

Experiential Infrastructure:
Considering the built manifestations of tourism
to shape visitor experience and city identity

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EXPERIENTIAL INFRASTRUCTURE :
CONSIDERING THE BUILT MANIFESTATIONS OF
TOURISM TO SHAPE VISITOR EXPERIENCE AND
CITY IDENTITY

TABLE OF CONTENTS

LIST OF FIGURES	iii
STATEMENT	1
RESEARCH	3
1. Tourism	3
2. navigation: grid + Void	10
3. Image + Identity	22
4. New Appetites for Architecture	33
PROPOSAL: LAKE UNION CONSTELLATION	37
Overview	37
Constellation Manifestation	37
Infrastructure: Ferry as Path	39
Architecture: Arts Terminals + Neighborhood Docks as Nodes	39
SOUTH LAKE UNION ARTS TERMINAL	53
Overview	53
Site Selection	53
Program I Design	59

FREMONT ARTS TERMINAL	85
Overview	85
The Neighborhood I History	85
The Site Selection	87
Program I Design	95
CONCLUSION	128
WORKS CITED	132

LIST OF FIGURES

FIGURE 1	17. Troll Toll1	iii
FIGURE 2	Promotional tourism ads for Montana on Seattle billboards and busses.	7
FIGURE 3	Graphic by Eric Fischer. Flickr.com	16
FIGURE 4	Map courtesy of USGS.	17
FIGURE 5	V-Pole image by Douglas Coupland courtesy of Designboom.com	21
FIGURE 6	Seattle iconography collage. Kaiser I Shon.	22
FIGURE 7	Los Angeles Iconography Collage. Kaiser I Shon.	24
FIGURE 8	Singapore Iconography Collage	26
FIGURE 9	Fremont History Collage	64

STATEMENT

While tourism is becoming more personalized to the individual traveler, the city still perpetuates ill-considered tourist ghettos—a detriment to the city and to the experience of the visitor. A new, experientially compelling layer of infrastructure that disperses tourists throughout the city through shifting levels of curation/personalization will enable visitors to develop a deeper connection with the city. This thesis posits that a city that proactively considers the constantly evolving tourist experience will also create lasting benefits for residents.

Seattle is a city of unique topographic challenges and water boundaries which hinder mobility and connections between neighborhoods. The Lake Union Constellation reinvents the idea of the

historic Mosquito Fleet on Seattle's urban waterways, and establishes Arts Terminals at strategic shoreline nodes. The fleet disperses and integrates tourists throughout the city, celebrating two of Seattle's greatest—yet underutilized—assets: water and neighborhoods. Arts Terminals enhance neighborhoods by linking land to water via arts space, also connecting tourist to resident, and tourist to local culture, while enabling local exploration and a deeper, personalized connection between city and visitor.

RESEARCH

1. TOURISM

1.1 TOURISM SHAPING CITIES

1.2 TOURISM REDEFINED

1.3 TOURISM PROMOTION

1.1 TOURISM SHAPING CITIES

While tourism is becoming more personalized to the individual traveler, the city still perpetuates ill-considered tourist ghettos—a detriment to the city and to the experience of the visitor. This thesis posits that a city that proactively considers the constantly evolving tourist experience will also create lasting benefits for residents.

“As tourism becomes the world’s largest industry, national tourism strategies seek to compete in this global market by advertising their distinct charms: trying to

carve out a unique niche...This depends on both advertising generic landscapes and attractions, and promoting particular symbolic sites and events. Part of this imperative to entice tourists and to reward their choice of destination with memorable experiences involves the staging of the nation.” (Tim Edensor, 2002:85 in John Urry and Jonas Larsen 2011: 146-7)

This thesis assumes that some level of tourism is inevitable for urban areas, and that the tourist industry will have some visible impact on the physical environment. It is up to the city to decide how the tourism industry will impact it, past the usual metrics of overnight stays, or dollars spent per visitor. Negatively, tourism can be a detriment to the city,

in that it can create areas which are so focused on perpetuating the marketable image of the city, that it becomes a caricature of a functioning city, with little benefit to the actual residents. Conversely, we may augment the city such that it becomes a better place for both visitors and residents. The expense and effort is then justified economically as it becomes a more attractive tourist destination, and the experience of the city is improved for both temporary and long-term users. The 'staging' noted by Edensor can simply be the proactive highlighting of the best parts of the city. Unfortunately, the tourist experience in Seattle has been largely left to chance, with much opportunity to improve.

"Koolhaas began one of his (Seattle

Public Library) public presentations with an evocative image of the World Trade Organization riots, explaining to his audience that, while Seattle was trying to decide whether or not it wanted to be a real city, the world had already made that decision for it. The visual taunt hit close to home and elicited nervous laughter." (Mattern,12)

The ability to integrate tourists while preserving local character is one mark of a successful cosmopolitan city. We argue that whether Seattle sees itself as a 'real city' or not, it is on its way to being one. Likewise, it is growing as a tourist destination as 'the world makes that decision for it'. The incoming crowds should be accounted for, and leveraged for their ability to contribute to—rather

than detract from—the city.

1.2 TOURISM REDEFINED

For the purposes of this project, a tourist is someone who spends any amount of leisure time visiting the city, whether for an afternoon shopping trip, or a week long family vacation. This project does not differentiate between types of tourists. However, a driver for the project was a belief that not all visitors to the city want to be shoehorned into the typical 'tourist experience', and instead, seek an experience of the 'real' or 'authentic' city.

"Places emerge as tourist places' when they are inscribed in circles of anticipation, performance and remembrance. They are economically, politically and culturally produced through networked mobilities

of capital, persons, objects, signs and information.... Places are not fixed or given or simply bounded. They are 'in play' in relationship to multiple tourist gazes stretching in, through, and over apparently distinct places." (Urry, *Tourist Gaze* 3.0 pg. 119.)

Urry's 'tourist gaze' focuses on the idea that tourism is a primarily visual activity, and the way that tourists experience a place is through the gaze. The form of the gaze shapes the experience, and the tourism industry responds to this by creating visuals; the visuals then become the image and identity of the city, bound up in cycles of expectation and achievement. This cycle can be detrimental to the city when the visual is overvalued at the expense of experiences.

1.3 TOURISM PROMOTION

Tourism is on its way to becoming the largest industry in the world. In the US, most jurisdictions accept the metric that \$1 spent on tourism promotion returns \$8 in tourist spending. In spite of this, it took until 2010 for the United States to form an official tourism promotion organization (Brand USA at discoveramerica.com). Washington State Tourism Office had the last of its funding revoked in 2011, making it the only state to do so, leaving promotion of the state up to a consortium of private interests (Washington Tourism Alliance at experiencewa.com). Promotion of Seattle itself is through city government (at seattle.gov) and through the well-established private non-profit Visit Seattle (at visitseattle.org). The stories of these

organizations exemplify the predominant attitudes surrounding tourism; if it is proactive, it is likely proactive in favor of the local business community. This is not necessarily wrong, but it is short-sighted, and it lacks imagination of what could be. There is little to no connection between promotion of tourism and new built environment-enhancing projects. For the projects proposed in this thesis to become a reality, the scope of tourism promotion needs to be expanded to include the development and funding of new built works. In a social-media dominated future, it might also be the most efficient use of promotional funds, as the traditional advertising channels continue to erode.

According to the Office of

2011 State Tourism Promotion Budgets

California	\$50 Million
British Columbia	\$50 Million
Texas	\$32 Million
Michigan	\$25 Million
Oregon	\$24 Million
Colorado	\$15 Million
Connecticut	\$15 Million
Montana	\$14 Million
New York	\$ 7 Million
Iowa	\$ 4 Million
Washington State	\$ 0



FIGURE 1 Promotional tourism ads for Montana on Seattle billboards and busses.

Intergovernmental Relations in City of Seattle, the tourism industry is the fourth largest industry in the state (by percentage of GDP) and Seattle-King County alone brought about 9.9 million visitors in 2011 . Visitor spending supports over 53,000 local jobs and the visitors spend about \$5.6B annually, about \$416M of which goes toward state and local tax revenue. Seattle generates approximately 40% of state tourism revenue. Clearly, tourism is a significant, growing industry. It is reasonable to assume that the city's main industries will shape its built environment. In the case of the tourism industry—if the industry improves the experience of the city, the industry itself benefits.

The tourism industry undoubtedly plays an important role in the Seattle's economy

and the Office of Intergovernmental Relations emphasizes this role by underscoring efforts to attract more domestic and international visitors, as explained in the Tourism Outlook 2012 document. The positive outlook hinges on programs like 2DaysinSeattle.com, arts and cultural exhibitions such as the Picasso Exhibition at the Seattle Art Museum, and encouraging participation in “Seattle” activities. 2DaysInSeattle.com is a new website tool that encourages tourists to tweet and share their experiences publicly: an interesting strategy that allows visitors to shape the path of future visitors, providing freedom and real-time information. Exhibitions at the Seattle Art Museum are a more traditional method; the Picasso exhibit brought thousands of people to Seattle

in 2011. All of these are a testament to the ability of an interesting program to attract visitors. Another instance of good tourist planning in Seattle involved the expansion of the cruise terminals, with improved wayfinding elements through the central city. The cruise industry sees approximately 440,000 (up from 390,000 in 2007) visitors pass through Seattle, usually spending some time in the city on their way to the ships, which are usually bound for Alaska. These strategies, though different in nature and usage, are both necessary and complimentary to the success of tourism.

In spite of these programs, tourism in Seattle has been largely left up to chance, both in its survival as an industry, and in its ability to positively shape the

built environment. Nowhere has this been more obvious than in downtown Seattle; numerous high profile billboards advertising Montana as a tourist destination contrast with Washington's \$0 tourism promotion budget.

2. NAVIGATION: GRID + VOID

2.1 NAVIGATION

2.2 TOURIST GHETTOS

2.3 CURATION OF TOURIST EXPERIENCE

2.4 ELEMENTS OF TOURIST EXPERIENCE

2.5 FUTURE OF TOURISM: TECHNOLOGY + PERSONALIZATION

The Seattle experience starts with topography and water boundaries. The city itself is condensed into a narrow sliver of land between Lake Washington and Elliott Bay, with Lake Union and the Ship Canal dividing North Seattle from the central core. Navigation around water boundaries requires knowledge of pinch points, traffic flows, and bridge

locations. To add to these challenges, Seattle has a number of hills and bluffs which constrain travel. These hills often slope directly into the urban waterways, with the steep slopes leading to fractured street grids. As well, the necessary bridges across the water lead to arterials along the water's edge; all adding up to a shoreline condition that is not conducive to connecting people with water. In fact, in all of Seattle, there are very few places where the water itself can actually be touched; and even fewer places where one feels welcome to stay for some time. To delineate these boundaries, "a practical approach to the spatial delimitation of an ecosystem is to build up a series of overlays of significant factors, mapping the location of discontinuities, such as in the distribution of organisms,



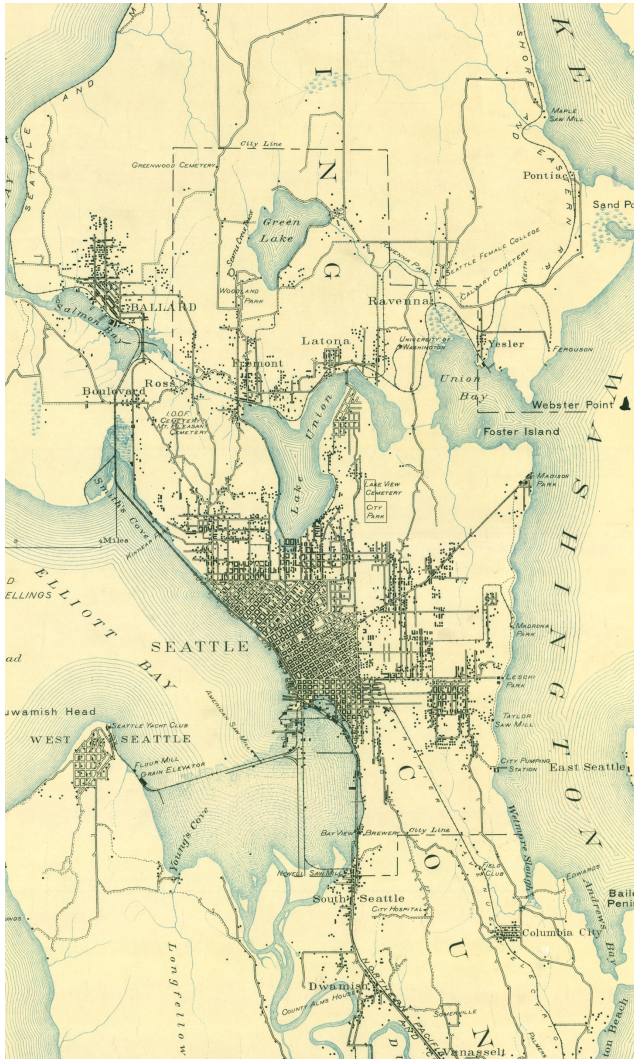
the biophysical environment, and spatial interactions. A useful ecosystem boundary is the place where a number of these relative discontinuities coincide. (Alcamo and Bennett, 52.)

Around the void of Lake Union and the Ship Canal, there are 111 roads that dead-end or come to a “T”, while there are only 4 low vehicle bridges that connect opposite sides of the water. Cities exist to connect, and 111 T-stops are detrimental to Seattle’s ability to make connections. Japanese historian Henry Smith notes that Tokyo was planned with an abundance of T-stops; “...barriers and checkpoints were frequent, with most streets intersecting in T’s rather than in crosses so as to deny through access to any rebellious forces.” (Smith, 65) Since

the goal of this project is to increase mobility for Seattle’s visitors, we are proposing ways to eliminate unnecessary dead ends to increase connectivity.

Seattle has a fixed amount of land, so growth will eventually be dependent on the spanning of existing boundaries. The strength of the grid system is the ability to flex and work with the city across different cycles of growth. The extension of the theories mentioned above is the expansion of the grid. In a city as physically constrained as Seattle, the spanning of boundaries will enable the ‘grid’ to expand as needed, unhindered by manmade boundaries, establishing connections in all directions, not just ‘up to the water’. The growth of Seattle is going to require making connections





McKee's Map of Seattle 1894. Courtesy of Kroll Maps.

across boundaries. The boundaries of Seattle are many: water, steep topography, highways, railways, and of course the reality remains that Seattle does not cross East-West very well, as all the major connectors run North-South. This thesis aims to establish an architectural intervention that connects Seattle in ways that the current network does not.

This said, we note that with this 1894 map of Seattle, the topography has already spread the city out, such that the areas that we know as neighborhoods today—such as Ballard and Fremont—have taken root as working villages. In 1894, roads were harder to come by and less reliable, but the water provided the connective tissue between communities. Though Seattle has improved its road system, it is still prone to traffic jams, and it takes the long route around Lake Union and the Ship Canal for what could be very short trips by water. However, for the average citizen not involved in water-based industry, the water has completely lost its connective ability. It effectively serves marine industrial uses, or those fortunate enough to have a boat for leisure. Lake Union and the Ship Canal could increase connectivity in the city simply by making connections across what is now a void in the grid; a layer of infrastructure that is more enjoyable than sitting in auto traffic, and one that is more conducive with

Seattle's image as a city of water.

Seattle's transportation infrastructure relies heavily on personal automobiles and on busses running on established routes. In addition, a light-rail train runs between SeaTac airport and downtown Seattle, which will be expanded through Capitol Hill and Roosevelt neighborhoods to Northgate in the next decade. As well, the streetcar system is making a minor comeback; it has an established route between downtown and South Lake Union, and this route will likely be expanded in the future. However, the bus system is what ties it all together. However, the bus system is not very intuitive, and it is not usually an enjoyable way to travel. This makes the tourist experience of the city either prohibitively difficult to understand,

or it becomes all about the destination instead of the experience of the journey.

Seattle has a need for an additional layer of infrastructure that provides additional connections across the voids of Lake Union and the Ship Canal, with possible extensions across Lake Washington and the Puget Sound. Seattle would also benefit from a layer of infrastructure that focuses on the experience of the journey. A passenger ferry system would meet these needs, with an element of clarity and visibility missing from the metro bus system.

2.2 TOURIST GHETTOS: FORCED CENTRALIZATION

In a new place for the first time, the tourist experience is shaped by a variety of factors, usually centering on the questions of 'where do I go', and 'how do I get there?' When obstacles arise, the path of least resistance is taken. The path of least resistance becomes the 'tourist trap' then a collection of tourist traps becomes a tourist ghetto, all centered around the passive tourist gaze (Urry), feeding off of stale stereotypes and caricatures of what the place used to be like before the masses of tourists arrived.

The negative side of the tourist ghetto is that residents have little use for it; often the quintessential part of the city that

provides the identity for the rest of the city becomes the part that the residents of the city do not use.

The activities common to the tourist ghetto is not what all tourists are seeking. However, when the dominant image of a place includes tourist traps such as the Space Needle, then it becomes a "must-see" or "must-do" attraction: tourists feel compelled to visit these attractions without necessarily being interested in them, either because of a fear of missing something special, or because they want to share the experience with others, particularly the experiences recognizable to those back home, communicated through photos, postcards and souvenirs.

These conditions can be averted—in

part—by implementing transportation infrastructure and wayfinding tools that disperse tourists to the areas they are interested in exploring. This removes the barriers that constrain visitors to a centralized location. In addition, if the journey is a compelling experience unto itself, then the very journey becomes an attraction, dispersing tourists who are simply seeking a unique transportation experience, as well as tourists who are interested in exploring parts of the city outside of the center. It becomes realistic to imagine that tourists can be dispersed throughout the city by their own free will, as opposed to collecting in an impenetrable mass of tourism that defeats the authenticity of the parts of the city that are being celebrated.

In addition, if the transportation infrastructure is successful, it then becomes a part of the image of the city; visitors then arrive with the anticipation of participating in this experience by travelling through the city on this infrastructure. For example, tourists want to ride New York's famous subways before they arrive. In Seattle a famous transportation experience/image is on the Monorail between Westlake Center and Seattle Center; tourists come to Seattle expecting to travel on the vintage monorail to the Space Needle. The monorail has been ingrained in the image of Seattle since 1963, even though the actual experience is somewhat underwhelming in person. However, the monorail succeeds because it is an established part of the image of Seattle,

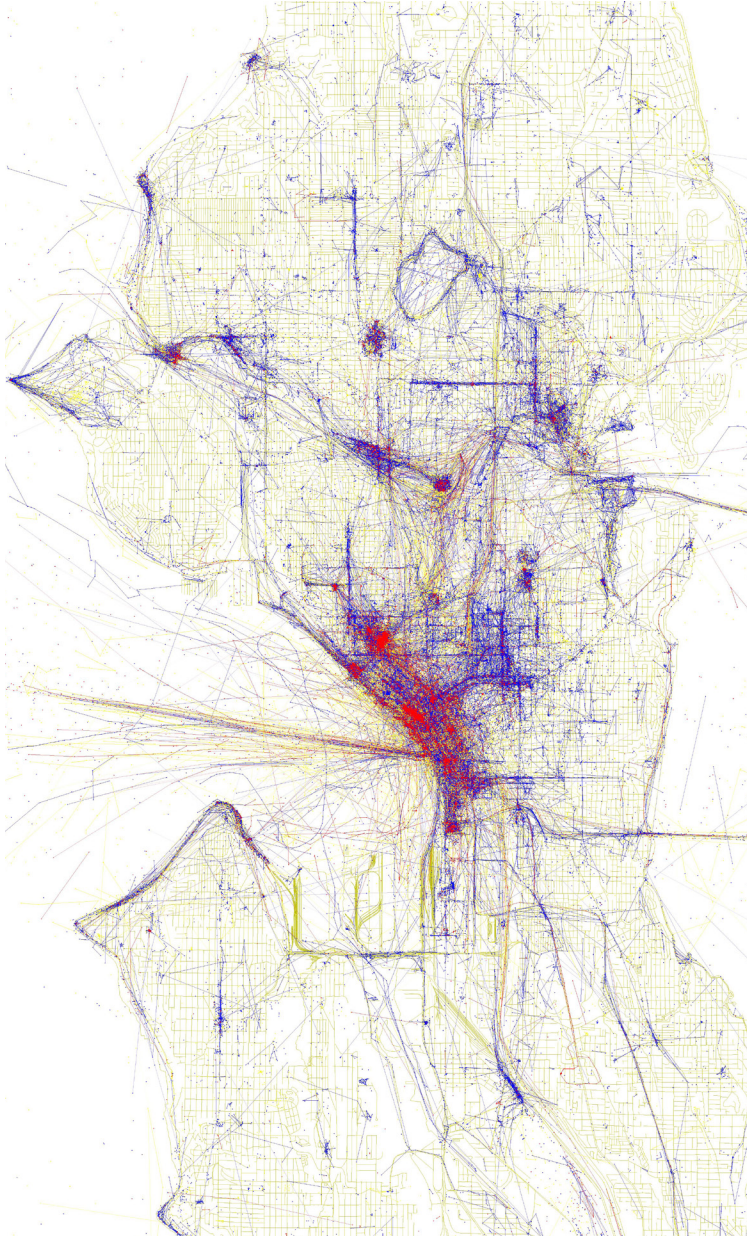


FIGURE 2 Graphic by Eric Fischer. Flickr.com

and because it is very visible, and simple to understand, with just one stop at each end of the line and only one train per rail.

The ideal transportation infrastructure will connect the best neighborhood centers and attractions for tourists, while providing relevant connections for residents as well. This thesis aims to replace this failed yet commonplace tourism model with one based on strategies that enable the tourist to encounter the ‘authentic’ city and connect with residents of the city, rather than the usual inauthentic, sterile, vacuous experience of the that many tourist districts provide.

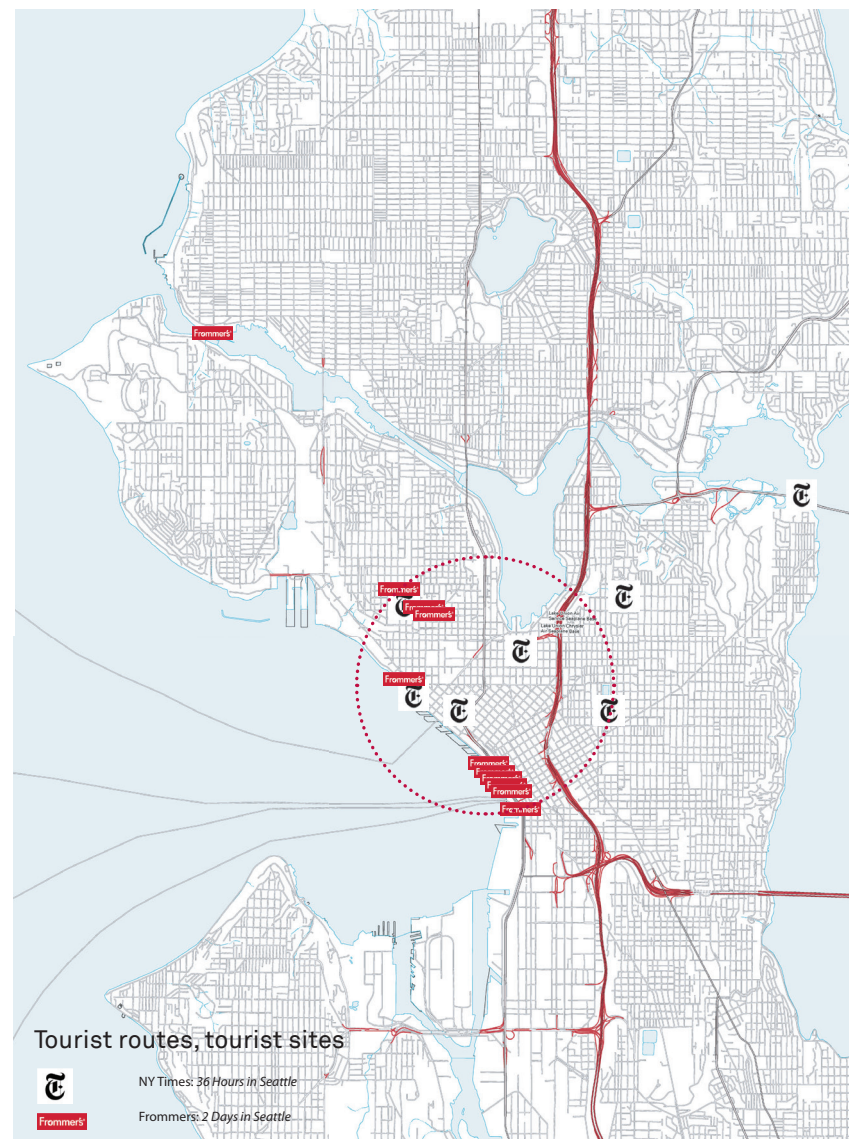
Topography and water contribute to the difficulty of negotiating the city. This graphic (Fischer) shows photos on Flickr taken by tourists in red, and by residents in blue. Photos taken by tourists are heaviest at Pike Place Market, the Space Needle, the Waterfront and the Sculpture Park. The graphic proves the hypothesis that most tourists are not venturing out of the Downtown/ Pioneer Square/ Seattle Center/ Olympic Sculpture Park experience of

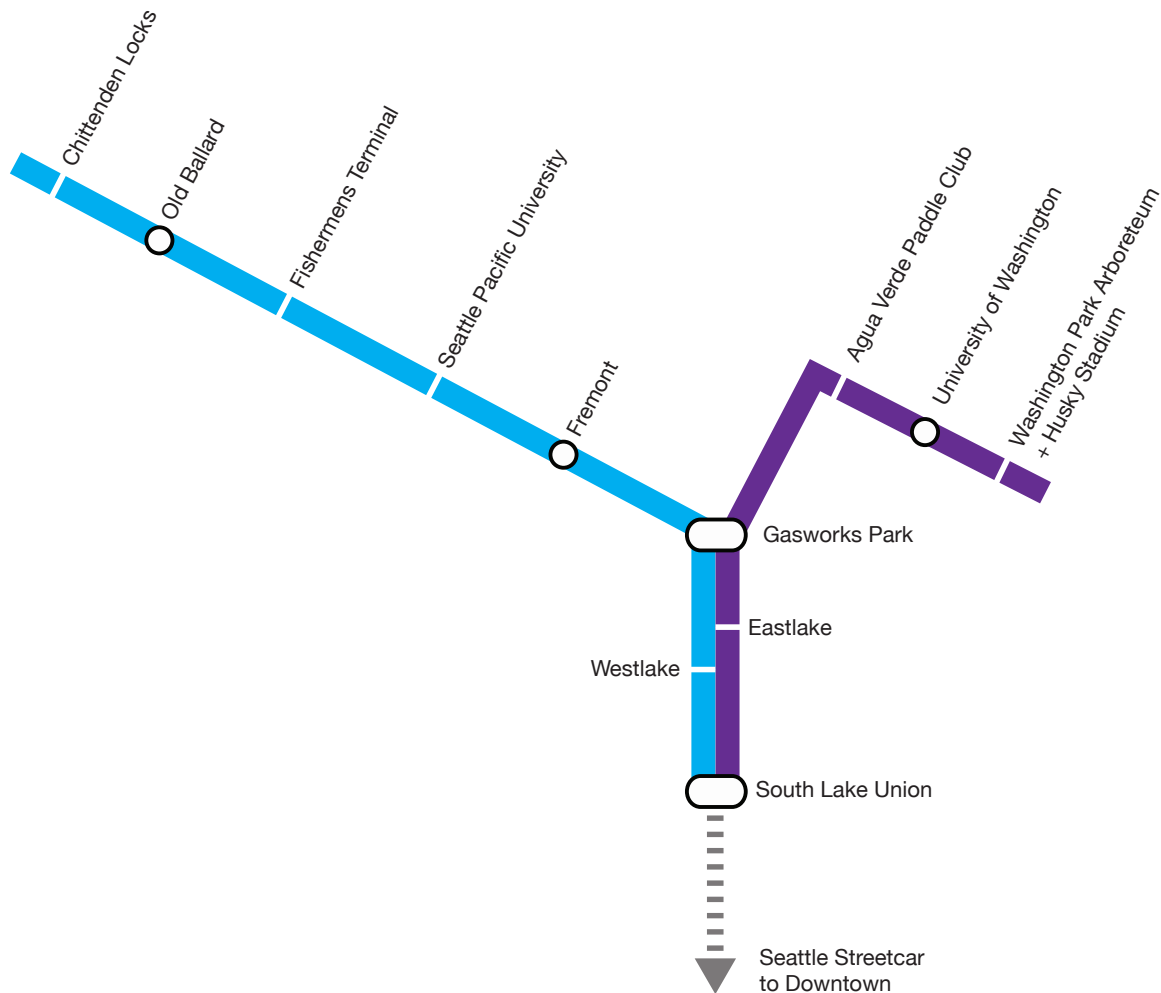
Seattle, and the graphic also shows that this is different than the Seattle experienced by residents.

2.3 CURATION OF TOURIST EXPERIENCE

The visitor is reliant upon others for information. Many options for information are available, and this landscape is constantly changing. However, some standbys consistently rise to the top. In the diagrams shown at right, we highlight the difference between two established publications with different agendas, while noting the limitations of each.

The red logos indicate places that Frommers recommends, for a three day stay in Seattle. The white logo indicates a New York Times 36 Hours recommendation. If Frommers—for one example—curates the experience of the visitor, they stay very close to downtown, just venturing out to the usual tourist traps of Seattle Center, Olympic Sculpture Park, and the Chittenden Locks: a very centralized experience, with little connection to Seattle's neighborhoods or water, and no





connection to Seattle's unique neighborhood centers. The New York Times 36 Hours series attempts to give tourists a more authentic experience of the city, eschewing many mainstream tourist attractions in favor of lesser known gems. However, even 36 Hours cannot overcome Seattle's water and topographical boundaries. 36 Hours sends visitors as far as the Washington Park Arboretum, but otherwise provides for a relatively centralized experience of Seattle.

The agenda of the curator greatly affects the experience of the trip. As we move into an age of great personalization—through cloud data and wireless internet devices—the ability to navigate freely and personalize one's own exploration will become key. The ideal tourism experience will take into account both the need for clarity, and the

need for exploration aligned with one's own interests. The more personalized the experience, the closer the connection between the visitor and the city.

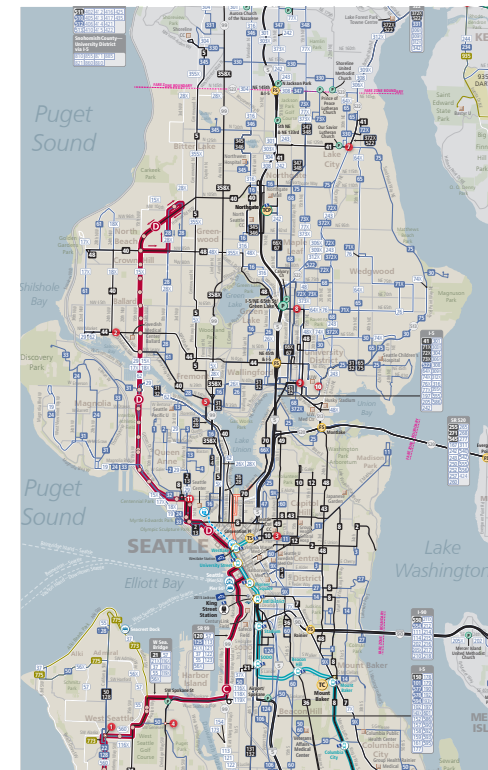
2.4 ELEMENTS OF TOURIST EXPERIENCE: GRAPHICS, BRANDING, INFRASTRUCTURE, CURATION

Seattle is a difficult city to find one's way around in. The topography, highway and water barriers make navigation difficult, and Seattle's bus system can be difficult to use efficiently. As well, these two maps highlight the importance of infrastructure, branding and graphic design to the experience of navigating the city.

On the right is what one finds on the Seattle Metro website, explaining

Seattle's bus system, which is dense and difficult to read. In contrast below is a map of the Stockholm Subway system. The stops are named, the graphics are clean, it is very easy to reference; and from personal experience, it is quite simple to use. Ideally, the tourist will be able to use infrastructure that is as straightforward as the Stockholm T-bana, but if not, good signage and other graphics can provide clarity to otherwise confusing systems.

The Lake Union Constellation adds the clearest layer of infrastructure for newcomers to Seattle. From downtown, the Seattle Streetcar drops off right at Lake Union Park near the South Lake Union Arts Terminal, then once on the passenger ferry, there is no getting lost, and the lake is always there to orient the



user once on land. By naming the stops, it clarifies the site through common language, in some cases giving a name to a previously undefined area.

The Constellation is open to expansion both beyond its current boundaries, or even by adding new stops within the Lake Union/Ship Canal waterway. This project recognizes the necessity of drawing the first line, in a very top-down project such as this. However, the project is also capable of expanding to accommodate supplementary grassroots water transportation systems, much in the spirit of the original Mosquito Fleet. This project has made decisions about what might be compelling for tourists to see, and there will be inevitably be disagreement about what sites have

been included and excluded. Regardless, the Lake Union Constellation is flexible and adaptable, to accommodate new emerging neighborhoods along the water, while accommodating shifting tastes in tourism and personalization technology.

2.5 FUTURE OF TOURISM: TECHNOLOGY + PERSONALIZATION

This project recognizes that tourism is rapidly changing, as the experience is becoming increasingly personalized, especially through smartphones and cloud-data. This thesis addresses this reality in two ways. First, it creates new attractions and new experiential infrastructure, recognizing that there will always be a need for interesting destinations and compelling transportation options, and

Seattle is by no means oversaturated with options—if that is even possible. Second, the project focuses on the connective ability of the nodes (Arts Terminals) to provide a ‘basecamp’ for personalized exploration into the surrounding neighborhood, which enhances the ability of the tourist to branch out, using technology if they wish, to connect with the parts of the city which are of the most interest to their unique selves. The Arts Terminals also provide a hub for information, through video displays, printed material, emerging technologies such as Douglas Coupland’s V-Pole proposal, etc. As Coupland suggests, these technologies are an “inevitable force that’s headed towards us like an asteroid at full speed. And we can turn it into art,” which supports the stance of the Lake Union Constellation that culture can be expressed freely through movement, art, and information acting together.

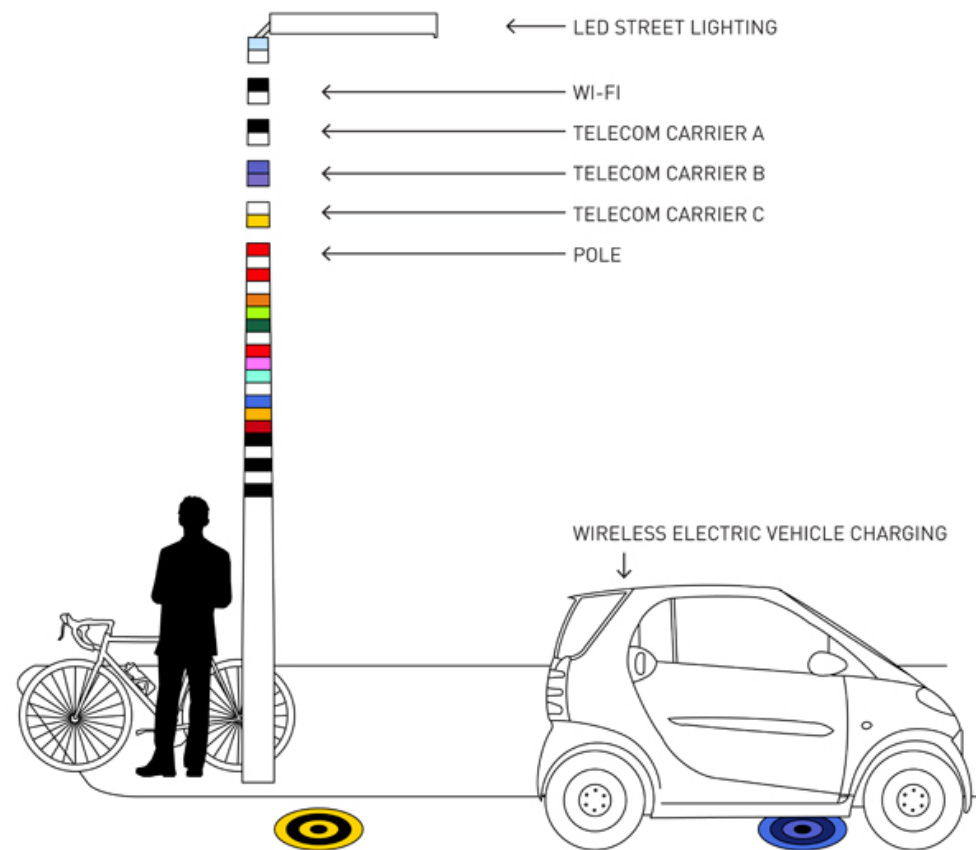


FIGURE 4 V-Pole image by Douglas Coupland courtesy of Designboom.com



FIGURE 5 Seattle iconography collage.

3. IMAGE + IDENTITY

3.1 PERCEPTION VS.
EXPERIENCE

3.2 PERPETUATION OF IMAGES
THROUGH CYCLES OF
TOURISM

3.3 ARCHITOURISM/
REINVENTING CITY IDENTITY

3.1 PERCEPTION VS. EXPERIENCE

The predominant images of a city are often a partial representation of the city and its identity. Los Angeles and Singapore are both fascinating case studies. Los Angeles has an image of being overly image-focused, though this is not necessarily expressed in the built environment. Los Angeles proves that a city can have more than one image, and with

increased cosmopolitanism, the images overlap with each other and battle for primacy; this is not necessarily a negative. In fact, in a world of increasing trip-tailoring, the focus should be on making the diversity of the place visible and navigable. Singapore takes a more top-down approach to their state branding, aware that a key to their survival is an image of stability and order to perpetuate its role as a regional economic hub.

Regarding Los Angeles, Laura Pulido notes, "...guidebooks convey a severely limited image of Los Angeles as a place of glamour, wealth, and fame or the home of eccentric, creative individuals; such representations clearly ignore the vast majority of the city's population as well as the social relations that shape their

lives." (Pulido, 5)

Similarly, Dolores Hayden argues that identity is intricately tied to the personal memory as well as the "collective or social memories" and preserving these memories, she argues, "create a heightened sense of place in the city." (Hayden, 73)

Pulido and Hayden's ideas of collective memories are extracted from urban landscapes that have framed the lives of people. "This would be urban design that recognizes the social diversity of the city as well as the communal uses of space." (Hayden, 73) and the idea of inclusiveness starts to peel away the complexities and layers of cities that are not readily portrayed in contemporary



FIGURE 6 Los Angeles Iconography Collage.

tourism.

The infrastructure of Los Angeles, and its significance, has been well documented, particularly by Kazys Varnelis who writes, “If the West was dominated by the theology of infrastructure, Los Angeles was its Rome...Los Angeles is sited on inhospitable terrain, located where the continent runs out of land. No city should be here...Los Angeles exists by grace of infrastructure, a life-support system that has transformed this wasteland into the second largest metropolis in the country” (Varnelis, 9).

These collective memories, and the infrastructural reality (and its image) clashes with the tourist’s image of the city of Los Angeles. Palm trees, beaches,

Hollywood, Disneyland, convertibles and sunshine prevail in the image of Los Angeles. This is a city defined by images and individualism. The image of the is propped up by an unsustainable infrastructure that is excluded from the predominant image of the dream.

However, as a contrast, this image of Los Angeles has become so entrenched, so bloated and unrealistic, that it has opened the door to competing images of the city. The contrasting image celebrates the concrete underbelly of Los Angeles, highlighting diversity and dissonance, ultimately rounding out the full picture of Los Angeles, a natural evolution of identity from a single predominant image to an identity comprised of many different stories and images. This thesis suggests

that by proactively considering the image of the city, the city can make the leap from tourism-industry-standard identity to an identity of a cosmopolitan city with a diversity-based identity, relevant to a variety of people and their unique interests.

“The sprawl, the scale, all that freeway time — for many, Los Angeles is an acquired taste. But not downtown. New York-like in its density and mishmash, the long-blighted center has become an accessible, pedestrian-friendly destination in recent years; Angelenos walk around en masse, using their actual legs...” (Colin) The writer acknowledges the stereotype, while exposing parts of Los Angeles that do not subscribe to the stereotypes.



FIGURE 7 Singapore Iconography Collage

Los Angeles proves that the manufactured image can be reinterpreted. The goal of a conscious tourism intervention in a smaller West Coast city such as Seattle then, is not to manufacture a ‘permanent’ image, but rather, to set up the city for diverse interpretations. The tourism model of the past, with its travel agents and brochures (and their limited scope of communication), is giving way to an technology-fueled ease of information gathering and trip-tailoring that enables the visitor to see the city the way they want to see it, to look past the predominant imagery of the city to other sub-images, perhaps identifying more with these sub-images. The sub-imagery of the city is often perceived as being more ‘authentic’, simply because of peoples’ distrust of marketed images. It is this same distrust that inspires websites like

NotForTourists.com, which try to connect people with lesser known attractions of a city. The Space Needle, then, serves a dual purpose in Seattle. It may attract the masses, but it also may provide a foil for the tourist who wants an authentic experience of the city, and consciously skips the Space Needle and its tourist trappings.

Singapore is a city that has long been concerned with its own identity at the international level. It is well located though land-challenged, and the post-colonial city found itself in a place where it had to define an image for itself, then market this image to the world, or risk irrelevance. Since the declaration of independence from Britain in 1963, Singapore has relentlessly fostered an

image of stability, consistency, law and flawless infrastructure, knowing that the key to the city's success lay in its status as a financial center.

Singapore's future tourism plans are trending to involve large scale, iconic projects. "There are few better symbols of Singapore's recent success—or excess—than the year-old Marina Bay Sands (marinabaysands.com), a gargantuan, three-towered complex with more than 2,500 rooms that looms over the city" (Cohane). Seattle certainly takes a more laissez-faire approach to their image than Singapore. It could be said that even with the iconic new Seattle Public Library, that Seattle has still not fully embraced it as representative of the city. Iconic projects will be received in

different ways by different cities. Seattle lacks Singapore's penchant for major projects. We suggested above that the underdog history and image of a city can be discovered through rapidly emerging technology. In Singapore's case, the city is aiming for large projects (consistent with their image as a master-planned city) to put the city on the global platform and compete for the "golden hordes" (Edensor 146 in Urry). This thesis suggests that Seattle can tolerate iconic architourism projects, though the more utilitarian, the better.

3.2 PERPETUATION OF IMAGES THROUGH CYCLES OF TOURISM

The image of Seattle starts with its location—out in the far northwest corner

of the United States, closer to Alaska than to New York. The frontier image fostered by this history perseveres, in spite of Seattle's increasingly cultured, cosmopolitan reality. This fact is relevant to this thesis in that we believe that a healthy acceptance of cosmopolitanism is required in order to build the big projects that transition the city from a working city to a working, livable city. In this case, the major project is a passenger ferry + Arts Terminal system that will proactively leverage the tourist industry for the betterment of Seattle neighborhoods. While this may not be a project that a frontier town would undertake, we argue that it is consistent with Seattle's role as a cosmopolitan city, and every bit as feasible as some of the other transportation infrastructure projects that

have been in existence for decades. This project will require a readjustment of the collective image of the city, just as the project itself will shape the image of the city for visitors and residents. This thesis suggests that if Seattle does not actively shape its tourism industry, then the tourism industry will shape itself—likely for the good of the tourism industry, to the detriment of the city. This thesis also suggests that Seattle can take a lesson in branding from the iconic large projects of Singapore, filtered through the reality of the image/counter image demonstrated by Los Angeles.

A central concern of this thesis is the communication of an ‘authentic’ lived experience of the city. ‘Authentic’ is a vague, ill-defined word, but we use the

word with all its nebulous connotations, recognizing that the ‘authentic’ is often pursued by tourists, without necessarily knowing exactly what they are seeking—acknowledging that ‘the authentic’ is something to be pursued, and rarely captured. The same is true for the notion of an ‘image’ or ‘identity’ of a city. It is an idea that evolves, continually being updated, expanded, clarified and narrowed. We must understand that the quest for authenticity is a perpetual task and the image we seek to portray in this thesis is a merely a layer of a larger identity.

3.3 ARCHITOURISM/ REINVENTING CITY IDENTITY

Of the many precedents of architectural solutions to urban problems, the Guggenheim Museum in Bilbao is perhaps one of the most well known recent projects.

“The history of Bilbao, Spain, stretches back to medieval times, but it wasn’t until Frank Gehry’s Guggenheim Museum, with its façade of flowing titanium ribbons, that the Basque port on the Atlantic became internationally famous. The fame, however, was just not a serendipitous by-product of a startlingly original design, but the result of conscious move on the part of city fathers to reposition Bilbao on the world stage. The rust belt city, Spain’s Pittsburgh, needed a

postcard image comparable to the Eiffel Tower and the Sydney Opera House to symbolize its emergence as a player on the cheeseboard for a united Europe and globalized economy. It needed a monument. One building and \$110M later, Bilbao is now a contender as a world class city and many of the world’s second and third-tier cities have called Mr. Gehry’s office, hoping for a comparable Cinderella transformation.” (Quoted in Klingmann, 2007:238) (Giovannini in Urry, 153).

Ostling notes that “the Guggenheim Museum in Bilbao was an instant success. Within its first year of opening, “1.3 million visitors had paid for its building costs and the city was energized by economic growth and a new social visibility.” (Ostling, 2007, in Urry, 153). This project led to the term “...the Bilbao

effect, the use of high-design architecture as a means of boosting property values” (Varnelis, 10) In addition to the Bilbao effect, this approach of building iconic monuments for the purpose of attracting tourism dollars is often referred to as ‘architourism’, which is often one and the same as the Bilbao effect. This approach was recently used in Seattle with the construction of the Seattle Public Library. Rem Koolhaas/ OMA stated their intention to give Seattle an iconic structure, to help it become the “real city” that it has seemed reluctant to become. This library has certainly managed to put Seattle on the architourism map while providing for Seattle’s library needs. However, Seattle does not necessarily need to keep stockpiling iconic structures like the library, Space Needle, or

Experience Music Project. New York’s High Line public park is an excellent example of a very successful project that resists flashy architecture in the name of providing a unique, infrastructural experience, fulfilling a leisure role and attracting visitors, while also connecting neighborhoods and providing a new, unique vantage point onto the city.

This thesis suggests that the appropriate architectural intervention for tourism is likely something significant and iconic, even in understated Seattle. However, this icon should resist the trend of standalone structures that attract visitors through their own audacity. These projects can inspire, but they often exist to be gazed upon, or used in isolation, rather than experienced. Urry notes that, “research...

shows that people actively use sites as bases for reminiscence, ‘as the point of departure for their own memories of a [different] way of life” (Urry, 142). With this in mind, the proposed Constellation aims to contribute to Seattle as the High Line contributes to New York, using the resources it has been given to craft a uniquely local, experiential project that becomes an icon through its success at crafting authentic experiences. The success of the Constellation lies in its ability to connect visitors to the city, rather than simply providing an object for them to gaze at.

From a tourism standpoint, it does not necessarily matter whether Seattle is a world class, cosmopolitan city, as there are those that will visit it or not-visit it,

according to that criteria. Regardless, with the influx of tourists, Seattle must consider how it wants to present its own image while it decides how to accommodate the inevitable visitors.

4. NEW APPETITES FOR ARCHITECTURE

4.1 CEDRIC PRICE:

ARCHITECTURE AS CATALYST
FOR “THINKING THE
UNTHINKABLE”

4.2 DISCONNECT BETWEEN

TOURIST DESTINATIONS +
TOURIST INFRASTRUCTURE

4.3 LOCAL EXAMPLES:

WASHINGTON STATE FERRIES,
SEATTLE CENTER MONORAIL

4.1 CEDRIC PRICE: ARCHITECTURE AS CATALYST FOR “THINKING THE UNTHINKABLE”

With the Potteries Thinkbelt project, Cedric Price re-appropriated the infrastructure

of an abandoned pottery district into the loose framework for a university. The flexibility of the infrastructure challenged both our relationship with the physical relics of the past, and the relationship between the instructional methods of the university and the university buildings.

By re-appropriating this area as a university, Cedric Price was using architecture to solve social problems. Specifically, ‘what to do with structures after their useful life has ended’, and/or ‘how to revitalize underachieving areas’. “Price’s...ability to rethink the derelict... could be a first step of re-thinking the whole notion of the past...[With the] ‘Potteries Thinkbelt’...he is beginning to scratch the surface of weakness in a way that we have not been able to do since.”

(Koolhaas, in Ferguson, 17). Besides reconsidering the past, the revitalized infrastructure of the Potteries Thinkbelt acts a catalyst for the Staffordshire area. “Price strove to appropriate architecture as a catalyst to redefine the standard relationships between people and their built environment: Architecture must ‘allow us to think the unthinkable’ he once said.” (Ferguson, 16).

By challenging the idea of what a university campus could be, Price was implicitly challenging the very curriculum itself. Price stated, “Architecture...must actually create new appetites, new hungers—not solve problems; architecture is too slow to solve problems.” (Price in Ferguson, 20) Here, Price used the very infrastructure of the Potteries Thinkbelt as the framework

on which the campus was built. Learning pods would detach and attach to other pods and buildings as needed. Price valued the existing infrastructure in particular for the flexibility it provided for the university, and for its ability to catalyze the whole project, in turn revitalizing the Staffordshire area.

The core idea of this Lake Union Constellation project is that architecture can create new appetites; rejecting the usual apathy towards the tourism industry, architecture provides destinations and links between resident and tourist, and between the neighborhood and lake, activating the lake for all, and improving the experience of travel throughout the city. Using the tourism industry to enable the ferry system and new neighborhood

cultural space, architecture creates new appetites for things ‘previously thought unthinkable.’

4.2 DISCONNECT BETWEEN TOURIST DESTINATIONS + TOURIST INFRASTRUCTURE

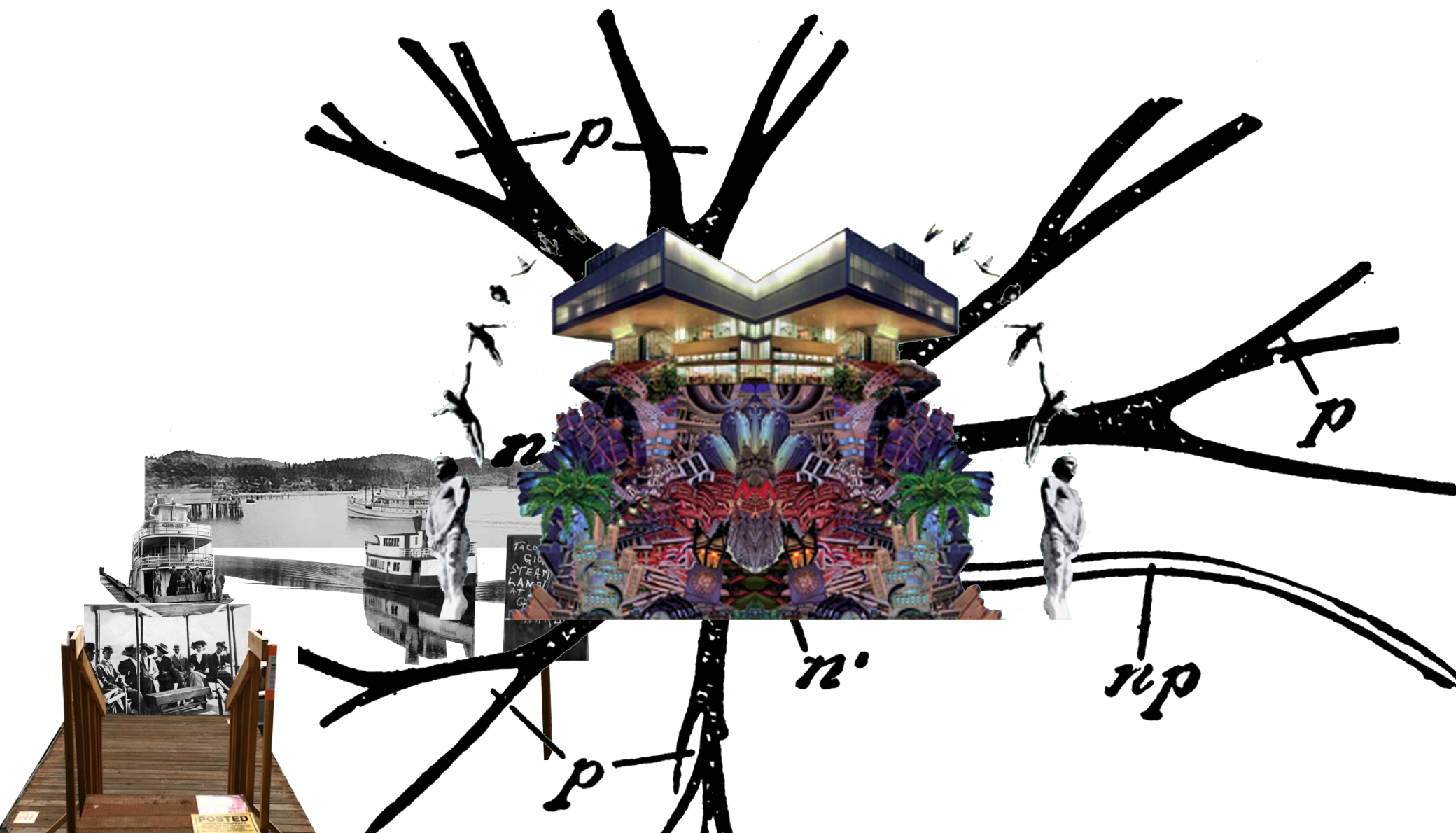
A sampling of Seattle Destinations and Seattle Tourism infrastructure shows: Seattle has a number of great destinations, and a number of interesting transportation options to show off the city, but the two are seldom linked. The choices are Destination OR Journey, and usually segregated from the residents of Seattle.

4.3 LOCAL EXAMPLES: WASHINGTON STATE FERRIES, SEATTLE CENTER

MONORAIL

A trip from SeaTac Airport to Bainbridge Island via Ferry, or to the Space Needle via the Monorail suggests some of the opportunities of connecting destinations via experiential infrastructure in Seattle. Journey-as-experience is not a new concept on its own, but we want to expand this concept to benefit the city for both tourists and residents, specifically for the opportunity inherent with the urban void of Lake Union.

Just as visitors come to Seattle excited to take the Monorail to the Space Needle, the Lake Union Constellation expands this idea to a larger network—Experiential Infrastructure connecting tourists with a more authentic experience of Seattle.



PROPOSAL: LAKE UNION CONSTELLATION

OVERVIEW

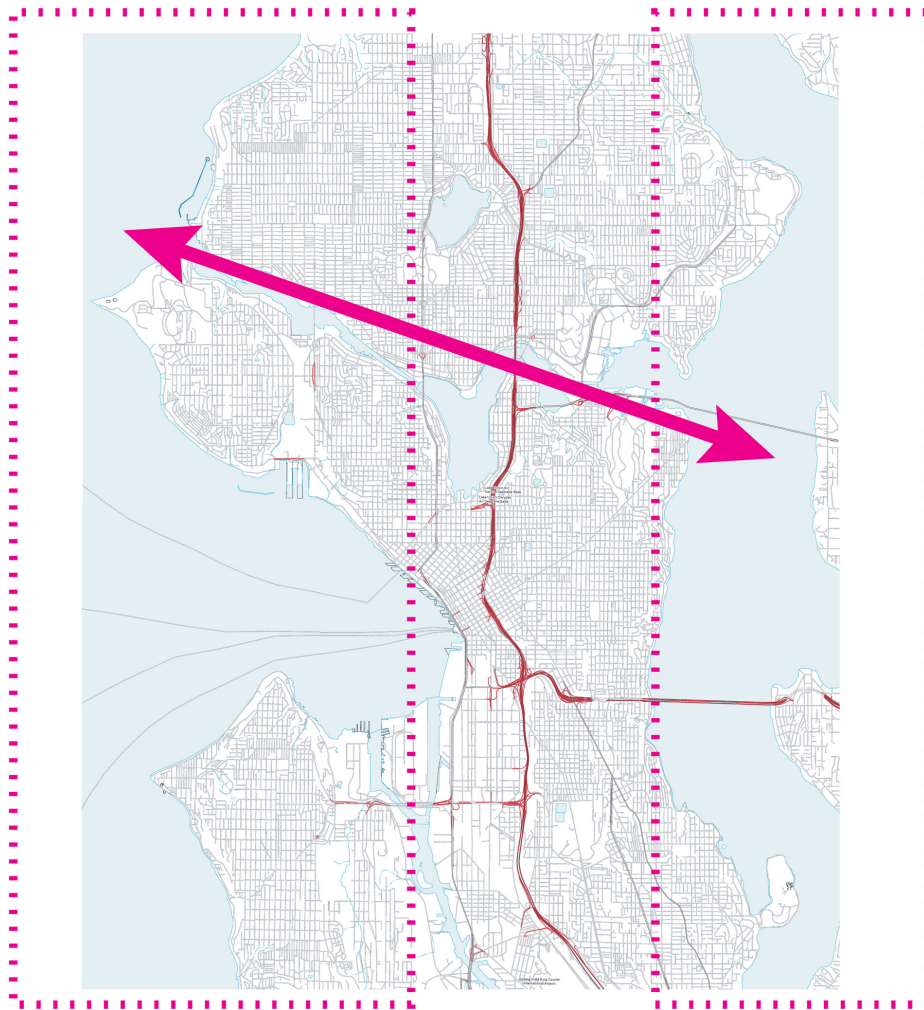
A constellation of Arts Terminals along Lake Union and the Ship Canal, linked by a reincarnated Mosquito Fleet will activate the Lake for both tourists and residents. This proposal focuses on the experience of the journey-- the passenger ferry-- while providing memorable, connective destinations-- the Arts Terminals. Each Art Terminal will connect land to water, neighborhoods to water, and neighborhoods to each other through architectural interventions. A new passenger ferry system, will provide compelling transportation experiences to and from each terminal.

CONSTELLATION MANIFESTATION

CONSTELLATION MANIFESTATION

The Mosquito Fleet, a fleet of various sized vessels, roamed Puget Sound during the 19th Century delivering passengers, goods and mail to the islands of Puget Sound. This mixture of private entities and community-fostered crafts disappeared with the implementation of the new highway system, but not before it played an integral role in the development of Seattle's dispersed neighborhood centers. It stands as a testament to how water voyage was once an integral experience of Seattle:

"Looking back, it was a nostalgic era. Steamer schedules governed daily lives, and the whistle of the approaching boat was the call to collect the mail, greet friends, or send a package. To ride on a



steamboat was an occasion, a chance to visit and enjoy the leisurely, often long passage to the city. Old-timers recall the smooth, gleaming wood in the passenger cabins, the box lunches en route, and the fact that, for a child, the journey enlarged the world.” (8, Findlay) (Fig. Pictures of M.Fleet)

In this proposal, the Arts Terminals are connected by the ferry paths on the water, creating a new layer of infrastructure, or ‘networked ecology’; “...networked ecologies embody the dominant form of organization today, these networks can be telematic, physical, or even social.” (Varnelis, 15) The Lake Union Constellation proposes to use one of Seattle’s geographical assets-- Lake Union--as an instrument to parlay an empirical journey as one moves through the city, one physical infrastructure interacting

A constellation of Arts Terminals along Lake Union and the Ship Canal, linked by a reinvented Mosquito Fleet, will activate the Lake for both tourists and residents. Each Art Terminal will bridge land and water, connecting neighborhoods to water, and to each other.

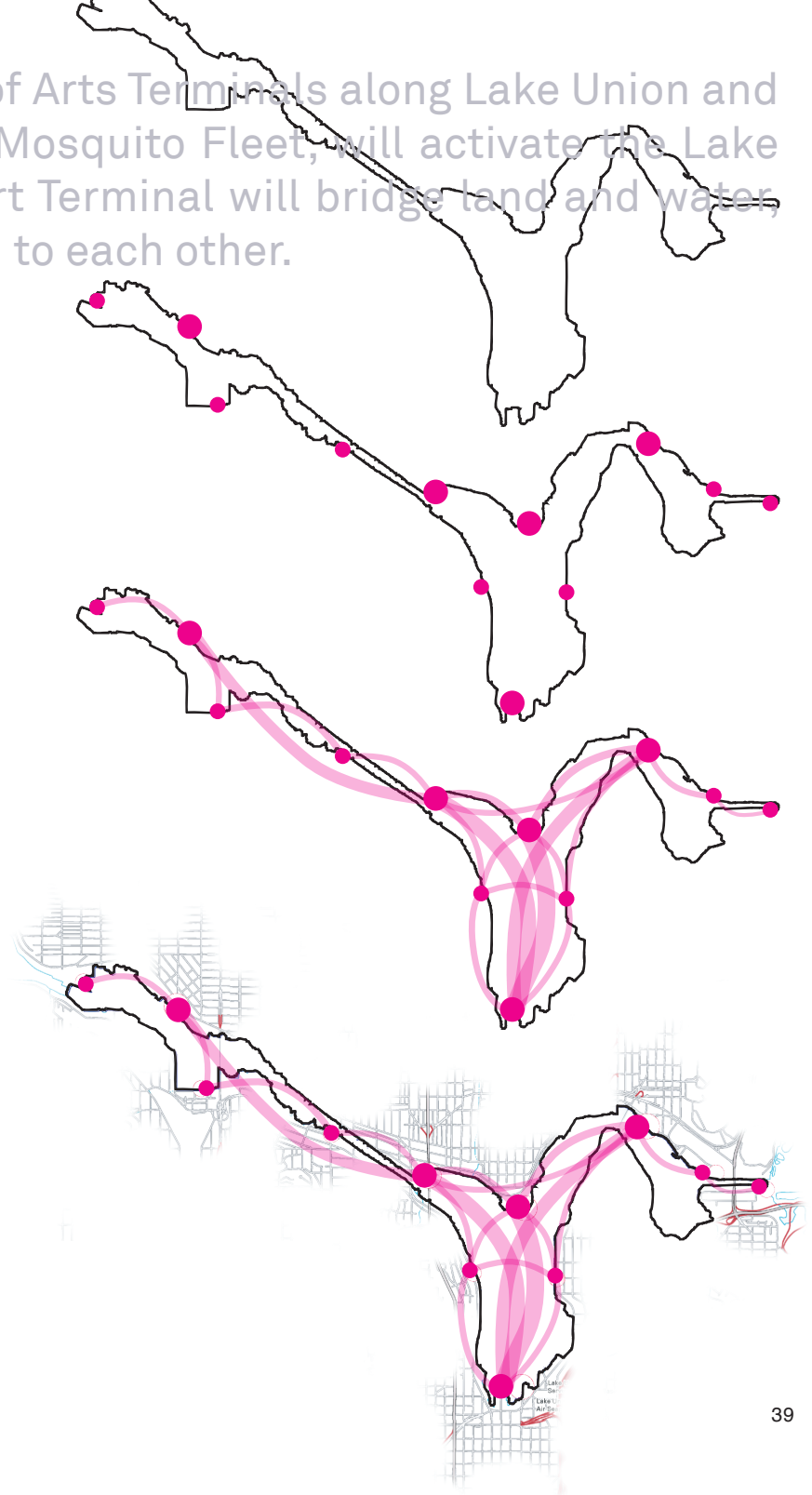
with--and enabling--telematic, digital, and social networks, to name but a few.

INFRASTRUCTURE: FERRY AS PATH

The Lake Union Constellation is designed to be easily understood by the uninitiated. Each stop is at a significant neighborhood, and the Arts Terminals will serve as local landmarks. (Fig. subway map)

ARCHITECTURE: ARTS TERMINALS + NEIGHBORHOOD DOCKS AS NODES

The Lake Union Constellation delineates five primary Arts Terminals sites, while identifying seven secondary sites for neighborhood docks, making up a total of 12 stops along Lake Union and the Ship Canal. This thesis



LAKE UNION CONSTELLATION

5 ARTS TERMINALS (PRIMARY SITES)

SOUTH LAKE UNION

Museum of Arts + Information

FREMONT

Missed Connections

OLD BALLARD

Industrial and Marine History Interpretive Center

GASWORKS PARK

Lake Union Watersports Center

UNIVERSITY OF WASHINGTON

Indoor + Outdoor Concert Venue

7 NEIGHBORHOOD DOCKS (SECONDARY SITES)

WESTLAKE

EASTLAKE

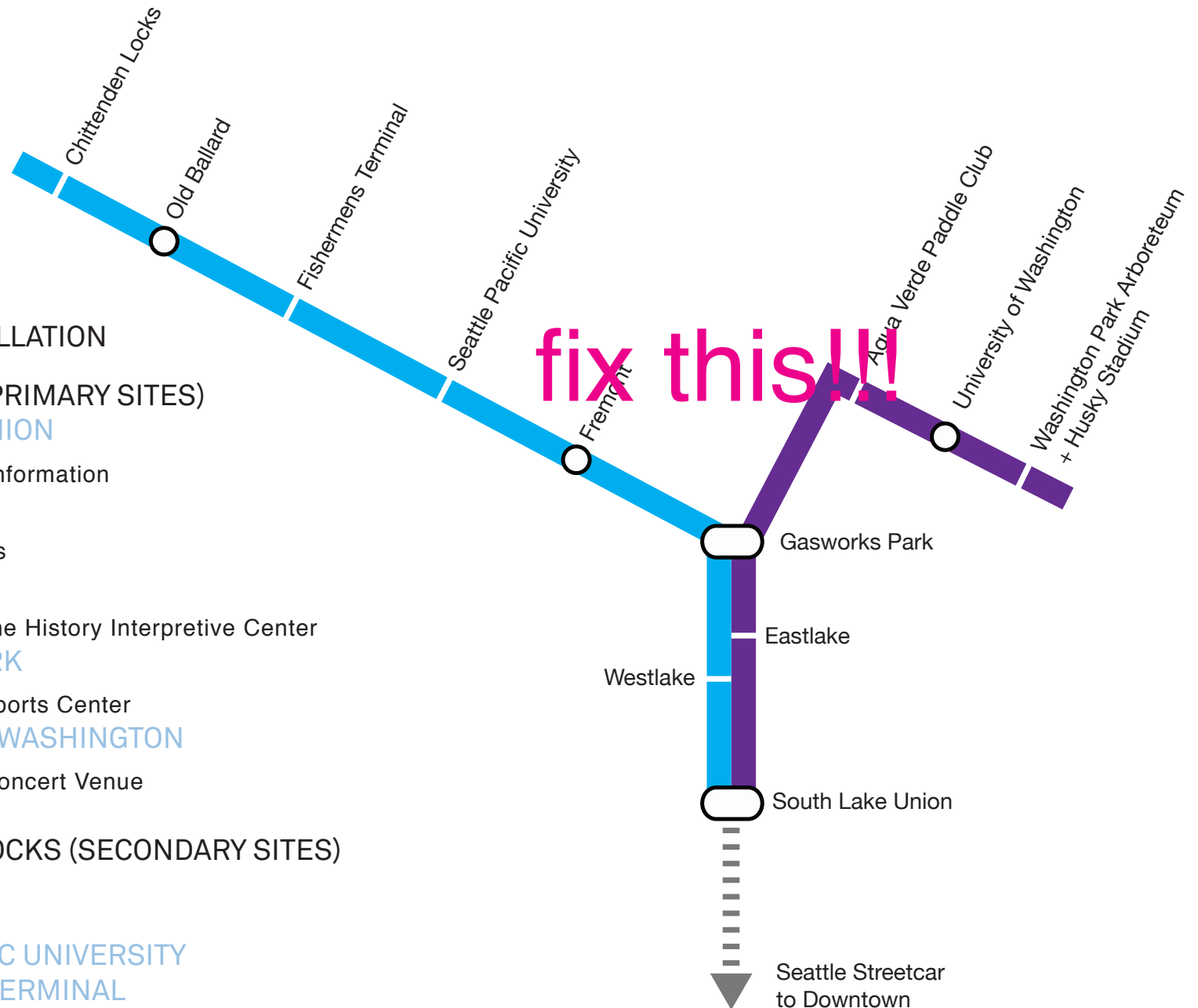
SEATTLE PACIFIC UNIVERSITY

FISHERMENS' TERMINAL

CHITTENDEN LOCKS

AGUA VERDE PADDLE CLUB

WASHINGTON PARK ARBORETUM/HUSKY STADIUM



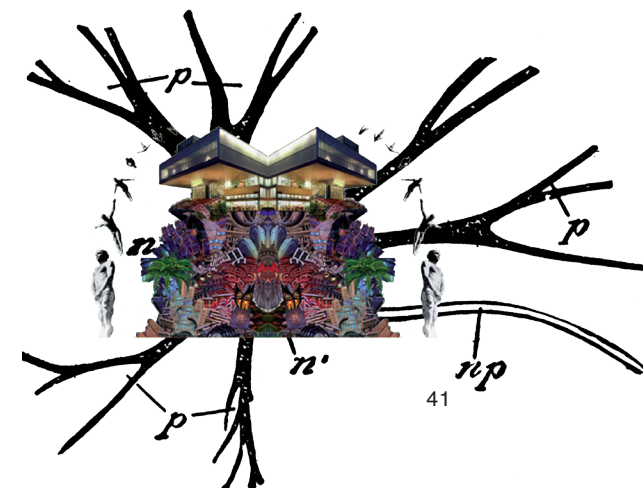
establishes all twelve sites while setting apart two sites for design of the Arts Terminals.

PRIMARY SITES

The primary sites either connect to one of Seattle's established neighborhood centers or are one of the city's popular tourist sites. Terminals in Fremont, South Lake Union and Ballard falls under the category of neighborhood centers while Gasworks Park and University of Washington are tourist sites in and unto themselves, and also part of the larger neighborhood. This thesis includes a design proposal of South Lake Union Arts Terminal and Fremont Arts Terminal and conceptual programming for the other three primary sites.

ARTS TERMINALS

The Arts program of the Terminals captures a wide range of interpretive programming contextual to each neighborhood. As a network, it aims to create a platform in which tourists and residents can intermingle through a shared cultural experience. The architectural priorities of the Arts Terminals are to create a destination, forge connections, and create an empirical experience. South Lake Union Arts Terminal is designated as a hub for the network due to its proximity to downtown. It is programmed as a tourist information hub conjoined with terminal/exhibition space. The Fremont Arts Terminal, a quintessential neighborhood terminal, is a theatrical experience of the city through a parasitic bridge infrastructure. Ballard Arts



Terminal highlights the industrial heritage deeply rooted in the Marine History of the area while Gasworks Park Arts Terminal aims to bring together visitors as a water activity hub, playing off of the synergistic opportunities with the outdoor park. The University of Washington Arts Terminal serves as a support building to the waterfront park which will likely be a part of the site in the future.

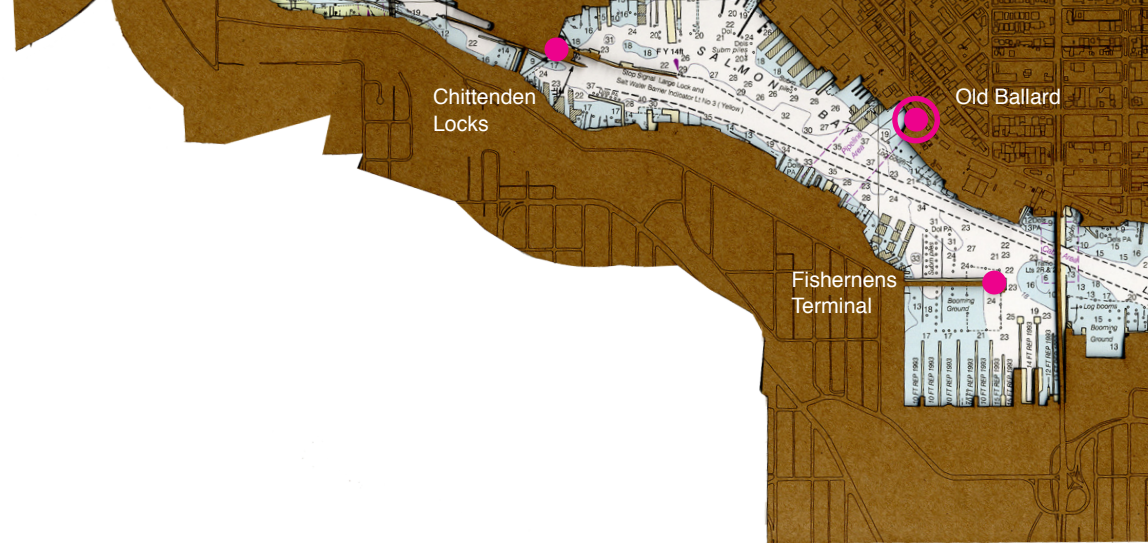
SECONDARY SITES

The secondary sites are passenger ferry stops in the form of a neighborhood dock. Westlake, Eastlake, and Seattle Pacific University are strategic locations that highlight a connection point to different neighborhoods. Located in a slightly underdeveloped or underutilized area, they have the potential to become Arts

Terminals in the future. Fisherman's Terminal, Washington Park Arboretum, Husky Stadium and Agua Verde Paddle Clubs are already established popular sites that will benefit from a connection stop.



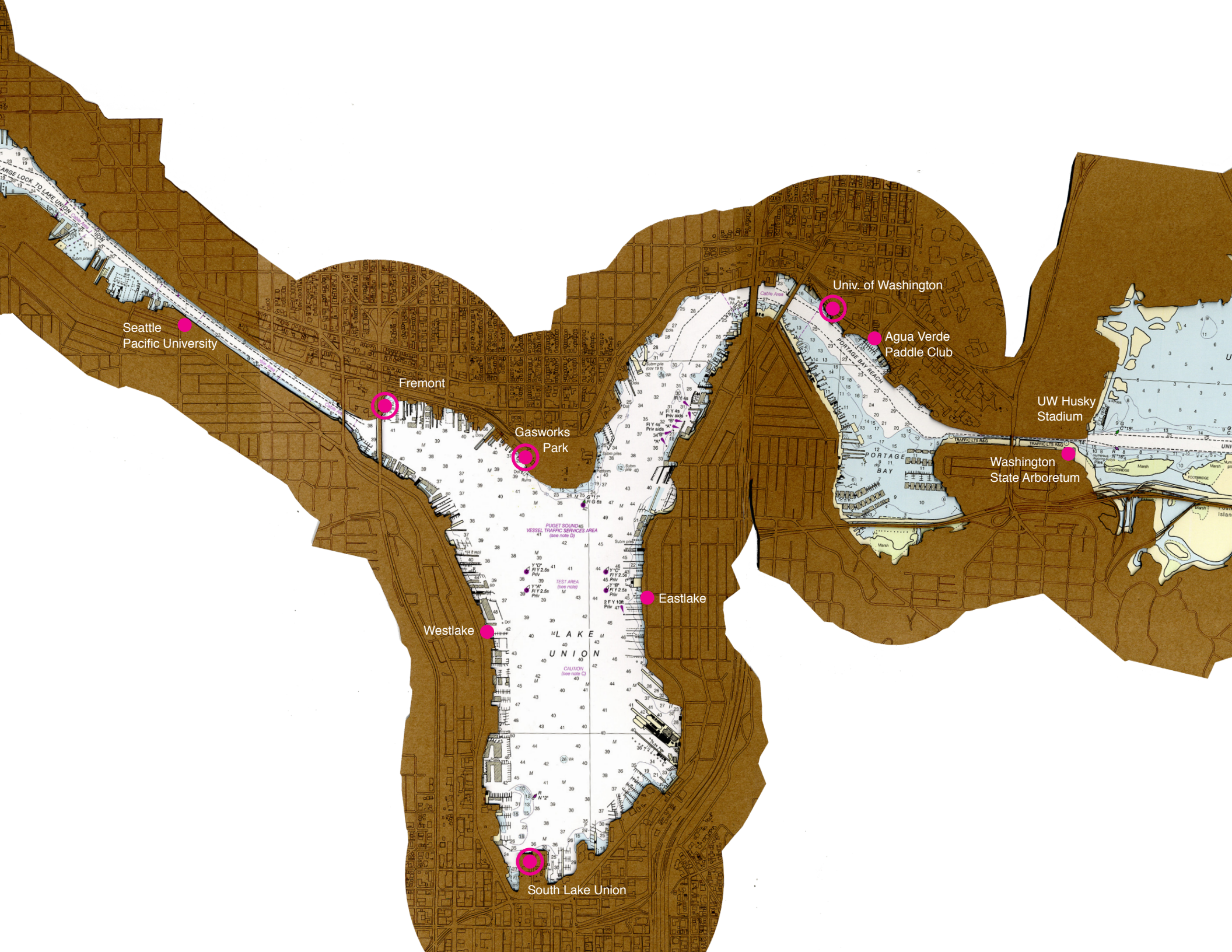




PRIMARY SITES



SECONDARY SITES



Seattle
Pacific University

Fremont

Gasworks
Park

Westlake

South Lake Union

Eastlake

Univ. of Washington

Agua Verde
Paddle Club

UW Husky
Stadium

Washington
State Arboretum

PRIMARY SITES



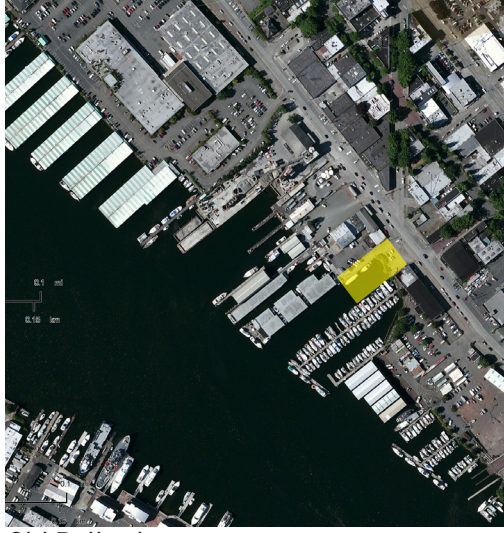
South Lake Union



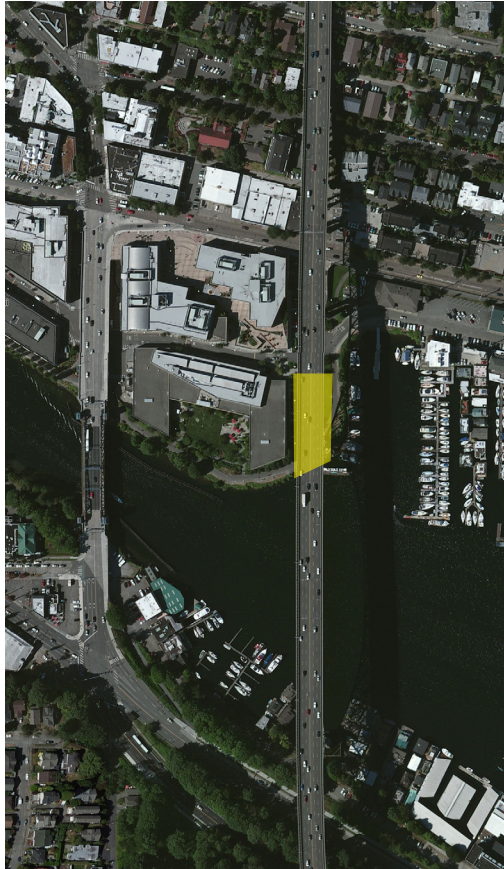
University of Washington



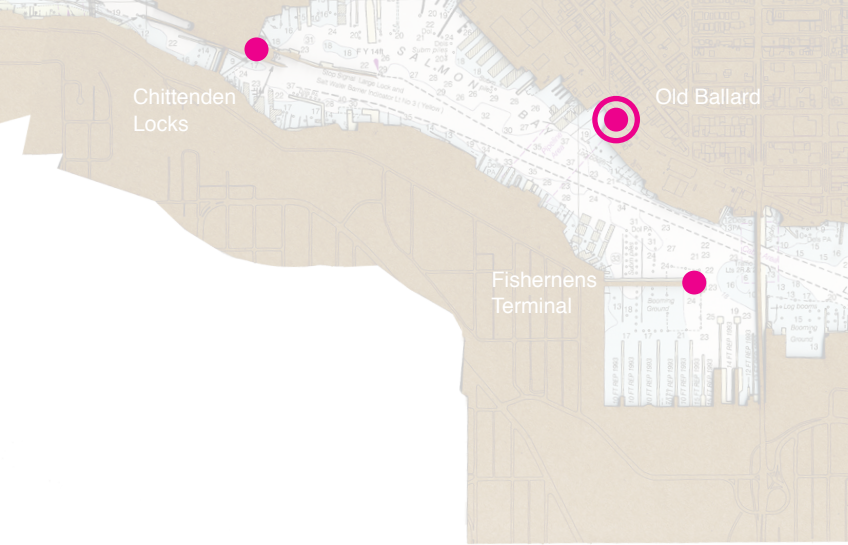
Gasworks Park

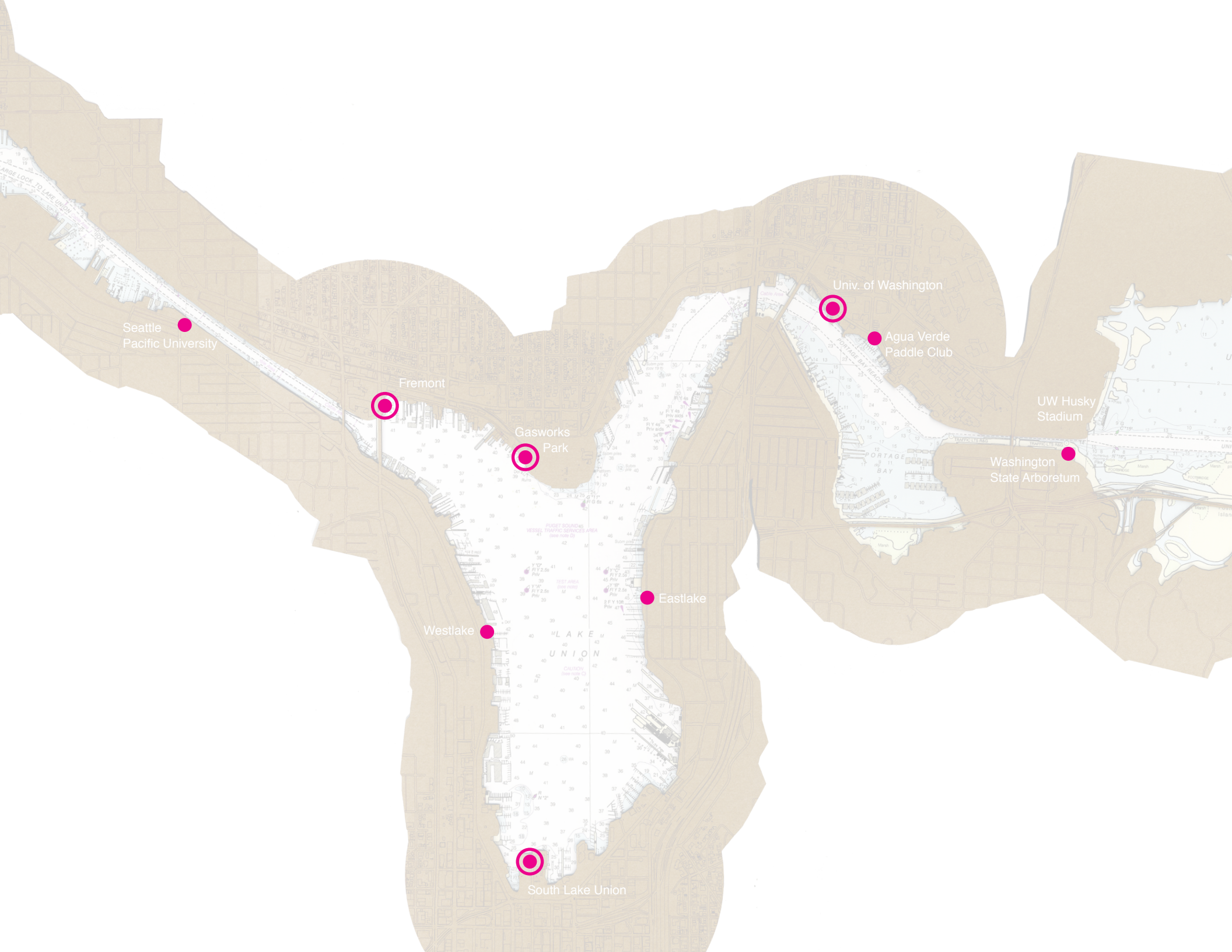


Old Ballard



Fremont





Seattle
Pacific University

Fremont

Gasworks
Park

Westlake

South Lake Union

Eastlake

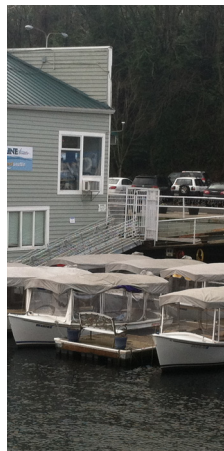
Univ. of Washington

Agua Verde
Paddle Club

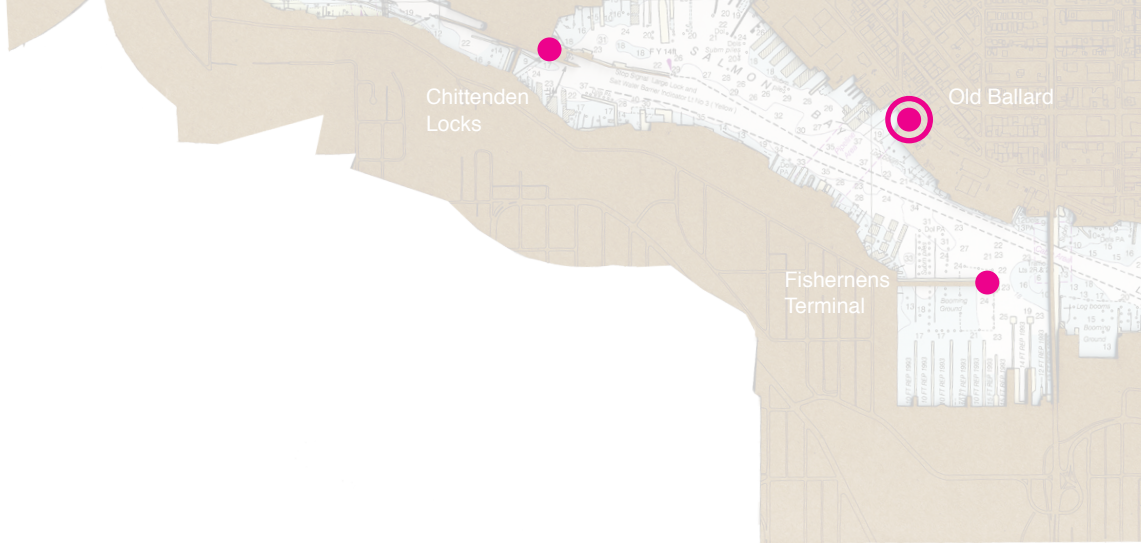
UW Husky
Stadium

Washington
State Arboretum

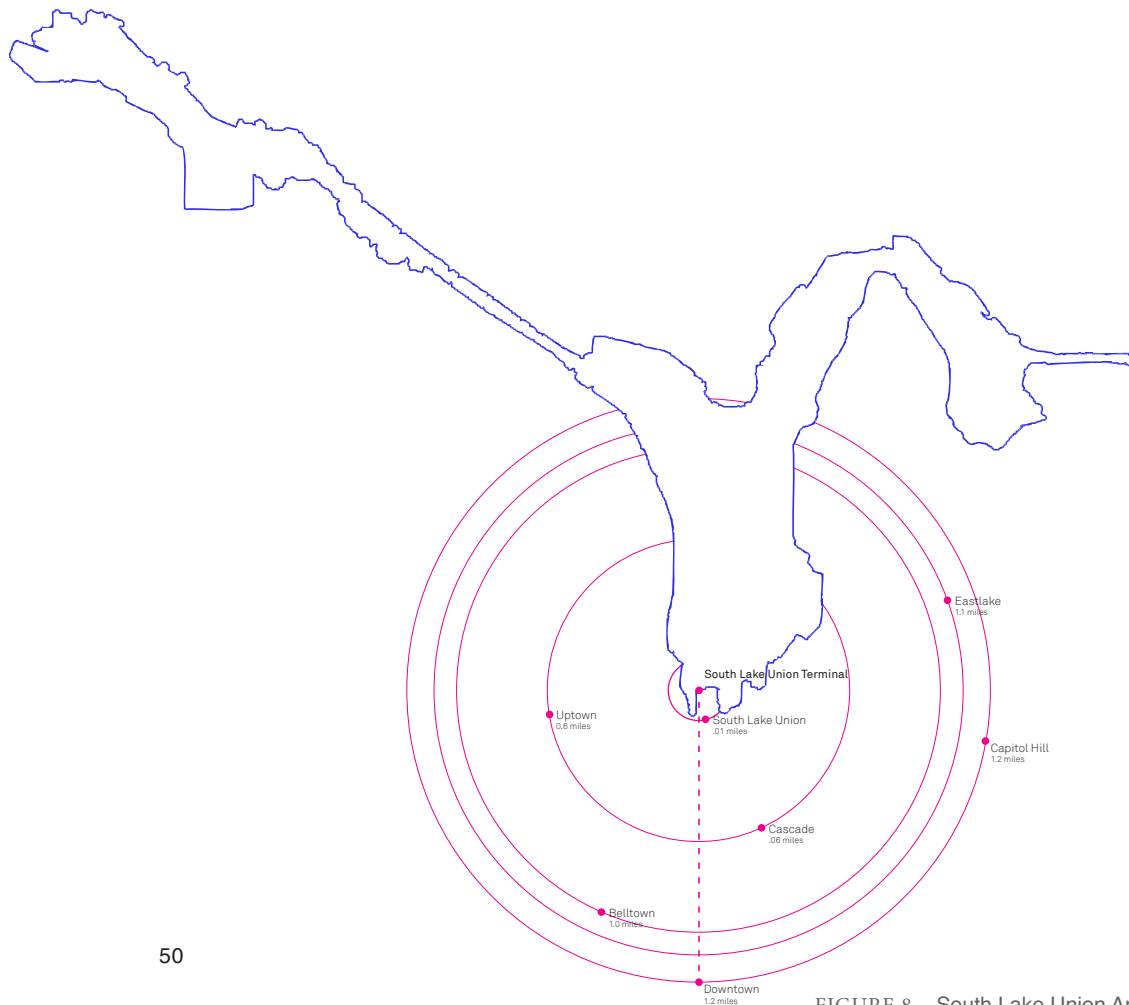
SECONDARY SITES

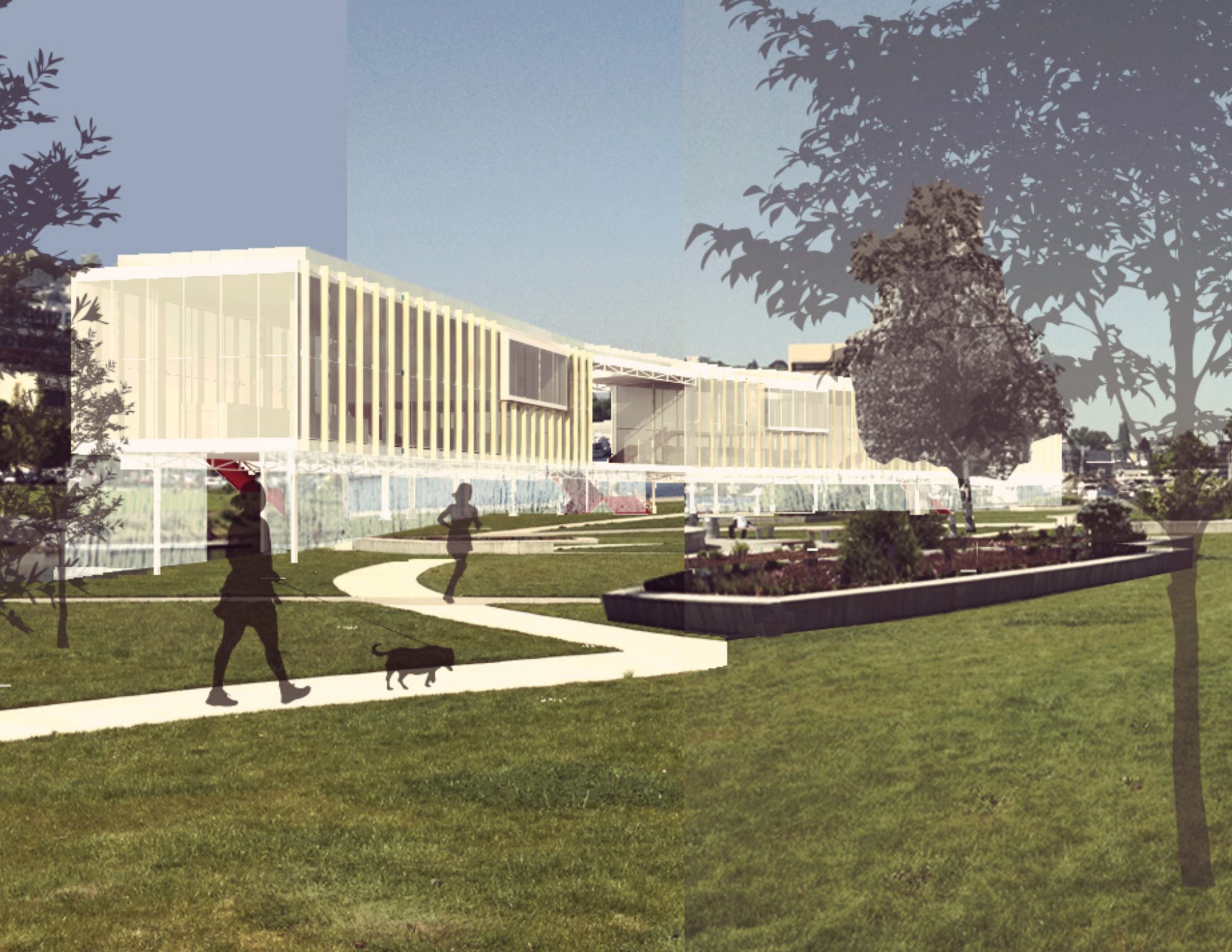


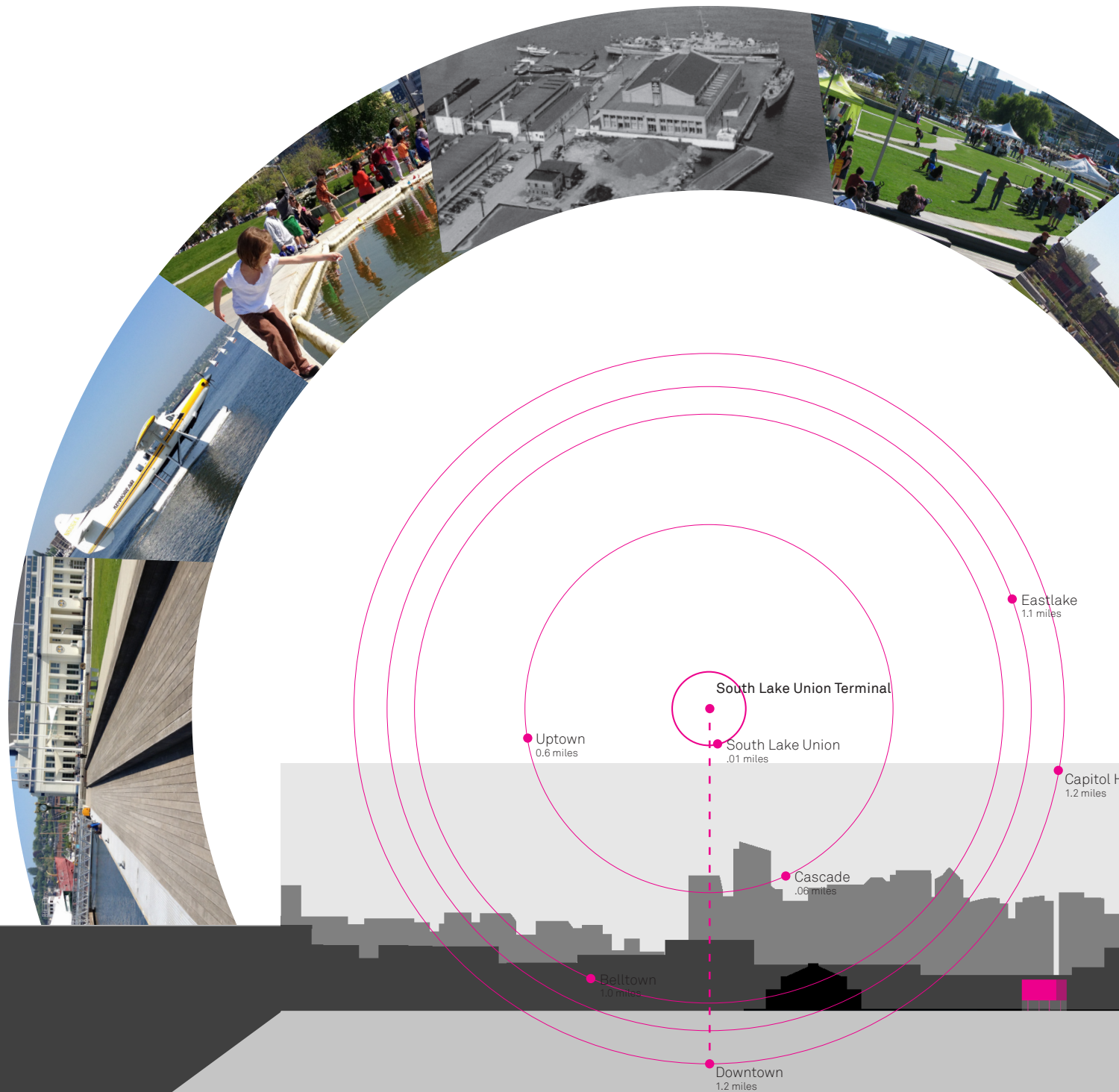
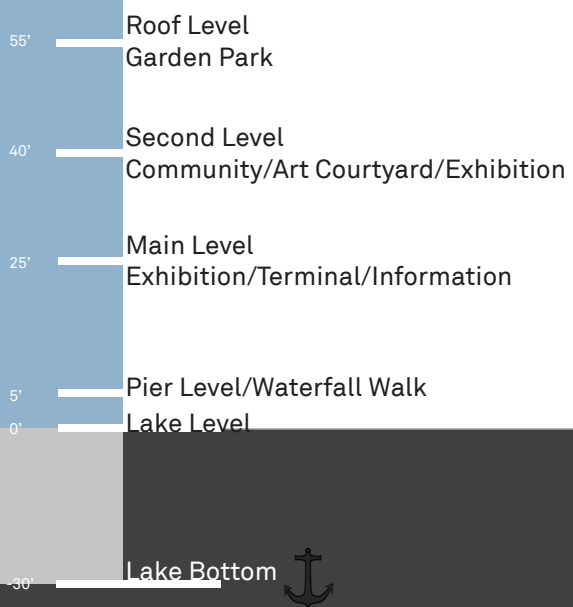
Fishermens' Terminal | Chittenden Locks | Seattle Pacific Univ. | Westlake | Eastlake | Agua Verde Paddle Club | Washington Park Arboretum

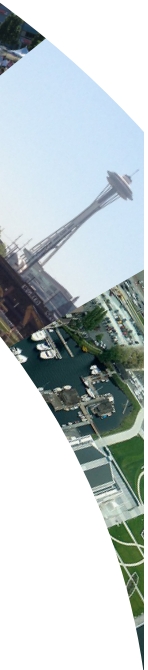


South Lake Union Arts Terminal









SOUTH LAKE UNION ARTS TERMINAL

OVERVIEW

The South Lake Union Arts Terminal incorporates exhibition art space with ferry terminal functions with tourism information exhibits with experience-rich park space. It acts in conjunction with the Museum of History and Industry (MOHAI) as the Museum of Arts and Information (MOAI). The MOHAI is short on space and nostalgic in focus. The MOAI provides exhibition space for more current or contemporary works. The gallery of the MOAI overlaps with the terminal functions of the ferry service, acknowledging that a space can be both a place of waiting, and a place of experience. The building also incorporates a ferry dock, as well as space for tourism information, and

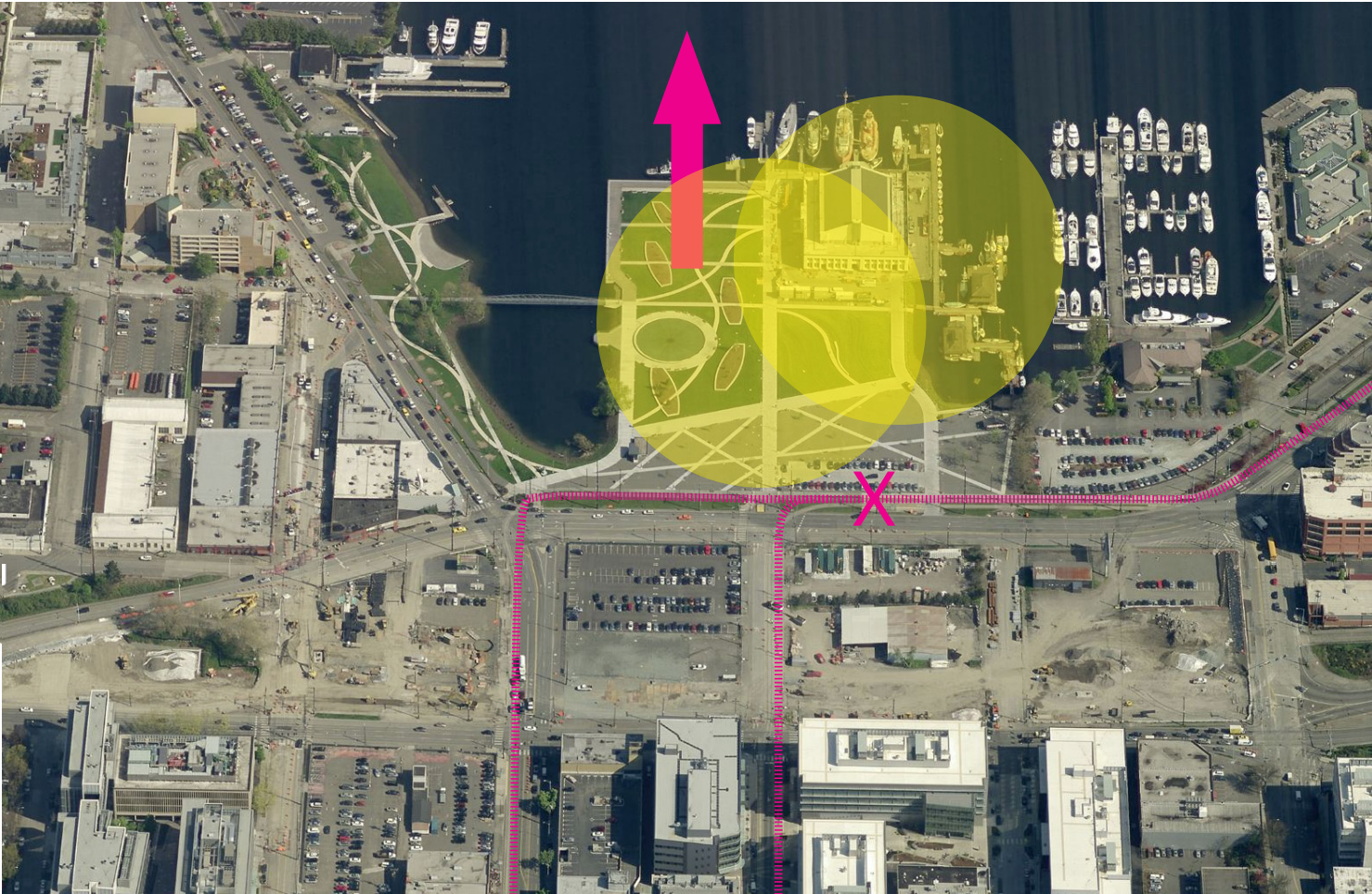
interactive exhibits about tourism itself. The building also enhances the park space at the ground plane through falling water, while also providing access to the roof of the building for a new perspective on the park.

SITE SELECTION

The South Lake Union Arts Terminal is positioned on the northwest corner of the MOHAI pier which juts into the south end of Lake Union. Appropriately, the neighborhood is named South Lake Union, and the Arts Terminal is envisaged as part of an emerging cultural district for the neighborhood.

The South Lake Union neighborhood has been a contentious place for decades.

FIGURE 9 SLU Arts Terminal Analytique

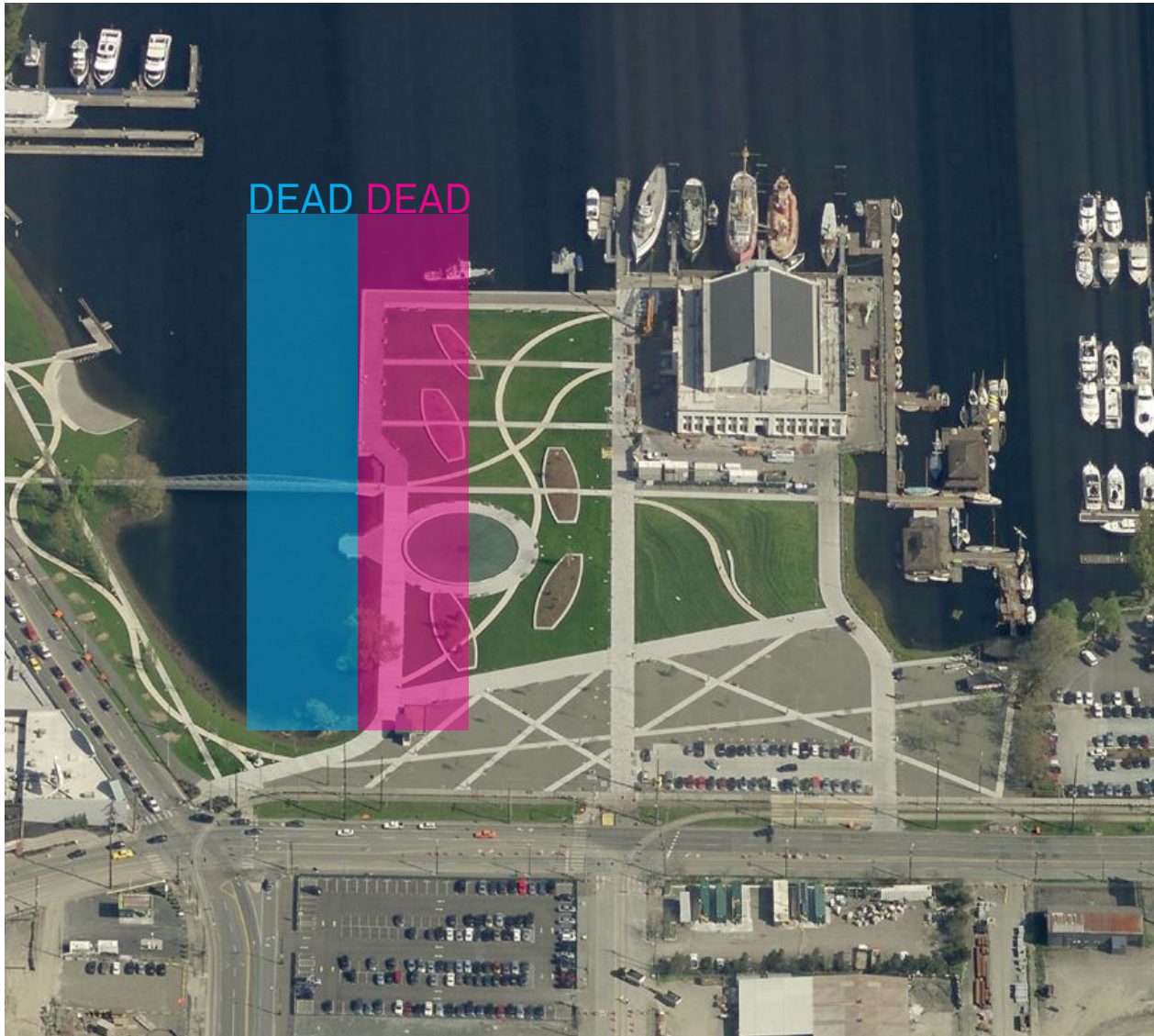


Since the late 19th century, SLU has been the subject of a number of grand proposals, though for most of its modern history, it has been a collection of low-rise, light industrial property. After a few failed proposals to turn the area into a transportation hub (Bogue Plan, 1911) or a technology hub centering on a 60 acre park (Seattle Commons Plan, 1991), the neighborhood put business first, developing a technology district centered around large, low office buildings. This young district lacks a true center or identity, though Terry Avenue has been developed into the 'main street' of the area, with wide sidewalks and a streetcar linking Lake Union with downtown.

South Lake Union failed to develop any new parks between 1926 (Cascade

Park) and 2010 (Lake Union Park). The recent redevelopment of the area did not provide any new recreational or leisure space between Denny and Valley Streets, though Lake Union park has been much improved from what it was. Because of the lack of park space within South Lake Union, Lake Union Park on the MOHAI pier has become the only recreation/leisure space outlet for the neighborhood. Lake Union Park is also home to the Center for Wooden Boats, as well as the new incarnation of MOHAI, making it an emerging cultural hub for a neighborhood with does not have one at present.

The building and its site need to be a destination; it needs to provide connections; and it needs to enhance the experience of travel through the city. For



these reasons, the South Lake Union Arts Terminal is sited on the northwest corner of the MOHAI pier.

The building becomes a destination by aligning itself with, and proximate to, other cultural attractions: Lake Union Park, MOHAI and the Center for Wooden Boats. An abundance of activities increases choice for the visitor.

Connections are provided by identifying key points in the landscape worth focusing on, using architecture to make the most of the opportunities in the area. On the MOHAI pier, one opportunity is the lake and its connective potential, specifically the proposed passenger ferry service. On land, the Aloha Path connects east to west, bringing a slower pace to the

park, away from busy Valley Street. Terry Street becomes a pedestrian-only corridor through the site, linking the open expanse of the Lake to the heart of the South Lake Union neighborhood. Visual connections are made through the uninterrupted views across the lake, and across the open expanse of the park. Personal connections are made via the programming of the site, which connects residents to tourists. A key tenet of tourism is that there those who have been, and those who have yet to go, and the interaction between these two groups is what keeps the cycles of experience moving.

For when the traveler returns from the mountain-slopes into the valley, he brings, not a handful of earth, unsayable to others, but instead



some word he has gained, some pure
word, the yellow and blue
gentian.

-Rainer Maria Rilke

The visitor becomes part of a larger experience enabled by architecture. The paths through the park are reconfigured to fit the optimal uses; the space between MOHAI and the Arts Terminal becomes a plaza instead of a forgotten space. Paths through and around the building are encouraged—the Arts Terminal is lifted off the ground plane, allowing for passage of both pedestrians and boats beneath and expanded vistas above. The exterior walls of the building are extended to the ground with a sheet of water which pours directly into the lake. The pier itself has been cut in order for

the water to pour directly through the pier and into the water beneath. These experiences help connect both tourists and residents to the lake with touchable water and views, while altering the experience of the end of the pier—framing the view and activating the west edge of the pier. The building also provides park space at the roof level, offering a unique counterpoint to the rest of the park, which is just a few feet above lake level. Olafur Eliasson believes that “art can evaluate the relationship between: what does it mean to look at a picture, and what does it mean to be in a space?... Right in between thinking, and doing...is experience...which is taking part in the world. Taking part in the world is really about sharing responsibility.” By providing ways to connect with and explore the site



the tourist is empowered to the point of feeling a sense of responsibility for the place—one step closer to the tourist ideal of connecting with the authentic city like a resident would.

By providing a destination, connections to nearby opportunities, and unique experiences, the visitor is drawn to the site with a sense of purpose in mind—the site is connected to other opportunities for a fuller, more cohesive experience, and the visitor is able to become an active participant in the site with a sense of responsibility, rather than just passively gazing at it.

The MOHAI pier is selected for its ability to act as a ferry pier. It has open views to Lake Union, it is low to the water, and

the Lake Union park is emerging as the cultural/recreational/leisure center of South Lake Union. This site works well for tourism, in that the Seattle Streetcar has a stop on the site, providing simple, complication-free access from downtown where the majority of tourist accommodations are located.

The west side of the pier is underused and irrelevant. The same could be said for the inlet that the Aloha bridge passes over. It is being rehabilitated as a natural shoreline area at the south end, but it is not an active part of the lake. By positioning the Arts Terminal in this area, both pier and water can be activated, which allows for a courtyard in the space between the Arts Terminal and MOHAI, which then also frames views to the lake



from the park. No significant views are blocked by the Arts Terminal, looking towards the northeast.

The main site axes are the Terry Street extension and the Aloha Path, which uses the existing pedestrian bridge between the MOHAI pier and Westlake Avenue. We propose that the Aloha Path be extended through to Fairview Ave N., to provide continuity through the site from east to west, and to provide a quieter alternative path through the site, connecting with the Henry Pier and Chandlers Cove sites which are likely to be redeveloped soon. This intersection of Aloha and Terry will then become more important to the whole site.

The Arts Terminal starts with the activation

of the edge and corner of the MOHAI pier.

The Arts Terminal is then rotated 21° in two directions. To the south, this aligns with the park entrance on Terry Street. To the north, this angle allows the building to extend out into the water for ferry use, while allowing for passage by the float planes which use the Kenmore Air dock to the west. This also aligns the building with the longest view on the lake, from South Lake Union to the west end of Portage Bay.

The park is then reconceptualized to inform an organizational realignment. The south end of the park acts as the forest which opens up to vistas at the north end. As the park is now, views of the water do not open up until one crosses the Aloha



Path, and the dramatic revealing is an asset which can be strengthened with a few more large trees south of the Aloha Path, even outside of the existing large planting boxes. In addition, the paths are reconfigured to extend the Aloha Path to the east, and to add a wide central corridor through the plaza formed by the new building and MOHAI. We propose adding this extra pavement, and turning the lawn into low brush because of the reality that grassy lawn in this area is only used by the Canada geese, making it impassable for humans looking to keep their shoes clean.

This site plan shows the aforementioned reconfigured paths through the site, connecting the existing assets to the new South Lake Union Arts Terminal.

The building opens up with a breezeway between the two halves that aligns with the MOHAI main entrance. The main stair up to the Arts Terminal is aligned off-axis with the MOHAI entrance, to break the symmetry of the site while retaining the improvements of straight paths and strong north-south forest-to-vista connections.

The South Lake Union Arts Terminal is organized as a long building, just 45' wide, to enable it to be highly visible in profile without interfering with the best views of the lake, while promoting movement up, around and through the building, moving through it en route to the eventual goal of reaching the ferry dock at lake level, or the rooftop garden at 55' off the lake.

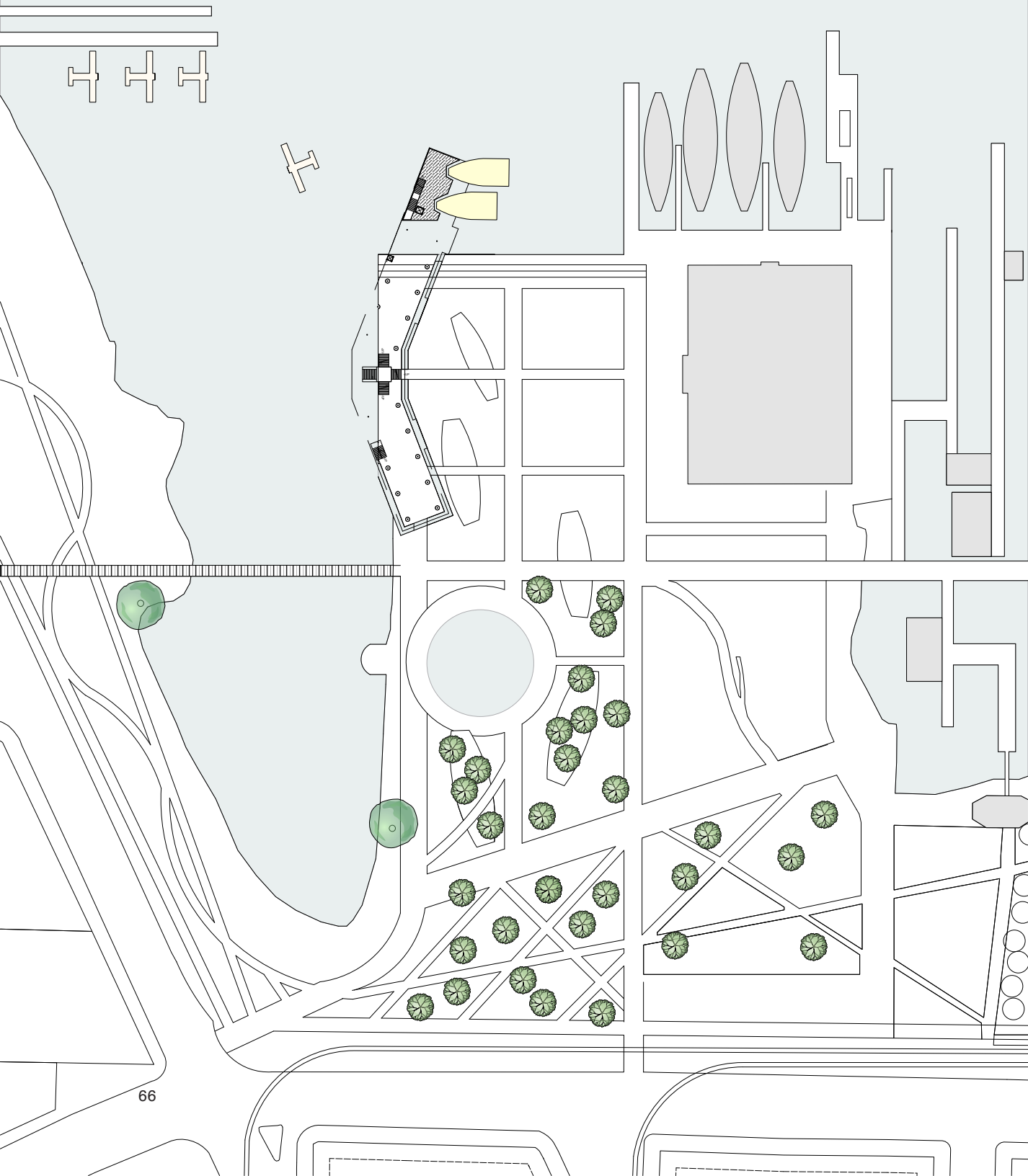
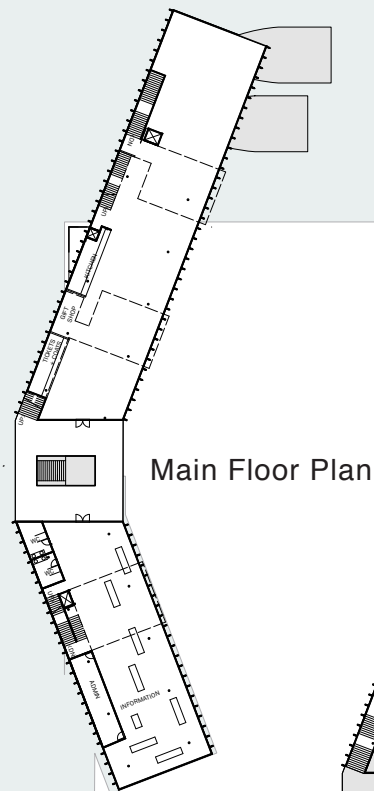
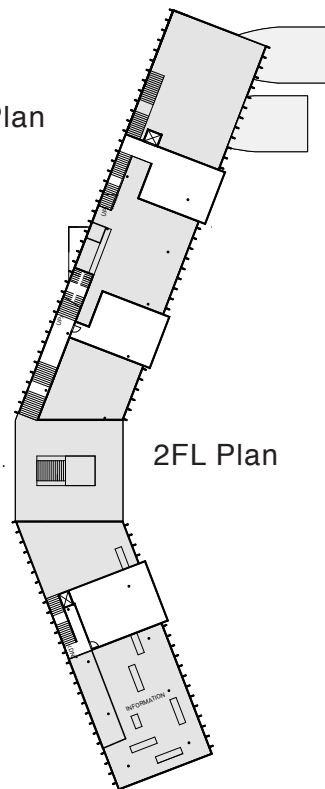


FIGURE 10 Proposed Site Plan + Ground Level Plan

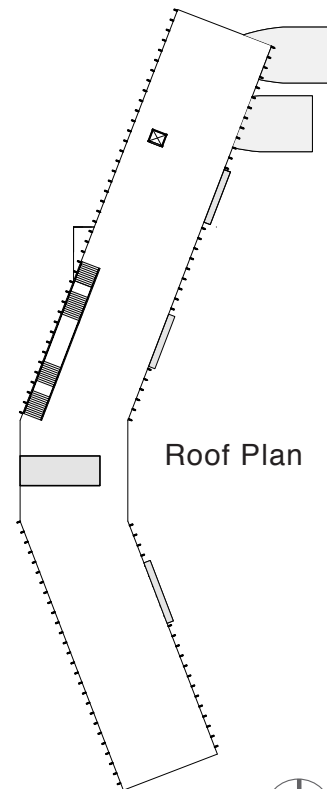




Main Floor Plan



2FL Plan



Roof Plan

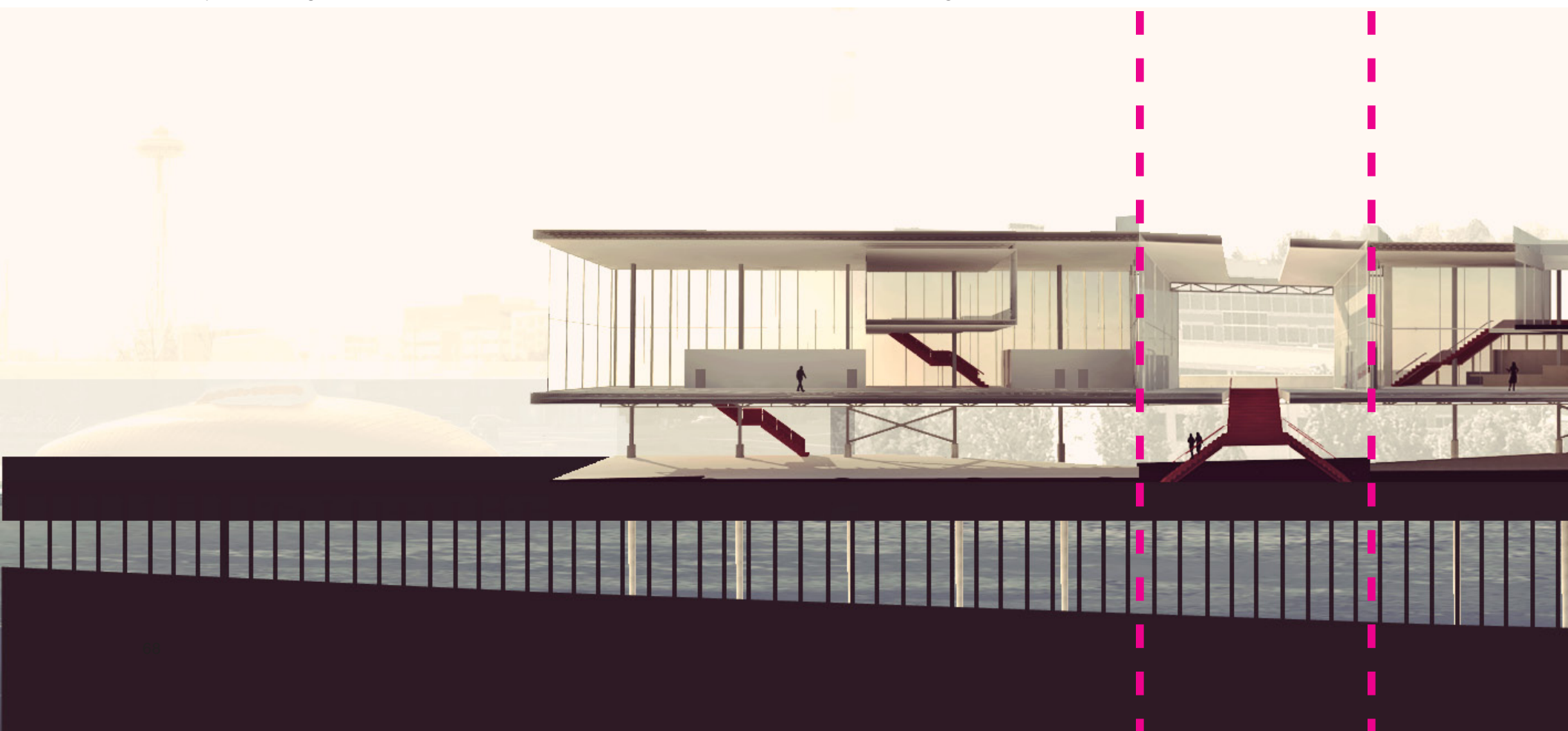
FIGURE 11 SLU Plans



The linear building is punctuated with a breezeway, cutting the interior space in two, providing an outdoor central point around which the building reacts. The building is again punctuated by three hanging boxes, one of which is an exterior courtyard space, the two interior boxes are meant for specialized functions, visible from the main level of the building.

The east and west facades of the building are shaded with thin mesh louvers, diffusing sunlight into the building while also allowing for views that constantly reveal different scenes as one walks through the plaza and around the building. The ends of the building are unlouvered in response to the iconic views of the downtown skyline and of Lake Union.

FIGURE 12 Section Perspective Looking West

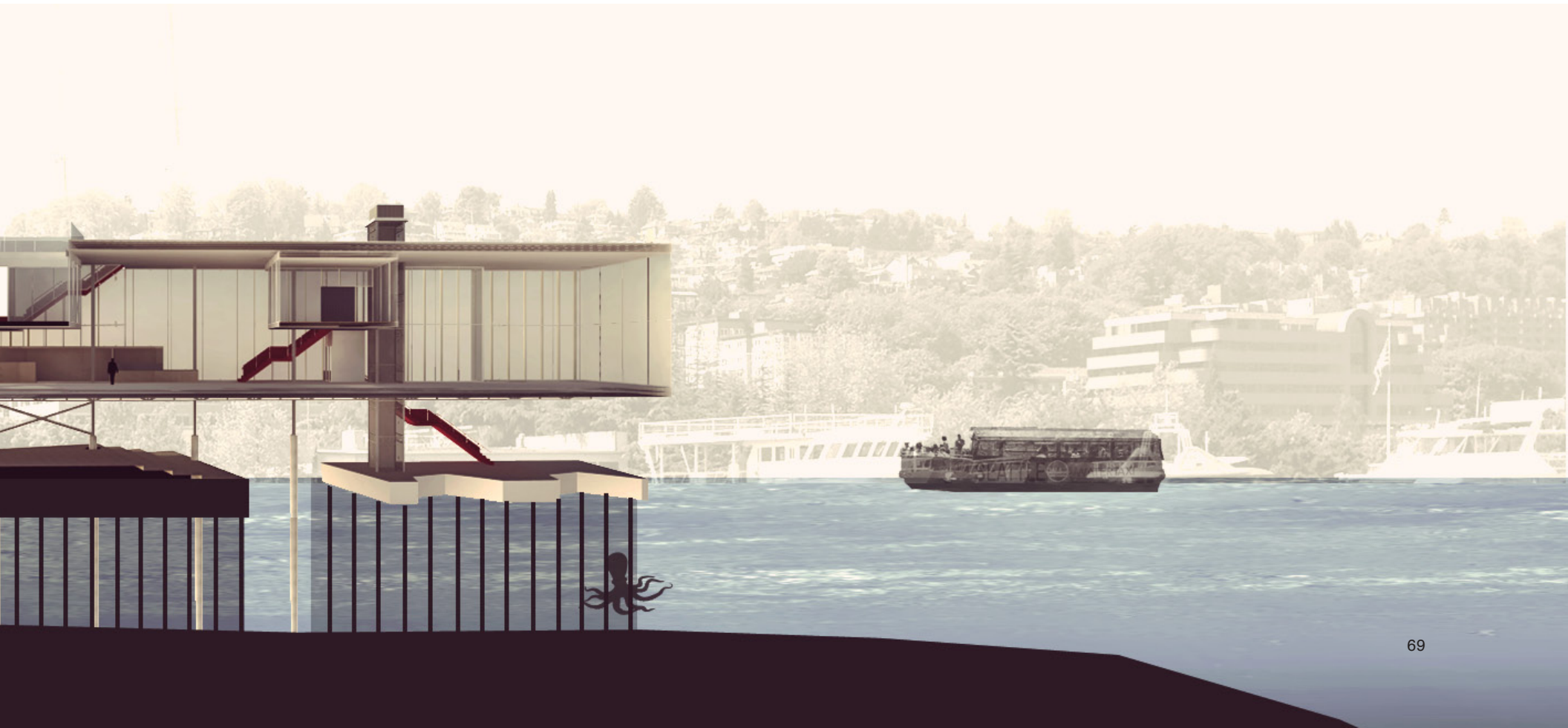


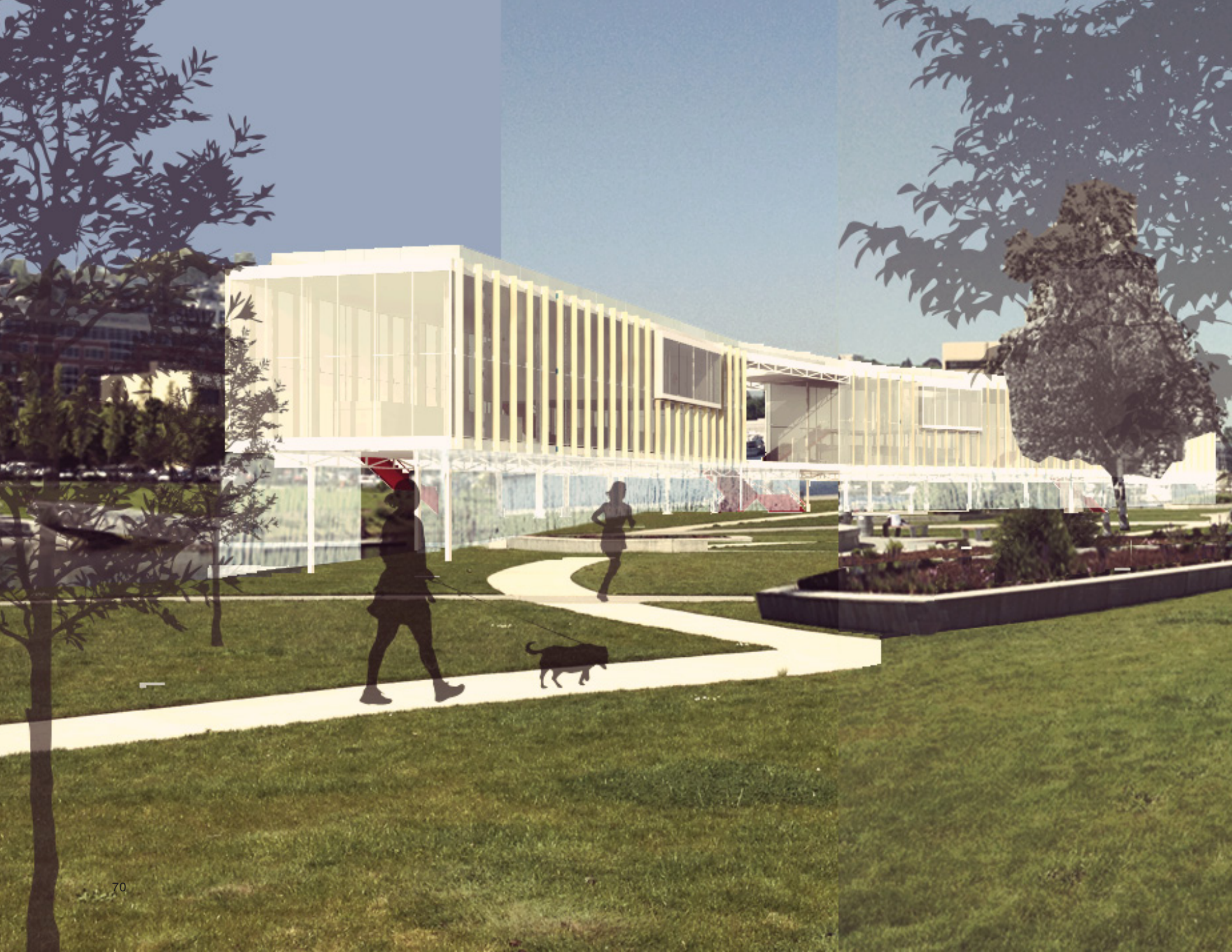
The building incorporates falling water so as to have the luxury of floating lightly above the pier while also activating the ground plane with a singular experience very much of the lake, of water, and iconic to Seattle.

As a counter to the static mass of MOHAI, the Arts Terminal exposes the paths used to move under, around, and through the

building, connecting on to the next stage of movement in the ferry system.

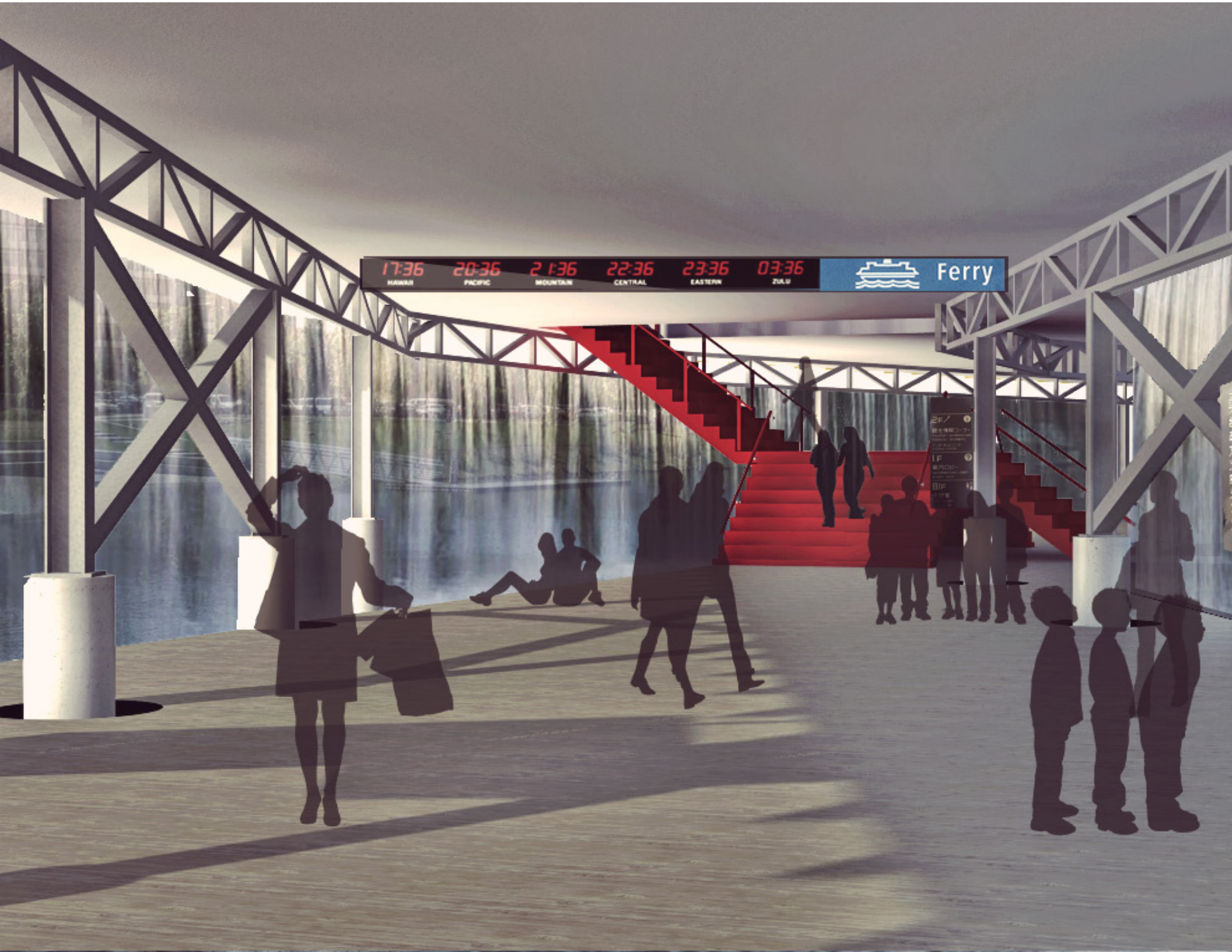
Section perspective looking west, with Queen Anne Hill in the distance. The north and south buildings have been rotated 21° each to show detail.







Approaching the intersection of Aloha and Terry, the Arts Terminal emerges through the trees, marking the edge of the pier and the new plaza. The one stair on the east side of the building channels visitors up behind the falling water to the breezeway, where the visitor chooses to enter either the Exhibition Hall/Terminal, or the Tourism Information Exhibition, or continue further up to the roof park.



17:36	20:36	21:36	22:36	23:36	03:36	Ferry
HAWAII	PACIFIC	MOUNTAIN	CENTRAL	EASTERN	ZULU	

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Under the building evokes the transgressive feeling of occupying the hidden space behind a waterfall—the space exists as a place of movement, while also existing as something completely unique and surreal.





The breezeway visually connects the Arts Terminal with the main entrance of MOHAI, while also providing an exterior hub where the visitor chooses how they want to experience the building.





The roof park provides a unique vantage point on the south lake shore area, allowing the visitor to connect themselves with the other Seattle landmarks—the hills, the Space Needle, Lake Union, the downtown skyline, etc., while also having a view of the ferries approaching the dock and positioning themselves under the building.



001 26 1985 1074
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17:36 20:36 21:36 22:36 23:36 03:36
HAWAII PACIFIC MOUNTAIN CENTRAL EASTERN ZULU

Ferry



This is a typical terminal space in that it is long and narrow, bringing people toward a destination while sheltering them from the elements. This space takes advantage of the overlap between gallery activities and spaces for waiting, combining them in an exhibition/terminal space with a café, well-curated gift shop and essential tourist amenities. The hanging boxes provide space for special activities or exhibits, and signage connects the terminal with the ferries, giving continuity to the tourist experience of travelling throughout the constellation.





After boarding the passenger ferry and departing for the Fremont Arts Terminal, the ferry allows for a unique experience on the lake—neither weather and skill-dependent kayak nor exclusive private vessel, the Lake Union Constellation represents a way for everyone to enjoy Seattle’s unique urban waterways.

Fremont Arts Terminal

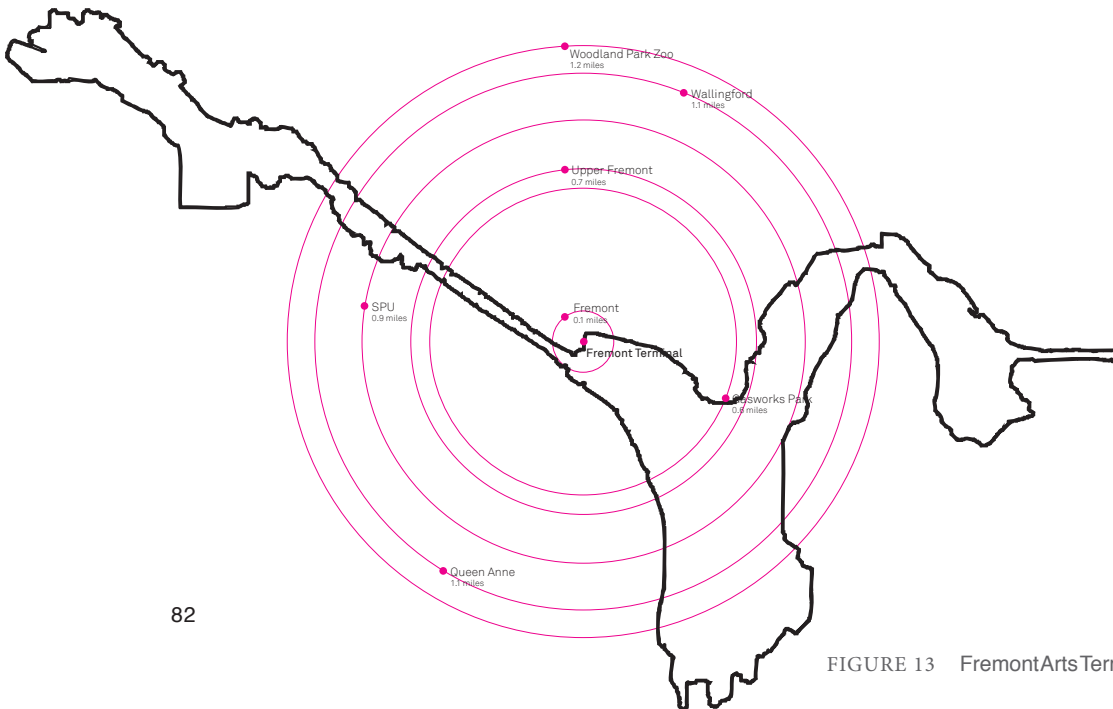
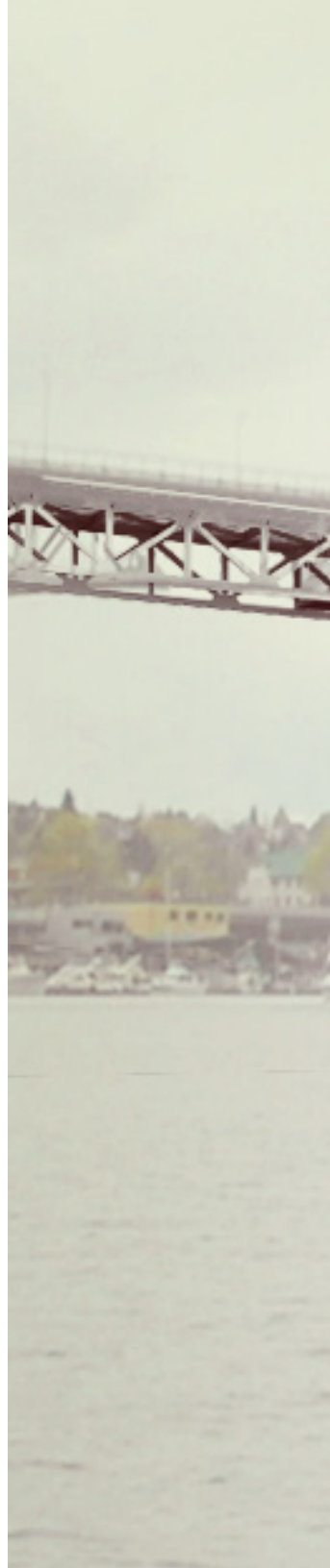


FIGURE 13 FremontArts Terminal Location



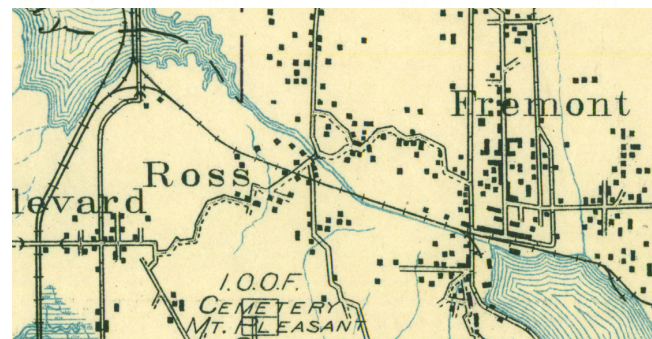
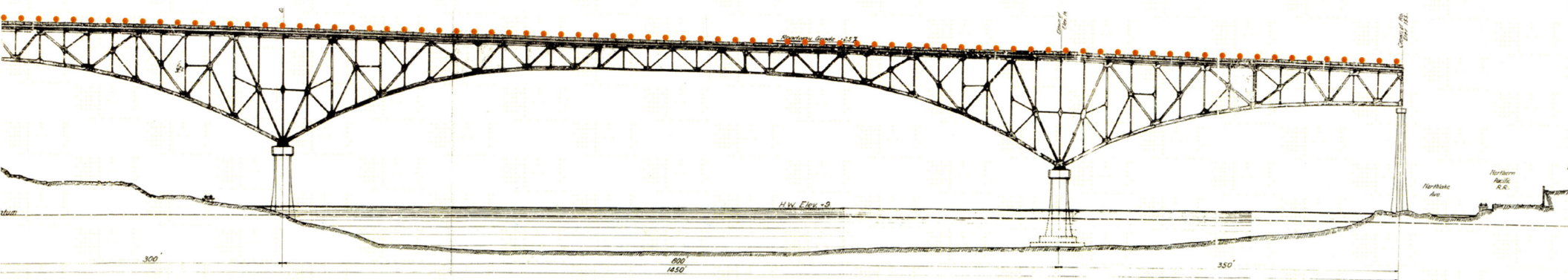


FIGURE 14 Fremont History Collage - Photograph from University of Washington Special Collections

FREMONT ARTS TERMINAL

OVERVIEW

The Fremont Arts Terminal celebrates the infrastructural experience of Seattle by extending the ferry terminal into the existing bridge structure. The terminal space becomes a public platform through which to interact with a historic example of man made infrastructure and also offers multiple vantage points that allow the public to experience Seattle's topography, waterways, and built environments.

THE NEIGHBORHOOD | HISTORY

Fremont Neighborhood flourished as an industrial town in the early 20th Century beginning with the establishment of the railroad. Industrial businesses that depended on the rail system settled along the lakefront and with the introduction of

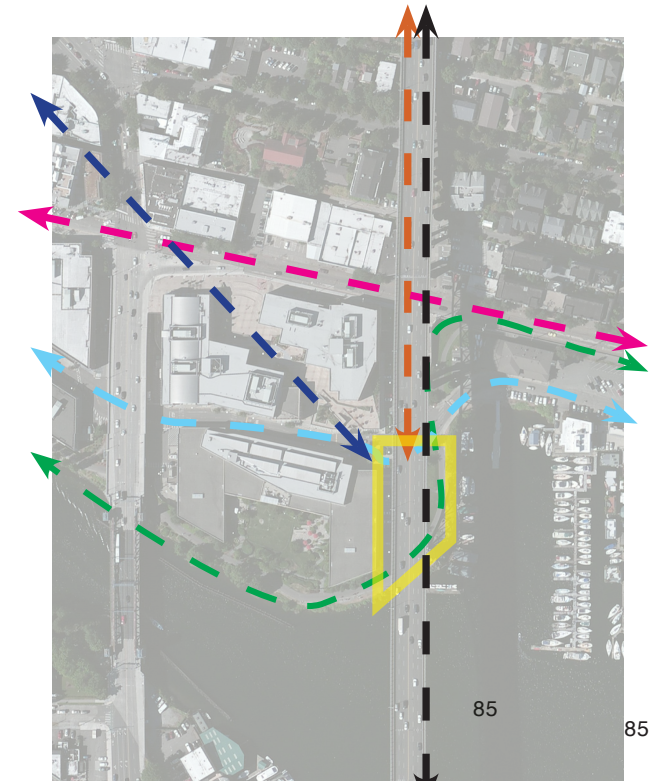


FIGURE 15 Site Context Photos | Diagram

148' 0" Aurora (Rt.99)



135' 0" Cafe



102' 0" Pop Up Market

82' 0" Troll Toll



70' 0" Main Terminal Platform



1/2 MILE

8' 0" Street



0' 0" Lake Level



-35' 0" Lake Bottom



SITE

1/2 MILE



the Interurban Rail Services and Trolley services, further contributed to the dispersal of settlements from downtown Seattle. When the passenger services ended in 1939 and 1941 respectively, the neighborhood started its decline from lack of traveler connection to Seattle, even though the railroad service did not terminate officially until 1971. At the same time, the George Washington Memorial Bridge was constructed in 1939, which allowed cars to bypass Fremont from Queen Anne to Wallingford 160' above the water, exacerbating the abandonment. The negligence, however, brought in new demographics of students and artists seeking low rents. This influx of new residents eventually transformed

the neighborhood into an Art Mecca in the 1960's. Today, Fremont has transitioned once more with technology-based companies such as Adobe, Google moving into the area, creating a diverse place for professionals and artists to intermingle. It is one of the Seattle's unique neighborhoods and boasts "a potent mix of uniquely Fremontian flavors" (Foot Note: Seattle Met 'Best Place to Live'). Fremont maintains the spirit of the arts and small community by hosting lively and colorful events such as the Fremont Parade and Summer Solstice celebration. (figure: Analytique)

THE SITE | SELECTION

Fremont Arts Terminal is located on North

FIGURE 16 Fremont Analytique

FIGURE 17 Site Location Map



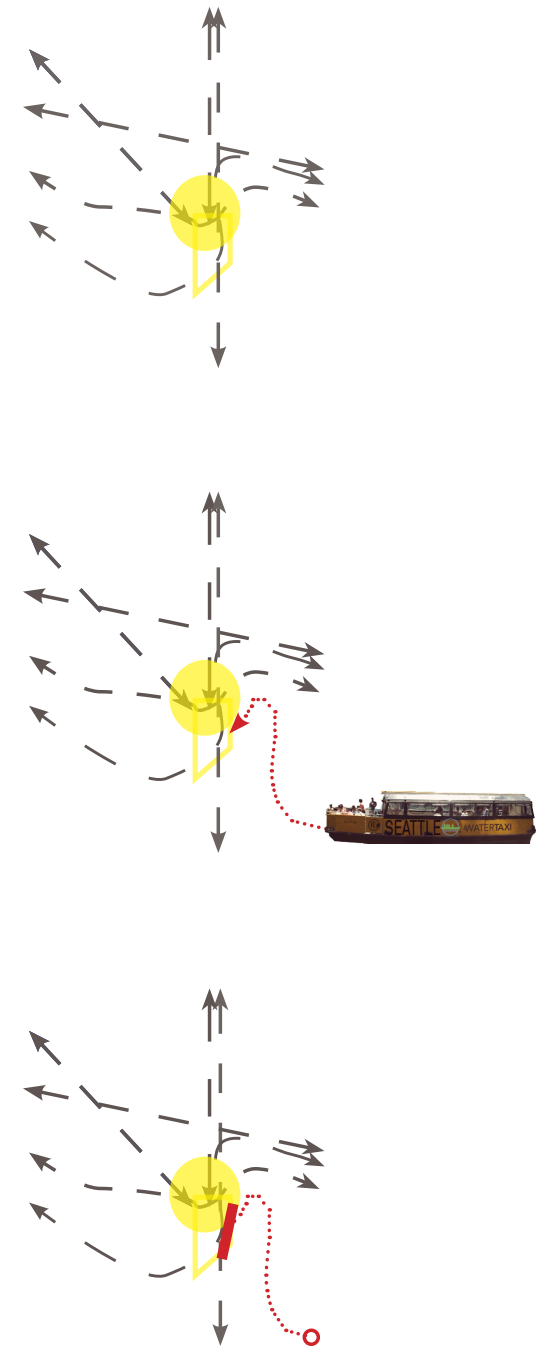
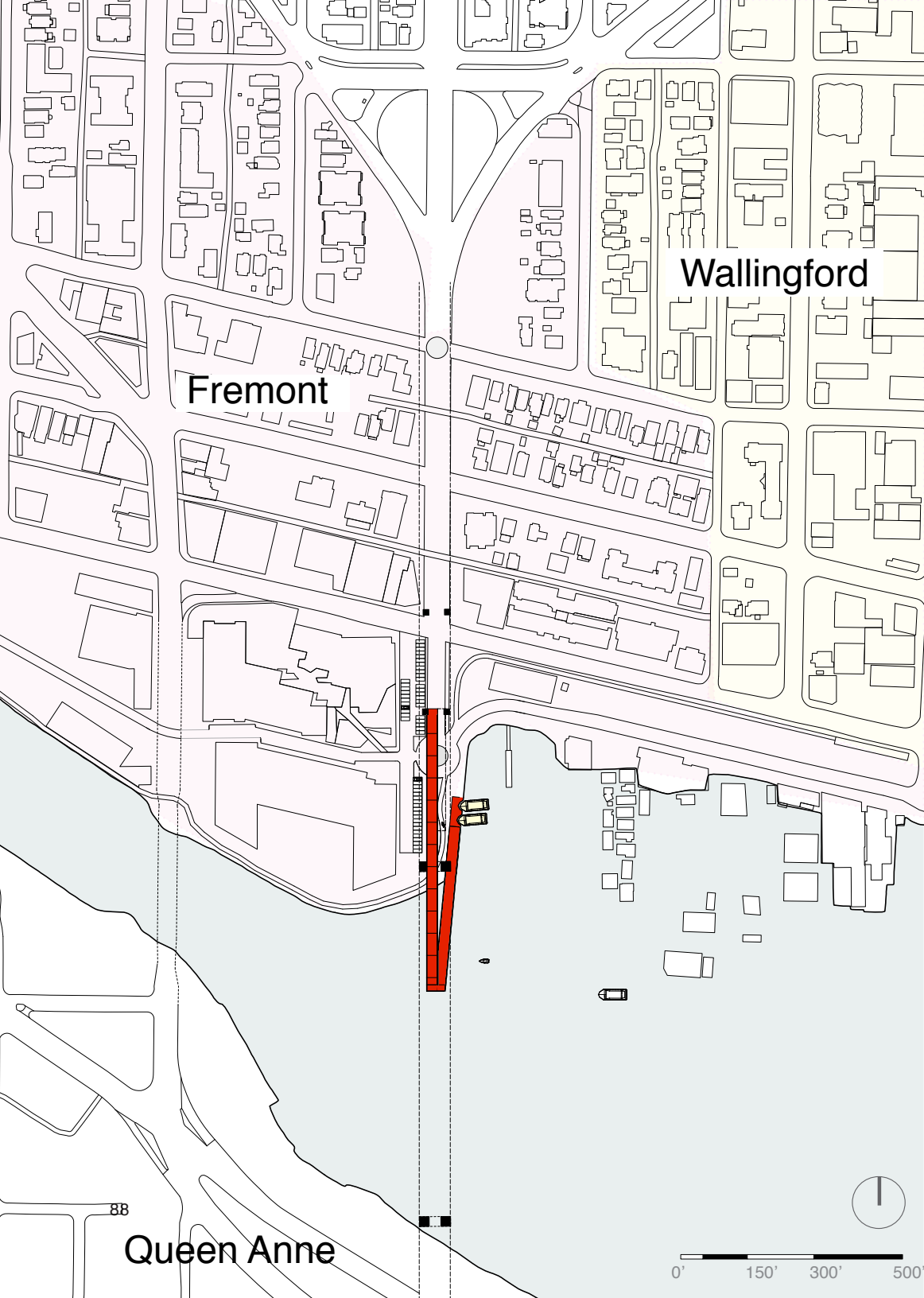


FIGURE 10 Context Map

FIGURE 11 Site Strategy Diagram

FIGURE 12 Proposed Site Map

side of Ship Canal, at the East end of Fremont Cut (Footnote:1931), below the George Washington Memorial Bridge (Aurora Bridge). This site was chosen for two main reasons: Convenient location to serve two existing neighborhoods: Fremont and Stone Way Corridor (“Wallingmont”); and the significance of the Aurora Bridge as a symbol of the city’s infrastructural accomplishments.

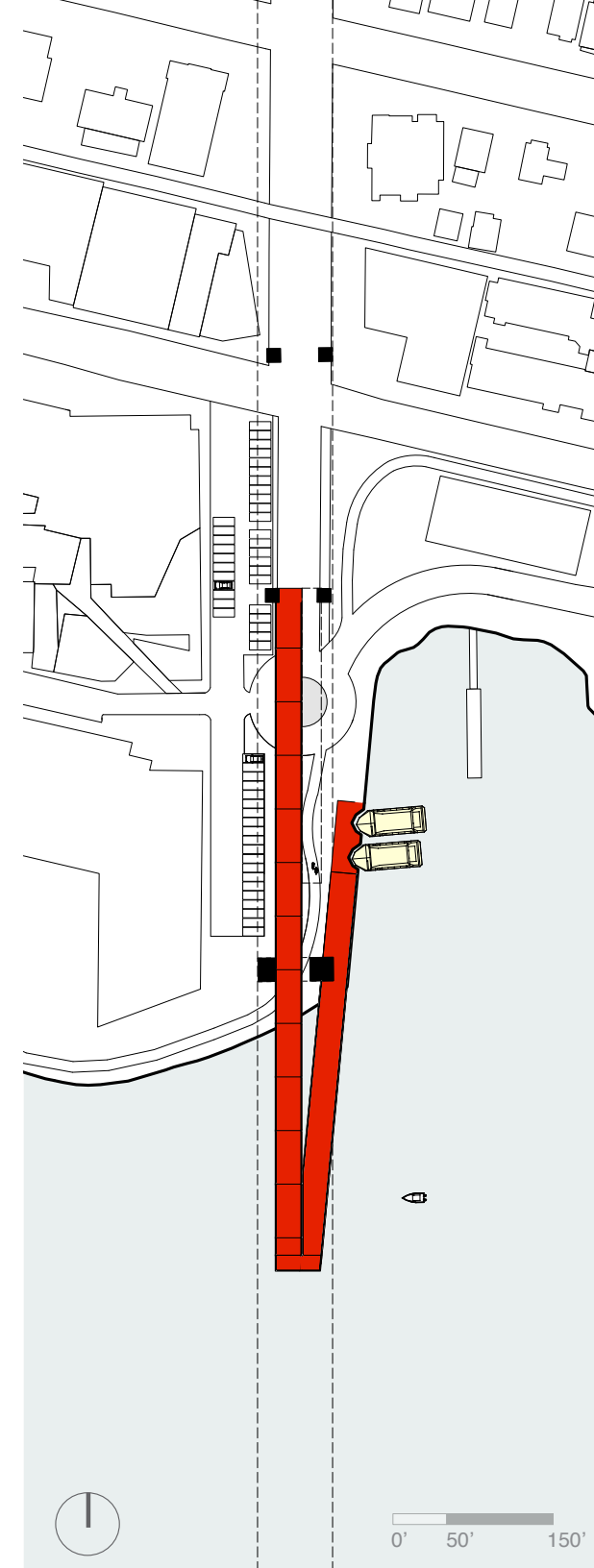
CONNECTION POINT

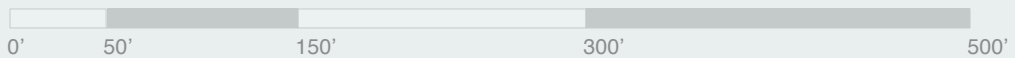
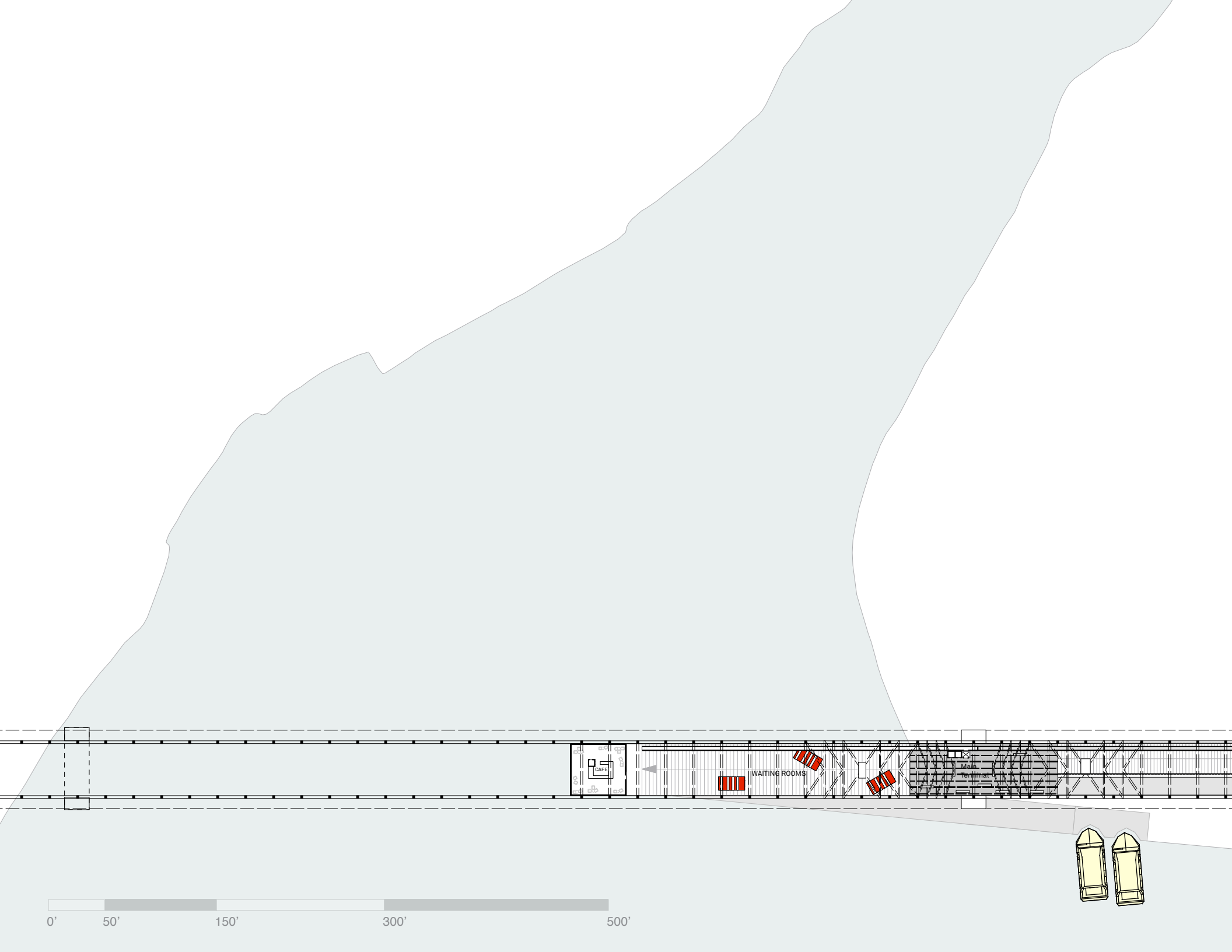
The site sits on the lakefront southeast of Fremont Neighborhood Center and while it provides an entry point to Fremont, it also becomes a connection point to other neighborhoods such as the Stone Way corridor, a west boundary of Wallingford neighborhood with eclectic restaurants and shops. Both neighborhoods are

within walking distance of the proposed terminal and the placement of the site at the juncture of the two becomes a strategy to connect to both neighborhoods and to each other. One could then use other established modes of transportation to move about the city.

THE SYMBOL

The Aurora Bridge symbolizes the turning point in Fremont’s and the city’s history. The bridge, with its implicit role of connection, is the very piece of infrastructure that shunned Fremont from rest of the city, by allowing people to bypass it. It also marks the point at which Seattle transitioned from the aforementioned public rail system to a car-dependent city. The site inevitably conjures up multiple infrastructural forces





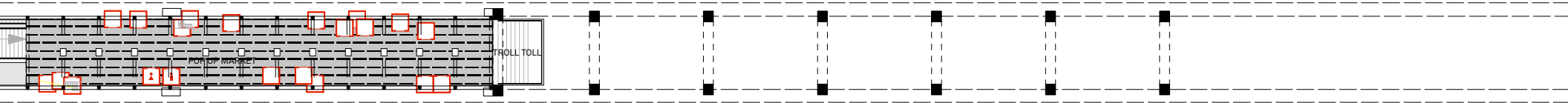
of the past and present and through the concept of 'Missed Connections', the architecture intervention seeks to create a platform for connectivity.

SITE CONTEXT | STRATEGY

CONTEXT

The site is a narrow piece of parcel owned by City of Seattle, and is currently being used as a park. The Burke Gilman trail, a converted railway, runs through

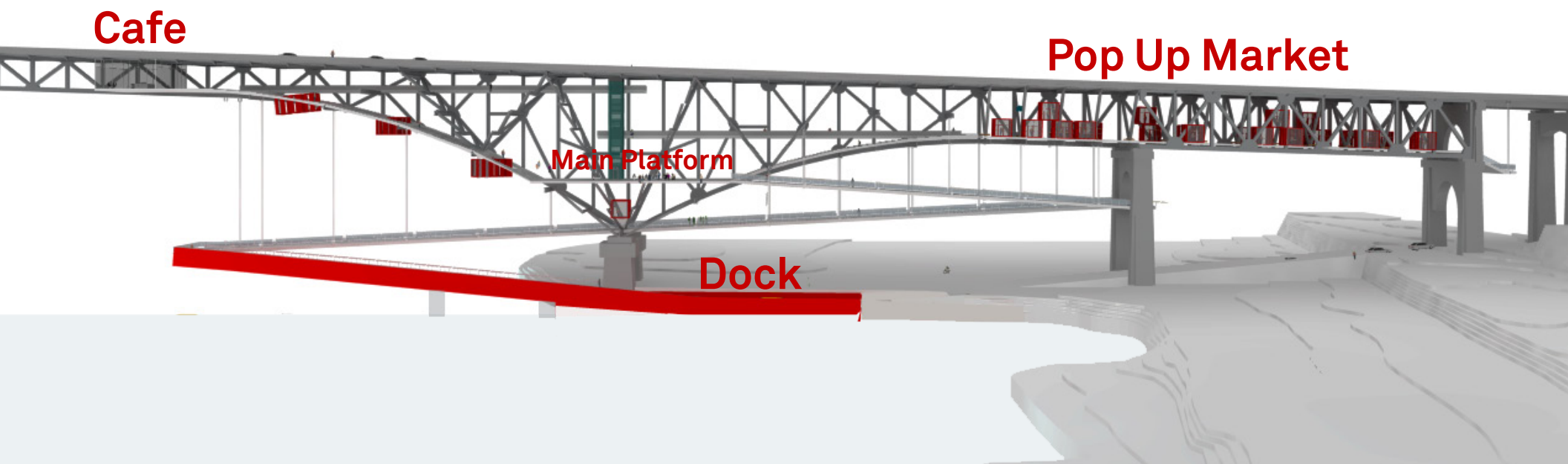
the site, but it otherwise remains an open lawn with unobstructed views. The parcel is bounded by Ship Canal to the south and east, North Lake Avenue to the north, and the Adobe Complex (and its parking lot) to the west. 34th avenue, the main street that connects Fremont to Stone Way, runs east –west, 18' above the parcel elevation and site is accessed through the Troll Avenue ramp.



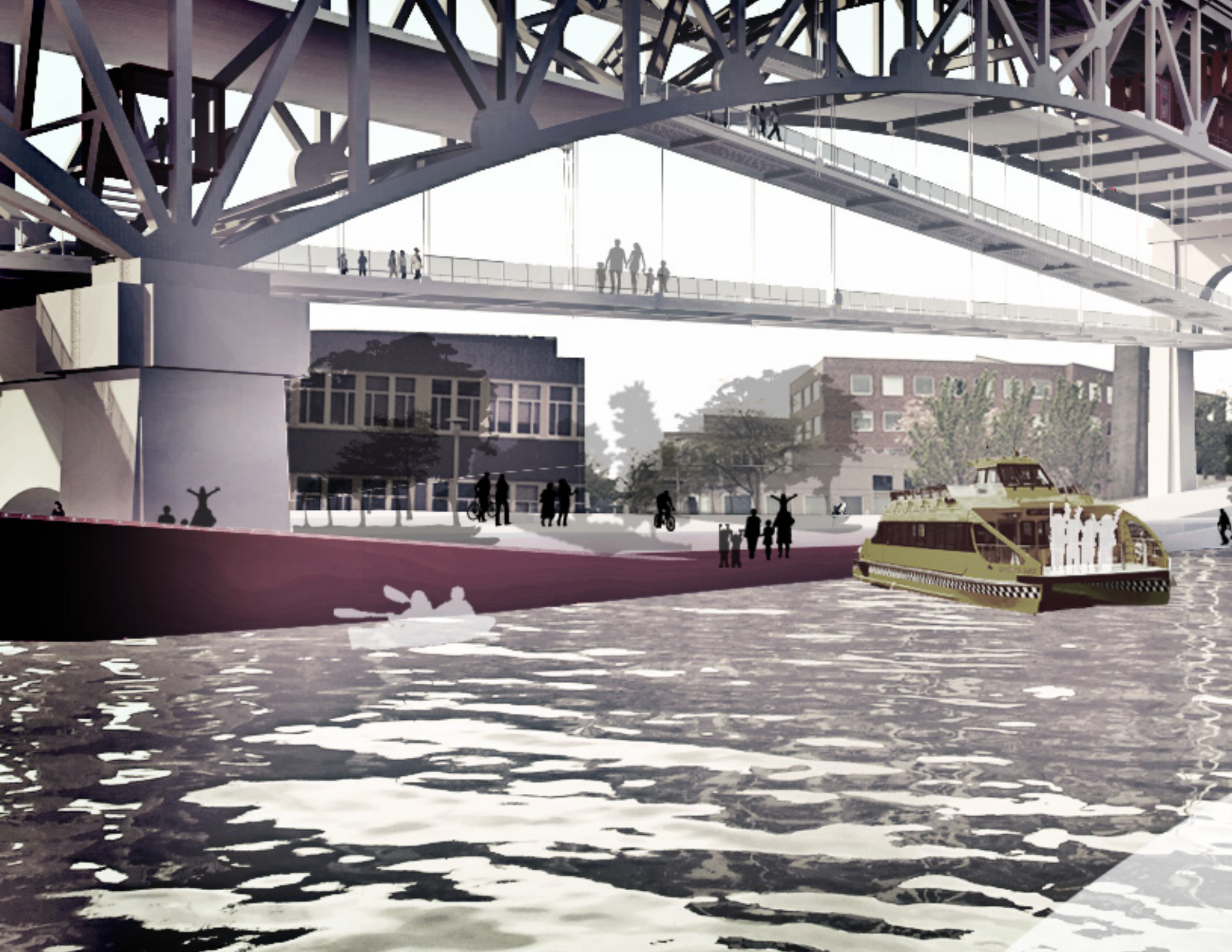
ACCESS

All access points converge at the north end of the site and the strategy is to keep the existing traffic pattern but enhance the flow by proposing a traffic circle as the center of the site. (Fig. unfolding diagram)

The site plan shows the proposed dock that starts at the center. This allows all visitors, whether approaching from the water or from the land, to gather and start at a singular point: the dock









PROGRAM I DESIGN

The dock is the only place that touches land. It is the mediator between Lake Union and the bridge structure overhead.



SEATTLE



ALPHA

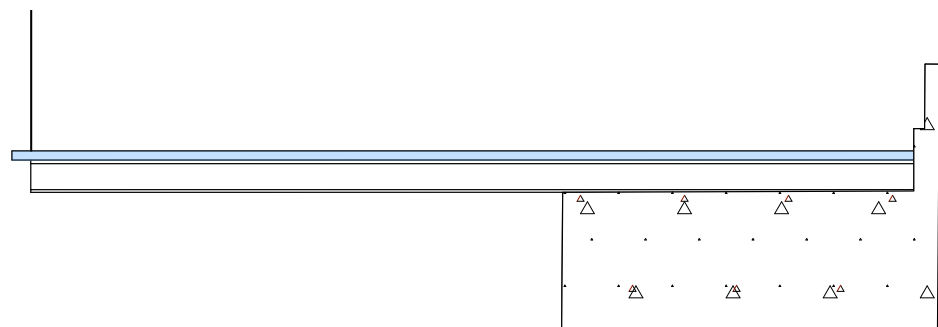
Upon arriving at the dock, it ushers people upwards, cantilevering towards the sky.





As part of the central ramp system, the heavy concrete dock transforms into a light metal system, shifting to a parasitic ramp to the bridge.

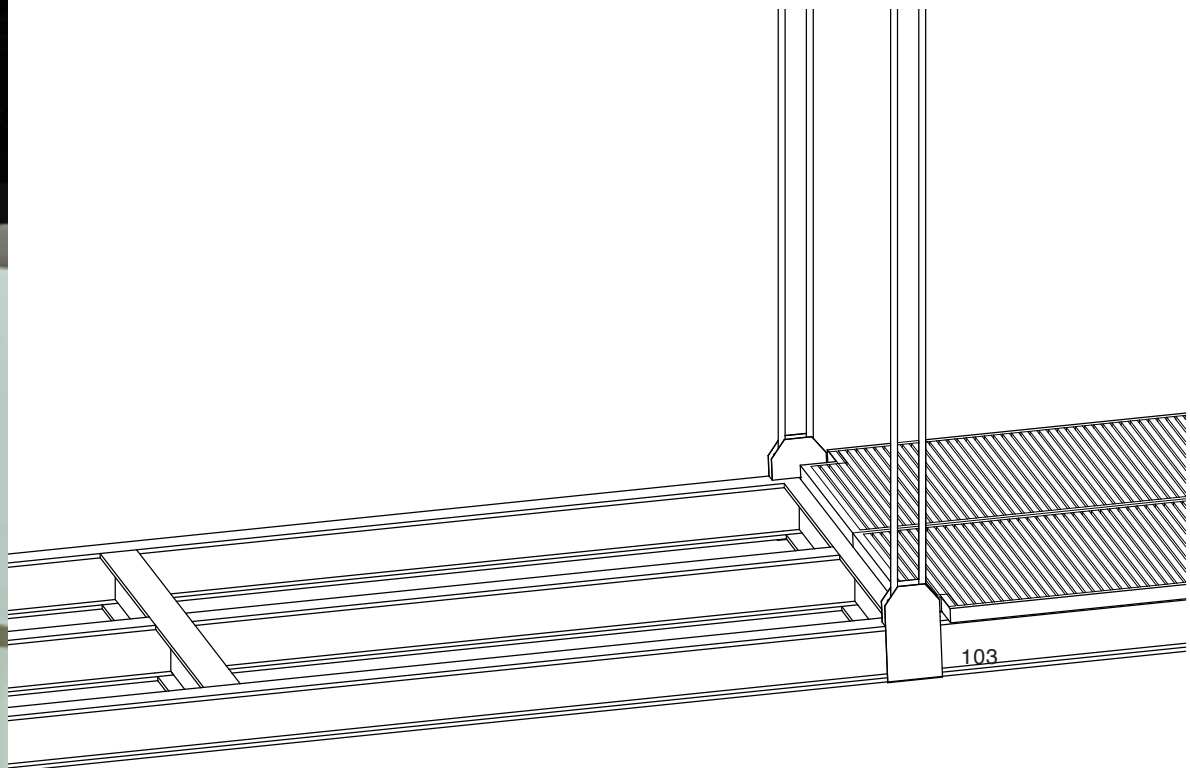


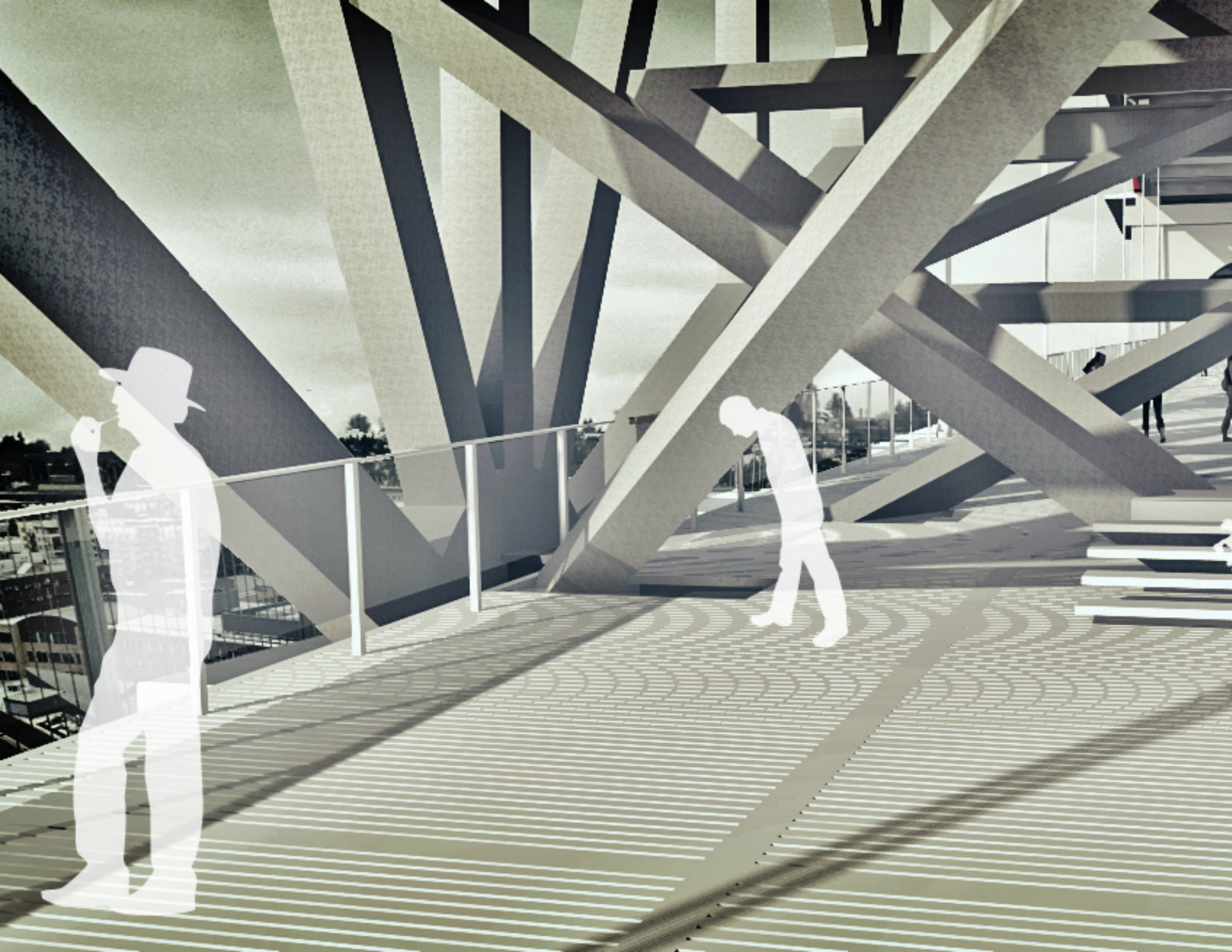


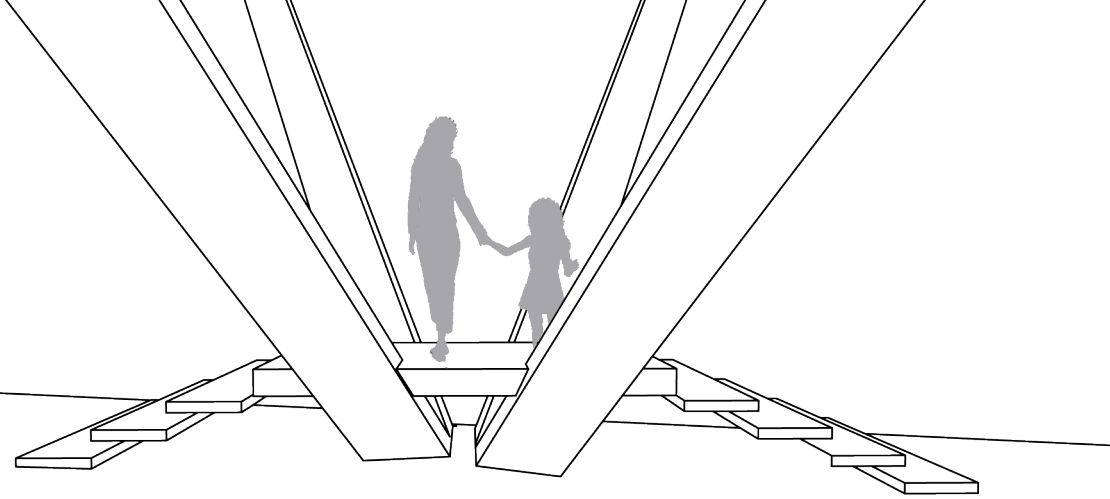




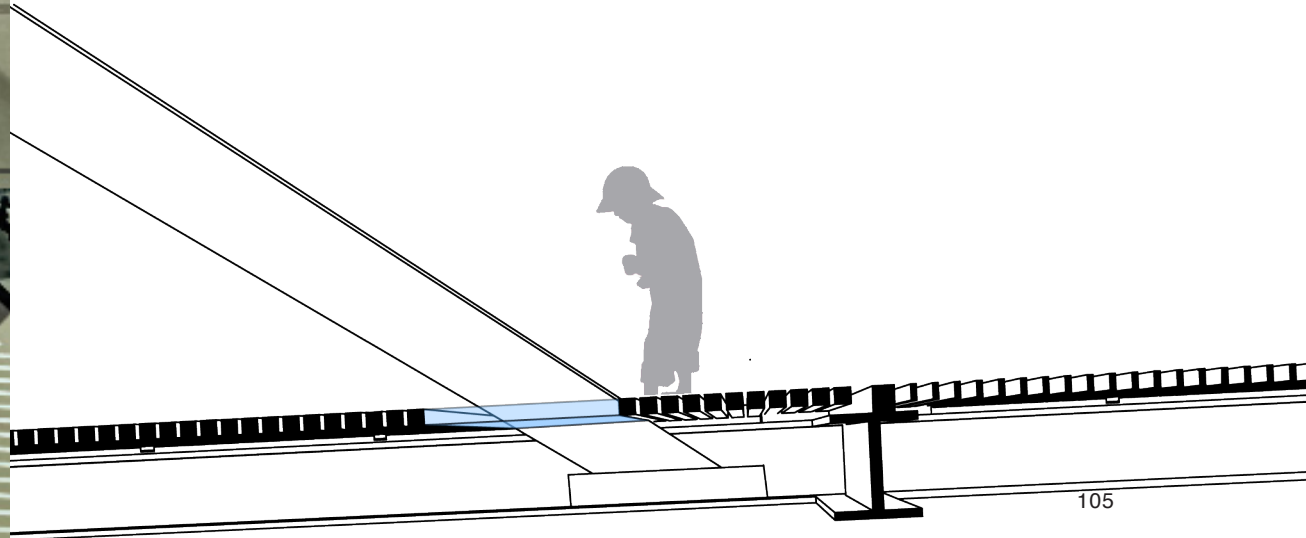
The ramp system as the main circulation path allows for experiences within the shifting elevations.







The tension between the existing trusses and the new ramp systems present opportunities for interesting moments.



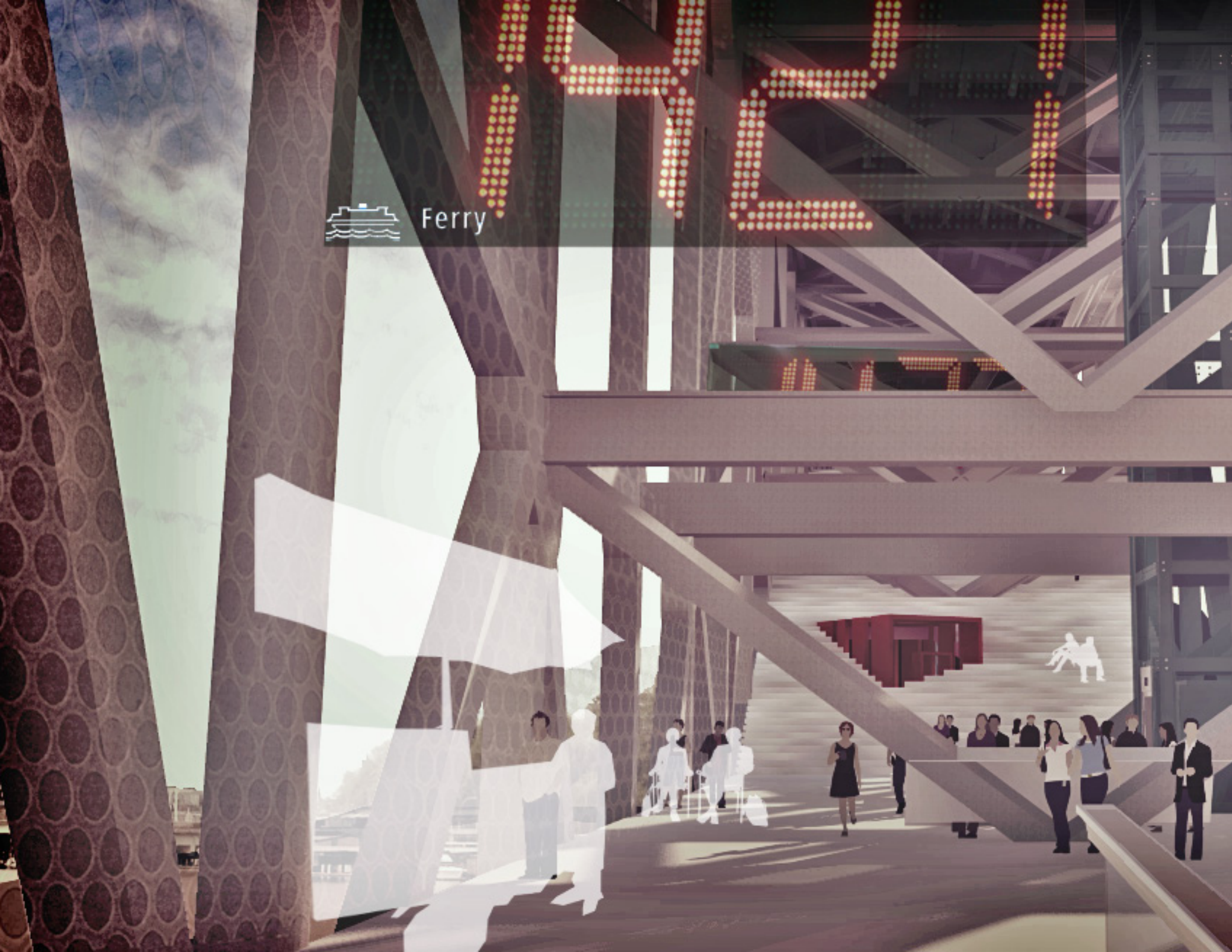




At the end of the ramp system, the main terminal platform awaits you.



Ferry

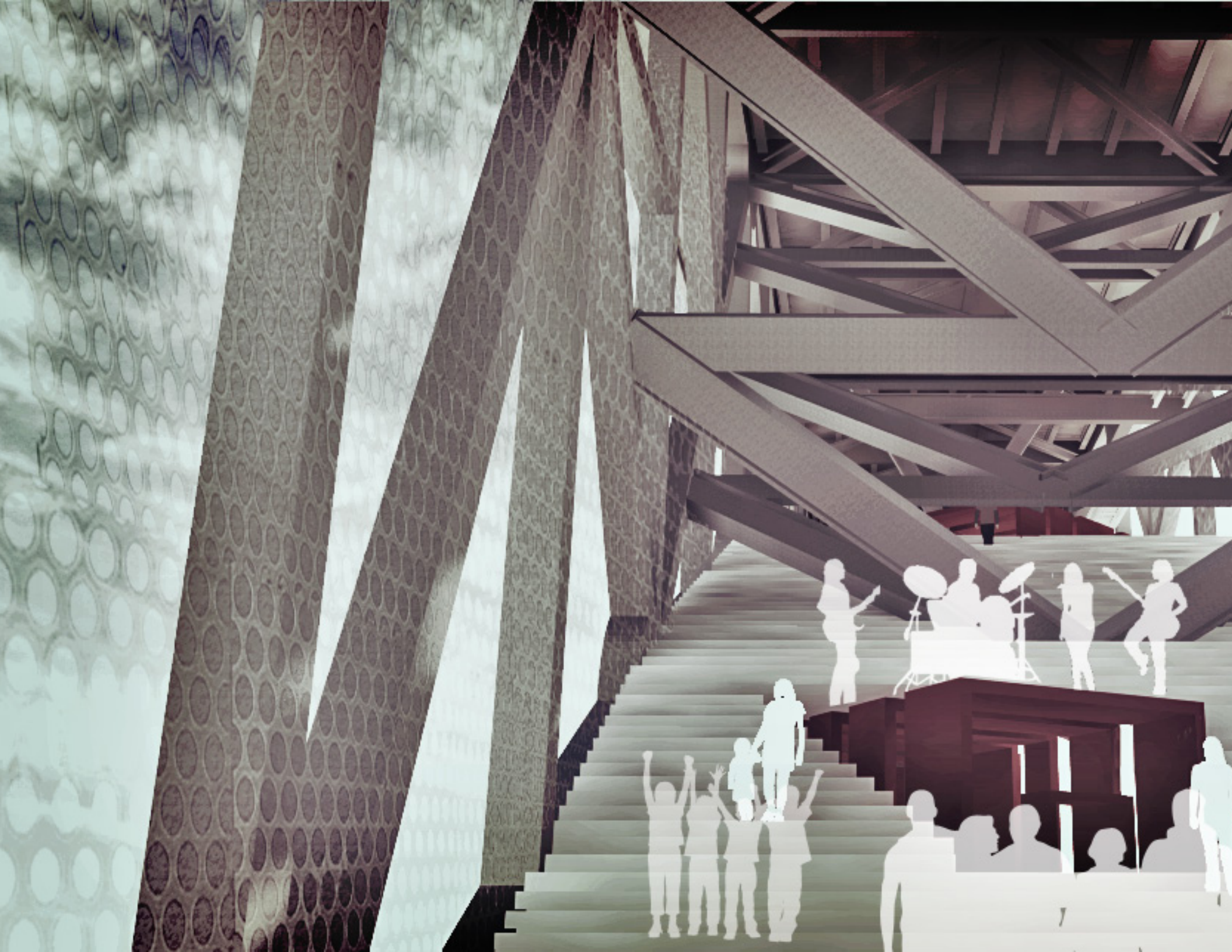


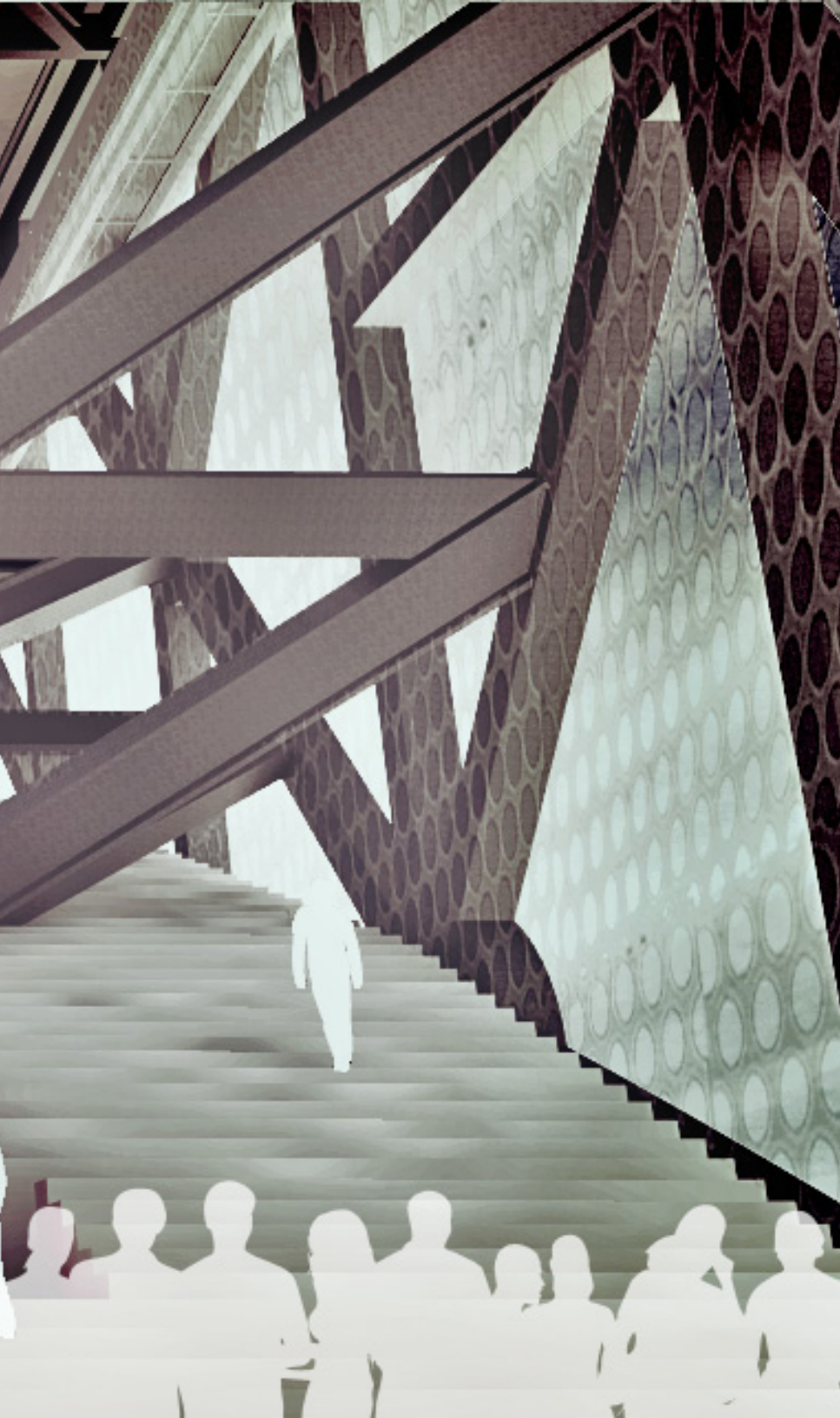


The open space demarcates the point in which you enter the 'truss' portion of the bridge protected by a screen system. The open-air public plaza is a place where one could roam freely while waiting for the ferry or to connect with an acquaintance.

At this platform, the path splits into North and South wings, through staircases that follows the curves of the bridge truss towards Fremont and Queen Anne respectively.







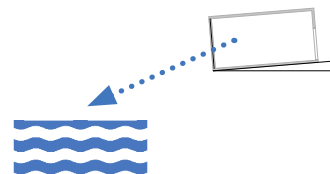
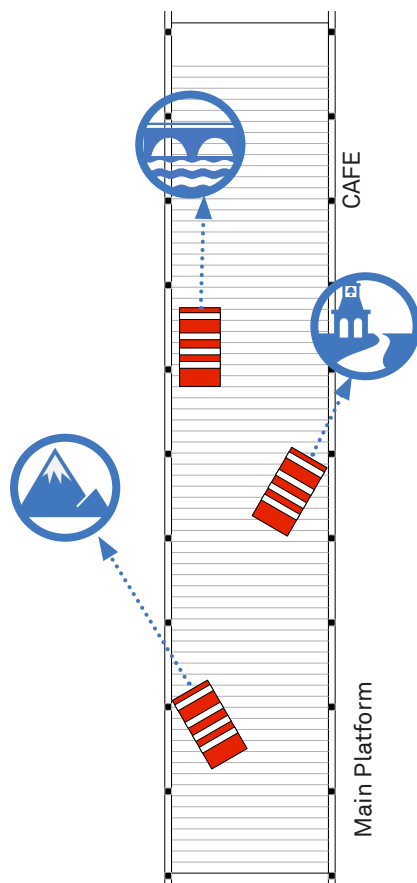
Along the South wing grand staircase there are periodic waiting rooms that are hung below the bridge truss. These

SOUTH WING

NORTH WING





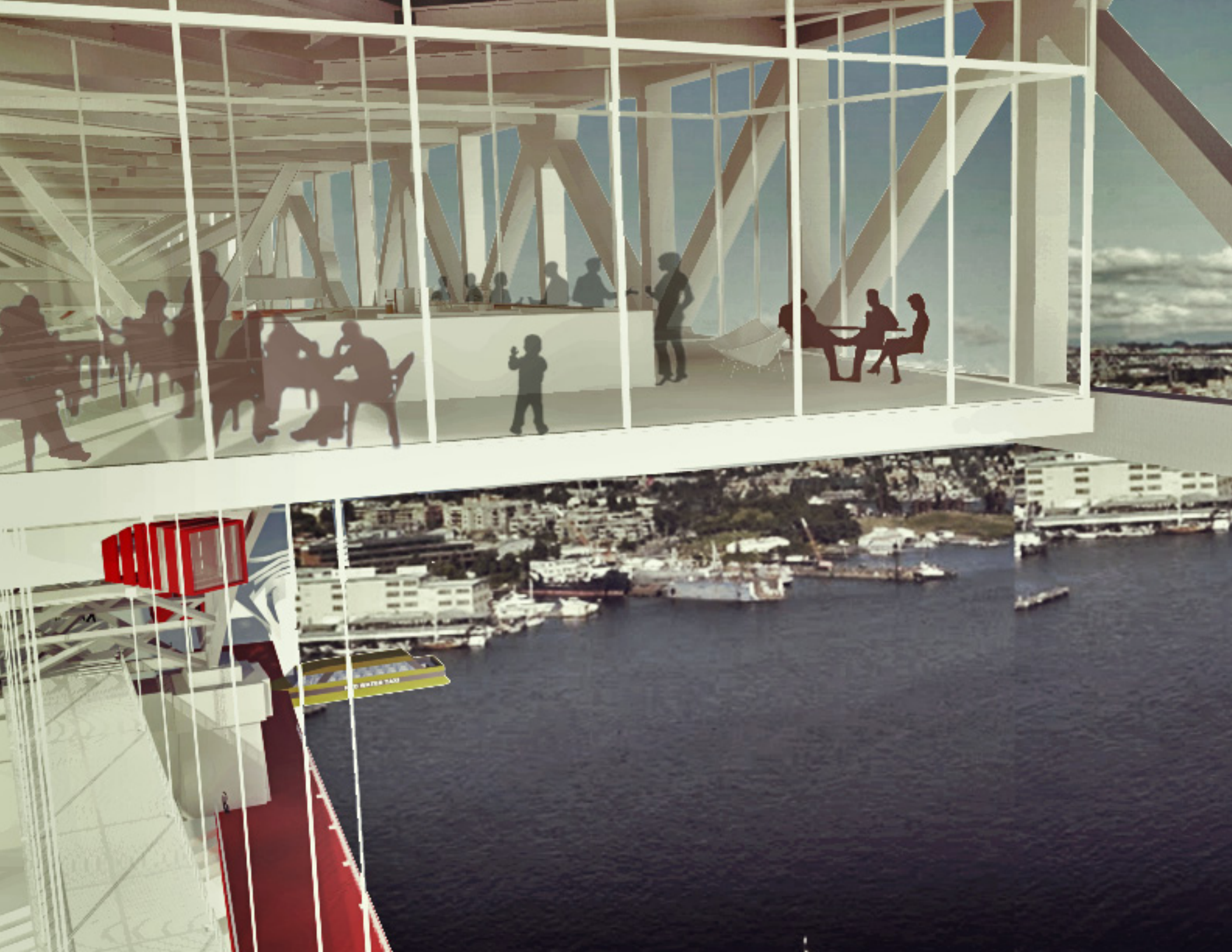


rooms situated for curated views of Mount Rainier, Ship Canal, and the underbelly of the Bridge.





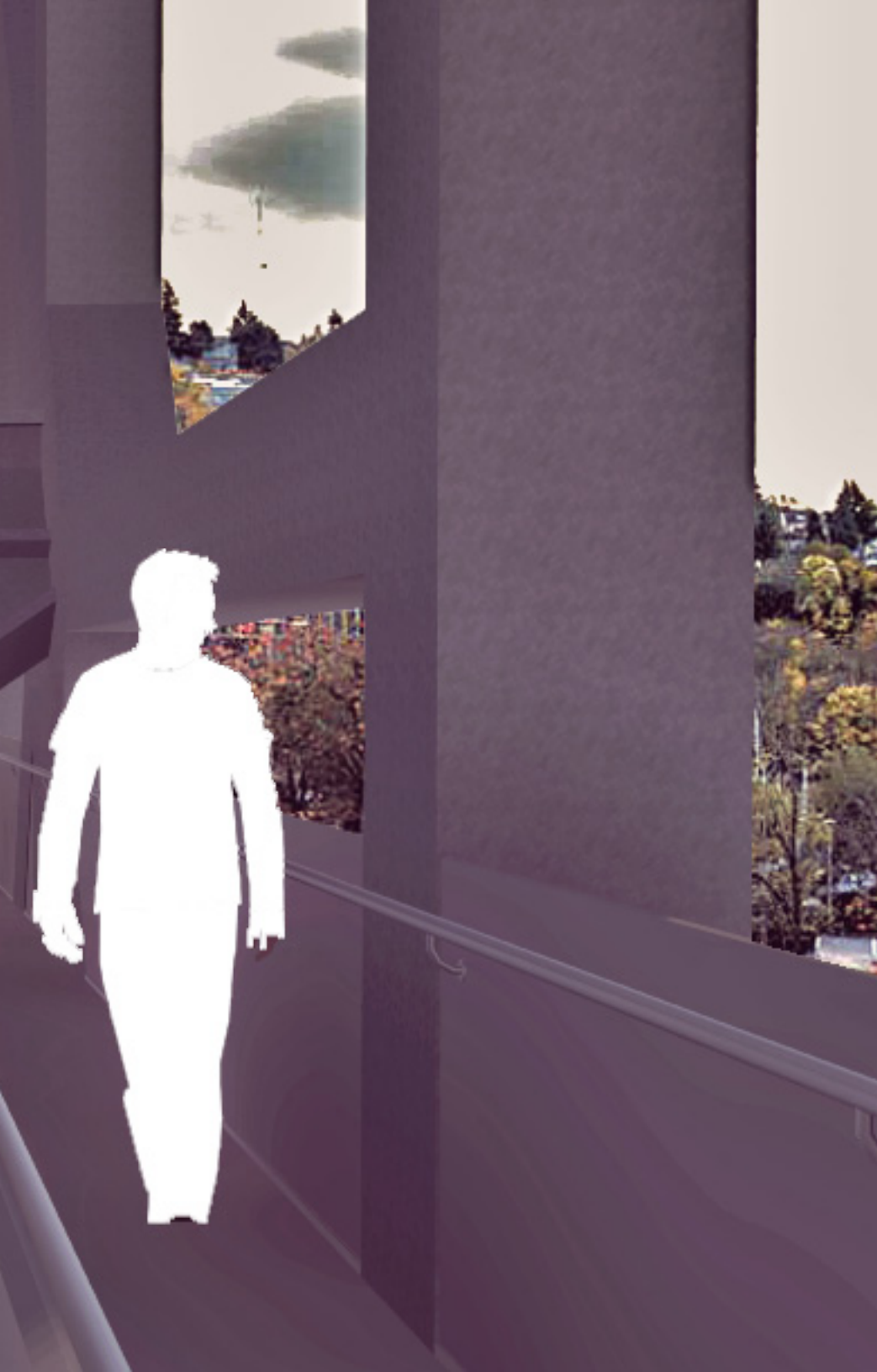
rooms provide a smaller and more intimate space for one to interact with the view beyond the bridge; perhaps the only place where bridge structure is not part of your consciousness.





If you continue along the staircase, you reach the Summit Café. The café, an enclosed glass box hovering over 148' above the water, rewards you with a panoramic vista of Seattle: A place where both tourists and residents can celebrate their journey.

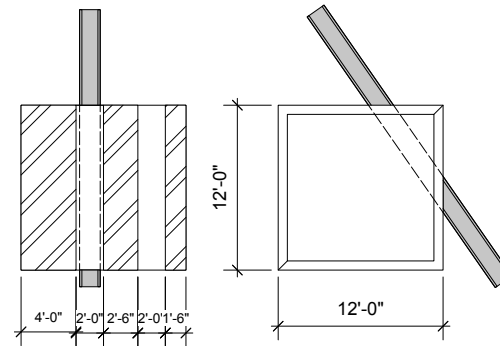




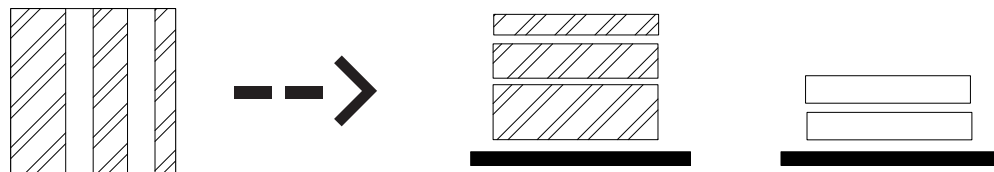
A secondary circulation system of catwalks allows people to get between the North and South Wing without walking down to the Main Terminal Platform. The 4'6" wide metal catwalk system connects to an elevator and each wing, offering alternative vantage points for those that chose this path.

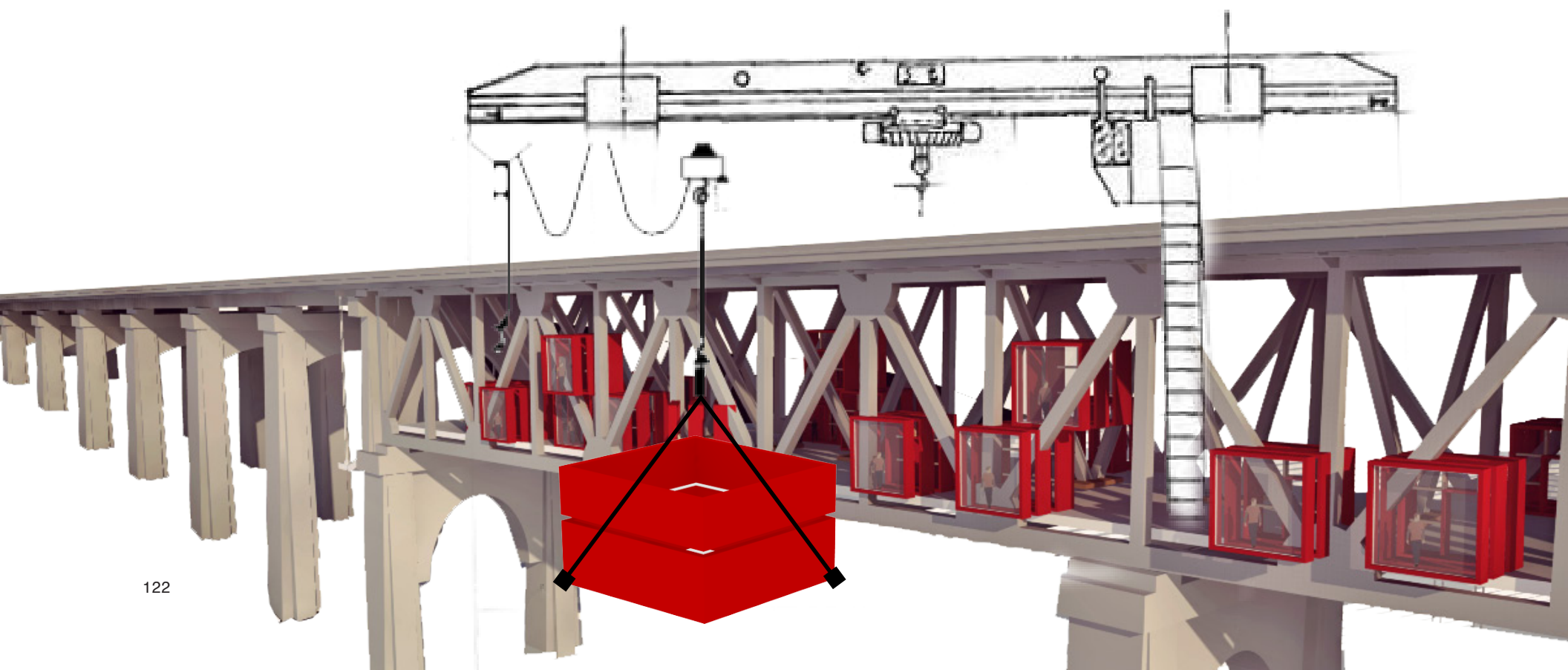






The North Wing of the terminal houses the Pop Up Market and the Troll Toll Deck. The Pop Up Market consists of 12'x12' prefabricated cubicle stores that are plugged into the bridge truss. The essence of the Pop Up Market is its temporal quality. Local retailers and vendors would utilize each Pop Up to launch, display, share, and market their new ideas. It will entertain and cater to new ideas that emerge, and the architecture will accommodate the platform for people to connect to the new trends through prefabricated structure that organically adapts and moves within the bridge truss.





The design proposal calls for an overhead crane that runs in north-south axis to be installed in the North Wing. The permanent machine can be operated and used by vendors to pick up the Pop Up's in module from the designated loading dock off of North Lake Avenue. The crane can also be used to transfer, or stack within the North Wing. The tubular design of the Pop Up accentuates

the east, west views in its placement, and allows for 'slots' to accommodate the truss intrusions. Although, all Pop Up units are identical, the variations will come with the changes in placements and each individual vendor's adaptation. As a collective, the highly visible Pop Up Market will add a layer of visual interest to the city both in daylight and at night.



At the North end of the Pop Up Market, precisely where the truss bridge terminates and concrete bridge begins, is the Troll Toll Deck. The deck is programmed and named after the Fremont Troll, a concrete sculpture that resides under the Aurora Bridge on 38th Street, approximately four blocks north of the deck. Because 38th Street slopes upwards to the north, a few steps down from the Pop Up Market elevation would put you at the eye level of the Troll. The deck, hung from the bridge in a manner similar to the ramp system, offers a platform from which to view the Troll. Meanwhile, the existing concrete arches add a theatrical flair to the view of the Troll.





The Fremont Arts Terminal, through its strategic location, experiential path and programming aims to serve as the connective tissue waterfront, its neighborhoods. By extending the terminal inside and underneath the Aurora Bridge, the proposed path offers unparalleled connection and interaction opportunities to not only the bridge infrastructure but also creates compelling views of Seattle. As a collective, the place provides not only transportation, but and experience that highlights the unique characteristics of a Seattle neighborhood through contextual programming, such as the Pop Up Market and the Troll Deck.

CONCLUSION

The Lake Union Constellation is an architectural solution for urban tourism issues. Boundaries constrain movement and exploration of Seattle, and the current infrastructure is not able to overcome the boundaries. As such, the tourist experience is unnecessarily centralized and perpetuated in a closed loop, exalting a false image and identity of the city, exposing tourist ghettos as unrealistic caricatures of the authentic city. This divides the city, and crops the tourist district from the life of the resident. Tourism has the ability to greatly impact the built environment, which this project sees as an opportunity for positive change. The Lake Union Constellation proposes a proactive approach to urban tourism and tourism promotion to enable

architectural solutions.

Contradictions between the image of the city and the tourist experience are addressed with a constellation of architectural interventions at strategic neighborhood shoreline points, linked by the experiential infrastructure of a passenger ferry system. Each scale of the project—constellation, path and node—addresses specific tensions between tourism and the city.

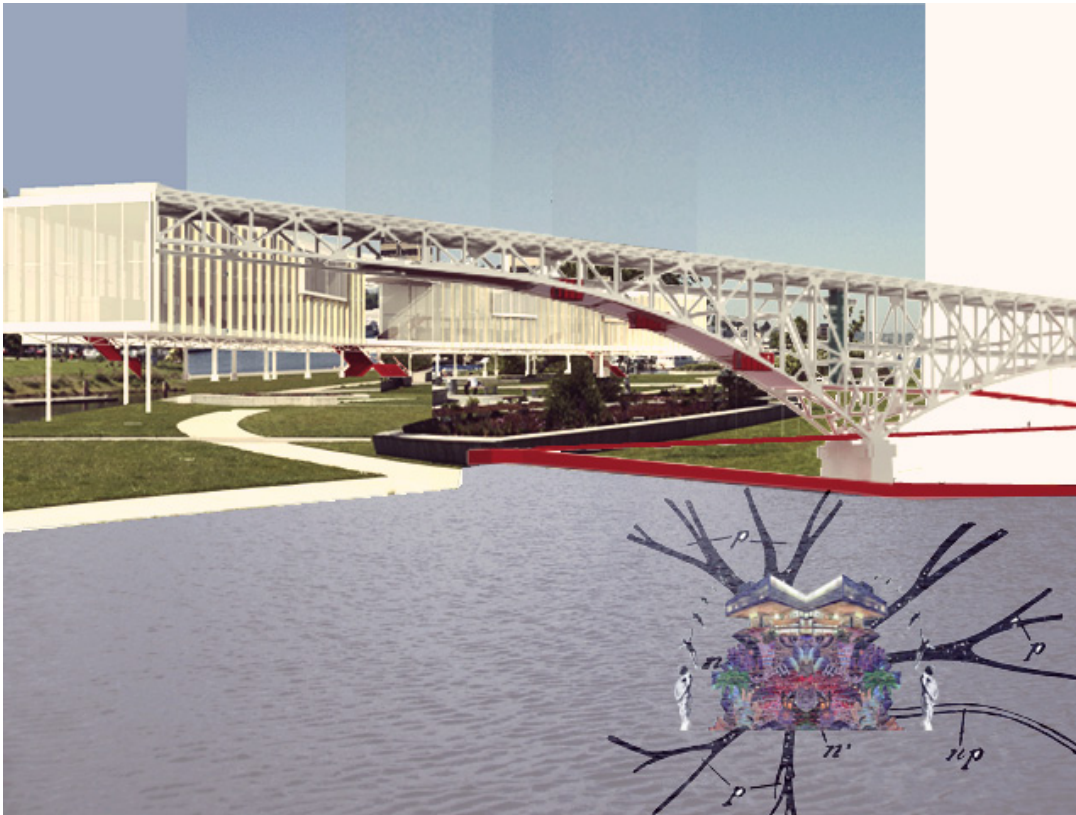
As a whole the Constellation challenges the image and the identity of Seattle, in that it has the potential to be a destination attraction on its own. This has the power to change the makeup of the ‘top things to see in Seattle’ lists, skewing more towards exploration, personalization, and connection with the ‘authentic’ Seattle. The Lake Union Constellation

is structured as a network of smaller destinations, to compete for attention as a larger entity. The fundamental idea of the Constellation is that the experience of the journey is just as important as the experience of the destination. The Constellation links the destination with the experiential infrastructure of the passenger ferry system, becoming a greater experience through the sum of its parts.

The paths of the Constellation--the passenger ferry system--connect to nodes of the Constellation, complimenting the existing and future infrastructure while providing a level of clarity and a quality of experience unmatched by Seattle's other transportation networks. This layer of infrastructure provides an egalitarian way for all to access the waters of Lake Union

and the Ship Canal. The new path also renews focus on Seattle's relationship with water, strengthening its image as a place where water is both ubiquitous and celebrated. Lastly, the paths provide the layer of experiential infrastructure, dispersing tourists throughout the city, celebrating the journey, and challenging centralized tourist ghettos.

The Nodes are architectural interventions in the form of Arts Terminals at strategic shoreline locations along Seattle's inland waterway. The Nodes act as nerve cells within the Constellation, connecting the ferry system to adjacent neighborhood centers. By instituting cultural programming for the local community, the Arts Terminals link the experience of the visitor with the experience of the resident. As a result, the Arts Terminals



simultaneously function as a destination to inform the journey through the waterways, and as a basecamp for personalized exploration into the neighborhood.

The Lake Union Constellation is a solution specific to Seattle, though it addresses many of the universal tensions of tourism. The ubiquity of tourism and its unique ability to shape the built environment provides the basis for this thesis, but the significance of the project is derived from McCabe's sentiment that "tourism also represents a microcosm of everyday life, a magnifying glass through which...everyday life is not abandoned, but enriched and heightened." (McCabe in Friedman 163) At its core, the project is about elevating the experience of the city for all users, utilizing the unique tools and opportunities specific to each place.

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