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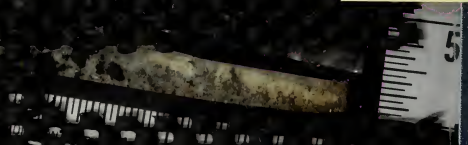
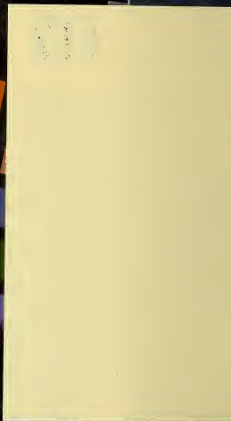
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平和五重塔
美と精神

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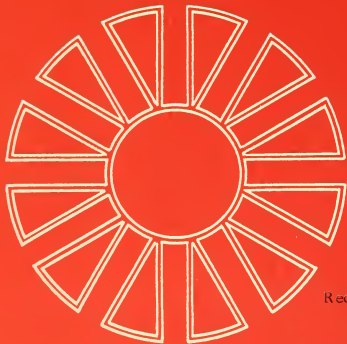
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平和五重塔
美と精神



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San Francisco
Redevelopment Agency

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M. Justin Herman
Executive Director

March, 1965



The Japanese Cultural and Trade Center becomes a reality because of redevelopment, and demonstrates how various objectives can be served in the redevelopment process by cooperation between private developers and public agencies.

The Center expresses the desire of the community to commemorate the honorable part the Japanese-American residents played in Western Addition History.

In the Center the Peace Pagoda brings to San Francisco a Japanese contemporary art form reflecting an ancient cultural concept. Leading architects, several of Nisei background, have collaborated to bring a noteworthy quality of design to the organization of spaces and structures within the Center.

Tastefully operated, the Center will appeal to San Francisco's citizens and visitors, and provide them with a variety of experiences in the quiet of the Plaza with its Peace Pagoda and the busy atmosphere of the shops.

Trade ties with Japan will be fostered by the Center. This redevelopment is made a practical undertaking by use of a public underground parking garage. Yet the Center makes the garage itself feasible, and in turn the garage creates a service which helps renewal in the adjoining commercial areas of Western Addition Area 2. All these developments will bring tax revenues to the City and County of San Francisco.



平和五重塔

The
Peace
Pagoda

A new art form to mark the San Francisco skyline will soon arise -- the Peace Pagoda in the Japanese Cultural and Trade Center.

This Pagoda will reflect an aspiration common to all mankind throughout history -- the desire for peace.

Its form represents the original work of Dr. Yoshiro Taniguchi of Japan.



Architectural
detail of Kurin

The materialization of the structure became possible only through the efforts of its sponsors in Hawaii, San Francisco, and Japan.

Excitingly new in silhouette and towering 100 feet high, it is the striking central element of the Japanese Cultural and Trade Center now being built in one of San Francisco's re-development areas, the Western Addition.

Near the center of the three-block site, in a landscaped Peace Plaza, also designed by Dr. Taniguchi, the Peace Pagoda will serve as a major representation of contemporary Japanese art. Dr. Taniguchi, one of Japan's leading architects, and also an authority on ancient Japanese architecture, links the art expression of modern Japan with its early history. Seeking a strong statement for peace, he found his inspiration in the round pagodas built about 1200 years ago in the capital of Nara by Empress Koken, who dedicated these pagodas to eternal peace.

Thus the Peace Pagoda is today a fitting symbol of the good will and desire for peace

on the part of the Japanese people toward the people of the United States, particularly those of San Francisco.

It seems appropriate and meaningful that this Pagoda, a monument to peace, is to stand in an area which has known the heartbreak of war, for it is to be built in the center of San Francisco's old "Japanese Town" from which Japanese-Americans were forced to leave during World War II.

Masayuki Tokioka, President of National-Braemar, Inc., developer of the Japanese Cultural and Trade Center, conceived the idea that the Peace Pagoda be a gift from the people of Japan to the people of the United States. Born in Japan but having been educated and having prospered in the United States, his new homeland, he felt that the intrinsic friendship that continues between these two nations and their people should be marked by the Pagoda. He journeyed to Japan many times to gain support for his idea and found such support among leading citizens and institutions of that country.

For a location he chose an area that bore the scars of Japanese - American conflict - the Western Addition. Notwithstanding four years of delays involving the resolution of complex problems inherent in the Center, Mr. Tokioka refused to relinquish his cherished dream. As soon as construction on the Center is well under way, Mr. Tokioka will go to Japan to complete the Peace Pagoda fundraising drive he has already started there. His primary interest is that there be broad participation, for his goal is that the Pagoda be a gift from all the people of Japan.

A tribute to the close ties between Japan and the United States, the Pagoda will be a gift from the Japanese people as well as Masayuki Tokioka, President, and other members of National-Braemar, Inc. They hope that this sculpture will bring enjoyment and inspiration to the people of San Francisco and their visitors.

The Peace Pagoda will serve as a continuing reminder that peace with its inter-changes of culture and commerce will enrich both nations.

The
Peace
Pagoda

Its Beauty
and Its Spirit

Yoshiro Taniguchi

The Peace Pagoda to be placed in the inner court of the Japanese Cultural and Trade Center in San Francisco has been designed as a symbol of Japanese interpretation of time-honored beauty and, at the same time, as a monumental expression of the real heart, of the Japanese people, who sincerely aspire to firm friendship and good understanding with the people of the United States.

平和五重塔
美と精神

I, the Japanese designer of this Pagoda, Architect Yoshiro Taniguchi, tried to give special attention to the historical significance which lies behind this structure.

The first construction of the pagoda in Japan dates back to the seventh century. During its long history extending over 1300 years, the style of this religious tower has attained characteristic grace and refinement in its fundamental design and details. The Japanese pagodas were originally intended to symbolize the sense of beauty peculiar to this country and also to give expression to the psychological inner reality of our urge to prayer, common to the whole of mankind.

Contrary to the regular style of the Oriental pagoda which is mostly square or octagonal in its planes, I, the designer of the Peace Pagoda, had a preference for the cylindrical plan which was devised in ancient Japan of the eighth century (Nara Period). That era witnessed the flowering of Japan's intrinsic culture. A brilliant civilization flourished and prospered there. Nara was made the cap-



One of the miniature million pagodas now a national treasure of Japan and the source of the inspiration for the design of Taniguchi's contemporary Peace Pagoda.

ital in 710 A.D. and remained as such until about 780 A.D., covering the reigns of seven successive Emperors.

In 770 A.D., Empress Koken was so pious as to contribute a hundred thousand miniature pagodas, not more than a foot high, to each of ten grand temples designated as representative spiritual strongholds for her subjects. Thus the total number of these cylindrical pagodas donated by her reached as many as a million. Thereafter they were commonly named "Hyakuman-to" or the "Million Pagoda."

They showed such a graceful and exquisite quality with their three- or five-storied, round roofs that these pagodas marked a new epoch in the history of Japanese formative art. What heightened the value of this type of pagoda is the fact that the scrolls of Buddhist scripture enshrined in them were among the oldest printed documents in the world. For students of Oriental history, such writing provides a vital clue to the investigation of ancient Japan. Though confined to her own domain,

this Empress's act of religious contribution was ascribable to her heartiest wishes that the world should remain guided by the absolute principle of "Peace" forever and ever to come. "Prayer for Eternal Peace of the World" - this was the prevailing cult among the Japanese forefathers. Dedication to this principle should not be allowed to diminish in any age.

Needless to say, the new Pagoda is far from a mere replica of an ancestral device. It is intended to make full use of today's advanced architectural technique so that the Pagoda may be enjoyed in full contemporary spirit.

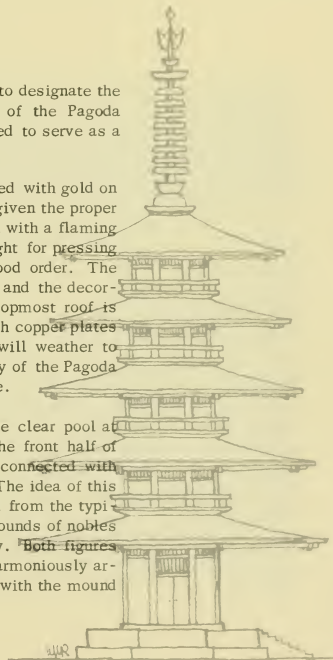
The Peace Pagoda lifts its hundred-foot-high spire to the skies of San Francisco. The five roofs of the Pagoda with diameters ranging from 34 to 46 feet depart from the usual square shape. In proportion to the increased height of each storey, the roofs in successive elevations are designed to become smaller in their size.

The most important part of a Pagoda is the "Kurin", or nine-ringed spire, placed on the

topmost roof. It is intended to designate the highest virtue. Every part of the Pagoda below the "Kurin" is designed to serve as a base for this spire.

These rings are of metal gilded with gold on the surface. The "Kurin" is given the proper balance by an ornamental ball with a flaming head named "Hoshu" as weight for pressing and arranging the rings in good order. The color of the nine-ringed spire and the decorative weight over it on the topmost roof is gold. Each roof is covered with copper plates on its upper surface, which will weather to antique green-rust. The body of the Pagoda is of a tuned harmony in white.

A glance must be cast to the clear pool at the base of this Pagoda. The front half of the pool is of square design connected with a round contour in the rear. The idea of this geometrical figure was taken from the typical shape of the old burial mounds of nobles in the fifth and sixth century. Both figures of the square and circle are harmoniously arranged. Some of these tombs with the mound



consecrated to the ancient Emperors are several times as spacious as the largest Pyramids of the Pharaohs of Egypt. The perimeters of the mound are usually bordered by a moat. The whole contour of the figure presents a geometrical combination of straight and curved lines.

The Pagoda will be beautifully reflected in the clear water of the pool. As night draws on, the whole structure will be illuminated in a soft light. It will look as if the Pagoda is carved in relief against the nocturnal sky and floating on water in a fairy land.

The Peace Pagoda will hopefully be an achievement in architectural beauty based on the sincerity and painstaking effort of our predecessors. It is my wish that its sublimated grace and historical significance will strike a responsive chord in the hearts of those who lift their eyes to this Pagoda.

I, as the designer of the Peace Pagoda, would feel more than happy if I could convey the good will and friendship of the Japanese peo-

ple to the citizens of the United States by means of my architectural design.

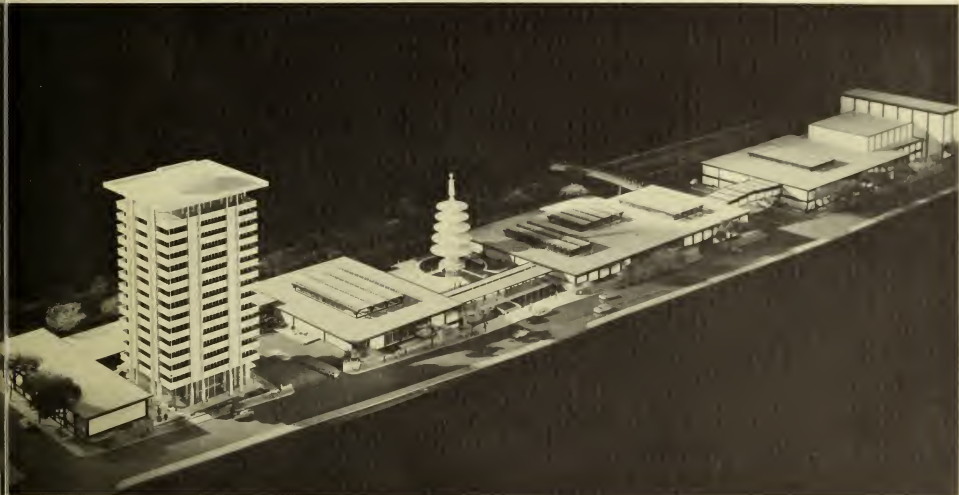
May the Peace Pagoda represent our heartfelt wishes to deepen the mutual understanding and collaboration of cultural, social and economic relationships between us!

日本貿易センター

The Pagoda will form the hub of the new Japanese trade and service area which will include shops, a contemporary theater, a hotel, restaurants, travel services, banking facilities, etc. Contemporary Japanese decor will be used throughout. A sizeable portion of this area will be dedicated to formal presentations of the arts, crafts and services of Japan. Hopefully the Pagoda will mark the axis of a neighboring four-block area to be renewed by Japanese-American residents, businessmen and institutions to be known as Nihon-Machi, or "Japanese Town."

The architects of the Japanese Cultural and Trade Center are Minoru Yamasaki and Associates and Van Bourg/Nakamura & Associates. In order to have the Center and its dominant sculptural element complement each other, significant collaboration between these United States architects and Professor Tanaguchi was essential. Professor T. Y. Lin of the University of California was the engineering consultant for this complex structure.

Japanese Cultural and Trade Center



Japanese Cultural and Trade Center model with the Peace Pagoda shown in the left foreground as viewed from Post Street looking toward the south.



The design for the Peace Pagoda is the work of Dr. Yoshiro Taniguchi of Tokyo University.

Dr. Taniguchi is one of Japan's leading architects and although he has a great interest in the historical antecedents of Japan's architecture, he is best known for his fresh and contemporary works. His many commissions include the palace for the Crown Prince, a memorial museum and garden, a theater, a natural museum of science and Tokyo's beautiful recently constructed Okura Hotel. In 1940 the Japan Architects Society honored him with its "Works Prize" award and in 1943 with the "Academic Prize." Dr. Taniguchi is the author of "Limpid Design," "Journal by Snow Light," and "Study of Architectural Design and the Garden of Katsura Rikyu."

He was born in Kanazawa in 1904 and graduated from Tokyo University in 1928. He is a member of the faculty of the Institute of Engineering at Tokyo University and of Chiba University.



Mr. Masayuki Tokioka, originator of the Peace Pagoda concept, is the President of National-Braemar, Inc., developers of the Japanese Cultural and Trade Center. As a prominent Honolulu businessman, he is the head of National Securities and Investment Company, Inc., National Mortgage and Finance Company, Ltd., Island Insurance Company, Ltd., International Savings and Loan Association, Ltd., a member, Board of Trustees Public Employees' Retirement System of the State of Hawaii; and a member of the Board of Directors of the Oahu Development Conference.

Mr. Tokioka is a former President of the Japanese-American Chamber of Commerce of Honolulu and former chairman of the board of directors of Kuakini Hospital.



The Peace Pagoda
Its Beauty and Its Spirit

The Sumi painting on the cover and the calligraphy are the work of Mrs. Masae Yamamoto, a San Francisco resident since 1961.

She was born in Tokyo and is a graduate of the outstanding woman's art college of Japan, Joshi Bijitsu Daigaku. For many years she taught art in Japanese schools. Her work has been exhibited in Japan and Paris.

For the past three years Mrs. Yamamoto has been teaching in the San Francisco Bay Area, much of the time at the Western Addition branch of the Young Women's Christian Association. In her teaching she has specialized in Sumi or Japanese brush painting, silk screen and "floating world" painting, and has demonstrated such painting before the Ikebana International.



