

On the Work of Itsuko Hasegawa
Man Without Qualities...

is a Woman!

The aftermath of the Third World War is a theme familiar to science fiction readers. The spiralling tension between Nato and the Warsaw Pact that reached its chilling height in the 1962 Cuba crisis inspired many a literary doom-monger to fantasies of the final Armageddon (and the morning after). At the time everybody must have been wondering what it would be like to glory in that radioactive dawn, to be one of the few survivors chosen by Dr. Strangelove to perpetuate the human race. The grim prospect of a nuclear winter, which in retrospect seems to have helped tip the moribund Soviet monolith off its pedestal, seems also to have left its tracks in the Western spirit. The greatest post-war mass demonstrations were the peace rallies. Politics was overshadowed by Pershings, Cruise missiles and SS-20s. But what touched people at a deeper, moral level was the fact that if the statistics of the ballistics were anything to go by we could soon all be killed 40,000 times over.

Should we, in this cultural condition of as yet unconsummated annihilation, now think about Japan? It too felt the strains of the Cold War, at least in a military-strategic sense. But the widespread anxiety from which the *no nukes* movement flowered passed it by; for Japan had already had the Bomb, and without the privilege of agonising in advance. So there the future had already arrived. Only Japan had already had a foretaste of the Third World War as we feared it. Now that the tension has drained out of the superpower stand-off and military politics is losing ground to economic strategies, Japan finds itself on the far side of our era. Can there still be poetry after Hiroshima and Nagasaki?

Apparently yes, as long as poetry is not seen as the art of the true, the beautiful and the good, but as the art of the contingent. Itsuko Hasegawa displays all the features of the present Japanese building frenzy, which from outside looks like advanced lunacy but sometimes, in isolated projects, achieves a state of undeniable poetry. In a culture where mass destruction passes for a collective experience and in which architects prefer to shut themselves off from metropolitan chaos by striving for the autonomy of their objects, there is sometimes one who manages to emerge as an interpreter of a hopeful common voice. Itsuko Hasegawa, poet, architect and woman, is such a person. And that is something very exceptional amid the ubiquitous and deeply traditional male chauvinism of Japan. For however grotesque the impact of Western modernity may have been in and after August 1945, some things never change.

Post-nuclear Feng-Shui

At first sight Hasegawa seems fairly immune to the new condition. She describes her work as an attempt to do justice to the Asiatic philosophy of *feng-shui*, which holds that architecture should represent nature by referring to natural elements such as air, earth, water and fire. According to this concept, architecture is meant to contribute to a kind of natural state of the spirit, in which consciousness can flow freely inspired by the

Nature hath fram'd strange fellows in her time.

William Shakespeare

As source and as resource, nature obsesses us, as do childhood and spontaneity, via the filter of memory. Everyone wants to protect and save nature; nobody wants to stand in the way of an attempt to retrieve its authenticity. Yet at the same time everything conspires to harm it. The fact is that natural space will soon be lost to view. Anyone so inclined may look over their shoulder and see it sinking below the horizon behind us. Nature is also becoming lost to thought. For what is nature? How can we form a picture of it as it was before the intervention of humans with their

ravaging tools? Even the powerful myth of nature is being transformed into a mere fiction, a negative utopia: nature is now seen as merely the raw material out of which the productive forces of a variety of social systems have forged their particular spaces. True, nature is resistant, and infinite in its depth, but it has been defeated, and now waits only for its ultimate voidance and destruction.

Henri Lefebvre

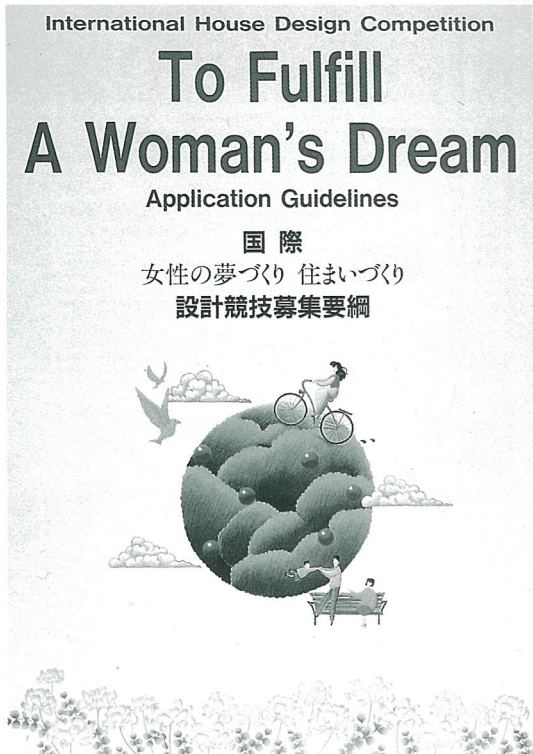
Technology has lost its claim to universality and has become more locally inflected and realistic. Therefore, the new technological landscape is analogous to the multi-layered Japanese urbanscape; it operates in and produces heterogeneities rather than striving for

homogeneity. In other words, the new technology in architecture is now capable of addressing contradictory conditions; and often, even if its own operation is paradoxical, it results in an architecture of and by 'autonomous' parts, and further, a 'fragmented landscape'. The 'architectural machine' and the landscape this technology produces is thus non-structural, or more precisely, post-structuralist and, as such, non-hierarchical. Rather, the new technological landscape is network-like and so, more akin to a computer software whose overall order is hidden or undecipherable but, like a programme conceived along a 'fuzzy logic', is more episodic and flexible, and whose 'organisation' represents what the French

philosopher Gilles Deleuze termed *corps sans organes* (body without organs). In other words, it is a curious patchwork which, while not providing a radical alternative to the existing urbanscape, in the best cases manages to change it into an altogether different one.

Botond Bogнар

It has been my intention to condense what has been latent in the city I have lived in called Tokyo and to create architecture out of that condensation. Land possesses certain dormant qualities, in the same way that a human body retains somewhere within it memories of its origin. My objective is to concentrate those dormant qualities and to



place and its spatial qualities. In Itsuko Hasegawa's view, this cherished philosophy has come off worse in a collision with Western modernising tendencies. Architecture is the field where the damage is most visible. It is increasingly anti-aesthetic in respect of its relation to nature. It suffers from fragmentation, a disruption of the cosmic harmony, and has sacrificed its bond with nature to formal homogenisation.

Hasegawa's ambition is to put a stop to this process. She wishes her architecture to instigate a revival of the nature experience, as she puts it, in the urban scene. In contrast to those she calls the 'Modernists', she wishes to give architecture back to the 'ordinary citizen' who, without exception, longs for 'an environment in which he or she can be aware of the changes of the season'. ★ But ★ Hasegawa, Itsuko, 'Projects', *The Japan Architect* 11/12 (1986), p. 54.

That is not all she wants. Architecture must also express the world of today in a way that offers greater freedom. She means here the *suggestion* of freedom. Architectural and technical details must 'evoke' nature. Natural and cosmic details must do the same for the architecture. While the architect puts nature on show and attempts to rescue it by design, nature is taken up into the realm of the artificial. The result may not always please the critical mind, but the architect has found her calling: architecture is supplying suggestion. That is why Hasegawa's work fits so perfectly into the virtual universe that has become such an integral part of Japanese culture. Imagination shows its power in compensating the physical constraints of an over-successful island surrounded by ocean.

Natural Glue for the Boulevard of Broken Dreams: Shonandai

If there is any one architectural project in Japan that is an example of this suggestive

role, then it must be Hasegawa's Shonandai Cultural Centre in Fujisawa. Although theoretically we no longer need physical propinquity in this our telematic universe we seem to have an unassuageable need for *direct* personal contact as in some archaic ritual. Centres like Shonandai, with a promenade, offices and cultural facilities, offer us an opportunity to meet and chat now and then on neutral territory.★ Owing to the speedy growth of the communication culture, these projects are shooting up like *shitake* all around

★ See Vitta, Maurizio, 'Shonandai Cultural Center', *L'Arca* 42 (1990), p. 26.

Japan. Hasegawa's cultural centre is both a manifestation of this development and a commentary on it. She does nothing to gloss over the schizophrenic contrivance of a meeting between people who are completely alien to one another. On the contrary, she succeeds in using her architectural means to reinforce that schizophrenia. On second thoughts, the 'neutral territory' mentioned above is not at all neutral, but bears witness to a post-humanistic condition in which the concept of nature has completely overshadowed the physical reality of nature. The aim seems not so much to offer a material basis for the encounter as to build a suitable *atmosphere*.

Many of the characteristic features of Hasegawa's architecture can be identified in Shonandai. The elongated plan lacks any central perspective or ordering grid, but is more like a kaleidoscopic mass of fragments, each offering an explicit experience in its own right. Curves and spherical volumes, always in cheerful colours, dominate. The overall image is marked by a multitude of figurative references, most of which are easi-

ly recognisable. Natural phenomena such as rivers, mountains and clouds abound in this architecture in metonymic form. (Is metonymy perhaps the only way nature is still available to us?) A notable feature is the repeated use of perforated sheet metal as interface, so softening the boundaries and the contours of the volumes. 'These translucent membranes on the boundaries of buildings are thin and lightweight', says Hasegawa. 'They make us aware of the new aspects of nature; bathed in sunlight, they change constantly in appearance from hour to hour and from season to season; they may shower the interior with strong light or produce a hollow, metallic sound with the passing breeze. It is hoped that the façades of these buildings will become parts of their respective neighbourhoods and create bright, invigorating areas.'★

The boundary of the building is thus not only used iconographically but generates events in its own right through the continual interaction with the natural elements. Thus nature is brought on the scene once again, on this occasion by appropriating the last remaining natural elements that are present in the city: light, air and sound.

★ Hasegawa, Itsuko, op. cit. p. 54.

Covering Up the Modern

Although hidden to the eye, the placing of offices and other 'modern' functions underground is very significant in the cultural analysis of this project.

'My intention', says Hasegawa, 'was to bury "Modern" architecture underground and to create above it "topographical" spaces continuous with the site'. Shonandai looks likely to be the next milestone in contemporary architecture after the *Language of Postmodern Architecture*, in which the exterior was detached from the Modernist interior and acted out a range of symbolic meanings. Now the iconographic function devolves on the whole aboveground structure. That creates space for a theme park world, a pacifying universe of edutainment. The modernisation process no longer hides behind the façade but has descended into the bowels of the earth. While subterranean time runs faster than ever, we crust-dwellers can carry on functioning within the same old anthropological and historical schemes. Now modernity has devoured nature we build a museum above the ground to *resemble* nature. Architecture no longer packages its Modernist content but effectively covers it off. That way it at least manages to recover its three dimensional significance, albeit without much conviction. Conversely we could say that Modernism has become so ashamed of its own ugliness that mere façades are no longer enough to mask it. Now a whole world has to be created, with life and all, in order to conceal the forces of Modernism. Façades alone have become too flimsy. In comparison, life may be a little sturdier. Unfortunately life is getting lighter all the time too...

'Architecture as Another Nature' or Nature as Another Culture?

Hasegawa sees the chief aim of her architecture and her profession as being to create 'another nature' out of respect for the *feng-shui* tradition. The critic Botond Bogнар draws the distinction here between two levels in Hasegawa's adoption of nature. Firstly, she uses 'natural elements' like water, wind and light to evoke and provoke the



NC House, Tokyo, 1983

make them manifest architecturally. I call this approach 'architecture as latent nature'. In other words, to create architecture is to use a completely different vocabulary in expressing what one has experienced in life as a human being.

Itsuko Hasegawa

Tokyo is a city which expanded by embodying versatile factors and accumulating invisible systems without applying urban development planning. It continues to transfigure with no composition or coherence. It has no place to go but becomes saturated, and therefore, a site of extraordinary dynamism. The architecture which I design undergoes the process of developing new concepts through

my own spiritual filter, as I live in a town like Tokyo. This gave me the opportunity to speak here today on the theme of 'searching for a new direction of city and architecture as viewed from the scenes of Tokyo'. While it retains Asiatic village style in its total space or people or objects, huge economic structures and high technology are impregnated throughout its body, making it a swollen, chaotic city.

Itsuko Hasegawa

Japan continues its trend as a place of great consumption, and both the city and nature not only continue their decline, but also through some kind of 'simulated miracle', the highly developed mass media have kept up a constant battle cry arguing for the benefits of 'artificial information cities' in an effort to compensate for those visible aspects of decline. The simulated cities that are a result of this are impoverishing our society and finally many people are beginning to take notice.

Itsuko Hasegawa

The bird's eye view of Tokyo is a forest of large and small buildings. Close-up, each building is full of ultra-modern and unique expression and detail. Architecture is partly a direct expression of commercial greed. Tokyo is a theatre where symbols of the consumer society flit, or an electronic information society where invisible signals flow. Architecture is a component of an intelligent and emotional city, where nature and technology coexist naturally.

Itsuko Hasegawa

power of nature. Secondly, she uses an analogous nature, in the form of a highly suggestive imitation. ★

As to the former use, the elements, is that all nature is? If so, then Charles Moore's Piazza Italia is true Italian soil. And as to the second, the analogy, it is exactly the fate we all feared. Not only is nature imitated but it is cut up into categories and redistributed in decorative blobs. It is not 'architecture as another nature' but architecture *after* nature in both senses of the word. Hasegawa imitates nature, in form and in effect, in purely Aristotelian terms. But she is also post-natural. Mother nature is dead, long live Mother Nature.

Although Itsuko Hasegawa claims that she wishes to 'reinstale' nature, her work possesses all the trappings of a stylish funeral. She would seem to align with the decadent tradition of *fin de siècle* poets who believe, along with Joris-Karl Huysmans (in *Against Nature*), that 'the admiration of all true artists for that eternal old nag (nature) is a thing of the past and the time has come for the natural to be replaced wherever possible by the artificial.'

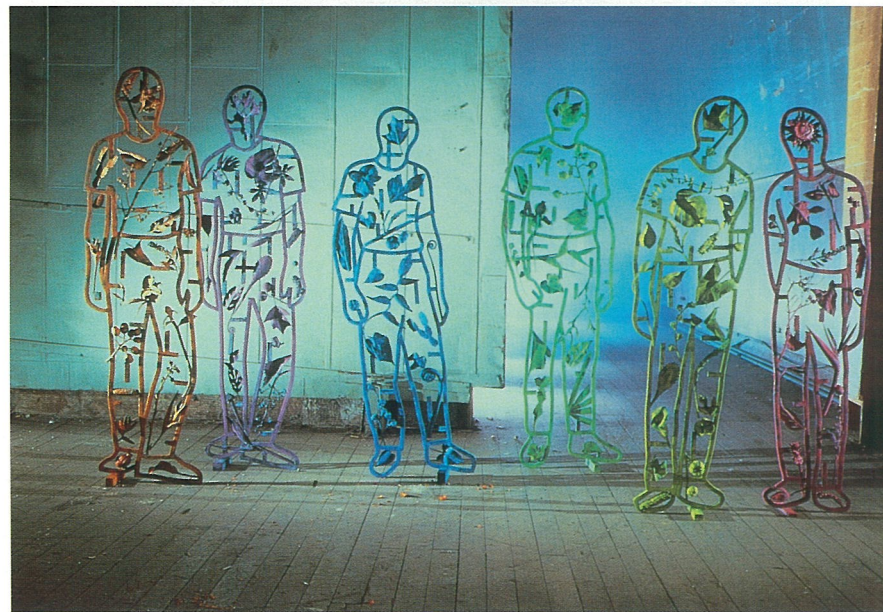
This seems to be precisely what Hasegawa is aiming at, for although her intention seems to relate to the *experience* of seasons and natural phenomena, her buildings are so totally embedded in the post-natural order of the metropolis, where virtual odours, virtual sounds and virtual images compete for every moment of attention, that her 'architecture as another nature' can only be interpreted as 'another virtual reality' and hence as a techno-topic manifesto *against* nature. Hasegawa's architecture is totally staged, artificial conditioning: air conditioning, water conditioning, earth conditioning and ultimately life and death conditioning. The final step to the conditioning of God, reality and metaphysics has almost been taken. So who is still talking about Experience?

478 At one time an aversion to the natural idyll was a sign of a Modernist resistance to bourgeois culture. Now Modernism seems to have won the match and nature can no longer be the putative opponent, it is better to affirm and represent this condition than to keep acting as though nature still existed. Hasegawa imagines she can restore nature but in fact her camp architecture deals it the death blow. Nature used to be bourgeois (as Oscar Wilde put it) but now it is our final avant-garde. Only nature can still be grotesque; Hasegawa's grotesqueness has long been mainstream.

Nomadic Feminism?

Hasegawa finds herself in invigorating company with her critique of rationalism, which is based on 'fuzzy logic' and 'soft technology'. She can reckon on the intellectual support of several feminist philosophers. Her iconography, with its undulating lines connoting the natural forms of the sea, a line of hills or a female body, its teardrop-shaped windows, its cut-out trees and clouds of metal, the softened contours of the volumes, the diaphanous membranes, the fragmentation of structure, the burying of Modernism's logo-centric, phallo-centric order beneath the surface of Mother Earth, all go to make Hasegawa's work fascinating material for a study of feminist philosophy.

★ Bognar, Botond 'Architecture, Nature & a New Technological Landscape', *Architectural Design Profile* 90 (1991), p. 33.



Rhonda Roland Shearer, Anthropocentrism Series: Studies §1 through §6, 1990

According to the Italian philosopher Rosi Braidotti, philosophy shares 'the unhappy and contradictory fate of the oppressed for the first time in its history, owing to the logic of a well-defined historical situation'.

One of the positive effects of this repressed position was that the philosophical discourse became conscious of all that had previously been seen as 'different' from the all-inclusive rational subject, i.e. 'the uprising of suppressed forms of knowledge'. ★ By 'the oppressed' Braidotti meant principally women, whose voice had hardly been heard in philosophy until the present day. There has been an increasing amount of attention for 'the Other' in

★Braidotti, Rosi, 'Beelden van de Leegte', *Tijdschrift voor Vrouwenstudies* 41 (1990), pp. 5-17.

the Western philosophical discourse, and in the first instance this 'Other' is womankind. Moreover, since women have perhaps been the most successful of all 'minorities' to strive for emancipation in the present century, the philosophers of difference have, in their concern for this 'Other', concentrated more than anything on the female. The woman can personify the notion of the Other on the grounds of her historical subordination. Therefore the protagonist of Robert Musil's *The Man without Qualities*, whose search for his own identity ultimately brought him to the conviction that he had none, could be described as a woman in a philosophical sense. Woman (the Other) appears where the *principium identitatis* disappears. The man without qualities appears to be a woman – perhaps one imbued with impressive qualities, for that is always possible.

Itsuko Hasegawa's statements lead us to surmise that she not only wishes to see her work as the solution to a local problem, but as a manifesto of our times.

'The idea is to make architecture more realistic through what might be called a "pop" reasoning that allows for diversity as opposed to a logical system of reasoning that demands extreme concentration. Such an approach represents a shift to a feminist

The highly confident and flourishing arguments from the point of view of production for production's sake have called into being the aspects of over-consumption and homogeneity. In order for modern architecture to break through and run past these undesirable aspects to face the next stage, it is thought we must depend even more on information technology to enlarge our imaginations by planning on some kind of 'science fiction' connection of the classical human brain to the peripherals of the 'digital thinking circuits' called computers.

Itsuko Hasegawa

To effectively use the computer requires us, at certain times, to objectify and rearrange our ideas and what we want to express on a molecular level and with numerical expressions. At this point we think on the same level as a cosmic phenomenon and even feel mysterious as if we are reconstructing something. To pour all our imaginative powers which have been placed into this kind of space into architecture means, once again, we are asked how we really should live and how we can really take hold of the quality of our lives and the quality of our lifestyles.

Itsuko Hasegawa

It is important to bring a fresh impetus to this kind of media environment by continuing to paint universal dreams through architecture. However, for that to happen, it will be necessary to bring together and stratify all that surrounds the daily lives of people, both the questionable and physical things, especially among the Asians including the Japanese.

Itsuko Hasegawa

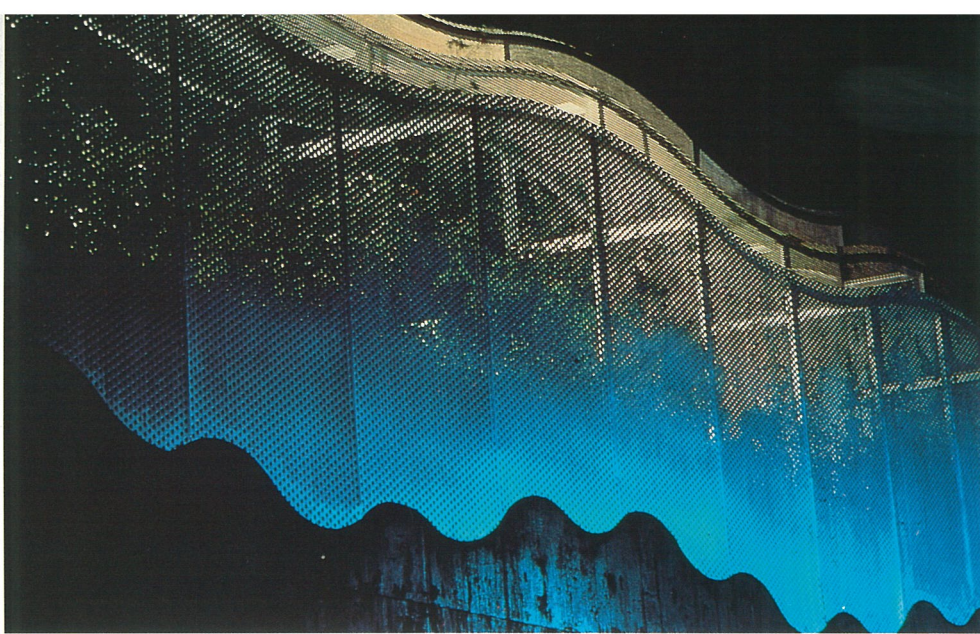
Being an informed society attracting all the people and commodities, unipolar concentration is accelerating in Tokyo. Sprung by technology, greed and dreams amplify causing a dynamic reality which even absorbs art into public manners and customs. Science and technology have entered the human elec-

tronics age combining living creatures and machines on common grounds, replacing the old-fashioned mode of the twentieth century where nature and men conflict.

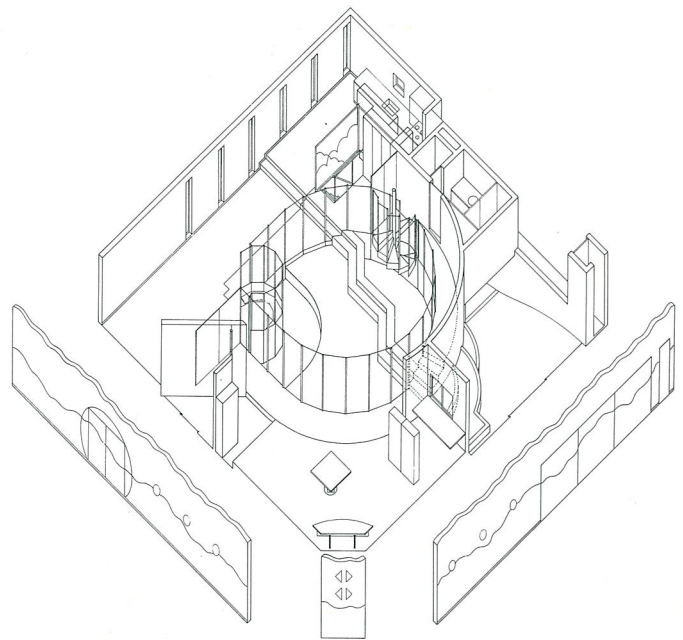
Itsuko Hasegawa

Molecular biology discovered that every living creature has DNA genes. Subsequently, life has been comprehended as a complete and informed micro-system, which opened its utilities on energy-saving type technology. Thus, men and nature and science and technology can stand on common grounds with each maintaining their own features as men and nature (bees, for example).

Itsuko Hasegawa



House at Higashitamagawa, Tokyo, 1987





STM House, Tokyo, 1991

paradigm, in the sense that an attempt is made to raise the consciousness of as many people as possible.'

To Hasegawa, the 'system of reasoning that demands extreme concentration' is clearly not realistic, while 'pop reasoning' is. Hence she is not merely making an observation but is taking a definite stand on our post-humanist paradigm. Masculine world domination has run its course, she believes, the centre is unoccupied and the world is all the better for that. Thus woman, as a manifestation of the eccentric Other, gets her chance at last. Now is the time to accelerate a return to nomadic thinking.

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Provisional Strategy

This fine aspiration is open to two objections. Firstly it is becoming increasingly clear that late capitalism needs a different discourse to the modern, goal-oriented rationalism. The philosophy of difference can be interpreted as the pattern of thought needed for a flexible, global economy. It is just possible that all the interest being taken in women's issues is something that really serves 'masculine' interests. Secondly, this widening of the field of knowledge, the attention being paid to what was previously suppressed, may have fostered emancipation but failed to stimulate any development in the value system towards which emancipation could be directed. The liberation of the Other is thus *mutatis mutandis* a purely negative freedom. In *Les Mots et les Choses*, Michel Foucault proposed that 'in our times one can only think in the emptiness of vanished man. This emptiness does not excavate a shortage, nor does it prescribe us to fill a hole. It is nothing more or less than the opening of a space in which it is finally possible to think again.' ★

★ Foucault, Michel, *Les Mots et les Choses. Une Archéologie des Sciences Humaines*, Paris 1966, p. 353.

Well, the opening is there – now for the thought. About that, however, this philosophy

has nothing more to say. It can contribute no more. After all, it would otherwise regress into centrist thinking. In this respect, the philosophy of difference is paradoxical. It is emancipatory in as far as it exposes the oppressive presuppositions of our culture. However, it is passive in that it shrinks from revealing the ethical motives behind that act of exposure. Thus it is yet another provisional strategy, and that is typical of the bourgeois policy of status quo, a device for ever postponing the making of choices. From that viewpoint, Hasegawa's appeal to a feminist paradigm and her architectural articulation, offered to the post-nuclear urban nomads who must find their culture in a 'cultural centre', is problematical.

Sleeping With the Enemy: Fuzzy Logic

According to Luce Irigaray, 'those who have distanced themselves so far from their body that they have forgotten it (...) need the truth. But their "truth" makes us as immobile as statues, unless we shake off its power by attempting, here, there, immediately, to voice how moved we are.'

Does Hasegawa do that? No, she does not. On the basis of the modality of difference thinking, in the present case a linguistic, relative consciousness, the true world is reduced to a fable of blobs of body, blobs of nature. That fits the masculine world view in its late capitalist form perfectly. If this is feminism, then feminism has let itself be tricked into doing its opponent's dirty work.

The castration of Western metaphysics is, in this view, perhaps better explained by the impotence of man than by the potency of woman. 'Who' asks Braidotti, 'says that the Man, in his historic exhaustion, does not offer his companion, who is now emancipating herself, the poisoned apple of knowledge?' Woman may perhaps flatter herself with the idea that the crisis of the rational subject is her handiwork. But there is far more evidence to support the position that this crisis is a cultural function of the reorientation of capital. So a fat lot of good your *fuzzy logic* does you.

Commemorating Destroyed Nature

Hasegawa is known as a 'working' rather than a 'chattering' architect. But her projects 'as another nature' are invariably monuments of the time-honoured urban tendency to couch everything in abstractions and then to subordinate, manipulate and finally dispose of the original. Perhaps she is not all that verbose and her design strategies could often be described as phenomenological. All the same, her ideas are based entirely on linguistic concepts. Nature as landscape, in its *feng-shui* version or otherwise, has long ceased to exist. It was discovered by painting and sent packing by photography. We all know the look of nature ravished. We all know, too, the ostensibly unspoilt scenes that seem reserved for the museum and the chocolate box. Nature no longer exists except as abstraction or as a threatened environment. 'I want to help to create a new nature in the place of the one that used to be here,' says Hasegawa. 'I feel any new building ought to commemorate the nature that had to be destroyed because of it and serve as a means of communication with nature.' She is the architect who sublimely manifests this tragic predicament.

People are beginning to notice the appearance of the 'Second Nature', as the construction of a new environment by Tokyo's technology makes progress. I have persisted in an ad hoc style of development, rather than an attitude of exclusive development which does not mind rejecting whatever is objectionable. This means an inclusive type of architecture which accepts various factors in a comprehensive plan.

Itsuko Hasegawa

I believe architecture can stand on a popular rationale embracing a multipolar value system, rather than logical rationality based on unipolar value. Such posture will give rise to people's subconsciousness into a consensus, and trigger a feminist paradigm. Nature is an intelligent creature, and I intend to remain in Tokyo to continue my theme of 'Architecture as a Second Nature'.

Itsuko Hasegawa

Traditional Japanese architecture looks dignified, but, in fact, is a living space and conception based on free and vague rules of Nature, without being tied to architectural precision and strict space concept, as houses described in Kamo no Choumei's 'Houjouki',

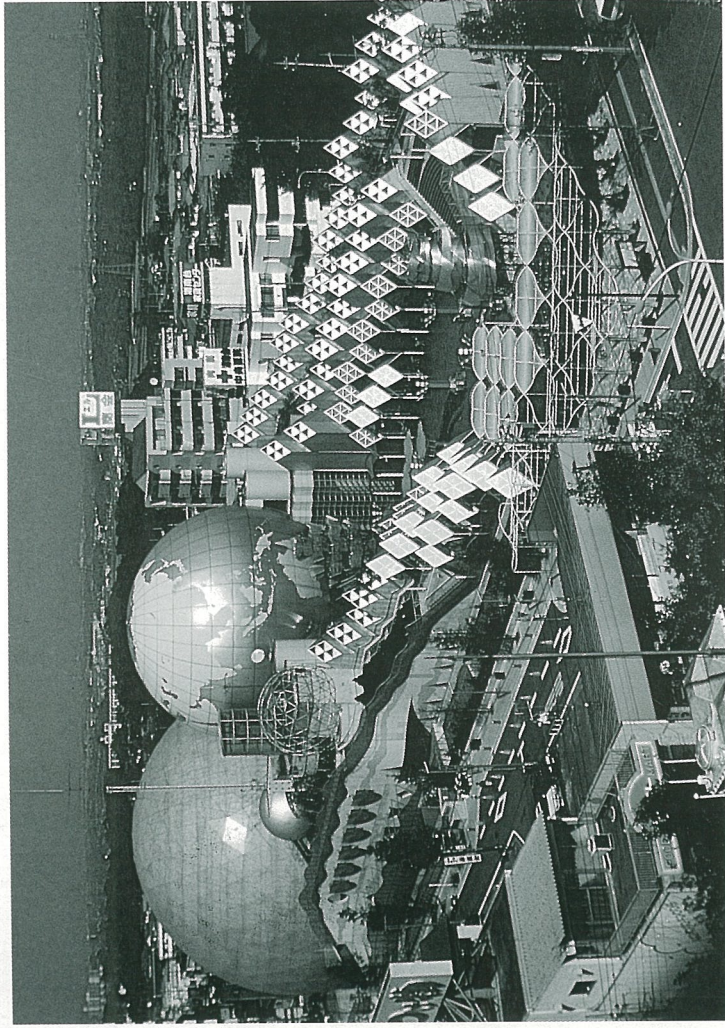
and Kenko Hoshi (the monk's) 'Tsurezuregusa'. Another way to look at it is to recover the emotional side of culture, which has been cut off from the rich yet materialistic world in the name of rationality of the modern society, allowing no room for human mutual sympathy, or to open our ears to listen to the mysterious music of the universe. This means to aim and build a new type of architecture under the leadership of the citizen's society on the basis of modern science and technology, where rationality and irrationality, internationality and locality can live together in Nature.

Itsuko Hasegawa

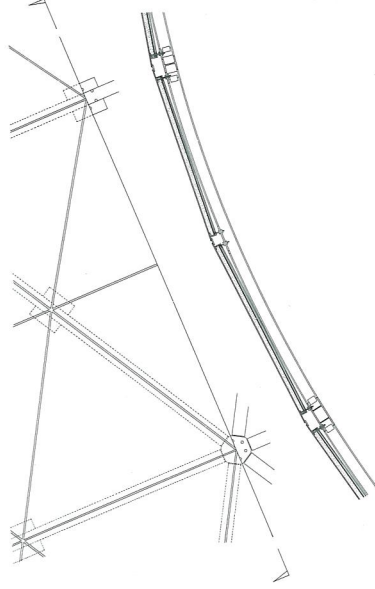
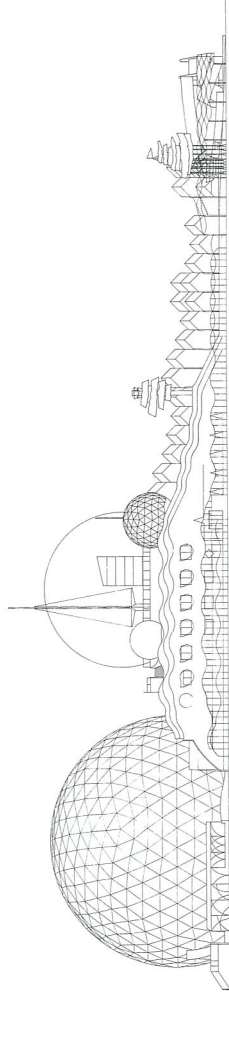
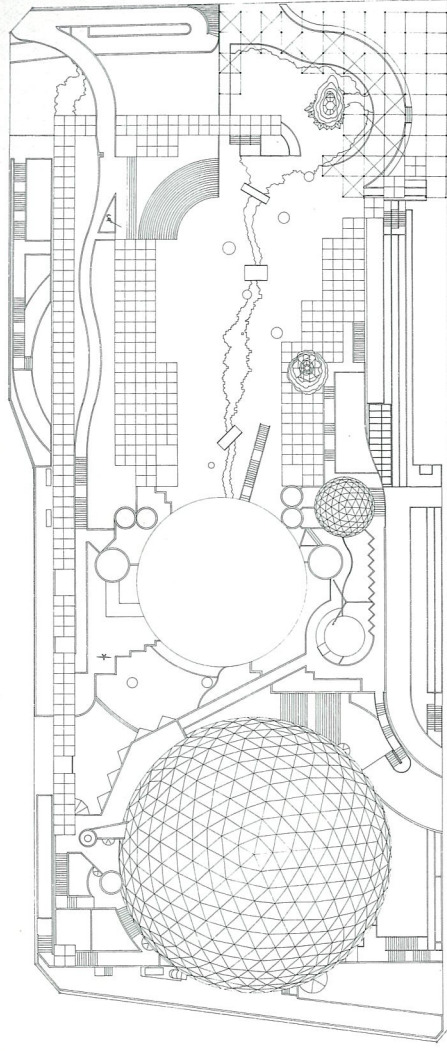
The future success of Hasegawa's 'architecture as a second nature' presented by way of her new interpretation of technology, will ultimately depend upon whether she is able to avoid succumbing to, while flirting with or utilising, the tempting world of simulations in order to shift the course of recent, consumerist urban development towards new realities.

Botond Bogнар

Chassez le naturel, il revient au galop.



My theme of 'architecture as topography' has developed in response to the general social and intellectual climate and my goal is to create a new natural environment. Modern architecture was designed to be purposeful and people without a definite goal were not welcomed within. However, with a building like a cultural centre (in this case comprising a children's pavilion, a community centre and a public theatre) people ought to be able to just drop in. A public building must have a very definite character, one responsive to the needs of many different classes of users: children and the aged, women and men, and the handicapped and the healthy. A building ought to be seen as a space in which users will take part in an ongoing performance. Taking such an approach, one begins to design buildings, not singly but as an ensemble having a specific character. Places with definite character can be flexible and diverse and be made to accommodate multiple happenings simultaneously. Ultimately my goal is to create a place that houses the world, to enclose the universe within an apparently delimited space. Trying to incorporate in the Shonandai project all that had been excluded by modern planning, I discovered I was designing not so much a work of architecture as a topography. Overall, the project suggests a



forest or a field. This image was chosen in part to symbolise the hope that here everyone will live in harmony and also to remind visitors of the natural environment that we are in danger of forgetting. In experiencing the huge globes and the spaces suggestive of the forest and the sea, visitors will no doubt begin to see this technological installation as itself a limitless natural landscape.

I felt nothing would come of building cubical structures in the style of modern architecture and fretting over their design or size. My intention was to bury 'modern' architecture underground and to create above it 'topographical' spaces continuous with the site. In the underground portion, the peripheral walls serve as anti-seismic features and lessen the horizontal forces within, making it possible to use a structure without beams. The aboveground portion is completely divorced from the basement, allowing the use of a very free structure of lightweight, randomly arranged steel frames. Light and air introduced below ground through toplights and dry areas will produce a mysterious effect. Visitors to the centre will not want everything to be prearranged. The interior design must not restrict the way the facilities are used but allow visitors to use their own imagination. *Itsuko Hasegawa*

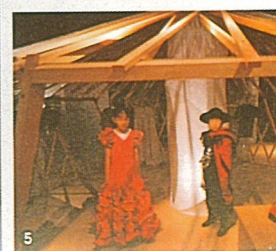
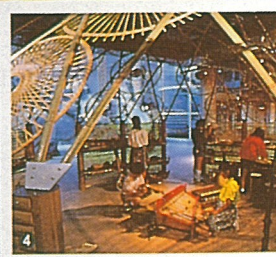
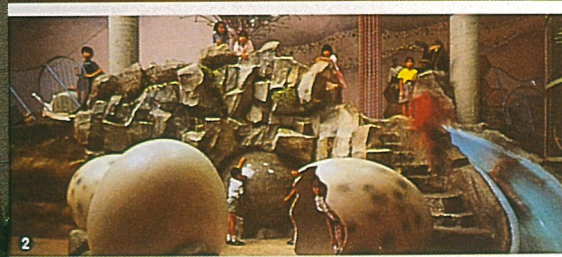
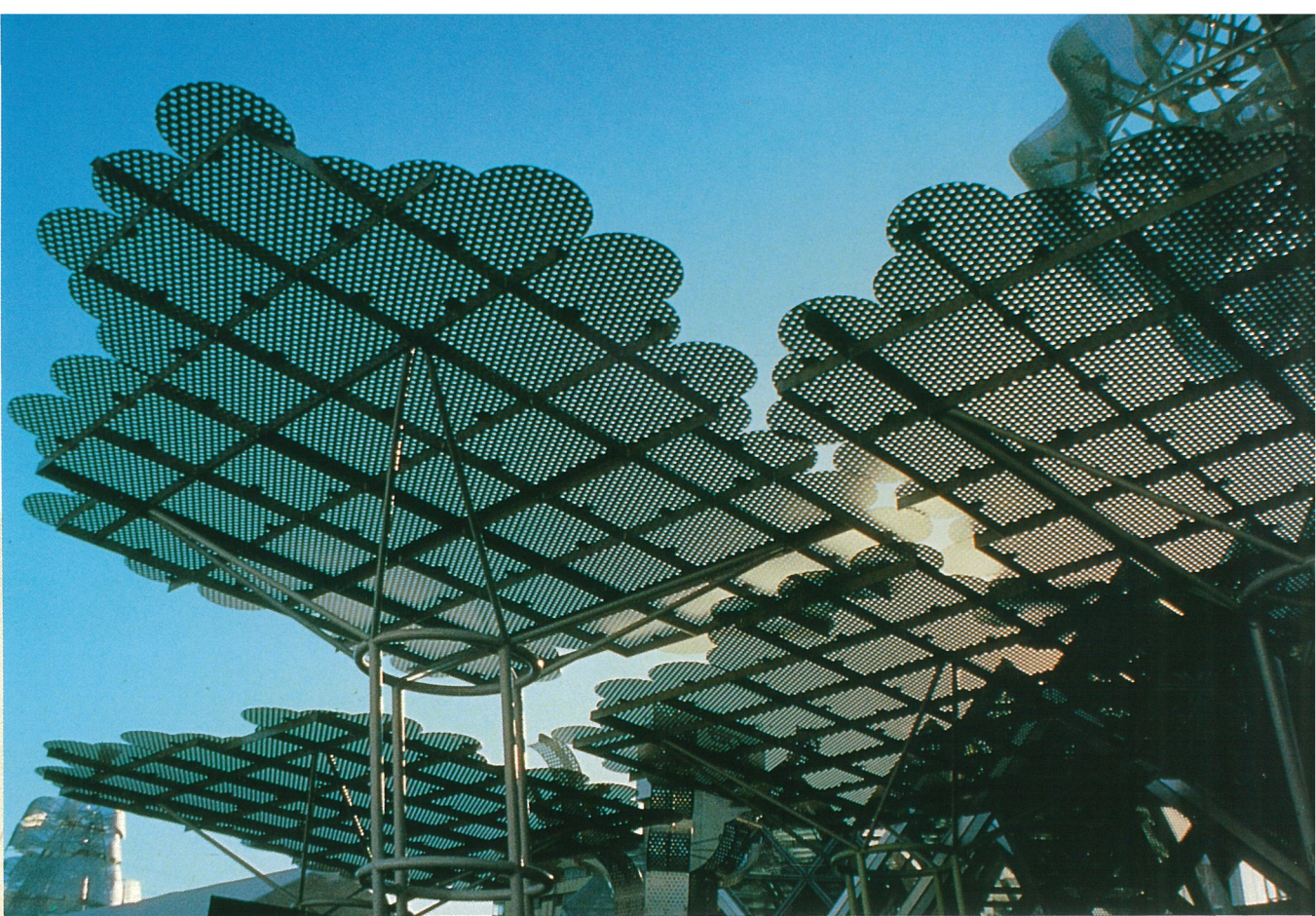
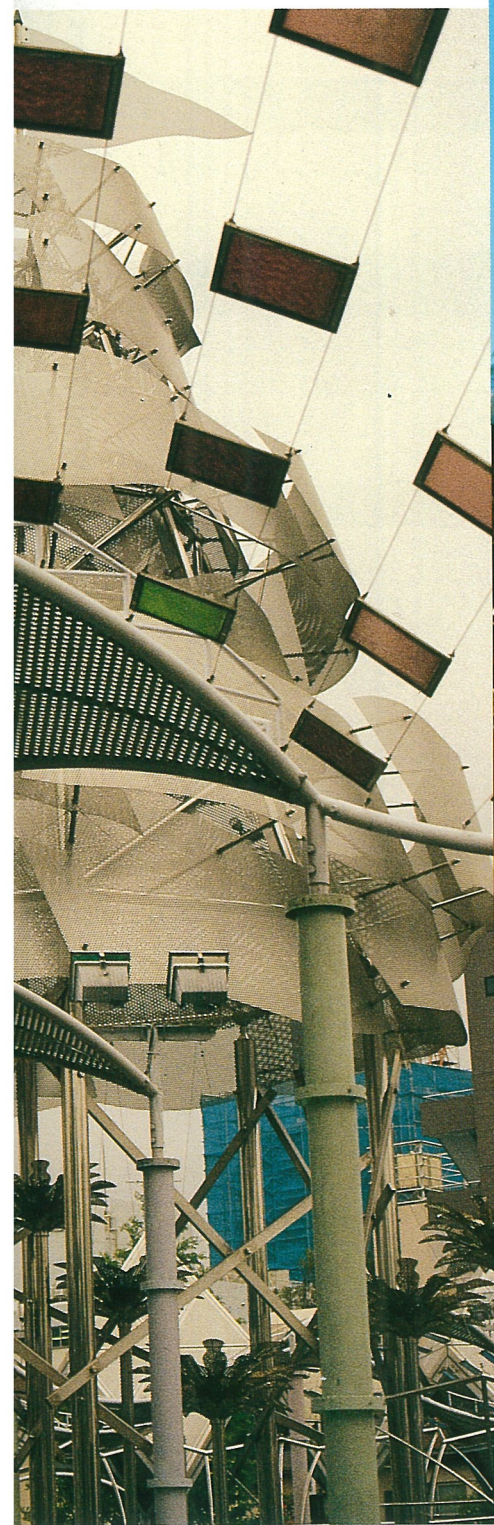
Location 1-8 Shonandai, Fujisawa, Japan **Assistants** M. Shitaka, M. Sasaki, N. Saito and others **Client** City of Fujisawa **Design** 1986-88 **Completion** 1987-90

Itsuko Hasegawa Atelier **Shonandai Cultural Centre**



On Kawara/Alberto Giacometti, Conscience (installation), Le Consortium, Dijon, 1990





こども館

展示ホール2 (円環ギャラリー)

Children's Museum
Exhibition Hall #2 (Loop Gallery)

日常から天文・宇宙までの広域な世界を理解するためのギャラリーである。いろいろな種類の映像を自分で選択できる(ビデオギャラリー)、気象衛星の画像を直接受信し、雲や台風の動きを知らせる(ひまわり)、自分で操作して楽しめる(私達の情報コンピュータ)など、最新の地理・物理などをわかりやすく解説する。

