Consider the advantages of Jorgensen's Metal Roofing - Lightweight and Competitively Priced

- AVAILABLE IN A VARIETY OF PROFILES AND COLORS
  Four Profiles - Seven Colors
- EASY TO INSTALL
  No Specialty Trades Required
- LOW MAINTENANCE
  Long Lasting
- IDEAL FOR HAWAII'S CLIMATE
  Termite-Proof
- MANUFACTURED IN HAWAII
  Immediate Delivery

For more complete information and specifications call 841-4281

EARLE M. JORGENSEN CO.
STEEL • CULVERT • FASTENERS • GALVANIZING • ROLL FORMING
2655 Waiwai Loop, Honolulu, Hawaii 96820 • (808) 841-4281
Hawaii Architect is a monthly journal of the Hawaii Society/American Institute of Architects. Subscriptions are $10 per year. Opinions expressed are those of the editors and writers and do not necessarily reflect those of either the Hawaii Society or the AIA.

All correspondence should be directed to:

Hawaii Society/AIA
1192 Fort Street Mall
Honolulu, Hawaii 96813

Beverly McKeague
Executive Secretary
Phone (808) 538-7276

HS/AIA Officers:
President:
E. Alan Holl, AIA
Vice President/President Elect
James Reinhardt, AIA
Secretary
Joyce Noe, AIA
Treasurer
Carol Sakata, AIA

Directors
Arthur Kohara, AIA
Fred White, AIA
Lewis Ingleston, AIA
Carl Saake, Associate AIA
Maurie Yamasato, AIA

Hawaii Architect Personnel
Co-Editors
Wayson Chong, AIA
Ron Holecek, AIA
Glenn Mason, AIA

Staff
Rob Hale, AIA
Michael J. Leineweber, AIA

Hawaii Architect (USPS063170)
controlled circulation
postage paid at Honolulu, Hawaii
Published monthly by:

Crossroads Press, Inc.
863 Halekauwila Street
P.O. Box 833
Honolulu, Hawaii 96808
Phone (808) 521-0021
Stephen S. Lent, Publisher
William B. Roberts, Advertising Director

POSTMASTER: Send address changes to the Hawaii Architect, 1192 Fort Street Mall, Honolulu, Hawaii 96813

12/78

Historic:

Pioneer Architects and Builders of Honolulu
By Charles E. Peterson FAIA

4

Photo Feature:

Hawaii Society AIA Convention

6

Article:

Architects, Communities and Urban Conservation
By Michael J. Leineweber AIA

9

Article:

Proposed Hotel Street Mall
By City & County of Honolulu Department of Transportation Services

14

New Members:

Brian Kobayashi,
Bradford Meyers, Thomas DeCosta,
Kent Brawner

22

Ball Point:

Modern Literary Esthetics For Architectural Translation
By Emily Zants, Ph.D.

24

Cover:

1978 Convention tension membrane structure erected at Waimea Falls. Photo by Leineweber
In 1871 His Majesty Kamehameha V thought he was ready to replace Kekuanaoa's old Iolani Palace. A building of considerable magnitude was desired; it was decided to go outside of Honolulu for the design. The Superintendent of Public Works, Robert Stirling, wrote to the Hawaiian Consul in Sydney, Australia, as follows:

"It is the intention of this Govt. to build a Royal Palace... but as we have no architect here, capable of designing such a building, and as architects in Northern Countries would not be likely to have a proper appreciation of the nature of the climate of these Islands and its requirements, it has appeared to his excellency, that in Sydney, where the summer climate is very similar to ours, an architect might be found more likely to be able to design an appropriate building."

Two Sydney architects—G. Allen Mansfield and Thomas Rowe—promptly prepared plans, which were shipped to Honolulu. One of Rowe's two schemes was selected but the King lost out. Remarkably enough, the floor plans were modified by the Public Works Department and built as a courthouse and office building although the design was intended for a royal residence. This structure, first called the "Ali'i-olani Palace," is known today as the Judiciary Building. Handsome and compact, it served its purpose well. Lishman's part seems to have been that of superintendent of construction. In 1874 just after Kalakaua's election, Lishman prepared sketches for a new Palace but these were never used. The only executed design with which Lishman is credited is that for the Gothic Revival Tomb of King Lunalilo still standing in Kawaiahao churchyard. His thirty-one years in Honolulu, however, seem to have been busy ones. He held the positions of Superintendent of Public Works and Superintendent of the Water Works. He was also engaged in quarrying stone and dairying. Lishman was named "Superintending Architect" for the Lunalilo Home for the aged (cornerstone 1881), "Chief Builder" for the Central Union Church (1890-92), and supervisor for the chancel of St. Andrew's Church and for the Bishop Museum. His death came through an accident on May 12, 1902.

For three and a half years Thomas J. Baker was active in Honolulu. He had been a bricklayer and builder in San Francisco for several years, coming to the Islands on the City of Sydney in June of 1876. Like Osborne, he first appears in the newspapers with a proposal to make brick. His advertisement begins in the Gazette for November 4, 1876:

T.J. Baker
ARCHITECT
AND BUILDER
Plans and specifications furnished at reasonable rates. Address, Post Office Honolulu, H.I.

Business developed quickly for Baker. In 1877 he built a two-story store for C. Brewer, Es. called by the Advertiser "the finest looking and perhaps most substantially built structure in Honolulu (aside from the Government House)...." A little later he was busy with a new bank building for Bishop & Co. at the head of Kaahumanu Street.

This was followed by a "splendid two-story brick mansion" for Mr. Henry May, the grocer, on Beretania Street and a two-story building for T. Cummins at Fort and Merchant Streets.

Baker enjoyed a good press and was one of two architects invited in 1879 to submit sketches for King Kalakaua's new Iolani Palace. Baker's plans with their towers and verandahs were preferred by His Majesty and he was appointed architect at a commission of two and a half percent of the cost, which was estimated to be $65,000. Baker was "to do all the work done by Architects in Like cases," while the Minister of the Interior was to make purchases, let contracts, and superintend the work.

The purchase and hauling of materials had begun early in the year and a contract with E.B. Thomas for brick masonry was signed September 30. But all did not go smoothly. A quarrel developed with the Minister of the Interior, Samuel C. Wilder, over the delivery of plans and control of the work. Baker claimed that he had delivered "all the plans necessary and that it was the business of the architect as "Chief Artificer" to superintend the construction. It was probably Baker's first real commission as an architect—previously he had handled only construction—and he went out of his way to defend what he conceived to be the prerogatives of the profession. When the Minister claimed the responsibility of running the job through his Superintendent of Public Works, Baker declared such an arrangement would be "a procedure unprecedented in the history of Architecture." The situation soon reached the point where the contenders had to write everything for the record. The contractor alleged that Baker's foundation plans were in disagreement with each other and that he would have..."
Charles E. Peterson FAIA has had a sporadic but long association with Hawaii and in the field of architectural history has left many positive contributions to the Islands. Peterson is a native of Minnesota who graduated in 1929 from the University of Minnesota. He now resides in Philadelphia, where he is busy restoring two houses on Society Hill for his own use.

Peterson’s many years as an architect and landscape architect with the National Park Service saw him prepare development plans for many national parks and historic sites and act as the architect on many historic building restorations. He is the originator of the Historic American Building Survey (HABS) and a founding member of the Association for Preservation Technology (APT). He served as president of the latter group and of the Society of Architectural Historians, and has written numerous articles on Early American building design and construction.

His awards and honors are extensive and in 1982 was chosen to be a Fellow of the American Institute of Architects.

Hawaii and Charles Peterson began their relationship during World War II when he was stationed at Makalapa as chief of the Advanced Base Engineering Division. In spite of long wartime hours he still found time to research old manuscripts and newspapers to learn more of Iolani Palace and the architectural history of Honolulu.

After the war he returned to Hawaii several times: to organize the first two HABS programs, and once to help the Junior League set up the Friends of Iolani Palace.

Hawaii Architect is happy to have permission to run this article. Our space limitations required that it be carried in two parts. The first part appeared in the November 1978 Hawaii Architect.
PHOTO FEATURE

Finishing Touches

Harry Weese FAIA, Keynote Speaker

Continued on Page 20

HAWAII ARCHITECT
Lone Star’s prize winning LakeView — where Ceramic Tile spells quality ... speeds sales

The appeal begins at the entry ... the clincher is the kitchen counter tops of tile

Robin Wilson and LakeView kitchen counter top

The project: LakeView, Enchanted Lakes, Kailua
Developer: Lone Star Hawaii Inc.
Architects: Hogan, Chapman, Cobeen, Weitz, Desai & Associates

LakeView, fee simple, split level townhouse project, has become one of the fastest selling developments of the year.

In addition to beauty of location and excellence of design, one reason for success of the project, according to Robin Wilson, Lone Star construction administrator, is wise and generous use of genuine Ceramic Tile.

"Ceramic Tile entries invite you indoors," he says, "then the same tile continues on inside joining outdoors and indoors in added spaciousness as well as attractive beauty. Then in the kitchen attractive mosaic tile counter tops with Lauan mahogany molding, tiles in a choice of colors."

Yes, Ceramic Tile helped speed sales at LakeView, which won a 1978 Citation from the Hawaii Ceramic Tile Industry.

Robin Wilson says: "Ceramic Tile told our prospects its own significant story. It said to them quality, beautiful lasting quality."

TILE BEAUTY FITS OUR GOOD LIFESTYLE HERE

People who have already chosen Ceramic Tile ... or its companion products Genuine Marble and Terrazzo ... best tell the advantages of these great materials. More and more, too, Ceramic Tile, Marble and Terrazzo are getting major attention from developers of finer buildings of all kinds here as they work with their architects, interior designers and contractors. Helping, too, are the qualified, reliable contractors who take part in their own industry-wide Promotion Program ... people ready with ideas, accurate estimates, up to the minute industry developments and on time delivery to fit your schedules.

Contact any of these Promotion Program participants:

<table>
<thead>
<tr>
<th>Company</th>
<th>Phone Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlas Tile Inc.</td>
<td>839-7403</td>
</tr>
<tr>
<td>Leo Cecchetto, Inc.</td>
<td>848-2428</td>
</tr>
<tr>
<td>Custom Ceramics</td>
<td>538-3537</td>
</tr>
<tr>
<td>Hawaii Tile and Marble</td>
<td>839-5102</td>
</tr>
<tr>
<td>Honolulu Roofing Co. Ltd.</td>
<td>941-4451</td>
</tr>
<tr>
<td>S. Kunishige Tile</td>
<td>734-3340</td>
</tr>
<tr>
<td>Lani’s Tile Co.</td>
<td>235-1144</td>
</tr>
<tr>
<td>Logan Tile Co.</td>
<td>262-5754</td>
</tr>
<tr>
<td>Nan-Cor Tile Company</td>
<td>488-5591</td>
</tr>
<tr>
<td>Pacific Terrazzo &amp; Tile Corp.</td>
<td>671-4056</td>
</tr>
<tr>
<td>Pacific Tile Co., Inc.</td>
<td>841-8534</td>
</tr>
<tr>
<td>Sato, Robert Ceramic Tile</td>
<td>841-8811</td>
</tr>
<tr>
<td>Wichert Tile Ltd.</td>
<td>955-6631</td>
</tr>
</tbody>
</table>

ARCHITECTS, DESIGNERS, BUILDERS, Please Note

Every week in advertising in the Honolulu Sunday Star Bulletin & Advertiser Hawaii’s tile contractors call special attention to you with this message:

"Building? Remodeling? Redecorating? Ask your architect, designer or builder about the beauties and values of Ceramic Tile."

Ceramic Tile, Marble & Terrazzo Belong in Hawaii
Introducing First Hawaiian Bank's Checkup

An automatic service that lets your money earn interest until it's needed in your checking account.

Checkup is more than checking. And more than savings. It's an automatic link between the two. The result: your money can earn interest in savings until it's needed in checking.

Let's say your checking account reaches a zero balance. And you write a few checks. With Checkup, First Hawaiian automatically transfers the exact amount of those checks from your savings into checking. So you've got your very own form of overdraft protection.

And here's the big benefit: your money has been hard at work earning interest all this time instead of lying idle in your checking account.

Now Checkup isn't for everybody. But if you're now keeping a fairly substantial combined balance in checking and savings, it may be worth interest for you.

<table>
<thead>
<tr>
<th>Combined Average Balance</th>
<th>Monthly Service Charge per Check</th>
<th>Monthly Service Charge</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0 to $1,000</td>
<td>10¢</td>
<td>$4.00</td>
</tr>
<tr>
<td>$1,001 to $1,500</td>
<td>10¢</td>
<td>$3.00</td>
</tr>
<tr>
<td>$1,501 to $2,000</td>
<td>10¢</td>
<td>$2.00</td>
</tr>
<tr>
<td>$2,000 +</td>
<td>No Charge</td>
<td>No Charge</td>
</tr>
</tbody>
</table>

*Fee charged for each check written.

To keep your savings healthy while enjoying the convenience of automatic transfer, sign up for First Hawaiian's Checkup. Even if you're currently keeping your savings somewhere else, simply ask a Customer Consultant to transfer the funds to First Hawaiian. Your finances will feel a lot better.

FIRST HAWAIIAN
The bank that says yes.
Member: FDIC
Many government, professional, and institutional owner-builders have found that renovation and adaptive reuse of existing structures has enhanced their image and acceptance in the community. In refreshing contrast to the worst examples of brand new "Historic Architecture," we also have existing buildings which offer character, value, and location, and which are serving as worthwhile precedents for restoration and adaptive reuse.

Many of these examples are being documented in both the professional and the popular press. Perhaps the latter is the more significant development. The existence of a discerning public client group, capable of recognizing the value of substance vs. superficial style, is essential to the authentic conservation and reutilization of existing building stock.

Conservation of older buildings is emerging as both an architectural and economic ethic. Urban conservation has developed value both in the dollars of development economics, as well as in the more difficult to quantify costs of political and social disruption resulting from destruction of scenic, cultural, and historic places and lifestyles. Even for the corporate accountant or chief executive officer, concerned primarily with near term economic realities, the financial options of conservation and adaptive reuse are increasingly attractive. The Tax Reform Act of 1976 offers places listed on the National Register accelerated five year depreciation of rehabilitation expenses.

Other less tangible qualities, such as architectural character, a sense of continuity and permanence, or image in the community are difficult to price out, but are significant marketing assets. Coupled with often prime locations in city center areas, structures conserved and renovated often command premium rental rates.

Even with the large potential for redevelopment appreciation, there are probably more than the usual share of unknowns in an old property. Only an informed assessment of the existing condition of a place, coupled with realistic allowances for the costs of stabilization, restoration, or adaptive reuse of existing spaces, should be used as a basis for pro-forma project financial projections. In this respect, development of cost data based on comparable work is essential both for cost estimating and for successful contracting and negotiating.

The development of lenders and builders with a track record of success and costing experience in older buildings is also essential to move adaptive reuse projects smoothly from conception through realization. As awareness of the hidden values existing in older buildings grows, demand will push up the cost of property acquisition. Increased purchase prices will reduce the spread between what a developer can now pick up an old structure for, and what he can renovate and market the structure for.

One effect of this reduction in spread will be a continuing requirement for both architects and developers to apply a rigorous and rational approach to the conservation and redevelopment of old buildings.

Despite growing awareness and professionalism in the utilization of our existing urban assets, our cities have a sorry history of loss and destruction of this material. Pyromaniacs, and their more socially
acceptable counterparts, arsonists, have had a field day in the elimination of vast areas of urban heritage.

Property speculators and urban renewal agencies have employed the torch and the bulldozer to clear and evict in areas where the quality of the building stock or the resistance of the occupants has conflicted with redevelopment plans. These plans have often been implemented with "search and destroy" tactics, using well organized and federally financed urban renewal interests against "urban guerrillas" fighting to save neighborhoods and lifestyles.

The systems of political patronage and payoff by some developers, architects, and contractors are such an overriding reality to the participants, that they are really unable to comprehend the value of the existing urban fabric and the lives and cultures that it could support.

The participants in this system cannot understand why people would want to live in urban environments under conditions put on them by non-occupant owners, speculators, and municipal administrations. There seems to be a pervasive belief by the participants that they have to destroy the existing city fabric in order to make a profitable redevelopment.

Urban conservation often seems to militate against assembly of the
"super blocks" that have been preferred by lending institutions, developers, and consequently, politicians. While the "big is beautiful" attitude is undergoing a profound transformation in society as a whole, the perceived realities of some development interests may lag perceptibly.

On the other hand, entrepreneurial developers, using alternative sources of financing, have been able to leverage the acquisition and development of smaller, deteriorated urban properties. The economics of adaptive reuse and conservation of existing buildings often makes better economic sense to them than demolishing starting all over again. The economic utilization of existing floor area can exceed that allowed in a new structure on the same site.

"... part of the sterility of 'urban renewed' cities lies in allowing people places and activities to be engulfed by endless superblocks ..."

Given the proper incentives, smaller entrepreneurial redevelopers can restore our urban areas to the people oriented, people scaled environments that characterize livable cities and streets. A part of the sterility of "urban renewed" cities lies in allowing people places and activities to be engulfed by endless super blocks, serviced by endless roads, producing urban areas of bleak visual sterility, inhuman scale, and nonfunctional, wasteful activity patterns.

If ethnic, and professional responsibility to both the client and the community are taken seriously by design professionals, they should be able to respect the urban environments in which they work, and provide professional consultation that recognizes and incorporates the diverse elements of our urban heritage.
It's Amfac Financial's Preferred Credit plan.
Borrow from $2,000 to $7,500 by mail, on your
signature.* No collateral. No second mortgage.

Call, write or drop in today and ask for your
Preferred Credit application. It's fast,
affordable and very confidential.

Downtown
700 Bishop Street, 16th Floor
Phone: 546-2951
Ala Moana Center
Ala Moana Building
3rd Floor Mall
Phone: 941-9161
Waipahu Shopping Village
94-226 Leoku Street
Phone: 671-4547
Kaimuki
3617 Waialae Avenue
Phone: 735-2477

* Subject to credit qualification

Continued from Page 5

to stop work unless more drawings
were furnished. The Superintendent
of Public Works refused to
give in and His Majesty's Cabinet
Council passed a resolution back­
ing him up. Baker's subsequent
reply was considered "insulting in
its tone," and a voiding of the
agreement was threatened. 88

After the laying of the corner­
stone on December 31, the quarrel
continued. On January 17, 1880,
Baker was paid $1,000 for plans
and services and this apparently
ended his connection with the Pal­
ace. The Gazette for February 11
announced that he had given up
the work and had been succeeded
by an architect from San Francisco.
Baker sailed on February 25 for
Australia and apparently never
came back.

The architect to succeed Baker
at the new Palace was Charles J.
Wall, an Irishman who came to
Honolulu by way of California. 87
Because none of the original draw­
ings for this building have been
preserved, it is impossible to judge
the share Wall had in the design as
built. According to the Gazette he
had "skillfully modified and im­
proved" some of the objectionable
features of the original design. 88
The Advertiser stated that he was
"employed to make the detail draw­
ings from the first architect's
plans." 89 He was succeeded by
Isaac Moore after about nine
months. 90

Wall designed several well
known buildings which illustrate the
varied and imaginative character of
late Victorian architecture. These
included the two-story brick Music
Hall (built 1880-81) on King Street
opposite the Palace. The exterior,
decorated with pilasters and
crowned with a cupola, is known
from photographs. Contemporar­
ies thought the interior well deco­
rated but poor as to acoustics. It
was described by M. Forsyth Grant:

The house is a pretty one,
Music Hall

fitted up in bright crimson, and well lighted. Only two boxes, but both very large; in the one opposite was His Majesty, and his sisters, Princess Lydia Liliuokalani, and LikeLike ... 101

He also designed Kaumakapili Church (cornerstone 1881, dedication 1888), a large Gothic brick structure with twin steeples which replaced the Reverend Lowell Smith's adobe church, 102 the Lunalilo home for the aged, a large rambling stone building, 103 and a building for St. Louis College, which collapsed soon after completion. 104 The architect died at Honolulu on December 26, 1884. 105

Isaac Moore, third and last architect of the Palace, had his office at George Lucas' planing mill 106 and was himself a woodworker, having been a partner in a San Francisco firm doing that kind of work. 107 We know little of his activities except for a single news item in the Advertiser. This shows that he was much concerned with the decoration of the Palace, having designed the plasterwork of the verandah ceilings and supervised the "chaos of workmen, mouldings and carving" in the Throne Room. 108

While the Palace was under way Princess Ruth Keelikolani was giving "that upstart, Kalakaua" some architectural competition with her new house the Hale Keoua on Emma Street. 109 The architect of this spectacular wooden mansion was Charles J. Hardy, a Chicagoan, 110 of the Enterprise Planing Mill in Honolulu. The extent and elaboration of the woodwork must have made it the company's prize job and the gaslit interior was celebrated for its ornate plasterwork and frescoes. 111 Also associated with this firm, who considered themselves "Architects and Builders" 112 as well as woodworkers, was James G. Hayseldon, who sometimes advertised on his own 113 and who designed and built in 1882 the Wilder & Co. store notable in its day for having an elevator and a decoration of fancy brick. 114

To make the list of architectural designers as nearly complete as possible four more contractors should be mentioned. G.W. Page, said to have been a Boston architect, was in Honolulu a little over a year. The Masonic Temple, a two-story stuccoed brick building erected in 1879 at Queen and Fort Streets, seems to have been his only commission although he maintained an office and ran a "professional card" in the Advertiser for several months. He submitted sketches for the new royal palace, but he lost out to Baker and sailed back to the mainland on November 25, 1879. 115

Linton L. Torbert, who had a lumber yard on the Esplanade, contracted for buildings with "no extra charge for Plans and Specification." He seems to have had a Pennsylvania background and to have appeared in the Islands as a planter on the Island of Maui about the time of the California Gold Rush. Not much has come to light about Torbert's architectural work. He was paid for plans for the Hawaiian Hotel 118 and after his death in 1871 his architectural library was offered for sale. 119

Another name is that of G.W. Lincoln, contractor and builder, who respectfully solicited orders for "Designs, Plans and Specification, for Dwellings, Stores, Public Buildings, Halls, Hotels, Mills and Works of every description ..." and is known only to have built a new saloon for E.S. Cunha in 1881. 120

A fourth contractor, H.F. Bertelmann of 86 King Street, advertised "plans and specs furnished" in 1892. 121

At the very end of the Monarchy two additional firms had set up in Honolulu—both in the Spreckels Block. These were Palmer & Richardson and Clinton B. Ripley. Ripley (1849-1922) was a native of Maine who had come by way of California. He was soon afterwards to enter into partnership with Charles W. Dickey (1871-1942) and found the first modern partnership in the city.

From this account of architectural designers we see the wide scope of architectural work done in Honolulu in the latter years of the Monarchy. As an example, it is interesting to note that Joseph B. Smith, who designed and built the Panama Hotel 122 and the new Town Hall in 1880, was also given the task of designing the new Palace of the House of Representatives for the new legislature. He was also given the task of designing the new Palace of the House of Representatives for the new legislature.
Over the past five to ten years the Central Business District (CBD), the business and financial hub of Honolulu, has experienced tremendous growth. The labor force today is more than 30,000 while the business/commercial floor area is nearing 9 million square feet. Residential units have increased from less than 1,000 to some 2,000 units. Similarly parking stalls in the CBD has increased by 35 percent to its present 13,500 stalls. Additional developments are under construction or are being planned.

To meet the traffic and transportation needs related to the CBD growth, the City instituted various transportation system management (TSM) improvements, i.e., maximizing the use of the existing transportation facilities including one-way streets, traffic signal improvements, transit improvements and other TSM actions. Additionally, Beretania Street and the streets mauka of Beretania (Smith, Mauka, and the rest) have been improved over recent years.

The improvements when instituted were effective; however, with the continued CBD growth, the transportation facilities are being strained. If steps are not taken, the mobility, access and circulation conditions in the CBD which are sluggish today will continue to deteriorate.

PROPOSED SOLUTION

Accordingly, it was the intent of the Department of Transportation Services to seek and propose a near-term bus option as a means to improve the CBD mobility, access and circulation conditions for the east-west corridor, one that was consistent with the City General Plan and the long-range rapid transit program.

CBD ALTERNATIVE BUS STRATEGIES

Five CBD alternative bus strategies were evaluated and are described as follows:

B1—Operate buses two way on Hotel Street as presently operated—all buses stop at all bus stops. Ultimate goal is to convert Hotel Street to a two-way transit mall.

B2—Operate buses two way on Hotel Street in skip-stop operation where possible with three lanes to allow for bus passing. Hotel Street to basically remain as existing.

B3—Operate buses one way eastbound on Hotel Street and westbound on Beretania Street (see note below).

B4—Operate buses one way westbound on Hotel Street and eastbound on Beretania (contra-flow operation). See note below.

B5—Operate buses one way westbound on Hotel Street and eastbound on King Street (see note below).

NOTE: For strategies B3, B4 and B5, essentially one lane of each street is reserved for buses.
Hotel Street commercial and emergency vehicles will be permitted. Also, each of these three strategies permit Hotel Street to ultimately become a one-way transit mall.

The evaluation of the five strategies was made on a comparative matrix basis by using major factors as: traffic disruption, service to CBD, rider convenience, operational problems, traffic safety, bus speed increase, CBD environment, and long-term objectives.

CONCLUSIONS AND RECOMMENDATION

As a result of the foregoing evaluation, it was concluded that the near-term alternative bus strategies B1 and B5 were far superior when compared against the other three. Furthermore, Strategy B1 is rated better than Strategy B5.

Therefore, it was recommended that the City pursue the following:

1—Adopt in principle the concept of a two-way bus transit mall for Hotel Street without pre-empting the Development Plan process or foreclosing the planning for the long-range rapid transit system.

2—Identify and initiate an incremental two-phase implementation program leading toward the Hotel Street mall concept consistent with the Development Plan’s long-range transportation planning.

3—All plans and actions must be thoroughly aired and discussed with neighborhood, citizen, business, civic groups and the City Council before implementation.

IMPLEMENTATION PLAN

The recommendations presented by DTS resulted in the formula-
tion of an incremental implementation plan.

Currently, the Department of General Planning is working with the community in formulating the Development Plan (DP). Actions taken to implement the Hotel Street transit mall are to be consistent with the DP and with the City's own transportation policies and plans. At each step of implementation of the Hotel Street Mall plan, the City's transportation plans and policies are to be examined for compatibility, so that major investments are made to be cost effective. For example, major expenditures should not be made at any phase or time that extensive redevelopment or building of a rapid transit station might be contemplated.

Early Action Implementation Phase

Step 1—Develop broad concept and basis of plan. Eliminate all left turns from Hotel Street to all cross streets between Richards and King Street. Adjust signals, signs and pavement markings. Implement bus operations plan.

Step 2—Provide alternative access for private and commercial vehicles. Control usage of Hotel Street by commercial vehicles and taxis by establishing specified loading zones and time intervals for usage. Implement bus operations plan.

Step 3—Eliminate all private cars from Hotel Street between Alakea and King Streets. Adjust signals, signs and pavement markings. Implement bus operations plan.

Step 4—As new developments are being planned and designed, encourage merchants, developers and landowners to seek access to loading and unloading facilities from streets other than Hotel Street.

Subsequent Implementation Phase

Step 1—Review planning goals, objectives and policies of the Development Plan and for the City's transportation plan; seek approvals and funds to pursue Hotel Street mall from local and Federal governments; prepare an EIS and coordinate with various groups and agencies.

Step 2—Develop design/construction plans and construct mall.

Step 3—Develop mall operations plan and operate and maintain mall.
PROPOSED HOTEL STREET TRANSIT MALL
LOOKING KOKOHEAD AT BETHEL ST.
tural practice over nearly a century it will appear that Honolulu was not very different from most American cities of fourteen thousand population. Not until the very end of the period was an individual able to support himself by the practice of architecture alone; his work had to be combined with the construction business or some other dependable source of livelihood. The growing prestige of the architect in San Francisco and elsewhere caused the local builders to assume the title when advertising their goods. But it was really not until the close of the Monarchy in 1893 that Honolulu was able to underwrite the modern profession of architecture, which today gives it the most secure, convenient and handsome buildings it has ever had.

Bibliography

"AH, Interior Dept., Iolani Palace File, Stirling to Hawaiian Consul, Sydney, September 25, 1871. The plans cost $1200. Rowe's address was 561 Pitt St., Sydney. Article signed "O.P." in PCA for June 6, 1874. This action provoked a complaint from another Australian architect, John Brierly, who wrote the King on October 27, 1871:

"... the study and preparation of designs for such a work is well worthy the attention of the whole architectural profession in the southern hemisphere of which there are many worthy and talented members in each of the colonies ... why should your noble country be deprived of the benefits of such talent ..."


Lishman was born in Horsely, Northumberland, England, April 17, 1831. (Hawaiian Star, May 13, 1902.) He had been living in Australia for many years according to an article in the Evening Bulletin for May 12, 1902. He was naturalized at Honolulu in 1876 (Nat. Book L. p. 26).

Part of this data was furnished to me in 1946 by Miss Margaret Lishman of Honolulu, the architect's daughter, and part by the obituaries in the Evening Bulletin for May 12, 1902 and the Hawaiian Star for May 13, 1902.
Princess Ruth House

He is listed in the San Francisco directories from 1867 to 1874.

Baker, March, 1880. This account was written mainly from manuscript files from AH. "lolani Palace File." Several interesting phases of the story are not covered in the documents examined. An unhappy postscript to Baker's Honolulu career may be found in the Advertiser for Jan. 1, 1881, in which it was claimed that his buildings were failing because of inferior materials. This article lists "the premises of Messrs. Boiles & Co., Tregloan, and Dillingham & Co., also the corner store which forms part of what is known as Brewer & Co's block," as buildings built by Baker. None of his drawings have been preserved.

Wall was born in Dublin, Ireland, on Dec. 23, 1827, according to Dr. Alford Wall, son of the architect. Passenger lists show that a Charles Wall arrived from San Francisco on August 24, 1876, and Torbert was a vice-president of the Society for Agricultural Society at Its First Annual Meeting in August, 1861, Vol. I, No. 2, Honolulu, 1851, p. 117. Torbert was a vice-president of the Society for Maui, (Ibid., p. 114) and won prizes for sugar, syrup and Irish potatoes (Ibid., Vol. I, No. 3, pp. 18, 19.) Among his plantation activities was a considerable amount of land surveying. (See Edward Perkins, Ne Motu, New York, 1854.)

Statement of Account with C.H. Lewers, Supt. July 15, 1871." The amount was $150.00 as opposed to $42.50 paid to Osborne for plans.

HC, Dec. 20, 1871.

PCA, July 2, 1881, July 1, 1882.


This was presumably T. Palmer Located at 518 Alakea Street in 1896. (B.L. Finney, pub., Directory and Reference Book of the Hawaiian Islands, 1896-7, p. 470. Ripley and Dickey were located at 411 Fort Street in 1896. (Ibid.)

Do you want clean, dry air?

Wilkerson Refrigerated Air Dryers

Wilkerson air dryers protect expensive pneumatic production equipment and save on maintenance and downtime. They keep the water out of air tools, valves, cylinders and other pneumatic equipment. Dependable, economical to operate and nearly maintenance free. The Wilkerson evaporator design uses the latest in tubing technology; a tube-in-tube design utilizing counterflow heat exchange. Heat transfer surfaces are made of copper to maximize heat flow and service life, and minimize downtime due to corrosion. Function and analysis gauges provide a quick and sure way to monitor the refrigerated air dryer. These include a refrigerant pressure-and-temperature gauge and an inlet compressed-air pressure gauge. The Wilkerson dryer runs continuously, eliminating start-stop loads on the motor. This often results in longer life for the unit. Most important—a more constant dew point is maintained with the evaporator running continuously than with other designs.
"That's a Butler building?"

Yes, that is a Butler building. In fact, you probably see beautiful Butler buildings all the time and don't know it. Because Butler buildings offer total design flexibility and can be as tasteful and dramatic as any building. Yet, they also give you all the important time and money savings of systems construction.

To learn more about Butler buildings, give us a call.

DURA/CONSTRUCTORS, INC.
91-313 Kahuhi Street
Ewa Beach, Oahu, Hawaii 96706
(808) 682-4536

Available from stock, select grade 3/4" x 31/2"-51/2"-71/2" x random length, kiln dried tongue & groove, endmatched

SANDERS TRADING COMPANY
HARDWOOD FLOORING DISTRIBUTORS
516 POHUKAINA ST.  533-6794/373-3311

 Workshops

HAWAII ARCHITECT
The Cardkey Mechanical Door Lock is the only lock of its kind operated by a card. Here is access security without wiring, electricity or batteries. Simple, easy installation. One hand operation. Lock is reversible. Millions of card combinations available. Easily reprogrammed. Available in three models. The Cardkey is invisibly coded, credit-card sized, plastic credential. Call now for more information or free brochure.

PHONE 836-0941 for free brochure or more information

JOHN J. HARDING CO., Ltd.
2825 UALENA — HONOLULU
Near the airport. Open 7 am - 4:30 pm, Mon. - Fri.

LANDSCAPE OFFICE INTERIORS
Custom Architectural Acoustical Walls and Screens

distributed by

T. R. COMPANY
1517 Kapiolani Blvd. 949-2011
KOA FLOORING
By GenuWood™ II

Real Koa. Bonded in durable vinyl.

Elegant Koa flooring, lustrous and warm yet as easy to maintain as a kitchen floor. An invisible shield of tough, easy to clean vinyl protects from scuffs, scratching and spills. GenuWood™ II vinyl bonded Koa flooring is more resistant to abrasion than vinyl tile and vinyl asbestos, and will not show wear or traffic patterns. GenuWood™ II sandwiches carefully selected Koa veneers between a thick surface layer of permanently bonded, invisible, moisture resistant vinyl and core layers of fiberglass and vinyl.

Available in 4" x 48 planks, random planks, and squares, 9" and 12".

Paul Rasmussen Inc.

VISIT OUR NEW SHOWROOM
422 Keawe St./Honolulu/Phone 521-3818

Amelco Elevator Service.
You’re sure of the ups and downs.
No runarounds.

You get BOTH the fastest service in emergencies AND the lowest cost for complete preventive maintenance. A good safe way to go. Take a look at your elevator service costs now. Then get a fast free estimate of the savings. Call 845-3291

Amelco Elevator
An Hawaiian Company
2308 Pahounui Drive/Honolulu, Hawaii 96819/Phone 845-3291
How To Save Money Building A Building:

Use One Water Heater.

Put Central Gas Water Heating into your next condo and you get all kinds of advantages.

Like saving on first costs — $75 or more a unit.

Extra space. More room to each apartment for a closet or such. And when the building’s up, owners end up paying less for hot water because master metering means wholesale gas rates; it’s cheaper to serve many than one.

What’s more, Central Gas Water Heating readily adapts to solar energy systems — something that individual electric units can’t do.

What has happened in the modern novel that could be of interest to architects? Just as doormen and elevator operators have disappeared from buildings, biographical characters have disappeared from the modern novel. Just as the visitor entering a new building has to figure out how to get in and how to find the person he seeks without any human assistance, so the reader of the modern novel has to figure out what is happening without any character or narrator to explain it to him.

Leaving the reasons for the disappearance of characters and doormen aside, let us consider the principle means now used by literature and architecture to engage the reader or user in the art: form. Form in the modern novel is fairly straightforward: it is circular and polyphonic rather than linear. Description is the principal means of communicating it to the reader.

By description, I do not mean traditional imagery. Imagery on buildings is quite old; description in the novel began only in the eighteenth century with Rousseau. I probably understood this phenomenon only recently when Gus Ishihara remarked that in Japanese novels there is almost no description because none is necessary. There is a common frame of reference known to every reader, so there is no need for description.

Jean-Jacques didn't like the social frame of reference of the eighteenth century, so he had to describe something in order for the reader to grasp the new frame of reference, one that brought in the French Revolution. Then no one had a common frame of reference in the Occidental world, and all writers had to start describing in order to communicate.

The modern novel has found that description cannot be only a frame of reference if a new reality is to be meaningful in the sense that that individual has experienced it as part of his own real world, that is, his own frame of reference for making decisions and judgments as opposed to just understanding what is meant objectively while remaining divorced from it personally and subjectively. When the work becomes part of his own experience, he can no longer feel indifference toward it.

One of the most revealing analyses of the nature of vital experience is undoubtedly Marcel Proust's theory of involuntary memory captured in the famous scene of the taste of a "Petite Madeleine," a biscuit, in a cup of tea. Any physical sensation occurring in the present is capable of awakening similar past sensations along with the emotions experienced with those past sensations. This principle leads Proust to metaphor as the means of communicating a new statement to the reader.

"Truth—and life too—can be attained only when, by comparing a quality common to two sensations, we succeed in extracting their common essence and in reuniting them to each other, liberated from the contingencies of time, within a metaphor."

Comparing various happy moments with one another, Proust found that he felt them "as if they were occurring simultaneously in the present moment and in some distant past . . . leaving [him] uncertain in which period [he] was." What he enjoyed were the qualities it possessed which were common to both an earlier day and the present moment, qualities which were independent of all considerations of time. Because the present is the only time conceived spatially, juxtaposing the past with the present mobilizes it, provoking a new awareness of the past as it informs the present.

Michel Butor provides another clue for making space dynamic. He defines dynamic places as lived spaces which are "not at all the geometric space whose parts are exclusive of one another. Every spot is the focal point of a horizon of other places, the point of origin of a series of possible routes passing through other more or less determined regions." Since a place treated in its state of becoming—of present time spatialized in a point—retains all its possibilities of past and future; it is subject to any interpretation.

All relationships having been turned loose, a reorientation can take place and the participant can assimilate a new reality, a new form of existence. In many new novels, this "place" is central to the action, often even a void, a blank page in the story, left for the reader to fill.

Another way to make the transi-

(Continued on Page 26)
Columbia INN
645 KAPIOLANI BLVD.
"TOP OF THE BOULEVARD"
Restaurant-Bar-Coffee Shop
OPEN 24 HRS.
(except the wee hours of Monday morning)

THE BUSINESS LUNCH CAN BE BETTER THAN EVER.
At THE PAGODA
FLOATING RESTAURANT
1525 Rycroft Street
Phone 941-6611

HALL OF FAME ROOM
Reservations for: 10-30 People
• Breakfast • Lunch • Dinner • Business Meetings • Special occasions

GARDEN COURT
RESTAURANT AND COCKTAIL LOUNGE
SELF-SERVICE CATERING
We prepare the food you want—you pick it up in non-refusable containers. An inexpensive way to host T.G.I.F. or pauhana parties, receptions. Or use our banquet room and facilities adjacent to the Garden Court Restaurant at Ala Moana. Phone 941-2345 ext. 6006.

LIBERTY HOUSE
CANTON RESTAURANT
Finest Chinese Cuisine  Bar Service
Validated Parking at Kukui St. Entrance
30 S. Beretania St. Kukui Plaza (Corner Fort St.)
Open 7 days a week—11 am. - 10 pm.
Take Out Orders Call 533-2931

Now, we're open till midnight.
We cordially invite you to come and enjoy our fine family dining during our new extended hours:
Monday - Friday, 6 a.m. to midnight;
Saturday, 8 a.m. to midnight;
Sunday, 8 a.m. to 9 p.m.

Invest your lunch hour wisely.
La Mancha offers businessmen a convenient meeting place for lunch. Facilities to accommodate large groups are also available. A bountiful salad bar and hearty entrees make La Mancha a capital idea.

La Mancha
601 Keeaumoku St.  Ph. 941-6666
Ample Free Parking
Modern Literary Esthetics...

Continued from Page 24

Once the familiar and the new frame of reference one seeks to create (namely, the sense of the novel or the building), is what Proust calls metaphor. "Truth—and life too—can be attained only when, by comparing a quality common to two sensations, we succeed in extracting their common essence and in reunifying them to each other, liberated from the contingencies of time, within a metaphor."

Finding the metaphor is the real achievement of any great artist. Did I.M. Pei find it in the trapezoidal form of the East Building of the National Gallery? A suggestion I throw out by way of an architectural example.

"Louis Sullivan had not lost touch with them, nor had Frank Lloyd Wright. Michel Butor uses Sullivan's Autobiography of an Idea and the Chicago School in a battle with the New York Beaux Arts School over the Chicago World's Fair where, because of the importation of European ideas, American architecture died—according to Sullivan, for at least 50 years."

The true architect or designer is the one who can discover the link between the memories that provided a sense of identity and a new form. By means of association, juxtaposition, or metaphor, an old style of life and identity may be transformed into a new style and identity.

A word of caution—unnecessary perhaps because Americans tend not to fall into the Frenchman's favorite trap: intellectualization. It of European ideas, American architecture died—according to Sullivan, for at least 50 years. Butor is an avid enthusiast of America, while perceiving the faults along with the greatness, and recognizing just how many of those faults are European descendants.

Beware of losing touch with sensations and emotions. And before you argue the point, try to read an avant-garde French novel of the 70s!
When you put your name on the line you can't afford any mistakes. Your final statement must be a completely finished work of art. Others might just add their name, but the sign of a good architect can be seen at the planning stage.

That's why we specialize. Our designers and consultants are ready to work with you from the beginning. If it's not signed it's not finished. It's important when it's your name on the line.

Sign your work. Signs Unlimited.

524-0202

700 Fort St. • Pier 11, Gallery Level • Honolulu Harbor, Hawaii 96813
Good things in store!

From the casework and fixturing departments of IMUA have come some of the fine trappings that surround Hawaii's shoppers as they browse or buy. You compose the architectural ingredients, IMUA will translate your work in beautiful and convenient terms. Good ideas become good business.

Recommend us. You do yourself a favor. And we, of course, appreciate the confidence. We work hard to earn it.

A view of one section of Imua's fabricating plant.

A beautiful interior in Christopher II at the Hyatt Regency.

833-1811

IMUA BUILDER SERVICES, LTD.

Plant, Warehouse, and Yard at
855 Ahua St., Honolulu 96819