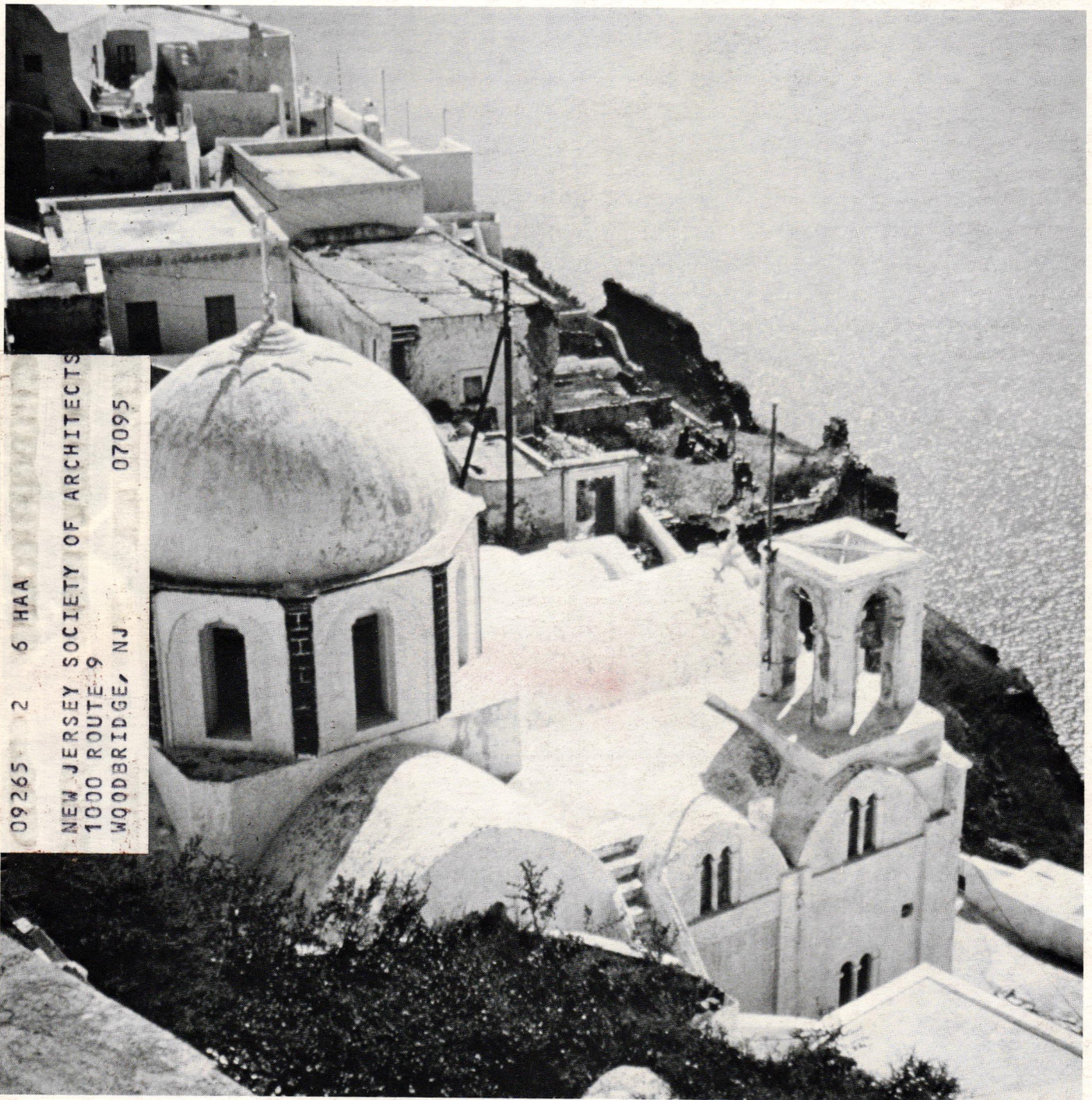


HAWAII ARCHITECT

March, 1983

Santorini



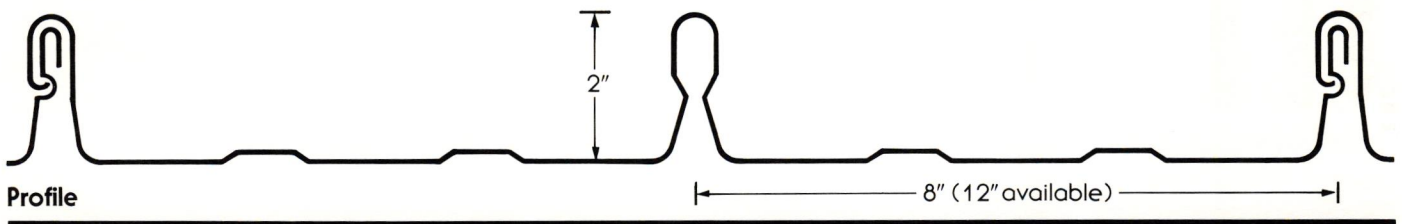
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Volume 12, No. 3

March, 1983

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Features

On their Own

Nancy Peacock, Kea Studio, Inc.	7
Don Huang, Collaborative Seven	9
Michael S. Chu, msc inc.	10
Mitchell Millar, Mitchell Millar Architects	12
Susan Anne Ishikawa, Design Consultant	12

A Tour of Santorini

by Thomas M. Culbertson, AIA	16
------------------------------	----

Departments

Headlines

Honolulu Urban Design Form by Lewis Ingleson President, HS/AIA	4
--	---

Commentary

Why Can't Johnny Draw? by Edward Sullam, FAIA	14
--	----

Cover

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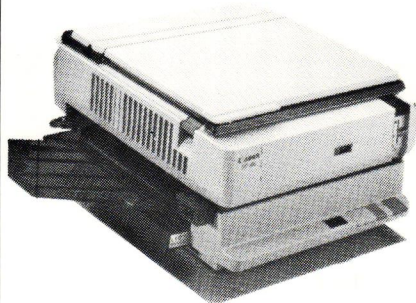
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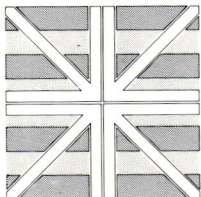
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Headlines

Honolulu Urban Design Form

by Lewis Ingleson
President, Hawaii Society/AIA

We often hear it said that Honolulu appears as a hodge-podge of buildings with no urban design form or direction and that "it's too late, the damage has been done."

I don't believe that all is lost for the future design of our city. Many opportunities still remain, but recognizing and implementing them takes some effort.

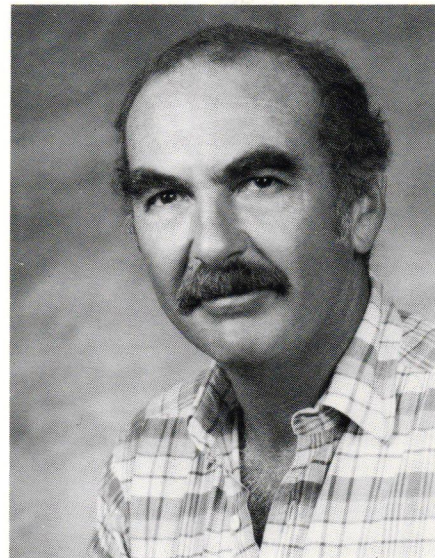
For me, one of the most beautiful urban areas of our city is the Civic Center. Here stands a collection of fine buildings: some very old, like the Mission Houses, Kawaiahao Church, and Iolani Palace; some quite new, like the State Capitol and the Municipal Office Building, all in a lovely park-like setting. Broad lawns, fine mature trees, major art works, and the absence of visible automobile parking make this one of the finest government centers anywhere.

And we see extensions of this great park beginning to reach out into other areas of the city, particularly mauka from the Capitol toward Punchbowl and makai, along Mililani St. toward the harbor.

Opportunities for future extensions are yet to be realized. Thomas Square, the cultural center of Honolulu, with its Academy of Arts and Neal Blaisdell Center, could be linked to the Civic Center by creation of a beautifully landscaped mall along Hotel St.

The removal of bus lines to Beretania St. and the creation of a mall on Hotel St., Ewa of the Civic Center, would provide a further extension into the Central Business District, Chinatown, and ultimately Ala Park.

We have made a meaningful beginning in the Civic Center Park, and to those responsible we owe our gratitude. Extending this park into other areas of the city can result in a beautiful network of parks and malls, which will, in turn, pro-



vide our city with the framework for that urban design and form sorely needed.

What I propose need not be costly. However, it will require vision and leadership on the part of our public policy decision-makers and the dedication on the part of all our citizens to make Honolulu a truly beautiful city. HA

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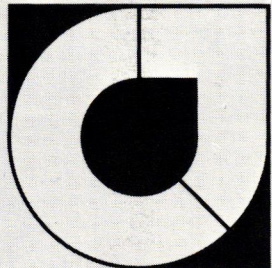


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On Their Own

Hawaii Architect interviewed five people who have recently opened their own offices to find out why they decided to go out on their own, and what their plans for the future are.

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MICHAEL S. CHU ASLA, APA

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Nancy Peacock Kea Studio, Inc.

Nancy Peacock subleases office space from Chip Detweiler, along with four other independent design professionals. She opened her own office about a year ago, and a primary motivation for going out on her own was to become involved in all facets of a job, rather than concentrating primarily on drafting.

She received a Bachelor of Architecture degree from Cornell University, and worked for Norman Lacayo and Ossipoff, Snyder, Rowland & Goetz prior to opening her own office. Her past experience consisted mostly of high-rise condominiums, and her practice now is oriented toward residential architecture—condominiums,

townhouses, and single-family houses.

Peacock feels it is unfortunate the general public doesn't understand the role of the architect. Most people associate the term "architect" with "expensive." They don't realize they can't afford *not* to hire an architect to ensure adequate planning of their built environment.

In her designing process, she emphasizes the consideration and resolving of each small detail as it surfaces, and feels that careful and timely attention to these small details is what makes the whole project work.

Peacock is involved in many community activities (she is a

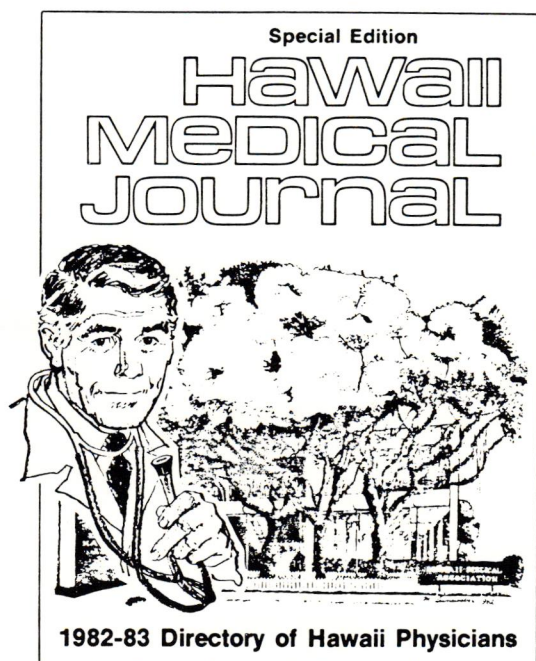
member of the Punahou Alumni Board, the Honolulu Zoo Hui Board, and the YWCA Board). She was also recently elected associate director of HS/AIA. Besides being personally fulfilling, these activities help to broaden her knowledge of the community and its needs.

Current projects of Kea Studio, Inc., include adding storage and an exterior buffet to the Al Harrington Show premises, and several renovation projects of older homes. Peacock feels that her workload of renovation projects will increase, as there are many homes in Honolulu reaching an age where they need modernizing.

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Don Huang Director of Architecture Collaborative Seven

Don Huang received his Bachelor of Architecture degree from Cal Poly at San Luis Obispo. He opened his own office last April, after working for several local architects for about seven years (Leo S. Wou, Media Five, and CJS Group).

The concept behind Collaborative Seven (C7) is to offer the client complete professional project management support. The seven disciplines included are financial analysis, architecture, planning, energy management, construction management, real estate brokerage, and project development. Thus, C7 can take a project from conception to conclusion.

A new collaboration is formed for each project tailored to that particular job's requirements. The collaborative members are con-

tractually committed for the duration of the project, and at completion the team disbands. C7, however, will remain as a company to follow its responsibilities to the project.

Huang sees the architect's role as being a catalyst of new projects from their conception, and by also involving C7 in the fiscal planning, enabling it to be more responsive to the real goals of the project.

He sees C7's workload consisting of planning and programming projects (assisting clients in preliminary project studies), commercial and interior design and office space planning (finishing of tenant loft space including layout of office and personnel), and housing. Current projects include a restaurant, several residences, and design consulting for an airport and a

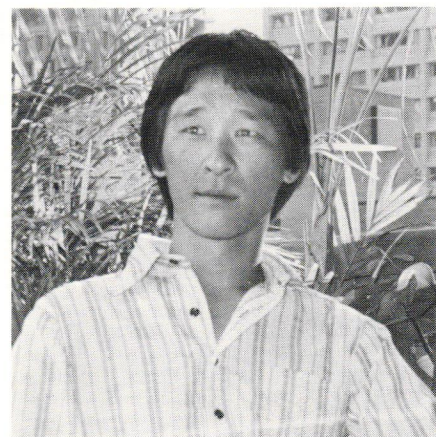
judiciary complex.

Huang feels that the role of the architect in the near future has to change. He can no longer be concerned exclusively with designing buildings, but must diversify into all areas of project planning, design and implementation. To be effective, architects will need to use computer high-tech methods to input and extract information to extend their capabilities.

Utilizing his own micro-processor for his office, which facilitates internal communications, cost and life cycle analyses, and financial feasibility studies, Huang would like to see the computer used for all stages, from programming and setting up projects to computer drafting.



**Michael S. Chu, ASLA, APA
msc inc.
Planning, Landscape Architecture, Urban Design**



Mike Chu recently opened his office in Downtown Honolulu, where he practices landscape architecture, urban design, and planning. He has eight years' experience working for Tongg Associates; EDAW, inc.; and Phillips Brandt Reddick. A graduate of California State Polytechnic University at Pomona, he is a registered landscape architect in the state of Hawaii and was vice president of ASLA in 1982.

His past experience includes working as a draftsman, graphics specialist, government liaison, planner and designer, and project manager on projects involving policy planning, land use studies,

site planning, and landscape design.

Chu sees his immediate goals as establishing msc inc. as a productive firm providing a personal and economically solvent service of land planning and landscape architecture.

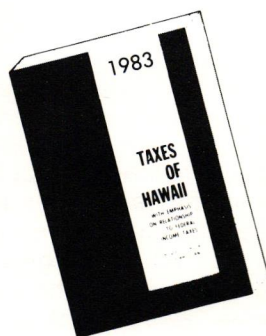
"In looking ahead, however, I cannot help but occasionally glance back to Richard Tongg and Francis Dean (of Ekbo Dean Austin & Williams) for a shot of inspiration.

"I see the planner/landscape architect as possessing a unique perspective of the future and attitude toward urban development. But to a large extent, this perspec-

tive has remained untapped. I'm optimistic that a greater level of participation will evolve, regardless of recent sunset legislation."

Past projects Chu has worked on include the Intercontinental Hotel, Wailea Beach Hotel, and the Wakea Garden Office Building. More recently, he has worked on the Oahu Urban Design Study and the Housing Location Study for the City & County of Honolulu. He has produced several articles and graphic aids for *Hawaii Architect* in the past few years, and currently serves as one of its staff photographers.

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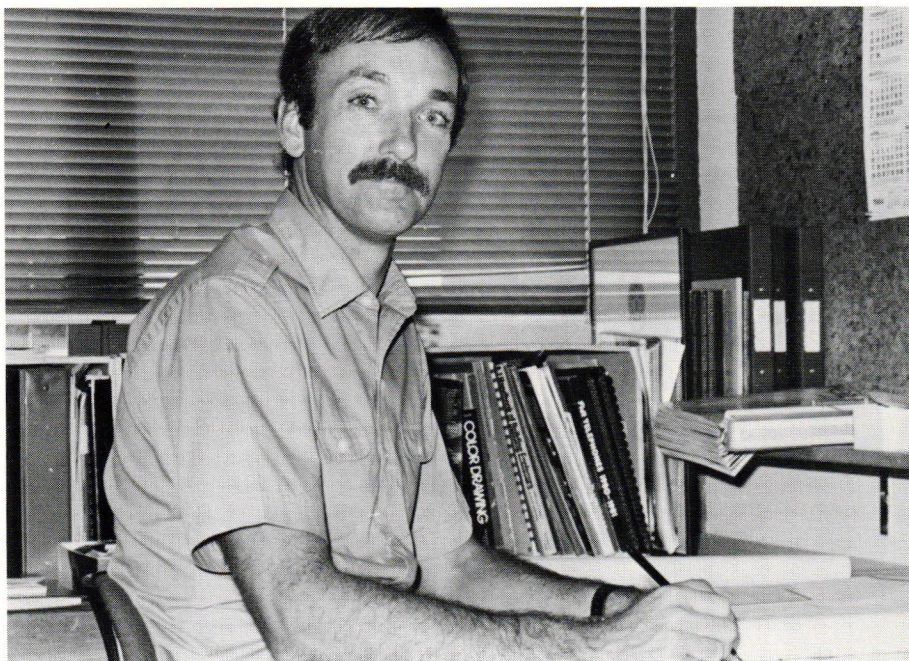
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Mitchell Millar, RIBA, AIA
Mitchell Millar Architects

Mitch Millar subleases space from Hal Whitaker in a pleasant office on the second floor of Kilohana Square. Originally from Great Britain, he studied at Glasgow College of Art, and received his Diploma in Architecture from Kingston College in Surrey, England. He is a licensed architect in both Fiji and Hawaii.

After serving a traditional apprenticeship of five years as a draftsman in Scotland, he worked for the City of London, and then had his own architecture and interior design practice there. On a whim he applied for a job in Fiji, where he spent about two years advising the government about architectural problems, maintenance of older government buildings, and supervising the use of aid funds.

While in Fiji, Millar established numerous contacts in the construction industry, and gained experience in handling the special requirements of planning and im-



Susan Anne Ishikawa
Design Consultant

Susan Ishikawa opened her office two years ago after spending eight years employed in architects' offices (Roger Lee, Geoff Paterson, and Norman Lacayo). She offers interior design services, both as a consultant to architects and directly to the client. She graduated from the University of Hawaii with a Bachelor of Arts degree in art history and ceramics.

Intrigued by the challenge of running a business and being responsible for design solutions, Ishikawa says that being on her own allows her to become involved in all aspects of each job. She finds it especially satisfying to have the chance to resolve her own design problems.

Ishikawa's design philosophy revolves around the concept of involving the client in every job. Interpreting the client's needs is most important and leads to another of her design premises:

HAWAII ARCHITECT

plementing jobs in remote areas. Current projects include a condo in Tonga, a study for a marina in New Caledonia, and several residences in Fiji. Millar also is interested in joint-venturing or consulting with larger offices who could utilize his South Pacific experience.

Through his architectural practice, Millar would like to provide a service to the people of the South Pacific by introducing to them the high-tech ideas and methods he learned in London. He enjoys the challenge of working in the South Pacific, where high-tech ideas must be carried out with low-tech solutions due to economic necessity. Because of this experience, his philosophy of architecture has become one of "long life, loose fit": buildings should be designed to accommodate flexible uses, and not be precious entities in themselves.

ensuring that the designing of space and materials doesn't overwhelm functional objectives. The finished space should be a background for people and their activities.

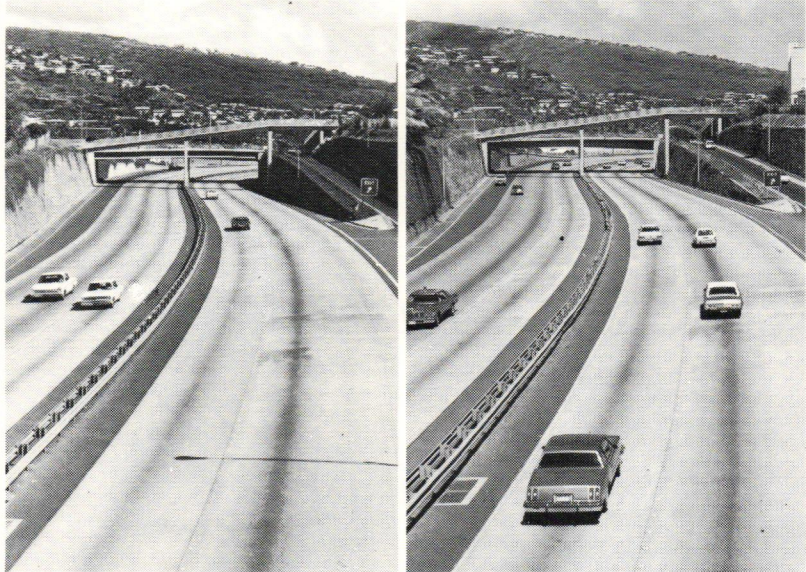
Currently, her practice consists of about half residential jobs and half commercial. She is presently working on the Kapiolani branch of the Bank of Honolulu with Geoffrey Paterson & Associates, several residential renovations, a small jewelry shop, and as a consultant to the CJS Group.

When planning for the long-range future of her practice, Ishikawa sees her office as staying small. She would like to joint-venture larger jobs with other interior designers or architects, as she enjoys working as an interior consultant on a team of professionals. Her very long-term goal is to return to school and obtain her architectural license.

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Commentary

Why Can't Johnny Draw?

by Edward Sullam, FAIA

After serving as a juror recently for a 300-level design studio at the School of Architecture at the University of Hawaii, I could not help but come to the conclusion that the current generation of student architects does not enjoy drawing. In all fairness, however, I must immediately add that there are many skilled model builders among them. They also do a much better job of presenting their projects verbally than my generation of students did in the late 1940s.

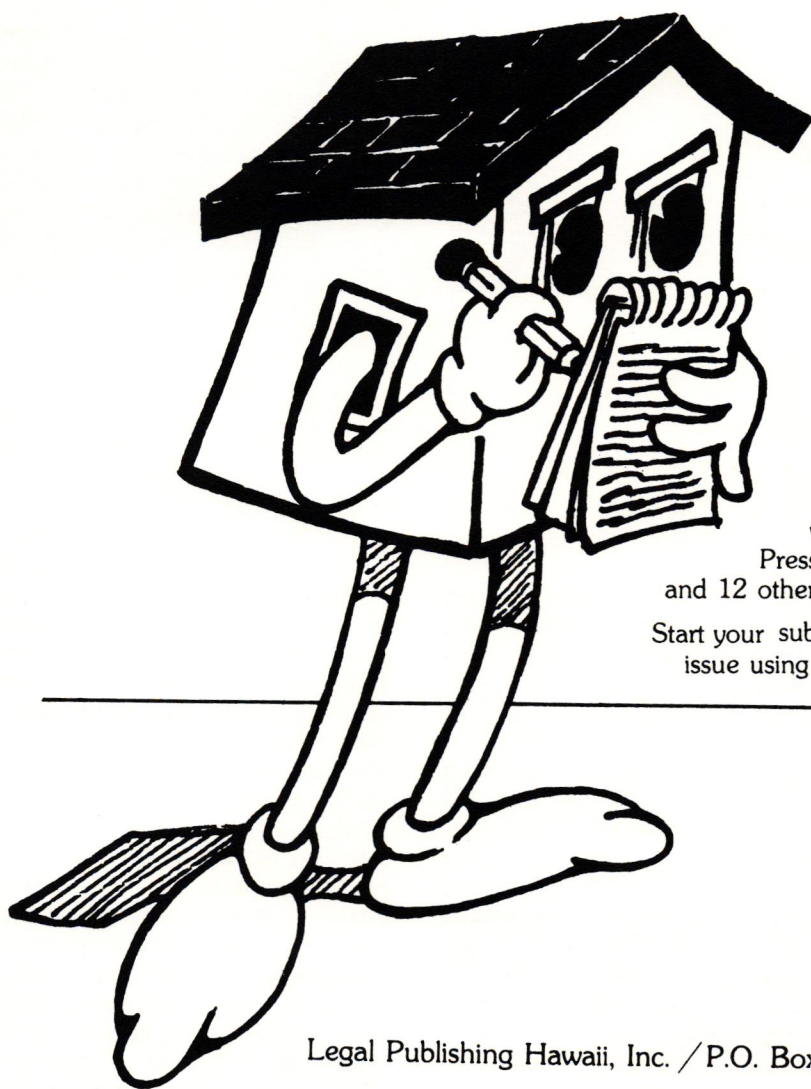
Nevertheless, I found the lack of joy in the preparation of drawings somewhat bothersome. Floor plans, site plans, sections, elevations, axonometrics, perspectives—these are the tools available to explore, understand, and illustrate the implications of our designs.

A model can illustrate many aspects of a project, and a verbal presentation is certainly important in helping to "sell" the project, but it is fraught with many hazards. Words can easily lend themselves to self-deception regarding the immutable constraints of the site and the program. These constraints are the ones architects must learn to live with—much as it may hurt. I feel that students who are serious about becoming architects must learn to bear the pain—if that's what it is—of these constraints. They will not bend to words or whims.

In this, the dawning of the era of computer-aided design, I undoubtedly will be suspect when I assert that architects still must learn to sketch and draw. It may be a while yet until computers can replicate the subtleties of ideas conceived by the human brain and translated through the skilled hands of a well-trained architect into drawings.

So as the old saying goes, "Back to the drawing board." HA

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A Tour of Santorini

by Thomas M. Culbertson, AIA

Santorini is an island (actually a group of islands) in the Southern Aegean Sea at about 36°20'N and 25°30'E. Or, perhaps we should just say it's on the "seven-day Greek Island cruise route."

In ancient times, it was known as "Strongyle" or "Round One." However, two huge geological plates meet in this area, producing considerable seismic activity. About 1500 B.C. the whole island blew up in a tremendous explosion (said to be several times the force of the Krakatoa eruption). In the place of Strongyle, there were now three islands, later to be named Santorini, Therasia, and Askronisi. Later, two more islets, now known as Nea Kamani and Pales Kamani, appeared. The crater of the still-active volcano is on Nea Kamani and it still

belches smoke occasionally. The caldera formed by this tremendous eruption is extremely deep and its steep sides form an archaeological showcase with many layers of volcanic material clearly visible. It is so deep that there are relatively few places where ships can anchor. Most passenger liners anchor off Thera, the principal town, and send their tourists ashore in launches. Those with considerable faith in donkeys ride these beasts up the trail, and those of little faith walk up the 600 steps, minding where they step!

The most disastrous recent earthquake was in 1956 with very serious damage and loss of life in the village of Oia at the northwest end of the island. Thera also received heavy damage and many

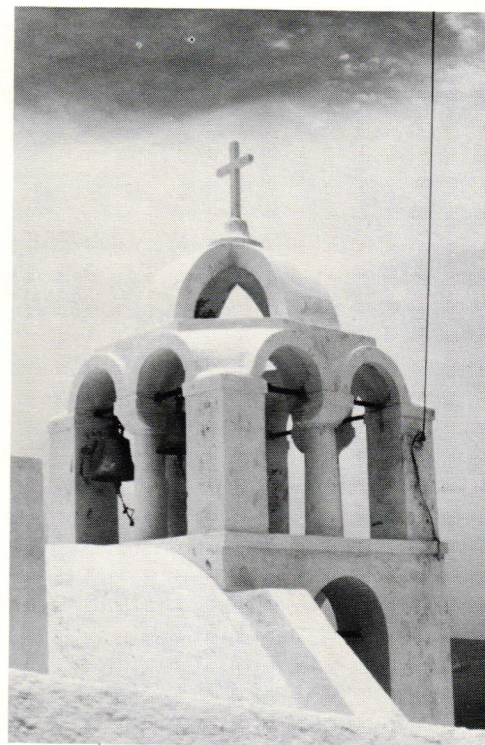
ruins are visible there today. (Incidentally, Thera is also known as Thira or Phira—take your pick.) Prior to 1956, Santorini's population was about 12,000; today it is little more than half that. However, this loss was not entirely due to the earthquake. All over Greece, the young people are leaving the country and moving into the cities, especially Athens. This is causing serious overcrowding in urban areas and a lack of farmhands to do agricultural work in the country. It is to be hoped that somehow this migration can be reduced or even reversed.

Those arriving by air are not faced with 600 steps, but with other minor problems. We had our choice of a decent assortment of taxis or a somewhat dusty bus.

HAWAII ARCHITECT



a. Thera from top of caldera looking south. b. Stone relieving arch at Ancient Thera reminiscent of Lion's Gate at Mycenae.



c

d. Bags of cement enroute to building site, Thera—no ready mix!

d


Being of Scotch descent, we decided to try the bus this time, having squandered a couple of dollars on a cab previously. Well, the bus stops about a quarter mile from the hotel, and it's a steep road at that. By the time we paid the fare and tipped a man to carry some of our gear, we could have afforded the cool luxury of a taxi! However one arrives, Thera is well worth the trip.

Strung along the top of the Caldera, Thera's white buildings stand out in vivid contrast to the deep blue of the ocean and the lighter blue of the sky. Only one or two of its streets are navigable by auto; the others are too steep or too narrow, or both. Donkeys are everywhere carrying bags of cement, gravel, or flour, cases of beer, wine or just plain Coca Cola. The don-



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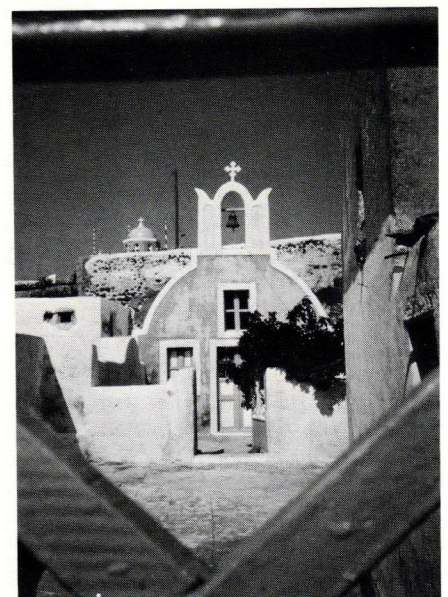
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key trail up from the harbor intersects the principal street in the center of the village. Strung out along this thoroughfare for a couple of blocks in either direction are small stores and shops selling a variety of goods, some interesting local wares such as shirts, woven items, fishermen's hats, etc.; many offering only tourist items. A couple of groceries have attractive displays of fruits and vegetables outdoors. The local "supermarket" is about 30 feet square. Hidden away here and there are many small restaurants and cafes, some of them serving excellent Greek foods and wines. Santorini produces several delicious white wines from its many vineyards.

Towering over the town is the very large, modern cathedral for the island, surrounded by an arcade and a fairly tall bell tower. Small, white Cycladic buildings flow down the slopes to the west, stopping at the brink of the Caldera. There are some 300 churches on Santorini and many are in Thera. They are extremely picturesque with their domes and very interesting belfries. Most are pure white, but in other villages, the dome may be either light or dark blue. Vaulted forms are very popular and many vaulted houses extend cave-like back into the less precipitous faces of the caldera. This makes them cooler in summer and warmer in the rather cold winters.

Circulation about the town is by



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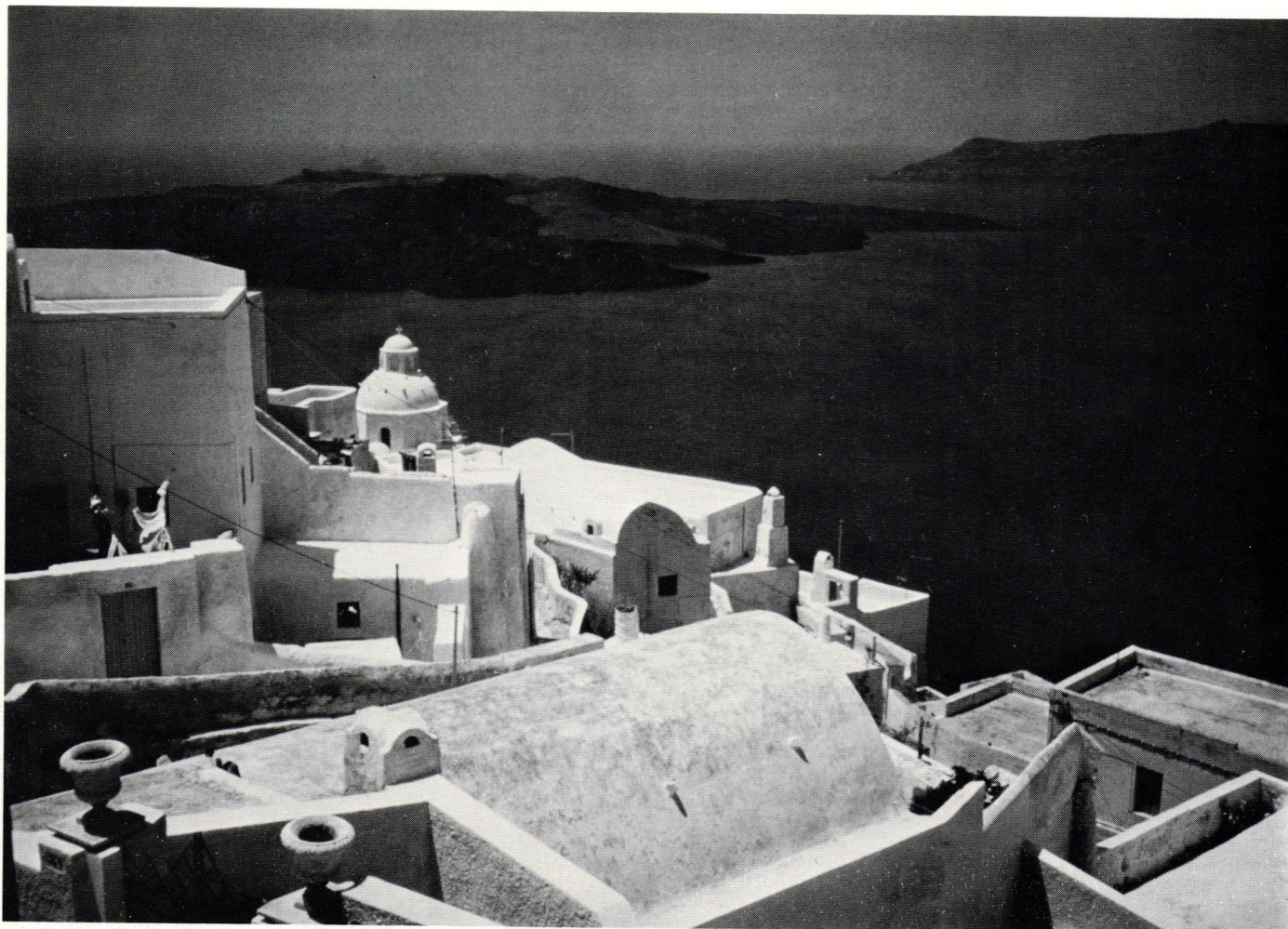
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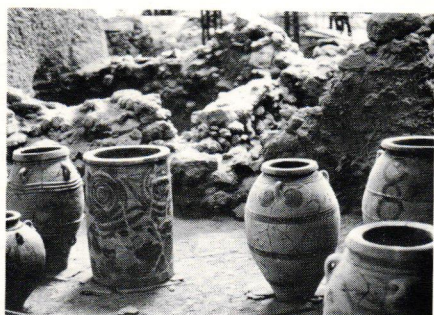
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b



c

a. Somewhat unusual church viewed through courtyard gate, Oia. b. Group of houses and a small church. Note vaulted roofs. c. Clay storage vessels at Akroteri excavation. d. Two-story street elevation of house, Akroteri digs. Note large openings at ground floor. This was typical condition. Wood lintels are also apparent. e. Traffic—downtown Oia.



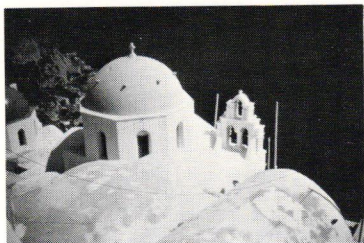
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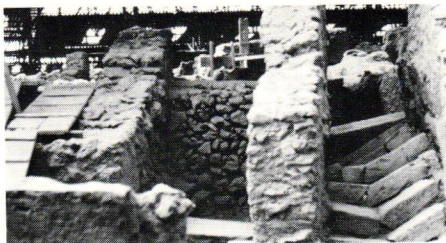
e



a



b



c



d

means of winding stone walkways barely wide enough for a sure-footed donkey and his burden, and following the contour of the land rather than any preconceived plan. The result is a fascinating and ever-changing series of vistas creating a delightful cityscape—definitely scaled to human beings. Bright flowers in almost every garden and courtyard are particularly beautiful against the white buildings.

Oia, at the northwest end of Santorini, must once have been quite similar to Thera, but somewhat smaller. However, it still plainly shows the ravages of the 1956 earthquake. In spite of this, it is well worth the bus ride or a boat trip and a walk up the steep face of the caldera. There are many picturesque buildings and reconstruction is still going on.

High up on the southeastern part of the island is Ancient Thera,

a. Ruins of boys' gymnasium, Ancient Thera. b. Typical Cycladic church, Oia. c. Stairs wrecked in 1500 B.C. earthquake, Akroteri digs. d. Steep site allows minimal circulation space, Thera.

HAWAII ARCHITECT

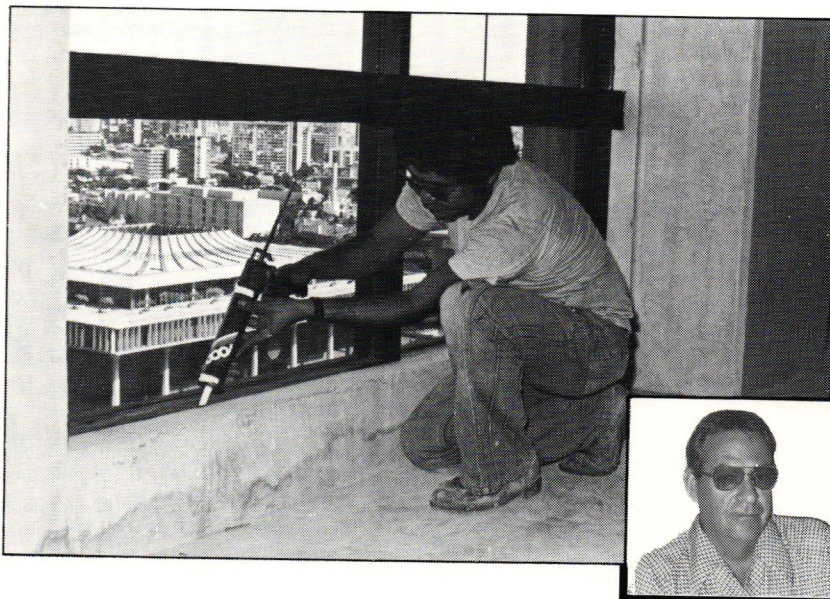
ideally located in historic days for surveillance and control of the southeast Aegean. From about 800 BC until after the birth of Christ it (then known as Mesa Verono) was the only town of importance on the island. It was at its peak in Hellenic times. The agora occupied almost the center of the town, surrounded by groups of private houses, public buildings and sanctuaries, except that the view to the east (toward the sea) from the agora was kept open. Most column bases and some walls of the agora still stand, as do parts of the theater and a gymnasium, among others. This is a tough site to reach, requiring a long taxi ride (from Santorini) and a somewhat rugged climb afoot; but it shouldn't be missed. The bas relief sculptures (of the founder, of the dolphin—symbol of Poseidon, the eagle—symbol of Zeus, and the lion—symbol of Apollo) are very interesting though starting to show their age.

Archaeological investigations have been carried out in various parts of the island since 1856 when an excavation at Kamari uncovered some Roman inscriptions. Just prior to 1900, a German archaeologist, Hiller Van Gaertigen, revealed the classical ruins of Ancient Thera on Mesa Vuono. In 1967, a major dig was begun at Akrotiri on the southwest portion of Santorini by Professor Spiros Marinatos, who was very active in (and directed) the excavation until his unfortunate death in an accident at the digs in 1974. He was attracted to this location because some remnants had been found on the surface, the site was relatively level and it was just opposite Crete—a logical place for a Minoan town. This also gives credence to Marinatos' theory that the tidal wave from the Santorini eruption put an end to the Minoan civilization on Crete.

The Akrotiri excavations are continuing under a huge corrugated metal shed with corrugated plastic skylights, all supported on a steel frame. They are finding a town, the layout of which is not unlike present-day Thera, with narrow, winding streets or walkways, and an informal plan. However, there are also differences. The buildings show no vaults; there are, of course no churches, so no domes or belfries. Because of the



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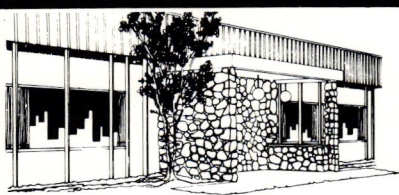
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fairly level site and no vaults, there are none of the cave-like cliff-houses. They did, however, have sewers to carry waste away in clay pipes. Many of the rooms contained beautiful wall paintings and elegant pottery. These houses had stone and mortar walls, sometimes reinforced with wood beams and typical heavy wood lintels at openings. The upper floors were supported on wood joists.

The ground floor rooms were for storage and work areas such as kitchens. The upper floors had larger openings and were the family living spaces. Some were reached via handsome stairs of stone or wood. Virtually every house had a loom for making cloth and it was generally not in a work-space, but on an upper floor. A mill for grinding grain was to be found in the work area of each house, as were urns of various shapes for the storage of oil, wine, olives, etc. Other pithor were for the storage of almonds, dried fish, flour, grain, etc. The shapes of these various vessels gave a clue as to their function. All were utilitarian, but each was indeed a work of art. In

spite of the destruction of buildings caused by the quake, their contents were usually extremely well preserved by the fine volcanic ash which settled everywhere. Thus, the excellent condition of the wall paintings, vases, and even fragments of furniture. Apparently, the inhabitants had some sort of warning to get out because no skeletons have been found; and it is thought that they even had time to take their most prized possessions such as money and jewelry with them, because none of these items has been found in the buildings. It is estimated that it may take nearly 100 more years to complete the excavations.

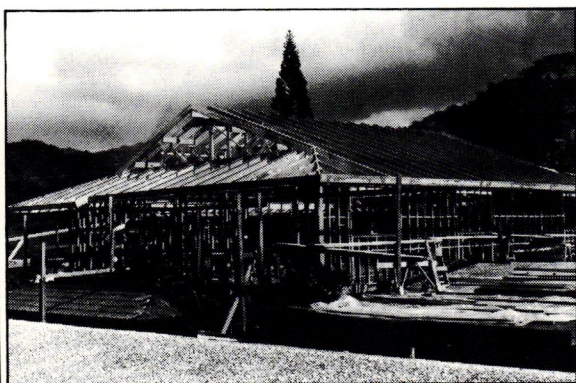
Because the cruise ships stop at Thera for only a couple of hours around mid-day (usually), the tour groups they disgorge pose only a brief flurry in the otherwise tranquil pace of the island. It is a fascinating and unique place with lots of small surprises for those interested in architecture and/or photography; and the island people are friendly, especially if you demonstrate a real interest in their island.

Credits:

Photography: Jean and Thomas Culbertson.

Historic Data: "Santorini," by Professor Christos Doumas, Professor of Archaeology, University of Athens. HA

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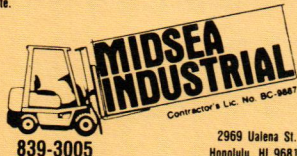
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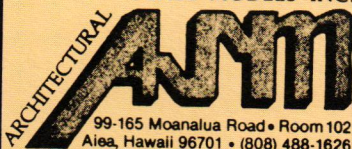


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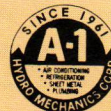
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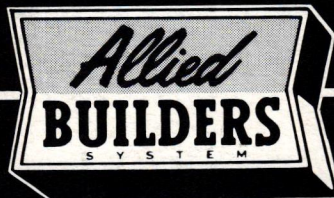


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