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Summary

Hiroshima Peace Center
(pages 2—7)

After the war, those of Hiroshima's population that had been spared the atomic attack resolved to work with all their might for a lasting peace, and to show their desire for this they were anxious to develop the shattered city as a peace memorial. The 15-year plan includes a Peace Center to be sited in the park on the river island. A competition was announced, in which Kenzo Tange was the winner.
The first two buildings (the Memorial Museum and the Community Center Building) have been constructed according to Kenzo Tange's plans. The auditorium, on the other hand, was carried out in part by a little-known local architect.
Kenzo Tange was especially concerned about the vital relationship of space and function. — The Memorial Museum is intended to house the materials and documents relating to the fateful day of the atom bomb attack and to set them out on show.
Of the three buildings which form the Peace Center the Community Center Building is the one which stands in the most intimate relation to the everyday life of the inhabitants. It consists of a large reunion hall, an exhibition hall, the small library, the tea room and the restaurant, the small reunion hall for various public gatherings, the hall which joins all these rooms, the administrative premises and the mechanical installations in the mezzanine.
Tange's project for a third building in which the auditorium and an international hotel were to be located was rejected by the municipal authorities without any reasons being given. Nevertheless, the complex, together with the memorial in honour of the victims of the atom bomb, counts among the most important monumental constructions to be found in Japan.

Town Hall at Kurayoshi
(pages 8—10)

Kurayoshi is a small, tranquil provincial town with wooden, tiled houses in the traditional Japanese style. It possesses no industries of importance and at one time would probably never have considered such a modern building.
This building was erected on the rise commanding a view of Kurayoshi; it consists of the main core (office section), the large public hall and the interior courtyard connecting the two parts.
The structure, like the community hall of the Peace Center in Hiroshima, is of reinforced concrete, although in this case there is greater emphasis on the structural properties of the wide-span beams. Owing to the coordination of the modules, which is characteristic of Tange, this building displays a certain similarity to the traditional wooden buildings of Japan and in no way disturbs the harmony of this old provincial town.

Prefectural Office in Takamatsu
(pages 11—17)

Kagawa, a small Prefecture on the Island of Shikoku, is situated on the shores of Seto Bay, separating the island from the Japanese mainland. Takamatsu, a peaceful little town, possesses mainly typical Japanese wooden houses. The new Prefectural Office is intended to supplement two office buildings, which were erected from 1951 to 1954.
The plan envisaged a building that should offer the public all the amenities; for this reason special attention was devoted to the design of the assembly and conference halls. Both rooms, connected by a hall open to the public, were accommodated within the same complex. The ample roof overhangs integrate the building architecturally with the surrounding town.
The assembly hall section with the conference hall extends along the entire length of the site and is open to the adjacent street. It rests upon an open portico which makes up for the lack of space, in that it leaves the ground-floor at the disposal of the public (cf. Design Sheet).
The main building is a nine-storey office building wiht lofty penthouse. It stands between the assembly hall section and the two already existing office buildings. A three-storey connecting tract ties in the latter with the first three floors of the new building.
There are no offices on the ground floor; it is intended for the public only and comprises three parts: the garden, the open portico level and the inner part of the main building with public rooms and exhibition room. All parts can be used either in isolation or as large single community hall. The open space between the supports is actually an extension of the pavement; it offers sufficient space for lounging and discussion. On the south side is the cycle park.
The first floor of the main building contains lobbies, an information desk, forwarding office, public consultation rooms and an exhibition room.
The garden with its pond, the miniature hills and trees admirably adorns the whole complex. A special feature of the office section is the design of the glass skin and the balconies. The elevation walls towards the balconies consist of sliding double-pane glass doors; the balconies serve as sunbreaks and contribute to the aesthetic integration of the building with external nature.
In this building the modules, the construction methods and materials were to a far-reaching extent made uniform. The dividing partitions can be slid back and forth at will. The rooms are 9 m. deep and up to the beams 2.4 m. high. As these 0.8 m.-high beams have to cover a large ground area, a system of transverse girders has to compensate for the load on the beams.
On the roof of the main building is a penthouse with a small tea room on the lower floor and a lookout platform on the upper floor commanding a view of the city and its beautiful environs.

Sogetsu Artistic Center in Tokyo
(pages 18—21)

The art of flower arrangement is practised today by various avant-garde artists. The distinctive characteristic of the Sogetsu School founded by Sofu Teshigawara is the se-called "technique of objects." As material for his arrangements Teshigawara uses not only flowers and plants, but also anything else that he can lay his hands on—bits of iron and wood blocks, for example.
The art centre is situated near the administrative district of Tokyo. The building stands on a site that falls away to the south and east, and it dominates the residential quarter located lower down. Kenzo Tange has exploited this particular site extraordinarily well.
He put the 370 seats of the auditorium below grade level. On the ground-floor above, both inside and out, there stretches a roof garden designed by Teshigawara and Tange which covers almost all the surface of the site. Four reinforced concrete pillars carry the first floor with study rooms and the second with the instruction rooms of the Sogetsu School. As the street runs past the north side of the building, this side should be closed as far as possible. A wall of purple terra cotta tiles shields the north, east and west sides from the external world. The large glass window in the south side offers a superb view on to the roof garden and the distant landscape.
Not only the classrooms but all internal areas can be used for instruction. It is possible that the whole complex will act as a centre of cultural exchange for artists active within various fields.

Convention hall in Shizuoka
(pages 22—25)

The town of Shizuoka lies at the foot of Fuji mountain. This, the highest mountain in Japan, is famous throughout the world because of the beauty of its shape.
The hall—originally intended to be a gymnasium before anything else—was constructed in 1957 on the occasion of the National Congress for Physical Training. Nevertheless it should later be able to serve for various public gatherings and hold 5,000 people. For this reason it was built in a corner of the park on a site lying between the city centre and the residential districts. The most striking feature of the convention hall/sports arena is not the structure or the simple but impressive alignment of vertical, shutter-like, and overlapping bearing walls, but rather the hyperbolic-paraboloid reinforced concrete skin which covers the multi-purpose space. The execution of this delicate task was only ventured upon after long discussion, detailed studies and numerous practical tests. Although acoustic problem in a multi-purpose building (for example, the handling of ribs, the study of the echo period and the materials for interior rendering) is extremely complicated, a satisfactory solution has been found here thanks to a number of favourable circumstances.

Sumi Memorial Hall and its Administration Building (pages 26—30)

This building complex is in a small town in the neighbourhood of Nagoya. The region in which Bisai lies is a noted centre of the textile industry and there are many small enterprises located in it. These factories are brought together into one, single conglomeration, which, however, is spread out over a comparatively wide area.
One of the region's principal manufacturers conceived of the plan, first of a new administration building to be fitted out with the most modern of office equipment, and later of an assembly building for merchants of the same line of business who come here from all over Japan.
Standing on an enclosed square there is a wall, a covered open-air area and the two-storey office building, the assembly hall and the garden. The garden courtyard is shielded from the outside world. The particular handlung of space is favourable to work in the offices and the assembly hall, and it also enables the garden to act as an integrating factor between two areas with completely different functions (offices and assembly building) and as "a release point for the external projection of psychological tensions" (car entrance). The assembly hall is also placed at the disposal of the inhabitants of Bisai as a community centre.
Movable steel partitions between the garden and the lobby can be opened or closed as required for reunions, lectures, theatrical performances and garden parties, depending upon the space that is needed.

International Trade Center of Tokyo
(pages 31—38)

This complex (cf. bird's eye view) constitutes only one part of the exhibition premises housing the International Trade Center of Tokyo. The planning was already complete some years before construction got under way, after lengthy studies. An area of 231,000 sq. m. in Tokyo Bay had to be reclaimed by filling from the sea. A high-rise building and various exhibition pavilions form the focus. On the upper floors of the high-rise building, which is not yet erected, there will be a hotel and a club, on the intermediate floors public and private offices and on the lower floor an auditorium and a hall for permanent exhibitions.
Hall 1 is intended for the display of large machines and other products of Japanese heavy industry. The main floor contains 409 display booths of 3 sq. m. each. The hall passages can take a load per sq. m. of 5 tons, which should suffice for the heaviest display material. The booths are supplied with electric power with the aid of movable transformers, through an underground tunnel beneath the main entrance. The cooling water drainage, the power and telephone lines are placed beneath the floors. The mezzanine, carried in the center by a row of A-supports, contains 40 display booths. The four outside walls consist of steel-framed glass panels, whose inner sides are in part faced with acoustic slabs. The ceiling is covered with synthetic panels to improve its acoustic properties.
Hall 2 was planned as an all-purpose room or as a display hall for products of heavy industry. To keep the building free of supports and to give it the requisite height so that it can have as many functions as possible, a spherical shape was selected (cf. Design Sheet). The uppermost part of the sphere can in fine weather be opened electrically. In the interior there is installed an electrically controlled movable ladder for repairs or for changing light bulbs. Numerous adjustable searchlights are mounted in the dome. In the midst of the steel lattice structure beneath the concrete shell there are fixed acoustic mats and panels. The blinds of the entrance elevation give protection against the glare of the sun.
In Hall 3 products of light industry are displayed and small-scale meetings, fashion shows and similar events are staged. In order to protect the display material from dust and the harmful effects of the sea air, the exterior walls were glazed with aluminium frames. The second floor is closed off with windowless concrete walls. On the outside a ramp runs directly up to the second floor and can be used as a fire exit. The hall stands above a square pool, the water of which is run on to the main floor and into the courtyard and is available in the event of fire. The ceiling of the exhibition area is faced with synthetic slabs and houses the ventilation and installation ducts. The fluorescent lamps and a grid are also mounted on the ceilings (cf. Design Sheet).

Harumi Apartment House
(pages 39—41)

This colony with its ten-storey high-rise building is sited on the piece of land in Tokyo Bay that has been reclaimed from the sea; it is surrounded by lower, older houses and because of its tremendous dimensions and contours gives the effect of a huge fortress.
The Unité is the highest point-house that has hitherto been built in Japan. This is a tower, set deep in the ground, consisting of three mammoth blocks. Each block has its own service entrance. In the place of steel sliding windows, wooden ones were made because these can better withstand the deleterious effects of the sea air.
In the floors with corridors there are the stairwells, which are parallel to the corridors. The service core adjoins the earthquake-proof walls in such a way that the space between the pillars or between these walls is left completely free. For this reason the whole surface area is capable of being used to the full extent; pipes and cables can be easily installed.

Postal Savings Office in Kyoto
(pages 42—43)

The Postal Savings Office building is located in old Kyoto, a town famous for its many historic points of interest. In the vicinity of the Office there lies a romantic garden with ancient trees and rocks. The building had to be planned therefore in such a way that the peaceful atmosphere of this unique park should not be disturbed. At the time of planning, Hideo Kasoka undertook an experiment which distinguishes this building from other similar ones in respect of the positioning of offices and records department. The atter lies in the middle of the building, the office space on both sides. In this way the office workers have the shortest possible route to the records. The partitions between the offices and the files also act as earthquake-proof walls. Functional and structural points of view are in congruity with each other. Over and above this factor, it is perhaps the most beautiful building to be presented in this issue. It is no wonder that the project is serving as an example for a number of official buildings which have been erected by the construction department of the Postal Ministry since the War. (cf. also page 1 lower right: View from women's lounge on the ground-floor into the garden.)

Aichi Prefectural Culture Center in Nagoya (pages 44—48)

Japan is anxious to set up autonomous local cultural centers for the residents of the larger provincial towns. In the planning of the Cultural Center the responsible authorities decided to erect the buildings on a site beside the 100 m. broad avenue running through the city center. In 1953 Aichi Prefecture organized a competition, which was won by Hideo Kosaka. The Center as a whole, which stands on a wide green zone, consists of three buildings: the library, the art gallery and the auditorium. Kosaka took special pains to give each building its particular spatial expression, but nonetheless to integrate all three parts within a spatial unity.

Rectification concerning the University in Karachi (see Bauen + Wohnen 11/59 page 393): The English summary contains a bad mistake: In Karachi they do not want to break the force of the wind; it is necessary to take advantage of the regular South-East Winds coming from the sea and bringing comfort. That is why all the buildings (except the laboratories equipped with air-conditioned room) face the wind.