WAYFINDING ON THE WATERFRONT

SYMBOLS, SIGNS & IDENTITY

waterfront WAYFINDING MASTERPLAN

COLOPHON

This Wayfinding Master Plan document is supplemental to, and is intended to be reviewed in conjunction with, the September 2014 Design Development (60%) submission for the Seattle Central Waterfront Main Corridor which includes Basis of Design Report(s), Drawings & Specifications for the following project areas: Alaskan Way S. King St. to Union St., Alaskan Way - Elliott Way | Union St. to Battery St., and Promenade

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*"Axioms that help us focus on
the approach to a new wayfinding system for
the Seattle Waterfront."*

PEOPLE + PLACE = CULTURE

CULTURE + SIGN + SYMBOL = IDENTITY

WAYFINDING

PEOPLE + PLACE + INTERNET

SIGNS

OBJECTIVE INFORMATION CARRIERS

TERRITORY:
BOUNDARIES, GATES, BRIDGES, PORTALS
LINKS - MADISON STREET, LAKE TO BAY TRAIL
WATERFRONT/CITY/BAY N/S-E/W

LABEL
ADMINISTRATIVE E.G.: UNIVERSITY STREET

CODE
DIRECTION, ELEVATION, TIME, ORIENTATION

INFORMATION
DESCRIPTIVE TIME, DISTANCE, MODE, DESTINA-
TION MODES: PEDESTRIANS, VEHICLES, BIKES,
ADA, BOATS, PUBLIC TRANSPORTATION

PLACES
DESTINATIONS/ACTIVITIES

JOURNEY
CONNECTING PLACES PHYSICAL UP/DOWN, TO/
FROM, N/S, E/W

ELEMENTS
MODULE
OLD SYSTEM / NEW SYSTEM POSTS, PANELS,,
METER

FIELDS
LINEAR, PLANAR, 3-D, DIGITAL, RHYTHM
HIERARCHY, COLOR

OWNERSHIP
PUBLIC/PRIVATE/NOT FOR PROFIT

LANDMARK
KIOSK/SIGN/

MAPPING

NEEDS MAINTENANCE
MATERIALS ARE KEY, LOW MAINTENANCE
HIGH STRENGTH
DURABILITY

SYMBOLS

SUBJECTIVE
OPEN TO INTERPRETATION

TERRITORY:
EDGES, THRESHOLDS, PASSAGE, WAY
LOWLAND/UPLAND SALT WATER/FRESH WATER
SUNRISE/ SUNSET

HISTORY
NAME MEANING, PROJECTION
E.G.: FIRST SITE OF UNIVERSITY OF WA
CODE LAYERING OF PAST, PRESENT AND FUTURE

INFORMATION NARRATIVE
WATERFRONT FOR ALL: STORIES, MEMORIES
FIND/COLLECT THE STORIES:
STORY CORE / FORUM / PARK BENCH

TELL THE STORIES:
WORDS, IMAGES, SOUNDS, EVENTS
WRITE NEW WATERFRONT STORIES:
CONSTRUCTION EXPERIENCE

CHAPTERS
1,000 MOMENTS/EXPERIENCE

JOURNEY
CONNECTING CONTENT
INTELLECTUAL, EMOTIONAL
HISTORY, ART, ECOLOGY, FAMILIES, TOUCH THE
WATER, CULTURAL, EVENTS

LANDSCAPE
INTEGRATED/EMBEDDED
MATERIALS, SURFACES, PATTERNS, LIGHTING

PHYSICAL PRESENCE
ENGAGEMENT, RELATIONSHIP

AUDIENCES
COMMUTERS, VISITORS, LOCALS, ADA, FAMILIES

STEWARDSHIP
CARE, RESPECT, ENDORSEMENT
EMBRACING

NEEDS CURATION
CONTENT WILL NEED UPDATING AND
FORMATTING ON REGULAR BASIS TO PREVENT
STAGNATION

IDENTITY

"Signs are objective,
symbols are subjective.
Good wayfinding should find ways
to combine the two."

INTRODUCTION

Wayfinding on the Seattle waterfront should be a two–stranded process. It will involve the creation of signs and symbols in order to contribute to a new identity.

Signs are objective, functional wayfinding elements that describe places, destinations and routes to and through. Signs have clear referents.

Symbols are more subjective. Within a wayfinding system, they include elements of material culture, storytelling, history and interpretation. Symbols can contain and transmit multiple meanings.

Signs transmit definite meanings, but the materials they are made from, the colorways and typography can also have a symbolic power and meaning.

The combination of signs and symbols within a Wayfinding scheme contributes to the identity of the place.

The graphic overleaf illustrates this principle.

This wayfinding program seeks to combine the significant with the symbolic in order to enhance the place and aid the growth of a meaningful identity for the new Seattle Waterfront.

THE SHAPE

THE SHAPE OF THE WAYFINDING PROJECT

The graphic on the right represents the shape of the Seattle Waterfront Wayfinding project.

You will see that Wayfinding encompasses many elements of communication including a digital element, physical applications of the wayfinding together with some geographically specific needs.

The graphic starts with people and place - the essence of Seattle - and places all of the outputs and impact of wayfinding as a result of the action of people and place on culture.
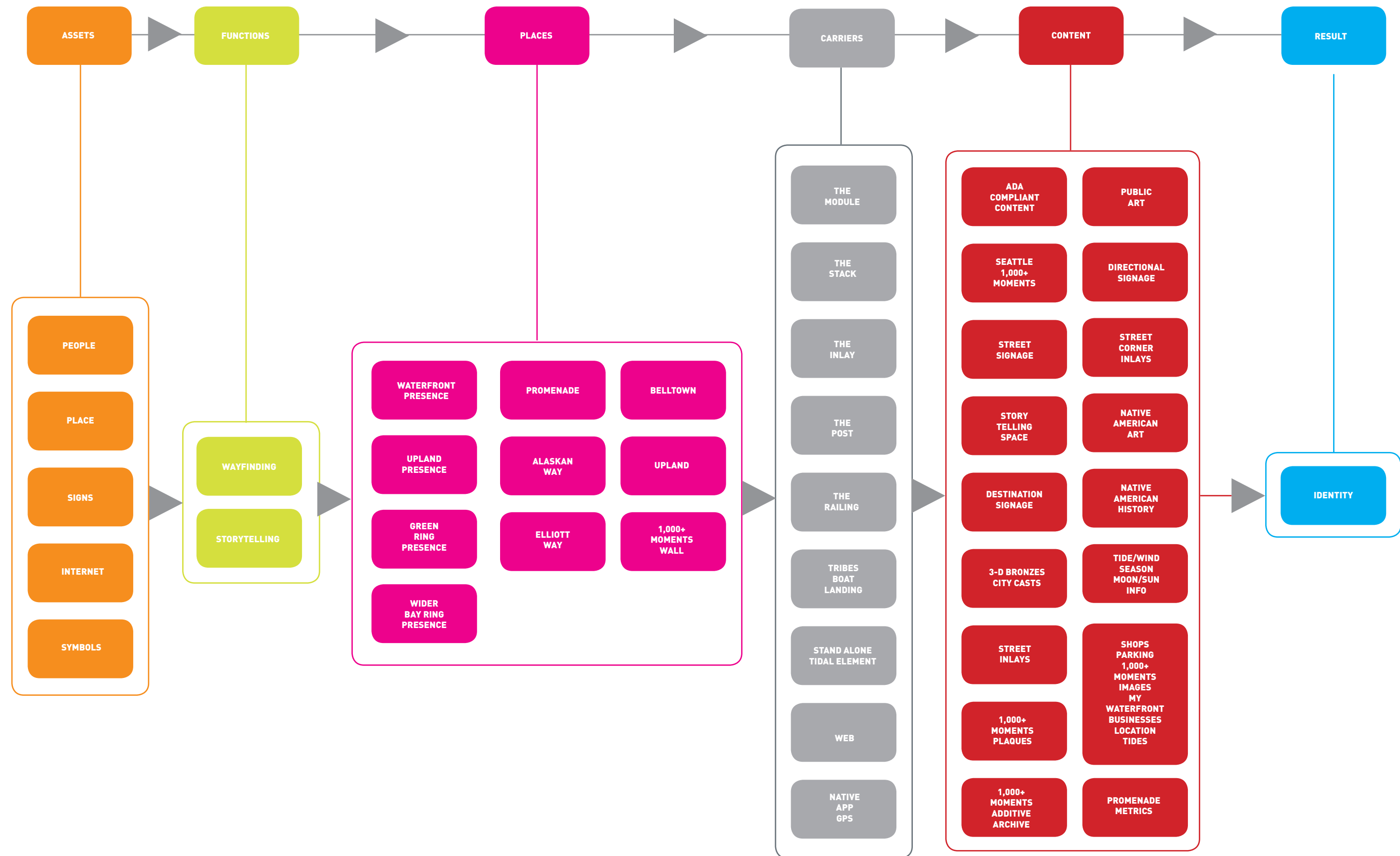
Wayfinding encompasses navigation and storytelling and involves the combination of sign and symbol in the wayfinding scheme.

The system opposite should be read from left to right. Assets have Functions; Functions occur in Places; Places feature Carriers; Carriers carry Content; all these combine to create the Result - Identity.

This is not the kind of Identity that is carried by a mark or a Brand. Cities and places are too complex for a simple mark to do the job, and keep doing the job over time.

Instead, this proposal relies on a simple formal language and a distinct materiality which contributes to the grain and texture of the place, to create surfaces and frames within which content, both cultural and informative, can be displayed.

The idea is that the Wayfinding system beds into the environment over time and because of its local materials, neutral but visible colourways and efficient, functional, "anonymous" design in typography and iconography will rapidly become a part of the landscape rather than an exercise in branding or top-down naming and placemaking. The identity should spring from people using the place. So, Wayfinding should simply be an aid to that growing and changing use.

ASSETS → **FUNCTIONS** → **PLACES** → **CARRIERS** → **CONTENT** → **RESULT**

ASSETS
- PEOPLE
- PLACE
- SIGNS
- INTERNET
- SYMBOLS

FUNCTIONS
- WAYFINDING
- STORYTELLING

PLACES
- WATERFRONT PRESENCE
- PROMENADE
- BELLTOWN
- UPLAND PRESENCE
- ALASKAN WAY
- UPLAND
- GREEN RING PRESENCE
- ELLIOTT WAY
- 1,000+ MOMENTS WALL
- WIDER BAY RING PRESENCE

CARRIERS
- THE MODULE
- THE STACK
- THE INLAY
- THE POST
- THE RAILING
- TRIBES BOAT LANDING
- STAND ALONE TIDAL ELEMENT
- WEB
- NATIVE APP GPS

CONTENT
- ADA COMPLIANT CONTENT
- PUBLIC ART
- SEATTLE 1,000+ MOMENTS
- DIRECTIONAL SIGNAGE
- STREET SIGNAGE
- STREET CORNER INLAYS
- STORY TELLING SPACE
- NATIVE AMERICAN ART
- DESTINATION SIGNAGE
- NATIVE AMERICAN HISTORY
- 3-D BRONZES CITY CASTS
- TIDE/WIND SEASON MOON/SUN INFO
- STREET INLAYS
- SHOPS PARKING 1,000+ MOMENTS IMAGES MY WATERFRONT BUSINESSES LOCATION TIDES
- 1,000+ MOMENTS PLAQUES
- 1,000+ MOMENTS ADDITIVE ARCHIVE
- PROMENADE METRICS

RESULT
- IDENTITY

waterfront

ASSETS FUNCTIONS

TOWARDS A DEFINITION AND SCOPE
Signs + symbols = wayfinding
Navigation and storytelling

What do we mean by Wayfinding?

One working definition is that Wayfinding is the process by which the possible is made visible. This extends from basic informative signage, to symbolic cultural content and at best combines the two in order to contribute to the identity of the place. Importantly, this method of creating identity is not a question of "top-down" municipal branding. It's a more complex and subtle attempt to add richness and vibrancy to the place, together with the capacity for change and mutability,on top of a clear and functional, modular directional system.

So, Wayfinding in the way it's intended to work for the Seattle Waterfront will be a clear and functional aid to navigation, with an underlying and easily accessible suite of tools that help with interpretation and understanding of the place, geographically, topologically, culturally and historically.

The practical considerations of traditional Wayfinding systems usually involve the marking of visible sightlines and methods of orientation to guide people towards destinations. The elements of these systems can manifest themselves in many ways. In the following pages, and to assist in the development of understanding what a wayfinding system can be, there are examples of good and inspring practise in wayfinding in different environments and cities, with systems designed for different functions in very different places.

Any Wayfinding system implies a hierarchy of place and a heirarchy of meaning and naming. Our task involves the reimagining of the placefulness of the Waterfront and the representation of it to Seattle's inhabitants and visitors; all of whom may or may not be familiar with the shape of the city and the potential routes to and through the destinations the city has to offer, the stories it has to tell.

Furthermore, the experience of the place can be enriched by the inclusion of cultural elements be they public artworks, interpretive representations of pieces of contemporary and historic Seattle storytelling.

There are clear and practical demands to be made of any system, too. A person standing at a crossroads, seeking public transit, access to an elevator or to a cultural hotspot like an art gallery or concert hall perhaps needs signage or assistance. How that signage, the directional prompt is delivered can, with some relatively simple technology, be delivered in a number of ways. The parts of the wayfinding system that rely on traditional wayfinding elements may/will use a form of built element, totem/waypost. There are certain tropes that always occur in the development of any traditional wayfinding system. Each totem may need to feature the following common elements:

Beacon   = Place/Orientation (NSEW)
Locator   = Street Name/Area
Direction   = Destinations from here
Focus Map   = Zoomed in map
General Map   = General area
Digital Link   = Access to cloud based info streams/iBeacon location and internet

Interpreation = the encoding and presentation of stories and histories
Destinations are either endpoints on a journey, or waypoints.

Reaching a destination may involve the passing of several waypoints, waypoints may be designed into the environment, or a longstanding part of the environment. That is we may not be relying on fingerposts, kiosks and panels.

The methods by which people find their way around cities are subject to many influences and conditioning factors.

Natives of the city may find they have innate knowledge of its geography and topography and do not need to rely on conventional wayfinding systems. Visitors to the city may find that they have greater reliance on Wayfinding than natives.

Does the new Waterfront suggest new functions for wayfinding, new ideas of how to make Wayfinding? We think "yes" and this document indicates how we can do it.

TOWARDS A DEFINITION AND SCOPE
Signs + symbols = wayfinding
Navigation and storytelling
Cont'd

The linearity of the site - the North to South orientation of the Promenade - the orientation offered by the ocean, the proximity of the sea, its presence as a body of water and an open space may suggest that traditional wayfinding is a less-needed option. But, there are users of the future waterfront who may need help with direction and where they are on the length of the waterfront, and so we need to think about how we signify for (for example) the partially sighted, those who might find staircases a problem, and those non-native to, or unfamiliar with Seattle.

This does not necessarily mean that we have to put up fingerposts and signposts, or pick up the current "Red Post" system and run it through the new waterfront areas. Indeed there is a strong argument for defining the Waterfront as a new space by stopping the existing Red Post system appearing in the new Waterfront. The limit for the appearance of the Red Post system should be at Western Avenue. Western's elevated position works as the last redoubt before the new Waterfront space is defined. It would not necessarily make sense to give the Waterfront the character of the uptown and upland areas by populating it with the Red Post system. The Waterfront can and should be different. There might even be an argument for using Waterfront typography at the boundaries of the Waterfront. (See fingerposts, right)

By defining a new space with a boundary at Western we have an open possibility to create elements of wayfinding that are specifically geared to place and need.

This document is designed to foreground some of the possibilities and approaches that could be used, and suggest ways in which they might be concretized and realized in the strategic plan for wayfinding on the new Seattle Waterfront.

In an ideal outcome for the Wayfinding project on the Seattle Waterfront navigation and storytelling are served by the coming together of signs and symbols that help people to make a new place within the city with a distinct identity of its own.

westlake station

WESTLAKE STATION

WESTLAKE STATION

"It would not necessarily make sense to give the Waterfront the character of the uptown and upland areas by populating it with the Red Post system."

NAVIGATION AND STORYTELLING

Wayfinding is about navigation and storytelling as expressions of a culture within which people create identity. But what's the context?

Existing Conditions
The task of navigation and storytelling on the Promenade has been in part shaped via the way in which we collectively brought the Construction Experience into being. Construction Experience is an effort targeted toward creating elements of an environment where people will want to continue to visit the Waterfront during its dramatic evolution over the course of construction. Seattleites will see an emerging Waterfront through fresh eyes, redefining the focus of the city and recentering the city around the bay. The Construction Experience begins when the Elliott Bay Seawall construction commences; wayfinding will encourage commerce and the economic vitality of businesses and institutions along the Waterfront and the adjacent Western Avenue corridor. The experience of the area will be reimagined, foreshadowing the cultural energy and vitality which will be realized when infrastructure and public realm projects are completed in 2018 and beyond. The Construction Experience transitions to the Seattle Waterfront wayfinding experience when the Seattle Waterfront project is completed. As this transition occurs, The Construction Experience evolves from a visibly dominant navigation and branding effort that repositions the Waterfront in the eyes of Seattleites into a more subtle layer of navigation and storytelling providing wayfinding for the completed waterfront. Design elements are seamlessly integrated, intuitively shaping navigation and enriching the design with layers of interest that unfold over countless visits and in countless ways and elements.

Navigation
The navigation approach to wayfinding on the Promenade is one of concise legibility and minimalism. An understanding of what is required by the Manual of Uniform Traffic Control Devices (MUTCD) and the City of Seattle will be used to leverage the required elements to achieve maximum function and multiple purposes. This leveraging will minimize duplication and eliminate unnecessary information, visual clutter and distraction, and in doing so simplify navigation. For instance, if a street name sign is required for the vehicular realm, thoughtful placement, sizing, and detailing of the specific sign can help to eliminate the need for a pedestrian sign and achieve dual purpose. Wayfinding is less about adding more information but rather about distilling and simplifying the information required to provide clarity.

Storytelling
The storytelling approach to wayfinding is rooted in a rich legacy of intervention and interpretation—Waterfront Seattle is not the first intervention on our waterfront, and it will likely not be the last. The story of the waterfront is the story of the region's natural and cultural history, the community we are, and even the community we aspire to become. It will continue to evolve beyond project completion.

Storytelling Topic Examples:
Native Americans: The bay was central to the life of Native Americans, for food, transportation, and tribal gatherings. The bay was home to permanent settlements as well as ephemeral settlements and gatherings.

Natural history: A landscape carved by glaciers, hills, steep bluffs and Elliott Bay itself are reminders of this past.

European settlers: The current waterfront became the first outpost for white settlers in the area (after a brief inhabitation on Alki point). The bay was critical to transportation and commerce.

Growth: As Seattle boomed, the waterfront and city grew northward, reshaping the landscape, first with structures, then reshaping of the land itself with intensive engineering efforts.

Structural/physical: The bluff Native Americans and settlers experienced along the shoreline is still there, though slightly hidden. It's there as a still eroding green hillside, as enhanced upland habitat, and as a structural bluff of buildings and walls that provide treasured views and perches while additionally functioning as barriers separating the city from its waterfront. Waterfront Seattle is very much an intervention in this legacy and will celebrate the barriers while also reconnecting the City to the Waterfront.

HOW TO MAKE A PLACE

Places are made and then come into their shared meanings via the growth of culture. Culture is what people make via their interaction with a place. So, if culture is the sum of people and places at work on each other, then the task of wayshowing and wayfinding is to connect people to the potential to use, and so enjoy, experience and shape a place. This experience can be very functional - walking, getting to work, meeting and using the programmatic potential or more poetic - seeing, looking, contemplating, meandering, wandering, playing and being.

What people say to each other about the place and in turn what they do there are the building blocks of emergent culture in a new place.

Each use of a place, each walk, each meeting is a conscious or subconscious construction of a narrative. A walk taken, made and recalled can have about it the quality of a story retold. It has by definition a beginning a middle and an end and is a chain of events carried out step by step, move by move.

The environment can suggest ways in which these shared experiences can evolve, both in terms of what is available and visibile in terms of program - plantings, structures, public art, businesses, amenities and recreational facilities - and what becomes available by the actions of people in the landscape - paving becomes a cycle or skate surface, walls, depending on height, become seats or the surface for grafitti, balustrades become resting places for fishermen, plantings become habitat for wildlife.

Within this matrix of potential and possibility - actions suggested by the environment and actions imposed upon the environment - sits Wayfinding and Wayshowing.

This is the element that tells people what's possible, and then maybe helps them remember the positive human experience so they can do it again.

Functionally, Wayfinding is the way that we show what is possible in a given environment to the widest number of people. Conventionally speaking a wayfinding system should provide users with orientation, destination and the encouragement to make the journey. This might sound strange but the inclusion of paces, timings, proximity and possible problems are essential parts of how wayfinding should incorporate wayshowing.

The ideas in this plan are designed to combine the "finding" elements with the "showing" elements to create a communicative easy to use system that is integrated with the new Waterfront landscape.

As the wayfinding system comes into being there is a strong argument for allowing the new environment to "find itself" via the way that people begin to use it. Early wayfinding and wayfinding interventions can be as simple as making the programmatic possibilities visible: this could extend to the marking of cycle tracks; a simple isotype system to indicate food stops, transit opportunities, play areas, restrooms etc. There could be mile markers, indicators of direction and distance. The family of uses and places, program and potential could be rendered by isotypical symbols.

These isotypes could be stencilled onto or built into surfaces. They could be permanent or temporary and their use and effect could be monitored in order to determine where the permanent wayfinding elements should be placed as a final installation.

The aim of the early wayfinding interventions would be to guide people to the programatic use of the Waterfront while allowing studies to be made of the desirelines and natural usage that would occur on the new Waterfront landscape.

This approach does not preclude the development and installation of initial iterations of key signage guiding people to transit, east/west routes to downtown or north/south for attractions and businesses. The method of delivery is detailed later in this document. (See modular system).

NAMES &NAMING
SIGNIFICANT AND SYMBOLIC

The meaning of places emerges through use by people, by observations of the qualities places have (geologic, geographic) and by the fixing of their historic uses, their origination during the processes of industrialization, civilization, urbanization and building.

Naming is a highly symbolic part of Wayfinding, that is encapsulated in the signage system we are proposing for the City. Naming also originates from the remembrance of the personalities who have instigated significant civil or industrial projects or else from other significant municiple or historic cultural figures.

Seattle, as a young and still burgeoning city, boasts much of its history written in the names of the places through which people move. Yesler Way, Railroad Way, Elliott Way, Alaskan Way, University Street, are names that carry the history of settlement within them. The evocation of the Roman Emperor Nero's favourite philosopher in Seneca street alludes to the presence of the University. The rest of the East/West streets that connect the Waterfront to the upland areas also carry hidden history within their names.

The pairing of the names J's, C's etc originates the mnemonic Jesus Christ Made Seattle Under Protest. Thus Jefferson, James, Cherry, Columbia, Marion, Madison, Spring, Seneca, University, Union, Pike, Pine contirbute to the reading and the writing of the city and its culture. Seattleites know this. Visitors do not. A new schematic map perhaps should include this "secret key" to the understanding of the organisation of the city.

The interpretive element of wayfinding could create a respository of the history of the place on line and in print and in the environment. These elements could illuminate the perhaps unknown or soon to be forgotten piecesof the story of the place. In this way our wayfinding, in league with elements of interpretation is able to instigate new forms of living memory. The naming of places is an organic process that comes about by accident, happenstance, then recognition, intention and top-down municipal will. But the naming of places also offers the opportunity

for the democratization of the process and the creation of the scope for people to have their voice heard in the making of new places. It may be that at certain points along the new Waterfront and also in the upland connection to the Waterfront that opportunities arise for the people of Seattle to name new places or insist on the reinstatement or the maintenance of old names.

A good example this approach in aciton is in the generation of the new Queen Elizabeth Olympic Park in Stratford, London, England. The naming of the park was a top-down exercise in governmental intervention. Positioned as it is in the middle of one of the most ethnically and culturally diverse areas of London, it is arguable whether the naming of the Park after the monarch is understood in an entirely positive way by all the ethnic minorities who live in the area, particuarly when Britain's historic colonial conquest and opression has been instrumental in creating the conditions that brought such ethnic diversity to the area in the first place.

The panacea to the perception of a top down imperialst initiative was to introduce a public competition to name the new areas that had been defined by the new boundaries of the new parkland. Where once were industrial areas, brownfield sites and canalside workshops were now new roads, bridges, plantings and public recreation and play areas. The Olympic village accomodation has been redfined in part as public/private housing, new schools have been built and new transport links put in place.

Intelligently, the London Legacy development Corporation put in place a public consultaiton to find names for the new areas. Interestingly the successful suggestions came from London wide, rather than residents of the specific areas under consultation. Area 1 (north-east of Park) – Chobham Manor Suggested by Gary Davidson-Guild from Lambeth, London, as a reference to Chobham Manor and the Manor Garden Allotments. Area 2 (north-west of Park) – East Wick Suggested by Oliver O'Brien from Hackney, London, because it is east of Hackney Wick. Area 3 (south-west of Park) – Sweetwater Suggested by Kevin Murtagh from Reading, as a reference to the area's former sweet factory, along with its waterways. Area 4 (south-east of Park) – Marshgate Wharf Suggested by Stephen

NAMES & NAMING
SIGNIFICANT AND SYMBOLIC

Davies from St Albans, as a reference to the original marshes in the area. Area 5 (south of the Park) – Pudding Mill Suggested by Dave Arquati from Wandsworth, London, after the area's historic connection to the Pudding Mill River.

This method could be borne in mind as an excercise for the new Waterfront: a competition open to the whole of wider Seattle and King County. An inclusive consultation to create a new sense of identity born of a collective piece of thinking, encapsulated on signage and in the digital realm and then ultimately writ large on the environment. It's a way of democratising the process, post construction.

A key thing to bear in mind is that places around Seattle already have names that are unknown to today's inhabitants.

There is an opportunity to rehabilitate the pre-existing naming culture in the modular system we are proposing

sdZéédZul₇aleecH

LITTLE CROSSING OVER PLACE

QulXáqabeex

GROUNDS OF THE LEADER'S CAMP

"The visible presence of people at a destination is a sign that the journey is possible. It also implies safety and that the journey is worthwhile. This is Wayfinding, too."

DEFINING AND DESIGNING A NARRATIVE SPACE

Narrative spaces are by their nature open to definition and subsequent multiple readings and experiences. Places on the new Waterfront are in part going to be defined by their narrative power.

This may sound like a nebulous concept, but just like a walk is a story, then the idea of how narratives are set up for users of a given landscape becomes compelling.

Furthermore, where we put signage, wayposts, explanations, prompts, pauses, framing devices, stories and clues to the journeys people make will determine the pace of the narrative and to some degree how it might unfold both as a movement through the city and as a nuanced narrative laden with information, history and interpretation some discreet and some less so.

A journey from the bluff of the proposed overlook down to Pier 62/63 is a case in point. The journey to the overlook can be driven by a number of things. During the day it will perhaps be the sight of people in the distance who have already made the journey. The presence of people at a destination is a sign that the journey is possible. It implies safety and that the journey is worthwhile.

This is Wayfinding, too.

Along the way there is ample opportunity to install elements that create pause or draw the attention to a particular sightline or piece of information (see 26.0 Subjective Landmarks and the Seattle 1,000+ project - see page ***. Other prompts to the beginning of that journey might be:

• programmed activity on the Waterfront
• facilities to enhance programmed activity on the Waterfront
• the visibility of attractions (ie the pool barge, the great wheel, the aquarium, pleasure boats)
• individual "plaque" elements of the Seattle 1,000+ initiative (see page ***)

"The issue of how sensitively to represent non-verbal or material cultures can also be addressed in the physical properties and presence of the Wayfinding system."

DEFINING AND DESIGNING A NARRATIVE SPACE

All spaces tell stories. Whether or not people who use the space know how to "read" the stories is another matter. In embedding the mix of information, craft-based making, storytelling and materiality in the Wayfinding scheme we are helping to make those stories more visible.

We've already said that wayfinding is making the possible visible (three times), and the development of wayfinding as content continues this theme turning the concept from idea to reality.

There is no reason why a Wayfinding system cannot contain a narrative element. This could be elemental storytelling or more complex cultural artefacts that are open to interpretation.

The issue of how sensitively to represent non-verbal or material cultures can also be addressed in the physical properties and presence of the Wayfinding system.

Worked surfaces such as native American renderings of salmon could equally be occupied by some poetry, written word, or something derived from the Low Res initiave that is part of the Art Plan.

"We wish to reflect this dynamic in the wayfinding scheme by reflecting the personal and individual stories, and those of the City."

WHO OWNS THE WATERFRONT?
Whose Narratives? Ownership and definition of the new space via Intepretation and Signage

The Waterfront Seattle project is a huge municipal undertaking that is designed to reshape and redefine the relationship of the city to itself, to the sea and to the wider Bay area. It will of course redefine to some extent the relationship of the people to the city, too. There is a multiplicity of stakeholders, people who have a claim to the ownership of, or interest in, the city and its expressions of its culture. There are the tribes who have inhabited the area since before it was settled, the Muckleshoot, Duwamish and Suqwamish, the Daybreak Star Community.

There are the descendents of European settlers, the born and bred Seattle-ites. Arrivistes from other parts of the USA. The Asian diaspora, the youth, the enfranchised and the disenfranchised all have legitimate claims of various sizes and intensity to the ownership of the continually evolving story of Seattle and its Waterfront.

Thus the question becomes: how do we includ, via our invention, management and deployment of the interpretation program, those constituents who would otherwise feel that the project was a relentlessly "top down" experience?

The solution is about the sensitive combination of sign and symbol. By weaving together objective clear signification of place, with symbolically loaded materials, artwork, mutable drawable surfaces, curatable spaces there opportunity arises to create a new palette of Wayfinding tools.

This has clear implications for the future curation and management of the spaces and surfaces that are created, both physical on and around the Waterfront and in the digital realm.

Seattle Waterfront Wayfinding can "point the way" - through space, through time, through the environment - in many more ways than one and in so doing democratise the ownership of the space in ways that traditional signing and wayfinding do not always achieve. (see right)

Imagine a set of categories for the kind of moments that have shaped Seattle as a navigable place, as an idea, as a city or as a cultural hub. The combination of people and place that creates culture is a shifting matrix of small and larger events. The city grows and changes on the interplay between events on the macro and the micro scales.

We wish to reflect this dynamic in the wayfinding scheme by reflecting the personal and individual stories, and those of the City.

The results of top-down, municipal sign making can be patchy at best. One of the aims of the part of the project is to manufacture a place in which the presence of the bolted on "claim-staking" instructional sign is minimised.

For that reason our approach to wayfinding, navigation and storytelling is designed to be an integrated part of the material environment of the new waterfront.

Signs will be visible.

Or system could also hold information signs such as the park signs in the first image on the right.

Materials will be symbolic in that they will as far as possible be locally sourced, recylced and reclaimed. Being 'of' the place rather than simply 'about' the place is an important distinction.

Content will be navigational and narrative, symbolic and significant.

WHO OWNS THESE CITY SPACES?

WHAT IS THE SHAPE OF THE WATERFRONT?

A permeable, movable border defined by the Seattle 1,000+ project, plaques wayposts and elements.

Where is the edge of the Waterfront? Well, one edge is relatively clearly defined where the land meets the water, but on the landward side there is a need for definition. It may be that in the future there will be points where the new materiality of the reconstructed Waterfront meets the older upland boundaries of the waterfront that are readily apparent to its citizens. This could be in the form of upland information panels, inlays on the sidewalk and paving a la Ballard, or a wayfinding presence on the wider bay ring. The form of this to be determined

This is a chance to position our modular elements of wayfinding both on the waterfront and in some upland places in order to create a notional, symbolic "boundary" to the project.

The edge of the Waterfront can and should be defined in a map. Our favoured route in the temporary wayfinding scheme for Construction Experience of using a schematic to brand and signify the waterfront as a navigable space also allows for the definition of the boundaries to the new Waterfront to be defined. The boundary is of course permeable.

Permeability means that we can effectively blur the boundaries and connect to the upland areas, thereby allowing the shape of the Waterfront to be defined by its users as it has always been. WWFor example Madison is the only street to run all the way across to the other bay at Lake Washington, and this creates an opportunity to connect a reciprocating place some distance from the Waterfront proper, by means of the suggestion that the journey can be made there on foot, by bicycle by public transport.

The shape of the city is to some extent defined by where we put wayfinding elements: the matrix this creates (right) is a mutable and changeable boundary. The boundary comprises nodes of information that can be part of the 1,000+ initiative or an augmented version of that which is geographically specific. The nodes can be sign posts, but this might be considered be overkill. Instead, there's the potential here to make simple discrete interventions in the cityscape that

connect to the wider idea of the city and its history in the shape of the 1,000+ plaques.

A STRATEGY FOR SEATTLE

Deploy schematic map and small info panels in upland areas and online. Allow shape of city to remain flexible. Allow connections to be made across the city. Use 1,000+ project to embed stories in the landscape and create "trails" that can be followed. This idea expands the vernacular of the existing Seattle trail and place marking that uses paved surfaces to carry place names, geographic information and historic information.

The limits of the waterfront:
Bell St Park
Pike/Pine (@4th/Westlake Park ?)
Union (@2nd at Benaroya/Art Museum/light rail station)
Seneca (@light rail station at 3rd)
Madison (@4th/downtown library)
Yesler (@light rail station at 2nd)
Main/Washington at Occidental Park
Railroad at Occidental

WHAT IS THE SHAPE OF THE WATERFRONT?

A permeable, movable border defined by the 1,000+ project, the plaques, wayfinding and other elements.

Not fixed but fluid.

"Occupying the upland in this way reconnects and rebalances the waterfront with other areas in the city. An important symbolic act."

WHAT IS THE SHAPE OF THE WATERFRONT?
Madison as a bridge.

One of the ways in which the city can be reoriented and reimagined even reshaped, is to use the wayfinding opportunity offered by the Waterfront to establish paths and routes that are not in the forefront of the public mind.

One such opportunity that we can use as a case study is to see Madison as a Bridge between Elliott Bay and Lake Washington.

This is a process of signification. We can inlay discoverable elements into the sidewalk and so create a notional and real connection between the two bodies of water. This could be done using modules from our "kit of parts", and elements of the 1,000+ memories initiative.

This would then be backed up by instructive signs on the Seattle Waterfront, and on the waterfront at Lake Washington.

This could start as inlays upon the wayerfront paved surface and coninue as a "breadcrumb" trail up Madison as an extension of the Seattle 1,000+ project initiative. Occupying the upland in this way reconnects and rebalances the waterfront with other areas in the city. An important symbolic act.

WHAT IS THE SHAPE OF THE WATERFRONT?

Madison as a bridge.
Case study imagery

Inlays up Madison serve as a marker

Inscribed with distance measurements the same as inlays on the waterfront. The inlays create a "breadcrumb trail", a ladder or a bridge, linking Puget sound with Lake Washington.

This is a potentially valuable physical and symbolic link between the two bodies of water that can underpin the notion of the wider bay ring as real geographic entity in the minds of Seattle-ites.

This scheme can also stretch to the north south companions to the east west streets involving the Cityside/ Portside trails and OSP & Myrtle Edwards Park.

2.7 CABLES = 1,944 FEET = 3.7 MILES – KEEP GOING UP MADISON FOR LAKE WASHINGTON. ONLY 4 MILES.

INTERPRETATION, TIME AND MEANING
Encoding meaning in the environment.

Cultural and historic meanings accrue and accrete over time.

We have to be careful here. Everywhere on the Waterfront is redolent with meanings which are both visible and invisible depending on your relationship to the place and its history. Our job in the Wayfinding project is to uncover meaning where it exists and where appropriate encode new meanings in the environment.

The question about who the meanings are for is a sensitive one - it would be wrong to privilege certain kinds of meaning (historic ownership, displacement) above others, but then the requirements of section 106 and the MOA mean that certain stories must be foregrounded.

So it may be that particular stories are framed and presented in proximity to particular historic structures such as the Washington Street Public Boat Landing.

The conventions of interpretation signage may not suit our ambitions to create a Wayfinding system that is unlike any other. It maybe that the material choices we make can go some way to ameliorate the risks of clichéd 24x36" info panels with a grainy photo and a panel of text conceived via close attention to the lowest common denominator. The aim intead is to create a system that obviates the need for the usual approach that can be found in other cities the world over.

Ultimately our approach is to use languages and images to create multilayered content whilst avoiding the clichés of a standard info panels in Heritage sites all over the world.

Lastly, our championing of a modular system allows us to display signage, point toward and frame cultural artefacts, flag events and make sure that heritage and history, MOA content, and first nation concerns are all reflected in the new Waterfront and its materials.

"The installation of plaques containing memories and events large and small, momentous and ephemeral, political and personal will ingrain the stories of Seattle in the fabric of the city."

INTERPRETATION, TIME AND MEANING
Encoding meaning in the environment.

Using local materials within the Wayfinding matrix to carry the MOA/Section 106 required information, at specific points on the waterfront, allows us to tell stories using symbolically loaded techniques and materials: ie local woods, reclaimed elements of the old waterfront, authentic voices and images.

The reinstatement of the alloy cast ships' wheels and seaweed features that adorned the balustrades and lamposts of the promenade, together with the memorial anchors and plaques could find a discrete, sheltered and framed place to still exist within the matrix of the new modular Seattle Wayfinding system.

The memorandum states: "Support and coordinate a permanent interpretive installation at the site (i.e., in the wall or walkways) as part of the Public Outreach Plan and associated waterfront arts and interpretive planning".

In addition, the installation of plaques containing memories and events large and small, momentous and ephemeral, political and personal will ingrain the stories of Seattle in the fabric of the city.

78/1,000+

November 3, 1890.

On November 3, 1890, the first wheat to leave Seattle by ship is loaded aboard the British bark Mary L. Burrill, bound for Cork, Ireland. The wheat had been stored in a new grain terminal in West Seattle.

"This simple "building block" approach allows us to vary the materials with which we construct the new matrix."

**WFS WAYFINDING
A KIT OF PARTS**
What holds the signs and symbols?
Modular approach

Our approach is defined less by the specifics of place than the need for a modular system that will address all of the needs of a wayfinding system that combines objective signification with symbolic content.

To that end we have taken as a starting point the proportions of the inlays, pavings and railings that are part of the JCFO scheme for the Waterfront.

The module is based on a 6" unit with increments/divisions of those basic squares and cubes.

This will allow for a wide range of configurations to carry both sign and symbol.

Orthogonality makes for ease of manufacture and installation, for recognisability, and crucially it's an abstract and relatively "blank" visual language with which to frame and foreground the content we will be making for the Seattle Waterfront.

Furthermore, this simple "building block" approach allows us to vary the materials with which we construct the new matrix and also create a sense of departure from existing Seattle wayfinding systems.
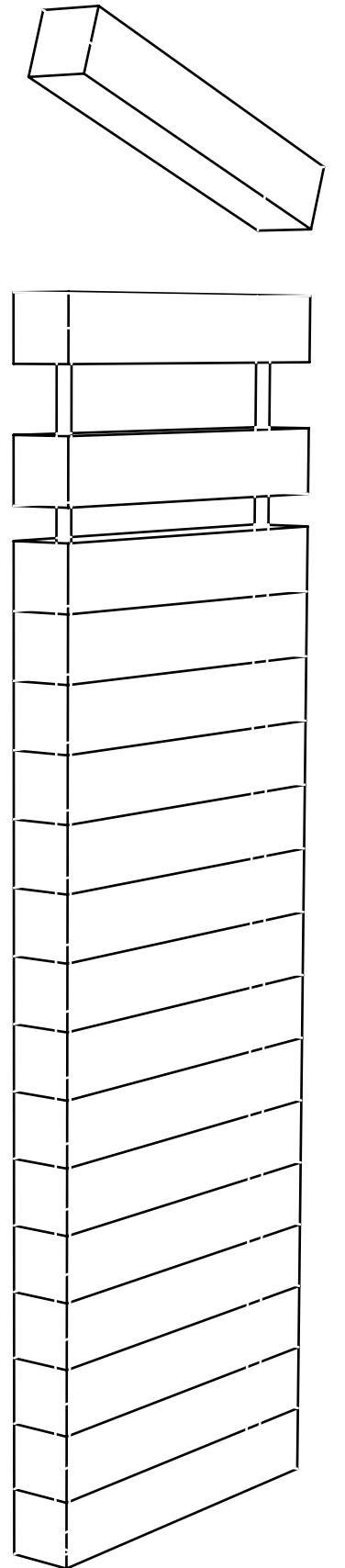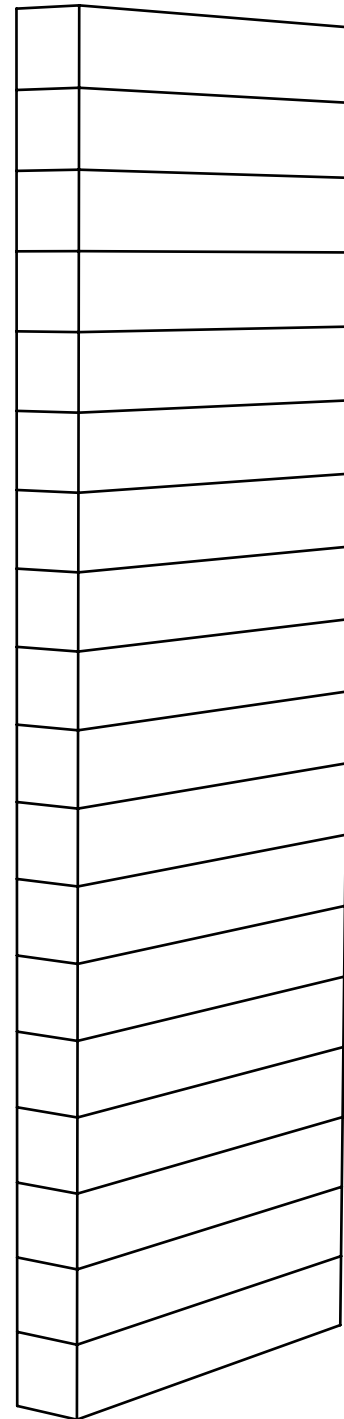
**WFS WAYFINDING
A KIT OF PARTS**
The modules
Modules, posts and stacks to create
signs, holders of varying heights.

6"

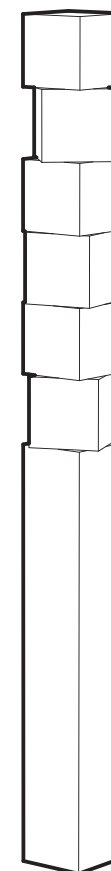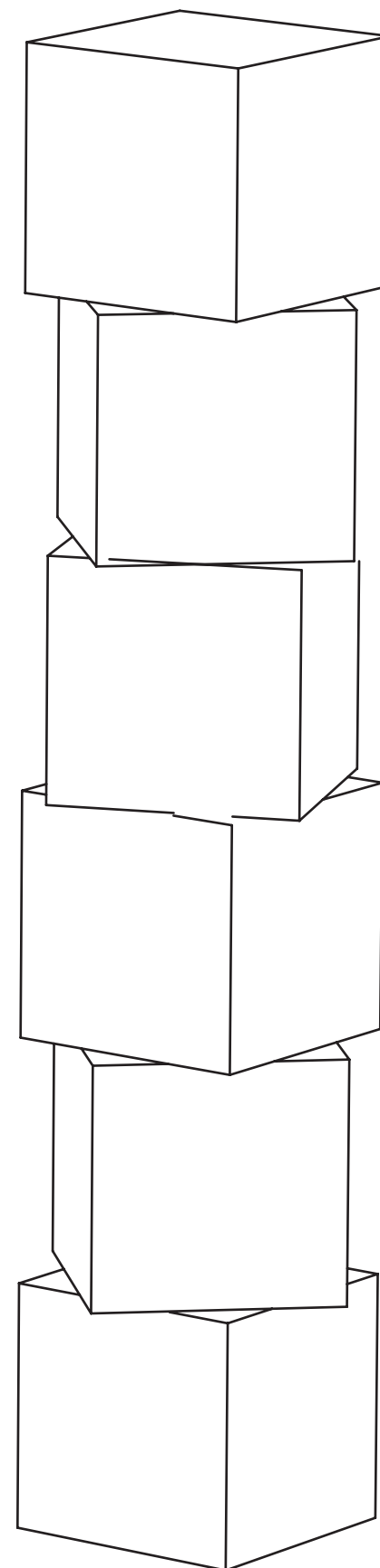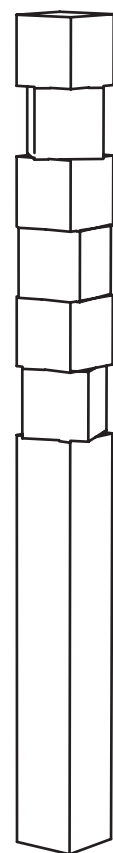6"

6"

6"

8FT   **6FT**   **3FT**
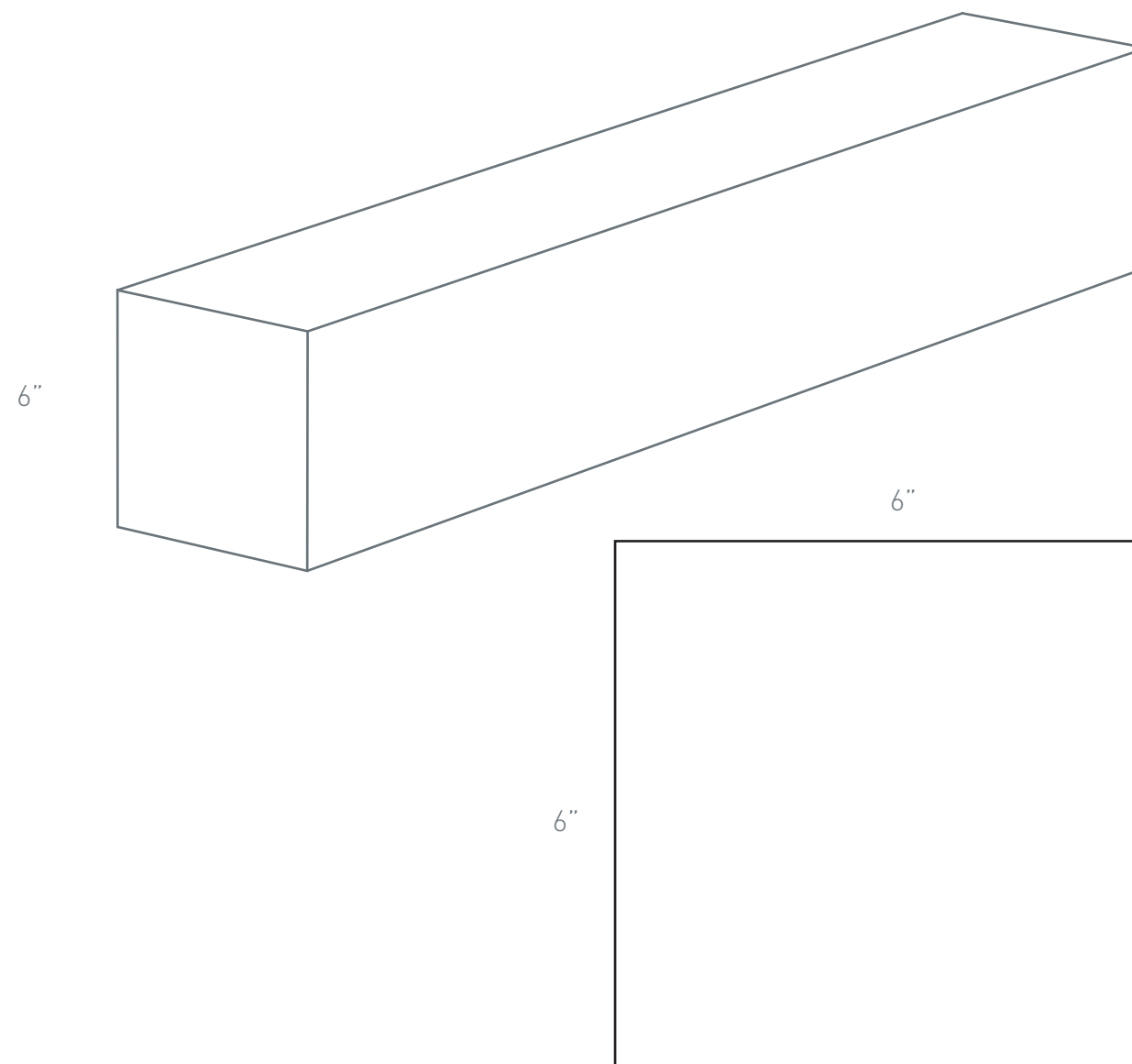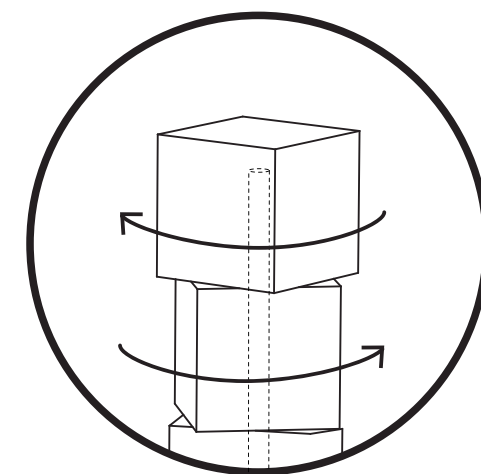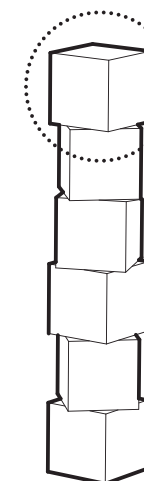
**WFS WAYFINDING
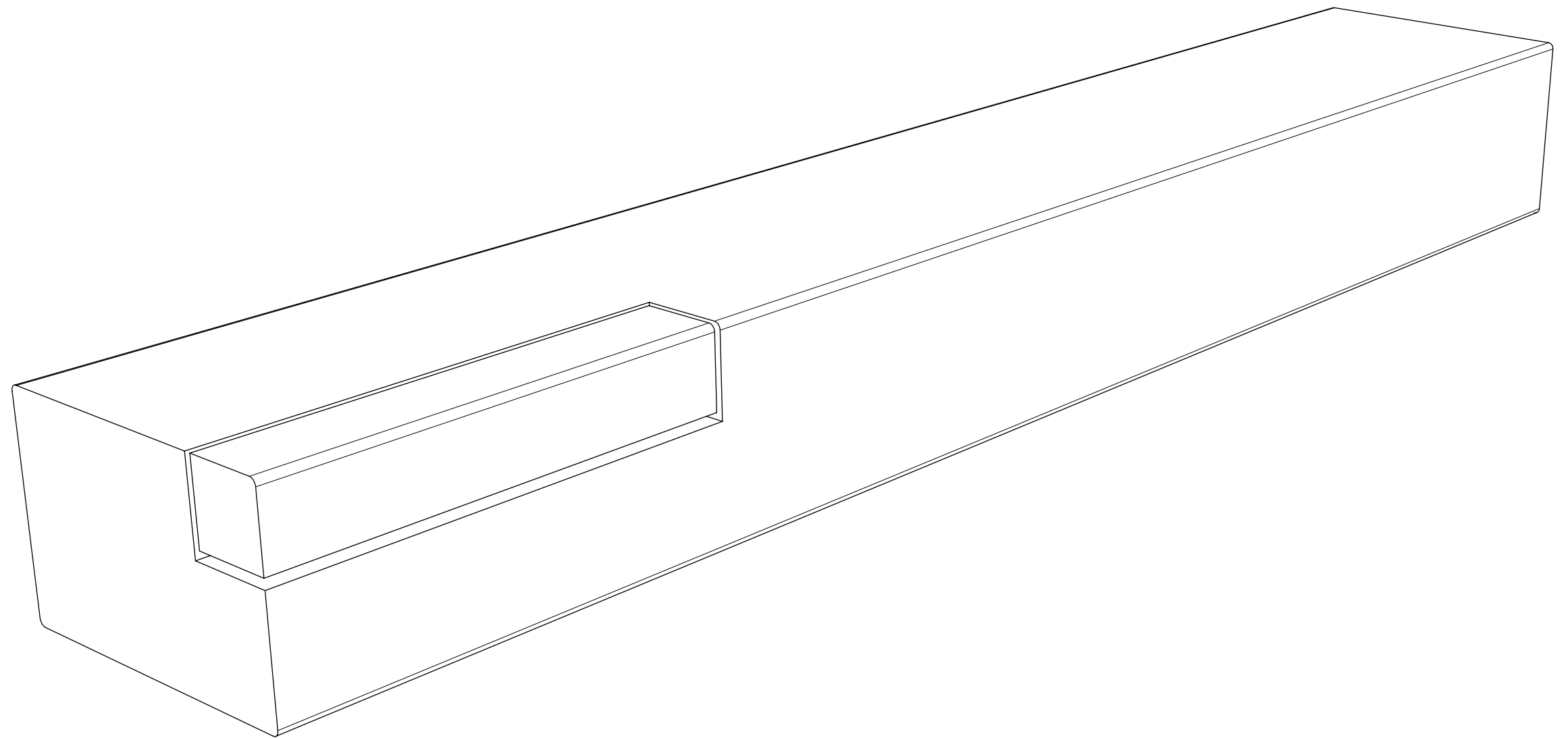A KIT OF PARTS**
STACKED MODULES
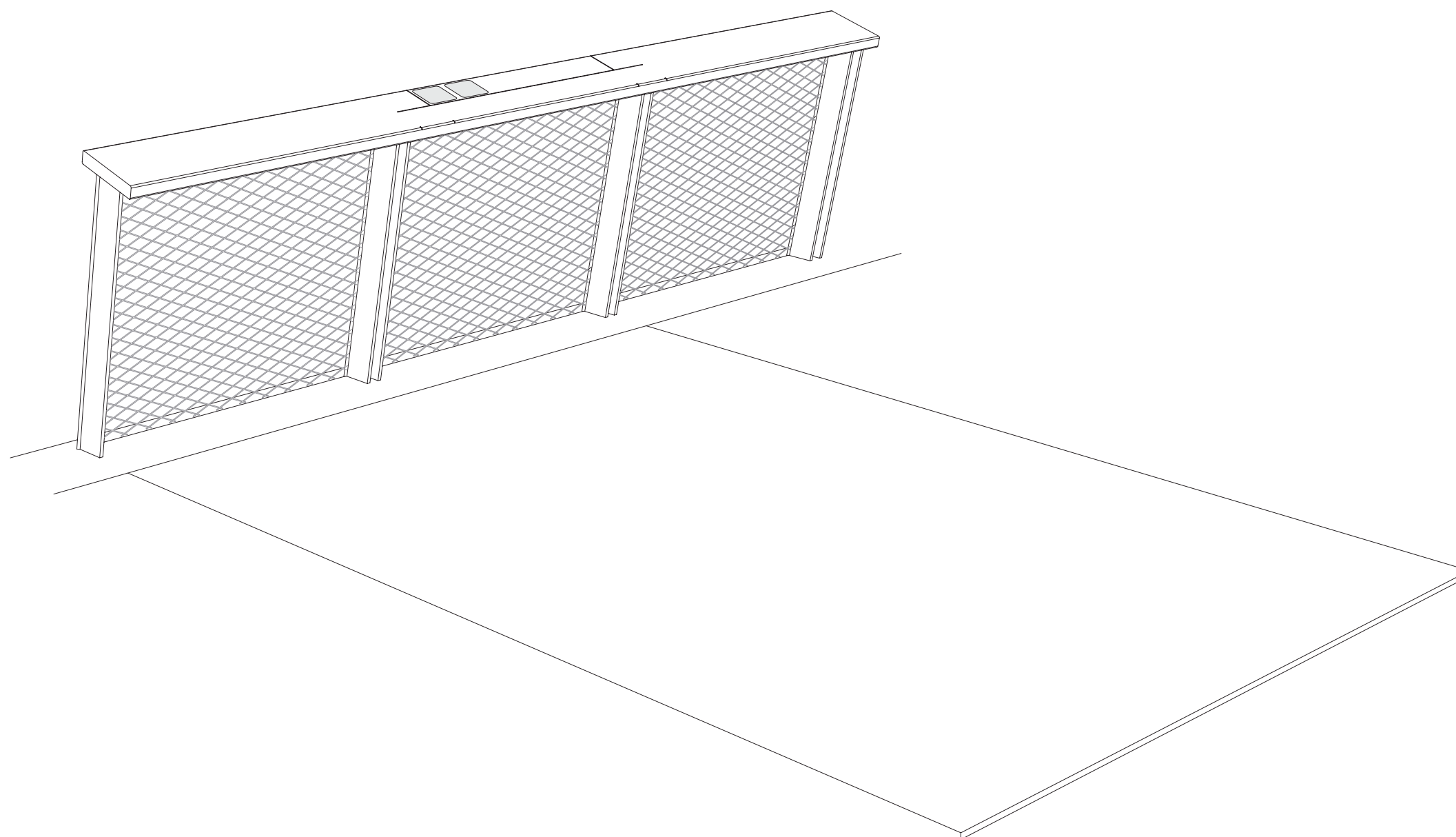
**WFS WAYFINDING
A KIT OF PARTS**
POST MODULES

OR

**WFS WAYFINDING
A KIT OF PARTS**
BENCH MODULE

WFS WAYFINDING
A KIT OF PARTS
RAILING MODULE

WATERFRONT KIT OF PARTS
Positioning the kit of parts in the environment

The modular kit of parts can be deployed in the environment in a variety of ways. We are working with a general concept based on the ways in which people use and travel through urban space.Journeys on foot may involve continuous movement, pauses for orientation or reflection, meeting points, decision points, and destinations. it's our aim to introduce a balanced number of wayfinding elements to the mix of materials on the waterfront. Ideally the materials will be symbolically appropriate - ie: locally sourced and manufactured elements with that information displayed on each wayfinding element - each element is positioned for optimum use.

Stacks
Stacks are the primary and most flexible, the most visible element of the wayfinding kit of parts. At 8' high by 3' wide and comrpsing multiple materials, they are the means by which clear directional navigational information, storytelling and symbolic content come together. Because the stacks comprise multi–materials in modular 6"x 6" x 36" sections, there can be variance in their content and composition. Furthermore, the content can be varied and changed over time. This implies maintenance and a degree of future planning together with an oversupply of the key elements at the manufacture stage. Stacks are installed at the terminals of east west streets, outside transit hubs and in places where clear directions are needed, or at places where symbolic content or sensitive interpretive content has to be foregrounded. (For example near the Washington Boat Landing.

Plaques
Plaques are 6" x 6" holders of information for the Seattle 1,000+ moments project. They can be installed all over the city, but find their home in numbers on the Waterfront and Promenade inset into surfaces

Posts
The posts are small stacks of cubes of acetylated wood that can rotate on a central pole or post. The cubes have an 8 point ratchet that brings them to rest at one of eight compass points.

WATERFRONT KIT OF PARTS
Positioning the kit of parts in the environment

The posts are installed at pause points near benches or near places where interpretation is required. There is scope for installation of more of these on the Boardwalk section of the promenade.

Bench
The benches are monoliths of timber. We intend to take our modular 6" x 3' grid and typestyle/size and apply it to the benches in a discreet manner. This content wil be information to be discovered, provenance of materials, maker of benches, orientation where needed.
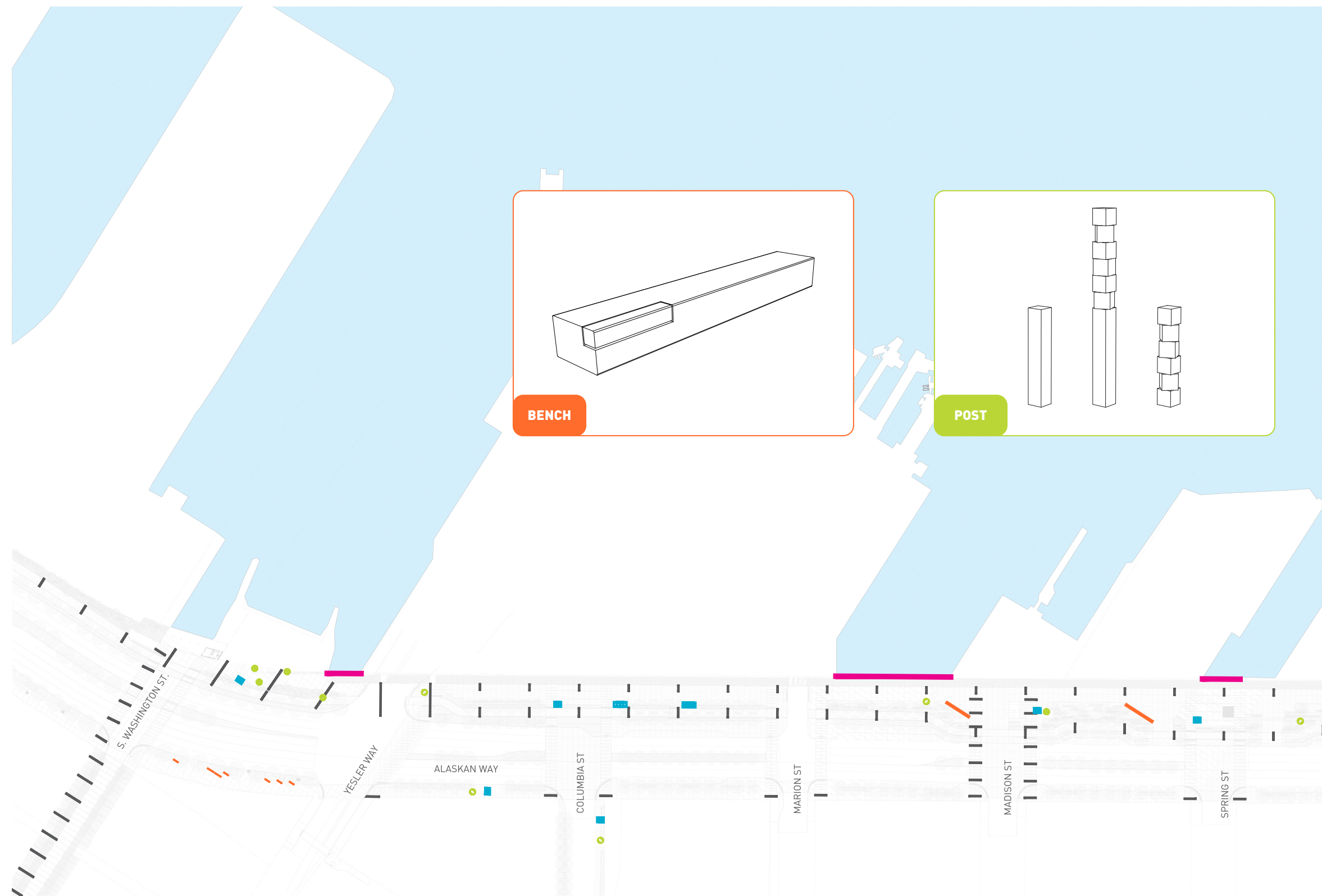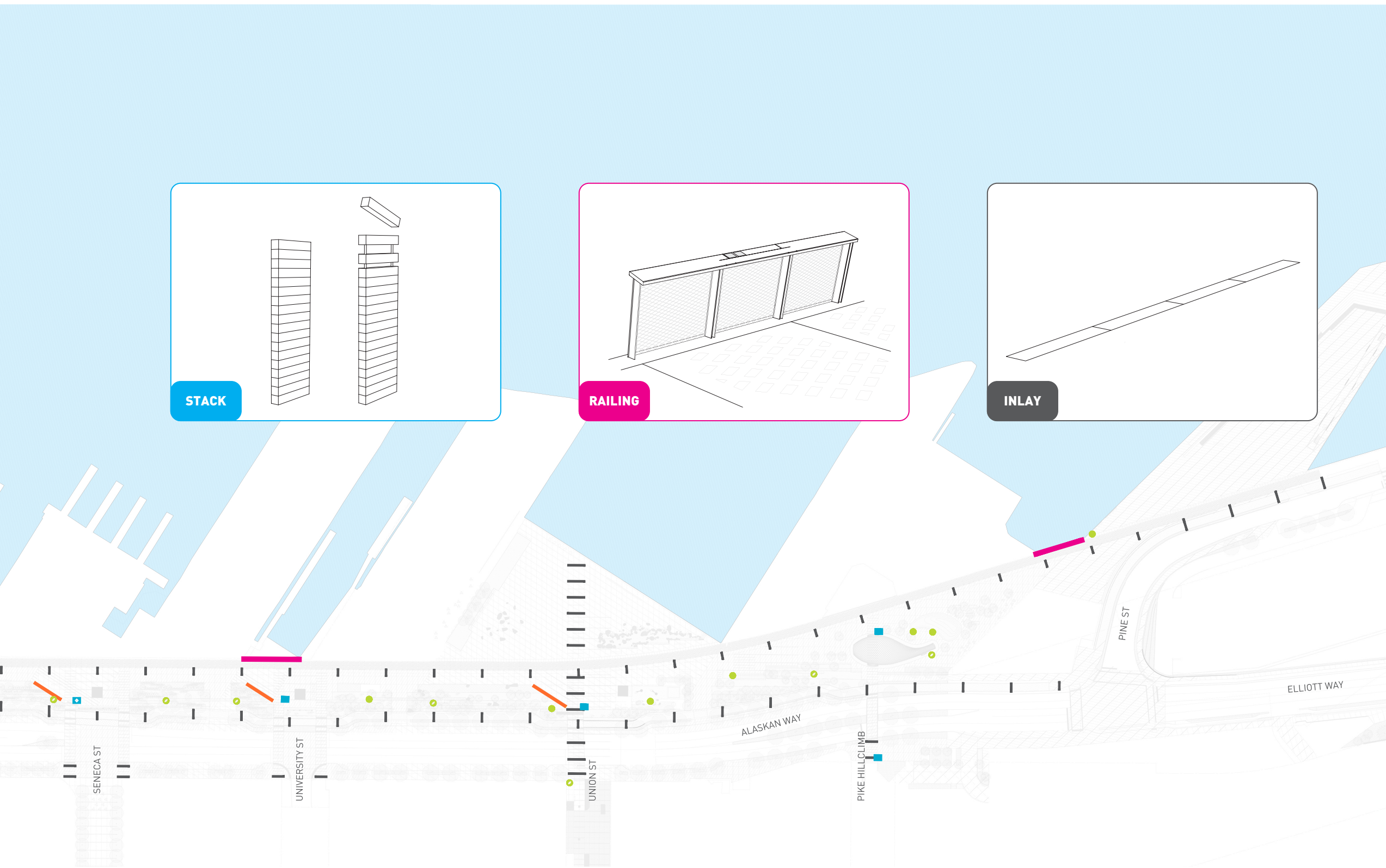
Railing
The balustrade uses the same proporiton as the Wayfinding module and is an ideal carrier of information. Its outward facing orientation means it can be used as a connector to the wider Bay RIng and the further reaches of the Puget sound. Agina it will be important not to overdo or overpopulate the balustrade with graphics and information. Discreet, meaningful application of information, navigation and stories.

Inlays
Inlays have two functions, two widths and unlimited lengths. The inlays that run East/West across the promenade are metric and signify length and time taken. These are normally 3" wide. The inlays that run north south across the terminus of east west streets work as thresholds and are generally 6" wide. They contain directions and information. The inlays a spaced out on a cable unit of measurement.

This metric element is based on Royal Naval Ordnance measurmeent used by Admiral Vancouver when he sailed into Elliott Bay and surveyed the land that is now the Waterfront. Cable is 1/10 of a nautical mile, or approximately 608 feet. The Royal Navy would measure for depths using a cable, which was equivalent to 100 fathoms or 1/10 of a nautical mile.

BENCH

POST

S. WASHINGTON ST.

YESLER WAY

ALASKAN WAY

COLUMBIA ST

MARION ST

MADISON ST

SPRING ST

STACK

RAILING

INLAY

SENECA ST

UNIVERSITY ST

UNION ST

PIKE HILL CLIMB

ALASKAN WAY

PINE ST

ELLIOTT WAY

WAYFINDING KIT OF PARTS
Environmental Marking

Slips streets and piers figure in the scored concrete paving that is forming part of the Waterfront's surface and paving scheme. These marks that are permanently built into the landscape are potential methods of orientation and connection, but only if the meaning is somehow condensed and reveaed to the public.

One way to do this is to play with scale to bring the pattern of slips, streets and piers into a realm smaller than that of the paved surfaces of the promenade.

A natural home for and identifier of the Waterfront is needed for a meaningful upland connection. So to achieve this connection by graphic means we can deploy the geometry of the streets slips and piers in places further away from the Waterfront in order to reinforce the connection to the Waterfront and Seattle's sea city status.

By encoding the shape of the city in the fabric of the cities' streets there is an opportunity to build on the vernacular that already exists. The "lost" streets of Ballard with their inset mosaics, and the brass inlays on the corners of downtown avenues and streets set the precedent.

A STRATEGY FOR SEATTLE

Create directional and orientational clues in the upland landscape with the piers slips and streets device.

Repeat the device on the streets in the physical environment and carry through as embedded "branding" in other wayfinding expressions - particularly digital.

WAYFINDING KIT OF PARTS
Environmental Marking
Inlay Tradition

Moving upland and inland there is potential to link sidewalks in other areas as far apart as Ballard and Alki to the waterfront via the medium of inlays. The appears to be within the city fabric evidence of a tradition of this form of occupation. From the coffee beans within Pike Place Market, to the walk of fame , the "lost" mosaic street names of Ballard, fragments of rail down on the waterfront, and the more artistically rendered modern offerings also in Ballard.

Building on this tradition inlays would be an effective and simple way of occupying places across the Wider Bay RIng, as well as up- and inland of the main corridor of the Waterfront project.

WAYFINDING KIT OF PARTS
The Railing graphic treatment

The railing carries information and metric markers that are the same width as the inlays that are in the promenade @ 3" wide.

The railing are in 4ft long modules which for our purposes break down into

The color-coded markings on the railing are picked up in alignment with the marks on the ground. On site they will be basalt.

Text reveals place and distance based on the Naval "cable" length. Currently we are considering US cable-720 feet, depicted in increments of 72' or 1/10 of a cable. Divisibility by a factor of 8 means this length dovetails with the grid on which the new Waterfront is built.

The systems used by settlers are etched into the landscape and are part of the region's more recent history. The use of the naval ordnance units of distance creates a link to history and the establishment of Seattle and are in counterpoint to the framing of "natural" wayfinding elements in the Stand Alone Tide Element. (SATE) (See page 87-88).

In this way we do not simply privilege what is arguably the dominant or most visible culture, but open the door to the representation of all cultures including those with oral, non verbal and pictorial traditions.

There is scope to introduce tactile elements to the Wayfinding that can also help us to comply with, and enhance the accessibility of the wayfinding of the project.

For example, laser etching and carving add a tactile surface, but we can also look at incorporating Braille in balustrade, stack and bench.

Where necessary, Braille can rendered with brass studs fixed directly into the balustrade surface in compliance with ADA.

WAYFINDING KIT OF PARTS
4´ Sections for Railing
Tactile content

←S   OLYMPIC SCULPTURE PARK → 20 MINS 🚶 UNION STREET STAIRS AND ELEVATOR ARE BEHIND YOU   **N →**

←S   OLYMPIC SCULPTURE PARK → 20 MINS 🚶 UNION STREET STAIRS AND ELEVATOR ARE BEHIND YOU   **N →**

WAYFINDING KIT OF PARTS
Perpendicular inlay
Metric length markers and wayfinding
for the promenade
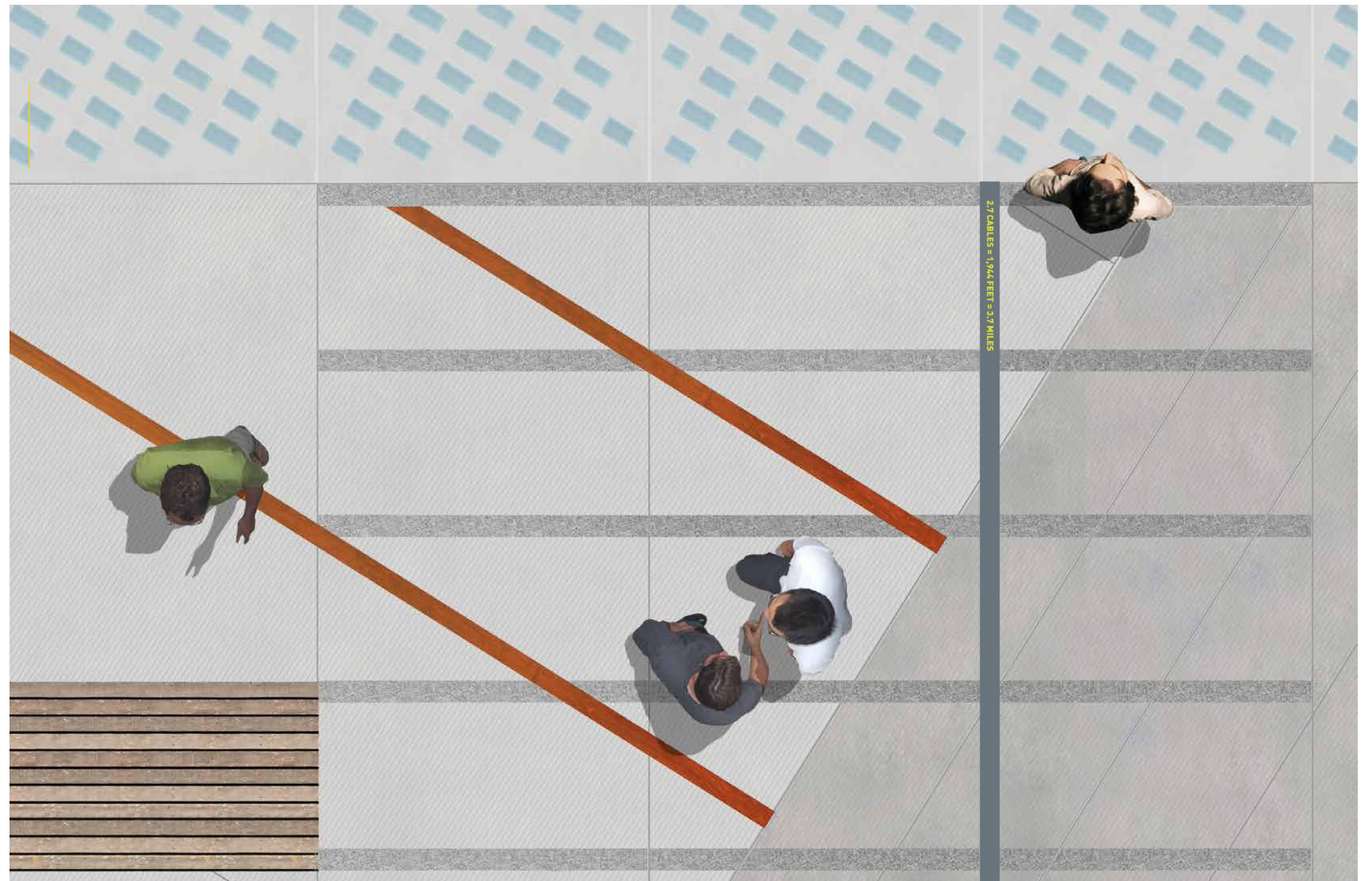
WAYFINDING KIT OF PARTS
Municipal signage in the System

The modular system could also be co-opted to carry city signage, bye laws, prohibitions and advice of varying kinds.

SEATTLE PARKS AND RECREATION

IT IS UNLAWFUL TO USE A PARK OR CONDUCT AN ACTIVITY OR HOLD AN EVENT IN ANY PARK FO RWHICH A PERMIT IS REQUIRED BY THIS CHAPTER OR BY RULES OF THE SUPERINTENDENT WITHOUT FIRST OBTAINING A PERMIT FROM THE SUPERINTENDENT

SMC 18.12.275

For information on meal programs plase call
206-684-0281

KIOSK No3
AQUARIUM
WATERFRONT PARK
WASHDOT FERRIES

POOL BARGE
HISTORIC PIERS

K3

WAYFINDING KIT OF PARTS
Materials

The modular approach allows us to develop a palette of materials that works hard in terms of the deliver of funcitonal signage offering durability and high visibility.

The symbolic element is also served by careful deployment and use of local woods, reclaimed materials, stone, metals and glass.

By using carefully selected, entirely local materials we are curating and creating a symbolic representation of the building blocks of the place.

By encouraging the working of these surfaces and materials by local artists, and opening these media up to artists who may be working as part of the ongoing deployment of the Art Plan for the Waterfront, we are connecting the place to people via materials.

Once again, the interface of people and place creates culture.

Over time, the Wayfinding system will be a catalyst for culture, as well as a growing and changing means of communication both, about and of the place.

Basalt

Acetylated softwood

Ekki wood from salvage

Powder coated/painted steel

Recycled Granite kerb

Recycled old baustrade aggregate

Aluminum/Inox plate

True cedar and other north west pacific indigenous woods

Copper

Weathering Steel

WAYFINDING A KIT OF PARTS
Symbolic typological content

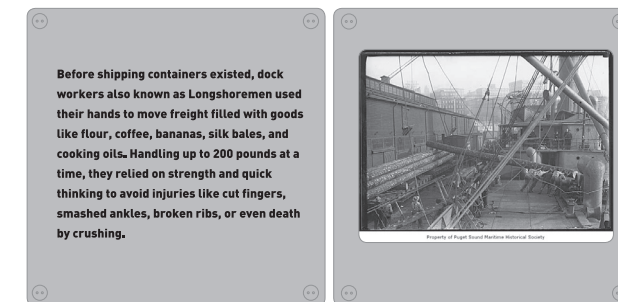Hand carved artwork in relief. Typological example of salmon using typical carving technqiues.

The idea is that these elements of the modular system are handed over to be worked by artists, and then re-installed. This process need not be restricted to First Nation artworkers, but could also be spaces in which other elements of public art could find a place to live.

There is space too for an explanatory interpretive text that contextualises the work. This could be CNC routed or laser etched or printed onto the substrate.

The modular nature of the system allows artworks to sit on their own or be clustered, within a stack or a post, on a bench or balustrade.

If there is a need for a particular story to be told (ie Washington Boat landing) then a stack can be positioned near to the point of historic significance.

The surface of the module can carry images large and small together with appropriate texts/languages/braille.

Before shipping containers existed, dock workers also known as Longshoremen used their hands to move freight filled with goods like flour, coffee, bananas, silk bales, and cooking oils. Handling up to 200 pounds at a time, they relied on strength and quick thinking to avoid injuries like cut fingers, smashed ankles, broken ribs, or even death by crushing.

1,000+

WAYFINDING KIT OF PARTS
Positioning for Infographics

Information graphics appear in the same area on all stacks. Easily visible for walking adults, those using wheelchairs, and for children.

The aim is to make sure that information is usually found between the 4-5ft range. Ideal for ADA-dependent and other pedestrian users.

KIOSK No3
3rd AVENUE FOR TRANSIT
WASHDOT FERRIES

K3

FERRIES

3rd AVE TRANSIT

1,000+
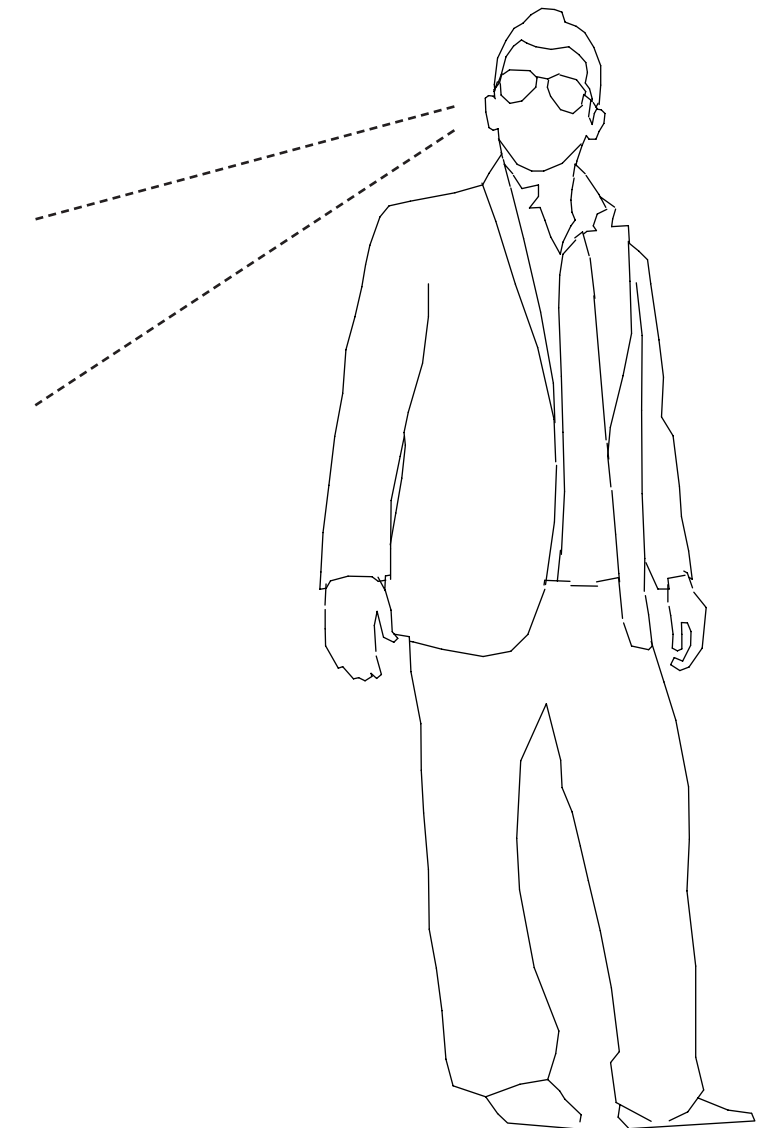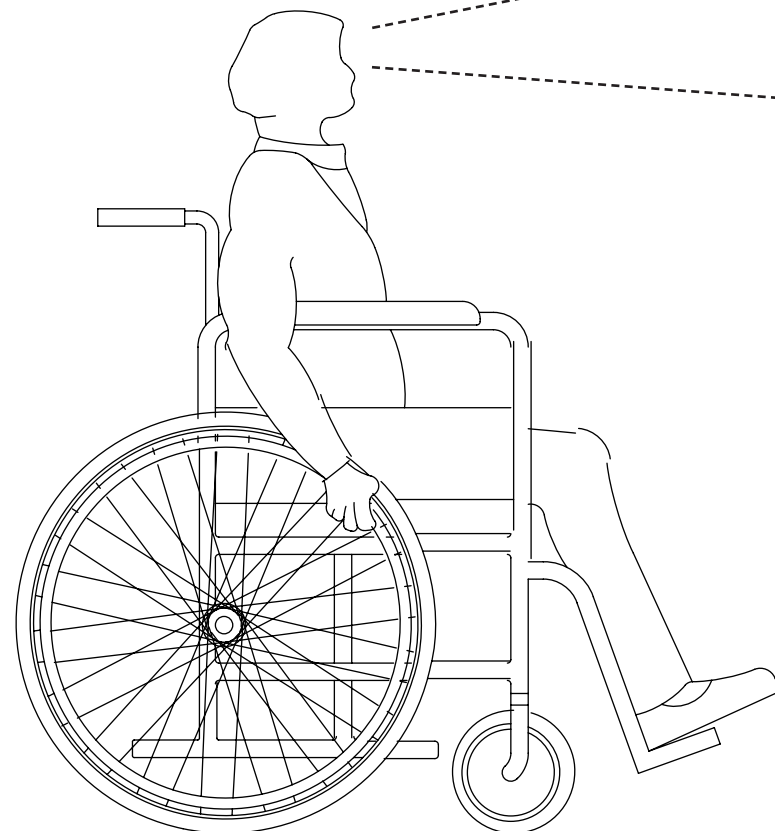
WAYFINDING KIT OF PARTS
Typological content
Posters on Stacks

The stacks can be adapted to carry posters by the simple expedient of fixing a smooth adhesive friendly surface across the elements of the stack. Poster content can be contemporary. In fact designating some of the stacks as poster carriers will create a place in which new publishing can take place whether this is event based or part of an art initiative like the current Low Res initiaive being run by the city as part of the plan for Public Art.

The poster debris can accrete over time, adding character and history to the Waterfront scheme.

WAYFINDING KIT OF PARTS
Symbolic Typological content
Historic Waterfront Elements

In reshaping the waterfront there is a danger that history will be scoured from the surface of the place, and while the establishment of the new Waterfront will undoubtedly energise and focus the eyes and minds of visitors on the newly-made urban site, what went before can and should be incorporate dinto the fabric of the Wayfinding effort.

The old balustrades are to be reintroduced as elements of the new waterfront and will work as clear markers, places around which people can gather, recollect, remember and establish subjective wayfinding marker posts.

There are other elements in the form of small cast propellers, anchors and plaques. These can be redeployed on the stacked elements of the wayfinding scheme.

Incorporation of existing Waterfront Promenade artefacts such as alloy ships wheels, seaweed castings, plaques is made simple. The artefacts can be mounted onto wood, or onto sections of the old balustrade that could be machined into the right proportions for a stack.

Explanantions, history etc could be included on the stack, including versions in Braille and Audio via the Waterfront app, located and delivered via iBeacon.

Ships' wheels are mounted on rotating spindles and can be turned by hand.
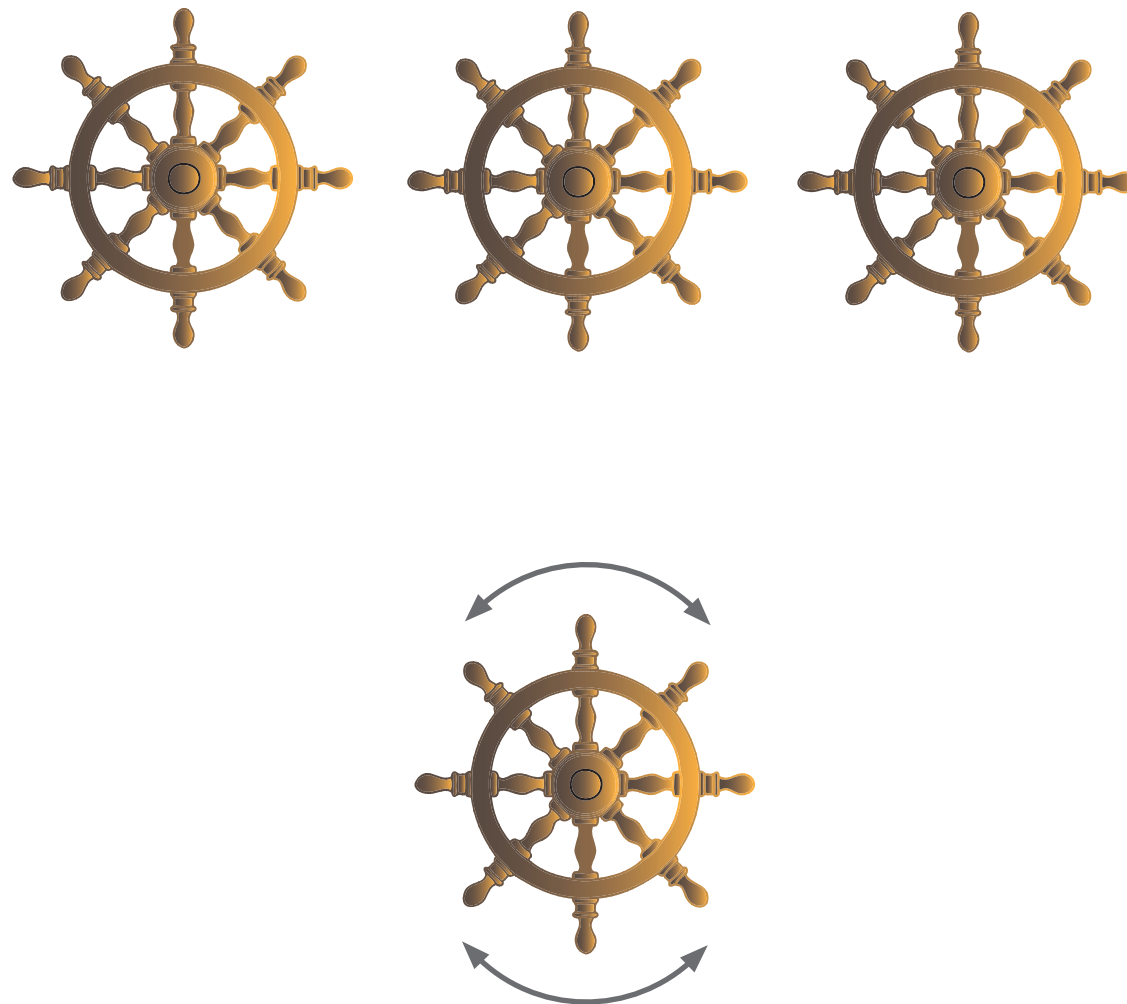
WAYFINDING KIT OF PARTS
THE 1,000+ PROJECT
Typological Symbolic content
Historic waterfront
Alternative treatment

Individual elements of the stacks can be assigned for various uses.

The Seattle 1,000+ project initiative could be rendered as below with paragraph, braille or equivalent and illustration.

The installation of iBeacon technology could also deliver speakable text to mobile devices via a running application when the user is in close proximity to a particular stack.

On July 14, 1915, the Liberty Bell -- one of the United States' foremost symbols of freedom and independence -- visits Everett, Seattle, and Tacoma en route to the Panama-Pacific Exposition in San Francisco. The bell traveled the country by train, greeting throngs of joyous well-wishers in towns along the way. The crowds in Washington state are no exception.
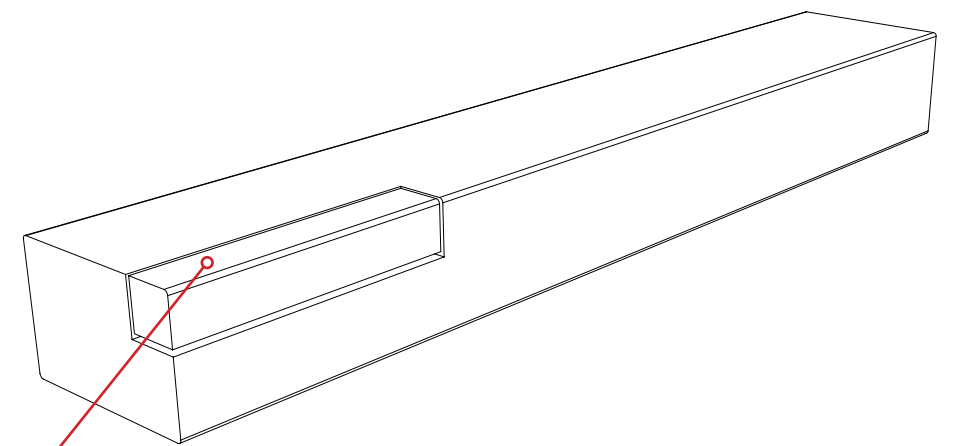
WAYFINDING KIT OF PARTS
Bench
Typological content
Symbolic/sign

Benches use the same grid as the rest of the elements of the kit of parts. Letterforms are recessed, CNC routed and paint or resin filled. ADA compliance maintained via type sizing and inclusion of Braille.

Surfaces can be used to combine the symbolic with objective signification.

Here the bench surface is laser or CNC etched with information tand timing of destinations, together with some key information about the origin of materials. This approach to storytelling - teasing out and presenting the narrative within the material culture of the Waterfront - opens up a rich seam of potential for creating a symbolically important set of themes that firmly ground the new Waterfront space in the history and traditions of the wider Pacific North West and the local conditions peculiar to Seattle.

This is a chance to embed localism in material and manufacture in the fabric of the Waterfront.
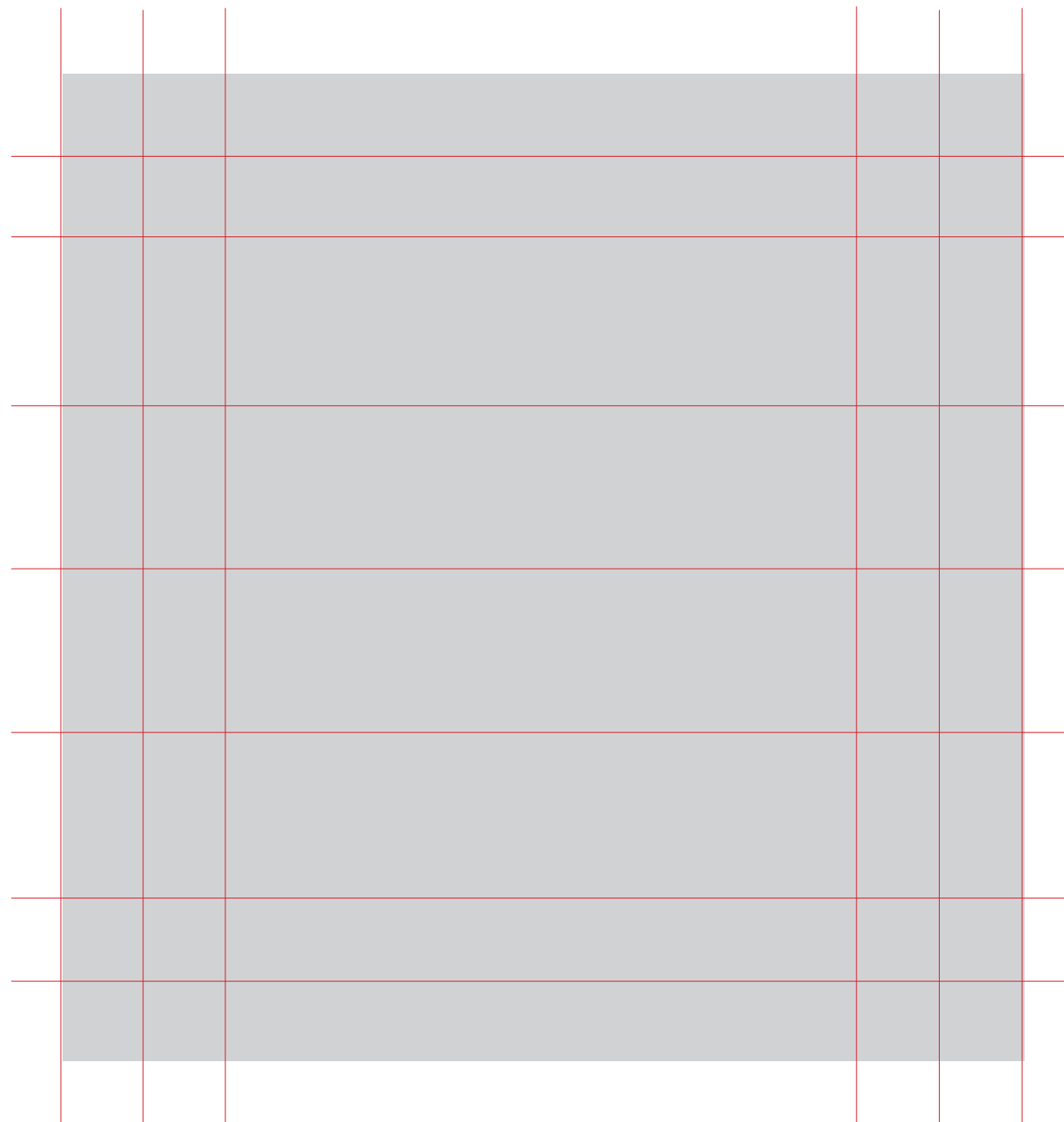
OLYMPIC SCULPTURE PARK → 20 MINS 🚶

THIS BENCH MADE FROM A WESTERN RED CEDAR TREE GROWN IN QUINAULT, WASHINGTON 112 MILES → W

WAYFINDING KIT OF PARTS
Organisational grids

The grid and signage elements are
based upon the ADA requirements for
public signage.
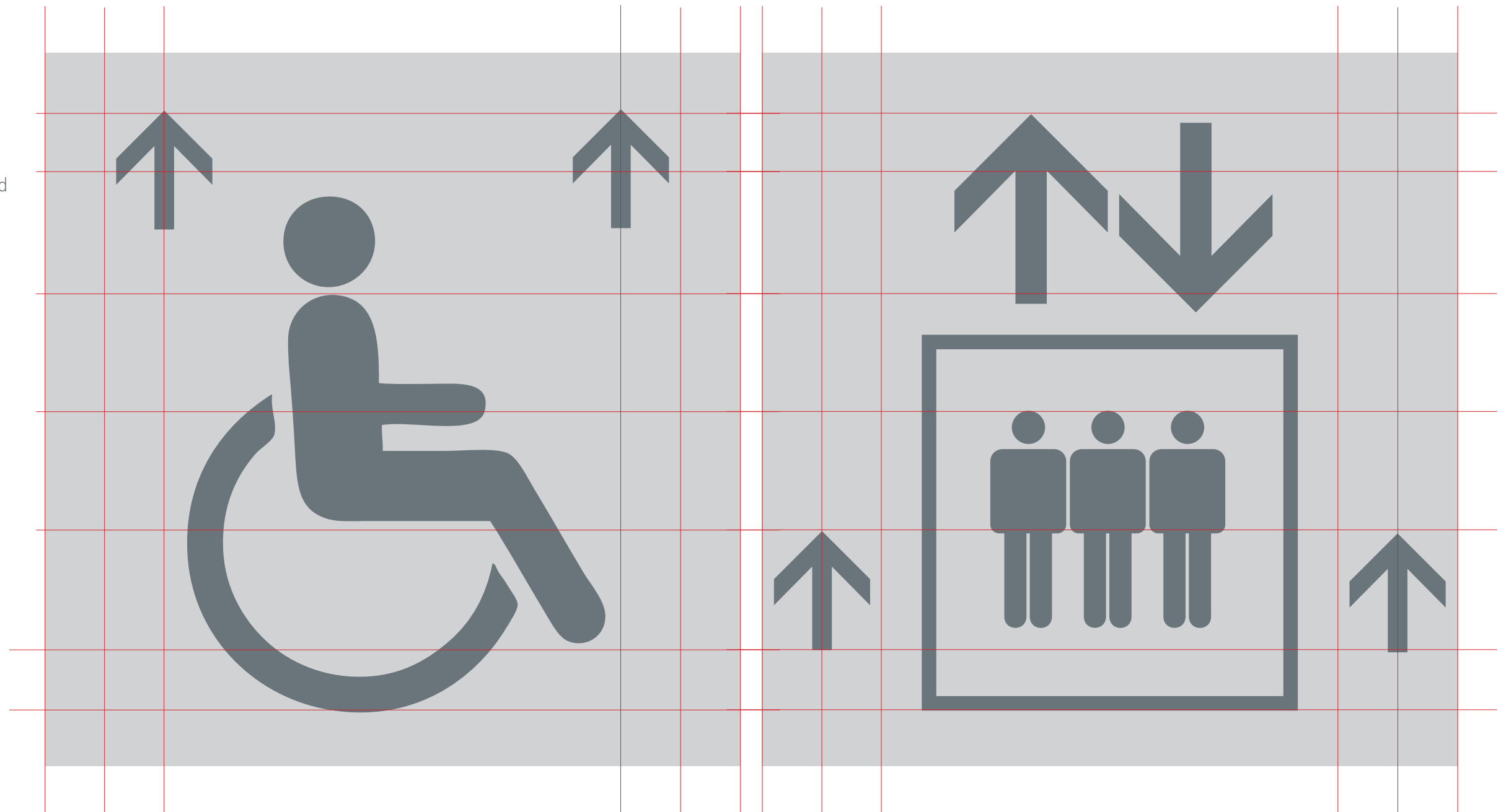
1˝+ ½˝ grid lines on 6˝x6˝ plaque

WAYFINDING KIT OF PARTS
Basic 6˝x6˝ grid
Used for ADA compliant symbols

6˝x6˝ Module Grid
Can be subdivided with half inch grid
increments.

1˝+ ½˝ grid lines on 6˝x6˝ plaque
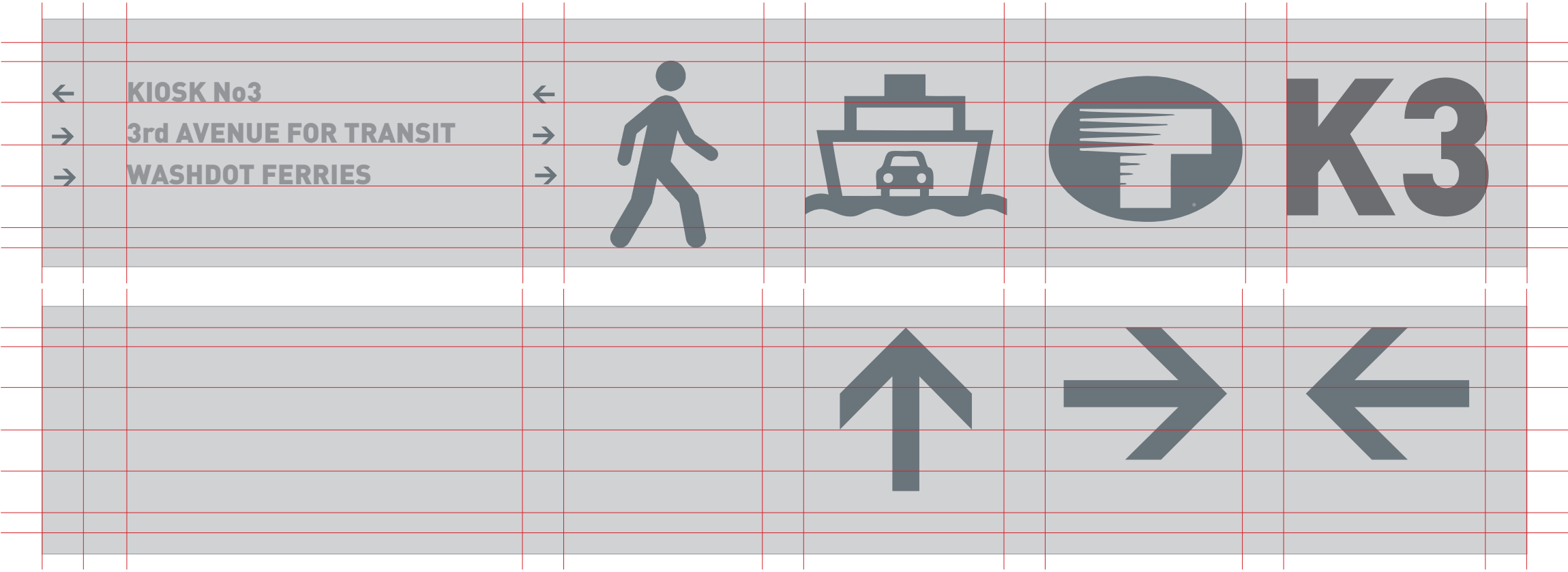
WAYFINDING KIT OF PARTS
36"X6" stack element
Basic 6"x6" grid

ADA compliant
6" square containing one symbol.
Raised upper case letters.

6"x6" Module Grid
Can be subdivided with half inch grid
increments as right.

← KIOSK No3
→ 3rd AVENUE FOR TRANSIT
→ WASHDOT FERRIES

← KIOSK No3
→ 3rd AVENUE FOR TRANSIT
→ WASHDOT FERRIES

FERRIES   3rd AVE TRANSIT   KIOSK

1,000+

1,000+ Project
Identifier
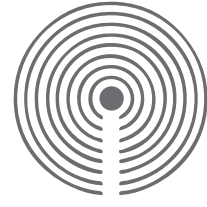
iBeacon

No Dogs

10 MINS

Time

Story Point

WAYFINDING KIT OF PARTS
Suite of signs, symbols
And Isotypes

Induction Loop

WiFi

Park/Public Picnic Area

K3

Waterfront Kiosk
Numbering System

Pedestrian
Access

**PIER
62/63**

Piers

Elevator

WSDot Car/Passenger Ferry

Seattle Transit Symbol

Direction

Stadia

Seattle Access Symbol

Pool Barge

Cyclist

N

Compass

WAYFINDING KIT OF PARTS
Color, contrast & visibility

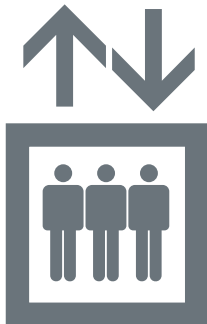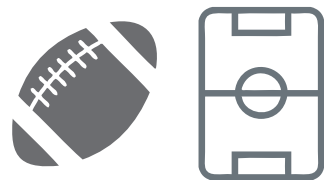During daylight conditions, human visual sensitivity peaks at 555nm, then shifting to 510nm when light is low.

Green colours are located in the region of 490-560nm (nanometres) and yellow colours fall between 560-590nm.

This means that optimum visibility is in the range 490-590nm covering the green to yellow part of the visible light spectrum.
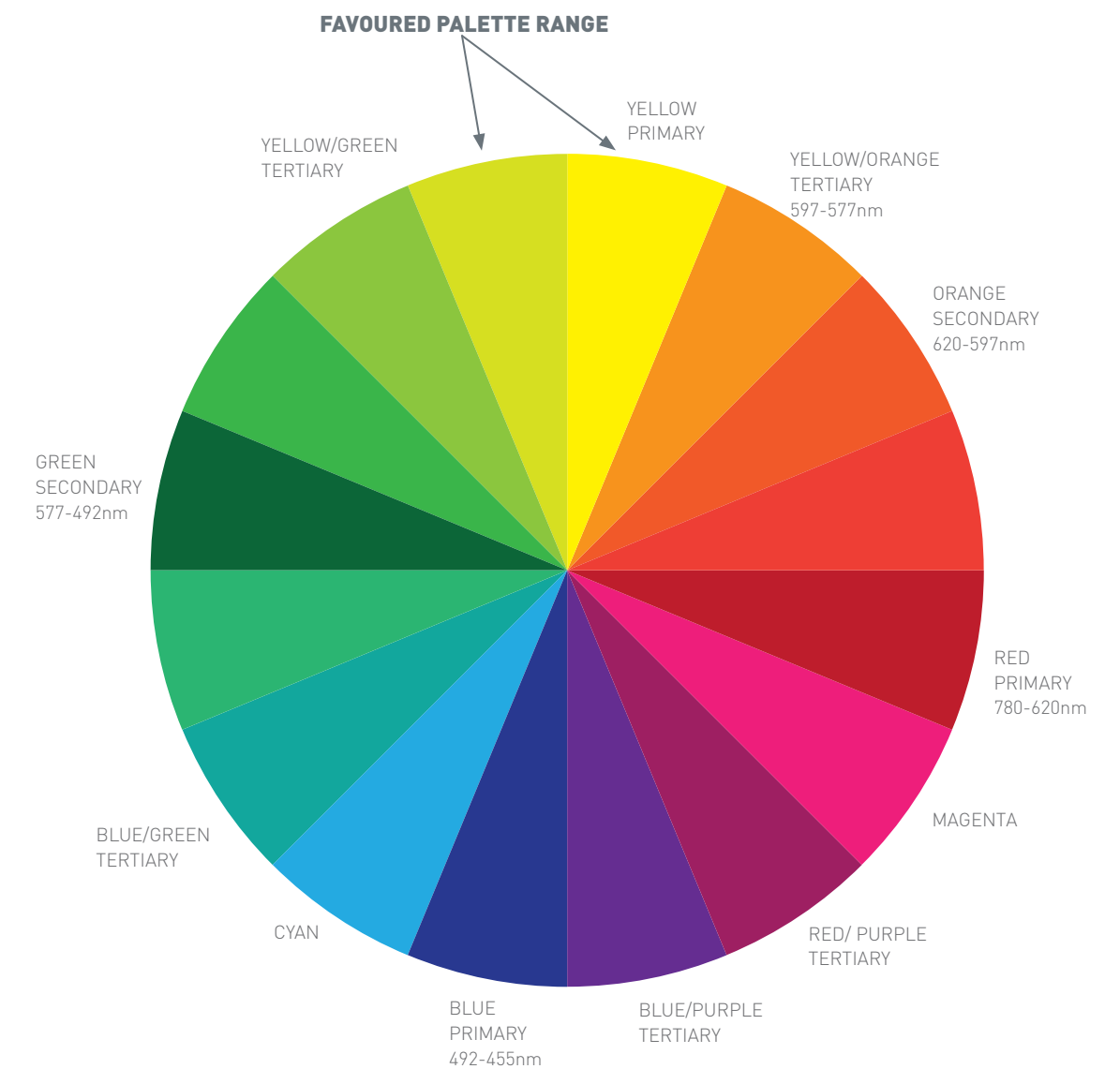
The reflectance values for lime/yellow colours peak at 550nm during daylight and between 520-530nm at night.

These reflection values match almost exactly the peak human sensitivity curve under good light (photopic) conditions and low light (scotopic) conditions.

Under many conditions, the eye sees green-yellow better than any other colour. The colour works well under adverse weather conditions such as heavy rain and overcast skies. Green-yellow is virtually unknown as a colour in nature and is rare as a motor vehicle colour. It contrasts with almost every urban and rural background.

As red spectrum colors become less visible during the red shift period of daylight hours (ie evening and night) it would make sense to use the high visibility and high contrast strategies that we have pioneered in the temporary Wayfinding strategies during the Seawall construction phase.

The continuation of the acid green currently being used as as a key colour in the temporary Wayfinding and branding of the waterfront project would create a continuity of place without recourse to outright branding of the new waterfront space. The schematic design contains concepts for the accentuation of information using this colour way within a carefully worked out hierarchy of information supported by the material palette of the signage components.

FAVOURED PALETTE RANGE

YELLOW/GREEN TERTIARY

YELLOW PRIMARY

YELLOW/ORANGE TERTIARY
597-577nm

ORANGE SECONDARY
620-597nm

RED PRIMARY
780-620nm

MAGENTA

RED/ PURPLE TERTIARY

BLUE/PURPLE TERTIARY

BLUE PRIMARY
492-455nm

CYAN

BLUE/GREEN TERTIARY

GREEN SECONDARY
577-492nm

WAYFINDING KIT OF PARTS
Indicative content
Union street
Facing west

KIOSK No3 ↑
AQUARIUM →
WATERFRONT PARK →
WSDOT FERRIES ←

POOL BARGE →
HISTORIC PIERS ← →

K3

UNION STREET ↑ W
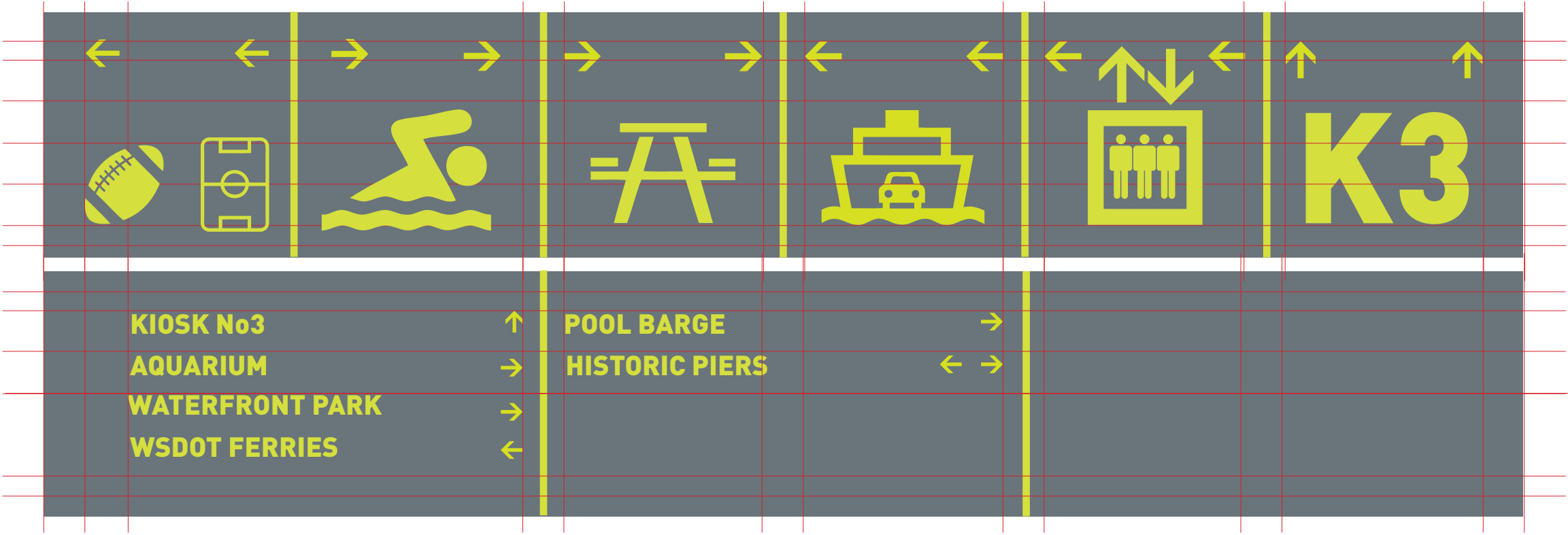
WAYFINDING KIT OF PARTS
Union Street
Indicative content
Facing east

DOWNTOWN
VIA
STAIRS

DOWNTOWN 156 STAIRS ↑
TRANSIT ON 3rd AVE ↑

UNION STREET ↑ E

DOWNTOWN 156 STAIRS
TRANSIT ON 3rd AVE

DOWNTOWN
VIA
STAIRS
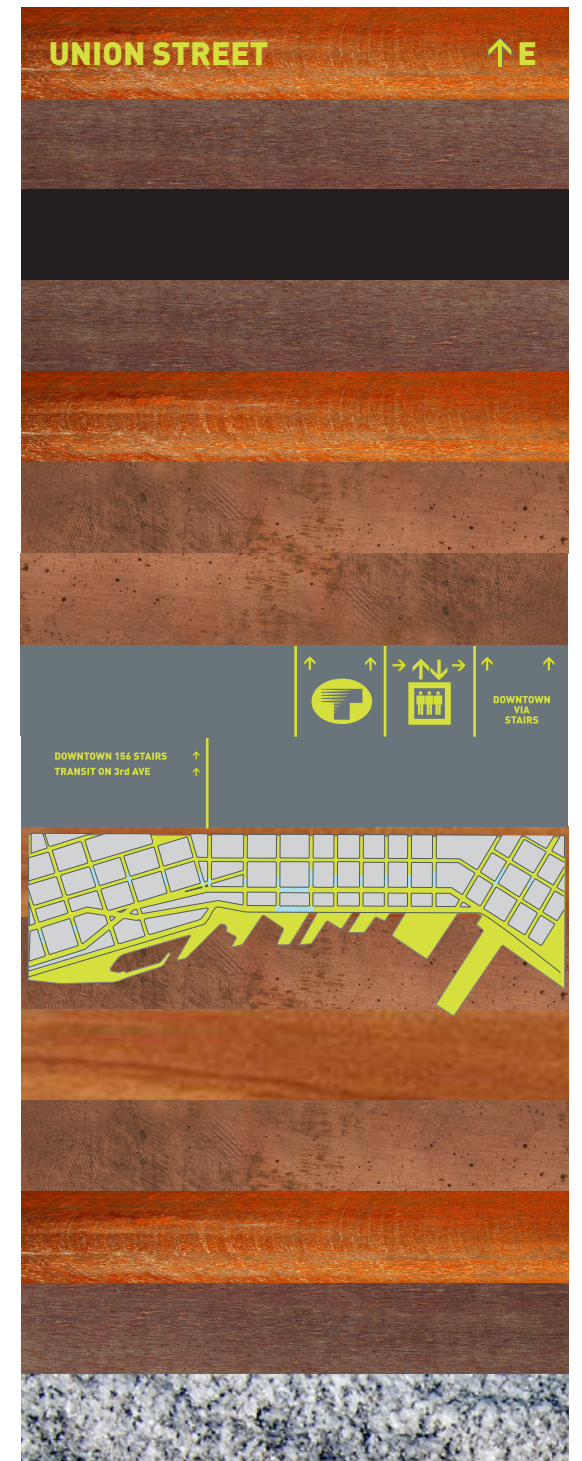
WAYFINDING KIT OF PARTS
Indicative content
Marion Street
Facing east

SEATTLE TRANSIT 3RD AVE →

SEATTLE TRANSIT 1ST AVE →

MARION FOR DOWNTOWN →

MARION STREET BRIDGE →

ELEVATOR →

MARION STREET ↑ E

SEATTLE TRANSIT 3RD AVE
SEATTLE TRANSIT 1ST AVE
MARION FOR DOWNTOWN

MARION STREET BRIDGE

ELEVATOR
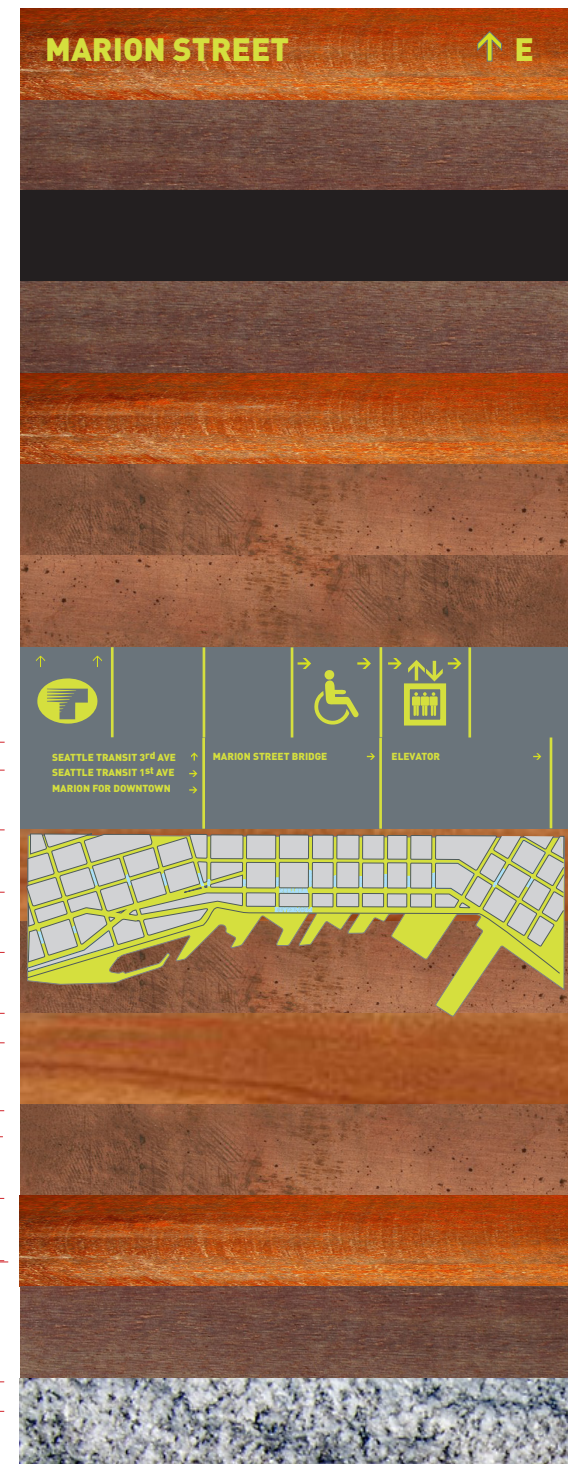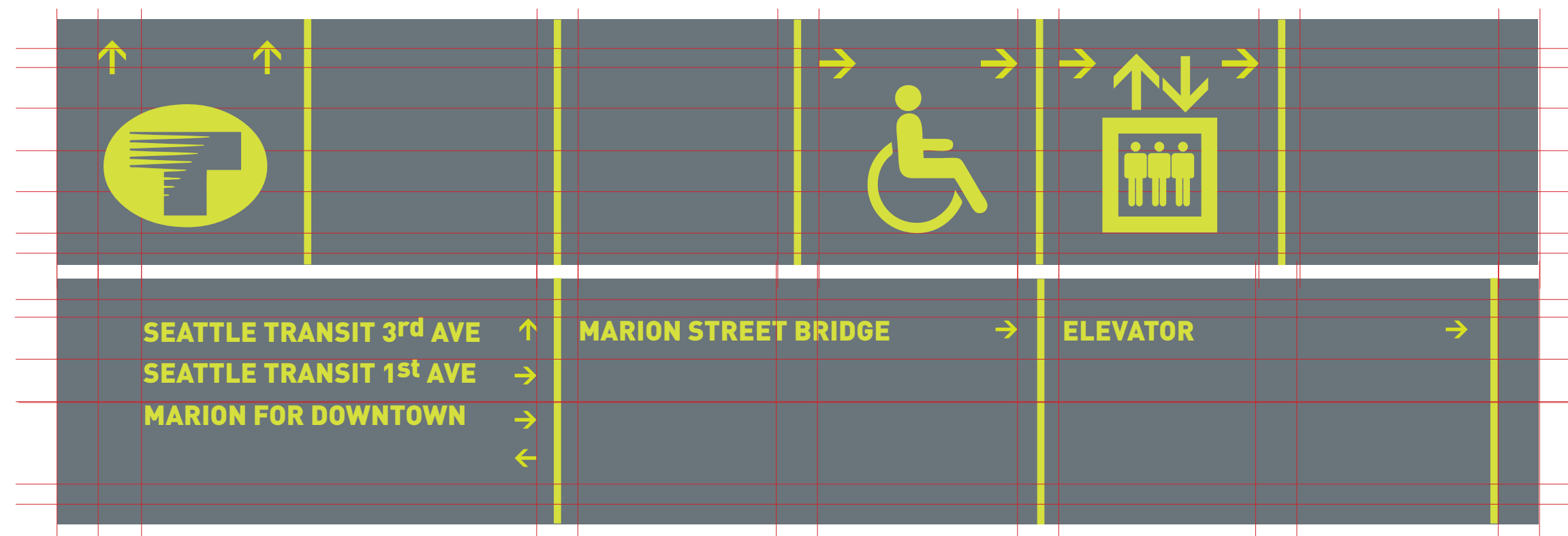
This page is left intentionally blank for
reasons of pagination.

WAYFINDING KIT OF PARTS
Indicative content
Ground inlays
Union Street

← STADIUMS AND FERRIES   PIERS AND POOL BARGE →

WAYFINDING KIT OF PARTS
Indicative content
Post content
Union Street

WAYFINDING KIT OF PARTS
Typography
Font family

Typography and wayfinding are linked by dint of the need for legibility, clarity and visibility; but type also carries with it a set of cultural meanings and references, too. While legibility and visibility are absolutes: that is, they are measurable and defined, the cultural impact and meaning of typeforms in the urban landscape is more nuanced, contextual, and at times subjective. If a municipality wishes to maintain cultural contemporeneity then the choice of typeface, colour and background colour is to be carefully considered.

The history of modern typography has seen growth in the field of type design for signage with the result that there are a number of typographic options extant for wayfinding applications. Arguably the route to cultural contemporeneity may be counter-intuitive. As designers continuously tweak and ¨improve¨ typefaces for signage they contribute to therolling presence of the new. Thus typefaces such as Akkurat and Bau seek to improve upon the geometry of older typefaces. Designed between 2004-2008 by American Christian Schwartz, Bau is a beautiful take on the sans- serif that takes its inspiration from the geometric and formal balance of classic modernist typography. Akkurat is a sans-serif typeface designed by the Swiss designer Laurenz Brunner and also released in 2004.

Bau builds on the traditions of DIN, a long-lived typeface that was orginally designed in 1919 for the German street and railway sign system. The variant of DIN we are using is FF DIN, a variant created in the mid 1990's by Albert-Jan Pool

Akkurat builds on the traditions of Akzidenz and Univers and brings that typeform up to date. Though Bau is a beautiful and balanced typeform it is questionable whether the difference in geometry are sufficient to warrant a switch away from established fonts to a contemporary take on an existing geometry and feel.

What we are arguing for here is timelessness. The improvements made to the DIN family over time have not detracted from either its usability and practicality or its essential character. Furthermore DIN has been around for long enough to be impervious to shifts in fashion and taste, and as such should be the favoured font for new applications in wayfinding on the new Waterfront landscape.

Downtown **DOWNTOWN** Akkurat

Downtown **DOWNTOWN** Bau

Downtown **DOWNTOWN** DIN

Downtown **DOWNTOWN** Akzidenz

Downtown **DOWNTOWN** Univers

WAYFINDING KIT OF PARTS
Typography
Americans with Disabilies Act
Compliance

An important consideration is that any wayfinding type choice should be chosen for its usability and legibility in both digital and analog situations as this masterplan advocates an ongoing investment in the digital realm.

The ADA (Americans with Disabilities Act) defines parameters for type legibility on signs: a width to height ratio between 3:5 and 1:1 and a stroke width to height ratio between 1:10 and 1:5.

The grid applied to the DIN letterforms on the left demonstrates that DIN falls within ADA requirements.

W and M letterforms are the widest letters in the alphabet unless the font has been designed to be monospaced.

POTENTIAL SEATTLE STRATEGY
Unless the city is wedded to the existing font in the upland signage system, this masterplan recommends the adoption of DIN as the default typeface for the Waterfront area signage.

The reasons for this are to do with contemporeneity and the need for the city's expression of itself to keep pace with the culture. By stepping outside of the graphic fashions that are most current - lower case, recently designed fonts, serifs - the typography can, in conjunction with the materials and the design of the components that carry the type, be a key expression of the city as a contemporary cultural space.

This is a key example of the symbolic impact of an element that is designed to deliver objective, factual information.

Height

Stroke
Width

Height

Width

Height

Width
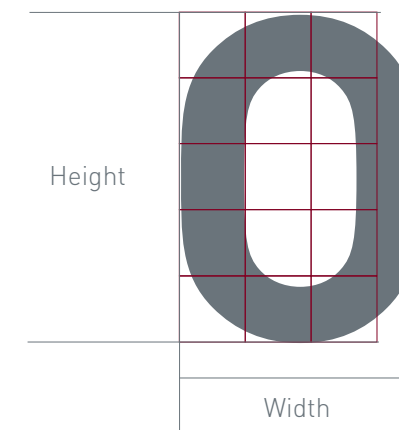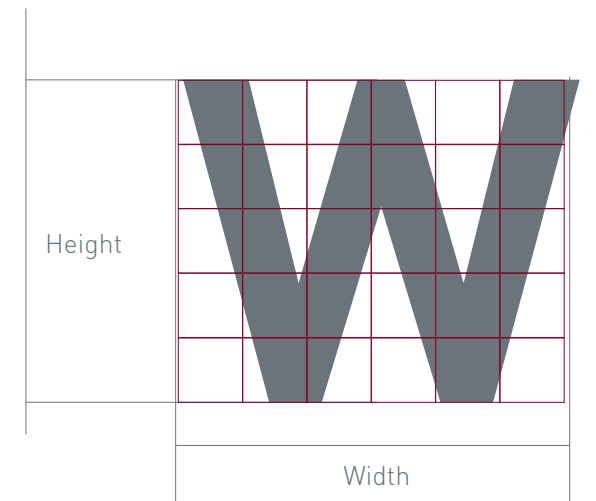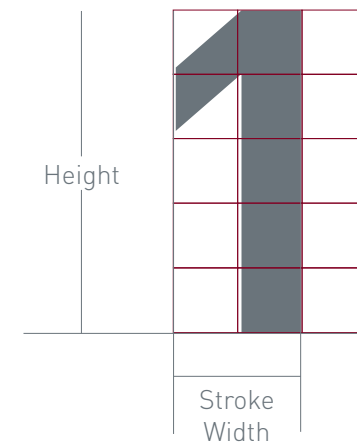
WAYFINDING KIT OF PARTS
Techniques/materials
Reflectivity

In keeping with the use of mono materials in the palette for the signage for the new Seattle Waterfront, there should be attention paid to the visibility of the information at night as well as during the day

There are many strategies for delivering a reflective, high visibility solution to the issue of wayfinding on the Waterfront.

3M™ Scotchlite™ Reflective Material products offer versatility thanks to their diverse properties and numerous applications.

Transfer Films are composed of retroreflective lenses bonded to a variety of heat-activated adhesives. Transfer films may be die-cut, hand-cut or guillotined. They may be heat laminated to fabrics or backings using a heat press, roll-to-roll laminator, heat fusing machine or radio/high frequency (RF or HF) welding equipment. Transfer films may also be screen printed (usually after lamination). This makes them ideal for signage applications of the type that we are recommending.

High gloss materials are composed of microprisms bonded to a flexible, glossy, UV-stabilized polymeric film. They are available either sealed to a vinyl backing or unsealed for custom converting. High gloss films may also be screen printed, embossed.

Pressure-sensitive adhesive (PSA) films are composed of retroreflective lenses bonded to a variety of PSA. They are easy to apply to rigid substrates and may be screen printed. Again ideal for sign systems.

Graphic transfers are made by screen printing an adhesive in reverse print onto the back side of a sheet of retroreflective lenses. The printed transfer is then heat laminated directly to fabric. Non-reflective colors can also be combined with the transfer for added design capabilities. Inks are composed of a water-based (latex) ink base combined with retroreflective lenses. They are used for direct screen printing onto fabric for reflective images.
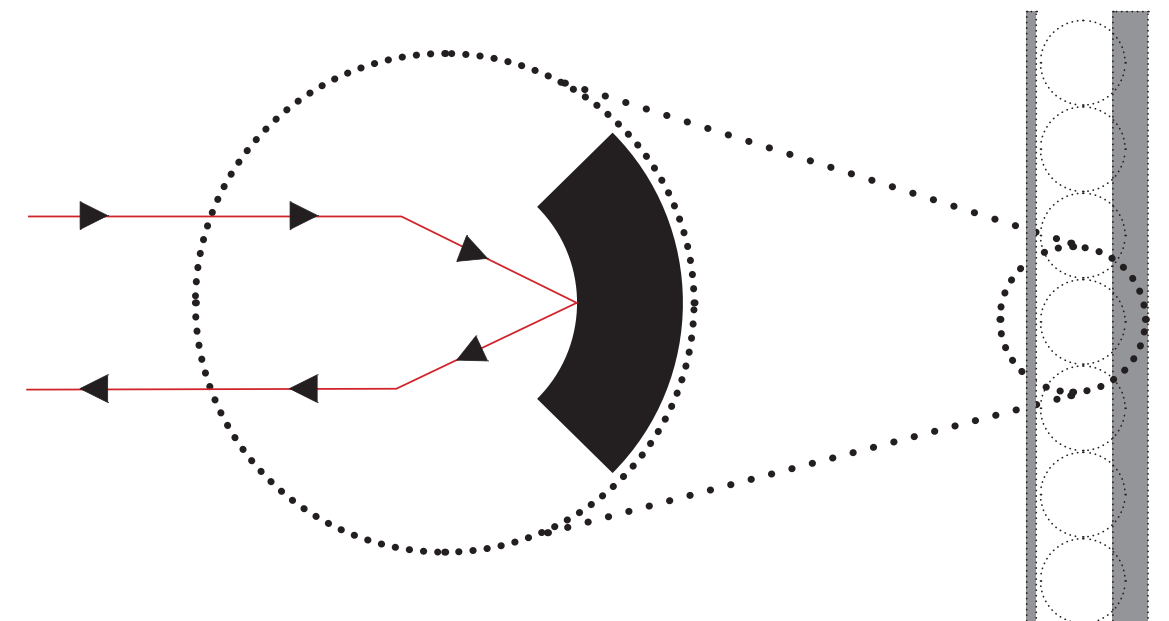
Lessons learned from the manufacture and design of the temporary Wayfinding for the Construction Experience can be deployed here. Low-level lighting conditionsduring Winter and Spring on the Waterfront need a signage solution that responds effectively to ilumination from person light sources, as well as lights on cycles and cars.

WAYFINDING KIT OF PARTS
Techniques/materials
Laser etched wood
CNC routing

As well as hand-worked wood surfaces that are part of the respository of the non-verbal, craft-based material culture of the Native American and first nation stories, we would expect to use CNC routing techniques.

CNC stands for Computer Numerical Control and is a technique to shape materials in the X,Y and Z planes. The X, Y and Z axis control the movement of the cutter on a 3D CNC machine. This allows materials to be machined in three directions allowing for intricately carved results. (1)

Laser Etching (2,3) is predominantly used for 2D surface marking but if the laser is allowed to work on the surface then a 3-D effect can be achieved.

CNC can be used on soft materials such as wood, composits and plastics.

Laser etching can be applied to any combustible/meltable material.

1

2

3

WAYFINDING KIT OF PARTS
Techniques/materials/
Adze

Certain woods will lend themselves to handworking. The instrument of choice for the native Americans was the adze.

Adze marks on wood leave a particular story shaped by rhythm and work.

Modular elements could be dressed by hand adze work in order to create tactile surfaces that have the narrative of their making within their form.

It would perhaps be possible to make Wayfinding stacks the locations of the working of materials to be included in the wayfinding scheme. In the same way that there is boat building at North Lake Union, there is also the possibility of creating real making in proximity to Wayfinding in order to foreground the craft and non verbal traditions of some of the area's population.

WAYFINDING KIT OF PARTS
Techniques/materials
Copper chasing

Copper was the material used to sheath the bottoms of ships to protect them from the attentions of the wood boring teredo worm (teredo navalis).

Hand chased copper creates a surfaces defined by workmanship applied with care over time.

This is not to say that materials such as this should be predominantly used in the wayfinding presence, but that we should be open to the use of a range of materials that can in effect be turned over to makers and designers, wth a view to incorporating their work within the wayfinding scheme over time.

CONTENT

WAYFINDING KIT OF PARTS
Techniques/materials
Suquamish weave

Woven surfaces.

The weaving techniques developed by the Suquamish involve tightly meshed warp and weft to create a patterned woven surface that is hard wearing and waterproof. The technique subsists in the culture today.

It would be interesting to develop a way to introduce a woven inlay to one of the stack elements in our wayfinding kit of parts. This foregrounds the narrative of workmanship and again creates a place where the non-verbal, craft-based elements of Suquamish (and other) culture(s) can be given a place to live and be experienced.

These are potentially intriguing potentials for creating tactile surfaces within the wayfinding scheme on stacks and on benches and on the railing.

The method of fixing and delivery could also be via the small plaques (below right) that are being used to deliver the Seattle 1,000+ project and other wayfinding elements on the stacks and in the environment.

THE SUQAMISH WEAVE
Please touch the woven surface on the right. It is woven by hand by Suqamish craftsmen and women. The technique creates a surface so dense and water resistatnt that it can be used to make hats, post and cooking utensils. The local grasse sand chewed to makem them suppl, then woven and dried

WAYFINDING KIT OF PARTS
Techniques/materials
Bronze casting

Bronze casting is a process by which a mold is created and then a casting taken from it using molten metal. Traditionally, the mold would be made using a lost wax process but we could look at creating a 3-D printed version of Seattle and generating the mold from that. The idea is that these elements would sit at the East West street termini as tactile, three dimensional map that would lend itself to being touched and so potentially become one of the subjective wayposts or landmarks that would help the place gain its own identity over time.

See as an example the images and description on the following page. (p60)

WAYFINDING KIT OF PARTS
Techniques/materials
3-D elements applied to E/W street
termini

The self styled "most beautiful coal mine in the world" has a wayfinding system that uses a 3-dimensional element to create interest and awareness of the topography and layout of the site.

The Waterfront Seattle site is topographically diverse and therefore interesting and would lend itself to rubust 3-D modelling - cast in bronze - and create interest and orientation but also aiding ADA compliance and access. The tactile elements that allow for the exploraiton of the waterfrotn at a small scale would aslo create interest and wonder, points of conversaiton and memory. These are ideal signifiers and symbols of the generation of subjective landmarks.

The marrying of the natural and man made features of the Waterfront in a miniature palpable sculpture would fix recognition of the place and perhaps plug into an understanding of downtown Seattle in the context of the wider bay area.

Small sculptures such as these could become nodes within a wider wayfinding scheme, and also could be used to illuminate the wider idea of the slips, piers and streets scheme in JCFO's design.

There could be a larger scale cast of the whole of the Bay Ring area to emphasise the connectedness of the different points around the bay.

Smaller versions of the topography would exist at the East West street termini for example at Union Street, to create punctuation, aiming points and objects that can become subjective wayfinding elements.
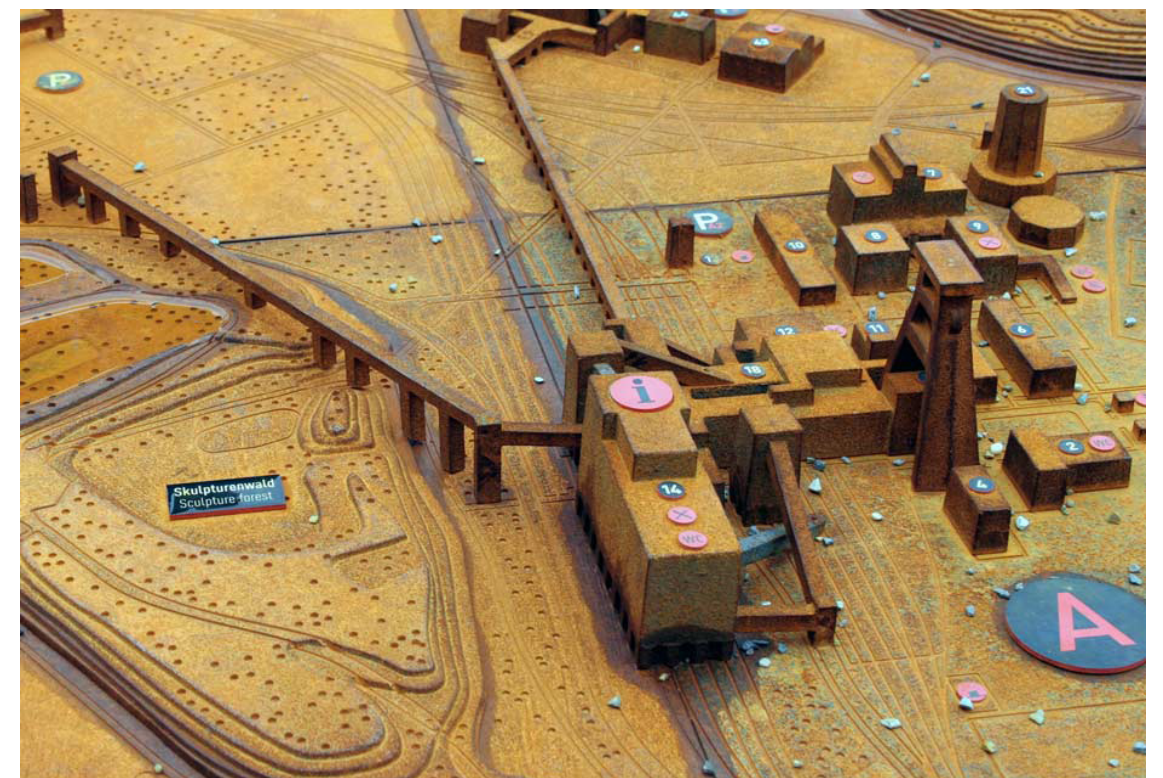
WAYFINDING KIT OF PARTS
Symbols and narratives
Where do stories reside?

*Note installation of Lawrence Weiner piece on wayfinding "stack". The stack becomes a holder for artworks.

The generation of the Pier Posts for the temporary wayfinding for the Construction Experience on the Waterfront has revealed some interesting lessons from which we can learn and shape the way in which stories are collected, generated, stored and presented to the public.

The Pier Posts contain historic images and related stories. The stories are kept reasonably short (between 50 –100 words) to allow passers-by to glean information about geographically specific stories.

Within this new Wayfinding system we will be able to use Stacks as markers for places where stories can be told, where people can gather. Stacks could suggest outdoor "rooms" wherein people can get together to hear and share stories. If the stacks are made to work as marker for the places where stories are told the Wayfinding matrix becomes potentially not just exclusive to tribes and those cutures who rely on the oral tradition but perhaps open to all. A "speakers' corner" for all of Seattle.

There is a clear possible use for tribes, here- the creation of waterfront venues for the oral tradition answers a key need for the first nation members of the population. These spaces could be used create areas from the making tradition of the tribes and in turn this potentially creates a space for the programmatic use for the tribes.

The creation of a symbolic marker for the transfer of stories is an important part of the Wayfinding initiaive. It focusses the oral tradition with some geographic and urban specificity. MOHAI tells the stories predominantly on screens. Screens could be anywhere on the planet that has a power supply. There is an argument for making space and site specific places devoted to human interaction and programming. This is a development of that argument. Quite simply, we make a solid state interactive space for stories to be told, drawn and written. With solid state we are signalling a committment to local materials, a privileging of real local manufacturing, and championing less of a reliance on digital artefacts and screen based matrices.

STORY TELLING HERE

DUST + WATER PUT SOMEWHERE
BETWEEN THE SKY & THE EARTH

KIOSK No3
AQUARIUM
WATERFRONT PARK
WASHDOT FERRIES

POOL BARGE
HISTORIC PIERS

K3

WAYFINDING KIT OF PARTS
Techniques and materials
Reclaimed stone

As the City replaces its granite sets and kerbs, there is opportunity to reinstate the granite elements as components in the modular wayfinding stacks.

These could be footing elements that protect the rest of the stack from water, also effective as "kick plates" for the stacked elements.

Narrative of old Seattle's elements contained in their deployment as part of contemporary wayfinding suite of materials.

It may or may not be possible to repurpose these elements in precisely this way, but the mesage is that we should be open to using the Wayfinding system to house and use materials that are shot through with Seattle's history.
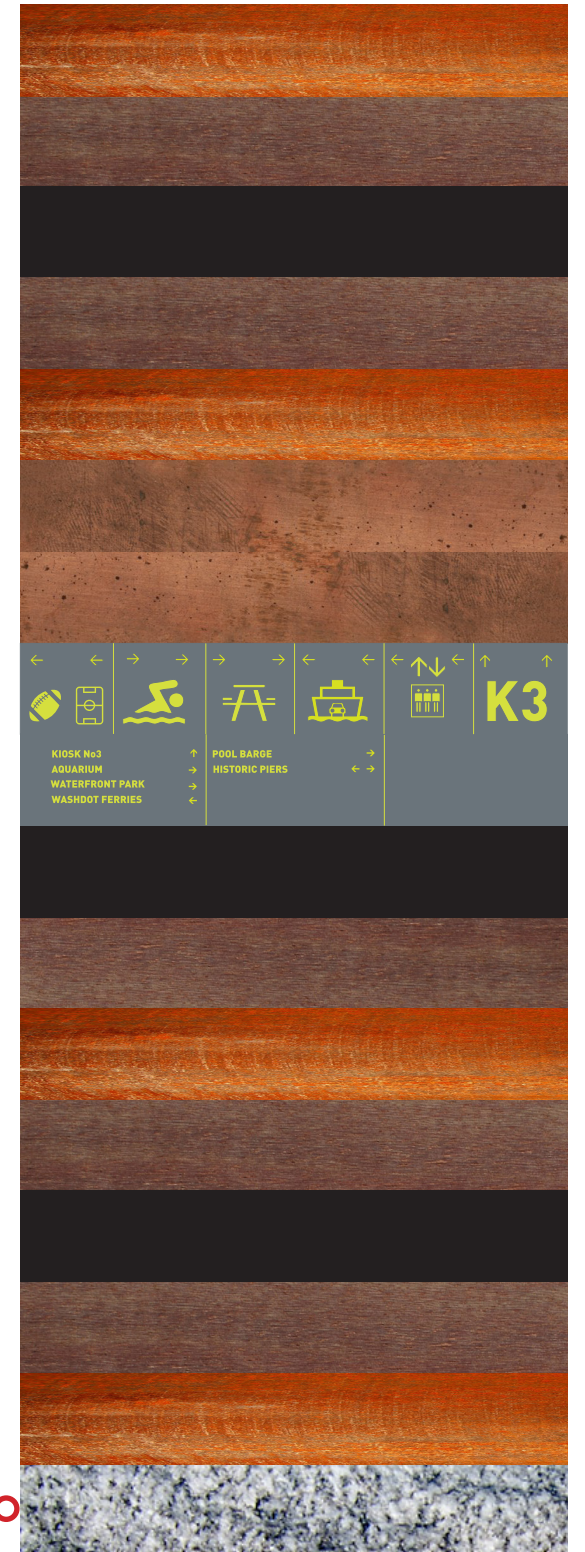
WAYFINDING KIT OF PARTS
New Draft Schematic Map
Schematic space

There is a need for a schematic map as branding/navigation device.

How we navigate spaces is dependent upon several factors.

Experience shapes the ways in which we navigate spaces. Our subjective maps are the products of long and short term memory loaded with rational decision making meaning and potentially resonant with emotion.

The connections we make in space are either the product of spatial awareness and memeory or are aided by the existence of desintations which if invisible are described on signage. We are recommending a schematic map forms the spine of the information suite aorund the waterfront's new wayfinding.

Our progress towards a destination implies a thought-through hierarchy of places. In a schematic diagram the hierarchy can be flat in terms of spatial organisation, and we can add hierarchical elements with scale and colour.

Scaled measurements are unimportant for a schematic, it is how destinations are connected together that determines the form and the scale of a good schematic.

WAYFINDING KIT OF PARTS
Draft schematic map
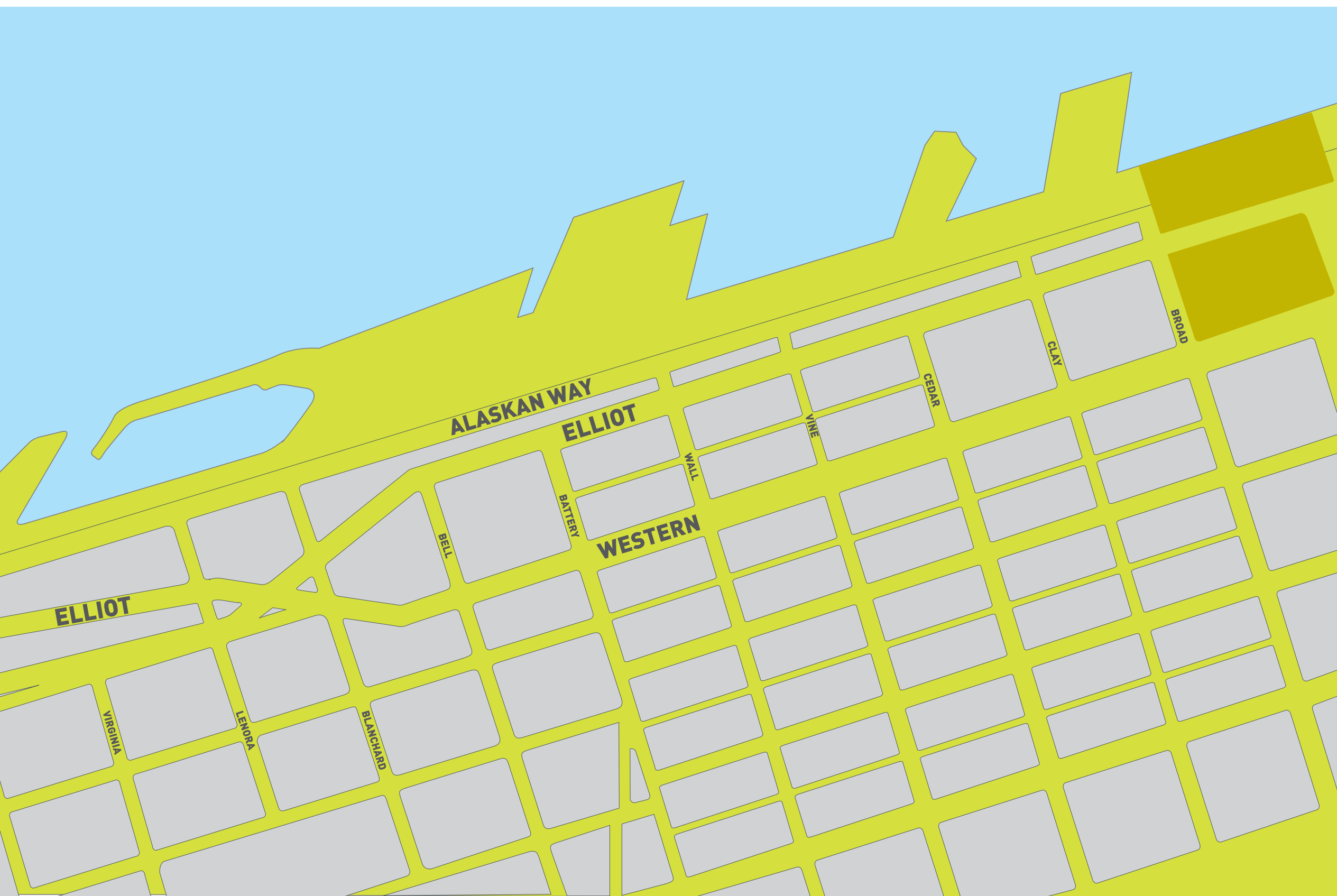
ALASKAN WAY & PROMENADE

WESTERN

S MAIN

S WASHINGTON

YESLER

COLUMBIA

MARION

MADISON

SPRING

SENECA

UNIVERSITY

UNION

PIKE

PINE

STEWART

ALASKAN WAY

ELLIOT

ELLIOT

WESTERN

BROAD

CLAY

CEDAR

VINE

WALL

BATTERY

BELL

BLANCHARD

LENORA

VIRGINIA

"In Seattle, there is scope to weave an extremely interesting and easy to navigate "story world" which can live in an integrated way on line, on a native App and in the environment as part of the wider Wayfinding project."

WAYFINDING KIT OF PARTS
A waterfront app
Connections in space and time
GPS iBeacon, local WiFi as a constant

The essence of Wayshowing or Wayfinding is in making the possible visible. This premise can be extended to "pointing the way" to other destinations that are not necessarily physical, or to layers of content or meaning that enhance the experience of movement through the physical environment.

The idea of connections in time is to take the notions of memory and history and incorporate them into the wayfinding and wayshowing matrix.

The ways in which we do this can be many and varied and this may cross over into interpretation.

Other cities including London and Bristol in the UK have made interesting incursions into the how the digital repository can be linked to the physical realm. In Bristol the MISSORTS project is an urban soundwork delivered directly to your smartphone as a mobile app, Missorts combines ten location-triggered stories by ten writers set to a newly composed soundtrack. There is a dedicated Missorts website where the app can be downloaded and a range of digital content accessed, including an free novella by Tony White published to accompany the work. Downloaded as a free mobile, location-aware app for iPhone and Android smartphones, Missorts delivers stories and a soundtrack, with the stories triggered by GPS within an area just five minutes from Bristol Temples Meads Rail Station.

In London the Carnaby Echoes project is by artist Lucy Harrison and has been installed as major redevelopments take place in the Carnaby street area of central London during 2013. This is also an app based interpretive work but it looks at the musical and cultural history of the area, creating geographically-specific experiences and echoes of the past and guiding the user to destinations on timelines, and in the flow of history.

In Seattle, there is scope to weave an extremely interesting and easy to navigate "story world" which can live in an integrated way on line, on a native app and in the environment.

The key to this is to make the components of the "story world" bite sized but expandable so that we create many points of access to the Seattle story as part of the Wayfinding, but make sure that those points of access lead to stories and information in depth where necessary.

This is where the strategy of Seattle's 1,000+ project can come into its own. By deploying within the city the physical expression of the 1,000+ idea in small, well designed and locally well-manufactured plaques, ingots or inlays, of local materials.

There is no way of knowing where the platforms that carry native apps might go in terms of technology and ability of the next decade or further, but the most likely constant in their operation and use is in GPS, or more localised bluetooth based communication systems such as iBeacon.

The ability to pinpoint position and attach content to that position will become evermore precise and the speed of delivery of content will increase as it has done since the inception of smartphones and tablets and wi-fi.

This would suggest the smart move would be to invest in the construction and design of a proprietorial Waterfront native app (that uses the device's onboard capabilities) as the repository and enabler of the digital end of the Waterfront Wayfinding project.

This could be a key way in which significant and symbolic content are combined. The making of a live updatable story/information and navigation app - though it would undoubtedly require curation and maintenance to some degree to be determined - would work as a living growing archive and as a point of access to the contemporary life of the Waterfront.

SEATTLE WATERFRONT

SEATTLE WATERFRONT

SEATTLE WATERFRONT

WHAT'S ON   WEATHER

TRANSIT   ART

HISTORY   MAP
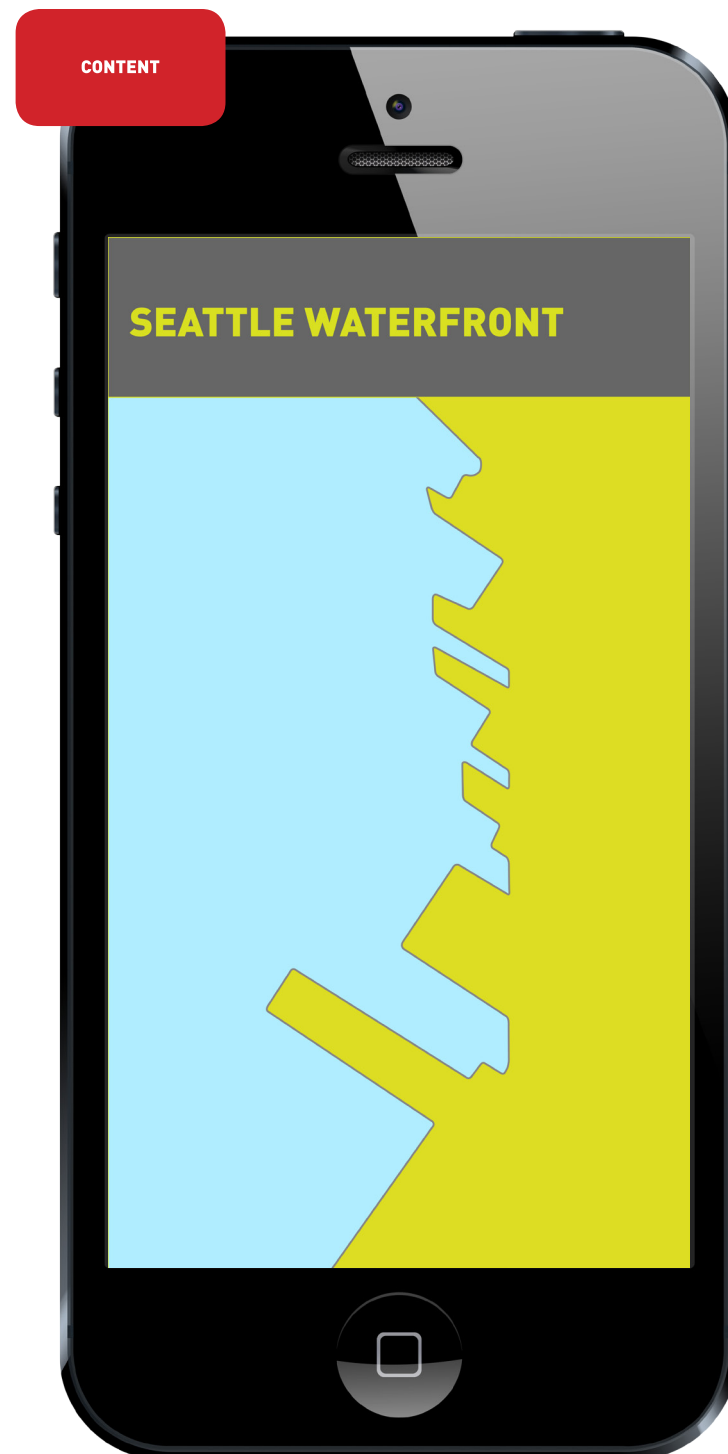
Load screen uses outline of Piers against blue sea, recalling colour scheme of construction period but without any logo or identity, just the name of the app
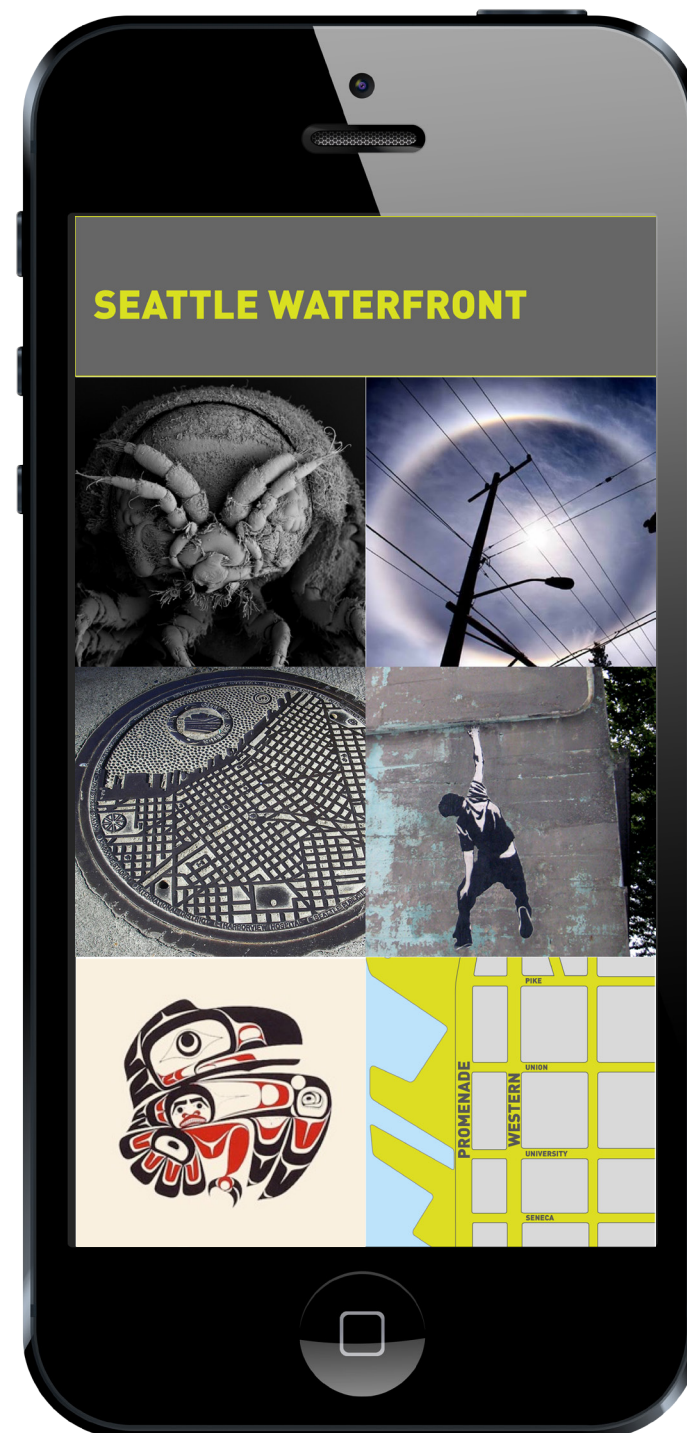
Menu can scroll infinitely. Each function has an image that works as a big button. First six big buttons visible here.
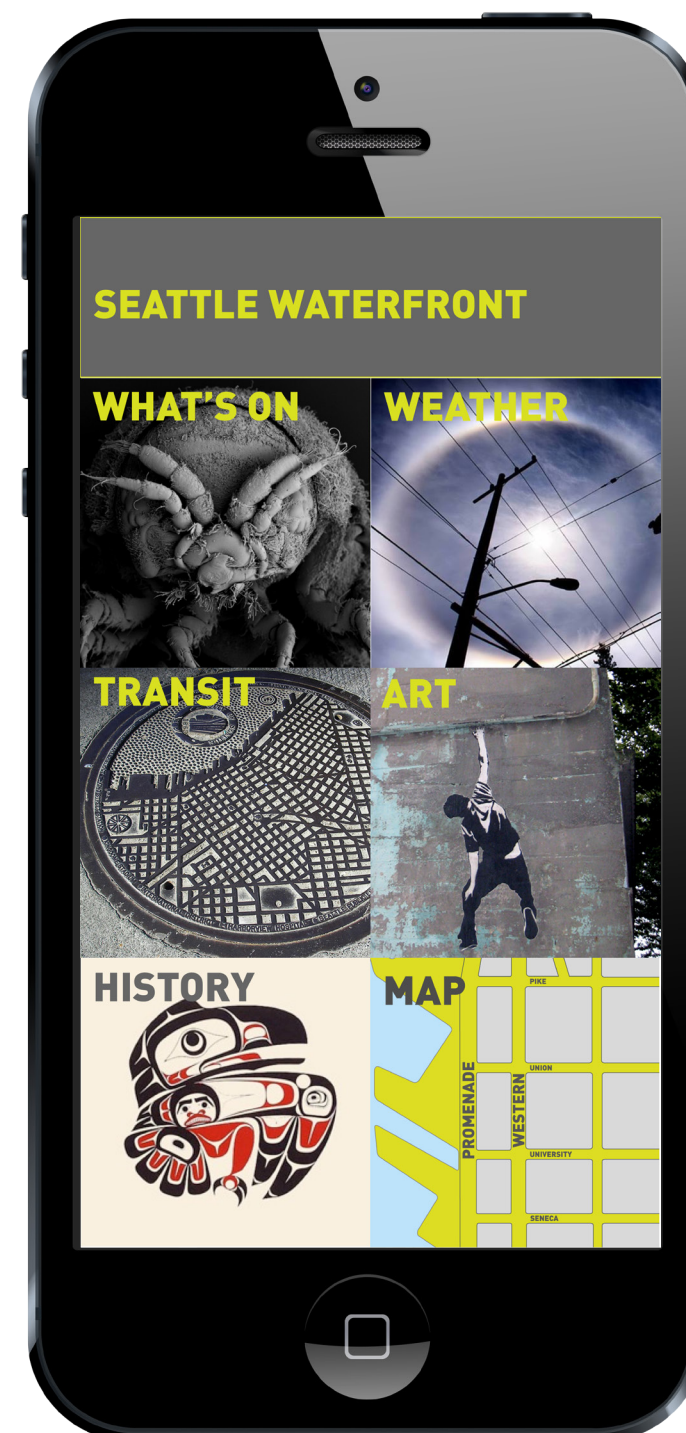
Menu names load for added clarity.

GO TO MAP

← Home
← Back to What's On

WHAT'S ON

PIERS

EATING & DRINKING

MUSIC

WILDLIFE

STORIES & TALKS

MUSEUMS & GALLERIES

NIGHTLIFE

SHOPPING

GO TO MAP

← Home
← Back to What's On

PIERS

PIER 48

PIER 50

PIER 52 COLMAN DOCK

PIER 54

PIER 55

PIER 56

PIER 57

PIER 62/63

GO TO MAP

← Home
← Back to What's On

PIERS

PIER 52 COLMAN DOCK

COLMAN DOCK
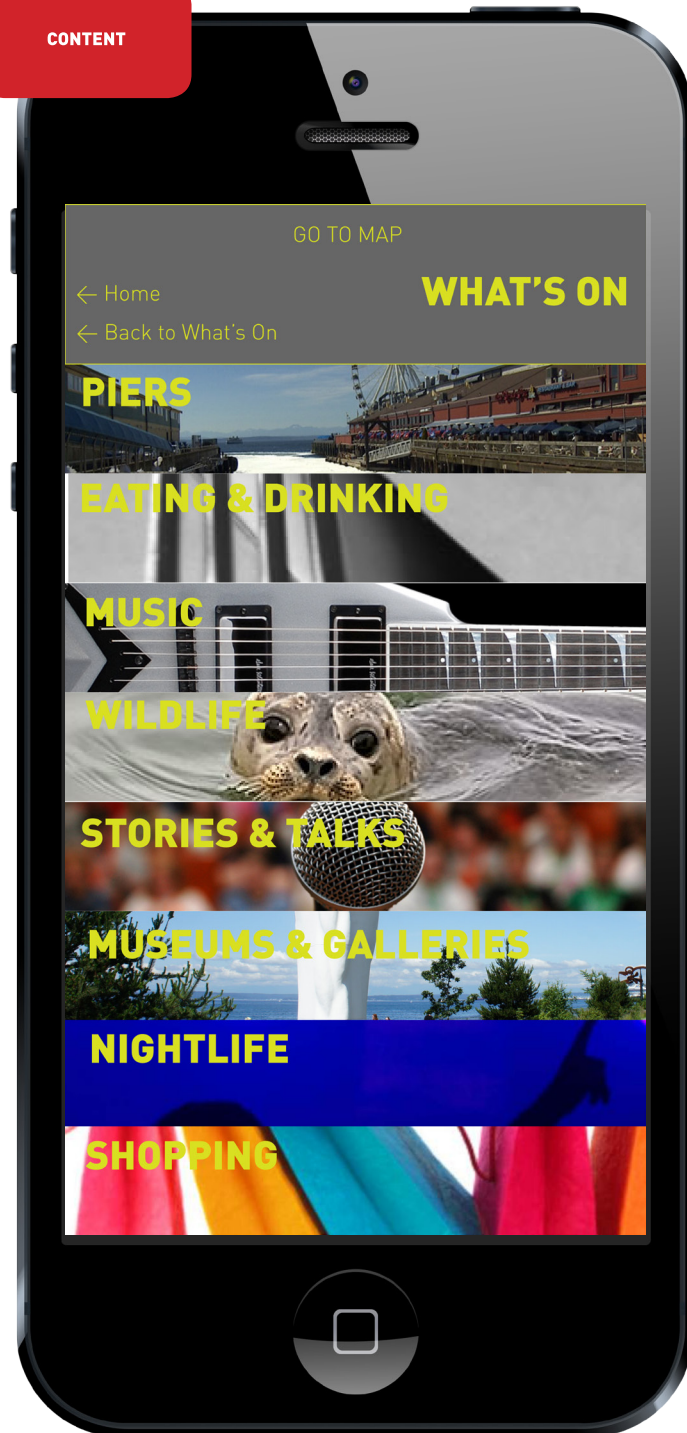Colman Dock, also called Pier 52, is an important ferry terminal in Seattle, Washington. The original pier is no longer in existence, but the terminal, now used by the Washington State Ferry system, is still called "Colman Dock".

400 feet South of where you are
FERRY TIMES
TIDES
THINGS NEARBY

Selecting for example, What's On, would call up the sub menus for that section. The layout mirrors the proportions if not the materials of the wayfinding "Stack" in the wayfinding scheme but a more graphic version.
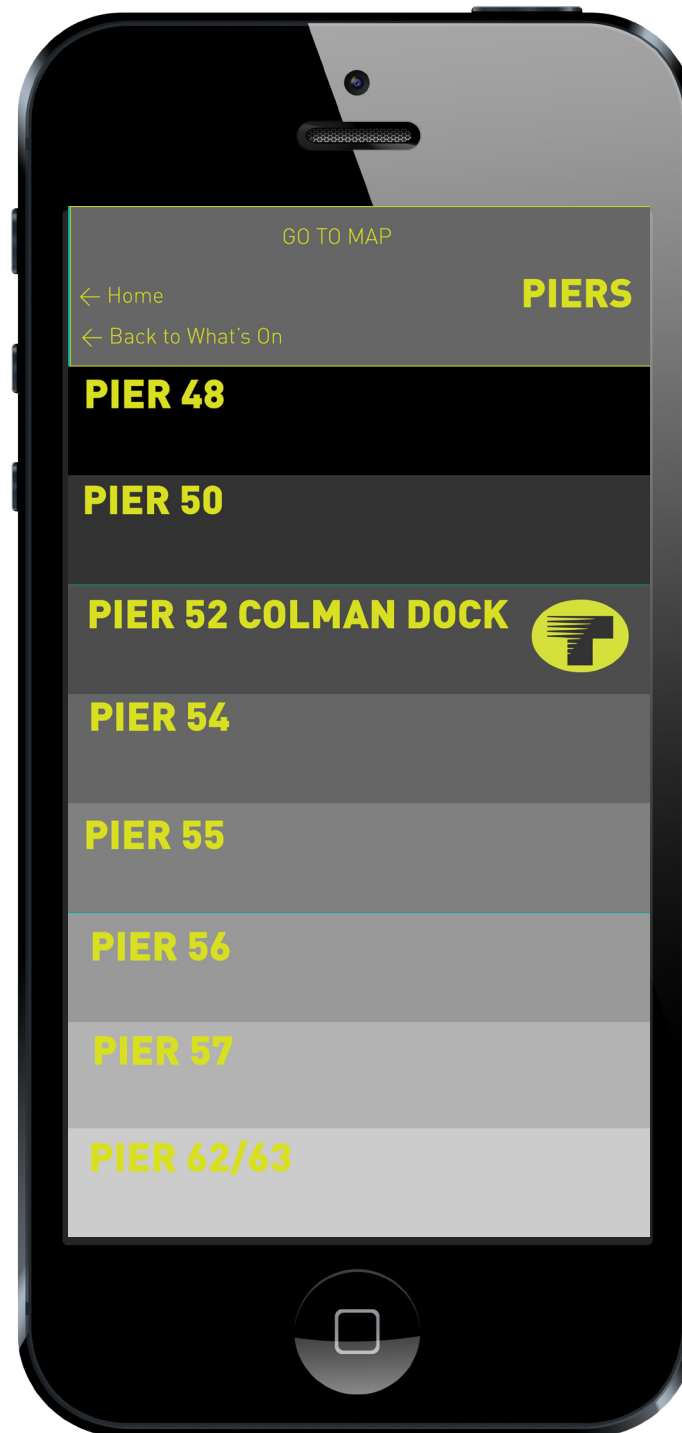
Selecting "Piers" opens piers submenu.
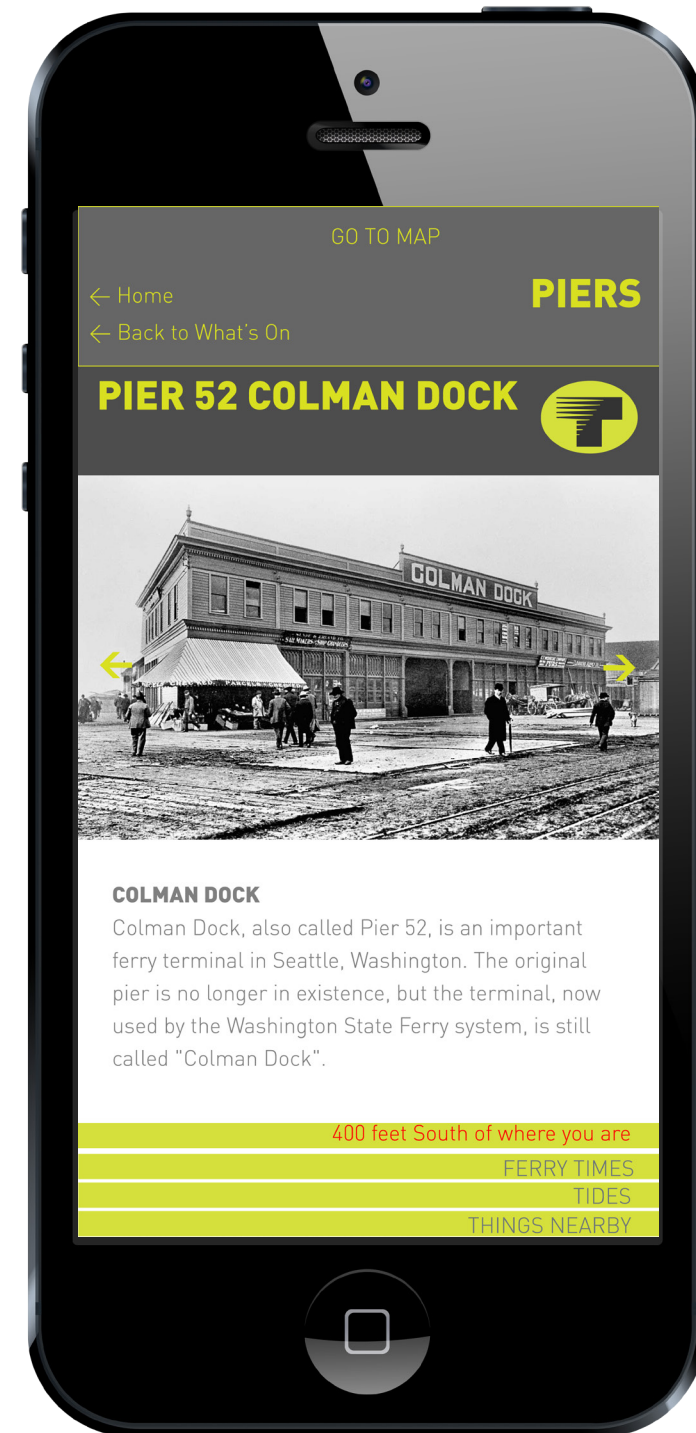
Selecting "Pier 52" for example opens submenu content. In this case a historic photo and some information on Pier 52. There are other menu buttons at the foot of the page that display:
• where Colman Dock is in relation to user
• a link to Ferry schedules
• tides
• things of interest near the user

GO TO MAP

← Home
← Back to What's On

PIERS

PIER 52 COLMAN DOCK

COLMAN DOCK

Colman Dock, also called Pier 52, is an important ferry terminal in Seattle, Washington. The original pier is no longer in existence, but the terminal, now used by the Washington State Ferry system, is still called "Colman Dock".
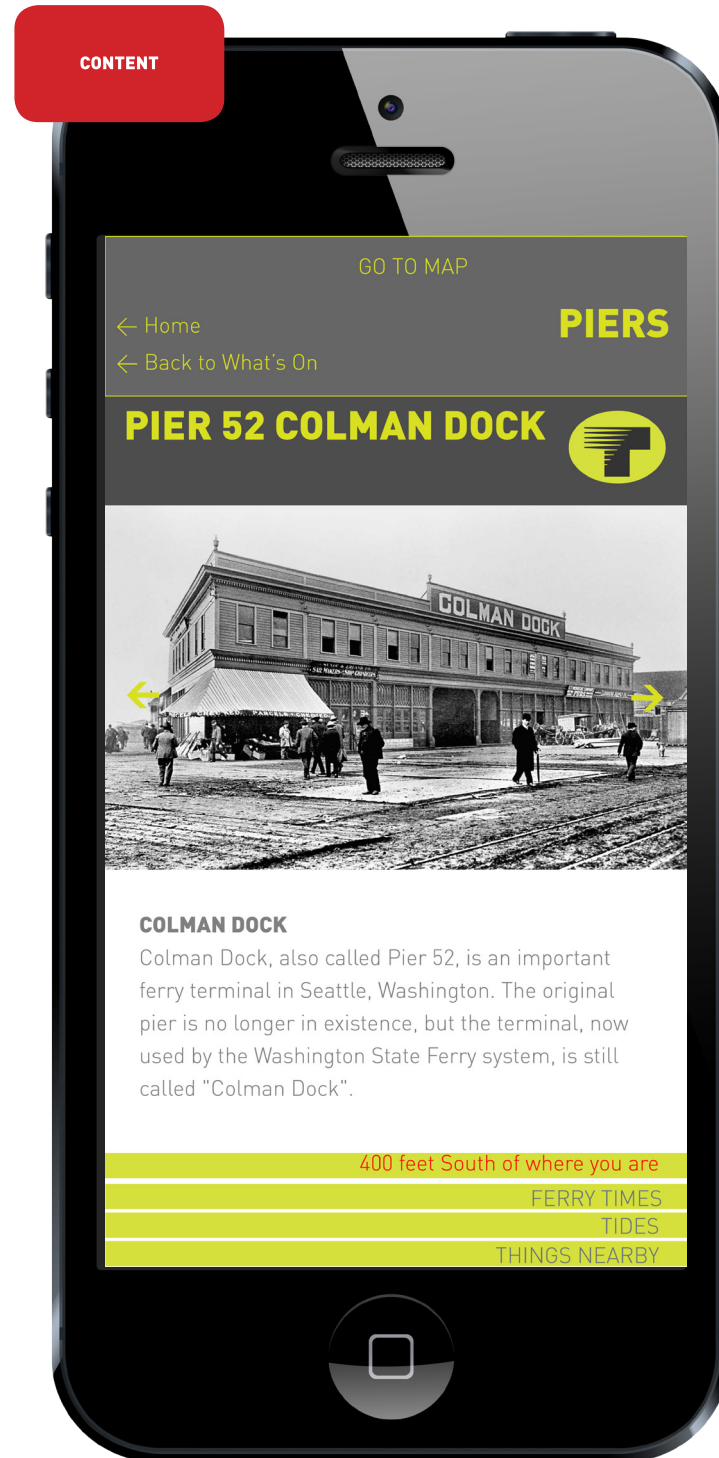
400 feet South of where you are

FERRY TIMES

TIDES

THINGS NEARBY

SEATTLE WATERFRONT
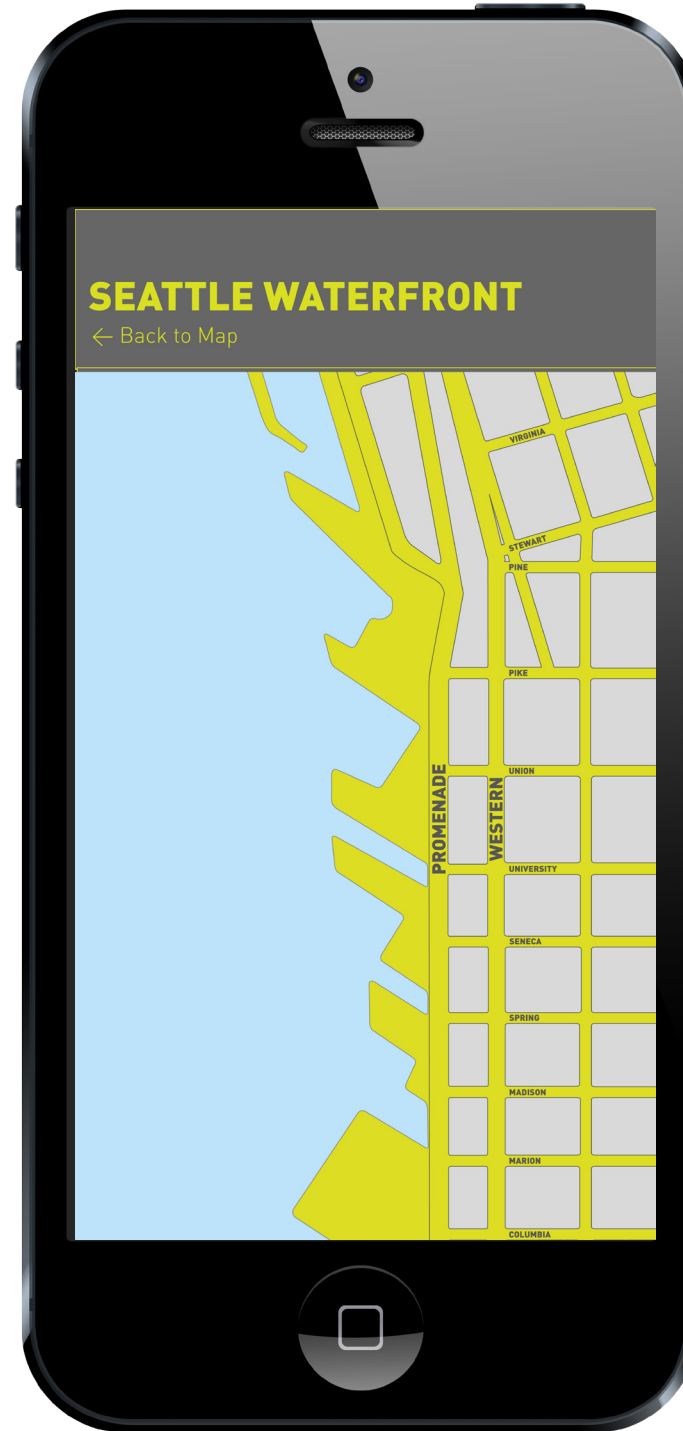
← Back to Map

SEATTLE WATERFRONT

← Back to Map

Selecting "Pier 52" for example opens submenu content. In this case a historic photo and some information on Pier 52. There are other menu buttons at the foot of the page that display:
• where Colman Dock is in relation to user
• a link to Ferry schedules
• tides
• things of interest near the user

The schematic map of the Waterfront can be accessed either via the button on the Home screen or via the Go to Map link at the top of the screen. When accessed the Map loads and is centre on your location.
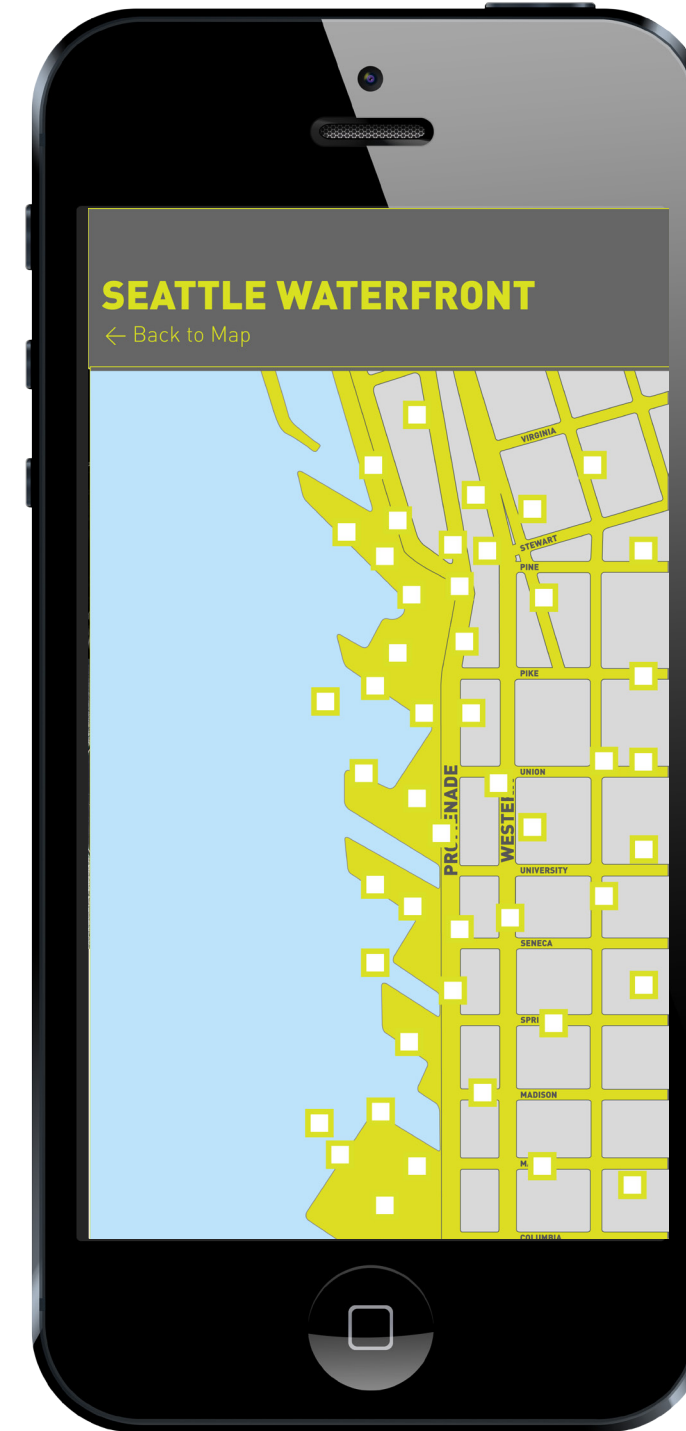
The map loads a series of "hotspots" that are content nodes for the waterfront. Each represents a point of interest, a story, one of the Seattle 1,000+ project or a historic image or contemporary event that is on the waterfront.

SEATTLE WATERFRONT
← Back to Map

PINE
PIKE
UNIO
PROMENADE
WES ERN
UNIVERSITY
SENECA
SPRING

SEATTLE WATERFRONT
← Back to Map

PROMENADE
UNION
WES ERN

ART INSTALLATION
Part of the ongoing LowRes Art program on the Waterfront. The results will be developed into in-person and virtual presentations in the coming months.

Go
700 feet South of where you are
More like this
Near you

GO TO MAP
← Home
← Back to Map   **WATERFRONT ART**

ART INSTALLATION
Part of the ongoing LowRes Art program on the Water-front. The results will be developed into in-person and virtual presentations in the coming months.
Responding to the history of the site, its ecology, economy, and communities, the art program will help to create a sense of place on the renewed waterfront that will act as an invitation to residents and visitors alike.

More
700 feet South of where you are
More like this
Near you

The map uses a conventional pinch technique to zoom in and out. The hotspots increase in scale as we zoom in making them very clickable by touch.
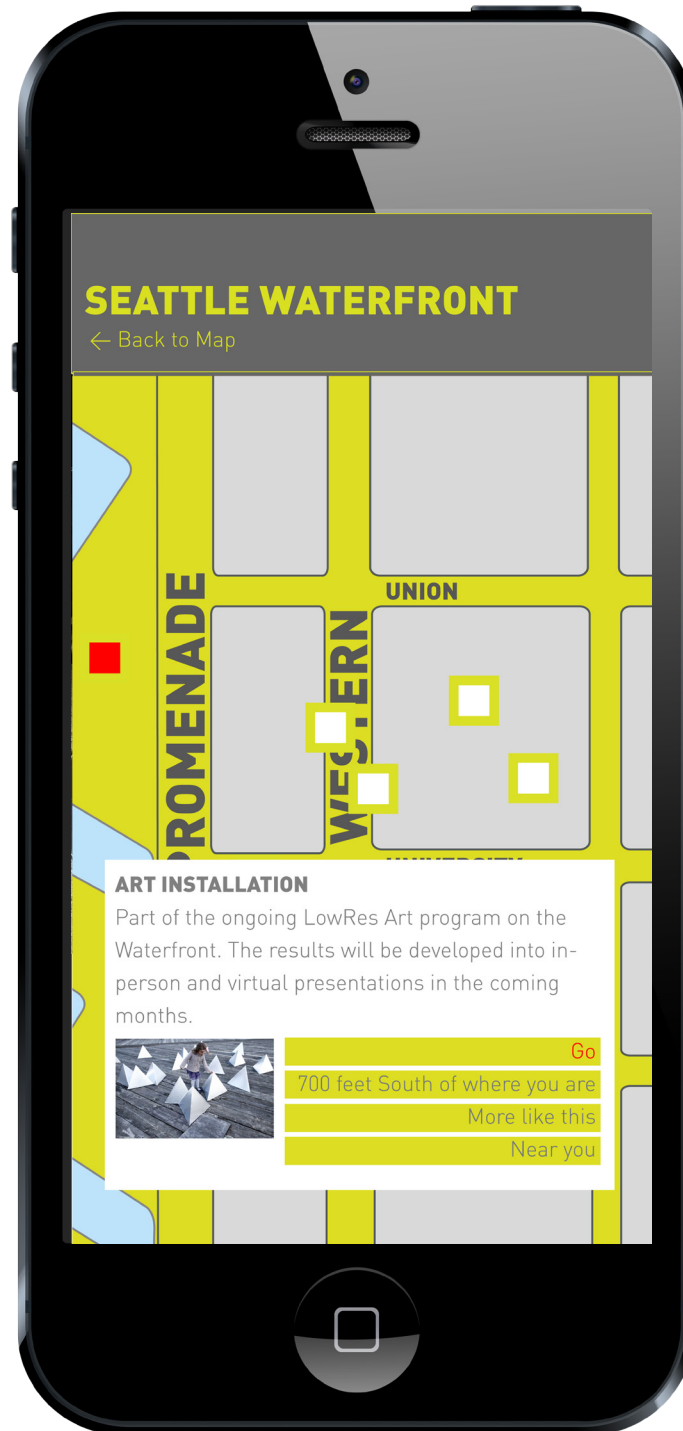
Clicking on a hotspot reveals the box that is the neadline of the content. Clicking on the link will take you to the next sceen with more info. This screen communicates where you are in relation to the point of interest, offers the option of more like this and other events near you.
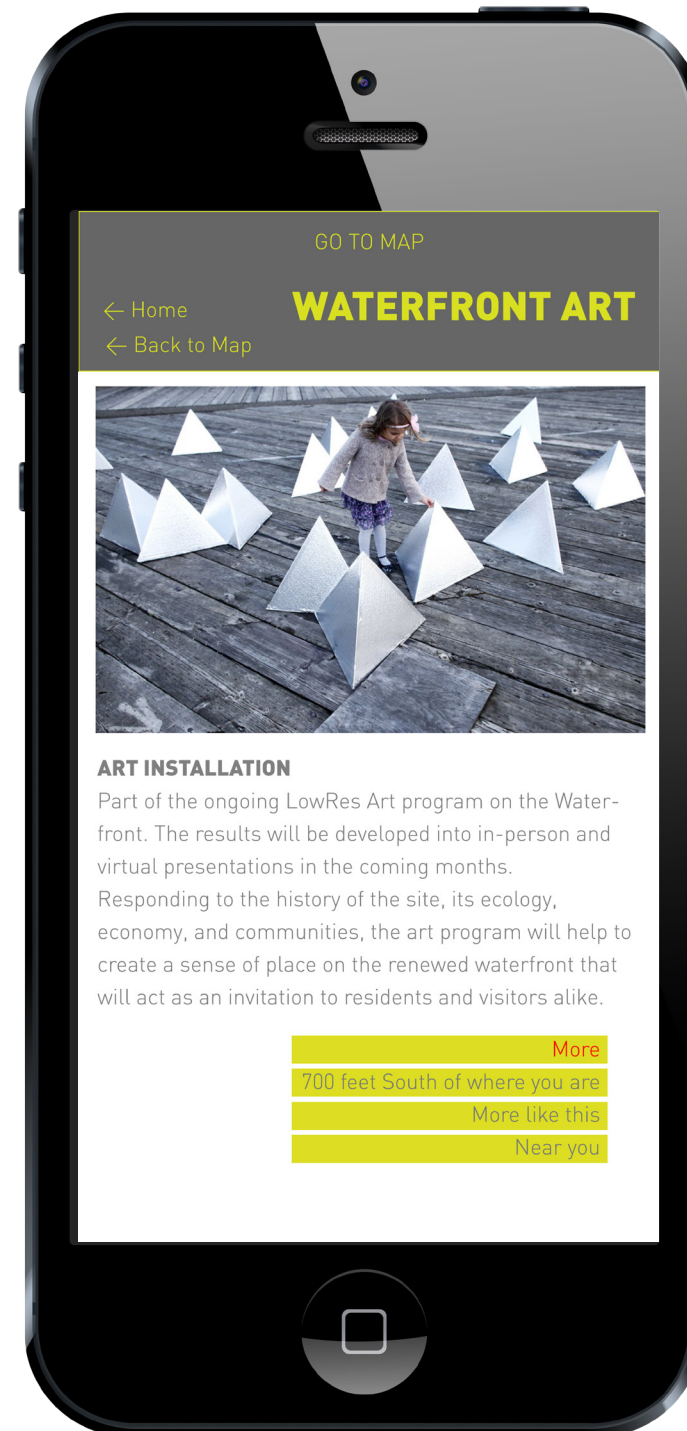
Going to the full content screen gives more information in a scrollable content screen.

WAYFINDING KIT OF PARTS
IBeacon as a connector
IBeacon, local bluetooth

iBeacon is a Bluetooth low energy (BLE) transmission system that can communicate directly with open Apps on smartphones. It is IoS and Android 4.3 onward compatible.

The potential of this technology is vast. It offers ways for the Wayfinding system to deliver location specific information, fluid, updatable and specific to the place/time via the Waterfront Seattle App.

For example, walking past a "wayfinding stack" enabled with an Estimote beacon (see image right) there are many other manufacturers of beacons available - and with the Waterfront App turned on, a range of information could be delivered directly to the smartphone.

This could include a range of Seattle 1,000+ project material, or historic material framing the interests stories and history of the tribes around the Washington Boat Landing and the history of the various Piers.

There is also scope to reveal parking opportunities in real time, plug transit into the info stream (ferry departures for example) as well as communication from the Friends. This platform could also be a carrier for Public Art content, or that of a writer in residence or other cultural post or initiative.

IBeacons can run for up to 3 years on a single coin cell battery.

WAYFINDING KIT OF PARTS

Seattle 1,000+ Project
A matrix of memory

THE HEART AND SOUL OF THE
WAYFINDING PROJECT

REAL PEOPLE AND REAL EVENTS

REAL MEMORIES BIG AND SMALL

The approach to interpretion on Seattle's Waterfront should be different to the usual apparoach that can be found in other cities around the world. By taking a different route thorugh the minefield of interpretation . There is depth and complexity in the construction and representation of any history.

The ownership of histories and stories is a fulcrum around which the coherence of communities is formed and balanced.

For this reason, and with the particular historical and contemporary inhabitants of Seattle and its Bay in mind, there is a need for a system of interpretation and story telling/representation which is unlike the usual top down, municipally-led efforts that manifest themselves as a 36"x24" panel with grainy photography and text set in a "historic" interpretive font.

In order to give us the flexibility we need we have come up with an approach which in terms of its components is small scale, easy to manufacture and install. Its modularity means that it can be deployed on a small scale to begin with and then ramped up over time to occupy large parts of the city in a discreet, discoverable way, in reak world and virtual environments.

Materials will be specified that will mean that once installed the elements will not need a great deal of maintenance. Curation, planning and installation will need to be organized and a system for the rollout of the Seattle 1,000+ project put in place.

"The 1,000+ project offers the chance for the stories of the Muckleshoot, Salish or Suquamish to sit alongside the storytelling around major municipal projects; for acts of largesse or philanthropy, artistic endeavour or elements of everyday life to sit alongside the wider and more grandiose elements of the Seattle and Pacific NorthWest story."

WAYFINDING KIT OF PARTS
Seattle 1,000+ project
A matrix of Memory

The repository of the Seattle 1,000+ project should be digital and physical. It's a slow growing archive of history, storytelling, fact, fiction, myth and culture.

The image on the following page shows a potential rendering of the content as etchings onto metal (bronze) plaques. The idea is that these plaques would be distributed relatively randomly in the landscape, with odd juxtapositions of large and small events, commemoration of people and their lives and achievements, together with a 'factoid' approach to history and historical events.

In this way the idea of a matrix of memory is woven into the very fabric of the city.

The plaques are small in scale 6" x 6" x 0.25"

They are designed to be fixed in place by security screws.

Each is individually cast and routed/etched

The plaques can also be integrated with the modular wayfinding system, or placed as stand alone elements in upland areas, across the wider Bay and Green ring, and on Ferries in Ferry terminals etc.

"Small" events in the life of a city might be the birth of a child, the opening of a store, the starting of a business or the building of a fishing boat. But for the people involved in these "small events" in the life of the city, the events are large. The sum of small event upon small event creates part of the life and the cultural fabric of the city. In the meantime, the "large" events that shape the city also continue. Everything from the start of the Denny Hill regrade in 1897 to the establishment of Seattle as a Port in 1911, the Century 21 exposition in 1962, to the launch of the drilling machine "Bertha" in 2013 can legitimately be described as events that can be included in the 1,000+ project. The fallout, results and stories that emerge from these moments of inception are in effect the story of the city but on a macro scale. Both the macro and the micro scales are the warp and the weft of the human fabric of the city.

What's useful about the Seattle1,000+ initiative is the way in which it offers the chance to bring together an interpretive dimension to the Waterfront scheme that does not privilege any one group or constituency. Instead, it offers the chance for, say the stories of the Muckleshoot, Salish or Suquamitch to sit alongside the storytelling around major municipal projects; for acts of largesse or philanthropy, artistic endeavour or elements of everyday life to sit alongside the wider and more gradiose elements of the Seattle and Pacific North West story. For the contemporary to share identical space and privilege with the historical.

The plaques can be installed as a wall in the same way as perhaps a Christian Boltanski installation might work. The amassing of simple regular patterns creates an installation that can be added to over time. The accretion of meaning as the Seattle 1,000+ project comes into being as a physical entity, is backed up by an online environment that creates the opportunity for Seattle-ites to contribute to the growing matrix of local history, the experience of the place and the personal stories that combine with the place to make the culture. This could be done via the Waterfront App.

If adopted, and developed, this is a brave initiative in terms of wayfinding and interpretation as it places the personal and subjective in an urban context, fixes meaning in some ways, but provides marker points and "breadcrumb trails" of subjective experience that enrich the meaning of the place by the inclusion of the content of ordinary everyday lives next to those of the great and good, and the bigger events that have gone to shape the city.

Equivalence. A flat hierarchy. A way of bringing the diversity of culture, history and happenstance into one place in the city. A way of embedding the large and small stories of the people who make up the city.

People + place = culture.
Install Seattle 1,000+ project elements on a dedicated site.
Spread the small plaques through the city.

WAYFINDING KIT OF PARTS
Seattle 1,000+ project

A matrix of Memory

THE HEART AND SOUL OF THE
WAYFINDING PROJECT

REAL PEOPLE AND REAL EVENTS

REAL MEMORIES BIG AND SMALL

1/1000+

THE WORKERS ON THE DOCKS
Before shipping containers existed, dock
workers also known as Longshoremen used
their hands to move freight filled with goods
like flour, coffee, bananas, silk bales, and
cooking oils. Handling up to 200 pounds at a
time, they relied on strength and quick
thinking to avoid injuries like cut fingers,
smashed ankles, br   ,
by crushing.

Central Waterfront 1,000+ Moments

1/1000+

Property of Puget Sound Maritime Historical Society

Central Waterfront 1,000+ Moments

WAYFINDING KIT OF PARTS
Seattle 1,000+ Project
A matrix of Memory

THE HEART AND SOUL OF THE
WAYFINDING PROJECT
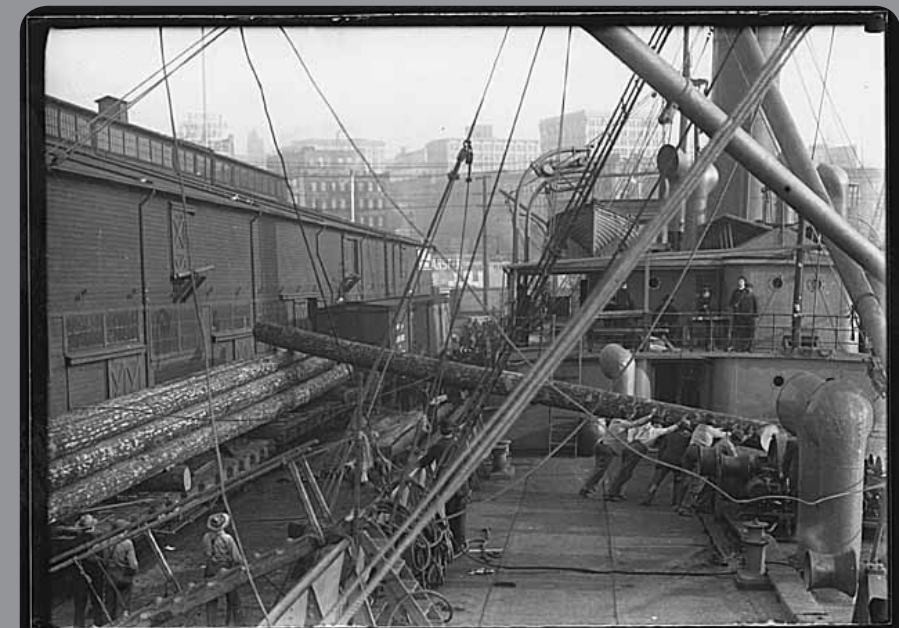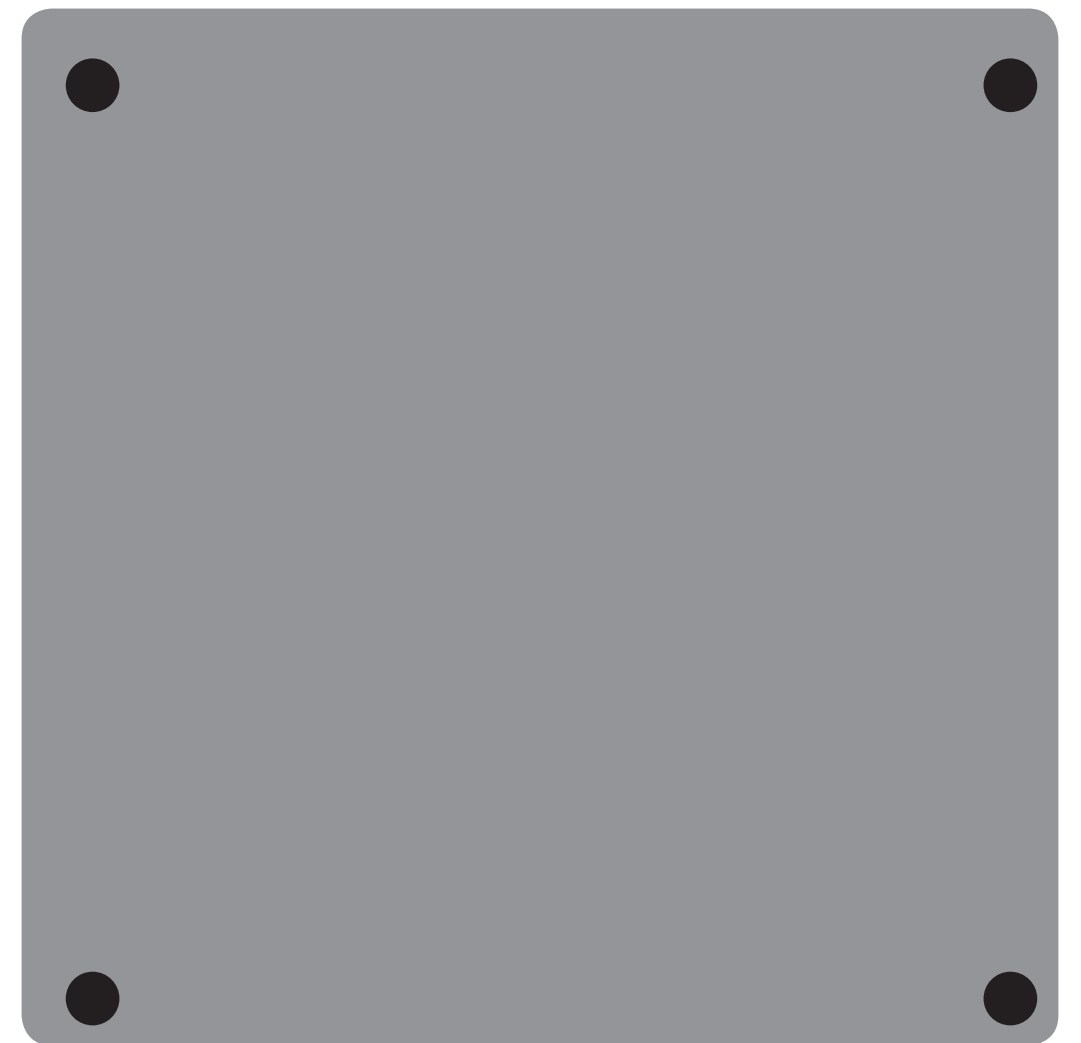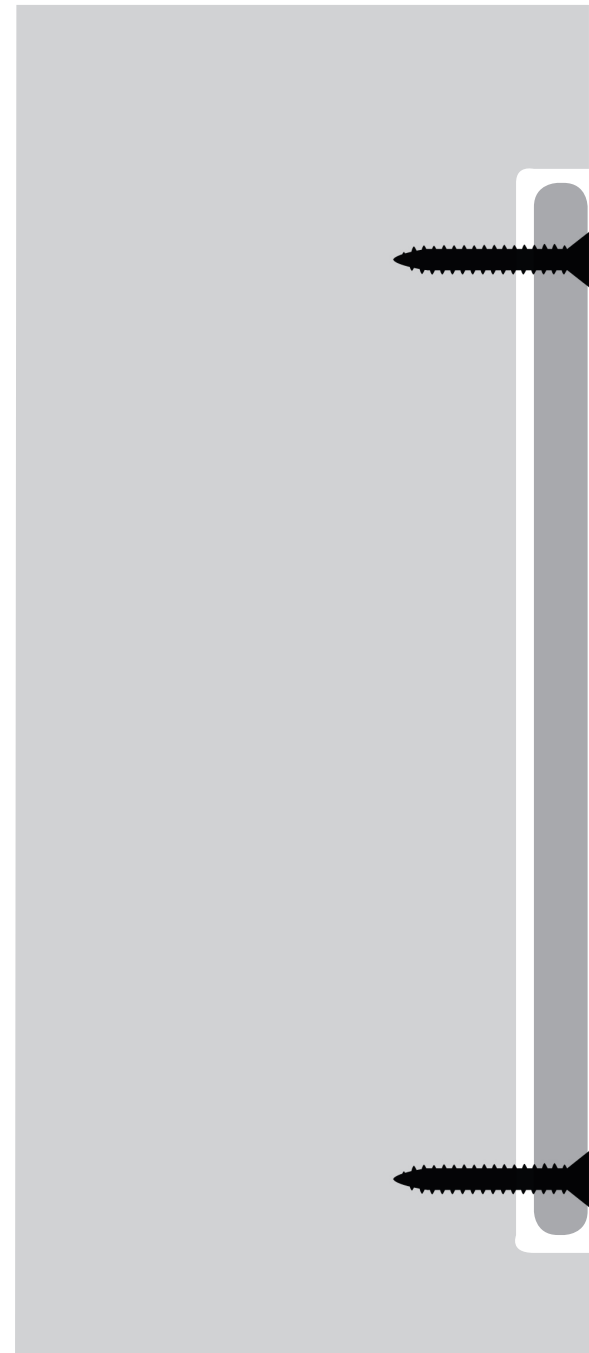
REAL PEOPLE AND REAL EVENTS

REAL MEMORIES BIG AND SMALL

WAYFINDING KIT OF PARTS
Seattle 1,000+ Project

Plaques organised as wall installation.

The heart and soul of the wayfinding project

Real people and real events

Real memories big and small

The stories contained within the Seattle 1,000+ project are a curatable, changeable collection that can be deployed on a small scale as individual "events" or taken together, a large scale installation of an explorable mass of stories, histories, memories, images, facts and dates.

The image on the opposite page suggests a way in which the 1,000+ Moments initiative can be deployed in some place son the new Waterfront where there is high density of foot traffic, for example in or near the transit hub.

Plaques containing stories etc could be arrayed on a wall inside or outside the building. There would be a need for rolling curation and management, together with production, installation and maintenance.

The benefits of introducing and maintaining a programme like this are manifold. In a way, the Seattle 1,000+ project idea helps to democratise the process of creating an identity for the new waterfront. By ingraining real stories into the environment and placing the large scale (land shaping, politics, migration, war) on parity with the small (births, deaths, entrepreneurship, memory, storytelling, invention) we create an explorable matrix of the past.

The Seattle 1,000+ project would also be available for browsing on the Waterfront app. Many stories could reside there beofre they are installed in the physical realm.

WAYFINDING KIT OF PARTS
Seattle 1,000+ Project

PLAQUES ORGANISED AS WALL
INSTALLATION.

THE HEART AND SOUL OF THE
WAYFINDING PROJECT

REAL PEOPLE AND REAL EVENTS

REAL MEMORIES BIG AND SMALL

WAYFINDING KIT OF PARTS
Seattle 1,000+ Project

Clusters in upland streets

Because the curatable element of the Seattle 1,000+ project is potentially an infinitely expanding universe of stories, memories and facts, there is the chance to deploy the moments as ephemera in advance of more permanent installations or alternatively to make those ephemeral installaitons permanent..

If we designate some carriers in up land locations we can expand the Seattle 1,000+ project rapidly at the start of the wayfinding project.

These locations and stories could become permanent later on, but here the 1,000+ elements are fixed to buildings. We are also very keen on deploying 1,000+ project plaques on existing surfaces and buildings.

WAYFINDING KIT OF PARTS
The Stand Alone Tide Element (SATE)

03.10.2014
07.03
12.3 feet

@ SEATTLE WATERFRONT

The principle of wayfinding on the Waterfront involves the bringing together of symbol and sign to create identity. The relationship to the sea is one of the defining elements of the city's continuing story. At the moment, unless one is familiar with the tide tables or used to working on or travelling on the water, the tidal rise and fall in Ellliott Bay is divorced from the urban experience.

This stand alone piece will go some way to (re) connecting people to the sea and its state of constant but predictable change.

Another important element of the Stand Alone Tide Element (SATE) is that it sits in counterpoint to the chain, cable, fathom, furlong, mile scheme that we are proposing for the distance measurement along the promenade. The counterpoint is that we are tapping into and representing the systems used by Native Americans - tide, season, moon phase, wind and sun. Crucially this information is not subject to any historic interpretation, but is instead a contemporary sign system foregrounding the traditional native american means of wayfinding on the Waterfront.

The inclusion of this piece in its contemporary form is of course highly symbolic of the Waterfront's commitment to contemporary treatment of its historic past.

This contemporary approach can extend the Stand Alone Tide Element to inclusion on a Waterfront App - (see App section) where surface techniques can create an interactive and useful sign/symbol that builds ont he still living traditions of the Waterfront's first inhabitants. This is one more way in which we can:

"Support and coordinate a permanent interpretive installation at the site (i.e., in the wall or walkways) as part of the Public Outreach Plan and associated waterfront arts and interpretive planning"

The installation would also be available as an application where rotation of the time indicator to the desired time would display tide height in relation to high and low in the course of the particular day the user chooses in the past, present or future.

"the tides can be predicted years in advance or recalled form years in the past. The Stand Alone Tide Element (SATE) is designed to reconnect us to the methods of Wayfinding that existe before settlement and con-struction, using, sun and moon rise, wind speed and tide height. It's a tidal clock and an astrolabe of sorts"

"The Stand Alone Tide Element (SATE)
is designed to reconnect us to the methods of
Wayfinding that existed before settlement and
construction, using, sun and moon rise, wind speed
and tide height.
It's a tidal clock and an astrolabe of sorts"

DATE TIME AND TIDE
HEIGHT READING

WAYFINDING KIT OF PARTS
The Stand Alone Tide Element (SATE)
Permanent Installation
On Waterfront
In front of transit terminus

Predicts the tide years in advance.
Repliated on smartphones as part of
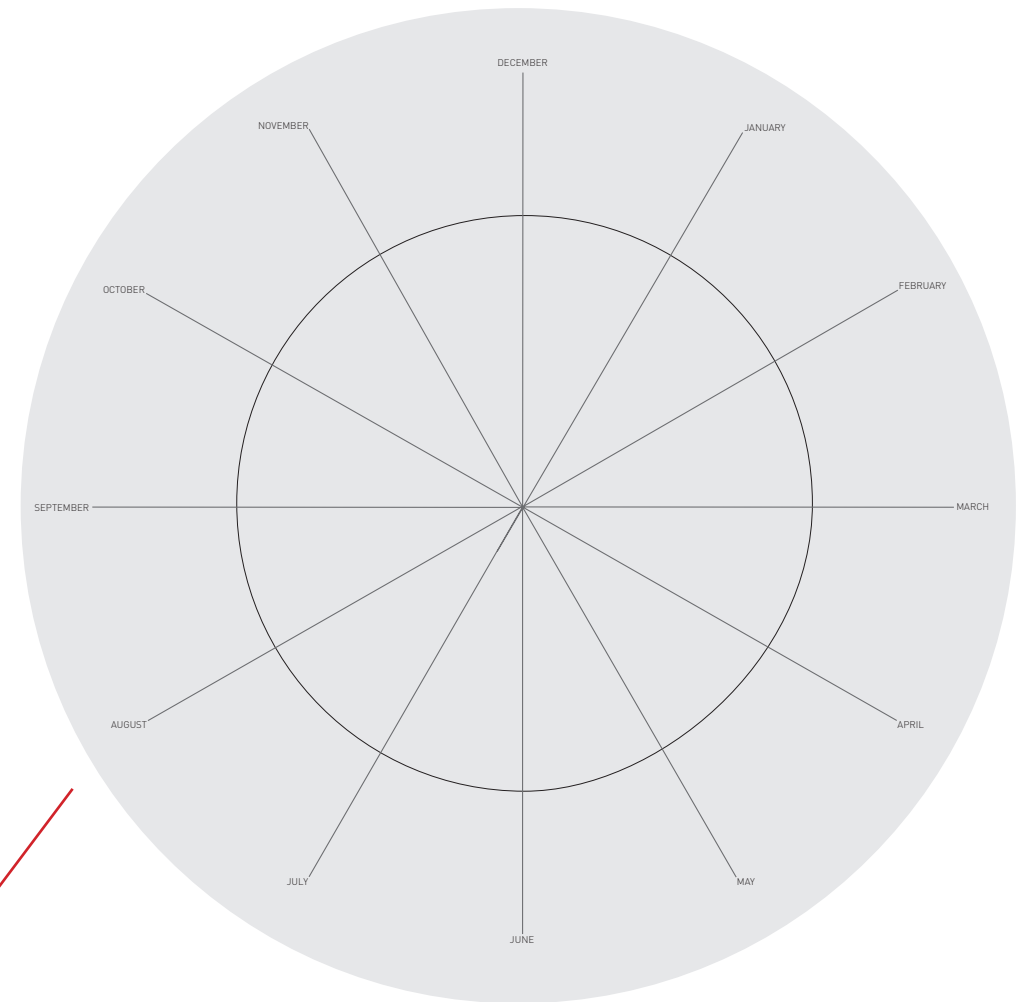the Waterfront App.

03.10.2014
07.03
12.3 feet

CLOCK ELEMENT
INTERACTIVE
ROTATING THE TIME ARM
CHANGES READOUT FOR
TIDE LEVEL

THE TIME ARM
CHANGES READOUT
FOR TIDE LEVEL

@ SEATTLE WATERFRONT

THE INSTALLATION IS
THE GNOMON FOR AN
A N N U A L / M O N T H LY
CLOCK ETCHED ONTO
THE GROUND.

THE INSTALLATION IS THE GNOMON
FOR AN ANNUAL/MONTHLY CLOCK
ETCHED ONTO THE GROUND.

DECEMBER
NOVEMBER
JANUARY
OCTOBER
FEBRUARY
SEPTEMBER
MARCH
AUGUST
APRIL
JULY
MAY
JUNE

WAYFINDING KIT OF PARTS
The Wider Bay Ring
360 Degree city

The Wider Bay Ring has been a constant element in the thinking around the idea of the new Seattle Waterfront. It is an imaginary construct designed to make the idea of re-centring the city around the Bay a practical proposition. The inclusion of the Seattle 1,000+ project element of the Wayfinding scheme would allow for the Bay RIng to be defined in a series of simple interventions, whereby stories, dates, destinations ideas and facts are planted around the ring in a variety of locations. The idea is that these pieces can be discovered by people who can then make the notional link to the city and its Waterfront from places where the Waterfront might usually be furthest from their minds.

The stories that were shared by native Americans, for example living out on Bainbridge Island, who recollected their relationship with the city via their ferry journeys might suggest that we could occupy Ferry Terminals, and perhaps the Ferries themselves, with subtle interventions that framed and retold the excitement of the journey to the city, the sense of distance travelled and the relationship to the place that has dwindled over the years. This deployment of this element of the Wayfinding scheme, though it will need collaboraiton and maintenance fom agencies citywide, is a chance using physical elements, to reconnect the city to, and around the Wider Bay Ring.
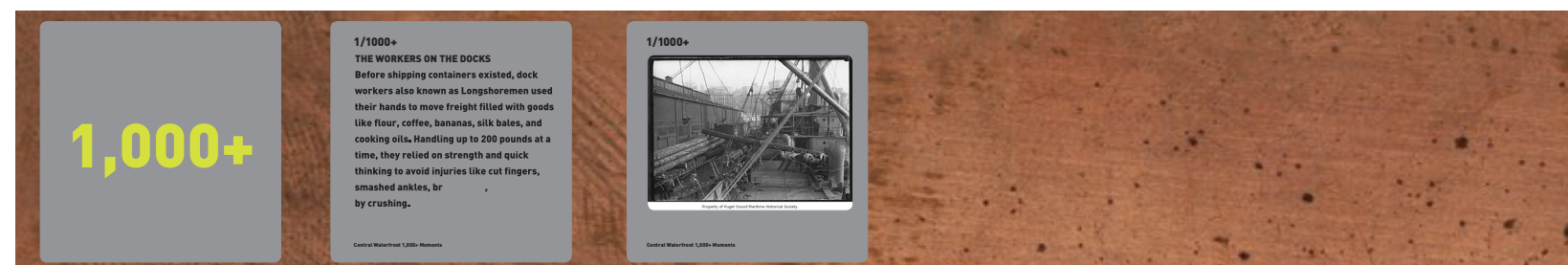
WAYFINDING KIT OF PARTS
Ferry Terminal Installation
The Wider Bay Ring

This simple illustration posits the idea that elements form our 'kit of parts" could find their way out across the bays and inlets, to places in the Wider Bay RIng.

The illustration shows a potential position for one module from the wayfinding suite, positioned as a wall mounted element in the Ferry access bridge on the terminal on Bainbridge Island. Such elements could be deployed across the wider Bay RIng, sited at "pause points" on people's journeys.

The content could be Wayfnding signage

1/1000+
THE WORKERS ON THE DOCKS
Before shipping containers existed, dock workers also known as Longshoremen used their hands to move freight filled with goods like flour, coffee, bananas, silk bales, and cooking oils. Handling up to 200 pounds at a time, they relied on strength and quick thinking to avoid injuries like cut fingers, smashed ankles, br
by crushing.

Central Waterfront 1,000+ Moments

1/1000+

Central Waterfront 1,000+ Moments

1,000+

WAYFINDING KIT OF PARTS
Ferry installation
The Wider Bay Ring

The excitement of the journey to and from the Seattle Waterfront was a source of great excitement to the people living on and around the Bay. The journey could also bring sadness or joy or the comfort of the everyday familiarity of a working commute. The ferries are redolent with the possibilities of expanding the vernacular of the Wayfinding system on and around the wider Bay ring.

The content could be Wayfinding signage, (Seattle this way →!) or as illustrated here something from the Seattle 1000+ project sited in the passenger saloon. The illustration shows one element, but multiple stories could be installed upon the boats, read at leisure, curated and changed over time.

CONCLUSION
Identity and Culture
The action of people on places over time

This is the aim: to engender and encourage the new identity of the Waterfront over time.The identity of the new Seattle Waterfront is a continuously changing thing, a process that will never be complete. For that reason, it's important that the site is unbranded, un-named and allowed to grow into itself. This process will occur via the interaction of people with the place. The Wayfinding scheme is designed to augment and compliment that process.

It is of course not the only thing that will go toward the making of the place and its identity. There are many other phenomena acting on the minds of the people that live in and visit Seattle that create their perception of the atmosphere of the place.There are the materials from which the new place is constructed; there are the plantings that create beauty, shade, vistas, protection, fragrance and shelter; there is art in the environment; there are people's memories and their subjective knowledge of what the place means; there's the weather; there's the way the place works in terms of parking and transport, staircases and cycleways; there's entertainment and food; and last but not least the proximity to nature, the bay and the Pacific North West.

We have tried to weave these considerations into the approach to the Wayfinding scheme for the Waterfront.

Materials where possible will be local and their provenance foregrounded as part of the scheme. Siting of the Wayfinding elements has been carefully conisered to complement planting, pause and rest places, as well as the hub and nodes upon the Waterfront.

The benches, stacks and posts are designed to "weather in" so they will become more a part of the place the longer they are installed. Transit is one of the main information categories. Art can be integrated with the kit of parts

Signs will not hinder sightlines for cyclists; staircase steps will be enumerated, elevatoris signed; the entertainment and piers can also be flagged on signage and also on the proposed Waterfront App; as far as possible the sign system will be designed and detailed to be low impact in terms of materials, manufacture and airmiles; materials will complement and enhance the sense of place.

History is alive in the place and parts of this Wayfinding scheme are designed definitively to uncover, point at, frame or hint at the past without over-interpreting the stories or falling into the usual municipal clichés of historicism and inauthentic story telling.

The wayfinding scheme is designed to complement the materiality of the site and augment the grain, texture and atmosphere of the newly made Waterfront. Functionally, the scheme is designed to convey necessary information to all people who interact with it. As physically designed spaces, the elements of the wayfinding system in the environment and on the web create places within which information can be given, stories can be told, histories represented and non verbal traditions framed. In this way all of the functions of Wayfinding are served at the same time elements of culture and history are represented to the users, ie: the city's people and its visitors.

The principle of wayfinding on the Waterfront involves the bringing together of symbol and sign, to interact with people, in the place, to create identity over time. So, from the perspective of the invention of Wayfinding, this project is not about making up names in locked rooms, or telling the people what their Waterfront is.

Instead it's a gentle framing and presentation of information and culture in a way that is designed to last long enough for the new Waterfront to grow into itself and become a real place for the real people of the City in all its, and their, complexity, diversity and state of constant change.

END