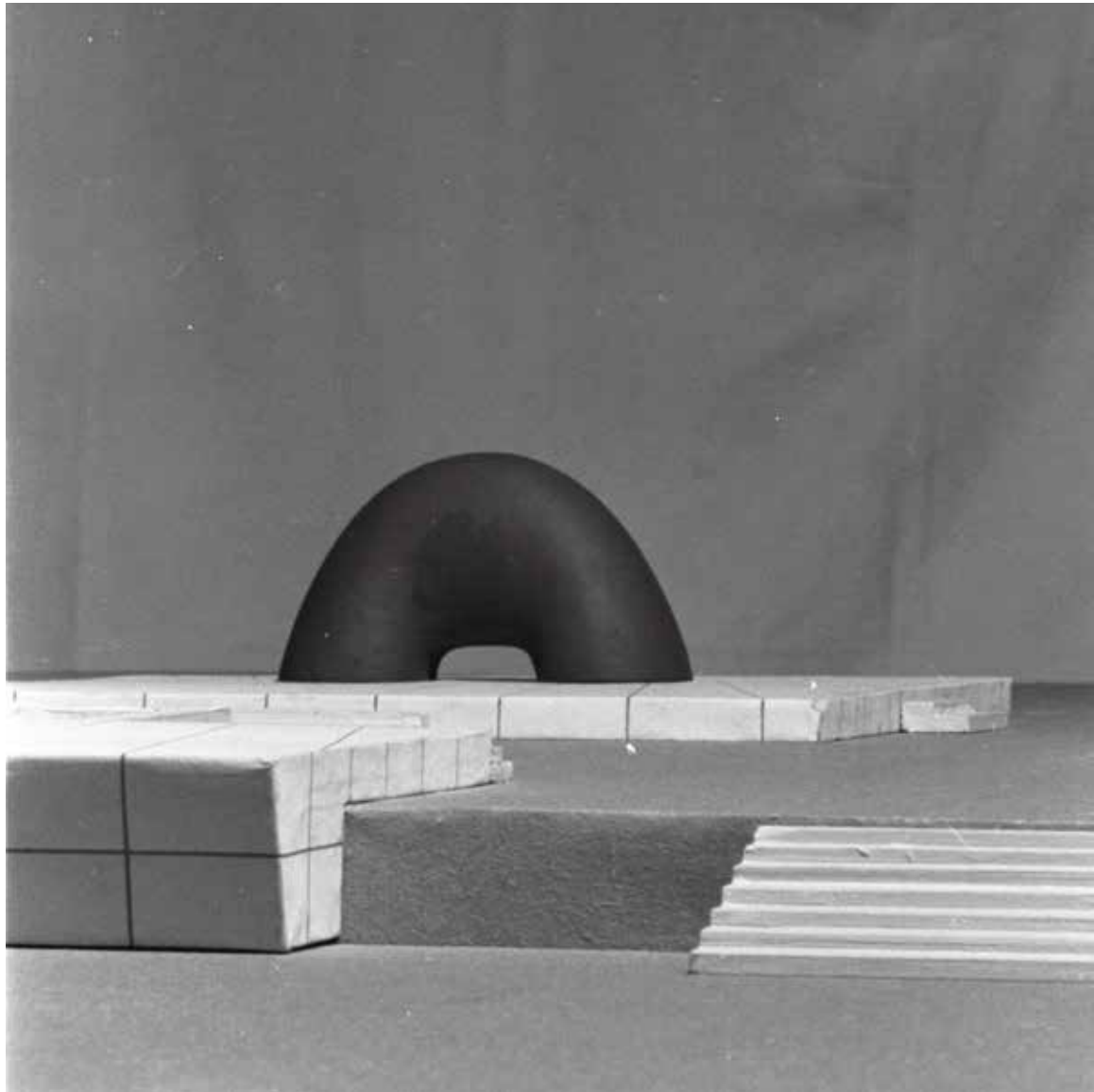


Models for Memorial for the Dead of Hiroshima, 1952.

Implied Weight





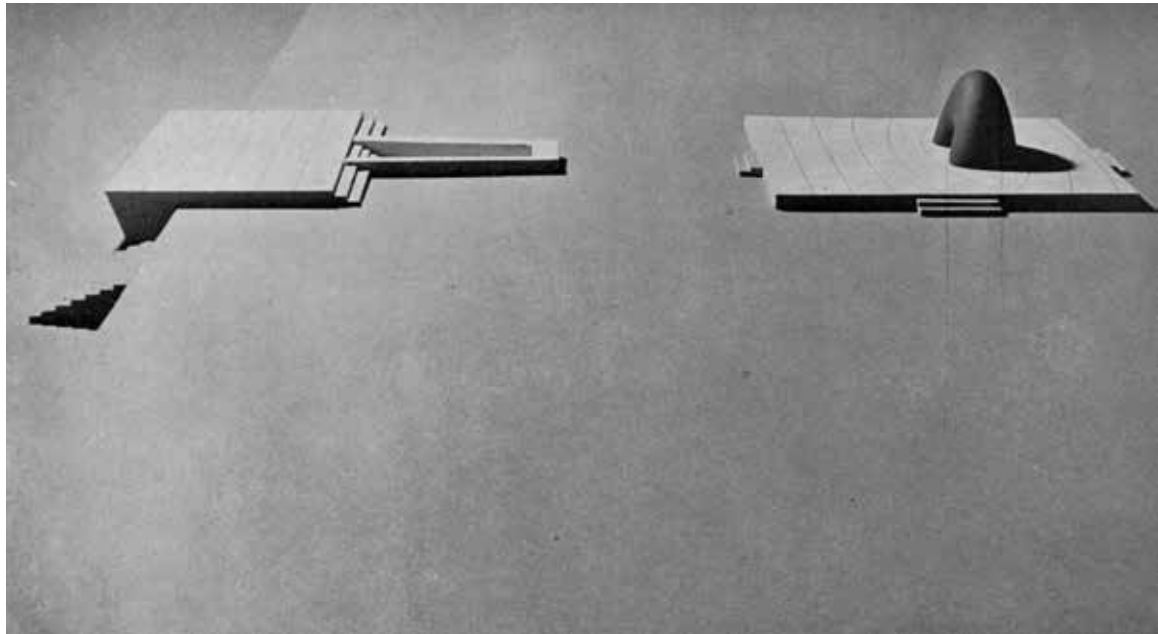
Model for Memorial for the Dead of Hiroshima, 1952.



Noguchi's memorial design looked to encapsulate the many emotions surrounding the tragic event that occurred only a short number of years before. He wanted to show the destructive power of atomic science and nuclear war, the pain and agony of loss, the solace of a final resting place, and the hope of rebirth.

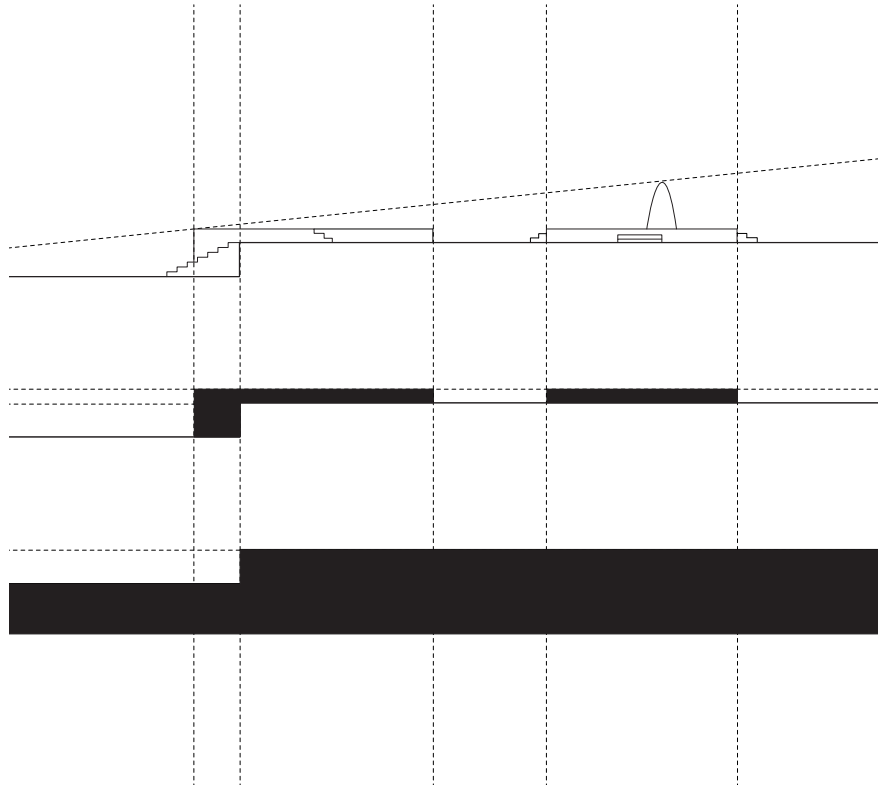
Ran Zwigenberg (2015) The most modern city in the world: Isamu Noguchi's cenotaph controversy and Hiroshima's city of peace, Critical Military Studies, 1:2, 102-115

Noguchi composed a scheme considering the permeability of the ground plane; his sculpture emerges unassuming, to light and clarity, with its influence etched into his constructed platform. Once the viewer descends through the ground plane, they recognise the immense weight below the sculpture; the heavy mass impacted beneath the ground. There is an imbalance of forces surrounding the ground plane, but what is implied is that the space above the ground affords space for new growth.



Model for Memorial for the Dead of Hiroshima, 1952.

Implied Weight

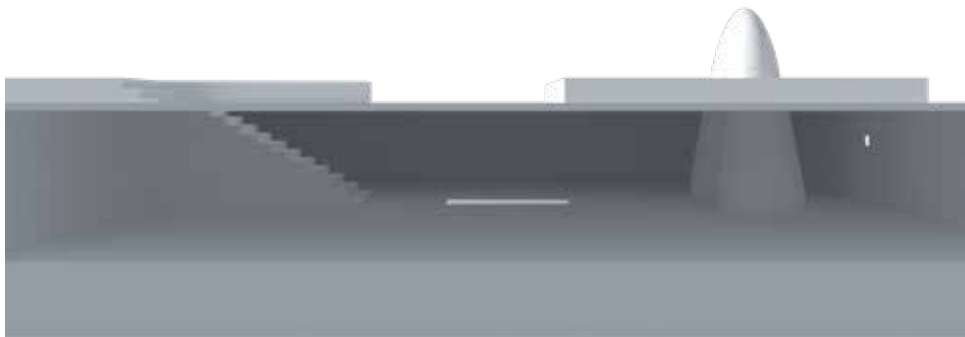
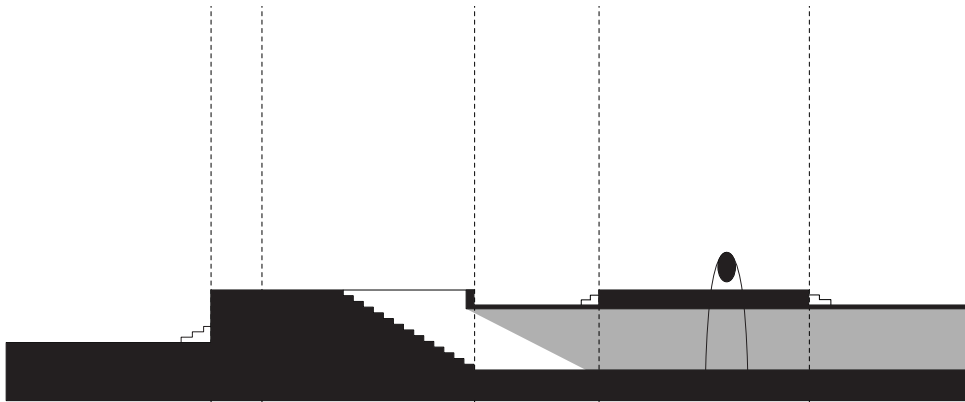


Analysis Diagrams
Built Plane - Platform - Ground

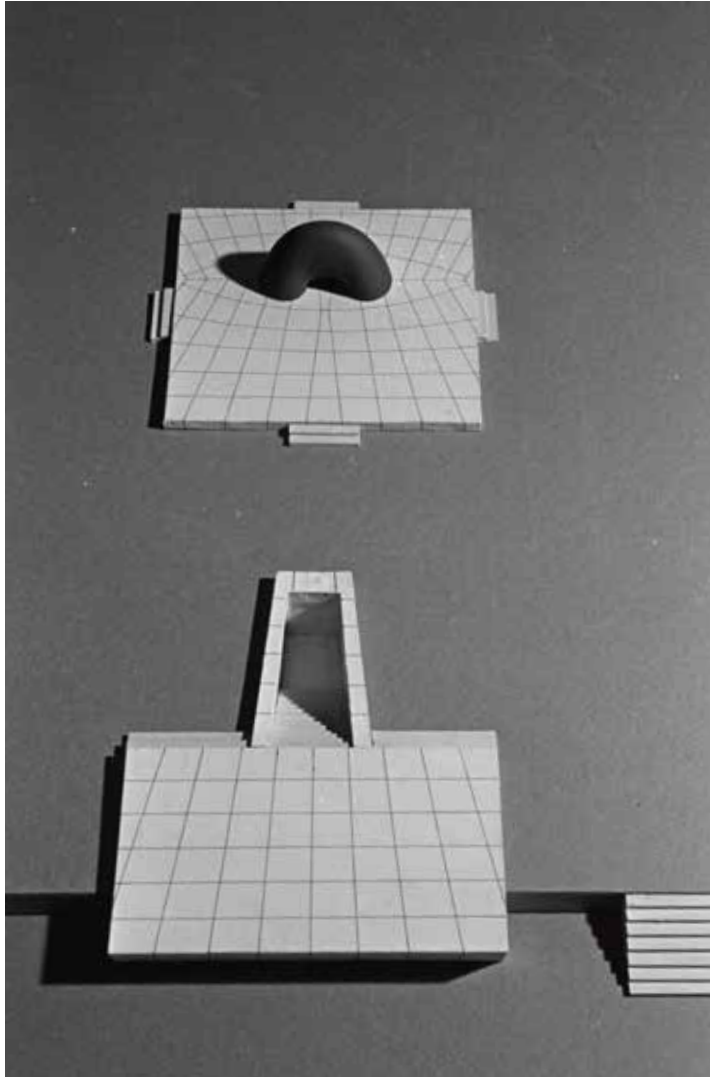


Collaged Model of Memorial for the Dead of Hiroshima, 1952.

Implied Weight

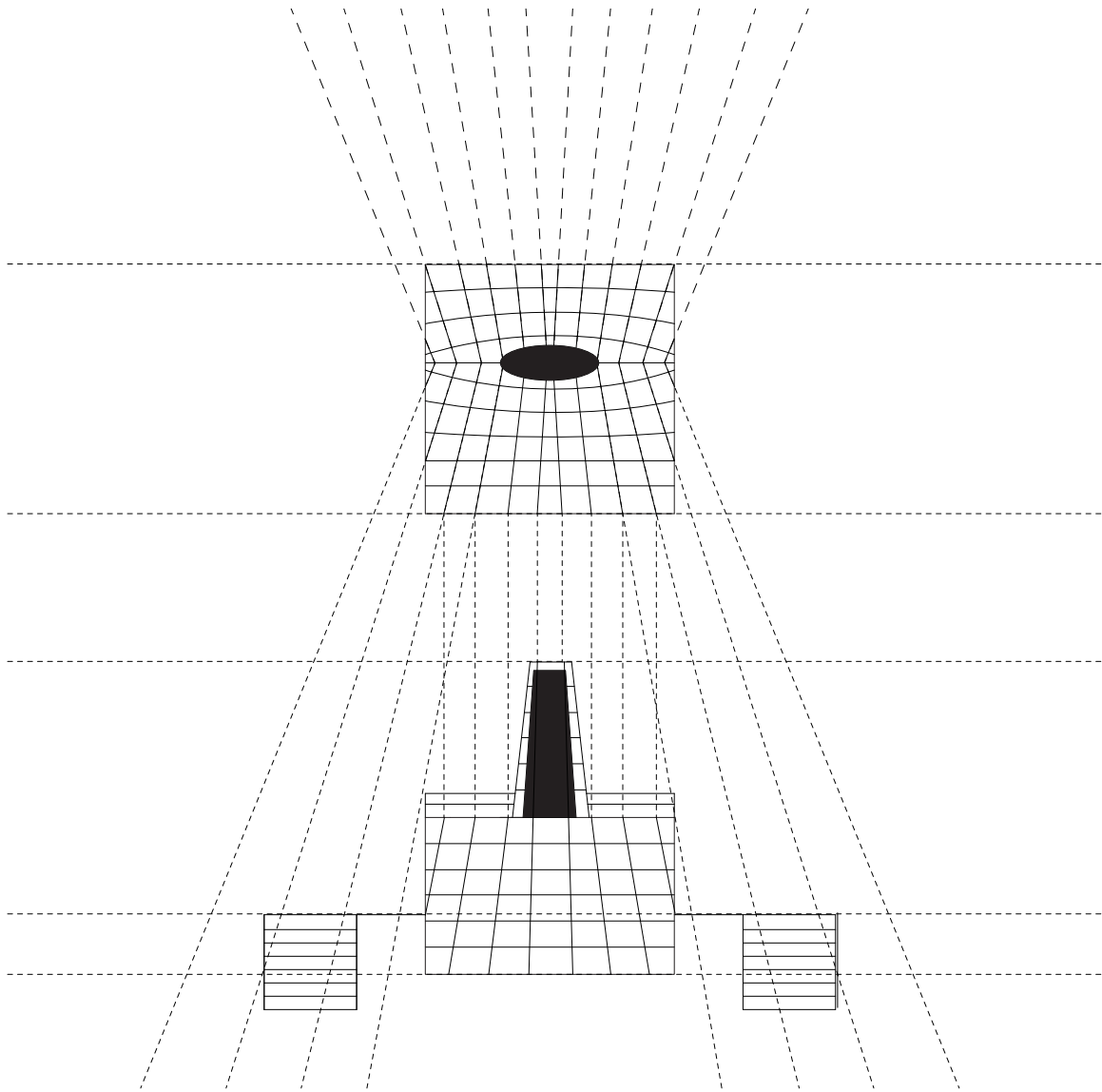


Section Diagram

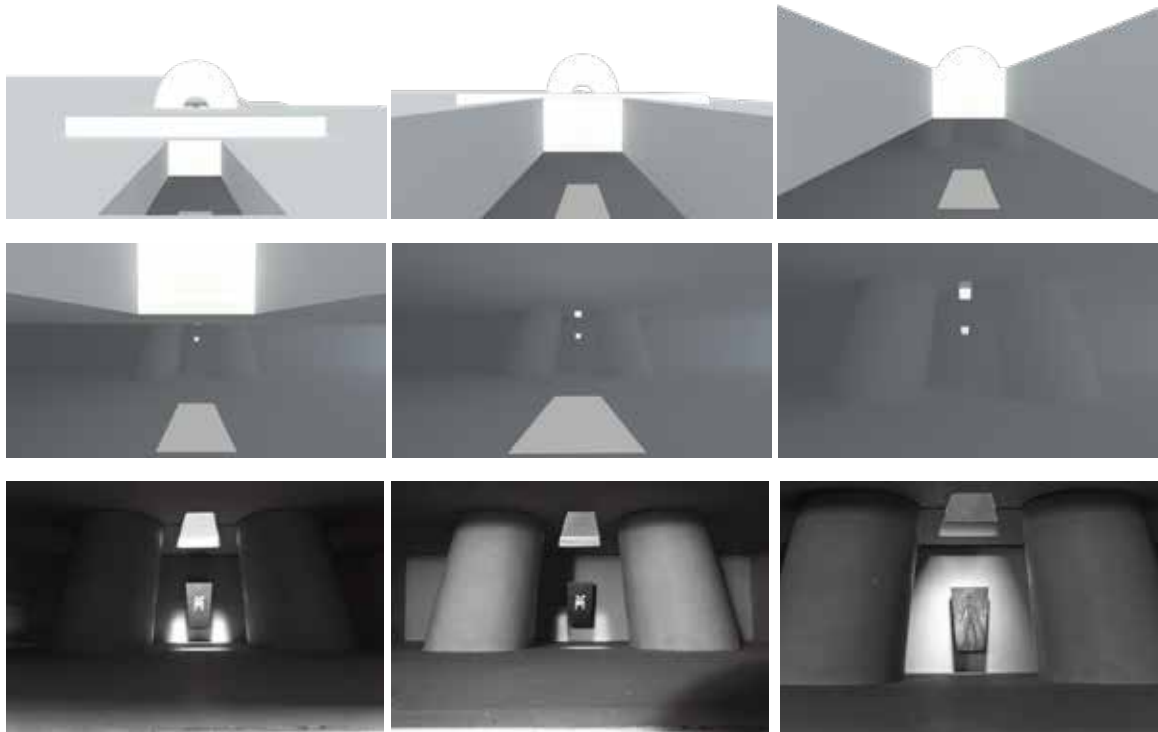


Model for Memorial for the Dead of Hiroshima, 1952.

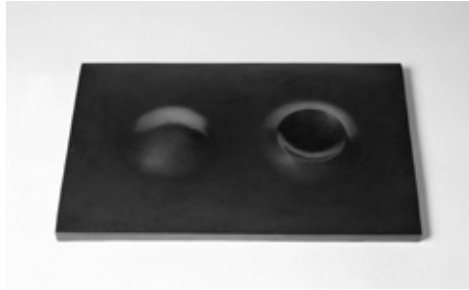
Implied Weight



Plan Analysis



Implied Weight



Model for Beinecke Sunken Library 1963.

A curated digital experience enables unique opportunities for viewership. Through rendered movements through the modelled scheme, we can experience the way Noguchi intended the weight of his sculpture to be perceived and the forces at play transgressing through the ground plane. When observing both sides of this plane at once, the viewer can come to understand the dual nature of the public work; on one side, the descent of the viewer through the ground plane accesses a dark, heavy space for mourning within the earth, meanwhile his sculpture rises through the ground plane, to an open, bright platform symbolic of new growth. In both conditions, Noguchi intended for the memory of the rest of the sculpture to remain within the viewers mind, balancing the powerful experiences at all times.