

RICE UNIVERSITY

CULTURAL INFLATIONS

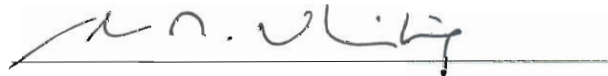
by

Marti Lea Gottsch

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE

Master of Architecture

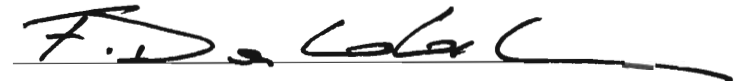
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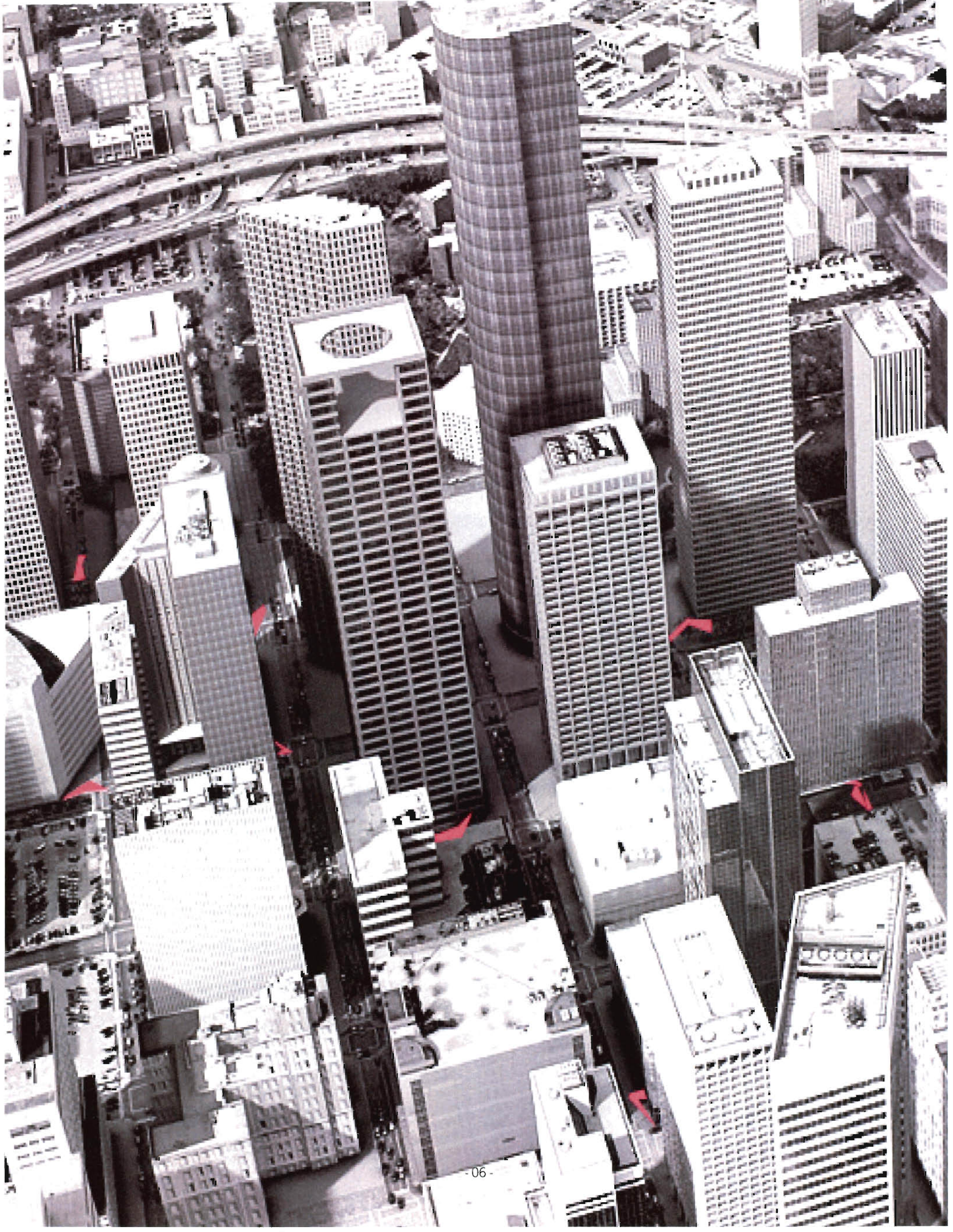


Abstract

If the 19th century urban center was a city of manufacturing, and the early 20th century city was one of corporate capitalism, today's downtown can best be characterized as a site of culture and consumption, from the Guggenheim Bilbao to Times Square in Manhattan.

Downtown Houston is at a disadvantage in this contemporary context, for it lacks any density of cultural institutions. Sites of entertainment and culture are instead spread throughout the greater Houston metropolitan area. This dispersal creates islands of culture, but leaves downtown Houston without a cohesive cultural identity. By tweaking municipal policy and exploiting untapped sites, this thesis seeks to inflate cultural space in downtown Houston (and by cultural space, I mean everything from the symphony to contemporary art to Karaoke).

Inflations promote a new way to transform the city. Rather than make big change through big cultural projects, Inflations are small iterative structures where transformations occur through a set of connections: infrastructural and visual. Already in place in downtown Houston is a seven mile system of tunnels and skywalks that has led to an evacuation of the street and a fragmented downtown public. By slowly infusing forms into this downtown infrastructure a new culture map is made. Through an accumulation of Inflations these small structures become sites of consistent visible exchange: point moments of cultural activity placed in a once banal infrastructural system.





ACKNOWLEDGEMENTS

First I would like to thank my wonderful thesis advisor and Dean of the Rice School of Architecture Sarah Whiting for her insightfulness and patience through this whole process. Her precise wit and criticisms taught me more than how to simply to acknowledge the city and its public as an architect, but what this project contributes to the world. Architects can be the arbiter of their own social projects - this thesis in response offers an architectural alternative to the city. Many thanks to Albert Pope for supplying countless moments of wisdom over the course of my few years at the RSA and teaching me that architecture is really not about solving problems but creating them. To Lars Lerup, whose intelligence and whimsy continues to inspire and challenge the younger generation to preserve that architecture is everything.

Thanks to all those that provided scores of inspiration along the way and directly to the hard work of Amy Westermeyer, Kate Morgan, Ian Searcy, Sara Hieb, Duncan White, Karla Wallace, Kelly Barlow, Aaron Bush, and Sam Tannenbaum. Finally, the biggest thanks goes to Brian Rex, who has long supported my crazy endeavors and continues to provide passionate perceptions into the world of architecture, thank you.





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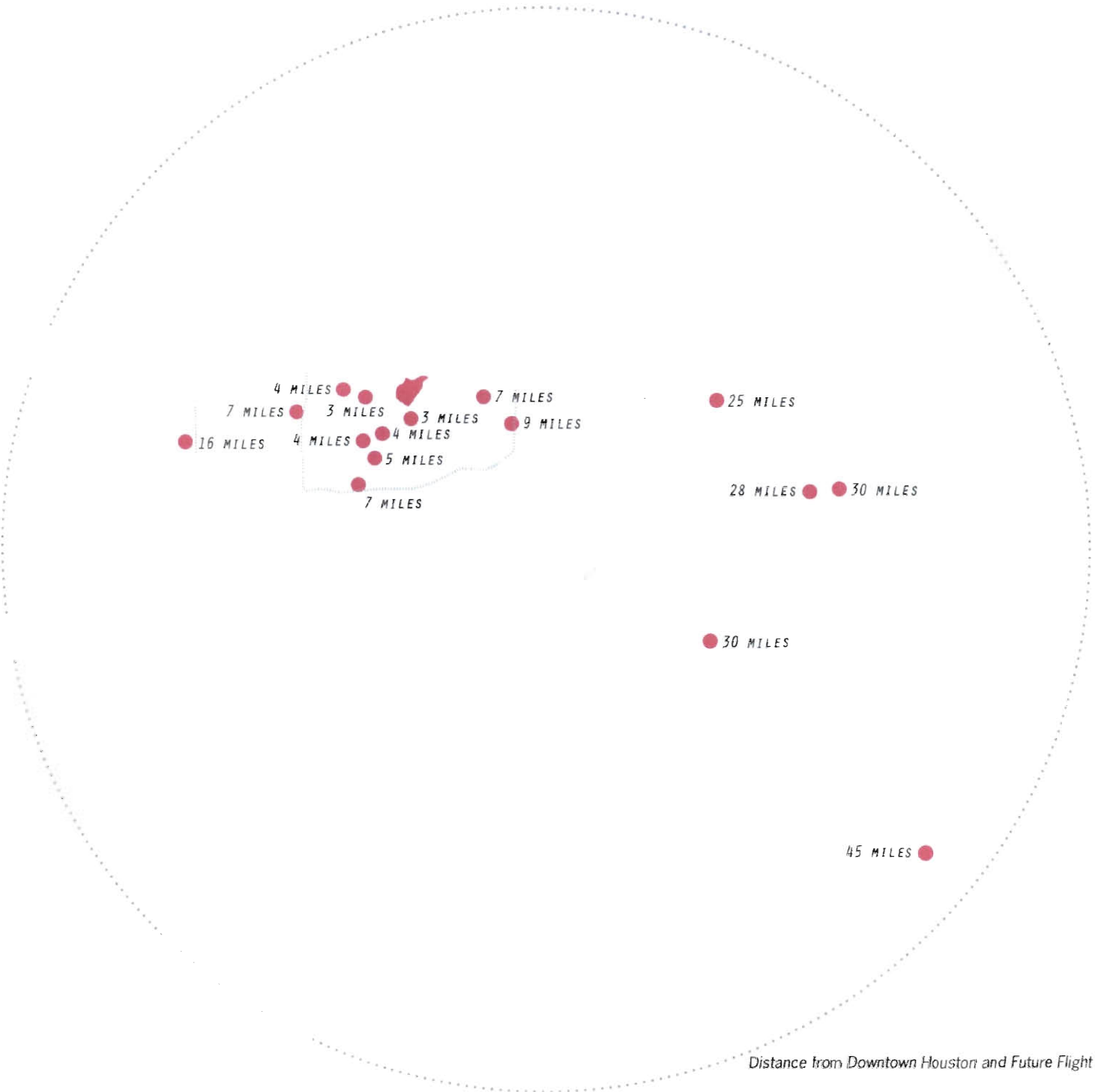
48 **ASIAN INFLATION**

Just as other cities have been branded for certain Institutions or Capital experiences, Houston is known for many things: the Johnson Space Center, Oil, the Menil Collection, the Museum of Fine Arts, the Astrodome, its interstates, and Chinatown just to name a few. Below is the reach of Houston's sprawling metropolis. Tucked into this large expanse is a series of cultural islands that are isolated: connected only by miles and miles of concrete



Culture Islands

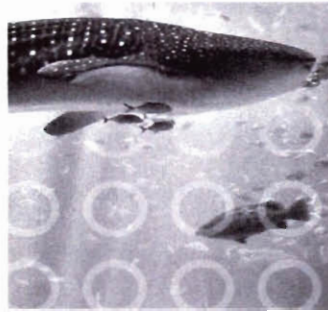
This dispersal creates a cultural void in downtown Houston. These institutions are located up to 30 miles away from the city center. This has resulted in a sparse tourist industry. Rather than build or expand these programs internally, programs are added externally. Extensions of these institutions are injected into downtown. By adding new programs to these varied institutions and placing them in the city center, both the institutions and the city benefit.



7 Alley Theater



10 Zoological Gardens



4 Hobby Center



6 Jones Hall



8 Wortham Theater

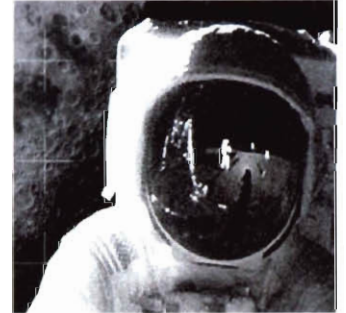


16 Atkinson Island Wildlife Refuge

1 Port of Houston



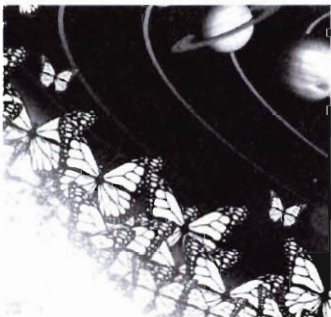
12 NASA



2 Chinatown

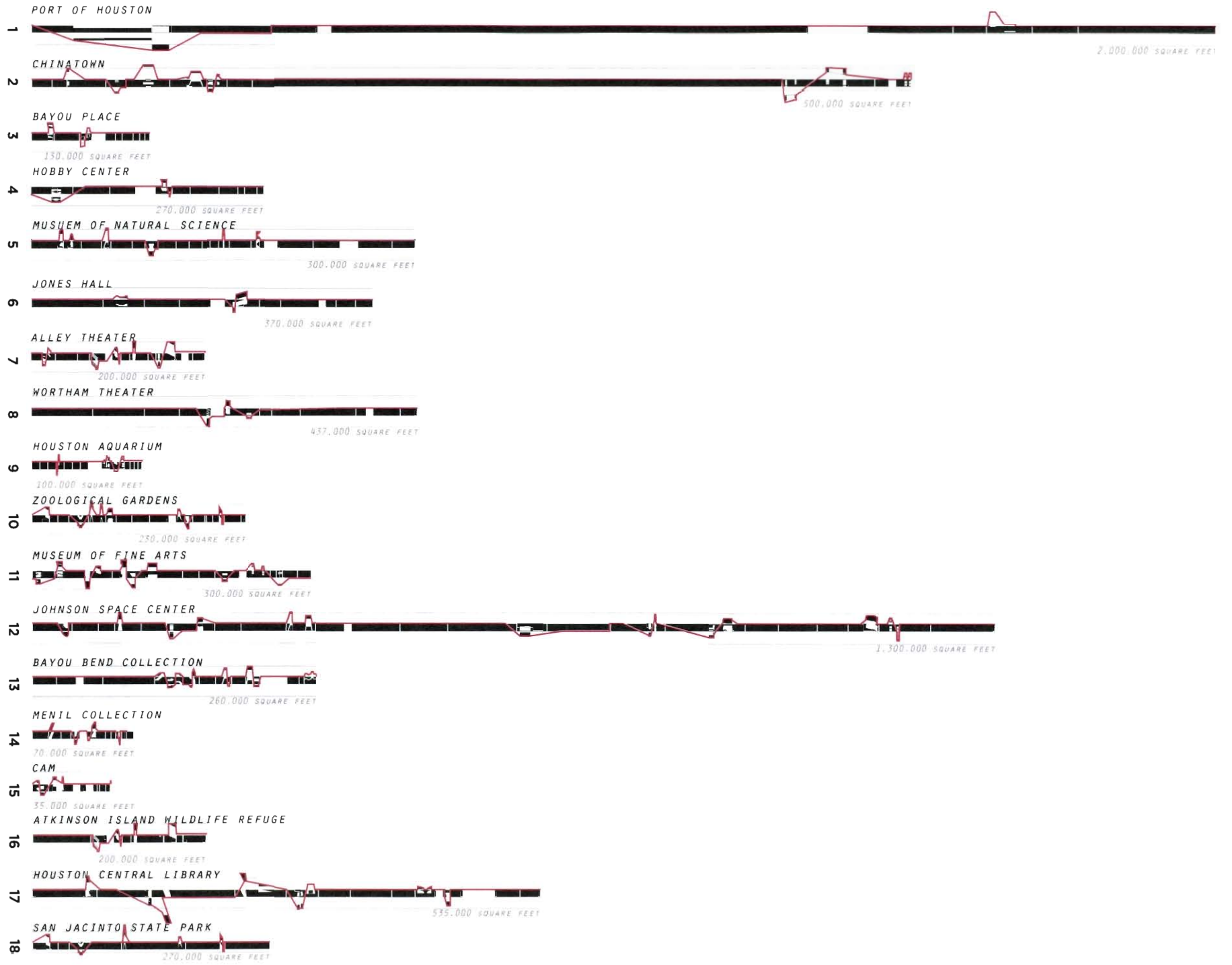


5 Museum of Natural Science



15 Contemporary Arts Museum





PORT OF HOUSTON
2,000,000 SQUARE FEET

PORT TOUR
PORT LIBRARY
PORT
SHIPS
TUGBOATS
DOCKS
CRANES
PRODUCTION OFFICES

CHINATOWN
500,000 SQUARE FEET

AUDITORIUM
ASIAN GALLERY
JADE BUDDHA TEMPLE
ASIAN CHOPIN LIBRARY
FORBIDDEN GARDENS
JAPANESE GARDENS
CASHBOX KARAOKE
STUDIOS
ASIAN RESTAURANTS
HONG KONG CITY MALL
SOUVENIR SHOPS
CHINESE MERCHANTS ASSOCIATION

BAYOU PLACE
130,000 SQUARE FEET

ANGELIKA FILM CENTER
VERIZON WIRELESS THEATER
GALLERY
WORKSHOP
SHOP
BARS
HARD ROCK CAFE
ADMINISTRATIVE OFFICES
STORAGE

HOBBY CENTER
270,000 SQUARE FEET

SAROFIM HALL
ZILKHA HALL
GRAND LOBBY
REHEARSAL SPACE
CHANGING ROOM
PROP ROOM
RESTAURANT
SHOP
STORAGE
PRODUCTION OFFICES

MUSEUM OF NATURAL SCIENCE
300,000 SQUARE FEET

BURKE BAKER PLANETARIUM
IMAX
GEORGE OBSERVATORY
BUTTERFLY CENTER
SPECIAL EXHIBITS
EARTH FORUM
SPACE SCIENCE
WILDLIFE EXHIBIT
HALL OF GEMS MINERALS
MALACOLOGY
CHEMISTRY HALL
ENERGY HALL

PALENTOLOGY HALL
SCIENCE LAB
WORKSHOP
RESTAURANT
GIFT SHOP
STORAGE
ADMISISTRATIVE OFFICES

JONES HALL
370,000 SQUARE FEET

JONES HALL
STAGE
GRAND LOBBY
LIBRARY
REHEARSAL SPACE
CHANGING ROOM
PROP ROOM
SHOP STORAGE
PRODUCTION OFFICES

ALLEY THEATER
200,000 SQUARE FEET

PATRICIA PECKINPAUGH STAGE
NEUHAUS STAGE
MITCHELL LOBBY
LIBRARY AND ARCHIVE
TERRACE
SET ROOM
PLAZA STUDIO
REHEARSAL STUDIOS
STAFF CANTINA
STORAGE
PRODUCTION OFFICES

WORTHAM THEATER
437,000 SQUARE FEET

BROWN THEATER
CULLEN THEATER
GRAND FOYER
LIBRARY AND ARCHIVE
REHEARSAL SPACE
CHANGING ROOM
PROP ROOM
CAFE
STORAGE
PRODUCTION OFFICES

HOUSTON AQUARIUM
100,000 SQUARE FEET

AUDITORIUM
SHIPWRECK
LOUISIANA SWAMP EXHIBIT
DISCOVERY RIG MODEL
SUNKEN TEMPLE EXHIBIT
RAINFOREST EXHIBIT
WHITE TIGER CAGE
RIDES
WORKSHOP
SHOP
GAMES
RESTAURANT
STORAGE

MUSEUM OF FINE ARTS
300,000 SQUARE FEET

AUDITORIUM
CAT HOUSE
AFRICAN ZOO
AFQUARIUM
AVIARY
ELEPHANT HOUSE
CHILDREN'S ZOO
WORLD OF PRIMATES
REPTILES AND AMPHIBIANS
DIETARY KITCHEN
WATER EXHIBIT
WATER PLAYGROUND
CAROUSEL
RESTAURANT
WORKSHOP
SWAP SHOP
STORAGE
OFFICES

ZOOLOGICAL GARDENS
230,000 SQUARE FEET

AUDITORIUM
CAROLINE WEISS BUILDING
AUDREY JONES BECK BUILDING
PRESERVATION SCULTURE GARDEN
HIRSCH LIBRARY ARCHIVES
GLASSEL SCHOOL OF ART
CAFE BOOKS
ADMINISTRATIVE OFFICES
STORAGE

JOHNSON SPACE CENTER
1,300,000 SQUARE FEET

BLAST OFF THEATER
VISION CENTER
SPACE CENTER THEATER
NASA IMAGE CENTER
STARSHIP GALLERY
ASTRO GALLERY
FEEL OF SPACE
KIDS SPACE PLACE
SKYLAB AND LIBRARY
NASA GREENHOUSE
ANIMAL SHARE
CREW SYSTEMS LAB
SPACE TRAINING
SONNY CARTER TRAINING
TEST FACILITY
NEUTRAL BUQUANCY LAB
INFLATABLE HABITAT CENTER
SPACE FOOD SYSTEMS LAB
NASA RESTAURANT
MISSION CONTROL
GIFT SHOP
OFFICE OF EDUCATION
ADMINISTRATIVE OFFICES

BAYOU BEND COLLECTION
250,000 SQUARE FEET

IMA HOGG HOUSE
CLIO GARDEN
DIANA GARDEN
EUTERPE GARDEN
CARLA GARDEN
BUTTERFLY GARDEN
GREENHOUSE
TRAILS
STORAGE

MENIL
70,000 SQUARE FEET

AUDITORIUM
PERMANENT EXHIBIT
SCULPTURE GARDEN
ARCHIVE AND LIBRARY
DRAWING INSTITUTE
ADMINISTRATIVE OFFICES

CAM
35,000 SQUARE FEET

AUDITORIUM
ZILKHA GALLERY
BROWN GALLERY
GARDENS
WORKSHOP
BOOKSHOP
PUBLIC FORUM
OFFICES

HOUSTON CENTRAL LIBRARY
535,000 SQUARE FEET

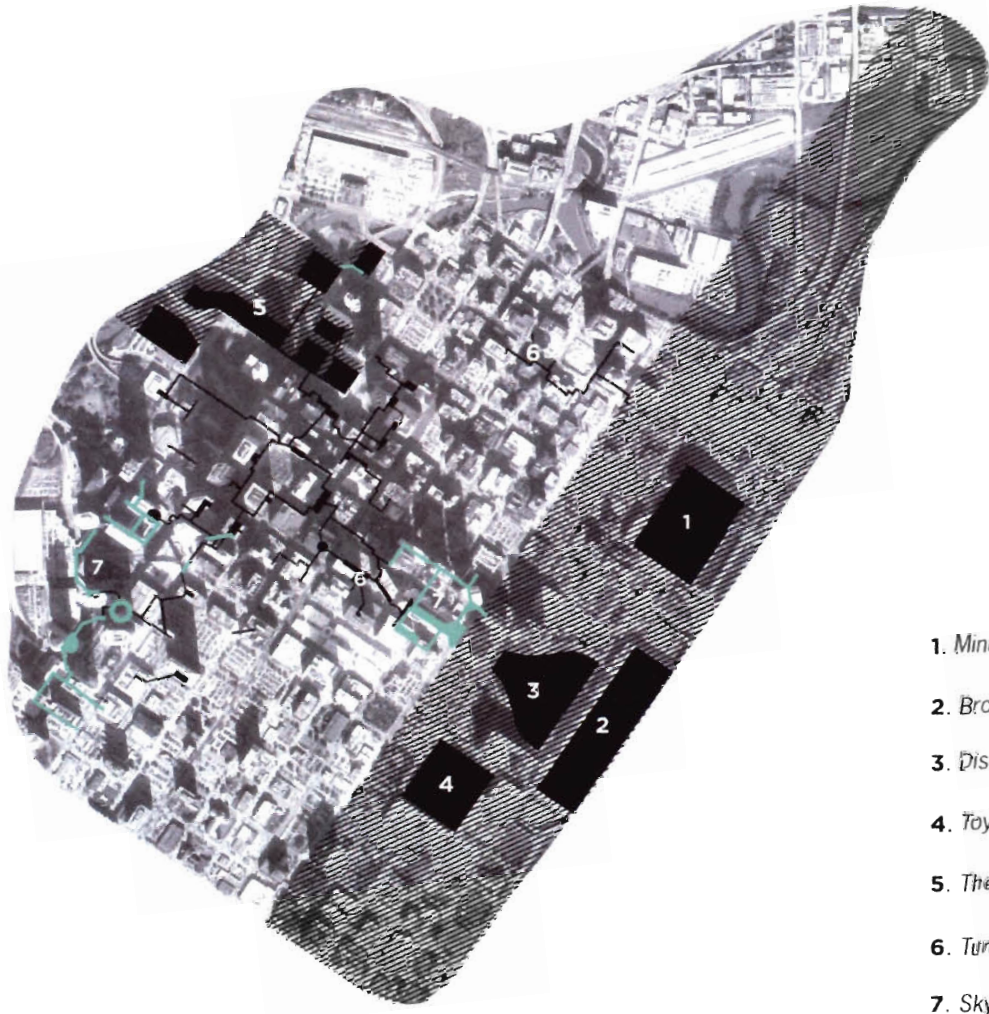
LECTURE HALL
EXHIBIT
MAIN COLLECTION
SPECIAL COLLECTION
NEW MEDIA CENTER
CHILDREN'S CENTER
READING ROOMS
COLLECTION SERVICES
GARDENS
LANGUAGE CENTER
STORAGE
OFFICES

SAN JACINTO PARK
270,000 SQUARE FEET

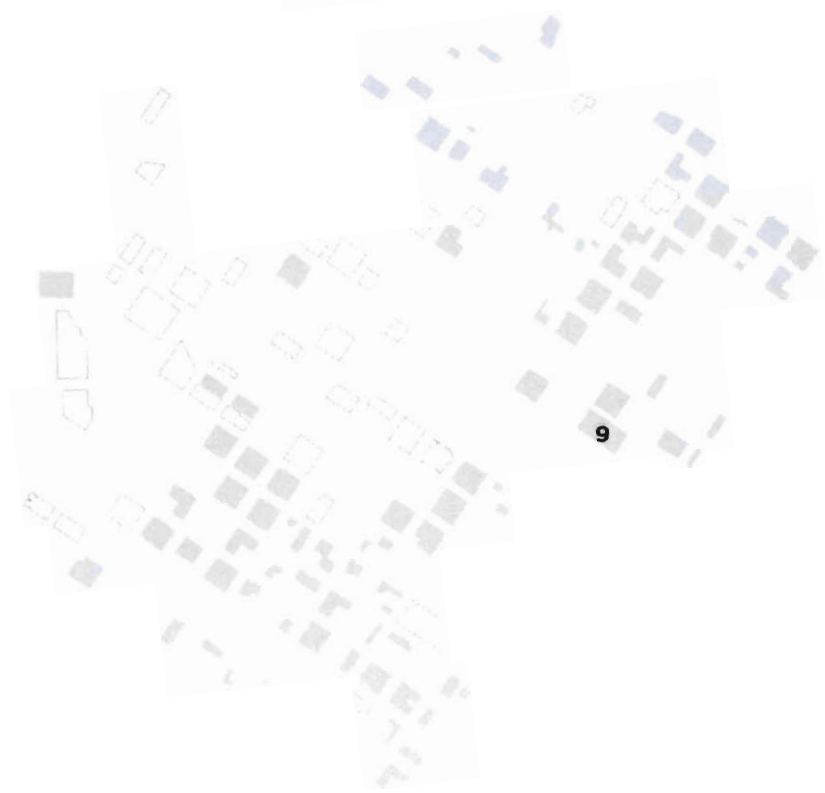
BAND SHELL
POND
PARK
MONUMENT
STAGING GROUNDS
TRAILS
ARCHIVE AND MUSEUM
SOUVENIR SHOP
STORAGE

WILDLIFE REFUGE
200,000 SQUARE FEET

GROUNDS
TRAILS
OBSERVATION DECK
LABS
GREENHOUSE
STORAGE
OFFICES



- 1. Minute Maid Park
- 2. Brown Convention Center
- 3. Discovery Green
- 4. Toyota Center
- 5. Theater District
- 6. Tunnels
- 7. Skywalks



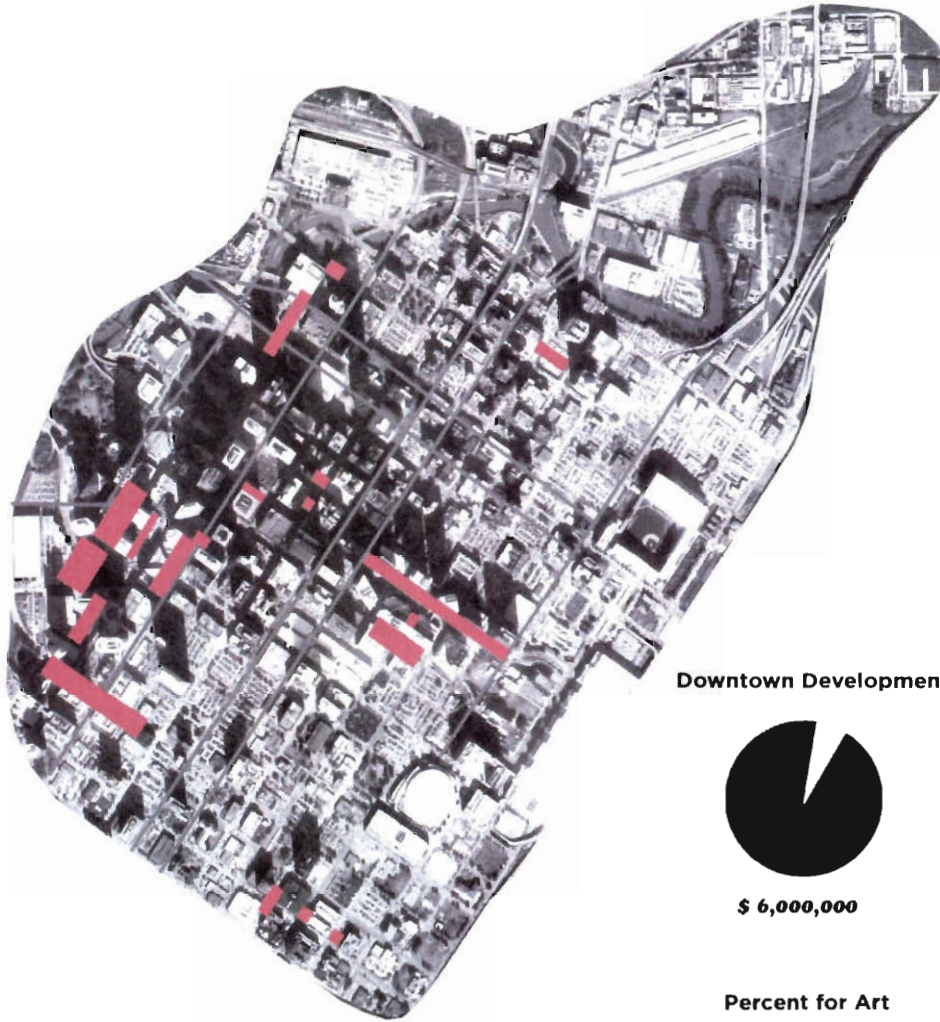
- 8. Parking Garage
- 9. Surface Parking

Downtown Fragments

Traditionally, Houston's cultural buildings and its downtown infrastructure are entirely disconnected— the former acts as a large node and the latter as a network. One is an object in the fabric and the other is embedded in the fabric. The issue implicit in a strategy for downtown cultural resuscitation is to not build big - these behemoth structures sit in a field of parking and will only fill this grandiose space for a few hours at a time. In response this project shifts the tradition of building large cultural megastructures in downtown into a system of integrated ministructures.

The Map to the left divides Downtown into three zones - two that contain large cultural and sport monuments while the other is defined by its infamous corporate landscape. Embedded within this third zone is a system of discrete tunnels and skywalks. This system is set up as infrastructure for Houston's corporate population - it is for those people who arrive to work at 8 AM and leave at 5 PM sharp. They are mere trajectories anchored by over 3 million square feet of surface parking, 50 public accessible parking garages, and 44 million square feet of office space.

The Corporate zone of this map is culturally underserved. The 7 mile network of tunnels and skywalks connects this large expanse of office space but services only its workers. The density of this area pushes the large megastructures to the outskirts of downtown and as a result makes no cultural connections to its immediate networked context. By strategizing a plan for downtown that creates a broader cultural infrastructure, a consistent transformation can take place in this once banal city center. Transformations have less impact when the structure is giant and sits in a field of parking. This project is a part of a paradigm shift - where architects can build small and slowly add to the city to literally change the face of downtown.



Downtown Development



\$ 6,000,000

**Private Owner
PROPERTY TAX**



.2 %

Percent for Art



\$ 14,000,000

**City
MUNICIPAL FUNDS**



.5 %

Houston Endowment



\$ 17,000,000

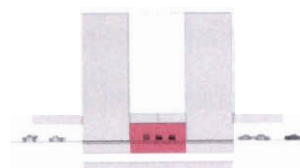
**Institutions
CULTURAL GRANTS**



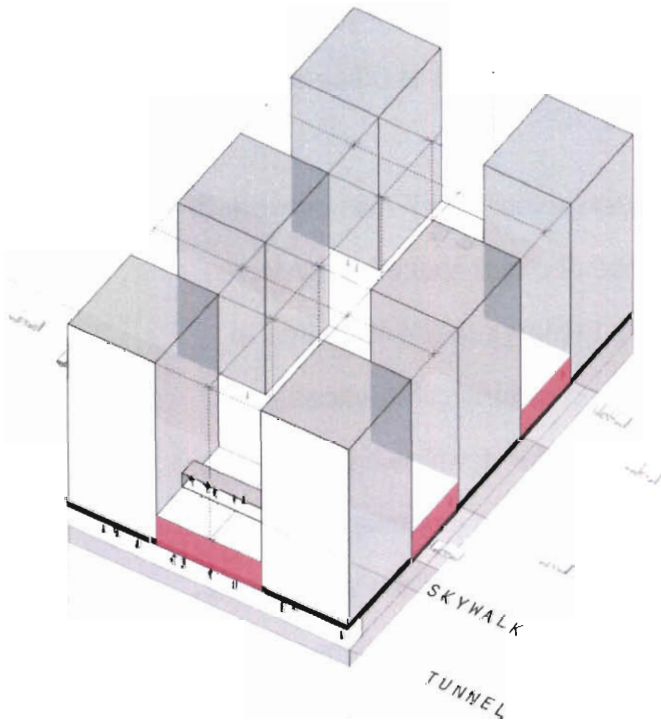
.8 %

Percent for Culture

1.5 %



COMMERCIAL
CULTURAL



Percent for Culture

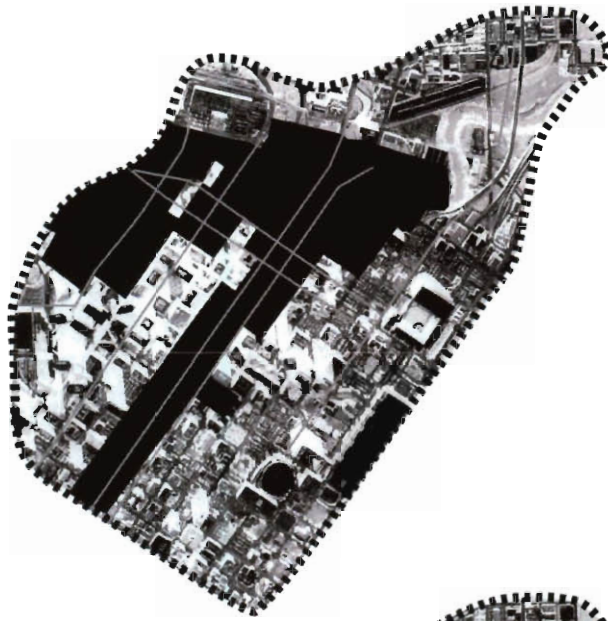
To insert cultural program into the tunnel and skywalk system slowly over time, a rigorous plan for development is necessary. A new urban policy called Percent for Culture makes this new datum visible and accessible to the Public. Houston's Cultural Affairs Office supports the growth of various cultural vendors throughout Houston. This policy pairs this aid with property tax incentives for private owners in downtown Houston. Growth is both internal and external, creating small satellite event spaces embedded into a once privatized infrastructure.

The role of the architect in society is changing. Manfredo Tafuri declared that "Architecture has been absorbed by the Metropolis," and yes this is true, but this thesis questions how an architect can progressively position him or herself within this context. How can we change the city, visually and operationally. Instead of waiting for projects, architects are initiating and developing strategies for building. By analyzing institutional and government bodies present in Houston, Percent for Culture takes municipal aid that is set up to support our local cultural vendors and pairs it with incentives for private land owners. Dissimilar to the Percent for Art programs, this policy has size, scale, and program are incorporated in the plan. In 1999, the City of Houston established an ordinance mandating that 1.75% of qualified Capital Improvement Project monies will be allocated for civic art. These art projects tuck themselves into the city fabric. Similarly, Percent for Culture projects are inserted into the once fully privatized tunnel and skywalk system, but the funding part of the policy takes all the players into consideration - the Private Owners, City Council, and the Institutional Parties. By taking a small percentage out of these yearly funds a consistent 1.5 Percent can slowly change the culture map of Downtown Houston. Year by year these projects will infiltrate Houston's primarily corporate downtown.

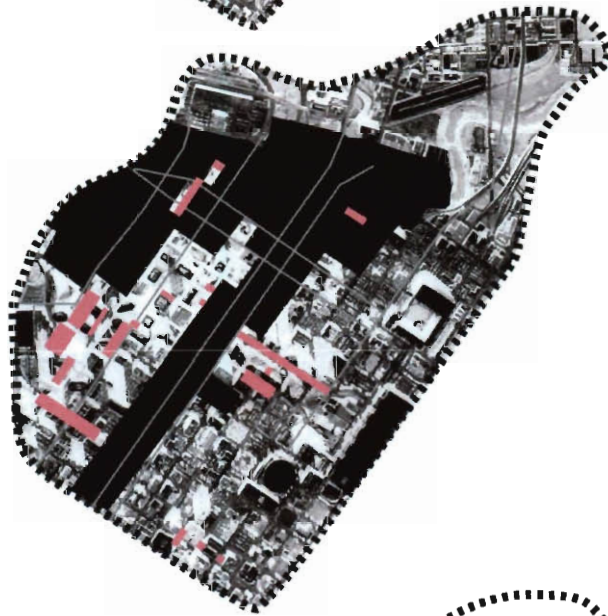
A second part of this Percent for Culture Policy includes Tax Increment Reinvestment Zones (TIRZs). TIRZs are unique zones created by City Council to attract new investment to an area. TIRZs help finance the cost of development and support the additions to unlikely areas that would otherwise not attract cultural programming. Below there is a map of the existing 22 investment zones, each one of these investment zones is created as an isolated sector of the city. Similar to the presence of Houston's dispersed cultural islands these 22 patches are spread throughout without necessary connections to one another. In the inner loop the patches begin to overlap because of density, but the density disappears in the inner inner loop, otherwise known as downtown. A new map of point TIRZ zoning is shown to the left in pink - these pink areas are located where there is a density of tunnels and skywalks. These spot zones operate as one, but are present in multiples. This variegated zoning creates difference based on local site conditions rather than providing a typical homogenous planning scheme.



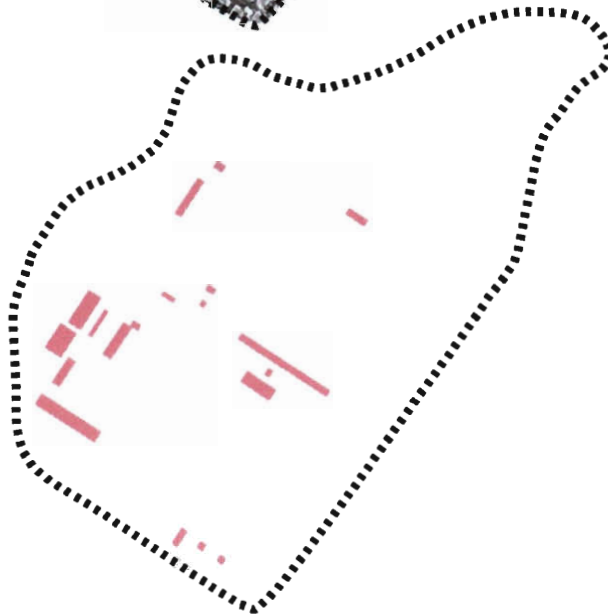
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|---------------------|--------------------|--------------------|-----------------------|----------------------------|
| 1. St. George Place | 6. Eastside | 11. Greenspoint | 16. Uptown | 21. Hardy / Near Northside |
| 2. Midtown | 7. O.S.T. / Almeda | 12. City Park | 17. Memorial City | 22. Leland Woods |
| 3. Market Square | 8. Gulfgate | 13. Old Sixth Ward | 18. Fifth Ward | |
| 4. Village Enclaves | 9. South Post Oak | 14. Fourth Ward | 19. Upper Kirby | |
| 5. Memorial Heights | 10. Lake Houston | 15. East Downtown | 20. Southwest Houston | |



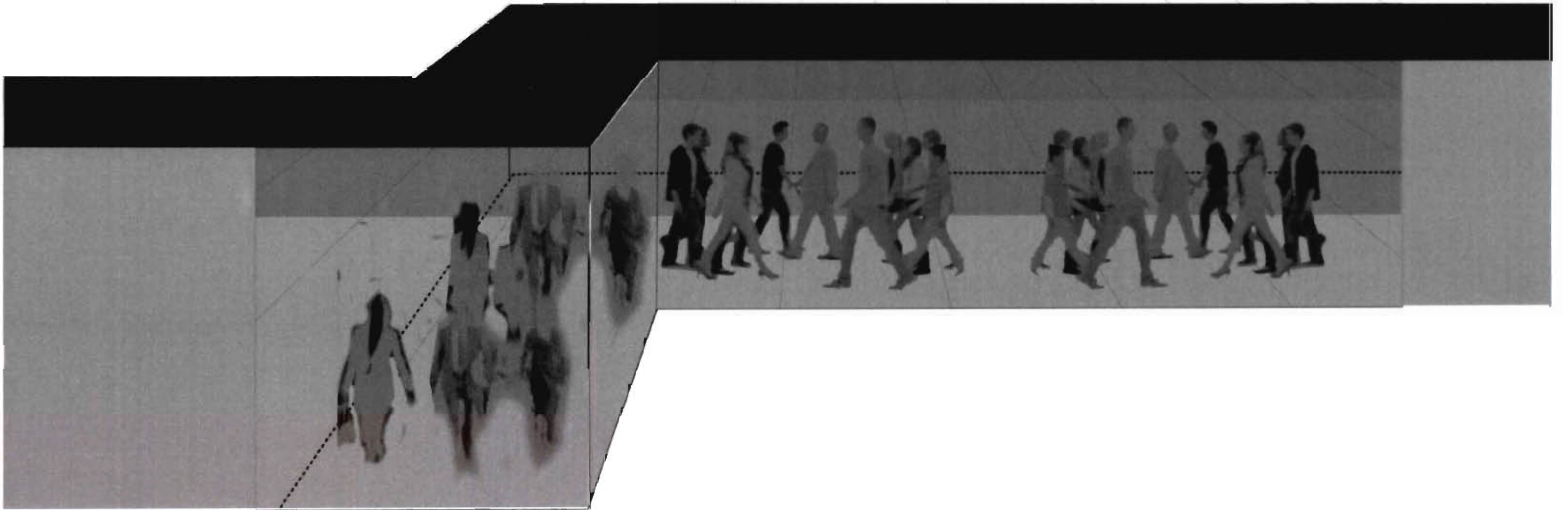
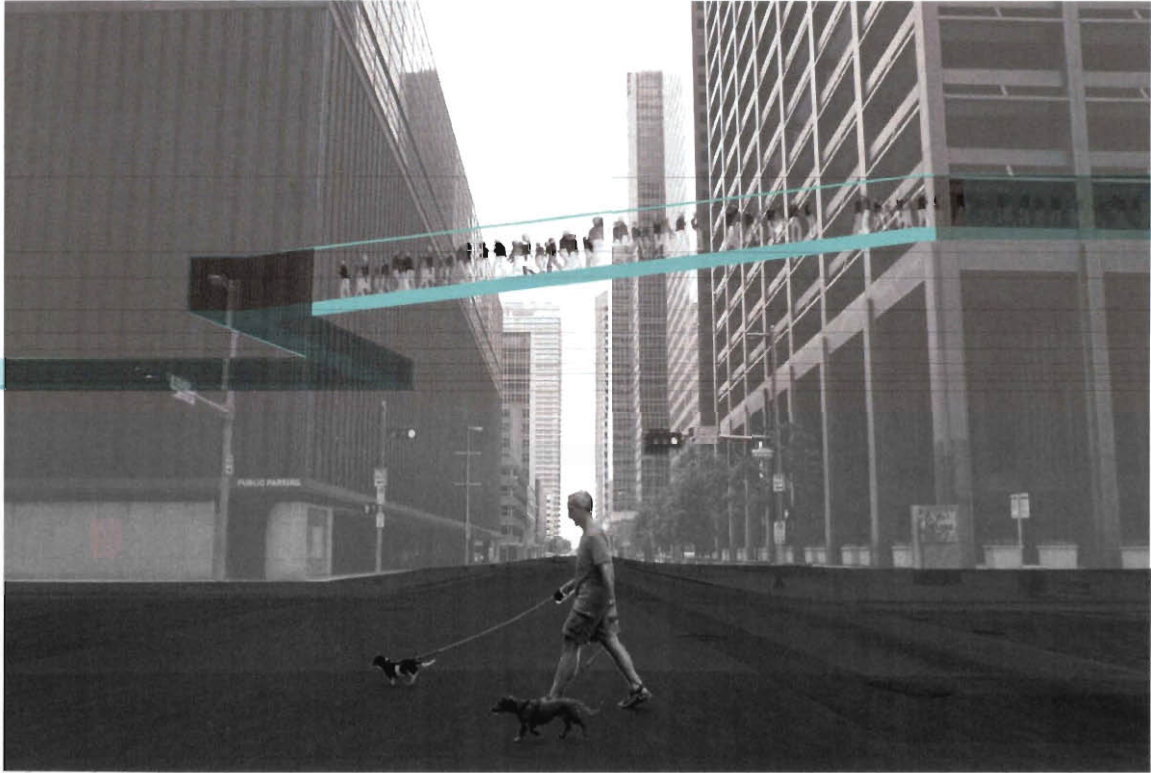
Existing Market Square Zone #3



Additional Culture TIRZ



New Spot Culture Zone



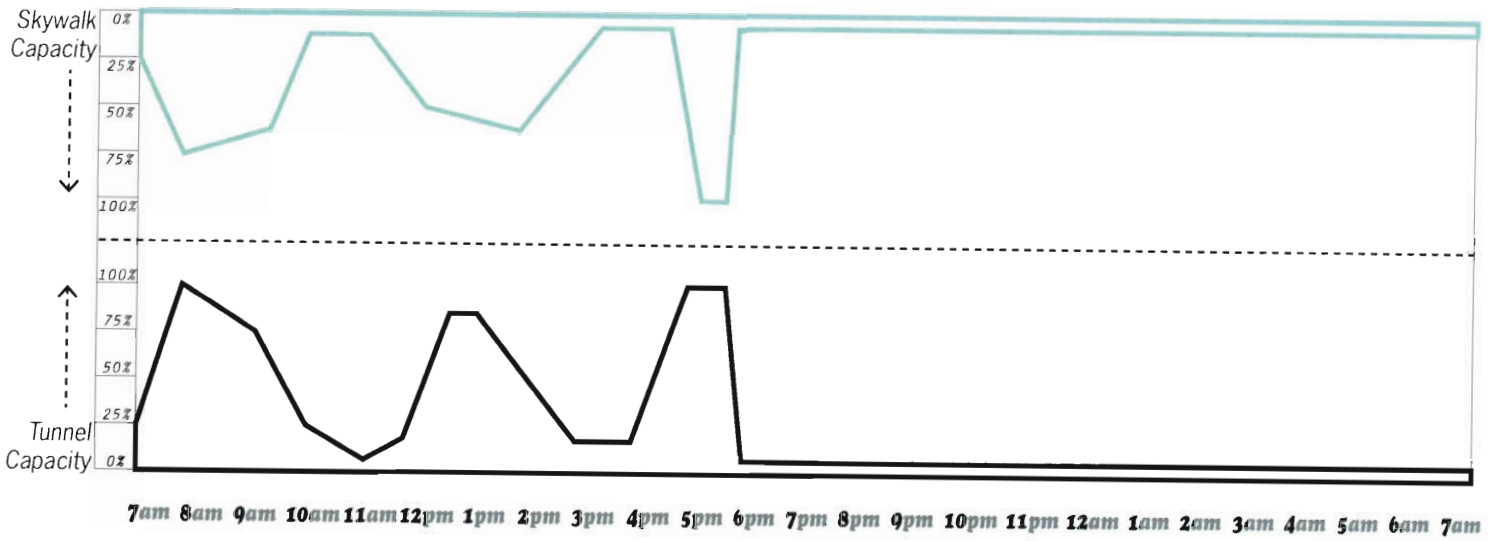
Three Isolated Strata

Networks

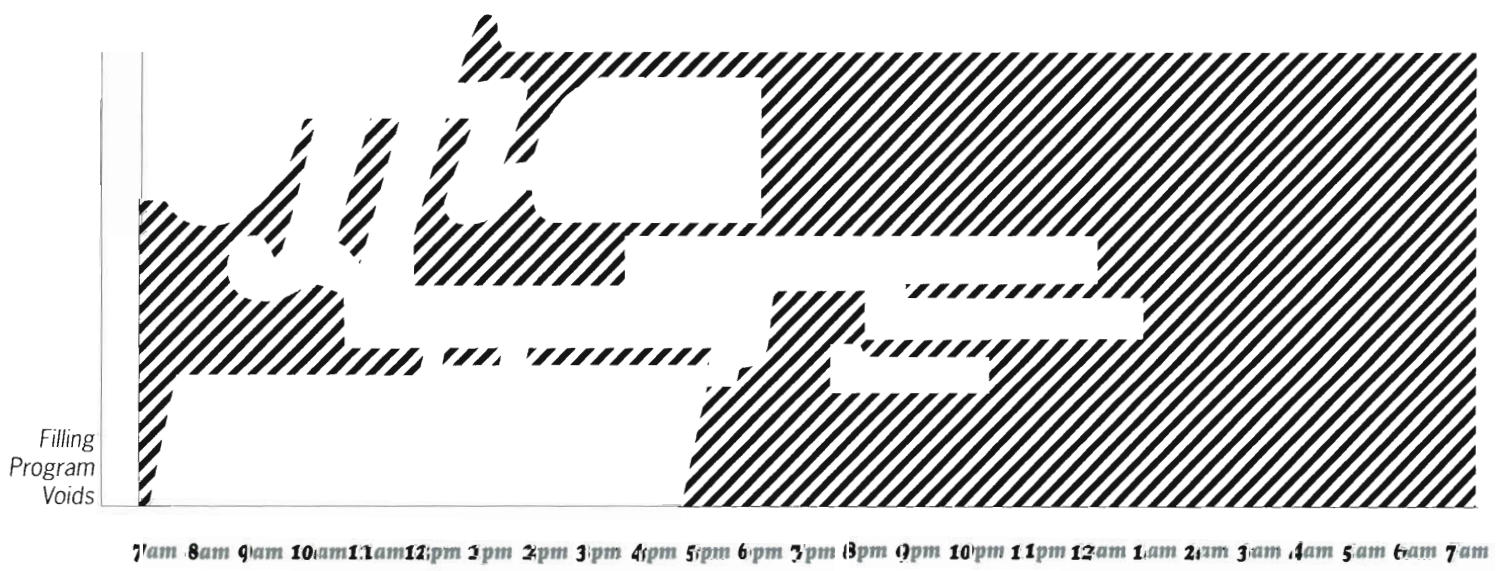
Implicit in the infrastructure of downtown Houston is its network. This network has several horizontal grounds: its tunnels, streets, and skywalks all act as independent systems facilitating the office workers of downtown Houston's corporate landscape.

These layered circulation spaces comprise downtown Houston's public life. However, their interiority, while desired by Houstonians who hide from the heat, has led to a condition of fragmentation. Houston at times could pass for a ghost town - on the street. But below and above there are two isolated strata that together connect 77 buildings in 7 miles - yet this giant system is only open for three quarters of the day. In short, downtown Houston's dwindling corporate population, sparse tourist population, and occasional non-corporate downtown resident are all further reduced by being separated out into different strands along this network.

The system was not planned; it just grew. The first to connect buildings downtown was Ross Sterling, an oilman and governor in the early 1930's. Inspired by Rockefeller Center in New York, his vision was soon copied. But as it began as a private development, it remains the same. Each segment is controlled by the individual owner who determines the hours and programs to fill the system.



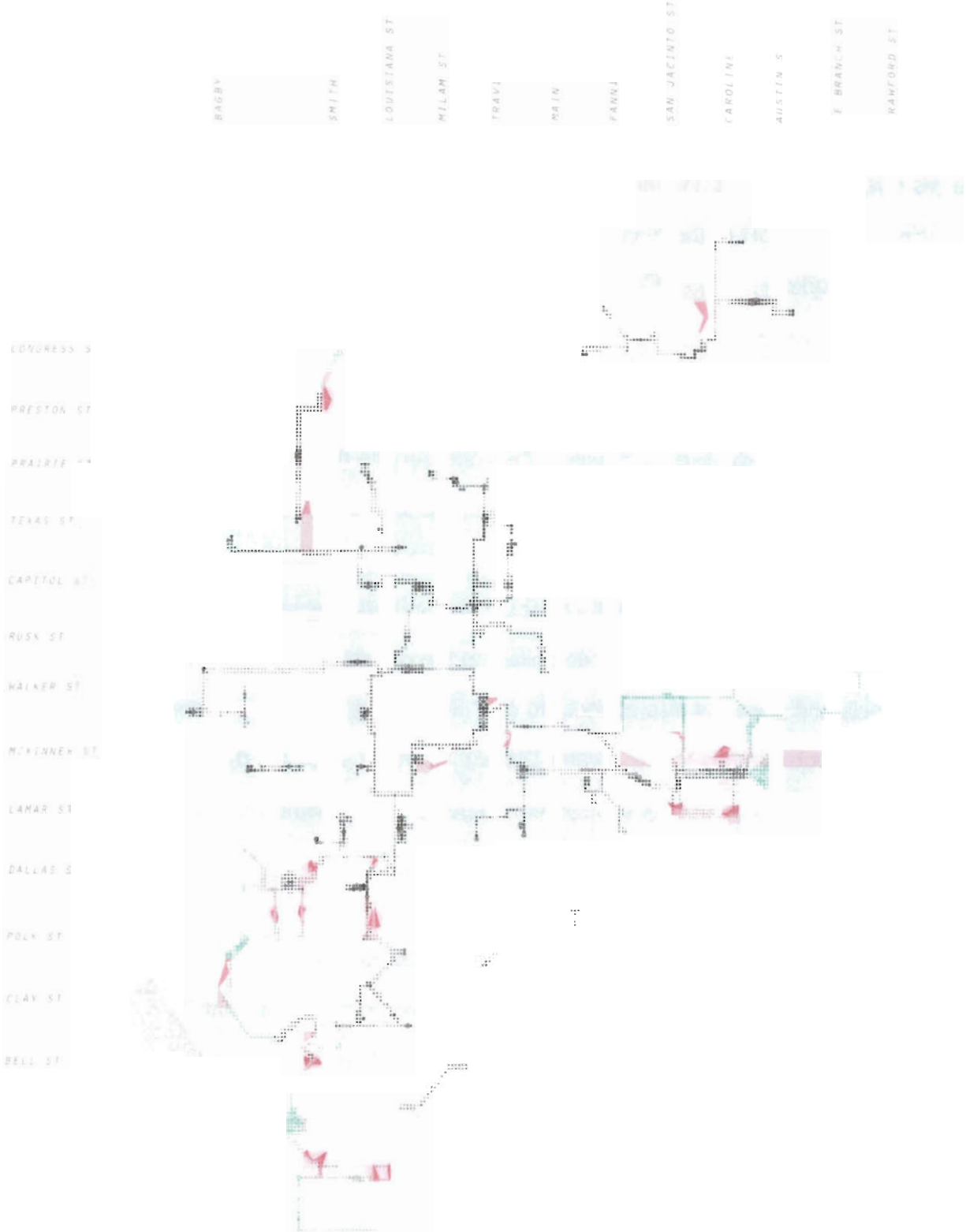
office
 shopping *sporting event*
parking **concert**
 theater







These bridges and tunnels, while technically public, lack a cohesive identity, existing instead as isolated strata only open from 8 to 6. Alienated from the street, deriving what little sense of identity they may claim merely from the buildings most closely adjacent to them. Moreover, the presence of Houston's corporate culture means that these 'public' spaces are deserted at night and on the weekends. Workers arrive and park in garages swarm the tunnels and then evacuate at the end of the work day, swarming the air-chilled comfort of the tunnels and skywalks yet again. They have no relevance outside the workday.

The tunnels are programmatically diverse, however they only service the office workers that exploit them. The tunnels are lined with coffee bars, restaurants, boutique shops, florists, shoe-repair shops, jewelers, beauty salons, barbers, dry cleaners, dental clinics, optometrists, pharmacies, dental clinics, copy and printing services, banks and post offices all of which are clearly amenities to the Houston corporate character. The tunnels and skywalks also connect to over 30 parking garages and one line of the system connects directly to the Theater District. However, because these spaces close at 6 PM, there is no use for this system on performance nights.

By creating an interface between underground, at ground, and above ground levels downtown Houston's layered circulation arteries transform from their current fragmented condition to one of cultural integration. The injection of satellite cultural space into existing programmatic voids produces a full 24 hour programmatic section for downtown Houston. Extension programs ranging from the Johnson Space Center Space Foods Restaurant to a new Kabuki Theater, to a Butterfly Greenhouse, to practice spaces for the Houston Symphony, or to an new Media Arts Space for the Contemporary Arts Museum (CAM) will fill these voids.

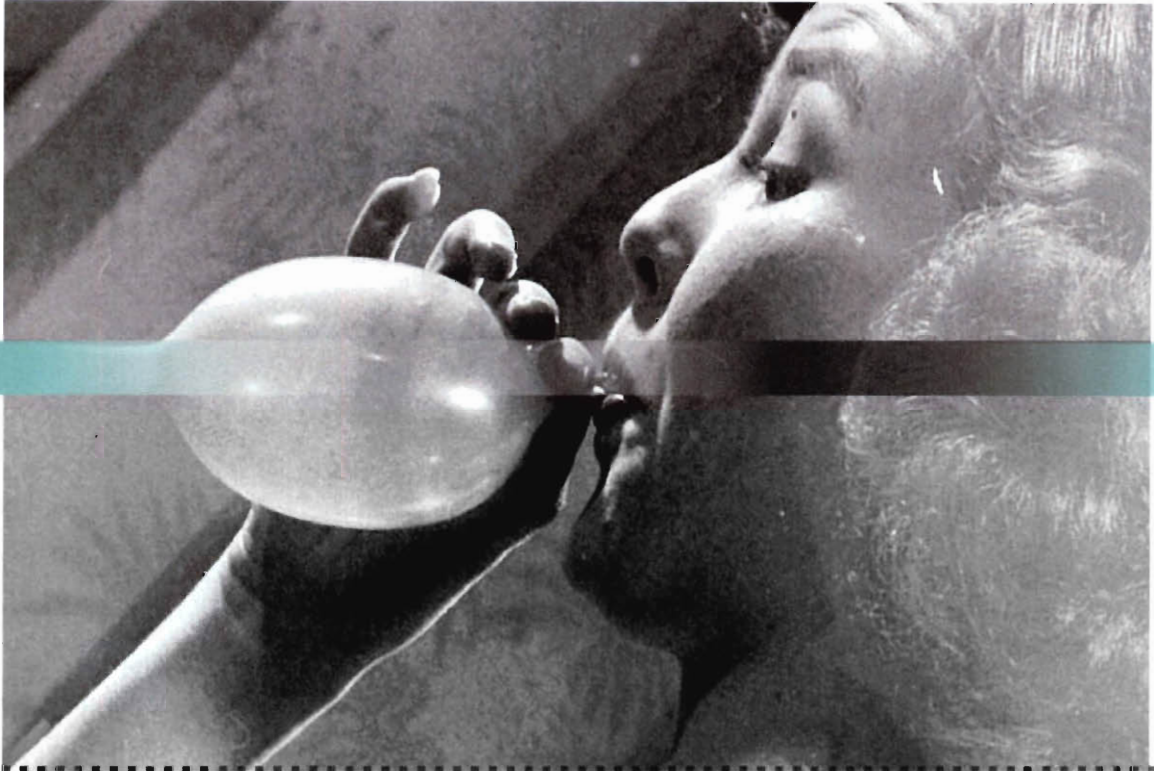


-  skywalks
-  tunnels
-  future sites
-  inflations
- TIRZ zones

Site Plan



Skywalk



Street

Tunnel

Cultural Inflations are a series of urban interiors that are inserted into the system of downtown tunnels and skywalks. Just like puffing air into a balloon, these spaces are consequently filled with Cultural program. Programs are determined by site and the assembled public private partnership necessary for the Culture Policy to succeed. Each patron of this policy partners with a cultural institution to locate, strategize and build an Inflation. Inflations are a kind of serial architecture, as they exist in multiples. The idea is always similar, insert culture where culture is void, but the institutions involved in this downtown culture curation require specificity and brandability.

closed ground



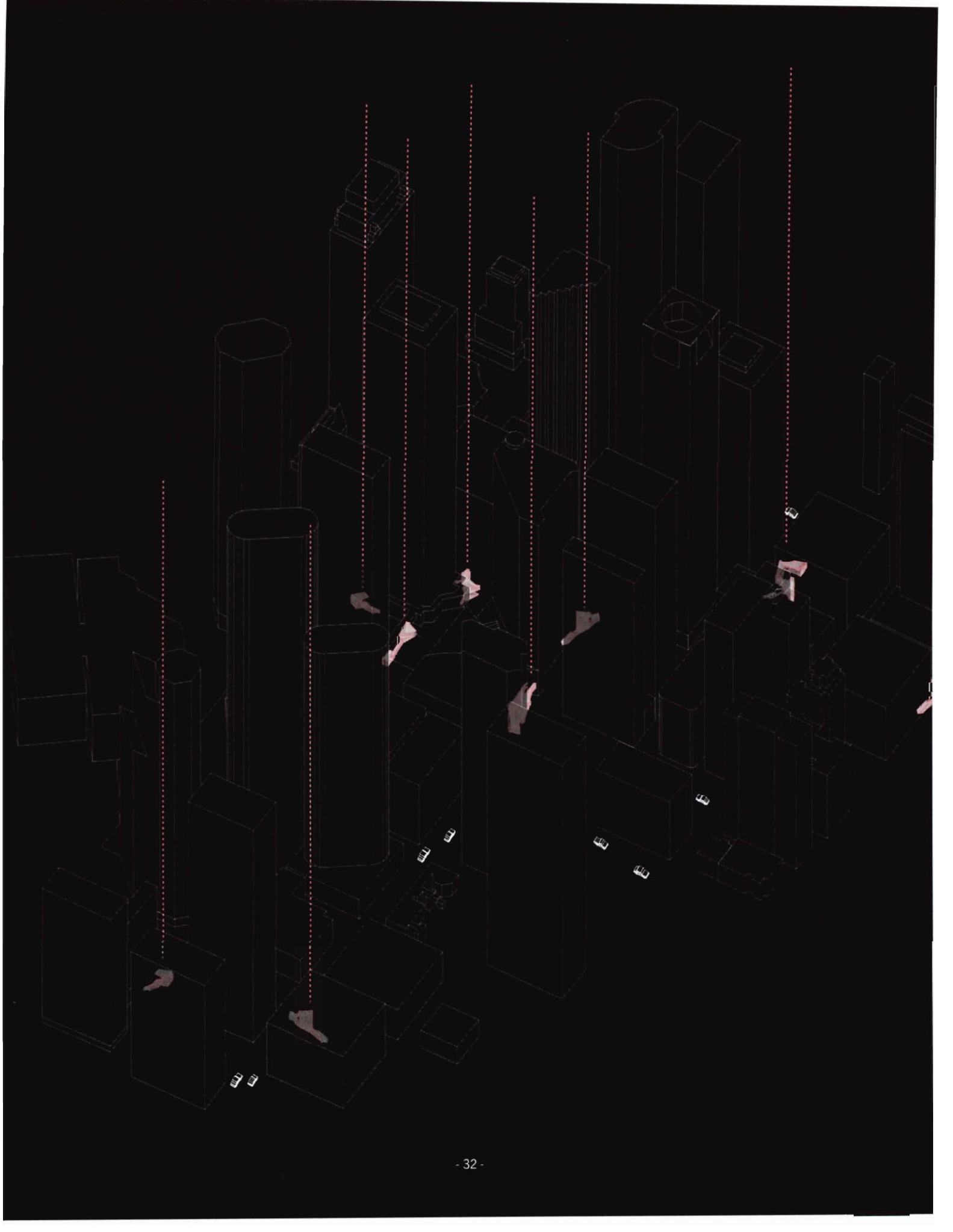
Inflation architecture must be recognizable as a family, but experientially unique - a kind of multi-type figure with a highly adaptable interior. Just as Houston is obsessed with its interiority so is Inflation architecture. This figure is able to expand and connect - it must do this in order to respond to a myriad of site conditions and programmatic variables.

empty ground



closed ground

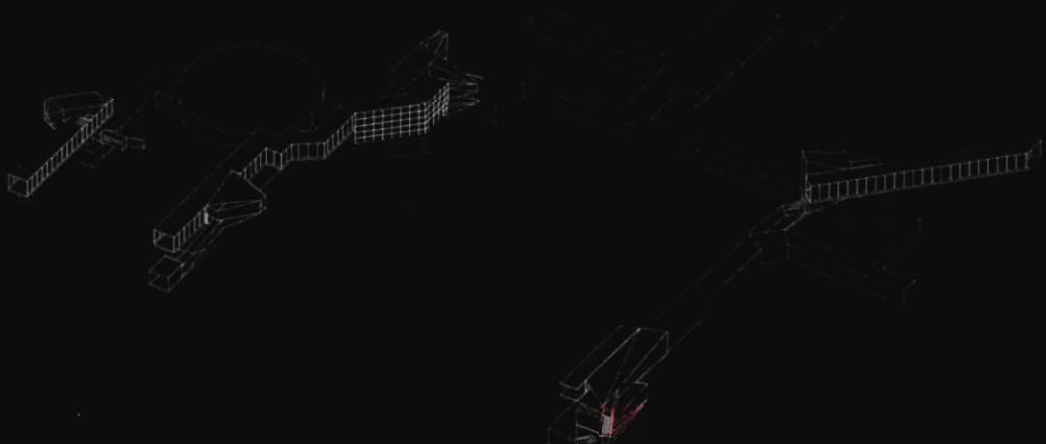
Inflations grow out of the endless tunnel and skywalk hallways, they connect to buildings and to parking garages. The space itself is small, in one single Inflation there is never more than 2000 square feet. Program types can range from theaters to exhibition spaces, to greenhouses and are slipped in between downtown's stacked layers of grounds - skywalks to streets to tunnels. By inserting an inflation connections are made and streets gain access to the systems that hover above and lie below them. A new vertical cross section is generated by "inflating" a once flat and privatized system. This project is figural, spatial, and most importantly, public.

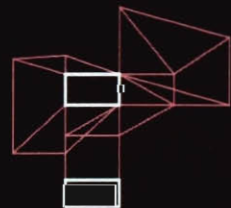
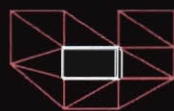
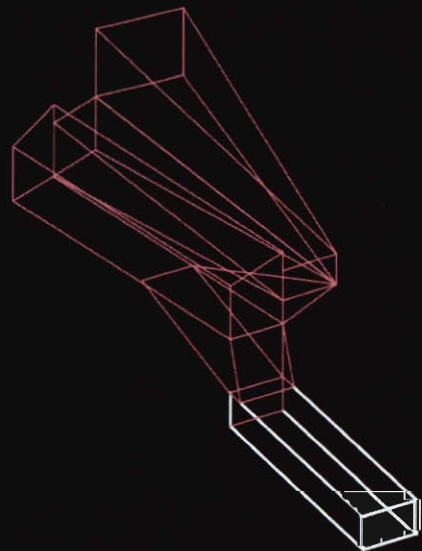
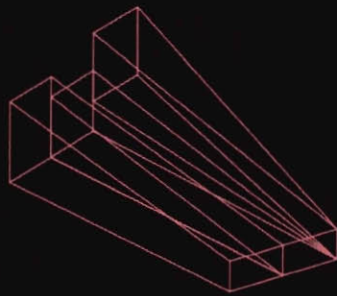
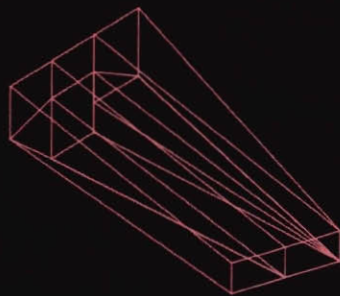
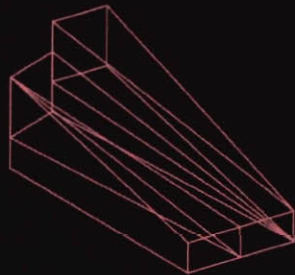
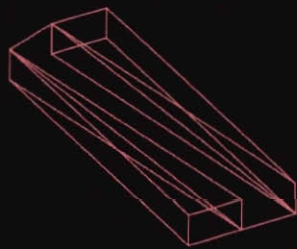
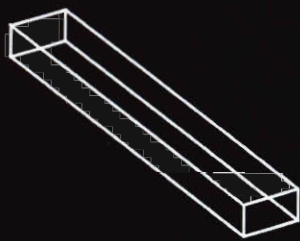
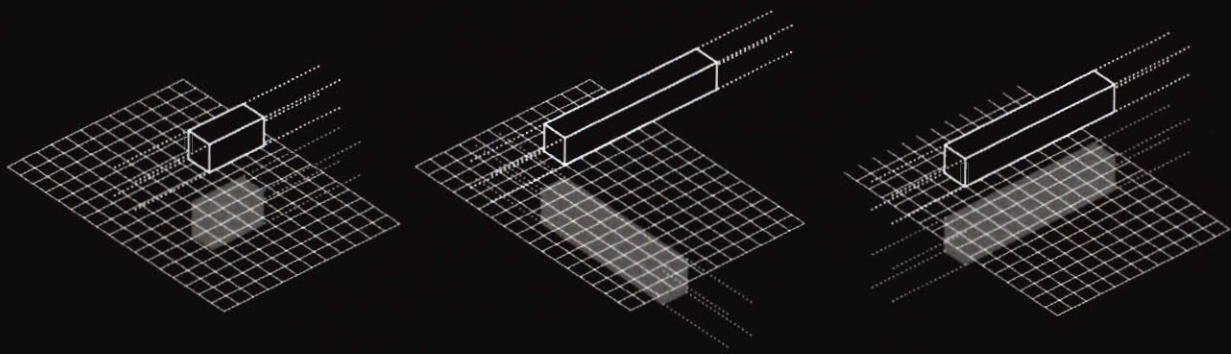


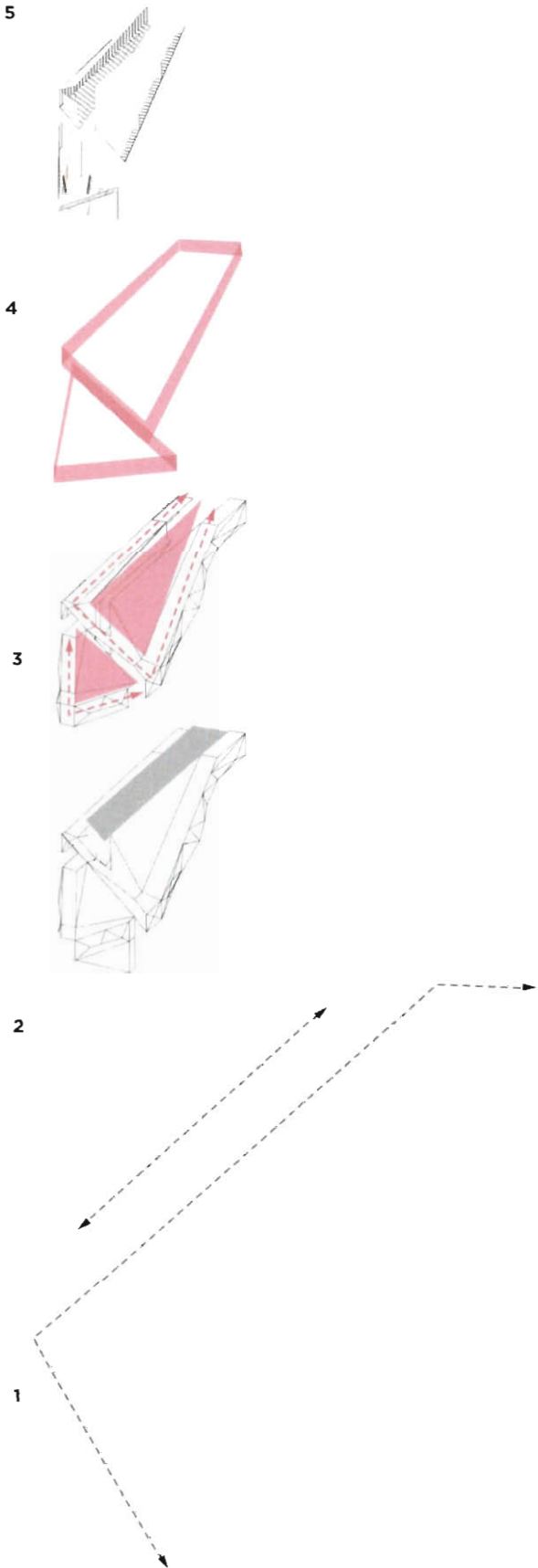
Families of Form

Inflations are multiples; their figures need to adapt. In developing a mutable architecture the legibility of these small structures translates across a large field. The site here is a long and narrow 7 mile infrastructural system tucked into downtown's corporate landscape.

Rather than design a monument to culture, where permanence and symbolism are key, Inflations use form in the operative sense. The figure takes on an oblique character. Because this particular 7 mile site is primarily based on flows, the form has to break that flow and inflate. Rather than focus on a surface that is continuous, the form breaks away from the vectorial form of the tunnel or skywalk and makes an oblique shift. This shift signals a moment in transfer from hallway to an expansive spatial interior. Smoothness is out and obliqueness is in. By modeling 6 Inflations all with different variables in site and program, a family of forms is developed through similar formal operations by being tailored to a range of potential sites. It is the variables in site and program that cause differentiation. There is no ideal type, each inflation while advancing relational form on the exterior, interiors are designed to be highly specified and programmatically unique. Together these structures generate a new culture datum for downtown Houston.







Inflation Architecture

There are countless variables involved in this project. One question is if the tunnels and skywalks happen to intersect, how then do they interact or ignore one another? Systems could be running parallel or perpendicular to one another or they could simply cross at a point without the viewer or visitor even realizing their presence. By taking advantage of these situations as well as the constant near proximity to a parking garage, Inflations are smart and responsive. The first figural operation is to expand out beyond the limits of the dynamical flows present in each site (1). Similar to the movement of a rubber band these flows are distorted and literally pulled apart or 'inflated', becoming spatial rather than vectorial (4). Filled into the voids generated are cultural programs that have an incorporated relationship to the buildings and site that they immediately connect. Each form follows suit, but again the conditions always vary, each Inflation is relative to one another. These structures exist simultaneously in the city, although they are each unique, they produce an integrated cultural field for downtown Houston.

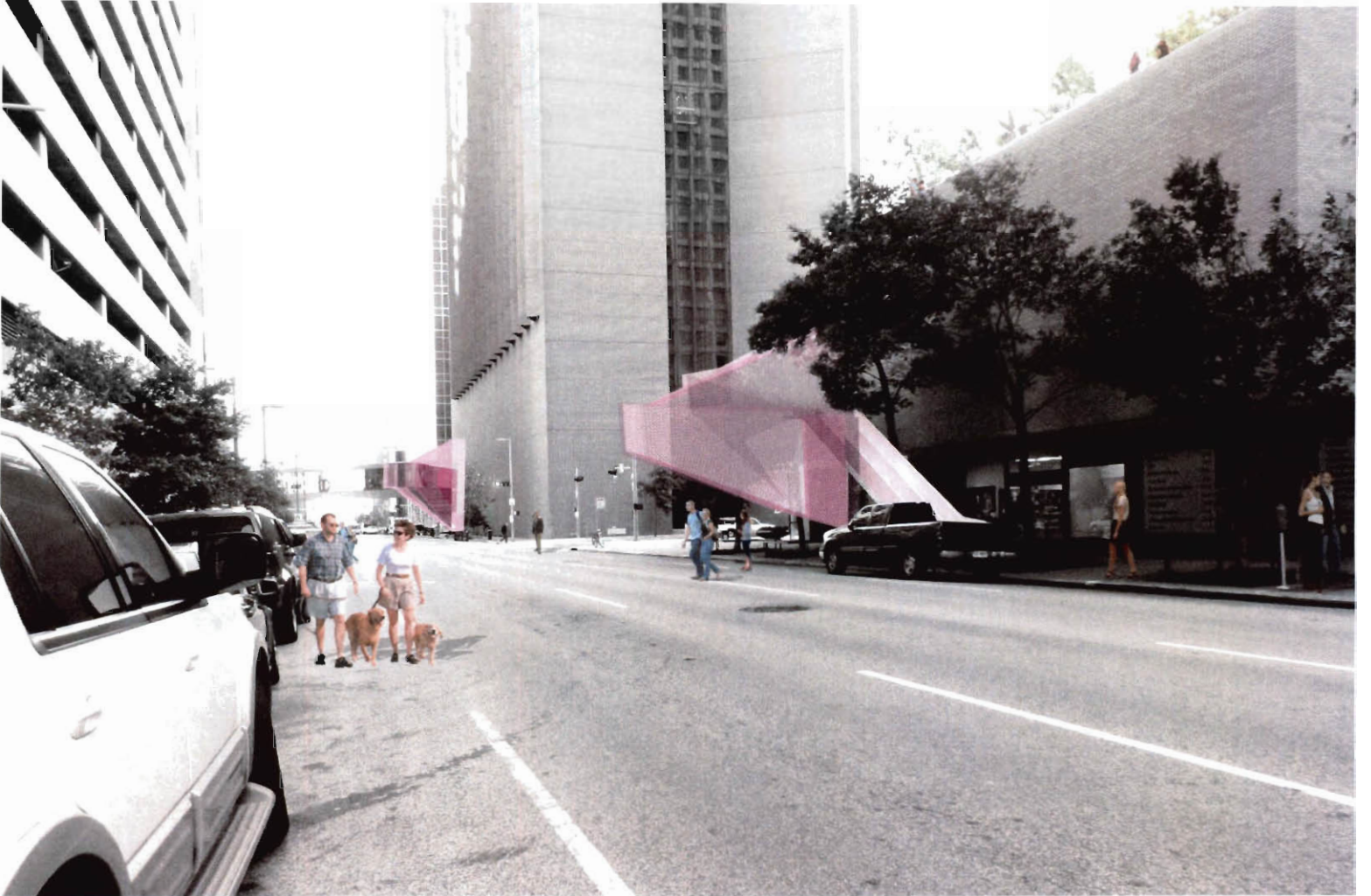




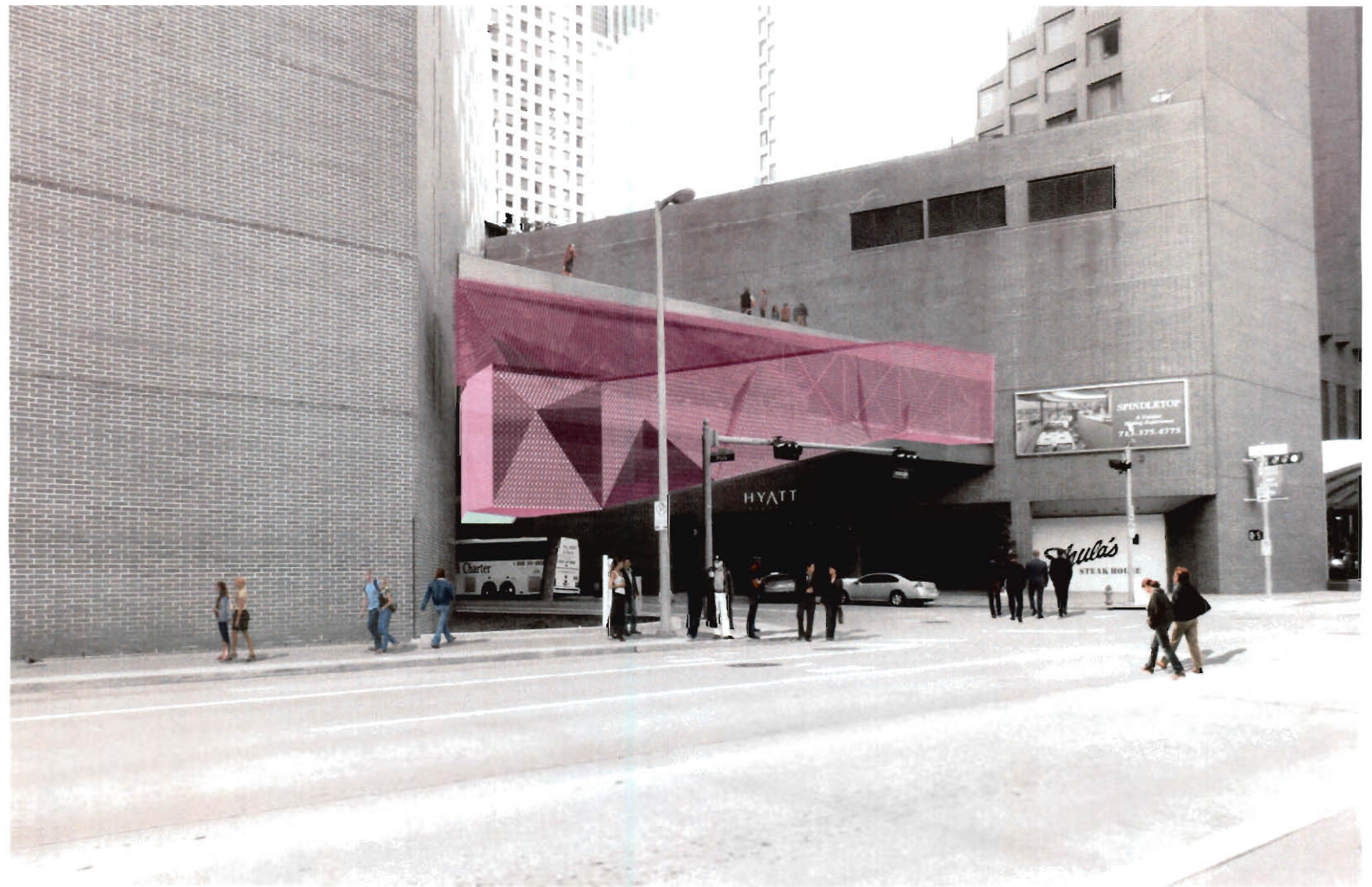
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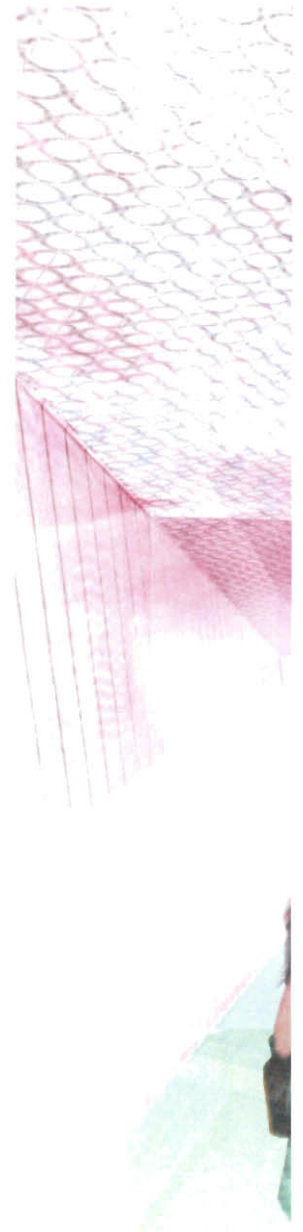
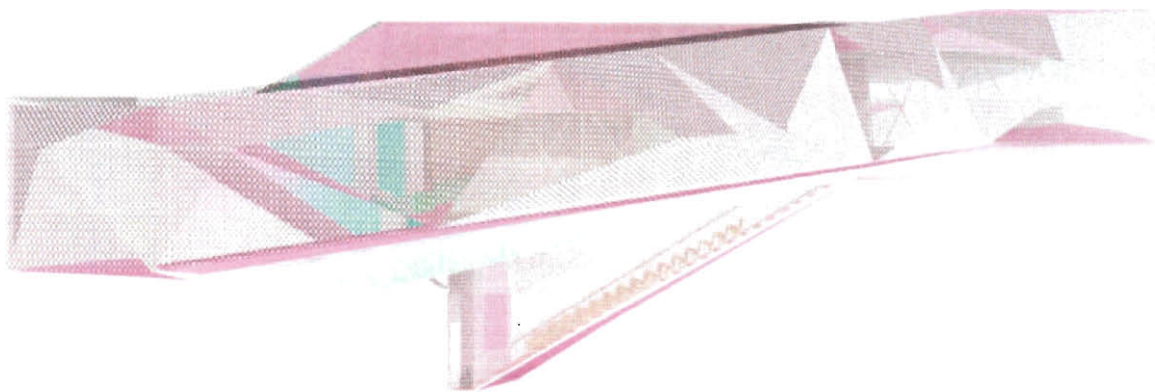
Street View looking towards Hyatt Regency Houston on Dallas Street



Street View looking down Louisiana Street at the New Media Arts Inflation

New Media Arts Inflation

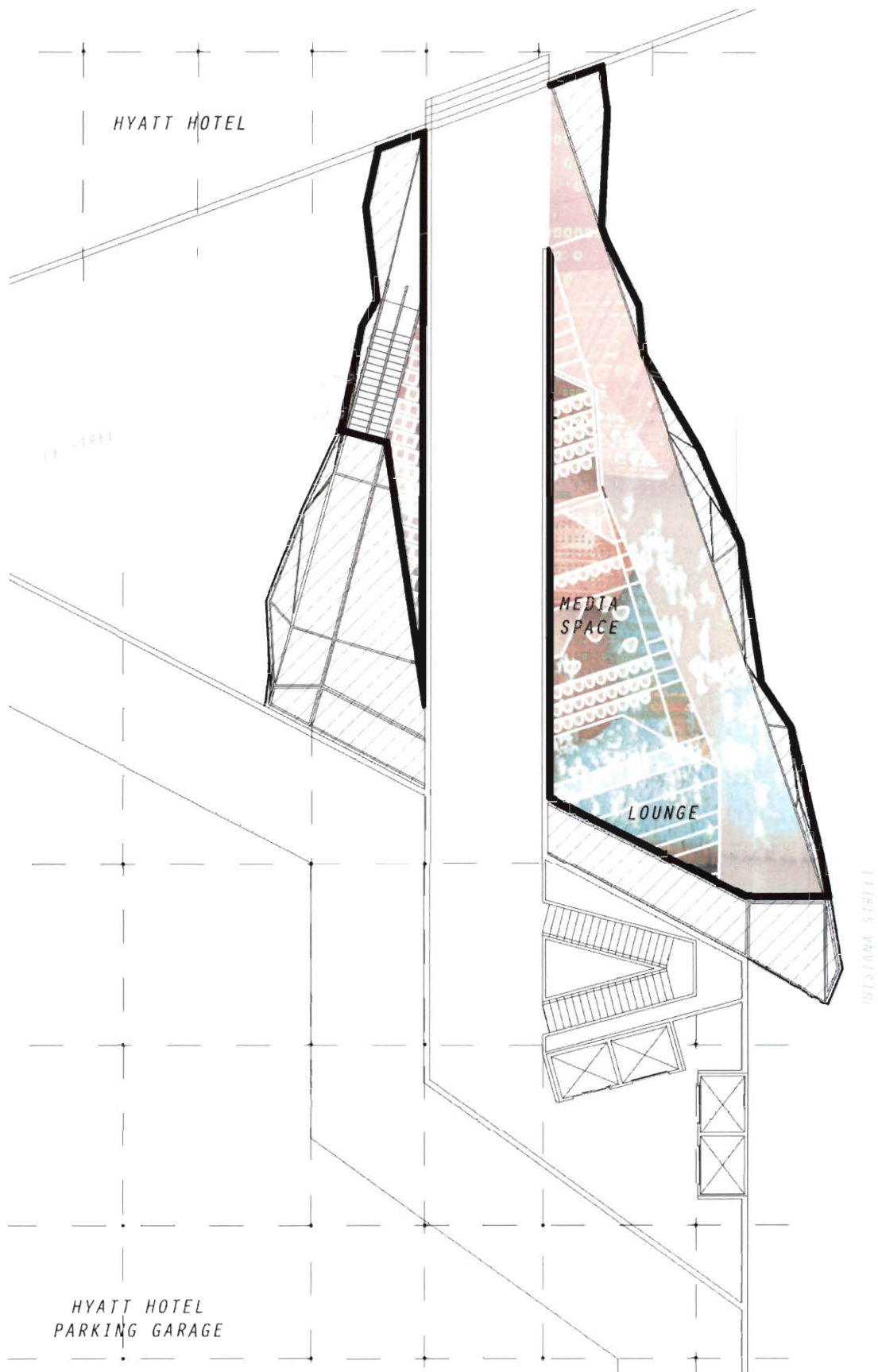
The Contemporary Arts Museum in Houston expands 4 miles from its home in Houston's Museum District into the Culture Zone at the Hyatt Regency in downtown Houston. The CAM is a non-collecting institution that rotates installations and exhibits throughout the year. Although the CAM now exists in a 35,000 square foot facility, the institution lacks sufficient room for multiple media exhibits, they are without a theater, and a proper book store. The New Media Arts Inflation plugs these programs back into the downtown network and breeds a new Contemporary Arts Museum space. This is the first project in many that would extend the existence of the Houston Museum District into downtown. The Inflation makes a direct connection from the street to the Hyatt and to the Parking Garage attached to the Hyatt, providing easy public access to the bookstore, media arts theater, and new media arts exhibition spaces.



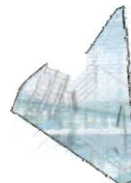
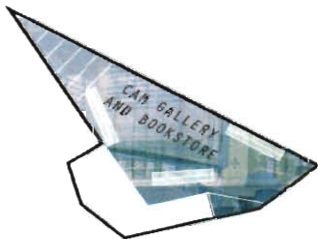
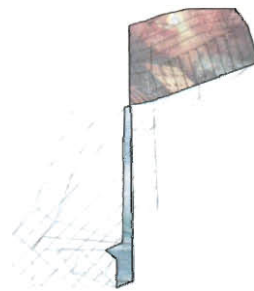
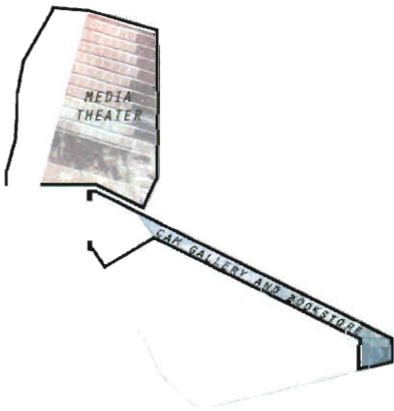
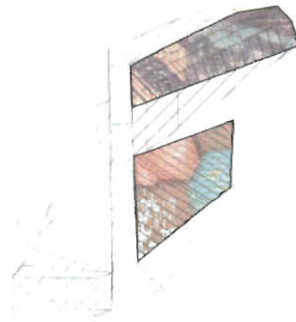
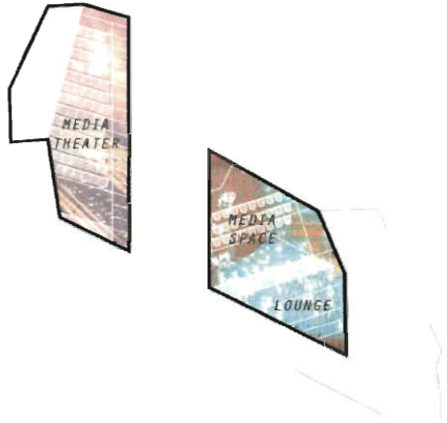
Elevation View



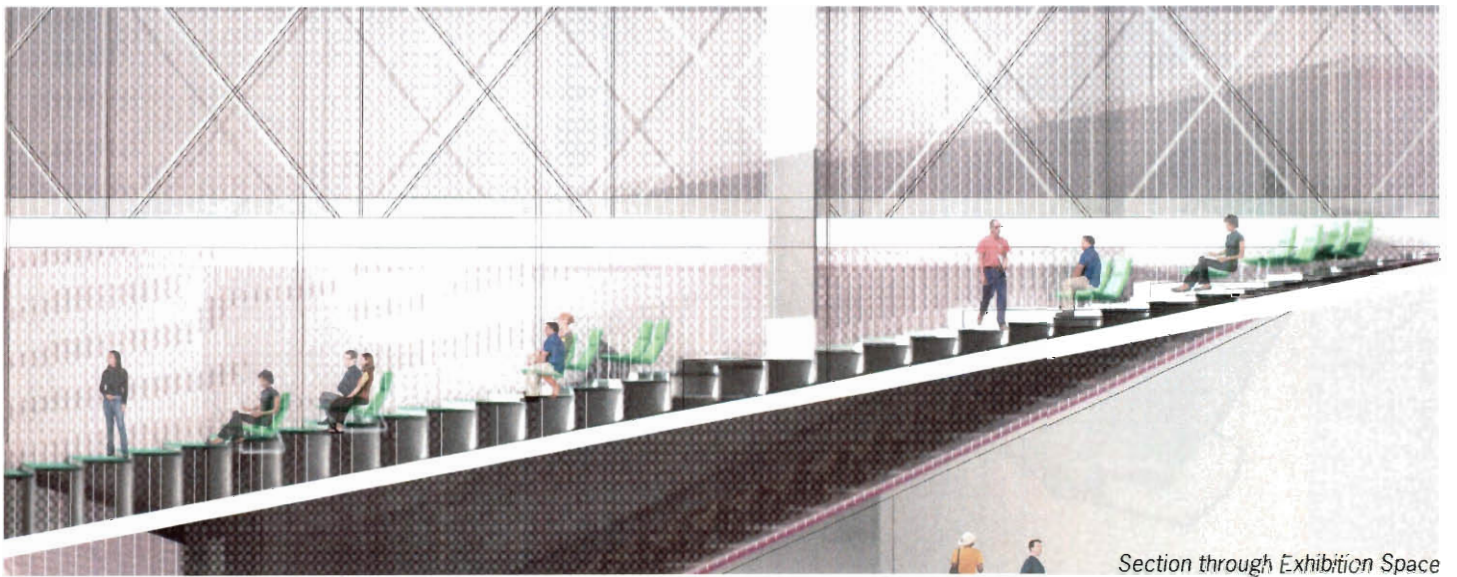
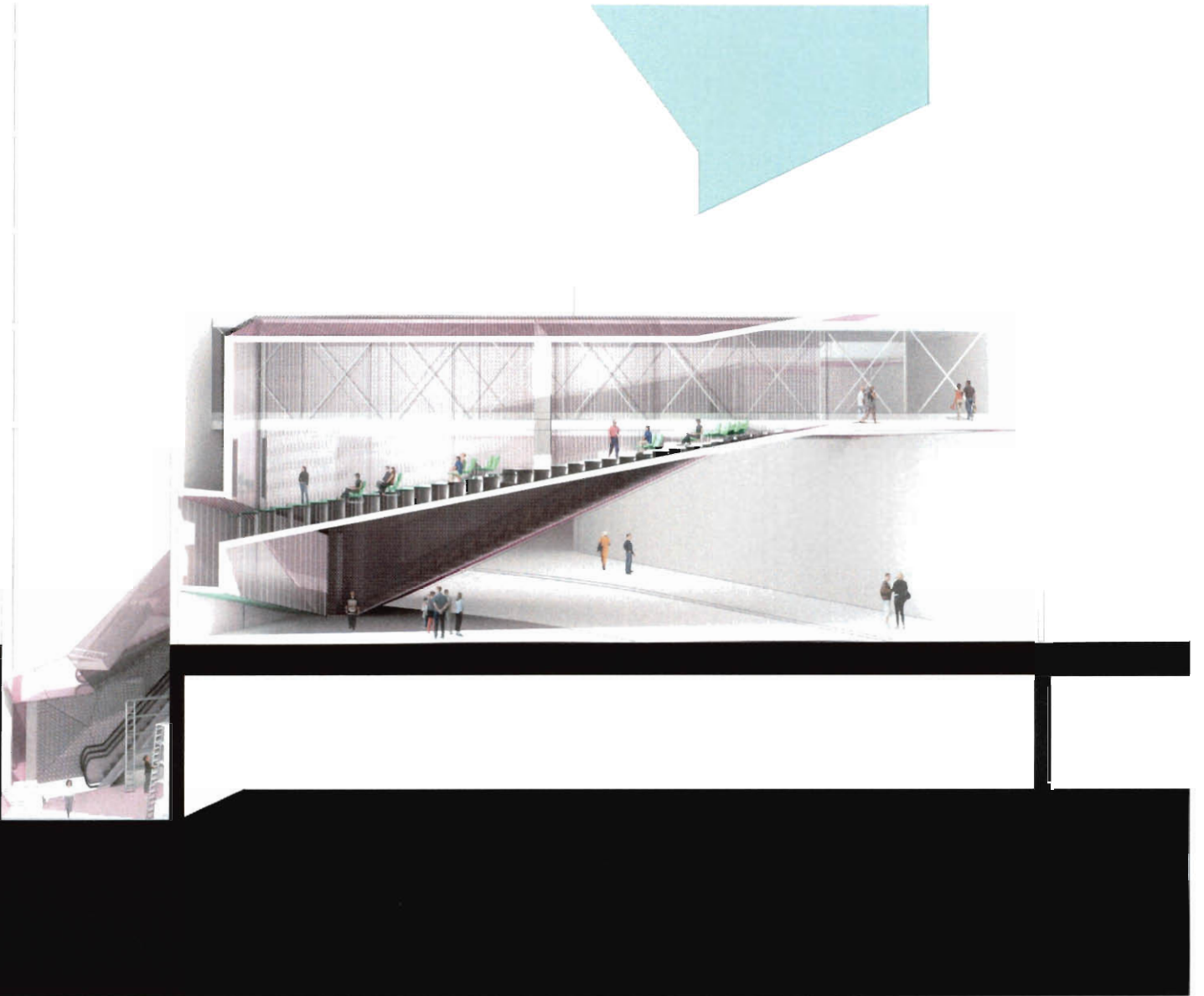
New Media Arts Exhibition Space



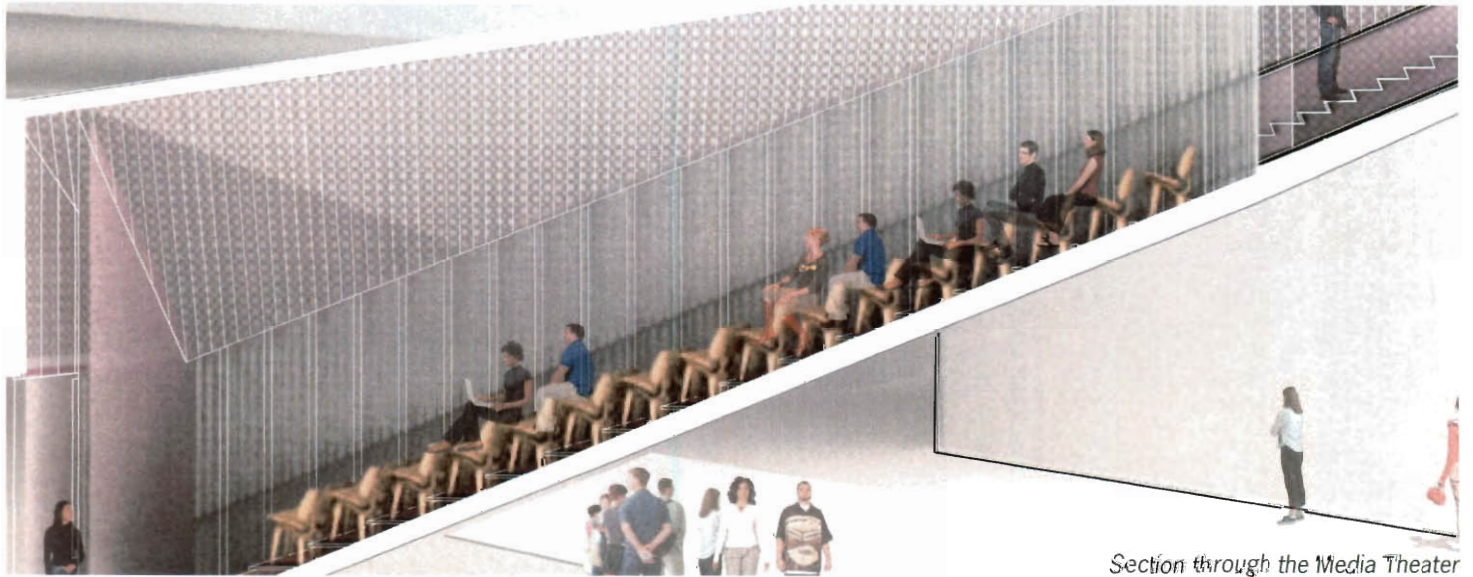
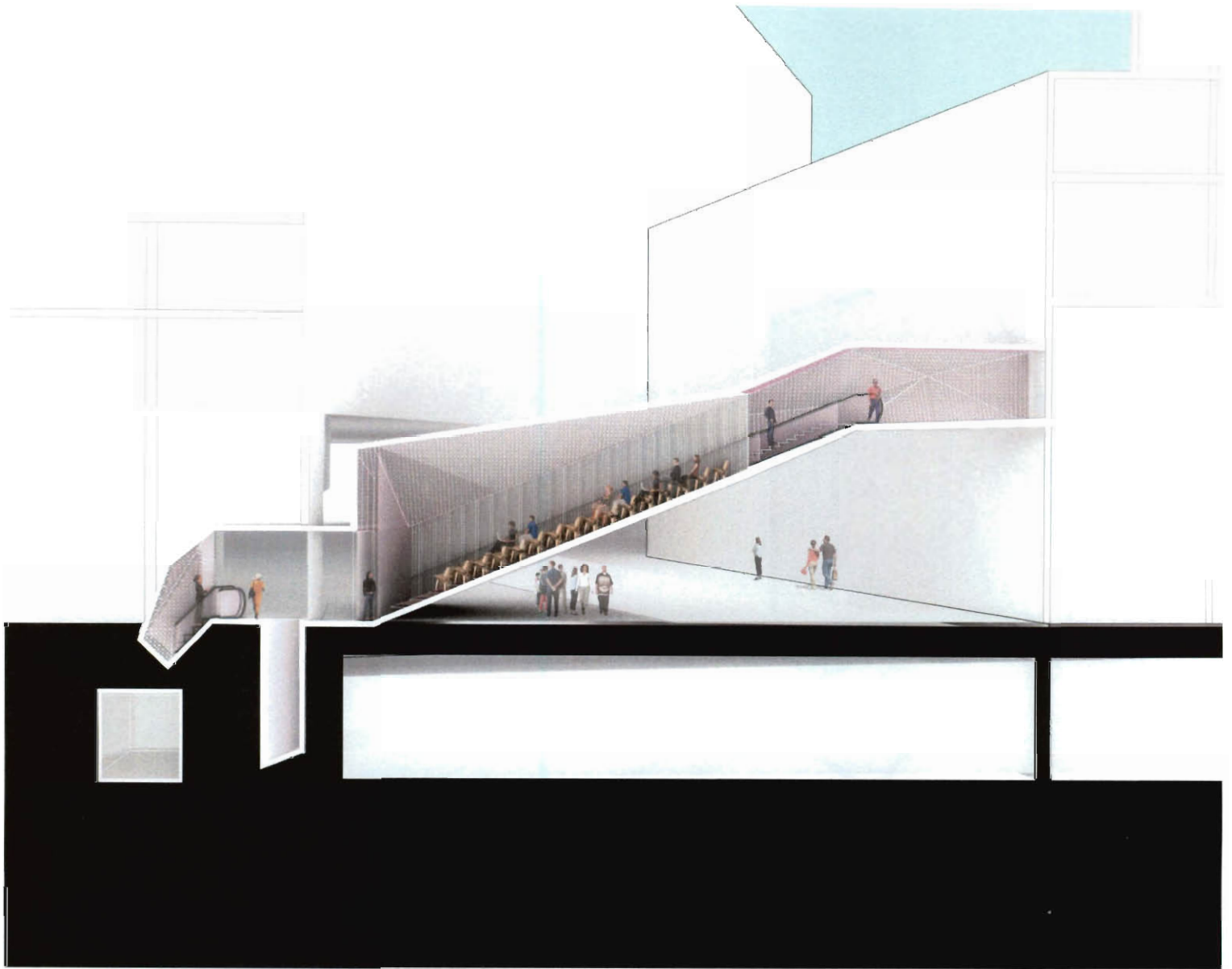
SKYWALK LEVEL



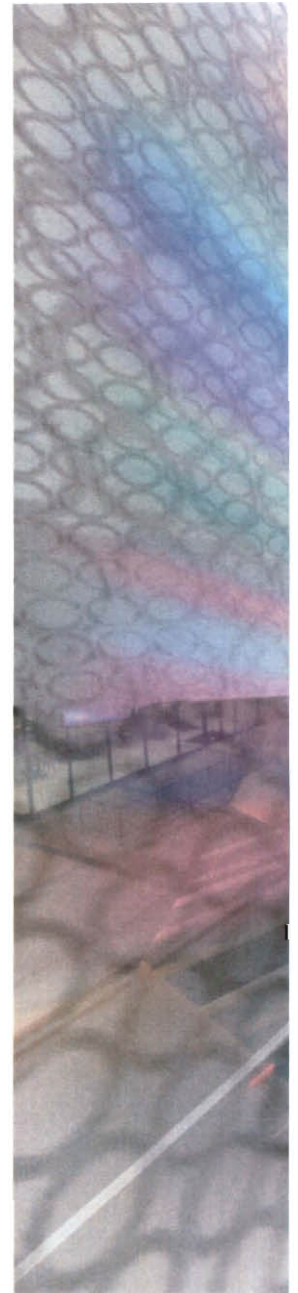
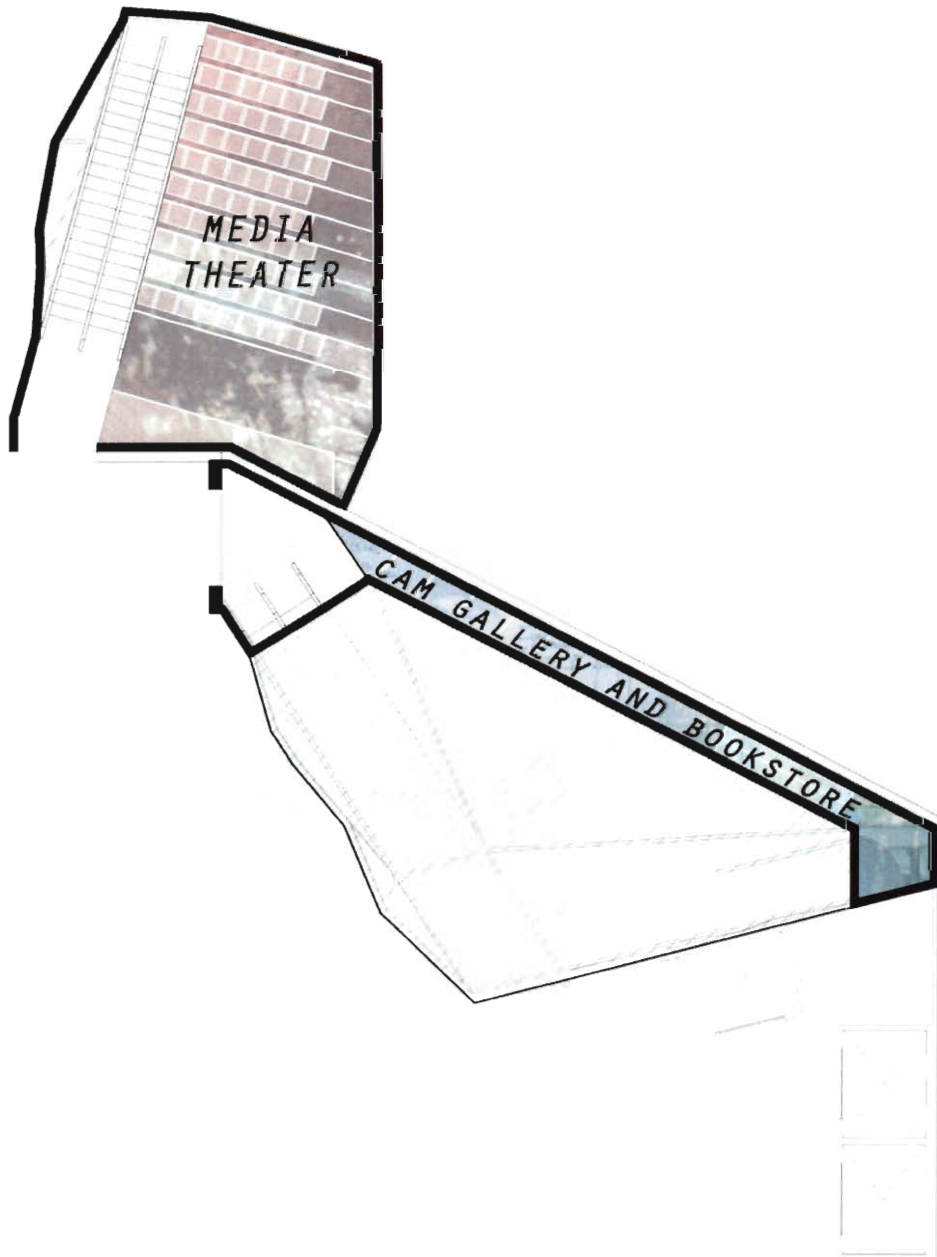
Vertically Cut Sections



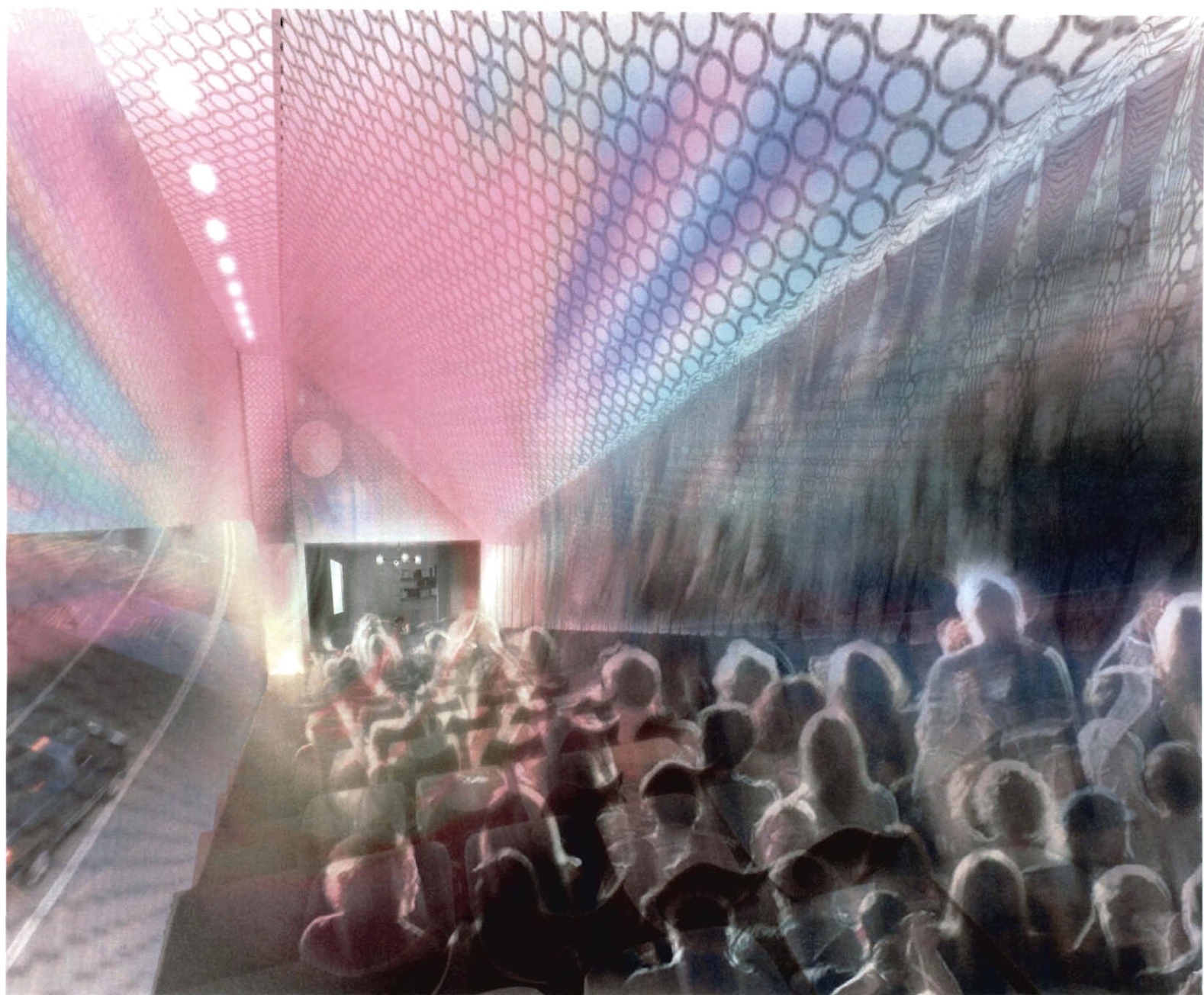
Section through Exhibition Space



Section through the Media Theater



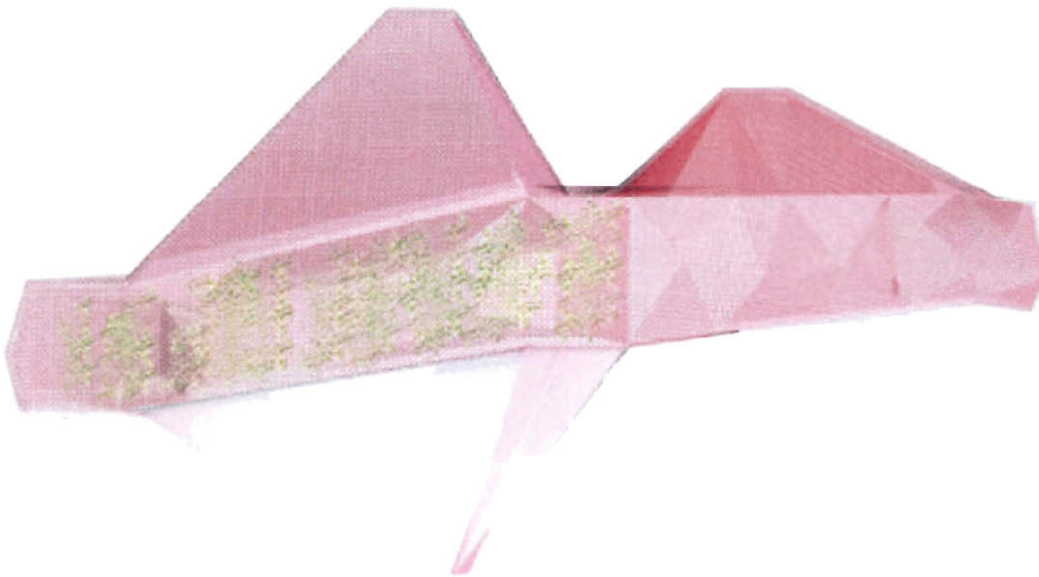
Media Theater Plan



New Media Theater for the CAM

Asian Inflation

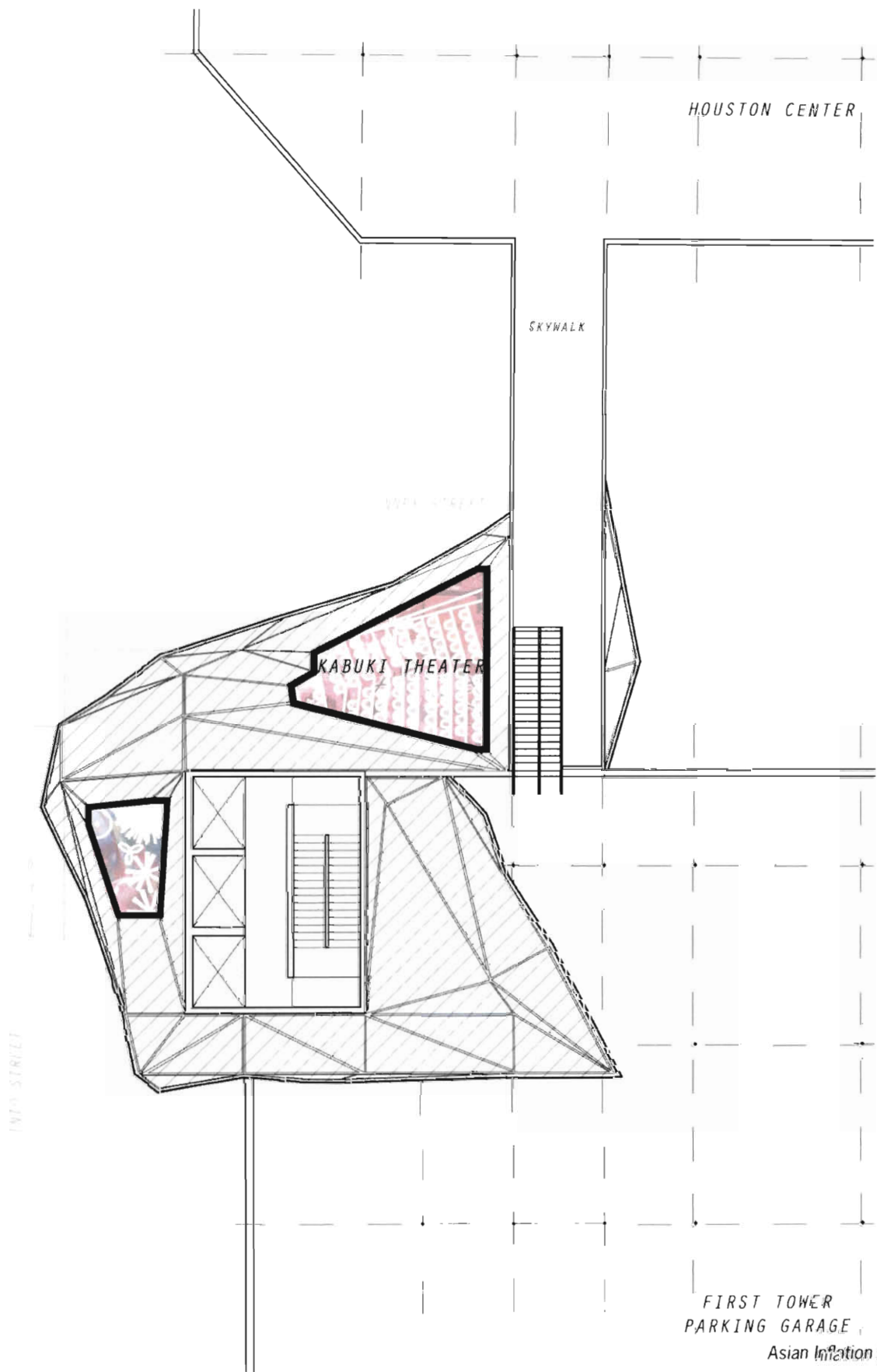
Downtown was once home to Chinatown, located in the east part of downtown, it moved 20 miles from the city center to find more inexpensive land and by the 1990's all of the businesses had moved. Today this site is home to Houston Center and the Downtown Club. The only existing presence of this old culture is tucked away in the offices of Houston Center, the Japanese Consulate. By taking advantage of the history of the site and its proximity to the Consulate, the new Asian Inflation brings a bit of the old Chinatown back into east downtown. Featuring a Karaoke Bar, Kabuki Theater, Japanese Garden and Farmers Market, as well as an Asian Arts Exhibition Space, this Inflation attaches to the 24 hour Downtown Club Garage, allowing nightlife to penetrate an area that is rapidly growing once again. There are three new sets of loft apartment buildings that neighbor this site, if there was never nightlife here before, there is now.



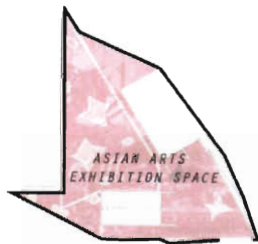
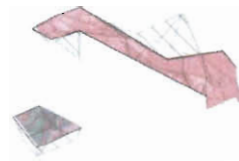
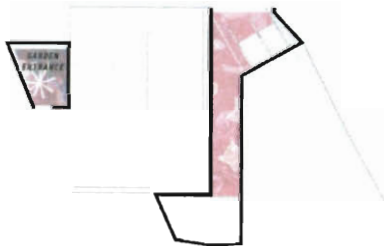
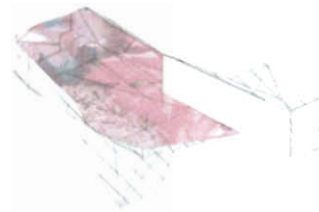
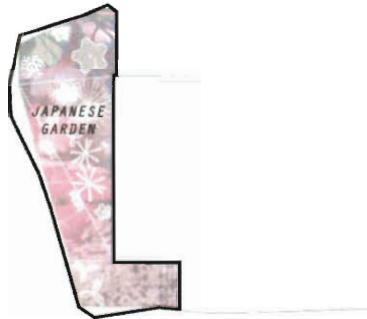
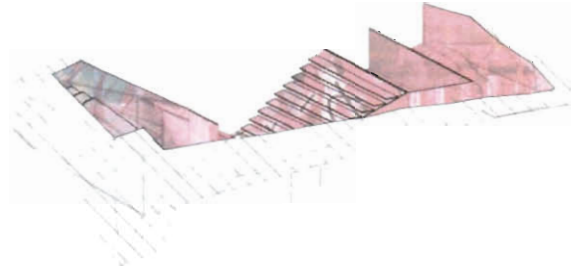
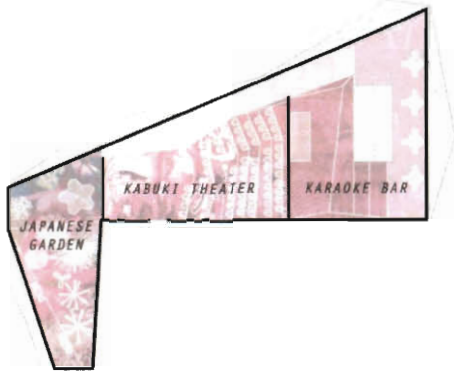
Elevation View



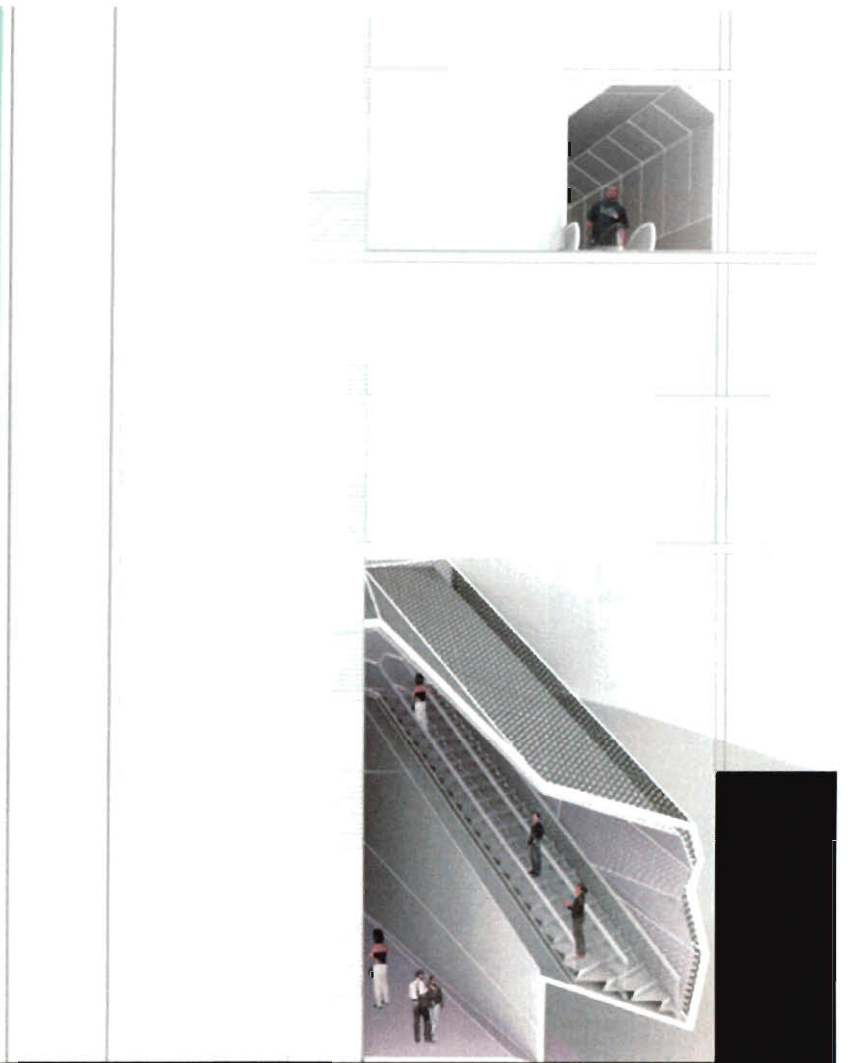
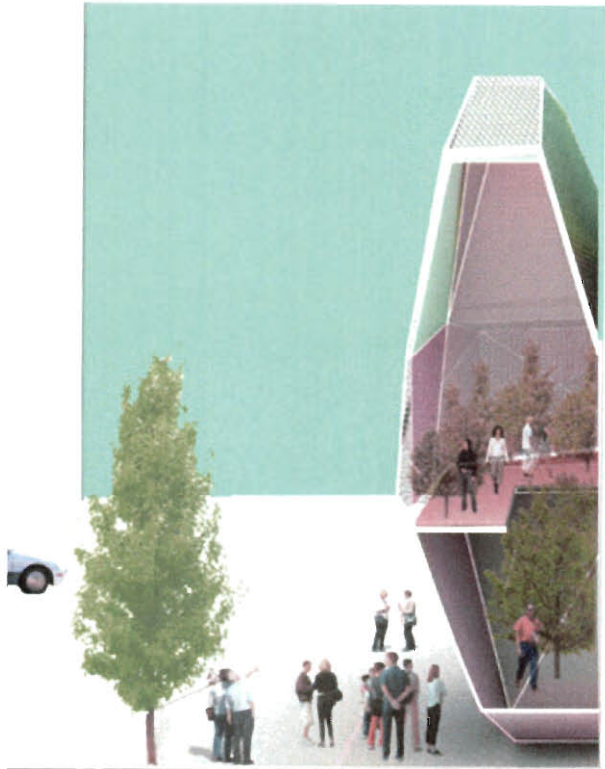
Japanese Garden and Market



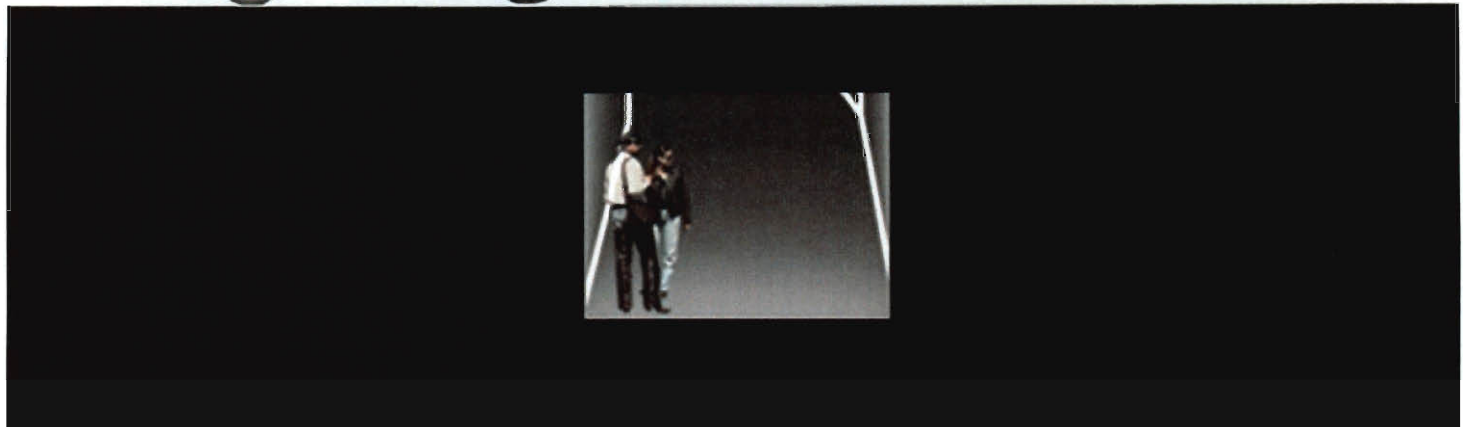
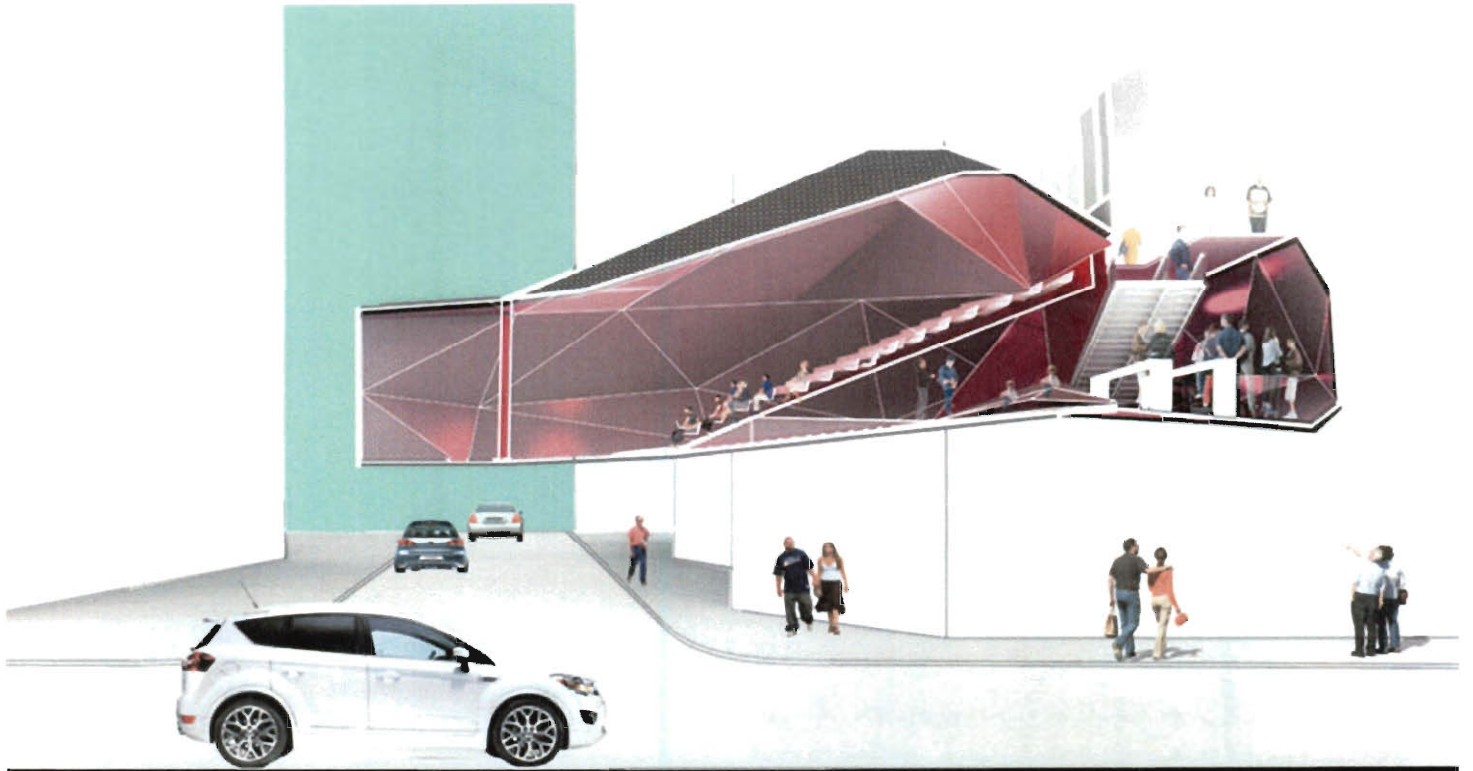
SKYWALK LEVEL



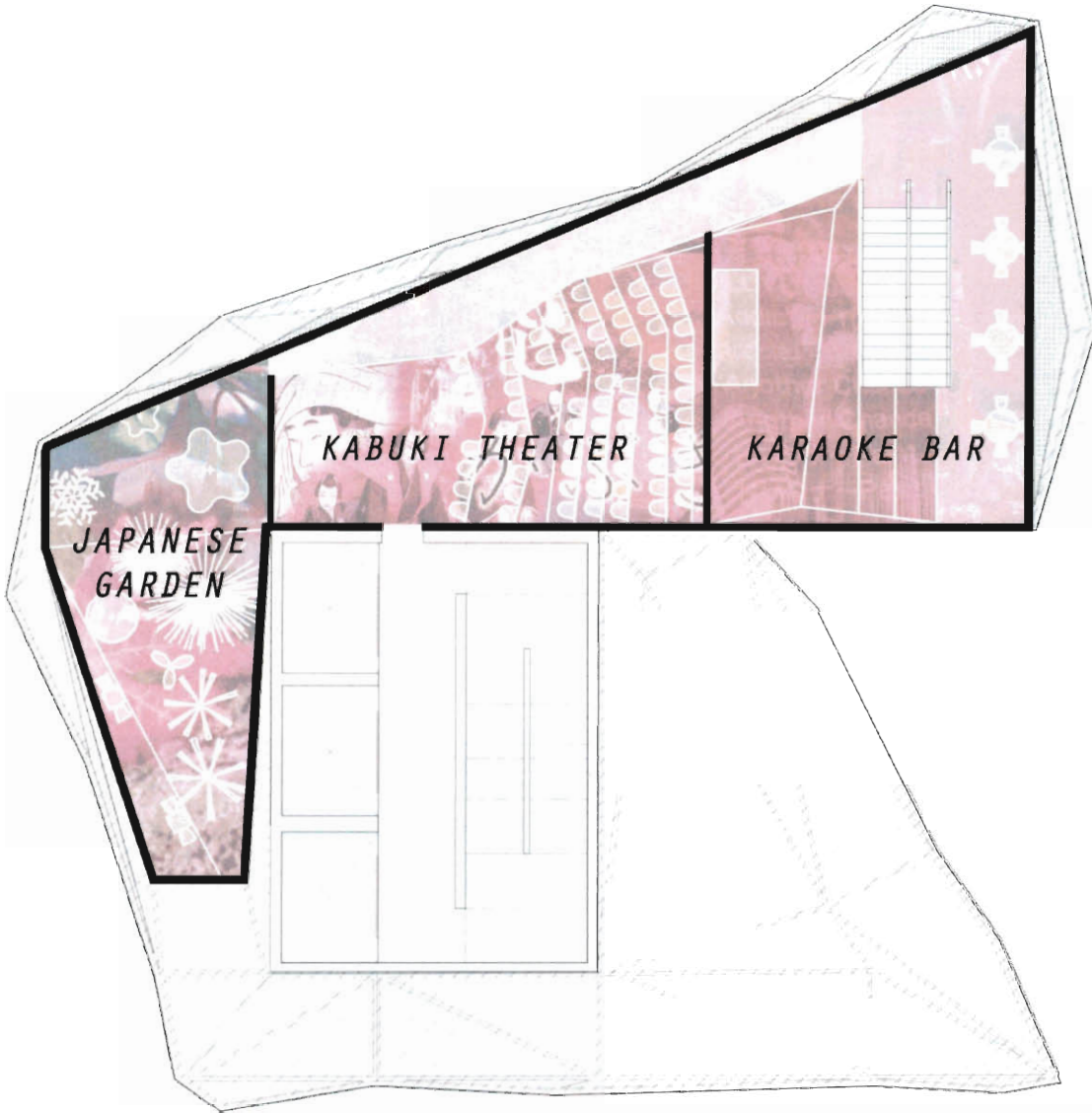
Vertically Cut Sections



Section Through Japanese Garden, Market, and Arts Space



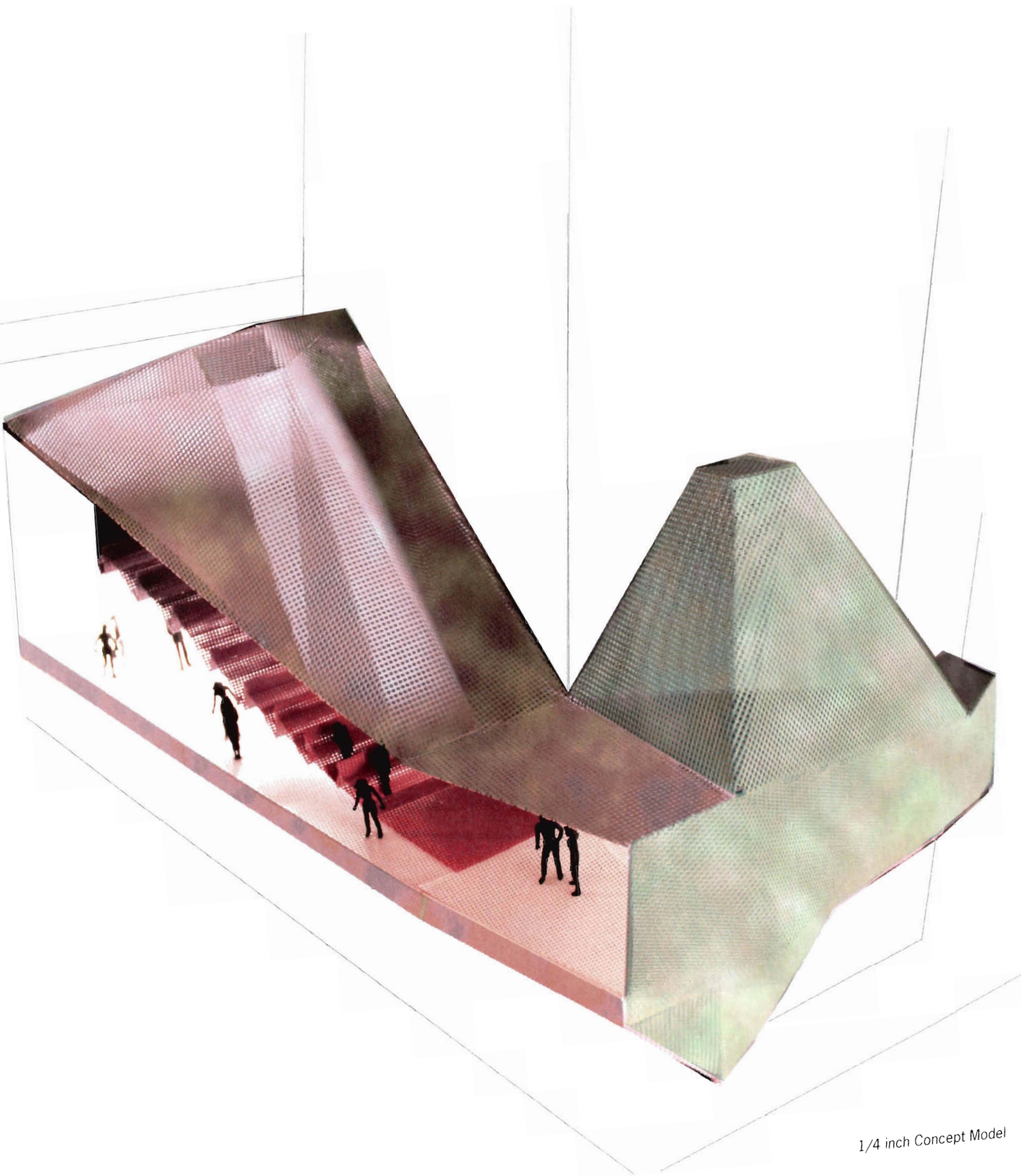
Section Through Karaoke Bar and Kabuki Theater



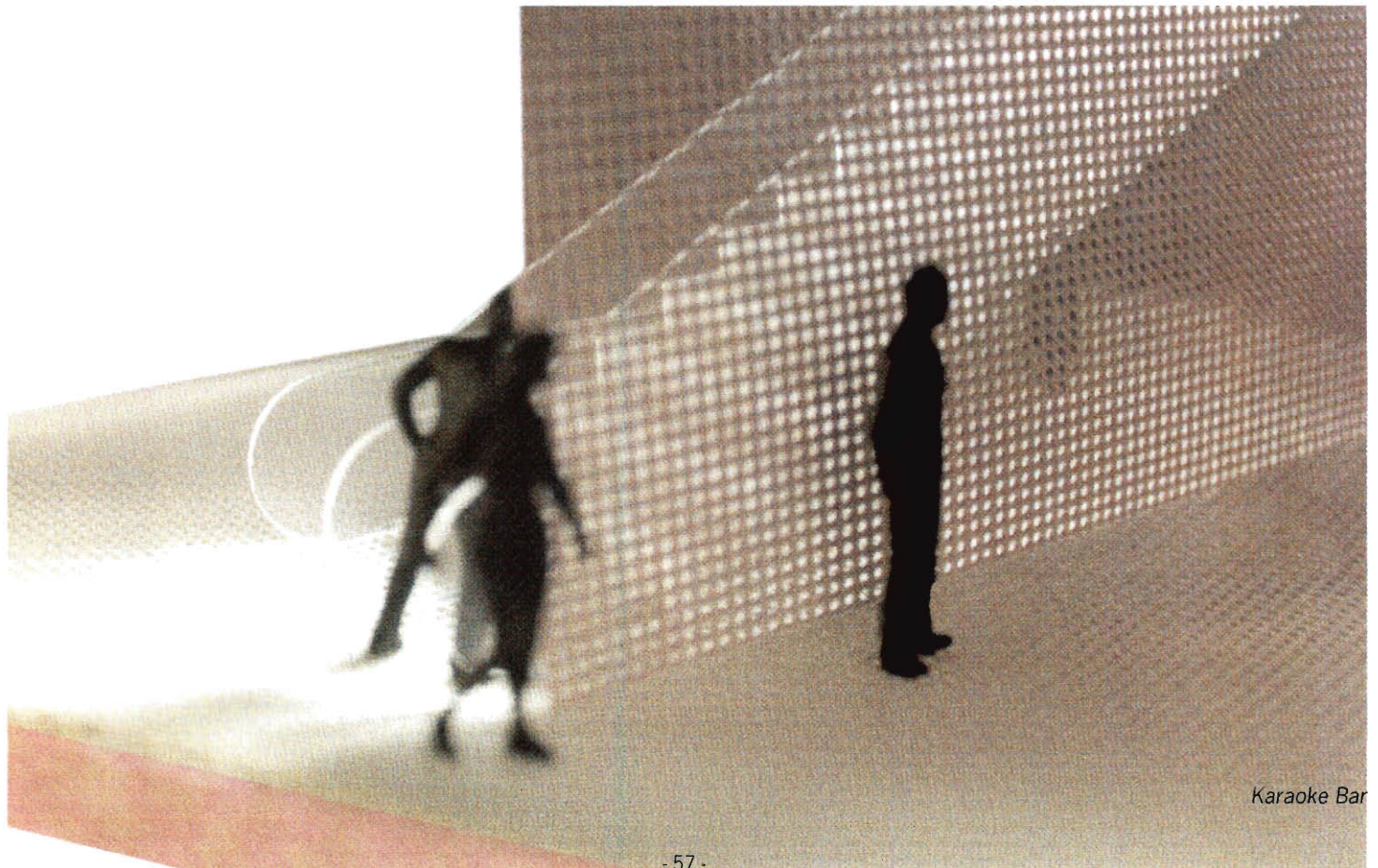
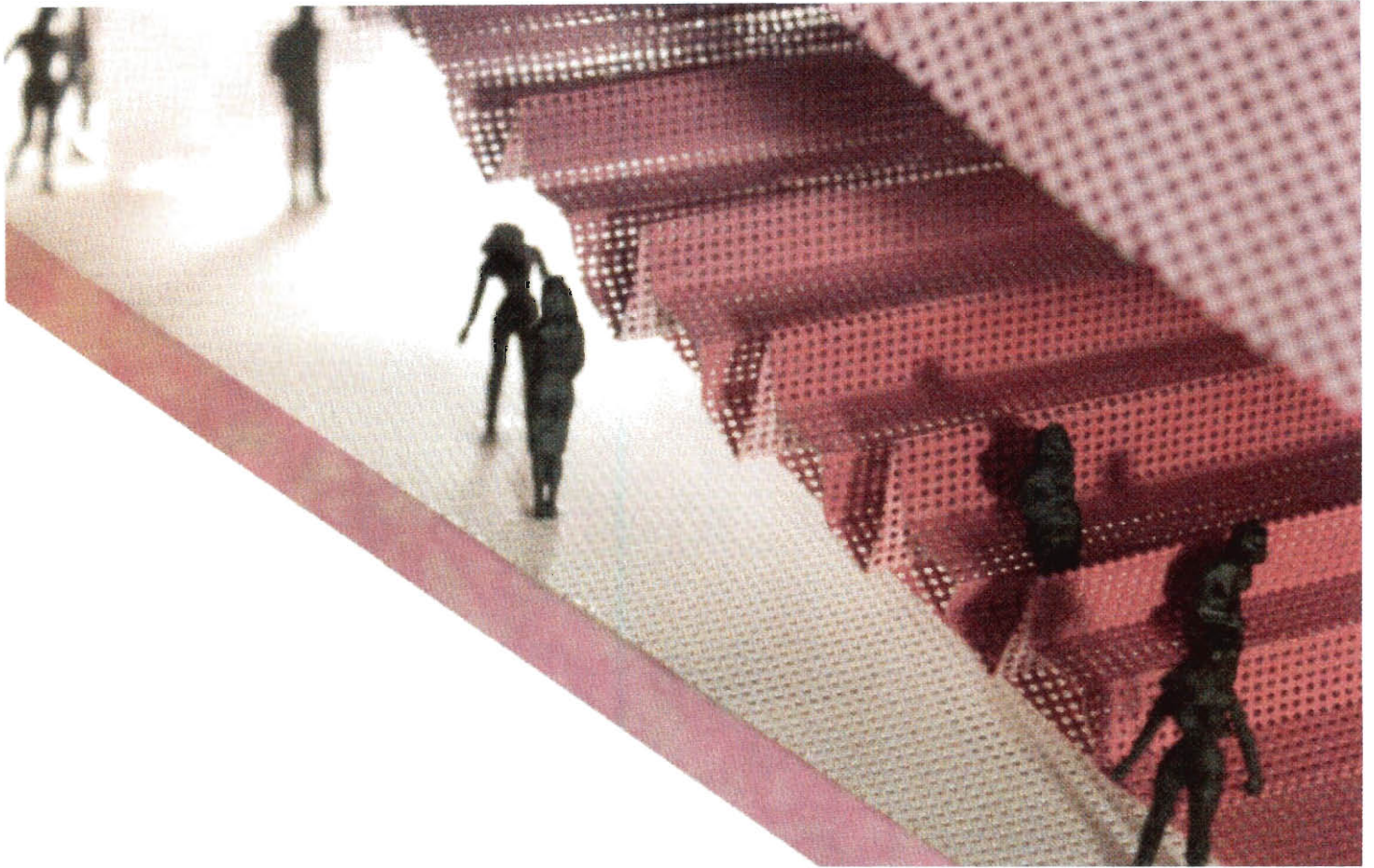
Main Floor Plan



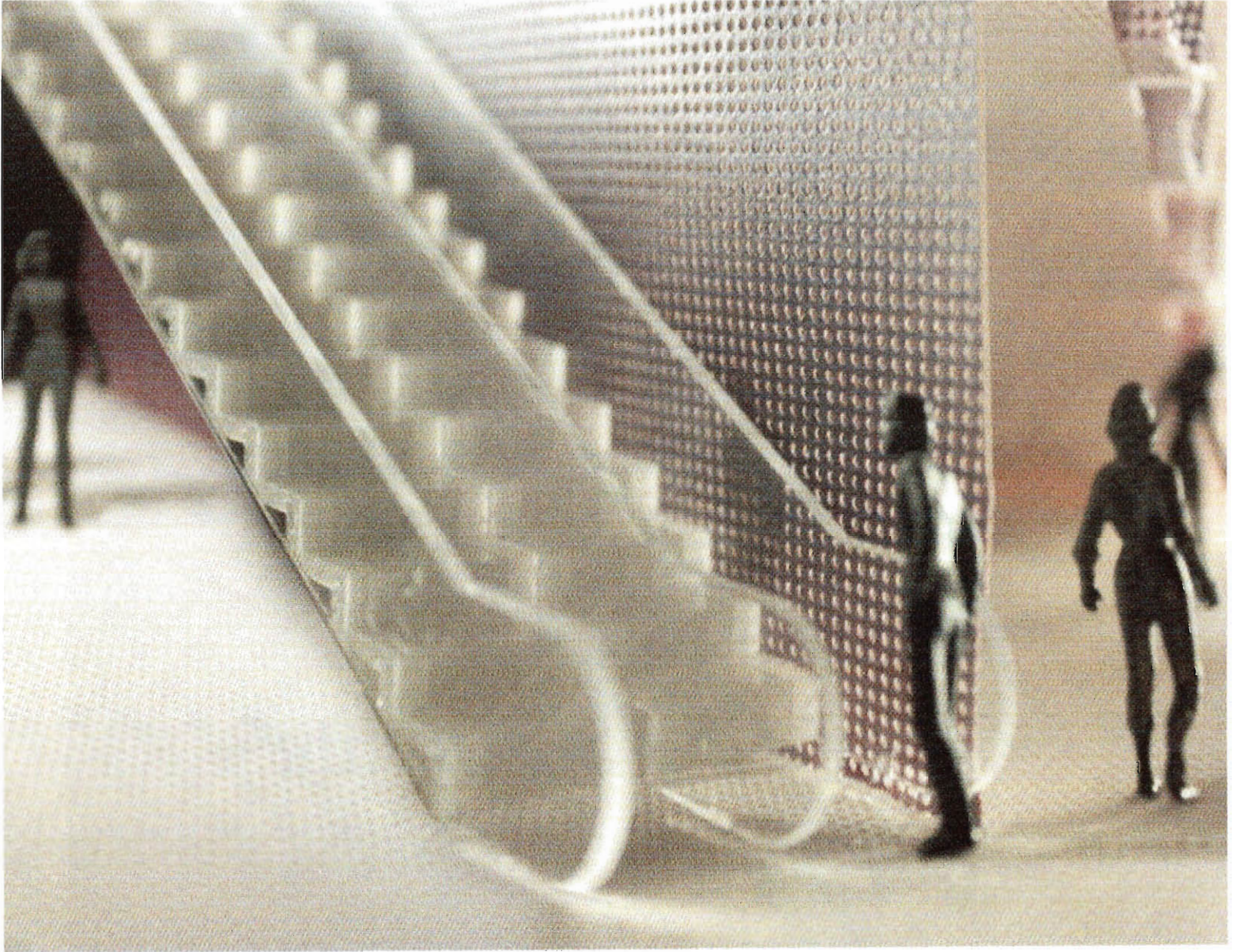
View into Karaoke Room looking onto the Kabuki Theater



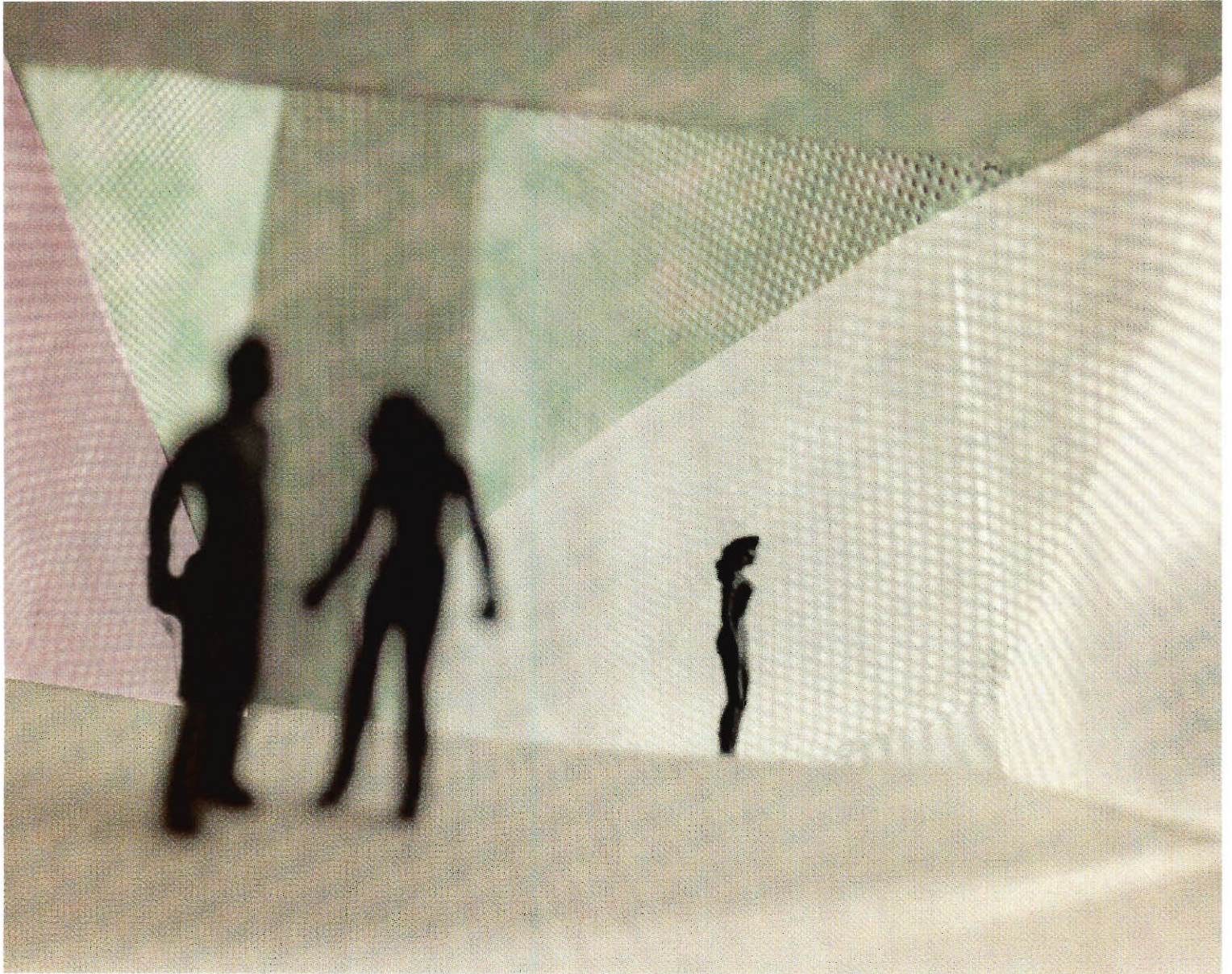
1/4 inch Concept Model



Karaoke Bar



Skywalk Connection



Japanese Garden

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