND SOCIALIZE WITH OTHER SPA PATRONS AS THEY AWAIT THE CONTINUATION OF THEIR JOURNEYS. AN ATTENDANT WILL WELCOME EACH PERSON AND PROVIDE ESCORT THROUGH THE LARGE, LONG, COLONNADED CORRIDORS AS HE/SHE IS ESCORTED TO THE SPA SPACES AND ACTIVITIES. THE JOURNEY TO THIS SPECIALIZED SPACE ALLOWS HIM/HER TO REVIEW ELEMENTS OF HIS ENTIRE PRIOR ACTIVITIES UNTIL THE CORRIDOR LEADS THEM THROUGH THE BERM AND BRANCHES INTO NARROW CORRIDORS. THERE ARE MANY OPPORTUNITIES FOR SELF REFLECTION THAT CAN LEAD TO SELF AWARENESS AND A HEIGHTENED SELF CONSCIOUSNESS. AS THE PERSON AND HIS/HER ESCORT REACH THE END OF THAT CORRIDOR, THEY ENCOUNTER A LIT DOORWAY AND ENTER A PERSONAL MASSAGE ROOM THAT PRESENTS A VIEW OF THE ENTIRE CHICAGO SKYLINE. WITH THE LAYERS OF HIS EXISTENCE STRIPPED AWAY, THE PERSON LIES IN THE QUIET AND RECEIVES HIS/HER MASSAGE. HE/SHE WILL VIEW THE CITY AND HAVE A FINAL MOMENT OF REFLECTION OF HIS EXPERIENCES IN THE URBAN ENVIRONMENT, HIS LIFE, HIS ACCOMPLISHMENTS, AND HIS AMBITIONS. WITH HIS INHIBITIONS STRIPPED AWAY, THE INDIVIDUAL VIEWS THE ENORMITY AND BEAUTY OF THE OUTSTRETCHED SKYLINE AND CONSIDERS HIS OWN PLACE IN THE THEATER OF LIFE.

CONCEPTUAL PAINTINGS

DURING THE CONCEPTUAL PROCESS I MADE A SERIES OF OIL PAINTINGS AS A MEANS OF EXPRESSING THE FEELING AND EXPERIENCE I INTENDED TO CREATE IN CERTAIN AREAS.

THE PAINTING TO THE RIGHT WAS ORIGINALLY SUPPOSED TO REFLECT THE EXPERIENCE LEADING INTO THE PARKING GARRAGE. I REMOVED THE GARRAGE FROM THE PROGRAM ALL TOGETHER, SO I DECIDED USE IT TO INSPIRE THE ROMAN BATH AREA.⁴²



42. See p. 4.09.

THIS PAINTING REPRESENTS A LABYRINTH OF COLUMNS I INTENDED TO USE TO CREATE THE PARKING GARRAGE WITH. THE GARRAGE FUNCTION WAS REMOVED BUT IT STILL REMAINS AS THE ENTRY INTO THE FACILITY.⁴³



43. See p. 4.03.

THIS PAINTING REPRESENTS THE WONDERLAND THAT IS PRESENTED AS A PERSON ENTERS THE RECEPTION AREA. MANY ASPECTS OF THIS STUDY ARE STILL PRESENT IN THE FINAL DESIGN OF THIS AREA.⁴⁴



44. See p. 4.04.

03.00

PROCESS DOCUMENTATION

03.01 PROCEDURAL JOURNEY

03.07 DESIGN SCHEME I

03.09 DESIGN SCHEME II

03.13 DESIGN SCHEME III

03.15 DESIGN EVOLUTION

03.01

PROCEDURAL JOURNEY

MY DESIGN PROCESS OF THE BIEN-ETRE SPA HAS BEEN A HOLISTIC PROGRESSION OF ACTIVITIES THAT HAVE GRADUALLY LED TO MY OWN TOTAL IMMERSION IN THE CLIENT'S ONGOING JOURNEY THROUGH THRESHOLDS AND SPACES SUPPORTING THE CLIENT'S TRANSCENDENCE TO A REFLECTIVE MOMENT. PHYSICAL, SOCIO/PSYCHOLOGICAL, AND INTELLECTUAL ACTIVITIES LED ME TO A BETTER UNDERSTANDING AND MORE THOROUGH INVOLVEMENT IN THIS CREATIVE ARCHITECTURAL PROCESS. THIS MOMENT, FOR THE INDIVIDUAL, AFFORDS HIM/HER GREATER SELF AWARENESS AND INCREASED SELF CONSCIOUSNESS. THE CULMINATION OF MY OWN TOTAL INVOLVEMENT IN THE JOURNEY IS ACHIEVEMENT OF AN ARCHITECTURAL DESIGN THAT PROVIDES A PHYSICAL, AND THEREFORE AN EMOTIONAL, ENVIRONMENT WHICH WILL SUPPORT AND PRECIPITATE THE CLIENT'S ACHIEVEMENT OF SELF REALIZATION.

THE INITIAL DESIGN ACTIVITIES FOR BIEN-ETRE BEGAN MANY MONTHS PRIOR TO THE WORK ON THE FLOOR PLANS, RENDERINGS, AND THE MODEL. THEY INCLUDED THE USUAL LIBRARY AND INTERNET RESEARCH ABOUT THE HISTORY AND GEOGRAPHY OF THE CITY OF CHICAGO AND, MORE SPECIFICALLY, NORTHERLY ISLAND. PREVIOUSLY, I'D ONLY BEEN TO CHICAGO FOR THE PURPOSE OF CHANGING AIRPLANES AT O'HARE AIRPORT. I HAD NEVER SEEN OR EXPERIENCED DOWNTOWN CHICAGO OR THE LAKE MICHIGAN AREA.

SUBJECTIVE DESCRIPTIONS, AS FOUND IN BOOKS AND TRAVEL GUIDES ARE WRITTEN WITH THE MINDSET AND SUBJECTIVITY OF THE WRITER/AUTHOR. SINCE I WAS PLANNING A SOCIO/PSYCHOLOGICAL BASIS FOR MY BUILDING DESIGN AND ITS SITE, THE BIASES AND SUBJECTIVITY OF CHOICES SHOULD BE MY OWN INSTEAD OF RE-STATING VIEWPOINTS OF AN AUTHOR OF A BOOK OR VACATION GUIDE. MY OWN PERSPECTIVES ON THE SITE WOULD AND COULD ONLY BE GAINED BY TRAVELING TO THE PROPOSED SITE. INDEED, THE DRIVE TO THE ISLAND WAS A VALUABLE USE OF MY TIME AND RESOURCES. IT WAS BENEFICIAL TO EXPERIENCE THE PHYSICAL CLIMATE OF THE ISLAND, THE AURA OF THE NATURE RETREAT WITH ITS THOUSANDS OF NATIVE SPECIES OF FLORA AND FAUNA, AND THE IMPACT OF THE VISAGE OF THE CITY OF CHICAGO ACROSS THE BAY. IT WAS LATE SEPTEMBER WHEN I VISITED THE CITY AND I FOUND THAT THE FALL AND WINTER SEASONS ARRIVE EARLIER WITH REGARD TO TEMPERATURES AND THE TREE LEAF COLOR CHANGES IN THE NORTHERN STATES. THERE WERE MANY HIKERS AND BIKERS ON THE ISLAND ON THAT SATURDAY MORNING AS I WANDERED AROUND THE ISLAND. THEY WERE ENJOYING THE SPARKLING SEPTEMBER MORNING AS MUCH AS I. MANY BUTTERFLIES AND INSECTS COULD BE SEEN ON AND AROUND THE NATURAL PLANTS, WILD FLOWERS, AND GRASSES WHILE ANIMALS, NATURAL TO THIS "PRAIRIE" LIKE

LIKE ENVIRONMENT, SCAMPERED NEAR THE WALKING PATHS. IT WAS A GLORIOUS MORNING!

THERE IS DECREASING EVIDENCE OF THE RUNWAYS OF MEIGS AIRPORT THAT HAD BEEN DESTROYED ABOUT HALF-A-DECADE AGO. THE MOUNDS OF DIRT ARE BECOMING OVERGROWN WITH THE NATURAL FLORA OF THE ISLAND. IN MY PERCEPTIONS, THE CHARTER ONE AMPHITHEATER WAS THE ONLY BLEMISH TO THIS BEING A PERFECT PICTURE. THIS STRUCTURE HAS SERVED A PURPOSE; ONE THAT HAS BEEN BENEFICIAL TO THE RESTORATION OF NORTHERLY ISLAND TO ITS ORIGINAL STATE. HOWEVER, I FOUND IT VERY UNATTRACTIVE. IT WAS A BARRIER TO THE TOTAL ENJOYMENT OF THE NATURAL, UNSPOILED ENVIRONMENT OF THE ISLAND.

AS I AMBLED ABOUT THE ISLAND, CONSIDERING THE VIABILITY OF EACH OF MY POSSIBLE CONSTRUCTION SITES FOR BIEN-ETRE, I BECAME IMMERSSED IN THE NATURAL SURROUNDINGS ADMIRING THE WAVES OF LAKE MICHIGAN SPARKLING IN THE SUNSHINE AND THE GENTLY BLOWING GRASSES. I ENJOYED THE WAFTING LAKE BREEZES AND I BECAME TOTALLY DIVORCED FROM ALL PRESSURES REGARDING COLLEGE, BUDGETS, PERSONAL MATTERS, ETC. THE SERENE, PASTORAL ENVIRONMENT OF NORTHERLY ISLAND WAS VERIFICATION THAT THIS WAS AN IDEAL LOCATION TO ACHIEVE A STATE OF RELAXATION AND REJUVENATION. THIS PERSONAL VISIT ALLOWED ME TO MAKE IMPORTANT OBSERVATIONS AND RECORD THEM IN PHOTOS FOR USE IN MY PROJECT. THEY WOULD ALSO BE USED FOR FUTURE REFERENCE WHEN MAKING DECISIONS REGARDING THE ARCHITECTURAL DESIGN OF BIEN-ETRE. THE PHOTO DOCUMENTATION IS BY FAR SUPERIOR TO VERBAL DESCRIPTIONS OR PICTURES AND INFORMATION CONTAINED IN BOOKS.

ANY APPREHENSION THAT I HAD REGARDING THE AFFORDABILITY OF SPA USAGE BY LOCAL CITIZENS WAS ALLEVIATED BY LOOKING OUT ACROSS THE BAY THAT SEPARATES THE ISLAND FROM DOWNTOWN CHICAGO. THERE WERE BOATS OF EVERY IMAGINABLE TYPE AND SIZE ANCHORED IN THE BAY. MOST OF THEM WERE YACHTS VERY LARGE YACHTS! CHICAGO OBVIOUSLY HAS CITIZENS THAT CAN AFFORD ANY REASONABLE PRICE TAG FOR SERVICES AT BIEN-ETRE.

THE CONTOUR MAPS OF THE ISLAND AND THE PROPOSED SITES WERE, OF COURSE, ACCURATE. HOWEVER, THE TRIP TO CHICAGO ACTUALLY PROVED SOME OF MY ASSUMPTIONS ABOUT PROSPECTIVE SITES TO BE INCORRECT. MY ACTUAL PHYSICAL OBSERVATIONS AND ASSESSMENTS OF THE ISLAND IN COMBINATION WITH MY SUBJECTIVE GOALS FOR THE PROJECT INDICATED THAT MY ALTERNATE SITES WERE MORE APPROPRIATE THAN THE SITES THAT I PREFERRED ON THE BASIS OF THE MAPS. PERSONAL OBSERVATION MANDATED REVISION OF MY ORIGINAL SITE CHOICE.

THE "CHICAGO ADVENTURE" AFFORDED ME AN OPPORTUNITY TO PURCHASE ADDITIONAL RESOURCES APPROPRIATE TO MY PROJECT, BOOKS ABOUT THE CHICAGO AREA AND BURNHAM'S PLAN OF CHICAGO. PERUSING THE BOOK STORE WAS SUPERIOR TO MAKING AN ONLINE PURCHASE BECAUSE I COULD ACTUALLY

BROWSE THROUGH THE PAGES OF THE BOOKS IN ORDER TO CONSIDER THE CONTENT AND PHOTOGRAPHIC QUALITY OF THE STORE'S MANY OFFERINGS. THE BURNHAM BOOK PROVED TO BE ESPECIALLY HELPFUL BECAUSE IT CONTAINS MANY PICTURES AND MAPS OF EARLY TWENTIETH CENTURY CHICAGO IN ADDITION TO THE TEXT OF THE "PLAN OF CHICAGO". LIKE THE TRIP TO THE ISLAND, THE BURNHAM BOOK HAS PROVEN TO BE INVALUABLE DURING THE STAGES OF PLANNING AND DESIGN OF MY THESIS PROJECT. BROWSE THROUGH THE PAGES OF THE BOOKS IN ORDER TO CONSIDER THE CONTENT AND PHOTOGRAPHIC QUALITY OF THE STORE'S MANY OFFERINGS. THE BURNHAM BOOK PROVED TO BE ESPECIALLY HELPFUL BECAUSE IT CONTAINS MANY PICTURES AND MAPS OF EARLY TWENTIETH CENTURY CHICAGO IN ADDITION TO THE TEXT OF THE "PLAN OF CHICAGO". LIKE THE TRIP TO THE ISLAND, THE BURNHAM BOOK HAS PROVEN TO BE INVALUABLE DURING THE STAGES OF PLANNING AND DESIGN OF MY THESIS PROJECT.

MY VISIT TO A LINCOLN SPA DURING THE EARLY PLANNING STAGES OF THIS PROJECT ALSO HAD ITS BENEFITS TOWARD THE DEVELOPMENT AND DESIGN OF BIEN-ETRE. ALTHOUGH THIS LOCAL FACILITY HAD AN ABBREVIATED LIST OF TREATMENTS AND SERVICES, THE OUTING PROVIDED AN OPPORTUNITY TO EXPERIENCE SOME OF THE BASIC SERVICES THAT ARE PROVIDED BY SPAS. I ALSO OBSERVED THE EFFECTS OF THE PHYSICAL ENVIRONMENT, STAFF ATTITUDE AND STAFF DEMEANOR ON MYSELF AS A GUEST. INITIALLY, I REGARDED THIS TO BE A FRIVOLOUS USE OF TIME AND MONEY. HOWEVER, THE EXPERIENCE PROVED TO BE INVALUABLE WHEN I WAS CONSIDERING PEOPLE'S PREFERENCES FOR VARIOUS LEVELS OF PRIVACY, THE SOCIO/PSYCHOLOGICAL ASPECTS OF THE PROJECT, AND THE EFFECTS OF THOSE FACTORS ON APPROPRIATE ARCHITECTURAL DESIGN FOR THE SPA. IN RETROSPECT, I CAN BETTER UNDERSTAND THE INHIBITIONS THAT ARE INHERENT IN THESE SITUATIONS AND THE IMPORTANCE OF OVERCOMING THESE FEELINGS IF AN INDIVIDUAL DESIRES TO REACH A STATE OF RELAXATION, SELF REFLECTION, AND SELF REALIZATION. IT WAS IMPORTANT TO ACTUALLY EXPERIENCE THESE EVENTS AND THE ACCOMPANYING PSYCHOLOGICAL RESPONSES INSTEAD OF SIMPLY RELYING ON THE THEORETICAL "TEXT BOOK" DESCRIPTIONS OR MY IMAGINATION BECAUSE MY PROJECT HAS STRONG BASES IN THE SOCIO/PSYCHOLOGICAL ASPECTS OF THE VISIT.

MY INTELLECTUAL ACTIVITIES INCLUDED WRITING A SERIES OF NARRATIVES THAT WOULD SERVE AS GUIDES TO THE FACILITIES WHICH WOULD BE NECESSARY IN ORDER TO PROVIDE THE DESIRED SERVICES AND AESTHETICS OF THE INTERIOR AND EXTERIOR SPACES OF BIEN-ETRE. THE FIRST EXERCISE WAS A DESCRIPTIVE NARRATIVE THAT DETAILS AND ELABORATES ON A GUEST'S JOURNEY THROUGH THE SPACES AND THRESHOLDS OF A TYPICAL VISIT TO BIEN-ETRE. THIS WAS MY FIRST EFFORT AT DETAILING A PLAN OF SERVICES TO BE OFFERED AT THE SPA, AND THEREFORE DETERMINING THE ALLOCATION OF SPACE WITHIN THE SPA. THE DESCRIPTIVE NARRATIVE WAS A TOOL TO DISCOVERING THE APPROPRIATE QUALITIES OF THE INTERIOR SPACE AND IT AIDED AN AWARENESS OF THE PROPERTIES OF AN ATMOSPHERE OF TRANSCENDENCE.

I ENDEAVORED TO CONSIDER THE TARGET OF MY PROJECT FROM ANOTHER PERSPECTIVE, YET SHARPEN MY FOCUS ON THE TOPIC BY COMPOSING A STORY-LINE NARRATIVE. THIS "SCREEN-PLAY" WAS AN ATTEMPT TO

CONSIDER THE EVENT OF A VISIT TO THE SPA AND PARTICIPATION IN SOME OF ITS SERVICES FROM A MORE PERSONALIZED PERSPECTIVE. THE EVENT IS NOT HAPPENING TO JUST "AN INDIVIDUAL", "THE GUEST", "THE CLIENT", ETC. AS HE/SHE IS REFERRED TO IN THE ORIGINAL NARRATIVE. THIS PERSON IS GIVEN AN IDENTITY, A NAME, AND A PERSONALITY THAT IS REFLECTED BY HER ACTIONS WITHIN THE STORY. SHE HAS A PAST AND PRESENT THAT CONTRIBUTE TOWARD HER TRANSCENDENCE TO A REFLECTIVE MOMENT, AND ULTIMATELY TO HER FUTURE AND HER "STATE OF WELL-BEING". THE THEORETICAL BASIS OF THE ORIGINAL NARRATIVE WAS REPLACED BY A MORE PERSONAL SITUATION IN WHICH INDIVIDUALS UNDERGO PERSONAL AND PSYCHOLOGICAL CHANGES THROUGH THE USE OF PLOT AND LITERARY DEVICES.

THE RETELLING OF THE NARRATIVE IN THE FORM OF A STORY WAS THE INSPIRATION FOR A SERIES OF OIL PAINTINGS DEPICTING SOME OF THE SCENES AND SPA FACILITIES FROM THE STORY. THE PAINTINGS EXPLORED THE PHYSICAL ENVIRONMENTS OF THE STORY AND AIDED THE VISUALIZATION OF THE ACTIVITIES THAT HAPPENED THEREIN. I ATTEMPTED TO PORTRAY THE EMOTIONS OF THE MAIN CHARACTER THROUGH MY USE OF SHAPE, SHADING AND COLORATION. THESE NARRATIVES AND PAINTINGS HELPED ME TO VISUALIZE THE STRUCTURE AND AIDED THE EVOLUTION TO THE CURRENT ARCHITECTURAL FORM USED IN MY PROJECT. LIKE ALL WORKS IN PROGRESS, THE ORIGINAL DESCRIPTIVE NARRATIVE WOULD EVENTUALLY UNDERGO REWRITES THAT WOULD REFINE THE DESIGN OF BIEN-ETRE. THE GOAL OF THE NARRATIVE ADAPTATIONS, THE REWRITES, AND THE SERIES OF PAINTINGS WAS A BETTER UNDERSTANDING OF THE NECESSARY ACCOUTREMENTS OF SPA DESIGN WHICH WILL PROVIDE A SUCCESSFUL JOURNEY THROUGH ITS THRESHOLDS AND SPACES. THIS DESIGN WILL FACILITATE THE TRANSCENDENCE TO A REFLECTIVE MOMENT AND THE ACCOMPLISHMENT OF HOLISTIC "WELL-BEING" AND A "GOOD EXISTENCE" AS THE SPA'S NAME INDICATES.

THE AFOREMENTIONED EXERCISES WERE PREPARATORY TO MY ACTUAL ARCHITECTURAL DESIGN PROCESS. EACH EVENT/ACTIVITY CONVEYED ITS OWN "PACKET(S) OF INFORMATION" THAT CONTRIBUTES TO THE FINAL ENTIRETY. AS AN INDIVIDUAL ITEM, EACH EVENT IS INTERESTING, BUT OF NEGLIGIBLE VALUE. HOWEVER, WHEN ALL OF THE ACTIVITIES ARE CONSIDERED AS PARTS OF A LARGER ENTITY, THEY PROVIDE A WEALTH OF INFORMATION AND INSPIRATION. THE ACTIVITIES ARE MORE THAN INDIVIDUAL EXERCISES. THEY FLOW AND COMBINE TOGETHER, BUILDING UPON ONE ANOTHER IN A PROGRESSION TOWARD THE FINAL PRODUCT. THEY CONTRIBUTE TO A BETTER UNDERSTANDING OF ONE LARGER, MORE COMPLEX, MORE IMPORTANT UNIT...THE ARCHITECTURAL DESIGN OF BIEN-ETRE.

IT HAS BEEN RECOGNIZED BY SEVERAL EXPERTS THAT MY METHOD OF ORGANIZING INFORMATION, WHICH INCLUDES LEARNING SKILLS AND ACCOMPLISHING TASKS, IS UNUSUAL. IT IS NOT THE TYPICAL LINEAR METHOD USED BY MOST INDIVIDUALS, BUT RATHER A UNIQUE, COMPLEX, AND VERY UNCOMMON PROCESS. FOR ME, THIS IS A COMFORTABLE AND NATURAL METHOD OF PURSUING SKILLS AND ACCOMPLISHMENT OF TASKS BECAUSE I HAVE ALWAYS WORKED AND LEARNED THIS WAY. I HAVE BEEN REFERRED TO AS

SINGLE-MINDED, UNCOMMONLY FOCUSED ON TASKS, PERHAPS EVEN EXHIBITING TUNNEL-VISION. THIS DEMEANOR IS A LARGE CONTRIBUTOR TO MY SUCCESS IN THE PURSUANCE OF PROJECTS. HOWEVER, MY PROCESS AND I ARE FREQUENTLY MISUNDERSTOOD BECAUSE OF THE NOVELTY OF THIS APPROACH TO LEARNING AND TASK ACCOMPLISHMENT. EVEN WHEN I WAS REALLY YOUNG, I WOULD BECOME SO INVOLVED IN THE TASK AT HAND, THAT I WAS IN A SEPARATE WORLDA WORLD FROM WHICH IT WAS HARD FOR PARENTS AND TEACHERS TO RETRIEVE MY ATTENTIONS. AS A VERY YOUNG CHILD, MY MOM HAD TO PHYSICALLY EXTRICATE ME FROM INVOLVEMENT IN A COMPUTER GAME. NOT JUST BECAUSE I WAS A WILLFUL, MISBEHAVING CHILD, BUT BECAUSE I HAD BECOME EMOTIONALLY AND TOTALLY INVOLVED IN THE "WORLD OF MARIO BROTHERS", THE COMPUTER GAME. MANY TIMES, IT HAS BEEN HARD FOR OTHER PEOPLE TO UNDERSTAND MY INTENSE AND DOGGED INVOLVEMENT IN ACTIVITIES. THEY DON'T COMPREHEND THAT THIS IS NOT A WILLFUL IGNORING OF THEIR PRESENCE AND THEIR WISHES. IT IS SIMPLY A CHARACTERISTIC OF MY DEDICATION AND PURSUANCE OF THE TASK AT HAND. I AM NOT AWARE OF THE "WORLD" OUTSIDE OF MY IMMEDIATE PREOCCUPATIONS.

MY MOST SUCCESSFUL INVOLVEMENTS AND PURSUITS BEGIN BY ACQUIRING AS MUCH KNOWLEDGE AND INFORMATION ABOUT THE SUBJECT OR ACTIVITY AS I CAN. IT IS MY SECOND NATURE TO RESEARCH AND HAVE MINOR EXPERIENCES WITH A TOPIC BEFORE BECOMING ACTIVELY INVOLVED. EVEN PURCHASING A PET IS PRECEDED BY READING BOOKS AND ARTICLES ABOUT THAT ANIMAL IN ORDER TO BE SURE THAT I AM MAKING A GOOD CHOICE.

THE FALL AND EARLY WINTER OF 2007 WERE MARKED BY THE PURSUANCE OF AN INFORMATION BASE FOR THIS PROJECT. THIS KNOWLEDGE ACQUISITION CONTRIBUTED TO A MINDSET THAT IS SIMILAR TO STEPPING INTO A "UNIQUE AND SEPARATE WORLD". AS I SAT AT THE COMPUTER, I WAS AT THE CENTER OF THE DESIGNING PROCESS. I SAW THE THREE DIMENSIONAL DESIGN AT EYE LEVEL ENCIRCLING ME. THE ARCHITECTURAL DESIGN OF BIEN-ETRE SURROUNDED ME AND I CREATED THE WALLS AND STRUCTURE AROUND MYSELF ON THE COMPUTER SCREEN. OF COURSE, IT WAS NOT POSSIBLE TO ACTUALLY "POUR THE CONCRETE" AROUND MYSELF, HOWEVER, MY WORLD WAS THE ONE DISPLAYED ON THAT COMPUTER SCREEN IN FRONT OF ME. AS I DEVELOPED AND CREATED THE STRUCTURE OF BIEN-ETRE, I BECAME IMMERSSED IN MY ONGOING DESIGN PROCESS.

I DON'T SIMPLY CREATE AND BUILD THE STRUCTURE ON A SUPERFICIAL LEVEL, BUT INSTEAD, I AM IN THE "WORLD" OF THE DESIGN. I CREATE MY OWN REALITY ON THE COMPUTER SCREEN. IT IS AS IF I CAN FEEL AND SENSE THE CONCRETE WALLS WITH THEIR INTERIOR SURFACES COVERED BY RICH AND GORGEOUS STROKINGS OF VENETIAN PLASTER; THE MARBLE FLOORS FEEL TOASTY AND WARM UNDERFOOT BECAUSE OF THE RADIANT HEATING. I AM AMONGST THE CLIENTS OF THE SPA AND I WATCH THEM ASCEND THE GRAND STAIRCASE. SOME SPACES OF BIEN-ETRE ARE DARKER AND MORE CAVERNESS WHILE OTHERS, FOLLOWING THE ACHIEVEMENT OF A THRESHOLD, ARE BATHED IN LIGHT FROM THE CELLULAR

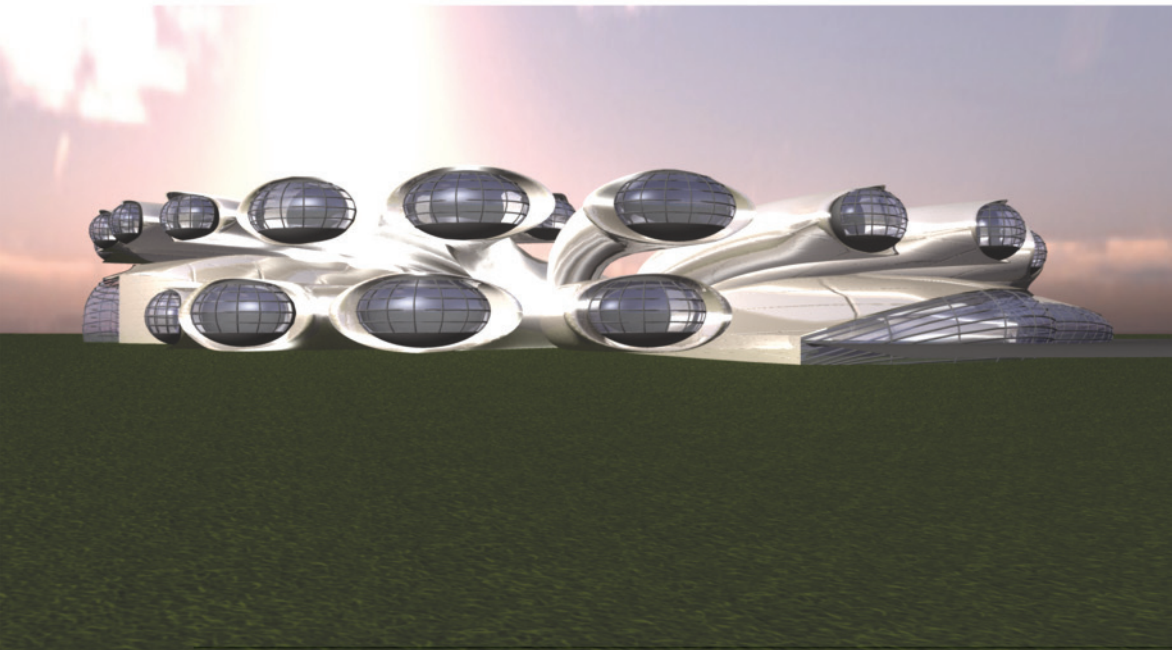
ELECTROCHROMIC WINDOWED SURFACE. EACH KEY STROKE HELPS TO CREATE MY OWN REALITY AND I AM CONSTANTLY PURSUING THAT REALITY BY THE USE OF THE DESIGN PROCESS.

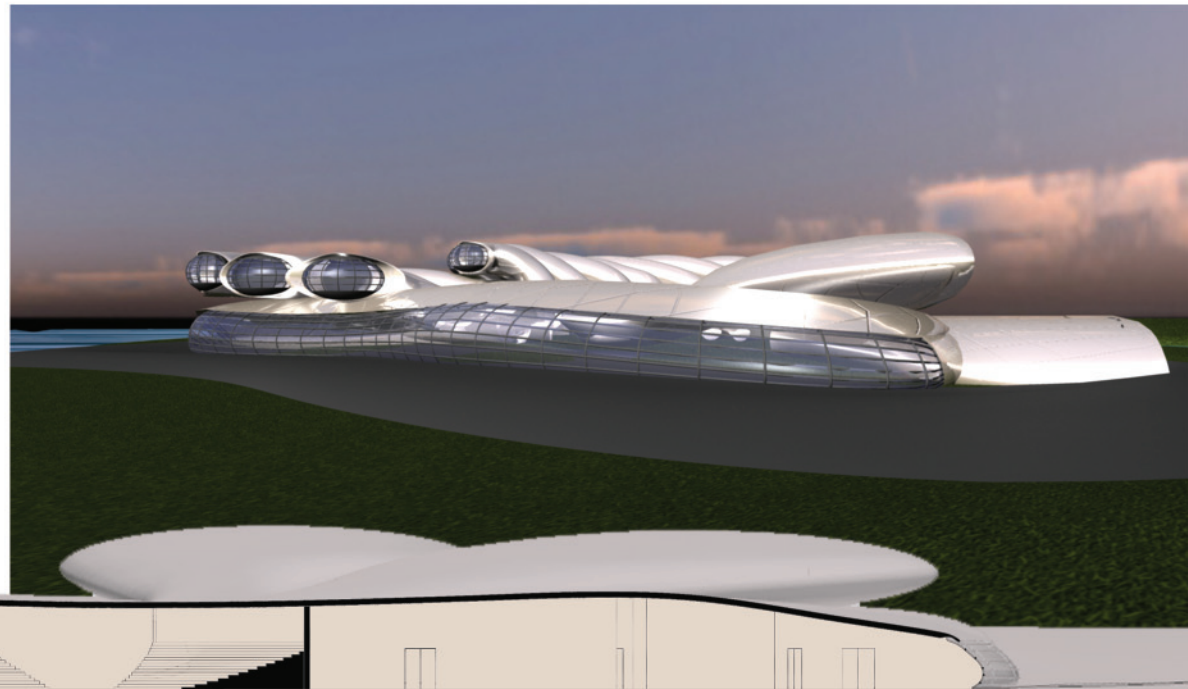
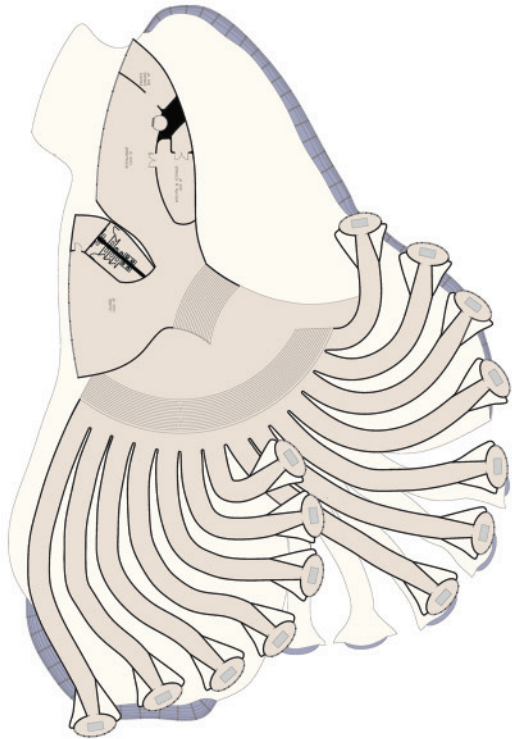
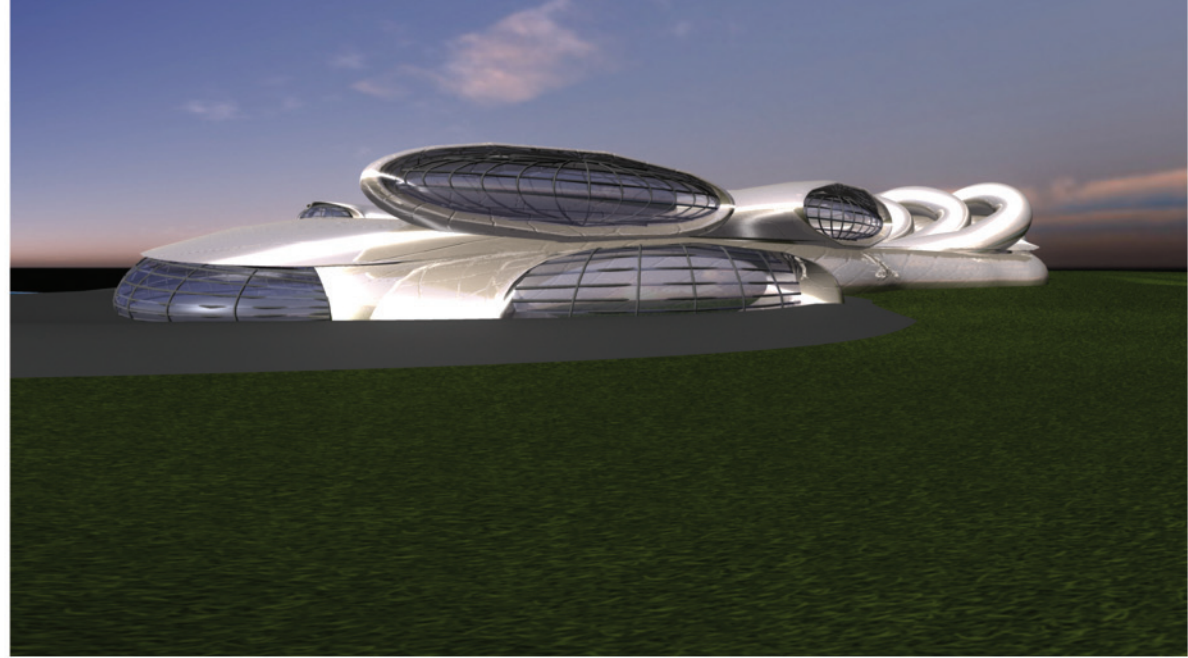
THIS DESIGN PROCESS IS EVER-CONTINUING AND EVER-DEVELOPING, EVOLVING TOWARD THE FINAL STRUCTURE OF BIEN-ETRE. I AM NOT SIMPLY INSPIRED TO RECORD AND MODEL THE DESIGN FEATURES AND DETAILS AS THE CREATIVE PROCESS PROCEEDS. THE DESIGN ON THE COMPUTER IS AN EXTENSION OF MY BEING AND MY VERY EXISTENCE. WHEN I AM IN THIS CREATIVE MODE, THE DEVELOPING PRODUCT IS A PART OF MY EXISTENCE. I AM EXPERIENCING THE ENTIRE PROCESS TWENTY-FOUR HOURS A DAY. I FIND IT DIFFICULT TO INTERRUPT THE CONTINUING CREATIVE PROCESS FOR OTHER INVOLVEMENTS SUCH AS CLASSES OR OTHER ACTIVITIES. EVEN MY DREAMS ARE BASED ON EXPERIENCES WITHIN THE SPA AND A CONTINUATION OF THE DESIGN PROCESS AND ITS ELEMENTS. CRITICISM OF MY DESIGN IS SEEMS TO BE A PERSONAL ATTACK BECAUSE MY DESIGN IS AN EXTENSION OF MY BEING, NOT SIMPLY A SUPERFICIAL DESIGN INSPIRATION. I CAN'T ALWAYS DEFEND THE AESTHETICS OF THE PROJECT AT HAND BECAUSE IT WAS INHERENTLY THE CORRECT DETAIL TO USE IN THIS SITUATION; IT LITERALLY "FELT RIGHT" TO USE IT FOR THIS PURPOSE.

THE DESIGN PROCESS THAT I USED FOR MY THESIS PROJECT, LIKE MOST OF MY OTHER CREATIVE INVOLVEMENTS WAS MORE THAN JUST A MEANS TO ACCOMPLISH AN ASSIGNMENT OR REQUIREMENT. IT WAS A HOLISTIC APPROACH THAT BEGAN WITH THOROUGH RESEARCH IN ORDER TO BECOME AWARE OF ALL CONTRIBUTING AND EXTENUATING DETAILS. PREPARATORY WORK FOR THIS PROJECT INCLUDED DESCRIPTIVE AND CREATIVE WRITING IN ADDITION TO PICTORIALIZING ELEMENTS OF THE ARCHITECTURAL DESIGN IN PAINTINGS. ALL OF THESE ACTIVITIES HELPED TO FAMILIARIZE ME WITH THE TASK AT HAND PRIOR TO AND DURING THE DESIGN PROCESS. THIS PROCESS WAS ONE OF TOTAL IMMERSION OF MY VERY BEING. SITTING AT THE COMPUTER SCREEN, I ENVISIONED AND THEN CONSTRUCTED THE WALLS OF BIEN-ETRE AROUND MYSELF. MY FINAL PRODUCT WAS AN AESTHETIC THAT WAS MOST APPROPRIATE FOR THIS PURPOSE BECAUSE I HAD "EXPERIENCED" THE CONSTRUCT THROUGHOUT ITS DESIGN AND IMAGING. BY USE OF MY HOLISTIC DESIGN PROCESSES, I HAVE CREATED AN ARCHITECTURAL DESIGN THAT SEEMS BEST SUITED TO PROMOTE TRANSCENDENCE INTO A REFLECTIVE MOMENT FOR THE CLIENTS OF BIEN-ETRE.

DESIGN SCHEME I

THIS WAS THE SOLUTION I DEVELOPED FOR 1ST SEMESTER'S MID-REVIEW. ALTHOUGH I WAS BEGINING TO THINK ABOUT THE EXPERIENCE OF THE SPACE, MOST OF THIS DESIGN WAS BASED OFF OF MY THIRD PROGRAM LAYOUT.

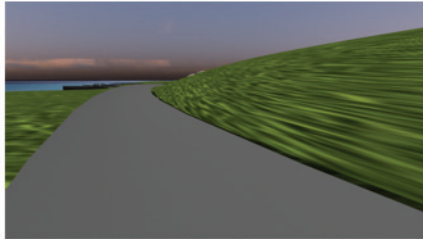




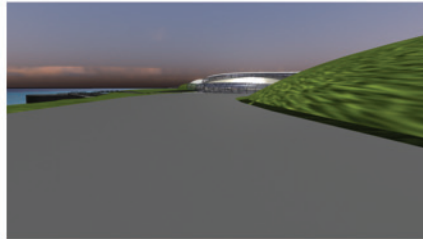
DESIGN SCHEME II

THIS WAS THE SOLUTION I DEVELOPED FOR 1ST SEMESTER'S FINAL REVIEW. I BEGAN WORKING WITH NARRATIVE FOR THIS DESIGN.

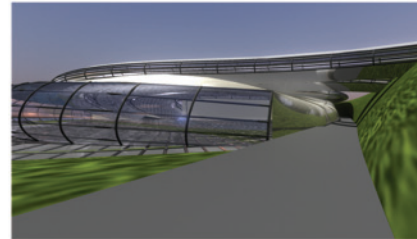
STORYBOARD.



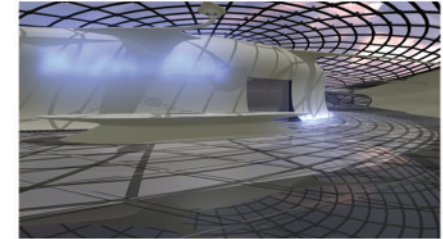
THE LARGE BERM I HAVE CREATED OBSTRUCTS VIEW OF THE CITY AND OF THE SPA FACILITIES.



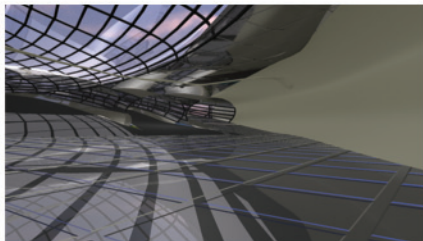
AS THE PERSON PROCEEDS AROUND THE PERIMETER OF THE BERM, GRADUAL VISUAL CUES BEGIN TO REVEAL THE SPA AND DEVELOP A SENSE OF ANTICIPATION AS HE/SHE APPROACHES.



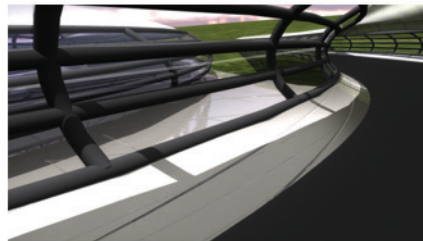
THE INDIVIDUAL PROCEEDS UNDERNEATH PHYSICAL PORTIONS OF THE SPA AND INTO A TUNNEL THAT LEADS TO THE PARKING GARAGE. THIS ACTS AS THE SECOND MAJOR THRESHOLD AND CREATES A SENSE OF MYSTERY AND FURTHER ANTICIPATION, PERHAPS EVEN A BIT OF ANXIETY.



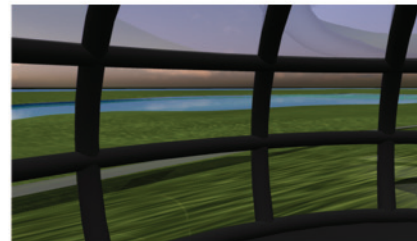
AS THE PERSON APPROACHES THE RECEPTION DESK, HE/SHE GOES INTO A LARGE NATURALLY LIT AREA WHERE HE IS BOMBARDED WITH RAYS OF NATURAL LIGHT SYMBOLIZING THE NEXT THRESHOLD.



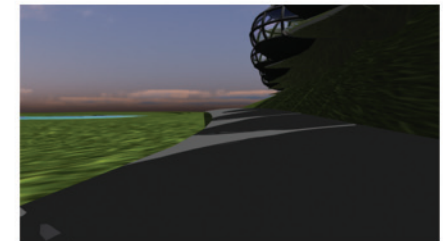
AN ATTENDANT WILL WELCOME THEM AND PROVIDE ESCORT THROUGH A LARGE TUBE-LIKE CORRIDOR THAT LEADS THEM OVER THE PREVIOUSLY EXPERIENCED FACILITIES.



THIS ALLOWS THEM TO VIEW ELEMENTS OF THEIR ENTIRE PRIOR ACTIVITIES UNTIL THE CORRIDOR LEADS THEM THROUGH THE BERM AND BRANCHES INTO NARROW CORRIDORS.



HE/SHE MAY VIEW THE CITY AND CAN REFLECT ON HIS EXPERIENCE IN THE URBAN ENVIRONMENT, HIS LIFE, HIS ACCOMPLISHMENTS, AND HIS AMBITIONS. HE WILL EVENTUALLY COMPLETE THE JOURNEY TOWARDS ULTIMATE RELAXATION.

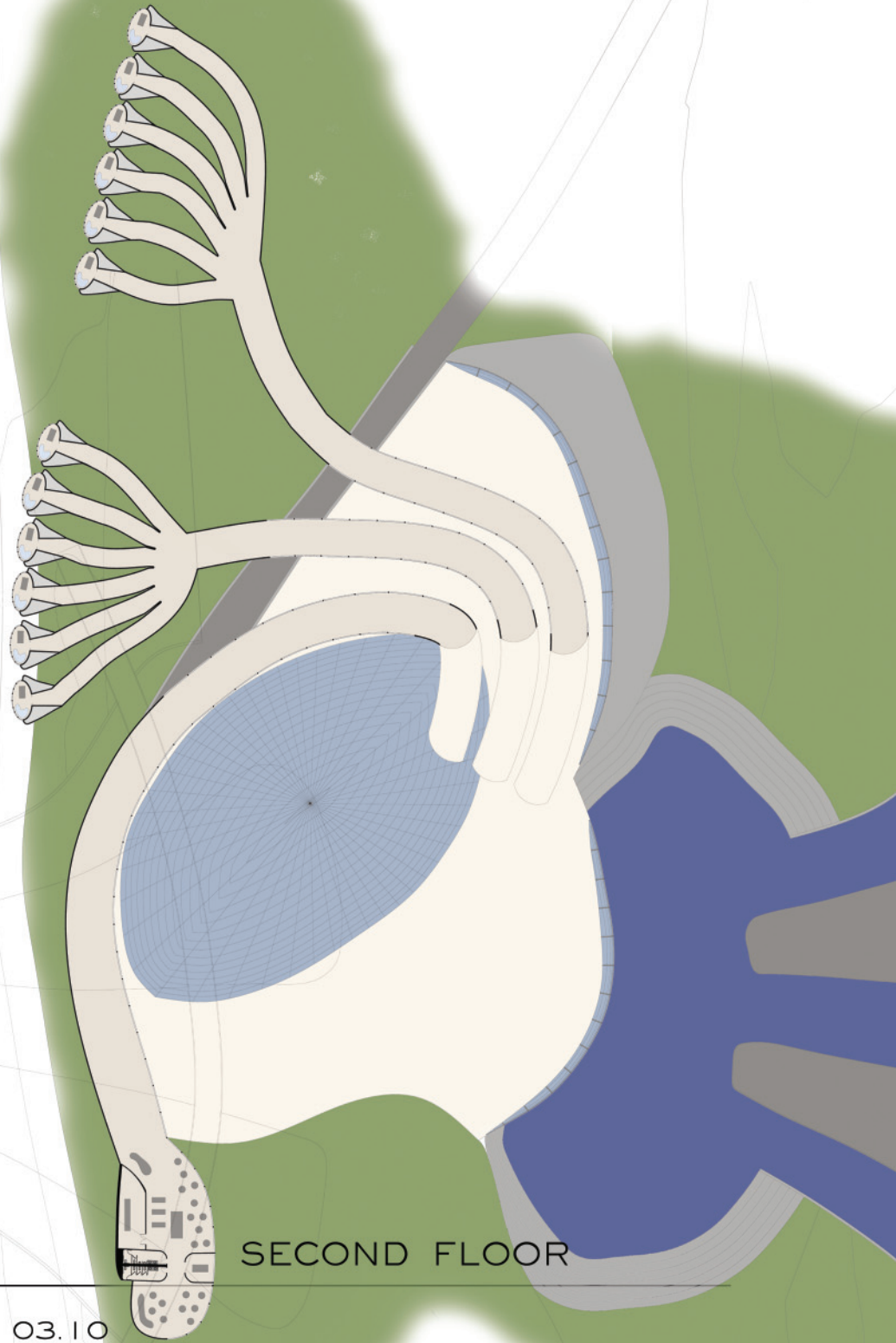
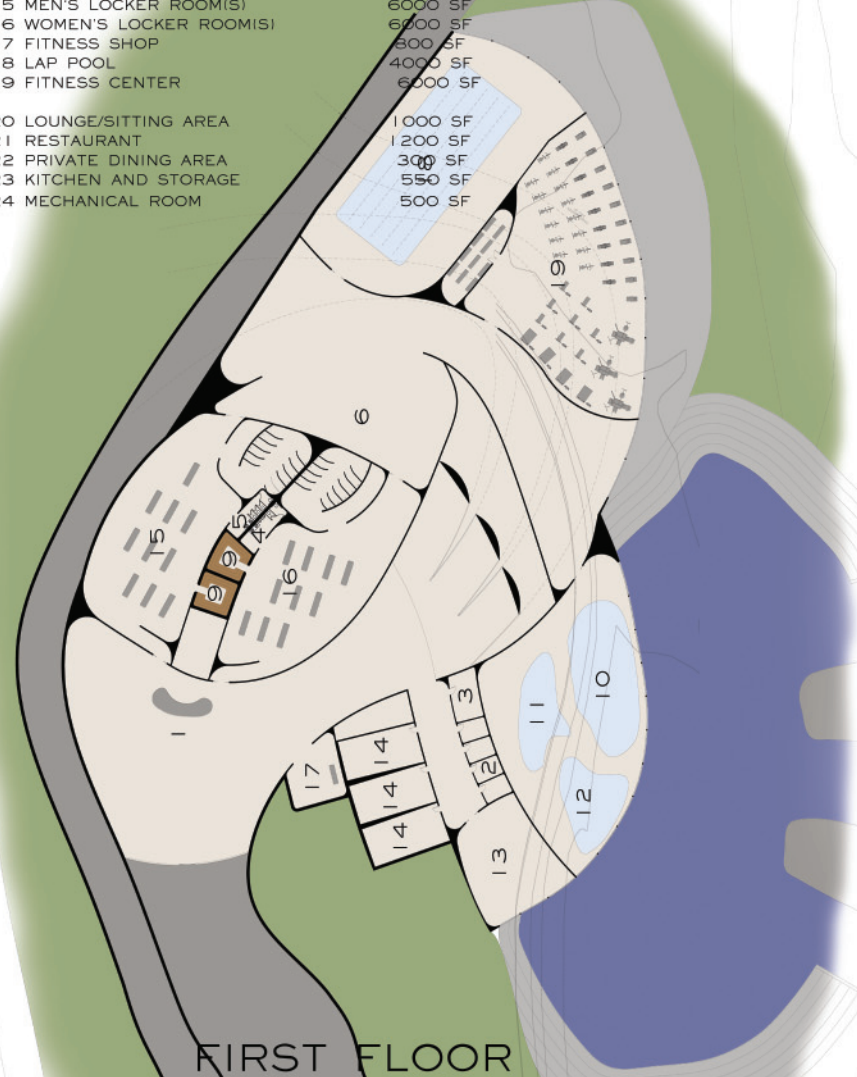


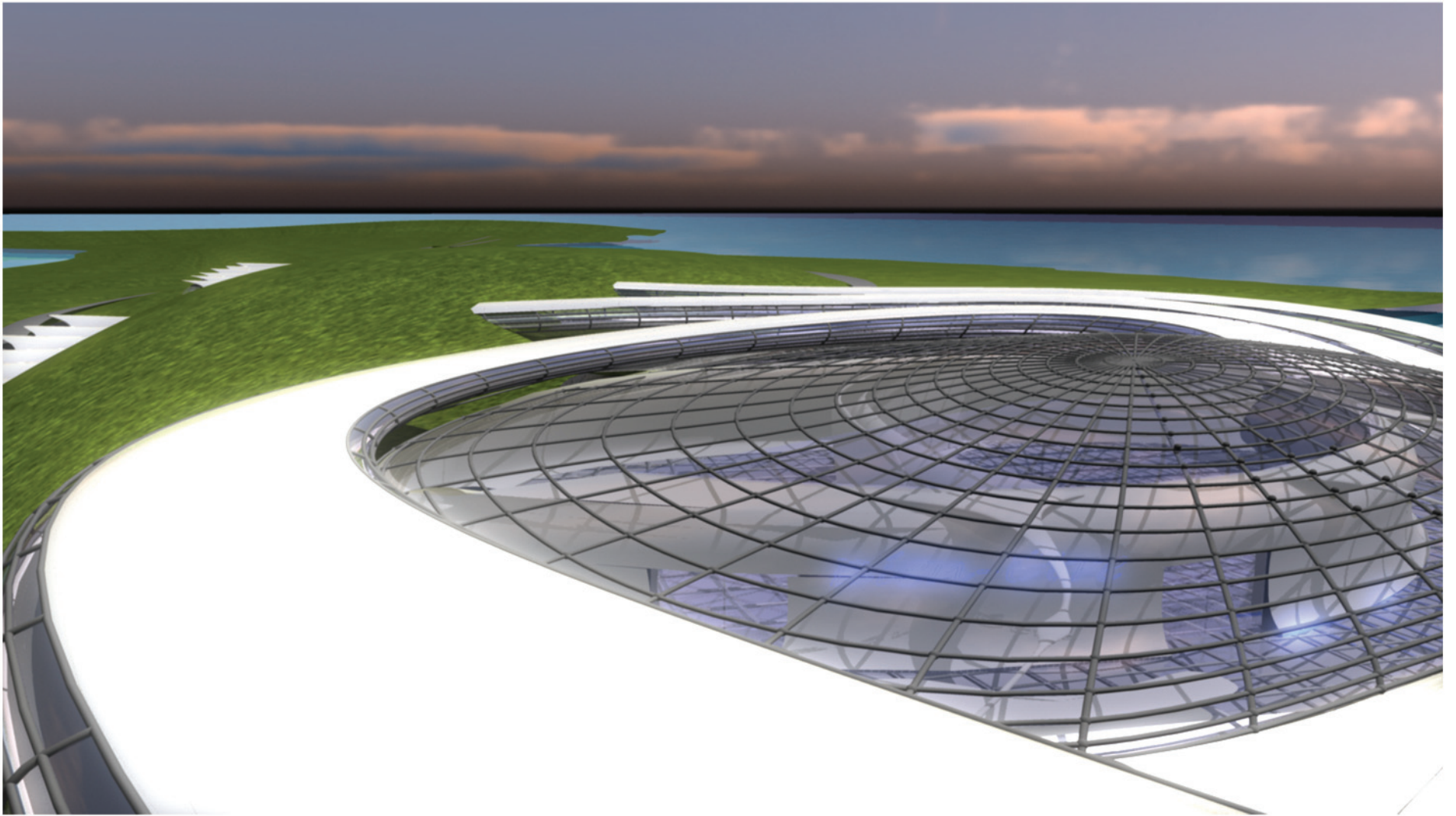
AS A PERSON LEAVES THE SPA RELAXED AND REVITALIZED, HE/SHE PASSES UNDER THE MASSAGE ROOMS.

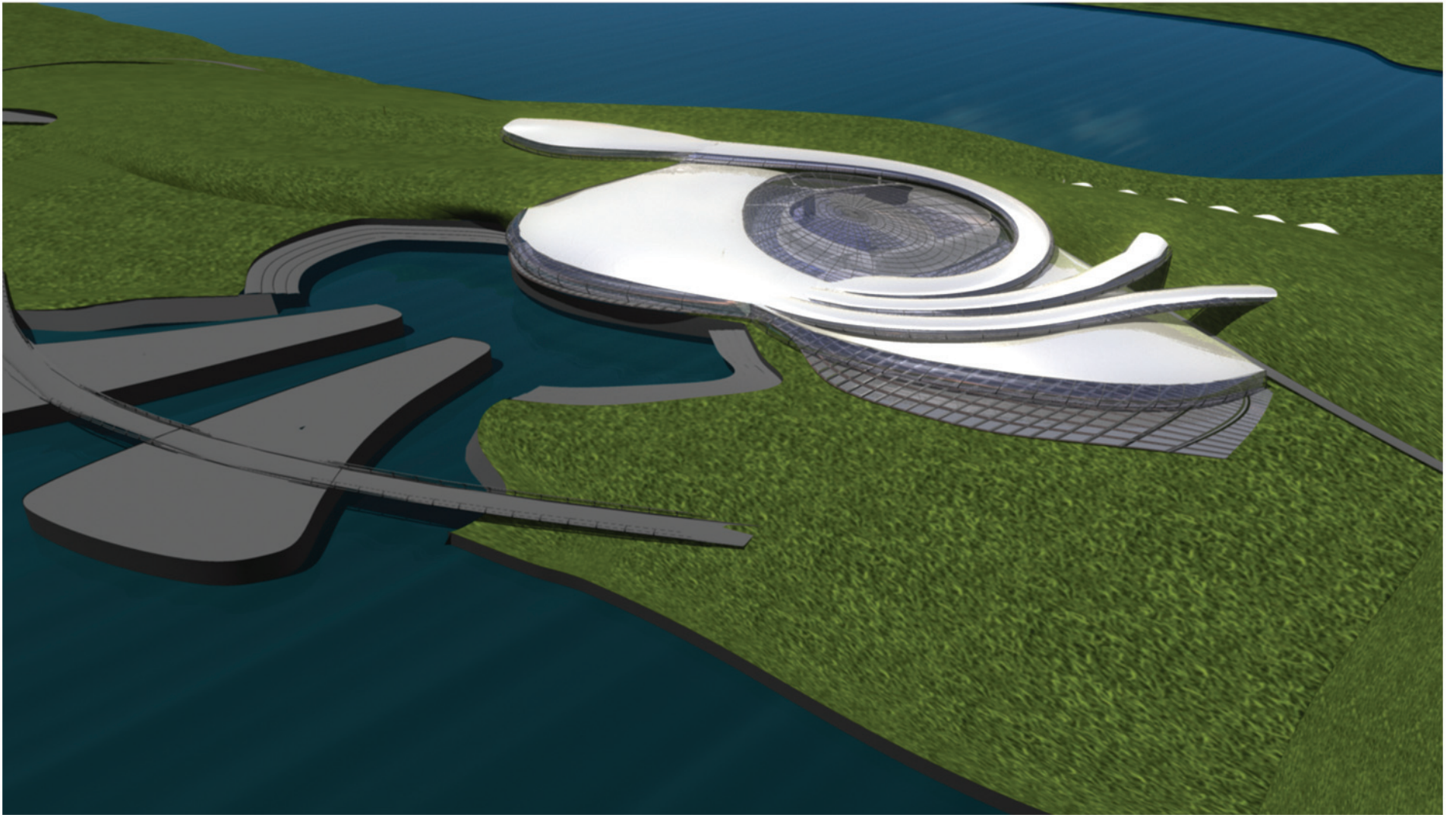


LONGITUDINAL SECTION

1	RECEPTION & LOBBY	500 SF
2	OFFICES	500 SF
3	CONFERENCE ROOM	350 SF
4	WOMEN'S RESTROOM	150 SF
5	MEN'S RESTROOM	150 SF
6	COED LOUNGE	350 SF
8	MASSAGE & FACIAL ROOMS	2500 SF
9	SAUNA	300 SF
10	FRIDGIDIARIUM	1600 SF
11	TEPIDARIUM	800 SF
12	CALDARIUM	700 SF
13	YOGA & AEROBICS CENTER	1200 SF
14	RACQUETBALL COURTS	3200 SF
15	MEN'S LOCKER ROOM(S)	6000 SF
16	WOMEN'S LOCKER ROOM(S)	6000 SF
17	FITNESS SHOP	800 SF
18	LAP POOL	4000 SF
19	FITNESS CENTER	6000 SF
20	LOUNGE/SITTING AREA	1000 SF
21	RESTAURANT	1200 SF
22	PRIVATE DINING AREA	300 SF
23	KITCHEN AND STORAGE	550 SF
24	MECHANICAL ROOM	500 SF

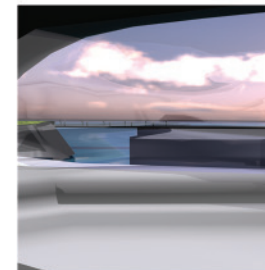
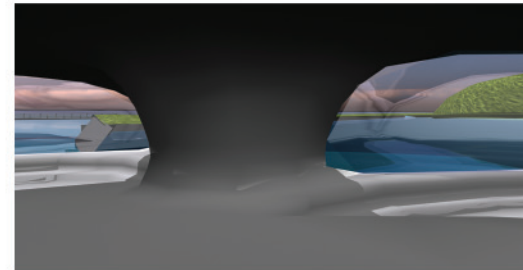
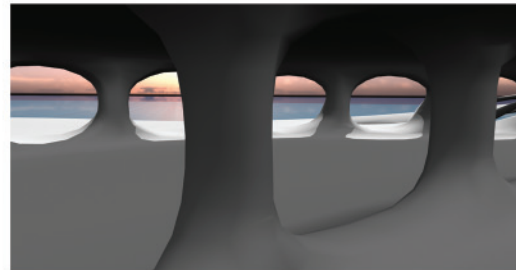
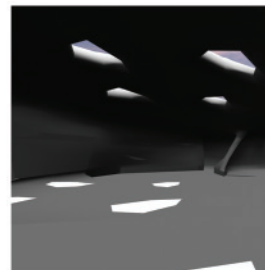
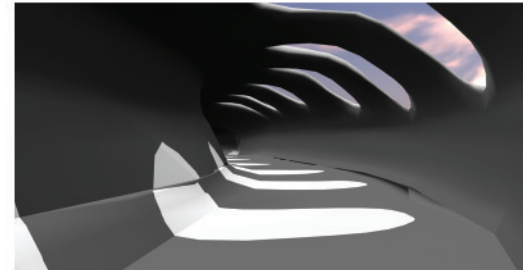
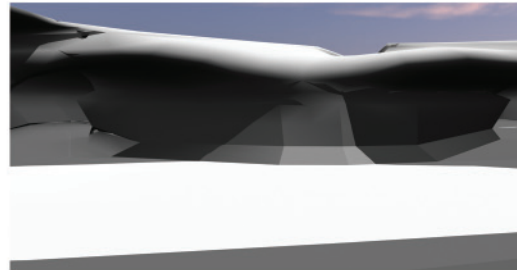
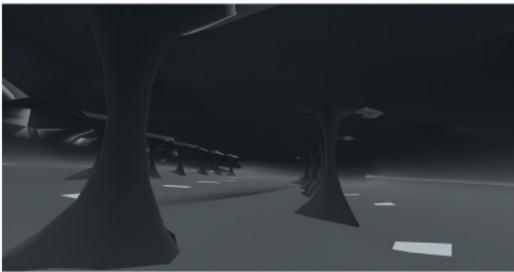
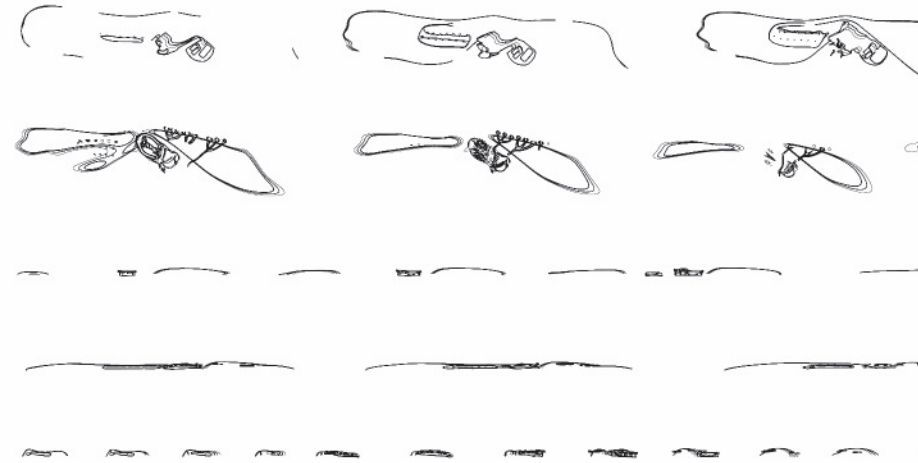
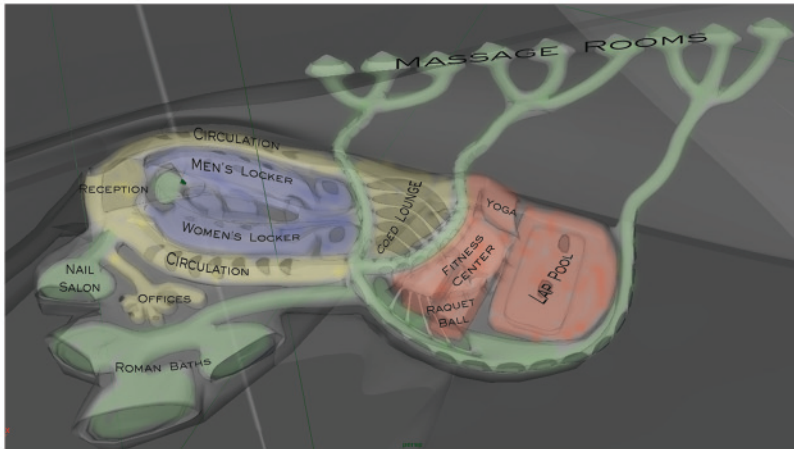


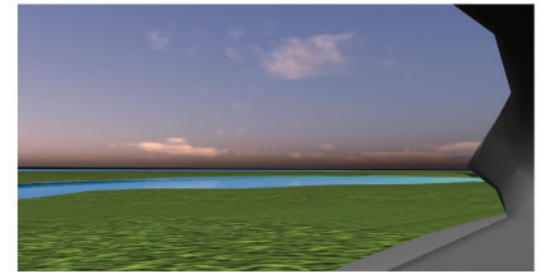
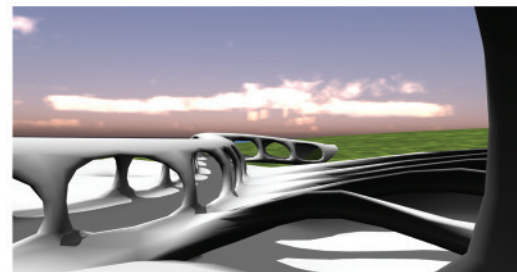
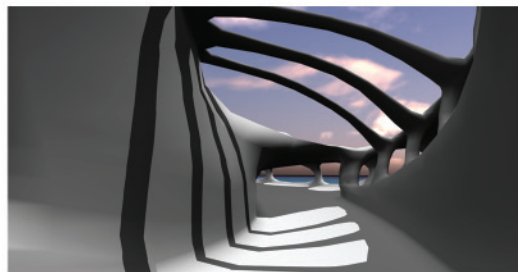
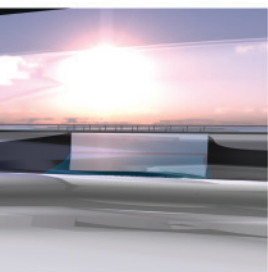
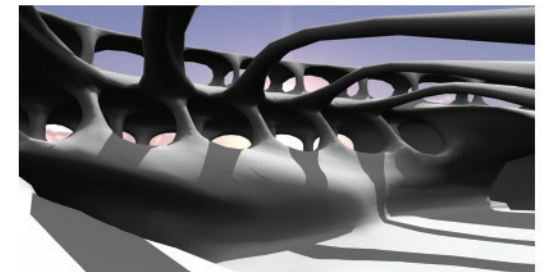
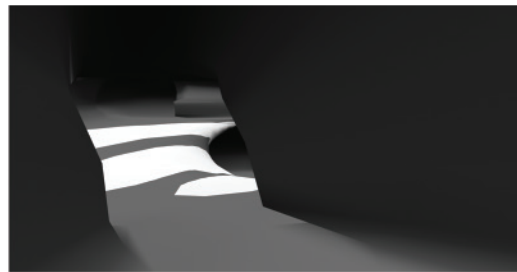
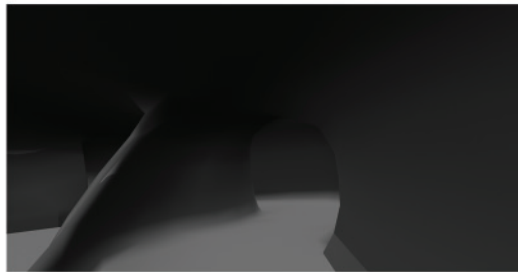
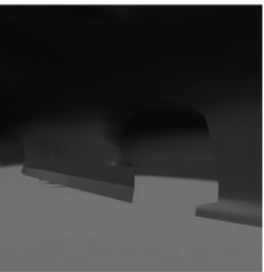
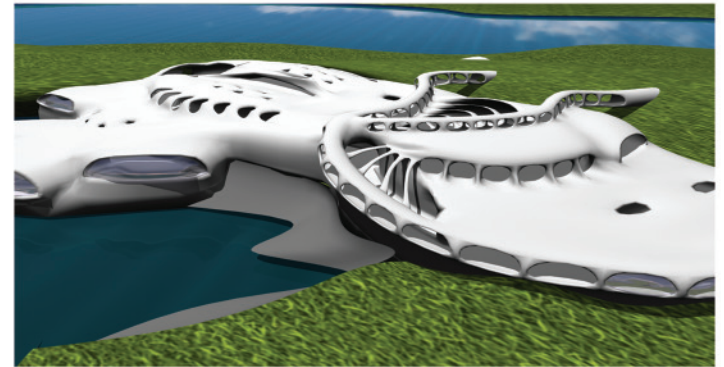
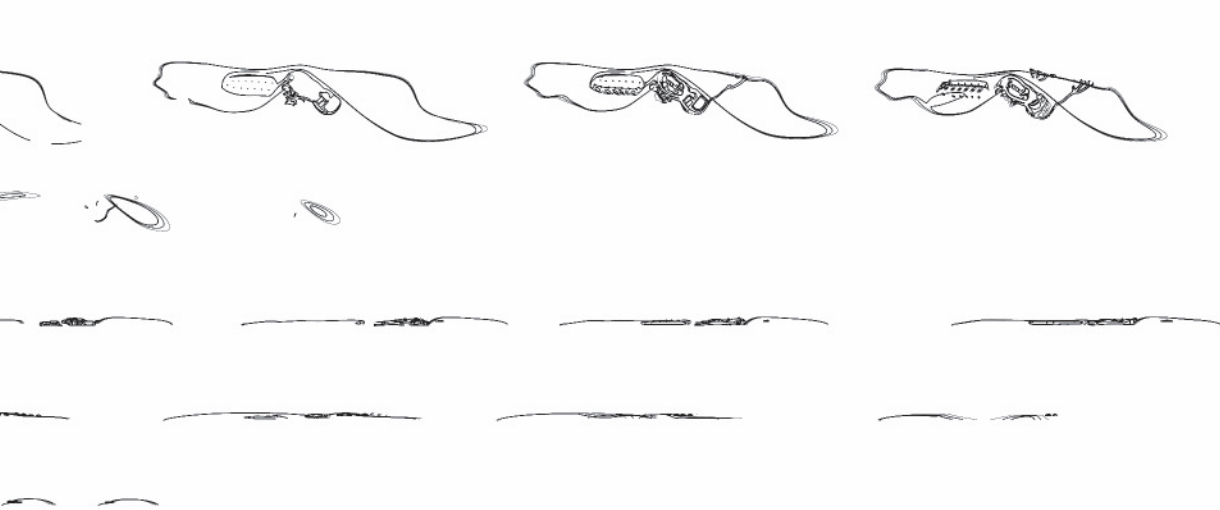




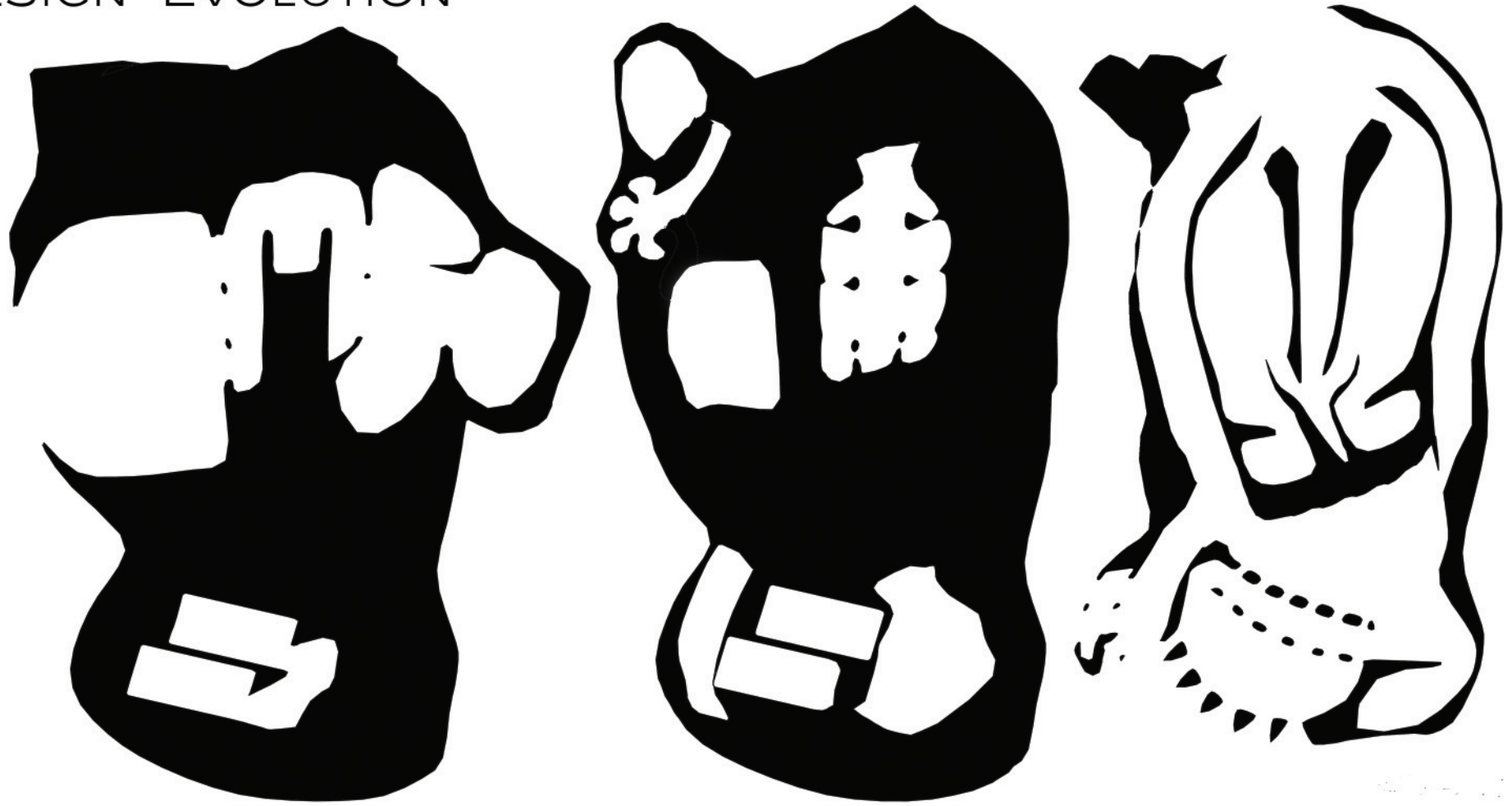
DESIGN SCHEME III

THIS WAS THE SOLUTION I DEVELOPED FOR 2ND SEMESTER'S MID-REVIEW. BY THIS TIME I AM FULLY IMERSED IN THE METHODOLOGY I DISCUSSED EARLIER IN THE CHAPTER. THIS ENDED UP BEING THE PROTOTYPE THAT THE FINAL DESIGN EVOLVED FROM.



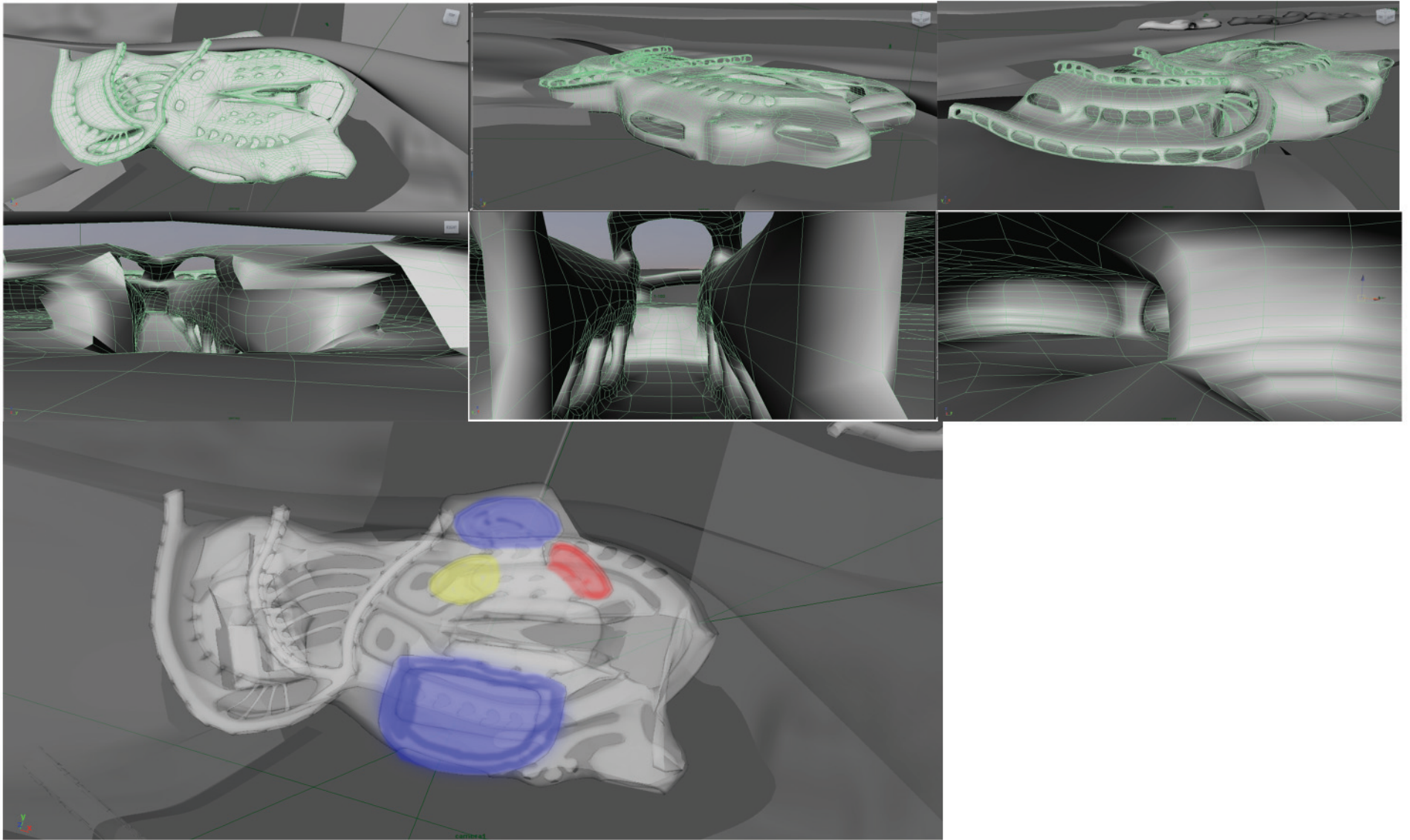


DESIGN EVOLUTION

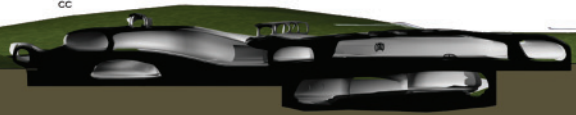
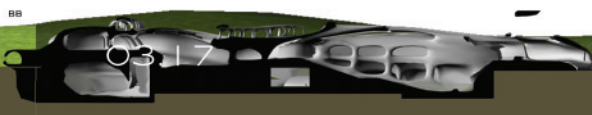
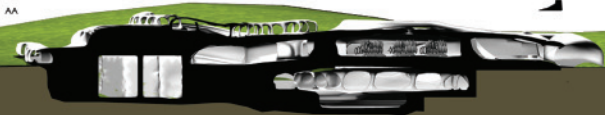
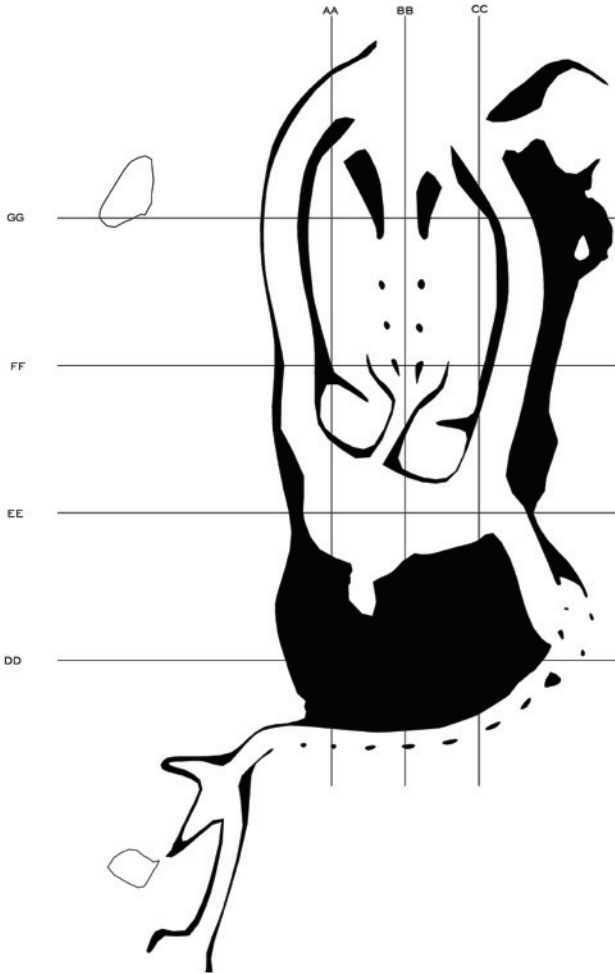
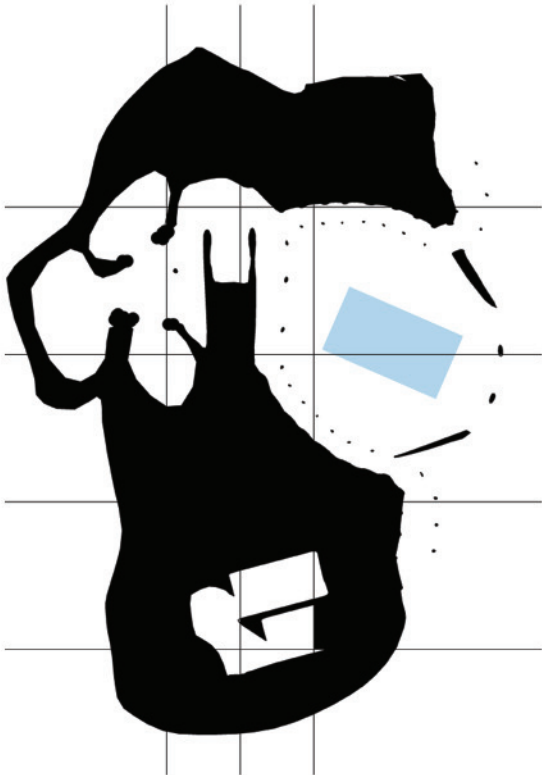


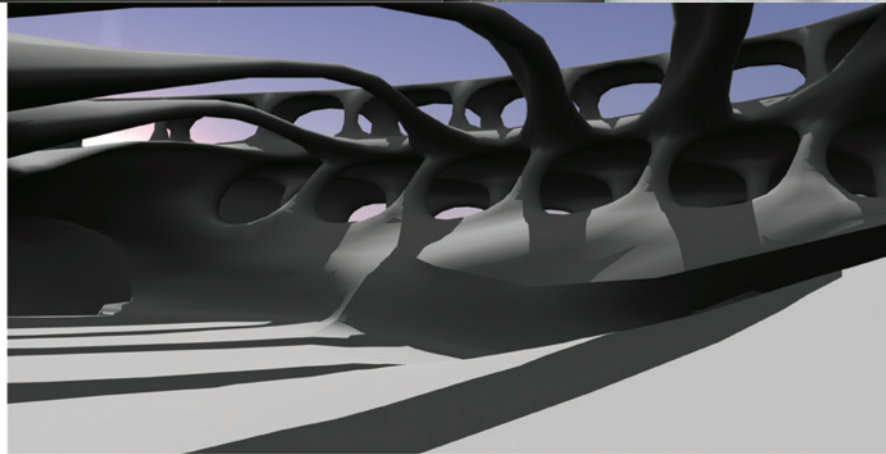
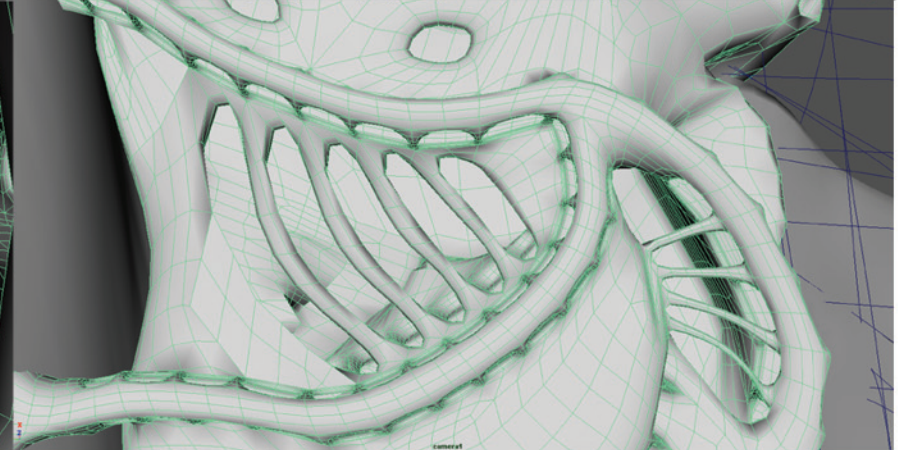
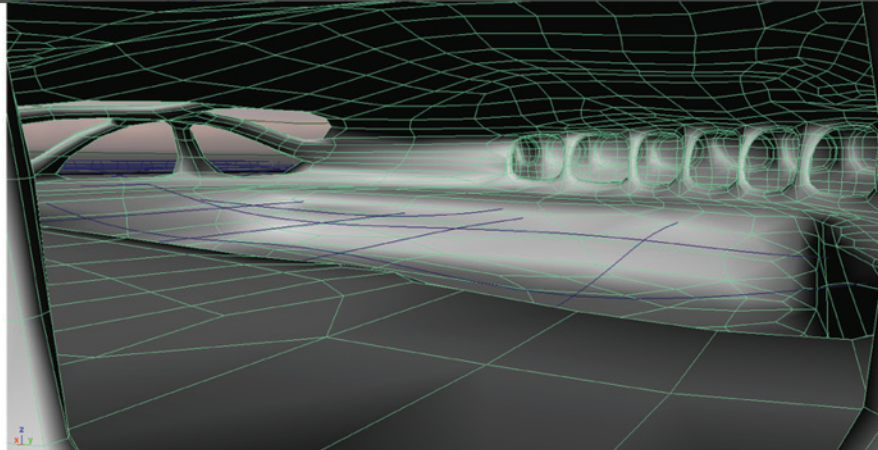
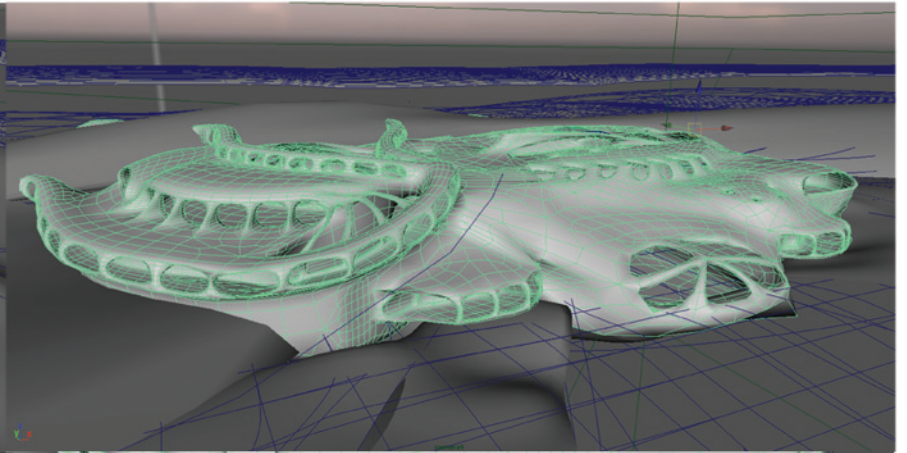
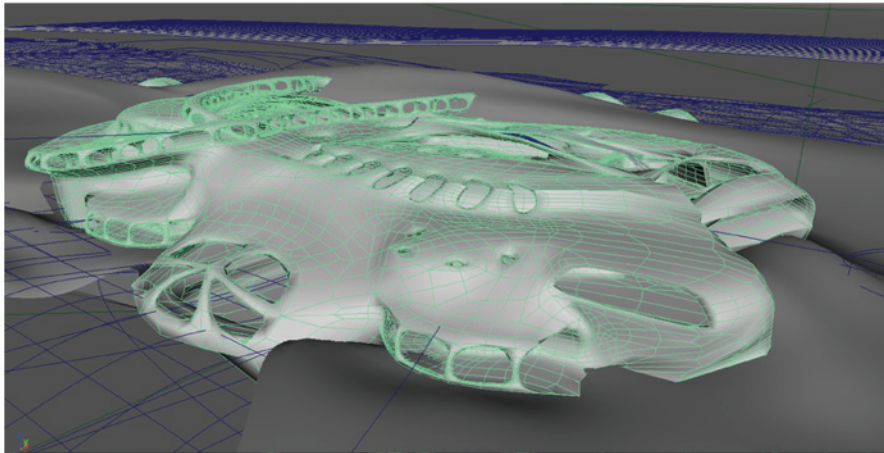
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DESIGN EVOLUTION





O4.00

FINAL DESIGN DOCUMENTATION

O4.01 STATEMENT OF INTENT

O4.02 ILLUSTRATED NARRATIVE

O4.14 MATERIAL STUDIES

O4.24 SYSTEMS

O4.29 PLANS, SECTIONS, AND DETAILS

O4.37 MODEL

STATEMENT OF INTENT

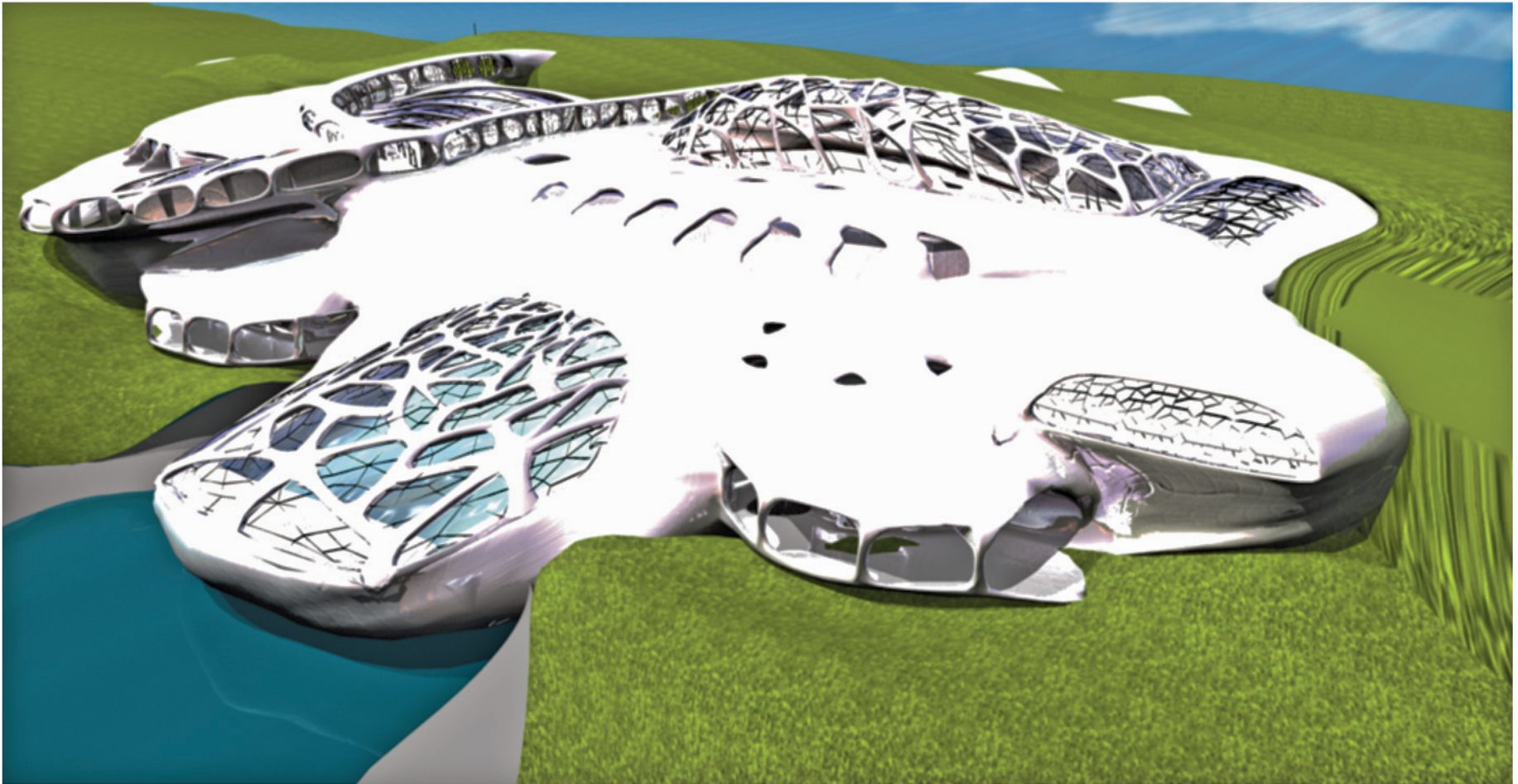
THE INTENT OF MY PROJECT IS TO EXPLORE THE ROLE THAT ARCHITECTURE CAN PLAY IN THE ARTICULATION OF PRIVACY AND THE ROLE THAT ENGAGING THE HUMAN BODY CAN PLAY IN CREATING THE REFLECTIVE MOMENT. I HAVE CHOSEN A SPA AS A VEHICLE TO PURSUE FOR THIS PROJECT DUE TO THE SOCIAL NATURE OF PUBLIC BATHS, FITNESS FACILITIES, AND LOCKER ROOMS, AS COMPARED TO THE ISOLATIONIST NATURE OF MASSAGE ROOMS, SAUNAS, AND PRIVATE BATHS. A PERSON THAT PARTICIPATES IN THE ACTIVITIES IN A SPA MUST FEEL COMFORTABLE DISROBING AND BEING TOUCHED BY AN UNFAMILIAR PERSON. THE DESIGN OF MY PROJECT PROPOSES TO LEAD AN INDIVIDUAL ON A JOURNEY THAT GRADUALLY PEELS AWAY PHYSICAL AND PSYCHOLOGICAL LAYERS THROUGH THE ARTICULATION OF A SERIES OF THRESHOLDS AND SPACES, ULTIMATELY TAKING THAT PERSON TO A STATE OF RELAXATION AND PERHAPS DETACHMENT FROM THE WORLD THAT HE/SHE HAS COME FROM. THE PROGRAMMATIC INTENT WOULD BE THE CREATION OF THE SERIES OF THRESHOLDS (THE PLANETARIUM, CAVERN-LIKE SPACES, NATURALLY—LIT RECEPTION AREA ...) AND SPACES (ENTRY ROAD, PARKING LOT, SPA LOBBY, LOCKER ROOM, POOLS, EXERCISE ROOMS, SHOWERS, ETC.) LEADING ULTIMATELY TO THE PLACE OF RELAXATION AND REFLECTION IN THE PERSONAL MASSAGE ROOMS. THROUGH ITS SEPARATION FROM AND EXPOSURE TO THE WORLD FROM WHICH THE PATRON CAME, THIS SPACE IS INTENDED TO ALLOW THE INDIVIDUAL TO REFLECT ON HIS OR HER SITUATION IN THE URBAN CONDITION. THROUGH MY INVESTIGATIONS IN SPA DESIGN AND MY PERSONAL EXPERIENCE VISITING A SPA FOR A MASSAGE, I HAVE DISCOVERED THAT THRESHOLDS ARE A VALUABLE TOOL FOR ATTAINING COMFORT AND MAXIMAL RELAXATION. I INTEND TO CREATE A CAREFULLY CHOREOGRAPHED ENVIRONMENT THAT UTILIZES A SERIES OF THRESHOLDS, PEELS AWAY LAYERS THAT INHIBIT COMFORT, AND ALLOWS THE INDIVIDUAL TO ACHIEVE THE ULTIMATE REFLECTIVE MOMENT.

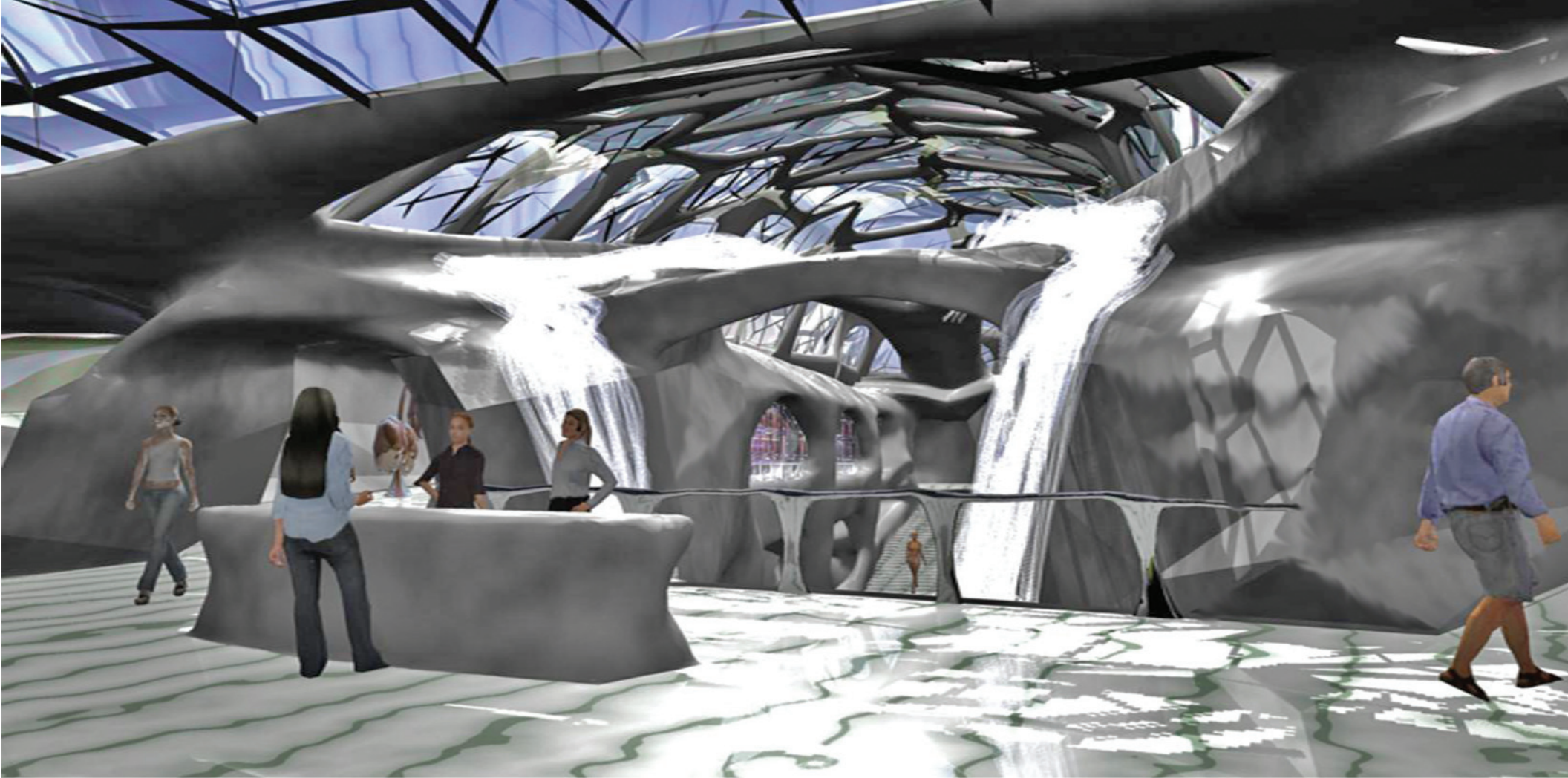
NARRATIVE

THE EXPERIENCE WITHIN BIEN-ETRE WILL INVOLVE A CALCULATED AND CONTROLLED PROCESSION THROUGHOUT THE SPA ENVIRONMENT. THE ENTIRE SITUATION WILL BE CAREFULLY CHOREOGRAPHED USING PHYSICAL AND PSYCHOLOGICAL MANIPULATIONS TO CREATE INTERACTION BETWEEN LARGE PUBLIC, SOCIAL SPACES AND THE MORE ISOLATED, INTIMATE SPACES WITHIN THE SPA. AS THE INDIVIDUAL IS LED THROUGH THE SPACE, HE/SHE WILL ENCOUNTER THRESHOLDS THAT WILL GRADUALLY PEEL AWAY LAYERS OF INHIBITIONS AS WELL AS PHYSICAL LAYERS OF DISCOMFORT AND INTRODUCE HIM/HER TO SOCIAL INTERACTIONS UNTIL HE/SHE HAS BECOME COMFORTABLE WITH HIS/HER CONDITION AND EXPERIENCE IN THE ACHIEVEMENT OF TOTAL RELAXATION. THE INDIVIDUAL WILL INITIALLY BE ESCORTED INTO A SOCIAL AREA AND MERGE WITH THE ONGOING SOCIAL ROUTINES. HE/SHE WILL THEN BE REMOVED FROM THAT SOCIAL SCENE AND ESCORTED TO THE ISOLATED SPACES WHERE HE IS IMMersed IN PRIVATE AND PERSONAL ACTIVITIES THAT ALLOW HIM TO HAVE A TIME OF PERSONAL REFLECTION. THE GUEST WILL HAVE A CONTROLLED SOCIAL AND PSYCHOLOGICAL EXPERIENCE AS HE/SHE IS ESCORTED IN AND OUT OF THE SOCIAL AREAS, TAKEN INTO TRANSITIONAL AREAS, AND THEN LED INTO THE SPECIALIZED FUNCTIONAL SPACES ALLOWING HIM/HER TO REFLECT ON THE PREVIOUS EXPERIENCES. THESE ACTIVITIES WILL PROVIDE SELF REFLECTION AND ASSIST THE DEVELOPMENT OF SELF AWARENESS AND SELF CONSCIOUSNESS. AFTER A PROCESSION THROUGH A VARIETY OF THRESHOLDS, THE INDIVIDUAL WILL REACH THE MASSAGE ROOMS. THIS IS THE CONCLUSION OF HIS JOURNEY. THE PERSON HAS BEEN REMOVED FROM HIS INITIAL CONDITION AND HAS ACHIEVED A STATE OF RELAXATION THAT ALLOWS HIM A FINAL MOMENT OF REFLECTION ON HIS ORIGINATION, HIS EXPERIENCES, AND HIS HUMAN CONDITION.

UPON ENTRY TO THE NORTHERLY ISLAND SITE, THE PERSON FOLLOWS SOLIDARITY DRIVE, THE EXISTING ROAD THAT PROVIDES ACCESS TO THE ISLAND, AND HE/SHE PROCEEDS TOWARDS ADLER PLANETARIUM. THE PLANETARIUM ACTS AS THE FIRST THRESHOLD SYMBOLIZING THE LAST LANDMARK AND REPRESENTATION OF THE URBAN ENVIRONMENT. IT IS THE BEGINNING OF THE TRANSITION INTO THE EXPERIENCES THAT THE INDIVIDUAL WILL EXPERIENCE. FROM THAT POINT, THE PERSON TURNS INTO THE EXISTING PARKING LOT. AT THIS THRESHOLD THE PERSON EXITS HIS/HER CAR, SYMBOLIZING THE REMOVAL OF A LAYER OF DERMIS. THE INDIVIDUAL PROCEEDS DOWN A PATHWAY THAT LEADS THROUGH A TRANSITIONAL SPACE ALONG THE EXISTING BEACH. THIS BEGINS THE INTRODUCTION OF THE NATURAL ENVIRONMENT AND FURTHER REMOVES THE URBAN ENVIRONMENT FROM ONE'S CONSCIOUSNESS. THE PATH CONTINUES TOWARD THE CENTER OF THE SITE LEADING THROUGH NATURAL PRAIRIE GRASSLAND AND TOWARD A LARGE BERM THAT OBSTRUCTS VISUAL AWARENESS OF THE SPA ITSELF. AS THE PERSON PROCEEDS AROUND THE PERIMETER OF THE BERM, GRADUAL VISUAL CUES BEGIN TO REVEAL THE SPA AND DEVELOP A SENSE OF ANTICIPATION AS HE/SHE APPROACHES.

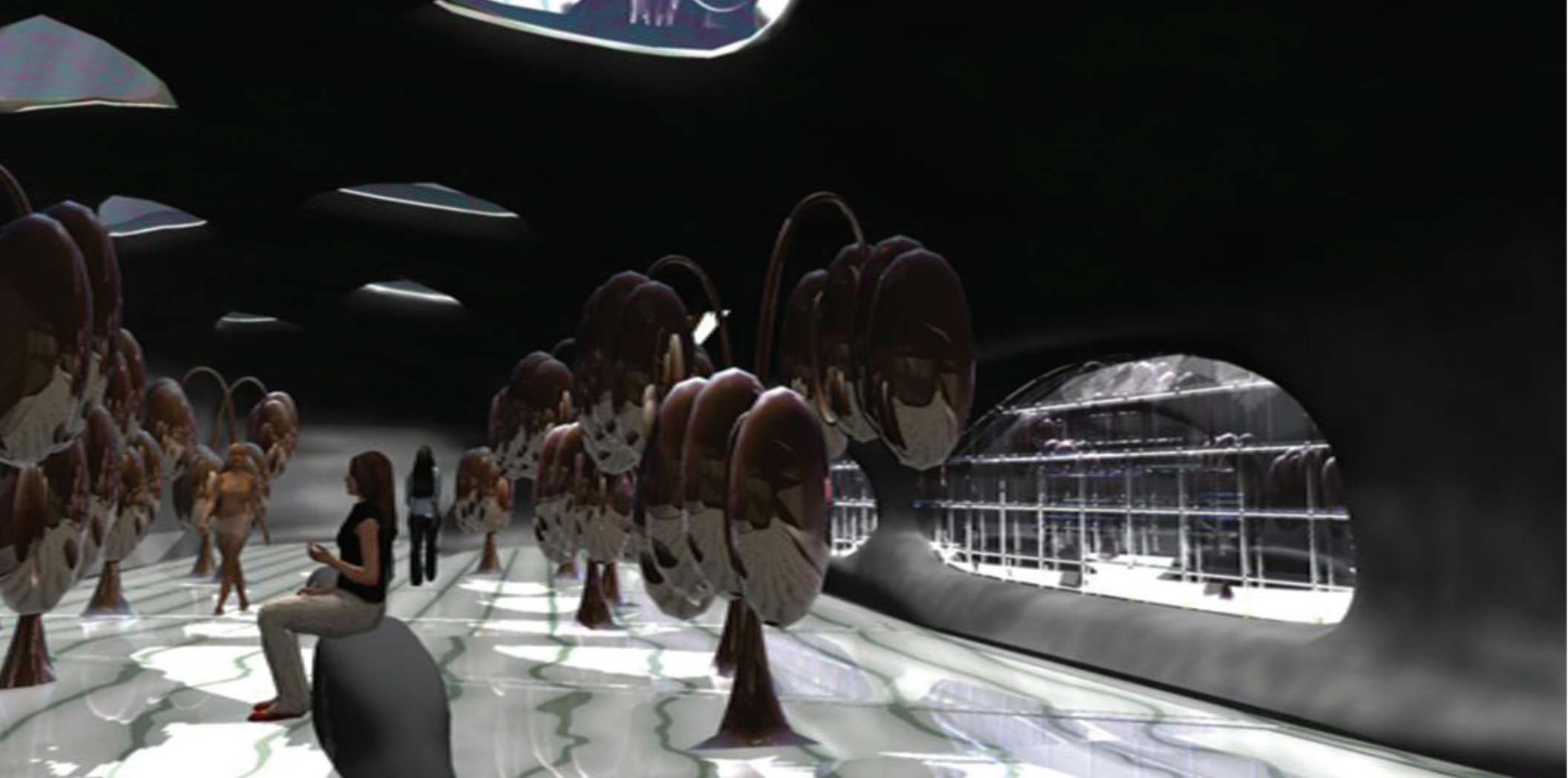
THE INDIVIDUAL ENTERS A CAVERN-LIKE, COLONNADED STRUCTURE. THIS ACTS AS THE SECOND MAJOR THRESHOLD AND CREATES A SENSE OF MYSTERY AND FURTHER ANTICIPATION, PERHAPS EVEN A BIT OF ANXIETY, AS THE PERSON IS PROCEEDS INTO THE CAVE-LIKE SPACE. AT THE END OF THE LABYRINTH, THE INDIVIDUAL CONTINUES HIS/HER JOURNEY THROUGH THE TUNNEL INTO THE NEXT THRESHOLD THAT RESEMBLES A LARGE CAVERN. THE PERSON WALKS AMONG THE COLUMNS TOWARDS THE ENTRANCE TO THE SPA. HE/SHE ENTERS A LARGE OPEN-DOMED AREA THROUGH COLORED LIGHT RAYS. FLANKING THE RECEPTION AREA ARE TWO LARGE WATERFALLS THAT FRAME THE RECEPTION DESK. BEHIND THE DESK IS A GRAND STAIRCASE THAT IS BEING USED BY MANY PEOPLE. THIS CREATES A THEATER FOR THE GUEST IN WHICH HE/SHE CAN VOYEURISTICALLY VIEW PEOPLE IN BATHS, WET AREAS, AND OTHER SPA ACTIVITIES.





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AS THE PERSON APPROACHES THE RECEPTION DESK, HE/SHE GOES INTO A LARGE NATURALLY LIT SPACE WHERE HE IS BOMBARDED WITH RAYS OF NATURAL LIGHT THAT SYMBOLIZES THE NEXT THRESHOLD. THIS CREATES A 'LIGHT AT THE END OF THE TUNNEL' EFFECT AND PROVIDES THE PERSON WITH FEELINGS OF RELIEF, JOY, ELATION, AND EXCITEMENT. IT ALLEVIATES THE FEELINGS OF ANXIETY AND THREAT EXPERIENCED AT THE PREVIOUS ACTIVITIES. AT THIS POINT, THE INDIVIDUAL HAS A CHOICE TO GO DIRECTLY TO THE MASSAGE ROOMS AND FITNESS AREAS OR GO INTO THE LOCKER ROOMS.



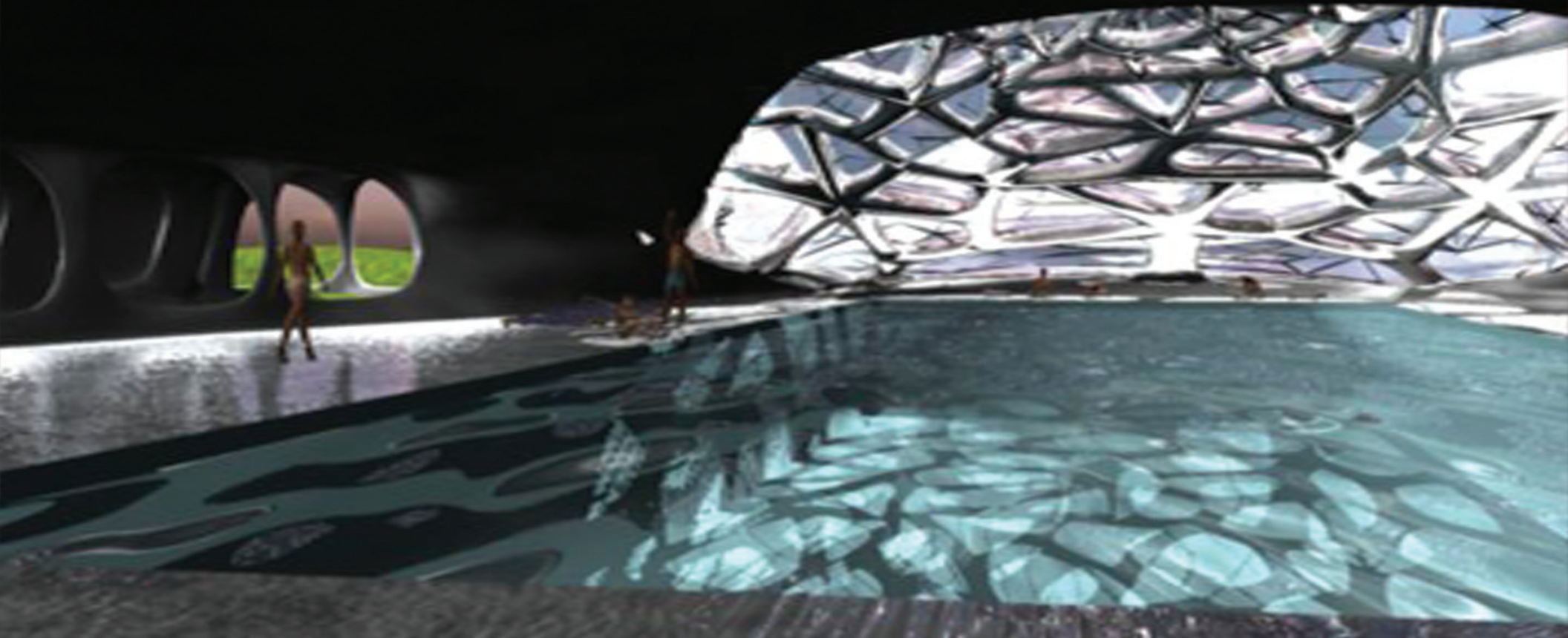
THE NATURALLY LIT LOCKER ROOM SERVES AS ANOTHER THRESHOLD AND IT PROVIDES A SOCIAL ENVIRONMENT FOR PATRONS. LIGHT WELLS IN THE CEILING OF THE LOCKER ROOM FOCUS LIGHT ON THE LOCKER PODS THAT SEEM TO GROW OUT OF THE FLOOR. BIOMORPHIC COLUMNS FRAME WALLS OF GLASS BLOCK WHICH PROVIDE A TRANSLUCENT BARRIER BETWEEN THE LOCKER ROOMS AND THE GRAND STAIRCASE. THIS WALL PROVIDES A 'THIN LAYER OF PRIVACY', AND AT THE SAME TIME, CHALLENGES THE 'NOTION' OF PRIVACY.



THE LOCKER ROOM SPACE IS A 'DESIGNED SPACE' AND MUCH MORE THAN AN OVER-SIZED AND GLORIFIED BATHROOM. THIS EXPERIENCE REMOVES ANOTHER LAYER OF DERMIS SYMBOLIZED BY THE REMOVAL OF CLOTHING OR THE CHANGING INTO ACTIVITY-APPROPRIATE CLOTHING THAT IS REQUIRED BY THE NEXT ACTIVITY.



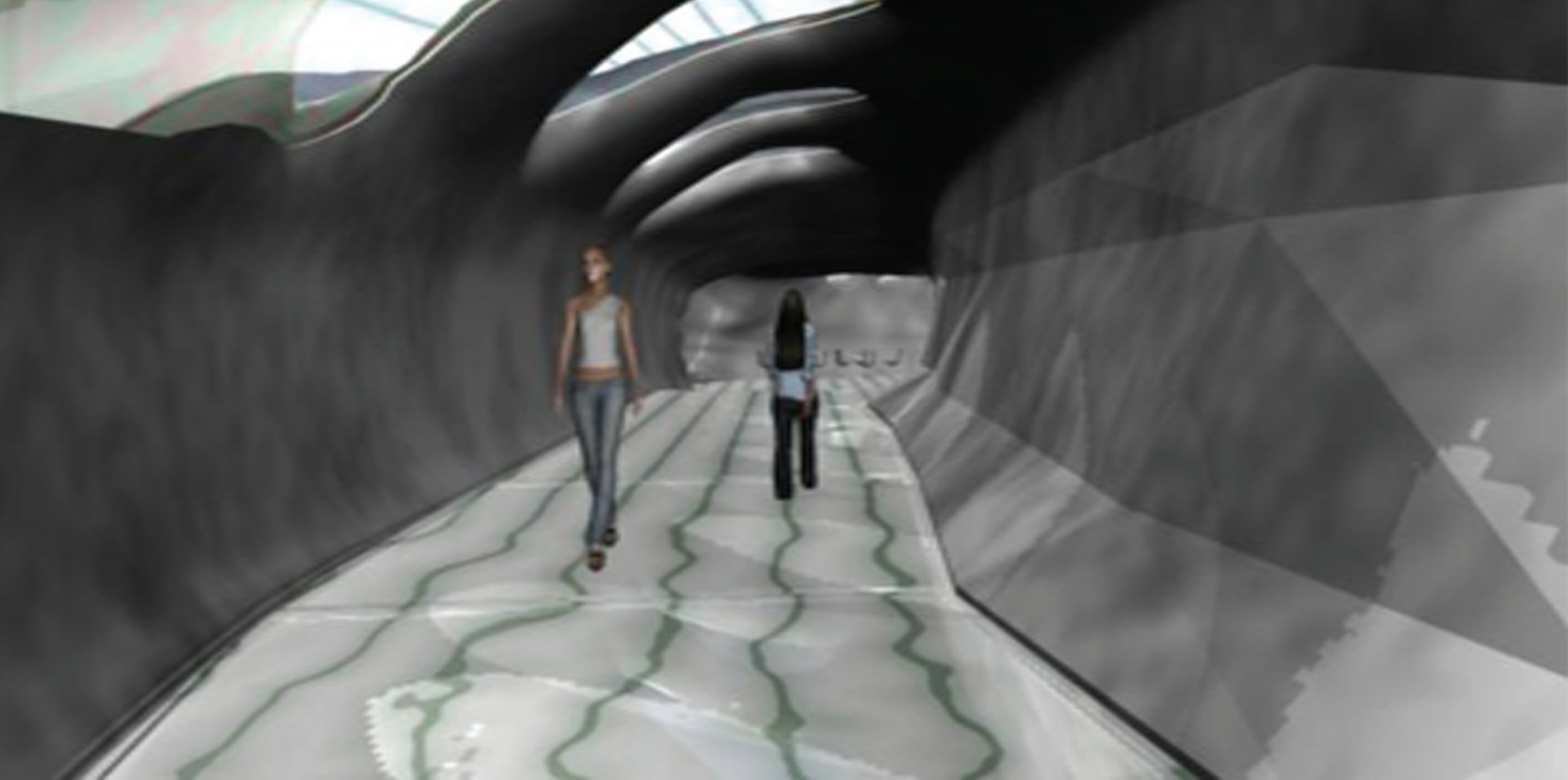
AT THE POINT THAT THE PERSON EXITS THE LOCKER ROOM, HE/SHE ENTERS A “Y” SHAPED CORRIDOR WHICH SYMBOLIZES THE MERGING OF THE TWO SEXES. THE CORRIDOR SPLITS IN TWO DIFFERENT DIRECTIONS. THE GUESTS CAN CHOOSE TO GO TO THE LOUNGE OR TO THE GRAND STAIRCASE WHICH LEADS TO THE ROMAN BATHS AND THE POOL. AS THE INDIVIDUAL PROCEEDS DOWN THE STAIRCASE, HE/SHE BECOMES ONE OF THE ACTORS IN THE THEATER FOR THE BENEFIT OF OTHER NEW-COMERS TO THE SPA. THE PERSON CAN OBSERVE DISTORTED SILHOUETTES OF PEOPLE THROUGH THE GLASS BLOCK WALL. HE/SHE PROCEEDS TO THE POOL AT THE BASE OF THE STAIRS. THIS POOL COLLECTS WATER FROM THE TWO WATER FALLS THAT WERE SEEN NEAR THE RECEPTION DESK.



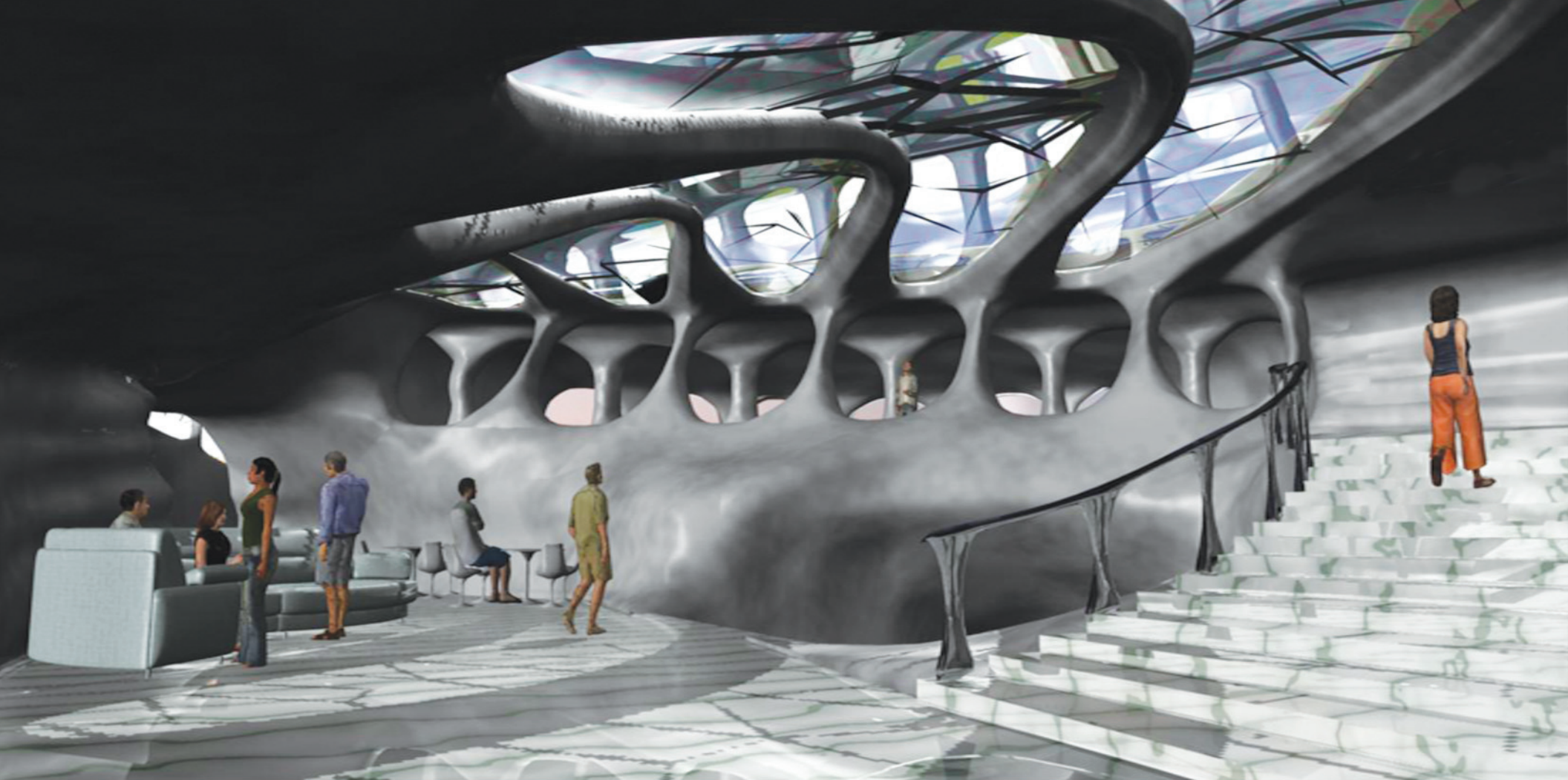
THE INDIVIDUAL CAN GO TO THE SWIMMING POOL AREA WHICH IS SURROUNDED BY A COLONNADE. IT HAS A LARGE ORGANIC DOME STRUCTURE OVERHEAD THAT ALLOWS THE POOL TO BE BOMBARDED WITH LIGHT. THE GLASS CELLS SURROUNDING THE POOL GIVE A SPECTACULAR VIEW OF LAKE MICHIGAN.



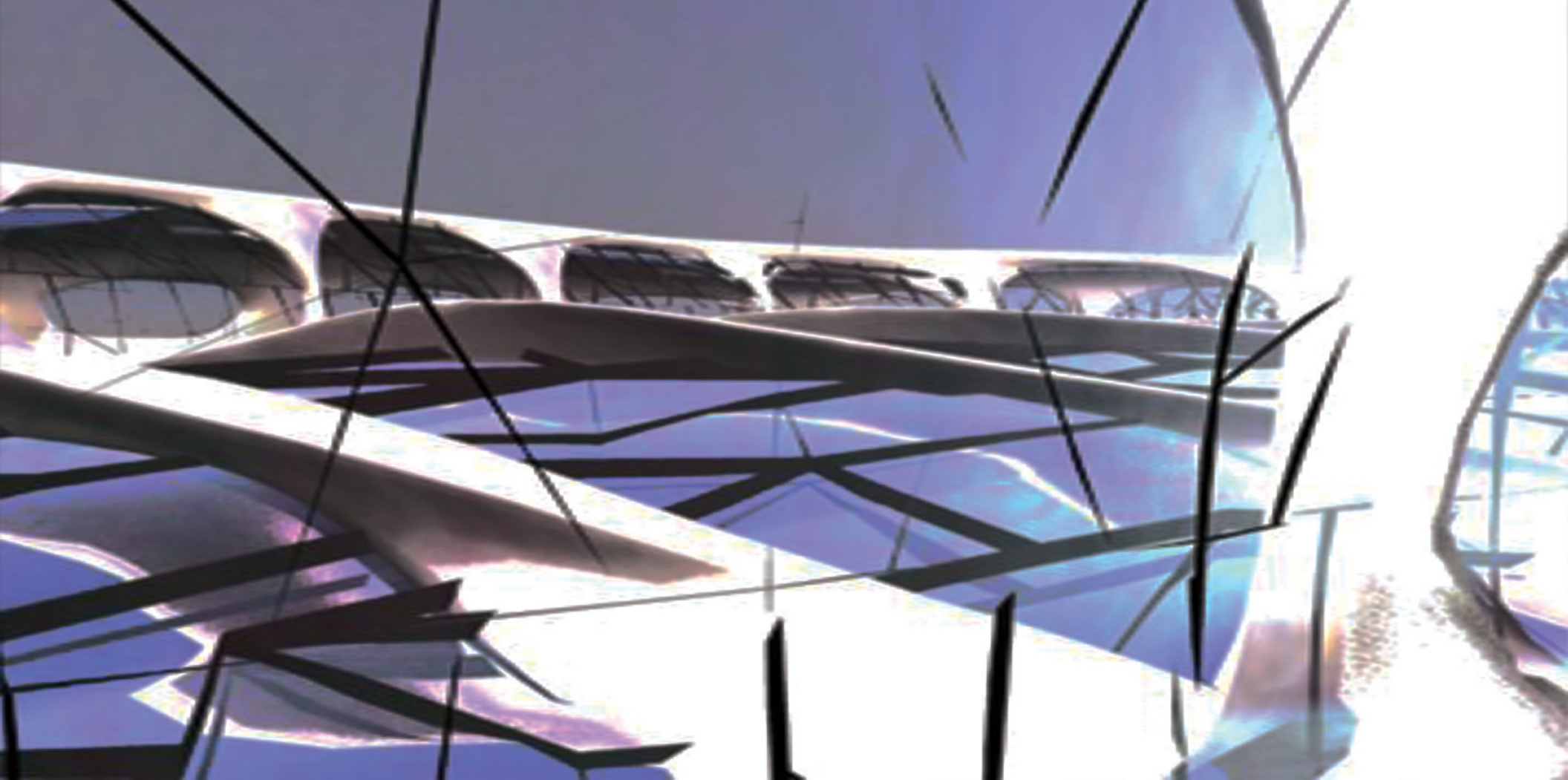
IF THE PERSON CHOOSES TO GO TO THE ROMAN BATHS, HE/SHE WILL ENTER A GROTTA-LIKE SPACE THAT BREAKS INTO SEPARATE POOL AREAS. DIRECTLY AHEAD IS THE TEPIDARIUM WHERE PEOPLE SPEND MOST OF THEIR TIME. INDIVIDUALS MAY ALSO CHOOSE THE CALIDARIUM OR THE FRIGIDARIUM. EACH POOL IS LIT FROM THE BOTTOM BY LIGHT THAT IS COLORED TO CORRESPOND TO THE TEMPERATURE OF THE POOL THE FRIGIDARIUM IS BATHED IN BLUE LIGHT; THE TEPIDARIUM GLOWS WITH YELLOW LIGHT; THE CALIDARIUM IS A GLISTENING RED. THE LIGHT AT THE POOL BOTTOM REFRACTS FROM THE SURFACE OF THE WATER AND CREATES A SHIMMERING EFFECT ON THE CEILING AND WALLS OF THE GROTTA.



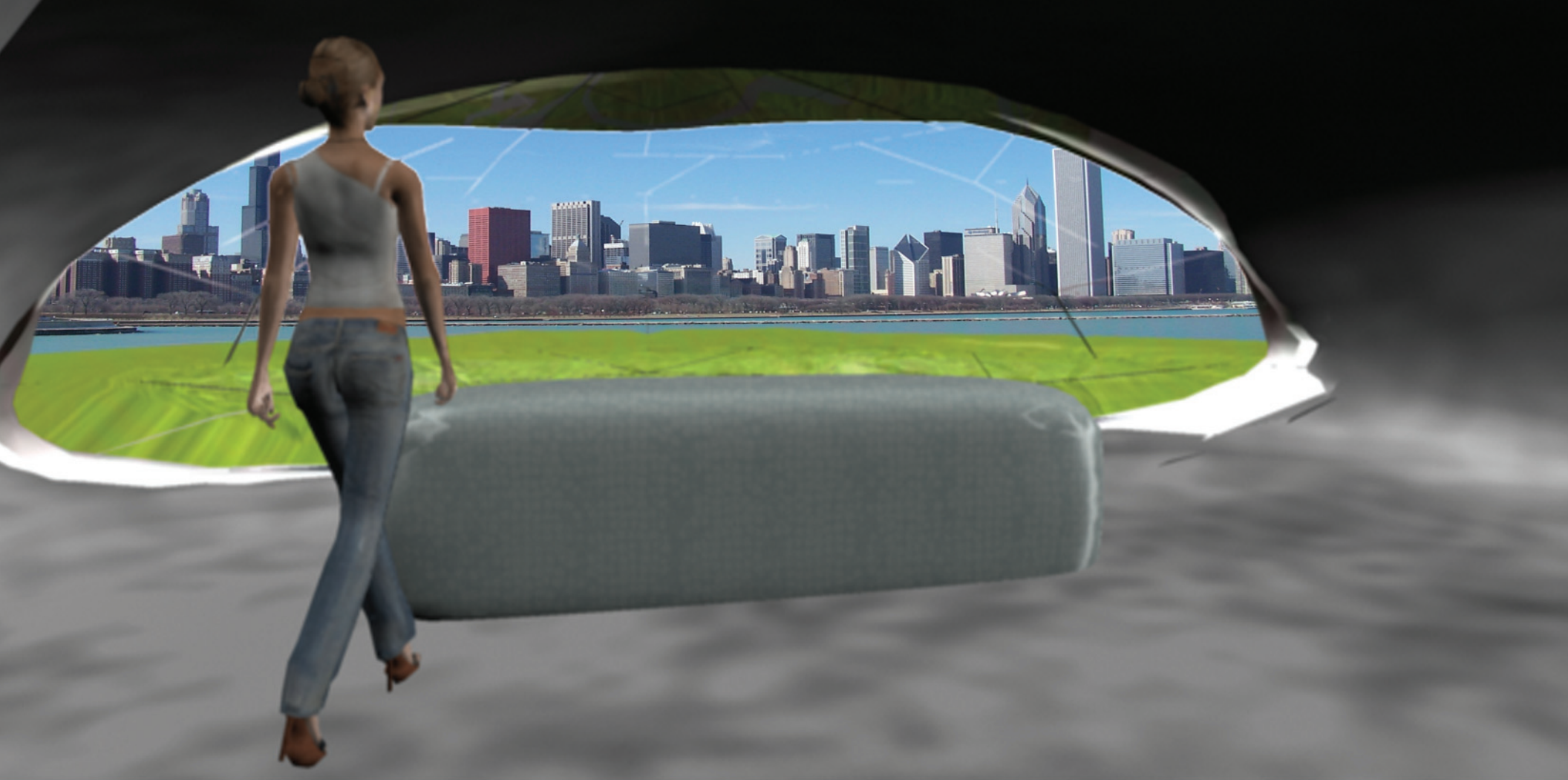
DEPENDING ON A PERSON'S INDIVIDUAL DESTINATION AT BIEN-ÊTRE, HE/SHE MAY DECIDE TO CIRCUMVENT THE LOCKER AREA AND JOURNEY THROUGH THE CORRIDORS AROUND THE PERIMETER OF THE FACILITY. THESE ROUTES LEAD TO THE COED LOUNGE, FITNESS FACILITIES, AND MASSAGE ROOMS.



IF THE INDIVIDUAL'S DESTINATION IS THE FITNESS SPACE OR MASSAGE SPACES, HE/SHE GOES TO THE COED LOUNGE WHERE HE/SHE CAN SOCIALIZE OR ENJOY A COOL DRINK. AT THE SOUTH WEST CORNER OF THE LOUNGE AREA IS THE GRAND STAIRCASE. THE PERSON CAN WALK UP THE STAIRCASE AND PROCEED THROUGH A COLONNADE THAT OPENS TO THE LOUNGE BELOW. THIS CREATES A FORMAL PROCESSION TO THE FITNESS SPACES, SIMILAR TO ANCIENT GLADIATORS MARCHING INTO COMBAT. IF THE PERSON'S DESTINATION IS THE MASSAGE ROOMS, HE/SHE CONTINUES THROUGH THE COED LOUNGE AND UP THE GRAND STAIRCASE. THE INDIVIDUAL MAY SIT IN THE LARGE COED LOUNGE SPACE TO INTERACT AND SOCIALIZE WITH OTHER SPA PATRONS AS THEY AWAIT THE CONTINUATION OF THEIR JOURNEYS.



THE INDIVIDUAL MAY SIT IN THE LARGE COED LOUNGE SPACE TO INTERACT AND SOCIALIZE WITH OTHER SPA PATRONS AS THEY AWAIT THE CONTINUATION OF THEIR JOURNEYS. AN ATTENDANT WILL WELCOME EACH PERSON AND PROVIDE ESCORT THROUGH THE LARGE, LONG, COLONNADED CORRIDORS AS HE/SHE IS ESCORTED TO THE SPA SPACES AND ACTIVITIES. THE JOURNEY TO THIS SPECIALIZED SPACE ALLOWS HIM/HER TO REVIEW ELEMENTS OF HIS ENTIRE PRIOR ACTIVITIES UNTIL THE CORRIDOR LEADS THEM THROUGH THE BERM AND BRANCHES INTO NARROW CORRIDORS. THERE ARE MANY OPPORTUNITIES FOR SELF REFLECTION THAT CAN LEAD TO SELF AWARENESS AND A HEIGHTENED SELF CONSCIOUSNESS.



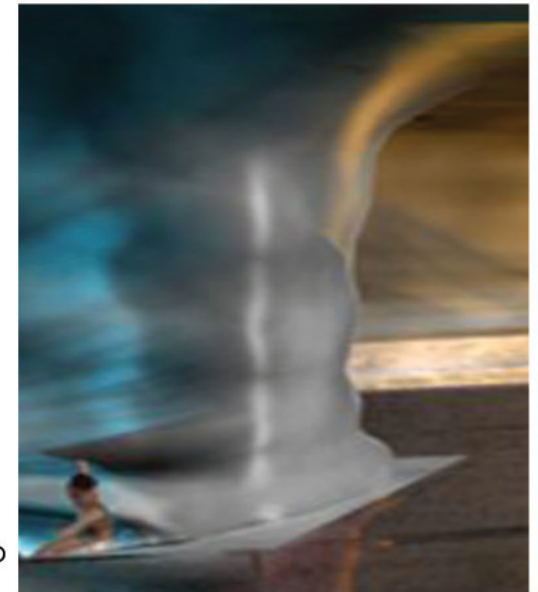
AS THE PERSON AND HIS/HER ESCORT REACH THE END OF THAT CORRIDOR, THEY ENCOUNTER A LIT DOORWAY AND ENTER A PERSONAL MASSAGE ROOM THAT PRESENTS A VIEW OF THE ENTIRE CHICAGO SKYLINE. WITH THE LAYERS OF HIS EXISTENCE STRIPPED AWAY, THE PERSON LIES IN THE QUIET AND RECEIVES HIS/HER MASSAGE. HE/SHE WILL VIEW THE CITY AND HAVE A FINAL MOMENT OF REFLECTION OF HIS EXPERIENCES IN THE URBAN ENVIRONMENT, HIS LIFE, HIS ACCOMPLISHMENTS, AND HIS AMBITIONS. WITH HIS INHIBITIONS STRIPPED AWAY, THE INDIVIDUAL VIEWS THE ENORMITY AND BEAUTY OF THE OUT-STRETCHED SKYLINE AND CONSIDERS HIS OWN PLACE IN THE THEATER OF LIFE.

MATERIAL STUDIES

ULTRA-HIGH PERFORMANCE, FIBER REINFORCED CONCRETE

THE BIEN-ETRE SPA WILL BE CONSTRUCTED OF ULTRA-HIGH PERFORMANCE, FIBER REINFORCED CONCRETE (UHPFRC) WHICH IS A REVOLUTIONARY MATERIAL. THIS BUILDING MATERIAL OFFERS SUPERIOR STRENGTH, DURABILITY, DUCTILITY, AND AESTHETIC DESIGN FLEXIBILITY. IT HAS COMPRESSIVE STRENGTHS UP TO 30,000 PSI AND FLEXURAL STRENGTHS UP TO 6,000 PSI, CONSIDERABLY STRONGER THAN CONVENTIONAL CONCRETE.⁴⁵ DEPENDING ON DESIRED AESTHETICS, EXPOSURE TO CORROSIVE AGENTS, AND STRENGTH, UHPFRC IS BLENDED WITH METALLIC OR PVA FIBERS. IT IS INCREDIBLY MOLDABLE AND REPLICATES FORM MATERIALS WITH A HIGH DEGREE OF PRECISION. IT CAN BE USED TO CREATE THINNER SECTIONS AND LIGHTER, LONGER SPANS THAT ARE MORE GRACEFUL AND GEOMETRICALLY INNOVATIVE DUE TO ITS SUPERIOR PROPERTIES. IT IS HIGHLY DURABLE AND IMPERMEABLE TO CORROSION, ABRASION AND IMPACT.

THE STRENGTH AND THERMAL MASS OF REGULAR CONCRETE RESULT IN HIGHLY ENERGY EFFICIENT, EASY TO MAINTAIN STRUCTURES. THE SUPERIOR INSULATION, AIR TIGHTNESS AND MASS OF THE WALLS CUT THE AMOUNT OF ENERGY NECESSARY FOR HEATING BY AS MUCH AS 44% AND COOLING BY AS MUCH AS 32% COMPARED TO WOOD-FRAME STRUCTURES.⁴⁶ CONCRETE STRUCTURES ARE LESS DRAFTY AND MAINTAIN MORE EVEN TEMPERATURES. CONCRETE RESISTS WEATHER EXTREMES, TORNADO-FORCE WINDS, MOLD, INSECT DAMAGE, AND FIRE. WHEN WELL DESIGNED, IT HAS OUTSTANDING MECHANICAL PROPERTIES AND WILL LAST NEARLY FOREVER. CONCRETE WALLS PREVENT NOISE PENETRATION. ABOUT ONE-SIXTH AS MUCH SOUND TRAVELS THROUGH CONCRETE WALLS COMPARED WITH ORDINARY WOOD-FRAMED WALLS.⁴⁷ CONCRETE WALLS SUPPORT AIR QUALITY AND GOOD HEALTH BECAUSE THIS SURFACE DOES NOT SUPPORT THE GROWTH OF TOXIC MOLD. WALLS CAN BE COVERED WITH MOST STANDARD EXTERIOR FINISHES INCLUDING SIDING, BRICK OR STONE IN ORDER TO BLEND WITH OTHER BUILDINGS NEARBY.



45. "2007 Nova Award Nomination 9: Ultra-High Performance Ductile Concrete", p.1. www.CIF.org

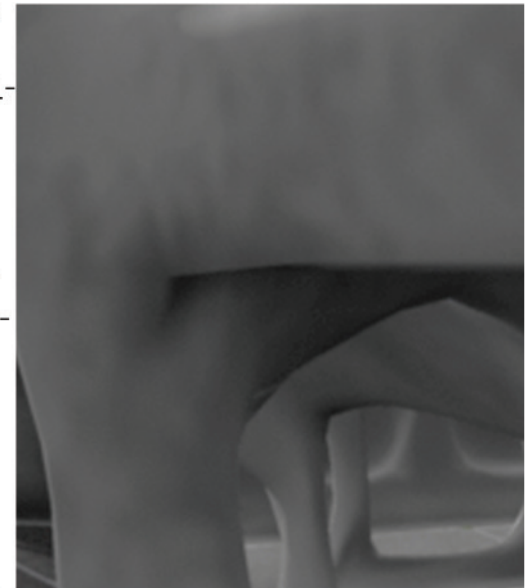
46. "Think Green, Think Concrete", Los Osos Concrete Co. & Decorative Creations, p. 1. www.losososconcrete.com/GoingGreen.html

47. Ibid.

THE SUPERIOR CHARACTERISTICS OF ULTRA-HIGH PERFORMANCE CONCRETE PROVIDE OPPORTUNITIES TO REPLACE MATERIALS SUCH AS STAINLESS STEEL, CAST IRON, AND CERAMICS. SOME HOUSES EVEN HAVE CONCRETE KITCHEN COUNTERTOPS. THE DUCTILE BEHAVIOR OF UHPFRC IS UNIQUE FOR A CONCRETE MATERIAL. IT HAS THE CAPACITY TO DEFORM AND SUPPORT FLEXURAL AND TENSILE LOADS EVEN AFTER CRACKING HAS OCCURRED. ITS SUPERIOR STRENGTH PERMITS CREATING SMALLER ELEMENTS WITHOUT USING PASSIVE REINFORCING STEEL. IT GENERALLY NEEDS NO PRE-STRESSING OR POST-TENSIONING REINFORCEMENT. OPTIMIZED GRADATION OF FINE POWDERS HAVE IMPROVED FREEZE/THAW AND ABRASION RESISTANCE. UHPFRC IS ABOUT 5% DENSER THAN CONVENTIONAL CONCRETE.⁴ THIS DENSITY, COMBINED WITH SMALLER, SIMILAR-SIZED PORES CONTRIBUTES TO ITS DURABILITY AND IMPERVIOUSNESS AGAINST ADVERSE CONDITIONS AND AGGRESSIVE AGENTS. THIS SPECIALIZED CONCRETE FORMULATION HAS PRACTICALLY NO SHRINKAGE OR CREEP WHICH MAKES IT ESPECIALLY APPROPRIATE FOR PRE-STRESSED APPLICATIONS. DESIGNERS CAN DEVELOP NEW, LIGHTER COMPLEX SHAPES WITH UNIQUE SURFACE FEATURES BECAUSE THIS MATERIAL IS HIGHLY MOLDABLE. THIS CHARACTERISTIC IS A RESULT OF THE FINE GRAIN CONSTITUENTS, ABSENCE OF REINFORCING STEEL, AND SELF-CONSOLIDATING PROPERTIES.

THE UTILIZATION OF THE UNIQUE COMBINATION OF SUPERIOR PROPERTIES OF ULTRA-HIGH PERFORMANCE CONCRETE MEANS THAT DESIGNERS CAN DECREASE CONSTRUCTION COSTS, FORM WORKS, LABOR AND MAINTENANCE. OTHER BENEFITS OF USING UHPFRC INCLUDE IMPROVED CONSTRUCTION SAFETY, SPEED OF CONSTRUCTION, PHYSICAL COMFORT OF THE FINISHED CONSTRUCTION, ENERGY EFFICIENCY, AND EXTENDED USAGE LIFE. MANY ECONOMIES GAINED WITH UHPFRC ARE A RESULT OF ENGINEERING NEW SOLUTIONS FOR OLD PROBLEMS. IT REPLACES CONVENTIONAL BUILDING MATERIALS WITH ATTRACTIVE, DURABLE, AND COST-COMPETITIVE SOLUTIONS FOR A VARIETY OF INNOVATIVE USES. IT HAS UNUSUAL CAPABILITIES AND OPENS NEW POSSIBILITIES FOR CIVIL ENGINEERING, STRUCTURAL REINFORCEMENT, AND CONTEMPORARY ARCHITECTURAL WORKS.

THE PROPERTIES OF ULTRA-HIGH PERFORMANCE CONCRETE MAKE IT APPROPRIATE FOR THE BIEN-ETRE STRUCTURE. ITS UNIQUE PROPERTIES ALLOW IT TO CONFORM TO THE CURVING, NON ANGULAR SURFACES OF THE CONSTRUCTION. IT CAN BE COVERED WITH ANY OF THE TYPICAL EXTERIOR FINISHES IN ORDER TO ACHIEVE THE DESIRED AESTHETIC. ADDITIONALLY, UHPFRC OFFERS EXCELLENT THERMAL INSULATION QUALITIES WHICH ARE AN ASSET IN A CITY LOCATED ON THE COAST OF LAKE MICHIGAN WITH ITS LARGE AMOUNTS OF WINTER WIND, SNOW, AND COLD TEMPERATURES. UHPFRC OFFERS RESISTANCE TO SOUND PENETRATION AND INSULATES AGAINST NOISES FROM BOTH THE OUTSIDE WORLD AND WITHIN THE SPA. THIS PRODUCT IS A PERFECT CHOICE FOR THE BIEN-ETRE EDIFICE.



48. "2007 Nova Award Nomination 9: Ultra-High Performance Ductile Concrete", p.1. www.CIF.org

INTERIOR WALL FINISH: VENETIAN PLASTER

THE INTERIOR WALLS OF BIEN-ETRE SPA ARE COVERED WITH VENETIAN PLASTER. IT IS AN ELEGANT, TINTABLE WALL SURFACING MATERIAL THAT IS AESTHETICALLY PLEASING AND OFFERS UNLIMITED OPPORTUNITIES TO CREATE UNIQUE AND DISTINCTLY DIFFERENT SURFACES. IT PROVIDES A STOREHOUSE OF CREATIVE POSSIBILITIES AND IT CAN BE COLORIZED TO ANY PALETTE FROM VIBRANT, SATURATED COLORS TO EARTHY NEUTRAL TONES.

THE TERM "VENETIAN PLASTER" WAS ORIGINALLY USED TO DESCRIBE THE DECORATIVE PLASTERS THAT WERE USED EXTENSIVELY THROUGHOUT VENICE, ITALY. SINCE ANCIENT EGYPTIAN TIMES, MARBLE HAD BEEN USED AS THE MAJOR BUILDING MATERIAL FOR ALL BUILDINGS OF IMPORTANCE.⁴⁹ THE OLDEST PLASTERS WERE FOUND IN MESOPOTAMIA BETWEEN THE TIGRIS AND EUPHRATES RIVERS AROUND 9000 B.C.⁵⁰ ALTHOUGH THE VENETIANS WERE DESIROUS OF USING MARBLE AS A BUILDING MATERIAL, IT POSED MANY PROBLEMS IF USED IN THEIR STRUCTURES. HEAVY BUILDING MATERIALS WERE USED IN A VERY LIMITED FASHION, STRICTLY FOR STRUCTURAL PURPOSES, BECAUSE THE ARCHITECTS AT THAT TIME THOUGHT THAT EXCESSIVE USE OF MARBLE IN THE CITY'S BUILDINGS WOULD POTENTIALLY SINK THE 118 ISLANDS THAT MAKE UP THE CITY OF VENICE.⁵¹

WITHOUT MARBLE AS A DECORATIVE OPTION, THE VENETIANS USED SPECIALLY FORMULATED PAINTS (DISTEMPERS, FRESCOES AND ENCAUSTOS) TO DECORATE THEIR BUILDINGS. THE SEVERE HUMIDITY CAUSED THE PLASTER WALLS TO DECOMPOSE ON A FREQUENT BASIS. AFTER MUCH EXPERIMENT, THE VENETIANS FORMULATED AN INNOVATION IN PLASTER CALLED STUCCO VENEZIANO SOMETIMES CALLED VENETIAN PLASTER.⁴ IT WAS A CONCOCTION OF SLAKED LIMESTONE, WHICH IS AN EXTREMELY FINE PUTTY-LIKE SUBSTANCE, MARBLE DUST, AND AGGREGATES SUCH AS SEA SAND AND SILICA. "THE LIQUID STONE" IS APPLIED TO THE WALLS, AND UNDERGOES CHEMICAL CHANGES WHEN IT HARDENS TO ITS ORIGINAL STATE OF NATURAL STONE.

MODERN VENETIAN PLASTER IS MADE WITH SAFER, MORE USER-FRIENDLY ACRYLIC BASED PLASTERS. IN ORDER TO HAVE AN AUTHENTIC LOOKING FINISH, THE SUBSTRATE MUST BE SMOOTH, FLAT AND LEVEL. AN OIL BASED (LOW ODOR, QUICK DRYING) PRIMER IS APPLIED TO THE SURFACE. THIS STEP



49. "Old World Plasters: History of Venetian Plaster, p. 1. www.oldworldplasters.com/theinformation.html

50. "Venetian Plaster", Wikipedia, the free encyclopedia, p. 1. [//en.wikipedia.org/wiki/Venetian_Plaster](https://en.wikipedia.org/wiki/Venetian_Plaster)

51. "Old World Plasters: History of Venetian Plaster, p. 1. www.oldworldplasters.com/theinformation.html

ISOLATES THE SUBSTRATE FROM THE VENETIAN FINISH AND ENSURES AN EVEN SUCTION OF THE FINISH MATERIAL TO THE ENTIRE SURFACE. A SINGLE BASE COAT OF MARMORINO TYPE PLASTER IS APPLIED AS A BASE COAT USING A TROWEL. AFTER IT IS DRY, THE COARSE SURFACE IS SANDED WITH # 100 SAND PAPER AND THE HIGH SPOTS ARE SMOOTHED DOWN. THE FIRST COAT OF VENETIAN PLASTER IS APPLIED USING SHORT RANDOM STROKES. WHEN THE SURFACE IS 70% DRY, ANOTHER COAT IS APPLIED WITH RANDOM STROKES. A THIRD THIN FINISHING COAT IS APPLIED WHILE THE SECOND COAT IS STILL WET. BEFORE THAT FINAL COAT IS DRIED, THE SURFACE IS POLISHED WITH A FINISHING TROWEL.⁵³

VENETIAN PLASTER OFFERS INFINITE CREATIVE POSSIBILITIES. THERE ARE UNLIMITED TEXTURES, UNRESTRICTED SHEEN LEVELS, AND ENDLESS COLOR SELECTIONS. MULTIPLE LAYERS CAN BE BURNISHED AND WAXED FOR AN ELEGANT, SUPER-SMOOTH, HIGH-GLOSS FINISH. MICA POWDERS, ADDED TO THE WAX, CREATE A DEEP PEARLESCENCE OR A RICH SEMI-METALLIC LUSTER.⁵⁴ DRY PIGMENTS OR MARBLE DUST CAN BE ADDED TO GIVE A TEXTURED MATTE SURFACE. INCREASED GLOSS AND WATER PROTECTION CAN BE ACHIEVED WITH LIQUID WAX.

THE VENETIAN PLASTER INTERIOR WALLS ARE AN IMPORTANT PART OF THE ELEGANT, SOPHISTICATED INTERIOR OF BIEN-ETRE. THIS SURFACE IS APPROPRIATE IN ALL AREAS OF THE SPA, AND IT PROVIDES AN ESPECIALLY CLASSIC APPEARANCE TO THE ROMAN BATH AREA. IN COMBINATION WITH THE MARBLE FLOORS AND THE FURNISHINGS, THIS WALL TREATMENT PROVIDES AN APPROPRIATE BACKDROP FOR THE ACTIVITIES AND "THEATER" THAT OCCUR WITHIN THE SPA.



53. "How to: Apply Venetian Plaster", The Decorative Plaster & Tool Source. www.oleaspecialtyproducts.com/c-how_to_venetian_plaster.html

54. "Venetian Plaster: Versatile, Distinctive, Refined". www.kolcaustico.com/

EXTERIOR SURFACE: ALUMINUM SHEATHING WITH CLEAR COAT FINISH

THE EXTERIOR SURFACE OF BIEN-ETRE IS COVERED WITH INTERLOCKING ALUMINUM SHEATHING WHICH CONFORMS TO THE CURVATURE OF THE ULTRA-HIGH PERFORMANCE DUCTILE CONCRETE STRUCTURE AND IS FINISHED WITH A PROTECTIVE WHITE CLEAR COAT THAT IS SIMILAR TO THE IRRIDESCENT PAINT FINISHES ON LUXURY CARS. THESE PANELS ARE CUSTOM MADE FOR EACH FACET.

AT ONE TIME VERY POPULAR, METAL SHEATHING PROVIDED A MORE INSECT AND WEATHER RESISTANT EXTERIOR SURFACE THAN WOOD SIDING. IT COULD BE ANODIZED, PAINTED, OR LAMINATED TO PROVIDE A MULTITUDE OF COLORS AND STYLES. IT WAS LONG-LASTING AND ENERGY-EFFICIENT, HOWEVER, IT COULD NOT EASILY BE SAWED, CLIPPED, OR DRILLED WITH HAND TOOLS. IN ORDER TO BE COST-EFFICIENT, THE METAL SHEATHING MATERIALS HAD TO BE EXTREMELY THIN. THIS MADE THE PRODUCT SUSCEPTIBLE TO DENTS BY MINOR IMPACT LOADS DUE TO ITS INHERENT LACK OF DUCTILITY.

THE ALUMINUM SIDING THAT IS USED IN TODAY'S STRUCTURES IS A FORMED MATERIAL THAT IS TYPICALLY .019" THICK.⁵⁵ IT MAINTAINS THE SAME PROPERTIES YEAR-ROUND DESPITE TEMPERATURE FLUCTUATIONS WITH LITTLE OR NO EXPANSION OR CONTRACTION DUE TO CLIMATIC FACTORS. ALUMINUM SIDING IS FLEXIBLE AND CAN EASILY BE CUSTOM BENT TO CONFORM TO THE CONTOURS OF THE BUILDING STRUCTURE.

SIDING MATERIALS ARE EXPOSED TO WEATHERING AND TO THE CORROSIVE ATMOSPHERE IN MANY CITIES THROUGHOUT THE COUNTRY. THE SURFACES BECOME CORRODED, DEVELOPING STREAKS AND A GENERAL UNSIGHTLY APPEARANCE. PREVIOUSLY, ALUMINUM SIDING WAS GIVEN A BAKED ON ENAMEL FINISH. IF SCRATCHED, THE PAINT COULD BE REMOVED AND THE BARE METAL SURFACE, BELOW, BECOME VISIBLE. THE ALUMINUM SURFACE COULD EASILY BE PAINTED. A CLEAR COATING COMPOSITION WAS FREQUENTLY USED TO MAKE THE PAINT MORE DURABLE. HOWEVER, THESE COMPOSITIONS PROVIDED AN UNDESIRABLE GLARING FINISH WHICH WAS CONTRARY TO THE DESIRED AESTHETIC EFFECTS OF LOW GLOSS FINISHES. TALC, SILICA, CHINA, AND CLAY WERE COMMON FLATTING AGENTS THAT WERE BLENDED WITH THE HIGHLY DURABLE COATING COMPOSITIONS. THESE FINISHES FAILED AFTER RELATIVELY SHORT PERIODS OF OUTDOOR EXPOSURE AND THIS FINISH WAS GENERALLY CONSIDERED UNACCEPTABLE FOR MOST STRUCTURES.⁵⁶

55. "The Difference Between Vinyl and Aluminum Siding", DoItYourself.com., p. 1.

www.doityourself.com/stry/vinlyandaluminumsidi

56. "Reinforced Exterior Siding", dU.S. Patent Office: Patentstorm, p. 1

www.patentstorm.us/patents/5839247-description.html

TODAY'S CLEAR COAT IS A COMPOSITION THAT DRIES TO A LOW GLOSS FINISH AND COMPRISES ABOUT 1 — 50 PER CENT (BY WEIGHT) OF A FILM-FORMING BINDER DISSOLVED IN A VOLATILE ORGANIC SOLVENT. THIS NOVEL COATING IS A CLEAR SOLUTION THAT CONTAINS 10-40 PER CENT (BY WEIGHT) OF A FILM-FORMING BINDER.⁵⁷ THIS BINDER IS EITHER ACRYLIC POLYMER, A FLUOROCARBON POLYMER MIXTURE OF THESE TWO POLYMERS, OR A THERMOSETTING ACRYLIC COMPOSITION. FLUOROCARBON POLYMER PARTICLES ARE UNIFORMLY DISPERSED IN THE COMPOSITION WITH A PARTICLE TO BINDER RATIO OF ABOUT 1:20.⁵⁸ SMALL AMOUNTS OF DYES, PIGMENTS, OR LAKES CAN BE BLENDED WITH THE NOVEL COATING COMPOSITION TO GIVE THE COATING A SLIGHT COLOR. ANY OF THE CONVENTIONAL ULTRAVIOLET SCREENING AGENTS CAN ALSO BE USED IN THIS UNIQUE PRODUCT. THIS COMPOSITION PROVIDES A FINISH THAT IS CLEAR, AND HAS A LOW GLOSS, EXCELLENT WEATHERABILITY, DURABILITY, AND ADHESION TO THE METAL SUBSTRATE. IT WILL NOT CRACK, CRAZE, CHIP, OR PEEL EVEN AFTER LONG PERIODS OF OUTDOOR EXPOSURE. THE CLEAR COATING HAS A REFLECTANCE OF ABOUT 10 TO 65 PER CENT MEASURED AT 60 DEGREES ON A STANDARD GLOSSIMETER.⁵⁹ THIS COMPOSITION HAS DESIRABLE THERMOSETTING CHARACTERISTICS, HARDNESS, SOLVENT RESISTANCE, ALKALI AND HEAT RESISTANCE. AFTER FORCED HEAT DRYING AT 100 -200 DEGREES CELSIUS, THE RESULTING COATING IS ABOUT 0.1 — 5 MILS THICK WITH A LOW GLOSS FINISH THAT IS DURABLE AND WEATHERABLE.⁶⁰

ALUMINUM SHEATHING WITH ITS WHITE CLEAR COAT FINISH PROVIDES A PERFECT EXTERIOR FOR THE UNIQUE UNDULATING CURVING UHPFRC STRUCTURE OF BIEN-ETRE. ITS DURABILITY AND RESISTANCE TO HARSH CLIMATIC CONDITIONS MAKE IT A PERFECT PROTECTIVE SURFACE FOR USE IN THE LAKE MICHIGAN ENVIRONMENT.

57. "Exterior Siding of an Aluminum Substrate Coated with a Durable Finish", Free Patents Online,
p. 4. www.freepatentsonline.com/3859120.html

58. Ibid.

59. Ibid.

60. "Exterior Siding of an Aluminum Substrate Coated with a Durable Finish", Free Patents Online,
p. 6. www.freepatentsonline.com/3859120.html

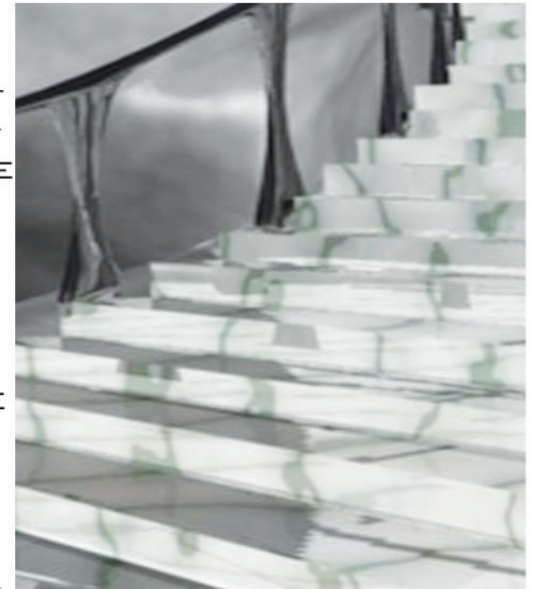
MAJOR FLOOR SURFACES: MARBLE

THE SOPHISTICATED ELEGANCE OF MARBLE FLOORS IS APPROPRIATE TO THE INTERIOR OF BIEN-ETRE. THE 500 VARIETIES OF MARBLE THAT ARE AVAILABLE ON THE MARKET PROVIDE DIVERSE COLORATIONS AND PATTERNS THAT ARE SUITABLE TO THE INTERIOR SURROUNDINGS OF THE SPA. THIS ASSURES THAT THE PERFECT COLORATION CAN BE CHOSEN TO BLEND WITH THE VENETIAN PLASTER WALLS.

MARBLE HAS BEEN USED AS A BUILDING MATERIAL FOR THOUSANDS OF YEARS. IT IS A RESILIENT AND EXQUISITE FLOORING MATERIAL WITH INCREDIBLE STRENGTH AND DURABILITY. COMPARED WITH GRANITE OR CERAMIC TILE, MARBLE IS DENSER AND MORE DURABLE.⁶¹ GRANITE CAN PRESENT A HARsher, COLDER FEEL, HOWEVER, MARBLE IS WARM AND WELCOMING AND QUITE APPROPRIATE FOR THE INTERIOR FLOOR SURFACES OF THE INTERIOR OF BIEN-ETRE. THE AESTHETIC QUALITIES OF MARBLE ARE THE REASON FOR ITS POPULARITY.⁶²

THERE HAS BEEN A GREAT DEAL OF CHANGE AND DEVELOPMENT IN THE MARBLE FLOORING INDUSTRY IN THE RECENT DECADES. LAYING THE MARBLE SLAB IN A THICK-MORTARED BED WAS ONCE AN INTEGRAL PART OF THE INSTALLATION PROCESS. IN THE 1960s, A THIN-SET METHOD WAS DEVELOPED.⁶³ THIS METHOD BECAME MORE POPULAR BECAUSE IT SPED UP THE INSTALLATION BY TWENTY PER CENT.⁶⁴ HOWEVER, IT DIDN'T NECESSARILY HOLD UP AS WELL AS THE THICK MORTARED INSTALLATION. TODAY'S INNOVATIVE INSTALLERS BLEND THE TWO METHODS FOR A MORE DURABLE, AND ACCEPTABLE INSTALLATION TECHNIQUE. INSTALLATION OF A MARBLE FLOOR DOES NOT HAVE TO BE A COMPLEX PROCESS, BUT IT DOES REQUIRE A HIGH LEVEL OF EXPERTISE AND PRODUCT KNOWLEDGE.

WHEN PROPERLY INSTALLED, THE ATTENTION AND MAINTENANCE REQUIRED BY MARBLE FLOORING IS DEPENDENT IN LARGE PART ON THE TYPE OF FINISH GIVEN THE FLOOR. POLISHED MARBLE FLOORS HAVE AN INTENSE SHINE WHICH MAKES FOR A CLEANER, MORE COLORFUL FINISH. HOWEVER, THESE FLOORS ARE GENERALLY DIFFICULT TO MAINTAIN. ANY DAMAGE THAT OCCURS, WHETHER A SCRATCH OR A SMUDGE, IS HIGHLY VISIBLE AGAINST THE FINE FINISH. A HONED FLOOR HAS A MATTE-LIKE APPEARANCE, MAKING IT IDEAL FOR HIGHER-TRAFFIC AREAS. MINIMAL CARE PREVENTS DAMAGE AND



61. "Marble Flooring", Building Stone Magazine (October/November/December 2005), P. 2

www.buildingstonemagazine.com/ond-05/marble-floor.html

62. Ibid.

63. Ibid.

64. Ibid.

EXTENDS ITS LIFE, KEEPING IT LOOKING NEW FOR YEARS.⁶⁵

MARBLE FLOORING WITH A HONED FINISH IS PERFECT AS THE FLOOR SURFACE FOR THE PUBLIC AND MAIN AREAS OF BIEN-ETRE AS WELL AS THE WET AREAS. IT IS DURABLE, RELATIVELY EASILY MAINTAINED, AND RESISTANT TO INSECT, MOLD, OR MILDEW DAMAGE. THE SOPHISTICATED ELEGANCE USED IN CONJUNCTION WITH THE VENETIAN PLASTERED WALLS ARE BEFITTING OF THE INTERACTIONS AND "THEATER" THAT OCCUR WITHIN THE WALLS OF THE BIEN-ETRE SPA.



65. "Marble Flooring", Building Stone Magazine (October/November/December 2005), P. 5
www.buildingstonemagazine.com/ond-05/marble-floor.html

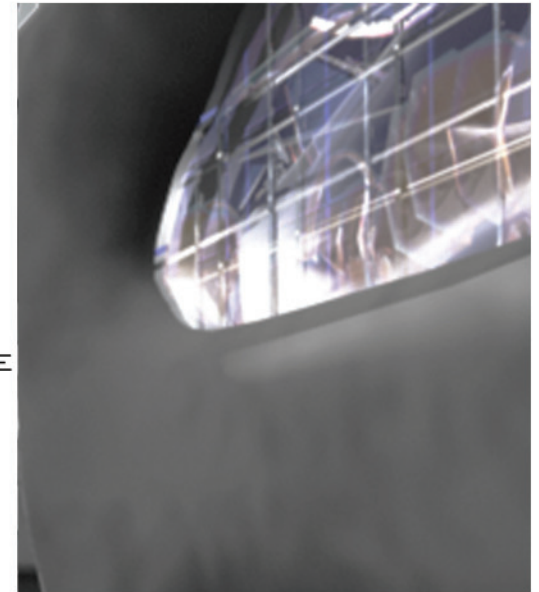
TRANSLUCENT GLASS BLOCK

A WALL OF 12 INCH TRANSLUCENT GLASS BLOCKS PROVIDES THE BOUNDARY BETWEEN THE GRAND STAIRCASE AND THE LOCKER ROOM AT BIEN-ETRE. CREATING AN AURA OF SHIMMERING LIGHT AND A FEELING OF SPACIOUSNESS, IT IS AN IDEAL PHYSICAL BARRIER BETWEEN THE PUBLIC SPACE OF THE GRAND STAIRCASE AND THE MORE PRIVATE SPACE OF THE LOCKER ROOM. THE GLASS BLOCK WALL PROVIDES A TRANSLUCENT SEPARATION BETWEEN THE TWO SPACES OBSCURING VIEW, YET REVEALING AT THE SAME TIME.

TRANSLUCENT GLASS BLOCKS HAVE A DYNAMIC RELATIONSHIP WITH BOTH NATURAL AND ARTIFICIAL LIGHT.⁶⁶ THIS BUILDING MATERIAL PRODUCES DRAMATIC AESTHETIC EFFECTS IN COMBINATION WITH THE VENETIAN PLASTER WALLS AND MARBLE FLOORS OF THE SPA. THE BLOCKS CREATE BOLD GEOMETRIC PATTERNS OF LIGHT WHILE PROVIDING ANY DESIRED DEGREE OF SECLUSION WITHIN THE LOCKER ROOM.

THE BLOCKS USED IN THE BIEN-ETRE STRUCTURE, LIKE ALL STANDARD GLASS BLOCKS ON THE MARKET, ARE CONDENSATION-FREE TO MINUS 15 DEGREES FAHRENHEIT.⁶⁷ THESE STANDARD 3 7/8 INCH THICK GLASS BLOCKS ARE DESIGNED TO PROVIDE STABILITY AND DURABILITY IN ADDITION TO HIGH INSULATION VALUES, SOUND TRANSMISSION AND FIRE RESISTANCE RATINGS. TRANSLUCENT GLASS BLOCKS ALSO OFFER RESISTANCE TO SURFACE CONDENSATION, LIGHT, AND HEAT. THE GLASS BLOCKS THAT ARE USED FOR THIS PARTITION ARE A HOLLOW BLOCK DESIGN WITH A PARTIAL VACUUM (40 STC) WHICH PROVIDES NOTABLE SOUND-REDUCING CHARACTERISTICS. THIS FUNCTION PREVENTS LOCKER ROOM NOISES FROM BEING HEARD IN THE MORE FORMAL AREAS OF THE SPA NEAR THE GRAND STAIRCASE.

THESE GLASS BLOCKS, LIKE OTHERS THAT ARE AVAILABLE, DO NOT HAVE LOAD-BEARING CAPABILITIES. THEREFORE, BIOMORPHIC COLUMNS FRAME THE WALLS OF GLASS BLOCK AND SUPPORT THE LOAD IN THAT SECTION OF THE SPA. EXPANSION JOINTS AT THE SIDES AND TOP OF EACH GLASS PANEL ISOLATE THE PANEL AND PREVENT A MOVEMENT CRACK FROM PROJECTING THROUGH THE GLASS PANEL. THESE 3/8 INCH THICK JOINTS, FILLED WITH A RESILIENT MATERIAL SUCH AS POLYETHYLENE, ACCOMMODATE MOVEMENT OF THE GLASS. A WATER-BASED ASPHALT EMULSION WILL BE PLACED ON



66. "From translucent to Opaque: Accessing the Unique Design Dynamics of Glass Block", Architectural Record, p. 1.

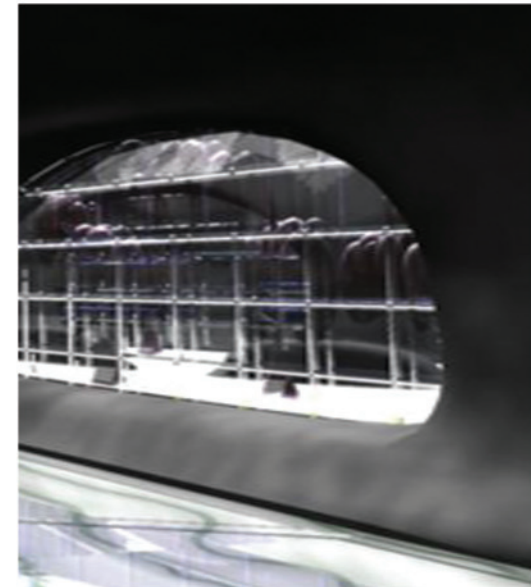
[//archrecord.construction.com/resources/conteduc/archives/0408pitt-1.asp](http://archrecord.construction.com/resources/conteduc/archives/0408pitt-1.asp)

67. "From translucent to Opaque: Accessing the Unique Design Dynamics of Glass Block", Architectural Record, p. 7.

[//archrecord.construction.com/resources/conteduc/archives/0408pitt-1.asp](http://archrecord.construction.com/resources/conteduc/archives/0408pitt-1.asp)

THE SILL AT THE BOTTOM OF THE PANEL PRIOR TO LAYING THE FIRST MORTAR BED. THIS PROVIDES A SLIP PLANE FOR THE PANEL AND PREVENTS WATER FROM BEING DRAWN OUT OF THE GLASS BLOCK MORTAR BY ABSORBENT SILL MATERIALS. HORIZONTAL JOINT REINFORCEMENT IS IMPORTANT TO CONTROL CRACKING DUE TO EXPANSION AND CONTRACTION. THIS REINFORCEMENT WILL BE SPACED AT LESS THAN 16 INCHES ON CENTER THROUGHOUT THE LENGTH OF THE PANEL.⁶⁸ SPECIAL CARE WILL BE TAKEN DURING THE INSTALLATION PROCESS TO PREVENT PENETRATION AND MIGRATION OF MOISTURE BY COMPLETELY FILLING ALL HEAD AND BED JOINTS WITH MORTAR. THE JOINTS WILL BE STRUCK SMOOTH AND A MORTAR WITH A STIFF CONSISTENCY LIKE PEANUT BUTTER WILL BE USED BECAUSE THESE GLASS BLOCKS ARE NON-POROUS AND DO NOT ABSORB ANY MOISTURE. THE ASSEMBLIES USED WILL MEET STANDARDS SET FOR WINDOWS (ASTM E 163) BECAUSE NO GLASS BLOCK ASSEMBLIES QUALIFY AS FIRE-RATED WALL ASSEMBLIES AT THIS TIME.⁶⁹ THESE UL FIRE-RATED GLASS BLOCK MEET THE 45 + MINUTE DURATION TEST.

THE ARCHITECTURAL GLASS BLOCKS USED IN THE BIEN-ETRE SPA PROVIDE AN IDEAL COMBINATION OF LIGHT PASSAGE AND VISUAL OBSCURATION WHICH PROVIDES PRIVACY. THE TRANSLUCENT BLOCKS ARE STRONGER THAN SHEET GLASS AND MORE "ALIVE" THAN DRY WALL. THE TRANSLUCENT GLASS BLOCK PROVIDES ENERGY EFFICIENCIES, SOUND CONTROL, DURABILITY, INSULATION, VERSATILITY, AND EVEN VISUAL TEXTURE. THE TWELVE INCH GLASS BLOCKS HAVE AESTHETIC QUALITIES THAT COMPLEMENT THE VENETIAN PLASTER WALLS AND MARBLE FLOORS OF THE SPA YET THEY MEET ALL OF THE UTILITARIAN NEEDS OF A PRIVACY/SOUND BARRIER SEPARATING THE LOCKER ROOM FROM THE GRAND STAIRCASE.



68. "From translucent to Opaque: Accessing the Unique Design Dynamics of Glass Block", Architectural Record, p. 4.

[//archrecord.construction.com/resources/conteduc/archives/0408pitt-1.asp](http://archrecord.construction.com/resources/conteduc/archives/0408pitt-1.asp)

69. "From translucent to Opaque: Accessing the Unique Design Dynamics of Glass Block", Architectural Record, p. 7.

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SYSTEMS

HYDRONIC RADIANT HEATING

GUESTS AT BIEN-ETRE WILL ENJOY THE PHYSICAL THERMAL COMFORT OF HYDRONIC RADIANT HEATING. WHETHER THE GUEST IS CHANGING CLOTHES IN THE LOCKER ROOM, ENJOYING THE WATERS OF THE ROMAN BATHS, WALKING BAREFOOT AROUND THE PERIMETER OF THE SWIMMING POOL, OR LYING ON THE MASSAGE TABLES, HE/SHE WILL FEEL COMFORTABLY WARM. THIS ECONOMIC, ENVIRONMENTALLY FRIENDLY SYSTEM WILL MAINTAIN THE SPA AT A UNIFORM TEMPERATURE WITHOUT THE COOLING DOWN PERIODS AND BLASTS OF WARM AIR THAT NORMALLY ARE INDICATIVE OF FORCED AIR HEATING. AN ADDITIONAL ADVANTAGE OF RADIANT HEATING IS THAT THERE IS NO NOISE POLLUTION AS A RESULT OF THIS SYSTEM.

RADIANT HEAT IS A LOW FREQUENCY ELECTROMAGNETIC WAVE THAT FLOWS FROM AN OBJECT WITH A HIGHER TEMPERATURE AND IS ABSORBED BY AN OBJECT WITH A LOWER TEMPERATURE.⁷⁰ A HYDRONIC RADIANT HEATING SYSTEM WARMS PEOPLE AND OBJECTS, RATHER THAN JUST WARMING THE AIR. OPENING DOORS DOES NOT CAUSE HEAT LOSS TO THE FACILITY. THIS FORM OF HEATING IS ESPECIALLY ADVANTAGEOUS FOR PEOPLE SUFFERING FROM ASTHMA AND ALLERGIES BECAUSE IT DOESN'T STIR UP ALLERGENS OR DUST. A FORCED-AIR HEATING SYSTEM PULLS AIR OUT OF ROOMS, HEATS IT, AND BLOWS IT BACK INTO THE ROOMS. THIS PROCESS PRESSURIZES A HOUSE, PUSHING WARM AIR OUT THROUGH CRACKS AND OPENINGS. A HOME HEATED SOLELY BY RADIANT HEAT ISN'T UNDER PRESSURE, THEREFORE, THE ROOM AIR AND HEAT STAY INSIDE.⁷¹ UNLIKE FORCED AIR SYSTEMS, RADIANT HEATING DOES NOT PUSH DUST, DIRT, AND "STALE" AIR AROUND THE ROOM.

HYDRONIC RADIANT FLOOR HEATING SYSTEMS USE A BOILER TO HEAT THE HOT WATER AND A PUMP TO CIRCULATE IT WITHIN LENGTHS OF PLASTIC PIPES THAT LOOP BACK AND FORTH AND ARE INSTALLED IN THE FLOOR. THE HEATED WATER WARMS FLOORS TO ABOUT 85 DEGREES FAHRENHEIT WHICH IS A SIMILAR WARMTH TO TILE FLOORS WARMED BY DIRECT SUNLIGHT. THE WARMTH IS CONDUCTED TO THE SURFACE OF THE FLOOR WHERE IT BROADCASTS ENERGY TO THE ENTIRE ROOM.⁷² SEPARATED RADIANT HEAT ZONES ARE CONTROLLED BY A SINGLE THERMOSTAT WITH A SINGLE MANIFOLD USED TO DISTRIBUTE THE FLOW OF

70. "Promoting Quality and Affordable Radiant Floor Heating", The Radiant Design Institute, p. 1.
www.radiantdesigninstitute.com/page61.html

71. "Radiant Floor Heating Systems", Don Vandervort's Home Tips., p.1.
www.hometips.com/cs-protected/guides/radiant.html

72. "Hydronic Radiant Heating", Warmly Yours Electric Floor Heating.
www.radiant-floor-heating.com/hydronicexplained.htm

WARM WATER TO THE INDIVIDUAL CIRCUITS OF TUBING IN EACH ZONE.

THE HEAT MOVES FROM WARMER OBJECTS TO COLDER ONES SO THE SYSTEM REQUIRES NO FANS OR MOTORS TO MOVE THE WARM AIR THROUGHOUT THE HOUSE. THEREFORE, RADIANT HEAT SYSTEMS ARE INCREDIBLY QUIET ADDING ABSOLUTELY NO NOISE TO THE ENVIRONMENT, INSIDE OR OUTSIDE THE BUILDING STRUCTURE.

MOST SYSTEM MAINTENANCE IS CENTERED ON THE PUMPS AND BOILERS. GENERALLY SPEAKING, TODAY'S PUMPS ARE MAINTENANCE FREE USING WATER FOR BEARING LUBRICATION. THEY HAVE AN ESTIMATED LIFE EXPECTANCY OF TEN YEARS.⁷³ DIFFERENT BOILER TYPES REQUIRE DIFFERENT MAINTENANCE. IT IS IMPORTANT TO INSPECT WATER PRESSURE IN THE CIRCULATION LOOPS ON A REGULAR BASIS.⁷⁴

RADIANT HEATING SYSTEMS, ELECTRIC OR HYDRONIC, ARE ECONOMIC. UNLIKE CONVENTIONAL HEATING SYSTEMS AND WOOD STOVES THAT PRODUCE UNEVEN HEAT AND ALLOW THE WARMED AIR TO RISE TO THE CEILINGS, RADIANT HEATING PUTS THE HEAT IN THE FLOOR, UNDER YOUR FEET, GENTLY WARMING THE STRUCTURE. THIS RESULTS IN SIMILAR HEATING LEVELS THROUGHOUT THE INTERIOR SPACE AND PROVIDES COMFORT WITHOUT WASTING ENERGY AND MONEY IN MONTHLY FUEL BILLS. YOU CAN SET THE THERMOSTAT TWO OR THREE DEGREES LOWER THAN NORMAL WITHOUT LOSING COMFORT BECAUSE THE SYSTEM IS HEATING OBJECTS THAT NEED HEATED, NOT THE AIR FILLING THE ROOM.⁷⁵ RADIANT HEATING SYSTEMS ARE 20 TO 40 PER CENT MORE ENERGY EFFICIENT THAN OTHER HEATING SYSTEMS.⁷⁶ IT COSTS LESS THAN A PENNY PER SQUARE FOOT PER DAY TO HEAT WITH RADIANT FLOOR HEATING SYSTEMS.⁷⁷

THE HYDRONIC RADIANT IN-FLOOR HEATING SYSTEM THAT WILL BE USED TO PROVIDE COMFORT FOR THE BIEN-ETRE CLIENTELE IS INHERENTLY ENERGY EFFICIENT AND ENVIRONMENTALLY FRIENDLY. GUESTS WILL ENJOY UNIFORM TEMPERATURES THROUGHOUT THEIR PHYSICAL ACTIVITIES, USE OF THE ROMAN BATHS, AND DURING THEIR SPA TREATMENTS. THE GENTLY-WARMED MARBLE FLOORS THROUGHOUT THE SPA WILL GIVE THE GUESTS COMFORTABLY "TOASTY TOES". THE VERSATILITY OF THIS FORM OF HEATING WILL ALLOW A FUTURE CHANGE TO SOLAR ENERGY IN ORDER TO WARM THE WATER THAT CIRCULATES BENEATH THE FLOOR OF THE SPA. GUESTS AT BIEN-ETRE WILL BE WARMED SILENTLY, INVISIBLY, AND RELATIVELY ECONOMICALLY.

73. "Hydronic Radiant Heating Maintenance", Warmly Yours Electric Floor Heating, p.3.

www.radiant-floor-heating.com/hydronic--radiant-heating-maintenance.htm

74. Ibid.

75. "Radiant Floor Heating Systems", Don Vandervort's Home Tips., p. 1.

www.hometips.com/cs-protected/guides/radiant.html

76. "The Benefits of Radiant Heating", Warmly Yours Electric Floor Heating, p. 1.

www.radiant-floor-heating.com/hydronic-benefits.htm

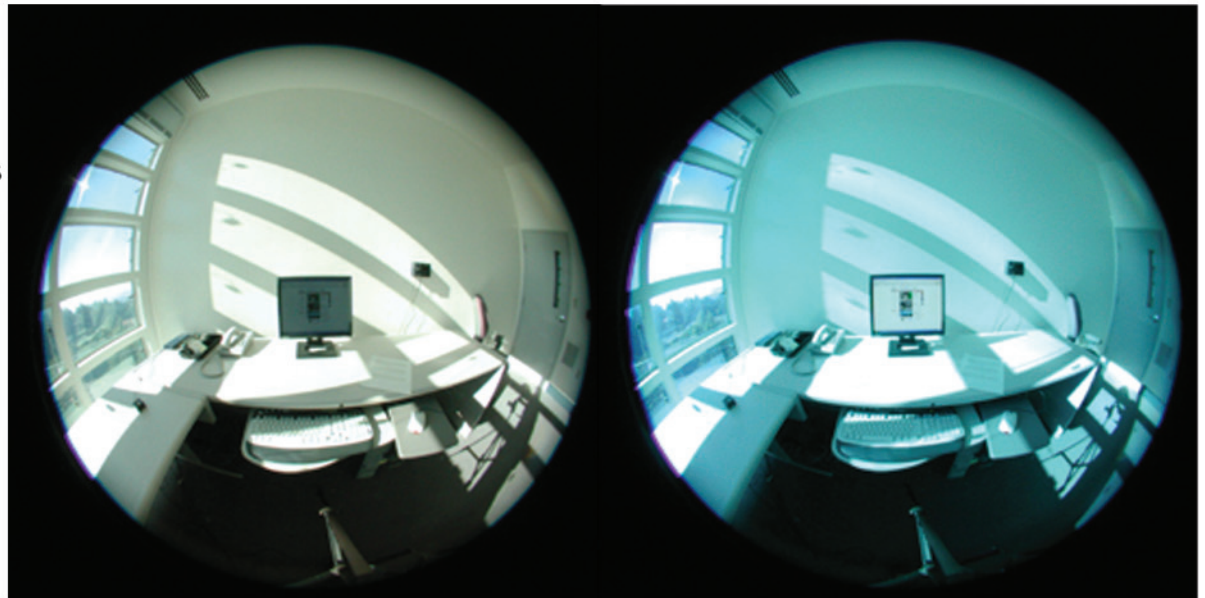
77. "Radiant Floor Heating Systems", Don Vandervort's Home Tips., p. 1.

www.hometips.com/cs-protected/guides/radiant.html

ELECTROCHROMIC CELLULAR GLASS WINDOWS

THE BIEN-ETRE SPA FEATURES SWITCHABLE GLASS SOMETIMES CALLED "SMART GLASS" WINDOWS. THE CELLULAR WINDOWS, MUCH LIKE THE CELLS OF A FLY'S WING, CHANGE PROPERTIES —LIKE THEIR SHADING COEFFICIENTS AND VISIBLE LIGHT TRANSMISSIONS — IN RESPONSE TO ENVIRONMENTAL CONDITIONS SUCH AS CHANGES IN THE LIGHT (PHOTOCHROMISM), THE TEMPERATURE (THERMOCHROMISM), OR IN RESPONSE TO AN ELECTRICAL VOLTAGE WHICH IS DELIBERATELY TRIGGERED FROM AN EXTERNAL SOURCE (ELECTROCHROMISM).⁷⁸ THE ELECTROCHROMIC WINDOW PANES CAN CHANGE FROM CLEAR TO FULLY DARKENED OR ANY LEVEL OF TINT IN-BETWEEN. THE LIGHT TRANSMITTANCE DURING OPERATION VARIES FROM 5 TO 80 PER CENT.⁷⁹ AFTER THE CHANGE OF TINT IS INITIATED, THE GLAZING DOES NOT REQUIRE CONSTANT CURRENT IN ORDER TO MAINTAIN THE TINT. ELECTROCHROMIC GLASS PROVIDES VISIBILITY EVEN IN THE DARKENED STATE AND THEREBY PRESERVES VISIBLE CONTACT WITH THE OUTSIDE ENVIRONMENT.

ELECTROCHROMIC (EC) WINDOWS ARE IMPORTANT IN REACHING THE U.S. DEPARTMENT OF ENERGY (DOE) GOALS FOR THE USE OF ENERGY NEUTRAL WINDOWS BY 2020 FOR COMMERCIAL USE.⁸⁰ ACCORDING TO THE NATIONAL RENEWABLE ENERGY LABORATORY (NREL), THE DOE'S PRIMARY LABORATORY FOR RENEWABLE ENERGY AND ENERGY-EFFICIENCY RESEARCH, "WINDOWS CONTRIBUTE ABOUT 30% OF BUILDING HEATING AND COOLING ELECTRICAL LOADS NATIONWIDE." THE ELECTRICITY NEEDED TO SWITCH THE EC GLAZING IS MINIMAL, ONE TO THREE VOLTS AND VIRTUALLY NO POWER IS USED TO MAINTAIN THE GLASS IN THE CLEAR STATE. WINDOW CONTROLS CAN BE INTEGRATED WITH OTHER BUILDING SYSTEMS, SUCH AS LIGHTING AND HEATING/COOLING MECHANICAL SYSTEMS IN ORDER TO OPTIMIZE ENERGY-EFFICIENCY. THE USE OF EC DEVICES ALLOWS BUILDINGS TO BE EQUIPPED WITH SMALLER, LESS EXPENSIVE HVAC SYSTEMS. THE ESTIMATED ENERGY SAVINGS



78. "Smart Glass", Wikipedia, the free encyclopedia, p. 2. //en.wikipedia.org/wiki/Smart_glass

79. "Switchable Glazing Windows", Tool Base Services, p. 1.

www.toolbase.org/Technology-Inventory/Windows/switchable-glazing-windows

80. "Windows", National Renewable Energy Laboratory. www.nrel.gov/buildings/windows.html

FROM THE WIDE-SCALE USE OF ADVANCED WINDOWS IS NEARLY 6% OF THE TOTAL NATIONAL ENERGY CONSUMPTION.⁸¹

THE ULTIMATE GOAL OF ENERGY EFFICIENT WINDOWS IS TO CONTROL THE LIGHT AND GAIN TRANSMITTANCE. THE BENEFITS INCLUDE THE REDUCTION OF LIGHT WHICH WILL ALSO REDUCE GLARE; THE REDUCTION OF SOLAR GAIN WHICH WILL REDUCE ENERGY COSTS; AND THE CONTROL OF TRANSPARENCY WHICH WILL PROVIDE INCREASED PRIVACY FOR THE CLIENT. PHOTOCHROMIC AND THERMOCHROMIC GLAZINGS ARE CONSIDERED PASSIVE BECAUSE THEY ARE THE RESULT OF ENVIRONMENTAL CONDITIONS AND THEREFORE NON-CONTROLLABLE. ACTIVE-CONTROL OR ELECTROCHROMIC SYSTEMS PRESENT MORE OPTIONS, BUT THEY MUST BE HARD-WIRED TO A POWER SOURCE. EC WINDOWS TYPICALLY REQUIRE LOW-VOLTAGE POWER, REMAIN TRANSPARENT ACROSS THEIR SWITCHING RANGE AND CAN BE MODULATED TO ANY INTERMEDIATE STATE BETWEEN CLEAR AND TOTALLY DARKENED. THESE WINDOWS CAN REFLECT OR TRANSFER BOTH VISIBLE AND INFRARED LIGHT FOR IMPROVED ENERGY PERFORMANCE.⁸²

SIMILAR TO SUSPENDED PARTICLE DEVICES (SPD), EC WINDOWS CAN BE ADJUSTED TO ALLOW VARYING LEVELS OF VISIBILITY. UNLIKE LIQUID CRYSTALS, THESE WINDOWS ARE NOT AN ALL-OR-NOTHING TECHNOLOGY. AS THE NAME IMPLIES, THE WINDOW CELLS ARE MADE OF MATERIALS THAT CAN CHANGE COLOR WHEN ENERGIZED BY AN ELECTRICAL CURRENT. AN EC COATING IS A NANOMETER THICK, MULTI-LAYER FILM SANDWICHED BETWEEN TWO LAYERS OF REGULAR GLASS.⁸³ THE OUTER LAYERS OF THE MULTI-LAYER FILM ARE TRANSPARENT CONDUCTORS WHILE AN ACTIVE ELECTROCHROMIC AND PASSIVE COUNTER-ELECTRODE LAYER MAKE UP THE MIDDLE LAYERS. THE CENTER PORTION OF THE STACK IS AN ION-CONDUCTING ELECTROLYTE LAYER. ELECTRICITY INITIATES AN OXIDATION REACTION, A SPECIAL KIND OF CHEMICAL REACTION IN WHICH MOLECULES OF A COMPOUND LOSE AN ELECTRON. ELECTRICAL VOLTAGE CAUSES LITHIUM IONS TO MIGRATE ACROSS THE ION-CONDUCTION LAYER. THE REVERSIBLE ELECTROCHEMICAL REACTION CAUSES THE GLASS CELL TO HAVE A TINTED PRUSSIAN BLUE APPEARANCE. TURNING THE VOLTAGE OFF DRIVES THE IONS OUT OF THE EC LAYERS AND INTO THE ION STORAGE LAYER. THE WINDOW REGAINS ITS TRANSPARENCY WHEN THE IONS LEAVE THE EC LAYER.⁸⁴

THE VALUE OF ELECTROCHROMIC WINDOWS HAS BEEN SHOWN BY RESEARCH AT NREL AND A THREE-YEAR LAWRENCE BERKELEY NATIONAL LABORATORY (LBNL) FIELD STUDY COMPLETED IN THE SPRING OF 2006.⁸⁵

81. "Windows", National Renewable Energy Laboratory. www.nrel.gov/buildings/windows.html

82. Hart, Sara, "Smart Galss on the Verge", Designology 101, p. 2.
[//moniquenicole.blogspot.com/2007/12/smart-glass.html](http://moniquenicole.blogspot.com/2007/12/smart-glass.html)

83. "About the Electrochromic Window Technology: What are electrochromic windows?", Lawrence Berleley National Laboratory, p. 1.
[//windows.lbl.gov/comm._perf/Electrochromic/ec_tech.html](http://windows.lbl.gov/comm._perf/Electrochromic/ec_tech.html)

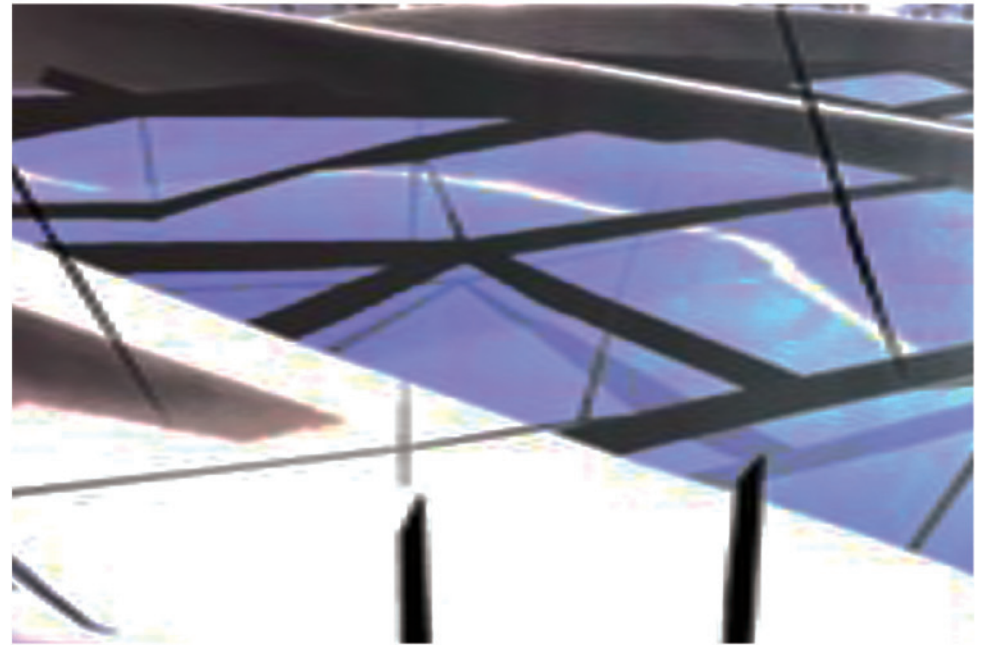
84. "How Smart Windows Work", HowStuffWorks, Inc., p. 3.
[//home.howstuffworkds.com/smart-window4.htm](http://home.howstuffworkds.com/smart-window4.htm)

85. "Electrochromic Research Activities", National Renewable Energy Laboratory, p. 1. www.nrel.gov/buildings/electrochromic_activities.html

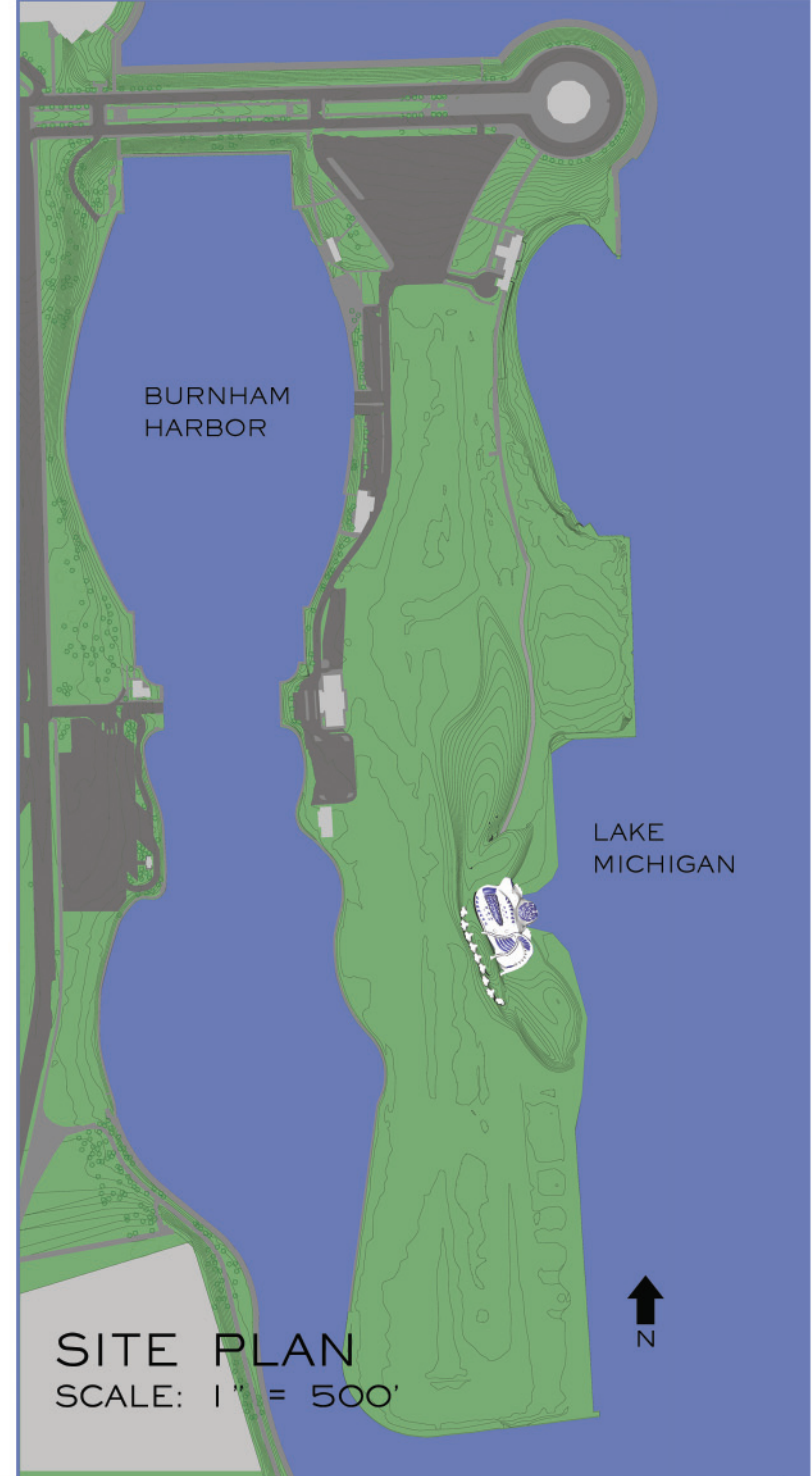
THERE IS A LARGE-SCALE INSTALLATION AT THE GUINNESS STOREHOUSE IN DUBLIN, IRELAND. THE BOEING 787 DREAMLINER FEATURES EC WINDOWS THAT REPLACE THE PULL DOWN WINDOW SHADES THAT ARE USED ON CURRENT AIRCRAFT. SMARTGLASS IS FREQUENTLY USED FOR INTERIOR PARTITIONS BY COMPANIES THAT WANT TO CHANGE SCREENS AND DOORS FROM TRANSPARENT TO OPAQUE.

SWITCHABLE GLAZINGS REDUCE OR LIMIT ENERGY COSTS FOR COOLING BY REDUCING DIRECT SOLAR GAINS INTO THE BIEN-ÊTRE SPA DURING THE SUMMER MONTHS. THE REFLECTIVE ELECTROCHROMIC WINDOWS OF THE SPA CAN BECOME OPAQUE TO PROVIDE PRIVACY AND CONTROL GLARE EVEN IN DIRECT SUNLIGHT. THESE WINDOWS OFFER BETTER SAVINGS ON HEATING, COOLING, AND LIGHTING COSTS BECAUSE ONE CAN CHOOSE TO ADMIT OR REJECT SOLAR ENERGY OF ALL WAVELENGTHS. THESE WINDOWS ARE ALSO LESS HOT IN DIRECT SUNLIGHT PROVIDING MORE NATURAL LIGHT WITHIN THE INTERIOR ROOMS WITHOUT THE USUAL AMASSING OF HEAT.

ALTHOUGH THE ECONOMICS AND EFFICIENCY OF THE WINDOW CHOICE ARE CERTAINLY IMPORTANT, THE CHOICE OF ELECTROCHROMIC GLASS FOR THE CELLULAR WINDOWS IS MOST IMPORTANT FOR THE COMFORT OF THE SPA'S CLIENTS. THE WINDOWS ADMIT VARYING DEGREES OF LIGHT WITH MINIMAL HEAT. AT THE TOUCH OF A BUTTON, THE ENVIRONMENTAL EFFECTS ON THE EC GLASS CAN BE OVER-RIDDEN IN ORDER TO ENHANCE THE PHYSICAL OR EMOTIONAL COMFORT OF THE CLIENTS. ALTHOUGH SURROUNDED BY LIGHT STREAMING IN THROUGH THE WINDOW CELLS, EVEN THE MOST SHY CLIENT CAN REGULATE THE EC GLASS TO PROVIDE A COMFORTABLE DEGREE OF PRIVACY.



PLANS, SECTIONS, & DETAILS



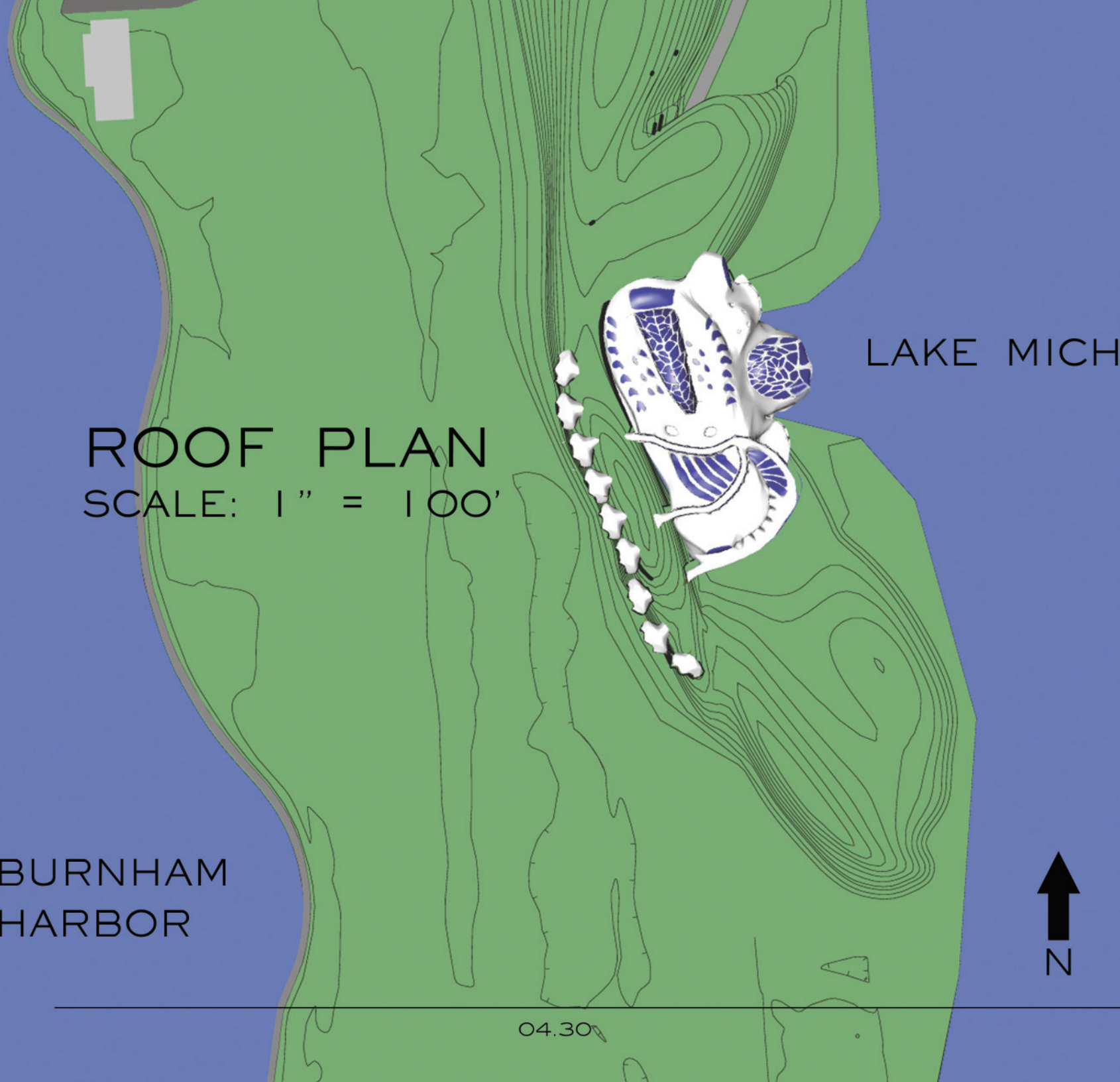
ROOF PLAN
SCALE: 1" = 100'

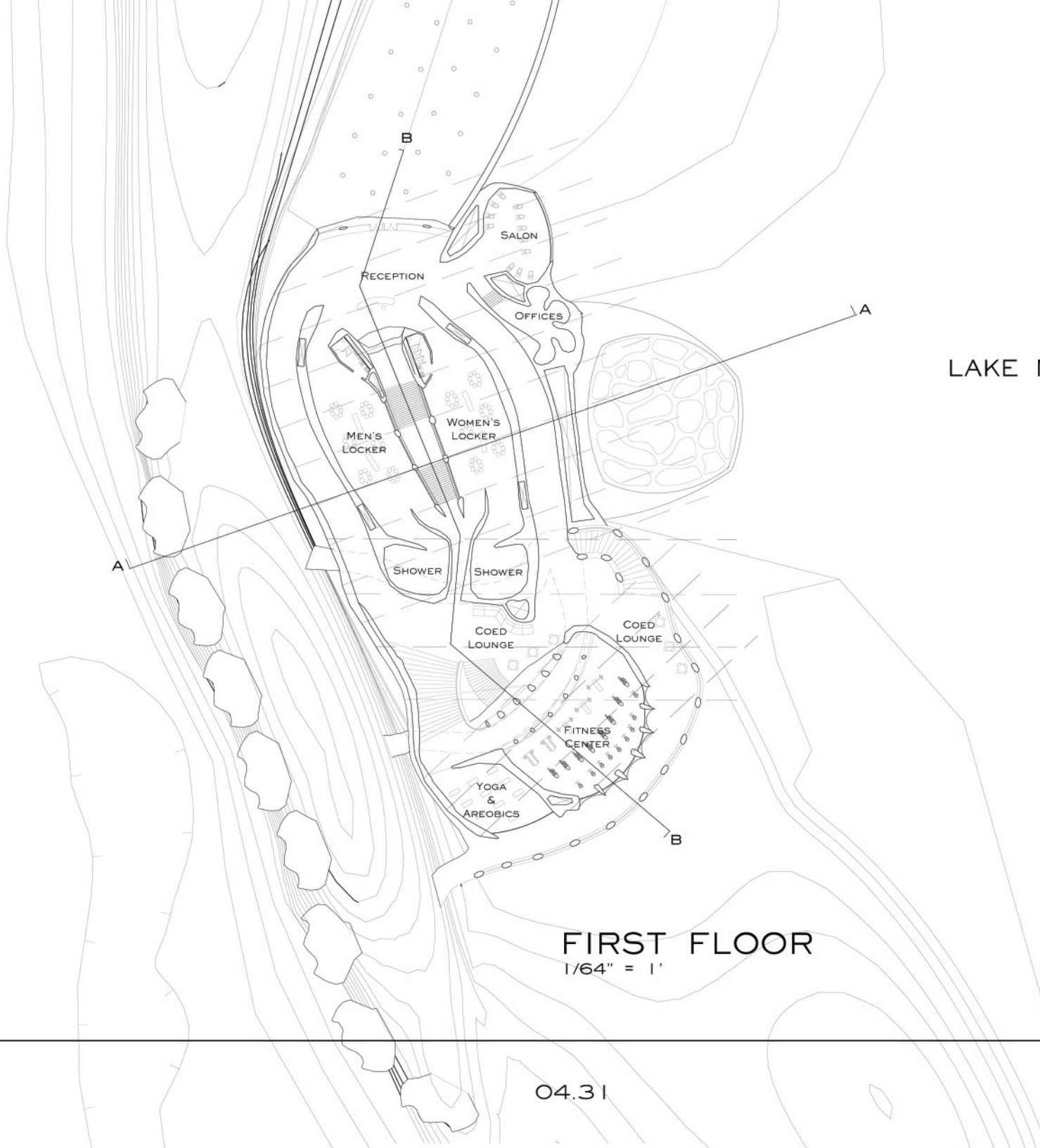
LAKE MICHIGAN

BURNHAM
HARBOR



04.30

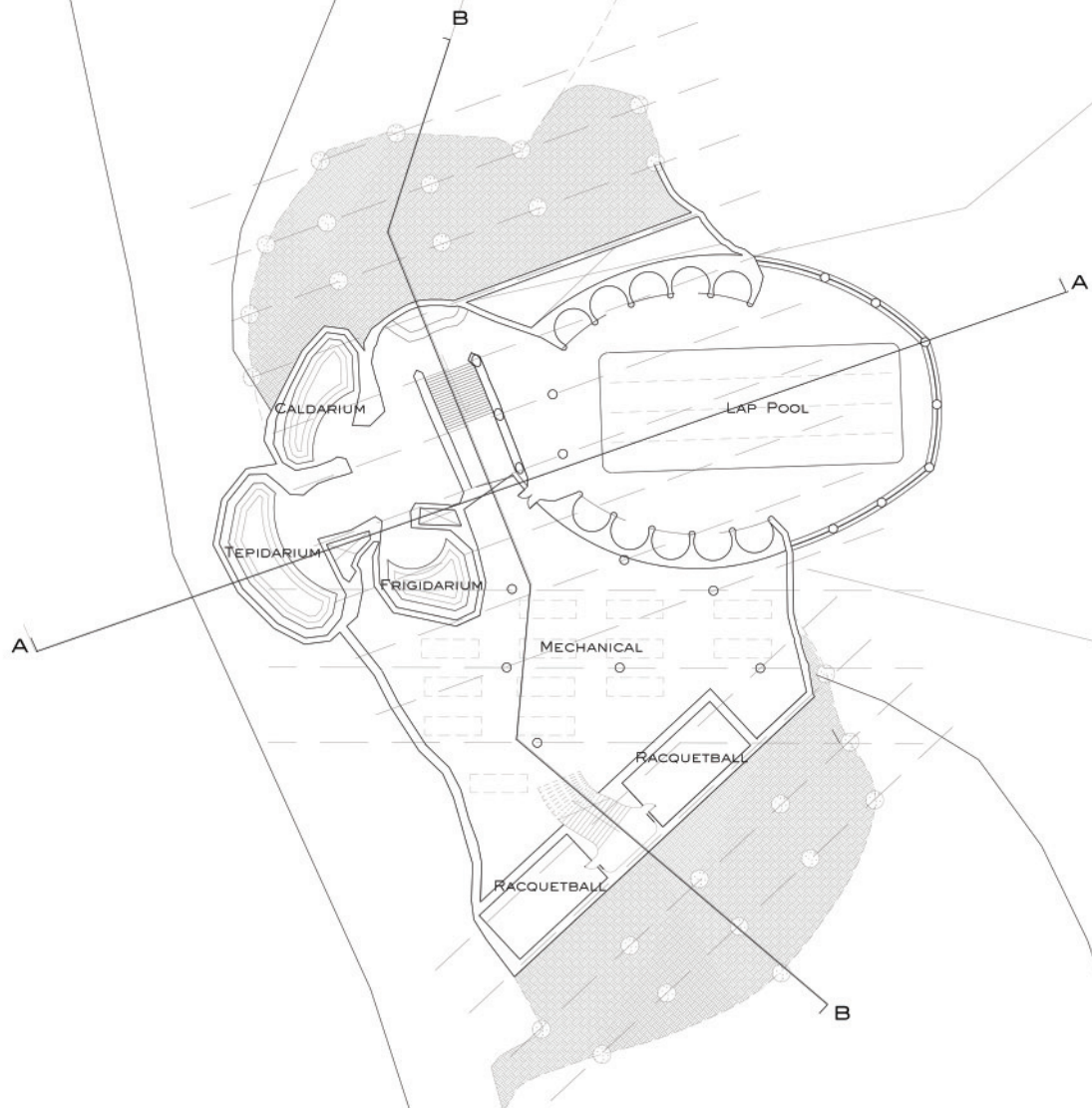




LAKE MICHIGAN

FIRST FLOOR
1/64" = 1'





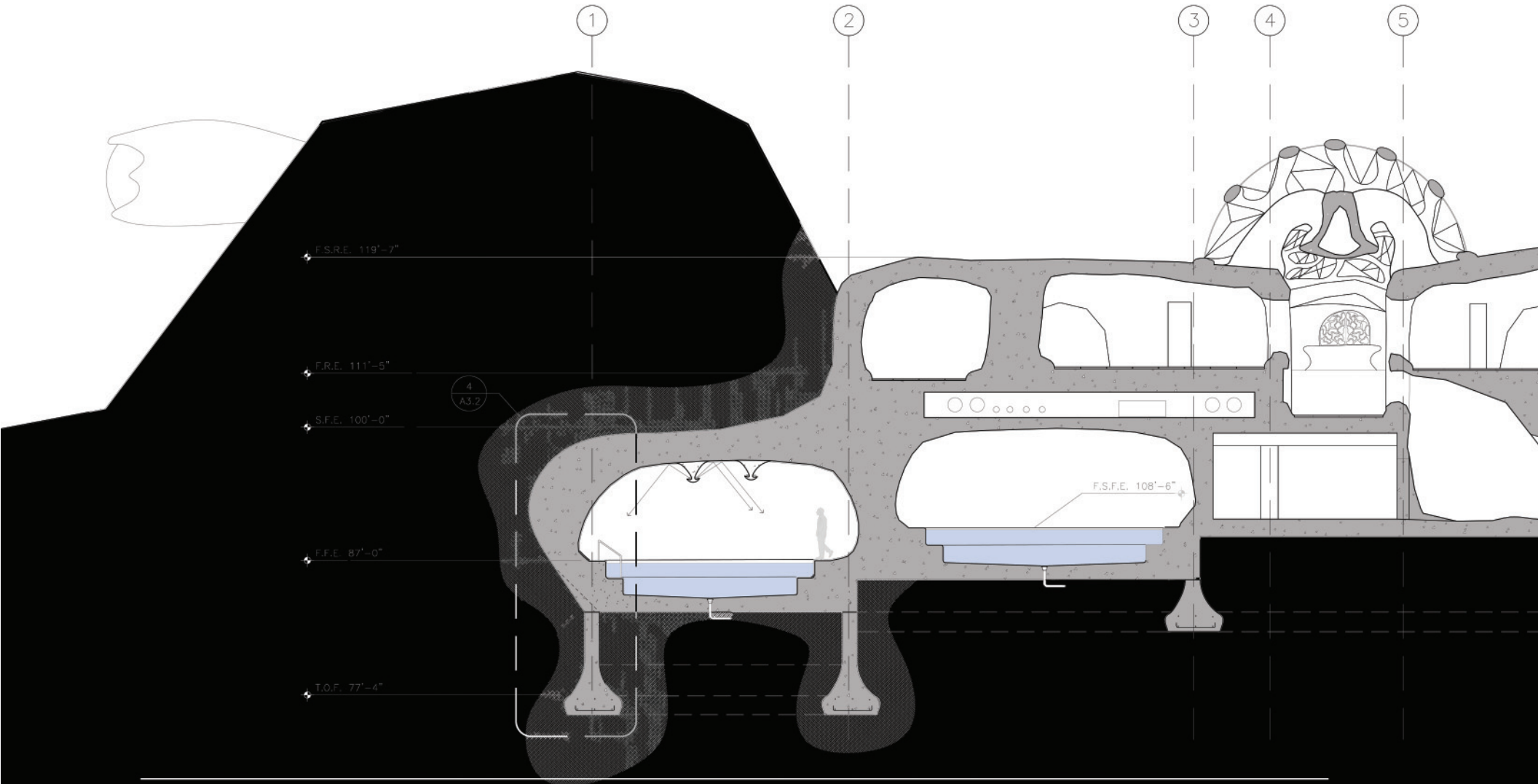
LAKE MICHIGAN

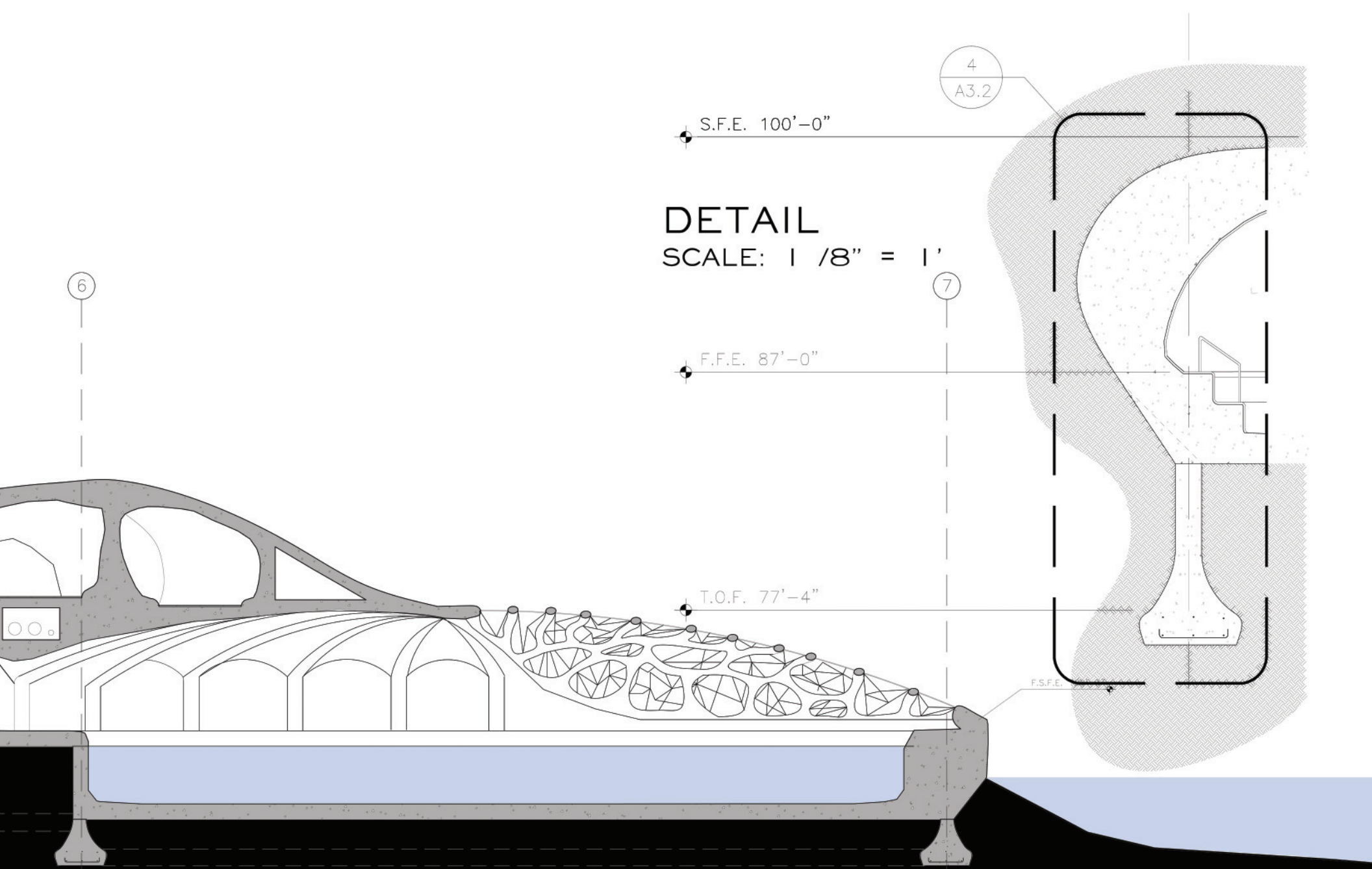
BASEMENT FLOOR
1/64" = 1'



SECTION AA

SCALE: 1/16" = 1'

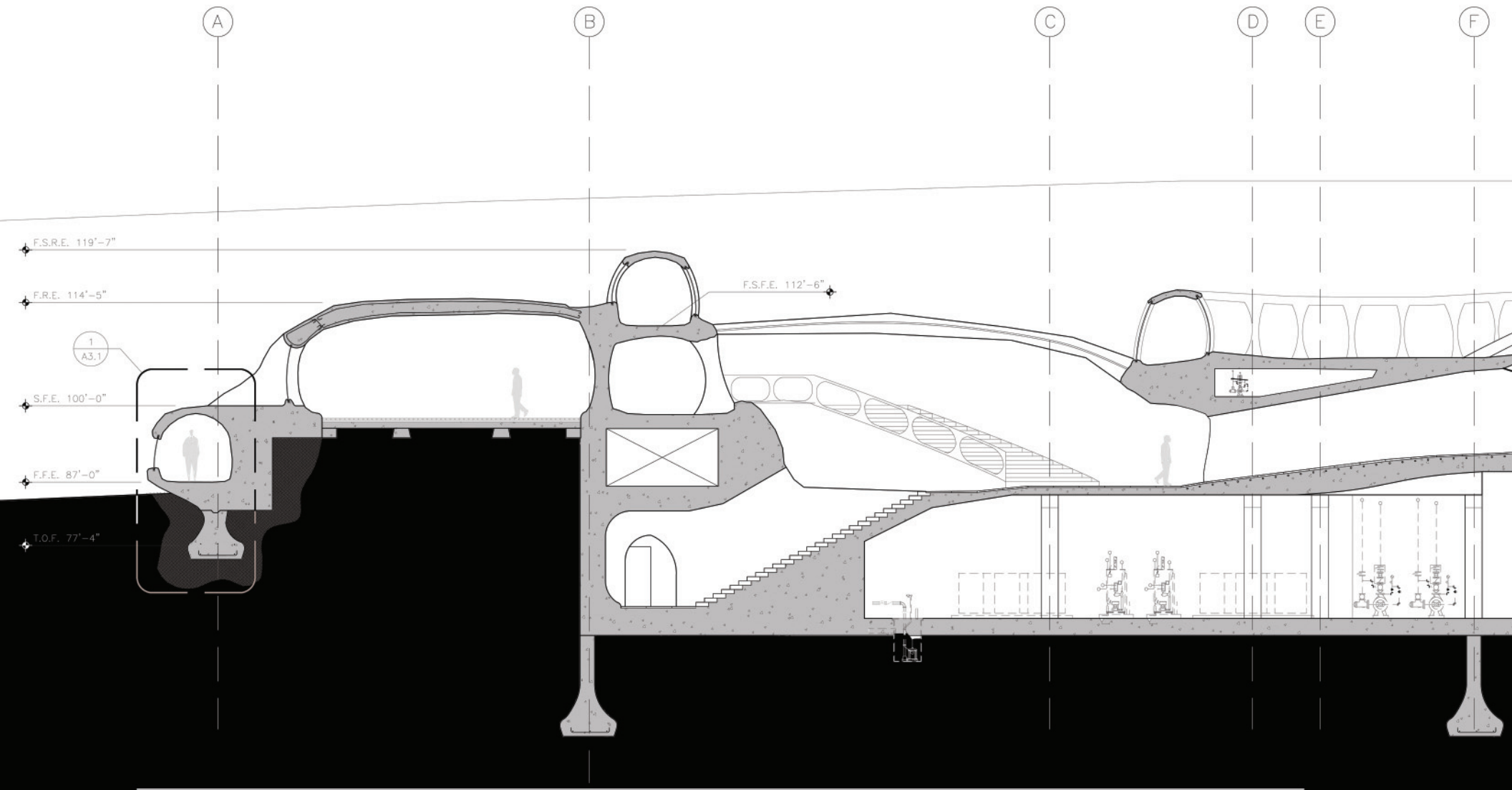




DETAIL
SCALE: 1/8" = 1'

SECTION BB

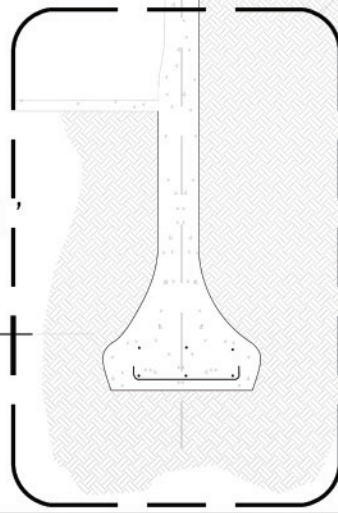
SCALE: 1/16" = 1'



DETAIL

SCALE: 1/8" = 1'

T.O.F. 61'-3" (G)



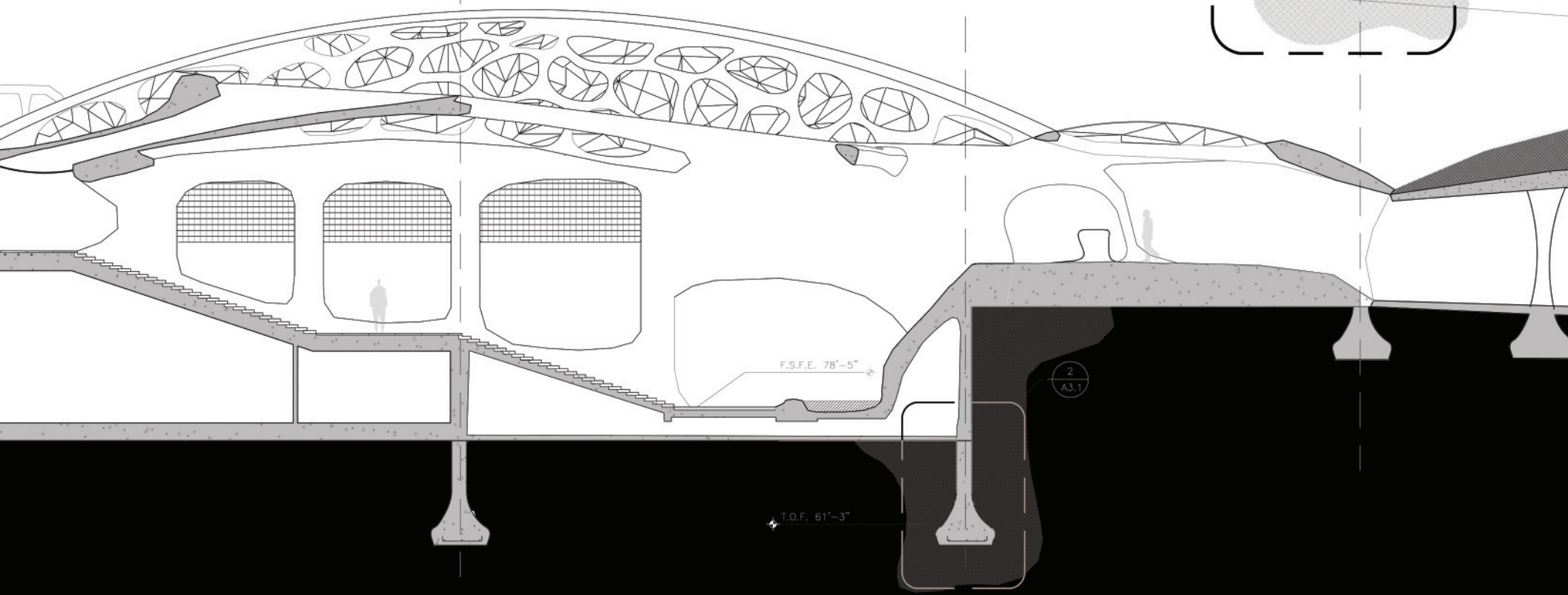
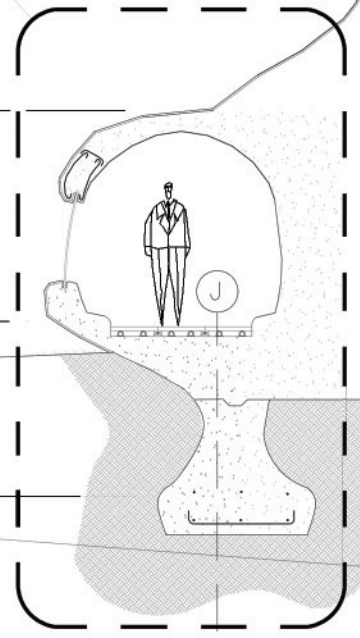
DETAIL

SCALE: 1/8" = 1'

S.F.E. 100'-0" (1 A3.1)

F.F.E. 87'-0" (H)

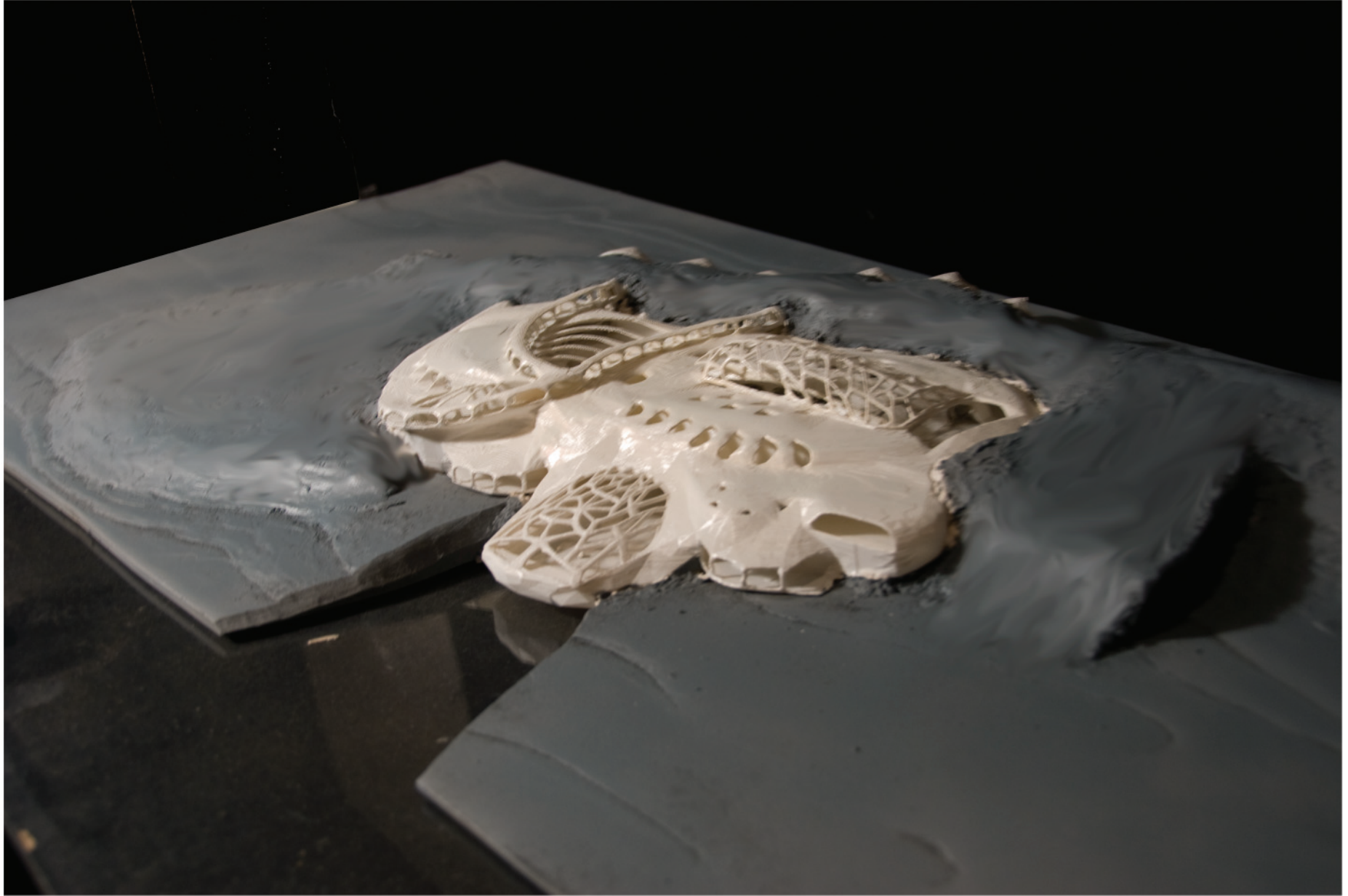
T.O.F. 77'-4"



F.S.F.E. 78'-5"

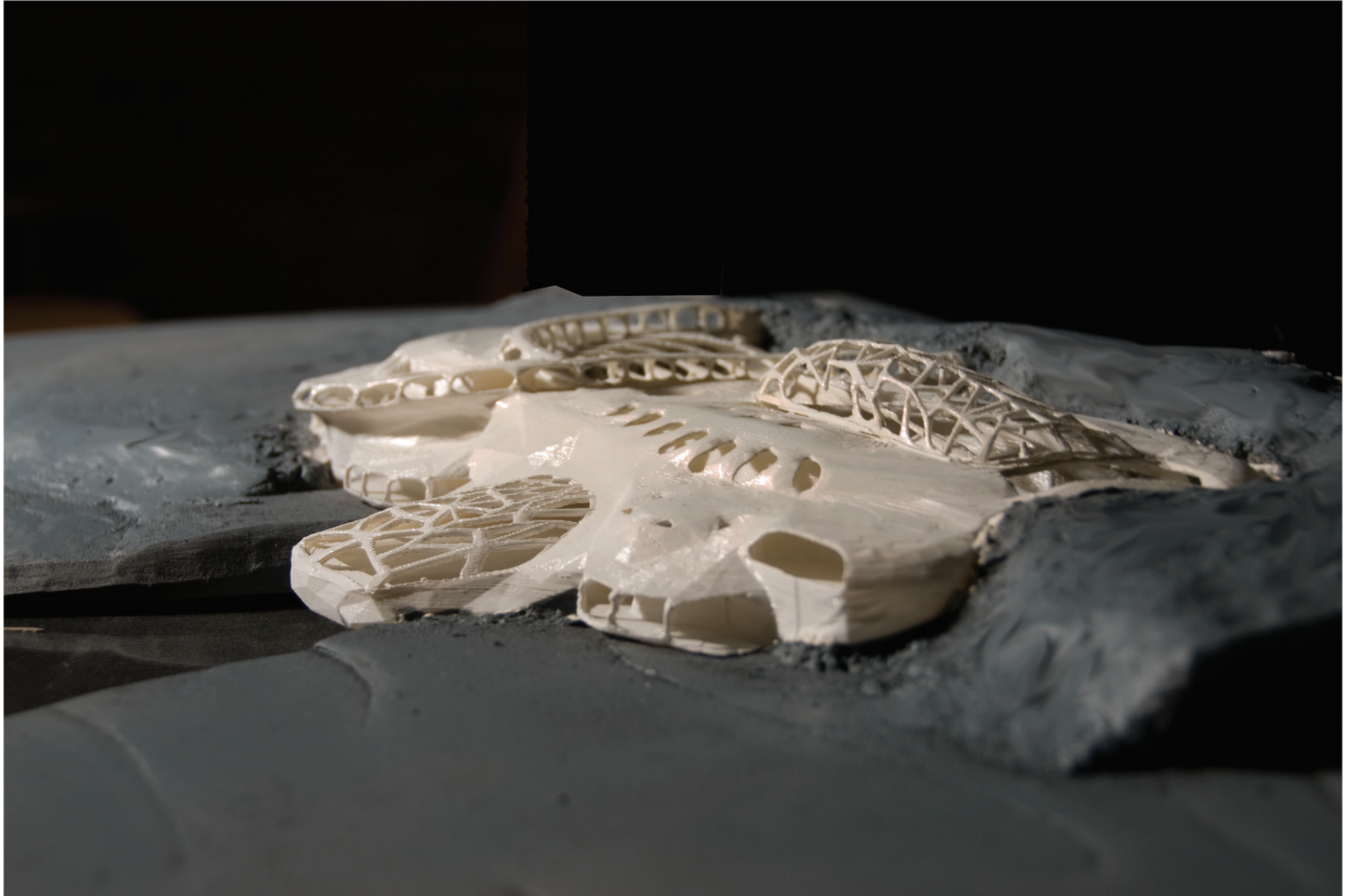
T.O.F. 61'-3"

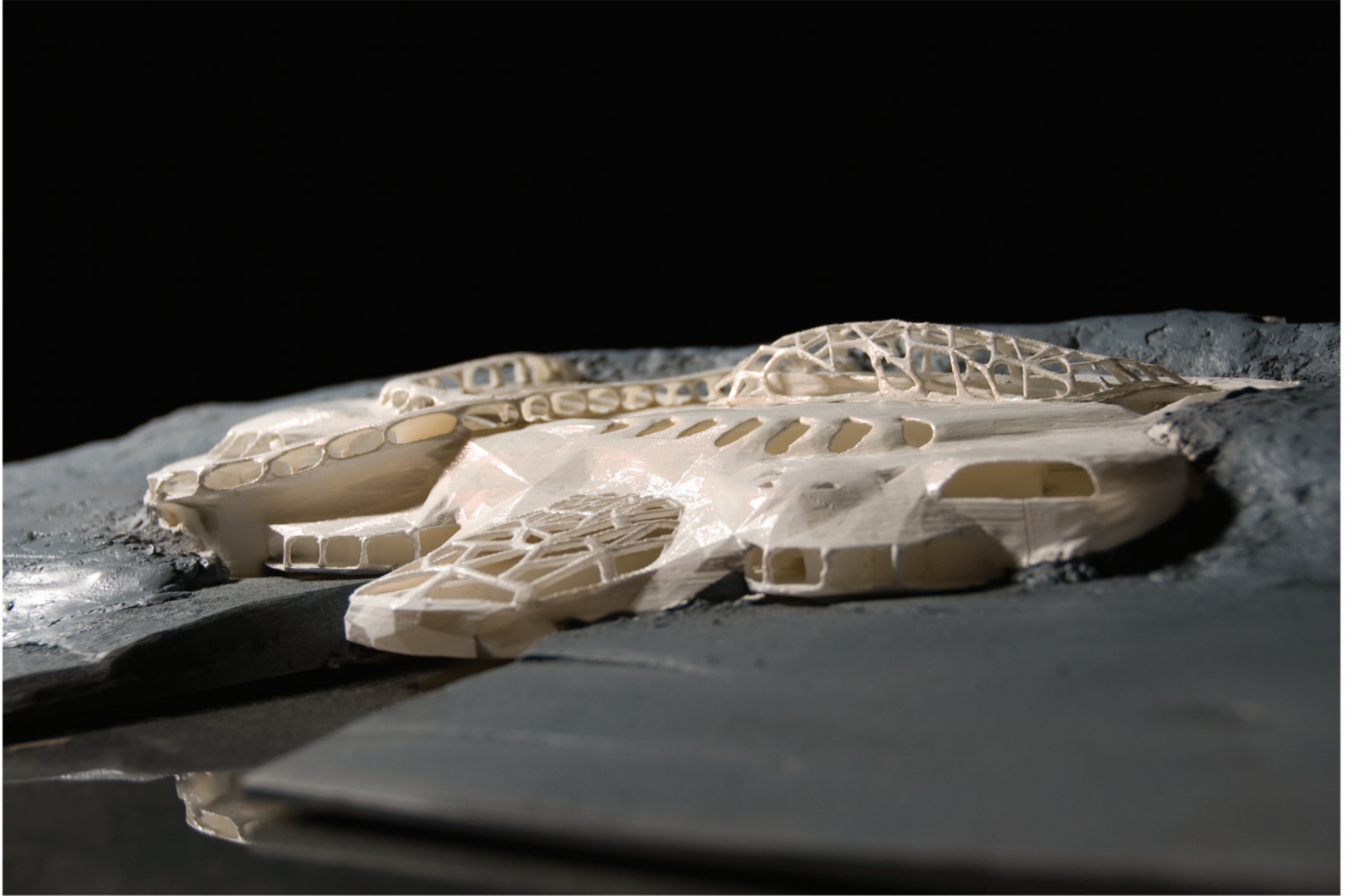
MODEL

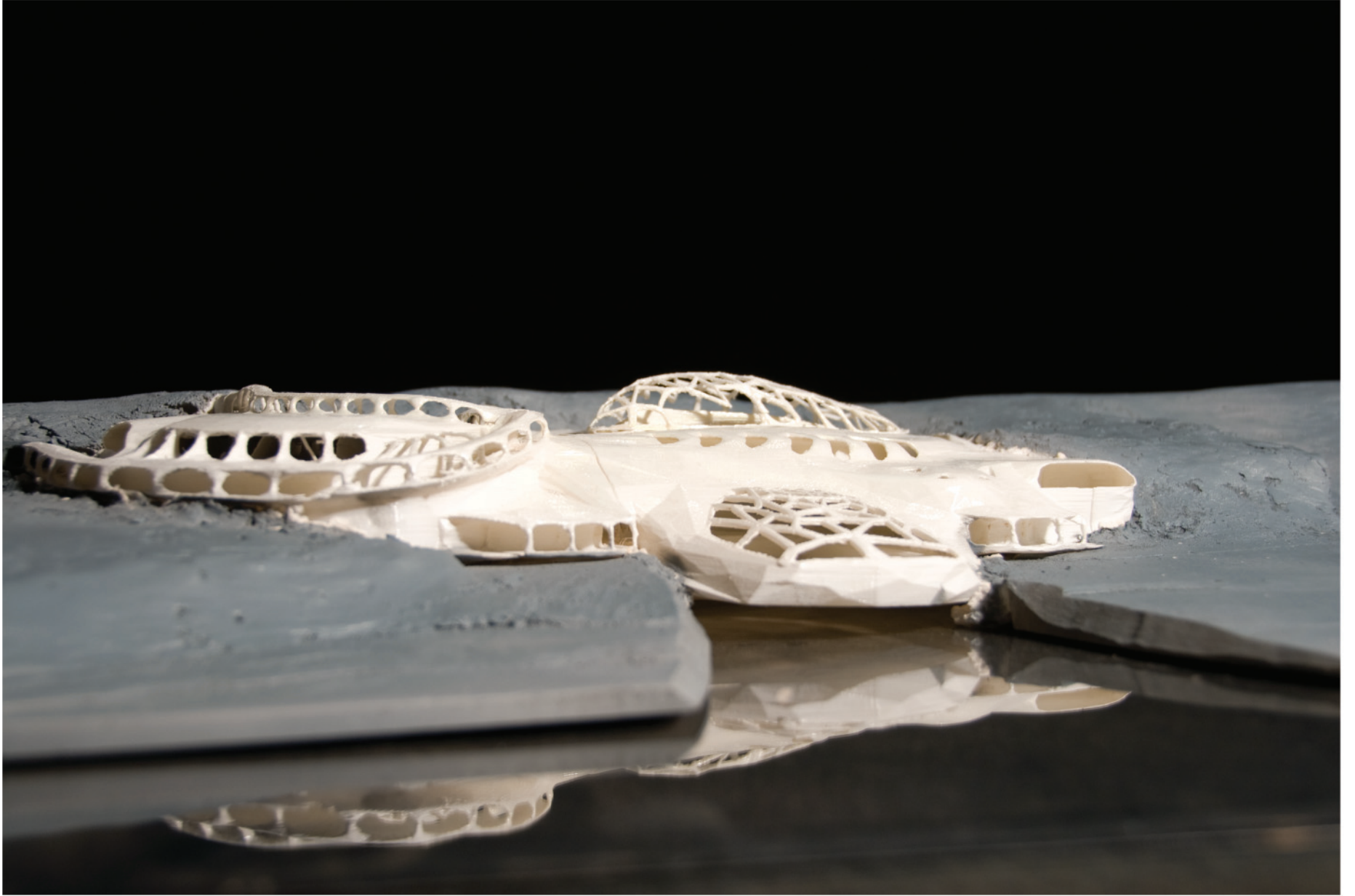
















05.00

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