



## Translated Paper

# Landscape design in Hiroshima Peace Memorial Park: Transition of the design by Kenzo Tange

Rie Maki<sup>1</sup>  and Tomoko Niihata<sup>2</sup>

<sup>1</sup>Faculty of Human Life Studies, Hiroshima Jogakuin University, Hiroshima, Japan; <sup>2</sup>Pacific Consultants Co., Ltd., Tokyo, Japan

### Correspondence

Rie Maki, Faculty of Human Life Studies, Hiroshima Jogakuin University, 4-13-1 Ushita Higashi, Higashi-ku, Hiroshima 732-0063, Japan.  
Email: rmaki@gaines.hju.ac.jp

### Funding Information

No funding information is provided.

The Japanese version of this paper was published in Volume 83, Number 748, pages 1117-1125, <https://doi.org/10.3130/aija.83.1117> of *Journal of Architecture and Planning (Transactions of AIJ)*. The authors have obtained permission for secondary publication of the English version in another journal from the Editor of *Journal of Architecture and Planning (Transactions of AIJ)*. This paper is based on the translation of the Japanese version with some slight modifications.

Received October 8, 2019; Accepted November 28, 2019

doi: 10.1002/2475-8876.12136

## 1. Introduction

This article examines the characteristics and transitions of Kenzo Tange's landscape design [Note 1] at the Hiroshima Peace Memorial Park located in the heart of Hiroshima City, Japan.

Tange and his collaborators were commissioned by the War Reconstruction Agency to conduct research in post-war Hiroshima. The team's visits to Hiroshima from 1946 have already been explored extensively by Hiroshima City, Ishimaru, and Sendai, whose research includes original interviews, and a review of historical documents [Note 2].<sup>1</sup>

Tange's design proposal for the Hiroshima Peace Memorial Park, first seen at a design competition held in 1949, is largely known for its concept of east-west and north-south axes, starting point at the A-Bomb Dome and stretching to the Peace Boulevard. One of the main structures in the park, the Peace Hall (the present-day Peace Memorial Museum) [Note 3], is highly acclaimed as one of the most important post-war building designs (see Figure 1). Importantly, the overall design of the Peace Memorial Park and its focus on a central north-south axis help to forge a connection between the park, the city, and its architecture. The dynamic arrangement of the Peace Arch, the hourglass-shaped areas, and the focus on space between

### Abstract

This paper aims to shed light on the transition and characteristics of the landscape design of Hiroshima Peace Memorial Park by Kenzo Tange. We examined the proposals he made during two periods (1949-1955 and 1970-1973) and clarified the transition of his treatment of the principal axis oriented north and south through the park. We also attempted to show that the contrast between southern and northern parts of the central hourglass-shaped stretch was designed to both commemorate the victims of the atomic bomb and promote peace.

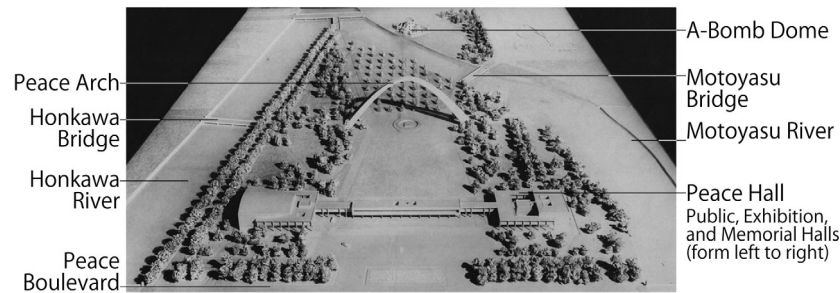
### Keywords

Hiroshima Peace Memorial Park, Kenzo Tange, landscape design

objects have also been examined by Fujimori and others<sup>2</sup> [Note 4] and have been compared to other works by Tange and his peers.

Despite these previous studies on Tange's designs, there has been no research focusing on the complete landscape design of the park, including the position and importance of nature and tree location in particular. This work explores the above as well as the design concept behind the Hiroshima Peace Memorial Park. To this end, we will refer to Fujimura's study of the north-south axis but will take our analysis further by exploring the strategic positioning of trees which we argue adds a new dimension to Tange's overall design. In summary, this article aims to analyze the park's landscape design more comprehensively.

The buildings in the park were built amidst post-war hardship with a lack of funds and materials. The buildings were finalized in 1955, with the upkeep and installations to the park conducted by the Hiroshima city government. In 1970, the park began deteriorating due to insufficient planning and maintenance and structural aging. This gave rise to a need to transform the park into a place that would become a sanctuary for world peace. With this in mind, Tange and his team proposed the *Hiroshima Peace Memorial Park Improvement Program* (henceforth referred to as the *Improvement Program*) [Note 5]. In 1973, a report entitled the *Research on Modifications of the*



**Figure 1.** Model of the Peace Center Project (1950) (Materials transferred to Central Library: Photographs of the model of the Peace Center Project, Hiroshima City Archive, trimmed and added information). The landmarks are named as in the main article

*Public Hall and the Surrounding Facilities in Hiroshima City* (henceforth referred to as the *Research Report*) was released in reaction to the *Improvement Program* [Note 6].

Although proposals on how Hiroshima presented itself as a city of peace and culture continued along with proposals on how buildings should be modified or newly constructed, the *Improvement Program* and *Research Report* from the 1970s were the last comprehensive proposals that discussed park development [Note 7]. However, they were never fully examined.

Therefore, this paper aims to examine the characteristics and transition of Tange's landscape design, alongside his conscious positioning of the park's trees. We focus particularly on the period from 1949, when the Design Competition of the Hiroshima Peace Memorial Park was proposed, to 1973, when the last comprehensive proposal was submitted. This article also explores the relationship between the landscape design and the north-south axis which is a central tenant of the Peace Memorial Park's design. Furthermore, we will discuss the main role of the park as an important cultural space that promotes peace and commemorates the victims.

## 2. Methodologies

This paper will examine the landscape design by Tange and his team by focusing on their work during two specific time frames: First, from the Design Competition up to the completion of the museum (1949-1955) and from the proposal of the *Improvement Program* to the compilation of the *Research Report* (1970-1973).

Original source material has been analyzed, including various magazine articles, collections of Tange's work, design blueprints, and their explanations, and work by Tange's design team, as well as material gathered from the Hiroshima City Archive. A more in-depth explanation of this material and further documentation is highlighted in the following section.

### 2.1 Documents (1949-1955)

The plans submitted for the Design Competition were published in a magazine entitled *Kenchiku Zasshi (Journal of Architecture and Building Science)* in November 1949.<sup>3</sup> The article featured a layout drawing, a birds-eye view, and a floor plan. However, these plans were not used when the eventual announcement of the project was made. In addition, at the Hiroshima City Archives, there are two further plans with higher resolutions (Figures 2 and 3) [Note 8].

By March 1950, a plaster-cast model was constructed (Figures 1 and 4) [Note 9],<sup>4</sup> and the Hiroshima Peace Center Project (henceforth referred to as *The Peace Center Project*) was created. The project also focused on the north area of the park

where Hiroshima castle is located, which is known as the Motomachi district [Note 10]. Pictures of the plaster-cast model and blueprints of the Peace Center Project were featured in a number of publications and promotional materials: an English language pamphlet entitled *Peace City Hiroshima* [Note 11] completed in mid-June 1950, the magazine *Shin-Toshi (New City)* in August 1950 [Note 12],<sup>5</sup> *Kokusai Kenchiku (The International review of Architecture)* in October 1950,<sup>6</sup> and in the January 1954 issue of *Shin-Kenchiku (New Architecture)*.<sup>7</sup> Among these, the most comprehensive information can be found in *Shin-Kenchiku*, which also featured work submitted to the 8<sup>th</sup> *Congrès Internationaux d'Architecture Moderne (CIAM)*. Although it featured larger areas and appeared more simplified than the plaster-cast model, the blueprints of the Peace Center Project are not dissimilar. Interestingly, the model design was presented as it was submitted to the Design Competition, even though the layout of the buildings and the planted trees had changed from the originally submitted plan [Note 13].

However, the biggest difference between the published/submitted plans and the final park design was the cancelation of the Peace Arch. In 1954, when the plans were introduced in *Shin-Kenchiku*, although the Tange-designed Cenotaph was already completed in August 1952, the featured blueprint of the park was the same as the one featured in *Kokusai Kenchiku*. In addition, blueprints including the Tange-designed Cenotaph<sup>8</sup> [Note 14] were featured in monographs, such as *Genjitsu to Souzou: Tange Kenzo 1946-1958 (Reality and Creation: Kenzo Tange 1946-1958)* (1966),<sup>9</sup> *Gendai no Kenchikuka Tange Kenzo (A Modern Architect: Kenzo Tange)* (1980) [Note 15], and *Tange Kanzo* (2002) [Note 16] (Figure 5). In these monographs, the plan was introduced as it was designed in 1950; however, it is more than likely that it was drawn post-1952. The park featured in the monographs is different from both the pre- and post-Peace Center Project park, so it is difficult to ascertain the exact date of its creation. For the purposes of this article, we deem that the plan was drawn around 1952 [Note 17].<sup>10</sup>

In Section 3, we will examine the landscape designs from 1949 to 1955 by analyzing the plan submitted to the Design Competition; the plaster-cast model and the plan made for the Peace Center Project in 1950; and the 1952 proposal of the Peace Center Project. Accompanying explanations regarding the work published in the aforementioned magazines are not exclusive to the plans featured in them. Therefore, we will discuss any relevant sections as required. We will also refer to an interview with the architect Sachio Otani, who was involved in the landscape design.<sup>11,12</sup> Finally, and in addition to this research material, we will also examine letters sent from Tange to Hiroshima City between November 1949 and June

1951, which will shed new light on how the project developed [Note 18].<sup>13</sup>

## 2.2 Documents from the 1970s

The city of Hiroshima constructed the first park in 1955, and the layout was featured in the publication *Overview: History of Hiroshima City* in the same year (Figure 6).<sup>14</sup> The precise date of the map is unknown; however, it almost exactly reflects the layout of the actual park, meaning we can deduce that the plan was designed close to implementation. After the initial construction of the park, changes and improvements continued from 1955 throughout the 1960s.

In the 1970's *Improvement Program*, 11 plans are featured across three chapters, covering 27 pages. At the beginning, the aims of the project are summarized, further describing the purpose and direction of the Improvement Program. The report emphasizes various issues and focuses separately on both the buildings and the park overall. Regarding the buildings, it proposed (1) maintaining and modifying the Cenotaph but keeping the original design, (2) completely renovating the Exhibition Hall, (3) changing the function of the Memorial Hall to an exhibition hall, and (4) rebuilding the Public Hall and the hotel [Note 19]. Regarding the park, the Program proposed (1) improving the square in front of the museum, (2) improving the area around the A-Bomb Dome, and (3) promoting a stronger message of peace [Note 20]. In this paper, we shall examine specific proposals that were made to improve the park. However, it is interesting to note that while almost all of the proposals made regarding buildings were realized, the major proposals for the park itself were not. The proposal for rebuilding of the Public Hall and the hotel, which was referred to in the *Improvement Program*, was further expanded in the *Research Report*, which was released 3 years later, and featured architectural drawings as well as a model and complete layout of the park (Figure 8) [Note 21].

In Chapter 4, we will explore the changes to the Peace Memorial Park and Hiroshima City's implementation of these improvements. Also, proposals for the landscape design at that time will be examined, with a focus on the 1970 *Improvement Program* and referring to the 1973 *Research Report*.

## 3. Landscape Concept from 1949 to 1955

In the publication *Shin Kenchiku* (January 1954), Tange summarized three approaches that his team adopted when submitting their design to the Design Competition. The first was the "urban planning-based concept" where the overall layout forms north-south and east-west axes and concentrates on the movement of visitors. The second was the layout of four landmarks and the direction from which people approach each of them: the Peace Hall, Square, prayer/reflection area, and A-Bomb Dome [Note 22]. Tange noted that approximately 20,000 people will walk between the pilotis of the Peace Hall and enter the Square, and ahead of them will be the Arch with the Cenotaph [Note 23] positioned directly below it. Visitors can then focus on the A-Bomb Dome. On this point, he noted that between the Cenotaph and the A-Bomb Dome, there is "an area with systematically planted trees, which act as a screen to prevent any kind of 'over-exposure' of the Dome." Tange's last point summarized his approach to the Park's overall landscape design. Finally, he insisted that these four landmarks should be "embraced through the relaxing atmosphere of nature and, at all costs, must avoid cheap gimmicks [Note 24]." Although there were specific competition requirements in

relation to landscape design, layout, paths, squares, and the planting of trees as well as the use of conifer/broadleaf trees [Note 25], a specific tree layout is not mentioned, and the only design reference was "area with systematically planted trees."

## 3.1 Plans submitted to the design competition

Figures 2 (layout plan) and 3 (partial aerial view) are the final plans that Tange submitted to the Design Competition. The layout of the trees in the park shows the contrast between the hourglass-shaped area with its vertical axis and the trees planted around the soft curves of the paths located in the east and west areas. On the plan, there are four types of trees: broadleaf deciduous, broadleaf evergreen, and pine and cedar conifers. The plan does not distinguish between the two different types of broadleaf trees. For the purpose of this study, it is important to divide the park into four areas: the southern part of the hourglass-shaped area including the forecourt, the northern part of the hourglass-shaped area, and finally the east and west areas. All of these sections will be analyzed from both a design perspective and by referring to relevant documents.

### 3.1.1 Hourglass-shaped area south

This area stretches from the Peace Boulevard to the Cenotaph, and is the most important path when entering the Peace Memorial Park. Broadleaf/evergreen trees act as a border between the boulevard and the park with two parking areas to the left and right. The ground under the Peace Hall, which stretches from east to west, is paved. An area with grass to the north of the Exhibition Hall was proposed. Of all the four areas, this section has the clearest composition and includes the Peace Arch, and the Cenotaph is represented by a rectangular plate placed in a circle where the ground level is lowered, which creates a border between the southern and northern areas (Figure 3).

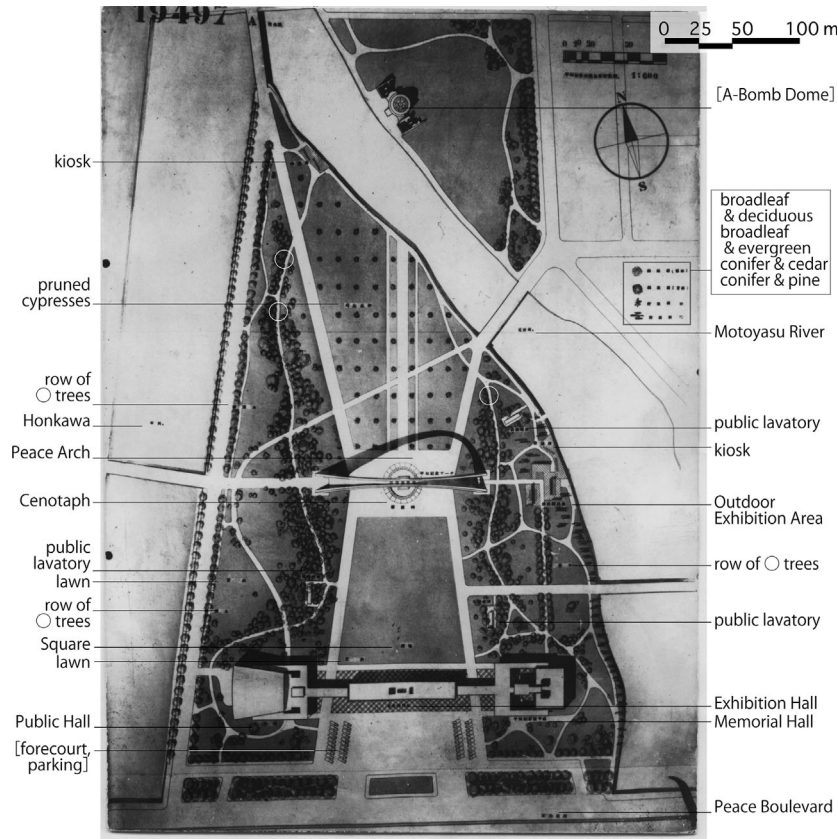
### 3.1.2 Hourglass-shaped area north

In this area, thin trees are planted geometrically. These are described as "conifer cedars." However, on the plan, they are described as "trimmed cypresses." These trees were planted to act as a "screen" for the people in the park to shield their view of the A-Bomb Dome, which was still a painful reminder of the misery caused to the citizens of Hiroshima by the bomb. Tange himself thought carefully about this, noting that the trees "should be as thin as possible, but the Dome should peek through the gaps and above the trees."<sup>15</sup> Cypresses are seen in many recreational parks in the west, but more interestingly, they are also commonly seen in cemeteries [Note 26]. Sachio Otani noted that because of this characteristic, these coniferous trees were designed to represent the "graves of the dead" [Note 27].

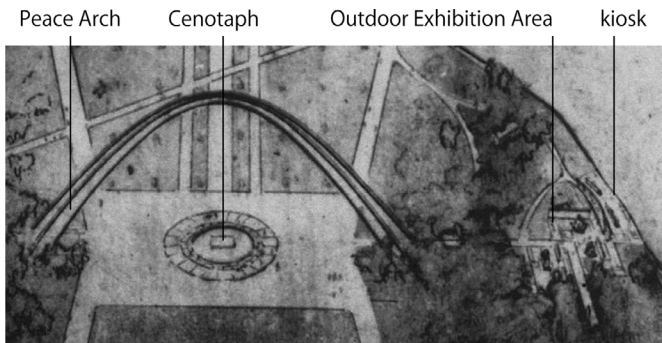
Also, in this area, there is a path along the central axis with small pathways along the cypresses and a diagonal path traversing the area from the Motoyasu to the Honkawa Bridge [Note 28].<sup>16</sup>

### 3.1.3 East

In the eastern area from the north, there is a public lavatory, a kiosk, an outdoor exhibition area, and then another public lavatory, which is located to the north-west of the Memorial Hall. This area has a more elaborate design [Note 29], particularly the curves of the pathways, which add a complexity to the composition of the area. Examining the area as a whole, and considering the layout of the trees, the main feature is the three pathways stretching from north to south. We will now briefly examine the importance of the pathway design.



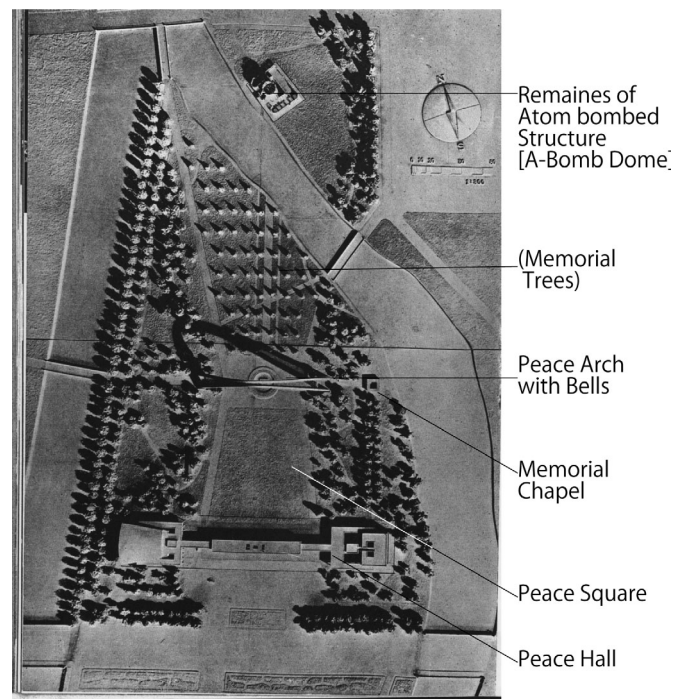
**Figure 2.** Plan proposed in 1949 (site plan submitted to the design competition for the Hiroshima Peace Memorial Park, Hiroshima City Archive, donated by Chimata Fujimoto). Added names of the landmarks are taken from the plan and the words in brackets are the names used in the article



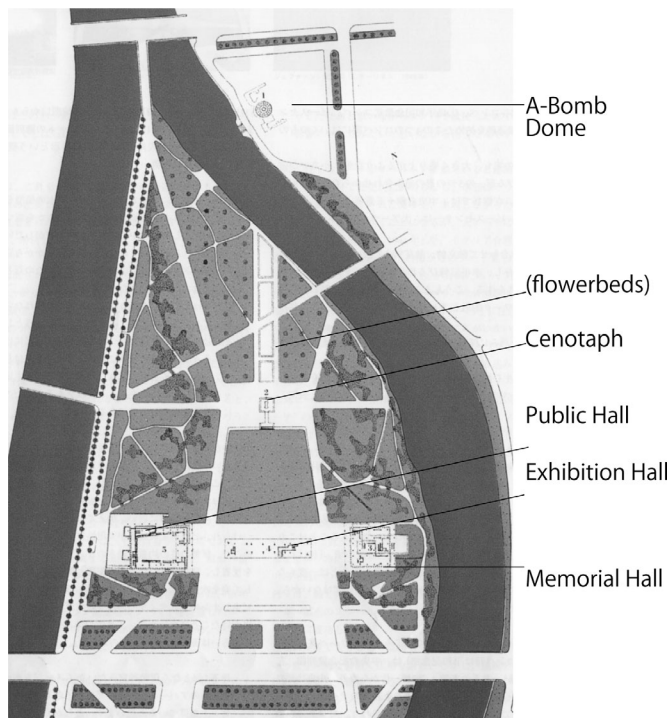
**Figure 3.** Aerial view of the central part of the proposed park (birds-eye view submitted to the design competition for the Hiroshima Peace Memorial Park, Hiroshima City Archive, donated by Chimata Fujimoto)

The first softly curved pathway stretches along the border of the hourglass-shaped area, with trees planted on both sides. This combination of small and tall trees, as well as the plan to plant trees around the public lavatory, indicates that it was the architect's intention for visitors to be able to walk between the evergreens along this pathway. Also, near the north end of the south-north path, the view is open with the trees specifically arranged to surround the A-Bomb Dome on both sides (white circle in Figure 2).

On the east side of the pathway, there is a straight path from south to north, which stretches from the Memorial Hall to the Outdoor Exhibition Area. It is unclear from the legend in the



**Figure 4.** Model of the Peace Center Project (taken from Ref. <sup>6</sup>, added names of the landmarks featured in the magazine)



**Figure 5.** 1952 plan (taken from Ref. <sup>2</sup>; added names of the landmarks are taken from the plan and words in parentheses are explanation)

plan, but it is likely that the trees are deciduous broadleaf trees. This would allow visitors to witness the changing colors of the leaves through the seasons [Note 30].

On the path along the Motoyasu River, a row of pine trees, which can only be seen in this part of the park, are planted to provide a scenic walk for visitors to enjoy the view of the riverbank opposite.

### 3.1.4 West

In a similar design to that of the east area, the western area has a softly curved pathway that stretches south-north with evergreens blocking the view on both sides. Here, near the end of the path, there are two locations that have been specifically designed so that visitors are able to gaze through the trees and see the Dome. There is also a straight path stretching from north-east to south-west. A slight difference in the design is that this path has a single narrow bend near the Honkawa Bridge. This path continues on and joins the path surrounded by evergreens. Along the river is a road with trees on both sides, likely to be deciduous broadleaf trees [Note 31]. Also, there is a narrow path that stretches south to north running parallel to the road. Compared to the east area, this area has a relatively spacious composition, and the only building present is the public lavatory to the north of the Public Hall.

### 3.2 Model and the plan of peace center project

Figure 4 shows the model of the Peace Center Project featured in the *Kokusai Kenchiku* and *Shin Kenchiku* magazines, as submitted to the Design Competition. The trees in this model are represented more simplistically and less specifically compared to in the previous plan. The four types of trees offered initially were reduced to two: conifers in the northern area of the hourglass-shaped area and broadleaves in the remainder of the park. The sizes of each type of tree were similar, with conifers represented as smaller and the broadleaves appearing fuller

and with more volume. This highlights the contrast between the two types of tree used. The tree design used on either side of the road resembles the look of the other broadleaves. Thus, the more specific use of the various types of broadleaves mentioned previously was simplified.

The Outdoor Exhibition Area featured in the previous plan became a square-shaped memorial chapel, and the public lavatory located to the north remained [Note 32]; however, other public lavatories and kiosks were omitted. The layout of the pathways was almost unchanged from the previous plan. There exists a strong emphasis on the hourglass shape, which is further highlighted with the use of evergreens. Finally, the view of the Dome near the end of the paths is not as prominent as that of the previous plan, but it is still included [Note 33].

### 3.3 Park plan of 1952

In the plan made in 1952 (Figure 5), plans to build the Peace Arch and the circular-shaped Cenotaph appeared to have been canceled, being replaced by a single Cenotaph. In addition, the memorial chapel and the public lavatory, placed on the eastern side of the arch, are not featured in the plan. There are also differences in the design of the pathways.

There are also changes to the hourglass-shaped area and the area to the north of the Cenotaph, which has now been divided into four blocks. In this plan, blank blocks are used, and it is likely that this area was intended to house flower beds because it is almost exactly the same as the plan executed by Hiroshima City [Note 34]. Also, the southern section of the hourglass-shaped area is drawn in such a way that it gently descends toward the steps in front of the Cenotaph [Note 35].

The changes to the pathways are as follows: the narrow diagonal pathway crossing the north part of the hourglass-shaped area is now a wider, straighter path; there are also additional narrow pathways and fundamental differences in the layout of the pathways in both the east and west areas. Also, in the northern hourglass-shaped area, there is a pathway stretching from north to south. It is more than likely that this was included to represent a road that existed before the explosion of the A-bomb [Note 36]; however, the actual motivation remains unclear.

### 3.4 Analysis

In the previous plan submitted to the Design Competition, the southern part of the hourglass-shaped area had grass and coniferous trees, which were to be planted geometrically in the northern part of the hourglass-shaped area. Also, evergreen trees were to be planted in the East and West areas to emphasize the border between the hourglass-shaped area and the remainder of the park. This feature was also implemented to create a distinction between the park and the surrounding urban area. Also, deciduous trees and a row of pines, running parallel to the rivers in the east and west areas, were included to provide visitors with a scenic walk. However, in the 1950's model, the plan focused on the ambiance of the hourglass-shaped area, and the details of the eastern and western areas are omitted. Considering the changes in the plans, there is slightly more emphasis on the east area compared to the west. The hourglass-shaped area is at the center of the landscape design, with the east and west areas designed more as a background. Plans made from 1952 onwards feature similar compositions; however, the design of the central axis of the northern hourglass-shaped area, along with the layout of the pathways, was changed in such a way that it did not clearly convey the

designer's message. We will now examine changes in the north-south axis and how the message of peace and a memorial for the dead are expressed.

### 3.4.1 From invisible axis to visible axis

Previously, critics have highlighted the uniqueness of Tange's park design and the characteristics of the central axis, which stretches from the Peace Boulevard to the A-Bomb Dome, serving as a border but also loosely connecting the park's open elements, such as the Exhibition Hall's forecourt, and the Peace Arch. Also, Tange's design is highly acclaimed for the manner in which each landmark connects with the others, with the Dome on the central axis. This design creates a strong feeling of monumentality but avoids reliance on the volume of objects [Note 37]. It is clear from the plan submitted to the Design Competition, the model, and the plan for the Peace Centre Project that in this design, the connection between landmarks across the axis of the park was crucial.

Alternatively, in the 1952 plan, flower beds were drawn on the northern area of the central axis with Tange's cenotaph being the focus. Its light and airy shape is also highly acclaimed along with the view of the A-Bomb Dome [Note 38]. Through the frame of the Cenotaph, visitors can see the northern flower beds. From the flower beds, the invisible axis that loosely connects both landmarks is transformed into a visible axis in the northern area. This is indicated by the way it has been drawn differently from the surrounding trees and pathways.

This change has a huge significance on the overall design of the park as the view of the Dome was not planned. Visitors are allowed to walk behind the Cenotaph to the north and between the four flowerbeds. Therefore, by examining this plan, we can argue that the view of the Dome had not been thoroughly considered at least at this point. Thus, we can assume that at this point in the design process, the central axis, which appears more prominently during later design planning, is not thoroughly realized at this point.

Interestingly, the never-to-be-realized cenotaph design by Japanese-American sculptor Isamu Noguchi could offer us an explanation for this. Noguchi's cenotaph, with a height of 5 meters, would have had an overwhelming presence in the park [Note 39]. Despite its arch-shaped design, it was pointed out that from certain areas of the park it would have interfered with the view of the Dome. Tange defended Noguchi's design, describing it as "full of benevolent ambiance," and he worked hard to realize Noguchi's design [Note 40]. This suggests that Tange did not initially place any special significance on the view from the park's central axis, with his idea being that the Cenotaph, with its strong design, should be at the center of the hourglass-shaped area and thus become the park's focal structure [Note 41].

The unclear reasons for Tange's intentions for the axis in the overall design could stem from the changes in the initial plans, that is, the cancelation of the Peace Arch and the rejection of Noguchi's cenotaph.

### 3.4.2 The north-south contrast of commemorating the victims and sanctuary of peace

It is interesting that the requirements of the Design Competition did not mention any form of commemoration of the victims of the A-Bomb. Along with his design team, Tange's vision was that the Park should be a "factory to create peace" with a strong focus on the future. Of course, the park was to exist to both promote and emphasize the importance of peace,

but in addition, it was also crucial to Tange that the Park was a place where the victims could be remembered. Tange did this by placing a "non-imposing monument" and an area to "pray for peace" directly below the Peace Arch located on the central axis [Note 42]. However, the geometrical layout of the trees located in the northern hourglass-shaped area, which represent "grave markers of the dead" [Note 43], seem to have been designed to commemorate the victims, despite this not being mentioned at that time.

The Peace Hall and the peace square in the southern part of the hourglass-shaped area are in stark contrast to the area commemorating the victims in the northern area. Here, visitors are able to see the A-Bomb Dome clearly through the trees. Also, the southern area, which contains the square, is designed for groups of people to gather, whereas the northern area contains cypresses, which create a calmer and more orderly atmosphere.

This contrast between the northern and southern areas and the design intentions are not clearly expressed by Tange himself. One of the reasons for this could be that at the time the proposal was made, Japan was still under occupation by the Allied Forces, and any focus on commemorating the victims of the war, particularly those of the A-Bomb, could therefore have been problematic. Even after 1950, the plan and its accompanying explanation simply described trees as memorial trees. These memorial trees are cypresses but their meaning and significance are still not mentioned on the plan. The reason behind this lack of explanation is unclear, but it can be argued that Tange did not want his concept of north (commemoration of the victims) and south (promotion of peace) contrast to be confined to the park. He wanted this idea to expand beyond the park's borders to reach out to the city itself. This can be seen in the design of the axis, which was created such that it reaches out toward the Motomachi area beyond the park.

## 4. Proposals in 1970s

This section of the paper will examine the park and the changes performed by Hiroshima City, proposals made by Tange in the 1970s that focus on the central axis, and how the commemoration of the victims and the promotion of peace are expressed.

### 4.1 Initial completion of the park and changes made by Hiroshima City

Figure 6 shows a map of the park after its completion. The biggest change from the proposed plan made by Tange and his team was the cancelation of the geometrically planted trees in the northern hourglass-shaped area. To the north of the Cenotaph, trees are planted on the both sides of the flower beds, and the areas next to the flower beds were designed to connect with the east and west areas of the hourglass-shaped area [Note 44]. Because of these departures from Tange's plan, the landscape in the northern hourglass-shaped area, which we previously discussed as a commemoration of the victims of the A-Bomb, was completely lost in this new design.

Changes in the park followed. In 1957, a 2-meter wide Peace Pond was created, whose water surrounds the Cenotaph from three directions [Note 45]. The Peace Flame, which will never be extinguished until the worldwide abolition of nuclear weapons has been achieved, was designed by Tange and added to the park in 1964. The Peace Pond was increased in size to accommodate this new addition, extending to 70 m × 17 m [Note 46]. Also, monuments to commemorate the victims were

added to the park. In 1960, the Statue of Mother and Child in the Storm was placed at the central axis, and south of the Museum (Exhibition Hall), the Fountain of Prayer was built in 1964 [Note 47]. In 1966, the Hiroshima City Council passed a law to forever preserve the A-Bomb Dome, and in 1967 they decided not to add any further monuments and statues to the Peace Memorial Park [Note 48]. Figure 7 shows an aerial photograph of the park in 1965.

There was also an issue over the cancelation of geometrically planted cypresses, the reasons for which have never officially been explained; however, it is likely this was due to a lack of materials in the post-war era. This hypothesis is highly probable as many of the park's trees were donated by members of the public, and the city therefore had no choice over the types of trees added to the park [Note 49]. Regarding the geometrical layout of the trees, it is also probable that questions were raised regarding maintenance costs of the trees, as well as the idea of using cypresses to represent the victims. However, in 1963, Tange expressed his satisfaction in seeing more greenery, monuments, and statues in the park, noting that these made the Park more welcoming for the people of Hiroshima [Note 50]. Also, Tange's opinion on the inclusion of more greenery in the Park could stem from a more general fear that nature would not flourish due to the after-effects of the atomic bomb. This could quite plausibly be the influence on Tange's design that focused him toward man-made buildings and landmarks rather than greenery. Therefore, the changes relating to green-space were not met with great opposition from the park's design team [Note 51].

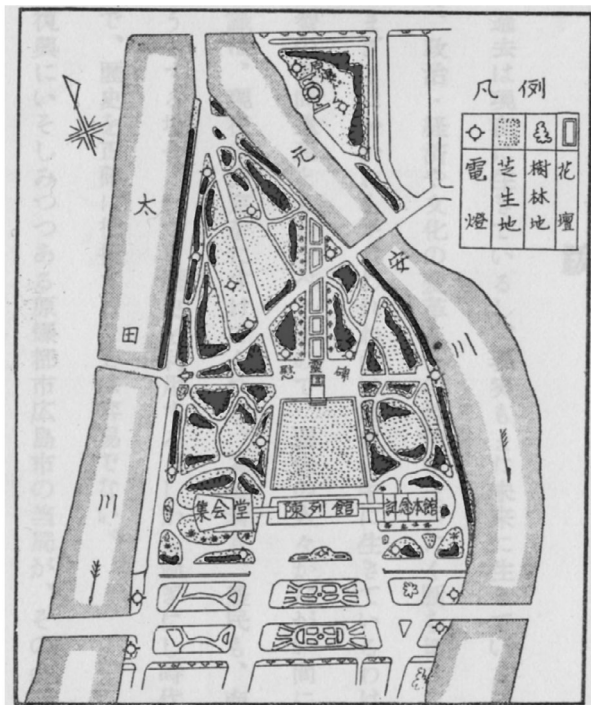
**4.2 Proposals in 1970s**

The Improvement Program in 1970 focused on three points: (a) improvement of the square in front of the Museum

(Exhibition Hall), (b) improvement of the A-Bomb Dome square, and (c) promoting a stronger message of Peace. A set of six points was created to realize these improvements: (1) restoring the map of the hypocenter, (2) extending the Peace Pond, (3) improving the areas around the Dome, (4) new planning at the southern area of the Memorial Hall, the Museum (Exhibition Hall), and the Public Hall, (5) providing areas for visitors to rest, and (6) other maintenance-related issues. (4) Corresponds to (a), (3) corresponds to (b), and (1), (2), (5), and (6) correspond to (c). Figure 8 presents the layout plan featured in 1973's *Research Report*.

We will analyze the major proposals (1) and (2), as well as matters relating to the overall plan of the park covered in (3)-(6) [Note 52].

The most significant proposal is (1), where the plan included indicating where in the park buildings stood before the devastation. The map covers most of the hourglass-shaped area, and this would be achieved using stones to indicate the buildings' boundaries. This would be housed within the hourglass-shaped area. Bar-shaped stones would be used to indicate the borders of the buildings in both north and south areas, but in the northern areas, small pavement stones would be used within the borders. Such a design ensured that the trees planted in the area would not be cut down to accommodate these new additions. In the southern area, same-sized stones would be used within the borders [Note 53]. Regarding the paving of this area, it was proposed that there would be a gradual elevation (gradient of 1.4 meters) from the Peace Boulevard in the southern area so that visitors would walk down a slope to the Cenotaph in (4). (2) Proposes that the Peace Pond is extended so that water flows into the Motoyasu River, and the building

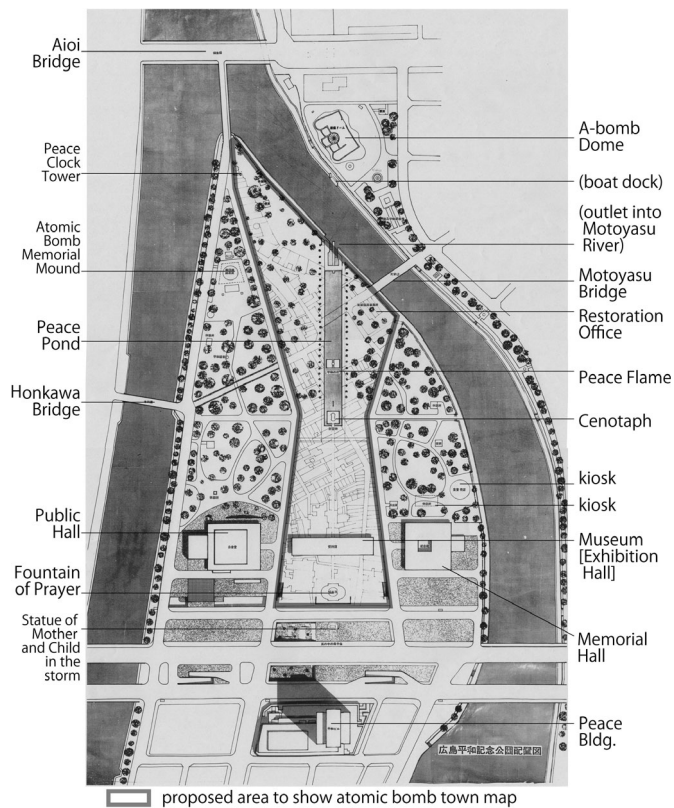


Grey shaded sections added to indicate trees

**Figure 6.** Plan executed by Hiroshima City (taken from Ref. 14) and added information)



**Figure 7.** Aerial photograph from 1965 (taken from Chugoku Shim-bunsha: 30 y after A-Bomb, Photograph Book: A Record of Hiroshima, Chugoku Shimbunsha, 1975 (in Japanese))



**Figure 8.** Plan proposed in 1970s (taken from the *Research Report* (see [Note 6]), Hiroshima City Archive). Added names of the landmarks are taken from the plan and words in parentheses are explanation

of a boat dock by the Dome that would be located at the opposite end of the central axis. (3) Proposes changing the area around the Dome to a grass-filled park. (5) Features places for visitors to rest and a pathway parallel to the Motoyasu River. (6) Proposes moving/removing monuments and statues in the park and banning all motor vehicles from the road that traversed the northern part of the hourglass-shaped area, making it pedestrian-only [Note 54]. Also, although it was not mentioned in the 1970's *Improvement Program*, there existed a plan to build a Peace Building skyscraper on the southern part of the central axis, and this was mentioned in the 1973 *Research Report* but was never enacted.

### 4.3 Analysis

#### 4.3.1 Shifts in invisible and visible axes

Since the extension of the pond and the installment of the Peace Flame in 1964, the view from the Cenotaph has an even more defined axis. Beyond the pond, a visitors' gaze is focused on the Dome. Alternatively, the northern part of the hourglass-shaped area has lost its characteristic as a wooded area.

In the 1970s, although the layout was not geometrical, there was an attempt to revive the spacious and natural atmosphere in this area with trees. This was to be achieved by connecting the paved area from the southern part of the hourglass-shaped area, which was a part of the restoration map project. However, the focus in the open space of the northern hourglass-shaped area is the water. This area is divided into east and west by the pond, which is edged by closely planted trees on

both sides. Aided by this, the surface of the water creates a certain monumentality, which subsequently catches visitors' attention.

Through the central axis, there is an array of landmarks. In the south, there are the Peace Building, Mother and Child in the Storm, Fountain of Prayer, Museum (Exhibition Hall), square, Cenotaph, extended Peace Pond, Peace Flame, and A-Bomb Dome. In the southern part of the hourglass-shaped area, although landmarks serve as the main focal points, having been placed to the south of the Museum, the concept of the invisible axis still remains. The pilotis of the Museum act as a border as well as connecting the space between landmarks from the Cenotaph to the Museum and then to the Peace Boulevard.

In contrast, in the northern part of the hourglass-shaped area, the focus is more on a visible axis with the monumental water surface intended to be a central focus, despite the previously mentioned proposal.

Through instalment of the Tange-designed Cenotaph, extension of the pond, and instalment of the Peace Flame, the concept of the central axis, first introduced in 1949, has now transformed, displaying a contrast of visible and invisible axes in the northern and southern hourglass-shaped areas.

#### 4.3.2 Coexisting message of peace and commemoration of the dead

The main concept of the proposal made in 1970 was the restoration map in the hourglass-shaped area. This proposal was to create a visual reminder of the destruction from the A-bomb Dome, which was not Tange's original idea. It is likely that he was influenced by the hypocenter restoration movement, which rapidly gained momentum in the summer of 1966 [Note 55].

Around that time, questions were raised as to why there was no monument to remind visitors that this was actually the site of the first nuclear weapon to be used on civilians. In 1968, fearing that such an atrocity could be soon forgotten, Tatsuhiro Nagaya, who was responsible for starting this movement, told Tange the idea of paving the grass square in the park with a copper-plated restoration map. Nagaya's idea was that such a design would be a symbolic act in the nuclear age. He proposed engraving the copper-plated map with all the houses and bodies found in the area. Therefore, to avoid stepping on ground where houses once stood and bodies once lay, the proposal included the idea that visitors would be encouraged to take a detour to the Cenotaph [Note 56]. This restoration map project expressed the sorrow of the event as well as commemorating the deceased by honoring them through the map and the engraving.

This proposal would ensure that the victims' memories would always be honored and forever be connected to the area. The map also proposed unifying the dead and the living and both those who had and had not experienced the horror of the A-bomb.

Tange expressed his interest in this project and further expanded the initial idea. He suggested applying the map not only to the grass square but also to the hourglass-shaped area. He went on to suggest that the open-shaped part of the hourglass-shaped area should be a place where people would gather and walk; therefore, in contrast with the initial proposal, he encouraged people to walk on the map.

Tange noted "here lies the creative spirit of the Peace Park, it is the testimonies of the spirit that are very much alive today. What crosses people's minds when they stand in a park

with such restoration? It might vary from individual to individual. However, what will be in everyone's thoughts is that we must hold onto ideas that can create something positive" [Note 57]. He proposed this idea so that the horror of the bomb, which is represented through both visual signifiers and by physically tracing the reality of peoples' lives, would never be forgotten. However, what lies beyond this concept is the "creative spirit of the Peace Park" and a landscape design that gives every visitor hope for creation, not destruction.

Promoting the message of peace in the southern hourglass-shaped area and commemorating the dead through walking in the quieter northern area are two themes that were extremely prominent in the plan submitted to the Design Competition. Although of utmost importance to the overall feeling of the Peace Park, the restoration map project proposed a new approach, which was to combine the promotion of peace and a commemoration of the dead by connecting the past to the present, the individual to society, and the visitor to the Park. With this in mind, we can clearly see these two themes through the central axis, which is the main feature of the northern hourglass-shaped area, from the Cenotaph to the Peace Pond, the Peace Flame, and on to the A-Bomb Dome.

## 5. Conclusion

This paper identified the landscape designs of the Peace Memorial Park by Kenzo Tange and his team, focusing on the periods of 1949-1955 and into the 1970s. It also analyzed the transition of the central axis and subsequent landscape design promoting peace and commemorating the dead.

The original concept of the central axis proposed for the Design Competition, loosely connecting the northern and southern areas, changed mainly due to the cancellation of the Peace Arch. In the 1970s, while the southern part of the hourglass-shaped area continued the concept of an invisible axis, the axis of the northern area became the focus, visibly witnessed through the Park's structures.

The themes of the Peace Memorial Park, that is, the promotion of peace and commemoration of the dead, are expressed in the southern part of the hourglass-shaped area, which focuses on peace and creation, and in the northern area, which always focused on commemoration, respectively. This was the case since the time of the Design Competition. This paper identified previously overlooked landscape designs that commemorated the victims. These two themes and their corresponding designs have shifted in such a way that these two elements are able to coexist in the same place. This was achieved ultimately in the unachieved proposal of the restoration map project, which encompassed the whole of hourglass-shaped area.

In future research, we aim to examine how Tange's concept is continued by looking at the present-day layout of the trees and the Peace Memorial Park.

## Acknowledgment

We express our gratitude to the Hiroshima City Urban Development Bureau of the Greenery Promotion Department for providing us with access to the reference material and invaluable primary research material.

## Disclosure

The authors have no conflicts of interest to declare.

## Notes

Note 1) In Japan, the term "landscape design" has generally been used in various fields, such as urban planning, architecture, environment, and civil engineering since the 1980s. During the periods featured in this article, park designing was referred to as *zoen* (landscape gardening). However, in this article, we use the term landscape design as Tange's concept for the park included the planting of trees alongside architectural and urban designing. Therefore, landscape design was a more appropriate term to describe Tange's vision. For further details on the term landscape design, its history, how it became more widely used, its relationship between deferent genres, and its difference from *zoen*, see Shunsuke Miyazaki: *View Point on Landscape Design*, Gakugei Shuppansha, 2001 (in Japanese); also see special features on Hirotsugu Suga, Takahiro Naka (Ed.): <SPECIAL FEATURE> A New Frontier of Landscape Designing, *Japanese Institute of Landscape Architecture*, 66(1), 2002.8, pp. 1-31 (in Japanese).

Note 2) For further details on the Hiroshima Peace Memorial Park, its influence on post-war recovery, and the reconstruction of Hiroshima, see Ref. [1] and Society for Editors of Post-War Reconstruction Project Magazine, Edited by Hiroshima City Planning Department-Town Planning Division-Land Readjustment Section: *Post-War Reconstruction Project Magazine*, Hiroshima City Planning Department-Town Planning Division-Land Readjustment Section, 1995 (in Japanese). There is a great deal of valuable research, regarding Tange's involvement in post-war town planning in Hiroshima by Ishimaru and others. See Norioki Ishimaru, Ming Li, Mitsugu Okagawa: *Reconstruction Town Planning and Tange Kenzo: Study on Architect Tange Kenzo and His Activities in Hiroshima Vol. 1*, *Journal of Architecture and Planning*, V. 67, Issue 557, pp. 339-345, 2002.7 (in Japanese). Read more on Tange's concept, including on the Motomachi area in Shoichiro Sendai: Tange Kenzo's Concept Progress on Hiroshima Peace Park Project, *Journal of Architecture and Planning*, V. 78, Issue 693, pp. 2409-2416, 2013.11 (in Japanese).

Note 3) The names of landmarks change slightly in different maps and explanations; therefore, in this article, we refer to the three main buildings as the Peace Hall: the building to the west as the Public Hall, the building in the center as the Exhibition Hall, and the building to the east as the Main Hall. Figure 1 is adjusted accordingly, but other than this, the names used in this article have been added accordingly in square parentheses. The building in the center was called the Hiroshima Peace Memorial Museum, and the one to the east was called Hiroshima Peace Memorial Hall when first opened in 1955. In the 1970s proposal, the center building was referred to as the Museum (Exhibition Hall), and the one to the east referred to as the Memorial Hall (Main Hall). The same applies to the A-Bomb Dome and the Peace Boulevard.

Note 4) There are numerous books discussing Tange and his designs, but Ref. [2], especially *Chapter 7: Hiroshima Peace Center* (pp. 129-169), is an excellent example of the creation of Hiroshima Peace Memorial Park. Also, you can read a collection of interviews with Tange's staff in Saikaku Toyokawa: *Kenzo Tange*, Ohmsha, 2013 (in Japanese). Ryoma Sato, Tetsuyuki Imatoki, Masae Nazuka (Eds.): *Kenzo Tange: Tradition and Creation: From Setouchi to the World*, Bijutsu Shuppan-Sha, 2013 (in Japanese) features comprehensive plans and maps relating to the Hiroshima project.

Note 5) Kenzo Tange+ Urban/Architectural Design Institute: *Hiroshima Peace Memorial Park Project*, 1970.2, Hiroshima City Archive (in Japanese). The details will be discussed later.

Note 6) Kenzo Tange+ Urban/Architectural Design Institute: *Research Report on Modifications for Hiroshima City Public Hall and Its Surrounding Facilities*, 1973.1, Hiroshima City Archive (in Japanese). The details will be discussed later.

Note 7) Following the Hiroshima Peace Memorial Park Improvement Program in the 1970s, a further program was published in March 1989. This new initiative, which is entitled The Peace Memorial Park Redevelopment Program, did not, according to Hiroshima City, include any input from Tange. Tange was involved in publishing Hiroshima as a City of International Peace and Culture Plan in January 1979. A

progress report was published in April 1978 and both are stored in Hiroshima City Archive. With regard to architectural designs, Tange published a blueprint for the International Conference Center Hiroshima in *Shin Kenchiku* magazine in July 1989. In the same magazine, a blueprint for Hiroshima National Peace Memorial Hall for the Atomic Bomb Victims was published. He also continued to be involved in the maintenance of buildings in the park.

Note 8) There are three pictures stored in the Archive, which were featured in *Kenchiku Zasshi*: a layout drawing, a birds-eye view, and a floor plan. Also, the Submitted Plan for Hiroshima Peace Park Design Competition (C1993 841), which was donated by Chimata Fujimoto, and the Peace Park Plan (C1993 471) donated by Kyosuke Kanayama are both in the Archive. The latter plan has “K.TANGE” stamped on the bottom right corners of the floor plan and the birds-eye view. Both featured slightly larger areas. The original plans have not been found.

Note 9) Nakagawa discussed participation in the Kobe Expo (official name: Japan Foreign Trade Fair), which opened on March 15, 1950, and was the reason that he made the plaster-cast model (see Ref. [4]). Also, the model was scaled down to 1/300 according to a letter that Tange sent to Fujimoto on the March 30, 1950. However, they were introduced as 1/200 model in previous publications. A total of five pictures of the model were featured in magazines, such as *Kenchiku Zasshi*.

Note 10) The name of the project differs between publications, such as the Peace Park Plan and Hiroshima Peace City Program. Copies of plans for the Peace Center Project are stored in the Hiroshima City Archive.

Note 11) Hiroshima City Archive collection. English pamphlet most likely made for the mayor and the governor of Hiroshima to take on overseas business trips (see Ref. [4]).

Note 12) See Ref. [5]. Features the model only.

Note 13) Existence of the plan submitted to the Design Competition (see [Note 8]) was not widely known, so previous research introduced the pictures of the model as part of the proposed plan as published by magazines at that time.

Note 14) See Ref. [8]. Official name: Hiroshima Peace City Memorial Cenotaph; also known as Cenotaph for Victims of A-Bomb. In this article, it is referred to as the Cenotaph.

Note 15) Kenzo Tange, SD Editors (Eds.): *Modern Architect Tange Kanzo*, Kajima Shuppankai, 1980 (in Japanese).

Note 16) See Ref. [2].

Note 17) There is a layout plan of the park featuring the pathways and buildings. Temporary huts and shelters built by the people who lost their homes were included in the plan. See Ref. [10], p33. An analysis of the axis composition was made based on this plan. Noriaki Ishimura: Studies on Composition and Meaning of Axes in the Awarded Plan Designed by Kenzo Tange & Associates for Peace Memorial Park Competition in Hiroshima, *Proceedings of annual research meeting Chugoku Chapter*, Architectural Institute of Japan (AIJ) (38), 921-924, 2015-03 (in Japanese).

Note 18) Tange sent a total of 23 letters to a Hiroshima city official, which are displayed in the Archive. See Ref. [13].

Note 19) After WW2, the Japanese government stopped funding for the Public Hall. A local design firm designed the Hall to join with a hotel, and it was completed in 1955. It is now the International Conference Center Hiroshima.

Note 20) Chapters in the Improvement Program are as follows: Improvements on Hiroshima Peace Memorial Park and Its Surrounding Facilities (pp. 3-5), Building Maintenance (pp. 6-20), and Improvement of the Park (pp. 21-27). It features two floor maps of the park, two plans for the outside area along the Peace Boulevard, three plans for the Museum and the Hall, and four blueprints of the Cenotaph. Unfortunately, they are too small to clearly distinguish each feature.

Note 21) The Research Report consists of three booklets. Vol. 1 discusses the overview of the Project and *improvement plan 1* (10 pictures; a plan to keep the main structures of the existing buildings). Vol. 2 features *improvement plan 2* (16 pictures; practically a reconstruction of the existing buildings, where total floor area is double that

in plan 1). Vol. 3 features the maps of the park at the time. An overall map featuring the layout of the park and the model are based on *improvement plan 2*. In this article, we refer to Figure 8 as it is almost identical to the one featured in the Improvement Program but is of much higher quality.

Note 22) It has been said that the name “A-Bomb Dome” became widely used around 1950, but Tange and his team called it a “remnant of the A-Bomb.” In the 1950s, Tange noted that it was decided to preserve the Dome in *Shin Toshi* in 1950; however, it was in 1966 that the city officially decided to forever preserve the Dome.

Note 23) In the article, it was described as the “Memorial Hall,” but it is placed directly below the peak of the Peace Arch, rather than being an actual hall. It is within the circle drawn and presented in the plan submitted to the Design Competition, the model, and the plan for the Comprehensive Park Project. Therefore, in this article, we use the term Cenotaph. There have been similar confusions over the terms Cenotaph, Memorial Hall, and Memorial Chapel. Please see [Note 49] for more information.

Note 24) Quoted from Ref. [7]. Similar descriptions can be found in *Kenchiku Zasshi* and *Shin Toshi*. In the article featured in *Shin Toshi* magazine, important features are clearly categorized, and on the third point, it is noted that “the project for the park seemed to have already been decided.” Also, the number of points he made was four, not three, explaining architectural details as well as some expressions. In addition, certain details are different.

Note 25) *Submission Guidelines for the Hiroshima Peace Memorial Park and Museum Design Competition*, *Kenchiku Zasshi*, 1949.5, p32. For further details on transitions in the Design Competition Submission Guidelines, please refer to Sumiko Ebara: Process towards the Preservation of Genbaku-Dome 1945-1952, *Journal of Architecture and Planning*, 70(596), pp. 229-234, 2005 (in Japanese).

Note 26) Keiji Uehara: *Experimental Garden Trees*, Yokendo, 1927, Cypresses (in Japanese).

Note 27) See Ref. [12], p10.

Note 28) This diagonal path represents the old Saigoku Kaido road, which Tange describes as it used to be “Ginza in Hiroshima.” See Ref. [16]. Also, Otani noted that deciding the layout of the cypress trees accompanying this road was difficult. It was ultimately decided to “draw the layout completely detached from the large and narrow pathways, which determine the characteristics of the park overall, and combine them.” See Ref. [11], p87.

Note 29) Around the Outdoor Exhibition area, walls divide the area, which has been designed together with a kiosk. That can be seen from the birds-eye view.

Note 30) In the map, it says “row of ○.” ○ is illegible.

Note 31) In the map, there are two illegible parts describing types of trees. In the birds-eye view, the trees between the Memorial Hall and the Outdoor Exhibition Area are drawn differently; therefore, it is likely that different types of trees were to be planted there.

Note 32) The public lavatory can be seen in the map of the Peace Center, but it is difficult to recognize this in the model.

Note 33) Other changes from the plan submitted to the Design Competition are the angle of the Motoyasu Bridge and the cancelation of the bridge in the south-east. Also, in the layout map from 1950 (see Ref. [10]), there are four different pathway widths. Tange explained that on designing the Peace Hall he used the contrast between the height of the Exhibition Hall (6498 mm) and the stair landing (2482 mm), representing both a societal and individual viewpoint (see Ref. [7], p11). The widths of the pathways are 10 514, 8506, 6498, and 2482 mm. We can see his attempt to also apply this idea on the pathways.

Note 34) The flowerbeds are almost identical in their sizes and are bordered with double lines, but in the map of the plan executed by Hiroshima City (Figure 6), it is more detailed with five blocks of flowerbeds drawn in. How the city carried out the plan will be further discussed later in the article.

Note 35) Although we do not know if it has some connection to the design, in his letter to Chimata Fujimoto sent on May 27, 1950, Tange

shared Isamu Noguchi's idea to make a grass square, a descending slope in a northerly direction, and a stage in the center of the hourglass, explaining his idea with a drawing.

Note 36) Since the plan was submitted to the Design Competition, the plans Tange made were drawn in a way that the landmarks could all be placed comfortably in the park. However, it is interesting to note that in Jizenjibana, which is located at the northern edge of the park, a memorial tower for the A-Bomb victims was already built in 1946. Also, there were temporary shelters built and lived in by people within the park. This continued until at least 1958 (see Ref. [1], pp. 92-96). It is possible that the changes in the layouts of trees and pathways in Tange's plans were made to accommodate such situations. A superimposed map of before and after the bomb can be found in Ref. [1]. For the locations of the shelters, please see Ref. [10].

Note 37) See Ref. [2].

Note 38) See Ref. [2] and others.

Note 39) For the height of the Cenotaph, see Ref. [15], p53. It is interesting to note that Sachio Otani described Isamu Noguchi's design as something that "pulls the guts from the dead . . . . It directly expresses the suffering of the survivors and the dead." See Ref. [12], p9. Alternatively, many claim that if Isamu Noguchi's design was realized, it would have been one of the greatest monuments of the 20<sup>th</sup> century. Masayo Duus: *The Life of Isamu Noguchi: Journey Without Borders Vol. 2*, Kodansha, 2002, p124 (in Japanese) and others.

Note 40) See Ref. [7], p14.

Note 41) Today, Tange's design of the Cenotaph is highly acclaimed with the view facing north, focusing on the A-Bomb Dome. However, in the ceremony held in 1954, visitors surrounded the Cenotaph from all directions, which means the view from the Cenotaph to the Dome was not yet realized. In fact, at that time, there were still shelters in the park, and curtains were used to hide them at the ceremony. Therefore, the view to the north was shut (see Ref. [1]).

Note 42) See Ref. [3], p43. Providing a space/monument for visitors to commemorate the victims was discussed by Hiroshima City and Tange. Below is a record of the discussion between them. After the research in 1946, Tange suggested moving the City Hall to the park in 1947. However, this was not implemented, mainly due to the movement to build a monument that included a memorial hall. In 1948, Tange was again invited by the mayor of Hiroshima after preparations for a memorial hall and the Peace Memorial Park started. Again, Tange expressed his view that a structure such as a memorial tower is not necessary, as the park should be a "place that creates peace," but he admitted that the people of Hiroshima need something to commemorate and pray for the victims. Eventually, the guidelines for the Design Competition did not include a monument to commemorate the victims. Tange's team submitted a plan with a Cenotaph (placed directly under the Peace Arch), and in 1950's model and in the plans, the Memorial Hall (square-shaped building located immediately next to the foot of the Arch in the east) was added. The plans for the Arch and the Hall were never implemented. The plan submitted to the Design Competition had a Cenotaph only. There was a confusion over the terms around that time; for instance, the model and the Peace Center Project had the Memorial Hall in addition, and when the plan was explained, the term "memorial chapel" was used.

Note 43) See Ref. [12].

Note 44) The layouts of the pathways in both the west and east side of the hourglass-shaped areas are similar to the ones seen in the 1952 floor map, but it has slightly changed so that the south part consists of areas loosely surrounded by paths. This can be seen in both the east and west areas.

Note 45) See Ref. [8]. Also, Tange states that after Mayor Shinzo Hamai lost an election against Tadao Watanabe, during the 4 years of his term (1955-1959), he lost contact with the city. Hence, it is likely that he was not involved in the making of the Peace Pond (see Ref. [9], p93).

Note 46) See Ref. [8]. The people responsible for setting up the Peace Flame were the Peace Flame Committee, which was organized by the National Council for Peace and against Nuclear Weapons. They had already appointed Tange to be in charge of design. For further details,

see National Council for Peace and against Nuclear Weapons: *Seeking Abolition of Nuclear Weapons and Perpetual Peace: 30 Years of NCPANW*, National Council for Peace and against Nuclear Weapons, 1996 (in Japanese).

Note 47) See Ref. [8]. The official name of the fountain is "Fountain of Prayer."

Note 48) Hiroshima City: Policies on Maintenance and Improvement of the Peace Memorial Park, *Reference No. 4 Previous Principles and Discussions on Maintenance and Improvement of the Peace Memorial Park*, 2006.3 (in Japanese). There were already 28 monuments in the park, and it was noted that too many could damage its role as a sanctuary of peace.

Note 49) Since 1957, there has been a huge movement of people who have donated trees to the Peace Park. These have mainly been planted along the Peace Boulevard. Trees were also donated and planted in the Peace Memorial Park. These are often low-maintenance trees, unlike Cypresses, which require regular maintenance and care.

Note 50) *After Hiroshima Project*, 1963.9 (in Japanese) in Ref. [9], p93. There was a round-shaped pond before the Peace Pond was created in 1964. This was next to the Museum (Exhibition Hall). Tange expressed his displeasure at the shape of the pond.

Note 51) Tange noted that what Hiroshima city did in the post-war era was a rare example of comprehensive and lateral effort, overcoming petty sectionalism (see Ref. [7]). However, there were difficulties when implementing the plan, particularly with the Cenotaph and Public Hall, which were often reported in magazines (see [Note 19] for more information). The only criticism we found on the making of the park was by Takashi Asada, who was a member of Tange's team. He states that "the park was made by the city, and it was far from what we envisioned. . . . We should have implemented our design by ourselves, which is what I regret, still." Takashi ASADA: Hiroshima Peace Memorial Park and Museum, *Kenchiku Zasshi*, 81(974), p611, 1966.11 (in Japanese).

Note 52) See [Note 20] and [Note 21].

Note 53) Stone type is specified as granite or andesite.

Note 54) Other proposals included (3) removal of the existing car park to set up a square in front up the Dome, (4) ensuring that inside the hourglass-shaped area would be for pedestrians only. As no cars are allowed, necessary facilities were set up, such as the 1.4 m gap between the main road and this area, and (6) other issues, such as paving all the pathways, covering the bases of trees with gravel, removing and replanting shrubberies in the park on the outside, outdoor lighting, removing fences from green areas, replacing safety fences with shrubberies, and adding benches and signs to the park.

Note 55) This movement was led by the people, NHK, and the Hiroshima University Research Institute for Radiation Biology and Medicine (RIRBM). It was aimed at reconstructing the town, the local community, the people, and their families who were affected by the A-bomb. Their memory was to be honored by the engraving on the "restoration map." The movement was triggered by a TV program broadcast on August 3, 1966 made by NHK Hiroshima, entitled "Camera Report: 500 m Radius from the Hypocenter." Around that time, the world was under constant threat of nuclear weapons while Japan enjoyed great economic growth. It was 20 years after the attack and in Hiroshima, and people feared that the memories of the atrocity were fading as the survivors of the A-Bomb were aging, and insufficient research was being conducted to record the impact of the attack. See Ref. [17].

Note 56) Tatsuhiro Nagaya was a TV director working for NHK at that time, and he recorded the meeting with Tange (see Ref. [17], p85, pp. 142-144). He proposed two ideas, one of which was to cover the ceiling and walls of the Museum (Exhibition Hall) with pictures of the 200 000 victims' faces. Although direct connections to this idea are unknown, a similar project is taking place in the Hiroshima National Peace Memorial Hall for the Atomic Bomb Victims today.

Note 57) See [Note 5], p22. In the preceding paragraph, he states "At that time, people said 'no green would grow again for the next 70 years' in Hiroshima. This meant that this land was taken away from all lives, disappearing forever, through a tragedy that should never be repeated."

## References

- 1 Hiroshima Urbanism Workshop (Ed.). *Reconstruction of Hiroshima: Pictorial History of Forty Years Since Atomic Bombing*. Hiroshima, Japan: Hiroshima-shi; 1985. (in Japanese)
- 2 Tange K, Fujimori T. *Kenzo Tange*. Tokyo, Japan: Shinkenchiku-sha; 2002. (in Japanese)
- 3 Tange K, Asada T, Otani S, Kimura N. First prize winning plan submitted to Hiroshima City Peace Memorial Park and Museum Design Competition. *Kenchiku Zasshi*. 1949;64:40–43. (in Japanese)
- 4 Nakagawa T. Letters of Kenzo Tange (donated by Chimata Fujimoto) focusing on documents stored in Hiroshima City Archive <Explaining Documents>. *Hiroshima City Archive Bulletin*. 2014;27:58–51. (in Japanese)
- 5 Tange K. Main issues on building peace city: building Hiroshima Peace City Special. *Shin Toshi*. 1950;4:14–17. (in Japanese)
- 6 Tange K, Asada T, Otani S. Hiroshima project-building a city of peace. *Kokusai Kenchiku*. 1950;17(4):27–39. (in Japanese)
- 7 Tange K. Hiroshima Project (1946–1953) focusing on building process of the peace hall. *Shin Kenchiku*. 1954;29(1):1–17. (in Japanese)
- 8 Hiroshima City Peace Promotion Division. Overview of Monuments for A-Bomb Victims (Naka-ku). 2016. (in Japanese) <http://www.city.hiroshima.lg.jp/www/contents/1423129581186/index.html>. Accessed August 8, 2017.
- 9 Tange K, Kawazoe N (Eds.). *Reality and Creation: Tange Kenzo 1946–1958*. Tokyo: Bijutsu Shuppan-Sha; 1966. (in Japanese)
- 10 Kuan S, Lippit Y (Eds.). *Kenzo Tange: Architecture for the World*. Zürich: Lars Müller Publishers; 2012.
- 11 Fujimori T, Otani S. The path of post-war modernism architecture- Kenzo Tange and his age- the idea of a “Factory to Create Peace”: modern concept. *Shin Kenchiku*. 1998;1:83–90. (in Japanese)
- 12 Otani S, Hatsuda K, Sunamoto F, Kikuchi K. How did architects face Peace and Hiroshima?: idea of setting up a peaceful city. *Kenchiku Zasshi*. 2012;127:8–11. (in Japanese)
- 13 Hiroshima City Archive ed. Letters of Kenzo Tange (donated by Chimata Fujimoto) <Reprint>. *Bulletin of Hiroshima City Archive*. 2014;27:9–27. (in Japanese)
- 14 History of Hiroshima City Editors Committee (Eds.). *Overview: History of Hiroshima City*. Hiroshima, Japan: Hiroshima-shi; 1955. (in Japanese)
- 15 Fujimori T. Reasons behind Hiroshima project: Tange’s activities after Hiroshima <Lecture>. *Hiroshima City Archive Bulletin*. 2000;23:41–67. (in Japanese)
- 16 Tange K, Fujimori T, Matsuba K. From ruins to computopolis. *Kenchiku Zasshi*. 1986;101:18–23. (in Japanese)
- 17 Kodama K (Ed.). *Over the Century: Movement to Restore the Hypocenter and Hiroshima’s Thoughts*. Hiroshima, Japan: Chugoku Shimbunsha; 1995. (in Japanese)

**How to cite this article:** Maki R, Niihata T. Landscape design in Hiroshima Peace Memorial Park: Transition of the design by Kenzo Tange. *Jpn Archit Rev*. 2020;00:1–12. <https://doi.org/10.1002/2475-8876.12136>