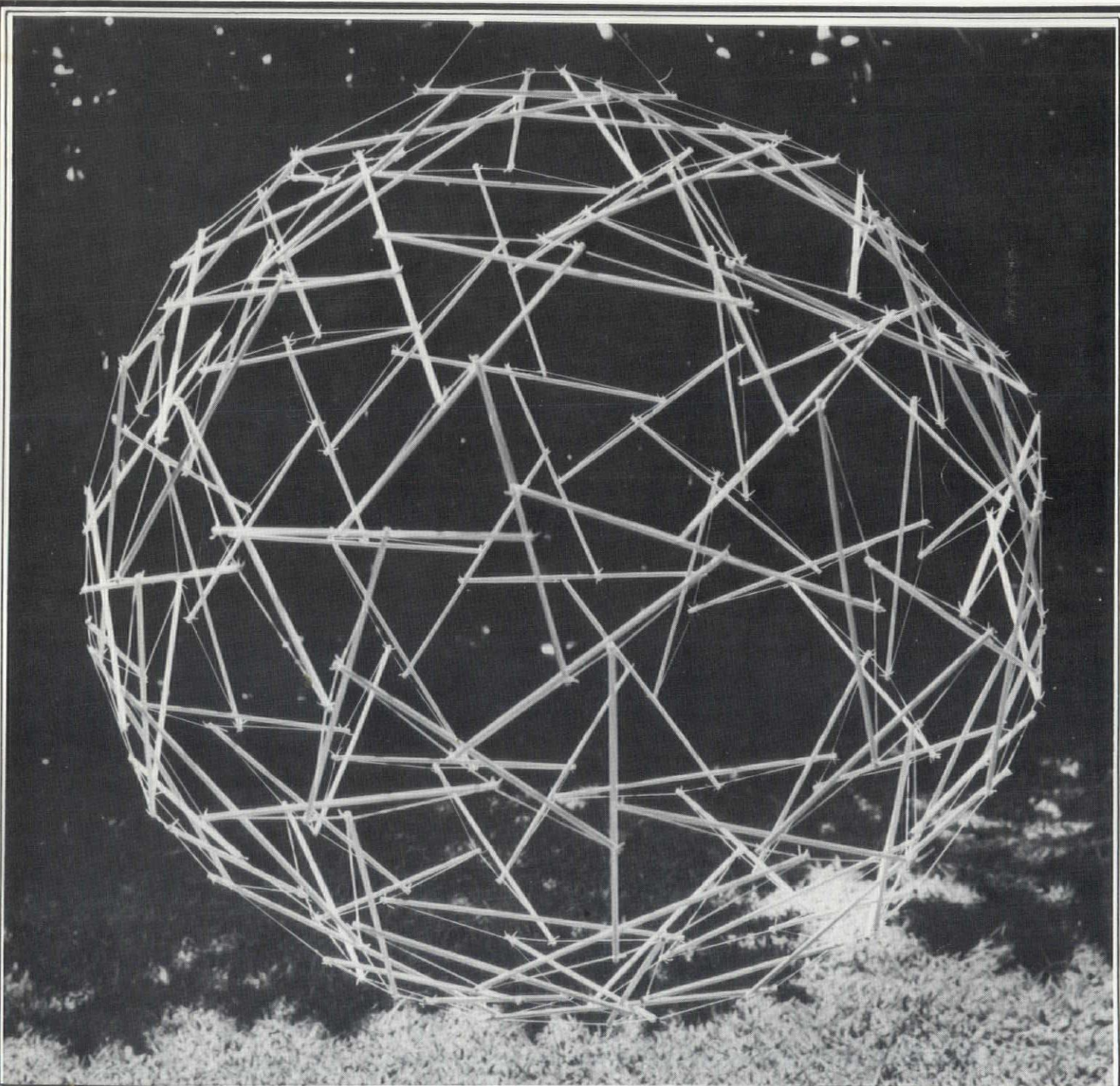


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# HAWAII ARCHITECT

January, 1979





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# HAWAII ARCHITECT

Volume 8, Number 1

January, 1979

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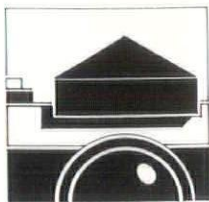


Photo feature

# HS/AIA Installation Banquet

by GLENN E. MASON, AIA

The reins and weight of responsibility in the Hawaii Society/AIA exchanged hands at the Kahala Hilton in December during a delicious and informal lunch attended by more than 80 people.

New members were introduced and many of the others recognized for their contributions to the Society during the last year. None were more deserving of the thanks so earnestly given than the members of the 1978 Excom.

Some are returning for 1979: Carol Sakata has generously volunteered her talents for another year as treasurer and Lew Ingleson and Maurice Yamasato begin the second year of their two-year terms as directors.

Fred White, Joyce Noe and Art Kohara were praised for their dedication during the preceding year and Art was presented the President's Award by outgoing President Alan Holl for his tremendous contributions and his above and beyond the call work on the recent HS/AIA bus shelter project.

Alfred Preis eloquently introduced the 1979 executive committee and charged them with their

duties for the coming year. Following this Alan ceremoniously turned over the gavel to Jim Reinhardt as the yoke of responsibility was exchanged.

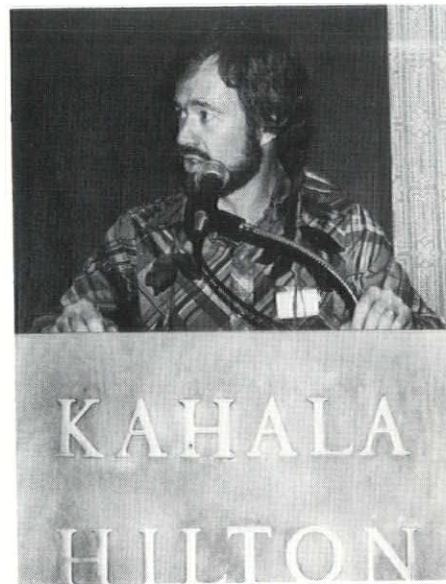
Students had their part in the program as well. Alan Holl and George Mason, president of Crossroads Press Inc. presented HS/AIA-Crossroads Press scholarship awards of \$600 to Lisa Porter and \$750 to Roy Tsukamoto. This award is given annually as part of a long-standing contract between the Society and the Hawaii Architect.

The meeting concluded with a slide presentation by students Lisa Porter and Rick Martin on the recent Associated Student Chapter/AIA meeting in Sun Valley, Idaho. Lisa reported that the local ASC/AIA chapter, long a dormant entity, has rejuvenated under the catalysis of Elmer Botsai, and now has nearly 100 members.

With the students' optimistic and enthusiastic report on their own future matched by Reinhardt's own evaluation of the future of HS/AIA, it looked like 1979 would be a very exciting year. **A**



For Art Kohara: A Certificate of Merit for a job well done.



Jim Reinhardt, HS/AIA president for 1979, at the podium.

HAWAII ARCHITECT



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1978  
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Jim Reinhardt  
Joyce Noe  
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Art Kohara  
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Lew Ingleson  
Carl Saake

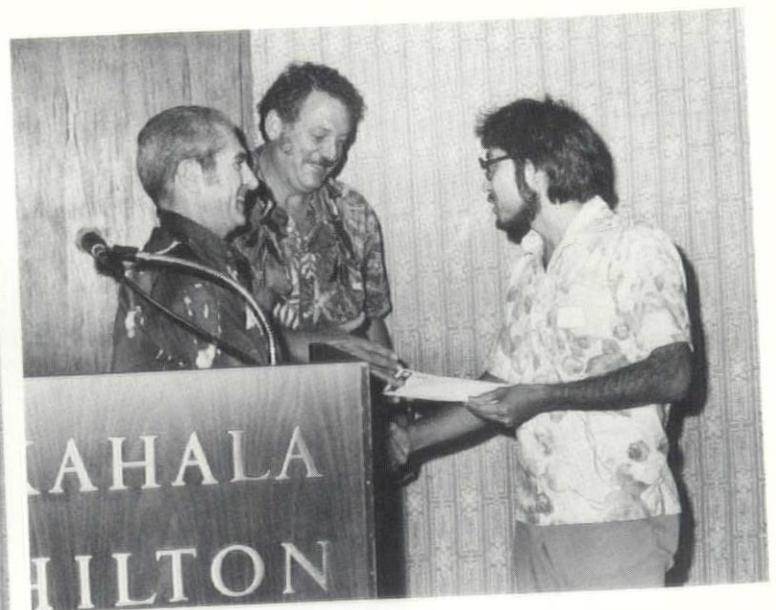
1979  
Jim Reinhardt  
Jack Lipman  
Bob Hartman  
Carol Sakata  
Maurice Yamasato  
Lew Ingleson  
Spencer Leineweber  
Gordon Ogata  
Leland Onekea



From left: Leland Onekea, Lew Ingleson, Maurice Yamasato, Spencer Leineweber, Gordon Ogata, Carol Sakata, Bob Hartman, Jack Lipman, and Jim Reinhardt with Alfred Preis charging the new 1979 officers with their responsibilities.



Lisa Porter received a scholarship award from George Mason and Alan Holl.



Roy Tsukamoto, accepting his \$750 scholarship.





# The National Flood Insurance Act of 1973

by WILLARD J. STLUKA

Man has always been attracted to property having easy access to water. Unfortunately, these same properties are vulnerable to loss and damage from periodic flooding.

In addressing this flood loss problem, the federal government has adopted various management programs ranging from the construction of flood control projects, to federal disaster relief assistance, and most recently, the attempt to shift the cost of flood losses from the general public to those who build in flood prone areas.

Since enactment of the Flood Control Act of 1936, Congress has spent over \$9 billion for construction of flood control projects. However, because development in flood prone areas has occurred faster than flood control projects can be built, flood losses have continued to increase each year.

The federal government has traditionally provided economic relief to flood victims in the form of special disaster loans and direct payment for property losses. By the year 2000, the cost of flood damage to buildings and their contents will reach an estimated \$3.2 billion annually.

In response to the large and growing annual flood loss, Congress enacted the National Flood Insurance Act of 1968. Prior to this, flood insurance was not available due to the high and uncertain risks and lack of underwriting standards.

This act was designed to make flood insurance available at reasonable rates by means of a federal subsidy. This flood insurance however, was available only in those communities which enacted building and land use control measures to regulate development in flood prone areas.

Because this was a voluntary program, few communities participated, few flood insurance policies were sold, new projects

continued to be built in flood prone areas and federal disaster relief payments continued to increase.

Recognizing that additional governmental intervention was required in order to reduce flood losses and to reduce federal disaster relief assistance, Congress enacted the Flood Disaster Protection Act of 1973.

The most important provisions of this act:

1. Prohibit any federally insured or regulated lending institution from making construction loans for new projects located in identified flood prone areas, unless, that community had adopted zoning and building codes which, in conformance with federal rules and regulations, reduce or eliminate future flood losses.
2. Require the purchase of a flood insurance policy as a condition for obtaining a loan from a federally insured or regulated lending institution for the acquisition, construction or substantial improvement of any

was adopted as the regulatory flood standard of the National Flood Insurance Act only after much controversy and several Congressional hearings.

Using this regulatory flood standard, the FIA began the monumental task of preparing a Flood Hazard Boundary Map (FHBM) for each flood prone community in the United States. In all, some 22,000 communities, including the four counties of Hawaii, were identified as being flood prone.

A community, after it has been notified by the FIA that it has flood prone areas, is provided with a FHBM and given one year to qualify for the program.

After a community has joined the program, the FIA commissions a local engineering firm to refine, as necessary, the FHBM and to prepare a Flood Insurance Rate Map (FIRM) showing flood elevations needed for determining actuarial risks and for use by the community in revising its building and land use ordinances.

When this mapping is completed, the community is given 90

**"By the year 2000, the cost of flood damage to buildings and their contents will reach an estimated \$3.2 billion annually."**

structure located in a flood prone area.

3. Deny federal disaster relief funds to flood prone communities which do not participate in the program.

These three provisions effectively mandate participation by every community identified by the Flood Insurance Administration (FIA) as containing areas which, on the average, have a one percent chance of being flooded in any given year.

This so-called 100-year flood

days to review the FHBM and FIRM and to submit flood elevation appeals to the FIA. After the FIA has resolved any appeals, the maps are officially adopted and the community is given six months to adopt building and flood plain management ordinances.

## HAWAII AND THE FIA

In April 1978, the FIA presented the FHBM and FIRM for the Island of Oahu, triggering the 90-day appeal period. Several appeals were

**Continued on Page 9**

**HAWAII ARCHITECT**



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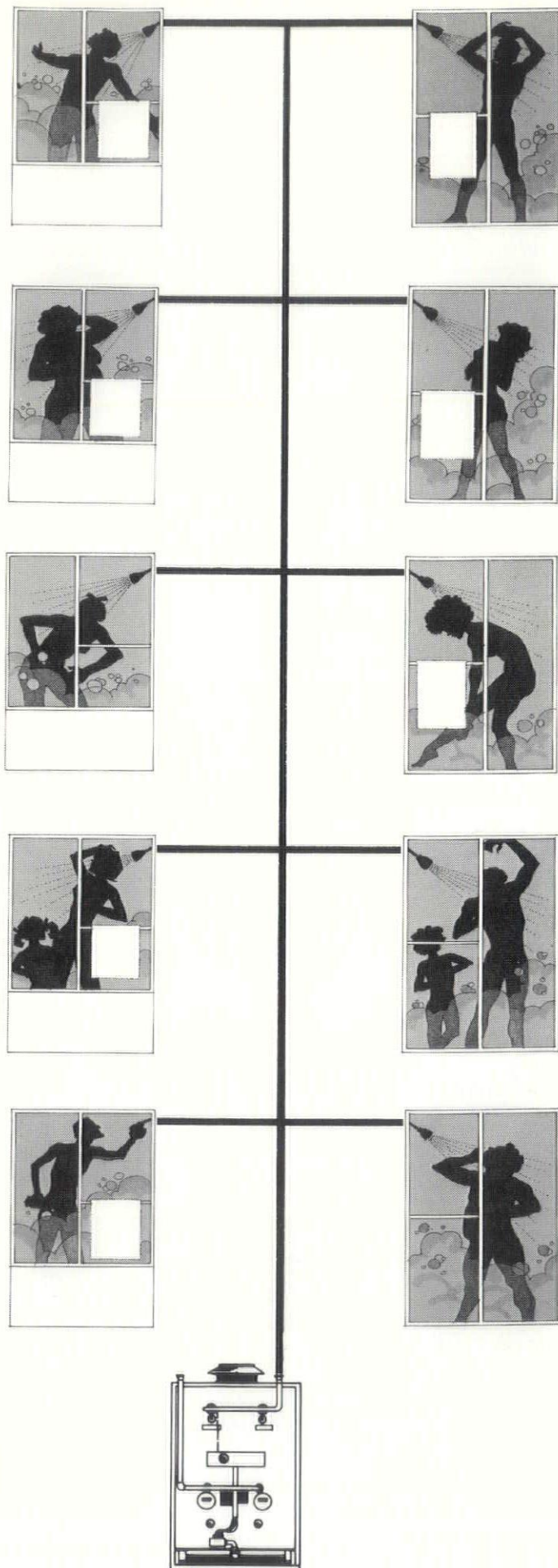
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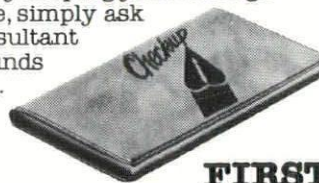
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Continued from Page 6

submitted and are currently being evaluated by the FIA. Recent conversations with the FIA indicate the final maps for Oahu are expected to be adopted sometime in January or February 1979.

The Department of Land Utilization, anticipating receipt of these maps, has drafted proposed revisions to its Comprehensive Zoning Code. These revisions have already been reviewed by the FIA and will be ready for public comment and Council adoption shortly after the maps have been received. The Building Department has also prepared draft ordinances for revisions to the Building, Plumbing and Electrical Codes.

Flood Hazard Boundary Maps and Flood Insurance Rate Maps for the neighbor islands are currently being prepared by Sam Hirota (Maui), R.M. Towill (Molokai), M&E Pacific (Hawaii), and the Corps of Engineers (Kauai). All of these maps are expected to be released for public comment sometime next summer with final adoption to occur around the end of 1979 or the first part of 1980.

## FLOOD HAZARD AREAS

Hawaii has two types of flood hazards, stream or riverine flooding and coastal flooding. Because there is a long and relatively detailed record of stream flood frequencies and elevations, mapping of the riverine flood hazard areas presented little difficulty to the FIA.

The boundaries of the 100 year coastal flood hazard area, however are not as easily identified since flooding in these areas is caused primarily by tsunamis, or tidal waves, generated by earthquakes, submarine landslides and volcanic eruptions.

Because the origin, intensity, duration and frequency of these seismic activities cannot be predicted, and because there is little recorded historical data on tsunami wave heights, velocities

and run-ups, the FIA has had to use incomplete data in formulating a computer model which simulates the characteristics of a typical 100-year tsunami and has used this technique to plot the flood elevations and inland boundaries of the coastal high hazard areas.

Many assumptions and generalizations were required to develop this complex computer model. It should be noted that one of the appeals made to the FIA relating to the Oahu maps did, in fact, question the methodology used in determining the 100-year tsunami run-ups.

Ongoing studies by Dr. Doak Cox and Dr. Charles Bretschneider of the University of Hawaii Environmental Center, who are recognized as the foremost authorities on Hawaiian tsunamis, will continue to provide new and valuable information on tsunami flooding which is required to more accurately map the coastal high hazard areas where so much of Hawaii's population and economic development is located.

## FIA BUILDING REGULATIONS

The riverine flood hazard area is composed of two districts, the Floodway District, where no structures are permitted to be built, and the Flood Fringe District, where structures are permitted, provided that all new construction and substantial improvements of residential structures have the lowest floor elevated to or above the base flood level. Nonresidential structures must have the first floor either elevated or flood-proofed to or above the base flood level.

In addition, all new construction or substantial improvement of structures located in the flood fringe are to be designed and adequately anchored to prevent flotation, collapse or lateral movement of the structure, using materials and utility equipment which will resist flood damage they must also be constructed utilizing methods

William J. Stuka has had more than 18 years of progressively responsible technical and managerial experience in the planning, development, and administration of various real estate projects. He is currently serving as Land Planning Manager for the Estate of James Campbell.

A partial list of the organizations of which he is a member includes the American Society of Landscape Architects, American Society of Planning Officials, the Statewide Citizens Forum for Hawaii's Coastal Zone Management Plan, the Comprehensive Planning Committee of the Oahu Development Conference.

He is cochairman of Hawaii's Advisory Committee for the National Flood Insurance Act and chairman of the Planning Committee of the Chamber of Commerce of Hawaii.

and practices that minimize flood damage.

New subdivisions located in flood fringe areas must have all public utilities and facilities located and constructed to minimize flood damage and must provide adequate drainage to reduce exposure to flooding. Sanitary sewage systems are to be designed to minimize or eliminate infiltration of flood waters into the systems and discharges from the systems into flood waters.

Where flood proofing is utilized in a structure, the architect or engineer must certify that the flood proofing methods are adequate to resist the flood depths, pressures, velocities, impact and uplift forces.

The use of fill material to raise the lowest floor to above the base flood level is permitted in the flood fringe area provided that the cumulative effect of the proposed development, when combined with all other existing and anticipated development, will not raise the elevation of the base flood more than one foot.

The Coastal Flood hazard area is also composed of two districts. Where coastal flooding is less than 4 feet, construction requirements are the same as in the riverine flood fringe district.

Where coastal flooding is greater than 4 feet, new construction and substantial improvements will be permitted only when the lowest portion of the structural members of the lowest floor is elevated to or above the base flood level and "securely anchored to adequately anchored pilings or columns." The FIA regulations do not provide specific design standards to accomplish this, but rather require the architect or engineer to certify that the structure will withstand velocity waters and wave wash.

All new construction or substantial improvements in the coastal

Continued on Page 10



# FIA 1973

Continued from Page 9

high hazard area must have the space below the lowest floor free of obstructions or be constructed with breakaway walls intended to collapse under stress without jeopardizing the structural support. The FIA further mandates that such temporarily enclosed space may not be used for residential purposes.

The FIA regulations prohibit the use of fill material for structural support of structures located in the

coastal high hazard area. The regulations also prohibit the man-made alterations of sand dunes which would increase potential flood damage.

## RECENT ACTIVITIES

The Hawaii Advisory Committee, which represents private interests, since its organization in November 1976, has been working with Hawaii's Congressional delegation to obtain revisions to the flood hazard map to accurately plot the 100-year tsunami inundation boundary and to obtain modifications to

the FIA regulations which will reflect Hawaii's unique economic and environmental conditions.

To date the FIA has agreed to allow the substitution of the word "resist" for "withstand" in the provision requiring the architect or engineer to certify a structure will withstand tsunami velocities and wave wash. Without this change architects and engineers would not have been able to obtain errors and omissions insurance for design work on structures located in coastal high hazard areas.

As a result of the Hawaii Advisory Committee's work, the FIA initiated in March, 1978, a study to evaluate the standards for development in coastal high hazard areas subject to tsunami flooding. Dames & Moore, Inc. were selected as the federal consultant to prepare these standards. A Technical Advisory Committee, composed of local architects and engineers has been formed to provide input to this study.

The FIA has also commissioned a study to determine the effect of physical features in flood mitigation. The FIA will revise its regulations to reflect the results of this study.

Although a federal Environmental Impact Statement was prepared for the National Flood Insurance Act, it did not address the impacts this program would have on specific communities such as Hawaii. Exceptions to the FIA regulations are permitted only if a community can demonstrate to the FIA that implementation of such regulations will cause "severe and gross inequities." In order to document the economic and other technical data required to make such a request, the 1978 State legislature passed a resolution requesting the Council of Housing and Construction Industry to examine the economic impact of this program in Hawaii. It is anticipated that the 1979 legislature will provide funding for this important study.

Continuing efforts by our Congressional delegation in Washington, the State legislature, the Council of Housing and Construction Industry, the Hawaii Advisory Committee, the Technical Advisory Committee and interested individuals will be required to insure that the flood hazard maps and regulations are truly reflective of Hawaii's unique conditions. HA

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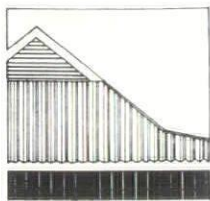
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## HISTORICAL

# Charles William Dickey, Architect

by WILLIAM DICKEY MERRILL  
Ph.D., FAIA-ME

"C.W." or "Will" throughout the 1920s and 1930s could only mean Charles William Dickey to Hawaii's business community and to its building industry. In the third person singular he was also affectionately known as "Pop" and more formally as Hawaii's Dean of Architecture—not only on the cover of a 1938 issue of *The Sales Builder* but in the minds and the hearts of the community.

He was born in 1871 into a closely knit and affectionate family, the grandson of missionary William Patterson Alexander on his mother's side and on his father's side of Judge Theophilus Lyle Dickey, friend and confidant of Abraham Lincoln.

Raised in the unique outdoor life of Maui, he returned there with architectural degree in hand after graduating from MIT in 1894. He did not dive directly into practice, however, but had what must have been a delightful change of pace, acting as Deputy Sheriff at Makawao for over a year.

His only architectural digression during this period seems to have been the building of "Cragalea", the shelter atop Haleakala, accessible only by bridle trail—a sturdy structure anchored by chains against the winds that destroyed earlier buildings at that site.

Reentering his profession he went back to San Francisco to work with Reid Brothers for about four months before returning in 1896 to a partnership in Honolulu with Clinton Ripley, twenty-two years his senior, whose talents and interests seem to have been toward the mechanics of architecture and structural systems rather than the aesthetics of design.

These two, the firm of Ripley and Dickey, had an active practice, largely in residential work, monopolizing the field until the arrival in 1897 of Oliver G. Traphagen, FAIA, who brought with him from Duluth a formidable reputation and a ta-

lent that would win him the Judd and Boston buildings—Honolulu's first four-story structures.

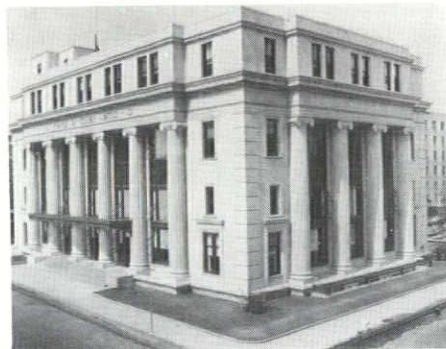
Dickey promptly topped these two with his six-story Stangenwald Building after ending his partnership with Ripley, and in 1901 joined E.A.P. Newcomb from Boston—again an experienced practitioner 25 years his senior. This partnership lasted until 1904 when, with the building industry going into a slump, Dickey left for California to establish a practice that held him for the next twenty years.

During this period, 1896 to 1904, the young and inexperienced but talented and enthusiastic architect, college-trained in the Beaux Arts tradition (Hawaii's first), expressed

himself in the accepted vocabulary of the day—Tudor, Gothic and Mission—but his syntax was purely Hawaiian. From the first he showed an inborn appreciation of lanais, eaves, and open but sheltered fenestration applied with an understanding of their usage in the micro-climates of Hawaii's heights, valleys, plains and beaches.

From 1904 until 1924 he lived and carried on a voluminous and distinguished practice in California—although still retaining his Hawaiian ties with such examples as the Baldwin Memorial Church at Makawao (1916) and the handsome Castle and Cooke building (1919) at Bishop and Merchant, now replaced by the Financial Plaza of the Pacific.

With a knowledge of only his Island work one might wonder whether his prominence was due more to the size of the puddle than to the size of the frog. In a meticulously researched 1978 master's thesis for Columbia University (C.W. Dickey's Immigration Station: A History of its Site, A Proposal for its Future) Ronald Lee Melichar notes his eminence also in highly competitive California where "his early success in Oakland was

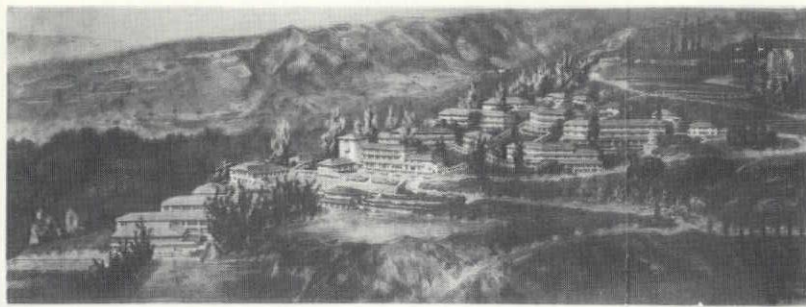


Castle & Cooke Building, 1919



Baldwin Memorial Church, Makawao, 1916.





**Rendering of the Kamehameha Boys School proposal done for Dickey's office by William Merrill.**

extraordinary, given a boost by having won the competition for the Claremont Hotel, an enormous half-timber structure which stretches for 676 feet in the Berkeley hills" and is still seen as a prominent landmark in that city.

Melichar also notes recognition in successive issues of *Architect and Engineer of California*. The May issue of 1906 contains an article by Dickey on "Lessons of the San Francisco Earthquake and Fire" which had occurred the month before and in which his buildings of concrete and steel had "proved invulnerable." The issue of July 1907 "which was devoted almost entirely to Dickey's work, noted: 'He is now generally recognized as one of the leading architects of the city.'" Many of his fine bay-area homes, commercial buildings and schools still stand. From 1920 to 1923 he held the position of supervising architect for the Oakland Board of Education.

Thus it was as a mature and successful professional that he returned to resume his practice in Hawaii. Unlike most other architects who came, he was a returning resident with family and professional ties—a formally trained and experienced architect with a reputation earned and recognized beyond our shores.

A most complete listing of his Island work has been compiled by J. Meredith Neil in *The Hawaiian Journal of History* (9/1975) with the comment that the subject "deserves a book-length analysis." Finding the office records, preserved by Dickey's successors—Merrill, Simms and Roehrig, and later by Merrill, Roehrig, Onodera and Kinder—had been destroyed or dispersed with the dissolution of those firms, Neil depended on the public record, reviewing the Hawaiian press clippings from 1895 to 1942.

This aggregation presents a remarkably broad range of prac-

tice: schools, theaters, hospitals, residences, commercial and industrial buildings—in fact all types that commonly accompany a community's growth. Retrospective attention has centered largely on a few of the most well-known examples such as the A&B Building, the Immigration Station, Kamehameha Girls' School, the Halekulani Hotel, and of course a detail common to all of these that has come down to us as the "Dickey Roof."

The origins of this double-pitched hipped roof have been the subject of much inane quibbling; of course it didn't originate in the office at 405 Damon Building. One of its most pleasing applications was put together by C.W.'s grandfather Alexander at Waioli, Kauai, in 1835 (as noted by Tom Culbertson in *Hawaii Architect*, 10/78) described in the aforementioned 1938 *Sales Builder* as "no anachronism" with its "cool, spacious lanai (verandahs), wide eaves, Hawaiian style roof" that "fitted into the landscape like two more coconut trees." As used by Dickey it was the dominant feature of a pleasing combination that became uniquely his, incorporating such materials as lava-rock walls (plastered or exposed with a strong pattern of white-pointed joints) and redwood (stained black with creosote and then rubbed down with lime) united under the beautifully proportioned sweep of a tile or shake roof with broad overhanging eaves, inviting the trades but protecting from the horizontal rains that could come from any direction.

These artifacts speak for themselves but how much do they tell us of the man? Although they have been noted, recorded and commented upon more than those of any other Hawaiian architect, it is an impersonal record. How well will others know any of us from our works?

An analysis of his practice does tell us certain things. We know that,

while practicing in Honolulu, most of our AIA chapter members had worked for him at one time or another—many having come to Hawaii for that purpose. We know, too, that with all this diverse talent his work still preserved a distinctive and recognizable character. Dickey jobs were Dickey jobs—under his control from start to finish. Designers did not leave his office continuing to do Dickey buildings, nor can you spot in his work the specific and characteristic contributions of the designers who worked for him.

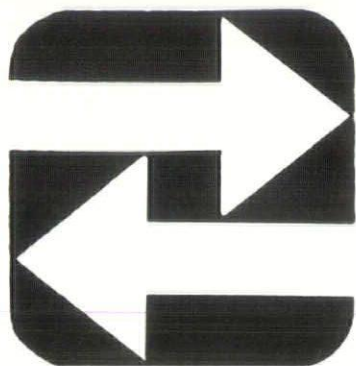
Outstanding projects in which he associated with other architects such as with Hart Wood on the preliminaries and details of the A&B building, and with Goodhue's Hardie Phillips on the preliminaries for the first elements of the Kamehameha Girls' School, show his ability to work with and use the considerable talents of the design masters of the day while still preserving his position as the controlling architect of record, maintaining the integrity and quality of craftsmanship that marked every job leaving his office. Melichar, in comprehensively tracing the background of the distinctively Dickey design for the Immigration Station, finds a long-term continuity of development and personal growth, from such early examples as the Palama Public School (Honolulu, 1899) wherein his style was already making its appearance.

It was probably more his human traits than his architectural talents—great though they were—that made Dickey an outstanding architect. We have all known designers of genius, inspired problem solvers, men with a true feeling for structure and space—in short, men who appeared to have it all but who, somehow, never achieved anything of note. What was it that set Dickey apart?

To understand him we must pic-

**Continued on Page 14**





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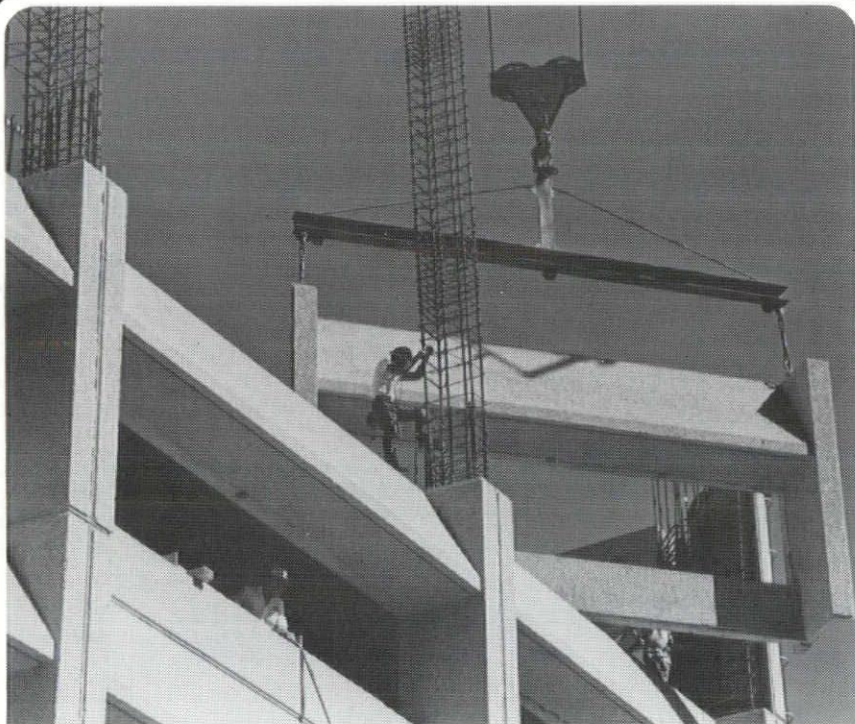
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## C.W. Dickey

Continued from Page 13

ture him in a very different setting from that of Honolulu today. His immaculate white linen suits and the white handkerchief tucked in his waistband for an apron as he entered the drafting room are suggestive of trade winds, cool lanais, white ginger in the soft air, boat days and unamplified steel guitars rather than air-conditioning, rock festivals and airports—of a Bishop Street on which the stranger was the exception, of a Waikiki with the Royal and the



Dickey (in white trousers) with Hart Wood to the far left, enjoying refreshments at the Blaisdell Hotel.

Moana featuring the skyline above the coconuts.

AIA meetings were—with a good turnout—about the size of committee meetings today and could be held comfortably in private dining rooms at the Young Hotel or the old Pacific Club. There was no AIA office other than that of the chapter secretary who during his term handled all correspondence and served as executive secretary.

Pop was a small man, physically, but intensely alive, active and alert with boundless energy; he was the last to leave a party and could probably be found passing the hat to keep the orchestra on for another hour when others were hanging on the ropes. And speaking of hanging on the ropes—he was an accomplished boxer during

HAWAII ARCHITECT



his college days and it is told that shortly after graduation, in a difference of opinion on the job, he was challenged by a burly contractor who promptly landed flat on his back.

His wiry frame expressed a characteristic body language with a quick, springy walk, an abrupt rather than a loose-swinging stride. It may have been his left arm—badly set after a break and held as though it were still in a sling—or it may have been his early boxing training but he had a distinctively stiff, erect way of moving, leading with his shoulders and turning his whole body toward you rather than just his head. And when he did turn toward you he was with you, hearing and reacting to you.

As a conversationalist he had a wonderfully abundant and ready collection of stories that he told with the greatest delight and gusto, for example, his California bus trip with an unscheduled stop near Moss Landing to see a dead whale beached near the roadside. Have you ever smelled a dead whale? You can taste it five miles down the coast. Well, while the rest of the passengers were breathing through their mouths with handkerchiefs over their faces, one perky little man in a dapper suit climbed atop the whale for his wife to take a picture ... and he fell through.

Then there is the recollection of an early design job—probably his first with Ripley and perhaps his first to go from the drawing board to reality—the Bishop Memorial Chapel on the Kamehameha School grounds (1897), later removed for his successors' Farrington High Auditorium. When the copper finial for the tower arrived on the job he was aghast. It was huge. Had he indicated the wrong scale on his detail? There must be some mistake, but no—the drawings checked out and, sure enough, when it was up in place it looked just as it had on paper.

Such bits and pieces can round out the whole. A stereoscopic view with depth and solidity requires more than one viewpoint but those who knew him are dwindling in numbers; when they are gone he will be just a shadowy figure. And if there was ever a substantial and unshadowy figure it was Pop Dickey.

Roy Kelley who was with him through the depression years from



**From left: Marco Sunada, Doug Freeth, Roger Benezet, Don Taylor, Kay Davenport, Jim Simms, Bill Merrill, Dickey, Tyler Harr, Ken Roehrig, Terue Fujita, and Kenji Onodera in the office c. 1940.**

1929 to 1937 must speak for many of the Dickey alumni when he finds that "it is awfully hard to express the close working relationship we had. He was a good boss, and he gave me a terrific opportunity to spread my wings ... quick with praise ... through the years I absorbed his philosophy of design and development, and I look to 'Pop' as my graduate course in architecture."

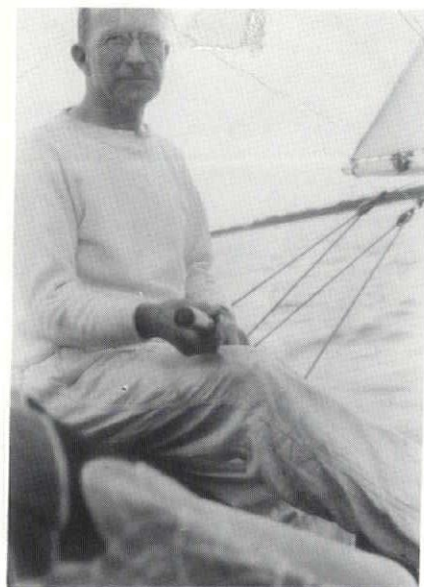
Cy Lemmon speaks of his consideration and kindness to his employees, remembering the efforts to involve him, as a young designer, directly with the client, getting him out of the drafting room

and into conferences, out on the job, or, as often happened, to the warmth of his little home on Kalakaua Avenue. There were the trips to Pearl Harbor for unscheduled, spur-of-the-moment mid-week sails—just the two of them. One day he marooned Cy on a big Navy mooring buoy with his camera to take pictures of the skipper and his boat in action. Pleasant, in retrospect, were memories of business trips together on the abominably rolling little interisland ship, the Waialeale—Cy below, very much under the weather, and Pop up topside enjoying every minute of it.

Bill Nakayama speaks of him as "a very good business man as well as an architect. His voice somewhat husky, his polite behavior faultless and kind." Bill remembers his "quiet good humor and common sense ... worthy of personal respect and affection, his judgment was clear and just." There are also memories of nail-biting concentration. He was "aggressive and impatient, he knew what he wanted."

George Hogan's contacts were at both the Yacht Club and in our AIA meetings where, with attendance often averaging a dozen or so diverse personalities, discussion might become rather hot—perhaps with Guy Rothwell good-naturedly needing a touchy Hart Wood,

**Continued on Page 22**







# Urban Design Conference

by CHARLES R. SUTTON, AIA

The 1st National Conference on Urban Design was held at St. Peter's Church, Citicorp Center in New York City October 18 through 21. The theme of the conference was "Cities Can Be Designed" and the workshop and panel discussions left no doubt that quality in the urban experience and human scale in the developing and rebuilding cities is of paramount concern.

More than four hundred participants, architects, planners, lawyers, economists, real estate specialists, developers, all meeting under the title of "Urban Designers," had opportunity to see or hear about some of the most exciting new urban developments in the United States and Canada, to discuss how they are being accomplished and what appears as future possibilities.

The conference started with an evening presentation hosted by AIA New York Chapter in Cooper Union's restored "Great Hall" by Ben and Jane Thompson, Architects of the Faneuil Hall Market Place in Boston.

Other projects presented as notable design in the urban context included new buildings in Citicorp Center; a block of Manhattan's



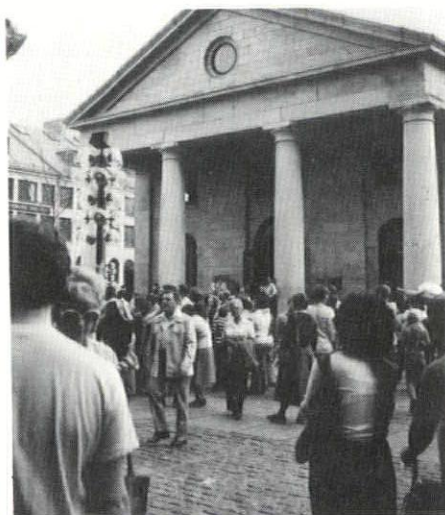
**Faneuil Hall Marketplace—a real people space.**

midtown; historic preservation at South Street Seaport, and renovation and neighborhood renewal in Soho (south of Houston St.) in New York City.

A subsequent visit to Boston proved to us that restoration and renewal can have great impact on the quality of life in the City. Faneuil Hall Market Place is the link between Boston's new City Hall Plaza, Government Center, and the water-

front renewal which has restored and renovated granite warehouse buildings from the early waterfront era into new apartments and shops in a park which reclaims the waterfront for people and recreation as never before used.

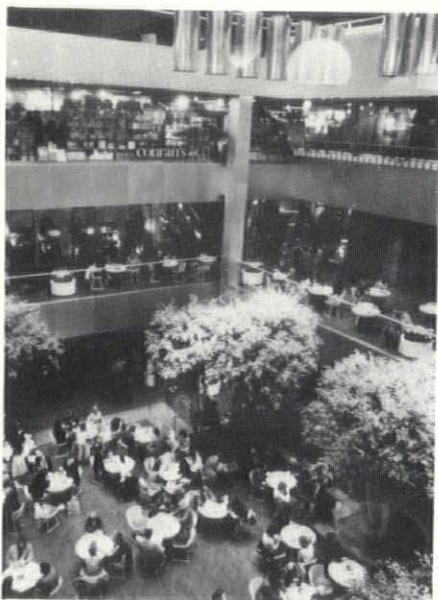
Faneuil Hall Market Place is responsible for bringing more people into downtown than anything else since they all lived there. A kaleidoscopic scene of produce, food





service, bakery, butcher, delicatessen and handout stands serve an endless variety of foods and other goods from early morning to late evening. The hustle of the market at noon changes to elegant dining in the evening and entertainment, in addition to the marketplace itself, includes everything from the sidewalk juggler to sing along and disco dancing in various dining and drinking cellars, lofts, and sidewalk cafes.

Headquarters for the Conference in New York City was Citicorp Center, a new full block development in midtown Manhattan where "The Market," a New York version of a continental shopping arcade, links all four streets to a gourmet collection of food displays and services which brings the lunch time browser into the atrium for a pleasant discovery and enjoyable time. Off a



#### "The Market" at Citicorp Center.

corner plaza, and directly connected to The Market is St. Peters Church, a landmark on the corner for 70 years and rebuilt as part of the center.

The sanctuary of St. Peters Church served as the Conference Center and meeting place. Ann Ferebee, editor of Urban Design Magazine, sponsor of the conference, introduced Jonathan Barnett who said that his premise that cities can be designed is "still a presumption, one that is sustained by successful examples," many of which were presented and reviewed in the workshops that followed.

The major emphasis of the projects presented and the solu-

**Continued on Page 18**

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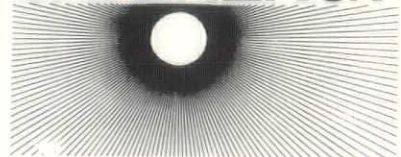
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## Urban Design Conference

Continued from Page 17

tions sought was human scale; the relationship of people and their activities to the urban environment, provision of places supportive of people shopping, strolling, visiting, watching, waiting and working in the city.

Renewal and restoration of existing buildings and neighborhoods has been an important way of bringing improvements to the city on a scale where the impact is quickly apparent. Finding new needs for obsolete structures has brought the beginnings of renewal to Soho in lower Manhattan, an area of cast iron front buildings with interesting architectural character which have new shops at street level and apartments above. A presentation by James Rossant, architect who lives and works in Soho, compared the area to Amsterdam's canal front houses and the development of narrow indi-



**South Street Seaport, Manhattan.**

**HAWAII ARCHITECT**



Others attending the conference from Honolulu were Richard B. Ferguson, Mr. and Mrs. Aaron Levine, and Luciano Minerbi.

vidual buildings for both commerce and residential use.

South Street Seaport, the old Fulton Fish Market in Manhattan's lower east side, is a demonstration of successful "Transfer of Development Rights" (TDR). South Street Seaport preserves a unique fragment of the city as it was in mid eighteenth century, restores a collection of old ships and places them together on the East River as a museum, and creates a new marketing and recreation focal point for residents and visitors in the Wall St. neighborhood.

The property was held by a development company which planned to demolish the area and rebuild to the typical large scale of other Manhattan projects. Through the intervention of The Department of City Planning, the city, with TDR, sold development rights by designating another location for the unbuilt floor area and thus were able to compensate the land owner with little direct cost to the city. The broader objective of preservation and improvement in the city was thus achieved with minimum cost and great benefit, and the neighborhood of 3 to 5 story buildings is now being restored along with construction of The Seaport Museum. It is significant that the development rights, with specific designation of location for future construction were found to be salable and that the actual transfer did take place.

What do these cities have in common with Honolulu? New York, Boston, Tokyo, London, Paris, are laboratories of the urban environment. Eliel Saarinen, in his 1943 book *The City, Its Growth, Its Decay, Its Future*, identified the characteristic pattern of city growth from the crossroad settlement to the rise of the town, to the city and its eventual decay at the core area as a predictable and certain

Continued on Page 20

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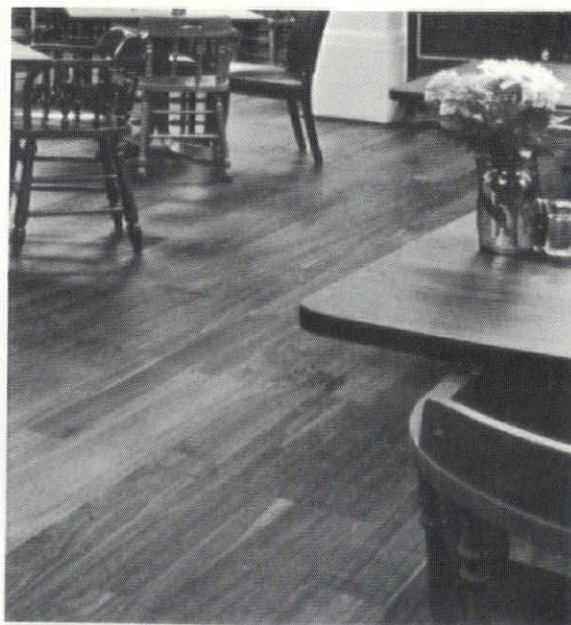


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## Urban Design Conference

Continued from Page 19

phenomenon. Honolulu has been through the full cycle and is experiencing the inevitable struggle for renewal. The quality of that renewal is a community concern as we see ourselves in a more intensively used and limited land area.

Honolulu can continue to be a unique environment among cities of the world. It need not be modeled after any other place. Its climate, natural physical setting, and location on the Pacific Ocean are sufficient to create differences in the type of built environment needed. Its people, and the idea called "life style," the "aloha spirit," also say clearly that there is an awareness here of a different style and set of architectural characteristics that should be evident in the city as it grows. The evidence indicates the opposite—that we are following the same pattern of all cities around the world.

More and more it is said that development is "destroying the beauty of Oahu," but try to locate a time in the history of Honolulu city growth that urban quality was at a high level. Quality in the city is known only in fragments of the built areas where architecture and "place" are one. These fragments should be recognized and examined wherever they are, for the knowledge they may bring toward finding our own solution.

The city exists and continues to grow. Honolulu, recognized around the world for its desirable climate and natural beauty, will not get smaller. The need for housing will not diminish notwithstanding those who believe the door can be closed. The current economics of housing with most of the population excluded from purchase of new dwelling units on the market indicates the reality of changing standards and the necessity to seek new ways to make our environment livable.

Examples around the world

show us that quality of life is less dependent upon quantity of space per individual than upon the quality of that space. Such qualities as privacy, quiet, beauty in the built environment, opportunity for social and business interchange, a sense of belonging, and a chance to participate, are all possible in the urban setting. However, experience indicates that they are not accidental.

Objective policies set forth by an enlightened populace can bring about effective change in city structure. Examples discussed in the Urban Design Conference demonstrate that government intervention is not the only way to create the best of urban design. In fact, the most spectacular successes have been privately motivated and completed, frequently working with new public policy or policy modified to fit the objectives of people most directly affected. Honolulu has many examples of improvement generated by community group action.

Tree plantings in Waikiki during the 1960s were a major improvement along Kuhio Beach. The sign ordinance originally promulgated by the Outdoor Circle has made a major contribution to urban quality. Fort Street Mall and Financial Plaza contributed significantly to improving public space and business activity downtown.

Today, neighborhood boards and their representatives at the Development Area Organization provide greater opportunity to express the general plan in terms of human qualities. The public needs the reinforcement of the best professional expertise in order to reach the decisions needed for determining Oahu's future growth pattern. To assure a city quality most desirable for the future, alternatives should be considered along with the means by which the established objectives can be accomplished. If we do not allow obsolete patterns of growth to spread development across all available and easily buildable land regardless of its present urban, agricultural or wilderness designation, then we must live in the city. If we are to live in the city then consideration of what makes city housing attractive, enjoyable, and worthwhile becomes of paramount importance in today's community discussion. That is what "urban design" is all about. HA

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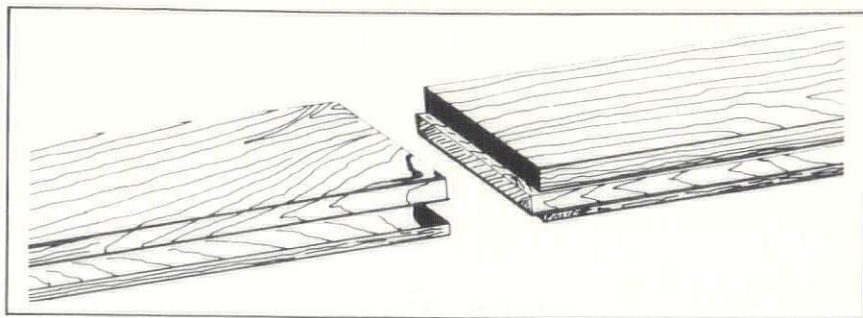
Students from the Department of Architecture, University of Hawaii at Manoa, designed, constructed and erected the tent enclosure for the HS/AIA Convention at Waimea Falls Park, Saturday, November 18, 1978.

They donated their time and effort to make the event an important one in their continuing growth toward true professionalism.

Another group was equally supportive of the tent project—they are the people and firms who so generously donated the money which helped pay for the materials. Without their financial support all the labor could have been for naught.

So—a very special Mahalo to the following who contributed to the Tent Fund, University of Hawaii Foundation.

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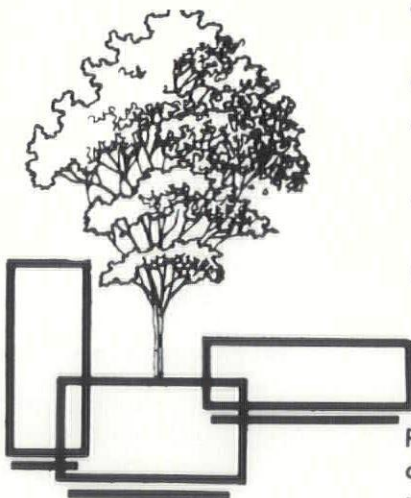


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Continued from Page 15

pushing his buttons and roughing-up his naturally prickly nature. Here Hogan remembers Pop as the one who could quietly but firmly smooth the waters and get the discussion back on course with everyone still friends. In personal contacts he is remembered as completely approachable, never patronizing, and unassumingly natural with his raw young colleagues.

During 1941 and through WW II there was a constant stream of prints, tracings, and specs carried back and forth between Dickey's (and his successors') office and Pearl Harbor to the Design Section of Public Works, 14th Naval District, where, as Pete Wimberly tells it, he made personal contact with individual draftsmen, showing an intense interest in the work of each, "going from table to table, treating them as human beings and as par-

ticipating architects."

Val Ossipoff also speaks of his personal and total involvement in every job. During one particularly hectic and busy time he stepped into Pop's office for a decision and there he was, completely immersed, writing out specifications longhand. On one occasion Val recalls a quick temper and an ability to be brutally severe—firing an engineer out-of-hand and embarrassing him before the other employees for not keeping up with a tight schedule.

We expect with maturity to find a mellowing that smoothes down such rough edges. In the mature person—the archetypical wise old man, the father figure—we look for a steadiness (if not a stodginess), a growing appreciation of the gray values and the greenness of the grass on both sides of the fence, the common ground rather than the differences, an understanding acceptance of human frailty and a realization of one's own fallibility.

We also expect to find the increase in these perhaps desirable traits traded-off for a diminution of youthful enthusiasm, volatility and self-assurance. Just as an excess of youth's desirable traits may edge into arrogance, inconsiderate egotism and insensitive emotional instability, so maturation may slide into deterioration, degeneration and a downward spiral into senility.

If such is maturity, Dickey could not be rated as mature. He retained an infectious excitement and resilience of mind together with a self-assurance and confidence in his own judgment that might be described as sophomoric were it not for the wisdom and experience behind it.

He held strong opinions, likes and dislikes of a degree that made partnership relationships difficult. He did not suffer fools gladly. He was intolerant and scornful of perceived stupidity, weakness or error in others. And yet he had a

rare sensitivity and adaptability to the feelings, the tastes and the needs of his clients and staff that comes only with true maturity.

It is such strong and apparently paradoxical cross-currents that make it difficult to visualize or define the man. Actually the total was well-balanced in the stability of a well-ordered life with activities clearly distributed to bear on a firm three-point foundation: family, profession, and recreation—home, office, and the Pearl Harbor Yacht Club.

Without knowing him in all three settings one could not know, understand or evaluate him—his warmth in the relaxed atmosphere of his home as a doting grandfather, the intensity of his concentration while leaning with one elbow on the board of his designer or specification writer, his empathy with the client, and perhaps most of all the joyful but fiercely competitive no-nonsense spirit that ruled the S-7 as a taut ship from the 5-minute gun to the finish line where a good-humored Rabelaisian exuberance took over as the bottle was broken out and he came about, heading back for the club house.

For an architect the interesting aspects of Dickey's nature are those that set him apart and distinguish him from his contemporaries. Just what sets one architect apart from another—assuming comparable professional competence for both?

This could easily, and perhaps should, move into an abstruse psychological metaphysical disquisition but with Dickey it would appear to be simply his love of what he was doing—a truly infectious and unaffected affection for people and his profession, and for what his profession and he could do for these people.

This can be seen in his work. People didn't just admire his buildings; they were happy in them and they loved them—and him. HA

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| HAWAII MARBLE AND GRANITE CO., LTD.     | 19 |
| HONOLULU BLUEPRINT & SUPPLY CO.         | 14 |
| IMUA BUILDER SERVICES, LTD.             | 17 |
| LA MANCHA RESTAURANT                    | 23 |
| NURSERY ASSOCIATES, LTD.                | 21 |
| PACIFIC BUREAU FOR LATHING & PLASTERING | 17 |
| PAGODA RESTAURANT                       | 23 |
| PEACOCK ROOFING & TERMITE CO., LTD.     | 18 |
| PAUL RASMUSSEN, INC.                    | 19 |
| SANDERS TRADING CO.                     | 21 |
| THE SPACE PLACE                         | 18 |
| TERUYA RESTAURANT, INC.                 | 23 |
| TILE, MARBLE & TERRAZZO                 | 2  |





# Where to go For BUSINESS DINING



## RESTAURANTS & CATERING

### Columbia INN

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"TOP OF THE BOULEVARD"

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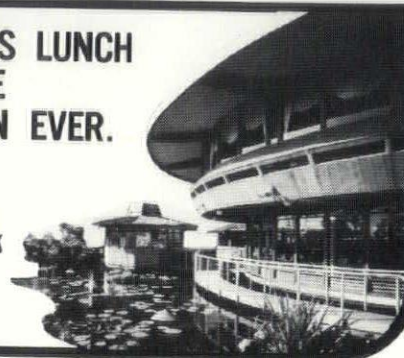
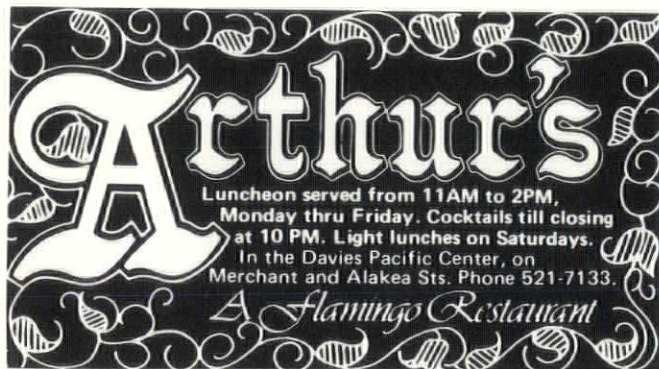
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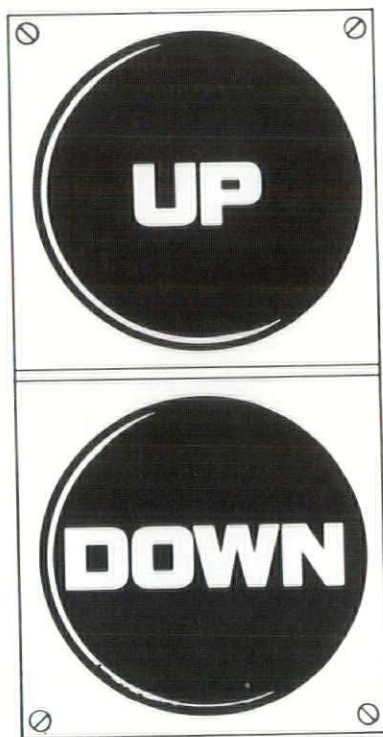
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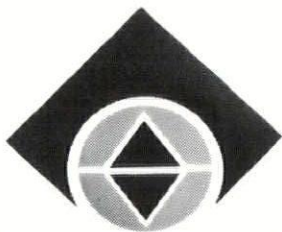
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