世界建筑大师优秀作品集锦
THE MASTER ARCHITECT SERIES II

ITSUKO HASEGAWA

Selected and Current Works

长谷川逸子

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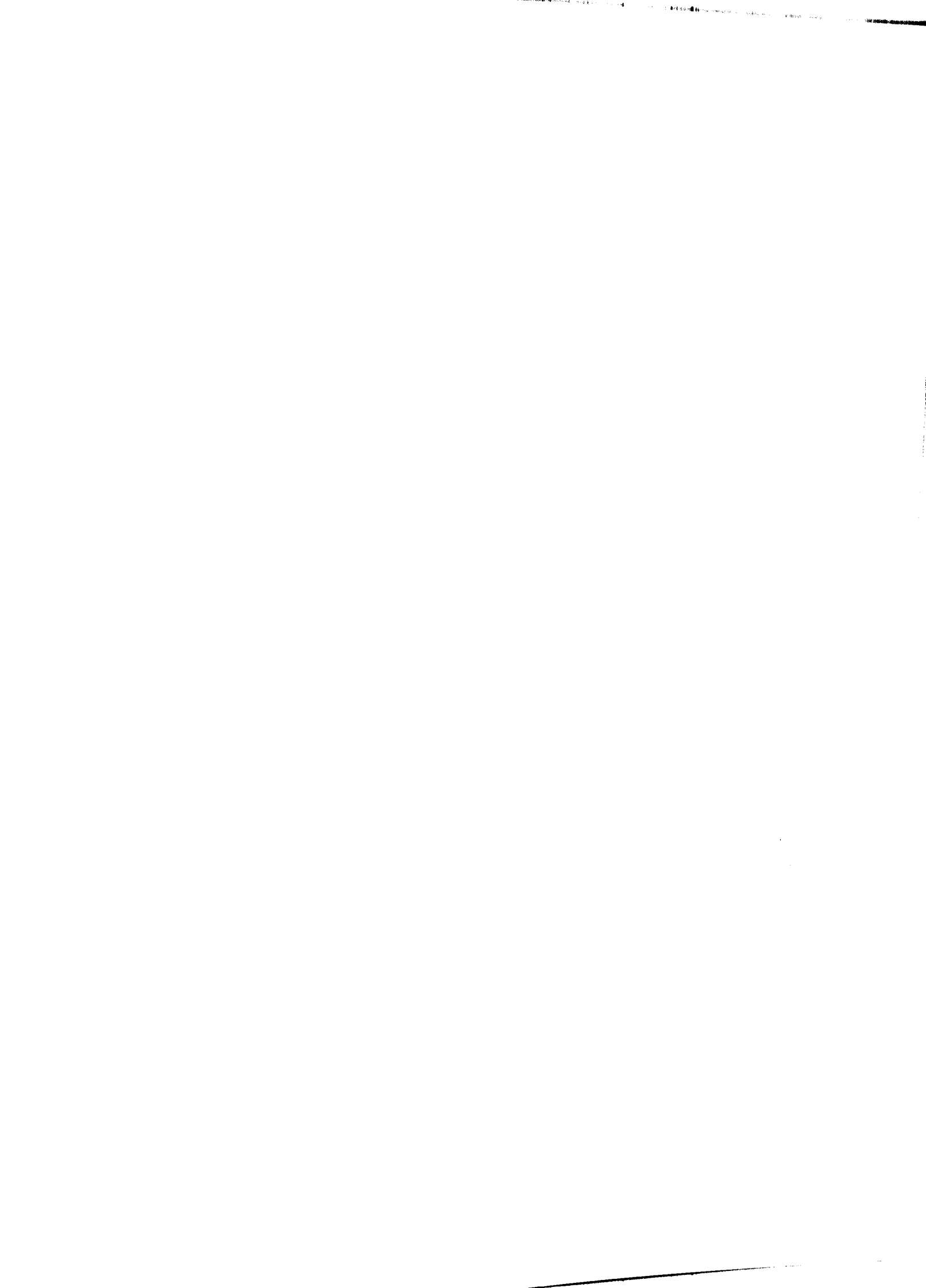# 世界建筑大师优秀作品集锦
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Introduction

Form and Program

By Koji Taki

There are many aspects to Itsuko Hasegawa's shift, in the last ten years, from individual houses to a more "social" architecture—but at the very least, this shift has forced her to think of architecture from a different point of view and has made her architecture, in my opinion, very socially conscious.

From the 1970s through the middle of the 1980s, architecture (especially in Japan) was concerned primarily with form; it tended to consider itself as an isolated discipline, separate from the outside world. What I continue to find strange is the belief, prevalent among architects at that time, that architecture peaks the moment construction is finished, and after that begins to die. Given this view, architecture cannot have any societal impact. While it is possible to make architecture simply as an object, or simply as space, its role within society is to house some kind of activity or some kind of production. In some cases, what it produces is simply "meaning"; in other cases, it is something more tangible. But I believe it is only in the last decade that architects have begun to seriously consider these more social, cultural, and historical dimensions of architecture.

In these terms, even Hasegawa's work of the early 1980s was largely formal—a quest to understand, through form, the conceptual framework in which architecture exists. But Hasegawa's work has changed considerably since then, starting with the Shonandai Cultural Center. At that time, I had many opportunities to speak with Hasegawa, and she began to talk about the relationship between architecture and society in a manner which was quite new for her.

绪　　论

——形式与设计

在过去的 10 年里，长谷川逸子的设计手法有了多方面的改变，从单一的住宅到更"社会化的"建筑。在我看来，这种改变至少促使她以不同的观点来思考建筑，使自己的建筑形式更具有社会意识。

从 70 年代到 80 年代中期，建筑（尤其在日本）更注重形式，将自身作为一种独立的学科，同外部世界隔离开来。我依旧感到奇怪的是，那时，在建筑师中流行的这种信念，即建筑在施工结束时达到巅峰，此后便开始走向死亡。以此观之，建筑不会产生任何社会影响。然而我们不能把建筑简单地看作是一种实体，或是一个简单的空间，建筑的社会作用就是为某种活动或产品提供空间。在某些情况下，建筑的成果仅仅是一种"意义"，而在另一些情况下则比较明确。但我认为，仅仅在过去的 10 年里，建筑师才开始认真地考虑建筑中较为社会、文化和历史方面的问题。

就此而论，长谷川的 80 年代早期作品也很注重形式——通过形式对寓于建筑中的思想框架进行探索。但从那时起，长谷川的作品已经有了相当大的改变，这始于湘南台文化中心。这时，我和长谷川有许多交流的机会，她开始以一种比较新的方法来谈论建筑和社会之间的关系问题。

Before making architecture, Hasegawa has, to a certain degree, some idea or image about the state of society. However, no matter what kind of society architects paint in their minds, no matter how well they conceive program, it is essential that they transcend this traditional role and give additional thought to the kind of society they want to appear in their architecture. Up to now, this kind of discussion has been sorely lacking amongst architects. What kind of society are we striving for?

This is not to advocate an ideal society, or a utopia. Rather, by pursuing the real possibilities of society, one can begin to create a conception of this society, about history, or even about people and humanity. Urban theory has become somewhat vague territory; it seems to me that this conceptualization of society is more important than our conceptualization of the city alone.

Program was originally a diagrammatic consideration of how people can best live within a society. For example, in the case of the Yamanashi Fruit Museum, the building starts from a strong formal image not unlike a basket; however, by building three such "baskets" and connecting them underground, it might be said that Hasegawa has created a new kind of program for a museum. I don't mean to imply that "form" is a word we don't need; for architects, the shape of a space and the program are not so easily separated. Instead of considering program as one element and architectural form another, architects tend to distinguish and separate program using formal language. This is part and parcel of the way that architects look at society.

在设计建筑之前，长谷川对社会状况有了一定程度的印象和了解。尽管如此，不管建筑师在他们脑海中描绘的社会如何，也不管他们设想的规划多么好，本质的问题是，他们要超越这种传统角色，以他们的建筑来表现他们所要的一种社会的想法。到目前为止，这样的讨论在建筑师中还相当缺乏。我们在为什么样的社会而奋斗？

这不是在提倡一种理想的社会，或者乌托邦。相反，通过寻求社会的实际可能性，人们可以开始形成一种有关历史，甚至人和人类的这种社会的观念。城市理论已经成了某种模糊的领域，在我看来，社会的概念化要比我们对城市的概念化重要。

最初的设计方案是人们在一个社区里如何更好地生活的图解式思考。例如，山梨水果博物馆，此建筑开始时，其外形极像一个篮子；尽管如此，通过建造三个这样的"篮子"，并在地下将它们连接起来，或许可以说，长谷川已经为博物馆创造了一种新的设计方案。我的意思并不是说我们不需要"形式"这个词；对建筑师来说，空间的形式和设计并不是那么容易分开的。相反，建筑师若将设计作为一个要素，将建筑形式作为另一个要素，就有助于用一种形式语言来区别和区分设计。这就是建筑师看社会的部分方式。

While Hasegawa was building houses, she took on problems of form; with the Shonandai Cultural Center, she was able to take on problems of program that she couldn't address in houses. Or, to put it another way, she ran up against the disjunction between people's varied lifestyles and the process of building within a community. At that time, I believe Hasegawa became very self-conscious about limiting the conception of architectural program to formal terms. This consciousness has stayed with her to the present, despite all the changes since that time.

I believe Shonandai was just an initial step: for Hasegawa herself, for defining community participation in architecture, and for developing a method of making public architecture. The possibility of a latent femininity in the city came up in our discussions at that time, but to avoid confusion with more limited issues of feminism, the discussion gradually came closer and closer to issues of locality. Shonandai is public architecture, a community center for a particular place. However, though Shonandai has some similarities to the Sumida Culture Factory, it is also "private" in the sense that it maintains specific connections to its locale (as opposed to a universally public project).

Indeed, it is sometimes difficult to pin down what "public" architecture is. For example, the Fruit Museum or the Oshima Picture Book Museum are, though nominally public, also inextricably tied to their particular locations. Further, it is clear that there are cities of an understandable scale, and other cities that we can no longer grasp. The scale of Fujisawa is comprehensible, but once a city becomes much larger than Fujisawa, we can no longer really imagine it. When this happens, the city loses its local identity. And when a city loses this identity, it might be said that the city is undergoing a process of

长谷川在设计住宅期间，遇到了形式设计的问题；就湘南台文化中心而言，她能够承受在住宅设计中不曾遇到的设计难题。或者，换句话说，她意外地碰到了在一个社区内人们变化了的生活方式和建造过程的矛盾。那时，我相信长谷川变得非常自觉地将建筑方案的观念局限建筑形式语汇。从那时起，不管有多么大的变化，这种意识一直伴随她到如今。

我认为，湘南台无论对长谷川本人对规定社区参与建筑设计，还是在开发出一种设计公共建筑的方法方面，都是一个良好的开端。那时，我们讨论了在城市中有一种潜在的女性气质萌生，但是，为了避免与限制男女平等的思潮的混淆，这种讨论逐渐归结为地区性问题。湘南台是公共建筑，某一地区的社团中心。尽管如此，湘南台文化中心和隅田文化站还是有某些相似之处，但它在某种意义上也是"私有的"，并同所在地区保持一定的联系（同普通的公共建筑相比）。

的确，有时很难说清楚"公共"建筑是什么。例如，水果博物馆或大岛町图画书博物馆，尽管名义上是公共建筑，但也摆脱不了特定地区的限制。进一步说，具有可理解的尺度的城市，我们便会了解它，反之，我们便无从把握它。藤泽市的尺度是综合性的，但是，一旦某个城市变得比藤泽市大得多，那么，我们对这个城市就不再能有真正的印象了。这种情况一旦发生，此城市便失去了自身的地方特色。一个城市失去其地方特色时，也可说

internationalization. Beyond city administrators' stereotyped exhortations of the virtues of this internationalization, it is important for us to truly understand that this change is inherent in the very nature of cities. The size and scale of various public projects are different, and as a result their societal impact is different as well—at the level of the city, the prefecture, the nation and even beyond. We have come to the point where we must remake our image of the entire world.

Thus, at this time the concept of regionalism can only be seen in a negative light. Although city administrators believe that promoting regionalism is the best way to take care of local citizens, the actual result is to marginalize them. For example, there exist talented deaf drama troupes in Japan, and similar troupes in France and other countries—a global network of physically challenged performers. These troupes make excellent drama, and therefore have the potential to really promote internationalization. I have seen several such performances; what was most interesting was the fact that, rather than seeming limited by their handicap, they seemed better able to convey the essence of their art. The handicapped are, of course, included within the idea of continuing education, and public facilities are made accessible to them. But instead of limiting their public life to these places, we should promote their ability to open the entire world to local communities. This kind of potential has yet to be recognized by administrators and politicians.

What is a city? Though recent changes have yet to be incorporated into its linguistic conceptualization, we have gone beyond the idea of the regional city. I believe architects are all concerned with the city's potential to change the world. When public architecture gets beyond a certain scale, its import already goes beyond the relationship between its locale and the local population. The city is "the world" and the world is "a city"; and this more complicated

成这个城市正处于国际化进程之中。抛开城市行政长官对国际化优势的老一套的劝戒，真正懂得城市的自然属性中与生俱来的这种变化，对我们来说是重要的。由于各类公共建筑的规模和等级不一样，因此，其社会的影响力也是不一样的——市级、县级、国家级、世界级。我们已经到了必须重塑我们在整个世界的形象的紧要关头。

因此，人们只能以一种消极的眼光来看待地方主义的思想。尽管城市行政长官相信，提高地方特征是照顾当地居民的最好办法，但实际结果是介于两者之间。例如，在日本，存在着多才多艺的聋人剧团，类似的剧团在法国以及其他国家也有——实际上这是一个残疾人表演者的全球网络。这些剧团上演精彩的剧目，从而具有真正促进国际化的潜力。我曾经看到过这样的演出；最吸引人的似乎不是为不利条件所受的限制，而是他们表达其艺术内涵的卓越能力。当然，残疾人也被列入了继续受教育的计划中，而且公共设施也为他们提供了便利条件。但不应该限制他们到公共场合的公共生活，而应该促使他们提高能力，将整个世界展示给地方社区。这种潜力尚需得到行政长官及政治家的认可。

城市是什么？虽然近期的变化尚未涉及到语言学的概念，但是，我们已经超越了区域城市的思想。我相信，建筑师都会注意到城市所具有的改变世界的潜力。当公共建筑超过了一定的规模，其含义也就超越了地方与地方居民之间的关系。城市是"世

way of looking at the city must be both reflected in, and supported by, public architecture. Certainly, parts of the city must serve simply to function. However, in Niigata, working with a building type that was originally created for spectacles (an opera house), Hasegawa is building a performance center that reflects this situation of internationalization in the city. To do so, she first had to achieve an understanding that the city and society could no longer be contained within a conventional fixed framework. It was at this point that she could begin to conceive of dramatic "crossover" possibilities.

The Niigata Performing Arts Center is not just a drama and music performance hall, but is designed to bring together performers from all over the world. Yet it is not simply a matter of wrapping different elements together. Rather, I believe the problem of this architecture was how best to support the curtain-wrapped environment. We might say that the real "crossover" is the negotiation between a single performance space and the everyday space of the city. What role does the inorganic, transparent space that mediates between these two fill? When this is made clear— when it succeeds—perhaps our understanding of the concept of program will also become very clear. It seems to me that we are getting closer and closer to this possibility.

Even today, form is something that everyone must work with; even the concept of "free space" that develops from program is dependent on some kind of form (although this may be a broad definition of the term). What is important to keep in mind is that architecture depends to a certain degree on logic. Without logic, it is impossible to construct buildings; therefore logic is always present. No matter where one looks, there is some kind of explicable rationality present. However, there is also a gap

界"，世界是"城市"；这种看待城市的较复杂的方法应该由公共建筑反映出来并加以证实。当然，城市的部件必须完全为其功能服务。尽管如此，长谷川在新泻当初为设计一幢观赏用建筑(歌剧院)所创立的建筑类型，目前她在该城的表演中心项目上沿用这种类型，反映了该城市的国际化趋势。这样做，她首先必须懂得，城市和社会不再包容在一个传统的、一成不变的框架之中。此时，她才有可能开始构想出激动人心的"超越设计"。

新泻表演艺术中心不仅是戏剧和音乐的表演场所，这样设计而是为了聚集世界各地的表演者。然而，这不仅仅是将不同的功能集中在一起的简单事情。更确切地说，我认为建筑的难题是应该如何更好地保护被建筑屏障遮蔽的周围环境。我们应该说现实的"超越设计"是单一的演出空间与城市的日常生活空间之间的一种协调，那么，介于这两者之间的缺乏活力的，又显而易见的建筑实体的空间到底起什么作用?把这个问题搞清楚了——并解决了——或许我们对设计的概念的理解也就变得非常清楚了。看来，我们似乎越来越接近这种理想境界了。

即使今天，形式也是某种每个人都可能碰到的事情；甚至从设计发展而来的"自由空间"的概念也依赖于某种形式(虽然这也许是这一术语的广义定义)。需要记住的是建筑在一定程度上是取决于逻辑，这一点很重要。没有逻辑，是不可能建造房子的；因此，逻辑总是存在的。无论你到哪里看，都有某种可以说明的合理性存在着。尽管如此，也有一个空隙存在——或许可以称作"人

present—what might be called a "human soul" or *Leben*. This gap is not simply that architecture is, in many respects, an open field where people live unpredictably; it is the essential inconsistency between logic and *Leben*. It is in this inconsistency that the city is made; it is in this inconsistency that the world is made. If we can understand this inconsistency, take hold of it like an unbuilt piece of the world, and learn to create within it—if we can understand this technique—it may be possible to make new kinds of space. We have yet to see an architect who can create along these lines. Moreover, we do not yet know how to inhabit this kind of space.

Yet it is with this technique that, for the first time, we will achieve "urban" architecture, and also allow "urban" architecture to reach out to the world. From there I believe we can make "open architecture". What will be the nature of this "openess"? How will it come about? Whatever the answer, Hasegawa believes that the true shape of society and cities and the world will appear along with it. Thus, for architects, the current problem is not architectural form, but what occurs beyond and through form—the results of form. This will become the standard by which architects are criticized. Perhaps we are already close to this age.

Although quotidian political concerns—for example, how a city collects and uses taxes—will always be present, the real problem of the city today is its increasingly international status. Although it is still often thought of as a single regional space, as the city proceeds towards complete internationalization, its very existence as a recognizable entity is threatened. Within this trend, architects' proposals may still be executed by the city; but in the end, these proposals become as much a part of the world as they are a part of the city.

类灵魂"或生存空间，这种空隙并不是说建筑是一片开阔地，生活在其上的人们在许多方面是不可预见的；而是说逻辑与生存空间有着本质上的不协调；正是这种不协调创造了城市，也正是这种不协调创造了世界。如果我们理解了这种不协调，抓住它，就像得到世界上任何地方的一块场地，并在这块地上学会创造——如果我们能够懂得这项技术——或许会开创出一片新天地。我们目前还没有看到有按这种思路来创作的建筑师。此外，我们也不知如何在这样的空间里生存。

然而，正是这种技术，我们将会首次实现"都市"建筑，并使"都市"建筑走向世界。从这一点上看，我相信我们能够建造"开敞式建筑"。这种"开敞式"具有什么样的特性？它将如何产生？不管结果如何，长谷川相信，社会、城市和世界的真实状况将会随之出现。因此，对建筑师来说，当前的问题不是建筑的形式，而是用什么方式来超越形式——以得到形式的结果。这将成为评判建筑师的标准，或许我们已经走近了这个时代。

尽管日常的市政事务，例如，一个城市如何征收和使用税金，总是存在的，但是，今天其面临的突出问题是日益增长的国际性问题。虽然这个城市还是经常被看作仅仅是一个单一的区域性空间，但是，随着全面走向国际化，其自身固有的特点便受到了威胁。在这种趋势下，建筑师的建议或许仍由城市来实施，但最终，这些建议就像它们是城市的一部分一样，也将成为世界的一部分。

This trend is global, and is currently a prime topic in both the media and the public consciousness. Waterfront development is happening everywhere in the world, but the resulting scenery is very homogeneous. Without judging whether this is good or bad, it is clear that—as we might expect—architects have a clear image of the city, or society, or the world; based on this they program architectural space. This is what they call programming, and it is this program that exists in the gap between logic and *Leben*. Ultimately, I believe that it is through the programming contained in this gap that planning and architecture must proceed.

Translated by Michel van Ackere, Itsuko Hasegawa Atelier

这种趋势是全球性的，也是当今在大众传播媒体和公共意识中的主要话题。城市天际线的发展正发生在世界的每一个角落，但由此而产生的景观却是非常单一的。无法判断这是好还是坏，显然——正如我们所希望的——建筑师对城市、社会或世界有一个清晰的印象，根据这个印象，他们来设计建筑空间。这就是他们所称的程序设计，正是这种程序设计存在于逻辑和现实生活的间隙之中。我认为，正是由于程序设计包容在这个间隙之中，才使规划和建筑得以开展。

——泷久慈