

Journal  
of the  
Hawaii  
Society/  
American  
Institute  
of  
Architects

# HAWAII ARCHITECT

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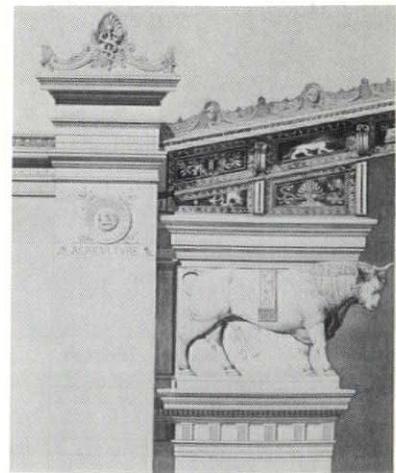
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# HAWAII ARCHITECT

## 5/76

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# HAWAII CAPITAL DISTRICT

by Michael Leineweber



## HONOLULU HALE AND GROUNDS

Honolulu's City Hall was designed by Architects C. W. Dickey, Hart Wood, Robert G. Miller, Guy Rothwell, and Marcus G. Lester and was first opened in November 1929. Honolulu Hale is eclectic in style, but is predominately Spanish, derived from the early Renaissance.

The building has a great open air central court, and grand staircase reminiscent of a medieval town hall. The Italian stonework on the columns, balconies, and entrances is the work of Italian sculptor Mario Valdastri.

Honolulu Hale is four stories with a six-story tower fronting Punchbowl Street. It is a massive structure yet projects a sense of human scale. The building's plan is rectangular. The terra cotta roof design is complex; a combination of sheds and hips intersect forming a variety of roof shapes.

Throughout the 1920s, local architects, influenced by Mainland architects York and Sawyer and Bertrum Grosvener Goodhue, self-consciously began the development of an indigenous architecture characteristic of Hawaii. From 1921 until the middle 20s, Italian, Spanish Colonial and Spanish Mission architectural forms were emphasized.

During the 30s the Spanish Colonial and Mission styles were adapted. Honolulu Hale represents this architecturally historic building phase. Although two wings were added in 1951, and major renovation is currently taking place, the exterior appearance has been maintained with some consistency of style.

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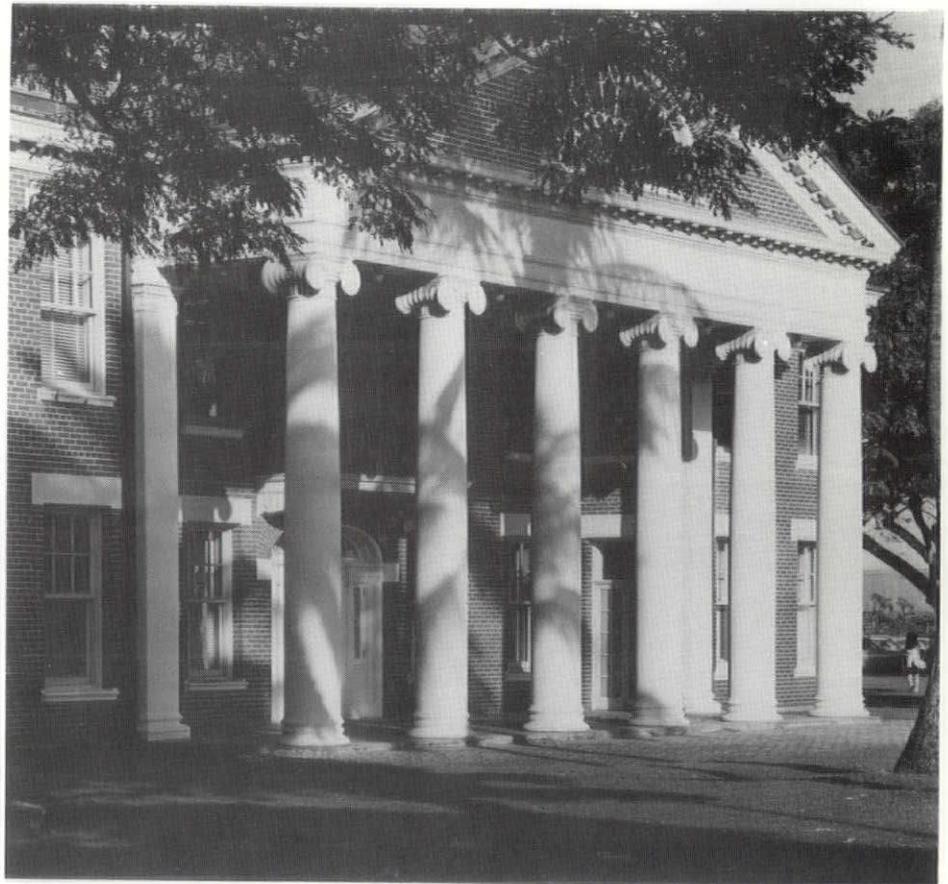
Michael Leineweber is an architect/urban designer with Urban 9, a planning and research oriented group associated with Group Architects Collaborative, Inc.

---

**HONOLULU HALE  
ANNEX (MISSION  
MEMORIAL BUILDING  
AND AUDITORIUM)**

The Mission Memorial Building (and Auditorium) was commissioned and built for the Hawaii Evangelical Association. The building (and attached auditorium) was designed by Architect H. L. Kerr and was constructed during 1915-16, in commemoration of the centennial anniversary of the arrival of the first missionaries. The two-story Mission Memorial Building is rectangular in plan and is constructed of English bond red brick and reinforced concrete. The roof is a low, pitched mansard with newel post balustrade parapet. Porticoes on the King Street and Ewa facades are supported by six freestanding Tuscan columns with Ionic capitals. The Diamond Head facade has a two-story half round portico enclosed on its second level.

This building is styled in the manner of Georgian architecture, the predominant style for major buildings during the early years of the Republic in the United States (1702-1830). The Mission Building and its annex are the only two examples of this style in the State of Hawaii. The auditorium is a single-story structure sited on the mauka side of the Mission Memorial Building. It is attached to the main building by a colonnade.



Continued on page 6

## H/A FEATURE ARTICLE:

# HAWAII CAPITAL DISTRICT

from 5

### MISSION MEMORIAL BUILDING ANNEX

The Mission Annex was designed by architect Mark Potter as a Christian Education Building and constructed in 1930. Its interior was recently remodeled as a municipal reference library. The building's frontispiece is two stories high, and the building is constructed of reinforced concrete with red brick English-bond surfacing.

There are two entries to the building; one in the frontispiece, and one to the rear. The main entryway has a classical surround composed of two Ionic columns with a simple entablature.



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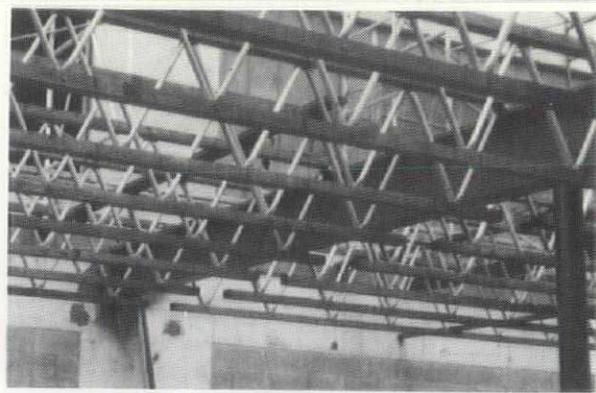
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**STRUCTURAL ENGINEERS:**

Sato & Kuniyoshi, Honolulu

**CONTRACTORS:**

Allied Construction, Inc., Honolulu

**Completion date:**

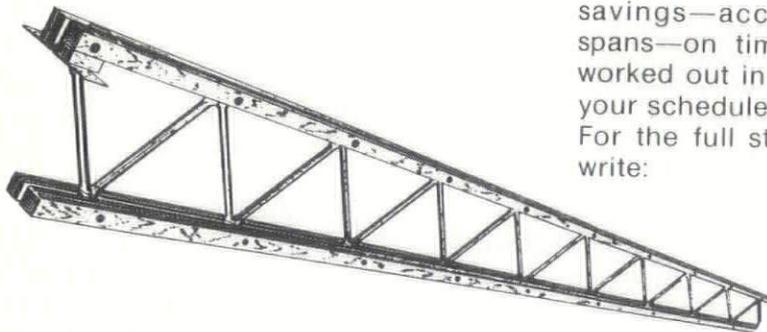
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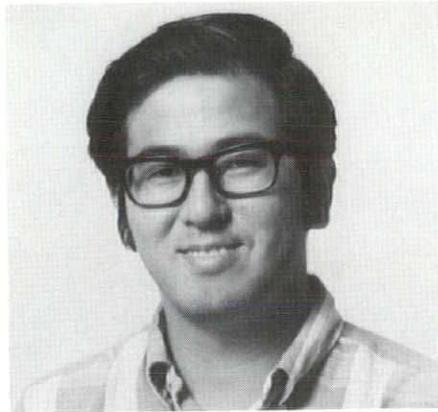
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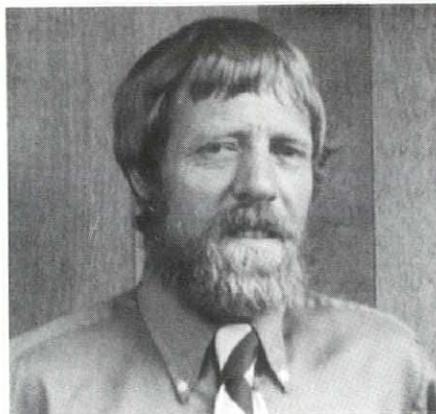
## New Members



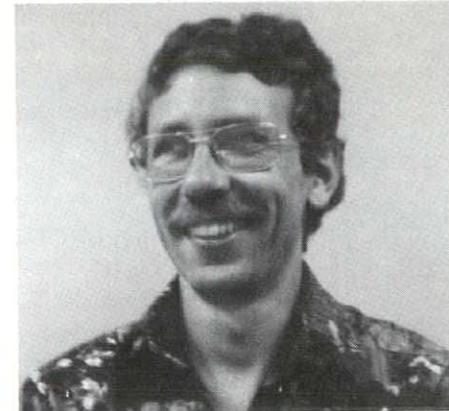
**RALSTON H. NAGATA.** Corporate member; Geoffrey W. Fairfax & Associates. M. F. A. in Arch., U. of Hawaii. Wife: Pauline. Children: Celeste 2. Hobby: growing vegetables.



**LUCILA DELA CRUZ NANOLA.** Alfred A. Yee & Associates, Inc. B.S. in Arch. Husband: Efen. Children: Marie Yvette 4½, Josef Ivan 3. Hobbies: bowling, tennis, swimming.



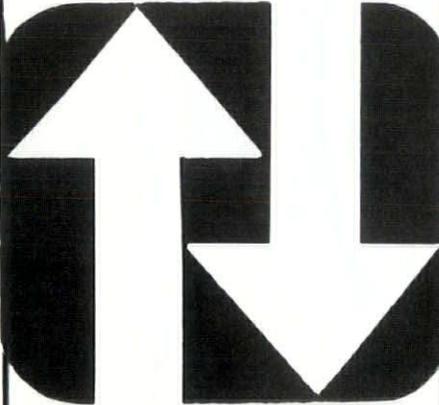
**JOHN B. PARAZETTE.** Corporate member; Parazette/Nespor, Kailua-Kona. U. of California College of Arch. and College of Letters and Science, and El Camino College, Torrance, Calif. Wife: Joan. Children: residing in Hawaii - Sam 8, Caleb 7; residing in California - Kate 16, Aaron 15. Hobbies: sailing and building.



**N. ROBERT HALE.** Corporate member; Haines, Jones, Farrell, White & Gima. B. Arch., Syracuse U. Wife: Carol Ann. Children: Marilyce 1½, Maile 3 months.

**DARRELL WELCH.** Corporate member, up from associate; Haines, Jones, Farrell, White & Gima. B. Arch., U. of Texas. Wife: Bronwen. Children: Garrett 4, Jessica 1. Hobbies: flying, golf, skin diving.

**ROBERT C. SMELKER.** Corporate member, up from associate; Meyers, Detweiler & Associates. B. Arch., U. of Oregon. Single. Hobbies: scrambling, body surfing.



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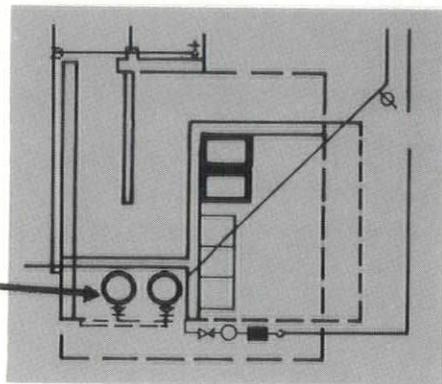
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# OFFICE PRACTICE: ARCHITECTS AND THE G.E.TAX



by Jim Reinhardt

In December 1973, Val Ossipoff brought to the attention of the rest of the Hawaii Society AIA the fact that he was being assessed by the Hawaii Department of Taxation for the 4 per cent General Excise Tax on client reimbursables. Ossipoff suggested that this was a concern of all architects, and that it would be appropriate for either the AIA or a hui of firms to pay legal expenses incurred in fighting that decision. As a consequence, the "Ossipoff Hawaii Excise Fund" was formed.

The case for Ossipoff was presented by his attorneys as a trial horse for all Hawaii's architects.

The basis of Dreher's argument was the monies received by Ossipoff as reimbursables — expenditures which were made for travel and living costs in connection with the project; long distance telephone and telegraph costs; reproduction; postage and handling of drawings, specifications, and other documents; fees for building permits; and costs of engineers, consultants, and other subcontractors — were exempt from the Hawaii Gross Income Tax under the provisions of Section 237-20 Hawaii Revised Statutes, which says:

"The reimbursement of costs or advances made for or on behalf of one person by another shall not constitute gross income of the latter, unless the person receiving such reimbursement also receives

additional monetary consideration for making such costs or advances."

The Department of Taxation argued that the expenses were necessary for the fulfillment of the architect's contractual obligations and were, therefore, not exempt from the tax.

On January 7, 1974, the Tax Appeal Court in its finding of fact and conclusions of law, denied Ossipoff's appeal on the following rationale:

"The Court finds that the expenses incurred by the taxpayer in this appeal, such as expenses for transportation and living when traveling, long distance telephone calls and telegrams, the expenses of reproduction, postage, and handling of drawings and specifications incurred in connection with a project for which the taxpayer was engaged to perform architectural services, are incidental expenses which the taxpayer must necessarily incur for the production of income."

An appeal was considered, but withdrawn following an unfavorable ruling on a similar issue. Dreher states:

"We continue to believe that the construction of Section 237-20 adopted by the Department of Taxation and sustained by the Tax Appeal Court is unduly restrictive and incorrect. We consider it likely however, that the Tax Appeal Court would re-

fuse to rule differently in another case. Consequently, unless the Hawaii Supreme Court indicates a willingness to overrule the position of the Tax Appeal Court on this issue, we would not advise the relitigation of the question.

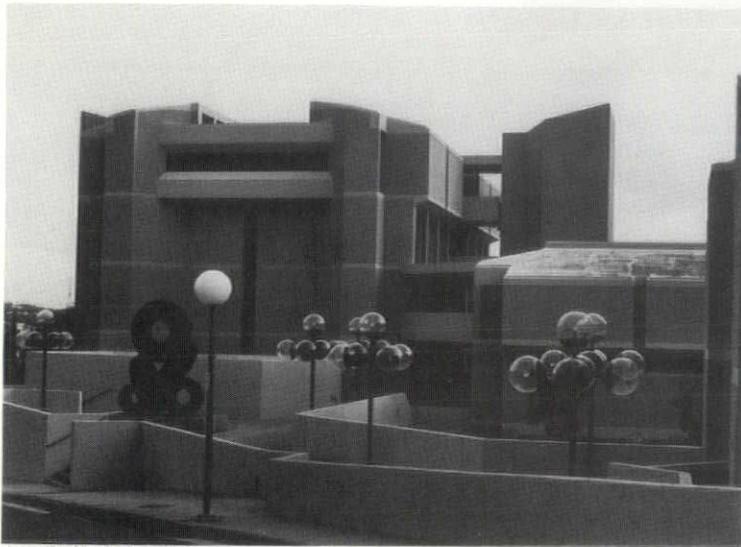
"There appear to be some methods of mitigating the impact of the decision . . . First, all reimbursements for expenses which are **by law** the obligation of the client, for example, fees for building permits and other governmental approvals, should continue to be excluded from the gross income of the company."

Dreher goes on to advise that where possible the client should pay such costs directly, as he can, so that the money does not become part of the architect's gross income.

The possibility of establishing a separate checking account, solely for the payment of reimbursables and for the receipt of reimbursable funds from the clients, was explored with the Department of Taxation, but received a negative reaction.

At this time there appear to be only two options. The first is to avoid the problem as much as possible by having the client pay such costs directly. The second is for the architect to charge the four per cent excise tax for all these reimbursables, as he will be charged the general excise tax on this portion of his income by the Hawaii Department of Taxation.

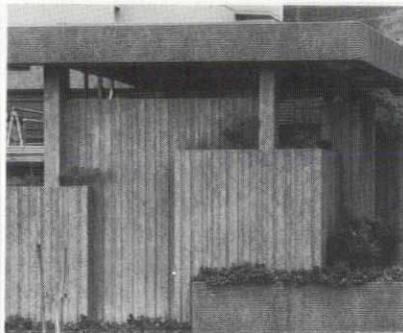
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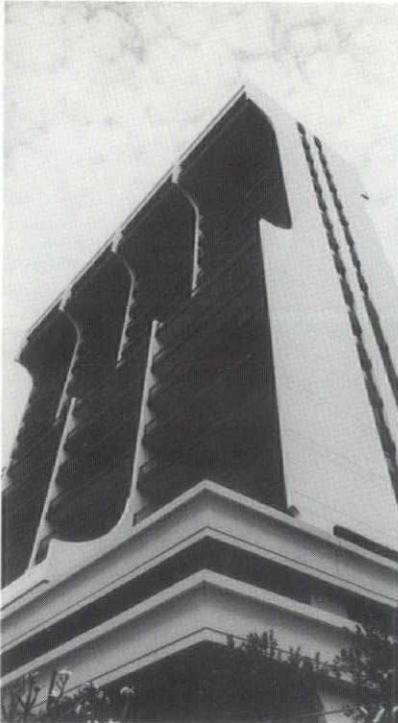
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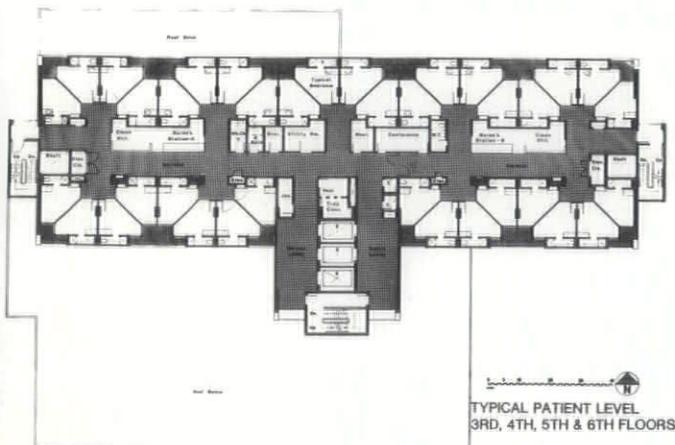
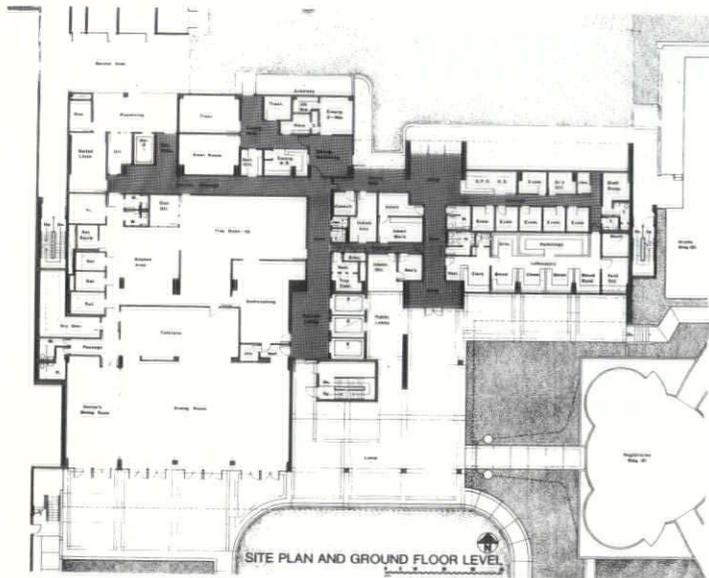
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Complete: September 1970

Cost: \$918,270

Capacity: 287 vehicles

Cost Per Stall: \$3,200



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During the process two significant constraints became evident:

1—Because continuity of the outpatient practice had to be maintained, off-street parking had to be provided prior to the hospital's construction.

2—Because the existing buildings along Ward Avenue represented significant equity, these buildings were to remain as part of the complex into the indefinite future.

The parking structure was located along the clinic's Ewa property line to minimize interference with existing outpatient parking. Because of the nature of the clientele, column-free interiors were desired. This configuration was achieved by using 8-foot-wide double precast Ts spanning approximately 62 feet from an exterior bearing wall to an interior bearing wall and then an equal span to the other exterior bearing wall.

The parking structure originally had a speed ramp configuration. This solution was abandoned because it would have required two

continued on page 14

# STRAUB CLINIC

from 13

## Hospital

Construction Start:	October 1970
Complete:	January 1973
Cost:	\$5,768,060
Capacity:	152 Acute Care Beds
Cost Per Bed:	\$38,000
Area:	122,000 square feet



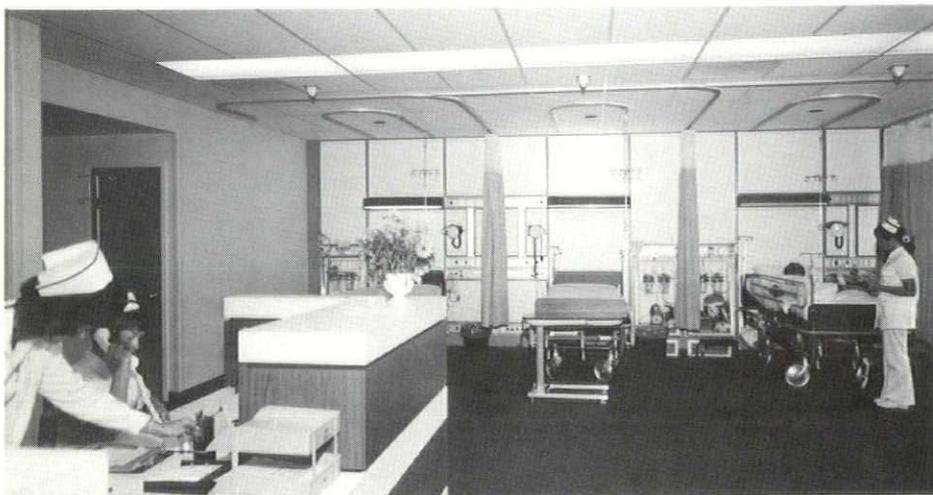
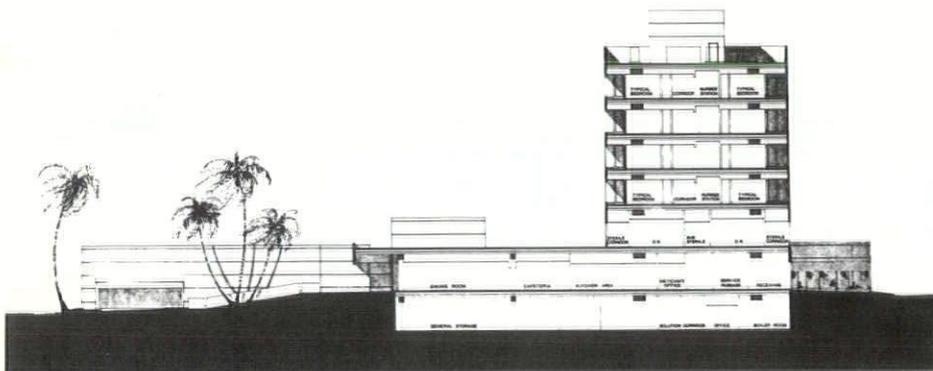
additional tiers of parking to achieve the same density as that which exists. The building has structural capacity to expand by a total of four more tiers on either side of the center bearing wall or to a total capacity of over 600 vehicles.

The hospital's construction started in October 1970, following Straub's beneficial occupancy of the parking structure in September 1970.

Consistent with program and master plan objectives, the hospital has a structural capacity to expand by four more floors vertically bypassing the present roof, which would continue to be used as a mechanical floor, plus expand incrementally at the basement, first and second floor levels both toward Hotel Street and King Street.

The necessity to wedge the hospital between the existing buildings along Ward Avenue and the then existing parking structure required an innovated approach to the nursing tower. Straub had mandated all single-patient rooms. The resultant grouping of patient rooms in pods of four at the outer extremity of a short transverse corridor located 16 patient rooms in extremely close proximity to the serving nurses' station. Consistent with Straub's philosophy of progressive care, the pod of four rooms at the end of the transverse corridor opposite the central vertical circulation element was appropriately located because these rooms could be utilized for a lesser level of acute nursing service.

The hospital is served with a vertical transport system consisting of one elevator dedicated to



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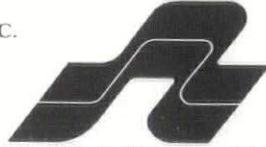
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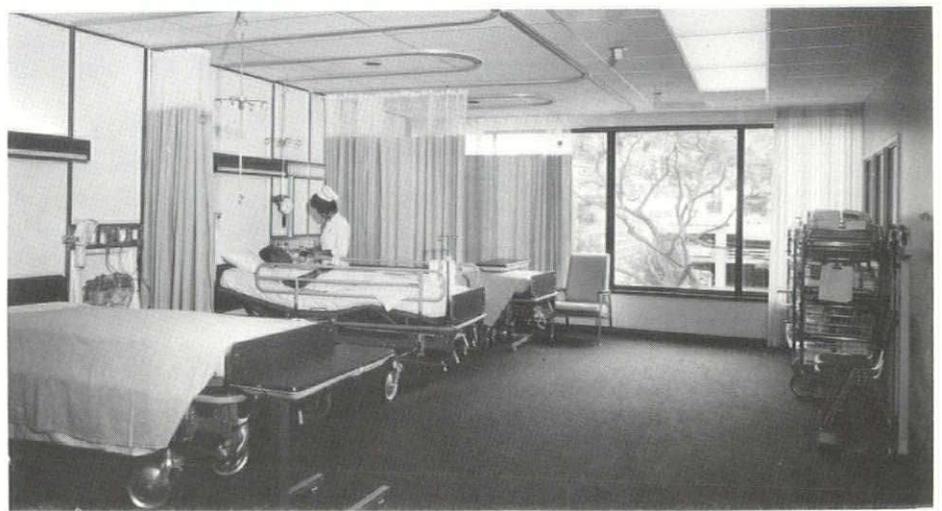
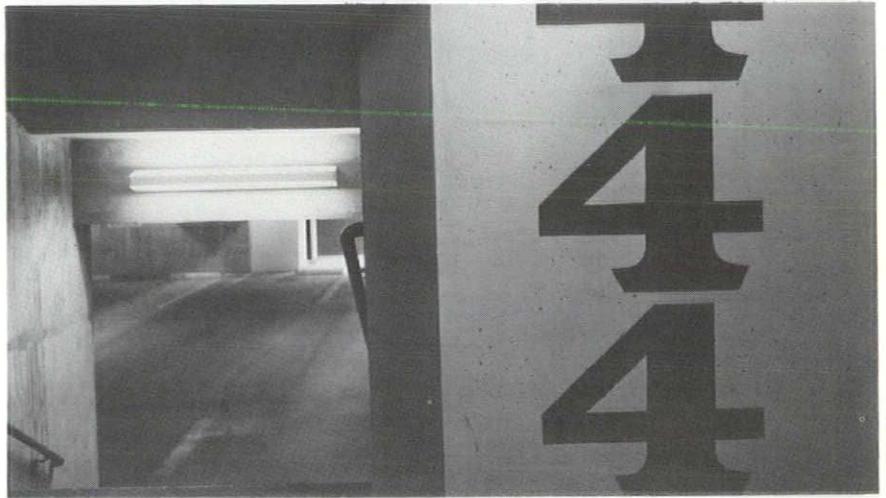
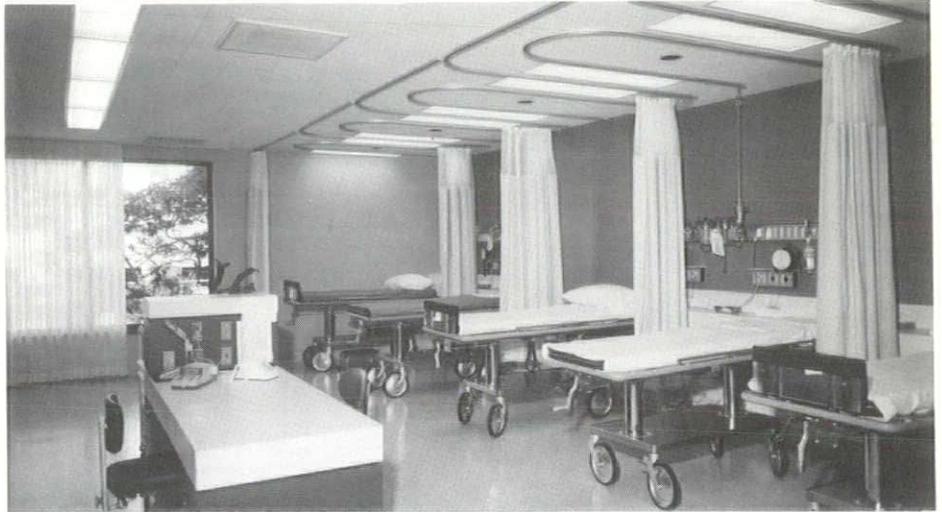
Architectural Firm: Stone, Marraccini & Patterson  
Principal-In-Charge: Robert J. Bettencourt, AIA  
Project Architect: E. Alan Holl, AIA  
Consultants= T.Y. Lin, Kulka, Yang  
& Associates (Design)  
Structural: T.Y. Lin  
T.Y. Lin Hawaii, Inc.  
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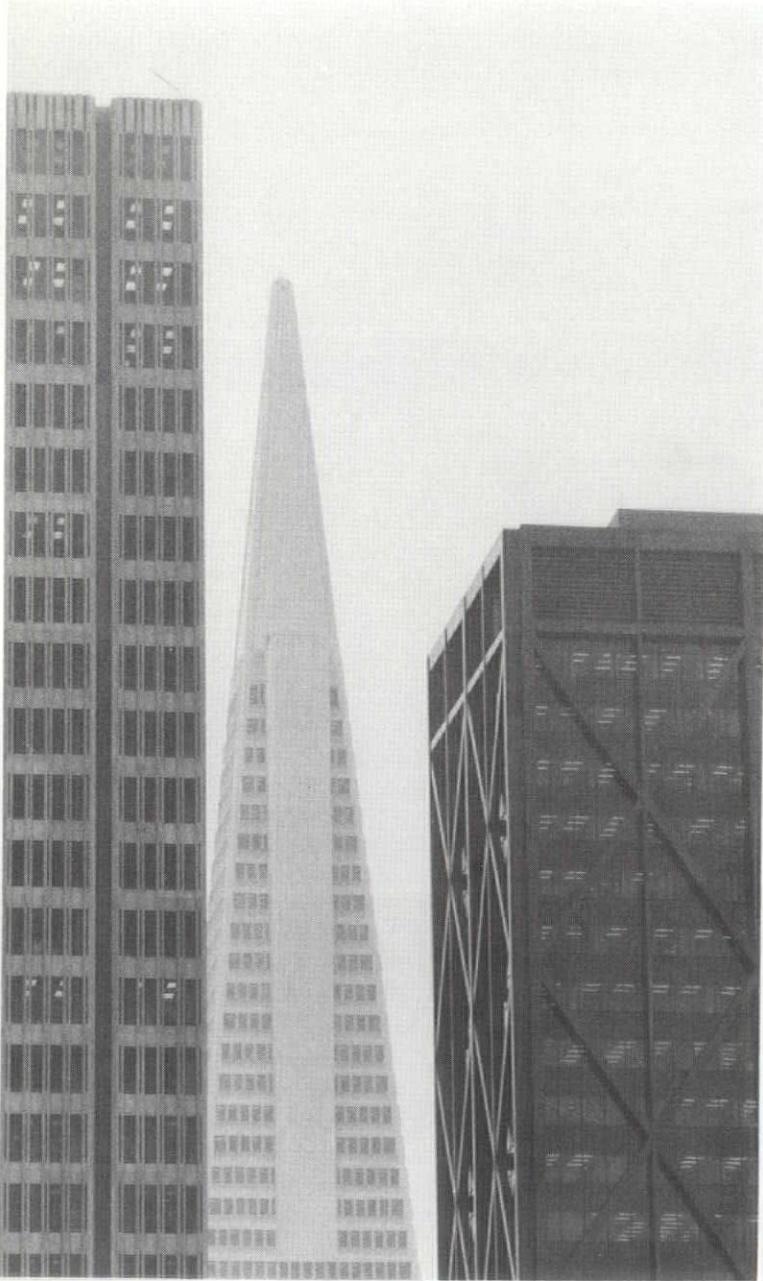
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Charlie looks at architecture

# Juxtapositions

by Charlie Madden

---



# BEAUX-ARTS AT THE MODERN

The following article by New York architect Stanley Abercrombie is reprinted from the February, 1976, Art Forum magazine.

The Museum of Modern Art's major space for changing exhibitions was occupied all fall by work from the Paris architectural academy which ruled — with the most accomplished of hands — almost the entire architectural profession during the 18th and 19th centuries. "Architecture of the Ecole des Beaux-Arts" offered us 200 drawings by more than 50 would-be architects, some of them now become famous, some of them not.

Although by students, few of the drawings betrayed any trace of amateurism. Although drawn with narrowly deliberate objectives (the sketch, or **esquisse**, was meant to convince a jury of professors of the worth of a student's plan, the **projet rendu** was its full presentation, and the **envoi**, undertaken only by a winner of the annual Grand Prix de Rome, was an archaeological reconstruction), all the drawings were nevertheless able to stand alone as objects of intrinsic interest. And although conforming to an apparent strait jacket of conventions, some of them took inspired chances.

The Ecole des Beaux-Arts grew from the 17th-century Academie Royale d'Architecture, and, except for a brief suppression during the French Revolution, it continued almost until yesterday. Although John Russell Pope's 1943 Jefferson Memorial was perhaps the last important building in Beaux-Arts style, the traditional organization of the school was not dismantled until Paris's student riots of 1968.

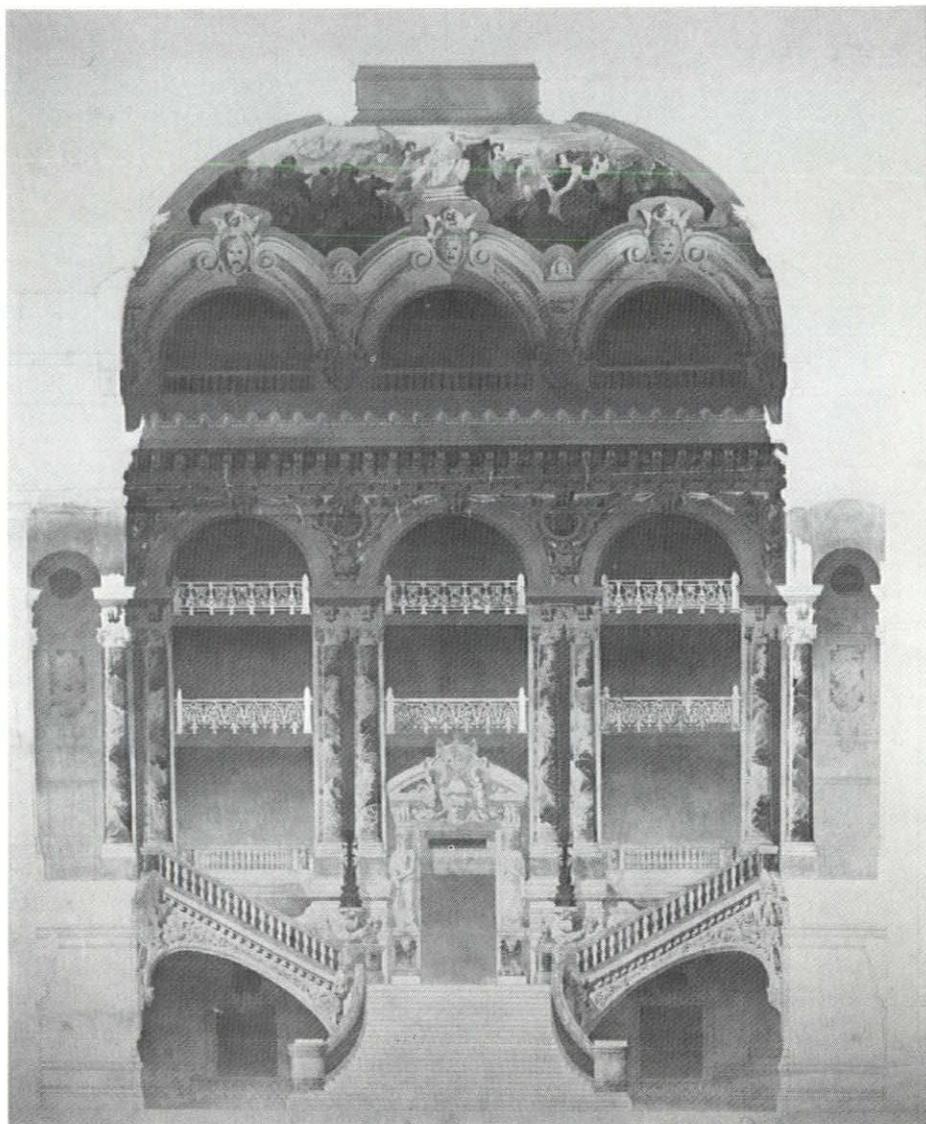
Fragile but elephantine (some are 20 feet long), the drawings

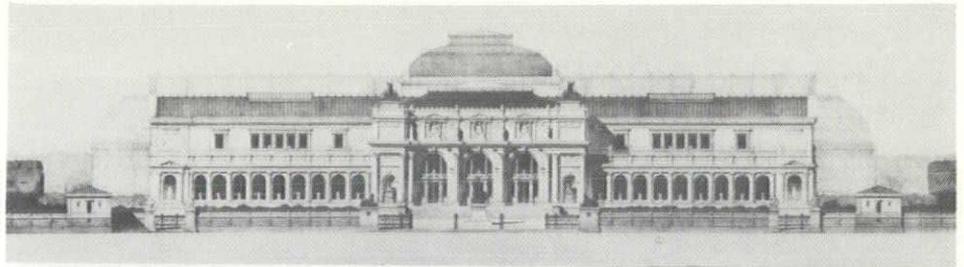
were salvaged from the dust of the Beaux-Arts' attics by the Modern's Director of Architecture and Design, Arthur Drexler, and by three young scholar-assistants, Richard Chafee, Neil Levine, and David Van Zanten.

If it is easy to see these drawings as art, it is not so easy to see them as modern, though perhaps it is healthy that the Modern is becoming a bit relaxed about its name . . .

. . . What, in fact, is the message of this exhibition, and for whom is it intended?

For architects; the Beaux-Arts is not exactly hot news. The most modern of modern architects were parading the streets in 1963 to protest the destruction of McKim, Mead, and White's very Beaux Arts Pennsylvania Station (one of a dozen such American buildings, in fact, which Drexler shows us in an interesting little appendix to the





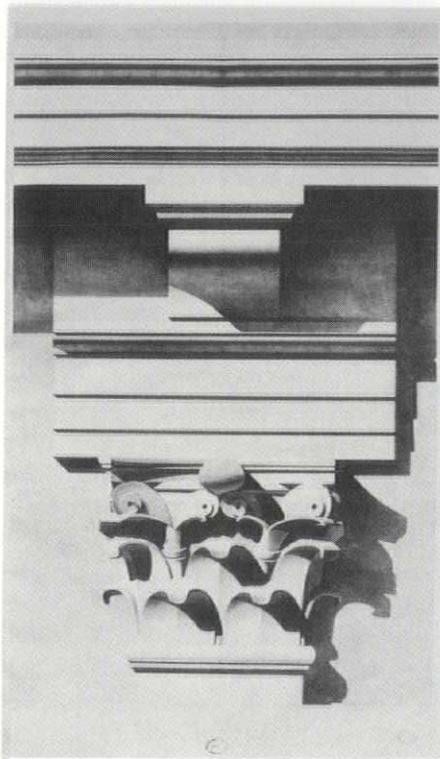
main exhibition), and the last devout faith in modernism's infallible progress toward Utopia must have been blown to bits, along with Yamasaki's Pruitt-Igoe housing, in 1970.

Besides, even the purest of modernists always had, suppressed somewhere in their ids, an admiration for Beaux-Arts drawing; hand-ground ink is in all architects' blood. Those who were in American schools as recently as 1940 studied under this country's close imitation of the French system, and they include, to take just a couple of examples, Max Abramowitz and Gordon Bunshaft.

Long before he and Wallace Harrison were cooking up the Time-Life building, Abramowitz was reportedly astonishing his fellow Columbia students with the virtuosity of his ornate presentations, and part of Bunshaft's MIT training was a stunningly rendered 1933 pseudo-Romanesque church, shown, with other work of that time, at last spring's convention of the American Institute of Architects.

But more surprising is the fact that, although no one ever seems to teach such things, even the rawest of freshman design studios today will unaccountably begin using Beaux-Arts terms. "Do you have a scheme yet?" becomes "Do you have a **parti**?" And rather than "We're working night and day," they will suddenly say, "We're **en charette**," perhaps not even aware of the reference to last-minute work aboard the carts (**charettes**) carrying students' drawing boards to the school for the fateful jury.

Even though not one of the



drawings at the Modern may have been seen before, most of them had already been visualized with delight, so that for present architects of whatever age Drexler's show offered as much pleasure and spiritual refreshment — and just as few surprises — as another leisurely thumbing through Le Corbusier's **oeuvre complete**.

Nor should it surprise us that the Beaux-Arts tradition is so persistent, for it is a major symbol of an era when architecture had glamour. Architects have grown up considerably in the last half-century, and they can't have nearly the fun they once did.

Floating the perfect blue gray wash on an elevation of "A Town House in Paris for a Rich Banker" is — let's admit — a pretty elegant pastime compared to calculating minimal kitchen areas for a low-cost housing development.

Most modern architects worry a bit about the composition of their plans and elevations, but they also worry — and this is almost a definition of modern architecture — about proper integration of the poor and the aged, about soil erosion, financing, neighborhood stability, natural ventilation, coordination with engineering, accommodation of the physically handicapped, and a thousand other ecologic, economic, and social factors to which a Beaux-Arts architect would never have tipped his beret.

If architects seem to remember only too well their profession's spoiled adolescence, was the Modern's show intended, then, for a general audience? Beyond some surprise at seeing such unmodern

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# BEAU-ARTS

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work within the very temple of modernity, and beyond some opportunity for an architectural history lesson, the show would seem to have furnished nonarchitects only with an excuse for nostalgia — “They don’t build ‘em like they used to,” or even just “They don’t draw ‘em like they used to.” As Drexler knows, such reaction isn’t worth the effort.

Drexler also knows that any revival of Beaux-Arts building form or ornament (or even drawing technique) is not only silly but impossible. None of architecture’s present clients needs or wants such buildings; few architects, no matter how admiring, remember how to design them; and no construction firm can build them.

So there must be, in this prominent exhibition, in this museum which quite correctly sees itself as ideologically influential, a more specific and less obvious message, and it must be this: that there was a creative force or body of principles operating in Beaux-Arts design of which we have lost sight and to which we might profitably return.

The show is far from single-minded in delivering this message; indeed, its interest derives so greatly from the spectacular quali-

ty of the presentations that a viewer might easily neglect the content being presented.

That content — beneath the rosy washes and impeccably ruled lines, beneath the Corinthian pilaster and stone garlands, beneath even the distasteful connotations of privilege and authoritarianism — is order. Applied to architecture, order implies considered proportion, clarity of organization, attention to the effects of different combinations of voids and solids of volumes and shapes, the search for **appropriate** ornament, and the use of — whenever there is no good reason for asymmetry — symmetry.

These are characteristics that have been used, abandoned, and revived repeatedly and that will surely serve us well today, no matter what style we choose to build in.

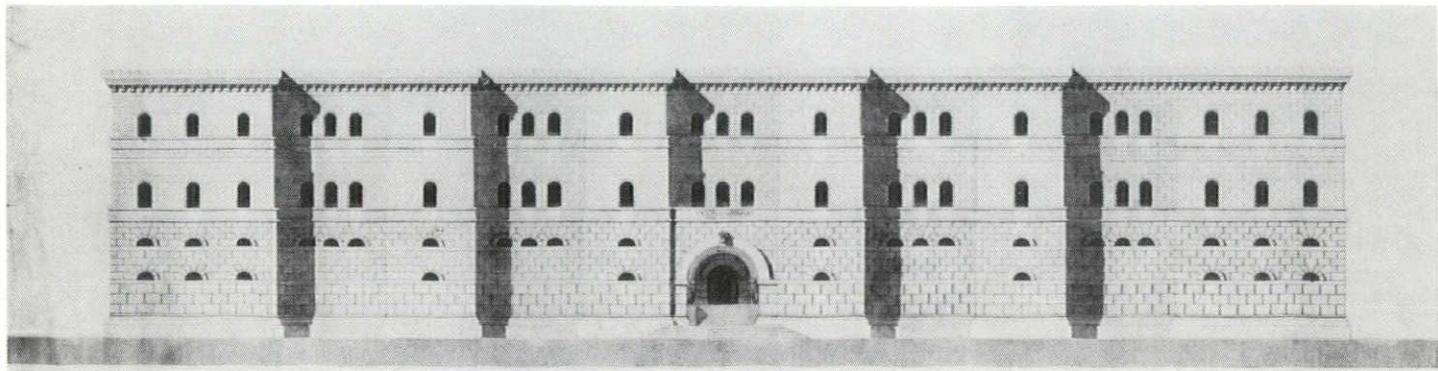
Architectural order is a potent force some of us had begun to neglect a bit, and Drexler is to be thanked for reminding us of it.

So why the perverse eccentricities of the installation itself, based on that most tired affectation of recent architectural fashion, the 45-degree angle? The display alcoves in the spaces left over from the angled corridors were further

confused by the decorating gimmick of changing color at each corner; and on these motley walls the monumental drawings were arrayed in asymmetrical patterns, the suggestion of Mondrian strengthened by the fact that each drawing was framed with a stripe of black tape.

One could find this installation jaunty or just plain ugly, depending on one’s disposition, but no one could find it appropriate. It may be that Drexler realized that **no** temporary partitions of painted sheetrock could compete with the grandeur of the drawings, but in that case, the adaptability of the show’s lessons must be admitted to be pretty limited. Is 19th-century design necessarily vanquished by 20th-century budgets?

Whatever the vagaries of their installation, the drawings have given us something to enjoy and something to discuss. If the enjoyment is universal, the discussion, among architects, is diverse. The director of the Institute for Architecture and Urban Studies, Peter Eisenman — whose buildings look less like Beaux-Arts work than any others we can think of quickly, but whose sentiments seem to be strongly with architecture-for-



art's-sake — thinks it "the most significant exhibit in architecture in the last ten years," reflecting "a return to the point where the architect is no longer the multi-headed service he once thought he was, but is doing architecture.

There is a growing international attitude," he believes, "that architecture has a concern for architecture itself — that it is both anti-functional and antiprogrammatic."

Architect Ulrich Franzen, on the other hand, not only finds something slightly scary in the fact that the Beaux-Arts style was the style of tyrants (both Hitler and Stalin were wild about it), but also finds the implied attack on the modern movement a little unfair. "When 19th-century elitists were thinking Beaux-Arts," he says, "some who were more conscientious were beginning to think that the people were of importance. Despite its many failings, one of the important thrusts of the modern movement was, and still is, toward a greater humanity."

And Peter Blake, Drexler's predecessor at the Modern, although finding the drawings "dazzling," fears that "what the exhibition suggests is that architecture (and much architecture theory and criticism) has become wholly escapist. The new generation of architects who know where the problems are and where the action is in the real world don't feel much like eating cake just now."

This diversity of reactions is natural, for the Beaux-Arts now seems reprehensible for just the same reason that it seems delightful: its view of architecture exclu-

continued on page 22

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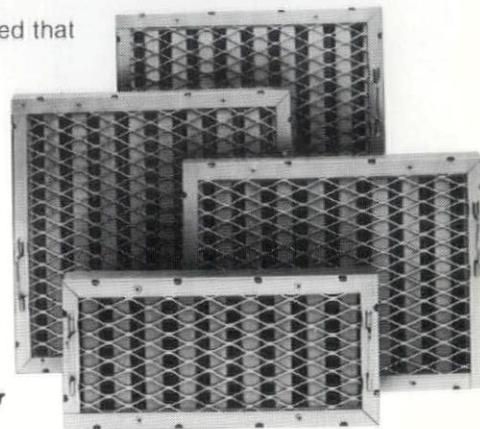
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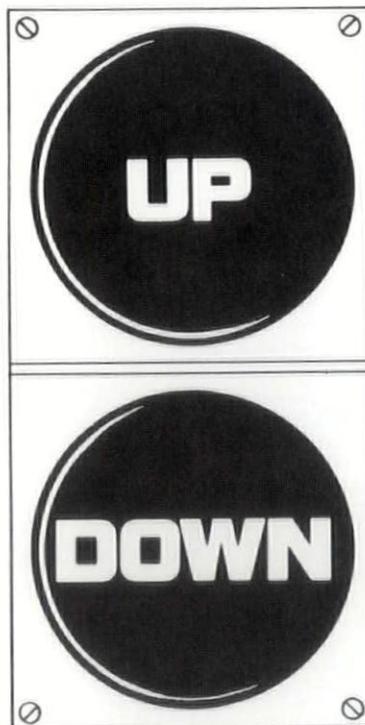
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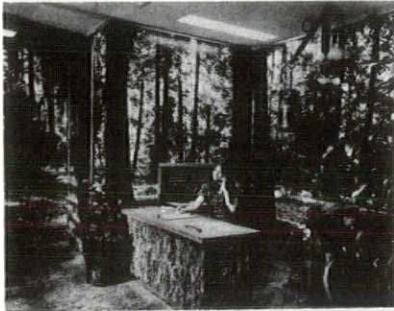
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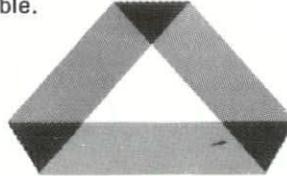
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# BEAUX-ARTS

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sively as design. Architecture is no longer that simple. It must now be a business, a technical skill, a coordinating skill, and — most important of all — it must have that understanding of human problems and concern for their solution that the Beaux-Arts rose so blithely above.

Blake is dead right that cake is currently inappropriate, and a 19th-century sugar frosting on our cereal would choke us even more. Still, even if the Beaux-Arts students and graduates were doing things which most architects today no longer consider worth doing, they did do them superbly well. It shouldn't be impossible to attend to our own more pressing problems and still profit from this show's reminder of the organizational strengths of architecture's naive past.

Some dispassionate consideration of the Beaux-Arts does have value, just as Eisenman's students do presumably learn something about one aspect of architecture even if he does ask them to design buildings without programs or functions. For if architecture is now more than art, it is not necessarily less than art. It can be many things at once, and it is this simultaneity, with all the tensions of combination and compromise, which give it its fascination and its angst.

Casino or shopping center, architecture has always been and is even now capable of being art. Sometimes, at its very best, informed by a passion for architectural order, but in an appropriately modern construction and with an appropriately modern social conscience, it can even still be **beau**.

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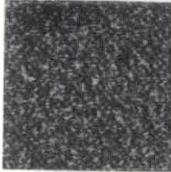
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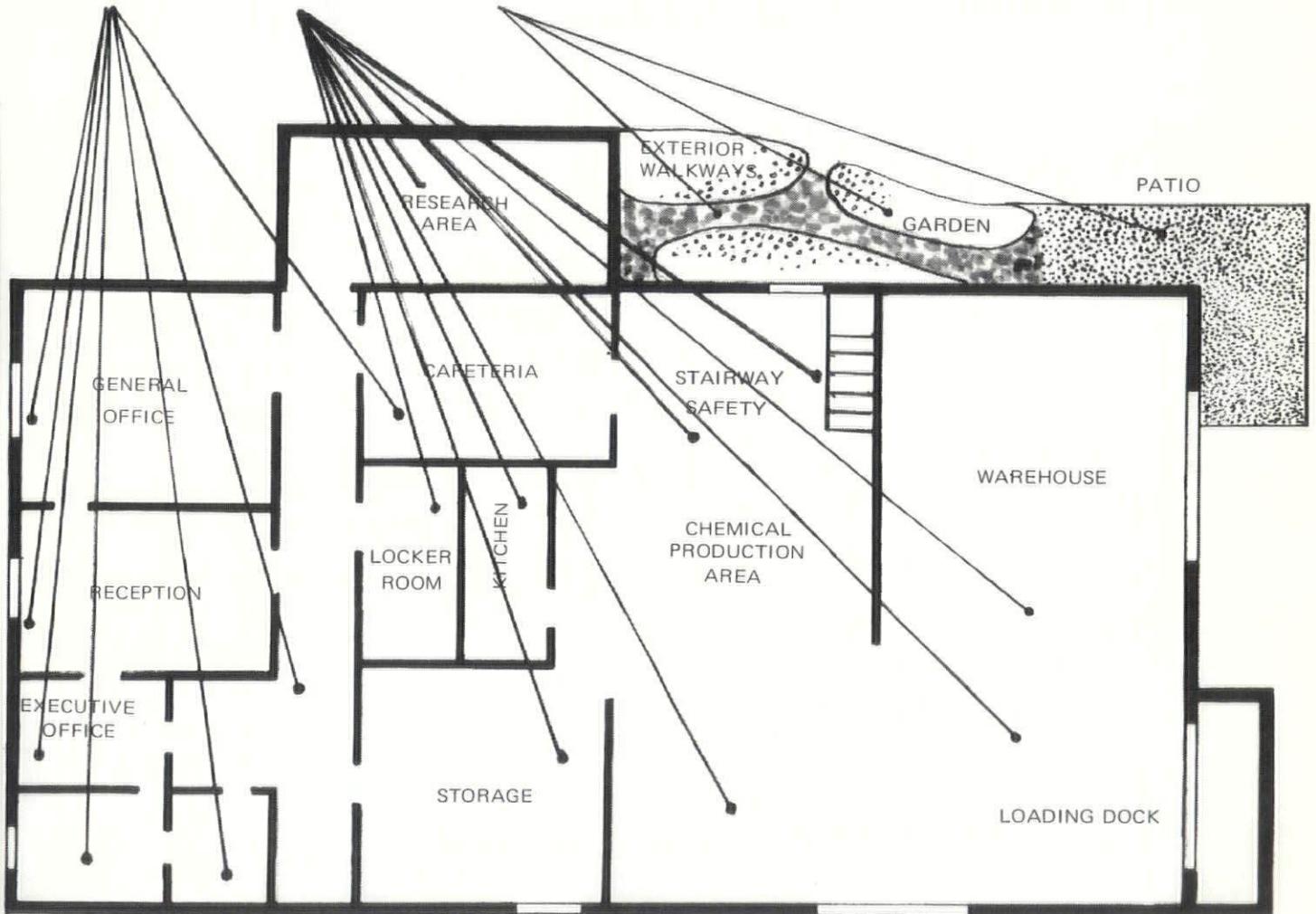
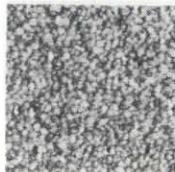
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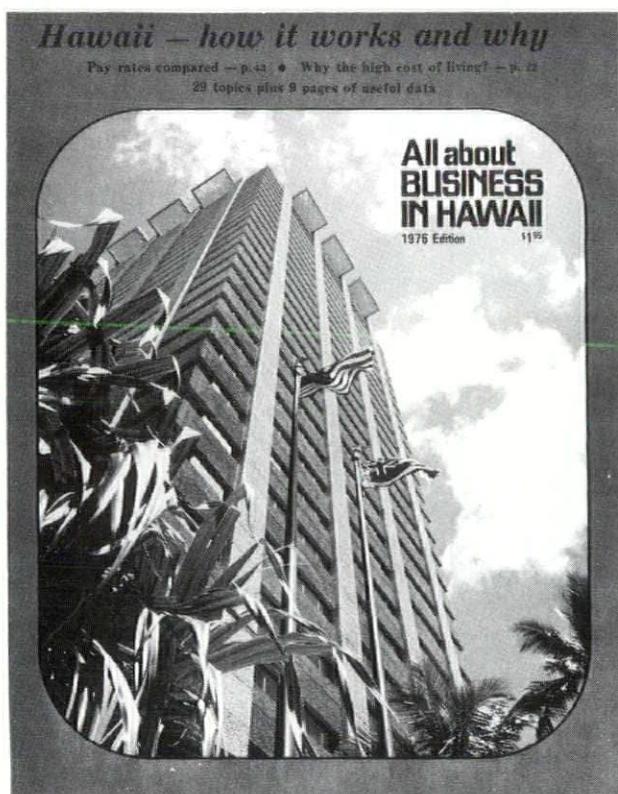
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