



Postscript



Sensory Memory

An embodied memory has an essential role as the basis of remembering a space or a place. We transport all the cities and towns that we have visited, all the places that we have recognized, into the incarnate memory of our body. Our domicile becomes integrated with our self-identity; it becomes part of our own body and being.

Juhani Pallasmaa¹

1

When I was studying a light condition in the exhibition hall with a model, I suddenly recalled one scene from two summers ago. I encountered it at Helsinki Institute of Technology by Alvar Aalto in Finland. At the corner of the campus the gymnasium was standing as a forgotten piece from the rest. It was under a refurbishment then. Following a guide I stepped in the gymnasium hall. I found a tiny spot of light hitting on the floor in the thick and heavy darkness. It seemed like the only life in the unused room. That light came through a broken hole on the ceiling. What I found striking was intensity of light that could penetrate the roof and reach all way to the floor. I remember the moment with the resistance of the heavy entry door and the combined smell of mold and sweat of athletes. That scene disappeared as soon as the guide turned on the ceiling light. It was a show that lasted only for a minute or two, but it still remains vivid in my memory after more than two years. This experience told me the atmosphere of a room waiting for events to happen. An expectation was generated in a silence.

2

At the end of the design process I was wondering what kind of wood was appropriate for the wood panel in the exhibition hall. I chose cedar for its character of controlling room humidity and avoiding insects. It was a proper decision because I already had considered cedar boards for the form of concrete wall in the building. I wanted to see and touch an actual material before finalizing the use. I found a thin piece at the wood shop. As soon as the piece was cut, it gave strong and refreshing fragrance. It suddenly ignited the memory from the childhood in my hometown, Fushiki, Takaoka in Japan. My hometown has 13,000 population and faces the Sea of Japan and is located at the bottom of a river. We used to have many small wood manufacturers because of its location. They produced timber for houses as well as let kids have small leftover pieces from the process. We built our toys with those pieces. The smell of cedar was always around us. This was the moment of realization that fragrance is a significant part of architecture. I wanted the convention center to be remembered by the smell as well. I imagined what the exhibition hall was like with the senses. The building became a part of my body through the memory.

At the End of the Journey

This project was to create a meaningful place for a special occasion. I searched for effective strategies for place making. In his essay “Building Dwelling Thinking,” Martin Heidegger wrote, “The relationship of man to places and through places to spaces is based on his dwelling in them.”²² My interpretation of his notion of dwelling is that the building must provide people with points where they can launch their memorization, so that they can dwell in the building through their memory. It must support people’s orientation and identification. It provides the experience which visitors can construct the place in their mind. They should be able to reflect their body to the place through light, material, and structure. They can not dwell in the building stripping off their tactile senses. Pallasmaa writes, “The body knows and remembers. Architectural meaning derives from archaic responses and reactions remembered by the body and the senses.”²³

Looking back on the previous projects I have done, most buildings have simple figures. All complexity of space is contained inside of datum line. This time the size of the project let me explore possibility of form. I wanted freedom of expressing forms. During the process of structuring the roof I hesitated to decide the location of columns because I knew the decision narrowed the possibility of form. But once the decision was made, the awareness of gravity as well as smooth exchange of the load into the earth carried the process through. It became clear solution. I realized that determining the limit was essential for designing architecture. Architecture itself has physical limitation as David Chipperfield states: “Considering our position as being outside a strong ideological framework, and accepting that a building must resolve its attitude through its own physical material, we must accept that architectural form must enjoy its potential freedom.”²⁴ The Sea-Folk Museum by Japanese architect Hiroshi Naito presents a fine example that the limit clarifies the formation. He writes, “Excessive consciousness of space diversifies architectural forms. However, if importance is placed on time, the options for formation would be narrowed and the building outlines become clear.”²⁵ He carried through it by setting a timeframe as a parameter to generate a form. Fumihiko Maki remarks on importance of time from different point of view in his book *A Presence Called Architecture*: “It is time that offers the ultimate evaluation of architecture. Time alone judges its usefulness to society and its durability as an object. Moreover, time determines whether or not the architecture has acquired a symbolism which will allow it to serve as a memory device throughout history. Meanwhile, the work of architecture maintains its autonomy as society and architect look on. As long as a work of architecture continues to exist, it questions our present.”²⁶



Architecture is a silent backdrop of the scene where everyday life takes place. By igniting the bodily reflection in the experience, it becomes part of man's memory. Its usefulness is only measured by time. But it can suggest great potential at the completion, which speeds up the recognizing process. This is what a student project can propose. My pursuit has given my eyes a glimpse of the unseen horizon. I will enjoy looking back on what was achieved and what was not achieved in this thesis project as I venture ahead. I want to put my work of architecture to the test of time in the reality. This is the time to move on. I want to run for the constructed reality.

Renovation of Palais Royal, Paris, France, Daniel Buren (1980)

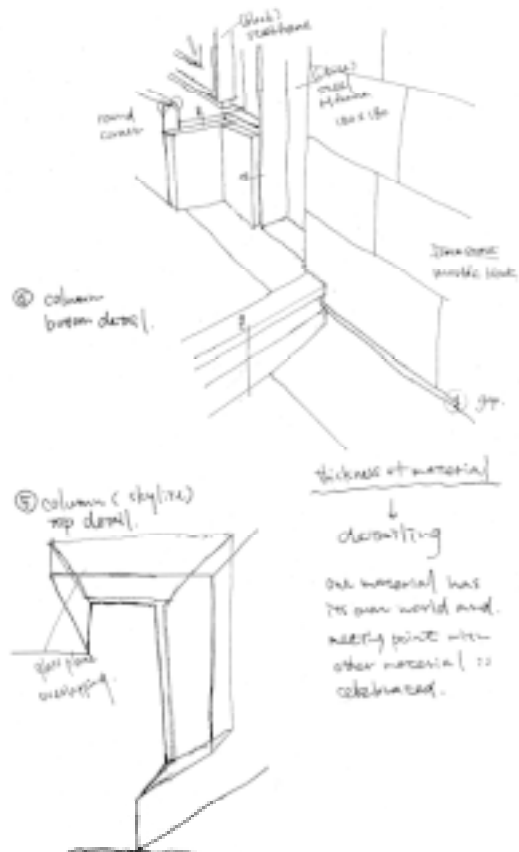
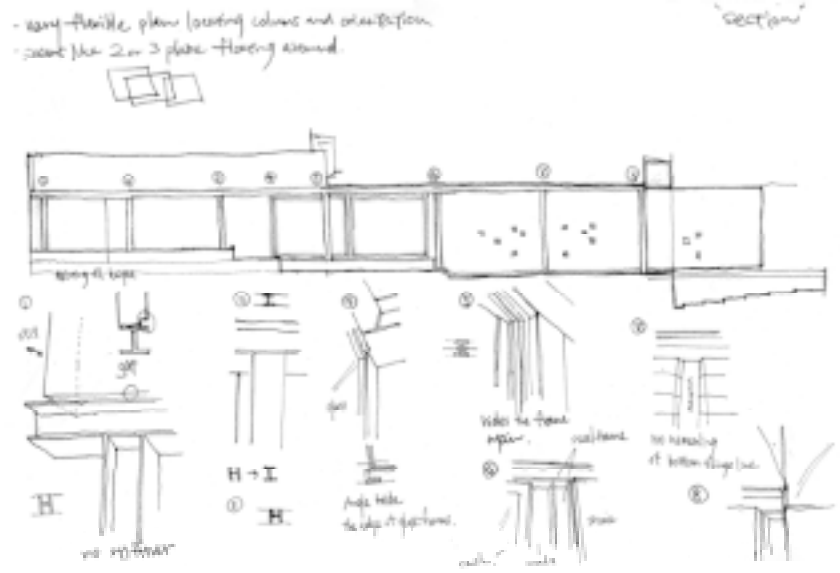




Appendix: Experiential References



**Study of Material and Light 1
in the work of Carlo Scarpa**



In the elements the joint inspires ornament, its celebration. The detail is the adoration of Nature.

Louis Kahn¹²

Scarpa's details celebrate joints between different materials. There exists space inbetween. His architecture seems to explore possibility of creating space in the every single molecule in the air. It was obvious at the Canova Sculpture Gallery. The corner at the ceiling was not a dead end but a point of departure. Conscious articulation of material becomes an archaeological weapon to reveal a history of the place as well as a history of the material itself. His detail is a part of the whole building, at the same time his whole is a detail of the part. In the words of Frascari, "the details are the minimal unit of signification."¹³

Canova Sculpture Gallery, Possagno, Italy (1957)



(left) Querini Stampalia Foundation, Venezia, Italy (1963)
(below) Banca Popolare di Verona, Verona, Italy (1973)



What I want to say is that sense of space is not communicated by a pictorial order but always by physical phenomena, that is by matter, by the sense of mass, the weight of the wall. This is why I assert that it is the apertures, openings and orifices that create spatial relationships.

Carlo Scarpa¹⁴



(right) Museo Castelvecchio, Verona, Italy (1964)
(left) Brion Vega, San Vito d'Altivore, Italy (1972)



Study of Material and Light 2
in Western architecture



*There must be a crack somewhere in the construction
which allows enough natural light to come in to tell how
dark it is.*
Louis Kahn¹⁵

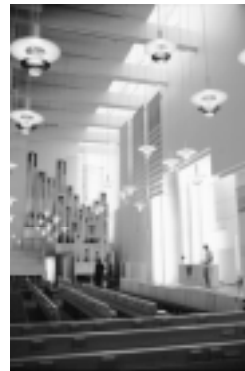
Vision reveals what touch already knows.

Juhani Pallasmaa¹⁶

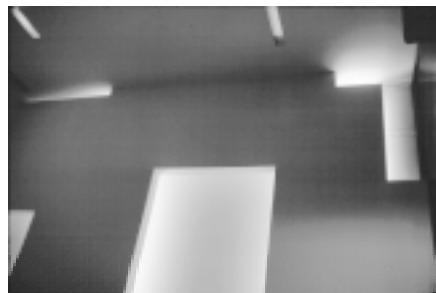


(above) Abbaye de Le Thoronete,
Provence, France
(left) Stadsbiblioteket, Stockholm,
Sweden, Gunnar Asplund (1928)
(right) Ylösnousemuskappeli
(Resurrection Chapel), Turku,
Finland, Erik Bryggman (1941)



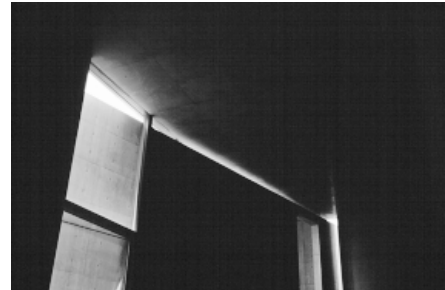


(above left) Le Couvent de La Tourette, L'Abresle, France, Le Corbusier (1960)
 (above right) Kimbel Art Museum, Fortworth, Texas, USA, Louis Kahn (1972)
 (left) Myyrmäen Kirko, Myyrmäki, Finland, Juha Lëiviska (1984)
 (below) D.E. Show & Co. Office and Trading Area, New York, USA, Steven Holl (1992)





**Study of Material and Light 3
in Japanese architecture**

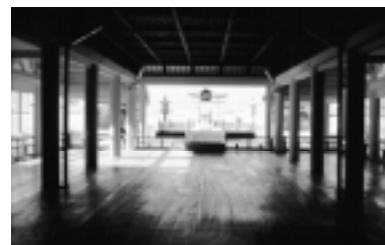


(above) Church of Light, Ibaraki, Tadao Ando (1989)
(right) Hounen-in, Temple, Kyoto. Gate.
(bottom left) Yoshijima House, Takayama (1905)
(bottom right) Itsukushima Shrine, Hiroshima.



Shade, too, can be inhabited.

Gaston Bachelard, *The Poetics of Space*¹⁷





(left) Koto-in Temple, Daitoku-ji, Kyoto
(below) Ryoan-ji Temple, Kyoto

Such is our way of thinking—we find beauty not in the thing itself but in the pattern of shadows, the light and the darkness, that one thing against another creates.

Jun'ichiro Tanizaki, *In Praise of Shadows*¹⁸

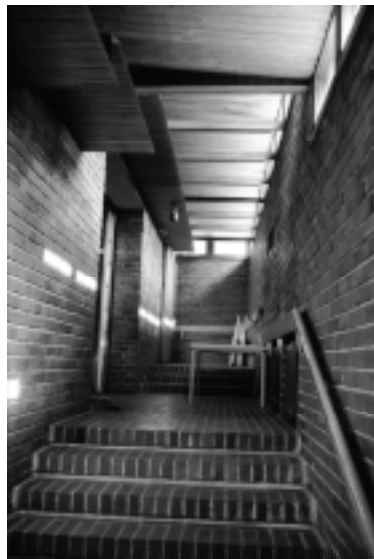


Experience of Sense of Place

We may define the ideal outcome of architecture as being that a building should serve as an instrument which mediates all the positive influences and intercepts all the negative influences affecting man ... a building cannot carry out this task unless it is itself as finely nuances as the surroundings in which it stands.

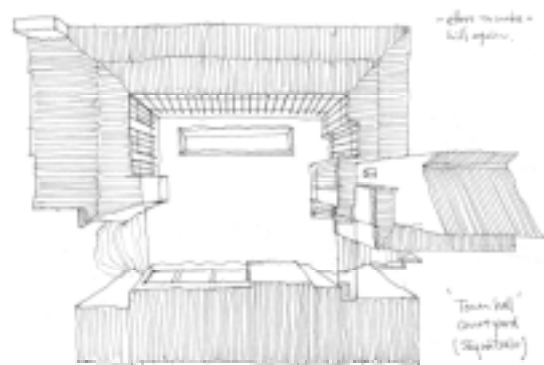
Alvar Aalto¹⁹

Säynätsalo Town Hall, Säynätsalo, Finland, Alvar Aalto (1952)



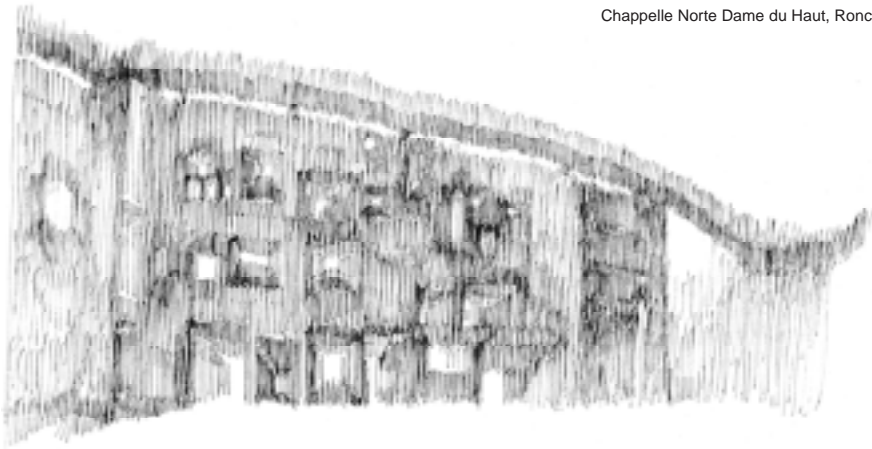
Aalto's advice to a student designing a window was to try 'to think of it occupied by the girl he loved.'²⁰

Säynätsalo Town Hall first disappointed me because it hid the courtyard I dreamt of. But once I walked in after several steps, it welcomed me gently. Its choice of material and its organization created an intimate and inhabitable place. The place was enriched by day-to-day use of people. His belief in "the commonplace as a crucial architectural factor" was crystalized there.²¹





Chappelle Norte Dame du Haut, Ronchamp, France, Le Corbusier (1955)



I arrived there before the gate opened. After one hour of waiting in the mist and cold weather in June, the gate opened. The long curved walk led to the chapel. That enigmatic asymmetrical building appeared as another form of a spirit of the hill. The grey solid denied any kind of life. As soon as I stepped into the building, it started raining. It was still raining that afternoon. When I was about to give up seeing the light through the opening, they began to reveal their profiles. I can still recall the moment clearly. There existed the strong as well as generous presense of sun. The openings

increased the depth in the wall. The cast light through outlined the mystic experience inside. I ran outside. The color returned to the world. Ronchamp changed the expression. It celebraed the vitality as if it were a goddess. The sun dimmed again in half an hour. That was an intense show of the life. Le Corbusier created a special reflector of soul of the hill by its form and its character as well. The chapel was an essential part of the whole landscape: "I am as you see me and I belong here." in the words of Peter Zumthor.²²





Salk Institute of Biological Studies, La Jolla, California, USA,
Louis Kahn (1965)



The 'feel' of place is made up of experiences, mostly fleeting and undramatic, repeated day after day and over the span of years. It is unique blend of sights, sounds, and smells, a unique harmony of natural and artificial rhythms such as times of sunrise and sunset, of work and play. The feel of place is registered in one's muscles and bones.

Yi-Fu Tuan, *Space and Place*²³

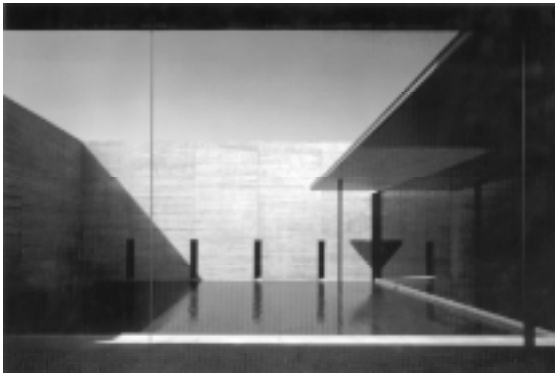


The simple geometry created a sort of maze around the courtyard. When I was about to get lost, the light led me to the courtyard, the original point. Also the geometry offered various setting of rooms to concentrate on works, to relax, and to eat by the Pacific Ocean. Salk Institute stood as a strong background that would not be disturbed by anything. The background was watching the life of people, which took place in and around it.





Kaze-no-Oka Crematorium, Nakatsu, Japan, Fumihiko Maki (1997)



*Field, wood and garden were to me only a space
Until you, my beloved, transformed to a place*

Johann Wolfgang von Goethe²⁴

It was standing in silence under the warm sun in December. I visited before a funeral session in the late afternoon. Each room owns varied volume and location. The wholeness of the building was not achieved by an overall system and geometry but by the air orchestrated by material and light. The building held full of potential to be a gentle envelope during the session. The envelope would be formed again in people's memory. Maki humanized abstract space into a memorable place.



Endnotes

Introduction

¹ Alberto Pérez-Gómez, "The Space of Architecture: Meaning as Presence and Representation," in Steven Holl, Juhani Pallasmaa, and Alberto Pérez-Gómez, *Questions of Perception—Phenomenology of Architecture*, special issue of *Architecture and Urbanism*, no. 7 (1994), 8.

² Louis Kahn, "Not for the Faint Hearted," *What will be has always been—The words of Louis I Kahn*, ed. Wurman Richard Saul (New York: Rizzoli, 1986), 126.

³ Juhani Pallasmaa, "Six Themes for the Next Millennium," *Arkkitehti*, no. 1 (1995), 23.

⁴ Peter Zumthor, *Thinking Architecture*, trans. Maureen Oberli-Turner (Baden, Switzerland: Lars Müller Publishers, 1998), 58.

⁵ Hidetoshi Ono, "City and Architecture in an Age of Surfaces," trans. Hiroshi Watanabe, *Japan Architect* 29, no. 1 (1998), 8.

⁶ Pallasmaa, "Six Themes for the Next Millennium," 23.

⁷ Pallasmaa, "Architecture and the Reality of Culture—the Feasibility of Architecture in a Post-Modern Society," trans. Diana C. Tullberg, *Arkkitehti*, no. 1 (1987), 73.

⁸ Quoted in Kenneth Frampton, foreword to *Inside Architecture*, by Vittorio Gregotti, trans. Peter Wong and Francesca Zaccheo (Cambridge, Massachusetts: MIT Press, 1996), 15.

⁹ Michael Benedikt, *For an Architecture of Reality* (New York: Lumen, 1987), 4.

¹⁰ Vittorio Gregotti, *Inside Architecture*, 11.

¹¹ Pallasmaa, "Six Themes for the Next Millennium," 27.

¹² Peter Zumthor, *Thinking Architecture*, 26.

¹³ Pallasmaa, "The Limits of Architecture—Towards an Architecture of Silence," trans. Michael Wynne-Ellis, *Arkkitehti*, no. 6 (1990), 27.

Americanness

¹ Jean Baudrillard, *America (Material World)*, trans. Chris Turner (New York: Verso, 1988), 28.

² *Ibid.*, 40.

³ *Ibid.*, 124.

⁴ Alexis de Tocqueville, *Democracy in America*, ed. Richard D. Heffner (New York: New American Library, 1956), 144.

⁵ *Ibid.*, 145.

⁶ Baudrillard, *America*, 94.

⁷ Juhani Pallasmaa, "Architecture and the Reality of Culture—the Feasibility of Architecture in a Post-Modern Society," 75.

Thesis Project: "How can Architecture and Urbanism Work in a Periphery?"

¹ Fumihiko Maki, *Investigations in Collective form*, (St.Louis: Washington University School of Architecture, 1964), 5.

² Hidetoshi Ono, "City and Architecture in an Age of Surfaces," 5.

Urban Design: Urban Proposal for Eisenhower Avenue West

¹ Philip Langdon, "The Urbanist's Rewards," *Progressive Architecture*, no. 8 (1995), 89.

² Joel Garreau, *Edge Cities: Life on The New Frontier* (New York: Double Day, 1991), 5.

³ *Ibid.*, 6.

⁴ Rem Koolhaas, "Postscript: Introduction for New Research 'The Contemporary City,'" *Theorizing a New Agenda for Architecture*, ed. Kate Nesbitt (New York: Princeton Architectural Press, 1996), 324.

⁵ Garreau, *Edge Cities*, 15.

⁶ In this part historical references are drawn from the two following sources: Virginia Department of Transportation, Environmental Quality Division, Richmond Virginia, *Phase IV Cultural Resource Assessment of the Eisenhower Avenue/Cameron Run Valley, City of Alexandria, Virginia*, by Cultural Resource Group, Louis Berger and Associates (Richmond, Virginia: 1989). Department of Planning and Community Development, City of Alexandria, “Landmark/Van Dorn Small Area Plan,” in *Adopted 1992 Master Plan, Alexandria, Virginia* (Alexandria, Virginia: 1992).

⁷ Department of Planning and Community Development, “Landmark/Van Dorn Small Area Plan,” 23.

⁸ Department of Planning and Zoning, City of Alexandria, *New Housing Inventory*, by Ralph Rosenbaum (Alexandria, Virginia: 1996).

Architecture Design: “The Bank” -a Convention Center for Alexandria

¹ Written quote from the theory class “The Building as a Tool and Toy,” given by Oda Pålme of Bauhaus University, Weimar at Washington-Alexandria Architecture Consortium, Virginia Tech in the fall of 1998.

² Steven Holl, *Anchoring* (New York: Princeton Architectural Press, 1989), 9.

³ Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (London: Academy Editions, 1996), 47.

⁴ Vittorio Gregotti, *Inside Architecture*, 71.

⁵ Pallasmaa, *The Eyes of the Skin*, 47.

⁶ Holl, *Anchoring*, 9.

⁷ Marco Frascari, *Monsters of Architecture: Anthropomorphism in Architectural Theory* (Savage, Maryland: Rowman & Littlefield Publishers, 1990), 112.

⁸ Christian Norberg-Schultz, “The Phenomenon of Place,” *Theorizing a New Agenda for Architecture*, 425.

⁹ Louis Kahn, *Light is the Theme: Louis I. Kahn and the Kimbell Art Museum*, comp. Nell E. Johnson (Fort Worth, Texas: Kimbell Art Museum Foundation, 1975), 21.

¹⁰ Livio Dimitriu, “Architecture and Morality; An Interview with Mario Botta,” *Perspecta*, no. 20 (1983), 136.

¹¹ Quoted in Mark C. Taylor, *Hiding* (Chicago: University of Chicago Press, 1997), 167.

Postscript

¹ Juhani Pallasmaa, *The Eyes of the Skin*, 43.

² David Chipperfield, “Tradition and Invention,” *2G David Chipperfield Recent Work*, no. 1 (1997), 138.

³ Hiroshi Naito, *Sea-Folk Museum*, trans. Makiko Quini (Tokyo, Japan: by the author, 1993).

⁴ Fumihiko Maki, *A Presence called Architecture -Report from the Site*, Gallery Ma Books, no. 5 (Tokyo, Japan: TOTO Shuppan, 1996), 63.

Appendix

¹ Accademia Olimpica, *Carlo Scarpa* (Vicenza: 1974), 1; quoted in Marco Frascari, “The Tell-the-Tale Detail,” *Theorizing a New Agenda for Architecture*, 506.

² Marco Frascari, “The Tell-the Tale Detail,” 508.

³ Carlo Scarpa, “Furnishings,” *Carlo Scarpa; The complete work*, eds. Francesco Dal Co and Giuseppe Mazzariol (New York: Rizzoli, 1985), 282.

⁴ Louis Kahn, *Light is the Theme*, quoted in Henry Plummer, *Light in Japanese Architecture*, extra edition of *Architecture and Urbanism*, no. 6 (1995), 124.

⁵ Juhani Pallasmaa, *The Eyes of the Skin*, 29.

⁶ Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Boston: Beacon Press, 1969); quoted in Plummer, *Light in Japanese Architecture*, 98.

⁷ Jun'ichiro Tanizaki, *In Praise of Shadows*, trans. Thomas J. Harpner and Edward G. Seidensticker (New Haven, Connecticut: Leete's Island Books, 1977), quoted in Plummer, *Light in Japanese Architecture*, 117.

⁸ Alvar Aalto, "European reconstruction brings to the fore the most critical problem facing architecture in our time," *Abacus 3: Museum of Finnish Architecture Yearbook* (Helsinki: Museum of Finnish Architecture, 1982), 131; quoted in Richard Weston, *Alvar Aalto* (London: Phaidon Press, 1995), 122.

⁹ Frederick Gutheim, *Alvar Aalto* (New York: George Braziller, 1960), 29; quoted in Weston, *Alvar Aalto*, 145.

¹⁰ Göran Schildt, *Alvar Aalto: Early Years* (New York: Rizzoli, 1984), 216; quoted in Weston, *Alvar Aalto*, 227.

¹¹ Peter Zumthor, *Thinking Architecture*, 18.

¹² Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977); 183, quoted in Weston, *Alvar Aalto*, 145.

¹³ Quoted in Weston, *Alvar Aalto*, 145.

Bibliography

- Baudrillard, Jean. *America (Material World)*. trans. Chris Turner. New York: Verso, 1988.
- Benedikt, Michael. *For an Architecture of Reality*. New York: Lumen, 1987.
- City of Alexandria. Department of Planning and Community Development. "Landmark/Van Dorn Small Area Plan." *Adopted 1992 Master Plan, Alexandria, Virginia*. Alexandria, Virginia: 1992.
- City of Alexandria. Department of Planning and Zoning. *New Housing Inventory*. By Ralph Rosenbaum. Alexandria, Virginia: 1996.
- Chipperfield, David. "Tradition and Invention." *2G David Chipperfield Recent Work*. no. 1 (1997):130-142.
- Dimitriu, Livio. "Architecture and Morality; An Interview with Mario Botta." *Perspecta 20* (1983): 120-138.
- Fascari, Marco. *Monsters of Architecture: Anthropomorphism in Architectural Theory*. Savage, Maryland: Rowman & Littlefield Publishers, 1990.
- _____. "The Tell-the-Tale Detail." *Theorizing a New Agenda for Architecture*. ed. Kate Nesbitt. New York: Princeton Architectural Press, 1996: 500-513.
- Garreau, Joel. *Edge Cities: life on The New Frontier*. New York: Double Day, 1991.
- Gregotti, Vittorio. *Inside Architecture*. trans. Peter Wong and Francesca Zaccheo. Cambridge, Massachusetts: MIT Press, 1996.
- Holl, Steven. *Anchoring*. New York: Princeton Architectural Press, 1989.
- Kahn, Louis. *Light is the Theme: Louis I. Kahn and the Kimbell Art Museum*. comp. Nell E. Johnson. Fort Worth, Texas: Kimbell Art Museum Foundation, 1975.
- _____. "Not for the Faint Hearted." *What will be has always been—The words of Louis I Kahn*. ed. Wurman Richard Saul. New York: Rizzoli, 1986: 124-127.
- Koolhaas, Rem. "Postscript: Introduction for New Research 'The Contemporary City.'" *Theorizing a New Agenda for Architecture*, ed. Kate Nesbitt. New York: Princeton Architectural Press, 1996: 324-325.
- Langdon, Philip. "The Urbanist's Rewards." *Progressive Architecture*, no. 8 (1995): 82-89.
- Maki, Fumihiko. *Investigations in Collective form*. St. Louis: Washington University School of Architecture, 1964.
- _____. *A Presence called Architecture -Report from the Site*. Gallery Ma Books, no. 5. Tokyo, Japan: TOTO Shuppan, 1996.
- Naito, Hiroshi. *Sea-Folk Museum*. trans. Makiko Quini. Tokyo, Japan: by the author, 1993.
- Norberg-Schultz, Christian. "The Phenomenon of Place." *Theorizing a New Agenda for Architecture*, ed. Kate Nesbitt. New York: Princeton Architectural Press, 1996: 414-428.
- Ono, Hidetoshi. "City and Architecture in an Age of Surfaces." trans. Hiroshi Watanabe. *Japan Architect* 29, no. 1 (1998): 4-11.
- Pallasmaa, Juhani. "Architecture and the Reality of Culture—the Feasibility of Architecture in a Post-Modern Society." trans. Diana C. Tullberg. *Arkkitehti*, no. 1 (1987): 66-77.
- _____. "The Limits of Architecture—Towards an Architecture of Silence." *Arkkitehti*, no. 6 (1990): 26-39.
- _____. "Six Themes for the Next Millennium." *Arkkitehti*, no. 1 (1995): 22-31.
- _____. *The Eyes of the Skin: Architecture and the Senses*. London: Academy Editions, 1996.

- Pérez-Gómez, Arberto. "The Space of Architecture: Meaning as Presence and Representation." in Steven Holl, Juhani Pallasmaa, and Alberto Pérez-Gómez, *Questions of Perception—Phenomenology of Architecture*, special issue of *Architecture and Urbanism*, no. 7 (1994): 8-25.
- Plummer, Henry. *Light in Japanese Architecture*. extra edition of *Architecture and Urbanism*, no. 6 (1995).
- Scarpa, Calro. "Furnishings." *Carlo Scarpa; the complete work*. eds. Francesco Dal Co and Giuseppe Mazzariol. New York: Rizzoli, 1985: 282-299.
- Taylor, Mark C. *Hiding*. Chicago: University of Chicago Press, 1997.
- Tocqueville, Alexis de. *Democracy in America*. ed. Richard D. Heffner. New York: New American Library, 1956.
- Virginia Department of Transportation. Environmental Quality Division. *Phase IV Cultural Resource Assessment of the Eisenhower Avenue/Cameron Run Valley, City of Alexandria, Virginia*. By Cultural Resource Group, Louis Berger and Associates. Richmond, Virginia: 1989.
- Weston, Richard. *Alvar Aalto*. London: Phaidon Press, 1995.
- Zumthor, Peter. *Thinking Architecture*. trans. Maureen Oberli-Turner. Baden, Switzerland: Lars Müller Publishers, 1998.

Illustration Credit

All the illustrations, unless otherwise cited, are by the author.

Urban design: Urban Proposal for Eisenhower Avenue West

- p.24 top: Alexandria Chamber of Commerce and Alexandria Economic Development Partnership, *Put Your Company's Name on The Map* (brochure).
- p.24 bottom left: Alexandria Convention & Visitors Association, *Alexandria: The Official Visitors Guide* (Roanoke, Virginia: Leisure Publishing, 1997), 11.
- p.24 bottom middle: Philip Langdon, "The Urbanist's Reward," *Progressive Architecture*, no. 8 (1995), 89.
- p.31 right: photocopied from the photo archive at Lloyd House Library, Alexandria, Virginia.
- p.31 bottom: Karen G. Harvey and Ross Stansfield, *Alexandria: A Pictorial History* (Norfolk, Virginia: Donning Company Publishers, 1977), 1.
- p.32 left: Alexandria Convention & Visitors Association, *Alexandria: The Official Visitors Guide* (Roanoke, Virginia: Leisure Publishing, 1997), 25.
- p.34: *Washington Post*, 5 May 1986.
- p.35: Carlyle Towers Sales Center, *Carlyle Towers* (brochure).
- p.36 top: Steven Hurtt, "Conjectures on Urban Form," *Cornell Journal of Architecture* 2 (1982), 70.
- p.38 top: Fumihiko Maki, *Investigation in Collective Form* (St. Louis: Washington University School of Architecture, 1964), 46.
- p.38 middle above: Spiro Kostof, *The City Shaped: Urban Patterns and Meaning through History* (London: Little, Brown, 1991), 42.
- p.38 middle below: *Catalogue de l'Exposition Le Corbusier au Japon, 1996-97* (Tokyo, Japan: Mainichi Newspapers, 1996), 183.
- p.38 bottom: *ibid.*, 184.
- p.39 bottom right: Spiro Kostof, *The City Assembled: The Elements of Urban Form through History* (London: Little, Brown, 1992), 229.

Architecture Design: "The Bank" –a Convention Center for Alexandria

- p.49 top left: Fumihiko Maki, *Projects and Buildings* (New York: Princeton Architectural Press, 1997), 187.
- p.49 top left below: *GA Japan* 30 (1998), 2.
- p.49 top right: Maki, *Projects and Buildings*, 191.
- p.49 top right below: *ibid.*, 204.
- p.49 middle left: Rem Koolhaas and Bruce Mau, *S,M,L,XL* (New York: Monacelli Press, 1995), 810-811.
- p.49 middle right: Espace Croisé, ed., *Eurallile-the making of a new city center: Koolhaas, Nouvel, Portzamparc, Vasconi, Duthilleul-architects*, trans. Sarah Parsons (Basel, Switzerland: Birkhäuser, 1996), 166.
- p.49 bottom: *Washington Convention Center* (brochure).
- p.56 top: Francesco Dal Co and Giuseppe Mazzariol, *Carlo Scarpa: The complete works* (New York: Rizzoli, 1985), 146.
- p.62 bottom left: Architecture Institute of Japan, ed., *Nihon-kenchiku-shi Zushu (History of Japanese Architecture)*, new ed. (Tokyo, Japan: Shokoku sha, 1980), 70.
- p.62 bottom middle and right: *ibid.*, 78.
- p.63 top left: *Catalogue de l'Exposition Le Corbusier au Japon, 1996-97*, 235.
- p.63 middle left: Maki, *Projects and Buildings*, 158.
- p.63 middle right: *ibid.*, 162.
- p.63 bottom left: Richard Weston, *Alvar Aalto* (London: Phaidon Press, 1995), 143.
- p.63 bottom middle: *ibid.*, 135.
- p.65 bottom right: *Architectural Forum*, no. 9 (1961), 115.
- p.66 bottom left: David Brownlee and David G. De Long, *Louis I. Kahn: In the Realm of Architecture* (New York: Rizzoli, 1991), 266-267.

- p.68 top: Architecture Institute of Japan, ed., *Seiyou-kenchiku-shi Zushu (History of Western Architecture)*, 3d ed. (Tokyo, Japan: Shokoku sha, 1981), 39.
- p.68 middle above: Maki, *Projects and Buildings*, 190.
- p.68 middle below: *ibid.*, 195.
- p.68 bottom left: *ibid.*, 197.
- p.68 bottom right: *ibid.*, 198.
- p.70 bottom left: *ibid.*, 157.
- p.70 bottom right: Hiroshi Naito, *Sea-Folk Museum* (Tokyo, Japan: by the author, 1993).
- p.73 top above: Henry Plummer, *Light in Japanese Architecture*, extra edition of *Architecture and Urbanism*, no. 6 (1995), 78.
- p.73 top below: *ibid.*, 89.
- p.74 top left: *Catalogue de l'Exposition Le Corbusier au Japon, 1996-97*, 268.
- p.74 top right: *ibid.*, 263.
- p.75 bottom right: *ibid.*, 263.
- p.77 above: Plummer, *Light in Japanese Architecture*, 339.
- p.77 bottom: Architecture Institute of Japan, ed., *Kindai-kenchiku-shi Zushu (History of Modern Architecture)*, 139.
- p.81 bottom: Plummer, *Light in Japanese Architecture*, 333.

Appendix

- p.137 top left: Benedikt Taschen, ed., *Carlo Scarpa* (Köln: Benedikt Taschen, 1994), 102.
- p.137 top right: *ibid.*, 106.
- p.142 top left: Richard Weston, *Alvar Aalto*, 136.
- p.142 top right: *ibid.*, 123.
- p.143 top left and middle right: Courtesy of Masaki Fujiishi.
- p.144 all the photos: Courtesy of Masaki Fujiishi.
- p.145 middle left: *Architectural Record*, no. 2 (1998), 97.
- p.145 middle below: *Architectural Record*, no. 2 (1998), 97.

Acknowledgements

- p.153: Courtesy of Tetsuji Inoue.

Acknowledgements

Many are the creative debt that this book must acknowledge: many are the 'friends' with whom I have encountered on the way here. It owes a special debt of great patience and sincere guidance over the years to the committee member: Susan Piedmont-Palladino, Jaan Holt, and Marco Frascari. I must name Jay Shalaty who provided appropriate suggestions throughout my study at Virginia Tech. To Ozer Onkal a special thanks, my studio mate, to whom shared moments of inspiration on a daily basis. A great intellectual debt is owed to Katherine Park who helped me to give a legible form to my manuscript. Through Siiri Vallner, I was reminded that an achievement requires commitment, concentration, and silent moments. I would like to offer appreciation to all the Japanese friends who attended at Virginia Tech for frank and generous criticism in whole directions. Finally, to my own parents, who first nourished my sense of aesthetics, as well as have provided enormous trust and support. I express my deepest thanks.

—Tomomi Hayashi, Alexandria, Virginia, May, 1999



Tomo at work.
Duomo, Milano.
summer of 1997.

Curriculum Vitae

Tomomi Hayashi

Education:

- May 1999 Washington-Alexandria Architecture Consortium
Virginia Polytechnic Institute and State University
Master of Architecture
- April 1998 *Lecturer for Theory Class "Japanese Space"* (Prof. Jill Riley)
Catholic University of America, Washington D.C.
- September 1996 *Graduate Teaching Assistant Scholarship*
-May 1997 Washington-Alexandria Architecture Consortium, VPI & SU
- September 1995 Virginia Polytechnic Institute and State University
-May 1996 Blacksburg, Virginia
- August 1994 AA School Inter 3 Japan Workshop'94 (Prof. Shin Egashira)
- March 1994 Yokohama National University, Yokohama, Japan
Bachelor of Architecture
- July 1993 Summer Program'93 (Prof. Gregory K. Hunt)
Washington-Alexandria Architecture Consortium, VPI & SU

Professional Experience:

- January 1999 Noritake Associates, Alexandria, Virginia
-March 1999 Dulles Corner, office building, Arlington, Virginia
Mortons Steak Restaurant, Indianapolis, Indiana
- May 1994 Maki and Associates, Tokyo, Japan
-July 1995 Fumihiko Maki, Principal
Makuhari Messe, Japan Convention Center, Chiba, Japan
Kaze-no-Oka Crematorium, Nakatsu, Japan
- September 1993 C.P.-Jam Co. Ltd., Tokyo, Japan
-December 1993 Aoyama University Student Dormitory, Tokyo, Japan