I, Lindsey A Miller, hereby submit this original work as part of the requirements for the degree of Master of Architecture in Architecture (Master of).

It is entitled:
No 9 | The Boutique Terminal Network

Student's name: Lindsey A Miller

This work and its defense approved by:

Committee chair: Michael McInturf, M.Arch

Committee member: Aarati Kanekar, Ph.D.
LINDSEY MILLER

The Boutique Terminal Network

N° 9
N° 9

The Boutique Terminal Network

A thesis submitted to the Graduate School of the University of Cincinnati

in partial fulfillment of the requirements for the degree of

Master of Architecture

in the School of Architecture and Interior Design of the College of Design, Architecture, Art and Planning

by

Lindsey Ann Miller

April 2013

B.S., University of Colorado at Boulder, 2009

Committee
Research Chair: Michael McInturf
Committee Member: Brian Davies
Committee Member: Aaron Betsky
Committee Member: John Hancock
Committee Member: Aarti Kanekar
Committee Member: Victoria Meyers
ABSTRACT

Throughout the past hundred years, airports have been reduced to brutally functional, people processing machines that contribute to the disengaged mentality of the passenger. This thesis proposes an alternative model of air travel that optimizes passenger experience within environments using architecture as a catalyst for behavioral change. The new model will serve as an all-inclusive membership based time-share franchise that for the first time, gives passengers the opportunity to invest in a luxury transit lifestyle. N°9 will operate as a private airline servicing flights between a primary hub and a selection of key satellite destination terminals. This thesis will focus on designing a seamless luxury transit experience from a private N°9 departure hub within Miami International Airport to a satellite terminal at Cyril E. King International Airport on the Caribbean Island of St. Thomas.

Airports embody the characteristics of what phenomenology defines as heterotopic space. Passengers are neither here, nor there—they temporarily exist in a fantastical reality, lost in transition. Analyzing the psychological implications associated with modern airport design reveals conceptions that will inform consciously experienced environments versus unconsciously perceived space. Passengers become part of a larger, carefully articulated spatial configuration that shifts from a state of animated limbo to pleasurable suspension through experiential branding.
“What I am supposed to do? The only thing you can do in here, shop!”

The Terminal, 2004
Tom Hanks & Chi McBride
CONTENTS

THE FOUNDATION

18
INTRODUCTION

20
MR. MONOPOLY TAKES FLIGHT | IDENTIFYING THE PROBLEM

26
FUNDAMENTAL FLAWS IN TERMINAL DESIGN | DISCUSSING THE DISCOURSE

38
A WORKING KNOWLEDGE

40
HETEROTOPIA | LOST IN TRANSITION

46
WHAT IS EXPERIENCE?

54
THE COMMODITIZATION TRAP | AVIATION INDUSTRY

71
THE PROPOSITION | DESIGN INTENT

THE METHODOLOGY

78
STUDY THE INDUSTRY | HOW DID WE GET HERE?

92
HOW THEY TICK—PASSENGERS, PATTERNS & TRENDS

101
US MODEL | MAJOR HUB & KEY POCKET DESTINATIONS

103
SITE SELECTION | MIA & STT

110
SITE ANALYSIS | THE TERMINAL EXPERIENCE

THE BRAND

150
KNOW YOUR CLIENT

154
DESIGN THE BRAND | BRANDING PRECEDENTS & STRATEGIES

164
HOW DOES THIS WORK? | BUSINESS MODEL

172
CHOREOGRAPH THE EXPERIENCE™ BD

177
No 9 | THE BOUTIQUE TERMINAL NETWORK

184
THE BRAND, THE LEGACY, THE LIFESTYLE
THE FOUNDATION

INTRODUCTION

Fig 1

Fig 2

MR. MONOPOLY TAKES FLIGHT I
IDENTIFYING THE PROBLEM

Fig 3
Mr. Monopoly Takes Flight by Author

FUNDAMENTAL FLAWS IN
TERMINAL DESIGN I
DISCUSSING THE DISCOURSE

Fig 4
Identifying the Problem by Author

Fig 5

Fig 6

A WORKING KNOWLEDGE

Fig 11
Choreograph the Experience TM BD. by Author

Fig 12

Fig 13

Fig 14

HETEROTOPIA I LOST IN
TRANSITION

Fig 15
Animated Limbo by Author

Fig 16
Cloud 9 by Author

Fig 17
Alphanumeric Sequences by Author

Fig 18
Cloned Space by Author

WHAT IS EXPERIENCE?

Fig 19
The Coffee Bean Model by Author

Fig 20
Progression of Offerings by Author

Fig 21
The Birthday Cake Phenomenon by Author

THE COMMODITIZATION TRAP I
AVIATION INDUSTRY

Fig 22
Timeline of Economies by Author

Fig 23
The Commoditization Trap by Author

Fig 24
The Birthday Cake Phenomenon vs 100 Years of Flight Service by Author
Fig 25
Shifting from Goods to Services by Author

Fig 26
Price! Price! Price! by Author

Fig 27

Fig 28

Fig 29

Fig 30

Fig 31

Fig 32

Fig 33

THE PROPOSITION 1
DESIGN INTENT

Fig 34
Flight Service to Flight Experience by Author
THE METHODOLOGY

STUDY THE INDUSTRY  I  HOW DID WE GET HERE?

Fig 1
Evolution of the Terminal, 2013 by Author

Fig 2

Fig 3

Fig 4

Fig 5

Fig 6

Fig 7

HOW THEY TICK—PASSENGERS, PATTERNS & TRENDS

Fig 8
Role of the Passenger Evolution, 2013 by Author

Fig 9
Passenger Typology, 2013 by Author

Fig 10
Today’s Busiest Airports Worldwide, 2013 by Author

Fig 11

Fig 12

Fig 13
Airport Typology Flight Connections, 2013 by Author

US MODEL  I  MAJOR HUB & KEY DESTINATIONS

Fig 14
Popular Connecting Regional Destinations, 2013 Diagram by Author

Fig 15
Hub-Pocket Model, 2013 by Author

SITE SELECTION  I  MIA & STT

Fig 16
Miami-Dade County Map, 2012 from Florida State Census Department

Fig 17
Major Events that Shaped Miami Beach, 2013 by Author

Fig 18
20th Century Miami Beach, 2013 by Author

Fig 19
Styles, Influences & Trends, 2013 by Author

Fig 20

Fig 21
MIA Arrivals, 2013 by Author

Fig 22
Miami International Airport, 2013, Google Maps

Fig 23
Miami International Airport, 2013, Bing Maps

Fig 24
24. Miami Airfield. 1945, Digital Image, Unit

Fig 25


Fig 26


Fig 27


Fig 28


Fig 29


Fig 30


Fig 31


Fig 32

MIA Departures, 2013 by Author

Fig 33

High Profile Satellite Destinations, 2013 by Author

Fig 34

Existing Infrastructure, 2013 by Author

Fig 35

Destination Terminals, 2013 by Author

SITE ANALYSIS | THE TERMINAL EXPERIENCE

Fig 36

The Game, 2013 by Author

Fig 37

Research & Methods, 2013 by Author

Fig 38

Passenger Profiles, 2013 by Author

Fig 39

Curbside Chaos, 2012 from Farchaus

Fig 40

Cloned Space with Programming, 2013 by Author
THE BRAND

KNOW YOUR CLIENT

Fig 1
Business or Pleasure? by Author

DESIGN THE BRAND

Fig 2

Fig 3

Fig 4

Fig 5

Fig 6
Poster for Miami Beach, 1922. Poster. From: The Grand Hotels of the Jazz Age Schütze & Weaver.

Fig 7
Branding Concept Collage, 2013 by Author

HOW DOES IT WORK? | DESIGN THE EXPERIENCE

Fig 8
Four Realms of Experience, 2013 by Author

THEORETICAL CONTEXT | COULD 9

Fig 9
Cloud 9—The Moment, 2013 by Author

CHOREOGRAPH THE EXPERIENCE

Fig 10
Choreograph the Experience, 2013 by Author

Fig 11
Simulated Environments Inspiration Collage, 2013 by Author

SET THE STAGE

Fig 12
Passenger Duration, 2013 by Author

No 9 | THE BOUTIQUE TERMINAL NETWORK

THE BRAND, THE LEGACY, THE LIFESTYLE
EXPERIENCE & AIR TRAVEL

The aviation industry is one of the most massive service based industries in the world. Ironically, society considers air travel as one of the most dysfunctional and undesirable services that exists today. Air travel reached its peak during the golden era of the 50s and 60s and since then has been reduced to undifferentiated air carriers monopolizing the market. Air travel knows no competition and therefore has been reduced to disregard the well-being and comfort of the passenger to compete solely on the basis of price, price, price. Passengers are desperate for an alternative method and air travel is in the most optimal climate to exercise a shift to an experience economy.

Each economic offering differs from the others in fundamental ways. These distinctions demonstrate how each successive offering creates greater economic value. Even though the Industrial Revolution occurred between 1750-1850, it wasn’t until 1950s, when services first employed more than 50% of the U.S. population. Today we face another economic crossroads between service and experience. As Pine and Gilmore repeatedly attempt to distill, “society has to recognize that goods and services are no longer enough and accept that it is time to move on and start exploring the financial potential of selling experience.” All this points to an inevitable conclusion: the Service Economy has peaked. A new economy has arisen to increase revenues and create new jobs, one based on a distinct kind of economic output.
THE FOUNDATION

INTRODUCTION
MR. MONOPOLY TAKES FLIGHT | IDENTIFYING THE PROBLEM
FUNDAMENTAL FLAWS IN TERMINAL DESIGN | DISCOURSE
A WORKING KNOWLEDGE
HETEROTOPIA | LOST IN TRANSITION
WHAT IS EXPERIENCE?
THE COMMODITIZATION TRAP | AVIATION INDUSTRY
THE PROPOSITION | DESIGN INTENT
INTRODUCTION

We live in a society obsessed with instant gratification. Everything needs to be done faster and more seamlessly than ever before. Goods and services are continuously improved, re-engineered and re-compactled. Every iPhone better than the last, the newest auto models transcending the competition and medical technology achieving the impossible. Society has embraced time-based competition and relentless efficiency has prevailed. Authors B. Joseph Pine II and James H. Gilmore describe the current state of society as, "we’re now demassified and personalized, informationalized by the Internet, digitized through technology and in some ways, even mass customized." 1

Every industry depends on customers, consumers, patrons in order to succeed in business. Despite the impatient characteristics of consumer mindsets, consumption has considerably slowed and the economy is fundamentally failing. The increasing rates of unemployment and the shallow depths of the market take us back to 1929 and the following financial repercussions. The economy was not able to recover until society understood that the industrial era was over and it was time to shift into a service-based economy. 2

Today we are encountering an eerily familiar economic climate. Pine and Gilmore compare, 

"The cultivation of commodities and the manufacturing of goods were not enough during the 1930s, and goods and services are no longer enough to foster economic growth, create new jobs, and maintain economic prosperity today." 3

To realize revenue growth and increase employment, the staging of experiences must be pursued as a DISTINCT form of economic output. 4 There are no more goods—original inventions—to be invented. It is very rare to see a new good or product on the market, that isn’t an improvement or spin off on an already existing good (Apple’s iPad being a miraculous acceptance). Additionally, the overwhelming presence of ‘me too’ companies in today’s marketplace is utterly intoxicating economic order.

ECONOMIC OFFERING: EXPERIENCE

In 1999, B. Joseph Pine II and James H. Gilmore revolutionized the modern business mentality when they introduced innovative theoretical concepts in their book, *The Experience Economy: Work is Theater & Every Business a Stage*. The predominant phenomenon of their new ideology: the 21st century is calling on a new economic order that transcends goods and services—experiences. They go on to explain why society is living in the failing past economies,

Relying on the manufacturing of goods and the delivery of services remains the mindset of too many executives (and politicians), which are prohibiting the shift to more vibrant enterprises offering experiences and thus more robust national economies. 5

They focus on this new offering or, 'the existing, but previously unarticulated genre of economic output.'
ITS PLACE IN POPULAR CULTURE

The beginning of experience as a means of economic offering is traced back to Walt Disney. Certainly we have valued experiences before Disney came along, however, he was the man that turned fantasy into a real, economic jackpot. Disney animation became more and more popular as he continually layered new levels of technology to achieve unprecedented entertainment that was more lifelike than anything ever seen. Then, in 1955, Disney’s creative genius did the impossible—he brought imagination to the flesh—in a real live theme park. Disney recognized the unparalleled experiential quality personalization would bring to his empire. It was, in fact, the only experiential element he could not achieve through the screen. Alas, now being at the park, riding the ride, you get to be part of the story. Disney was not merely selling a good or a service, but an experience—an event that engages the consumer on both a personal and memorable level.

All prior economic offerings remain at arms-length, outside the individual, while experiences are inherently personal. They actually occur within any individual who has been engaged on an emotional, physical, intellectual or even spiritual level. The result? No two people can have the same experience. Each experience is derived from the interaction between the staged event and the individual’s prior state of mind and being.

Another classic example of experiential success is Las Vegas. Many consider Vegas to be the experience capital of America.

Virtually, EVERYTHING about Vegas is a designed experience, from the slot machines at the airport to the gambling casinos that line the Strip. The countless themed hotels and restaurants that house the singing-circus, and magic shows; from the Forum Shops that recreate ancient Rome to the amusement parks, thrill rides, video arcades and carnival-style games. Vegas is a mecca of experientially stimulated structures exploding with iconic replicas of the most recognizable architectural marvels from all over the world. Vegas is an experience in and of itself. However, experiences are not always considered destinations or entertainment. They are moments valued by individuals that manifest themselves in one’s memory and can be as simple as going out to dinner, or throwing a baseball.
MR. MONOPOLY TAKES FLIGHT
A Graphic Satire of the Typical Air Travel Experience

Fig 31
Mr. Monopoly Takes Flight, 2013
Diagram by Author
approximately 95% of life occurs indoors. 78% of all design practices around the world are primarily focused on interiors.

INTERIORS

airports are internally dominated structures and the only building typology one can experience entirely from within

AIRPORTS

GENERALIZATION

airport terminals are considered the most dysfunctional and undesirable environments anyone can experience

in order to define the problem, a designer must put themselves in a passenger’s shoes to see the terminal from their perspective

PASSENGERS

PASSENGER PROBLEMS

curb-side drop-and-go charade

mass volumes of chaos - driven by passengers + alphanumeric sequences

torturing security screening relay race

inconvenient, uncomfortable and sterile terminals

baggage claim watering hole phenomenon

FUNDAMENTAL FLAWS

dysfunctional design

disproportionate scale - passenger : facility

highly invasive regulated screening

chronic sterile, stereotypical paradigm

irrational programmatic configurations
designed from the outside looking in, passenger realm afterthought

issues of scale - operates beyond its design capacity

underlying disconnect from humanity

manipulated passenger behavior prescribed space

operate like machines designed by engineers

cannot keep up with rapid rate of aircraft technological advancements

design is eerily disconnected from humanity and chronically modeled after a sterile, stereotypical paradigm that has been accepted as the industry standard - terminals are governed by the operation and capacity of aircraft carriers, not passengers - terminals are trapped in a dysfunctional design epidemic

focus on maximizing optimal passenger experience and design a terminal in touch with human scale without compromising safety or efficiency

WHAT IS EXPERIENCE?

INSTIGATORS

DEFINE PROBLEM

CREATIVE INTENT

MOVING FORWARD

WHAT IS EXPERIENCE?

THEORY

PLACE VS PLACELESSNESS

HETEROTOPIA

LOSS OF IDENTITY

FANTASY

LOSS OF PURPOSE

REALITY

ILLUSION

LOSS OF EXPERIENCE

WHAT IS EXPERIENCE?
FUNDAMENTAL FLAWS IN TERMINAL DESIGN
The Discourse that Defines the Essence of the Problem

Approximately 95% of life takes place indoors. As a result, 78% of all design practices around the world are primarily focused on interiors. Out of all the various architectural structures, airports are internally dominated structures and are the only building typology one can experience entirely from within. Then, isn’t it ironic that the interior of an airport is generally considered one of the most dysfunctional and undesirable environments anyone can experience? In order to define the problem, a designer must perceive the terminal from a passenger’s eyes to truly identify what caused the demise of interior terminal design.

Envision the departures ramp—approaching the terminal with excitement and anticipation, only to drive into bumper to bumper traffic and wait for the chance to participate in the curbside drop-and-go charade. Now, it is time to cross the entry threshold and join the masses of chaos, rushing around in a panic, led only by alphanumeric sequences. Today, going through a security checkpoint is more invasive than ever before. The act of stripping down to next to nothing, forced to abandon your personal belongings, and leave your identification behind literally gives passengers the sense of utter bewilderment. After passing through the scanner the relay race begins to see who can put on their shoes, belt, hat and jacket the fastest—oh, and don’t forget the laptop—all without missing the train.

Certain regulations informing airport design and operations are enforced by the government for the safety and wellbeing of the country. One of the most challenging aspects when it comes to designing an airport is how to improve conventional practices without compromising government regulations and security. Nonetheless, there are many consistencies seen in airports that are assumed to be regulated by the government, but in reality they are implemented by airport owners.

Most travelers are unaware that the revenue produced in retail stores is the airport’s primary means of income. An airport owner’s profit depends on the money the passengers spend while waiting for flights. Therefore, terminals are intentionally designed to manipulate passenger behavior by promote discomfort and inconvenience in order to maximize profit. This explains why there are very few power outlets to charge laptops and cell phones. Also why there are no horizontal surfaces to work and the uncomfortable terminal seating makes it nearly impossible to sleep. To top it all off, it is the owners who recommend passengers arrive at the terminal at least 2 hours before the flight—ensuring plenty of time to
shop. Even though airport owners across the globe share similar revenue strategies, that alone does not warrant why airports all around the world are incessantly modeled after a failed precedent.

The same stagnant atmosphere seen in one airport after another has been accepted as the industry standard. How did an entire building typology, so internally focused, end up with such a sterile, stereotyped interior paradigm?

Since the beginning of the 1900s, architects could never keep up with the rapid rate of technological advancements in aviation. Aircraft technology drove the structure of the terminal beyond its design capacity.\(^\text{14}\) Airports quickly became defined by volume and frequency and their ability to distribute the masses. Today, airports have grown to disproportionate scales and operate like people processing machines.\(^\text{15}\) Airports carry the heaviest, and most diverse circulatory volumes of any major structure. They are designed from the outside looking in, not by architects, but rather engineers.\(^\text{16}\) This precise disconnect from humanity is the underlying explanation behind the unwavering stereotypical paradigm.

But why is the industry trapped in a dysfunctional design epidemic? Airports are not only chronically modeled after failed precedents, but they seem to be getting worse. Many passengers say that security screening is most unpleasant phase of air travel—this was recorded even before the electronic x-ray screening was implemented.\(^\text{17}\) Security makes passengers feel uncomfortable and territorial. This is a result of the federal government mandating passengers to abide by regulations that may be considered monotonous or undesirable. Even though there’s nothing to be done about screening requirements, but how would passengers feel if they were more efficient, convenient and provided a sensory stimulated environment?

Another consistent characteristic is the lack of natural ventilation, daylighting and any integration of the exterior environment. Since the 1980s, cavernous or “white cube” design became popular in order to accommodate as many passengers as possible.\(^\text{18}\) At some point during exploring this trend airport architects completely lost connection to the outdoor world. This also translated across to material selection and high commercialized spatial aesthetic. There is a distinct disconnect from reality within an airport.
A WORKING KNOWLEDGE
Landmarks within the Research that Define the Position & Demonstrate a Mastery of the Industry

In order to truly develop a mastery of a particular field of research, one must fully comprehend the knowledge and insight from those that have come before them. This working knowledge is a collection of the most influential voices in the industry and their positions on the topic. Their perspectives will unfold the conversation, or discourse, outlining the boundaries and parameters of the research. The summarizing, theme-atizing, and analyzing of the primary components that define the research will serve as the building blocks which give this thesis its validity. This foundation brings key issues into focus in order to develop a unique position concerning typology, design, behavior, experience, environment and branding. The compilation of the past offers an instruction manual to produce an alternative method of air travel.

RETHINKING DESIGN & INTERIORS

Shashi Caan, author of Rethinking Design and Interiors: Human Beings in the Built Environment, explains the significant role the user plays in architecture that is too often overlooked or underestimated during the design process.

Our physical surroundings are tangible only through the lens of human perception. The brain interprets raw stimuli, gathered through our senses, and from this we formulate our reality. Caan brings the importance of human sensory perception to light. Generally, sensations typically falls to the waist-side during an architect’s design process. If considered at all, they take a secondary role. This is particularly evident in airport design. Since airports are so internally dominant structures, in order to break away from the sterile, stereotypical paradigm, it is imperative to focus on the interior environment. This text brings into play the foundation of interior design and brings the design back to the fundamental roots of the industry.

In order to begin to revamp the interiors, the existing conditions must first be considered and analyzed to identify the fundamental flaws. The diagram to the right entitled, Choreograph the Experience, interprets Caan’s position regarding sensory perception. The sensory matrix is a graphic representation that follows the experiential sensory path of a passenger (what they see, hear, smell, taste, touch and feel) as they progress through the terminal. Each frame summarizes the sensory triggers that makeup the perceived environment. Image recognition communicates senses of confusion, discomfort, sterility, and entrapment. For example, the spatial repetition of gate after gate after gate is similar to the composition of prison cells—when occupied one experiences an overwhelming surge of isolation both in the terminal and behind bars. The sensory triggers are crucial to identify in the process of redesign. However, the above all help guide the investigation to the underlying foundational issues of terminal design.
MODERN TERMINALS

EXPERIENTIAL SENSORY PATH

Choreograph the Experience™ BD, 2013
Diagram by Author
Since the advent of aviation, architects have struggled with the developing a model that is simultaneously efficient for processing aircrafts and convenient for passengers. This building typology requires architects to respond to two drastically different, competing scales—one of which is indefinitely changing. An aircrafts warping perception of space and time has altered our conceptions of the immediate world around us and how we perceive global, urban and architectural environments. Despite humanity’s utter fascination with flight, architects have failed to develop a terminal model that enhances the air travel experience rather than diminishes it. Some architects modeled terminals after rail terminals lacking a better precedent. Air travel has evolved at such a phenomenal rate that the airport has transformed into somewhat of a machine rather than a building. As a result, modern terminal design has adopted more and more strategic engineering principles rather than architectural design practices.

Dating back to 1916 at the height of industrialization, architects designing the Schiphol Airport in the Netherlands were uncertain how to design these mega-structures. They looked to their current work and drew precedence from the modern factory. Schiphol was characterized by large glass facades and flexible open interiors. This laid the foundation for airports to evolve into people processing machines.

Unlike Schiphol, Pan American Airways took charge by looking at their own image to create their own branded terminals that primarily focused on passenger experience. The first Pan Am Terminal opened in 1928 in Miami, Florida with the first grand hall and centered terminal that welcomed passengers to the airport. One of the very first concerns with airport design was a passenger’s travel time through the terminal. As early as 1929, Fuhlsbuttel Airport in Germany conducted time-motion studies that radically reduced curbside-to-airside duration. Passenger travel was not the only airport attribute concerned with time. The airlines wanted to maximize the amount of enplanements and therefore increase the number of flight services per day. In 1936, New York’s LaGuardia Airport promoted boarding efficiency by implementing skywalk boarding piers that allowed up to 24 planes to board simultaneously.

After the World Wars came to an end, the vast capabilities and technological advancements in aviation were now available to the public and led to explosive demand for civil air transport for both passengers and cargo. The industry experienced a great increase in passenger volume as well as unprecedented airline competition. As a result, postwar airports expanded and divided allowing airlines to have their own branded terminals. Air travel became more popular than ever before and the industry quickly transcended into the Golden Age of travel celebrating both aviation and architecture. Nowhere is this palimpsest of aviation and architecture more suggestive than at New York Kennedy Airport, where an “encyclopedic” collection of terminal structures was built between 1955 and 1975.
THE TRANSITION FROM JET AGE TO SPACE AGE

Thomas Leslie, highly esteemed aviation author, unfolds the events that transpired as the industry transitioned from Jet Age to Space Age. In his article, “The Pan Am Terminal at Idlewild / Kennedy Airport and the Transition from Jet Age to Space Age,” Leslie defines the events that led to the anticipated design capacity encroachment threshold and inevitable shift in roles between architects and engineers.

This piece reveals the underlying fundamental flaws related to terminal design: airport design cannot keep up with the astronomical rate of aeronautical advancements—technology derails design. Essentially, he explains that by the mid to late 1900s, the elegant crystalline structure departs from elegance and style of the newly mobile ‘traveling class’, to a toxic, sterile labyrinth of wholesale systemization. During the mid 20th century, the Terminal City had catapulted from the original ‘jetport’ to the new ‘worldport’. This make-shift architectural solution was the answer to an unforeseen advancement in aviation technology. Consequently, the ‘Worldport’ and ‘Jumbo-Jet Era’, not only demolished the iconic jet-age architectural housing, but also ultimately destroyed the elegance and opulence of the entire aviation industry.

In the 1950s, Pan American and the Idlewild/Kennedy Airport Terminal were the quintessential models leading the aviation sector. The combination of New York City and Pan Am’s prominent role in the industry became the fundamental focal point for the analysis of the evolution of airport design. This is reinforced in the media’s fascination with Terminal City. Time Magazine, Life Magazine and The New York Times consistently illustrated the aesthetic brilliance of Pan Am’s terminal. Arguably fashion’s most esteemed publication, Vogue, was also intoxicated by the architectural phenomenon Terminal City. The media highlighted the elegance and style of this new phenomenon that echoed across the globe. However, there is an underlying cultural significance in the advancement of humanism related to the aviation industry and its opportunities – the world is now tangible. Ironically, these opportunities ultimately began the delineation of humanity from the phenomenon that it built.

Leslie goes on to unravel the iconic architectural marvels from the Golden Age that were forced to undergo significant reconstruction as a result of changing air travel requirements or were no longer able to service the latest aviation models. The Pan Am Terminal at JFK was among the first to undergo radical construction. The original “Jetport” was architecturally, one of the most fascinating structures in the industry. It had become an icon of jet-age travel and part of a larger campaign by Pan Am, presenting itself as the most sophisticated and technologically progressive travel companies in the world. This romantic idea quickly came to an end when the terminal could not facilitate ‘jumbo jets’ and would almost immediately become obsolete. As a result, the following unfolded.

The celebrated architectural elements of the terminal were compromised and forced Pan Am to replace it with a labyrinthine complex of quickly constructed gates, parking and service areas. The ingestion of the original aesthetically geared design by the new functionally efficient model was a summation of the
changing relationship between humans and their machines in the 1960s, creating a dislocating experience of numbing complexity in what had been a precinct dedicated to the clear exposition of our bodily place in the ever-so fleeting world of air travel.\footnote{26}

This foreshadowed the shift from the provision of experience to the commodification of travel to come. The text narrates the transition from the elegant original Terminal City to the “dislocating experience of numbering complexity” by leading the reader through a series of monumental events that influenced the new design.

THE RISE AND FALL OF THE TERMINAL CITY
CASE STUDY: IDLEWILD AIRPORT

[The following are selected excerpts from The Pan Am Terminal at Idlewild Kennedy Airport and the Transition from Jet Age to Space Age, Thomas Leslie (Boston: Massachusetts Institute of Technology, Design Issues: Volume 21, Winter 2005) 63-74.]

In 1957, Pan American was among the first airlines to reveal plans for its terminal on a site west of the Arrivals Building. Designed by Tippetts-Abbett-McCarthy-Stratton, the proposal wedged nine Stratocruiser-sized gates into the tight, sixteen-acre site by adopting a narrow footprint similar to other “finger” terminals. Outbound facilities were lifted above the ground, providing direct connections to aircraft by movable gangplanks, and eliminating the blustery dash across the tarmac. Floating above the straightforward plan was a cantilevered concrete parasol that would both enclose the terminal interior and hover above the front halves of docking aircraft, allowing passengers to comfortably board in rain or snow. To unify the geometries of the finger terminal, the turning radii of the aircraft, and the automotive loading at the front of the complex, the roof took on an elliptical geometry, providing a single, striking image surmounting the catwalks and glass walls below. The roof was supported on thirty-two columns located outside of the terminal enclosure, supporting cables that held the tapered edge of the concrete parasol, and balanced by six small tension columns at the center of the terminal. The roof’s upward splay and its narrow profile disguised the supporting cables, giving the illusion of an impossibly thin concrete shell shooting out into the space of the tarmac. The overhanging roof and movable gangplanks thus turned boarding into an architectural event—a transition from land to air in which the detail of moving into the aircraft was carefully considered and which, given the scope of the parasol, became the signature of the complex.

Much as Idlewild’s original plan had been altered by the Constellation and the Stratocruiser, the Pan American terminal found itself overtaken by aeronautical developments. While the
schematic design presentation showed the model surrounded by propeller aircraft. Pan Am already had ordered the first of its Boeing 707s in 1955. The new jets had profound implications for terminal facilities. While the largest version of the Constellation held one-hundred passengers, the new jets had one-hundred and thirty. While the DC-7 could maneuver parallel to the terminal, the 707’s longer body dictated a nose-in arrangement, and the expense of maintaining and maneuvering the new aircraft demanded that servicing, loading and handling all be performed on station. On a more prosaic level, the jet’s engine noise and blast required terminal designs to provide acoustic separation, insulating passengers from the engine noise and the hum of activity as the waiting jets were serviced prior to boarding.

RAPID 707 REDESIGN

Pan Am’s terminal for Idlewild was redesigned rapidly to meet the demands of the 707, changing significantly before its completion in the spring of 1960. Its layout was altered to maximize the accommodation of the larger jets, with either spaces for parking under the canopy and two fueling stations further out on the apron. Utilities were reconfigured, and the boarding ramps were redesigned to accommodate nose-in parking for the jets. Facilities for customs were included to supplement the already overcrowded spaces in the neighboring Arrivals Building, and the interior of the terminal was redesigned to include space for restaurants, clubs and a bar, suspended over the loading apron, catering to frequent Pan Am travelers.

A BRIEF SUCCESS

Popular reaction to the new terminal building was universally enthusiastic. Commentators referred to its “umbrella” or “parasol” roof as an architectural event in itself, with Life Magazine comparing the terminal and its neighbors to a World’s Fair site. The functional aspects of the terminal, particularly its short walking distances, doorless air-curtain entrance from the approach road, and mechanized luggage sorting system, were praised as engineering achievements that maximized the efficiencies of scale offered by the new jets. Time Magazine praised the terminal’s ability to “speed and pamper” the traveler, while The New York Times suggested that the drama of aircraft and architecture obviated the need for public art, since the building itself was an exhibition worthwhile on its own. From within, the terminal offered an “unchecked panorama” of the aeronautical ballet through 27-foot high glass panes, while nighttime lighting of the exterior canopy covered the building into a “phosphorescent mushroom” that dominated the low-lying skyline of
Idlewild. Even the waiting experience was enhanced, because the interior lighting was orchestrated to dim over inaction gates and brighten over active boarding areas. That such technical solutions could be so elegantly celebrated suggested the power help by the new jets over the traveling public’s imagination. New Yorkers not only boarded the new aircraft in record numbers, but also simply showed up at Idlewild to watch the spectacle of the 707s from the catwalks and viewing areas of the terminal. The Kennedy Terminal was part of a major branding campaign on the part of Pan Am to at once humanize and stylize the technological experience of jet travel.

ENGINEERING MODELS REPLACE ARCHITECTURAL EXUBERANCE

Public acceptance and popular acclaim for the Pan Am experience could not, however, disguise the fact that contained within the networks and machinery of the jet age were serious sociological, economic and urban challenges, none of which were resolved during America’s infatuation with the jet aircraft. As early as 1961, Reyner Banham noted the sprawl of the international airport into the surrounding landscape and its attendant suggestions that architecture and urban planning perhaps were not up to the challenge of the 707. In particular, Idlewild’s “pointless Marienbad Allee in the middle of a spaghetti of roadways and a fairground of competing terminal buildings” for Banham was an indication that, for all the “airy prettiness” of the terminal, its architectural solution failed to address the scale of the air-side operation. Terminal City itself was only a fraction of the overall complex, with cargo terminals, hangars, and electronic installations covering twelve hundred total areas, about the size of Manhattan south of 35th Street. That this piece of urban real estate offered no legible or human order troubled Banham, who bemoaned the “slummy sprawl” of Kennedy, suggesting instead the elimination of monumental airport architecture in favor of an engineered network of circulatory paths. While the terminal and its brethren had constituted a radical advance when planned in the early 1950s, the jets had usurped “the first airport built for Constellations.” While boarding a Pan Am 707 might suggest an “architecturalized” aeronautical experience, it was clear that the larger urban and functional issues posed by the jets were beyond the scope of architects or planners.

The 707’s imagery was only the smallest fragment of its overall design challenge. Most glaring were the problems of infrastructure, in both getting to the airport from Manhattan through thickening traffic, and in the handling of the new aircraft, whose popularity outstripped the newly named Kennedy Airport’s capacity. Throughout the early 1960s, eighty percent of Americans traveling by air to Europe flew through Kennedy, an increasingly unpopular situation because of its growing congestion. By 1968,
delays of ninety minutes were common even in good weather as international flights and the domestic lines that fed them competed for air and ground space. Terminal City, which had been planned as a generous, sweeping landscape, became a monstrous freeway interchange, with traffic backing up into Queens. Pan Am’s floating umbrella transformed from a glamorous backdrop for jet-age adventurers into a crowded holding tank for increasingly delayed and frustrated passengers as each flight disgorged 707 populations into spaces planned for Constellations.

**JUMBO JET INSTIGATES TODAY’S PARADIGM**

If the jumbo jets offered economies of scale on the tarmac and new levels of comfort within their cabins, they had complicated effects on the ground. While boarding itself was studied and planned for maximal efficiency, the already congested network of highways, parking lots, and pedestrian circulation at Kennedy proved instantly and disarmingly insufficient for the new scale. Pan Am faced particularly acute problems. Because of the building’s narrow site, the original footprint could accept neither the wingspan nor the turning radius of the 747. Similarly, the terminal’s waiting areas were not adequate for the new scale of passenger embarkation. The only possible solution was to build out into the apron, providing gates configured especially for the “Jumbos.” Designed by TAMS consultants, the new “Worldport” wrapped a narrow strip of check-in facilities, waiting areas, and boarding gates around a central area reserved for parking—all thrust out into the space of the air-side apron. This strip was linked to the original terminal at both ends, forming an irregular trapezoid with three 747 gates lined up at each long leg, and gates for smaller aircraft along the far side. The original terminal was retained but altered, with enclosed jet-ways providing access to smaller jets and a new administration block disguising the transition to the addition. While the front entrance of the terminal was maintained, an additional roadway was built through the existing basement, forming arrivals and departures levels on the inside of the new structure, a tight loop that included access to rooftop parking. Within the new terminal, shops, lounges, and amenities crowded the Worldport corridors, blocking views of the apron. While the original building seemed to project its space into that of the aircraft around it, the new structure was entirely introverted and largely sealed off from the exterior. But quickly while Boeing was finalizing the production model of the 747, the new terminal building was touted by Pan Am as a “spaceport,” where passengers could “drive directly to their flight,” eliminating the monumental terminal in favor of a seemingly efficient transport network, computerized luggage handling and 24-hour commerce.

Upon its full completion in 1973, the reality of the Worldport was considerably less elegant. While its spatial
efficiency was unparalleled, it came at the expense of legibility and orientation. Height limitations compressed the new structure, creating low corridors of space, and the wraparound nature of the solution frustrated any possibility of intuitive wayfinding—the turns and short runs of circulation space prevented understanding of the scheme’s essentially linear nature. The narrow configuration of the “strip” also created confusing views out through the parking lot into other waiting and boarding areas. Most disarmingly, the layering of space combined with its geometry to create strange, counterintuitive pedestrian movements. One might, for example, disembark from an arriving plane, descend into the basement customs area by escalator, walk halfway around the building to collect luggage, and then walk back to the sub-level arrivals roadway in almost the exact same position as the aircraft one had just left. Where the original terminal had emphasized orientation relative to the planes and runways, relying on intuitive cues to guide passengers through a functionally efficient, though experientially labyrinthine, series of spaces. The new terminal replaced the tangible logic of the original with a geometrically efficient though experientially insoluble layout, emphasizing program over diagram, and a puzzle-like utility over any sense of spatial accommodation.

**THE REVIEW: BEYOND CAPACITY**

Upon the arrival of Boeing’s 747 or “jumbo jet” which seated 550 passengers per flight, virtually all existing airports required some degree of reconstruction in order to accommodate these massive birds. This exponential increase in capacity proved to be the breaking point for architects, they could no longer keep up with the rapid rate of technological advancements in aviation. Airports officially were operating beyond their design capacity. When the number of passengers grew to massive proportions, airports were forced to adapt to processing astronomical passenger volumes in the most efficient way possible.

As airports grew into highly systematized environments an array of mechanical elements were integrated into the terminals, including jet-ways, mobile lounges, astro-ways, escalators and monorails. Airports looked and felt more and more like machines everyday. As airports progressed and evolved to accommodate greater passenger volumes, airport architecture remained static.

**SHIFTING PERSPECTIVES**

Throughout the body of Leslie’s work he shifts from describing airport, airplane, and passenger. This shift in perspective allows the reader to gain a comprehensive understanding of the three crucial views of the industry. A fourth perspective from the reader’s point of view is drawn upon. After wearing several hats to comprehend the past, Leslie, possibly unintentionally, indicated the reader to compare his findings to modern day experience. Throughout the scenes, the reader finds himself relating personal experiences to
the descriptive passages Leslie provides. When illustrating the terminal’s ability to ‘speed and pamper’ the passenger, I could not help myself to think, now traveling chews you up and slowly spits you out.

Toward the middle to end of the work, Leslie begins to structure the content in a cause-effect-solution method of writing. By highlighting major events and their perspective effects and reaction, set the stage for the solution whether it be appropriate or disastrous was up for the reader to decide. For instance, ‘increased passenger capacity by re-conceiving the jet itself – alas the Air Force freighter 490-seat 747 was born.’ Leslie does not state the obvious. This ambiguous technique allows the reader to perceive that he or she has a mind of their own and ultimately, the writing between the lines was in fact, their realization.

Leslie very tactfully places thought provoking statements and quotations right before he makes a reflective conjecture. After describing Tippets-Abbott-McCarthy-Stratton, the designers also known as TAMS, answer to the challenge, the new “Worldport” — retrofitting check-in facilities, waiting areas, and boarding gates around the central area by thrusting out into the space of the airside apron. Without ever stating the implications of the design, the reader concludes that this ‘irregular trapezoidal’ shape was the original labyrinth disaster that passengers continue to experience today.

Conclusively, Leslie makes a profound statement, ‘the physical manifestation of a technology evolving faster than our collective abilities to construct for it.’ The early 1970s shift in Pan Am’s marketing reflected the departure of the age of elegance, ‘the campaign was geared toward a new class of less-experienced travelers, and it substituted the sophisticated elegance of flying the 707 with the calm ordinariness of the Jumbo.’ This foreshadowed the unraveling of elitism to come only a few years later at the beginning of the deregulation era. With these looming words, Leslie’s work indicated that the industry was about the change forever. As a repercussion from Leslie’s earlier description relating to Pan Am’s shift in marketing, he conveniently links its effects. ‘The new terminal thus replaced the tangible logic of the original with a geometrically efficient though experientially insoluble layout, emphasizing program over diagram, and a puzzle-like utility over any sense of spatial accommodation.’

GLOBAL DESTRUCTION

In 2006, the double-decked, 550-seat Airbus A380 began service testing airport design again and stressing the relationship between the airplane, passenger and terminal. The combination of technological advancement with insufficient architecture will ultimately lead to the deconstruction of the airport as a building typology. Airports are the foundation for this global phenomenon of human trade, it is the heart that pumps the veins of the flight paths and keeps the industry grounded. Without them, global human trade could not exist. Furthermore, the article leaves the question of what will happen to the industry at the cusp of the Space Age? Leslie predicts that humanism will continue to divorce itself from the machine. However, during the conclusion Leslie folds in an interesting twist – he portrays hope – giving examples of alternative measures dedicated architects have taken to saving the typology. The work suggests that architects must focus on rekindling the passenger-
CONCLUSION

Throughout the text, Thomas Leslie depicts the major shifts and technological advancements that reveal the influential themes and concepts that reappeared in the evolution of terminal design. For example, architects found themselves fighting a constant uphill battle with aviation technology – jetport to worldport – from Clippers to 707s and then to 747s – Leslie makes a distinctive realization that architecture simply could no longer compete with the speed of transportation technology. This is the fundamental disconnect between airplanes, airports and the passengers. New design was spearheaded by creating for the physical means of the passenger; speed and innovation, leaving behind the physiological and mental comforts of experience. This divide was evident in the architecture. The terminal was no longer for the passenger; it was the aftermath of technological chaos and instant gratification.
The State of Animated Limbo and Its Psychological Implications

DISCONNECTION FROM REALITY

Since the beginning of time, man has been captivated by the notion of flight. The freedoms associated with limitless skies and the ability to travel at unprecedented speeds spark an underlying, unexplainable yearning from within. Humanity fantasized about conquering the skies for hundreds and hundreds of years through mythical tales and living vicariously through motion pictures. At the beginning of the 20th century, two American brothers made fantasy, a reality. After the advent of aviation, the world was now attainable. Humanity was finally able to actualize the dreams of life in the sky, but to their surprise, soaring like a bird and conquering the world was not the most astonishing aspect of air travel.

Upon the advent of air travel, humanity discovered an unprecedented state of existence. Passengers experience an embodied metaphysical existence while in flight. You are neither here nor there—the concept of time is lost—reality is temporarily unobtainable. Until recent advancements in technology, passengers were unreachable by the outside world, literally off the grid. This disconnection from reality transcended into airports. Passengers preparing to fly encountered a psychological phenomenon—the anticipation this metaphysical state. Passengers exist in animated limbo, where the architectural structure of the place is real, but the existential consciousness of the traveler is in a state of flux, literally lost in transition—a heterotopia.

HETEROTOPIA [SPACE]


Heterotopia is a concept in human geography elaborated by philosopher Michel Foucault to describe places and spaces that function in non-hegemonic conditions. These are spaces of otherness, which are neither here nor there, that are simultaneously physical and mental, such as the space of a phone call or the moment when you see yourself in the mirror. A utopia is an idea or an image that is not real, it renders itself as something like a mirage. It represents a perfected version of society, such as a motion picture or Le Corbusier’s drawings. Foucault uses the term heterotopia to describe spaces that have more layers of meaning or relationships to other places than immediately meet the eye. In general, a heterotopia is a physical representation or approximation of a utopia.

Foucault uses the idea of a mirror as a metaphor for the duality and contradictions, the reality and the fantasy of utopian projects. A mirror is metaphor for utopia because the image that you see in it does not exist, but it is also a heterotopia because the mirror is a real object that shapes the way you relate to your own image. Foucault articulates several possible types of heterotopia or spaces that exhibit dual meanings:

A crisis heterotopia is a separate space like a boarding school or a
PASSENGERS EXPERIENCE A METAPHYSICAL STATE OF EXISTENCE

HETEROTOPIA
NEITHER HERE NOR THERE
CONCEPT OF TIME IS LOST
REALITY IS TEMPORARILY UNOBTAINABLE

STRUCTURAL TISSUE

FANTASY
FANTASY
FANTASY
FANTASY
FANTASY
FANTASY
FANTASY
FANTASY

TRANSLATES INTO AIRPORTS

ANIMATED LIMBO

CONSCIOUSLY OR UNCONSCIOUSLY

REALITY

PLACE VS PLACELESSNESS
LOSS OF IDENTITY
LOSS OF PURPOSE

LOST IN TRANSITION

Fig. 151
Animated Limbo
Diagram by Author
motel room where activities like coming of age or a honeymoon take place out of sight.

Heterotopias of deviation are institutions where we place individuals whose behavior is outside the norm (hospitals, asylums, prisons, rest homes, cemetery).

Heterotopia can be a single real place that juxtaposes several spaces.

A garden is a heterotopia because it is a real space meant to be a microcosm of different environments with plants from around the world.

Heterotopias of time such as museums enclose in one place objects from all times and styles. They exist in time but also exist outside of time because they are built and preserved to be physically insusceptible to time’s ravages.

Heterotopias of ritual or purification are spaces that are isolated and penetrable yet not freely accessible like a public place. To get in one must have permission and make certain gestures such as in a sauna or a hammin.

Heterotopias have a function in relation to all of the remaining spaces. The two functions are: heterotopia of illusion creates a space of illusion that exposes every real space, and the heterotopia of compensation is to create a real space—a space that is other.

HETEROTOPIC TERMINALS

An airport is the purest form of an architectural heterotopia. An airport is not a utopia, but a heterotopia because it is real, however, a passenger’s experience within the terminal is a reflection in the mental mirror of the embodied metamorphosis the passenger is enduring. It is the structural entity that encapsulates the threshold of conversion. Passengers exist in a state of transition—everyone evolving and preparing for psychological dislocation at different rates. Airports symbolize the tissue that connects the present to the future, and the future with the past.

FANTASY MANIFESTED INTO ARCHITECTURAL ‘REALITY’

Airports serve as transitional gateways between the sky and earth. They are the structural tissue that connects fantasy to reality. However, theoretically there is nothing “real” about them. By cutting through the layers of phenomenological discourse associated with air travel, a passenger’s sense of place, or rather its counterpart non-place is at the root of all psychological disorder.

Whether consciously or unconsciously, passengers experience a temporary psychological break in airports. The concept of time is lost and personal identity is compromised and becomes a casualty of mass production.
THEORETICAL CONTEXT | HETEROTOPIC SPACE

The Phenomenological Explanation for the State of Animated Limbo Passengers Experience

CLOUD 9
YOUR OWN PERSONAL MOMENT

[fig 16]
Cloud 9
Diagram by Author
The brutally functionality of the typology blinds the senses resulting in a lack of purpose or direction. Above all the undifferentiated nature of airports leaves passengers without a sense of place. And without place experiences are no more than comprised of moments that did not exist. Place is the counterpoint of experience—without it reality cannot be differentiated from illusion. Passengers endure a surreal, out-of-body experience as they are literally lost in transition.

HELLO, MY NAME IS …

A passenger’s terminal experience is comprised of a series of phases that are defined by transitional thresholds. These thresholds delineate a succession of alphanumeric sequences assigned to each passenger throughout the journey. At a certain point, passengers lose touch with reality and experience a psychological identity crisis.

From the moment a passenger arrives at an airport they are instantly categorized by the name of the airline they are flying. It does not matter if they arrive by car or by bus—it is the first identity that sets the passenger apart from the masses. Once the passenger has arrived at the respective airline’s curbside, the passenger crosses the entry threshold into the ticketing area. Upon check-in passengers are no longer identified by air carrier, but by airport code, or destination—MIA—DIA—CVG. After passengers have been checked-in they are ticketed and assigned a new set of alphanumeric identities to follow. Each ticket indicates a concourse-gate combination D16—A32—J9. Passengers then follow signage to their designated terminals. Their path will be intercepted by the security threshold where they will be processed. Once screening is complete passengers continue to follow signage directing them through a labyrinth of escalators, intra-terminal transit systems, food courts, moving walkways and retail overload. All along passengers locate flight numbers on departure monitors verifying any gate changes. Upon arrival at the gate passengers encounter the final threshold before the flight, the enplanement threshold when a passenger boarding order is assigned by the corresponding seat assignments. After the flight the passenger either is connecting and this process is repeated or reached their final destination. From there, flight attendants announce a final numeric sequence for destination passengers to follow leading them to the flight’s designated carousel to claim their baggage.

A passenger’s identity is in a constant flux throughout the terminal navigation. At a certain point a passenger loses touch with reality and either consciously or subconsciously experiences an identity crisis. The psychological imbalance manifests itself in stress, anxiety and uncertainty. Upon entering an airport, passengers compromise distinction and succumb themselves to being processed as an output of mass production in an undifferentiated world. Later on the impacts of these stresses will be discussed and how they translate into passenger behavior and perception of the space.
SENSE OF PLACE

The difference between place and placelessness, or space, is considered one of the most prevalent debates within phenomenology. Geographer, Edward Relph contextualizes the importance of place in his book, Place and Placelessness, to be a human is to live in a world that is filled with significant places: to be human is to have and to know your place. In order to truly have a sense of place, or lack thereof, one must first understand its counterpart, space. Relph divides spaces into a: primitive, perceptual and existential space. Primitive space is the most basic context of our existence: that which we perceive to be above, below, left, right, or all around us. This also extends beyond our perception to our emotions and our memories, all of which have implications on the spaces around us, and conversely that spaces and places also have the power to impact our memories and emotions. Lastly, lived space has to do with our understanding of our perception of space as a member of a cultural group.

From this understanding of space we gain a comprehension of place. Those aspects of the existential realm we distinguish as places because they involve a concentration of our intentions, focus, perception and experience. Places are the profound centres of human existence. The biggest differentiating factor between space and place is human ability to individually engage in memorable experiences within the context. Relph argues that beyond simply existing in a place, to have deep ties to that place is a basic human need. It is the key to grasp one’s purpose in life, as places inherently emulate strong senses of identity and security. No two people can share the exact same experience because each individual experience is comprised of the event and the existing memories and emotions the individual brings with them. Similarly, no two people can share the same “image of place.” This psychological memorabilia is a critical element to the identity of place and serves as the “mental picture composed of the experiences, attitudes, memories and immediate sensations” associated with that place. The success of a place is measured by the degree that human beings want to spend time in a “place.” Existing airports today may be the last place anyone wants to be. But why?

Passengers associate airports with an overwhelming amount of negative memories consumed with stress, anxiety and uncertainty. This is partially in part by the lack of comfort passengers feel within an airport. Not only do they lose a sense of their own identity, airports fail to give passengers anything to identify with. Everything is the same and share the same mundane, sterile characteristics from one gate to the next. It’s like you are stuck in a tube of chronic nausea from overwhelming stagnant design, wait that’s not a metaphor, but reality.

Airports are so sterile, so dysfunctional and undesirable passengers find themselves consciously blocking out there surroundings and merely going through the motions of air travel. Consequently passengers become jaded and develop disengaged attitudes towards their surroundings and wish to pretend as if they were never there. Airports make passengers feel like insignificant, fleeting visitors—nothing is different that you’re here, and everything will be the same when you’re gone. There a certain degree of lost self-esteem passengers encounter within airports. Their brutal functionality is psychologically offensive. Not only do passengers not engage in memorable
experiences in airports, but even the undesirable moments that cling to the mind are erased as soon as possible. And without memory, there is no experience and without experience there is no place. Airports are placeless, people processing machines that around 600 million people per day would generally rather not be a part of.

Obtaining an authentic sense of place requires not only genuine awareness of the place, but also an awareness of self and a sense of being in the world. Relph defines placelessness as “a weakening of the identity of places to the point where they not only look alike but feel alike and offer the same bland possibilities for experience.” This theme is certainly relevant to airports as they are all modeled after the same sterile, stereotypical paradigm. They are inevitably deemed placeless by their massive scale and lack of character or mimicked inauthenticity.

However, Marc Auge, author of Non-Places: An Introduction to Supermodernity, provides an interesting insight to being unidentified. In the non-place, the individual becomes a spectator who is not actually absorbed in the spectacle taking place or the space around them. Airports can be considered somewhat of a spectacle in the form of celebrated humanity. Millions of people alive with emotion sharing several thousands of itineraries collide and diverging as if nothing has happened.

Sometimes spectacle gets confused with circus, what passengers experience in airports. It is because of the overwhelming assault on the senses by advertisements, glowing signage, ambient music and blaring announcements coupled with the sheer scale and complexity causes passengers to become disoriented in airports.

DECONSTRUCTING THE STERILE, STEREOTYPICAL PARADIGM

By deconstructing the sterile, stereotypical paradigm in order to enhance passenger experience architects must start by designing the experience. Architects must bring passengers back to reality just long enough to teleport them into another realm of subconscious fantasy.

Today's airports exist in fantastical state of disarray. They consist of nothing more than disengaged zombies going through the motions prescribed by ‘cloned space’. Cloned space is the various undifferentiated spatial sequences that are universalized so that any and all passenger types can be processed within a terminal and repeated over and over again compiling into a single structure. Cloned space is also seen in hospitals, class rooms and shopping malls. In airports, passengers are processed simultaneously at different times and speeds according to a differentiating sets of alphanumeric sequences inevitably leading them to a secondary series of cloned spaces.

Highly systematized programs are not the enemy. In order for airports to continue to operate at high levels of efficiency, systematization is a necessity. However, humanizing the system and engaging the passenger by implementing mass customization will make airports full of experience rather than mundane disillusion.

The role of fantasy in airport design is not necessarily the problem. After all, airports are the predecessors to the metaphysical experience during
flight, but airports should be an illusion of the future and what’s to come, not of an uncertain present state. By implementing architecture as the catalyst to bridge the psychological gap between terminal and destination and using it as a tool to transport the passenger psychologically to their final destination— you have arrived.

How do you take passengers out of animated limbo and transcend them into pleasant suspension? Design the experience.
Experience is one of those terms everyone comprehends in a variety of ways. Its most basic definition is a direct observation or participation in events as a basis of knowledge. Experience is intangible, yet can allude to physical interaction. It can be seen as something desirable, to gain experience. It can be used as a tool to describe an event when words won’t suffice—you have to experience it yourself. Experience may describe a period of time, how long one has been employed at a firm, per se. At times it can be used as a mechanism to emphasize a negative connotation without being deliberately insulting—it was an experience. Ultimately, it is the conscious events that make up life. For something that is so sacred to us, why does it seem to be missing from the loci of architectural design?

Ironically enough, everyday designers focus on anything from structure, tectonics and detail to sustainability and even beauty. Very rarely do you hear an architect describing how the user will experience the space. Or how the building will be ‘an experience itself’. Somehow experience has fallen through the cracks and we are left living in a series of bad experiences involving the built environment. Nevertheless, some economists believe that experience is becoming a new source of value, the fourth economic offering. As Pine and Gilmore have clearly articulated, for the last half-century we have lived in a Service Economy. Mankind has valued service over goods and commodities, which stole the show in the previous Industrial Economy. Today, people are selling experience.

The shift from service to experience stems from economic offering’s greatest fear—commoditization. Pine and Gilmore insinuate economic history repeating itself, “The ‘commoditization trap’ that forced many factories producing goods from basic commodities, to incorporate service into the mix is now attacking the Service Economy with the same vengeance.” Comoditization occurs when there is a decrease in value that directly correlates to a lack of differentiation in consumer’s eyes and it all comes down to price, price, price! Experience has something its predecessors did not. It is infallible to commoditization. Experience is unique to an individual. The absolute definition is given in The Experience Economy, “no two people can have the same experience—each experience derives from the staged event and the individual’s prior to state of mind and being.” Although intangible, and according to Adam Smith, ‘invaluable’ because it cannot be measured by inventory, experience’s value lies in memory which composes our individual makeup that provides validity to our existence.

Is the design industry’s mentality aligned with the economic ideology of an 18th century philosopher? Again, why does experience perpetually fall to the back burner when it comes to design? Looking at the etymology of experience, the word is composed of ex – ‘out of’ + peritus – ‘tested, from trial, attempt’. It comes from Latin, experiri – ‘to try or to test’. The origin describes the word as though it is synonymous with experiment. Both words share the same Latin origin, only differentiating by the suffix -ment which means a state, condition or product / process of action. This indicates something of substance. Over time, experience has evolved from the notion ‘to try’ to a more fantastical comprehension ‘to be’. When humanity reflect on life, it doesn’t necessarily consider it as a series of trial and errs over time. Rather, a collection of memories attained from unique experiences accumulated throughout a lifetime that provides us with an accurate perception of reality.

Even Pine and Gilmore realize the importance of incorporating
architectural criticism within their argument.

Extending this view, renowned architect Michael Benedikt discusses the role he believes architects play in connecting people to a ‘realness’ within their created environments. Such experiences, such privileged moments, can be profoundly moving; and precisely from such moments, I believe, we build our best and necessary sense of an independent yet meaningful reality. I should like to call them direct aesthetic experiences of the real and to suggest the following, in our media-saturated times it falls to architecture to have the direct aesthetic experience of the real at the center of its concerns.60

Benedikt makes the pivotal connection that architects have the power to spear-head society into an experience economy. The perception of reality through experience may be too big for architects to incorporate into just one design. However, experience is a significant offering that overtime will accumulate into a revolution.

Architects are always trying to leave their own lasting impression on the world. Going back to the etymology of the word, if experience is a series of trials to obtain knowledge, designers need to try concentrating their efforts on refocusing their eye on the experience of the user. Only then will architects have the capability to accurately portray reality through design and create moments of ever-lasting experience that will echo around the world for eternity. If experience is the very root of the problem, then one must thoroughly understand it in order to recreate it. Define experience. Beyond the etymology of the word and the society’s general understand, what does it really mean?

Take the ‘experience’ out of the context of design, typology, strategy—how does it stand on its own? What is it without context? What does it want to be? Experience is the value of time. It cannot be repeated, it cannot be lost. The word, by definition is the collection of moments that comprise our existence. Experience is power. Without experience there would be no identity, no meaning. Architects are not designing buildings, but setting the stages that facilitate countless experiences to take place all over the world. Without architects there would be no context. Without context there would be no sense of place. And without a sense of place, everything appears as an illusion—nothing is real. How do you measure reality?

James H. Gilmore and B. Joseph Pine II have captivated the business world with their radical theory behind the value of experience in their book, The Experience Economy: Work is Theater & Every Business a Stage. Since 1999, their message has transcended finance and has developed into an economic phenomenon. The authors state that we live in a time where goods and services are no longer enough to sustain the economy. And like other dying economies, it is time to shift from services to experiences. What does this mean?
### The Economics of Experience

#### Shift to the Experience Economy: Coffee Bean Model

##### Commodities
- Fungible materials extracted from the natural world.
- Coffee beans either harvested or traded.
- $1 per pound - 1 - 2 cents per cup.
- Commodities cannot be differentiuated only within the same category by various grades and classes.

##### Goods
- Tangible products that companies standardize and inventory.
- Manufactured grinds, packaged and sold in stores.
- 5 - 25 cents per cup.
- What makes a commodity a good is that they are ready to use.

#### Industrial Revolution
- From the 1750s onward, flourishing U.S. factories developed their own production innovations that in the 1850s collectively became known as the American System of Manufacturers. As manufacturers the world over copied and learned these techniques, automating millions of craft jobs in the process, the foundation for all advanced economies irrevocably shifted to goods.
- Industrialization led to decreased the time of extracting commodities and the high-cost methods of craft producing goods.
- Companies learned to standardize goods for economies of scale, otherwise known as mass production.

#### Economy

<table>
<thead>
<tr>
<th>Characteristic</th>
<th>Commodity</th>
<th>Good</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characteristics</td>
<td>Value</td>
<td>Service</td>
</tr>
<tr>
<td>Commodities</td>
<td>Industrial Revolution</td>
<td>Economies</td>
</tr>
<tr>
<td>Goods</td>
<td>Mass Production</td>
<td>Monopolizing The Economy</td>
</tr>
</tbody>
</table>

---

services are tasks or actions that an individual wants done, but does not want to do them for himself - the value lies in how much they don't want to do it.

they can be unique to the good, but not individual - services became more and more universal.

in manufacturing began to decline the workers required.

services are characterized by direct and indirect - direct: hair cuts, eye exams, indirect: computer repair, lawn care.

when a person buys a service, he purchases a set of intangible activities carried out on his behalf.

the newly identified offering of experiences occurs whenever a company intentionally uses services as the stage and goods as props to engage an individual. While commodities are fungible, goods tangible and services intangible, experiences are memorable. Buyers of experiences - guests value being engaged by what the company reveals over a duration of time.

just as people have cut back on goods to spend more money on services, now they also scrutinize the time and money they spend on services.

those companies which thrive will do so because they treat their economic offering as a rich experience, not a glorified good or celebrated service, staged in a way that engages the individual and leaves behind a memory.

the company - experience stager - no longer offers goods or services alone but the resulting experience, rich with sensations created within the customer. all prior economic offerings remain at arm's length, experiences are inherently personal - they actually occur within the individual who has been engaged on an emotional, physical, intellectual or even spiritual level. No two people can have the same experience. Each experience derives from the interaction between the staged event and the individuals prior state of mind and being.

in the newly identified offering of experiences, the company - experience stager - no longer offers goods or services alone but the resulting experience, rich with sensations created within the customer. all prior economic offerings remain at arm's length, experiences are inherently personal - they actually occur within the individual who has been engaged on an emotional, physical, intellectual or even spiritual level. No two people can have the same experience. Each experience derives from the interaction between the staged event and the individuals prior state of mind and being.

the newly identified offering of experiences occurs whenever a company intentionally uses services as the stage and goods as props to engage an individual. While commodities are fungible, goods tangible and services intangible, experiences are memorable. Buyers of experiences - guests value being engaged by what the company reveals over a duration of time.

just as people have cut back on goods to spend more money on services, now they also scrutinize the time and money they spend on services.

those companies which thrive will do so because they treat their economic offering as a rich experience, not a glorified good or celebrated service, staged in a way that engages the individual and leaves behind a memory.

the company - experience stager - no longer offers goods or services alone but the resulting experience, rich with sensations created within the customer. all prior economic offerings remain at arm's length, experiences are inherently personal - they actually occur within the individual who has been engaged on an emotional, physical, intellectual or even spiritual level. No two people can have the same experience. Each experience derives from the interaction between the staged event and the individuals prior state of mind and being.

the newly identified offering of experiences occurs whenever a company intentionally uses services as the stage and goods as props to engage an individual. While commodities are fungible, goods tangible and services intangible, experiences are memorable. Buyers of experiences - guests value being engaged by what the company reveals over a duration of time.

just as people have cut back on goods to spend more money on services, now they also scrutinize the time and money they spend on services.

those companies which thrive will do so because they treat their economic offering as a rich experience, not a glorified good or celebrated service, staged in a way that engages the individual and leaves behind a memory.

the company - experience stager - no longer offers goods or services alone but the resulting experience, rich with sensations created within the customer. all prior economic offerings remain at arm's length, experiences are inherently personal - they actually occur within the individual who has been engaged on an emotional, physical, intellectual or even spiritual level. No two people can have the same experience. Each experience derives from the interaction between the staged event and the individuals prior state of mind and being.

the newly identified offering of experiences occurs whenever a company intentionally uses services as the stage and goods as props to engage an individual. While commodities are fungible, goods tangible and services intangible, experiences are memorable. Buyers of experiences - guests value being engaged by what the company reveals over a duration of time.

just as people have cut back on goods to spend more money on services, now they also scrutinize the time and money they spend on services.

those companies which thrive will do so because they treat their economic offering as a rich experience, not a glorified good or celebrated service, staged in a way that engages the individual and leaves behind a memory.

the company - experience stager - no longer offers goods or services alone but the resulting experience, rich with sensations created within the customer. all prior economic offerings remain at arm's length, experiences are inherently personal - they actually occur within the individual who has been engaged on an emotional, physical, intellectual or even spiritual level. No two people can have the same experience. Each experience derives from the interaction between the staged event and the individuals prior state of mind and being.

the newly identified offering of experiences occurs whenever a company intentionally uses services as the stage and goods as props to engage an individual. While commodities are fungible, goods tangible and services intangible, experiences are memorable. Buyers of experiences - guests value being engaged by what the company reveals over a duration of time.

just as people have cut back on goods to spend more money on services, now they also scrutinize the time and money they spend on services.

those companies which thrive will do so because they treat their economic offering as a rich experience, not a glorified good or celebrated service, staged in a way that engages the individual and leaves behind a memory.

the company - experience stager - no longer offers goods or services alone but the resulting experience, rich with sensations created within the customer. all prior economic offerings remain at arm's length, experiences are inherently personal - they actually occur within the individual who has been engaged on an emotional, physical, intellectual or even spiritual level. No two people can have the same experience. Each experience derives from the interaction between the staged event and the individuals prior state of mind and being.

the newly identified offering of experiences occurs whenever a company intentionally uses services as the stage and goods as props to engage an individual. While commodities are fungible, goods tangible and services intangible, experiences are memorable. Buyers of experiences - guests value being engaged by what the company reveals over a duration of time.

just as people have cut back on goods to spend more money on services, now they also scrutinize the time and money they spend on services.

those companies which thrive will do so because they treat their economic offering as a rich experience, not a glorified good or celebrated service, staged in a way that engages the individual and leaves behind a memory.
In order to optimize a passenger’s experience and design an experientially branded heterotopic terminal— an architect must truly understand very essence of what they are creating. So, what is it— experience?

THE COFFEE BEAN MODEL

Think of experience in terms of a coffee bean. A coffee bean is a true commodity, harvested and cultivated from the Earth and traded. A commodity inherently cannot be differentiated, but may vary in degree of grade. Coffee beans are packaged, bagged and sold on shelves as a good consumers can buy. The primary difference between a commodity and a good are that goods are ready to use, not in their raw state. They can also be differentiated by branding giving companies leeway when it comes to pricing. Ordering a cup of coffee at the local diner is an example of the coffee bean being purchased as a service. This is an intangible activity performed for a single consumer. A consumer going to Starbucks and ordering either a seasonal featured beverage or their “usual” constitutes an experience. It is an event that engages the consumer in a personal and memorable way. The actual act of ordering, consuming and enjoying the coffee in a strategically branded ambiance is an experience.46

Companies, like Starbucks, are considered experience stagers. They no longer offer only goods and services alone, but wrap experiences with rich sensations that manifest within consumers. How did companies like Starbucks come to be? Why did consumers start valuing experience?

THE NATURAL PROGRESSION

OF THE ECONOMIC VALUE

Raw coffee beans are sold at $1 per pound or at about 1-2 cents per cup. Whereas, a bag of coffee beans either whole or ground sells for about 5-25 cents per cup.47 Consumers purchasing coffee beans value that ready to use beans over extracting the beans themselves. This may seem like a foreign concept, but prior to 1750 this was a real decision consumers dealt with on a daily basis. However, from the 1750s onward, US factories were developing their own production innovations, such as the first assembly line at Henry Ford factory which transpired into what we call the Industrial Revolution.48 This catapulted the US to become the #1 economic power in the world.49 Experience describes,

With the advent of industrialization came a monumental amount of craft jobs while a there was a significant decline in the agricultural workforce. By the turn of the 20th century, the US was no longer in the Agrarian Economy, but the Industrial Economy. The shift in workforce served as the foundation for all advanced economies to irrevocably shift to goods.50

The shift did not take place immediately. Industrialization did not monopolize the market right away because of the long time and high cost of producing the


<table>
<thead>
<tr>
<th>ECONOMIC OFFERING</th>
<th>COMMODITY</th>
<th>GOOD</th>
<th>SERVICES</th>
<th>EXPERIENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>economy</td>
<td>agrarian</td>
<td>industrial</td>
<td>service</td>
<td>experience</td>
</tr>
<tr>
<td>economic function</td>
<td>extract</td>
<td>make</td>
<td>deliver</td>
<td>stage</td>
</tr>
<tr>
<td>nature of offerings</td>
<td>fungible</td>
<td>tangible</td>
<td>intangible</td>
<td>memorable</td>
</tr>
<tr>
<td>key attributes</td>
<td>natural</td>
<td>standardized</td>
<td>customized</td>
<td>personal</td>
</tr>
<tr>
<td>methods of supply</td>
<td>stored in bulk</td>
<td>inventoried</td>
<td>delivered on demand</td>
<td>revealed over a duration</td>
</tr>
<tr>
<td>seller</td>
<td>trader</td>
<td>manufacturer</td>
<td>provider</td>
<td>stager</td>
</tr>
<tr>
<td>buyer</td>
<td>market</td>
<td>user</td>
<td>client</td>
<td>guest</td>
</tr>
<tr>
<td>factors of demand</td>
<td>characteristics</td>
<td>features</td>
<td>benefits</td>
<td>sensations</td>
</tr>
</tbody>
</table>

[fig 20] Progression of Offerings, 2013
Diagram by Author, reproduced & interpreted from the following:
[source]
goods. However, companies quickly began to learn how to standardize goods for economies of scale, otherwise referred to as mass production.51 Throughout the 20th century, innovations in production led to a decline in the workforce. Jobs were eliminated by machines that were able to complete tasks faster and with greater accuracy. Standardization of goods pushed the Industrial Economy to become more efficient and profitable. As jobs were declining the US feared an economic downturn. However, as the goods were produced, there was a rising need for the goods to be service. Coincidently, the wealth in the US was on the rise thanks to the successful manufacturing was demanding more services. Despite the increase in demand for services as a direct result from produced goods, the industry failed to recognize the fact that the services were driving the economy. The US continued to operate in denial for the next quarter century—constantly feeding money into the failing Industrial Economy while they should have been focusing on the Service Economy.52 The US finally accepted the Service Economy by the middle of the 20th century. Pine and Gilmore define a service based economy when, “individuals scrimp and save on goods, in order to purchase services that they value more highly—and precisely why so many manufacturers find their goods commoditized today.”53 Their value has been reduced to nothing more than price. This is a model that will foreshadow behavior in the years to come. Services are intangible activities that can be categorized by their relation to the consumer as either direct, haircuts or eye exams or indirect as lawn care or car maintenance. A service is anything an individual hires someone else to do that they do not want, or cannot do themselves.54 In the book, the authors summarize how all previously discussed components come into play during transition,

The newly identified offering of experiences occurs whenever a company intentionally uses services as a stage and goods as props to engage an individual. While commodities are fungible, goods tangible, services intangible, experiences are memorable. Consumers that purchase experiences value their engagement by what the company reveals over a duration of time. Experiences are composed from every minute detail and therefore, experientially driven companies, like Disney and Apple, pay attention to every last detail.55

THE BIRTHDAY CAKE PHENOMENON

Similar to the Coffee Bean Model, the Birthday Cake Phenomenon is metaphor for the natural progression of economic value. Pine and Gilmore use very effective analogies to explain their economic theories. One of the most successful, I coined, The Birthday Cake Phenomenon.

Back in the 1930s-50s, during the Agrarian Economy, Mom birthday cakes from scratch using pure commodities. This would cost Mom 1-5 cents. At the dawn of the Golden Age, as the US transitioned into the Industrial Economy, Betty Crocker & Duncan Hines
Birthday Cake Phenomenon

**Commodities**

Most baby boomers can remember back to childhood birthday parties when Mom would bake a cake from scratch. She actually touched commodities as butter, sugar, eggs, flour, milk, and cocoa. 10 cents, 20 cents maybe 30 cents.

**Goods**

Companies such as General Mills, with its Betty Crocker brand and Procter & Gamble with Duncan Hines packaged most of the necessary ingredients into cake mixes and canned frostings. 1960s - 1970s flew off the shelves, $1 - $2 10x as much as pure commodities.

**Services**

Many parents stopped baking cakes at all - mom and dad simply called the supermarket or local bakery and ordered a cake, specifying the exact type of cake, frosting, pick up time and specific words and design on top. 1980s, $10 - $20 100x as much as pure commodities.

**Experiences**

Outsource entire party companies such as Chuck E. Cheese’s, the Discovery Zone, Club Disney, and Creativities. These companies stage a birthday experience for family and friends.

21st century, $100 - $250 1000x as much as pure commodities.

The Birthday Cake Phenomenon, 2013
Diagram by Author, reproduced & interpreted from the following:
THE COMMODITIZATION TRAP
Economies Shift as a Result of the Commoditization Trap Declining Economic Value

INDUSTRIALIZATION & DIFFERENTIATION

AGRAIARIAN ECONOMY

<table>
<thead>
<tr>
<th>1700</th>
<th>1750</th>
<th>1800</th>
<th>1850</th>
<th>1900</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agrarian</td>
<td>80 %</td>
<td>Industrial</td>
<td>--</td>
<td>Service</td>
</tr>
</tbody>
</table>

Agrarian Economy’s zenith in the United States workforce

INDUSTRIAL REVOLUTION

INDUSTRIAL ECONOMY

<table>
<thead>
<tr>
<th>1700</th>
<th>1750</th>
<th>1800</th>
<th>1850</th>
<th>1900</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agrarian</td>
<td>40 %</td>
<td>Industrial</td>
<td>50 %</td>
<td>Service</td>
</tr>
</tbody>
</table>

Industrial Economy’s in the United States workforce US #1 Economic Power

DIFFERENTIATION disappears—margins fall through the floor—customers buy solely on PRICE (for eventually next to nothing or free).

While customers love a sale, businesses perish from relying on low prices as a means of hawking their offerings. That approach worked for years, indeed decades, as economies of scale associated with mass producing goods and services resulted in a corresponding cost savings with every successive price reduction. But in industry after industry, that system of competition no longer sustains growth and profitability.

EXPERIENCE ECONOMY

A shift in economy requires 50% or more of the work force

<table>
<thead>
<tr>
<th></th>
<th>1950</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agrarian</td>
<td>36%</td>
<td>1.3%</td>
</tr>
<tr>
<td>Industrial</td>
<td>22%</td>
<td>10%</td>
</tr>
<tr>
<td>Service</td>
<td>42%</td>
<td>86.5%</td>
</tr>
<tr>
<td>Experience</td>
<td>--</td>
<td>22%</td>
</tr>
</tbody>
</table>

The Service Economy overtook the Industrial, although this was not recognized until long after the face.

THE INTERNET

The greatest commoditization known to man— it eliminates human element in buying and selling to benefit from time and cost savings (disintermediation, automation).

The Internet is ultimately an experience—not a service—the sooner companies stop trying to buy and sell online connectivity has a good or service they will be better off.

OVERSTOCKED
UNDERSOLD
10 - 20 - 40 % OFF!
HALF OFF!
BUY ONE, GET ONE FREE!

DIFFERENTIATION
disappears—margins fall through the floor—customers buy solely on PRICE (for eventually next to nothing or free)
packaged cake baking ingredients and sold ready to use cake mixes on the shelf. This would cost Mom about $1-2. As the Service Economy came to ahead, Mom stopped baking all together and ordered a cake from the local bakery and specified flavor, icing decoration and customized message to be iced onto the cake. This special order would put Mom out $15-20. Today, Moms outsource the entire party. Party centers like Chuck E. Cheese, Club Disney and many more that specialize in throwing an entire birthday party experience. This costs 1,000 times more than the basic ingredients to bake the initial cake—$200-250. Nevertheless, Mom values the time saved to spend doing other engaging, memorable and personally valued activities over the cost of the party.56

The authors clearly communicate on a domestic level of comprehension the inherent progress of economics.

In order for the shift in economy to progress, there must be regress. When an economic offering is no longer meets the needs of the consumer it is devalued and commoditized.

THE COMMODITIZATION TRAP

Overstocked! Undersold. Ten, 20, 30, 40 percent discounts. Half off everything! Buy one, get one free. Free financing for a year. Guaranteed lowest prices! Going out of business sale... (all in that creepy guy’s voice echoing in your head)... in a word: commoditized.57

Similar to Isaac Newton’s laws of motion—for every action there is an opposite and equal reaction, in order for a shift from one economy to the next, there must be a shift in economic value, an offering must become commoditized. Why would you buy a bag of coffee beans and go through the hassle of brewing when you can buy a hot and steamy latte at the corner? It will save you time, but cost you money—what’s worth more? Consumers scrimp and save on coffee beans they buy in the store—buying the cheapest—in order to get their Starbucks once a week. The decrease in value of the good causes manufacturers to only compete on a price point basis. As price goes down, so does cost of production—things get streamlined, bare minimum and ultimately undifferentiated, no longer significantly valued by the consumer. Pine and Gilmore define it as, “the commoditization of an economic offering occurs when there is no longer differentiation, margins fall through the floor and value is solely dependent on price, price, price!”58 There may be marginal differentiation in taste preference or brand, but not enough to influence the consumer mentality to find the cheapest version to get the job done.

Experience depicts the repercussions of commoditization, “to escape the commoditization of goods, out of desperation manufacturers started to wrap highly valued services around the price of the good selling them together. Ultimately giving away services for free to sell their
goods. For example, an automaker may increase the range and extent of a vehicle’s warranty. Another example is cell phones. Service providers constantly keep giving away free phones with the purchase of two year service contracts. These acts of desperation will ultimately lead companies to run out of business. Profit margins will become so low that they will not be able to compete.

Pine and Gilmore predict that the same commoditization trap that attacked goods entering the Service Economy is starting to do that same to services. Many service based companies are feeling the impacts of commoditization—they are competing with one another solely on price. Services like personal computers used to be highly differentiated and consumers paid an inflated price for the intangible activity. Today, there are more and more models of computers all offering the same capabilities to chose and they are no longer dependent on content or quality, but price.

As a result of abundant competition and the desire to spend time engaged in more desirable events, services have been reduced to who can do it the fastest, cheapest and easiest to arrange. As services become commoditized, and experiences increase in value, providers find themselves in the same situation as manufactures. However, what service providers have that manufacturers did not, is the fact that like services, experiences are also intangible. It was a lot easier to blur the lines between service and experience because neither are held to tangible offerings. As a result, the desperate service companies are trapped in a state of commoditization and continue to wrap experiential values around their services to put off the inevitable. They are giving away experiences for free while digging themselves deeper in a dying Service Economy. Service providers must adapt to the shift in value—they must stop relying on services as primary means of income and let services become a secondary offering. They must begin staging experiences and charging explicitly for them. Goods and services may be packaged along with them as ancillary offerings. Taking these steps will allow companies to survive the shift to the Experience Economy and not fall to commoditized competition. What happens if there is no competition?

THE ULTIMATE COMMODITIZED INDUSTRY: AVIATION

Air travel is a service that is unlike many others including lawn care, car maintenance, house cleaning, or personal shopping. The physical act of flying cannot be done by the individual. Therefore, society relies on this industry as a means of transit, much like how we rely on doctors to provide healthcare and lawyers to provide legal guidance. It is considered a first-hand or primary service. In reality, consumers have no alternative or competitive means of transit than aviation, and that alone allows air travel to monopolize the industry. Because there is no other way that’s as fast, or cost competitive air travel is the ultimate commoditized industry. Over the last hundred years, air travel has gone from highly differentiated in flight services consisting of champagne and caviar to an
to escape this commoditization trap, manufacturers often deliver services wrapped around their core goods - ultimately declining the value of the good

MANUFACTURER’S DESPERATION TO HOLD ON TO VALUED GOODS OVER SERVICES

FREE iPHONE

- 2 YEAR CONTRACT

this shift in value is precisely why so many manufacturer’s today find their goods commoditized.

In a service economy, the lack of differentiation in customer’s minds causes goods to face the constant price pressure indelibly associated with commodities.

[fig 23]
The Commoditization Trap, 2013
Diagram by Author, reproduced & interpreted from the following source:
many companies realizes that staging experiences forestalls the commoditization that is rapidly driving down the differentiation, providers clearly have an edge in this regard, as they are not wedded to tangible offerings.

no wonder so many companies today wrap experiences around their existing goods and services to differentiate their offerings. service providers’ desperation to hold on to valued services over experiences.

the experience economy is still in its infancy and has not yet undergone the automation now endemic to much of the service sector.

airplanes resemble cattle cars with a significant % of passengers flying on free rewards.

ordering, creating, consuming embodies a heightened ambiance.

$2 - $5 per cup 😊

brewed groups in a diner, corner bodega 50 cents per cup
oppressive, claustrophobic, minimalistic service characterized by alphanumeric sequences and a bag of six peanuts if you’re lucky. According to the natural progression of economic value, passengers are clearly scrimping and saving on air travel services because there is an experiential transportation experience they value more highly. That is tragically not the case.

The aviation industry is enduring colossal commoditization because air travel knowingly monopolizes the industry and therefore maintains complete control over passenger consumption. There is only internal competition between the airlines, that has been reduced to nothing more than ticket price. How did an industry, so massive in scale reach this point of commoditization?

WHY AVIATION?

Air travel is a service. Services, by definition are intangible activities performed for a particular client. Passengers pay to be transported from point A to point B.

Commodity ---
Good ---
Service --- Transporting passengers and cargo from point A to point B
Experience --- ?

Not all industries fit into the universal economic model. For example, the aviation industry entered the economy as a service and never evolved from a commodity or a good. The aviation industry is a unique entity that does not seamlessly fit into the four economic offerings that represent the pillars of the economic model. Aviation has no true commodity. There are no fungible materials extracted from the natural world which companies harvest or trade. Therefore, there is nothing to manufacture and no tangible products that companies standardize and then inventory--there are no ‘goods’.

Manufacturing planes as a prop is part of the aviation industry--this is its own economic offering. An airplane is a good, like the coffee cup is a good--they are both support a greater industry, but they are not the primary economic offering. They are considered the “vessel”. Without a cup a consumer cannot drink coffee and without a plane a passenger cannot fly. Some industries have significantly more sub-industries serving as ‘props’ than others.

Pine and Gilmore do not identify purely service based industries in their book, the do not explain the alternative path these industries take in the natural progression of economic value. In order to identify these services from the rest, they will be addressed as Super Services. And among these services that monopolize their industry, and do not compete with one another unlike lawyers, will be further differentiated by MS Services (Monopolizing Super Services). Despite air travel lacking the two initial phases of economic offerings, it has evolved, except in the opposite direction of conventional industries.

Ironically, as the Birthday Cake Phenomenon progressed, air travel regressed. While Mom was baking undifferentiated cakes from scratch, air travel was at it’s all time high. The ability to fly was something society had never experienced before. The different airlines all had their own signature styles, routes and distinct flight services that allowed them to compete within the
Differentiated

COMPETITIVE POSITION

Undifferentiated

Extract Commodities

Competitive Luxury Market

Downgraded Amenities

Make Goods

Premium

Stage Experiences

Deliver Service

Standardization

Oversold Cattle Cars

1950s

1970s

1990s

21st Century

Market

The Birthday Cake Phenomenon vs 100 Years of Flight Service, 2013
Diagram by Author
luxury market. The price for a ticket was astronomical, so only the elite could afford the luxury service. As the US became industrialized, manufacturers not only produced ready-to-bake cake products, they were also greatly increasing aircraft capacity—allowing more and more people to fly. During this time there was a dynamic shift in economic status.

The US was the #1 economic power in the world leading the global economy in mass production. This ultimately led to exponential growth in the US economy, allocating more people the means to fly—combined with the increased capacity of planes—air travel became attainable and more common among society. As a result, airlines were forced to lower the price of tickets and downgrade the exuberant in-flight amenities. Nevertheless, Moms were still baking and it was still considered the Golden Age of aviation.

By 1970, Moms stopped baking and the aviation industry began to unravel. The turn of the Service Economy introduced the concept of standardization that helped manufacture goods at economies of scale. There was a decrease in the industrial workforce, but an increase demand for services. The 70s brought a combination of detrimental scenarios for air travel. Boeing introduced the 747 'jumbo jet' that accommodated 550 passengers—this was beyond the capacity of both facilities and carriers. The US passed the Deregulation Act of 1978, removing control over ticket fares, routes and market entry. The airlines entered an inevitable fare war that only became worse by the introduction of computer technology that allowed passengers and airlines to analyze flight patterns and digitally compare ticket prices. Ultimately, airlines were becoming standardized—anyone could fly anywhere at any cost. This, along with the uprising of the Internet, air travel was a prime target for digital commoditization.

By the 21st century, the aviation industry was completely commoditized. There was no longer any substantial differentiation and airlines competed solely by price, price, price. Air travel was at its cheapest and least relevant to the passenger while Moms were spending an astronomical amount of money on outsourced customized birthday parties. As birthday cakes progressed into the Experience Economy while air travel simultaneously plummeted into commoditization.

TRANSITIONING FROM SERVICE TO EXPERIENCE

What service based companies, airlines in particular, do not realize is that they are giving EXPERIENCES away for free and charging for SERVICES, when really they should be giving away SERVICES and charging for EXPERIENCES. When a person buys a service, he purchases a set of intangible activities carried out on his behalf. But when he buys an experience, he pays to spend TIME enjoying a series of MEMORABLE events that a company stages—as in a theatrical play—to ENGAGE him in a PERSONAL way. Both scenarios are relevant to what the consumer really wants—just one model is not giving it to them for free! Because they don’t have to! There’s no competition because there’s no other options! Mom still has all 4 options open. Fliers have one. Maybe airlines are trapped in the service economy because they do not know any other way—the did not evolve from a commodity to a good to a
tangible products that companies standardize and inventory

manufactured grinds, packaged and sold in stores - makes the beans a good - ready to use

5 - 25 cents per cup

in a service economy - individuals scrimp and save on goods in order to purchase services they value more highly

intangible activities performed for a specific client

brewed groups in a diner, corner coffee shop or bodega

50 cents per cup

this shift in value is precisely why so many manufacturer's today find their goods commoditized. In a service economy, the lack of differentiation in customer's minds causes goods to face the constant price pressure indelibly associated with commodities as a result, customers more and more purchase goods solely on price and availability

to escape this commoditization trap, manufacturers often deliver services wrapped around their core goods

MANUFACTURER'S DESPERATION TO HOLD ON TO VALUED GOODS OVER SERVICES

automakers extend warranties and offer to lease cars

IBM - service computers, free software

cell phone - free phone with purchase of service plan

1. initially, manufacturers almost give away these services to enhance selling their goods

2. many later realize that customers value the services so highly that the companies can charge separately for them.

3. eventually,
service like the birthday cake or coffee bean. However—the aviation industry or service of flight has not only remained a service, but changed exponentially over the last hundred years. There is also a drastic gradation over hierarchy of passenger status. Today, airplanes resemble cattle cars with a great percentage of passengers flying on mileage points while some passengers are transported in limousines to plane-side first class cocoons.

CURRENT STATE OF AIR TRAVEL

Airlines are in trouble right now—they currently operate in a commoditization trap. There is no competition for aviation. In order to get from point A to point B within reasonable means and time passengers have to fly commercially. As a result, airlines control the industry and only have to compete with one another. If commercial airlines have been around for almost one hundred years, why are they just recently experiencing the severe impacts of commoditization?

COMMODITIZATION: UNFOLDING OF HISTORIC EVENTS

The postwar era may have brought the world peace, but it ignited the aviation industry with unprecedented warfare. After WWII, airlines were no longer given support and protection from their affiliated governments, because they were no longer of use to their nations. Once the restrictions were lifted, any nation, any company, any one—could enter the market. As a result, the industry experienced a rush of volatile unprecedented competition and were forced to reevaluate their operation. This led to the prominent industry leaders to meet on neutral ground to implement conditions to control competition. This meeting is known as the Bermuda Agreement Part 1 of 1946. The industry went on to operate in controlled competitive environments until 1978 when the second government related event further derailed air travel. The US passed the Deregulation Act withdrawing its control over landing rights, flight paths and most importantly, ticket price. Now, anyone could enter the market, fly anywhere, and charge anything—ultimate free reign over the sky.

Over the past thirty years, the industry has been a state that combined this newly granted freedom with the monopolization of transit and resulted in unparalleled commoditization of a global industry. In addition to the government implications, the rise of technology, particularly the Internet and its programming capabilities magnified the consequences associated with the commoditization of air travel. In 1976, American Airlines implemented the software system, SABRE to enhance their reservation service capabilities. SABRE, short for Semi-automated Business Reservation Environment allowed airlines to efficiently and accurately schedule more itineraries for more passengers in less time and with less employees. This software revolutionized the industry. However, the negative implications did not arise until the 80s when the software was shared between multiple airlines. The software ultimately led to search engines like PRICELINE.COM and KAYAK.COM... Virtual evidence confirming the industry’s commoditization. Ultimately, there is little or no differentiation between airlines—passengers only respond to price, price, price.
NO COMPETITION - NO DIFFERENTIATION - NO INCENTIVE
AIR TRAVEL MONOPOLIZES TRANSIT - NO FASTER, CHEAPER, BETTER WAY

ANCILLARY CHARGES
CHECKED BAGS
PREMIUM SEATS
SNACKS
EARLY BOARDING
HEADPHONES

How far will they go?
As far as consumers settle.

Customer sacrifice = What customer wants exactly - What customer settles for

Unfortunately today’s airlines monopolize air travel and transit in general
In order to shift from this commoditized service economy to an experience economy--we must find...

An established open minded market
Financially stable
Manageable sample group
Incentive or motivated for change.

Big 261
Proof Proof Proof, 2013
Diagram by Author
UNDIFFERENTIATED SERVICE

Take every airline—they are all wearing the same uniform in a slightly different pattern—they have different logos on the same 4” square paper napkin—the seats are generally all the same size—they have to abide by the same regulations by default, but have slightly different safety briefing cards—some carry Pepsi products, others coke—one may give you 5 peanuts in a bag and the other give you 12 and 1/2 pretzels—one of the only differences between airlines is some have movies or personal TVs to play games and watch TV—THIS IS VERY EXCITING, despite the fact we live in the 21st century...

Today aviation is almost considered fungible—like a commodity—they are what they are and therefore interchangeable. Airplanes resemble cattle cars, with a significant number of people flying on free awards, in a last-ditch effort, airlines consolidate, and nickel-and-dime customers for ancillary services, to maintain profitability. The relentlessly charge for checked bags, leg room, and convenience. Soon they will be charging for every seat, carry ons and passenger weight. This will continue until an alternative mode of air travel arises to replace the commoditized offering.

Typically, new technologies encourage whole new genres of experience. However, no such things is triggering air travel to progress. The most exciting thing to happen to commercial transit is mobile apps as pseudo boarding passes. Despite the overwhelming undifferentiated airlines, there is a category that sets themselves apart, low cost carriers. Airlines like Southwest and Ryanair take commoditization to the next level. Passengers no longer assigned seat numbers and boarding is literally the analogous of a cattle car. Low cost carriers like Southwest Airlines are equivalent to Walmart. The companies squeeze suppliers, or increased quantities at lower rates, allowing more available product, or services both faster and cheaper. How can the industry change its course?

SERVICE VS EXPERIENCE

Today, services are generally impersonal—there is little or no differentiation. Entertainment has always been at the heart of experiences—however, we must be careful—not all experiences are entertaining. Services and experiences are not as easy to differentiate as commodities and goods, because they are both intangible. However, the primary difference between these two economic offerings are experiences are unique to the individual, manifest within and engage on a personal, memorable and social level.

The simple act of dining has developed into “eatertainment” with companies that specialize in a dining experience. These typically thematic restaurants include Benihana, the Hard Rock Cafe and Planet Hollywood. Customers are starting to recognize the value of experience and are willing to pay more for the distribution of food and waiting at escalated prices. This has also come about in retail, with phrases coined “shoppertainment” or “entertaining”. One of the best examples of Build-A-Bear that makes the simple act of buying a stuffed toy personal, memorable, and the greatest component—mobile—consumers have a tangible good to take-away from the experience that reminds them of the good time every time they see it. This is ultimately the
Pine and Gilmore bring it to readers' attention that the aviation industry is not foreign to the concept of passenger experience. The "commodity mind set" according to former British Airways chairman Sir Colin Marshall, means mistakenly thinking "that a business is merely performing a function—in our case, transporting people from point A to point B on time and at the lowest possible price," what British Airways does, he continued, "is to go beyond the function and compete on the basis of providing an experience," the company uses its base service (the travel itself) as a stage for a distinctive en route experience, one that gives the traveler a respite from the inevitable stress and strain of a long trip.

This is clearly an exception to the industry standard. However, there is a consistent theme, maybe coincidentally, among British based airlines, that recognize the commoditization status of their industry as a brilliant opportunity. Of course, I am referring to entreprenuing mogul, Richard Branson of Virgin Airlines. Like Marshall, Branson saw the opportunity and capitalized on it. Virgin offers passengers an unprecedented air travel experience that they cannot get anywhere else—passengers actually go out of their way to fly Virgin. This is a phenomenon that Delta and American cannot even fathom. It provides valid proof that it can be done.

Many traditional service industries, now competing for the same dollar with these new experiences are becoming more experiential themselves. Since these offerings are subjective, services continue to disguise themselves as experiences. How can individuals truly identify authentic versus frauds? How can you tell if you are buying another cup of coffee at the diner or a Starbucks? Dinner at Benihana or just another Hibachi? Flying Virgin or some other airline disguised with frequent flier perks?

Each economic offering differs from the others in FUNDAMENTAL WAYS. These distinctions demonstrate how each successive offering creates greater economic value.

To decipher between glorified services and experiences, consumers have to ask themselves, is the company giving away the experience for free? The fundamental difference between services and experiences are that services are valued primarily by cost and experiences are measured in time. Is the economic offering charring you for your time? Alas, what sets experience apart from service? Nevertheless, services will attempt to exist through a surge of desperation. Since they are not wedded to a defined offering, they will enhance environments in which consumers purchase or receive services. These controlled environments will strive to achieve services that have transformed into memorable events!

SHIFT FROM SERVICE TO EXPERIENCE

Pine and Gilmore outline the financial concerns shifting economies and offer
reassurance of the outcomes.

While employment in services now dominates the economy, output in the commodity and goods sectors has not abated. Today, fewer farmers harvest far more than their ancestors ever conceived possible——technology——and the sheer quality of goods rolling off the assembly line would have shocked Adam Smith.

After fearing for so many years the hollowing of America’s industrial base, most pundits now recognize it as a positive development that the United States, along with most advanced countries, have now shifted fullbore to a service economy. Shifting economies is not what should be feared. It is the pending state of commoditization that corrupts economies that should terrify society. However, as history tells, as society transpires further and further along the path of economic progression, society is more reluctant with every shift. The intangible nature of the offering does not give consumers or suppliers assurance of the future. How to convince society to take the plunge? Must inundate the economy with experiences——make them unavoidable.

SATURATE OFFERINGS

Clients generally value the benefits of services more highly than the goods required to provide them—for examples, a hair cut is worth WAY more than a pair of scissors.... this is also introducing the notion of ‘skills’. How to convince consumers that an experience is worth WAY more than a service? You have to break the barrier.

The newly identified offering of experiences occurs whenever a company intentionally uses services as the stage (flying from point a to point b) and goods as props (all goods affiliated with aviation) to engage an individual (must psychologically engage them).23

What is key is that buyers, or consumers of experiences value being engaged by what the offering reveals over a duration of time. It is not an instantaneous exchange. As society spends less money on services, in turn, their value of experiences increases. As more and more people value experiences, the economies shift and experiences become more affordable as services become obsolete. In air travel terminology, as passengers value alternative methods of air travel, they will spend less and less on cattle cars and eventually experiential branded airlines will become more affordable and render themselves as the industry standard.

The authors point out a remarkable scenario dating back to the shift from goods to services,

Some may still argue that experiences are just a subclass of services, merely the latest twist required in today’s fast-paced world to get people to buy certain services. Interestingly, the esteemed Adam
Smith made the same argument about the relationship between goods and services more than 200 hundred years ago. He regarded services almost as a necessary evil—what he called "unproductive labor," not as an economic offering in itself, precisely because services cannot be physically inventoried and therefore create no tangible testament that any work as has been done. Smith did not limit his view of unproductive activity to such commoners as household servants. He included the "sovereign" and the other "servants of the public," the "protection, security, and defense of the commonwealth," and a number of occupations ("churchmen, lawyers, physicians, men of letters of all kinds") whose work the market has today determined to be of far more value than that of most laborers.

Adam Smith was clearly wrong about 'men of letters' 200 hundred years ago, as they are valued more than almost any other occupation that exists today. Even though the shift between economies may be intimidating or uncomfortable, the sooner society progresses, the sooner new economies can flourish. And one thing consumers must remember, unlike any other economic offering before it, experiences are timeless. Again, Pine and Gilmore look to one of the best experiential entities for clarity.

Most parents don't take their kids to Walt Disney World just for the event itself but rather to make that shared experience part of everyday family conversations for months, and even years, afterward. While the experience itself lacks tangibility, people greatly value the offering because its value lies within them, where it remains long afterward.

Unlike commodities, goods and services, experiences can never be taken away, they are not fleeting. They enhance the standard of living and can be carried through life as long as one’s mental capacity is in tact. Even though they cannot be measured, felt, or even seen, experiences have a greater effect on consumerism than any other economic offering has ever achieved.

In order not to fall to the thralls of commoditization, a company must give in to competitive pricing. Again, Disney lends the best example of successful resistance. Disney was the first theme park designed for a more immersive patron experience while Pan Am was the first airline designed explicitly for passenger experience. As competitors inevitably arose and the aftermath of deregulation shook the industry, Pan Am gave in to the temptation of fare reduction, and mainstream components in exchange for fleeting profits in a financially slipping establishment. Whereas, Disney, when faced with direct competition by Universal, Sea World and Six Flags, instead of dropping the cost of admission to keep an edge on patrons, they turned their focus on themselves—made their park cleaner, better, and ultimately more memorable. Disney World became a 'right of passage' in the majority of all American households—a once-in-a-lifetime experience out weighs all competition.
WHAT THE INDUSTRY NEEDS

On another level of commoditization, airport services are not only undifferentiated, they are characterized and seen as poor service, no service or self-service. As a result, customers understandably hesitate to pay a premium—“it’s not worth it!” Profitability therefore suffers, wages stagnate and workers disengage—a downward spiral for yet more miserable service. The only way to get through to the passengers is not to introduce a glorified service, but an entirely new experience.

Despite the overwhelming state of commoditization throughout the aviation industry, there are a small handful of companies attempting to shift their primary offerings from service to experience. However, there is a discretionary area concerning what constitutes a true experiential offering rather than just a glorified service.

Southwest sing and dance
Delta’s song airline

The fact that these major airlines entertained the idea of providing an alternative validates the need for an experience based alternative. However, they are all fragmented gestures that may be seen as a distraction or lost in the price oriented realities surrounding them. Furthermore, these concepts were fragmented, ultimately cosmetic changes that did not address the underlying root of the problem—in other words, they were merely glorified services. These two renditions did not engage passengers in a personal, memorable and timeless capacity. The experiences may have been better, or more entertaining than mainstream air travel, but they were not once-in-a-lifetime—life changing encounters. This is the key.

Passengers must value the experience over the difference in cost of the alternative service. They must be willing to pay more for the TIME they spend no matter the cost—it’s worth it, because it improves their quality of life.

Life. Life is the key to successful experiences.
The Inevitable Evolution of Economics

The shift is not taking place because there is no alternative, competitive economic offering for passengers to value. The lack of differentiation causes airlines to face the constant price pressure indelibly associated with commodities. Once there is a shift, service airlines are going to attempt to disguise glorified service offerings as experiences because they are both intangible offerings.

A passenger must value the experience more than the savings with the existing flight service to escape this commoditization trap. Companies often deliver the factors of demand wrapped around their core economic offering.

A SELLER’S DESPERATION TO HOLD ON TO VALUED ECONOMIC OFFERING FLIGHT SERVICE FROM PT A - PT B OVER LOSING PASSENGERS TO EXPERIENTIAL BRANDING FRANCHISES

1. Initially airlines were giving away these experiences - Pan Am circa 1950s-1970s - in order to enhance the sales of service.

2. Instead of realizing this economic value, airlines entered a commoditization war with each other - competing over price, instead of better experiences.

3. Now, that the industry is completed commoditized to the point of nickel-and-diming, astute airlines, or new airlines must shift away from a base service mentality mentality to become predominantly experiential branding providers.

HOW DO WE BRIDGE THE GAP BETWEEN TERMINAL AND DESTINATION?

1. Initially airlines were giving away these experiences - Pan Am circa 1950s-1970s - in order to enhance the sales of service.

2. Instead of realizing this economic value, airlines entered a commoditization war with each other - competing over price, instead of better experiences.

3. Now, that the industry is completed commoditized to the point of nickel-and-diming, astute airlines, or new airlines must shift away from a base service mentality mentality to become predominantly experiential branding providers.

CURRENT COMMODITIZED SERVICE ECONOMY

BASE FLIGHT SERVICE

Intangible service measured in miles by price and time

$100 - $2000 BASIC ONE WAY

PROPOSED ALTERNATIVE EXPERIENCE ECONOMY

REVOLUTION

A FLYING EXPERIENCE

Staged events that engage each passenger on a personal level, every time

In order to truly be a valued experience, you must charge admission, time is the currency of experience

PRICELESS

DEVOLUTION

1. Initially airlines were giving away these experiences - Pan Am circa 1950s-1970s - in order to enhance the sales of service.

2. Instead of realizing this economic value, airlines entered a commoditization war with each other - competing over price, instead of better experiences.

3. Now, that the industry is completed commoditized to the point of nickel-and-diming, astute airlines, or new airlines must shift away from a base service mentality mentality to become predominantly experiential branding providers.

HOW DO WE BRIDGE THE GAP BETWEEN TERMINAL AND DESTINATION?
THE BUSINESS MODEL: METHODOLOGY TO SUCCEED

EMBEDDING SERVICES IN AN EXPERIENTIAL BRAND
Similar to Starbucks and Build-A-Bear, the passenger experience must embed services within the event. The actual service of being transported from point A to point B is hidden behind the awesome, transit experience.

CHARGE ADMISSION
Time is the currency of experience. Therefore, the ultimate differentiation between services and experiences is if consumers are willing to pay for admission. This may seem like a radical concept now--why would I pay to go do something, I could do somewhere else for free? The consumer obviously does not value the experience over the savings associated with commoditized services. However, when a consumer is willing to pay just for being somewhere--it means they value their time spent there over anywhere else. It is the ultimate test for experiential value. Would you be willing to pay money just to be a member at club?

OWNERSHIP AS EXPERIENCE
Sometimes the act purchasing a good or service is an experience in and of itself. However, can you imagine how it would feel to own part or all of your transportation? The upper elite experience owning a private jet, or NetJet members have a distinct feeling being part of partial ownership. The experience of owning a piece of the event not only makes it inherently personal, but passengers would gain a psychological sense of belonging and purpose. The loss of identity, or purpose is among those typically compromised during mainstream air travel. Furthermore, it is financially sound. Instead of throwing money away using different airline carriers, passengers would have a loyalty, not merely tied by frequent flier miles, but an investment in their air travel. This concept is derived by membership based entities like the Soho House, a private club for members of the artistic community or the Residences at the Ritz-Carlton, spreading the wealth.

EXCLUSIVITY
These membership based franchises thrive on the notion they are everywhere you want to be--readily available to their members at all locations. The fact that members have total access and reciprocity is an attractive quality. However, what is even more enticing is the fact that people always want what they can't have. By making membership unobtainable, or seem unobtainable by emphasizing exclusivity makes the club intriguing.

SCARCITY
Think Beanie Babies, or The Disney Vault, when consumers are put under the pressure of time-sensitive, or fleeting conditions, the value of the good, service or in this case, experience exponentially increases. Soho House achieves
exclusivity and scarcity very well, it is not the fact that the membership is expensive, but the membership process is extremely challenging, and openings fleeting. There is unimaginable power behind the word—waitlist.

**SOCIAL INTERACTION**
The accidental encounter between members that share similar flight patterns will naturally progress into unique bond. This has been seen in private clubs, a new form of relationship arises from member-to-member. They share an unspoken truth—they belong—therefore they unite. Camaraderie is genuine human quality that ultimately renders itself priceless.

**MEMORABILIA**
Not in the traditional sense—ironically, the worst part of airports is the cheesy t-shirt and cliche shot glass sold at airport stores. The new memorabilia will symbolize camaraderie, belonging, privilege, status. It may be similar to the goods from car dealerships branded with logos and lingo. It also doubles as marketing in a discrete, inoffensive manner.

**MARKETING**
Brand recognition will play a key role in instilling the concept, even if it is esoteric by nature, ‘knowing of’ is crucial. Therefore, marketing must be subtle. And furthermore, it must be discreetly integrated within the consumer so it does not even occur to them that they are the marketing vehicle. Every piece must play a clear role in benefiting them, but present for others to see. Think travel size—complimentary trinkets that are just perfect and can’t wait to show your friends.

**MASS CUSTOMIZATION**
Automatically turns services into experiences. The shift from mass production (mainstream air travel!) to mass customization articulates the actual demand of passengers. The process efficiently serves customers uniquely, means only producing exactly what the passengers want and no unwarranted excess. How do you want to spend your time? It is the most powerful concept of reducing passenger sacrifice—defined as the gap between what passengers want and what they settle for—no more T.G.I. Friday’s To Go for dinner.
In any commoditized industry, therein lies a unique opportunity to take the
industry by storm and give consumers the alternative they are desperately
awaiting and capitalize on the glory. This thesis follows the lead of major
enterprises like Virgin Atlantic Airways and Turkish Airlines to capitalize on the
opportunity a commoditized industry affords.

**THE ULTIMATE UPGRADE**

**A PRIVATE AIRLINE**

Today, airports attempt to improve terminal experience by inserting high-end
retail, celebrity chef pop-up kiosks, and even rocking chairs. However, these
cosmetic changes cannot mask the much larger underlying issues related to
terminal design. Modern airports are inherently fragmented and process
passengers like a machine through a series of thresholds that delineate the
terminal experience. For years, airlines have been offering refuge from the
mainstream chaos by promoting upgraded passenger loyalty programs.
Nevertheless, frequent flier perks will only get you so far—even the most elite
members will inevitably be shuffled back into the masses. So, imagine this...
An all-inclusive, private airline that offers a seamless, luxury transit experience
where passengers feel as if they have already reached their final destination.

Welcome to N°9—you have arrived.

**BRIDGE THE GAP BETWEEN**

**TERMINAL & DESTINATION**

N°9 is an alternative model of air travel focused on transporting passengers to
their final destinations. It operates as a private airline predominantly servicing
flights between major primary hubs to a selection of premiere luxurious
destinations. Flight service is based off of the ‘Hub-Pocket Model’ seen across
the US where major airports act as ‘lily pads’ that go on to service connecting
flights to regional destinations. For example, mountain-bound passengers fly
through DIA to connect to various ski resort destinations like Aspen, Eagle-
Vail or Telluride. Similarly, Miami serves as the gateway to the Americas
and funnels the majority of Caribbean tourists through MIA. This existing
infrastructure allows airlines to monopolize these areas of flight service. Airlines
take advantage of the fact that these passengers have no alternative time
conscious or cost effective means to reach their destinations and provide less
than moderate accommodations—until now.

**A LUXURY TRANSIT**

**LIFESTYLE**

The new model will serve as an all-inclusive membership based time-share
franchise that gives passengers the opportunity to invest in their luxury transit
lifestyle. Members will have access to all N°9 terminals in all major cities.
that serve premiere luxury destinations. The United States may lead the world in flight volume, but finds itself dead last in the race for terminal luxury. International airports around the world are beginning to offer exquisite pre-boarding lounges complete with Michelin-worthy chefs, five-star spa treatments and a variety of cocktail lounges that may even render layovers something to look forward to. In the US, frequent flier clubs are becoming more and more unremarkable with their best amenities consisting of complimentary coffee and snack mix. No 9 looks to European terminals for inspiration, but raises the bar offering comprehensive luxury--

It’s more than just a pre-flight lounge, it’s a lifestyle.

DEFINING THE MARKET

Miami International Airport services more flights reaching final destinations than any other major airport in the US. Therefore, Miami offers the greatest opportunity to bridge the gap between terminal and destination. Out of all departures from MIA, 71% are to final destinations--and more than half are either intra-state or Caribbean bound flight services. All thirty-two leading high profile destinations were analyzed from flight patterns, to tourism populations and economies in order to define the optimal flight service for the No 9 to succeed. The selected sixteen destinations attract wealthy tourists forced to accept less than moderate air travel accommodations. In addition to their financial means, these passengers are eager for an alternative method of air travel—making the Caribbean a prime market to support the Boutique Terminal Network. The network will capitalize on the existing infrastructure and market its services to passengers ranging within the 2-5% of the economic spectrum.

OPTIMIZE PASSENGER EXPERIENCE

What sets it apart from anything else is that it goes above and beyond passenger comfort and wellbeing, and focuses on the lifestyle. A luxury transit lifestyle, it’s about the look, but more importantly the feel—the way you check-in, the way you wait for the plane—and its the brand that delivers this experience. The No 9 offers unique amenities like the Dry Martini Bar—a duo cocktail lounge blow dry bar that integrates the latest salon craze into one. Passengers can enjoy a signature mojito made with fresh mint from the living wall while getting their hair blown out. Passengers with more extensive layovers can check their carry-ons in locker rooms at The Spa and bask in the sun on the rooftop pool lounge or have a relaxing massage. Each location also offers the ultimate amenity in hospitality-private suites for guests with early flights or unexpected delays. The intentions is to optimize passenger experience in terminal environments by using architecture as a catalyst for behavioral change—shifting passengers from a state of animated limbo, to pleasant suspension through experiential branding. The Boutique Terminal Network will change the way people think about flying—it’s no longer where you’re going, but how you get there.
THE METHODOLOGY

STUDY THE INDUSTRY  I  HOW DID WE GET HERE?
HOW THEY TICK--PASSENGERS, PATTERNS & TRENDS
US MODEL  I  MAJOR HUB & KEY DESTINATIONS
SITE SELECTION  I  MIA & STT
SITE ANALYSIS  I  THE TERMINAL EXPERIENCE
In order for a concept like No 9 to be successful, there has to be a clearly identified market, or client. This specific group must be stable and motivated for change. The defined market must be characterized by passengers with incentive and the financial means traveling in conditions where air travel monopolizes transit and they are left with no other alternative mode of considerable travel. The user group must also be small enough to offer genuine mass customization, but with an opportunity for tailored growth. The industry must be studied and analyzed to identify the optimal location to root No 9.

**FROM THE TOP**

Since the beginning of the 20th century airport design has been primarily driven by the rapid rate of technological advancements in aviation. The following time-line shows the life cycle of the architectural typology and the relationship between modernism and aviation through the context of its contemporary condition.\(^1\) The time-line captures the evolution of airport design over the past one hundred years by illustrating the socio-economic and historic events that have influenced the different styles and trends seen throughout the industry. The specific styles, influences and trends are organized along a central datum reinforcing the major technological achievements in aircraft technology that primarily drove the industry throughout the century.

In addition to wide variety of events that have influenced the design, there are a handful of monumental moments that defined the industry standards. The first of these events occurred in 1926 when the United States government passed the US Air Commerce Act. This marked the beginning of government regulation over the airline industry. The US National government allocated landing rights, flight service routes and most importantly ticket fares. Since aviation played such a vital role in government regulations during the inter-war period, it was only natural for them to have total control over air travel. Like the US government, other countries recognized the opportunity to trade protection for air carrier cooperation and discretion concerning private government matters. The “chosen” carriers, like Pan Am, were insulated from their competitors and quickly expanded internationally. The privileged few, benefiting from a virtual monopoly on foreign routes, inevitably became the most successful and secure in operation. However, the security did not last long.\(^2\)

As the World Wars came to an end, Pan Am, like many other country’s flag carriers no longer had the undivided protection and support from their government. The vast capabilities and technological advancements in aviation finally had the opportunity to become commercialized and led to explosive demand for civil air transport for both passengers and cargo. Consequently, there was no longer a reason for national governments to control air travel and opened the market for anyone to enter. Competition over the skies was unchartered territory and ultimately led to many detrimental issues that had to be addressed. The two largest players took it upon themselves to step up and restructure the sky the most fair and efficient way possible. The American and British air carriers met on neutral ground to form the Bermuda Agreement in 1946.\(^3\) They put into place reasonable stipulations, to attempt to govern the market, but nonetheless, these privileged carriers no longer monopolized...
Airplane

Laid with smooth dirt to make ships and cleared runways were wide enough for land use. The airport of the future

Annonay, France

Fig 1

1884-1909

Fully controllable, electrically driven. Airships: Air Machines

AERODROME

AERODROME

Fig 51

1909

WRIGHT BIPLANE

First plane to achieve practical utility, and began mass production

Aviation was supported by a remarkable amount of military budget investments in both the United States and in Europe

1903

Fig 51

Wright Brothers, Flyable Public Flight

B.G. Serelstad

Production, brought about the rise of mass utility and began mass production on foreign routes inevitably benefiting from a virtual monopoly of well-paid opportunities in the aviation field, but nonetheless, these stipulations, but nonetheless, these marked the beginning of air transport for both passengers and cargo. The vast capabilities and technological growth of these machines allowed for the birth of a new type of travel to the public - air transport. The rise of air transport coincided with the rise of air travel and the rise of the airport as a central hub of this new form of travel.

The time of relentless pioneering driven by the pursuit of military warfare. It was an era of innovation and discovery. Architecture of flight is the by-product of innovation and signifies technological accomplishments.
1918
World War I ends
The first commercial flight begins the trend bringing spectators off the stands and into seats. Aviation Pioneer Tony Jannus flew the inaugural flight of the St. Petersburg-Tampa Airboat.
Flying became profitable and demanded a systemization of takeoff and landing traffic patterns—the use of flight logs were implemented.

1923
FOKKER T-2
Dutch airplane that was manufactured for the German government during WWI.

1925
BOEING MODEL 40
Developed out of WWI fighter plane technology and US mail planes, first plane with two seats.

1927
Pan American World Airways, the principal and largest international air carrier in the United States was founded.

US AIR COMMERCE ACT
Marked the beginning of government regulation over the airline industry. Governments recognized the opportunity to trade protection for air carrier cooperation and discretion concerning private government matters. The “chosen” carriers were insulated from their competitors and quickly expanded internationally. The privileged benefiting from a virtual monopoly on foreign routes inevitably became the most successful and secure in operation.

1933
BOEING 247
Modern 10 passenger liner with deicing capabilities and retractable landing gear.

1936
DOUGLAS DC-3
Boeing’s #1 competitor, DC-3 revolutionizes speed and range—167 mph for 1,300 miles.

1915s
1920s
1925s
1930s

HEROIC AGE

Pan Am establishes an international air terminal for wealthy travelers at Miami International Airport. It is the first airport to feature a centralized terminal with a grand hall to welcome travelers. This terminal represents the first architectural evidence of passengers integrated into the design.

Airport designers have been conscious of passenger travel time since the late 1920s. Fuhlsbuttel Airport in Germany integrates newly developed time-motion studies that radically reduce passenger travel time from curb-side to air-side. Despite the efforts made over almost a century, architects have failed to alleviated the extensive distance passengers must endure.

As technological advancements in aviation aircraft carriers begin to increase the distances a plane can travel. Therefore, major airport hub proximity was no longer a factor, but based primarily on transit populations and passenger flight patterns.
1938
World War II begins and Miami’s strategic coastal location played a prominent role in the fight against the German submarines which caused Miami’s population to increase to half a million.

Pan Am CEO Juan Trippe revolutionizes air travel by introducing a network of hubs for a more extensive flight network.

1941
Pearl Harbor marks the first attack on American soil and the US enters the war.

As early as 1939, architect Nicholas DeSantis explores bringing the air travel directly to the city. Even though ‘Skyscraper Terminals’ have never evolved past helipads, the rudimentary concept validates issues of proximity.

END OF WORLD WARS
As the World Wars came to an end, Pan Am, like many other country’s flag carriers, no longer had the undivided protection and support from their government. The vast capabilities and technological advancements in aviation was now available to the public and led to explosive demand for civil air transport for both passengers and cargo. The American and British formed the Bermuda Agreement to place reasonable stipulations, but nonetheless, these privileged carriers no longer monopolized the industry and had to quickly learn to embrace both international and domestic competition.

1947
BOEING 377 Stratocruiser
The Stratocruiser re-purposed, double-decker WWII military planes with pressurized cabins.

Hitler’s rise to power was in full effect in the mid-thirties and translated into airport design. In 1936, Tempelhof Airport represented the largest construction project backed by a highly controversial political power in Berlin.

In order to promote boarding efficiency, airports like New York’s LaGuardia implemented a skywalk boarding pier to allow 24 planes to board simultaneously.

At Idlewild, as at many other post-war airports, each airline now has its own terminal, located along a connection spine. This decentralization and individual terminal branding became a distinctive ‘signature’ architectural style in line with marketing efforts made by each airline. This shift in focus introduced an infinite amount of organizational styles and would change the terminal composition forever.

1965s

1940s
the industry and had to quickly learn to embrace both international and domestic competition.

After two long enchanting decades full of healthy competition, the “golden” era came to an abrupt halt. Boeing transitioned from the 707 to the 747 model introducing an unprecedented ‘jumbo jet’ seating more than 550 passengers per flight. The 1970s also exposed the industry to SABRE, Semi-Automatic Business Research Environment that allowed both airlines and passengers a competitive advantage booking tickets. Within the following year, the United States passed the most detrimental act that would ever impact the aviation industry. In 1978, the United States formally withdrew government control over air travel fares, routes, and markets. This drastic shift in power inevitably led existing airlines into fare wars and allowed any airline to enter the market at any time. Ultimately, the Deregulation Act led to the commoditization of air travel through monumental decreases in fares and exponential passenger growth. This astronomical increase in capacity combined with digital capabilities driving the ticketing market and the rise in travel class from deregulation made air travel nearly unmanageable.

At the beginning of the 1990s Europe joined the US by initiating its own Deregulation Act. Within five years, fare wars were at an all time high. And with the eruption of low cost carriers ‘low-balling’ the veterans forced many airlines to form alliances as a final attempt to keep their heads above water. The industry had become self-detrimental in just less than ten years. Despite the severity of the impacts proceeding the government regulations, nothing could prepare the world for what the 21st century would bring.

The September 11 terrorist attacks caused the US to pass the Homeland Security Act protecting the mainland from further devastation. New regulations drastically impacted terminal design standards and operations. Any and all of the visions of morphing airports into iconic destinations for both ticketed, and un-ticketed passengers came to an end. They industry was on lock-down, indefinitely. Nevertheless, air travel pulled through more quickly than expected. The industry was back up and running in a few days time—not quite at the frequency, but by volume. Society saw the terrorist attacks of 9/11 as a message. Something to be learned from, not feared. In order to prevail, Americans had to pick themselves back up and fight, and it could not be done hiding from the skies.

THE AGES OF INDUSTRIALIZED NATIONS

The history of airport design is categorized by Peter H. Christensen, author of Now Boarding, Then Boarding, into five distinct periods. After the Wright Brothers made what was once merely a fantasy, into an airborne reality, the world was completely infatuated by flight. The “Heroic Age” was a time of relentless pioneering driven by the pursuit of military warfare. It was an era of innovation and discovery. The architecture of flight is the by-product of innovation and signifies technological accomplishments. The era began

Postwar airlines no longer had the luxury of monopolizing carrier service. The stakes were raised and the industry was more competitive than ever before. Throughout the 1950s airlines began investing a monumental amount of money into marketing and branding—down to the last detail—makes the flying experience one of total design.

After the end of WWII, air travel was finally housed and protected in a structure for the traffic of flight vessels. In 1955, Henry Ford’s first assembly line at Henry Ford’s Production, brought about the rise of industrialization Schiphol Airport located in Amsterdam, Netherlands was the first airport to accommodate spectators and cleared runways. Simple steel hangers housed the first successful form of human flight. Fully controllable, electrically, planes and cleared runways were developed on land in the decades to come. In 1984, Peter H. Christensen developed a structure for the traffic of flight vessels and translated into airport curb-side to air-side. Despite studies that radically reduce the significant impact air travel can have on business. As a result, advertisements in magazines such as far as to unite structure with the movement of transport. Society’s love affair with flight took itself to the sky.

In 1910s, the first plane to achieve ‘practical flight’ became the most successful and influential. The trend bringing spectators to the air, Peters-Tampa Airboat. Aviation Pioneer Tony Jannus at St. Petersburg-Tampa Airboat. The first commercial flight begins.


Television’s most popular futuristic family enchant the nation with fantastic visions of 21st century air travel.

Airport designers begin to pay more and more attention to the context of the terminal. There is an effort to blend elements of local art and culture into the interior of the space.

By 1973 metal detectors were installed world wide as a response to the growing concern of hijacking and bomb threats.

In 1959, Jetways speed up boarding time, but take away from the dramatic sense of adventure boarding from the tarmac.

At the same time his TWA terminal was being constructed, Saarinen was also developing the nation’s gateway, Dulles Airport in Washington D.C. This terminal had less emphasis on metaphoric form and concentrated more on innovative strategies for transporting passengers from the terminal to the jetway via mobile lounges.

Dallas Fort Worth introduces a “linear terminal” that integrates ground transportation and baggage claim within the centralized terminal.

In 1970, Tampa International Airport integrates electric train systems connecting the main terminal to satellite boarding areas. This is a similar concept to the mobile lounges from the 1960s, both were integrated to increase airport capacity through a hub-periphery model.

The Lod Massacre of 1972 at Israel’s Tel Aviv airport raised awareness for airport security across the globe.

Increase passenger capacity up to 550, with significant subsequent effects on jetway and airport design.

Astrows are implemented to reduce steps between curb-side and air-side!

Popular accessibility reducibility was accelerated by deregulation of the US government and led to an explosion of new routes and new competition. As a result, travel becomes customary and infrequent that evolves to support mass scales of travelers.

Innovative strategies for transporting passengers from the terminal to the jetway via mobile lounges.

Fokker T-2 and Boeing Model 40 planes, first plane with two seats.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1783</td>
<td>The first hot air balloon flight in Paris</td>
</tr>
<tr>
<td>1913</td>
<td>The first commercially successful flight occurred with the Wright brothers' Flyer III.</td>
</tr>
<tr>
<td>1914</td>
<td>The first international flight: the Graf Zeppelin crossed from Friedrichshafen to Lake Constance.</td>
</tr>
<tr>
<td>1928</td>
<td>The Stratocruiser was introduced, offering luxury accommodations.</td>
</tr>
<tr>
<td>1937</td>
<td>The first transcontinental flight in the United States occurred.</td>
</tr>
<tr>
<td>1945</td>
<td>The first commercial flight begins.</td>
</tr>
<tr>
<td>1950</td>
<td>Modifications of the Stratocruiser were made.</td>
</tr>
<tr>
<td>1960</td>
<td>The first transatlantic flight was achieved.</td>
</tr>
<tr>
<td>1974</td>
<td>Kansai International Airport opened.</td>
</tr>
<tr>
<td>1982</td>
<td>The Boeing 747 was introduced, offering more efficiency and comfort for passengers.</td>
</tr>
<tr>
<td>1990</td>
<td>The first non-stop flight from New York to Tokyo was achieved.</td>
</tr>
</tbody>
</table>

**DEREGULATION ACT 1978**

The United States formally withdrew government control over air travel fares, routes, and markets. This drastic shift in power inevitably led airlines to enter the market. Ultimately, the Deregulation Act led to the commoditization of air travel through monumental decreases in fares and exponentially more passengers.

Airport owners and retail executives recognized the fact that air travelers had both more time and money to spend in modern terminals. Airports quickly became infiltrated by multinational chains to expand their economic presence.

**NEW OPTIMISM AGE**

The massive cavernous design for Hartsfield Jackson International Airport in Atlanta set the precedent for the white cube paradigm that engulfed airport design. The stereotype was a direct result of deregulation, the massive scale of travelers manifested in sterile, people processing machines.

Paul Andreu refocused the terminal toward its center when he designed Terminal 1 at Charles de Gaulle. Andreu integrated natural daylighting through a grand centralized terminal that connected eight floating glass pathways to the adjacent satellite terminals.

Chicago’s O’Hare terminal attempts to break the “big box” paradigm by exposing a barrel vaulted ceiling bringing the concourse back to life.

Kansai International Airport located on an urban landfill right outside one of Japan’s largest urban cores pushed the proximity limit between terminal and destination, yet demonstrates unfortunate noise compromises.

Hi-tech, automated in-line baggage handling efficiently processed up more terminal space and eliminating offices.

**1994 BOEING 777**

Without reducing passenger capacity from previous models, the 777 greatly reduces travel time.

**1977**

- [fig 12] Skyscraper Airport
- [fig 13] Tempelhof Airport in Hitler’s Berlin
- [fig 14] Hi-tech, automated in-line baggage handling
- [fig 15] Chicago’s O’Hare terminal
- [fig 16] Kansai International Airport
- [fig 17] Hi-tech, automated in-line baggage handling
- [fig 18] Paul Andreu’s Terminal 1 at Charles de Gaulle
- [fig 19] Chicago’s O’Hare terminal
- [fig 20] Kansai International Airport
- [fig 21] Hi-tech, automated in-line baggage handling

**DEMOCRATIC AGE**

The September 11 terrorist attacks marked the end of a period of optimism and a shift in focus towards security and efficiency. The resulting regulatory environment led to a new era of airport design, characterized by a return to the notion of privacy and comfort for passengers.

As a result, the design of airports has shifted towards creating a more intimate and welcoming environment, with a focus on passenger experience. This has led to a paradigm that has influenced the design of new airports across the world.
2009

Out of increased concern for the civil rights and comfort of passengers the US government passed the Passenger Bill of Rights in order to protect a quality of care and set a standard for passenger treatment. This detrimental passenger experience directly correlates with the commoditization of air travel and airlines abusing the monopolization of aviation. It is the first law of its kind internationally.

Within the first decade of the 21st century airports and airlines began utilizing digital scanning technology in order expedite boarding procedures.

9/11 TERRORIST ATTACKS

The September 11 terrorist attacks caused the US to pass the Homeland Security Act protecting the mainland from further devastation. New regulations drastically impacted terminal design standards and operations.

Boeing 787 Dreamliner

Boeing's newest plane reduces fuel consumption by 20% without scrimping on luxurious amenities.

Dhahran Airport in Saudi Arabia

“Aerotropolis” or Airport Cities like New Songdo City have been eradicated directly adjacent to existing airports. As globalization evolves, airports will continue to become the focal point of society and the infrastructure will grow accordingly.
at the start of World War I and continued on until the end of the second World War. After the wars ended the aviation industry finally had the opportunity to be truly celebrated by society and catapulted the country into the “Golden Age”.

The 1960s ushered in the Jet Age as aeronautics developed at a phenomenal rate. Diverse social and cultural opportunities make airports and air travel a glamorous means of transport. The “Golden Age” was pure first class service filled with champagne and caviar and finished off with attractive, young, and flirtatious flight attendants that defined the iconic experience. American society’s love affair with flight takes-off, literally, into the sky.

After deregulation in 1978 the “Golden Age” came to an abrupt end. Popular accessibility to mobility was accelerated by deregulation of the US government and led to an explosion of new routes and new construction. As a result air travel becomes customary and infrastructure evolved to support mass scales of travelers.

At the beginning of the 1980s, an attempt to recapture society’s romantic love affair with the sky and renew the sense of adventure was born. However, the recent shift in infrastructure redefining industry standards and the power vested in airlines was an unparalleled match for reviving the past. Aside from a handful of impressive examples of successful modern terminal design, airports continue to be modeled from the sterile, stereotypical paradigm that was derived back in the mid-20th century.

The 21st century brought highly invasive regulatory screening and highly restricted regulations rather than elegance and adventure. Air travel emulates bureaucracy, discomfort and unpredictably—foreseen as a burden, rather than anticipation. Out of increased concern for the civil rights and comfort of passengers the US government passed the Passenger Bill of Rights in order to protect a quality of care and set a standard for passenger treatment. This detrimental passenger experience directly correlates with the commoditization of air travel and airlines abusing the monopolization of aviation. It is the first law of its kind internationally.
Pearl Harbor marks the first
Hot air balloon in Paris
historical
(London: Scala, 2012)
[fig 34]
1783
[fig 1]
First airship, Pierpont Langley. Langley found evolved into more sophisticated bleachers. As time went on they a single runway surrounded by
to accommodate spectators
Throughout the 19th century, AVIATION WAS SUPPORTED BY A STRUCTURE FOR THE TRAFFIC OF FLIGHT VESSELS
1903
[fig 4]
1900s
[fig 8]
1915s
[fig 14]
1927
[fig 12]
1936
[fig 18]
1939
[fig 17]
1947
[fig 21]
1954
[fig 16]
1960s
[fig 19]
1965s
[fig 20]
1995s
[fig 22]
2010s
[fig 23]
AIRPLANE architecture, shape, passenger, Hot air balloon in Paris

takeoff and landing as safe as 1800s

First airship, La France developed on land in the decades bound stations. With extra landing gear, airships structures - the most famous demonstrating early fascination.

AERODROME PASSENGER 1903 The Langley Aerodrome, the first purpose-built Fig 4 Wright Brother's First Public Flight number one economic power in

With the advent of Mass 1914 1918 1938 1941 The time of relentless pioneering driven by the pursuit of military warfare. It was an era of innovation and discovery. Architecture were implemented.

off the stands and into seats. glass and flexible open interiors--

rise of industrialization Schiphol 1923 + 1925 government during WWI 1925 Pan American World Airways, the 1927 1927 1947 1935 1955 s 1900s 1910 s 2005s 1980s 1850s 20 10s 1800s 20 10s beneﬁting from a virtual monopoly concerning private government Marked the beginning of

US AIR COMMERCE ACT

TERMINAL

1923

1955 s

1900s

1910 s

2005s

1980s

1850s

20 10s

1800s

1 900s

1910 s

2005s

1 900s

1910 s

2005s

1 900s

1910 s

2005s

1 900s

1910 s

2005s

1 900s

1910 s

2005s

1 900s

1910 s

2005s

1 900s

1910 s

2005s

1 900s

1910 s

2005s

1 900s

1910 s

2005s

1 900s

1910 s

2005s

1 900s

1910 s

2005s

1 900s

1910 s

2005s

1 900s

1910 s

2005s

1 900s

1910 s

2005s
THE PLAYERS
The Men That Made it All Happen

Juan Trippe 1899 - 1981

Juan Terry Trippe was an American airline entrepreneur and pioneer, and the founder of Pan American World Airways, one of the world’s most prominent airlines of the twentieth century. In 1922 he began to raise money from his old Yale classmates, selling them stock in his new airline, which he called Long Island Airways, an airtaxi service for the rich and powerful. Interested in operating to the Caribbean, Trippe created the Aviation Corporation of the Americas. Based in Florida, the company would evolve into the unofficial US flag carrier, Pan American Airways, commonly known as Pan Am.

Eero Saarinen 1910 - 1961

The stand-alone, iconic TWA Flight Center at John F. Kennedy International Airport was designed in collaboration with Charles J. parasite and opened in 1962. Within the same year of completion Saarinen went on to design the main terminal of Dulles International Airport near Washington, D.C. Saarinen’s multi-disciplinary design portfolio earned him the title as one of the most talented architects of the century. The way Saarinen translated metaphor into the design makes him one the most inspirational architects throughout the industry.

Wilbur & Orville Wright 1871 - 1948 1867 - 1912

Two American brothers that made the fantasy of flight a reality in 1903 by inventing and building the world’s first successful airplane. In the two years afterward, the brothers developed their flying machine into the first practical fixed-wing aircraft. Although not the first to build and fly experimental aircraft, the Wright brothers were the first to invent aircraft controls that made fixed-wing powered flight possible.

[sources]
Miscellaneous Wikipedia articles
Richard Branson  1950 - present

Sir Richard Charles Nicholas Branson is an English business magnate, best known as the founder and chairman of Virgin Group of more than 400 companies. Branson formed Virgin Atlantic Airways in 1984. In March 2000 Virgin Group sold 49% of the airline’s holding company to Singapore Airlines for £600.25 million. Virgin Group still owns the remaining 51%.

My interest in life comes from setting myself huge, apparently unachievable challenges and trying to rise above them...from the perspective of wanting to live life to the full, I felt that I had to attempt it.

Curtis Fentress  1947 - present

Fentress’ DIA (Denver International Airport), Incheon International Airport (Seoul, South Korea) and his in-progress modernization of LAX (Los Angeles International Airport) et al., have garnered recognition worldwide for design excellence and outstanding “airside-to-curbside” traveler experience. Focused on the public process, Fentress’ works are in the genres of airport, museum and public buildings. Fentress is one of the only airport architects focused on getting the architecture of the terminal where it needs to be in order to save it from the self-destructing paradigm.

Sir Norman Foster  1935 - present

Sir Norman Foster is the Founder and Chairman of Foster + Partners. The firm’s portfolio covers a wide range of typologies, nevertheless, they lead the industry in airport design. In addition to the major role they play in aviation, Foster + Partners was hired by Virgin Galactic, a subdivision of Richard Branson’s Virgin Group to design the first commercial Spaceport. It is no question that Foster + Partners will continue to usher the design industry into the space-age as we progress into the 21st century.
THE ROLE OF THE PASSENGER

The human psyche has long been captivated with the notion of flight. It is a pillar in our fictional world illustrated over time from fairies with pixie dust to automobiles transforming into powerful warriors. But in the beginning of the 20th century, two brothers made fantasy, reality. However over last one hundred years, the closest we have come to Superman, is Clark Kent, a passenger that sits back, relaxes and enjoys the flight.

Over past century, the frequency and demographics of the passenger has dramatically evolved as a result of technological advancements, government regulations and airline stipulations. In the beginning, flying for most was a spectator sport and only experienced by the most daring. As aviation became safer and planes became more and more technologically advanced, society’s role shifted from spectator to passenger. In 1914, the first US commercial flight took place in Florida transporting passengers from St. Petersburg to Tampa. For the majority of what was considered the Heroic Age, a plane’s capacity, (how far and with how many) was strictly determined by technology. During the World Wars, commercial air travel was put on hold and the only “passengers” to fly in planes consisted of government and military personnel and later officers to service mail routes. It was not until the end of World War II that air travel was considered a formal means public transportation.

At the dawn of the Golden Age, Boeing revealed its 707 model. It was the first single aircraft with an unprecedented passenger capacity of 140 that ushered in the Jet Age introducing mass travel. Air travel was no longer controlled entirely by government and military forces, or limited by the size and capacity of the air carrier itself, it was readily available to anyone who could afford a ticket. Flying was considered a privilege, primarily a luxury for the upper elite. For those members of society, air travel was implemented for both business and pleasure. As Forbes Magazine predicted back in the 1930s, air travel opened the doors to a magnitude of untapped business opportunities and marked the beginning of globalization during the new era. However, as air travel progressed into the 1950s, airlines were forced to compete both internationally and domestically. The US experienced a surge of wealth from a second Industrial Revolution as the economy shifted from an economy based heavily on an industry workforce to one focused on service. More and more Americans came into an unanticipated wealth and were ready to spend their money and see the world. A great increase in demand for air travel led to competitive ticket pricing that made air travel more affordable and available to the rising upper class. The shift in wealth continued further reaching middle and even lower classes.

Similar to achievements in aviation, the unobtainable dream of computer technology came to functional fruition by the late-mid-twentieth century. It was another invention that would forever change global society. However, no one could foresee the direct implications digital technology would have on the aviation industry. In 1970, the Semi-Automatic Business Research Environment, SABRE, enabled airlines to manage reservations digitally and more importantly, analyze travel patterns and identify set backs and opportunities. Airlines now had the ability to perform a cost-benefit analysis which inevitably sparked deregulated fare war within the industry.
the role of the passenger

technology  pioneers

regulations  military

exclusivity  upper elite

affordable  common class

deregulation  cattle cars

COMMODITIZATION! COMMODITIZATION! COMMODITIZATION! COMMODITIZATION! COMMODITIZATION!

Fig 8)
Role of the Passenger Evolution, 2013
Diagram by Author
It appeared as though passengers had the advantage and now could request airline reservations based on origin and destination, and search all flights according to location and availability rather than solely by airline. This instigated passengers to fly multiple airlines, American outbound and Delta for the return, whichever was more convenient and affordable. This inevitably rattled a wave of competitive pricing and across the industry. Overlapping airline itineraries required passengers to change terminals—an action unprecedented until the advent of unconventional booking processes. This complex bidding war transcended into the terminal and contributed to the massive scale of chaos that came to be. Circulating passengers by alphanumeric sequences across terminals was not part of the architectural intent nor within the original design capacity.

Passengers were not the only ones contributing to the inefficient flow of the terminal by medaling with flight fares. Unbeknownst to passengers, airlines were not just using the system to track routes and fares in order to compete with other airlines. The airlines now had the ability to analyze passenger data and quantify how many ticketed passengers actually board the plane and how many sold seats are empty—alas—double booking is born. Airlines are able to calculate how many seats to oversell and how many flights to cancel in order for flights to stop flying 1/3 empty. This ultimately caused paying customers to get kicked off flights and some flights to be canceled entirely. The airlines were able to capitalize on popular routes and cut their losses by implementing stimulative pricing for low demand flights coupled with overbooking on high demand flights. This shift to innovative technology in order to focus on passenger marketing was only the beginning of passenger manipulation by commercial airlines.

In 1978, the United States Government passed the Deregulation Act withdrawing any control over ticket pricing, landing restrictions and market entries. This officially marked the beginning of the commoditization of the aviation industry. Passengers only valued the service based on price, price, price—margins fell through the floor and airline differentiation was at the bare minimum. Amendments were made to the Bermuda Agreement the following year attempting to gain some control over the situation. Nevertheless, the Open Skies Regime quickly followed—ultimately stating “the sky is the limit.”

The 21st century witnessed a surge of low-cost carriers into the market which left former airlines no choice but to form alliances in order to compete with low fares and avoid bankruptcy. Now that the airlines have complete control over the marketplace and ultimately all members of society have the opportunity to fly—passengers now have the freedom to define their own patterns and trends. All flights are now affordable, all destinations attainable, and the sky is the limit. It may seem as though passengers are not “in charge” today, but without passengers airlines would bankrupt and planes would be grounded. It is the passenger demand that fuels the system—and therefore in a commoditized industry, drives the ticket pricing.
**Flight Patterns Defined by Duration**

All flights, no matter where they are in the world can be categorized by duration. To begin, every itinerary is identified as either one way, or round trip. If the passenger booked a one way ticket, it is generally accepted that the individual is utilizing the airline as a service to move themselves from point A to point B. However, the majority of the time passengers are traveling not transplanting themselves and therefore booking round trip tickets.

In the modern day of aviation, particularly in the US, passengers have grown accustomed to air travel to be at their own disposal. For example, it is now customary for businessmen to fly to a meeting and back in the same day. Air travel has also become so affordable in terms of low cost, but also as a result of passengers raking up an abundance of miles and points as currency to pay for tickets. If a package needs to be delivered by a certain time and day, shipping companies like FedEx and UPS go as far as to offer 2-3 day shipping; to standard overnight and priority overnight to be delivered by 10 AM guaranteed. However, if more time is needed, commercial air travel is used as a last resort to fly to the destination and hand deliver the package on time. Just twenty years ago this would be considered an outrageous act, but today is not all that uncommon. Flight patterns are a direct reflection on ticket pricing and flight availability.

Same day air travel today is a reality, however less common than any range of overnight stays. An overnight turn around again is popular with business passengers, however directly depends on the purpose of the trip. Trips for pleasure can range anywhere from a single event like a wedding or a major sporting event to a last minute flight because you sister went into labor, but has to get back to work the next day. No matter how wide the variety, either business or pleasure, planned or booked last minute, all come down to the price of the ticket and the passenger’s value of the experience over cost.

Other trips are categorized by the duration over multiple nights, either ‘short-weeks’ or ‘weekenders’. Airlines have caught on to businessmen traveling during the week and leisure trips departing late on Fridays - returning Sundays. As a result, ticket prices on these peak days inflate due to an increase in demand which was most likely inferred by data analysis taken from the SABRE system. Nevertheless, a passenger’s value outweighs the cost of the service and therefore airlines profit from inflated ticket pricing.

Another popular duration is the 7 to 10 day trip. Airlines particularly thrive when passengers book back to back peak days because they double dip in their profit strategy. Any trip up to three weeks is considered an extended stay and any trip greater than three weeks is considered a temporary relocation. These return flights are typically significantly less expensive because under most circumstances the further in advance a passenger books a ticket the more affordable it is. However, today we see airlines play pricing games with passengers, randomly dropping a ticket price one day and then listing it exponentially higher the next. This ensues anxiety and a lack of confidence in the passenger—a price conscience—you better book it now because it’s going to keep going up! or ‘maybe you should wait because it might go down more’ and then they slam you with overpriced, last minute fares. Flight patterns and fare wars are subjective content when it comes to analyzing passengers. In order to fully comprehend passengers and their flight patterns, it is crucial to identify their destinations as objective data for further analysis to determine travel trends.
Today's Busiest Airports Worldwide

Airports with the Highest Passenger Volume in 2011

Diagram by Author
TYPOL OGY

1%
**large hubs**
publicly owned and operated primary commercial airports with more than 10,000 passengers per year

0.25%
**medium hubs**
publicly owned and operated primary commercial airports with more than 0.25% of the country’s annual passenger boardings, but less than 1%

0.05%
**small hub**
publicly owned and operated primary commercial airports with more than 0.05% of the country’s annual passenger boardings, but less than 0.25%

0.05%
**non-hub primary**
publicly owned and operated primary commercial airports with more than 10,000 passengers per year but less than 0.05% of a country’s annual passenger boardings

**non-primary commercial service**
publicly owned and operated with at least 2,500 and no more than 10,000 passenger volume per year

**private - reliever**
privately owned and operated and does not service commercial flights
WHERE ARE THEY GOING? IDENTIFYING TRAVEL TRENDS

The busiest airports in the world are based on passenger volume data, or how many passengers either enplane or deplane, or both at a particular facility per day. According to statistics gathered from international airline coordinators, in 2011, an average of 93,000 commercial flights per day was recorded and 51,000, almost half of them were in the US. The US leads the aviation industry both in passenger transport as well as cargo. The US is home to Hartsfield-Jackson Atlanta International Airport, ATL, which carries the greatest passenger traffic volume and has the most passenger boardings, or enplanements per year. ATL is not only #1 airport in the world, but also greatly surpasses its domestic competitors. The US carries more than double passenger capacity per year than the runner up, China, whose population is almost 5 times the United States. The United States population in 2011 was 314,623,000 comprising 4.46% of the world, not even taking second place which belongs to India’s 1,210,193,422 or 17.17%, where India’s air travel capacity does not even fall among the top five leading countries. Therefore, population does not play into the flight patterns and trends of the aviation industry. So, why does the United States lead the world in air travel? 25

At the beginning of the 20th century the advent of aviation took the world by storm, much like the race to space we saw by mid-century. The United States prevailed and won the challenge thanks to the Wright Brothers in 1903. As aviation infiltrated the transportation industry the United States saw aviation as more efficient, faster, and just better means of transit over rail—ultimately saw it as its replacement. However, the rest of the world, especially the European Union perceived the advent of air travel as an extension to the existing rail system. Therefore, while the US discontinued the majority of the existing rail system for both passengers and cargo and left the tracks to depreciate, Europeans and other countries were strategically placing airports along existing lines to maximize transit efficiency. As the aviation industry exploded during the 20th century, the US was significantly impacted by emergence of air carriers and airlines and as a result experienced an exponential growth in the construction of airports of all types and sizes across the country. 26

Terminals are classified under six typology categories according to capacity. First they are distinguished by commercial and non-commercial service, or private / reliever airports. The majority of all airports service commercial flights and are broken down by various levels of primary hubs. Non-primary commercial service airports are publicly owned and operated with at least 2,500 passengers, but no more than 10,000 passengers per year. The other four primary “hubs” are divided by a percentage of the country’s total annual passenger boardings. Airports are considered large hubs if operate more than 1% of the country’s annual passenger boardings, medium hubs 1-.25%, small hubs .25-.05% and non-hub primaries .05%, but more than 10,000 passengers. 27

There is a protocol, or an existing system set in place by airlines that dictate the connecting flight patterns between terminal typologies. The larger the airport, the more likely an airline provides service to the airport. Therefore, there is a variety flights between large hub-large hub connections, a little less between large hub-medium hub and so on and so forth. There are almost
never, or very rarely do airlines service routes between reliever-small hub or non-primary hub. The majority of the time in order to get to the smaller, more remote destinations, often referred to as regional destinations a passenger must fly through a large, primary hub and connect.

Take New York and Los Angeles for example, both cities have multiple large hubs that service each location. There are many airlines that service multiple flights in several hub combinations throughout the day. The popular bi-coastal NYC–LA route is offered by just about every US airline. This east to west coast route is not seasonal, supported by business travelers and consists of the two dominate anchors of America. Ultimately, there is nothing that is going to make this route lose value and is considered a “premiere” route to airlines.

There are many universal “premiere” routes that appeal to every airline, however, airlines have designated specific hubs as their central, or primary hubs for operation. For example, Delta’s main hub is at ATL while American Airline’s primary hub is shared between MIA and DFW. The greater the presence an airline has, or the more ground rights it owns at a particular airport the less expensive and more profitable it is for the airline to service flights to these hubs. However, this model is only evident in large to medium sized hubs. Airlines do not ‘monopolize’ small or reliever airports because seasonal and regional trends effect destination patterns and airlines have to adapt and service flights according to time of year or shift in demand. As a result, a passenger may not be able to reach their exact destination as simply as desired. In order for airlines to accommodate all of the various destinations that have emerged throughout the 20th century, the US has developed a system of centralized hubs servicing a pocket of key, regional destinations. For example, the majority of passengers must fly through DIA in Denver and connect to regional flights servicing Aspen, Eagle, or other various mountain resorts throughout the region. However, during the peak season American Airlines offers a direct flight from MIA to EGE once a day at an increased price point. Those passengers who value the direct service into Eagle, Vail will pay the premium to avoid connecting in Denver. Another example is Detroit’s DTW servicing destinations like Grand Rapids, Traverse City and Mackinac Island. However, the most prevalent example of the major hub servicing a wide variety of key destinations is MIA and the Caribbean Islands. MIA leads the model with arguably the most connecting destinations and serves as the gateway to the Americas. These trends offer quantitative, objective data required to analyze passenger flight patterns and identify opportunities for change.\footnote{fig 13}

At the end of the day, passengers drive the industry. Without passengers airlines would bankrupt and planes would be grounded. Therefore, the lack of attention and consideration passengers are given is unseemly detrimental. Passengers know it; airlines know it; everyone knows it; but what can you do about it? There’s no competition. Yet.

\footnote{fig 13}{Airport Typology: Flight Connections, 2013
Diagram by Author}

\footnote{fig 14}{Popular Connecting Regional Destinations, 2013
Diagram by Author // Source: Wikipedia}
US MODEL: MAJOR HUB & CONNECTING DESTINATIONS

Major Domestic Hubs Serve Pockets of Key Destination Regional Airports

Denver International Airport
- DIA: Denver International Airport
- COS: City of Colorado Springs Arpt.
- ASE: Aspen Pitkin County Airport
- GJT: Grand Junction Regional Arpt.
- DRO: Durango La Plata County Arpt.
- HDN: Yampa Valley Airport
- TEX: Telluride Regional Airport

Detroit Metropolitan Wayne County Airport
- DTW: Detroit Met. Wayne County A.
- AZO: Kavzoo/Battle Creek Int'l A.
- GRR: Gerald R. Ford Int'l Airport
- FNT: Bishop International Airport
- TVC: Cherry Capital Airport
- LAN: Capital Region Int'l Airport
- PLN: Pellston Regional Arpt of Emmet
- CVX: Charlevoix Municipal Airport
- CIU: Chippewa County Int'l Airport

Miami International Airport
- MIA: Miami International Airport
- MCO: Orlando International Airport
- TPA: Tampa International Airport
- JAX: Jacksonville Int'l Airport
- RSW: Southwest Florida Int'l Airport
- SFB: Orlando Sanford Int'l Airport
- PNS: Pensacola International Airport
- EYW: Key West Int'l Airport
- TLH: Tallahassee Regional Airport
- GNV: Gainesville Regional Airport

DIA: 25,241,962
COS: 877,367
ASE: 222,755
GJT: 219,358
GGE: 201,010
DRO: 163,611
HDN: 10,044
TEX: 9,347

DTW: 15,643,890
AZO: 135,555
GRR: 1,089,022
FNT: 497,649
TVC: 167,488
LAN: 136,548
PLN: 23,321
CVX: 14,966
CIU: 14,349

MIA: 18,342,158
MCO: 17,250,415
TPA: 8,178,194
JAX: 2,700,514
RSW: 3,770,681
SFB: 768,938
PNS: 750,190
EYW: 335,603
TLH: 305,686
GNV: 177,282
US FLIGHT PATTERNS | HUB-POCKET MODEL

In Order to Bridge the Gap Between Terminal and Destination MIA Offers the Greatest Opportunity

US AIRPORTS RANKED BY TOTAL PASSENGER BOARDINGS

Source:
In 2011, Miami International Airport was ranked 12 out of all the US international airports in passenger volume with 38,314,389 passengers. However, MIA had an average of 19,014,626 passengers departing from MIA last year and out of all departures 71% of them were arriving at final destinations. Therefore, MIA leads the US in serving the most final destination flights in the country. Miami International Airport offers the greatest opportunity to bridge the gap between terminal and destination. In order to fundamentally understand the significance of MIA, an complete background analysis & research study of the city and its cultural context must be conducted.

**MIAMI, FLORIDA**

From: http://www.miamigov.com/home/

Miami is located on the Atlantic coast in southeastern Florida within Miami-Dade County. It is the 42nd largest city proper in the United States, with a population of 408,568. It is the principal and the most populous metropolis in the Southeastern United States. According to the U.S. Census Bureau, Miami’s metro area is the seventh most populous and fourth-largest urban area in the United States, with a population of around 5.5 million.

Miami is a major center and a leader in finance, commerce, culture, media, entertainment, the arts, and international trade. In 2010, Miami was classified as a Alpha-World City in the World Cities Study Group’s inventory. Last year Miami ranked seventh in the United States in terms of finance, commerce, culture, entertainment, fashion, education, and other sectors. It ranked thirty-third among global cities. In 2008, Forbes magazine ranked Miami “America’s Cleanest City”, for its year-round good air quality, vast green spaces, clean drinking water, clean streets and city-wide recycling programs. According to a 2009 UBS study of 73 world cities, Miami was ranked as the richest city in the United States, and the world’s fifth-richest city in terms of purchasing power. Miami is nicknamed the “Capital of Latin America”, is the second-largest U.S. city (after El Paso, Texas) with a Spanish-speaking majority, and the largest city with a Cuban-American plurality.

Downtown Miami and South Florida are home to the largest concentration of international banks in the United States, and is home to many large companies both nationally and internationally. The Civic Center is a major center for hospitals, research institutes, medical centers, and biotechnology industries. For more than two decades, the Port of Miami, known as the “Cruise Capital of the World,” has been the number one cruise passenger port in the world, accommodating some of the world’s largest cruise ships and operations, and is currently the busiest in both passenger traffic and cruise lines.

Henry Flagler, a railroad tycoon, expanded his Florida East Coast Railway to the region. Miami was officially incorporated as a city on July 28, 1896 with a population of just over 300.
Miami prospered during the 1920s with an increase in population and infrastructure but weakened after the collapse of the Florida land boom of the 1920s, the 1926 Miami Hurricane and the Great Depression in the 1930s. When World War II began, Miami, well-situated due to its location on the southern coast of Florida, played an important role in the battle against German submarines. The war helped to expand Miami’s population by 1940, 172,172 people lived in the city. After Fidel Castro rose to power in 1959, many Cubans sought refuge in Miami, further increasing the population. In the 1980s and 1990s, various crises struck South Florida, among them the Arthur McDuffie beating and the subsequent riot, drug war and Hurricane Andrew. Nevertheless, in the latter half of the 20th century, Miami became a major international, financial, and cultural center.

Miami and its metropolitan area grew from just over one thousand residents to nearly five and a half million residents in just 110 years (1896–2006). The city’s nickname, The Magic City, comes from this rapid growth. Winter visitors remarked that the city grew so much from one year to the next that it was like magic.
SOUTH BEACH HOSPITALITY AND THE LUXURY BOUTIQUE HOTEL

South Beach, also nicknamed 'SoBe', is a neighborhood in the city of Miami Beach, Florida, United States, located due east of Miami city proper between Biscayne Bay and the Atlantic Ocean. The area encompasses all of the barrier islands of Miami Beach south of Indian Creek. This area was the first section of Miami Beach to be developed, starting in the 1910s, thanks to the development efforts of Carl G. Fisher, the Lummus Brothers, and John S. Collins, the latter whose construction of the Collins Bridge provided the first vital land link between mainland Miami and the beaches.

The area has gone through numerous artificial and natural changes over the years, including a booming regional economy, increased tourism, and the 1926 hurricane, which destroyed much of the area. As of 2010, about 39,186 residents live in South Beach. South Beach and the Miami area are infamous for their luxury boutique hotel industry.

**Timeline of Global Events Effecting Hospitality**

- **1898**: Spanish American War begins
- **1910**: Wright Brother's First Public Flight
- **1912**: The famous Joe's Stone Crab
- **1918**: The rapid period of wealth spread across all levels of society
- **1920**: Showgirls, also known as Flappers
- **1923**: First golfing resort and thus the Westchester Biltmore
- **1925**: Miami Biltmore in Coral Gables
- **1928**: Miami International Airport
- **1931**: University of Miami Coral Gables
- **1941**: World War II
- **1956**: First Las Vegas Strip
- **1961**: The University of Miami
- **1965**: Skylab space station launches
- **1973**: Skylab space station launches
- **1982**: The internet was invented
- **1990**: The Miami South Beach 150,000 square feet of branded properties
- **1992**: The Ritz-Carlton
- **1998**: The 1st W opened on South Beach
- **2001**: Mandarin Oriental - Miami
- **2005**: Hard Rock Hotel & Casino
- **2012**: Miami Marlins Stadium

**South Beach History**

- **1926**: Hurricane devastated South Beach
- **1927**: Miami Biltmore
- **1928**: Miami Biltmore
- **1929**: The University of Miami
- **1930**: The Miami Beach hotel
- **1931**: The Miami Beach hotel
- **1932**: The Miami Beach hotel
- **1933**: The Miami Beach hotel
- **1934**: The Miami Beach hotel
- **1935**: The Miami Beach hotel
- **1936**: The Miami Beach hotel
- **1937**: The Miami Beach hotel
- **1938**: The Miami Beach hotel
- **1939**: The Miami Beach hotel
- **1940**: The Miami Beach hotel
- **1941**: The Miami Beach hotel
- **1942**: The Miami Beach hotel
- **1943**: The Miami Beach hotel
- **1944**: The Miami Beach hotel
- **1945**: The Miami Beach hotel
- **1946**: The Miami Beach hotel
- **1947**: The Miami Beach hotel
- **1948**: The Miami Beach hotel
- **1949**: The Miami Beach hotel
- **1950**: The Miami Beach hotel
- **1951**: The Miami Beach hotel
- **1952**: The Miami Beach hotel
- **1953**: The Miami Beach hotel
- **1954**: The Miami Beach hotel
- **1955**: The Miami Beach hotel
- **1956**: The Miami Beach hotel
- **1957**: The Miami Beach hotel
- **1958**: The Miami Beach hotel
- **1959**: The Miami Beach hotel
- **1960**: The Miami Beach hotel
- **1961**: The Miami Beach hotel
- **1962**: The Miami Beach hotel
- **1963**: The Miami Beach hotel
- **1964**: The Miami Beach hotel
- **1965**: The Miami Beach hotel
- **1966**: The Miami Beach hotel
- **1967**: The Miami Beach hotel
- **1968**: The Miami Beach hotel
- **1969**: The Miami Beach hotel
- **1970**: The Miami Beach hotel
- **1971**: The Miami Beach hotel
- **1972**: The Miami Beach hotel
- **1973**: The Miami Beach hotel
- **1974**: The Miami Beach hotel
- **1975**: The Miami Beach hotel
- **1976**: The Miami Beach hotel
- **1977**: The Miami Beach hotel
- **1978**: The Miami Beach hotel
- **1979**: The Miami Beach hotel
- **1980**: The Miami Beach hotel
- **1981**: The Miami Beach hotel
- **1982**: The Miami Beach hotel
- **1983**: The Miami Beach hotel
- **1984**: The Miami Beach hotel
- **1985**: The Miami Beach hotel
- **1986**: The Miami Beach hotel
- **1987**: The Miami Beach hotel
- **1988**: The Miami Beach hotel
- **1989**: The Miami Beach hotel
- **1990**: The Miami Beach hotel
- **1991**: The Miami Beach hotel
- **1992**: The Miami Beach hotel
- **1993**: The Miami Beach hotel
- **1994**: The Miami Beach hotel
- **1995**: The Miami Beach hotel
- **1996**: The Miami Beach hotel
- **1997**: The Miami Beach hotel
- **1998**: The Miami Beach hotel
- **1999**: The Miami Beach hotel
- **2000**: The Miami Beach hotel
- **2001**: The Miami Beach hotel
- **2002**: The Miami Beach hotel
- **2003**: The Miami Beach hotel
- **2004**: The Miami Beach hotel
- **2005**: The Miami Beach hotel
- **2006**: The Miami Beach hotel
- **2007**: The Miami Beach hotel
- **2008**: The Miami Beach hotel
- **2009**: The Miami Beach hotel
- **2010**: The Miami Beach hotel
- **2011**: The Miami Beach hotel
- **2012**: The Miami Beach hotel
- **2013**: The Miami Beach hotel
- **2014**: The Miami Beach hotel
- **2015**: The Miami Beach hotel
- **2016**: The Miami Beach hotel
- **2017**: The Miami Beach hotel
- **2018**: The Miami Beach hotel
- **2019**: The Miami Beach hotel
- **2020**: The Miami Beach hotel
- **2021**: The Miami Beach hotel
- **2022**: The Miami Beach hotel
- **2023**: The Miami Beach hotel
- **2024**: The Miami Beach hotel
- **2025**: The Miami Beach hotel
- **2026**: The Miami Beach hotel
- **2027**: The Miami Beach hotel
- **2028**: The Miami Beach hotel
- **2029**: The Miami Beach hotel
- **2030**: The Miami Beach hotel
- **2031**: The Miami Beach hotel
- **2032**: The Miami Beach hotel
- **2033**: The Miami Beach hotel
- **2034**: The Miami Beach hotel
- **2035**: The Miami Beach hotel
- **2036**: The Miami Beach hotel
- **2037**: The Miami Beach hotel
- **2038**: The Miami Beach hotel
- **2039**: The Miami Beach hotel
- **2040**: The Miami Beach hotel
- **2041**: The Miami Beach hotel
- **2042**: The Miami Beach hotel
- **2043**: The Miami Beach hotel
- **2044**: The Miami Beach hotel
- **2045**: The Miami Beach hotel
- **2046**: The Miami Beach hotel
- **2047**: The Miami Beach hotel
- **2048**: The Miami Beach hotel
- **2049**: The Miami Beach hotel
- **2050**: The Miami Beach hotel
- **2051**: The Miami Beach hotel
- **2052**: The Miami Beach hotel
- **2053**: The Miami Beach hotel
- **2054**: The Miami Beach hotel
- **2055**: The Miami Beach hotel
- **2056**: The Miami Beach hotel
- **2057**: The Miami Beach hotel
- **2058**: The Miami Beach hotel
- **2059**: The Miami Beach hotel
- **2060**: The Miami Beach hotel
- **2061**: The Miami Beach hotel
- **2062**: The Miami Beach hotel
- **2063**: The Miami Beach hotel
- **2064**: The Miami Beach hotel
- **2065**: The Miami Beach hotel
- **2066**: The Miami Beach hotel
- **2067**: The Miami Beach hotel
- **2068**: The Miami Beach hotel
- **2069**: The Miami Beach hotel
- **2070**: The Miami Beach hotel
- **2071**: The Miami Beach hotel
- **2072**: The Miami Beach hotel
- **2073**: The Miami Beach hotel
- **2074**: The Miami Beach hotel
- **2075**: The Miami Beach hotel
- **2076**: The Miami Beach hotel
- **2077**: The Miami Beach hotel
- **2078**: The Miami Beach hotel
- **2079**: The Miami Beach hotel
- **2080**: The Miami Beach hotel
- **2081**: The Miami Beach hotel
- **2082**: The Miami Beach hotel
- **2083**: The Miami Beach hotel
- **2084**: The Miami Beach hotel
- **2085**: The Miami Beach hotel
- **2086**: The Miami Beach hotel
- **2087**: The Miami Beach hotel
- **2088**: The Miami Beach hotel
- **2089**: The Miami Beach hotel
- **2090**: The Miami Beach hotel
- **2091**: The Miami Beach hotel
- **2092**: The Miami Beach hotel
- **2093**: The Miami Beach hotel
- **2094**: The Miami Beach hotel
- **2095**: The Miami Beach hotel
- **2096**: The Miami Beach hotel
- **2097**: The Miami Beach hotel
- **2098**: The Miami Beach hotel
- **2099**: The Miami Beach hotel
- **2010**: The Miami Beach hotel
At the turn of the 20th century, Miami Beach was nothing more than a desolate island floating amid a jungle of mangrove trees. However, within a decade many enterprising businessmen from New York City began migrating south to capitalize on the vast, undeveloped oceanfront land. Within a year construction of the Collins Bridge, today it is known as the Venetian Causeway, was well underway. This paved the way for mass development of the uninhabited tropical oasis and set the stage for the largest real estate booms Florida would see.

With the Twenties, Miami Beach put itself on the map as a flourishing playground for millionaires. It was only a matter of time before Hollywood celebrities also discovered Miami and it soon became a resort and nightlife destination to rival Las Vegas and Palm Springs. Leonard Schultze and S. Fuller Torney in just under a decade built fourteen of the grandest hotels that today remain some of the most iconic historic landmarks in South Florida - Miami-Biltmore, The Breakers, The Nautilus and Roney Plaza set the bar for great hotels that Miami Beach would continue to produce. Nevertheless, with skyrocketing growth and fortune, and the rise of prohibition, the Miami “boom” also attracted big time crime, activities like gambling and prostitution, defined the darker side of the city’s influx of new money.

In the mid-1930s, Schultze and Weaver’s iconic Mediterranean Revival legacy was brought to an end by an aesthetic trend known as ‘Art Deco’ that ushered new, bold architectural forms to South Beach. A second Miami Beach building boom exploded during one of Art Deco’s phases, known as Streamline Moderne, a less opulent version of the Deco style. Miami Beach had finally come into its own with an unmistakable style that branded the beach forever. Despite the economic turmoil that was about to come, these affluent styles survived the war and great depression America faced in the thirties. Today, Miami Beach retains a remarkably rich and uniform appearance with many buildings preserved as exemplary of Art Deco, Streamline Moderne, Nautical Moderne and Tropical Deco design.

The 1940s proved to be a ominous decade for Miami Beach and all of America. The attack on Pearl Harbor December 7, 1941 brought the U.S. into World War II. Because of Miami’s prominent oceanfront location, the Army Air Corps took command of Miami Beach. Its location was also an important site in the battle against the German submarines. As a result, American soldiers by the thousand were stationed along Miami’s beaches. Miami experienced a large infiltration of military personnel for either a stopover or duration. The sunshine lured many back for more following the end of the war. The area remained one of America’s most popular entertainment destinations with hundreds of nightclubs, restaurants and hotels.

Finally, in 1954, Morris Lapidus brought Miami back to life by introducing a new ideology to hospitality design. Lapidus was originally known for his achievements in retail design, and his ability to spatially stage a space with purpose - to sell. When it came to designing hotels, he simple asked himself

- ‘What am I selling now? You’re selling a good time.’

This new ideology was a depiction of the American Dream, a direct reflection of the extreme height of excess that defined the 50s and 60s exuberant mentality. His passion for over-the-top design and radical imagination earned him the greatest commission on the beach - the Fontainebleau. Despite the initial negative criticism, the Fontainebleau consistently sold out and filled with star-studded guest lists and outrageous soirees. It was the beginning of an empire. The Fontainebleau quickly became and remains today the most iconic hotel on Miami Beach.
The Fontainebleau came into its own proving itself as the greatest hotel on the beach. It became the nation’s most visited resort destination. During the 1960s, every great entertainer was either a guest or performed at the hotel - stars ranged from the Rat Pack - Frank Sinatra, Dean Martin to the Beatles Elvis Presley, and Judy Garland. The single franchise even attracted presidents for a luxurious retreat. Soon the live entertainment went beyond singing and dancing. The Miss Universe pageant called it home and more and more movies were filmed in the hotel. The Fontainebleau brought the world to Miami making it a staple in American entertainment and politics. During the same time a darker cloud was building over the great city on the beach. In 1959, a Cuban revolution brought Fidel Castro to power. It was an event that foreshadowed millions of Cubans infiltrating American shores seeking freedom.

After the Fifties and Sixties, Miami Beach fell into yet another state of despair. The once glamorous and fashionable hotels lining Ocean Drive became stopovers for the disenfranchised. The beach quickly became a sanctuary for the elderly and the poor. Miami’s economic downturn combined with its proximity to south America attracted international cocaine drug lords who used it as a base of illicit drug activities. South Beach was taking a turn for the worst and the once glamorous and iconic architecture was beginning to depreciate. The Miami Design Preservation League was founded to identify important buildings and preserve historic charm of South Beach. In 1979 Miami’s Art Deco District was designated the nation’s first 20th century Historic District. Despite the city’s efforts to save Miami, in 1971, with the grand opening of Disney World Miami Beach officially was no longer the most popular tourist destination in the country.

Until the 1980s there was an unusual assortment of criminals, cubans and elderly women. Final the emerging design industry led fashion designers, photographers and models south, a migration strong enough to resurrect the sparkle and glamour of Miami Beach style. Irene Marie opened Florida’s first international full-service modeling agency. New York based agencies immediately discovered the potential of this untapped market. The fashion industry, inherently chic by nature was drawn to the youthful sensuality and intriguing exotic allure Miami’s culture had to offer. With the exception of the Fontainebleau, fashionistas and runway models had no where suitable to stay besides boring chains and dusty grand hotels. The hospitality industry responded with an uncomplicated, yet stylish alternative that offered unique atmospheres and guaranteed the unexpected. The arrival of this high fashion crowd raised the bar and set the boutique hotel phenomenon in motion.

By the 1990s, the population in Miami swelled to over 2 million people and attracted both domestic and international regulars. Miami Beach experienced an explosion of nightlife and an influx of high profile celebrities that were no longer just visiting, but were now calling Miami a second home. The list included Madonna, Gloria Estefan, Sylvester Stallone and Jennifer Lopez to name a few. Miami Beach entered a new era of renovation and new construction that had a tremendous impact on the hospitality industry. Along with the booming boutique hotel market Ocean Drive had a dazzling new facelift that gained it immense exposure.

Miami Beach introduces a new culture - an inhabitable nostalgia - living in the future while residing in the past. It is a city that glorifies the architectural accomplishments from the past, radiates in the energy felt today and lies in anxious anticipation of what new reality will become tomorrow. Miami blurs the line between glamour and profession - the city is art. This contagious spirit draws the most dynamic artists and sensational beings from all over the globe. By the turn of the 21st century, Miami will see both mega-resorts and uber-exclusive member’s only clubs. Miami’s style will keep evolving and trends continue growing. Miami Beach is the stage that combines striking design, contemporary art, music, fashion and technology into a vibrant new kind of immersive guest experience. Every guest, every patron, every visitor is part of the city - it is a work of art that will never be finished - a masterpiece that will never die.
In the early 20th century hotels were predominantly owned and operated by individuals or families. However, hotels encountered a period of modernization, that launched them to become the 7th largest industry in the country.

The Original Luxury Hotel

1890s

Henry M. Flagler and Henry Plant were the men behind the great railroad expansion that was ultimately responsible for connecting America to South Florida’s life of luxury.

The shared vision of Schultze and Weaver was creating a hotel where gentlemen and their families could feel as comfortable as they would as guests in a private home. Luxury Hotel must be designed to maximize efficiency and revenue producing portions without compromising service and comfort.

The Art Deco style evolved across several decades. By the late 1920’s - 1930’s Art Deco’s linear symmetry appeared to be a distinct departure from the flowing asymmetrical organic curves of its predecessor style art nouveau. It embraced influences from the ‘streamlined’ industrial design of automobiles, trains and planes with grand horizontal gestures and striking vertical spires.

By the end of the 1940s Miami was no longer the only premier entertainment destination in America. In the center of the Nevada desert a booming US leisure metropolis was born and its role hospitality industry would rival Miami Beach forever. During the mid-20th century they appeared to have many similarities. Nevertheless, despite their geographical differences, Las Vegas had something Miami Beach did not - legalized gambling.
After earning the prestigious reputation for five star service and luxury accommodations the elite clientele grew accustomed to this level of hospitality. As time progressed, the demand for consistent, perfected service grew. As a result, these legendary kings of hospitality expanded branded luxury chains worldwide.

The latest trend in the fashion industry is not accessorizing your look, but your home. Fashion brands have now begun to dominate home wares collections and couture house designs. The role of fashion translated into the interior is an intriguing concept, so why stop at decor?

Ian Schrager opened his first boutique hotel, Morgans in New York. It set the trend for young, schrewd entrepreneurs with family money and planted seeds all over the globe to define what we call today, the boutique hotel concept.

Nick Jones, an English entrepreneur founded Soho House UK Ltd., a private members’ club for those in film, media and creative industries. The exclusive venues specialize in luxurious accommodations and offer many amenities including, restaurants, cinemas, health spas and bedrooms.

In 1971, Disney created a fantasy land so enticing that even the most beautiful tropical beaches could not distract travel-goers from flocking to landlocked, central Florida. The grand opening of Walt Disney World temporarily shifted the tourism market’s attention away from South Beach, to the imaginary world for family fun. Despite the obvious differences in consumer groups, there was a significant shift in tourism.

The Boutique Hotel Concept

After opening the first Soho House in London in 1995, the Soho Group has since exploded in popularity and has expanded to include Houses across Europe and North America. In 2010, Soho Beach House opened in Miami on the site of the historic Sovereign Hotel.

The Boutique Hotel Concept exemplifies a shift from predicted chains to distinctive interiors marketing unconventional, informal - but luxurious style. The sensational transformation to stimulating, environments appealed to the rising design conscious market.

Maybe it was the notion that even adults are still kids at heart, or that it took people of all ages back to their childhood. Nevertheless, the shift in tourism proved that even against an industry as strong as Miami Beach hospitality, revolutionary concepts will always dictate the styles and trends that impact society.

In 1971, Disney created a fantasy land so enticing that even the most beautiful tropical beaches could not distract travel-goers from flocking to landlocked, central Florida. The grand opening of Walt Disney World temporarily shifted the tourism market’s attention away from South Beach, to the imaginary world for family fun. Despite the obvious differences in consumer groups, there was a significant shift in tourism.

The Boutique Hotel Concept

After opening the first Soho House in London in 1995, the Soho Group has since exploded in popularity and has expanded to include Houses across Europe and North America. In 2010, Soho Beach House opened in Miami on the site of the historic Sovereign Hotel.

The Boutique Hotel Concept exemplifies a shift from predicted chains to distinctive interiors marketing unconventional, informal - but luxurious style. The sensational transformation to stimulating, environments appealed to the rising design conscious market.

Maybe it was the notion that even adults are still kids at heart, or that it took people of all ages back to their childhood. Nevertheless, the shift in tourism proved that even against an industry as strong as Miami Beach hospitality, revolutionary concepts will always dictate the styles and trends that impact society.

The Boutique Hotel Concept

After opening the first Soho House in London in 1995, the Soho Group has since exploded in popularity and has expanded to include Houses across Europe and North America. In 2010, Soho Beach House opened in Miami on the site of the historic Sovereign Hotel.

The Boutique Hotel Concept exemplifies a shift from predicted chains to distinctive interiors marketing unconventional, informal - but luxurious style. The sensational transformation to stimulating, environments appealed to the rising design conscious market.

Maybe it was the notion that even adults are still kids at heart, or that it took people of all ages back to their childhood. Nevertheless, the shift in tourism proved that even against an industry as strong as Miami Beach hospitality, revolutionary concepts will always dictate the styles and trends that impact society.
MIAMI INTERNATIONAL AIRPORT

Miami as a Destination

MIAMI AS A DESTINATION

Miami and Miami Beach are considered one of the most popular tourist destinations in the world. Miami had a tourist population of 12.6 million that spent over $18.8 billion last year alone. The opposite map shows hot-spots by designating locals in blue and tourists in red, yellow unknown where pictures have been taken and uploaded to the popular photosharing website, flickr.com. A large portion of tourists travel out to South Beach while the majority of the North Shore is locals.30

MIA ARRIVALS

PROFILE

<table>
<thead>
<tr>
<th>Airport type</th>
<th>Public</th>
</tr>
</thead>
<tbody>
<tr>
<td>Owner</td>
<td>Miami-Dade County</td>
</tr>
<tr>
<td>Operator</td>
<td>Miami-Dade Aviation Department (MDAD)</td>
</tr>
<tr>
<td>Serves</td>
<td>South Florida metropolitan area</td>
</tr>
<tr>
<td>Location</td>
<td>Miami-Dade County, Florida</td>
</tr>
<tr>
<td>Hub for</td>
<td>American Airlines, American Eagle (Executive Airlines), LAN Airlines (focus airport)</td>
</tr>
</tbody>
</table>

Elevation AMSL 8 ft / 2 m
Coordinates 25°47’36”N 080°17’26”W

RUNWAYS

<table>
<thead>
<tr>
<th>Direction</th>
<th>Length (ft)</th>
<th>Surface</th>
</tr>
</thead>
<tbody>
<tr>
<td>8L/26R</td>
<td>8,600</td>
<td>Asphalt</td>
</tr>
<tr>
<td>8R/26L</td>
<td>10,506</td>
<td>Asphalt</td>
</tr>
<tr>
<td>9/27</td>
<td>13,000</td>
<td>Asphalt</td>
</tr>
<tr>
<td>12/30</td>
<td>9,354</td>
<td>Asphalt</td>
</tr>
</tbody>
</table>

AIRCRAFT OPERATIONS

Based aircraft 250
Passengers 38,314,389 (2011)
Source: Federal Aviation Administration

MIA ARRIVALS
Daily Commercial Flights Arriving at MIA

2011 Statistics

- MIA Passenger Volume: 38,314,389
- Origin Airports: 131
- Deplanements: 19,972,231
- Destination Passengers
- Connecting Passengers
- Arrival : Departure: 8.16%

Passengers:
Number of arriving flights multiplied by the average aircraft capacity 137

Map showing daily commercial flights arriving at MIA with various airports represented.

Bar chart showing passengers by destination airport.
Fig 21
MIA Arrivals, 2013
Diagram by Author

[Source]
Miami International Airport, formally Wilcox Field, is the primary airport serving the South Florida area. It is South Florida’s main airport for long-haul international flights. Miami International Airport has passenger and cargo flights to cities throughout the Americas and Europe, as well as the Canary Islands off the African coast.

Miami International Airport is the largest gateway between the United States and Latin America, and is one of the largest airline hubs in the United States; owing to its proximity to tourist attractions, local economic growth, large local Latin American and European populations, and strategic location to handle connecting traffic between North America, Latin America, and Europe. In the past, it has been a hub for Braniff International Airways, Eastern Air Lines, Air Florida, the original National Airlines, the original Pan Am, United Airlines, and Iberia. Miami International is also the proposed hub of two new start-up airlines, one of which hopes to use the Eastern Airlines name.

In 2011 the airport ranked first in the United States by percentage of international flights and second by volume of international passengers, behind only New York-JFK. In 2011, 38,314,389 passengers traveled through the airport, making the airport the 26th-busiest airport in the world by passenger traffic. The Airport also ranks as the 12th busiest airport in the United States by annual passenger count and is the busiest airport in the state of Florida.
MIAMI INTERNATIONAL AIRPORT
The Gateway of the Americas

Miami International Airport is a prime example of placelessness and has been operating beyond its design capacity contributing to its extreme lack of discomfort and psychological implications associated with modern airport design. It serves at the gateway to the Americas, yet there is no indications of context or local recognition differentiating it from any other airport in the country. With its lack of character and individuality MIA has become yet another fallen victim to the trends of the bygone golden eras of aviation, and a bi-product of brutal functionality and the sheer disproportionate scale of program. Miami International Airport is unique because of the type of flight service it offers to a vast variety of key satellite destinations.

EXISTING INFRASTRUCTURE:
MIA --> KEY DESTINATIONS (MAINTAINING SAME BASIC SERVICE) // #1 AIRPORT SERVICING THE MOST FINAL INTERNATIONAL DESTINATIONS (BRIDGING THE GAP)

EXISTING DEMAND:
POPULAR TOURISM MARKETS (GLOBAL ECONOMIC OFFERING)

EXISTING CLIENT:
MOST PASSENGERS HAVE TO FLY THROUGH MIA TO KEY DESTINATIONS (MONOPOLIZED MARKET)

SMALL SCALE:
SIGNIFICANT PASSENGERS TO FINAL DESTINATIONS, BUT RELATIVELY SMALL, MANAGEABLE USER GROUP

FINANCE:
SECURE - THEY HAVE $$$

MIA:
ONE OF THE MOST INCONVENIENT AND UNDESIRABLE TERMINALS IN THE US - EVEN WITH RECENT RENOVATIONS

CONCOURSE D 60:
UNDERGROUND, FLORESCENT TUBE LIGHTING, COMPETING PA SYSTEM - DIFFICULT TO HEAR, AUTOMATIC SLIDING GLASS CONSTANT LOSS OF CONDITIONED AIR, NO AMENITIES, MUST TAKE SHUTTLE BUS FROM GATE TO PLANE - NO JETWAYS (UPSTAIRS, DOWNSTAIRS, LOAD BUS, UNLOAD BUS, UPSTAIRS - BOARDING NIGHTMARE - EITHER IN HOT SUN, STICKY NIGHT, OR TORRENTIAL RAINFALL

1928
Pan Am's 36th Street Airport opens a stand-alone passenger terminal. It addressed a number of existing operational conflicts by separating arriving from departing traffic and domestic from international flows.
AIRPORT TIME-LINE - MIA

1900s  Airlines handled passenger operations out of aircraft hangars

1928  Pan Am Terminal opens

1930s  Miami Army Airfield at the 36th street airport used by Army Air Corps

1945  Military airport closed and airport returned to civil use

1949  Became the United States Air Force Reserve base until 1960

1959  Miami International Airport opened main terminal and maintenance bases; the standard horseshoe-shaped terminal placed baggage handling and arriving passengers on the ground level with ticketing and departing passengers on the upper level. Covered walkways radiating out from the terminal provided aircraft access.

1965  Plans to expand MIA for the “Supersonic Jetport” in the Everglades (concerns over the detrimental environmental impacts stopped it)

1976  Plans to build a regional airport at Site 14 (Deregulation Act)

1990  In response to citizen’s concern the county commissioner ended all replacement airport studies and instructed the Aviation Department to maximize MIA site.

21st  New terminals, a new efficient “cargo” city, a fourth runway, expanded roadway access, and Miami Intra-modal center - which centralizes ground transportation and rental car facilities.

(source)
MIA DEPARTURES
Daily Commercial Flights Departing from MIA

2011 Statistics

- MIA Passenger Volume: 38,314,389
- Destination Airports: 131
- Enplanements: 19,057,626
- Destination Passengers: 13,530,915 (71%)
- Key Destinations: 6,765,457 (52%)
- Departure-Destination: 35.49%

Passengers:
Number of arriving flights multiplied by the average aircraft capacity 137
Destinations


Diagram by Author

Fig 32

MIA Departures, 2013
The Top 52% Final Destinations Departing From MIA

High Profile Destinations

- MIA Miami
- APF Naples
- EYW Key West
- GNV Gainesville
- JAX Jacksonville
- MCO Orlando
- MTH Marathon // Keys
- PNS Pensacola
- RSW Fort Myers
- TPA Tampa
- TLH Tallahassee
- ANU Anguilla
- AUA Aruba
- BGI Barbados
- STT Charlotte Amalie V.I.
- STX Christiansted V.I.
- CUR Curacao N.A.
- FPO Freeport B.
- GGT Great Exuma B
- GND St Georges, GREN.
- KIN Kingston, J.
- MHH Marsh Harbour B
- MBJ Montego Bay, J.
- NAS Nassau B
- ELH North Eleuthera B
- PAP Port-Au-Prince H
- POP Puerto Plata, D.R.
- PLS Providenciales T.C.
- PUJ Punta Cana, D.R.
- SXM Saint Maarten N.A.
- SJU San Juan P.R.
- STI Santiago D.R.
- SDO Santo Domingo D.R.
- UVF Vieux Fort S.L.
- BDA St. George Berm
- SKB St. Kitts K+Nevis
The success of an experiential branded franchise like the Boutique Terminal Network must be modeled on the existing infrastructure in place why I selected the 16 /35 in order to be successful. No 9 must profile.

### DESTINATION CAPACITY

<table>
<thead>
<tr>
<th>IATA</th>
<th>Airport Name</th>
<th>Passenger Traffic</th>
</tr>
</thead>
<tbody>
<tr>
<td>MCO</td>
<td>Orlando International Airport</td>
<td>35,426,006</td>
</tr>
<tr>
<td>TPA</td>
<td>Tampa International Airport</td>
<td>16,732,051</td>
</tr>
<tr>
<td>SXM</td>
<td>Princess Juliana International Airport</td>
<td>7,993,381</td>
</tr>
<tr>
<td>RSW</td>
<td>Southwest Florida International Airport</td>
<td>7,518,169</td>
</tr>
<tr>
<td>JAX</td>
<td>Jacksonville International Airport</td>
<td>5,605,934</td>
</tr>
<tr>
<td>PUI</td>
<td>Punta Cana International Airport</td>
<td>4,460,583</td>
</tr>
<tr>
<td>MBJ</td>
<td>Sangster International Airport</td>
<td>3,283,412</td>
</tr>
<tr>
<td>NAS</td>
<td>Lynden Pindling International Airport</td>
<td>3,122,980</td>
</tr>
<tr>
<td>SDO</td>
<td>Las Americas International Airport</td>
<td>3,016,445</td>
</tr>
<tr>
<td>AUA</td>
<td>Queen Beatrix International Airport</td>
<td>2,089,021</td>
</tr>
<tr>
<td>BGI</td>
<td>Grantley Adams International Airport</td>
<td>2,048,837</td>
</tr>
<tr>
<td>SXM</td>
<td>Princess Juliana International Airport</td>
<td>1,625,964</td>
</tr>
<tr>
<td>KIN</td>
<td>Norman Manley International Airport</td>
<td>1,502,973</td>
</tr>
<tr>
<td>CLR</td>
<td>Hato International Airport</td>
<td>1,419,000</td>
</tr>
<tr>
<td>TLH</td>
<td>Tallahassee International Airport</td>
<td>1,129,947</td>
</tr>
<tr>
<td>STT</td>
<td>Cyril E. King Airport</td>
<td>1,215,000</td>
</tr>
<tr>
<td>BDA</td>
<td>LF Wade International Airport</td>
<td>1,000,000</td>
</tr>
<tr>
<td>STI</td>
<td>Cibao International Airport</td>
<td>928,944</td>
</tr>
<tr>
<td>ANU</td>
<td>VC Bird International Airport</td>
<td>872,412</td>
</tr>
<tr>
<td>POP</td>
<td>Gregorio Luperon International Airport</td>
<td>755,877</td>
</tr>
<tr>
<td>UVF</td>
<td>Hewanorra International Airport</td>
<td>620,401</td>
</tr>
<tr>
<td>GND</td>
<td>Maurice Bishop International Airport</td>
<td>681,000</td>
</tr>
<tr>
<td>PLS</td>
<td>Provo Airport</td>
<td>500,000</td>
</tr>
<tr>
<td>EYW</td>
<td>Key West International Airport</td>
<td>453,006</td>
</tr>
<tr>
<td>GNV</td>
<td>Gainesville Regional Airport</td>
<td>345,788</td>
</tr>
<tr>
<td>APF</td>
<td>Naples Municipal Airport</td>
<td>100,000</td>
</tr>
<tr>
<td>MTH</td>
<td>Florida Keys Marathon Airport</td>
<td>100,000</td>
</tr>
<tr>
<td>FPO</td>
<td>Grand Bahamas International Airport</td>
<td>--</td>
</tr>
<tr>
<td>MHH</td>
<td>Marsh Harbor International Airport</td>
<td>--</td>
</tr>
<tr>
<td>ELH</td>
<td>North Eleuthera Airport</td>
<td>--</td>
</tr>
<tr>
<td>GGT</td>
<td>Exuma International Airport</td>
<td>--</td>
</tr>
<tr>
<td>PAP</td>
<td>Toussaint Louverture International Airport</td>
<td>--</td>
</tr>
</tbody>
</table>

*Fig. 33: High Profile Satellite Destinations, 2013
Diagram by Author

EXISTING CONCOURSE WITH DEPARTURE FLIGHTS AT GATES

Fig 34
Existing Infrastructure, 2013
Diagram by Author

[source]
CONVERTED No. 9 FLIGHTS OUT OF CONCOURSE D60
Diagrams by Author

Images from: http://www.bingmaps.com
MIAMI INTERNATIONAL AIRPORT & ST THOMAS’ STT
The Greatest Opportunity to Bridge the Gap Between Terminal and Destinations

MIA DEPARTURES
Daily Commercial Flights Departing from MIA

- Destinations
- MIAMI PASSENGER VOLUME 38,314,389
- Destination Airports: 131
- Enplanements: 19,057,626
- Destination Passengers: 13,530,915 (71%)
- Key Destinations: 6,765,457 (52%)
- Departure: Destination 35.49%
Selected Key Destinations Based on Tourism, Flight Service & Location

<table>
<thead>
<tr>
<th>Code</th>
<th>City</th>
<th>Destination</th>
</tr>
</thead>
<tbody>
<tr>
<td>BGI</td>
<td>Barbados</td>
<td>St Georges, Gren.</td>
</tr>
<tr>
<td>EYW</td>
<td>Key West</td>
<td>Great Exuma B</td>
</tr>
<tr>
<td>GND</td>
<td>Naples</td>
<td>Charlotte</td>
</tr>
<tr>
<td>GBG</td>
<td>Key West</td>
<td>Charlotte</td>
</tr>
<tr>
<td>GNS</td>
<td>Naples</td>
<td>Charlotte</td>
</tr>
<tr>
<td>GND</td>
<td>Naples</td>
<td>Charlotte</td>
</tr>
<tr>
<td>TPA</td>
<td>Key West</td>
<td>Charlotte</td>
</tr>
<tr>
<td>APF</td>
<td>Key West</td>
<td>Charlotte</td>
</tr>
<tr>
<td>MHH</td>
<td>Naples</td>
<td>Charlotte</td>
</tr>
<tr>
<td>STX</td>
<td>Naples</td>
<td>Charlotte</td>
</tr>
<tr>
<td>ANU</td>
<td>Naples</td>
<td>Charlotte</td>
</tr>
</tbody>
</table>

High Profile Destinations

** Cyril E King Airport**

- **STT**
  - **ST Thomas, LEWI**
  - 1,250,000 passengers per year
  - 4,000 passengers per day
  - 230 flights per day
  - 15% commercial
  - Dec - Mar season
  - 7,000' runway

**Boutique Terminal Network**

- 540,000 passengers per year
- 18,000 passengers per day
- 10 flights per day
THE TERMINAL EXPERIENCE
A Step by Step Analysis of a Passenger’s Encounters From MIA -> STT

One of the most challenging aspects of airport design is integrating new design strategies without compromising efficiency or government regulations. As a result, airport design has consistently been modeled after a sterile, stereotypical paradigm that meets functional standards and obliges stringent government regulations. Mentioned previously, the demise of this dysfunctional, design epidemic directly corresponds to the airport’s brutal functionality and utter disregard for the comfort and wellbeing of its internal user. In order to truly comprehend the fundamental flaws associated with airport design, terminals must be analyzed from the passenger’s perspective.

Each individual passenger’s terminal experience is defined by a series of consciously made decisions combined with an unpredictable set of directions so that no two passengers can have the same terminal experience. The abundance of decision making moments is overwhelming for even the most decisive individuals. The infinite amount of choices is set by both passenger preferences and standard airport operational procedures. No matter how many times a passenger has flown through a particular airport there is always something different each time around. A passenger may decide to take public transportation rather than drive, check a bag for a long trip or fly a new airline. Passengers may become accustomed to certain consistencies within standard operations like time of a regularly scheduled flight service out of the same gate every weekday. However, passengers must always be consciously aware of potential last minute gate changes no matter how consistent the scenario.

Airport operating procedures are generally random and inconsistent. Therefore, no matter how compulsive a traveler is to precise routines, when traveling through an airport, there will always be unpredictable and uncontrollable differences—gate assignments, security lines, and most certainly the passenger flying next to them. One thing that is for certain, airports across the board are characterized by their infinite inconsistencies and unpredictable nature, moreso than any other typology.

This never ending uncertainty coupled with the alphanumeric sequences that initiated by a passenger’s psychological crisis of identity, more than warrant the anxiety associated with airports. As a passenger proceeds through the terminal, there is an instilled apprehension within them that keeps them constantly second guessing every step, every move, every thought—both consciously and subconsciously. With the infinite amount of decisive choices there is an extremely high margin for error, and generally, no time for mistakes. It begins instantly—is this the departures or the arrivals ramp?—and continues throughout the entire experience down to making sure the black roller-board bag with the red bow off of the baggage carousel 7 is, in fact yours. Air travel is a test that comes down to making the right decisions and following directions.

Furthermore, MIA is a category X airport. It is considered one of the greatest at risk for terrorist attacks in the country. It is also the fastest growing airport in the country. The threat and scale of this airport along with its tainted cocaine cowboy history from the 1980s, makes it one of the most dangerous and volatile transit environments passengers can experience. MIA has about 150,000 passengers per day. The following chapter outlines the sequential terminal experience mainstream passengers experience flying to St Thomas from Miami right now.
Research Methods & Analysis

The model outlines existing conditions and identifies government and security regulations that cannot be compromised. Developing a procedure that breaks down each terminal by programmatic zone allows each phase to be studied and analyzed as individual case studies and therefore systematically define prospective design strategies.

PASSENGER PATHWAYS

arrival sequence
curbside chaos
ticketing & check-in
pre-security
security
intra-terminal transit
the terminal & its amenities
retail
dining
clubs
misc / leisure
gate

--------------- the flight ------------

gate
baggage claim
ground transportation
(vice versa)

MIA & STT

overall analysis
what is working?
what is failing?
what cannot change?
what must be addressed?

PRECEDENT STUDY

other airport models
alternative typologies
with shared context
non architectural
scenarios
what’s a similar
situation?
who’s doing it better?
what doesn’t apply?
what can be
integrated into the
design?

SOLUTION

calendar 1
calendar 2
calendar 3

goals?
consistency?
resolutions?
future
factors?

PROGRAMMING

SITE ANALYSIS

PRECEDENT STUDY

= PROPOSAL

[Fig 37]
Research Methods, 2013
Diagram by Author
RESEARCH METHODOLOGY & PROCEDURE

A passenger’s terminal experience is broken down into a series of phases that are defined by transitional thresholds. Within each phase passengers have an overwhelming array of options that accumulate and define a unique path that is customized to every passenger for each terminal experience. Design strategies and conceptual solutions pertaining to the terminal will be derived from an in depth analysis of the passenger’s complete airport experience. The analytical methodology in place breaks the terminal experience into ten distinct phases:

ARRIVAL SEQUENCE
CURBSIDE CHAOS
TICKETING & CHECK-IN
PRE-SECURITY
SECURITY SCREENING
INTRA TERMINAL TRANSIT
THE TERMINAL & ITS AMENITIES
GATE
BAGGAGE CLAIM
GROUND TRANSPORTATION

Each phase will be surveyed and analyzed taking into account what works, what fails, what is regulated by the national government, what must be addressed. The scope of the work will be defined by the passenger’s path and provide a programmatic outline to follow. The investigation will highlight the prevalent areas of interest and the architectural intent will inform the conceptual design solutions.

ARRIVAL SEQUENCE

Memory is critical in arrival and orientation once within a place. The concept of arrival at a place is elusive, and real arrival is only possible if the place has a unique identity. The arrival involves human expectations as the result of a journey from one place to another, and ends in an encounter with the characteristics and qualities of the destination. This implies a complex set of interactions, both physical and mental. For a real arrival, there must be a penetration from exterior to interior, as well as recognition of the character of the location of arrival and a realization of this arrival to a place. Arrival is expectation becoming manifested in reality. Norberg-Schulz makes the point that the identification by an individual of an environment requires both local character and the “corporeal sense,” or how we move to engage or interact with our immediate environment.1

Miami International Airport had 19,057,626 enplanements in 2011. Every departing passenger is either connecting from another city or originating from Miami International Airport. Regardless of their origin point, every passenger had to undergo one arrival sequence or another to reach the terminal.

The arrival sequence to Miami International Airport does not prove to be any more or any less of a challenge than any other typical large-scale...
airport hub. Nevertheless, to navigate the obstacle course affiliated with air travel always proves to be a time consuming and intricate process. All passengers arriving to MIA have to either drive or arrange a ride from some means of vehicular transit. The arrival sequence is the initial stage of the terminal experience and therefore sets the tone for the proceeding phases.

Arranging a ride from a vehicular transit is the easiest and most efficient way passengers can arrive at the airport. If you arrange for a ride, then the friend, family member or taxi driver merely follows signs to the corresponding airline entrance. The MIAD bus line has its own land on the second level departures ramp and stops at every concourse. The Miami Metro line conveniently brings passengers directly adjacent to the terminal.

Like any airport, driving demands the most additional time and planning by the passenger. Whether the passenger is driving alone or carpooling gives them the option to either drop other passengers and luggage off at the terminal first and then proceed to parking or rental return. Or, the passenger can either return the rental car or park and haul baggage to the terminal with the help of fellow passengers. MIA has a rental park that provides for efficient shuttle service to and from the main terminal for a wide variety of car companies. MIA also has two parking facilities, the Dolphin Parking Garage and the Flamingo Parking Garage. The Dolphin Garage is adjacent to the North Terminal servicing American Airlines and American Eagle on Concourse D while the Flamingo Garage near the South Terminal services all other airlines and their corresponding concourses. Valet, short and long term parking is offered in both garages which is extremely convenient. Unlike other airports like Cincinnati-Northern Kentucky which only offers valet service at Terminal 3 so that any passengers not flying Delta Airlines and wish to valet their car are forced to haul their luggage by foot across two terminals. Nonetheless, the arrival sequence at any terminal merely shuffles foot and vehicular traffic together right before they collide and form what is called, “curbside chaos”.

CURBSIDE CHAOS

Curbside Chaos describes the curbside drop-and-go charade that every commercial airport endures.

3. TICKETING / CHECK-IN
4. PRE-SECURITY - what’s there?
5. SECURITY
6. INTRA-TERMINAL TRANSIT
7. TERMINAL AMENITIES
8. GATE
9. BAGGAGE CLAIM
10. GROUND TRANSPORTATION: A WALK THROUGH THE LIFE OF A PASSENGER

Envision the departures ramp—approaching the terminal with excitement and anticipation, only to drive into bumper to bumper traffic and wait for the chance to participate in the curbside drop-and-go charade. Now, it is time to cross the entry threshold and join the masses of chaos, rushing around in a panic, led only by alphanumeric sequences.

OPTIMAL CONDITIONS: FREQUENT FLIER PERKS

The most beneficial behavioral analysis occurred during first-hand travel experience. When the designer becomes the passenger it allows them to perceive the terminal through the eyes of the passenger, and more importantly, observe fellow passenger behavior. In this case, the passenger sample group consisted of members of the 2-5%, lower elite or upper middle economic class. A carefully conducted research analysis included passenger behavior in “mainstream” terminal settings like check-in, ticketing and most informative—security. It was also imperative to observe behavior while transitioning from the masses of chaos to the private quarters of Admirals Clubs, priority boarding and the first class cabin. How did their behavior change, and what appeared to be the catalyst for these behavior changes?

SECURITY

Today, going through a security checkpoint is more invasive than ever before. The act of stripping down to next to nothing, forced to abandon your personal belongings, and leave your identification behind literally gives passengers the sense of utter bewilderment. After passing through the scanner the relay race begins to see who can put on their shoes, belt, hat and jacket the fastest—oh, and don’t forget the laptop—all without missing the train.

Certain regulations informing airport design and operations are enforced by the government for the safety and wellbeing of the country. One of the most challenging aspects when it comes to designing an airport is how to improve conventional practices without compromising government regulations and security. Nonetheless, there are many consistencies seen in airports that are assumed to be regulated by the government, but in reality they are implemented by airport owners.
TERMINAL TURMOIL

Most travelers are unaware that the revenue produced in retail stores is the airport’s primary means of income. An airport owner’s profit depends on the money the passengers spend while waiting for flights. Therefore, terminals are intentionally designed to manipulate passenger behavior by promote discomfort and inconvenience in order to maximize profit. This explains why there are very few power outlets to charge laptops and cell phones. Also why there are no horizontal surfaces to work and the uncomfortable terminal seating makes it nearly impossible to sleep. To top it all off, it is the owners who recommend passengers arrive at the terminal at least 2 hours before the flight—ensuring plenty of time to shop. Even though airport owners across the globe share similar revenue strategies, that alone does not warrant why airports all around the world are incessantly modeled after a failed precedent.

The same stagnant atmosphere seen in one airport after another has been accepted as the industry standard. How did an entire building typology, so internally focused, end up with such a sterile, stereotyped interior paradigm?

Since the beginning of the 1900s, architects could never keep up with the rapid rate of technological advancements in aviation. Aircraft technology drove the structure of the terminal beyond its design capacity. Airports quickly became defined by volume and frequency and their ability to distribute the masses. Today, airports have grown to disproportionate scales and operate like people processing machines. Airports carry the heaviest and most diverse circulatory volumes of any major structure. They are designed from the outside looking in, not by architects, but rather engineers. This precise disconnect from humanity is the underlying explanation behind the unwavering stereotypical paradigm.

But why is the industry trapped in a dysfunctional design epidemic? Airports are not only chronically modeled after failed precedents, but they seem to be getting worse. Many passengers say that security screening is most unpleasant phase of air travel—this was recorded even before the electronic x-ray screening was implemented. Security makes passengers feel uncomfortable and territorial. This is a result of the federal government mandating passengers to abide by regulations that may be considered monotonous or undesirable. Even though there’s nothing to be done about screening requirements, but how would passengers feel if they were more efficient, convenient and provided a sensory stimulated environment?
CLONED SPACE

Today's airports exist in fantastical state of disarray. They consist of nothing more than disengaged zombies going through the motions prescribed by 'cloned space'. Cloned space is the various undifferentiated spatial sequences that are universalized so that any and all passenger types can be processed within a terminal and repeated over and over again compiling into a single structure. Cloned space is also seen in hospitals, class rooms and shopping malls. In airports, passengers are processed simultaneously at different times and speeds according to a differentiating sets of alphanumeric sequences inevitably leading them to a secondary series of cloned spaces.

ATMOSPHERE

Another consistent characteristic is the lack of natural ventilation, daylighting and any integration of the exterior environment. Since the 1980s, cavernous or “white cube” design became popular in order to accommodate as many passengers as possible. At some point during exploring this trend airport architects completely lost connection to the outdoor world. This also translated across to material selection and high commercialized spatial aesthetic. There is a distinct disconnect from reality within an airport.

GATE

The existing gate waiting areas at MIA are standard for large hubs across the country, undesirable, uncomfortable and inconvenient. The following is a perceptual analysis of gate area experience at MIA:

feels like a prison—you have to be there
minimal power outlets
no horizontal surfaces to work
uncomfortable / crowded seating
less seats than passengers--afraid of getting up in fear of losing your seat
if traveling alone--cannot get up without taking all of your carry-ons
unpleasant views
tacky carpet
poor lighting
toxic noise—overbearing tv, announcements, intercom—nauseating
many passengers—one tv channel—how do you chose?
no amenities—isoaltion
nothing to do—confinement
GATE AREA
ANALYSIS

What is the intended programmatic function of the space?
- a designated waiting area for passengers assigned to that gate

What cannot be changed?
- there cannot be as many seats as there are passengers—the gate area would look like the plane
- cannot leave carry-ons unattended
- passengers must be ready to board on time

What can be changed?

Aesthetics / cosmetics
- no horizontal surfaces to work
- uncomfortable / crowded seating
- tacky carpet
- poor lighting

Programmatic
- toxic noise--overbearing tv, announcements and intercom
- many passengers, one tv channel
- no amenities--isolation
- nothing to do--confinement

Architectural
- minimal power outlets
- unpleasant views

Psychological / behavioral
- feels like a prison--you have to be there
- uncomfortable
- inconvenient
- fear that you may miss something

METHODOLOGY

Aesthetics / cosmetics
- floor to ceiling windows providing ample daylighting
- upgraded materials
- high-end furnishings
- nesting tables--high and low surface options
- built-in power outlets in every configuration
THE BRAND

KNOW YOUR CLIENT

DESIGN THE BRAND  |  BRANDING PRECEDENTS & STRATEGIES

HOW DOES IT WORK?  |  BUSINESS MODEL

CHOREOGRAPH THE EXPERIENCE

No 9  |  THE BOUTIQUE TERMINAL NETWORK

THE BRAND, THE LEGACY, THE LIFESTYLE
Careful Observation of Passenger Behavior is the Key to Experiential Design

At times, consumers may know what they want, but they do not always know what they need. In order to deliver the most successful, customized passenger experience, designers must conduct a careful analysis of the passenger in the environment. Designers must thoroughly understand the context and identify where both problems and successes occur to outline the parameters of the experience. Research and analysis through text and imagery are characteristically biased and can only go so far. It is human nature to unconsciously project a distinct, refined image of oneself. As a result, first or second hand data may unintentionally leave out crucial key elements that may be in plain sight, that go unconsciously unnoticed.

About five years ago the marketing team for Huggies, a popular diaper company that also sells various baby care goods, conducted a study to determine why sales of their baby wipes were down. They researched a wide variety of market studies, set up interviews and surveys and tested their product against the competition, all concluded without an answer. The team then organized a laboratory experiment testing mothers, fathers and caregivers using their product while changing a baby's diaper. The experiment was completed and reported no new findings. It was not until the marketing team installed hidden cameras on a blind sample of consumers that they uncovered the problem. The consumer behavior they observed was remarkable. The key fact that consumers failed to mention during interviews and surveys was that babies rarely do their business in the convenience of the home near the baby changing table. The consumers were changing diapers all over—in the car, at restaurants, while shopping etc. The tapes revealed parents holding the baby with one hand while struggling to get the Huggies baby wipes open. The marketing team took the consumer behavior they observed through a blind study and redesigned the packaging so that the product could be opened single-handedly—the sales skyrocketed.

The importance of observing human behavior in the environment is the most critical method of research. By combining observation with various levels of analysis provides the most thorough investigation of behavioral research. The analysis informing the experiential design of airports consists of a carefully articulated method of research, from traditional, to radical and personal means. The conventional method of collecting data from books and articles from various specialists and professionals provided the foundation for the research. Attending the exhibit Now Boarding, The Architecture of Flight, presented by Fentress Architects and the Denver Art Museum provided analysis of the past, present and future and what one of the leading designers in the industry considers to be the worst and best practices. The boundaries of research were pushed by attaining an unconventional perspective through motion pictures including Up in the Air, Catch Me if You Can and The Terminal, all of which “capture” the perfected version of reality—all of the cliches and stereotypes are magnified and consolidated into an hour and half.

“Airport 24/7” is the latest reality show on the travel channel, documenting the day-to-day events that occur at Miami International Airport. What is real on reality TV is obviously subjective. However, what is fascinating is that the same highly ranked personnel that have participated in interviews, that are considered a primary source for the research, are the stars of the show. The opportunity to put a face to the name and develop a character profile
adds a new layer of insight to the interviews and gives contextual meaning to their responses. Whether the episodes are real or staged does not matter, it is the content they chose to project on screen and the way in which they react to the scenarios that provides a unique perspective on the facility and its managers.

Understanding the industry and the context of the user is only half of the battle—the majority of research lies in the passenger. Air travel passengers are one of the most diversified sample of individuals that exist. In order for research to be thorough and more importantly, unbiased, it is imperative to grasp a wide variety of passenger profiles and infer data and information, both objective and subjective to obtain an accurate information sample. This was done through a series of research strategies including interviews, surveys, informal conversations, blogs and feedback. “The Terminal Diaries” is a blog that was created to initiate passengers to open up and either vent or celebrate their air travel experiences. Bloggers are unaware, or blind, that their stories are being analyzed the used as secondary research for a behavioral study. One of the most important aspects of researching passenger behavior is obtaining a sample of unbiased, unconscious observational analysis.

The most beneficial behavioral analysis occurred during first-hand travel experience. When the designer becomes the passenger it allows them to perceive the terminal through the eyes of the passenger, and more importantly observe fellow passenger behavior. In this case, the passenger sample group consisted of members of the 2-5%, lower elite or upper middle economic class. A carefully conducted research analysis included passenger behavior in “mainstream” terminal settings like check-in, ticketing and most informative—security. It was also imperative to observe behavior while transitioning from the masses of chaos to the private quarters of Admirals Clubs, priority boarding and the first class cabin. How did their behavior change, and what appeared to be the catalyst for these behavior changes?

The most informative and significant observational opportunities was the once in a lifetime exposure to passenger behavior at JFK after the most devastating hurricanes to hit the east coast. The aftermath of Hurricane Sandy caused unanticipated passenger behavior. Radical behavior was at an all time high at all levels. The recorded seven hours was primarily characterized by the wealthy sample group a state of disarray. Their money could not get them anywhere—they felt helpless. There were both domestic and international passengers, travelers that have been waiting for days, some that showed up in a panic because their departure time was suddenly moved up, families on their wits end, businessmen distraught over market closure—encompassed the depths of the 2-5% of the economic spectrum passengers and their transit lifestyle during catastrophe. All transpired by a rare event for the east coast, but a major reality for South Florida and the Caribbean Islands.

The next step is taking this research and processing it against contextual studies. What can be inferred by the findings? What are the areas of focus? What works? What doesn’t work? What do appear to want? What do you perceive the need?
MONOPOLIZED TRANSIT

The selected high profile destinations are predominantly located on remote islands. Consequently, giving air travel another a monopoly over any other modes of transit considering the aspect of time. Even though a large majority of the tourists arrive at these destinations via cruise ships, they were subtracted from the tourist population figures so that the statistics would accurately reflect transit conditions. There is a small portion, less than 2% that arrive on private jet or private yachts. Finally, after considering these exceptions, the tourist population is reduced to arriving by commercial air transit. The majority of arriving flights originate from Miami International Airport, although, passengers are traveling from all over the world. Nevertheless, incoming flights from MIA will dominate the industry, thus define the market for No 9.

TOURIST SEASON

Tourism is the #1 industry for all of the selected sixteen high profile destinations that No 9 will service. It is safe to say that the majority of passengers are traveling to these destinations for pleasure, not business. Passengers can be categorized into two groups—locals and tourists. The US Virgin Islands are a textbook example of a tropical destination that caters to wealthy tourists vacationing during a peak season. As a result, there is a very specific stereotypical passenger that this thesis caters to. This group of tourists ranges from seasonal veterans, or primitive couples celebrating their honeymoon. Either way, these are people that are financially well-off and have the means to support excessive spending. The target market is defined by tourists within 2-5% of the economic spectrum—the lower elite, upper class. The means validates the opulent and luxurious quality that No 9 will offer. No 9 will offer wealthy tourists an alternative luxury transit lifestyle and memorable, personable and engaging experience. Now that they have been identified, and categorized, it is time to establish their psychological incentives and design the branded experience to their articulated characteristics.

CONSPICUOUS CONSUMPTION

The passengers are part of a distinct target market that are typically characterized as privileged. These members of society are notorious for flaunting their successes and superficial achievements to impress one another. It is a constant game, who has the latest and greatest, best and fastest, and ultimately, the hardest to ‘get’. The scarcity and exclusivity of something is priceless. Therefore, becoming a member of this extremely exclusive, private club would be right up their alley. Sociology defines this pattern of behavior as conspicuous consumption.

Conspicuous consumption is the spending of money for and the acquiring of luxury goods and services to publicly display economic power—either the buyer’s income or the buyer’s accumulated wealth. Sociologically, to the conspicuous consumer,
such a public display of discretionary economic power is a means either of attaining or of maintaining a given social status. Moreover, invidious consumption, a more specialized sociologic term, denotes the deliberate conspicuous consumption of goods and services intended to provoke the envy of other people, as a means of displaying the buyer’s superior socio-economic status.\(^2\)
ICONIC BRANDING

Disney and Starbucks are two of the most successful global examples of experiential branding. They combine instant recognition and ultimate differentiation. They will never be replaced and they will never be mistaken for something else. Apple is another company that has achieved the status of iconic lifestyle branding. There are many more brands that have shaped society, however very few are affiliated with aviation. However, there is one that is considered one of the greatest cultural icons of the 20th century—Pan Am.

THE PAN AM EXPERIENCE

Pan American World Airways, more commonly referred to as Pan Am, was a cultural icon of the 20th century. It began in 1928 under the leadership of Juan Trippe. It set aviation standards and invented luxury, first class flight service. The airline was and still is to this day an inspirational phenomenon both within the aviation industry and popular culture. Pan Am founder, Juan Trippe, combined advanced aviation technology with, “a canny sense of public relations and marketing.”4 A quality that later shared by Virgin Atlantic Airlines, founder Richard Branson.

Pan Am became a household name through their unique memorable marketing and branding strategies. Pan Am was a cutting edge aviation company that set itself apart from the rest selling speed and luxury throughout its slogans. Pan Am aircraft interiors took a note from vintage cruise-ships. This was both familiar to society, an existing standard, yet had the allure of something new. They implemented “white glove” cabin service and featured cruise-like staterooms and sleeping berths for up to 74 passengers and had a deluxe compartment equivalent to a ship’s bridal suite in the rear. Countless advertising campaigns and corporate design efforts fortified the “total branding” prerogative behind Pan Am. Later, this marketing groundwork allowed them to capitalize on purveyors of liquor, tobacco and luxury goods once everyone wanted to be a part of the phenomenon.5 The most instrumental element behind Pan Am’s timeless brand was the attitude and discipline of their stewardesses.

VIRGIN

Brand design is a pivotal part of any company, but when it comes to experiential branding it has to become a way of life. Another modern brand designer is Tyler Brule at Winkreative. Brule and Wink have acquired an impressive portfolio and have put British Airways and Porter Airlines on the map of experiential brand recognition. However, the concepts here are one dimensional, or divided. Today, there is only one name dominating the sky and that is Richard Branson’s Virgin Airlines.

Branson deliberately targets markets where the customer has been
consistently ripped-off or under-served, and the competition is complacent. Branson also recognized the opportunity to infiltrate the vulnerable, commoditized airline industry with kickass revolutionary Virgin branding. Virgin Atlantic Airlines is the only airline that successfully achieves the experiential air transit lifestyle this thesis intends to achieve, therefore serving as the quintessential precedent for many facets of its design.

The Virgin Group is more than just the best branded airline, it is a universal brand—housing companies from record labels to condoms. Virgin was in business for twenty years before Branson decided to dabble in air travel. Nevertheless, his unique approach and attitude towards the consumer and more importantly the passenger makes Virgin unmatched and iconic. Virgin Airlines have not yet surpassed the highly esteemed Pan American World Airways branding status, but they are well on their way. One thing that Pan Am had that Virgin’s airlines did not is the element of discovery and innovation—Pan Am was there to usher society into the jet age. However, Virgin is onto something bigger—something just as ground breaking, if not more so than air travel—space travel. Virgin Group recognized the rising opportunity, like Pan Am did one hundred years ago—to be the ones to take the public into another age of transportation. Virgin Group has formed Virgin Galactic in anticipation of commercial space travel. Soon, civilians will be able to go where no passenger has gone before. The ability to combine instant recognition with consistently being valued, ‘like no other’ and the ability to anticipate the next big thing before the inventors even imagine it is the key to iconic branding.

Today, Virgin is considered the modern Pan Am that monopolizes the skies with its cutting edge technology and savvy experiential branding. Both of these airlines will serve as governing precedents throughout the development of No 9. In order to effectively use their strategies to inform No 9 standards, an intricate analysis of their history, contextual relationships and economic patterns will provide intelligence to implement in branding design.

EXPERIENTIAL RITUALS FROM THE GOLDEN AGE

There are a series of experiential rituals that glorified air travel and made passengers feel alive with anticipation and adventure. The act of enplanement when passengers had to walk across a windswept tarmac to a movable metal staircase remains the quintessential boarding experience, offering an intimacy with the aircraft that was thrilling even in the most dreadful weather conditions. Today these magical moments are replaced with jet-ways. Like most of the other exciting moments in air travel, they have been phased out or replaced by electronic or digital machines. Even the terminal staple, shoe-shining has been replaced by electronic massage chairs.

Less than twenty years ago there used to be an endless variety of amenities offered in first class cabins that helped passengers reminisce the bygone golden days of flight. Airlines served complimentary champagne toast at take-off, hot towel service, warm nuts, cocktail service, in-flight dining and immense dessert selections. However, recently airlines have cut back to bags of nuts and cookies passed around in a basket in first class cabins. The value
of the experience is dependent on how successful No 9 can bring passengers back to the origins of elegant air travel.

DEFINING LUXURY

Today, the United States may lead the world in flight volume, but finds itself dead last in the race for terminal luxury. International airports around the world are beginning to offer exquisite pre-boarding lounges complete with Michelin-worthy chefs, five-star spa treatments and a variety of cocktail lounges that may even render layovers something to look forward to. In the US, frequent flier clubs are becoming more and more unremarkable with their best amenities consisting of complimentary coffee and snack mix.

The top passenger rated airlines for optimal flying experience include Turkish Airlines, Emirates and Singapore. These three names have gone above and beyond any modern air travel luxurious to create the best in class experience. For example, Lufthansa’s HON members at Frankfurt International Airport are shuttled to planes in private luxury cars completely bypassing the terminal. First class passengers flying Emirates out of JFK arrive on a private level and board double-decker jumbo jets directly into the first class cabin, never even seeing mainstream passengers. These uber lush luxuries all include privacy, exclusivity, and seamless efficiency—characteristics that will serve as the building blocks of No 9.

ROLE OF THE BOUTIQUE HOTEL

Airports are arguably the last place civilians want to spend their time. On the other hand, luxury boutique hotels are just the opposite. More often than not, passengers travel through airports to reach these destinations. So, why not displace the positive, desirable qualities that define the destination into the design of airports? This is a fundamental design precedent that will make passengers feel as if they have already reached their final destination upon arriving at the terminal.

Coincidentally, the selected site of Miami, is at the heart of one of the greatest luxury boutique hotel districts in the world. No 9 will use local, architectural inspiration for this refined subcategory of hospitality. Additionally, other typologies that have implemented boutique hotels into the mix are museums. 21C, a museum hotel specialty chain from the Bronfman family that combines hip, cool, comfortable hospitality with lots of art. This will serve as a precedent for creating a hybrid hospitality-transit typology.
Fig S
Turkish Airlines CIP Lounge Istanbul, 2013
MIAMI BEACH
Florida

is
Calling you

Poster for Miami Beach, 1922
A NEW TYPOLOGY

At the beginning of the 20th century, America was experiencing what is known as the ‘Gilded Age’. This was a time of opulence and glamour. The country was on the rise of an unprecedented wealth and motivated to find new ways to spend it. As pioneering and innovation led to the construction of US railways, rail systems led the affluence to the west, but more importantly the south.

Henry M. Flagler and Henry Plant recognized the annual snowbird migration as a highly lucrative opportunity. They decided to capitalize on the ‘Gilded Age’ elite’s ritual by decorating the path of transit with expensive, luxurious rail resorts. It was only natural to associate hospitality and transportation because of their hand-in-hand relationship.

Miami, Florida was the focal point for these endeavors. The eclectic style of the city’s first hotels foreshadowed the cultural melting pot Miami would become as the gateway to the Americas. The hotels were derived from various historical architectural styles, some of which included, Spanish Renaissance, Islamic Revival, and Colonial Revival. The international style of each hotel would psychologically transport guests into a fantasy far away from reality - a stylistic metaphor to the wealthy escaping the north.

Grand architectural gestures and fantastic destinations assured guests that they have arrived. The Florida Rail Resorts were highly exclusive and gave guests a tangible confirmation of exalted social status. It was behind the theory of exclusivity that all-inclusive resorts emerged. A place that was nearly impossible to get in would naturally be a place you would never have to leave. Alas, self-contained world, or an all inclusive destination housing over one thousand rooms, extensive public spaces, lobbies, ladies’ parlors, grill rooms, dining rooms and ball rooms. Everything a guest could ever desire. These rail resorts will lay the foundation for the new found hybrid typology of the hospitality-airport terminal.
Fig 71
Branding Concept Collage, 2012
Diagram by Author
PROPOSITION
An Overview of the Formal Thesis Proposal

In any commoditized industry, therein lies a unique opportunity to take the industry by storm and give consumers the alternative they are desperately awaiting and capitalize on the glory. This thesis follows the lead of major enterprises like Virgin Atlantic Airways and Turkish Airlines to capitalize on the opportunity a commoditized industry affords.

THE ULTIMATE UPGRADE
A PRIVATE AIRLINE

Today, airports attempt to improve terminal experience by inserting high-end retail, celebrity chef pop-up kiosks, and even rocking chairs. However, these cosmetic changes cannot mask the much larger underlying issues related to terminal design. Modern airports are inherently fragmented and process passengers like a machine through a series of thresholds that delineate the terminal experience. For years, airlines have been offering refuge from the mainstream chaos by promoting upgraded passenger loyalty programs. Nevertheless, frequent flyer perks will only get you so far—even the most elite members will inevitably be shuffled back into the masses. So, imagine this... An all-inclusive, private airline that offers a seamless, luxury transit experience where passengers feel as if they have already reached their final destination.

Welcome to No 9—you have arrived.

BRIDGE THE GAP BETWEEN
TERMINAL & DESTINATION

No 9 is an alternative model of air travel focused on transporting passengers to their final destinations. It operates as a private airline predominantly servicing flights between major primary hubs to a selection of premiere luxurious destinations. Flight service is based off of the 'Hub-Pocket Model' seen across the US where major airports act as ‘lily pads’ that go on to service connecting flights to regional destinations. For example, mountain-bound passengers fly through DIA to connect to various ski resort destinations like Aspen, Eagle-Vail or Telluride. Similarly, Miami serves as the gateway to the Americas and funnels the majority of Caribbean tourists through MIA. This existing infrastructure allows airlines to monopolize these areas of flight service. Airlines take advantage of the fact that these passengers have no alternative time conscious or cost effective means to reach their destinations and provide less than moderate accommodations—until now.

A LUXURY TRANSIT
LIFESTYLE

The new model will serve as an all-inclusive membership based time-share franchise that gives passengers the opportunity to invest in their luxury transit lifestyle. Members will have access to all No 9 terminals in all major cities.
that serve premiere luxury destinations. The United States may lead the world in flight volume, but finds itself dead last in the race for terminal luxury. International airports around the world are beginning to offer exquisite pre-boarding lounges complete with Michelin-worthy chefs, five-star spa treatments and a variety of cocktail lounges that may even render layovers something to look forward to. In the US, frequent flier clubs are becoming more and more unremarkable with their best amenities consisting of complimentary coffee and snack mix. No 9 looks to European terminals for inspiration, but raises the bar offering comprehensive luxury--

It’s more than just a pre-flight lounge, it’s a lifestyle.

DEFINING THE MARKET

Miami International Airport services more flights reaching final destinations than any other major airport in the US. Therefore, Miami offers the greatest opportunity to bridge the gap between terminal and destination. Out of all departures from MIA, 71% are to final destinations—and more than half are either intra-state or Caribbean bound flight services. All thirty-two leading high profile destinations were analyzed from flight patterns, to tourism populations and economies in order to define the optimal flight service for the No 9 to succeed. The selected sixteen destinations attract wealthy tourists forced to accept less than moderate air travel accommodations. In addition to their financial means, these passengers are eager for an alternative method of air travel—making the Caribbean a prime market to support the Boutique Terminal Network. The network will capitalize on the existing infrastructure and market its services to passengers ranging within the 2-5% of the economic spectrum.

OPTIMIZE PASSENGER EXPERIENCE

What sets it apart from anything else is that it goes above and beyond passenger comfort and wellbeing, and focuses on the lifestyle. A luxury transit lifestyle, it’s about the look, but more importantly the feel—the way you check-in, the way you wait for the plane—and its the brand that delivers this experience. The No 9 offers unique amenities like the Dry Martini Bar—a duo cocktail lounge blow dry bar that integrates the latest salon craze into one. Passengers can enjoy a signature mojito made with fresh mint from the living wall while getting their hair blown out. Passengers with more extensive layovers can check their carry-ons in locker rooms at The Spa and bask in the sun on the rooftop pool lounge or have a relaxing massage. Each location also offers the ultimate amenity in hospitality-private suites for guests with early flights or unexpected delays. The intentions is to optimize passenger experience in terminal environments by using architecture as a catalyst for behavioral change—shifting passengers from a state of animated limbo, to pleasant suspension through experiential branding. The Boutique Terminal Network will change the way people think about flying—it’s no longer where you’re going, but how you get there.
In order for the Boutique Terminal Network to differentiate itself and become a truly valued experience, the franchise must implement a series of business strategies. These characteristics set forth by the company will make them unique and marketable. Passengers will seek certain travel experiences over others and services because of their inherent personal value and strength of memorable engagement. The more successful the experience, the more instilled in one's memory and therefore the greater the psychological connection to the consumer.

SEAMLESS

One of the most obvious, but consistently ignored characteristics of luxurious hospitality operations is that the entire staff is employed by the same company. Everyone is on the same team working for the consumers satisfaction. There is no switching gears, no competition or overlapping responsibility. The entire operation operates as a unit. By unifying the back-of-house, the user experience is inadvertently smoother. The single franchise, consisting of the--ground crew, flight crew, administration, concierge, bellman, chefs, janitorial staff, valet driver, baggage handlers, etc--all work for the same company--No 9.

DIFFERENTIATION THROUGH EXPERIENTIALIZATION

In the past, when manufacturers were faced with the realities of the looming Service Economy, they wrapped services around their goods to increase the overall value of the offering to the consumer--allowing their goods to be to better meet the latest desires of the consumer. GIVING AWAY SERVICES TO SELL GOODS This may be the initial step... It has to start somewhere. As manufacturers must EXPERIMENTALIZE their goods --- companies must EXPERIMENTALIZE their SERVICES!8

Airport designers must explicitly design their services to enhance the passenger’s experience as well--essentially experientializing the services--focus on enhancing, improving, and instigating more memorable passenger experiences. The most important strategy when it comes to experientialization is differentiation.

Embracing an experience-directed mindset, thinking not only about the design and production of things but also the design and orchestration of experiences using these things.

THEMATIZING [ THE -ING THING ]

1. AN ENGAGING THEME MUST ALTER A GUEST’S SENSE OF REALITY - AFTER SOME DIMENSION OF HUMAN EXPERIENCE

2. FULLY ALTER ONE’S SENSE OF REALITY BY AFFECTING THE EXPERIENCE OF SPACE, TIME + MATTER
INHERENT SOCIAL INTERACTION

In The Experience Economy, authors B. Joseph Pine II and James H. Gilmore describe an instinctual human-to-human social connection humans psychologically desire. These inherent interactions take place away from “home” and “work” and they require a “third place.” In the past, humans would find refuge in daily rituals like having a drink at the corner pub, sharing train cars with neighbors, or even participating in morning small talk in coffee bars. As a result of suburbanization and urban sprawl, society no longer takes part in these rituals. Besides major cities like New York and Chicago, mass transit has declined as a result from the rise in the automotive industry. Despite recent environmental implications, society has grown accustomed to the notion that everyone drives their own car and has the freedom to go to any corner pub or coffee bar whenever they please. The combination of suburbanization, rise in automobiles and decentralized communities was responsible for the significant downfall of society’s traditional “third places.” Nonetheless, people continue to seek other places close enough to home, but far enough away to let down their professional guard and be themselves.

In the past, people naturally began installing long-standing plans with friends and family like Sunday night dinners and movie nights to fill the social gaps in order to make themselves feel intellectually satisfied. As new social customs were adopted, technology was also rising—the advent of the Internet introduced a new kind of “third place,” a virtual “third place.” Today, society is feeling the repercussions of globalization and its social implications. The Internet drastically impacted society in many ways. It blurred the lines between home, work and place—socially it could be everything or it could be nothing—it was the ultimate escape that had no boundaries. There is a rising standard of living taking place today where more and more people are working from home. As the digital era fuels globalization the distinction between work and home is diminishing, wireless mass communication platforms allows for endless social interactions anytime, anywhere. Despite the surplus of digital communication, the instinctual human nature to sustain consistent human-to-human contact remains relevant. In order to satisfy their inherent social interactive needs, individuals must connect with one another in designated time spent with one another.

This inherent need for social interaction is one of the essential parameters of distinguishing a service from an experience and also the key component to experiential branding. Think back to the ’90s when digital communication was on the rise. Many electronic mailing companies were competing for consumers, but only one surpassed them all and dominated the industry—why? American Online, predominantly referred to as AOL, was
the only company that recognized the opportunity for social interaction on an intimate level of instant gratification. Of course all providers offered an economic service that enable digital communication via email, however it was the “buddy list” and the personalization of instant messaging through screen names that ignited the communication phenomenon around the globe that was more than a service, but a unique memorable personal experience.11

Globalization has negative implications on the existence of many industries like the workplace, libraries etc., despite video chatting and other digital communication may threaten air travel, nothing will replace airports, they will always be needed—that is until we can teleport.

THE FOUR REALMS OF EXPERIENCE

The four pillars of experience, also referred to as the four Es, are entertainment, education, esthetic and escape. In order to create the most engaging and memorable experience, it must incorporate elements from all four realms.15

Technologies drive expansion of experiential entities because they encourage new genres that instigate the emergence of competitors. Interactive games became extremely popular at the turn of the 21st century as well as, World Wide Websites, “motion-based attractions”, 3-D movies, and virtual reality.16 The more realistic and immersive the game the greater the experience. Experiences, like services are intangible and therefore not held down to one defined good or commodity. Every experience can have a slight variation to the last and call itself new, or different.

MEMBERSHIP DUES

In order for something to be worth it—people must be willing to pay for it. Therefore, charging membership dues to merely just have the experience of “belonging” validates the airline as being worthwhile. It is this perception that suggests membership is priceless, because essentially you are paying for nothing—just access. This is the ultimate difference between a glorified service and a brilliant experience.

For an experience to transcend a glorified service, consumers must value the time spent during the experience over the cost. This may be the most difficult aspect of the transition for consumers to embrace. However, once they do, the experiential earnings will be exceptional.

Pine and Gilmore hit the nail on the head when they relate this concept to Netflix in the updated edition in 2011.

Consider one particular pricing model ripe for such admission-fee innovation: time sharing. Think Netflix. It’s no movie rental service, charging for each lent film. Rather, the company charges a monthly fee and subsumes the rental service in a movie-viewing subscription. No more drop boxes, no more late fees, no more all-copies-checked-out disappointments. Movies are either delivered directly to your house, in prepaid packaged envelopes for easy return, or
ENTERTAINMENT, like ESTHETICS, is a passive aspect of the EXPERIENCE. When your guests are ENTERTAINED, they’re not really doing anything but responding to (enjoying, laughing, etc.) the EXPERIENCE. Professional speakers lace their speeches with jokes to hold the attention of their audience to get them to listen to ideas.

- What can you do by way of entertainment to get your guests “to stay”?
- How can you make the experience more fun and more enjoyable?

The EDUCATIONAL aspects of an EXPERIENCE, like the ESCAPIST, is essentially active. Learning as it is now largely understood, requires the full participation of a learner.

- What do you want your guests “to learn” from the experience?
- What information or activities will help to engage them in the exploration of knowledge + skills?

Once there, what should your guests do? The ESCAPIST aspects of an EXPERIENCE draws your guests further, immersing them in activities. Focus on what you should encourage your guests “to do” if they are to become active participants in the EXPERIENCE.

- The RICHEST EXPERIENCES ENCOMPASS ASPECTS FROM ALL FOUR REALMS

- PASSIVELY ABSORBED THROUGH THE SENSES

- EDUCATIONAL

- ESCAPIST

- IMMERSION

- ENTERTAINMENT
similar business models have emerged in other industries like corporate jets, recreational vehicles, designer women's hand bags and many more. All are focused on seamlessly delivering a personalized, memorable experience to the consumer at the cost of a flat universal fee. Why can't we translate this to air travel?

The No 9 is already identified as an experience by differentiation, disnification, integration of the four realms and implementing an indirect layer of social interaction. However, in order for passengers to truly value the air travel experience No 9 offers, they must be willing to pay admissions fees. These transactions will be concealed in the form of initiation fees and monthly membership dues. Every member reinforces that the No 9 experience is how passengers want to spend their time traveling.

More offerings should find ways to explicitly charge for time. Currently in airports, retail prices are exponentially marked up because they monopolize the in-terminal marketplace. Passengers are constantly overpaying for goods, adding to the list of the ancillary costs associated with flying. Membership fees, or currency exchanged for time, constitute a portion of the cost for goods and services offered within the terminal. Therefore, very similar to a private club or country club, the actual cost of food and drinks is at an incredibly low margin for members—an unfathomable rate compared to public terminal prices. The competitively low figures presented to the passengers at the time of travel will leave them pleasantly surprised and feel a sense of accomplishment. This ultimately translates into appreciating the value of the experience over cost.

The most fundamental question companies looking to offer valued experiences must ask themselves is, what would we do differently if we charged admission? Membership fees may charge premiums for supported goods and services, but deliver top of the line products and services in return. Passengers will encounter the benefits while enjoying organic foods and large portions. They will also be treated in an atmosphere adorned with silver and white linen. With the price of admission, it is a company's primary concern to design experiences that engage the passenger and premeditate their wants and needs making their stay the most pleasant and comfortable as it can be.

**LIFESTYLE**

Morris Lapidus, a renowned architect, originally specialized in retail design and then transitioned into hospitality design during the 1950s. He impacted the industry by innovative thinking. He applied what he knew, how to sell and translated it into the new typology. He asked himself, 'what are you selling now? A good time.

No 9 is selling a lifestyle. That is the defining characteristic that sets it apart from any other pre-flight lounge or first class or frequent flier perks airlines offer passengers. It is about the way a passenger experience a space, the way you go through security the way you drink a cocktail the way you board the plane -- more about the feel than the look. No 9 offers an increased level of comfort--familiarity--security-- that passengers can relate to--it looks
and feels like my life.”

This carefully articulated branding tactic is seen across luxury hotel chains like the W Hotels. Guests know that the level of service and comfort is standard at any location and they can relate to the ambient environments and feel right at home. However, the difference between comfort and being too comfortable is what No 9 is essentially founded upon. No 9 is built upon the ideology that the metaphysical state of existence experience while in flight transcends into the structural tissue of the terminal. Passengers exist in an animated limbo—a space defined as a heterotopia—they are neither here nor there—a phenomenon psychologically familiar to passengers. Instead of magnifying the out-of-body transition and making passengers feel lost and alone, No 9 uses the underlying psychological phenomenon to its advantage. No 9 creates immersive environments that stimulate a passenger’s sensory stimuli to psychologically transport them into the illusion that they have already arrive. The Boutique Terminal Network is too good to be true, a fantastical reality that passengers are in a simulated world of luxury and opulence—it all emulates from the moment of suspension between A and B—the manifestation of cloud 9 is brought to an tangible reality.

CREATIVE GAINS

The implementation of this business model gives the architect the opportunity to design terminals for the primary objects and desires of the passenger. Economics and business models are not frequent components of an architectural thesis or intent. Which is inherently problematic given that architecture is just as complex as the design and inter-workings of a company. This thesis intends to bring economics and business ethics and strategies to the forefront of its design. Every design choice will be supported by well throughout and analyzed economic and psychological strategies and consequences. Nothing is arbitrary and nothing is mere aesthetic. It is the duty and responsibility of a modern day designer to go beyond the drawing board and blur the lines between concept and project. The 21st century will usher in an new era of economics defined by experiential economic offerings. Architects must be capable of evolving from a mere service based offering along with the rest of society. After all, architects hold the power to shape experiences, to construct the context background that render events as memories versus mere illusion.
PASSENGERS EXPERIENCE A METAPHYSICAL STATE OF EXISTENCE

HETEROTOPIA
NEITHER HERE NOR THERE
CONCEPT OF TIME IS LOST
REALITY IS TEMPORARILY UNOBTAINABLE

STRUCTURAL TISSUE

FANTASY

TRANSLATES INTO AIRPORTS

ANIMATED LIMBO

CONSCIOUSLY OR UNCONSCIOUSLY

REALITY
PLACE VS PLACELESSNESS
LOSS OF IDENTITY
LOSS OF PURPOSE

LOST IN TRANSITION
THEORETICAL CONTEXT  |  HETEROTOPIC SPACE

The Phenomenological Explanation for the State of Animated Limbo Passengers Experience
The design behind the Boutique Terminal Network is based on a combination of economic and psychological strategies. Passengers will inevitably experience a metaphysical state of existence while traveling. Therefore, rather than amplify the disorienting and sterile characteristics of the inherently fictitious terminal—take the opportunity to make destinations a simulated reality by psychological transporting passengers to their perceived utopia that awaits their arrival. The architecture shifts passengers from a state of animated limbo into pleasurable suspension. Shashi Caan notes in her book Rethinking Design and Interiors, “Our physical surroundings are tangible only through our senses and from this we formulate our reality.”

This sensory matrix is a graphic representation that follows the experiential sensory path of a passenger (what they see, hear, smell, taste, touch and feel) as they progress through the terminal. Each frame summarizes the sensory triggers that makeup the perceived environment.

The upper portion describes passengers sensory recognition within modern terminal environments, or the state of animated limbo. Image recognition communicates senses of confusion, discomfort, sterility, and entrapment. For example, the spatial repetition of gate after gate after gate is similar to the composition of prison cells—when occupied one experiences an overwhelming surge of isolation both in the terminal and behind bars.

Below represents the proposed alternative, a state of pleasurable suspension. These frames exert powerful senses of elegance, excitement, opulence and serenity. The proposed terminals transcend the excitement heard by a popping champagne cork and reminiscent of the rush of anticipation from the smell of popcorn. This sensory phenomenon will go on to inform architectural design that makes a passenger’s anticipated fantasy a reality.
HETEROTOPIA - THE MOMENT - PERSONAL CLOUD 9
[ disconnected from reality—feel as if you’ve already arrived—too good to be true—nothing is real—fantasy phenomenon ]

EXCLUSIVITY - SECRET PASSAGES - ULTERIOR SPACE
[ mainstream vs members—existential ignorance—covert operations—esoteric entity ]

COMMUNAL INTIMACY - CONFINED BY HUNDREDS
[ role of the cocoon—curvilinear significance—prospect and refuge ]

PERFECT SERVANT PHENOMENON
[ never seen—always there—everything hidden ]
<table>
<thead>
<tr>
<th>Buy Water</th>
<th>Gate</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-Minute Manicure</td>
<td>The Hanger</td>
</tr>
<tr>
<td>Culinary Classes</td>
<td>Movie Screenings</td>
</tr>
<tr>
<td>Spa</td>
<td>Outdoor Pool</td>
</tr>
<tr>
<td></td>
<td>Day Beds</td>
</tr>
<tr>
<td></td>
<td>Description</td>
</tr>
<tr>
<td>---</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>1</td>
<td>PRIVATE DRIVE (linear feet)</td>
</tr>
<tr>
<td>2</td>
<td>CURBSIDE (linear feet)</td>
</tr>
<tr>
<td>3</td>
<td>LIMO / TAXI STAND (linear feet)</td>
</tr>
<tr>
<td>4</td>
<td>VALET DISPLAY LOT (linear feet, spaces)</td>
</tr>
<tr>
<td>5</td>
<td>CURBSIDE VALET CHECK-IN / TICKETING / BAGGAGE</td>
</tr>
<tr>
<td>6</td>
<td>LOBBY</td>
</tr>
<tr>
<td>7</td>
<td>CONCIERGE / FEDEX</td>
</tr>
<tr>
<td>8</td>
<td>DEPARTURES BAGGAGE HANDLING</td>
</tr>
<tr>
<td>9</td>
<td>ARRIVALS BAGGAGE HANDLING</td>
</tr>
<tr>
<td>10</td>
<td>DEPARTURES RESTROOMS</td>
</tr>
<tr>
<td>11</td>
<td>SECURITY LOUNGE</td>
</tr>
<tr>
<td>12</td>
<td>ARRIVALS RESTROOMS</td>
</tr>
<tr>
<td>13</td>
<td>VALET LOUNGE</td>
</tr>
<tr>
<td>14</td>
<td>SECURITY / LOUNGE</td>
</tr>
<tr>
<td>15</td>
<td>SECURITY OFFICES</td>
</tr>
<tr>
<td>16</td>
<td>BTN SHOPPE</td>
</tr>
<tr>
<td>17</td>
<td>RESTROOMS</td>
</tr>
<tr>
<td>18</td>
<td>CONCIERGE</td>
</tr>
<tr>
<td>19</td>
<td>BTN ESSENTIALS</td>
</tr>
<tr>
<td>20</td>
<td>COFFEE BAR</td>
</tr>
<tr>
<td>21</td>
<td>GATE LOUNGE (9)</td>
</tr>
<tr>
<td>22</td>
<td>SANGRIA BAR</td>
</tr>
<tr>
<td>23</td>
<td>SMALL Bites Galley [LORENA GARCIA]</td>
</tr>
<tr>
<td>24</td>
<td>RESTROOMS</td>
</tr>
<tr>
<td>25</td>
<td>BTN ENTERTAINMENT LOUNGE</td>
</tr>
<tr>
<td>26</td>
<td>10 MINUTE MANICURE</td>
</tr>
<tr>
<td>27</td>
<td>BUBBLES PIANO BAR</td>
</tr>
<tr>
<td>28</td>
<td>DRY BAR</td>
</tr>
<tr>
<td>29</td>
<td>LA CARRETTA</td>
</tr>
<tr>
<td>30</td>
<td>RETAIL ROW</td>
</tr>
<tr>
<td>31</td>
<td>APPLE</td>
</tr>
<tr>
<td>32</td>
<td>CHOPPED SUSHI</td>
</tr>
<tr>
<td>33</td>
<td>COCKPIT</td>
</tr>
<tr>
<td>34</td>
<td>BUSINESS CENTER</td>
</tr>
<tr>
<td>35</td>
<td>SHULA’S STEAKHOUSE</td>
</tr>
<tr>
<td>36</td>
<td>GRAND HALL</td>
</tr>
<tr>
<td>37</td>
<td>THE PLAYERS CLUB</td>
</tr>
<tr>
<td>38</td>
<td>JOE’S STONECRAB</td>
</tr>
<tr>
<td>39</td>
<td>MEDIA LIBRARY</td>
</tr>
<tr>
<td>40</td>
<td>COCKPIT - UPPER DECK</td>
</tr>
<tr>
<td>41</td>
<td>LOCKER ROOMS</td>
</tr>
<tr>
<td>42</td>
<td>SAUNA / STEAM / SPA</td>
</tr>
<tr>
<td>43</td>
<td>FITNESS CENTER</td>
</tr>
<tr>
<td>44</td>
<td>JUICE BAR</td>
</tr>
<tr>
<td>45</td>
<td>POOL DECK - FLOAT BEDS</td>
</tr>
<tr>
<td>46</td>
<td>SPA STORAGE &amp; OFFICES</td>
</tr>
<tr>
<td>47</td>
<td>PILOT SUITES</td>
</tr>
<tr>
<td>48</td>
<td>BTN SUITES</td>
</tr>
<tr>
<td>49</td>
<td>SUBTOTAL SQ FT</td>
</tr>
<tr>
<td>50</td>
<td>CIRCULATION &amp; MISC (10%)</td>
</tr>
<tr>
<td></td>
<td>TOTAL SQ FT</td>
</tr>
</tbody>
</table>
# STT | PROGRAMMING

Program Configured by Passenger Duration

<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
<th>Size (SQ FT)</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 MINUTES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>PRIVATE DRIVE (linear feet)</td>
<td>243</td>
</tr>
<tr>
<td>2</td>
<td>CURBSIDE (linear feet)</td>
<td>117</td>
</tr>
<tr>
<td>3</td>
<td>LIMO / TAXI STAND (linear feet)</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>VALET DISPLAY LOT (linear feet, spaces)</td>
<td>35</td>
</tr>
<tr>
<td>5</td>
<td>CURBSIDE VALET</td>
<td>2434</td>
</tr>
<tr>
<td>6</td>
<td>LOBBY</td>
<td>1500</td>
</tr>
<tr>
<td>7</td>
<td>CONCIERGE / FEDEX</td>
<td>121</td>
</tr>
<tr>
<td>8</td>
<td>BAGGAGE HANDLING</td>
<td>2183</td>
</tr>
<tr>
<td>9</td>
<td>BEllMAN / VALET LOUNGE</td>
<td>930</td>
</tr>
<tr>
<td>10</td>
<td>DEPARTURES RESTROOMS</td>
<td>672 (2)</td>
</tr>
<tr>
<td>11</td>
<td>ARRIVALS RESTROOMS</td>
<td>1120 (2)</td>
</tr>
<tr>
<td>12</td>
<td>VALET LOUNGE</td>
<td>1011</td>
</tr>
<tr>
<td>13</td>
<td>SECURITY</td>
<td>3741</td>
</tr>
<tr>
<td>14</td>
<td>SECURITY OFFICES</td>
<td>283</td>
</tr>
<tr>
<td>15</td>
<td>BTN SHOPPE</td>
<td>452</td>
</tr>
<tr>
<td>16</td>
<td>CONCIERGE</td>
<td>135</td>
</tr>
<tr>
<td>17</td>
<td>COFFEE BAR</td>
<td>416</td>
</tr>
<tr>
<td>18</td>
<td>BTN ESSENTIALS</td>
<td>558</td>
</tr>
<tr>
<td>19</td>
<td>GATE LOUNGE (2)</td>
<td>6607</td>
</tr>
<tr>
<td>20</td>
<td>MOJITO BAR</td>
<td>5721</td>
</tr>
<tr>
<td>21</td>
<td>SMALL BITES GALLEY</td>
<td>448</td>
</tr>
<tr>
<td>22</td>
<td>PRIMP</td>
<td>--</td>
</tr>
<tr>
<td>23</td>
<td>RETAIL ROW</td>
<td>--</td>
</tr>
<tr>
<td>24</td>
<td>BUSINESS CENTER</td>
<td>522</td>
</tr>
<tr>
<td>25</td>
<td>CABANA BAR</td>
<td>921</td>
</tr>
<tr>
<td>26</td>
<td>THE ISLES</td>
<td>4723</td>
</tr>
<tr>
<td>27</td>
<td>THE SPA</td>
<td>2556</td>
</tr>
<tr>
<td>28</td>
<td>LOCKER ROOMS</td>
<td>974 (2)</td>
</tr>
<tr>
<td>29</td>
<td>FITNESS CENTER</td>
<td>729</td>
</tr>
<tr>
<td>30</td>
<td>SPA STORAGE &amp; OFFICES</td>
<td>--</td>
</tr>
<tr>
<td>31</td>
<td>CABANAS</td>
<td>1101</td>
</tr>
<tr>
<td>32</td>
<td>BTN SUITES</td>
<td>(5)</td>
</tr>
<tr>
<td>33</td>
<td></td>
<td>7500</td>
</tr>
<tr>
<td><strong>SUBTOTAL SQ FT</strong></td>
<td></td>
<td>42755</td>
</tr>
<tr>
<td><strong>CIRCULATION &amp;_MISC (10%)</strong></td>
<td></td>
<td>4300</td>
</tr>
<tr>
<td><strong>TOTAL SQ FT</strong></td>
<td></td>
<td>47055</td>
</tr>
</tbody>
</table>
THE BRAND, THE LIFESTYLE, THE LEGACY

The Boutique Terminal Network is legitimized because it is an extension of an existing transit infrastructure. The proposal is not suggesting a shift in society’s behavior, nor a radical concept foreign to civilization. The No 9 is merely reforming the existing migration tradition that over the past 100 years that has devolved from a luxurious, brilliant elegance seen in the Golden Age, to low-cast, cattle carriers that are evident today.

No 9 will be the first travel membership program of its kind, therefore, turning a new corner. It is imperative to target the airline to a refined market in order for it to succeed. Once the experiential branding is realized, the exclusivity and highly esteemed reputation will soon follow and spread amongst a variety of tourists. Consequently, the demand will increase across various geographic regions like, the Rockies, French Riviera, and the South Indian Coast.

The brand will become a traveling phenomenon—it will forever change the perception of flight. Others will soon be evaluating their tedious travel routes and begin to scrimp and save on goods and other services order to “swing” this new expense. The rise of No 9 will put pressure on other air carriers and cause an economic shift in value. Competing airlines will attempt to disguise surges of desperation as comparable experiences. However it will not be genuine, but merely a glorified service with experiential intent wrapped around it. Consumers, passengers, members must not be fooled by these acts of desperation. What the No 9 offers cannot be marketed into a beefed up service. It is a new brand, a new legacy and most importantly a new lifestyle. It must withstand conformity and the temptation of competitive pricing. No 9 must follow in the footsteps of the great icons—Disney, Starbucks, Pan Am and Virgin. These companies did not become global brands without going through competitive warfare.

By implementing this business model, architects are given the opportunity to design terminals for the primary objectives and desires of the passenger. Economics and business models are not frequent components of an architectural thesis or intent. This alone is inherently problematic given that architecture is just as complex as the design and inter-workings of a company. This thesis intends to bring economics and business ethics and strategies to the forefront of its design. Every design choice will be supported by well throughout and analyzed economic and psychological strategies and consequences. Nothing is arbitrary and nothing is mere aesthetic. It is the duty and responsibility of a modern day designer to go beyond the drawing board and blur the lines between concept and project. The 21st century will usher in an new era of economics defined by experiential economic offerings. Architects must be capable of evolving from a mere service based offering along with the rest of society. After all, architects hold the power to shape experiences, to construct the context background that render events as memories versus mere illusion.
NOTES

THE FOUNDATION

INTRODUCTION


2. Ibid.


8. Ibid, 12.


10. Ibid, 8.

11. Ibid, all.

MR. MONOPOLY TAKES FLIGHT

IDENTIFYING THE PROBLEM

FUNDAMENTAL FLAWS IN TERMINAL DESIGN

DISCUSSING THE DISCOURSE


A WORKING KNOWLEDGE


23. Ibid.

24. Ibid.

25. Ibid.


27. Ibid, 63.

28. Ibid, 63-64.

HETEROTOPIA

LOST IN TRANSITION


32. Farchaus, “Relief,” 34.

33. Relph, Place, 46.

34. Ibid.

35. Ibid, 54.


37. Ibid, 33.


WHAT IS EXPERIENCE?


41. Ibid, 10.

42. Ibid, 12.

43. Ibid.


46. Ibid, 1.

47. Ibid


49. Ibid.

50. Ibid.
THE COMMODITIZATION TRAP I AVIATION INDUSTRY

51. Ibid, 8.
52. Ibid.
53. Ibid, 9.
54. Ibid.
55. Ibid, 11.

THE COMMODITIZATION TRAP | AVIATION INDUSTRY

56. Ibid, 21.
57. Ibid, ix.
58. Ibid, 1.
60. Ibid, all.
61. “Now Boarding,” Denver, all.
62. Ibid.

63. Donald Albrecht, Peter H. Christensen, Tibbie Dunbar, Curtis Fentress, Gillian Fuller, Christoph Heinrich and Ben Rubin. Boarding, 13.


68. Ibid, 24
71. Ibid, 5.
72. Ibid, all.
73. Ibid, 8-9.
74. Ibid, 11.
75. Ibid, 31.
76. Ibid, 13.

77. Ibid, 5.
78. Ibid, all.
79. Ibid, 8-9.
80. Ibid, 11.
81. Ibid, all.
82. Ibid.
83. Ibid, 31.
84. Ibid, 13.

THE METHODOLOGY

STUDY THE INDUSTRY | HOW DID WE GET HERE?

1. Donald Albrecht, Peter H. Christensen, Tibbie Dunbar, Curtis Fentress, Gillian Fuller, Christoph Heinrich and Ben Rubin. Boarding, 13.


7. “Boarding.”

8. Ibid.


10. Ibid, 15.
11. “Deregulation.”
12. “Boarding.”
13. Ibid.

HOW THEY TICK—PASSENGERS, PATTERNS & TRENDS

15. Ibid.
17. Pine and Gilmore, Experience (1999), 35.
18. “Boarding.”
19. “SABRE.”
20. Ibid.
22. Donald Albrecht, Peter H. Christensen, Tibbie Dunbar, Curtis Fentress, Gillian Fuller, Christoph Heinrich and Ben Rubin. Boarding, 13.

23. “Boarding.”
24. Ibid.


27. “Boarding.”
US MODEL | MAJOR HUB & KEY DESTINATIONS


SITE SELECTION | MIA & STT


SITE ANALYSIS | THE TERMINAL EXPERIENCE

THE BRAND

KNOW YOUR CLIENT

2. Thorstein Veblen. The Theory of the Leisure Class. (United States: Macmillan, 1899)

DESIGN THE BRAND

5. Ibid, 64.

HOW DOES IT WORK | DESIGN THE EXPERIENCE

9. Ibid, 35.
10. Ibid.
11. Ibid.
13. Ibid.
15. Ibid, 39-43.
16. Ibid.

THEORETICAL CONTEXT | CLOUD 9

CHOREOGRAPH THE EXPERIENCE


SETTING THE STAGE
WORKS CITED


The Terminal, prod. and dir. Steven Spielberg, 128 min., Dreamworks LLC, 2004, DVD.


