

Cracking One Open:
Building Inside Out,
A Cooperative Distillery in Georgetown

Jack DeBlauw

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Brian McLaren, Co-chair
Gundula Proksch, co-chair

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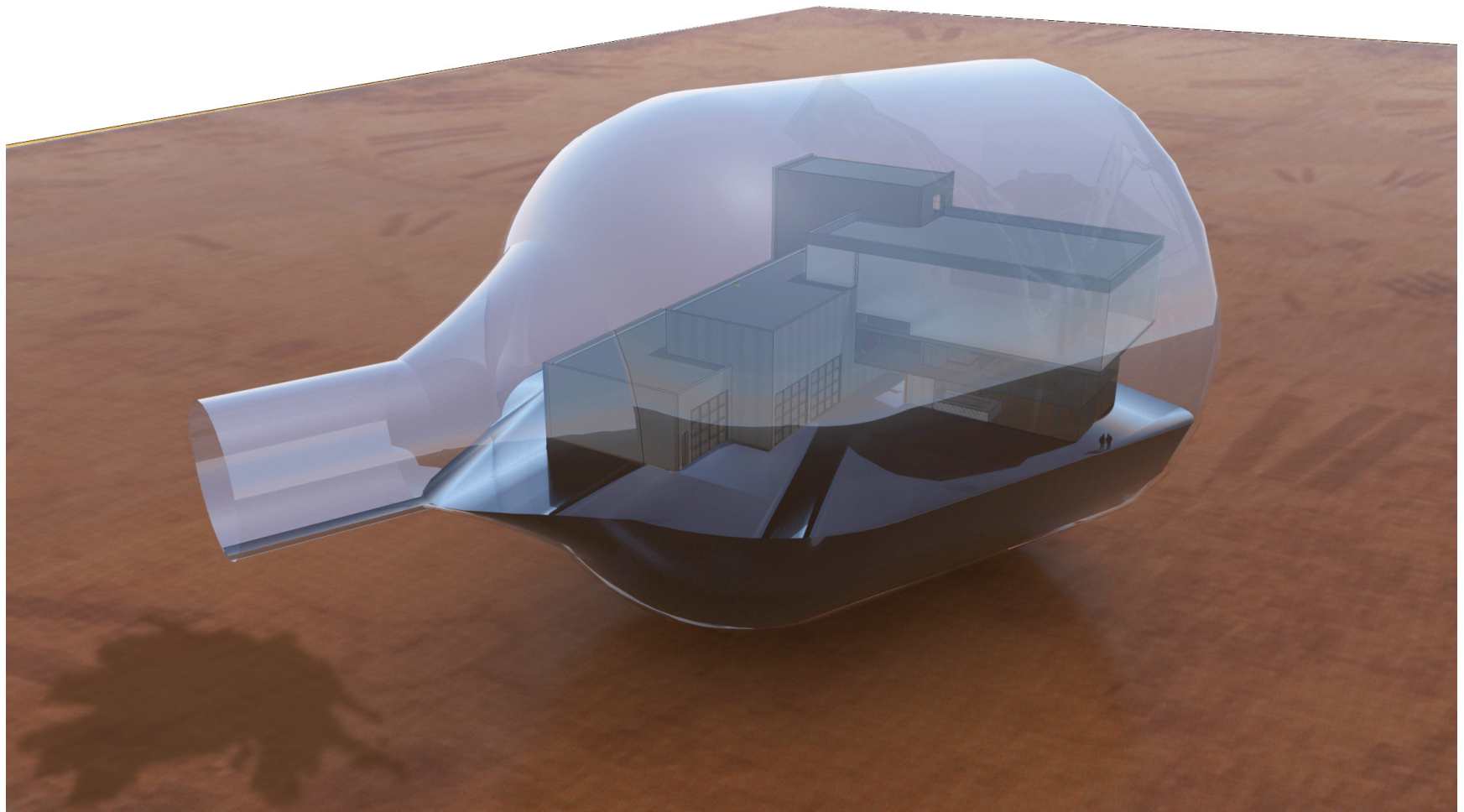
Acknowledgment

To my wife, Karen. For all of your support and encouragement,
thank you.

CONTENTS	Page
LIST OF FIGURES	6
INTRODUCTION	9
CHAPTER ONE: Analysis	11
Theoretical framework	11
Site selection	14
History	18
Georgetown today	26
Site analysis	28
CHAPTER TWO: Program	32
Program development	32
Program	38
CHAPTER THREE: Design	40
Design documentation	40
Conclusion	66
BIBLIOGRAPHY	68
APPENDIX A - Climate analysis	70
APPENDIX B - Thesis prep charrette results	72

List of Figures	Page
Fig. 1. Pike Place Market, 1911	12
Fig. 2. Pike Place Market, today	12
Fig. 3. Power tool races, Georgetown Carnival	13
Fig. 4. Georgetown farmer's market	13
Fig. 5. Georgetown trailer park mall	13
Fig. 6. Rainier Cold storage demolition	14
Fig. 7. Demolition begins	14
Fig. 8. Going	15
Fig. 9. Going	15
Fig. 10. Gone	15
Fig. 11. Submissions for Holding Patterns	16
Fig. 12. PARK(ing) day in Seattle	17
Fig. 13. Brewery operations	17
Fig. 14. Aerial photo of Seattle Brewing and Malting	21
Fig. 16. Company letter head featuring the brewery	21
Fig. 15. Magazine ad featuring interior	21
Fig. 17. Sounds legit	21
Fig. 18. Demolition photo	24
Fig. 19. Event flyers	27
Fig. 20. Georgetown	29
Fig. 21. Georgetown from above	29
Fig. 22. Area in yellow is the project site	29
Fig. 23. Stock House remnant	30
Fig. 24. Looking towards the south	31
Fig. 25. Site of the former Stock House	31
Fig. 26. Time in relation to happenings	35
Fig. 27. Time in relation to distillation process	37

List of Figures	Page
Fig. 28. Diagrammatic breakdown of program	39
Fig. 29. Front view	41
Fig. 30. Roof plan	41
Fig. 31. Bird's eye of northern end	43
Fig. 32. Distillery event flyers	45
Fig. 33. Friday noon	46
Fig. 34. Section through distillery	47
Fig. 35. Friday night	48
Fig. 36. Section through lounge and event hall	49
Fig. 37. Saturday morning	50
Fig. 38. Looking out from the lounge	51
Fig. 39. Saturday afternoon	52
Fig. 40. Special events	53
Fig. 41. Saturday night	54
Fig. 42. View from I-5 on ramp	55
Fig. 43. Ground lvl plan	57
Fig. 44. Plans	59
Fig. 45. Section	61
Fig. 46. View of work yard	62
Fig. 47. Tasting room open	62
Fig. 48. Distillery interior	63
Fig. 49. Bar in external position	63
Fig. 50. Underground connection	64
Fig. 51. Southern facade	64
Fig. 52. Interior of entertainment hall	65
Fig. 53. Night view	65



Cracking One Open: Building Inside Out, A cooperative Distillery in Georgetown

This thesis involves the design of a cooperative distillery on the former site of the Rainier Cold Storage building, which was originally part of the large complex of buildings comprising the Seattle Brewing & Malting Company, constructed in the early 1900's. The main goal is to explore how the built environment can support or encourage the creation of a kinetic city. In so doing, this thesis poses a number of important questions, such as: Can such a building not only achieve its function as a community generator internally, but reach out as well? How can architecture act as an armature for temporal uses?

The program of a cooperative distillery, a place where one has hands-on access to the process of making craft spirits from local ingredients, along with spaces to consume and enjoy the product, is chosen as a vehicle that will activate the space around the clock, connecting to the local population's interests and the site's history. The programming and architecture of the building will encourage and support temporal activities such as craft and farmer's markets, outdoor dining, and entertainment, thereby expanding the idea of a kinetic city.

CHAPTER 1: Analysis

Theoretical framework

The term kinetic city describes those parts of the city that are temporal and not housed within brick and mortar architecture. It is the parts of the city that are not nailed down. In the United States this includes people and activities such as street food vendors, buskers, markets, festivals, processions, and the like. In his assessment of urbanism in India, Rahul Mehrotra, the chair of urban planning at Harvard, describes the kinetic city as follows:

“Today, Indian cities comprise two components that occupy the same physical space. The first is the formal or the Static City. Built of more permanent materials such as concrete, steel, and brick, it is comprehended as a two-dimensional entity on conventional city maps and is monumental in its presence. The second is the informal or Kinetic City. Incomprehensible as a two-dimensional entity, it is perceived as a city in motion – a three-dimensional construct of incremental development. The Kinetic City is temporary in nature and often built with recycled material: plastic sheets, scrap metal, canvas and waste wood. It constantly modifies and reinvents itself. The Kinetic City is perceived not as architecture, but in terms of spaces which hold associative values and supportive lives. Patterns of occupation determine its form and perception. It is an indigenous urbanism that has its particular “local” logic. It is not necessarily the city of the poor, as most images might suggest; rather, it is a temporal articulation and occupation of space which not only creates a richer sensibility of spatial occupation but also suggest how spatial limits are expanded to include formally unimagined situations in dense urban conditions.”¹

1 Mehrotra, p. 206

The kinetic city refers to street vendors, temporary dwellings, and mobile shops but also encompasses religious festivals, congregations, and wedding processions in the street. In most cases it is only temporary, filling in gaps of the static city and adding variety and life to the street. Sometimes, however, the kinetic activities of cities becomes so ingrained that its static forms adapt and adopt it and is altered to harbor the kinetic activities. The best example of this in Seattle is Pike Place Market, which began on August 17, 1907 as a handful of wagons on the corner of First Avenue and Pike Street, with farmers peddling produce directly to consumers as the result of a spike in onion prices. Overwhelmed by 10,000 visitors, a market building was built by the end of 1907, with every space filled. Today it houses commercial businesses, crafts people, farmers who rent space by the day, street performers and musicians, and apartment units in nine acres of space, becoming the most well known Farmers market in the United states, drawing millions of visitors each year.

The Pike Place Farmers market is just one example of the kinetic city in Seattle. Other instances include daily and weekly markets, monthly neighborhood art walks, annual festivals, annual events like PARK(ing) day, music, other live performances, and mobile street food sold from carts or trucks. These activities are crucial to breathing life into the static city and the built environment could and should do more to foster a vibrant urban landscape. Many of these activities take place outside and require a certain volume of people, thus, a program that serves as a population magnet at all times of the day and that unites these activities is needed for an architectural response to test the idea that the built environment can support and encourage the kinetic city. The Georgetown neighborhood has been selected because it already supports a variety of existing kinetic activities and demonstrates the capacity for fostering more activity on



Fig. 1. Pike Place Market, 1911



Fig. 2. Pike Place Market, today



Fig. 3. Power tool races, Georgetown Carnival



Fig. 4. Georgetown farmer's market



Fig. 5. Georgetown trailerpark mall

the street level. By gathering and nurturing some of the activities with an architectural solution, the activities will become further legitimized and continue to develop stronger.

Georgetown currently has the reputation for being home to creative residents, occupying the industrial neighborhood just north of Boeing field. Artists, creators, and blue-collar workers inhabit the industrial spaces left over from its boomtown days when it was home to one of the largest breweries in the United States. The original Rainier Brewery buildings house many artist studios, fabrication shops, and small production facilities. Along the main strip on the other side of the street are art galleries, coffee shops, and bars among the light industry that continues to take place in Georgetown. The industrial brick architecture and cheap rents that was attractive to the alternative culture in Georgetown is now bringing in more white-collar residents as gentrification sets its sights on Georgetown. The proposal is for a cooperative distillery where anyone can partake in hands-on participation in the distillation process. The site, which already plays hosts to artisans and the community focal point, is a prime location for a creative venture of this type, that with its focus on local ingredients and community involvement would tie into with the craft and farmers market that already happens. An associated lounge and performance venue would attract visitors as well and encourage other kinetic activities.

Site Selection

The site was initially investigated through a photography assignment while taking John Stamets' architectural photography special projects class in 2006. This project documented the demolition of the Cold Storage building, part of the Seattle Brewing and Malting Company, the original production location of Rainier Beer. The photography of the slow erasure of the building, which happened over the course of months, revealed the community's sympathy and love for the site. It also showed that the only time the built environment is in a state of motion is when a building goes up or comes down.

In his book, *Industrial Ruins; Space, Aesthetics and materiality*, Tim Edensor describes industrial ruins as standing in contrast to newly created and manicured landscapes; "neglected sites of industrial ruins are places on the margin which accommodate transgressive and playful activities," and Edensor also explains how industrial ruins contain multiple temporalities. "Ruins can be spatially construed in numerous ways and are connected to and connote multiple other places. The temporalities of ruined factories are similarly manifold, for they conjure up various histories, evoke a range of memories, signify obsolescent fashions and products, bear the imprint of the timed schedules of yesteryear, and testify to the natural temporalities imposed by decay and the ecological life cycles of non human life-forms."² In another way which ruins contain multiple temporalities, Edensor explains:

"Most dramatically, the stillness of ruins provokes a comparison with the fast urban world outside, full of urgent mobilities and social and industrial processes – which require perpetual input of energy to keep things efficiently ticking over to ensure profit maximization. Reversing the temporal order, which decrees that which is assigned as waste should be cleared quickly, the ruin produces a slowly accumulating waste. The

² Edensor, p. 125

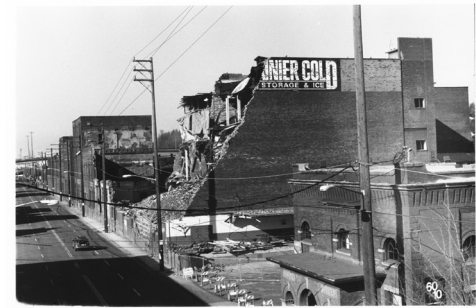


Fig. 6. Rainer Cold storage demolition



Fig. 7. Demolition begins



Fig. 8. Going



Fig. 9. Going



Fig. 10. Gone

ruin is a shadow realm of slowness in which things are revealed at a less frantic pace. Within this relative stillness, bypassed by the urban tumult, the intrusions from the past which penetrated the everyday life of the city are able to make themselves felt more keenly.”³

This idea of the industrial ruin as a place of motion, slowly being demolished by the forces of time, and as a datum from which to compare the ever-evolving city, makes the site appropriate for a proposal to construct a program that encourages the creation of a kinetic city. As well as being amid ruin, however, the site is also a blank lot. The demolition of the cold storage building, which was in preparation for the erection of a mixed-use building by a local developer, remains vacant. The financial crisis that began in 2007 burst the bubble of speculative development and the development still remains on hold. Today a major portion at the southern end of the brewery complex is a vast stretch of black pavement, awaiting an upturn in the economy. There is such a glut of stalled construction sites in Seattle that the Seattle Design Commission has sponsored a call for ideas for vacant project sites, called, “Holding Patterns.” Holding Patterns is a chance for residents to brainstorm ideas for temporary uses of the stalled construction sites, which are seen as an eyesore in the communities where they exist, until the market picks back up and development moves forward. The stalled sites would be loaned to neighborhoods as public space temporarily, hosting parks, sports fields and courts, markets, outdoor cinema, art installations, and creative space. The Seattle Design Commission’s website described the response as “overwhelming” with 83 creative entries.

On a smaller scale, this idea is executed once a year on a day called PARK(ing) day, which is an event begun by a San Francisco design group named Rebar in 2005. Celebrated

3 Edensor, p. 126

in Seattle as well, it is now an international event, where citizens transform a parking space into a mini park for a day, adding urban park space and reclaiming the street from the automobile.

Rebar's website describes it:

“PARK(ing) Day is a one-day, global event where citizens, artists and activists collaborate to temporarily transform metered parking spaces into “PARK(ing)” spaces: temporary public places. The Project began in 2005 when we converted a single metered parking space into a temporary public park in an area of San Francisco that is underserved by public open space.

A quintessentially “open source” project, PARK(ing) Day has since been adapted and remixed to address a variety of social issues in diverse urban contexts. Over its four year history, PARK(ing) Day has expanded to include a broad range of interventions. In recent years, participants have built interventions ranging from free health clinics, urban farming and ecology demonstrations, political seminars, art installations, free bike repair shops and even a wedding ceremony!

PARK(ing) Day has effectively re-valued the metered parking space as an important part of the commons - a site for generosity, expression, socializing and play. And although temporary, PARK(ing) Day has inspired direct participation in the civic processes that permanently alter the urban landscape.”⁴

The popularity of creative endeavors like PARK(ing) day and Holding Patterns illustrate the urbanite's desire for more free space for creativity and socializing that takes advantage of underutilized spaces. The former site of the cold storage building in Georgetown is one such space that is important to the neighborhood and already begins to play host to events, such as the farmer's market that occurs there in the summer.

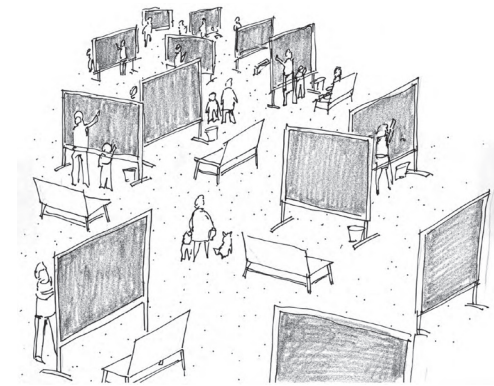


Fig. 11. Submissions for Holding Patterns

4 Rebargroup.org



Fig. 12. PARK(ing) day in Seattle

History -The Seattle Brewing and Malting Company

The row of brick buildings at 6000 Airport Way South in Georgetown have been an important neighborhood landmark for over a hundred years. Built in the early twentieth century by the Seattle Brewing and Malting Company, this complex was the original home to Rainier Beer. Its use and form have changed over the years, but it has always been an important cultural icon in Georgetown.

The Seattle Brewing and Malting Company was created in 1893 by Andrew Hemrich when he consolidated three local breweries: the Claussen-Sweeney, the Alfred Braun, and his own Bayview brewery. The Georgetown site was originally the home of the Claussen-Sweeney Brewery, built in 1884. Hemrich's company, the Bayview brewery, was built in 1885 north of Georgetown. After Hemrich consolidated the three breweries, the Alfred Braun was shut down, and construction began in 1900 at the Claussen-Sweeney site to bring all beer production onto one property. The Georgetown neighborhood was a company town and its history is linked with its brewing history. So many breweries were operating in Georgetown because at the time there was a state law prohibiting the sale of alcohol within one mile of a large city. This was at a time not long before national prohibition. As Seattle grew, however, it threatened to encroach on Georgetown, and in 1904 Georgetown incorporated itself as the City of Georgetown in order to preserve its greatest revenue generator.

The most important buildings were the Brew House and the Malt House, which were the first to be completed in 1903 at the center of the long narrow property, doubling the production of the old plant. In 1904 the Stock House was completed to the south of the Brew House, and in 1906 the general office building was completed at the southern edge of the site. In 1907 the



Fig. 13. Brewery operations

- 1 bottling works addition
- 2 bottling plant
- 3 sprouting and drying floors
- 4 malt house
- 5 machine shop
- 6 brew house
- 7 stock house
- 8 stock house addition
- 9 keg storage
- 10 general office building

bottling works were added to the north of the Malt House, bringing all phases of the operation onto one site.

The site is bounded by transportation infrastructure that both enabled its success and restricted the growth of the Seattle Malting and Brewing Company. Airport Way to the west connected the brewery to the workforce and Seattle, and the railroad tracks to the east connected the brewery with the rest of Washington State and the country. The long row of buildings suggests that the brewery was neatly laid out in linear factory line following the production of beer. However, by comparing the process of beer making against the building organization, it is evident that this is only partially true. Barley would be sprouted and dried on the drying floors (building 3), move south to the Malt House (building 4) to be roasted in the kiln, and then leap frog to the Brew House (building 6), where it was brewed into beer. From there, the beer would proceed south to be fermented in large casks in the Stock House (building 7) after which it was put into kegs to be sold in the wood, or be sent back up to the northern end of the site to be bottled at the bottling plant (buildings 1 and 2). The organization of the complex owed more to site restrictions and incremental growth, with the most important buildings being built first at the center of the site.

The buildings are of mill construction, being heavy timber framing with masonry load bearing walls. This was for the practical reason of making them fire resistant to the heat generation processes of the roasting kiln, but also to promote the perception of a stable, successful brewery. This was done in the German tradition of creating ornate breweries that were like cathedrals to beer making, owing to the owners' German heritage. The brickwork on the exterior facades was highly detailed with embellished cornices, ornate towers, and large windows to let light in and to allow the public to see into the modern brewing facility. The Stock



House originally had a large clock built into the cornice, and the complex included a courtyard with a fountain, imported from Germany, of Lady Rainier holding a glass with water flowing out of it like a foaming mug of beer. These civic amenities engaged the public with the architecture of the buildings that supported the town. The complex, which had the very utilitarian purpose of storing beer-making materials and producing beer, also had to promote its success through its architecture.

The Seattle Brewing and Malting Company was aware of the promotional role of its building and used images of the facility in its advertising and company letterhead, which shows a large, prosperous factory. Figure fifteen (opposite) is a magazine advertisement featuring interiors of the building, showing a modern brewing facility and the sheer volume of production. It is interesting to note that In the letterhead (figure 16) the facility's size was exaggerated by elongating the existing buildings and by adding nonexistent buildings in the background. Perhaps these represented the other brewing sites that Seattle Malting and Brewing Company had consolidated, or perhaps it is pure fabrication. The drawing in the promotional letterhead does get the basics right, showing the public spaces within the brewery, the detailed towers and smokestacks, and the long site connected to transportation infrastructure that was crucial to providing beer to the West Coast and the rest of the country. As with all advertising, it must not be taken at face value, which is especially apparent in the ad that declares Rainier Beer is "beneficial to young and old," neither of which is probably true (figure 17).

As production grew, additions were made to the Brew House and Stock House and the bottling plant extended to the north. The Stock House grew vertically and lost its decorative

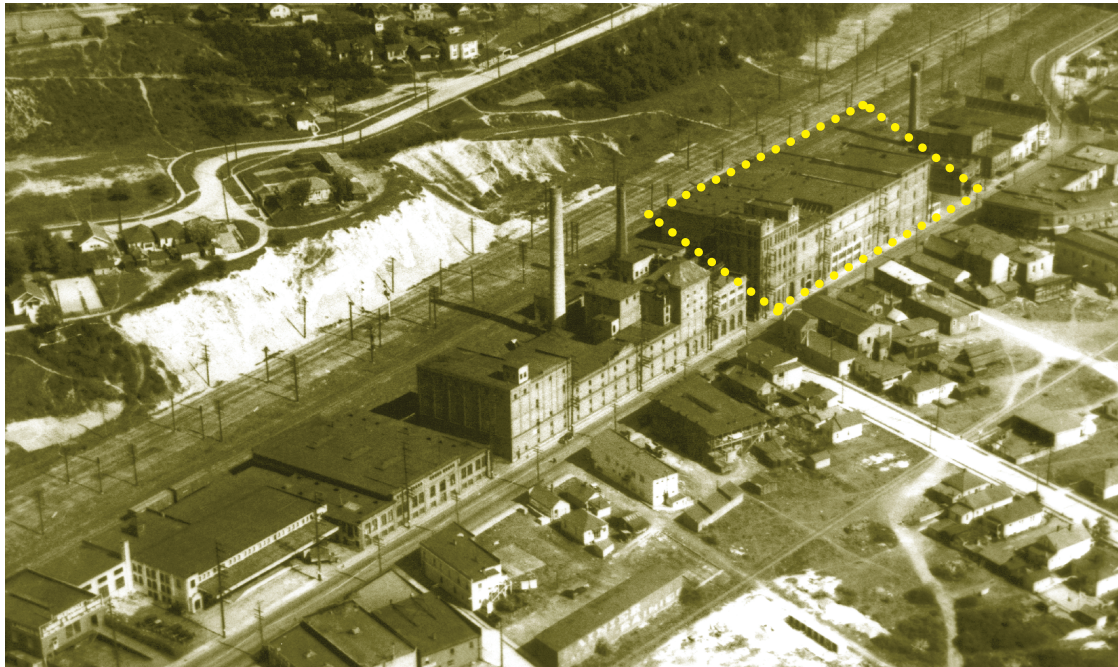


Fig. 14. Aerial photo of Seattle Brewing and Malting in fully developed state



Fig. 15. Magazine ad featuring interior

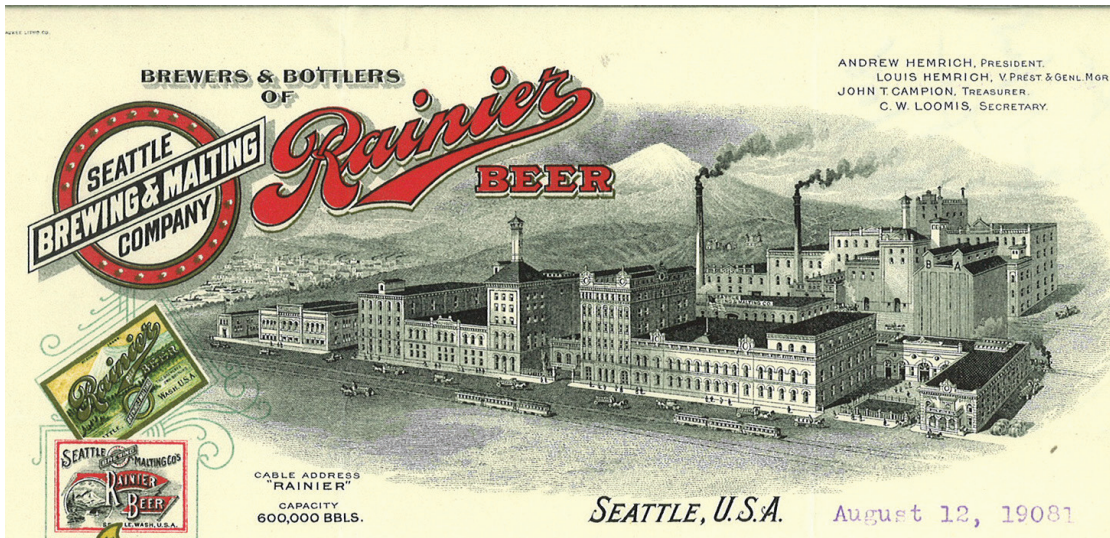


Fig. 16. Company letter head featuring the brewery



Fig. 17. Sounds legit

cornice in the process. Further additions chipped away at the public amenities of the facility, as site restrictions demanded that the fountain plaza, which was the last available space, be given over to the addition of a machine shop and storage space. As the prosperity of the company grew, so did the town. The number of saloons doubled since incorporation, due to assistance provided by the company, which loaned money and equipment to new bar owners. Other vices soon followed, and Georgetown became a center for gambling and brothels. The negative reputation Georgetown was earning eventually pressured the citizens to vote for annexation to Seattle in 1910 in order to increase regulation of bars. Washington state prohibition of alcohol came soon after in 1916 and the company shifted its brewing operations to California and eventually stopped brewing beer altogether in 1920 with the passing of national prohibition.

During prohibition, the Seattle Brewing and Malting Company building continued useful service. The Rainier Company was formed and various other operations were housed in the building. There has been vegetable storage, a meat processing plant, and the Stock House was made into the Rainier Ice and Cold Storage Company, utilizing the ice-making capabilities already in place. By the time prohibition ended, the building had assumed its new role so well, that when the Rainier brand was bought by Emil Sick and brought back to Seattle, it was no longer feasible to move back into the old site. Rainier Beer was then produced at the Bayview Brewery site, which is the other iconic Georgetown site that Tully's coffee now owns as their headquarters.

Prohibition and the end of brewing operations also marked the beginning of the deterioration of the building. Meadows Race Track to the south, which was home to horse racing and betting during Georgetown's notorious days, had hosted airplane flights over the years, and

in the twenties Boeing Field was built on the Meadows Race Track property. In World War II, with increased flights at Boeing Field and expansion of the runways, it was necessary to dismantle many of the building's smoke stacks and upper stories to make way for flight paths, and much of their ornamentation was lost in the process. In 1988, there was a fire in part of the Stock House, destroying a large portion of it, with only the façade being able to be saved, propped up from behind to maintain the street wall.

The building complex, still functioning in its ruined state, continued service even as the neighborhood deteriorated. It contained changing functions, housing a fruit cannery, a salvage company, a malt syrup producer, and seafood processing. In 1994 it was recognized as an important cultural resource and was landmarked by the city. Now, as it provides an edge to Georgetown, it acts as a gritty backdrop to the industrial neighborhood, with artists and small creative industries taking root there. The bottling plant contains artist's studios, there is a specialty coffee roaster, a ceramic tile manufacturer, a welding shop, and a microbrewery that was begun in the Malt House and maintains a shopfront there. In its dilapidated state the building provides the neighborhood with a connection to the past.

In 2006, two years after the cold storage had finally stopped producing ice, a local developer, the Sabey Corporation, acquired the complex. After structural tests, it was determined that the Rainier Cold Storage portion of the building would have to be demolished because of safety issues. In an ironic twist of fate, the functionality of the building that had ensured its usefulness for so many years was also its downfall. After so many years of producing ice, the

building had frozen the ground beneath its slab, which was only designed and insulated to cool beer. The freezing temperatures had created permafrost and now that the cold storage operations had ceased the building was starting to settle unpredictably on its thawing base. Demolition photos reveal the metal refrigeration pipes that had once provided the building's life-blood spilling out, and were now the cause of its doom.

These life-supporting refrigeration pipes that ultimately led to the demise of the Cold Storage building embody the difficulties of the future of the brewery complex. As a city landmark and public monument, the privately owned building defines Georgetown. The brewery, which created the industrial neighborhood that attracts a counter-culture population, is now threatened by gentrification. The fetishization of the ruin has made it profitable for developers to convert old properties into unaffordable housing. The pioneering artists who have set up studios make the neighborhood more attractive and more people move there. The same population that creates a counter culture in Georgetown must be careful to maintain their original identity.

The Sabey Corporation was careful to keep the locals informed of their plans of future development, and held public meetings on the design of the proposed future development. Due to public input, the exterior was to be brick and incorporate reclaimed materials from the demolition to the Ice House. Structural brick was saved, the heavy timbers stored for reuse, and the ice trays were to be incorporated into the awnings of the building. The façade has rounded arches sympathetic to the remaining Seattle Malting and Brewing Company buildings. The mixed-use development is planned to be named the Ice House in honor of the former building. However,



Fig. 18. Demolition photo

after the demolition of the building and the subsequent fall in the economy in the late 2000's, the site has been paved over and remains an empty lot.

The Seattle Malting and Brewing Complex has been an important cultural icon in the neighborhood of Georgetown since its beginning. Originally, in its full glory, it provided the focus of civic pride for the residents there who worked at the brewery and allowed for the town to prosper. Now, in its ruined state, it defines the core of Georgetown whose counter-culture population is drawn to the gritty industrial nature of the neighborhood and its history. The building still fills its original role as symbolic of the neighborhood as it is featured in promotional posters for neighborhood events such as the Georgetown Art Attack, which happens once a month. Also the building still functions as a storage facility and a brewery, but to a much smaller degree than before. To maintain its relevance in the community, it will require a certain amount of investment and reuse, but hopefully not with a loss to the character of the building and neighborhood.

Georgetown Today

Georgetown plays host to a thriving artistic culture of artisans and creators and already harbors a bevy of kinetic activities. The remaining brewery complex is home to artisan, craft, and fabrication spaces including artist's studios, a tile manufacturer, a metal fabricator, a food co-op, and a microbrewery, catering to the neighborhood's self-reliant, do-it-yourself attitude. There is the annual Georgetown Music Festival, the Georgetown Carnival, the monthly Second Saturday Artwalk, weekly farmer's markets, street food vendors, and an outdoor trailer park mall housed in Airstream trailers.

It is interesting to compare the older promotional material by Rainier Beer and the current promotional material that advertises events in the Georgetown neighborhood. Both feature the row of brick buildings of the Seattle Brewing and Malting Company. In the past, the buildings were embellished, with parts added onto the drawings to make the plant seem larger and more grandiose, serving to portray the brand as successful and powerful. Today in the promotional material advertising the kinetic activities happening around Georgetown, the building is almost always featured. Sometimes it is just visible in the background, suggesting the role of the building as the backdrop and history of Georgetown. Sometimes it is the foreground graphic, making the site the recognizable landmark of Georgetown. The buildings of the original Rainier Brewery are the historic and current, literal and symbolic heart of Georgetown. As such, it is the position of this thesis that the site of the cold storage building be for the people of Georgetown, and not for a generic mixed-use office building built by a large developer. This thesis proposes a hands-on craft laboratory that will appeal to the current and future residents of Georgetown, which will generate and support city life.

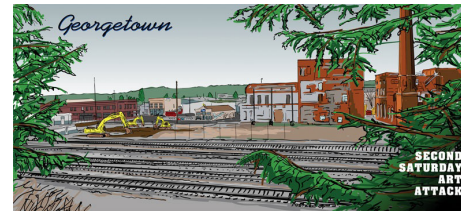
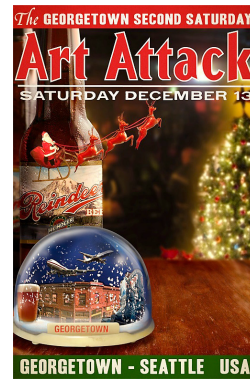
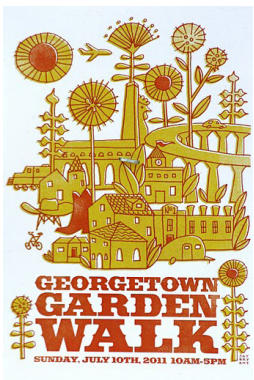
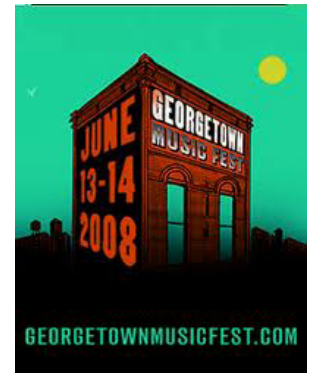
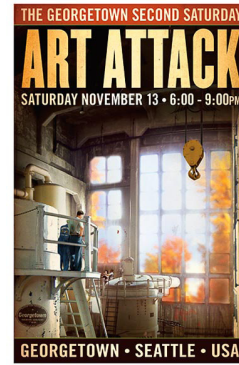


Fig. 19. Event flyers

Site Analysis

Georgetown is located south of downtown, at the northern tip of Boeing field (Figure 20). The row of old brewery buildings runs north to south along Airport Way, with railroad tracks bounding the site to the east. I-5 parallels the railroad tracks a little further up the hill. The area in Yellow on the far map (Figure 22) is a flat blank field of asphalt, which covers the former sites of the cold storage building and the stock house, which was damaged in 1988. A portion of the front facade of the stock house is saved to retain the historic fabric which frames the street wall along Airport way. A farmers market occurs in the asphalt lot on Saturdays during the summer months, as seen in the google earth image on the bottom (Figure 21). Otherwise, the lot is usually vacant, except for the occasional wedding party using the brewery relics as a backdrop for wedding photographs.

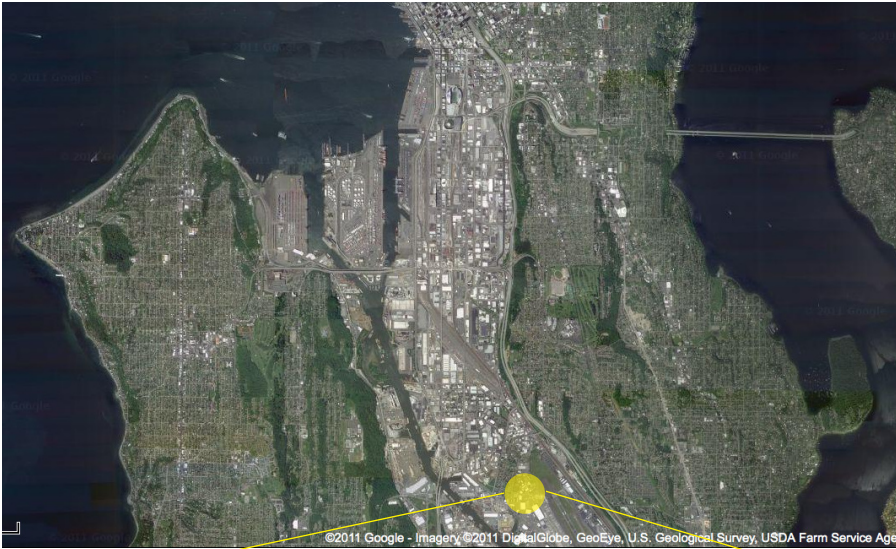


Fig. 20. Georgetown seen towards the bottom of the image

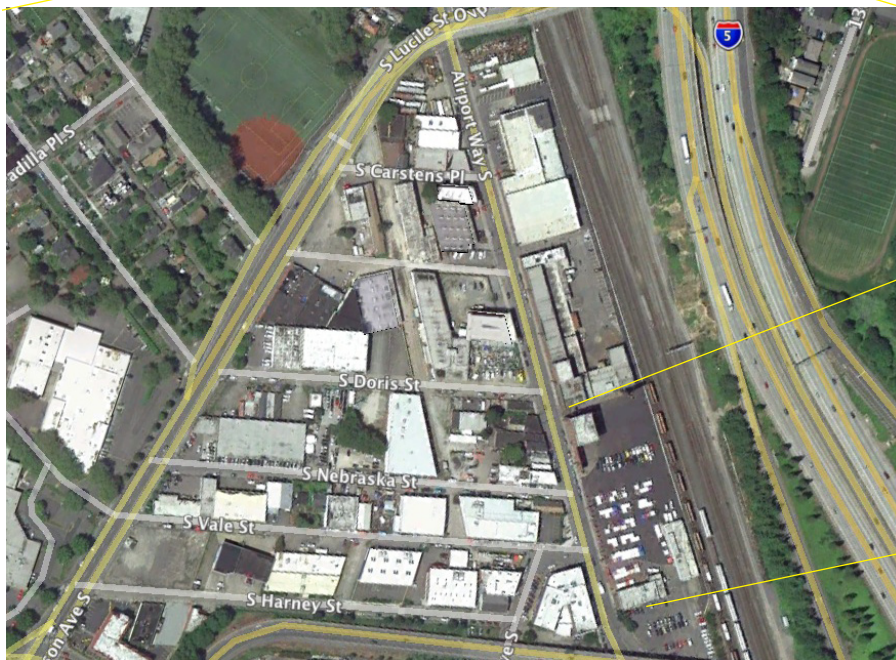


Fig. 21. Georgetown from above



Fig. 22. area in yellow is the project site

Site Analysis - historic fabric

These panoramas capture the materiality of the historic fabric and the vastness of the site. The relic of the stock house facade is being preserved by means of a shoddy brace.

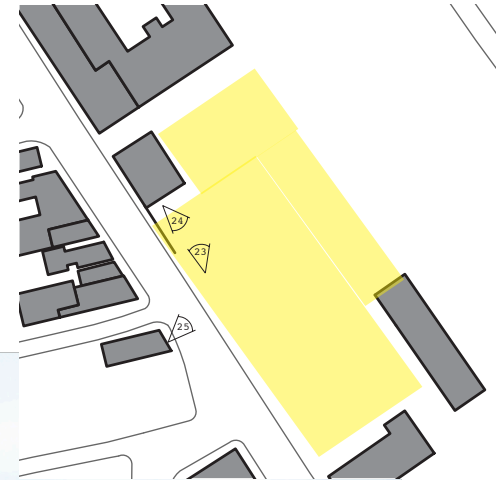


Fig. 23. Stock House remnant



Fig. 24. Looking towards the south



Fig. 25. Site of the former Stock House and Rainier Cold Storage

CHAPTER 2: Program

Program Development

The current life of Georgetown is encouraging and should remain in place, as this is what makes the city alive and interesting. The Kinetic City can and does exist without a cooperative distillery, or even architecture of any sort. However, the Kinetic city cannot exist without people. To further promote a dynamic urban environment this thesis works with a program that activates a space around the clock to draw people and encourage vibrancy. An architectural intervention is being proposed to foster the growth of more activity, as the built environment should be inspired to adapt to, as well as encourage the production of dynamic urban activities. A cooperative distillery is in the unique position to unite the common interests of current and incoming residents of Georgetown, by taking advantage of the appreciation and popularity of locally produced wine and craft beer, and by taking advantage of the community's self reliant do-it-yourself attitude.

As the future logical step of locally produced wine and beer, a craft distillery with an associated lounge and entertainment venue will tie into nightlife and kinetic activities such as music festivals, after hours food vendors, and outdoor movie screenings. Sourcing ingredients locally will make the craft distillery a hub for Pacific Northwest grains, fruits, and vegetables, which will mesh with a farmers and craft market.

Interest in locally crafted spirits is following in the wake of the popularity of local viticulture and the booming market of craft microbreweries and brewpubs, both of which were pioneered in the Pacific Northwest in the 1970's and 1980's. New state legislation enacted in 2009 makes it easier for craft distillers to start-up and sell their own product, and also requires the majority of the ingredients to be sourced locally. This puts distillation on the verge

of becoming the next industry to benefit from connoisseurs of locally crafted food and drink. The distillery lab and workshop will act as a common link between the incoming white-collar population to Georgetown and the blue-collar residents already there. The existing creative culture in Georgetown already has interest in hands on, do it yourself production as does the incoming white-collar residents who have an appreciation for locally made products, as shown by the popularity of local wines and microbrews. A cooperative distillery also provides the opportunity to bring together local agriculture and urban culture in the same way that farmer's markets bring locally grown foods directly to the consumer. The associated lounge, performance spaces, and ties to local agriculture will unite the cooperative distillery to the kinetic aspects of the program being proposed in the exterior spaces.

As the focus of the neighborhood, it is the appropriate place for a cooperative community workshop and meeting place. As a former brewery, the site is well connected to agriculture via the railway and interstate that bounds one side of the site, which would support a distillery and farmers market. A former industrial brewery also provides an appropriate backdrop for a distillery and associated nightlife and entertainment venues, connecting the program to the history of the site and turning the site of industrial ruin over to the neighborhood as a place of transgression and play.

Program development - cyclical use over time

To the right is a diagram that shows the proposed use of the site over time, which is represented at different scales: hours in a day, days in a week, weeks in a month, and the months in a year. Different uses are color-coded and denote the location and times at which they would occur through out the day, week, month and year.

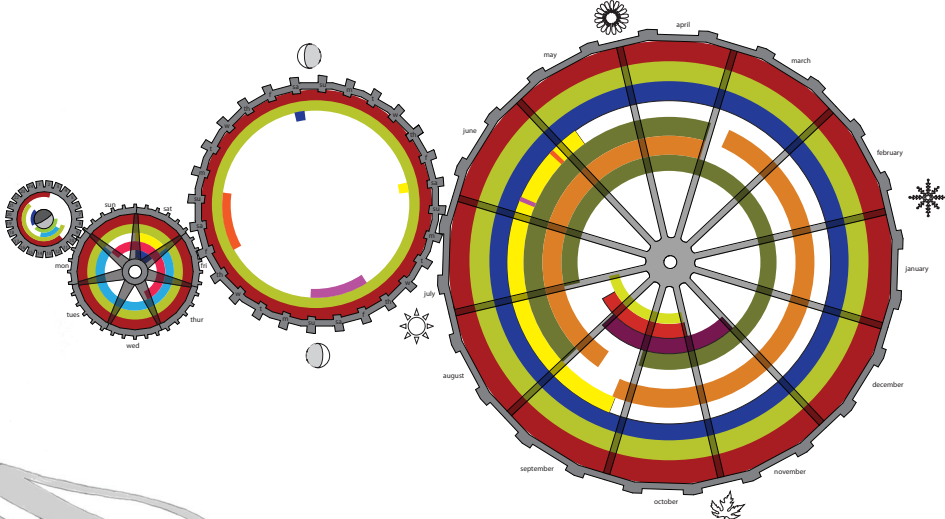
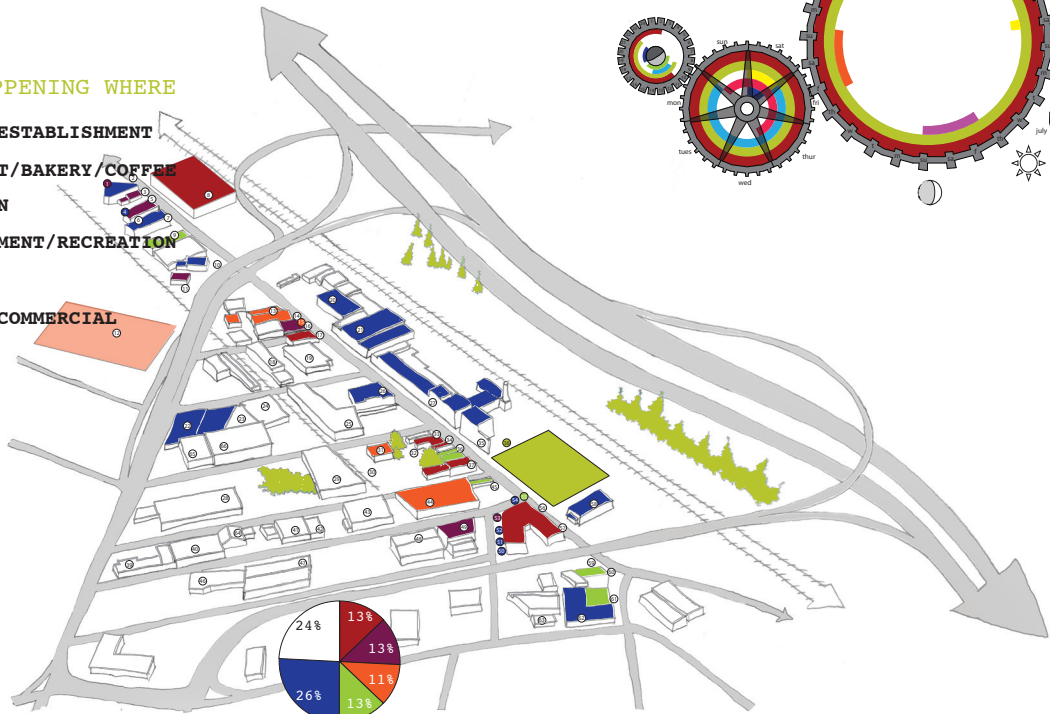
Distillery operations would be daily, during business hours and after-work hours, giving co-op members a chance to participate in the distillation process. Functions would include the operation of the distillery, distillation training/classes, tours, tasting, bottling, casking, shipping/receiving, members meetings, and a cooperage, making every step of the process in house and hands-on. The lounge would be open afternoons and evenings with music and special events happening around the weekend.

Outdoors, the craft and farmers market would operate on the weekend, selling local goods and produce. Linked to the distillery, farmers stalls catering to homebrewers would provide local grains, hops, grapes and other seasonal fruit for home made beer, wine, and ciders. A food-truck round-up would occur weekdays around lunchtime and after hours on weekends, providing lunch for the working population and late night food for revelers. Accommodations would be provided for special events such as the monthly neighborhood artwalk and annual festivals like the Georgetown music fest, Georgetown Carnival, and such.

LET THE GOOD TIMES ROLL

WHAT'S HAPPENING WHERE

- DRINKING ESTABLISHMENT
- RESTAURANT/BAKERY/COFFEE
- ART/DESIGN
- ENTERTAINMENT/RECREATION
- RETAIL
- INDUSTRY/COMMERCIAL



WHAT'S HAPPENING WHEN

- lounge
- distillery
- craft/farmers market
- concerts
- food truck round up
- Georgetown
- music fest
- Georgetown
- carnival
- 2nd Saturday
- artwalk
- wheat
- barley
- apples
- hops
- wine grapes

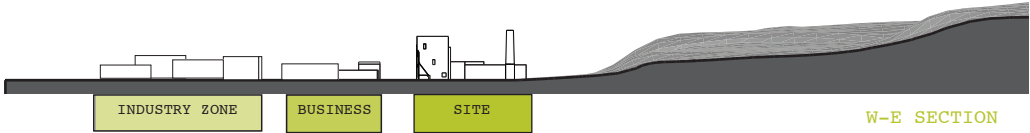


Fig. 26. Time in relation to happenings

Program development - distillation process

Dry Fly Distillers, begun in 2007, in Spokane was the first distillery in Washington since prohibition. They helped rewrite Washington craft distillation laws and are dedicated to using only locally sourced ingredients in their spirits. Consequently, craft distillers in this state are required to use at least fifty-one percent local ingredients. Dry Fly uses only ingredients available locally in the northwest in order to take advantage of the abundance of quality grains and botanicals produced in eastern Washington, to set them apart as a craft distillery, and to support local sustainable agriculture.

Grains such as wheat, barley, or corn is first malted in order to produce enzymes that can convert the starches within the grain into sugars. Heat and water are added to create the mash, where the enzymes convert starches into sugars. Yeast is added to convert the sugars into alcohol, which is the process known as fermentation. These stages are the same as in the production of beer. However, by distilling the mixture, alcohol is separated from the water through the simple principal that alcohol boils at a lower temperature than water. The resulting vapor, or "spirits," is captured, condensed, and is now essentially vodka, which by definition is a pure, neutral alcohol. By redistilling this alcohol along with botanicals such as juniper, apple, coriander, lavender, mint and hops, all available locally, gin is produced. Or, if the resulting alcohol is aged in a prescribed manner, (new white oak barrels, for a least three years) which adds flavor and color, whisky is the result. The amount of time each stage takes ranges from hours, days, weeks, and in the case of ageing whisky, years.

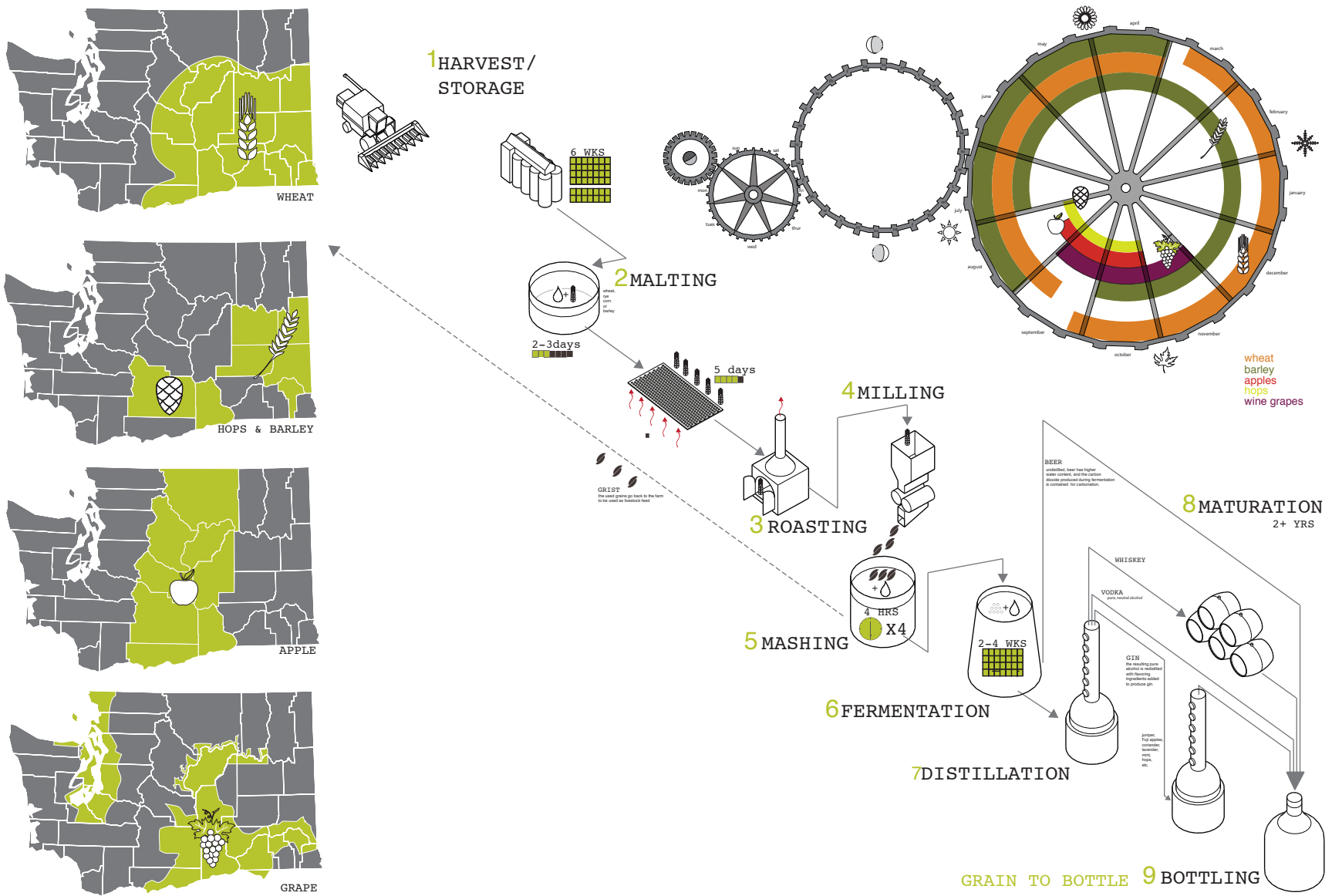


Fig. 27. Time in relation to harvesting and distillation process

Program

The previous diagrams illustrate the different programmatic requirements. Proposed is a cooperative distillery, which is a workshop for hands-on participation in the production of spirits. Interior spaces include the distillery, storage, a lounge to sample local spirits, and indoor event spaces for music or other forms of entertainment. The programmatic elements of the cooperative distillery support and encourage the kinetic uses of the plazas outside.

The plaza hosts a variety of uses through out the day, weeks, months, and year. The craft and farmer's market would occur on weekends, while during the week over the lunch hour, the space would be for a food truck round up. At night, movies could be projected during weekdays, and on weekends it might host a concert. Different events and festivals take place over the year and there is a neighborhood artwalk once a month. The distillery would bring users during the day, while the lounge and music spaces would draw visitors in the evening.

Spaces for production, consumption, and entertainment, as housed in the distillery, lounge, and entertainment hall overlap and intersect as shown in the diagram (figure 28). The spaces between and in the overlaps are where opportunities for the kinetic city occur.

Program	SF
Distillery Co-op:	
tasting/sales:	700
production:	7500
office:	400
meeting rm:	800
shop:	1600
aging/storage:	5000
Lounge:	
interior seating:	4300
wc:	200
storage:	200
Event space:	
entertainment hall:	6000
ticketing/will call:	100
wc:	200
Mechanical:	
circulation:	1000
equipment:	1000
Interior total:	29000 SF
Exterior:	
large event plaza:	30000
beer garden:	7000
work yard:	5000
smaller event space	4000
TOTAL:	75000 SF

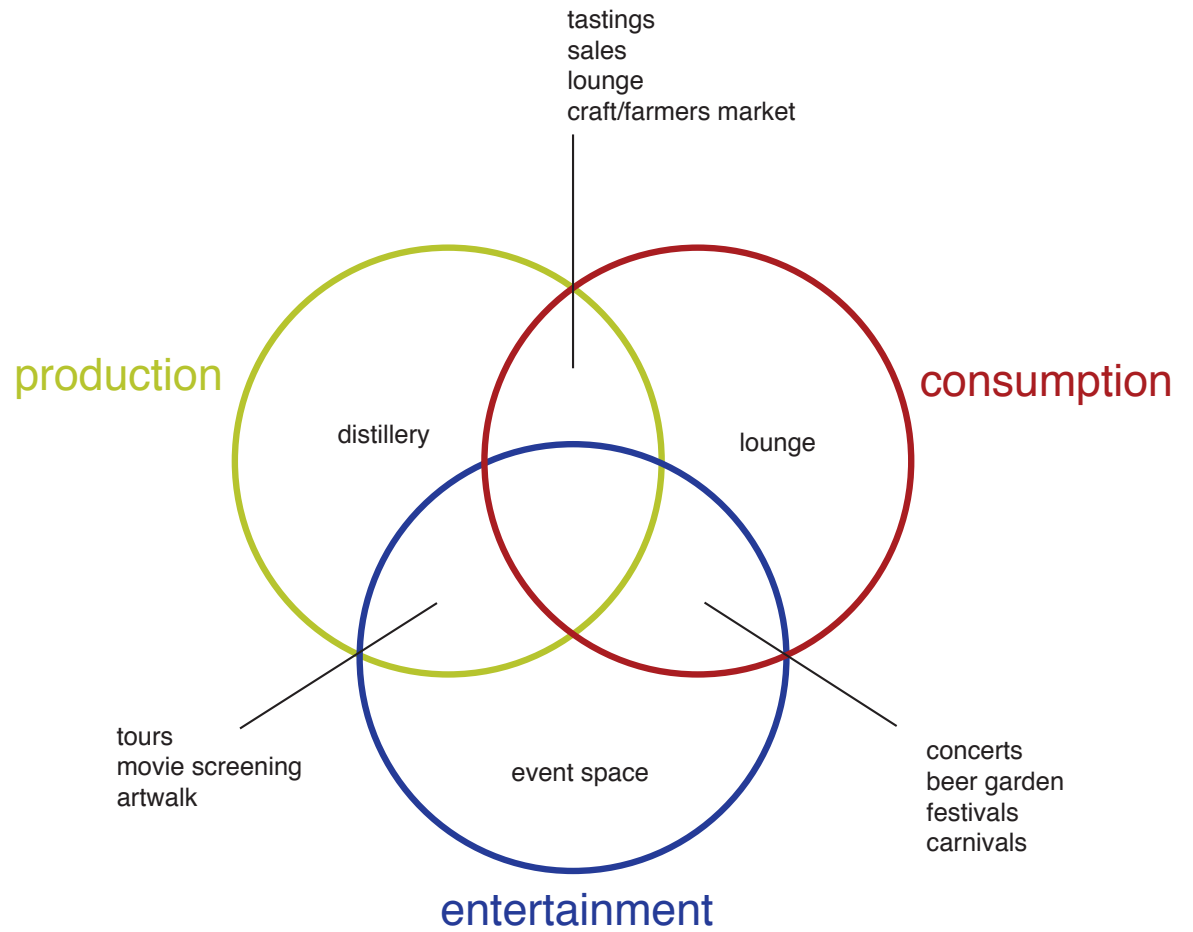


Fig. 28. Diagrammatic breakdown of program

CHAPTER 3: Design

Design documentation

Program and site analysis resulted in the following form for the proposed distillery.

Overall it is a rectilinear ell-shaped massing which riffs off of the existing fabric to frame various sized outdoor spaces. Industrial in nature, the new architecture works to act as a backdrop to frame the spaces along with the historic fabric. The proposed intervention walks a line to be both a subdued industrial backdrop deferring to the wall fragment, while also holding its own as a contemporary night spot, as appropriate for a new community gathering space in a historically important context.

The production area forms the spine towards the back of the lot, while the floating volume, which is the entertainment space, and the lounge below address the street. The lounge steps back to create wider sidewalks while the entertainment volume projects out to create shelter below and to continue the street wall.

The vertical element at the southern end is a stair tower which contains vertical circulation and mechanical space which serves both the production and entertainment facilities.

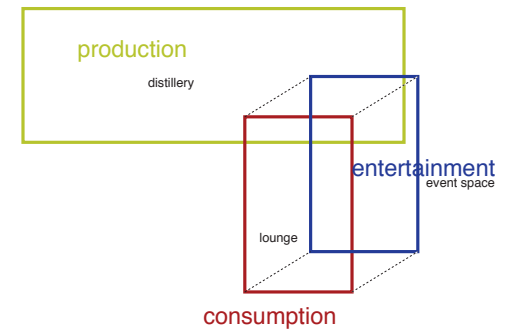
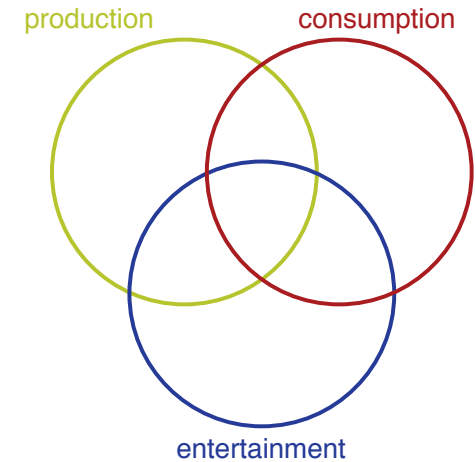




Fig. 29. Front view

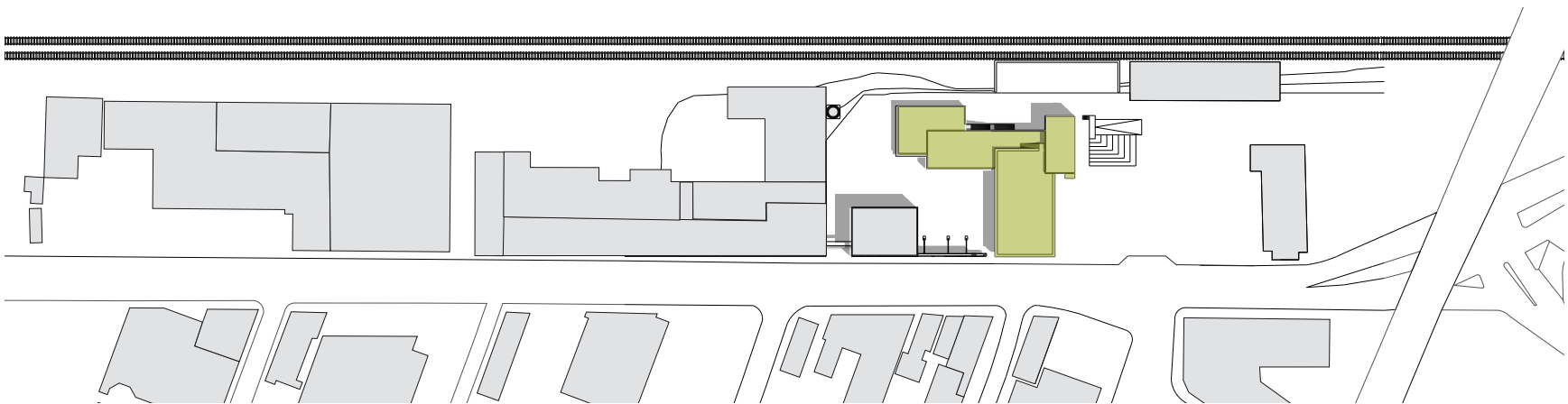


Fig. 30. Roof plan

This bird's eye perspective looking at the northern end of the building shows the adjoining tasting room for the distillery which is the main access for the public. Here, one can go for a tasting, purchase spirits directly from the distillery, or go on tour of the plant. This volume relates to the context and its function in scale and materiality.

Anchoring the building at the southern end is the circulation/mechanical tower, which is scaled to production activities and the inflow and outflow of materials and product. It also relates to the largest exterior space in scale and is clad in brick to carry the materiality of the site through to the far end.

The event space is clad in Corten steel and relates to the context with color and aging properties, revealing the effects of time. The lounge at the ground level is clad with a glass and metal mesh system, which is porous, in order to blur the boundaries between inside and outside, and has the ability to open up to the plaza, allowing the ground plane to sweep through the project.

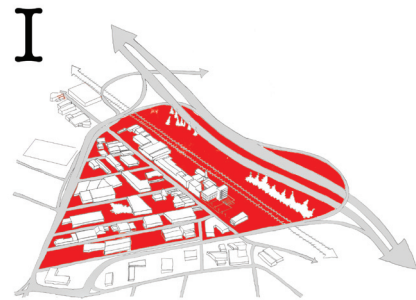
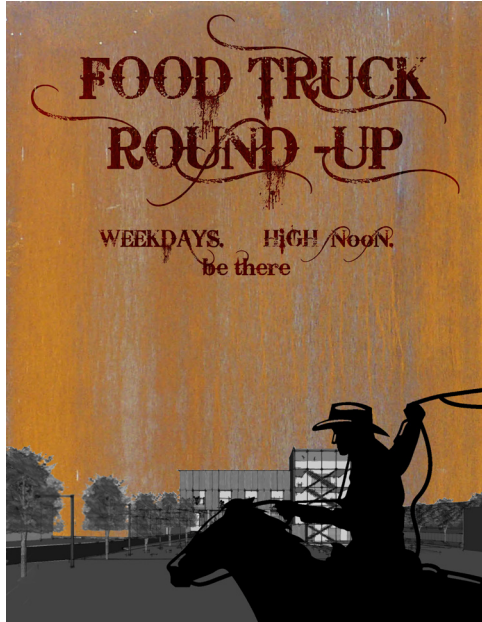
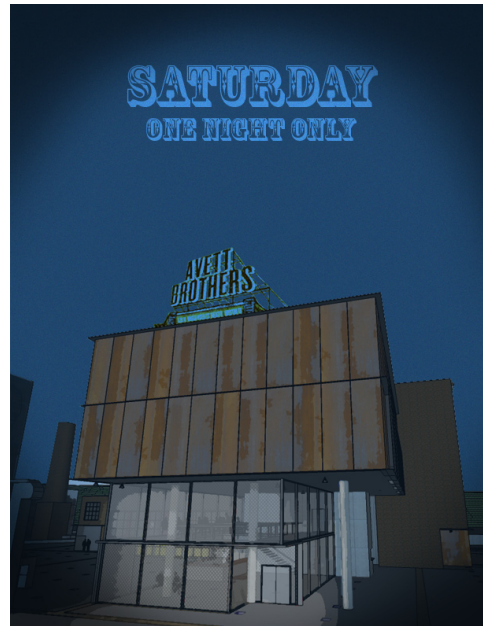
Also seen is the treatment of the ground plane in the exterior plazas. A difference in paving marks the footprint and fire walls of the original cold storage building, while inset LED pavers mark the column grid, reading the palimpsest of the site's history. Red pavers mark the section of building destroyed by fire in 1988, while blue pavers mark the section that was demolished in 2006 because of unpredictable settling due to permafrost. The ground treatment also serve to regulate market spaces and provide electrical hook-ups for stalls or other uses.



Fig. 31. Bird's eye of northern end

Distillery events

To the right are flyers promoting the various activities and events surrounding the distillery operations. The ways in which areas of activity changes over time and how the building supports the kinetic city at the neighborhood and massing scale will be illustrated in the following pages.



GEORGETOWN

FEEL THE LOVE

GEORGETOWN MUSIC FEST
JUNE 25-27



Fig. 32. Distillery event flyers

Friday noon

The plan to the right shows use of space by various user groups. On typical weekdays distillation operations are in full swing, the shop is being used, the tasting room is open for sales and tours while the loading dock is being used for the delivery of raw ingredients and shipping of finished product. Around lunch hour a fleet of food vendors gather in the large plaza to sell food to go to neighborhood working stiffs on their way to the lounge for their first drink of the day.

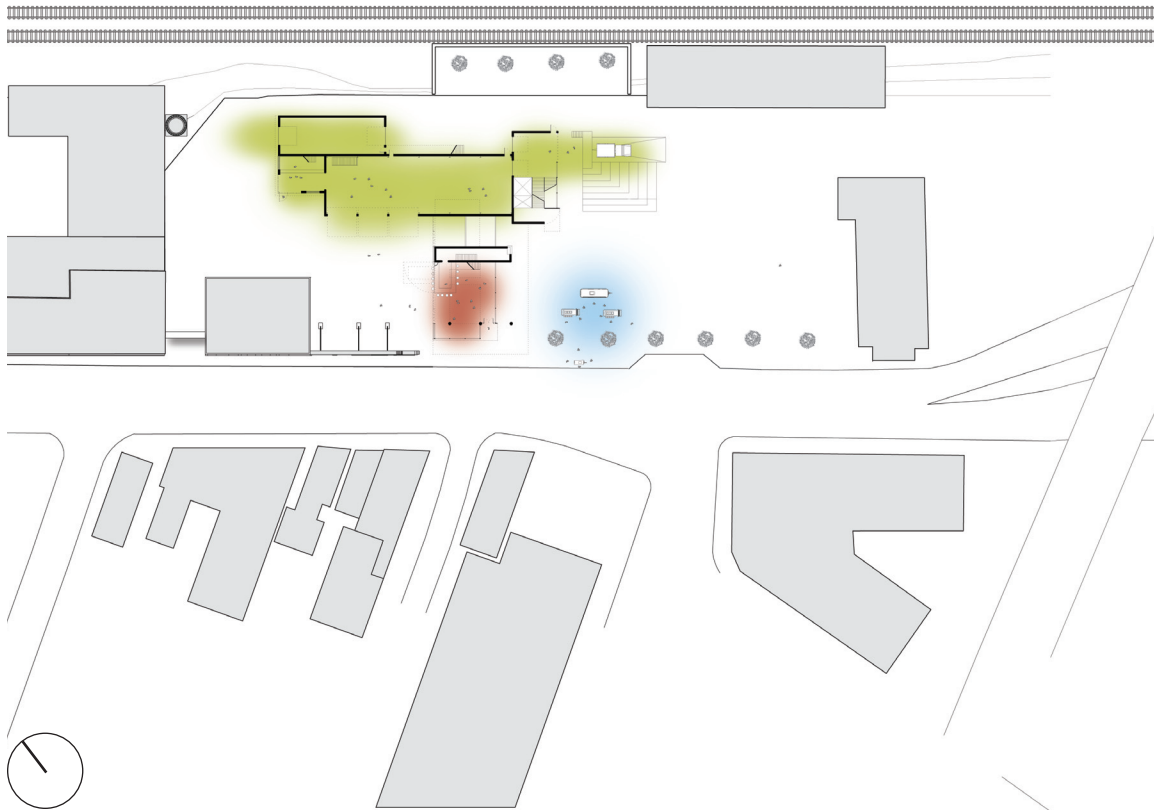


Fig. 33. Friday noon

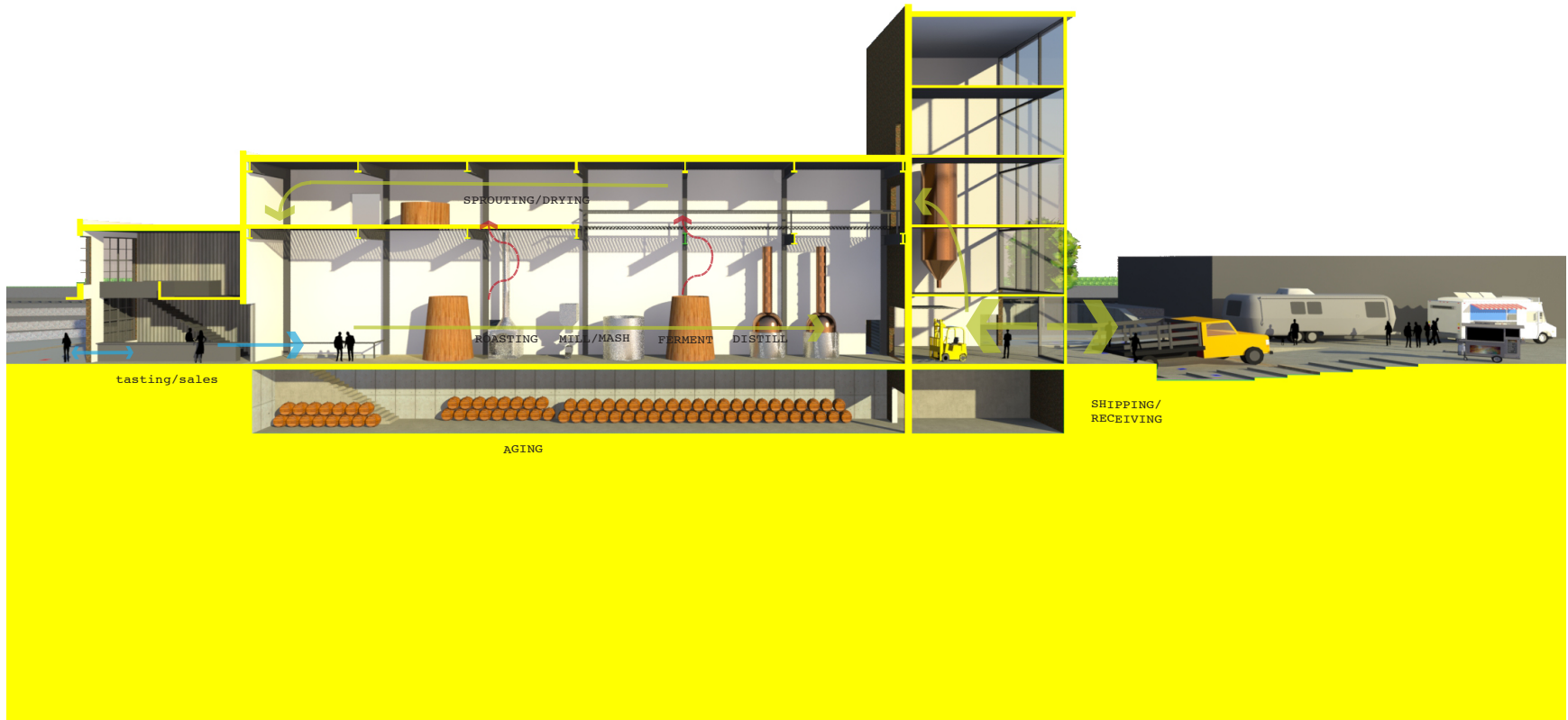


Fig. 34. Section through distillery

Friday night

On Friday evenings during summer months, the loading dock ramp is utilized for seating as movies are projected on the large wall of the now dormant distillery. The loading dock can be used as a stage during music festivals as well. People are served drinks in the beer garden, taking advantage of the warm summer night.



Fig. 35. Friday night



Fig. 36. Section through lounge and event hall

Saturday morning

A farmers and craft market utilizes the outdoor spaces every Saturday during the summer. Market tents are structured along the grid of LED pavers to take advantage of electrical service and lighting if a market or event were to be held in the evening. This view is looking out from inside the lounge where one can observe farmers selling local ingredients to the distillery while enjoying the fruits of other's labor.

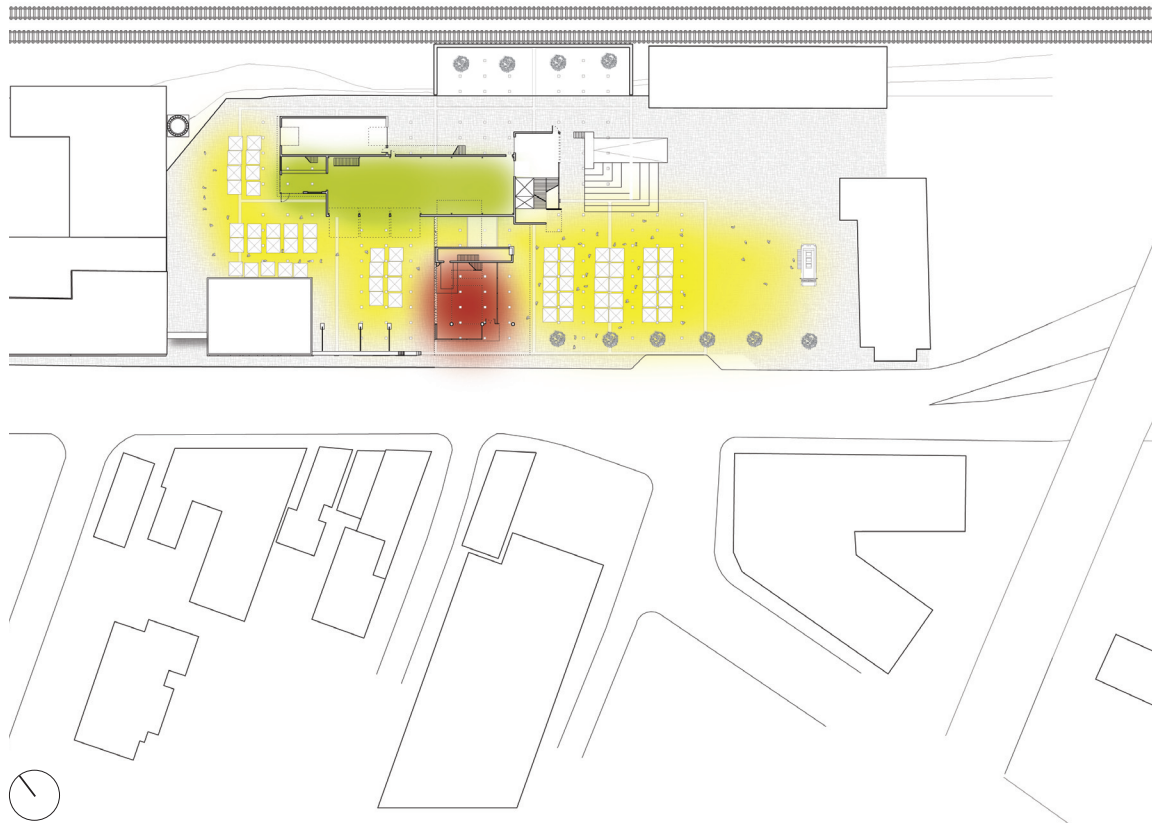


Fig. 37. Saturday morning



Fig. 38. Looking out from the lounge

Saturday afternoon special event

Opposite is a roof top view looking into the beer garden plaza during a music festival (above). The various exterior plazas provide space for multiple acts of different scales to perform and the lounge provides revelers with refreshments. The image below shows the southern plaza providing space for a large scale circus event.

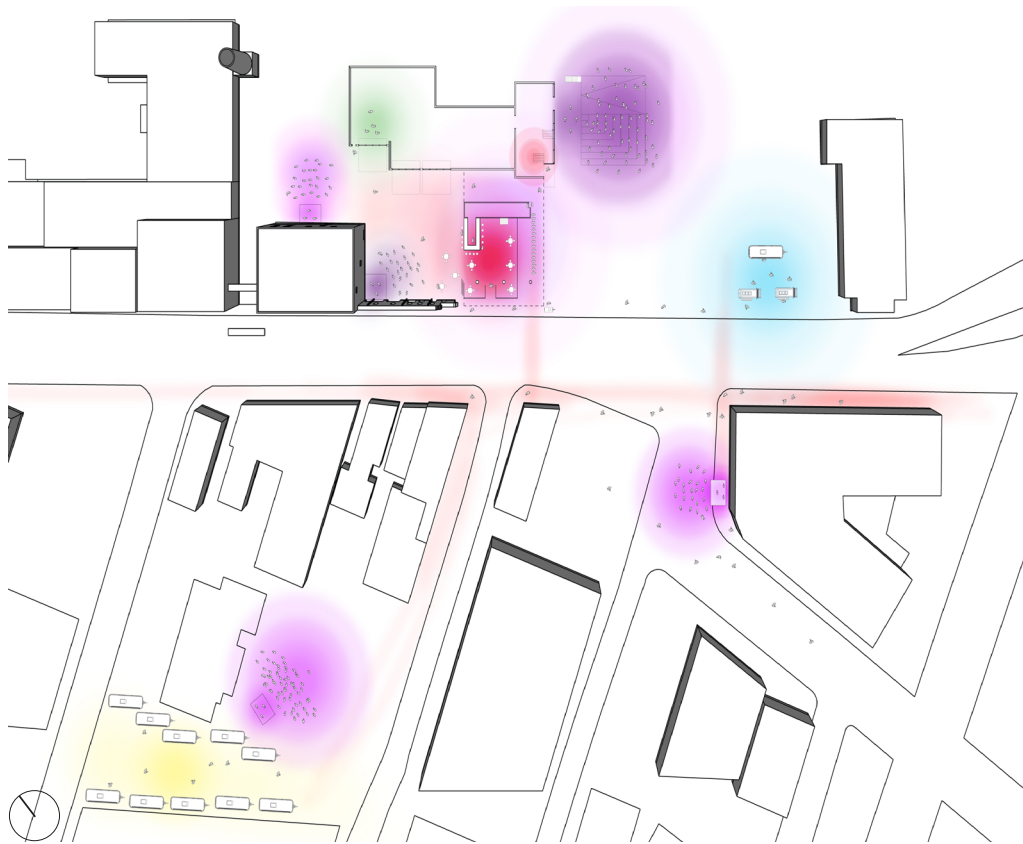


Fig. 39. Saturday afternoon

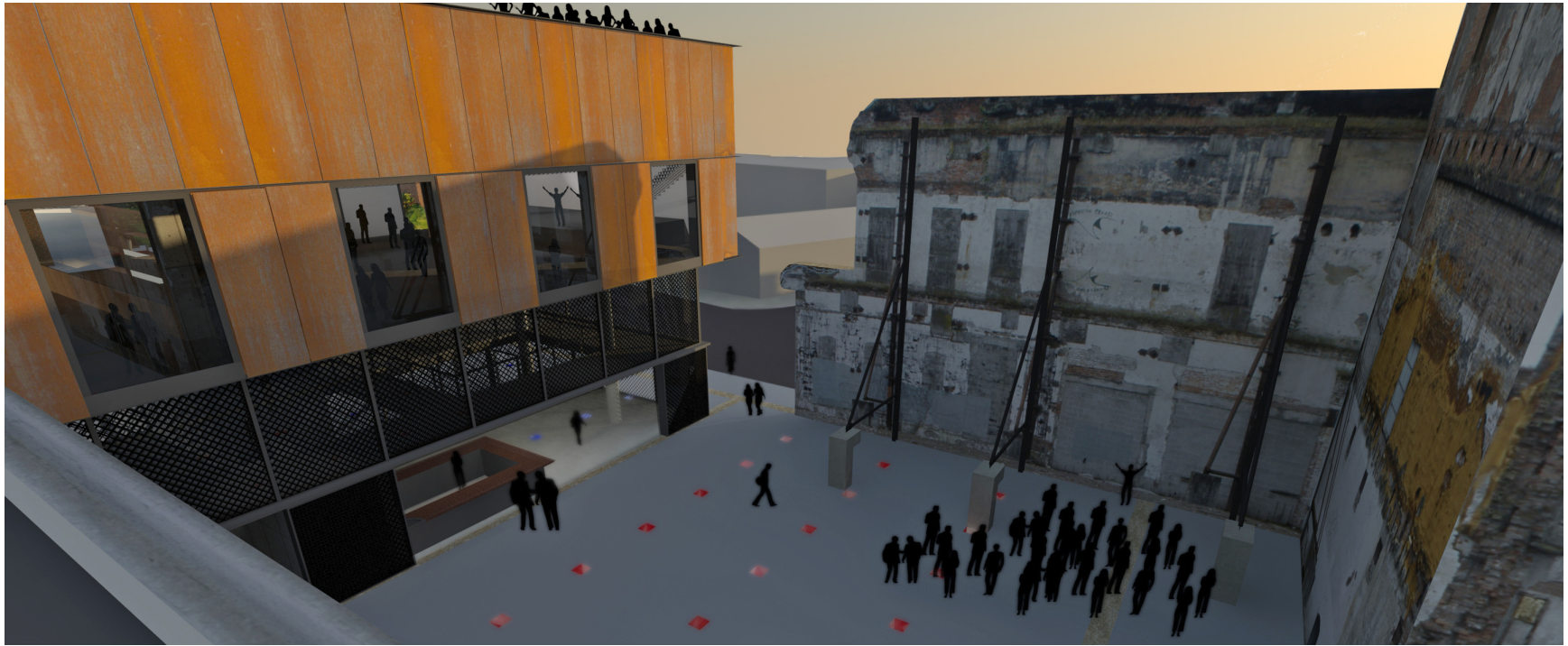


Fig. 40. Special events

Saturday night

Typical Saturday night when the entertainment hall is being used for a concert event. Street food vendors set up to lure the congregations of concert go-ers and patrons leaving local bars after last call.

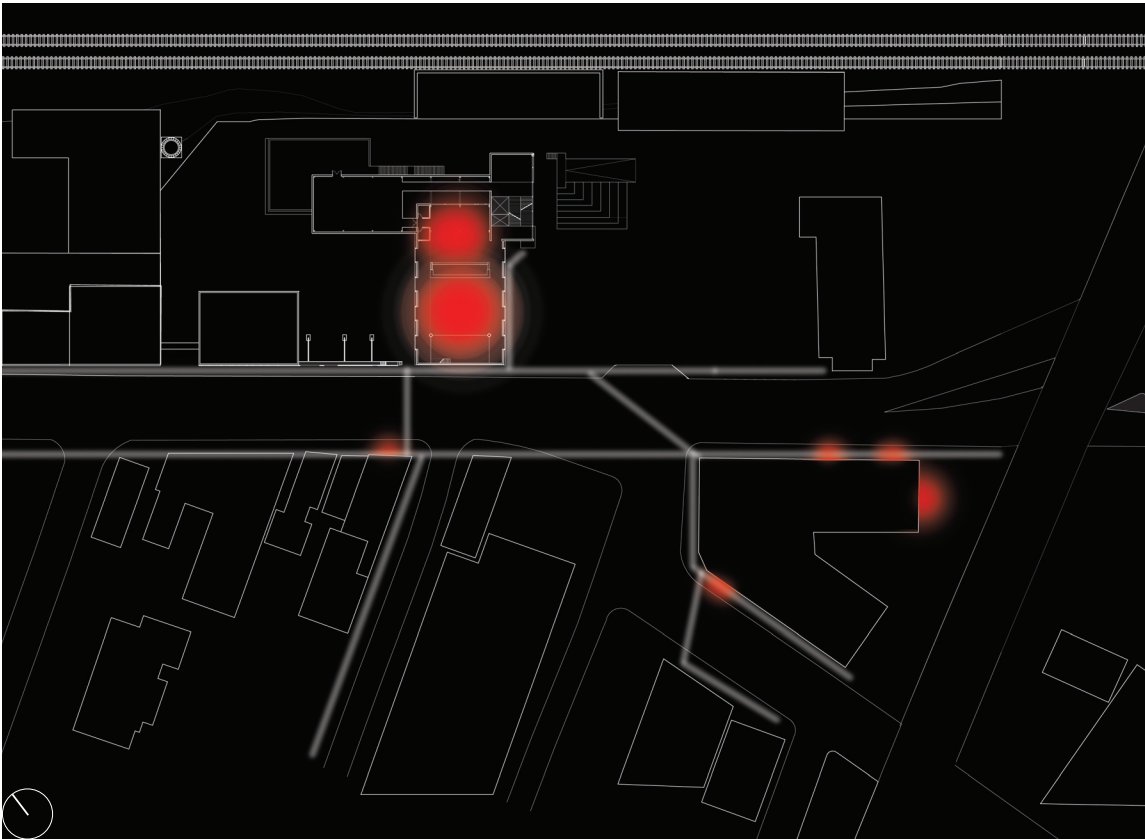
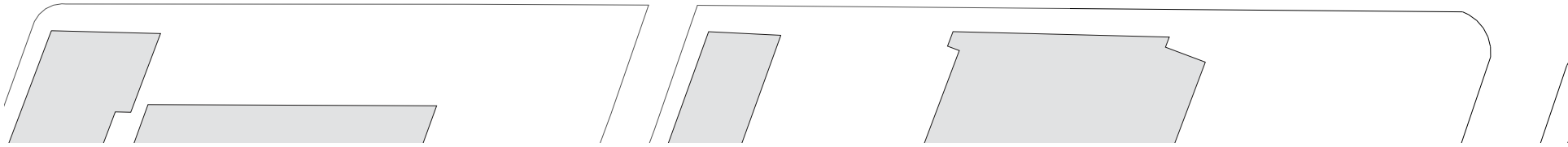
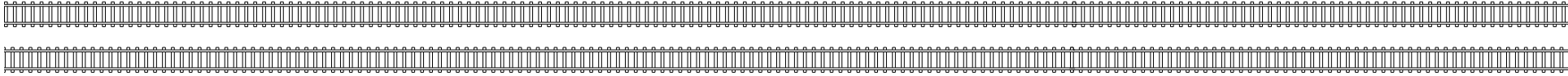


Fig. 41. Saturday night



Fig. 42. View from I-5 onramp



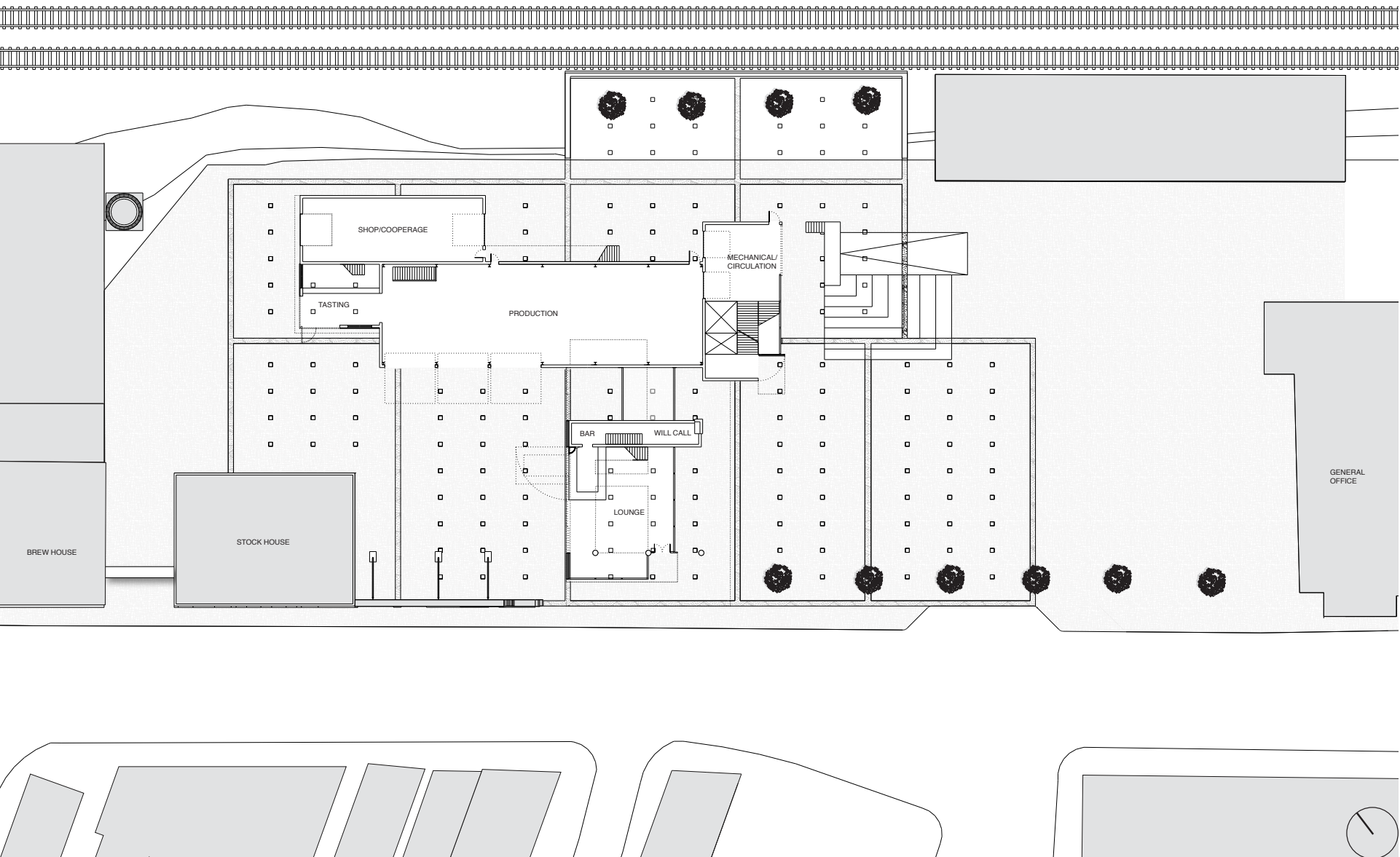
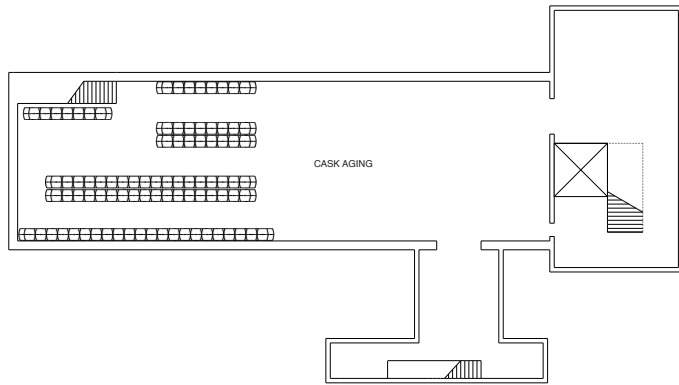
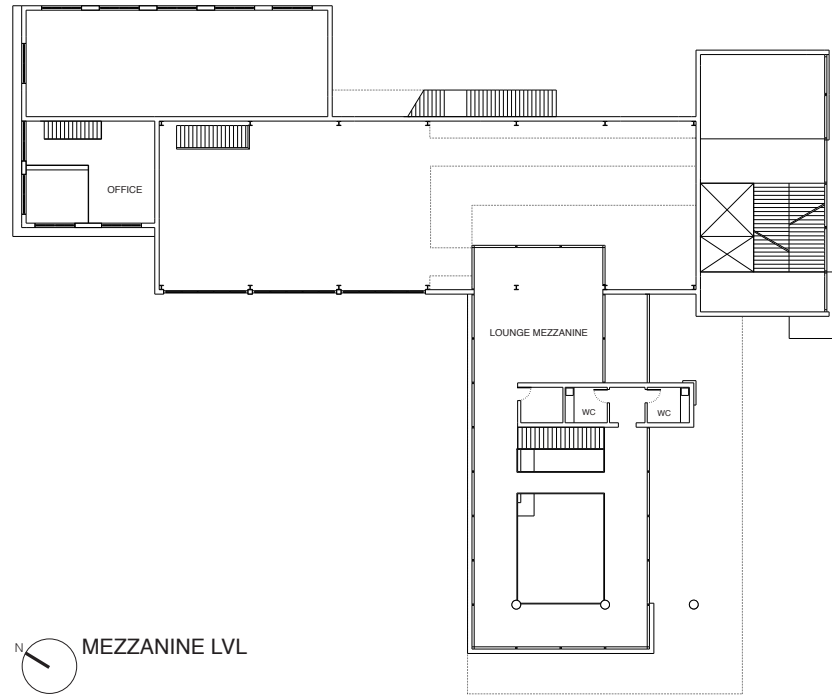


Fig. 43. Ground lvl plan

Plans



N SUB LVL



N MEZZANINE LVL

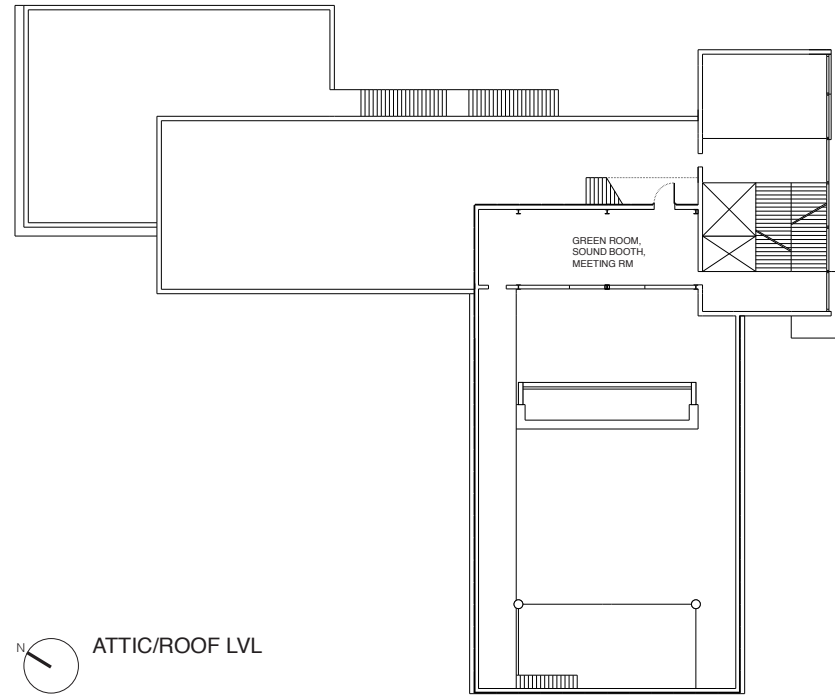
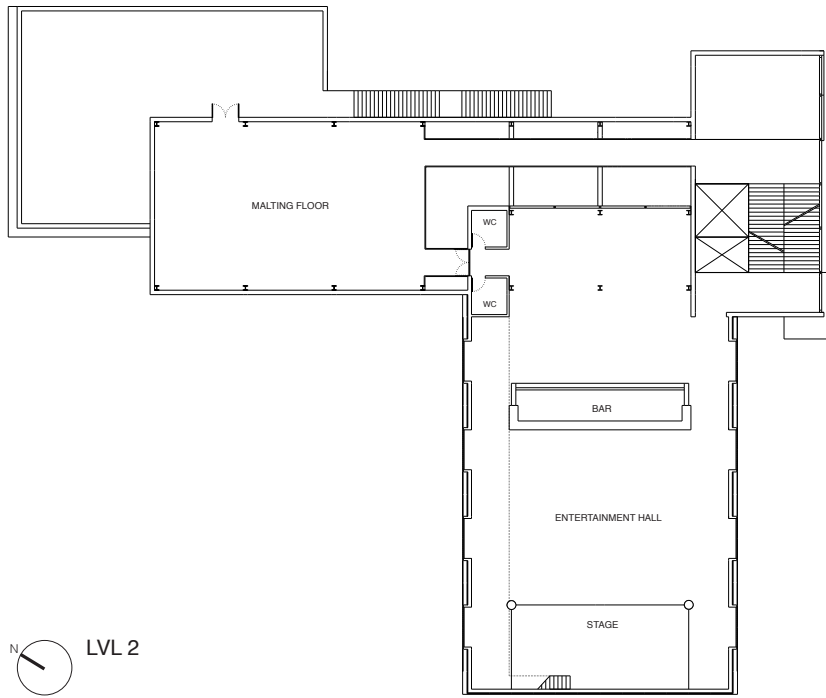


Fig. 44. Plans

Section

The plans on the previous pages and the section to the right shows how, at the building scale, spaces are arranged and program volumes overlap to allow interaction between the different program elements and the exterior.



Fig. 45. Section

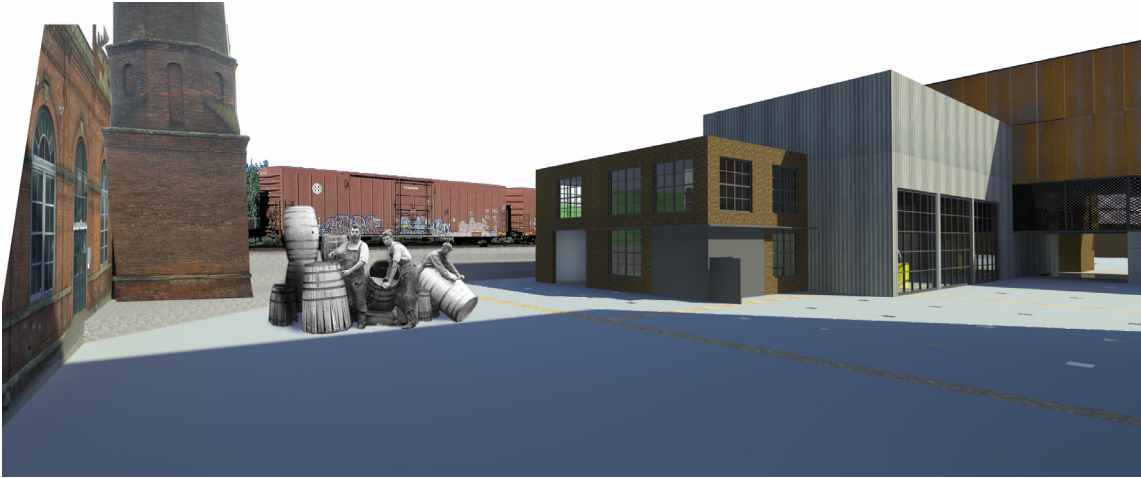


Fig. 46. View of workyard. The Cooperage opens up to the yard that is bound by the former brewery's Machine Shop which is currently a metal fabrication shop.

Building details

At the detail level of the building smaller scaled architectural elements facilitate a dynamic urban environment and reinforce the larger design goals of overlapping program and blurring interior and exterior space by directly relating to the adjacent outdoor rooms.



Fig. 47. Tasting room open. During special events steel panels slide open to provide access to the courtyards outside



Fig. 48. Distillery interior

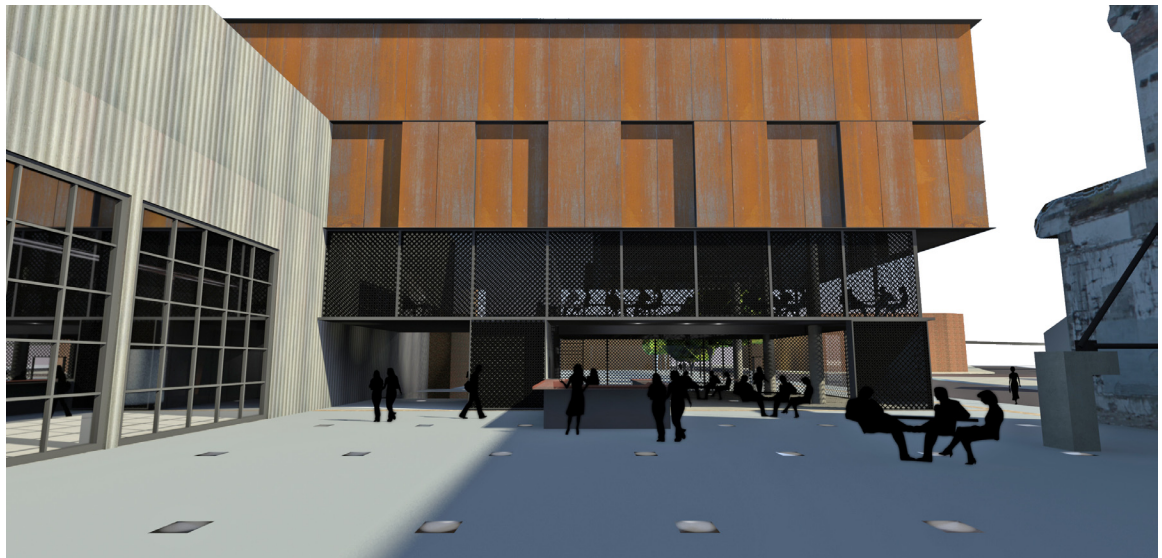


Fig. 49. Bar in external position. At ground level the walls of the lounge slide open providing access to the bar



Fig. 50. Underground connection between the aging room and the bar

Building details

To see a walkthrough animation that illustrates the kinetic architecture follow this link:

[Georgetown Distillery](#)

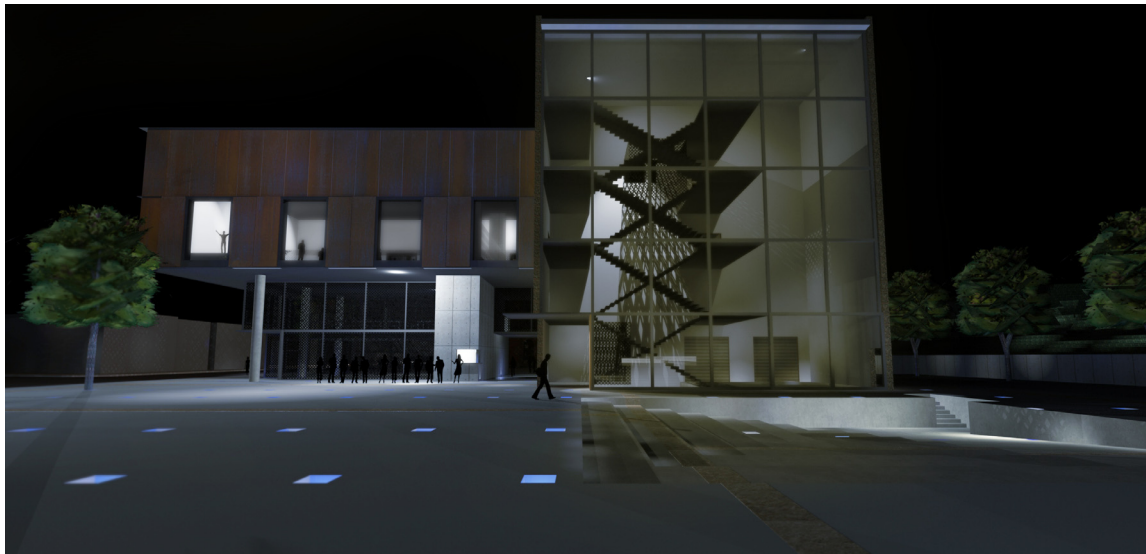


Fig. 51. Southern facade. Corten steel shutters opened up to provide views in and out.



Fig. 52. Interior of entertainment hall. The concrete volume of the lounge continues up and is the bar at all levels.

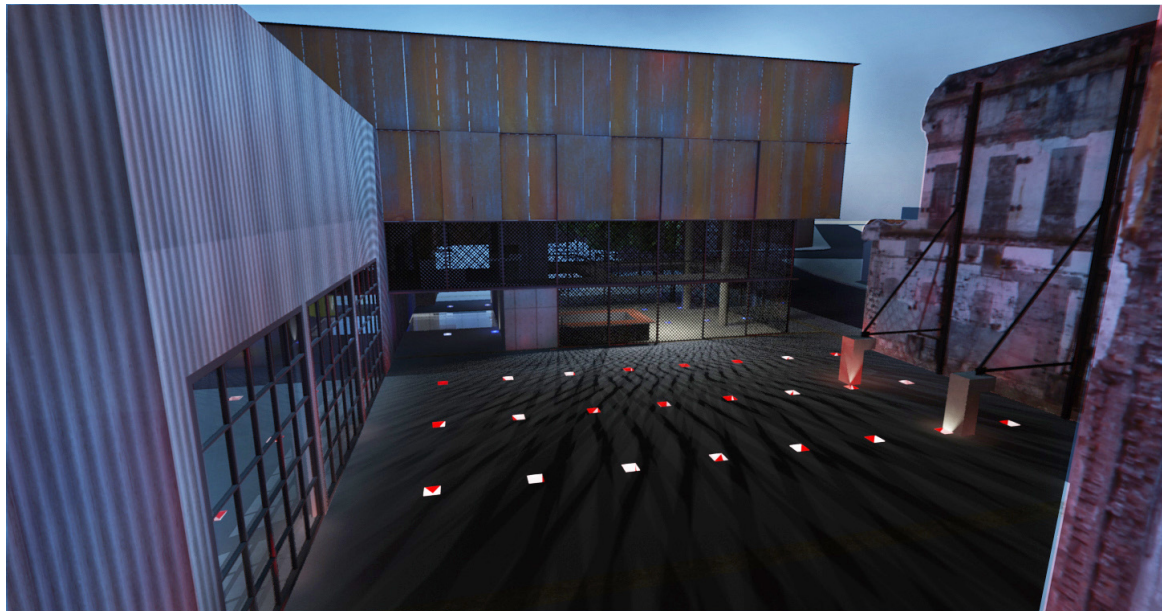


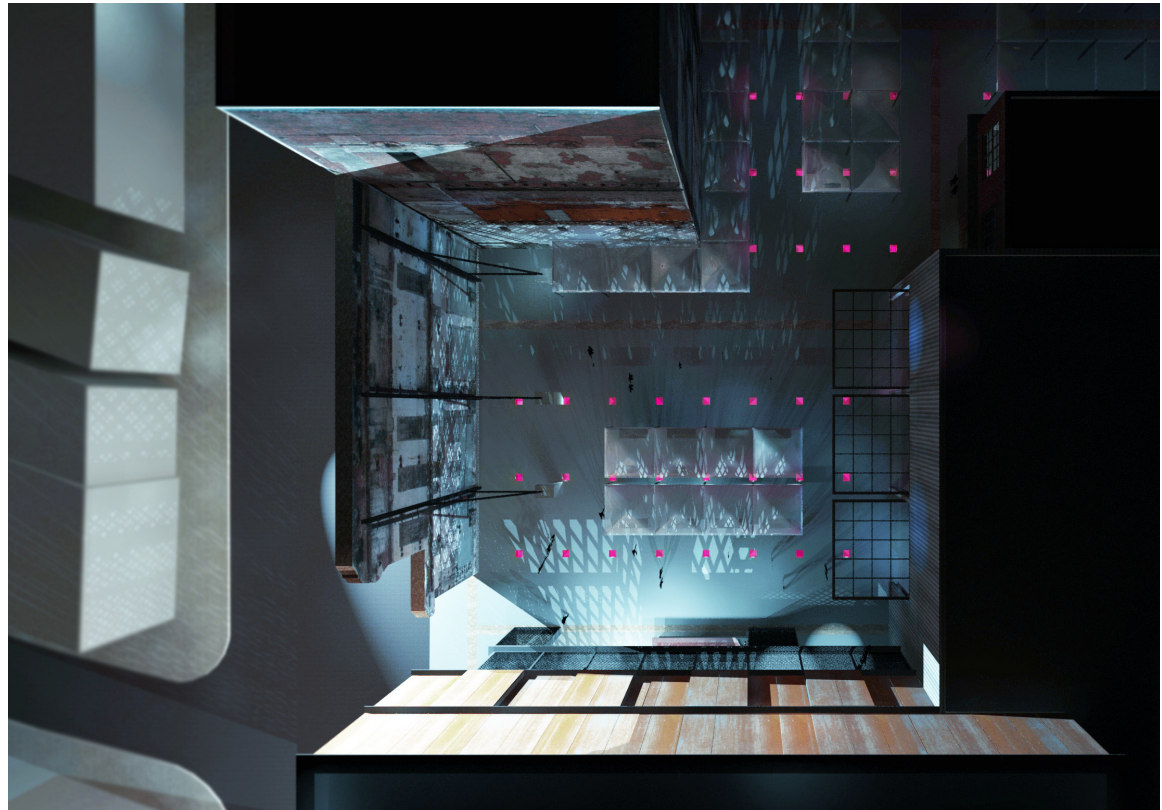
Fig. 53. Night view

Conclusion

Through this project, this thesis addressed the question of how the built environment can encourage and support the creation of a kinetic city, which is necessary for a vibrant urban landscape. The program of a cooperative distillery using local ingredients was chosen as a vehicle to activate space around the clock. This program connects to the local population's interests and the site's history and is appropriate for the Georgetown neighborhood, which is characterized by hands-on fabrication and an active social scene. The architecture responds at multiple scales to support this vision. At the site scale it creates outdoor rooms of various sizes for a multitude of activities. At the building scale, programmatic volumes overlap to encourage interaction between different user groups, provide exterior sheltered space, and to blur the boundaries between inside and out. At the detail level the building is physically involved with its surroundings through a kinetic architecture that provides infrastructure for temporal activities. At all these levels the architecture seeks to reach out beyond the boundaries of its own walls to support the creation of a dynamic and constantly changing urban environment.

The next step in the project would be to turn attention inward after focusing outward and fully develop the interior spaces, using the industrial language already begun and adapt it to the lounge, the entertainment hall, and the aging room cavern. Another interesting issue to address would be to find what opportunities there are to make a distillery function as sustainably as possible, as the operations require large amounts of water and energy for heating and cooling. The themes found within contemporary industrial architecture juxtaposed with a historic industrial ruin in the climate (architectural and meteorological) of the Pacific Northwest are almost as fascinating as those surrounding the general creation of an urban environment.

This project attempted to push the boundaries for interaction between the static forms of the city and its kinetic activities for the purpose of exploring a design opportunity within a thesis project. However, it raises the point that buildings should think outside of their own box and provide amenities for the beings that occupy the urban landscape, which are the components of a city that really matter; not brick and mortar buildings, which are just dumb, dead edifices. The kinetic is what breathes life into the static and should be taken into consideration by all urban projects.



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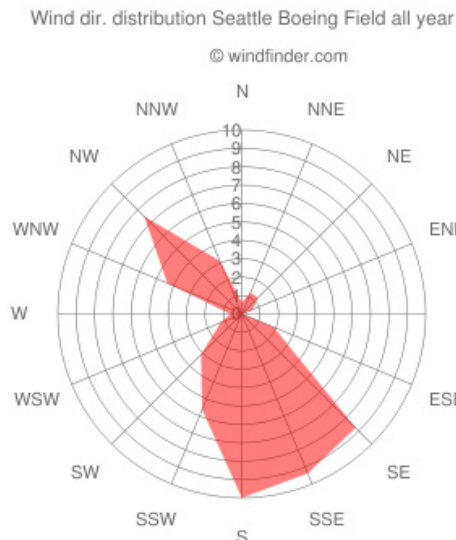
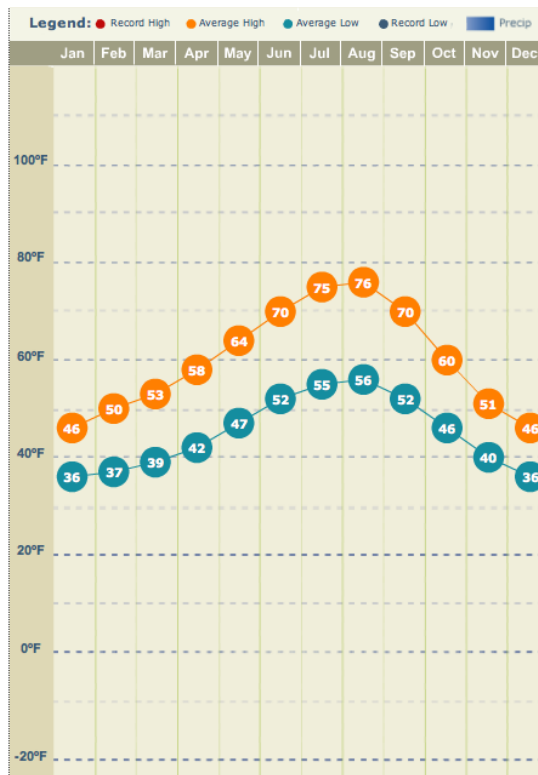
<http://www.treehugger.com/files/2008/09/parking-day-at-terry-thomas.php>
(parking day image)

Distillery row images
<http://www.distilleryrowpdx.com/>

flying bike
<http://www.flyingbike.coop/>

Rebar group
<http://www.rebargroup.org>

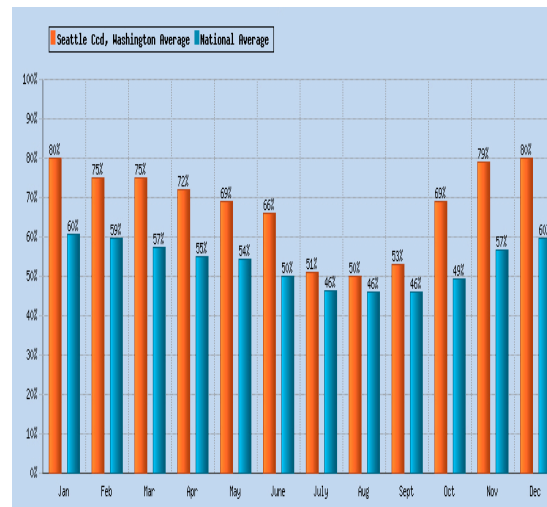
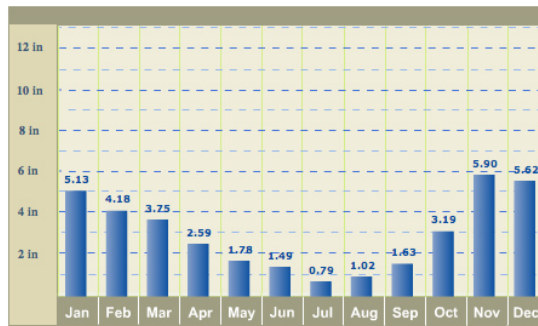
Appendix A - Climate analysis



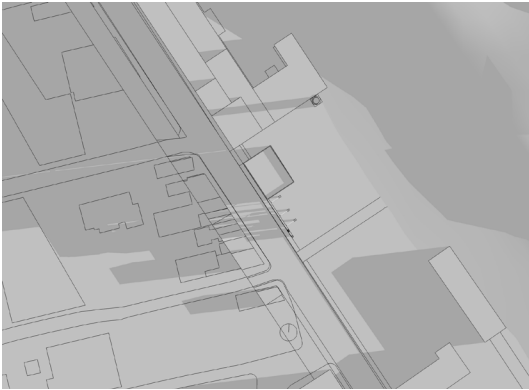
Site Analasys - climate

To the left are charts relaying Seattle's temperature, rainfall, wind patterns, and cloud cover patterns over a year. The wind basically moves parallel to the site, wich is the same orientation of Boeing field, just to the south.

To the right are basic shadow diagrams on the site during the winter and summer solstice, and during the spring equinox at dawn, noon and dusk. The relatively low-rise development coupled with the size of the empty lot allows for a high degree of exposure to natural light.

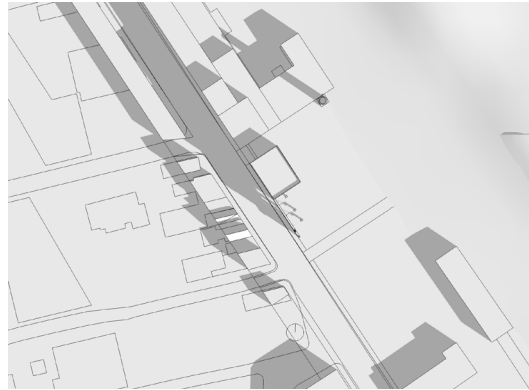


dawn

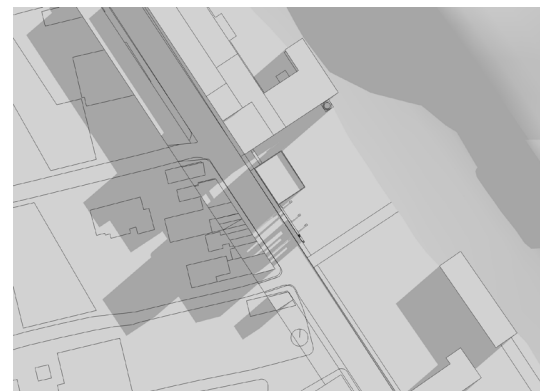
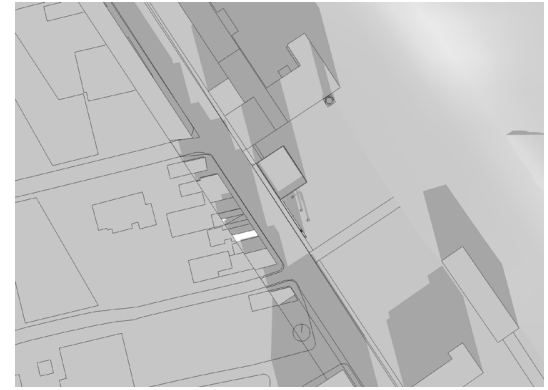


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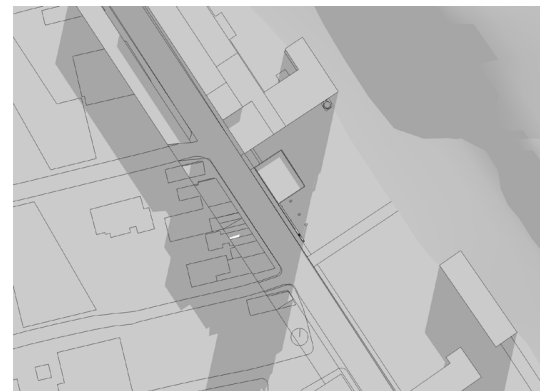
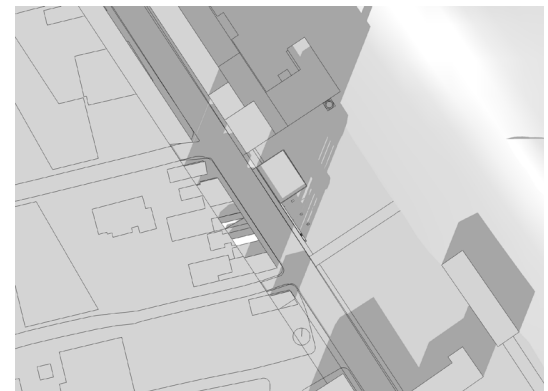
noon



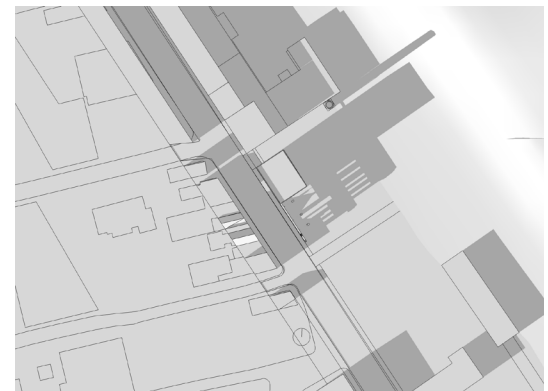
dusk



march 21



june 21



Appendix C - Thesis prep charrette results

The charrette resulted in the vignette to the right and some basic site orientation ideas. The vignette doesn't represent any actual space, it just captures the ideas of my project in a single image. The view is looking out from a lounge, enjoying a mixed drink made from hand crafted spirits made from local ingredients. In the background is a view of the distillery where citizens can try their hand at making their own spirits, while in the courtyard, framed by the backdrop of the historic Rainier Brewery, a crafts and farmers market sells local food and crafts and street musicians are attempting to earn some extra pocket money with their accordion and banjo.

This is a preliminary idea of site response and program organization. The ideas here are to have the distillery and lounge distinct from one another, but related. The massing of the building could create a variety of outdoor spaces for different uses. The historic wall fragment is used to frame outdoor space in the way that it does so beautifully already. The larger plaza space would have an arcade of some fashion to act as a threshold and engage the street, and could act as an armature for a kinetic structure. Both structures step back slightly to increase the size of the currently narrow side walk.

