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A Thesis

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Abstract

Ma: Space Where Flows Meet

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Time is a critical factor in the construction of space. Renowned Japanese architect, Arata Isozaki, writes about “Ma, space-time,” the “natural distance between two or more things existing in a continuity ... giving rise to both spatial and temporal formulations” (Isozaki, Ma, Space-Time in Japan). Ma is an architectural space with flows, created not only by what we see today but also by what used to be and will be. Ma is part of an entire procession. It is a living space. Unfortunately, many works of architecture are built without consideration of site in a spatial and temporal context. Therefore, spaces are eventually neglected as time goes by, a great loss for those that contain people’s memories, experiences and dreams. Places like these exist here along the historic street Yesler Way in Seattle.

For my thesis, I took on the challenge of studying the lag between space and time for Seattle’s “cursed” lots, with a focus on Boren’s Block One, and unravel and release their clogged flows. The gaps between streets and building lots will be intentionally obscured to let flows create spaces. The objective is to design a space where visitors can experience the continuity of time, from the past, the present to the future. Yesler Way will be reborn with a collection of spaces where various flows meet, including a plaza, amphitheater, gallery/ event spaces and concert hall.

Ma: Space Where Flows Meet

Maki Tsuchiya Schmidt

I would like to thank my family in Seattle, Tokyo and Lübeck for supporting me since the moment we met. Additionally I would like to thank my thesis committee and instructors for navigating me to where I am today.

I dedicate this book to our precious children, Oto and Hana, hoping that they will take a moment to open this up in the middle of their possessions.

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PREFACE

I was born and raised in Tokyo, Japan. While studying architecture at Meiji University, I decided to change to interior design at Parsons School of Design in New York City. In the ten years after graduating from Parsons School of Design, I have experienced designing spaces in different perspectives: a perspective through the eyes of users on a small scale, a bird's eye perspective on a large scale, and a perspective created in the process of realizing a space from its perception and image. I was inspired by various cultures while I physically moved between cities, between East and West; and my design process has been developed by designing various architectural spaces in different perspectives. I decided to go back to school for a Master of Architecture, finishing up what I started almost 20 years ago, as I found it was time to unravel and sort out accumulated thought.

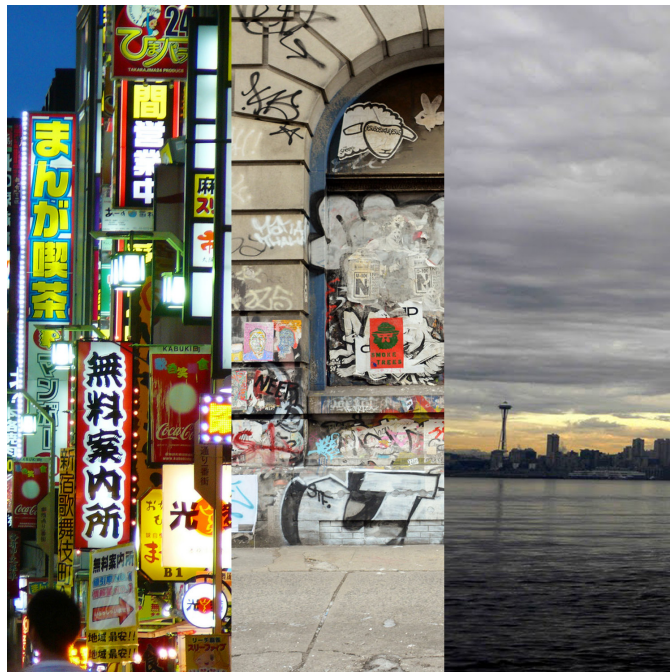
My objective was to find answers to simple questions.

What is a space I, as a designer, would like to create?

What makes an architectural space?

In what perspective am I designing a space?

The time at the University of Washington was spent on the search for answers, and I believe I have found some answers through the work on my thesis.



1: INTRODUCTION

“Close your eyes now,” the blind man said to me.
I did it. I closed them just like he said.
“Are they closed?” he said. “Don’t fudge.”
“They’re closed,” I said.
“Keep them that way,” he said. He said, “Don’t stop now. Draw.”
So we kept on with it. His fingers rode my fingers as my hand went over the paper.
It was like nothing else in my life up to now.
Then he said, “I think that’s it. I think you got it,” he said.
“Take a look. What do you think?”
But I had my eyes closed. I thought I’d keep them that way for a little longer.
I thought it was something I ought to do.
“Well?” he said. “Are you looking?”
My eyes were still closed. I was in my house. I knew that.
But I didn’t feel like I was inside anything.
“It’s really something,” I said.

Raymond Carver, *Cathedral*, 1983 (1)

I was always fascinated with a simple fact, which is that of the 7 billion people in the world there are 7 billion ways of living, which are all different. The various processions of life move at various speeds, with some people meeting and others just passing through. All of us go through our lives in different perspectives. Even when we are at the same space and time to share a moment, the processions before and after the moment differ. Therefore, we all see the moment differently, even when we finally encounter each other. Space turns into Place when vision, experience, memory, image, and perception are accumulated by encounters. Some architectures help to create such a place, and some destroy a chance to create such a place. As a designer, I would like to create a space that can turn into a place.

Architecture should not be a fully defined solid structure. It needs a space for changes and adaptations as the surrounding environment, users, and even the structure itself change. Architecture, city, environment, and people are all in flows with diverse speeds and rhythms. Structure can be first constructed to

define the flows, and it should keep letting flows go through. Flows define spaces within and create places within.

In Japan, we use the word “Ma” for defining both space and time. The renowned Japanese architect, Arata Isozaki, writes about “Ma, space-time,” the “natural distance between two or more things existing in a continuity ... giving rise to both spatial and temporal formulations” (2). Ma is an architectural space with flows, created not only by what we see today but also by what used to be and will be. Ma is part of an entire procession. It is a living space.

After defining and marking the flows, the structure takes a role as a supporter of both past and future. It can store memories and texture as well as sustain future changes. A physical structure that architects should set on the site should be “ruins”, a structure that has an energy and meaning to survive. Isozaki stated:

Ruins were symbolizing the past and some proposed structures of



1 Shibuya Crossing, Tokyo, Japan



2 Shibuya Crossing, Tokyo, Japan

the future. The past and the future to be together in the present. This is not the image of the future, nor the image of the past; this was an image of the present (3)

“Ruin” links between the past and the future.

Unfortunately, many works of architecture are built without consideration of site in a spatial and temporal context. Therefore, spaces are eventually neglected as time goes by, a great loss for those that contain people’s memories, experiences, and dreams. Places like these exist here along the historic street Yesler Way in Seattle.

For my thesis, I took on the challenge of studying the lag between space and time in Seattle’s “cursed” lots along Yesler Way, with a focus on Boren’s Block One. My intention was to attempt to unravel and release the clogged flows. It is critical to study a site in different perspectives, but always as part of procession. Therefore, I studied the site using three methodologies: timeline, connecting past, present

and future; flow studies of existing and future street use to connect spaces; program study to connect space and time. In *The Eyes of the Skin*, Juhani Pallasmaa stated:

Architecture emancipates us from embrace of the present and allows us to experience the slow, healing flow of time. Buildings and cities are instruments and museums of time. They enable us to see and understand the passing history, and to participate in time cycles that surpass individual life. Architecture connects us with dead; through buildings we are able to imagine the bustle of the medieval street, and picture a solemn procession approaching the cathedral. The time of architecture is detained time; in the greatest of buildings time stands firmly still. (4)

The objective is to design a space where visitors can experience the continuity of time, from the past and the present to the future. Yesler Way will be reborn with a collection of spaces where various flows meet, including a plaza, amphitheater, gallery/event spaces and concert hall.



SITE: Boren's Block One

Yesler Way is one of the original streets constructed 160 years ago in the historic neighborhood of Pioneer Square. It is the borderline between the subdivision by Boren (north of Yesler Way) and by Maynard (south). This line was once called “the Deadline” as it clearly showed, in figure 4, the divided line between districts of white and blue collar workers (white collar workers in the north end, blue collar in the south). As we can see in figure 5, it is one of the oldest streets in Seattle. A steam powered logging mill was built by Henry Yesler in 1853, and Yesler Way (Mill Street then) was used to skid logs from the hill to the mill. Yesler Way physically lies in the east-west direction, and it was also the gateway street toward Eastern countries like China and Japan. The first ship with immigrants from Japan arrived right here at the end of Yesler Way in 1896. Due to the change of the grid angles between the two divisions, there are many triangular shaped lots, which have been neglected for a long time and are thought of as “cursed”. Boren's Block One is one of them.

Boren's Block one is the triangular lot created by the intersection of

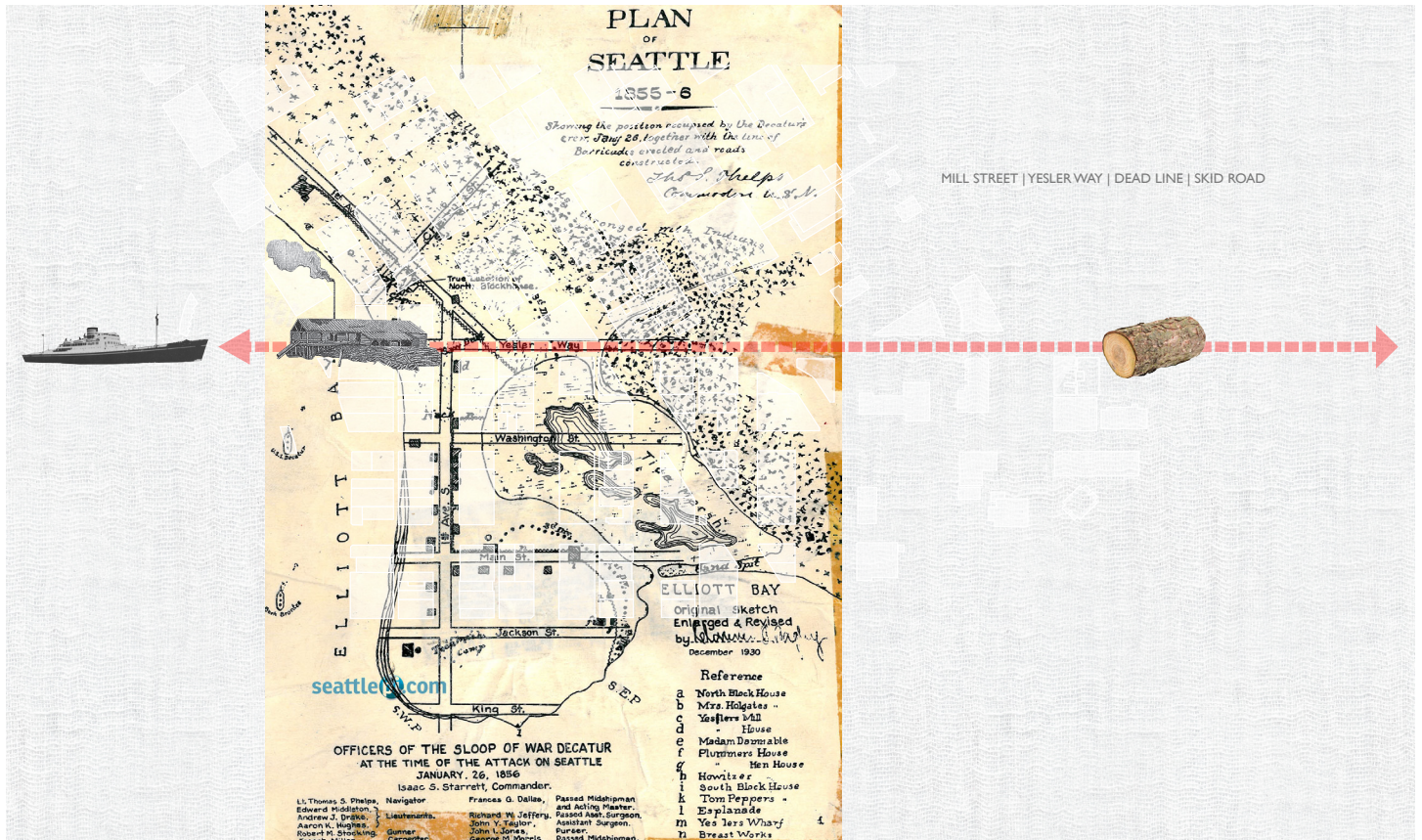
Yesler Way, James Street, and Second Avenue in the historic neighborhood of Pioneer Square. It is currently occupied by the Sinking Ship Parking Garage, which was constructed in 1961. The detailed history of the site, architecture, and people involved in the site will be discussed later in chapter two.

In *Boren's Block One*, Sidney S. Andrews writes: “Since the day this triangular plot of land was carved from the surrounding woods and given its name, a succession of good men have built their mountains upon it, only to bear witness to the perfect cruelty of gravity on their imperfect constructs.” (5) Three hotels—two Occidental Hotels and the Seattle Hotel—were built before the rise of the Sinking Ship Parking Garage, which stands still today. The lot has been owned by 13 people/companies.

Most of the nearby historic buildings which were preserved after the demolition of the Seattle Hotel have received attention and protection within the historic neighborhood of Pioneer Square.



The Sinking Ship Parking Garage has been neglected and lost for more than half a century. It is time to find a next step to make Boren's Block One truly a part of the neighborhood by studying its timeline connecting its past, present, and future.





2: PROCESSION TIMELINE

I confront the city with my body; my legs measure the length of the arcade and the width of the square; my gaze unconsciously projects my body onto the facade of the cathedral, where it roams over the mouldings and contours, sensing the size of recesses and projections; my body weight meets the mass of the cathedral door, and my hand grasp the door pull as I enter the dark void behind. I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me.

Juhani Pallasmaa, *The Eyes of the Skin*, 1995 (6)

PROCESSION

The first methodology to study the site is looking at it in timeline. Timeline is a great way to see the overall character of the place/people; however, it tends to be used to show only the past, not the future. It is vital to indicate the present and the future along with the past in order to understand the procession of the place/people. Although what happens in the future is not definite, it is possible to note some events that are planned or events that could likely happen in the future. The objective of creating timeline here is to see the pattern and the rhythm of the procession, not an accumulation of the data/facts. I call this timeline Procession Timeline. Before analyzing the thesis site, I looked at several buildings to find various characteristics of procession. As a result, I categorize the procession into three types; they are a cyclical, a linear, and a looping procession.



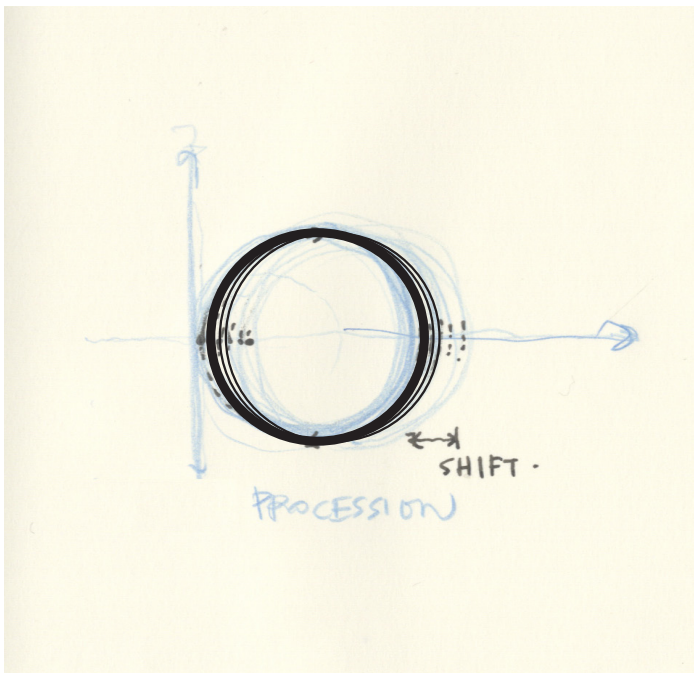
CYCLICAL PROCESSION

Architecture with Cyclical Procession is designed to keep or revive what architecture offers or offered at a desired period of time, which is often found in Western culture. In Western culture, the originality of the object is extensively valued, and architecture is often preserved close to its original state. Many architectural works were designed and built to be kept for a long time with the use of stone or concrete, such as the Pantheon in Rome (Figure 9) and the Parthenon in Athens. The power of eternity in such spaces is immense, and it offers irreplaceable experience for visitors.

Although many works of architecture are desired to be preserved in an original state, some architecture is preserved in a memorial state, for example the state at the time of destruction during wars. A fortunate example of Looping Procession is the Atomic Bomb Dome in Hiroshima (Figure 7). It is preserved at the time of destruction in 1945. Although the architecture remains in the destruction state, there is no time-lag with present time. The memory within the space is too strong to separate space and time even after 70 years, as

visitors can experience the moment of destruction still today.

While some significant architecture is successfully preserved connecting space and time by the power of eternity and memory, many buildings of this type are simple restoration work; therefore, they are “frozen” with the unfortunate separation of space and time. The increment of the loop is minimum for restoration work, as the loops go back close to the original point (Figure 8). While time passes, space is left behind without even a bridge connecting with present and future.



8: Sketch: Cyclical Procession



9: Photo: Pantheon, Rome, Italy

LINEAR PROCESSION

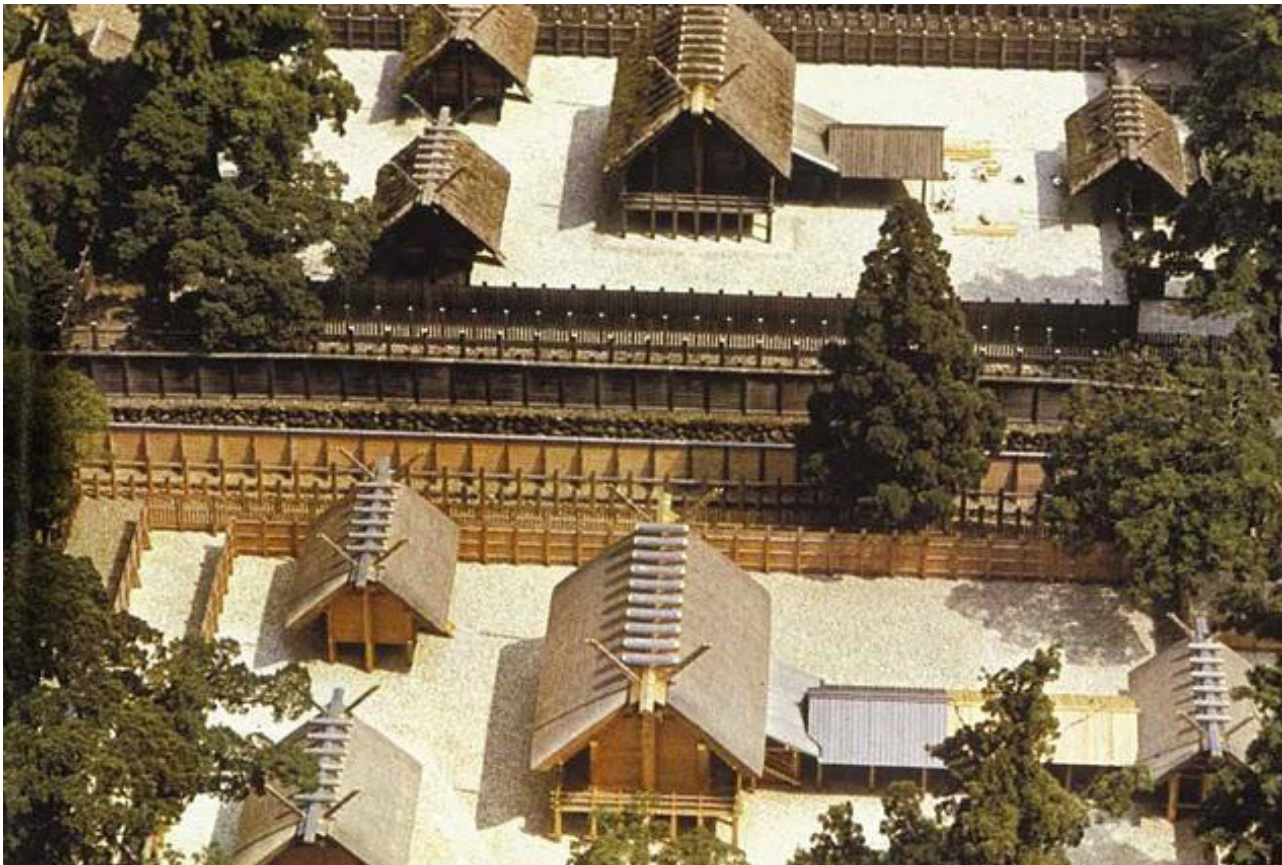
Japanese culture, contrary to Western culture, does not attach significance to an object or originality, as architecture or the human body are simply containers of *Tamashii*, a spirit. What Japanese value is *Tamashii*; therefore, they value a skill and an experience to keep producing containers to carry *Tamashii*. The Ise Shrine (Figure 10 & 11) is an excellent example of Japanese culture. In the Ise shrine, the ritual reconstruction called “*shikinen sengu*” has been practiced every twenty years since 690 AD. The reconstruction of the shrine is an important process for several reasons. First, it was necessary for older generations to pass their skills and knowledge of the construction to younger generations. Again, it is the experience that they desire to protect, not the substance. Secondly, twenty years was considered to be a lifespan of the shrine to keep its sensibility and purity. While the spirit keeps living infinitely, the structure goes through layers of death and birth.

The Linear Procession (Figure 12) is created by the continual death and birth. It is more visible in Japanese culture, where the lifespan of

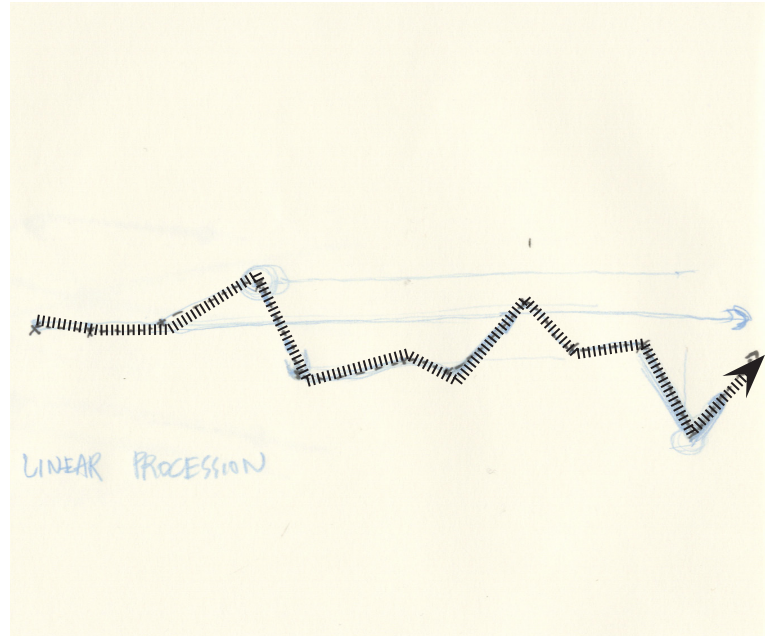
architecture is as short as an average of 26 years, compared to the one in England, which is an average of 140 years.

The use and the purpose of architecture keep evolving with Linear Procession. Architecture goes through a variety of phases, including birth, decay, rebirth, damage, and adaptation. At the time of rebirth and/or adaptation, architecture should be designed or adapted in response to the needs and the purpose of that time.

While many architectural structures which underwent Linear Procession are successful serving a practical, everyday life, many of them were built without considering the spirit, *Tamashii*, of the site that they belonged to. As time passes, objects change. However, our mind and our perception of the space may remain unchanged. New structures bear the risk of disconnection to the site and therefore its past meaning. It is essential to consider this invisible tie between *Tamashii* and structure as can be seen in the Ise shrine, where new construction takes over the old.



10: Photo: Ise Shrine, Mie, Japan



12: Sketch: Linear Procession



11: Photo: Ise Shrine, Mie, Japan

CYCLICAL AND LINEAR PROCESSIONS

An accumulation of architecture with Cyclical Procession results in a city like Venice (Figure 13) and an accumulation of architecture with Linear Procession in a city like Tokyo (Figure 14). It is indeed critical to have architecture of various types in order to sustain a diverse environment for comfortable living. Venice is one of the most beautiful and exciting cities in the world, where visitors can experience the past. However, it is not an ideal city to live in. Many people who work in Venice live outside and commute to the city since it is not convenient or comfortable to live nowadays in a Medieval or Renaissance setting.

Tokyo is an exciting city with its fast pace created by the large population and the density of architecture with a short life cycle of an average of 26 years as mentioned earlier. The new construction is constantly happening, and the speed and the volume of moving people are immense. It was a natural process to develop the city at this fast pace after Tokyo was completely bombed out and lost most of its former structures in 1945. Tokyo was challenged to rebuild the

city fast enough to compete with the rest of the world, and Japanese people worked hard to accomplish this. Tokyo is also a seismically active land, promoting a short structure life cycle. Although Japanese culture may not value preserving architecture as much as the West, it has been increasingly recognized that Tokyo has lost some of its historical spirits, *Tamashii*, with its constructions of the past 70 years. Memory of the past has been taken away.

Both Cyclical and Linear procession work beautifully to create monumental spaces as seen in the Pantheon, the Hiroshima Atomic Bomb Dorm, and the Ise Shrine. However, architecture with both Cyclical and Linear procession is challenged with disconnection between space and time in the structures and people's minds.

If Venice is the city of the past, Tokyo is the city of the future, a future we saw until recently. And the city of today can be created by Looping between the past and future, connecting them as the city moves forward in time.



City of Future



LOOPING PROCESSION

Some ideas of different processions of architecture and city have been discussed extensively, as preservation has been one of the biggest topics in the past half century. One of them is Metabolism.

Metabolism, the idea of “organically growing” architecture, was born through the search for a new identity of postwar Japan in 1960. *Project Japan: Metabolism Talks* mentions a proposal of a new architectural strategy by metabolists at the World Design Conference: “Buildings and cities must be able to adapt, grow, elevate, even float, if they are to survive the dual pressures of rapid modernization and inevitable natural change...” (7)

In *Metabolism 1960*, Noboru Kawazoe declared on the front page: ‘Metabolism’ is the name of the group, in which each member proposes future designs of our coming world through his concrete designs and illustrations. We regard human society as a vital process—a continuous development from atom to nebula. The reason why we use such a biological word, metabolism, is that we believe

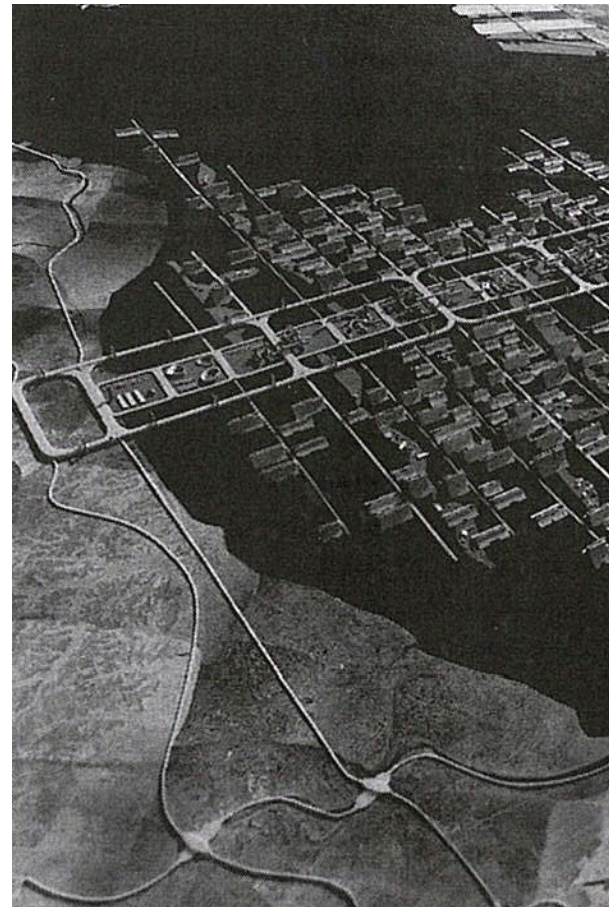
design and technology should be a denotation of human vitality...(8)

Although Metabolism influenced many architects in Japan and in the world, it is hard to say that it changed the way of building architecture in Japan right away. The economy was booming, and it was not time for Japanese people to see the connection of past, present, and future. However, now after half a century, the idea of Metabolism is seen in a new light, not only because of the growing interest in an adaptive use of architecture, but also because of its ability to connect past, present, and future with or without keeping existing structures. The key is a search for vitality.

It is indeed moving to be in a space in which we can experience the continuity of time, from the past to the present and to the future. Architecture with Looping Procession adapts its structure and use as time changes, while keeping or reviving its memory and texture. It is vital that space is utilized as a living stage for users, not as a protected museum setting. Architecture is not a living fossil. Looping



15: Photo: Nakagin Capsule Tower designed by Kisho Kurokawa



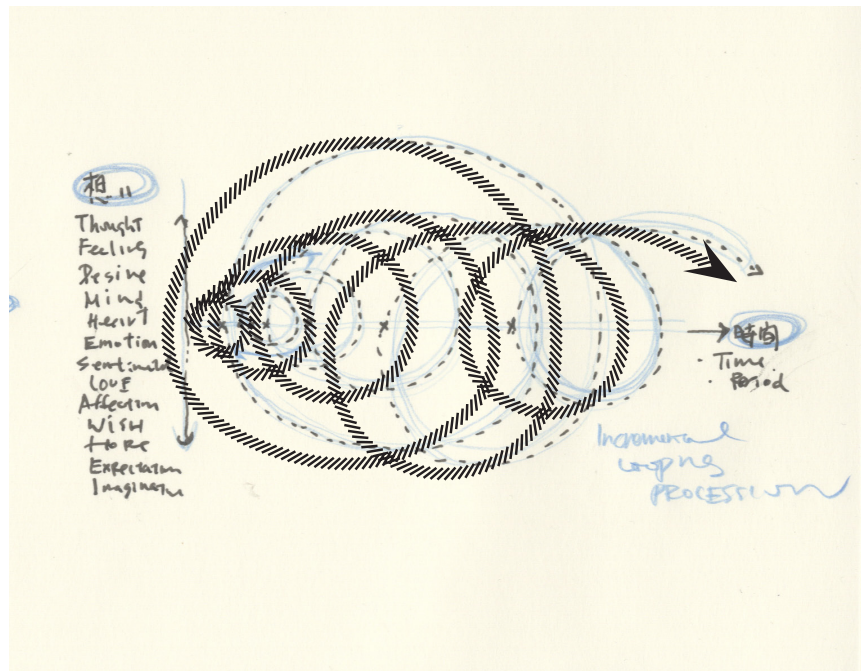
16: Photo: Tokyo Bay Project by Kenzo Tange

Procession is not only the Japanese way of procession following the idea of Metabolism.

in Venice is a good example of tradition in a contemporary environment.

In Querini Stampalia Foundation: Carlo Scarpa, Richard Murphy excerpts from an interview with Scarpa: "...I've had nothing but trouble from planning rules in Venice and bureaucrats who interpret them. They order you to imitate the style of ancient windows forgetting that those windows were produced in different times by a different way of life with 'window' made of other styles and with a different way of making windows." (9) Scarpa talked about this issue as he remembered that Frank Lloyd Wright proposed but did not realize a house design with contemporary windows which the city of Venice asked to be imitations of ancient ones standing nearby. This is, once again, an unfortunate separation of space and time in the process of preserving architecture.

Scarpa believes in preserving tradition but not necessarily aesthetics. For Scarpa, it is vital for tradition to be carried on. Querini Stampalia



CASE STUDY for LOOPING PROCESSION

Querini Stampalia Foundation

Venice, Italy

Architect: Carlo Scarpa



- 1906 Born in Venice, Italy
- 1926 Graduated from the Royal Academy of Fine Art in Venice, acquired his diploma of Professor in Architectural Drawing
Started to teach at Venice's Istituto Universitario di Architettura and he remained a part of the faculty until 1976, and served as director from 1972 to 1974.
- 1933-47 Worked as an artistic director of Venini - one of the most prominent producers of Venetian glass
- 1954-64 Gave annual lessons to Fulbright scholarship holders in Rome
- 1956 Won the National Olivetti Award for Architecture
- 1972 Won the IN-ARCH National Award for Architecture for the Castelvecchio Museum of Verona
- 1978 Carlo Scarpa died in an unfortunate accident while visiting Japan.





Querini Stampalia was built between 1513 and 1523. Two houses were built, and one was rented for a long time. In 1869, Count Giovanni Querini Stampalia passed away, and the palace and the collection were willed to “promote study of useful disciplines and national and foreign knowledge”. The interior renovation work was done at this time to accommodate the foundation. Giuseppe Mazzariol, a director of the foundation, later wrote about this renovation that: “...(it) had been devastated by a theatrical arrangement of vaguely neoclassical nature, with decorative columns and a banal wood lining, which had definitely ruined the original, basic perspectives of the building.” After about 100 years, Mazzariol asked Scarpa to work on the renovation of the palace in order to bring back the original “perspectives of the building”. This was pursued between 1961 and 1963.

In Querini Stampalia Foundation, Richard Murphy talks about the typical methodology of preserving architecture in Venice. It comes from the constant tension between water, an unpredictable force of decay, and Venetian stucco walls, created by humans.

The architecture we see today in Venice shows a circle of alternate layering and decay. The idea of the layering facades definitely inspired Scarpa. In order to preserve architecture, Scarpa designed, but did not reproduce, a new layer over decaying architecture. Scarpa believed in preserving a craftsmanship rather than a style. He took his mill workers, steel workers, and plaster painters for most of the projects he undertook. A style stays in time, but craftsmanship lives in time.

Water:

Venice is created at the water level, unlike other canal cities where the cities are built slightly above the water level. Therefore, the city and architecture can be under the water at acqua alta, high water. For people and architecture in Venice, water is simply a part of life. It creates a rhythm and a flow with constant changes. In Querini Stampalia, a life of Venice can be observed through the distinctive rhythm created by water. Canal water invades into architecture to



20: Photo: Detail, Querini Stampalia Foundation



21: Photo: Garden, Querini Stampalia Foundation

create a movement within a structure. Meanwhile, a completely different rhythm can be seen at the courtyard. Imaginative life exists there with an artificially laid out water course. Scarpa was heavily influenced by still but moving space, like a Japanese garden. Again we can observe the contrast between a natural and human force.



Bridge:

From the very beginning of the project, both Mazzariol and Scarpa knew that the building needed a new entrance with a new bridge leading to it. They decided to make one of the front windows a new doorway, which Scarpa called “a living window”.

Preservation:

Scarpa was asked to bring back the perspectives of the building, not to bring back the original building. He accomplished the request by creating a portego, taking out false columns which were added in the 19th century, connecting a canal and a garden, reviving a garden which was not used for a long time, and using Venetian craftsmanship throughout the space. Additionally, Scarpa brought back a Venetian tradition of using mainly local materials; however, he used the Roman stone of travertine in the main exhibition hall. Traditionally the front surface of a building in Venice was decorated to show the wealth of the maritime empire. For Scarpa, preservation is not to bring back a certain style, but to bring back a tradition and craftsmanship that work in the present time.

Scarpa was always keen on making a contrast between old and new when they merge in the process of preservation. Scarpa used a smooth material such as plates of stone, marble, precast concrete, or framed plasterwork for replacing existing rough/textured material

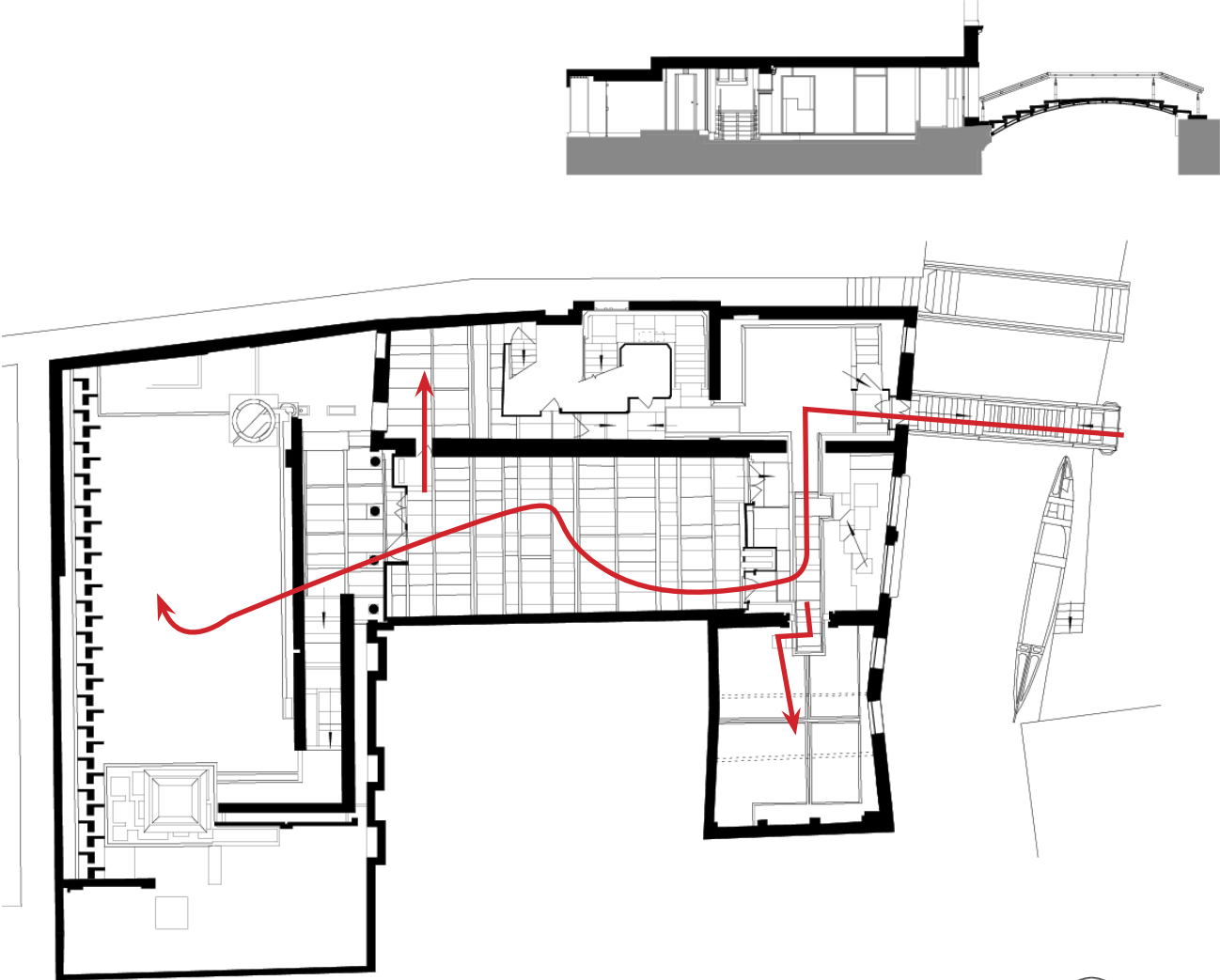


23: Photo: Facade, Querini Stampalia Foundation



24: Photo: Detail, Querini Stampalia Foundation

such as brick and stone in the original building. It is a simple but effective method of respecting existing structure and new design.



Procession of Venice

421
The first church, Church of San Giacomo di Rialto was built

697
The Republic of Venice was founded

10-11th Century
The city became a flourishing trade center between Western Europe and the Byzantine Empire and the Islamic world

1204
The decline of Byzantine Empire by Fourth Crusade's invasion

12-13th Century
A peak period for the Republic of Venice as a trading city state

15th Century
Beginning of the long decline of Venice



29: Painting: Plague in Venice in 16th Century

1575-1577
The Black Death
Plague killed 50,000 people

1513-23
ORIGINAL BIRTH



26: Historical Map: Venice 1572



27: The Capture of Constantinople in 1204 (oil on canvas) by Tintoretto



28: Painting: Anonymous, Marco Polo leaves Venice on his travels to China

The plague killed
a third of Venice's
150,000 citizens
1630



30: Painting: Riva degli Schiavoni, Venice



31: Painting: Venetian doctor during
the time of the plague

DACAY

1797
Fall of the
Republic
of Venice

1866
Became part of the
newly created Kingdom
of Italy

DACAY

1869
REBIRTH

1962-64
REBIRTH

1945
During the Second World
War, the historic city was
largely free from attack,
therefore no architectural
damage in Venice

Selected as a World
Heritage Site
1987

2015

Procession of the Building

CASE STUDY for LOOPING PROCESSION

Oita Prefecture Library/ Art Plaza

Oita, Japan

Architect: Arata Isozaki



- 1931 Born in Oita Prefecture (in Kyushu, an island most southwesterly of its four main islands)
- 1954 Graduated from Tokyo University (studied under Kenzo Tange)
- 1954-56 Worked for Tange
- 1956 Established his own office. Isozaki continuously worked with Tange afterward till 70's.
- 1960's As a young architect he was identified with Metabolism, a movement founded in Japan in 1960, although he was not an official member.
- 1970's In the 1970s Isozaki's architecture became more historical in its orientation, suggesting a connection with the burgeoning post-modern movement of Europe and the United States.
- 1980's Took on many projects outside of Japan. Los Angeles County Museum of Contemporary Art (1984-1985) may be the best known structure by a Japanese designer in America.
- 1986 Won RIBA Gold Medal
- 1994 Won RIBA Honorary Fellow
- 1997 MOMA celebrated its 18th years by honoring 18 individuals, including creator Isozaki

32: Photo: Art Plaza, Oita, Japan, unknown





Although he was not the original member of the Metabolism movement, Arata Isozaki developed the idea of Metabolism further and took it to the next level. Ōita Prefecture Library/ Art Plaza is a great example of his own methodology of designing space. Isozaki often discusses the eschatological approach in the process of designing architecture. In his article *Process Planning Theory*, Isozaki mentions that: "Architecture that opens the door to the future simultaneously starts moving in the direction of its termination." Isozaki continues that: "Each of us must work out his own idea of what the finished building was like on the basis of the ruin as fragmentary evidence. The image of a building being designed is, in a sense, the termination of that building." (10)

Architecture changes from the moment of its birth, as people inhabit the space and as the material and structure of the building age and decay. Therefore, it is vital to design architecture with a clear image of its termination.

A library needs constant changes as the volume of books grows, the type of books changes, and the use of the space needs to be updated accordingly. Isozaki comes up with three categories of approach to design a space in need of changes.

- 1: Closed planning (closed architecture)=Core
- 2: Modular planning or open planning
(open architecture)=moveable interior space
- 3: Process planning (process architecture)

Isozaki's 1 and 2 are typical approaches for adaptive architecture. However, 3 shows Isozaki's unique approach to design "totality". Isozaki states that: "...everything is concentrated on determining active orientation for the shift into the succeeding stage. Growth (or destruction) is accepted as the image of architectural totality."

The eternity here is to design the ruin with a standing structure that could generate another vision for the next phase. The new phase arises over the ruin.

In Oita Prefectural Library, Isozaki designed an open-ended structure, made of concrete, for its future growth. The interior space is based on a modular plan, which generates a homogeneous space within the

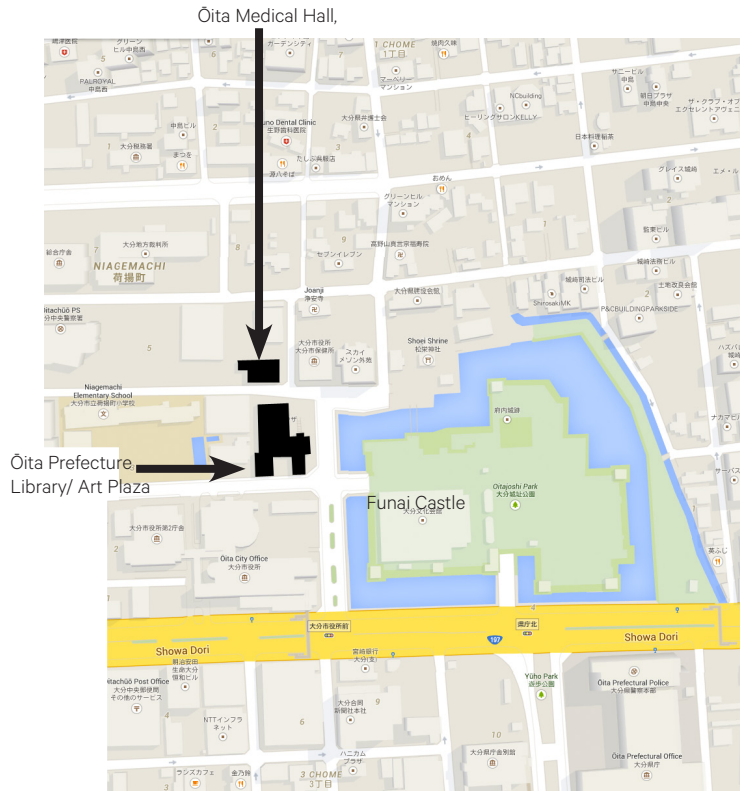
uniform rigid frame for future adaptations.

It is interesting to see Ōita Prefecture Library/ Art Plaza along with its surrounding buildings. The Ōita Medical Hall, which was also designed by Isozaki a few years earlier, stood on the north side of the library until it reached its ultimate termination in 2000 (Figures 35 & 36). It is hard to say whether or not the Medical Hall was successfully designed to be adaptively used further. There was opposition to deconstructing both Ōita Prefecture Library and the Ōita Medical Hall; therefore, one survived and one was destroyed. On the east side of the library, a part of Funai Castle still stands and is open to the public as Ōita-Jyoushi Park. The castle was built in 1597 and has gone through repetitive destructions and restorations. A large portion of the castle, including Sannomaru, has been modified, with the construction of Ōita Prefectural Office in 1872. The library site was a part of Sannomaru, and the Medical Hall stood where the inner moat was. Both buildings belong to the procession of the castle and the city of Ōita. Architecture always involves two processions. One is within a building, and the other is a part of the city.



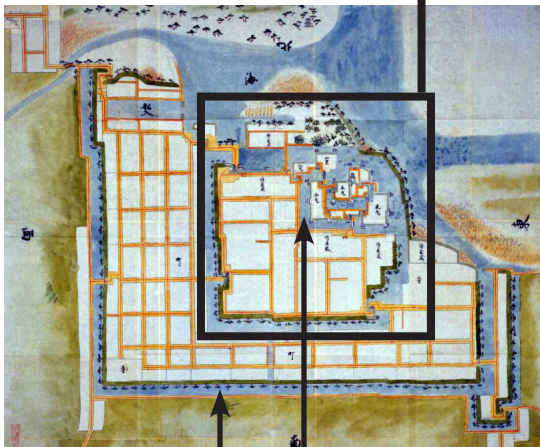
35: Historical Map: Oita Funai Castle in 1597

1597



35: Map: Oita Funai Castle area today

2015



Inner Moat
Outer Moat

36: Photo: Oita Medical Hall designed by Arata Isozaki

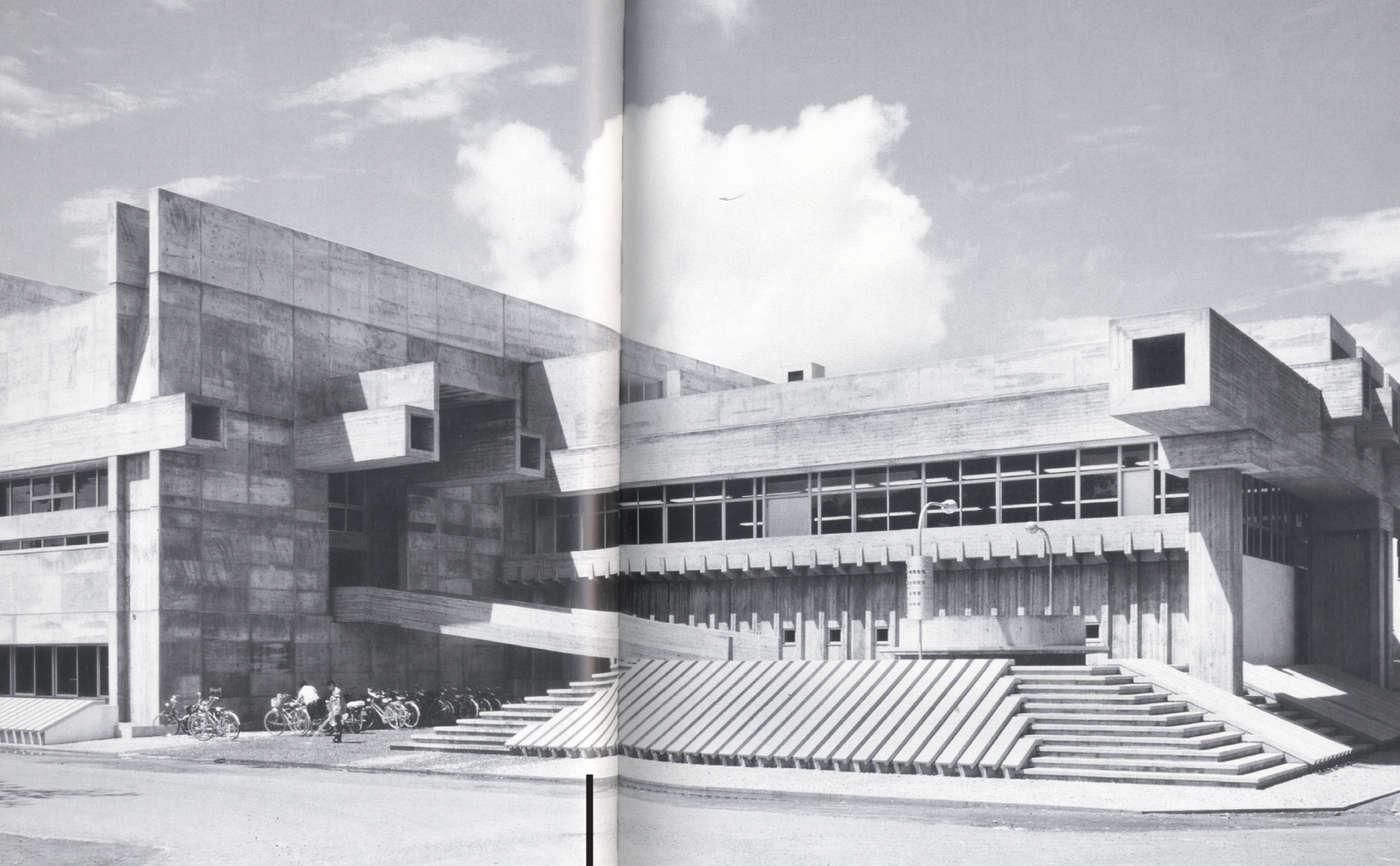


37: Photo: Oita Prefectural Library, Oita, Japan



38: Photo: Art Plaza, Oita, Japan





39: Photo: Oita Prefectural Library, Oita, Japan

40: Photo: Art Plaza, Oita, Japan



Procession of Oita City



4000-5000B.C.

A part of a column used for a house in Gyoumon Era was found in 2001, indicating there was a community in this area at least by this time



1597

Funai Castle was constructed by Fukuhara Naotaka, a vassal of Hideyoshi Toyotomi, a preeminent feudal lord with a position of regent, *Kanpaku*



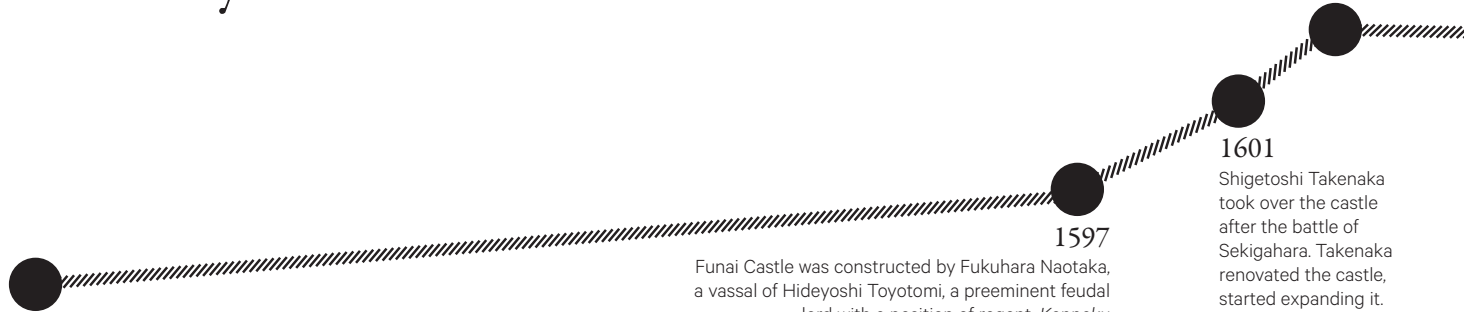
1601

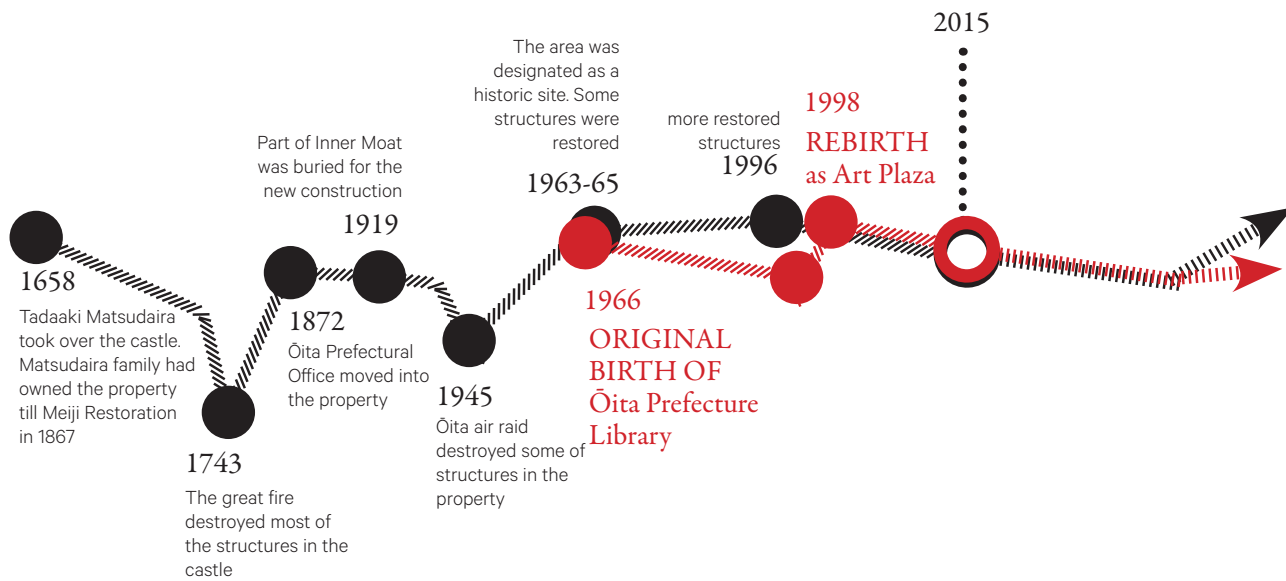
Shigetoshi Takenaka took over the castle after the battle of Sekigahara. Takenaka renovated the castle, started expanding it.



1607

Finished expansion





Procession of the Building

CASE STUDY for LOOPIN PROCESSION

mAAch ecute Kanda Manseibashi

Tokyo, Japan

Architect: Mikangumi



- 1984 One of the four members, Manuel Tardits, graduated from Unite Pedagogique d'Architecture n.1. Paris, France
- 1987-89 The rest of members, Kiwako Kamo, Masashi Sogabe and Masayoshi Takuchi graduated from Tokyo Institute of Technology
- 1988 Tardits graduated from Tokyo University
- 1987-92 Kamo worked for Kume and Partners
- 1988-94 Sogabe worked for Toyo Ito and Associates
- 1989-91 Takeuchi worked for Work Station
- 1992 Tardits received Ph. D. from Tokyo University
- 1995 Founded Mikangumi in Yokohama, Japan

LOCATION: Chiyoda, Tokyo

Completion DATE: 2013.9

Total AREA: 1950 sqm (21,000 sqf)

FLOOR AREA: 2592.45 sqm (28,000 sqf)

STRUCTURE: Brick (existing) + Steel and Rainforced Concrete (new)

The shopping facility “mAAch ecute KANDA MANSEIBASHI” was established in 2013 by renovating the old Manseibashi station, which had been opened as a terminal station of the JR Chuo Line in 1912. Only a few years after its original opening, Tokyo station was constructed nearby as the new terminal station. The long dark era of Manseibashi Station started then and lasted for over a century. mAAch ecute was designed and opened to transmit the culture and information of the surrounding areas of Kandasuda-cho. It was based on the developmental concept of “Manseibashi Salon”, harking back to the “salon” near Manseibashi station, where intellectuals gathered at the peak of prosperity from the Meiji to the Taisho period. It is also positioned as a shopping facility, collaborating and developing together with the local community, aiming for “creation with the community.” It has a simple structure with minimal alterations, maintaining the beautiful arches of the brick viaduct.





42: Photo: mAAch ecute Manseibashi

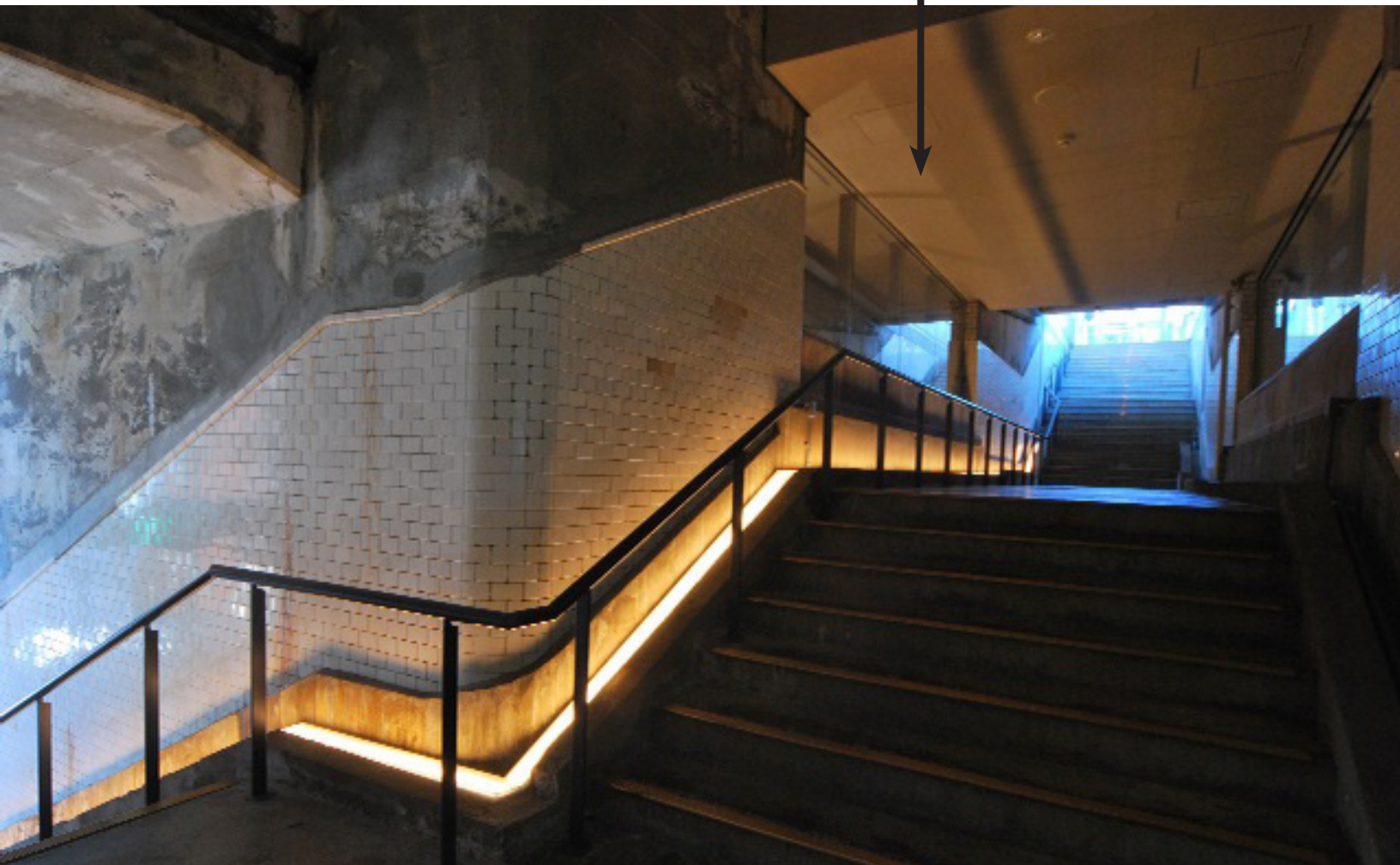
43: Photo: mAAch ecute Manseibashi





44: Photo: Manseibashi Station before renovation

45: Photo: mAach ecute Manseibashi



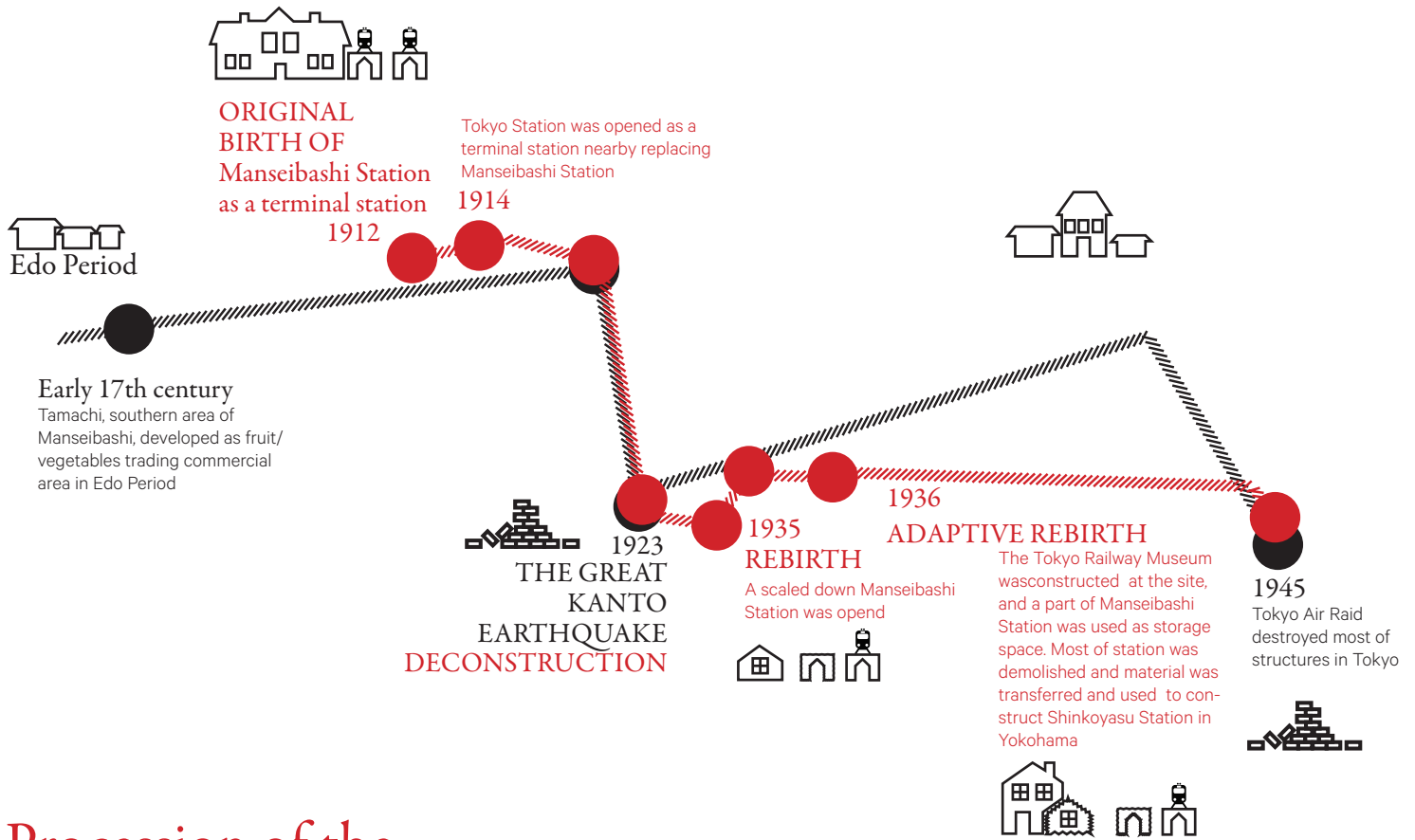
Procession of Kanda Manseibashi



46: Painting: fruit/vegetables Wholesale in Edo Period



47: Picture: Akihabara near Kanda after the Great Kanto



Procession of the Building



48: First Manseibashi Station designed by Kingo Tatsuno, an architect of Tokyo Station



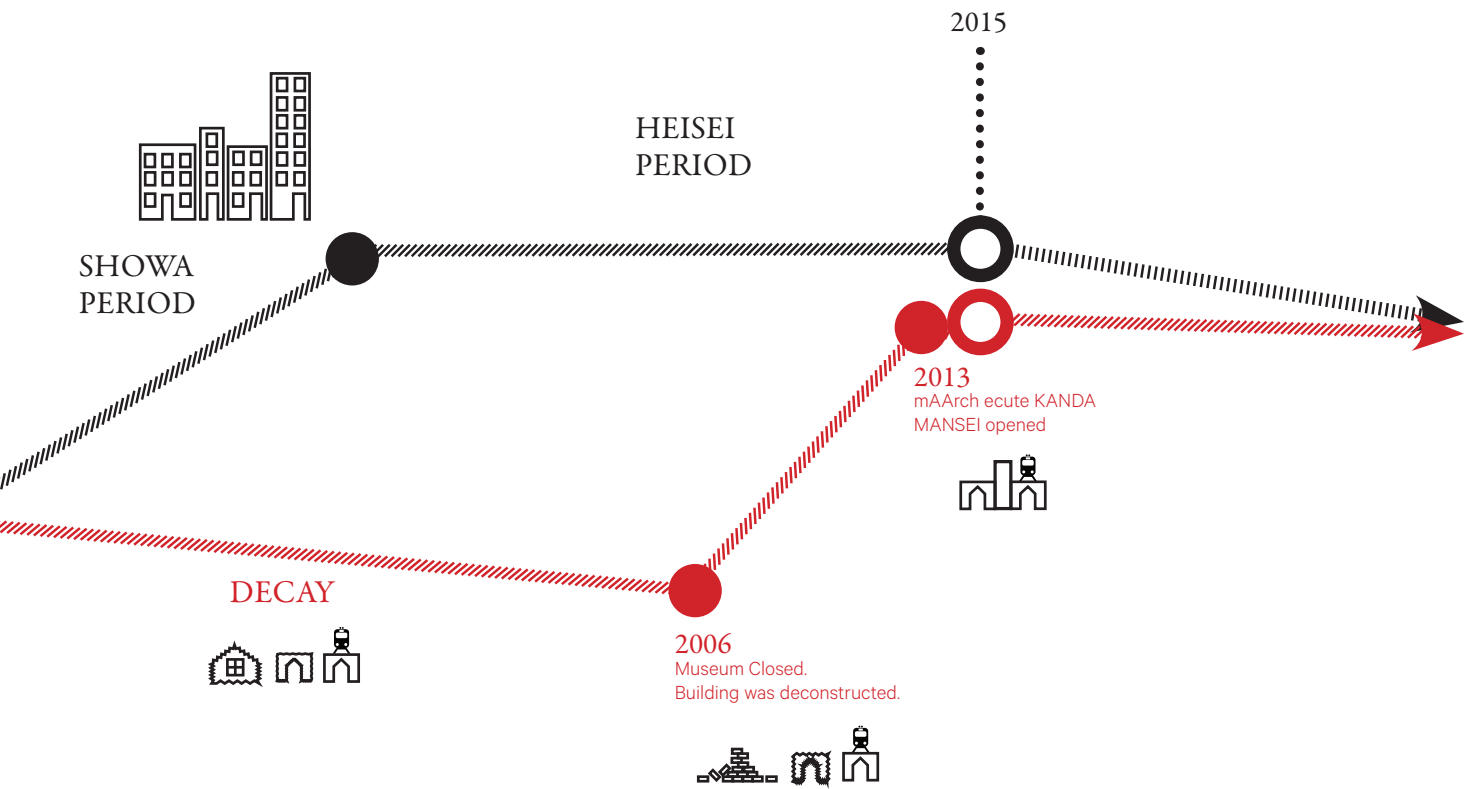
49: First Manseibashi Station after the Great Kanto Earthquake



50: Second Manseibashi Station



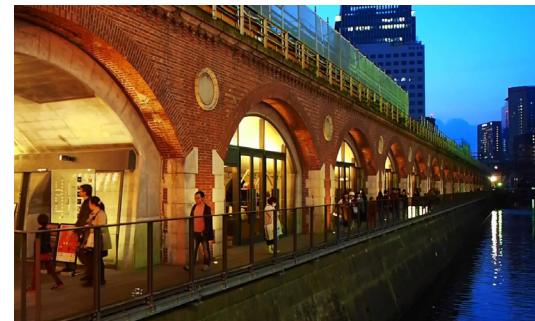
53: Manseibashi, Kanda in 2013



51: Transportation museum and The ruins of Manseibashi station in 2006



52: The ruins of Manseibashi station in 2010



53: mAArch ecute Kanda Manseibashi in 2013

3: PROCESSION TIMELINE:
Pioneer Square
and
Boren's Block One





PAST

Seattle is a young city with a history of only one hundred and sixty three years. The historic neighborhood of Pioneer Square is the birthplace of the city, where we can see and experience a reminiscence of its history. Despite its short history, Pioneer Square has gone through multiple events and changes. It has generated a variety of groups and cultures. It is critical to study the procession of Pioneer Square, which has been created by a succession of tragedies and depression following the flourishing American dream. As mentioned before, It is important to include events foreseeable in the future for the purpose of the Procession Timeline. These are added here for the purpose of study.

59: Photo: Underground Pass around historic buildings in Pioneer Square



57: Historical Map of Seattle in 1856

Procession of Pioneer Square



58: Photo: Deconstruction of the Second Occidental Hotel at the Great Fire in 1889



60: Photo: Klondike Gold Rush

Procession of Boren's Block One



67: Photo: Memorial service for President Garfield in front of the first Occidental Hotel



68: Photo: the short-lived (five years) second Occidental Hotel



69: Photo: the Third Occidental Hotel, later named as Seattle Hotel



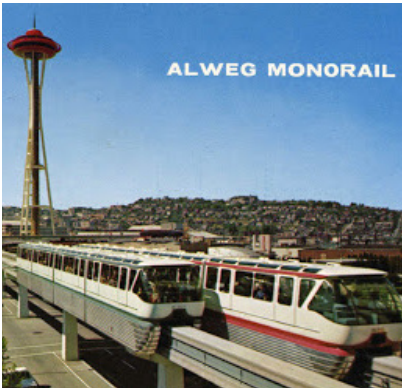
61: Photo: Pioneer Square in 1917



63: Photo: OK cafe in the Traveler's Hotel Building



64: Photo: Interior space of Restaurant, Trattoria Mitchell, opened in 1978, replaced the old OK cafe in the Traveler's Hotel Building



62: Postcard: 1962 Seattle World's Fair



65: Photo: FLOYD STANDIFER BAND 1962



66: Photo: The U-Men performing live in Seattle

1961



71: Photo: Sinking Ship Parking Garage

70: Photos: Demolition of Seattle Hotel, a series of three

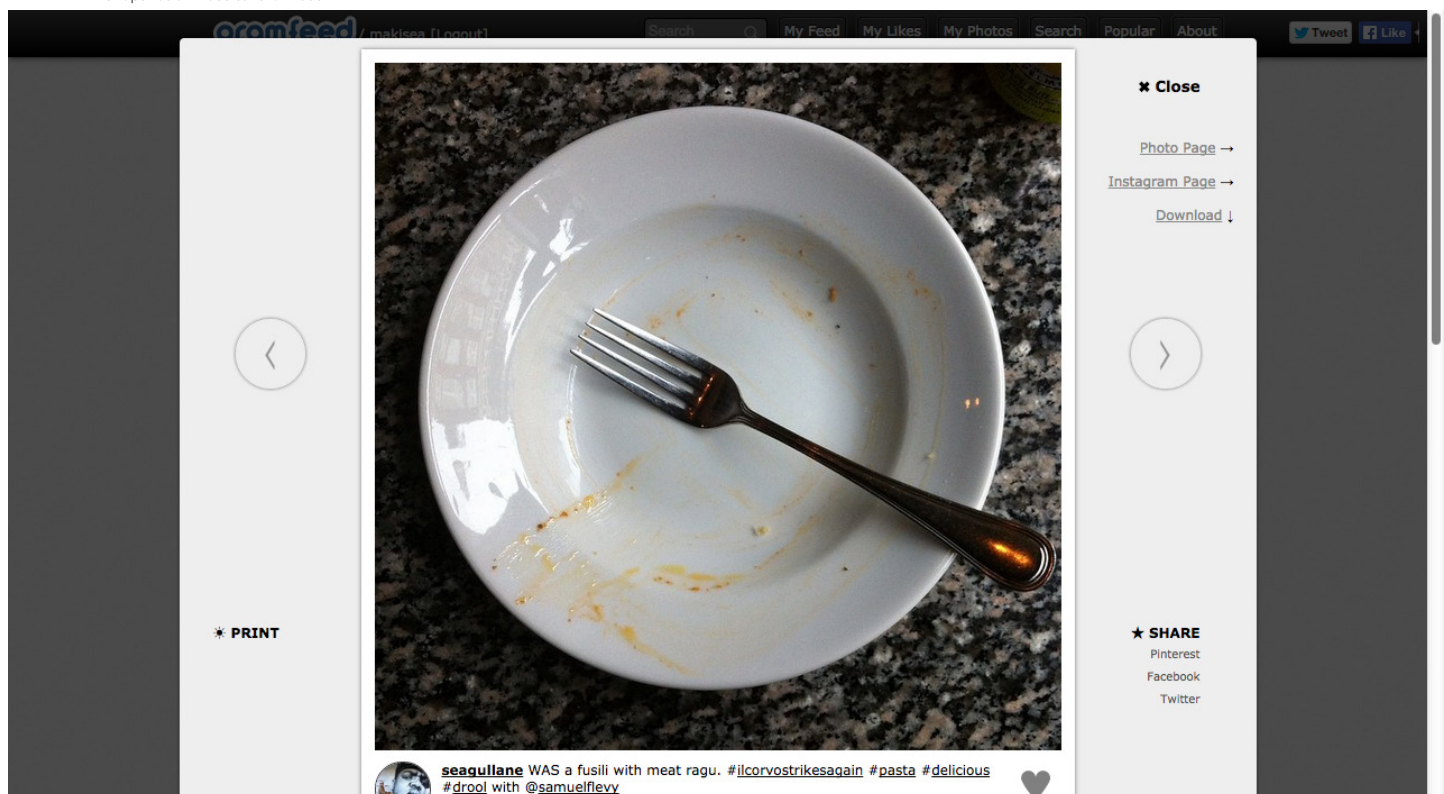
TODAY: between Reality and Perception

In order to see what Pioneer Square offers TODAY, I have collected photographs taken by numerous people through photo sharing sites. Nowadays, we have more information available by sharing through internet. There are about 30 "photo sharing" websites, including Panoramio, Instagram and Flickr, to name a few. These shared photos can be an opportunity or a misfortune, as people can experience places without physically visiting there. Photos can show clearly what people see in the space and what people choose to share. I picked two photo sharing sites, Panoramio and Gramfeed, to compare the photos that are uploaded.

Instagram is one of the most popular photo sharing sites available today. Here we can often see people and their activities rather than architecture. People upload photos to introduce stores, restaurants, and events almost like a journal. They are personal notes. The photos in Instagram show the fast flows in Pioneer Square - something that happens and goes quickly. They show real life, the reality of Pioneer Square today.

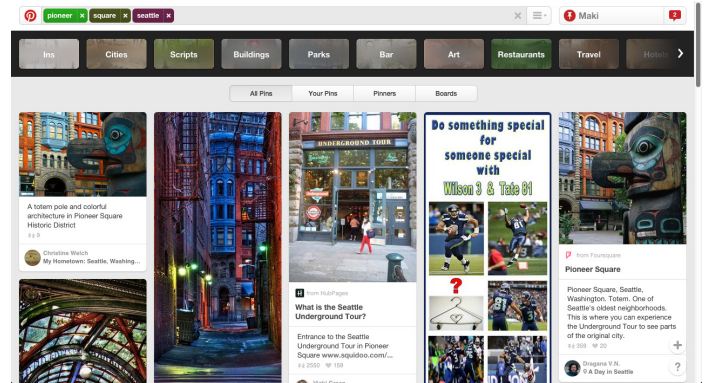
Panoramio is a photo sharing site that collects the photos which are used for Google Earth and Maps. Many photos show buildings and streets which are used to visualize a city over a map. We can see symbolic spaces or objects, such as Smith Tower, Pioneer Square, the totem pole, the pergola, and stadiums. These are the icons of Pioneer Square; therefore, the contents of the photos in Panoramio stay the same for a long time. What we see here are the slow flows in Pioneer Square. This is a perception of Pioneer Square today. We see Pioneer Square without being there.

72: Snapshot of Website: Gramfeed

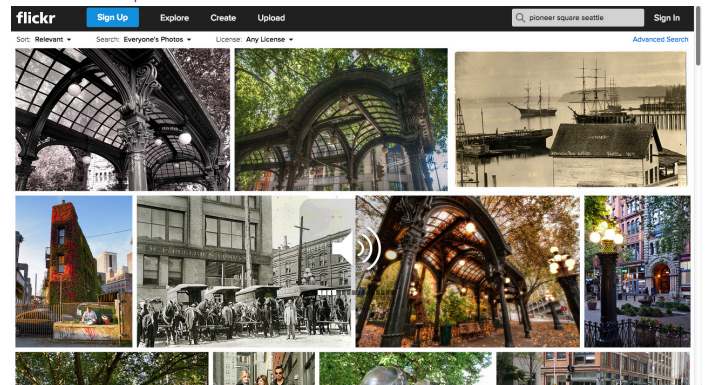


The screenshot shows a web browser window displaying a post on the Gramfeed website. The page has a dark header with navigation links: "My Feed", "My Likes", "My Photos", "Search", "Popular", and "About". There are also social media icons for "Tweet" and "Like". The main content area features a large, high-resolution photograph of a white ceramic plate with a silver fork resting on it. The plate is mostly empty, with some yellowish-brown sauce residue smeared across its surface. The plate is set on a dark, speckled granite countertop. To the left of the photo is a circular navigation arrow pointing left, and below it is a "PRINT" button. To the right of the photo is a circular navigation arrow pointing right, and below it is a "SHARE" button with options for "Pinterest", "Facebook", and "Twitter". Below the photo, the user's profile information is visible: a small circular profile picture, the username "seagullane", and the text "WAS a fusilli with meat ragu. #ilcorvostrikesagain #pasta #delicious #drool with @samuelflevy". A small heart icon is located to the right of the caption.

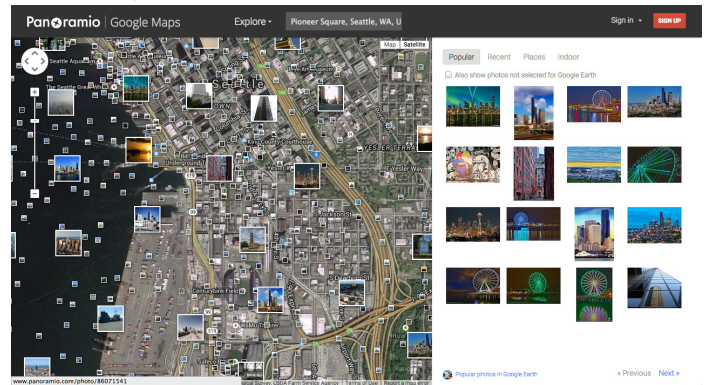
73: Snapshot of Website: Pinterest



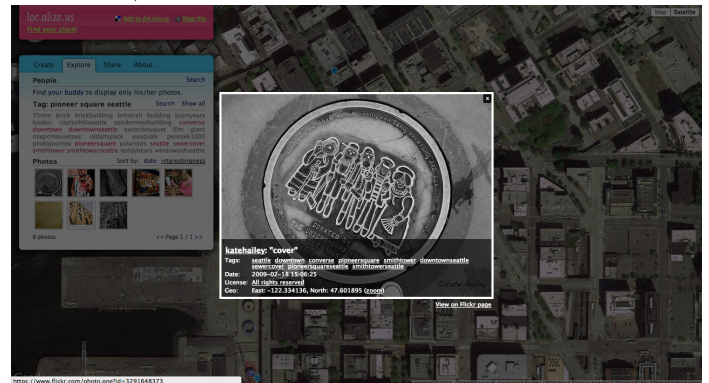
74: Snapshot of Website:Flickr

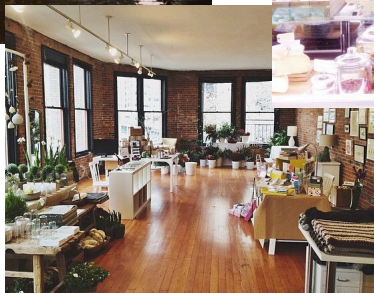
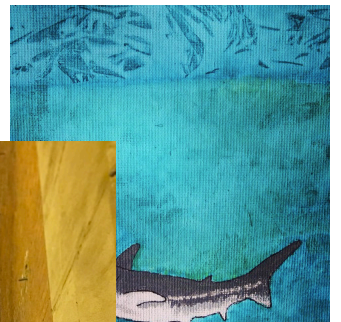
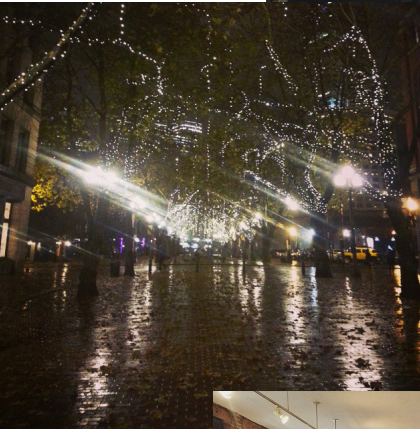
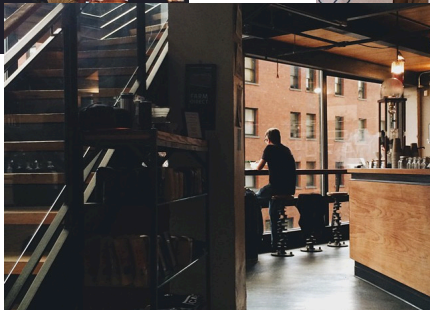
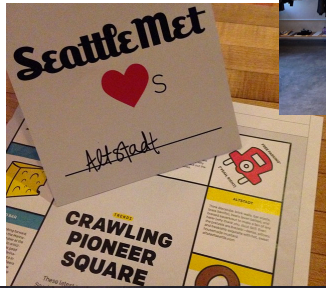


75: Snapshot of Website:Panoramio



76: Snapshot of Website:Loc.alize.us





77:

Collection of Photos from Instagram

INSTAGRAM

reality
fast flows



78: Collection of Photos from Panoramio

PANORAMIO

perception
slow flows



FUTURE

There are several significant new developments which are already under construction. Waterfront Development is a major public development (Figure 57). The City of Seattle released a Concept Design, Framework Plan, and Strategic Plan to capture an overall vision for the waterfront. Seawall construction began in 2013 and will be completed in 2016. The Project includes the development of the access to the waterfront from Main and Washington Street in Pioneer Square, a new car path, a bike path, a running path, and a pedestrian path, which will be constructed along the waterfront.

Occidental Avenue is changing with new up-scale restaurants and stores (Figure 58). 200 Occidental is under construction now, consisting of an 8 story commercial building with additional new retail spaces facing the street. Stadium Place is another on-going development in this neighborhood. The strong north-south connection will be established with these developments from the stadium to the north end of Occidental Avenue, where Sinking Ship Parking Garage stands today.

A new streetcar system is planned to connect the existing Westlake Station and the incoming new station near King Station in Pioneer Square (Figure 59). When the system is realized, a new station will be placed at the corner of 1st Avenue and Yesler Way, at the west end of Sinking Ship Parking Garage.

The biggest change will be the destruction of Alaskan Way Viaduct along the waterfront once the construction of the tunnel is completed (Figure 60). A dramatic impact on the movement around the site of Boren's Block One can be expected as a result. It is time to analyze what the best use of the space is and how it can be achieved.



79: Rendering: Seattle waterfront project



81: Rendering of 200 Occidental Building, MIT-



80: Diagram: Future waterfront project

82: Diagram: Future Developments along Occidental Avenue



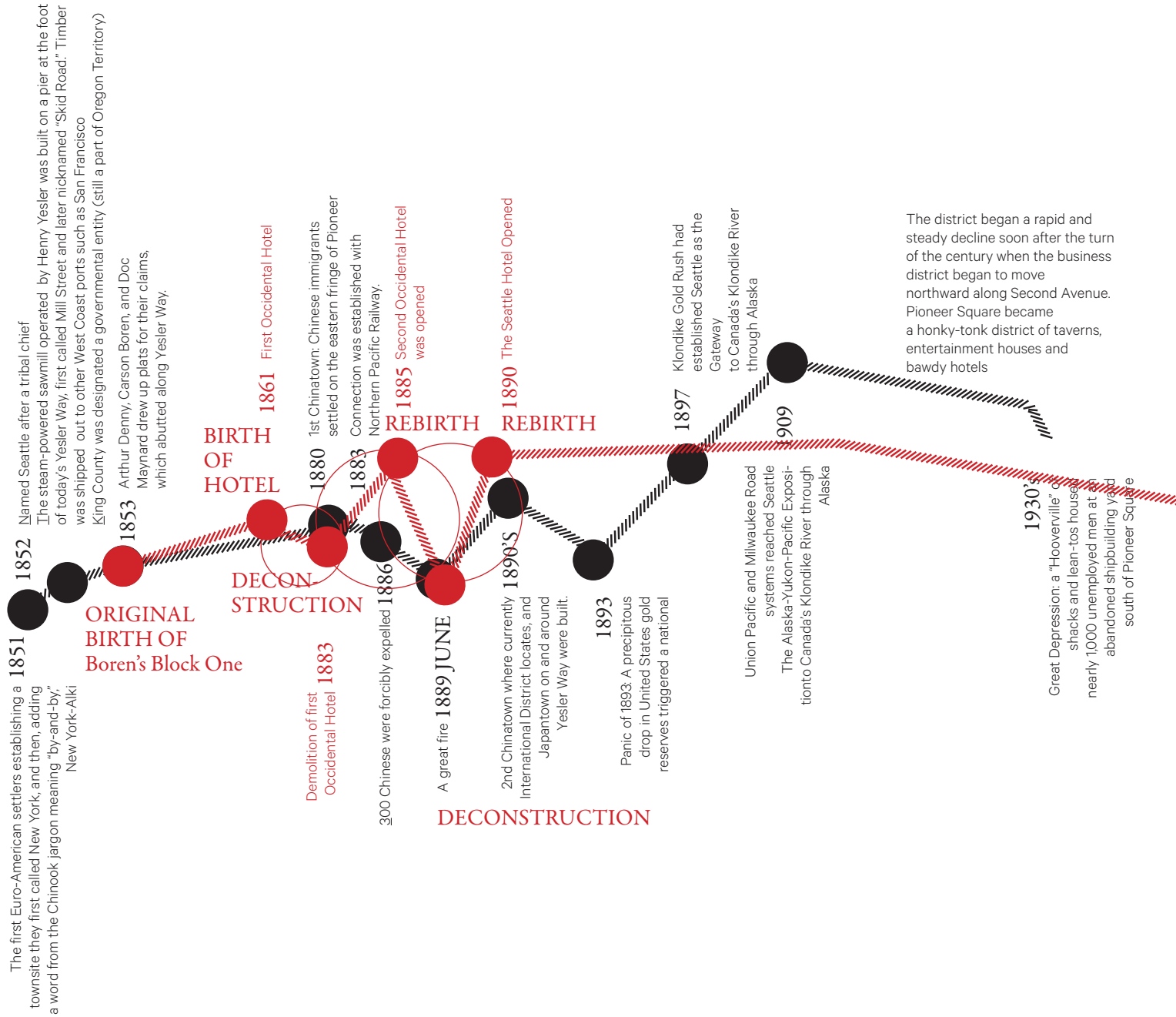
83: Photo: Alaskan Way Viaduct Demolition



84: Diagram: Future Streetcar System

PROCESSION TMELINE

Procession of Pioneer Square



Procession of Boren's Block One

1942 April 21
Japanese Americans are ordered to evacuate Seattle

1935-45

Boeing era 1: The Boeing Company, a modestly successful airplane manufacturer founded in 1916, increased its workforce more than 1,200 percent and its sales from \$10 million to \$600 million annually during the war years.

1949 April 13

Puget Sound Earthquake: Damaged many

1950's-60's

Boeing era 2: When Boeing successfully introduced the 707 commercial jet airliner in the late 1950s, it heralded another burst of municipal optimism

1961

Demolition of the Seattle Hotel

REBIRTH

1962

Construction of "sinking ship" garage

1962

The Century 21 Exposition

1970

Pioneer Square became a historic district with great effort of preservationists such as Bill Speidel, Victor Steinbrueck, and others

1976

Kindorm was constructed as the home stadium of the Seattle Seahawks

1997-2004

Transportation Company (ETC) was founded for the expansion of the monorail. One of the Monorail stations was planned to be at Boren's Block One. This project was never realized

2000

Kingdome was demolished

1960's-70's Beginning of Renaissance

Pioneer Square's Victorian storefronts and dusty upper floors have provided a haven for gallery owners and artists alike. Culinary and Literary Culture: Between the Brasserie's debut in 1969 and the City Loan Pavilion's in 1975, more than 30 restaurants had opened to enhance the art culture by offering gathering spaces in Pioneer Square. Elliott Bay Book Company was opened in the Marshall Building Building in 1971.

1980'S

Birth of Grunge: Craven Image and in nearby teen clubs, including the Metropolis and Ground Zero, put Seattle on the map as the birthplace for grunge. Some of the now-famous groups were Pearl Jam, Mudhoney and Nirvana

2015

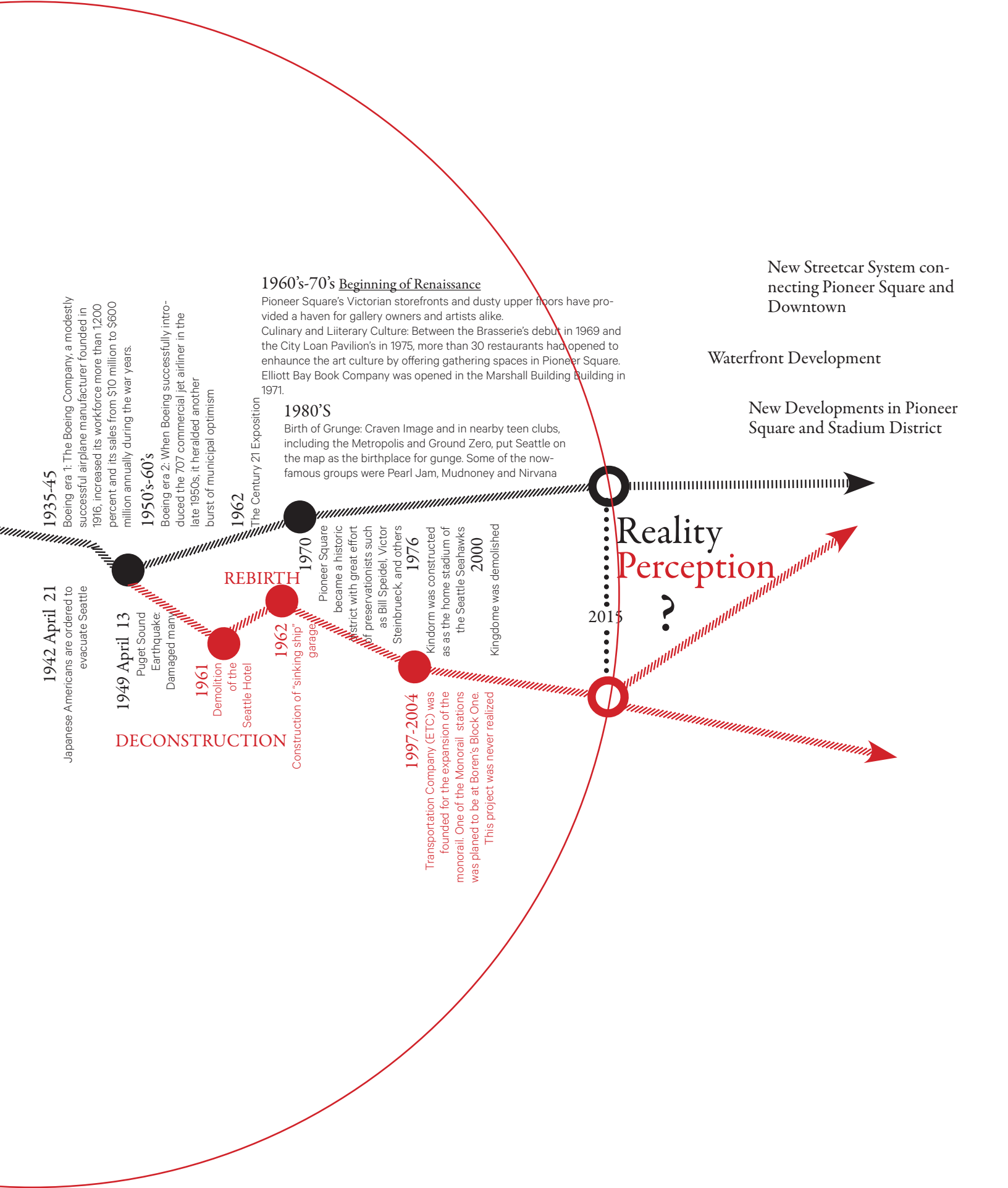
Reality Perception

?

New Streetcar System connecting Pioneer Square and Downtown

Waterfront Development

New Developments in Pioneer Square and Stadium District





In *The Eyes of the Skin: Architecture and the Senses*, Pallasmaa cites:

In his thorough and thought-provoking book *The opening of Vision: Nihilism and postmodern situation*, David Michael Levin differentiates between two modes of vision: 'the assertoric gaze' and 'aletheic gaze'. In his view, the assertoric gaze is narrow, dogmatic, intolerant, rigid, fixed, inflexible, exclusionary and unmoved, whereas the 'aletheic gaze, associated with the hermeneutic theory of truth, tends to see from a multiplicity of standpoints and perspectives, and is multiple, pluralistic, democratic, contextual, inclusionary, horizontal and caring. (11)

This is what I see at Boren's Block One in my "aletheic gaze".

4: FLOWS

FLOWS

Due to its unique site adjacent to four streets, Yesler Way, James Street, Second Avenue, and Occidental Avenue and three alleyways, Boren's Block One is surrounded by diverse flows. The flows are created by various movements, such as pedestrians, car traffic, and environmental elements; and they produce not only physical flows but also immaterial flows. With its rich history and memory within a historic neighborhood, Pioneer Square and Boren's Block One have a great potential to become exciting places, where diverse flows meet and pass through. However, with the parking garage structure today, the flows seem to move around the structure as if the flows run into a stubborn rock in the river. It is vital to study the flows with great attention and to find a way to lead them into the site. The running flows, a mix of slow and fast, will create a diverse and unique rhythm within the site. It is critical to study the characteristics of each flow around the site carefully before shaping the new Boren's Block One. I looked at the major flows created by Yesler Way, James Street, First Avenue, Second Avenue, and Occidental Avenue.

FIRST AVENUE

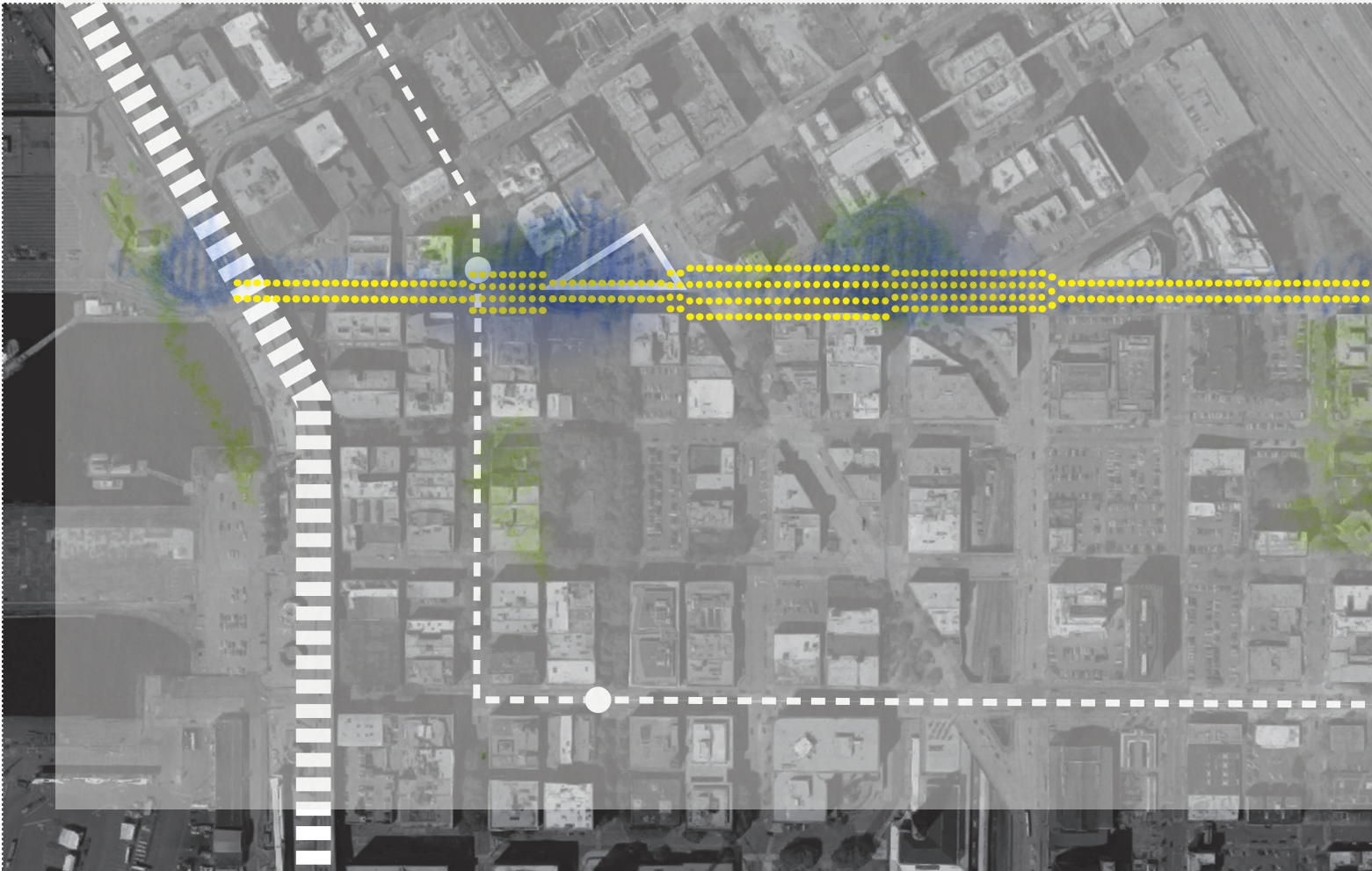
SECOND AVENUE

4: FLOWS

OCCIDENTAL AVENUE

YESLER WAY

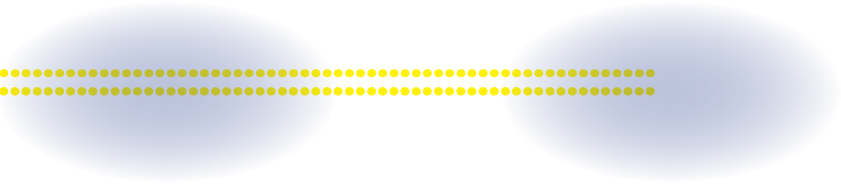
Yesler Way has quite slow flows, especially on the hillside, despite its rich history and memory (Figure 5). The new streetcar system will be along Jackson Street, three blocks south of Yesler Way, connecting Hills and Pioneer Square. It is inevitable that more developments will be along Jackson Street; therefore, Yesler Way is in need of finding a new identity. The street itself can be celebrated once again, along with several "cursed" triangular lots. With amazing views (Figure 88), there is a great opportunity to capture space and time together along Yesler Way.

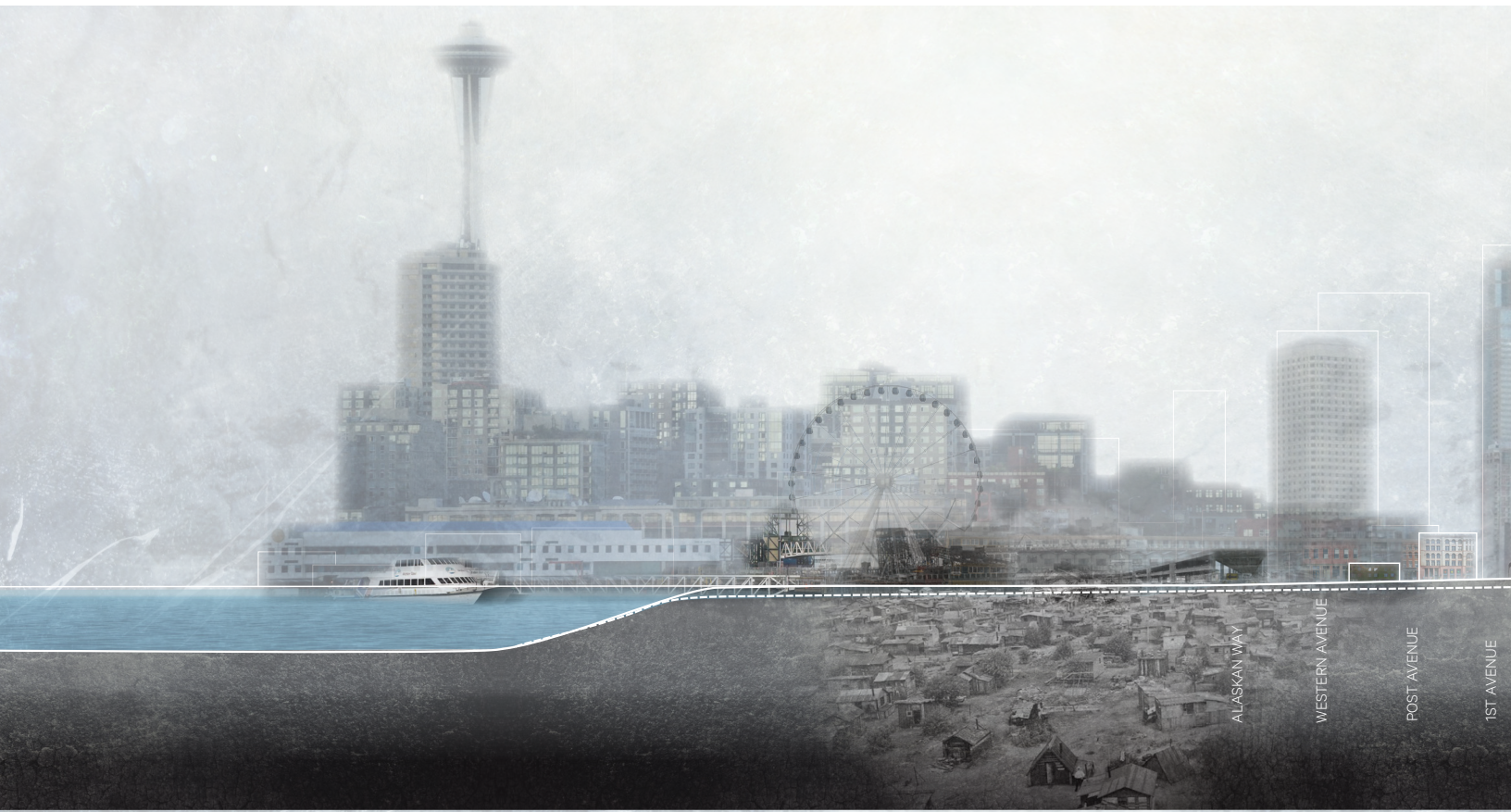




88: A collection of Photos: Yesler Way

EXISTING FLOW





ALASKAN WAY

WESTERN AVENUE

POST AVENUE

1ST AVENUE

JAMES STREET

Although James Street has a connection to I-5, the majority of the traffic going in and out to I-5 uses Columbia and Cherry Streets north of James Street according to my observation. The traffic on James Street is very low once it reaches down to 2nd Avenue and merges into Yesler Way. After studying flows around James Street, I found that James Street has a great potential to be utilized as a plaza, as it can connect Pioneer Square and Boren's Block One, forming a large car-free open space.





90: A collection of Photos: James Street

EXISTING FLOW

1ST AVENUE

1st Avenue has been the main commercial corridor and the most populated street in Pioneer Square. The street has many retail stores, therefore generating fast flows. It is a main corridor connecting Pioneer Square and Downtown with diverse speeds. It has a great mix of people, cars, and public transportations, including the incoming streetcar system. The new stop for the streetcar will be at 1st Avenue and Yesler Way, where the Pergola is today; therefore, it is critical to consider carefully how the new flows from 1st Avenue can activate Boren's Block One.



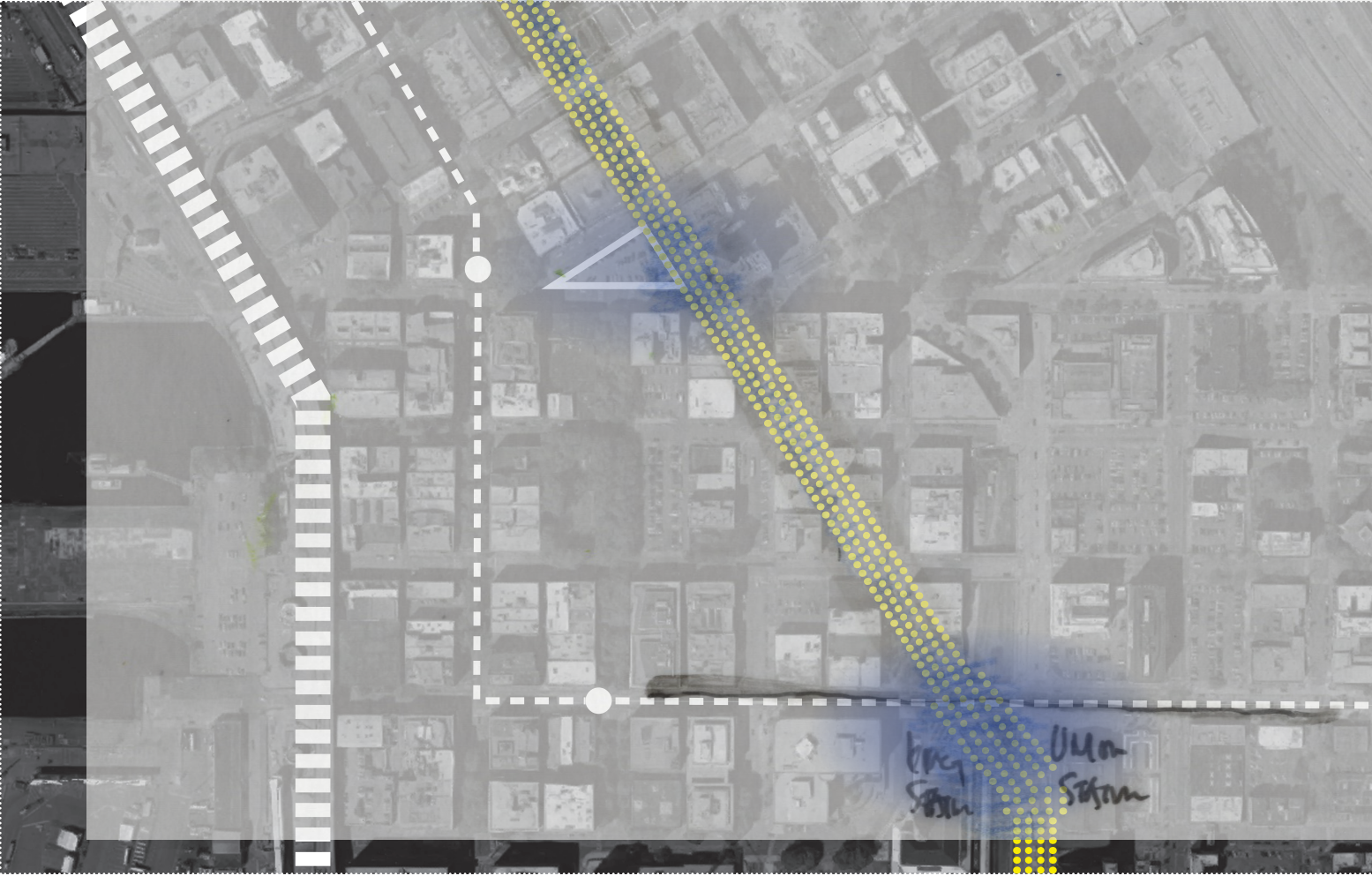
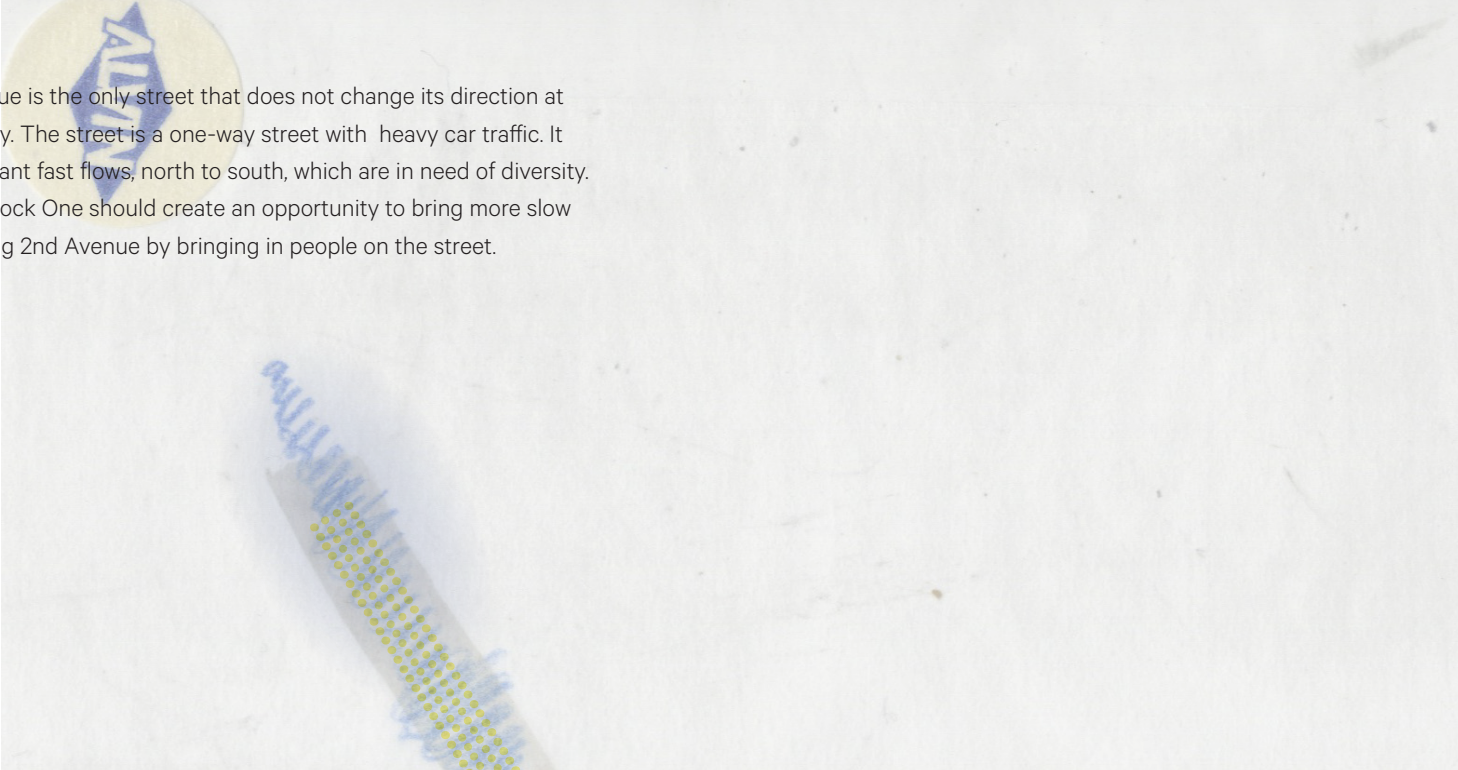


92: A collection of Photos: 1st Avenue

EXISTING FLOW

2ND AVENUE

2nd Avenue is the only street that does not change its direction at Yesler Way. The street is a one-way street with heavy car traffic. It has constant fast flows, north to south, which are in need of diversity. Boren's Block One should create an opportunity to bring more slow flows along 2nd Avenue by bringing in people on the street.



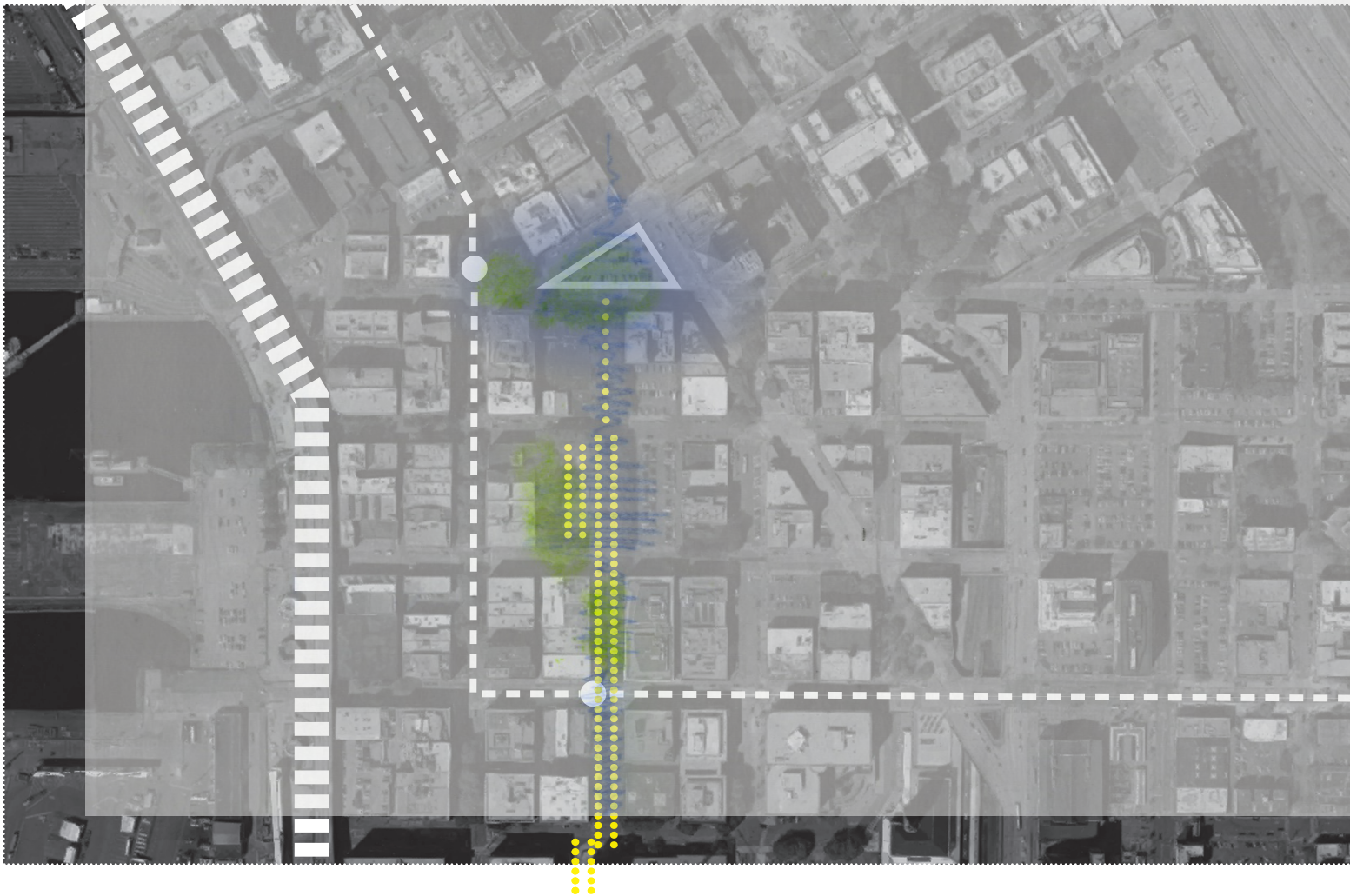


94: A collection of Photos: 2nd Avenue

EXISTING FLOW

OCCIDENTAL AVENUE

Occidental Avenue is a key street connecting the stadium area and the central Pioneer Square. It is a pedestrian-friendly street, and it has been developed rapidly as new buildings and shops appeared to vibrate the avenue in recent years. It offers a mix of slow and fast flows, as there is monumental space like Occidental Square for slow flows and there are constant events happening along the avenue, generating fast flows. Boren's Block One is located at the very north end of Occidental Avenue, and its presence should be more significant as Seattle Hotel once was in capping the avenue (Figure 97).



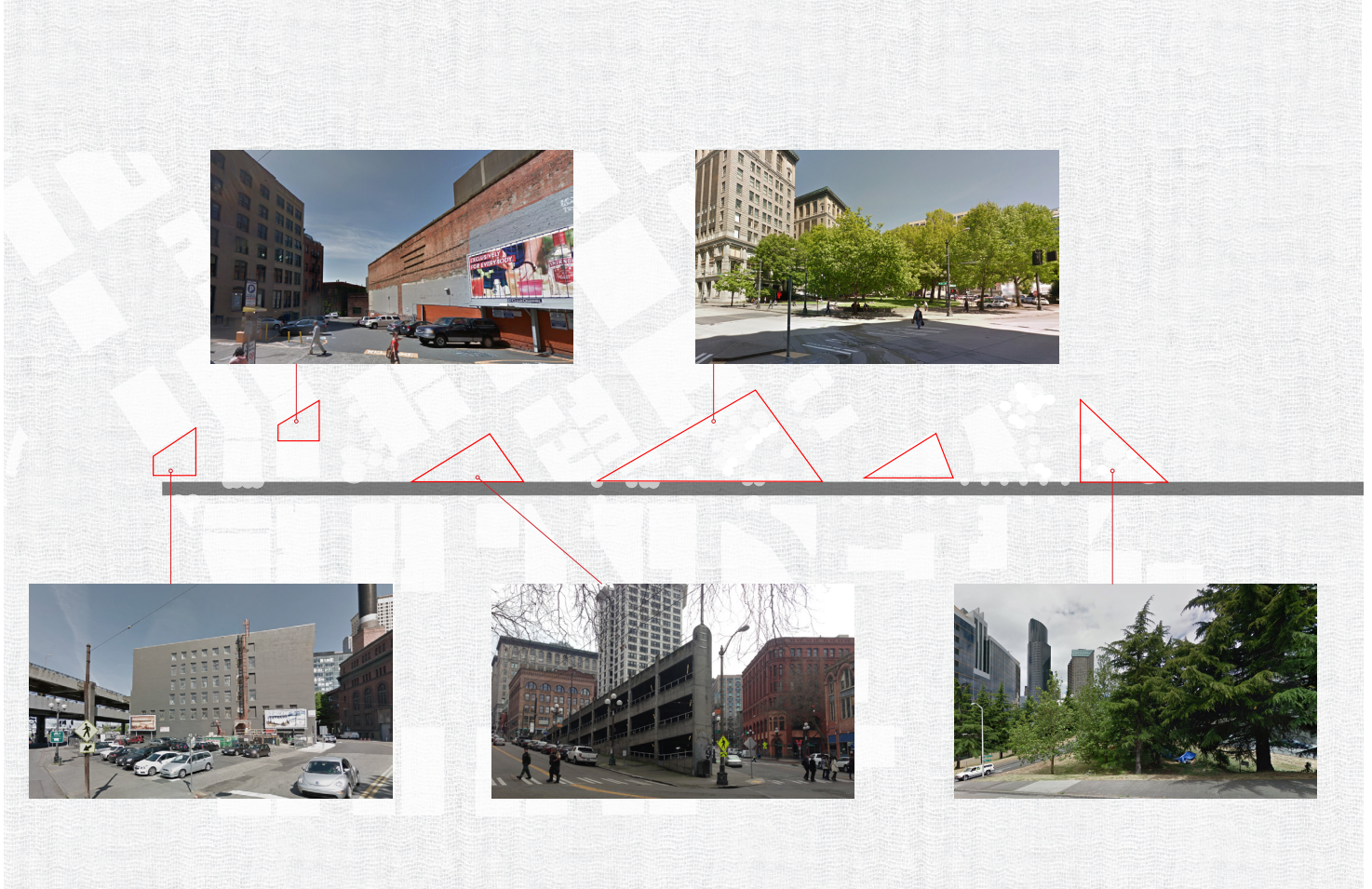


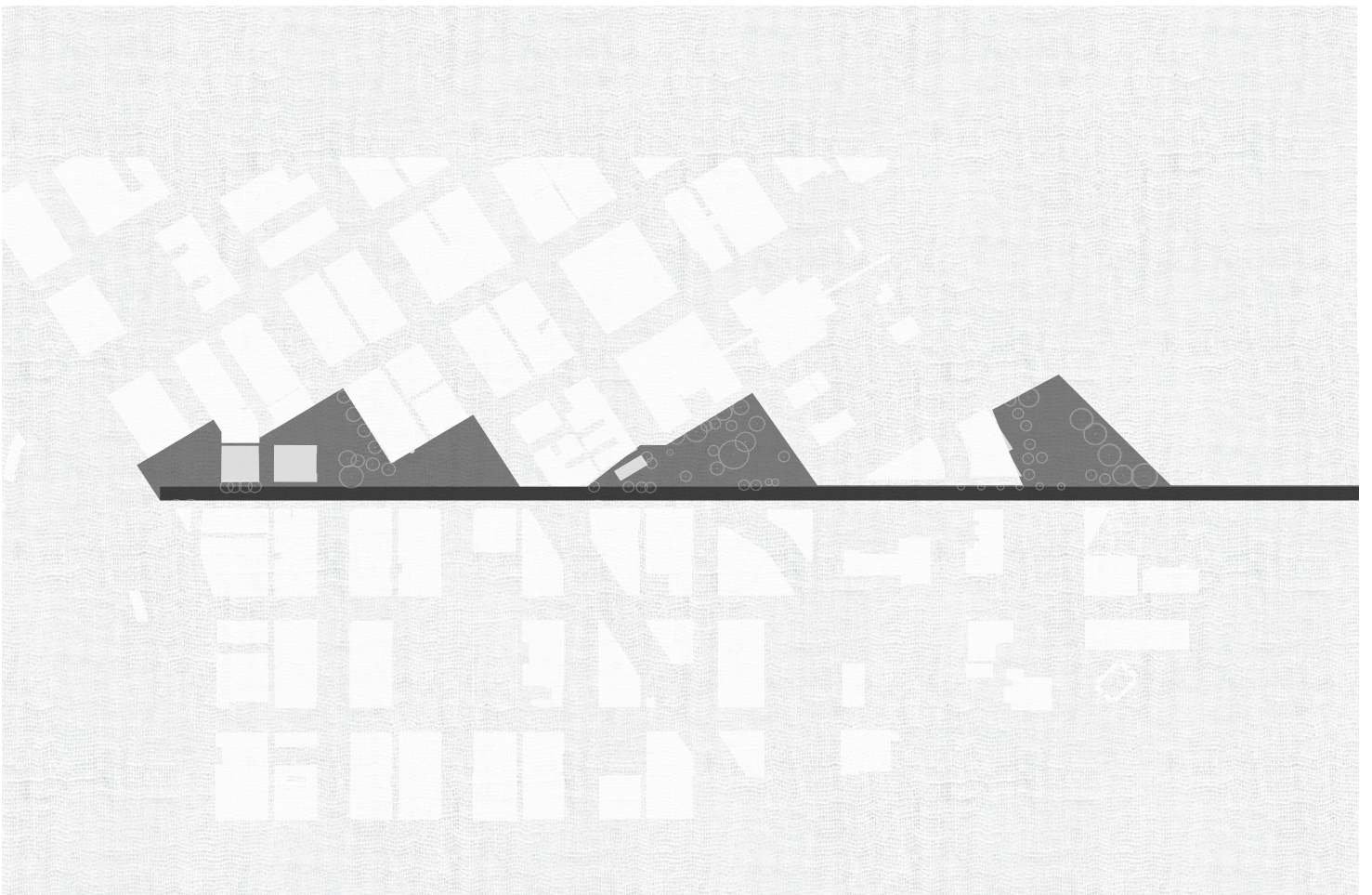
●●●●●●●●●● EXISTING FLOW

5: PROGRAM STUDY

YESLER WAY

After studying the flows of Pioneer Square and Boren's Block One in space and time, I am convinced that the future of Yesler Way needs to be addressed, as it is "a book that remains shut like a block". It is apparent that triangular-shaped lots along Yesler Way are "cursed" due to the unsuitable shape for people to inhabit. They are filled with cars or trees as a result (Figure 98). Therefore, I obscured the edge of street and property lines as a first step (Figure 99).





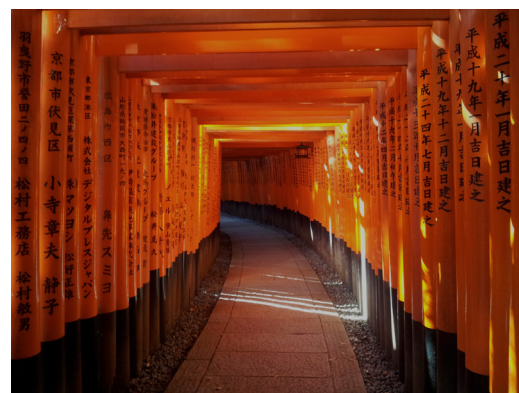
Then I placed dots where I expect “movements” are (Figure 100). They can be created not only by people walking, biking, and riding cars, but also by nature or environment.

The gates are placed to mark the movements, the flows (Figure 101). They are closely placed together with the slow flows creating more intimate space, but they are placed far apart at fast flows to simply mark and frame the flows created by people, nature, and environment, as gates in traditional Japanese shrines do (Figure 102). They create various changing spaces in time and space.

These gates create gathering spaces, spaces where the flows meet. A gate could be simply framing the street, creating a space to encounter changing time, nature and views. It could be an informal gathering spot or a formal spot to encounter people, music and arts. The most formal gathering spot can be set at the most historical spot along Yesler Way, Boren’s Block One.



100: Plan Diagram: Yesler Way -movements-



102:

Photos: Itsukushima Shrine (Top), Fushimi Inari Taisha (Bottom)



101:

Plan Diagram: Tesler Way -marking spaces-

BOREN'S BLOCK ONE

Slow and Fast Flows

Architecture is a small city within a city. It needs diversity as much as a city in order to have a vibrant environment. Program, a use of space, is a key element for creating a diversity. After studying the site and its surrounding neighborhood carefully, I saw two contradictory opportunities that fit in the site.

One is to create flexible open space to accommodate not only incoming flows of people from the waterfront and streetcar station on the corner of 1st avenue and Yesler Way, but also to accommodate existing flows efficiently. Many events occur in Pioneer Square, including First Thursday Art Walk, Bill Speidel's Underground Tour, Alley Network Project, Seattle Design Festival, and a Farmer's Market on Wednesday morning (Figure 103). However, all the events/activities happen in different time and space scattered all over the place. As a result, Pioneer Square is losing an opportunity to have a core space with a constant energy flow. There are flows, more flows on their way, but no space to slow down to capture all. Pioneer Square needs a flexible open space where all kinds of events can

happen. There will be an abundance of amazing fast flows in this open space.

Slow flows will be generated once there is a sense of touch. We need a physical space and substance to store textures, memories, and stories. The new Boren's Block One will be built upon the layers of its history, which should be shared.

In *Death and Life of Great American Cities*, Jane Jacobs mentions:

..extra streets must be added, the concentration of people must be heightened, room for new primary uses must be found, public and private. But a good mingling of the old buildings must remain, and in remaining they will have become something more than mere decay from the past or evidence of previous failure. They will have become the shelter which is necessary, and valuable to the district, for many varieties of middling-, low- and no-yield diversity. (12)



103: A collection of Photos: Events in Pioneer Square

Boren's Block One is fortunate to have a reminiscence of historical architecture, even though it repeated many destructions and constructions in a short period of time. Sinking Ship Parking Garage was built upon the old brick wall of Seattle Hotel, and it can still be seen at the basement level (Figure 104). There is also the underground pass around the building, which was created after the great fire in 1889 (figure 105). Even though there have been many criticisms of the Sinking Ship Parking Garage structure, it plays a big part in the history of Boren's Block One; therefore, the existing structure should be used to create a new space. The aged concrete structure can create an attractive environment against a contrasted new structure. It can also form a bridge between what was lost and what might come. The concrete structure is not only the reason for losing the Seattle Hotel and the Occidental Hotels, but also the reason to keep remembering them.



104: Photos: a reminiscent of Seattle Hotel at existing Sinking Ship Parking Garage

105: Photos: underground pass in Pioneer Square

PROGRAM: Ma

Boren's Block One will have two contradictory spaces: a flexible open space with fast flows and an old structure where people move in slow flows to touch its history. These contradictory flows will be met at a space called Ma. Ma is a living space. It is clear that a flexible open space is a living space with constant changes, supporting fast flows; however, it is not clear what the program could be for a slow but living space. I found the answer in Noh (Gaku), a traditional Japanese theater (Figure 106).

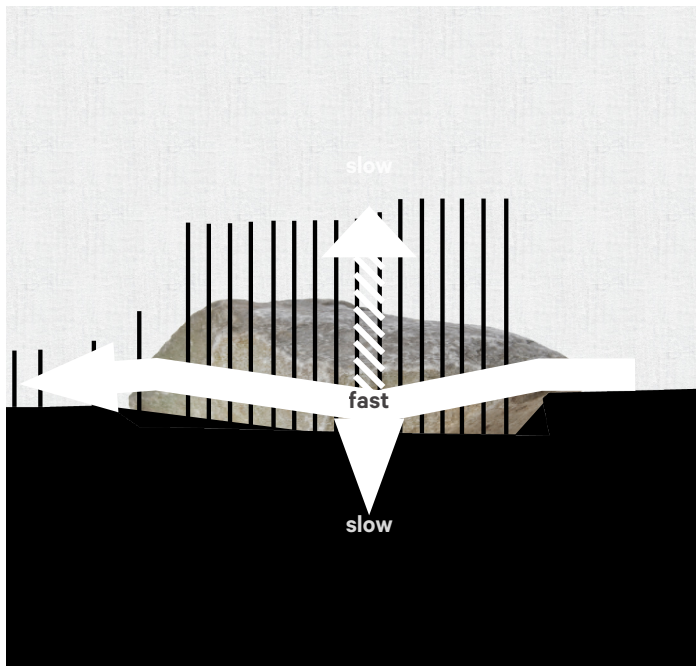
Noh, which originated in the 7th-8th century, developed from ancient forms of dance drama called sarugaku and from various types of festival drama at shrines that had emerged by the 12th or 13th century. It established a distinctive form we see today in the 14th century. The stage is traditionally set outdoors without walls or curtains to divide performers and audiences. Audiences can see the performers even before they start playing on the entry bridge called Hashigakari, although the entry can be considered as a part of the play. The open background is a big part of the Noh play as well as audiences. They create a living performance. The Noh stage is Ma, a living space.

106: Photo: Noh Theater Stage in Itsukushima Shrine

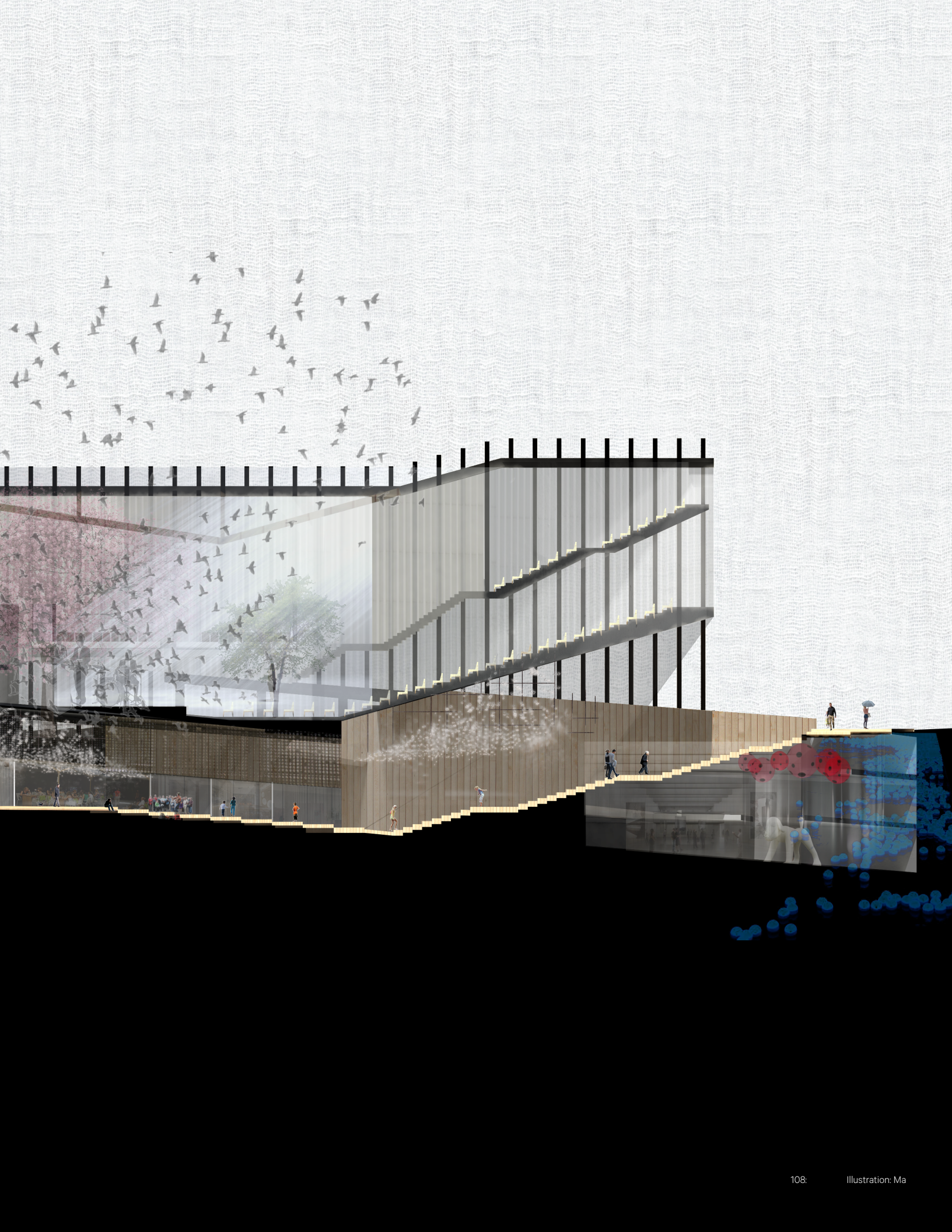




Boren's Block One marks spaces as formal gathering spaces to encounter people, arts and music. These slow flows can be lifted above in the new structure or tucked in under the old structure so that fast flows can go through (Figure 107). It is Ma, a living space (Figure 108).



107: Section Diagram, Fast and Slow Flows



6: WHAT I SEE OVER THE
RUINS

YESLER WAY

Beautiful views of Puget Sound over Smith Tower can be captured from the hillside on Yesler Way. We could slow down slightly on our way down, enjoying “Ma” space in various times and speeds. Here, a succession of gates creates spaces to capture moments - moments we can see and touch; seasons, day and night.



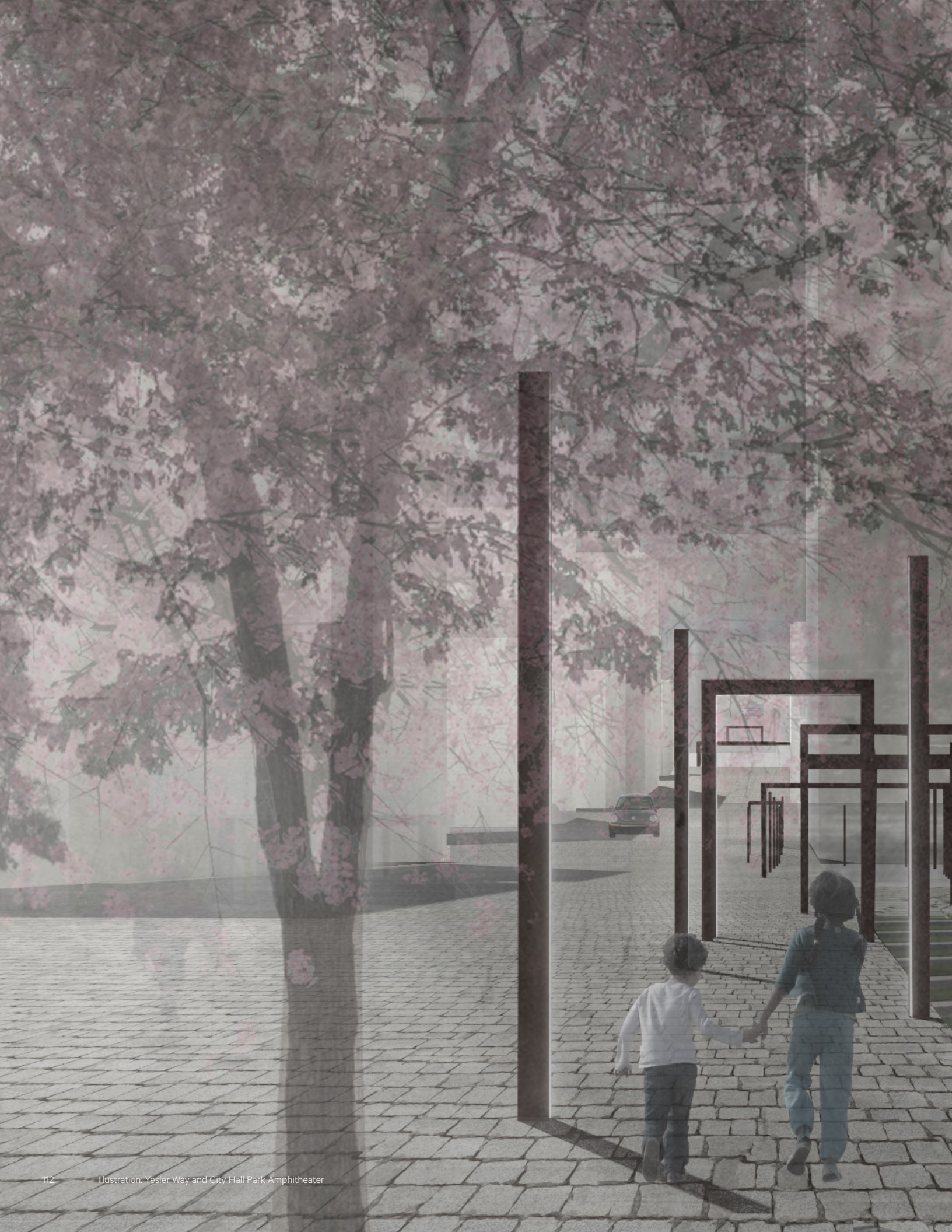




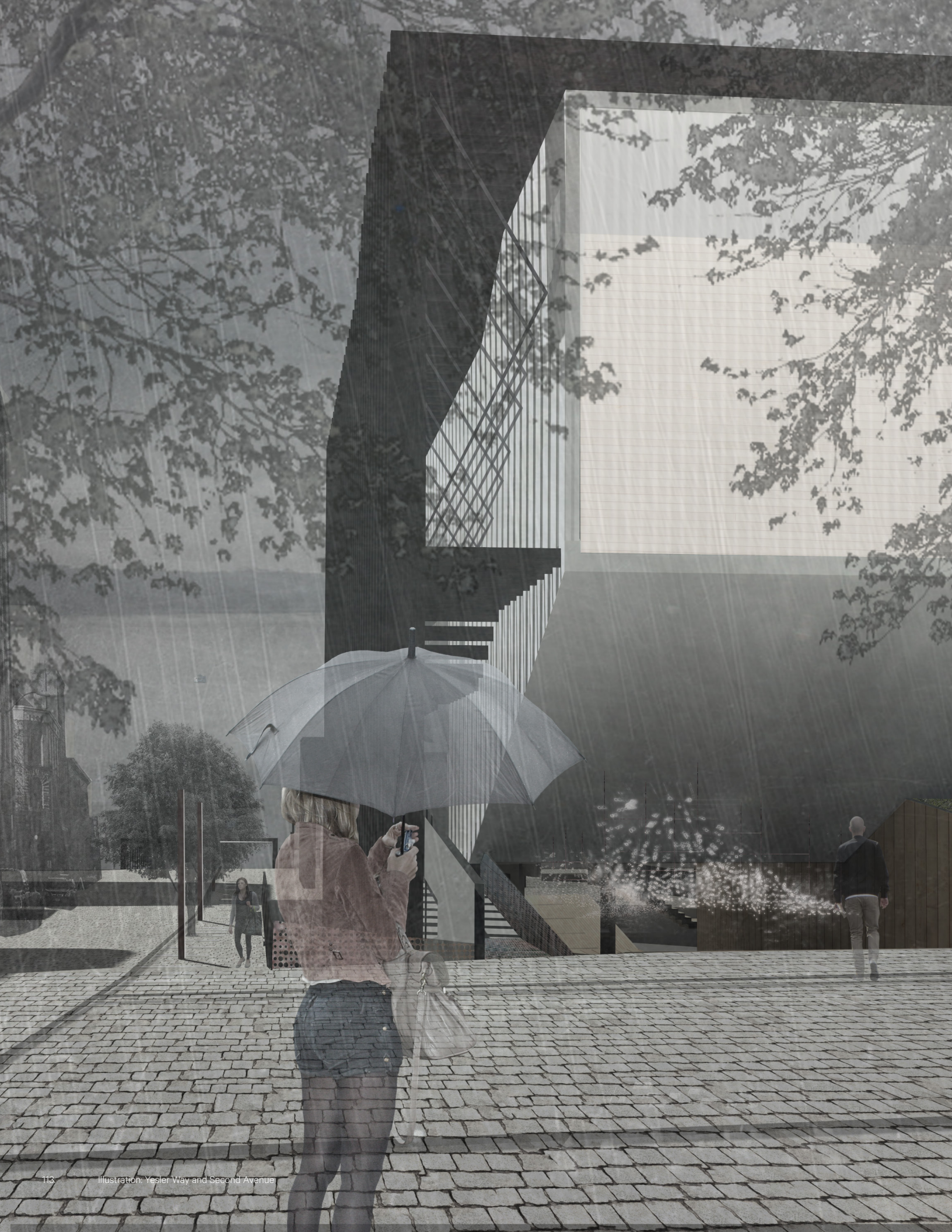








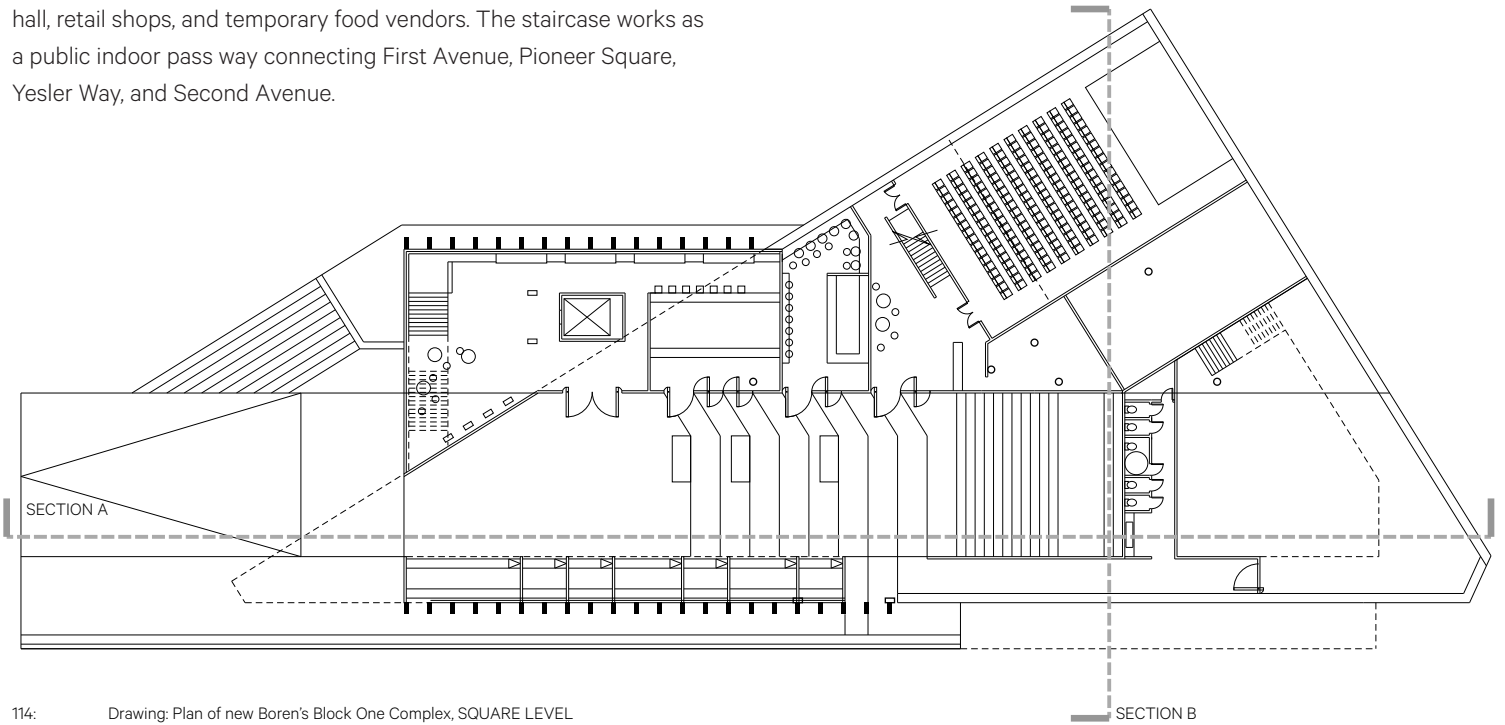




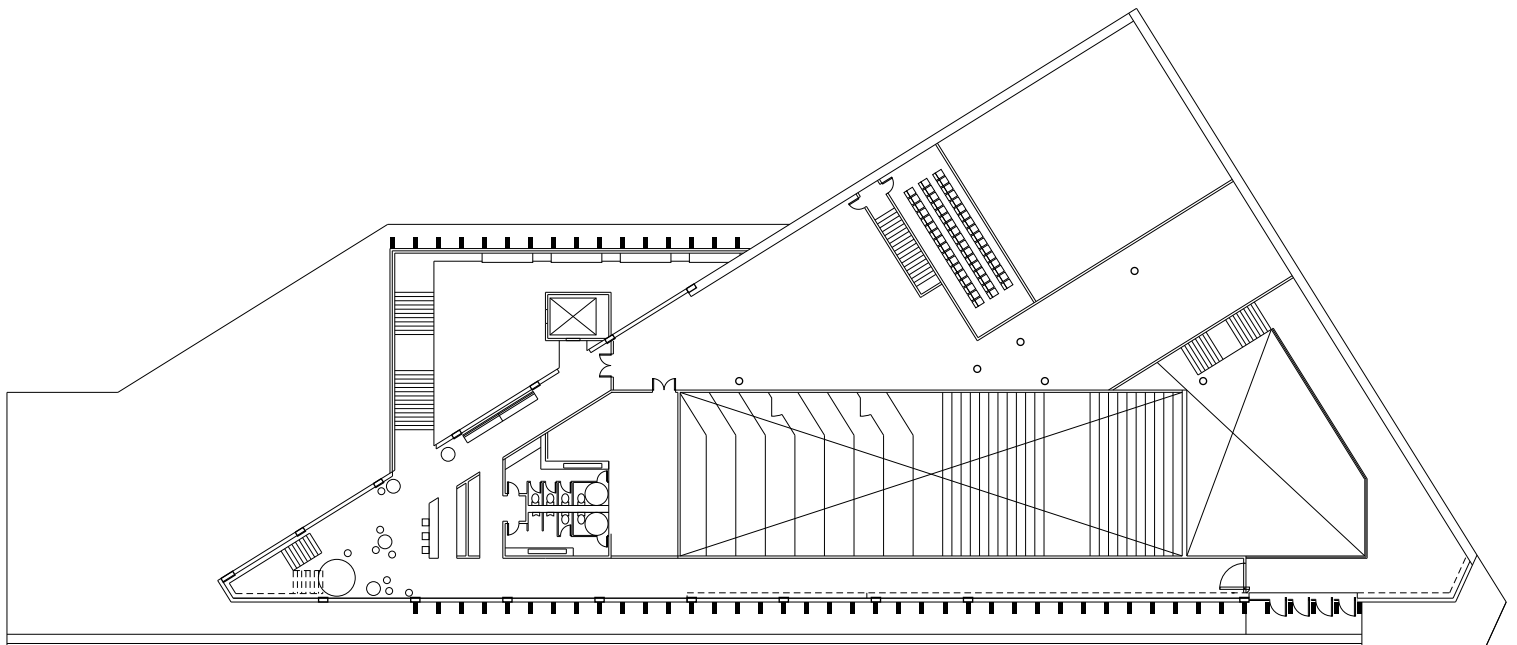


BOREN'S BLOCK ONE

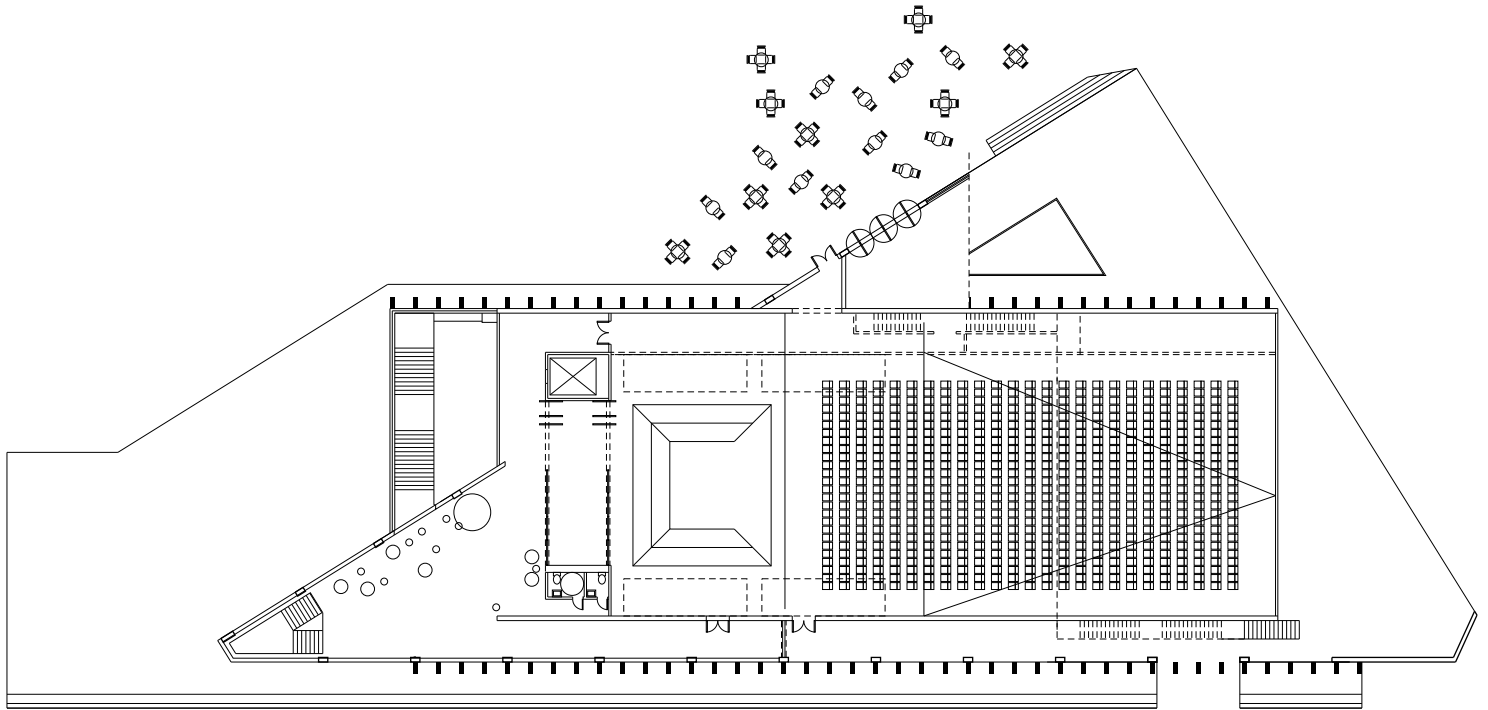
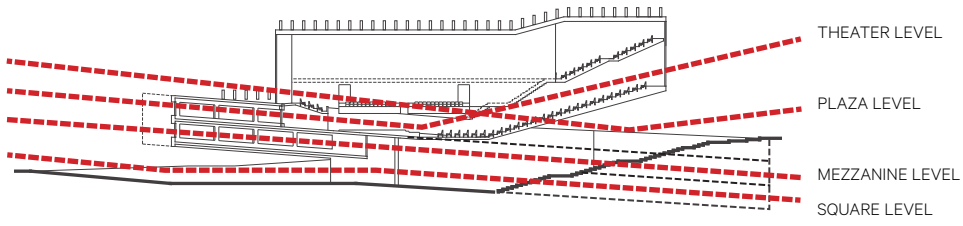
At Boren's Block One, various "Ma" spaces are generated for both fast and slow flows as mentioned in chapter 5. Along the fast flow, we go down a big staircase curving down into the existing Sinking Ship Garage Structure. There are an entry to a concert hall, a small theater hall, retail shops, and temporary food vendors. The staircase works as a public indoor pass way connecting First Avenue, Pioneer Square, Yesler Way, and Second Avenue.



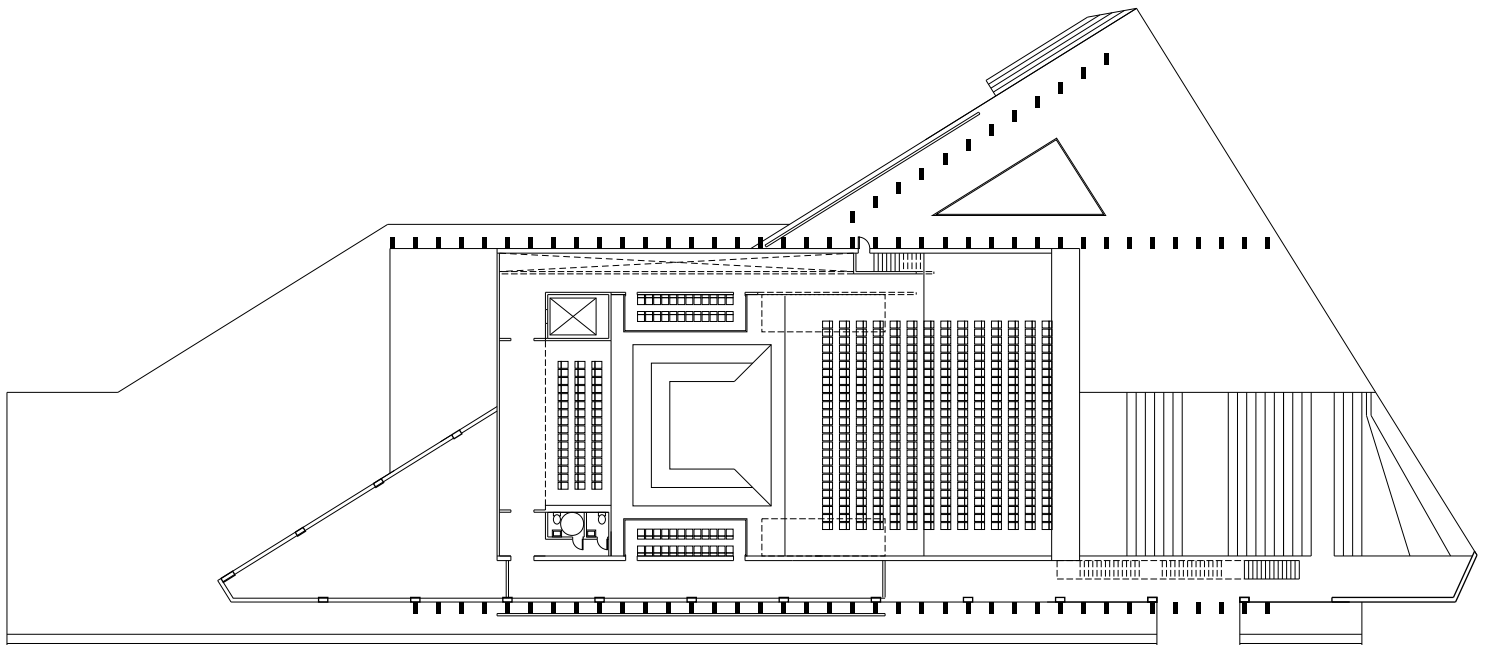
114: Drawing: Plan of new Boren's Block One Complex, SQUARE LEVEL
Scale: 1:500



115: Drawing: Plan of new Boren's Block One Complex, MEZZANINE LEVEL
Scale: 1:500



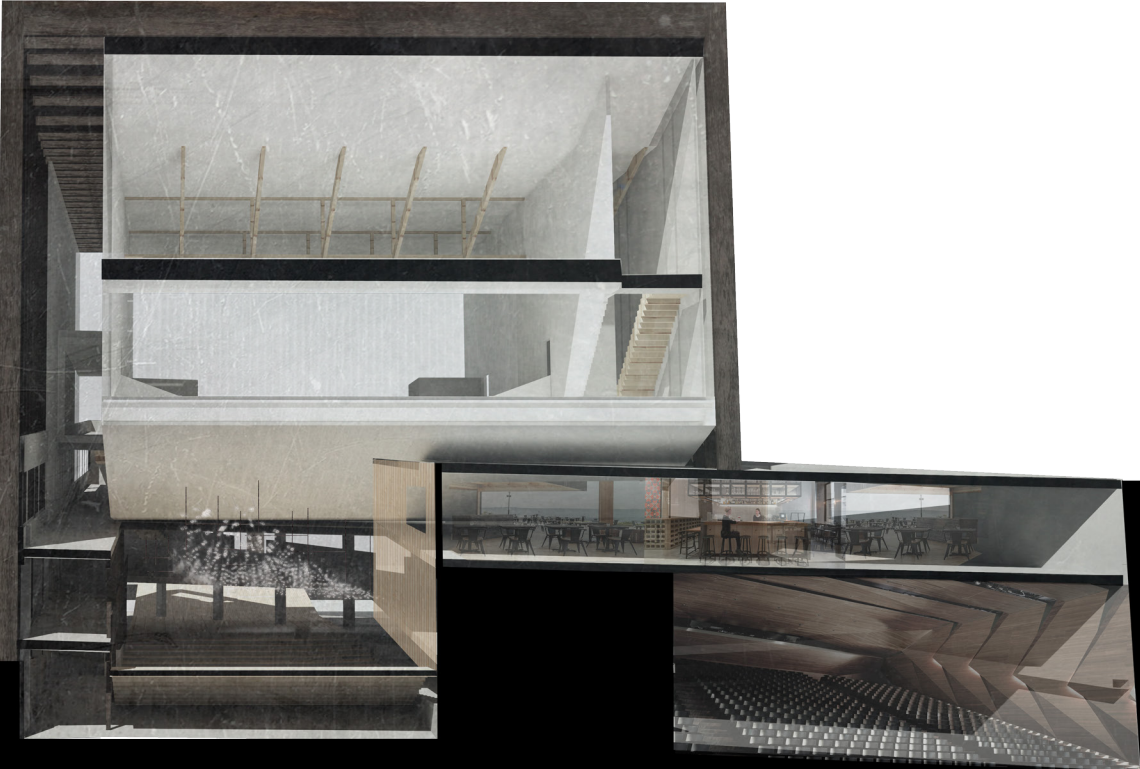
116: Drawing: Plan of new Boren's Block One Complex, THEATER LEVEL
Scale: 1:500



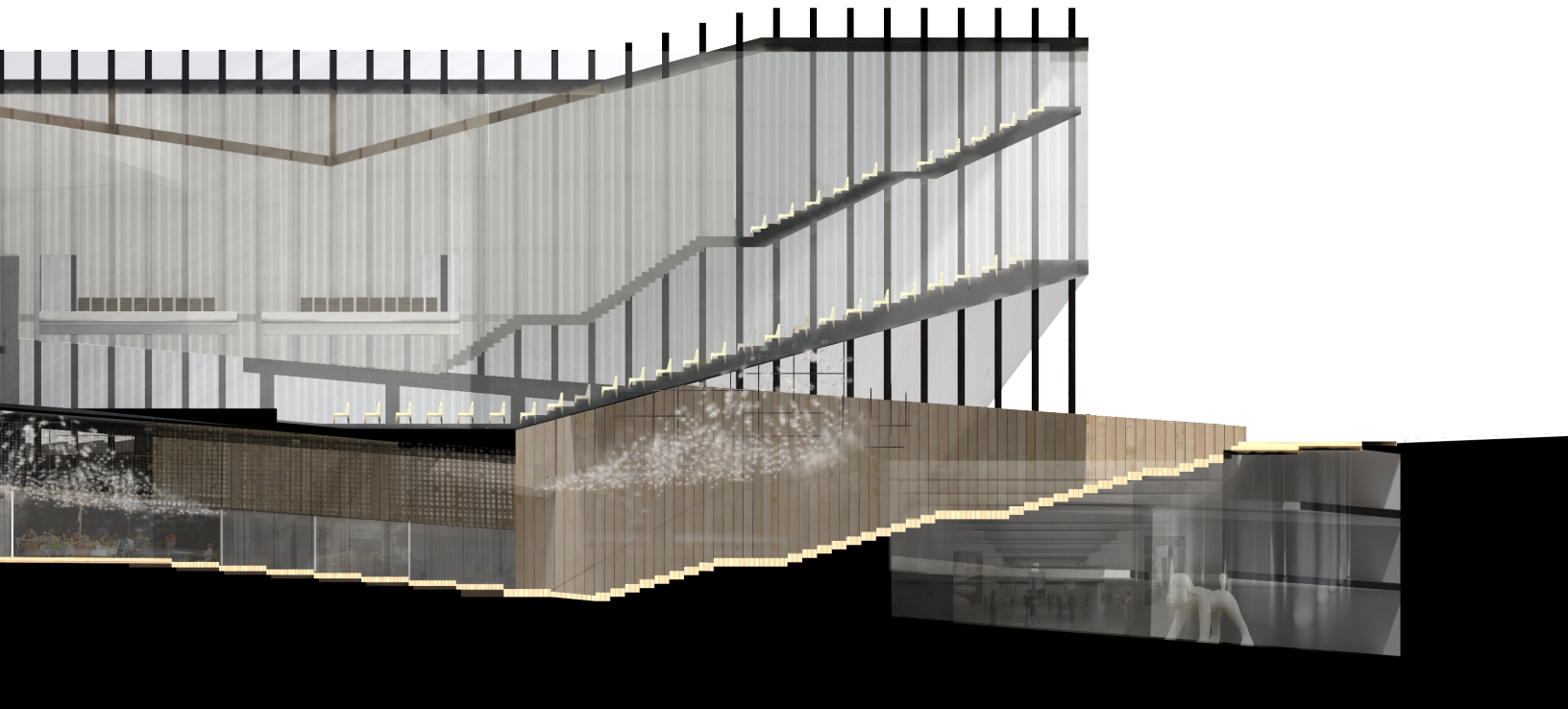
117: Drawing: Plan of new Boren's Block One Complex, PLAZA LEVEL
Scale: 1:500

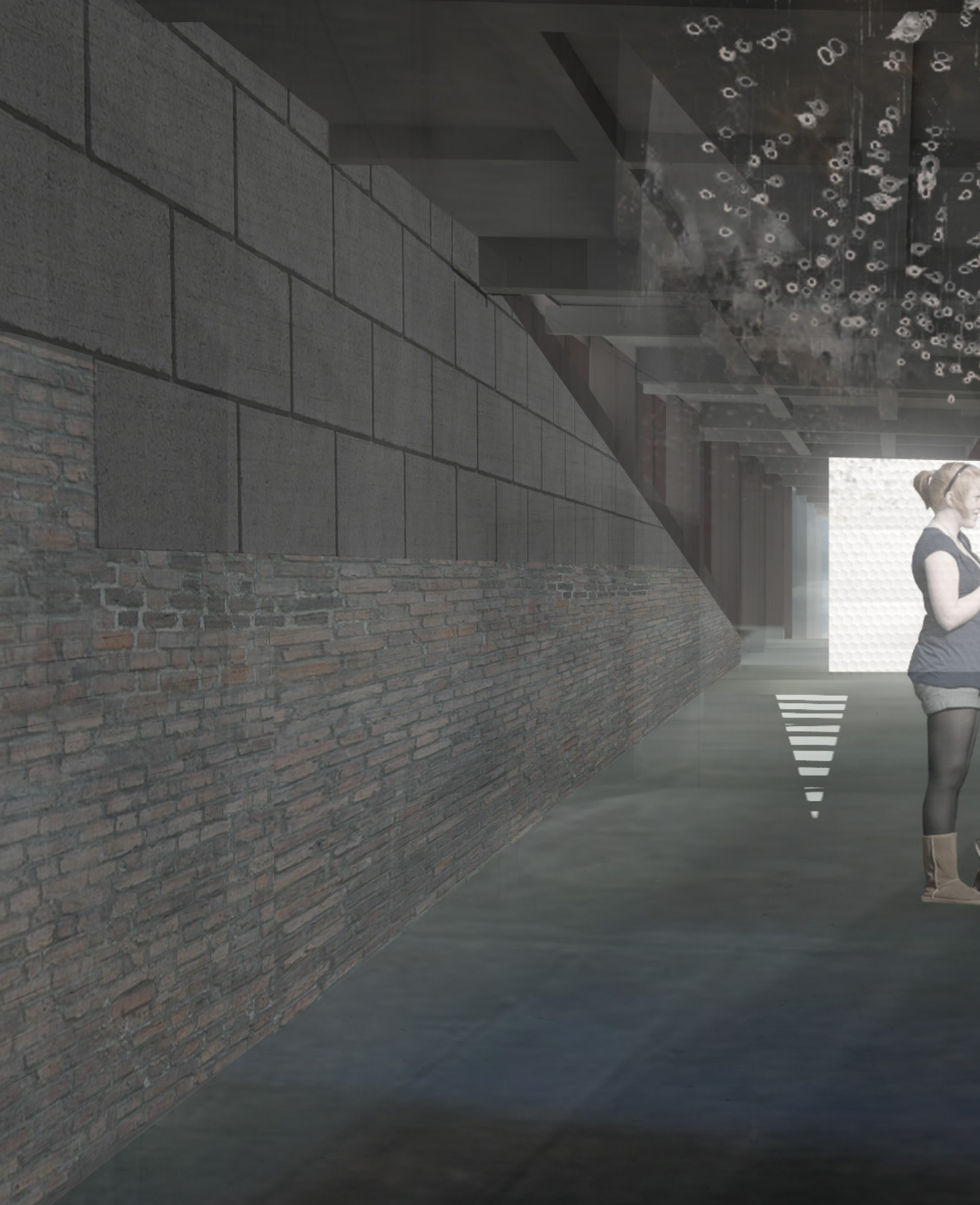
Along the slow flow, we start to see the history of Pioneer Square and Boren's Block One. An event space is tucked under the new staircase. The walls of Sinking Ship Parking Garage and Seattle Hotel appear and create a special space, connecting past and present, along with a new steel structure coming down to support the big staircase. A 1000-seat-capacity concert hall is set above in the new structure hanging over a succession of gate structures. Music and stage will be constantly generated for each audience to enjoy its own ultimate "Ma" space.

118: Drawing: Section A



119: Drawing: Section B

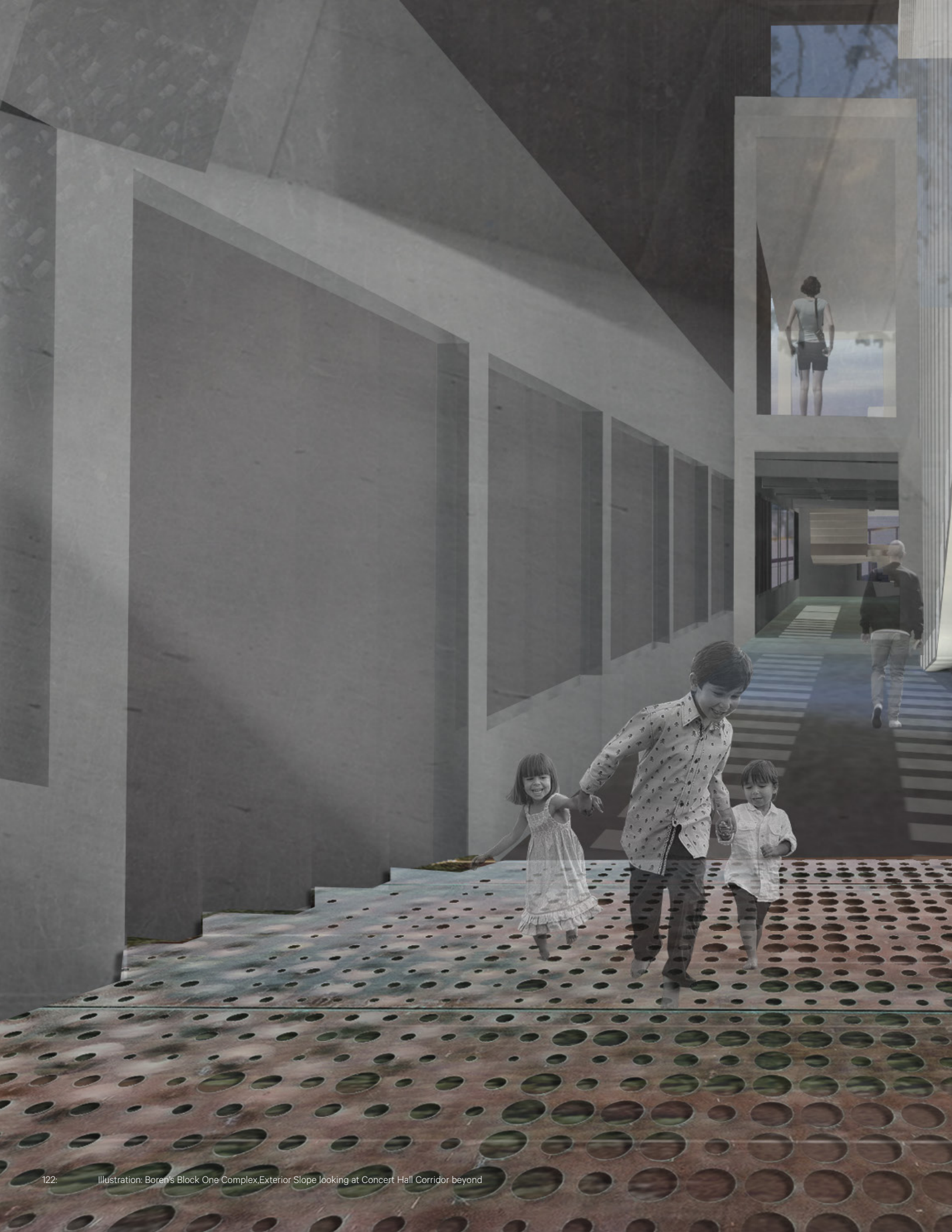








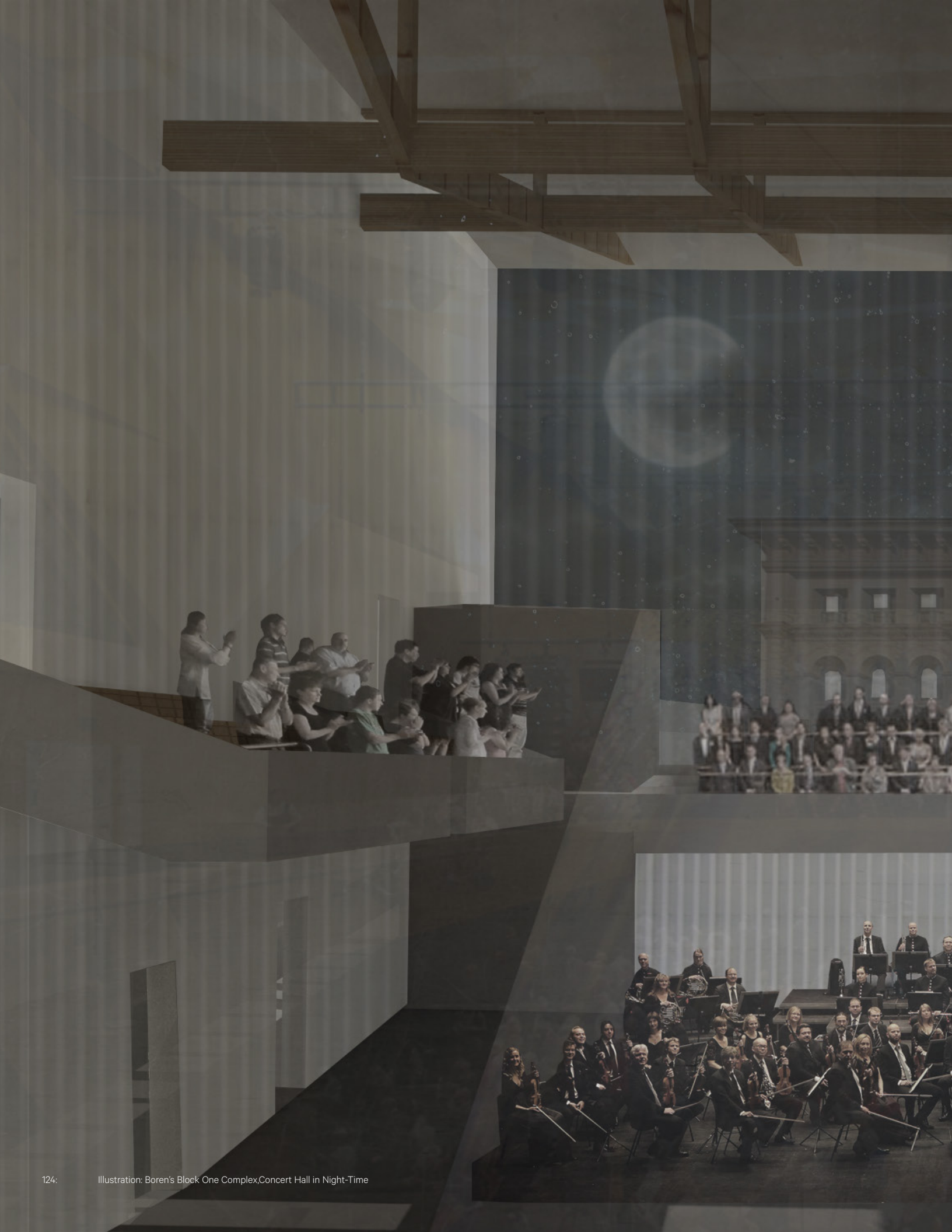












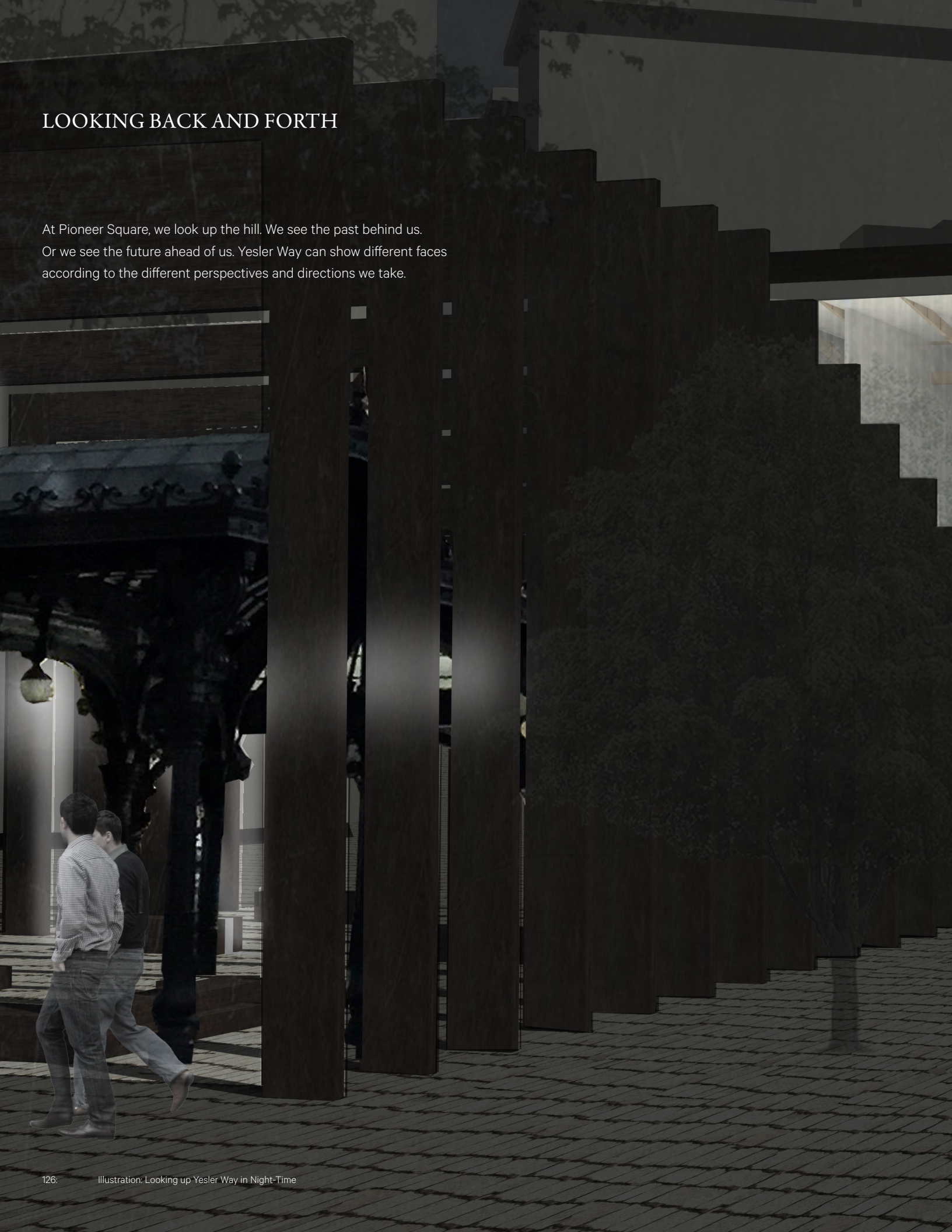




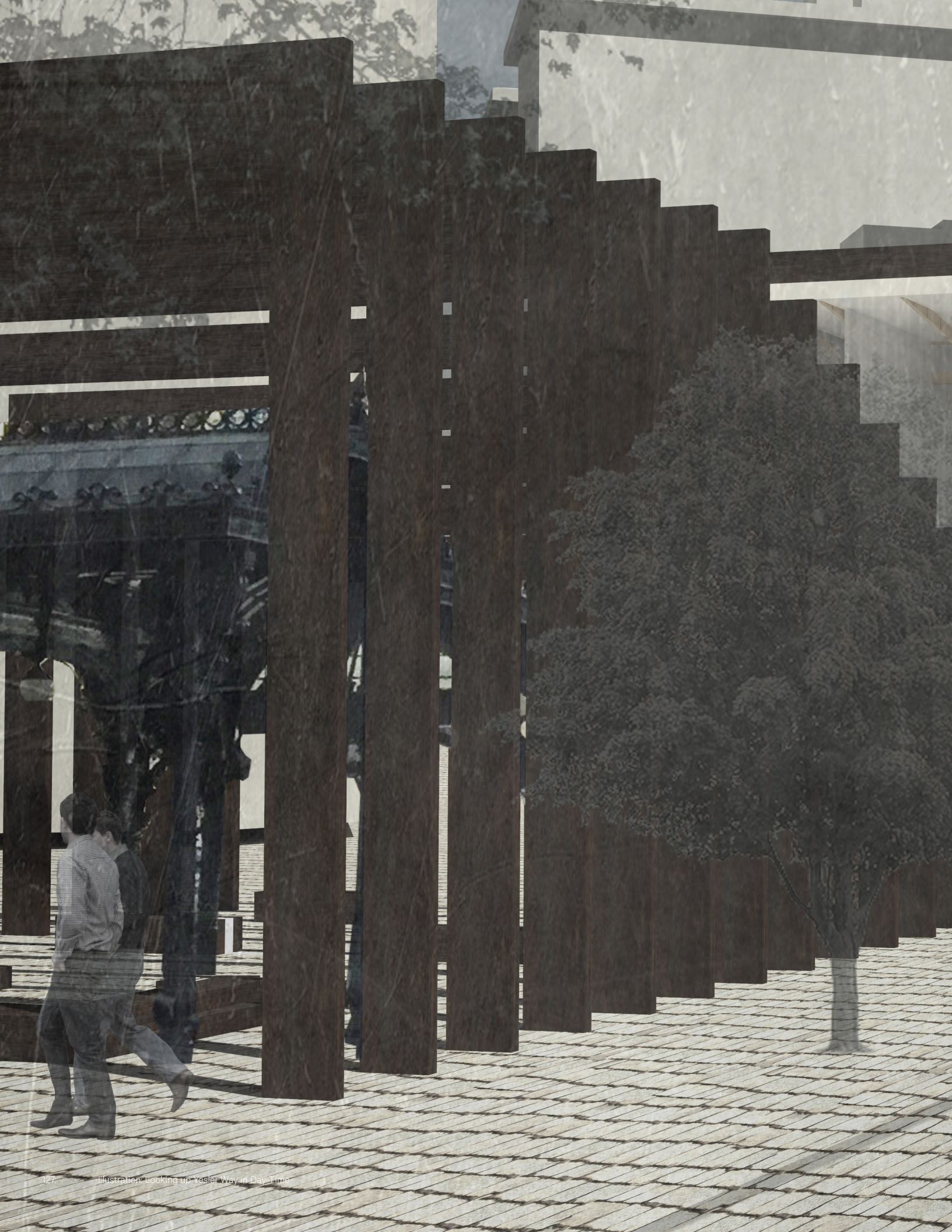


LOOKING BACK AND FORTH

At Pioneer Square, we look up the hill. We see the past behind us.
Or we see the future ahead of us. Yesler Way can show different faces
according to the different perspectives and directions we take.









TOWARD THE WATER

A succession of gates is creating various spaces. They could create a public gathering space, a shelter for arts, and a water pavilion on the waterfront, while keeping a space for flows to go through and explore.

















7: CONCLUSION

My thesis "Ma: Space Where Flows Meet" expresses the ongoing creative juxtapositions and gaps of space and time in our rapidly globalizing world. Although a gap ultimately will always exist between people, space, and time as the speed and rhythms of the processions differ, we could create a space that connects them. Architecture, for me, should be a symbolic marker that marks a space. It marks a "space between", a designed void space, where we can see the continuity of the flows from various points of view.

Since I was 18, I believed in designing spaces at my eye level. My eyes travel from outside to inside, inside to outside, east to west, then to east; it is like creating a photograph with a long exposure. My thesis, therefore, strives to create an experience -- a continual one merging urban, landscape, architecture, and interior spaces. It is an experience created by collecting views: the views once seen, the views we are seeing now, and the views we expect to see.

My eyes continue traveling around. Although my journey as a designer will keep going on, I stand now at the important gateway to mark the many flows looping forward and back in my continual procession.

NOTES

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- 2 Lisa Taylor and Arata Isozaki, *Ma, Space-Time in Japan* (NYC, Cooper Hewitt Museum 1979)
- 3 Ken Tadashi Oshima, *Arata Isozaki* (NYC, Phaidon Press Inc. 2009)
- 4 Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (Academy, 1995 and John Wiley & Sons, 2005), p.52
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- 12: Sketch: Linear Procession
- 13: Photo: Venice, Italy, <http://allworldtowns.com/cities/venice.html>
- 14: Photo: Tokyo, Japan, [lestaylorphoto](http://www.flickr.com/photos/25802474@N04), <http://www.flickr.com/photos/25802474@N04>
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- 16: Photo: Tokyo Bay Project by Kenzo Tange, Project Japan: Metabolism Talk
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- 22: Photo: Detail, Querini Stampalia Foundation, <http://designlifenet.com/interior-alchemy-carlo-scarpas-palazzo-querini-stampalia/>
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- 40: Photo: Art Plaza, Oita, Japan, unknown author
- 41: Photo: mAACH ecute Manseibashi, ©Mikangumi, <http://mikan.co.jp/>
- 42: Photo: mAACH ecute Manseibashi, ©Mikangumi, <http://mikan.co.jp/>
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- 44: Photo: Manseibashi Station before renovation <http://mag.matrix.jp/mag/queen/log/eid135.html>
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- 46: Painting: fruit/vegetables Wholesale in Edo Period, unknown author
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- 51: Photo: Transportation museum and The ruins of Manseibashi station in 2006, PekePON, <http://ja.wikipedia.org/>
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- 54: Photo: Manseibashi, Kanda, 2013, <http://uboatdata.sakura.ne.jp/hatochan/2013/11/post-637.html>
- 55: Photo: Pioneer Square, Johnston orig (1978), CBE Visual Resources Collection
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- 57: Historical Map of Seattle in 1856, *Social Trends in Seattle*, Calvin F. Schmid, University of Washington Press, 1944
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- 105: Photos: underground pass in Pioneer Square
- 106: Photo: Noh Theater Stage in Itsukushima Shrine, <http://plaza.rakuten.co.jp/tokaifp/diary/201201030000/>, <http://japan-web-magazine.com/miyajima1.html>
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