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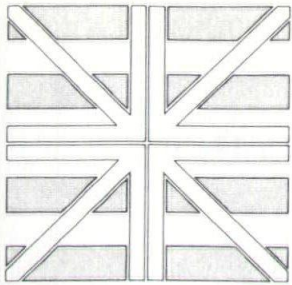
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HAWAII ARCHITECT

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Hawaii Society/AIA members are displaying their favorite work in this special year-end issue of "Hawaii Architect." Projects showcased on 17 pages starting on page 18 range from private residences to churches, shopping centers and factories.

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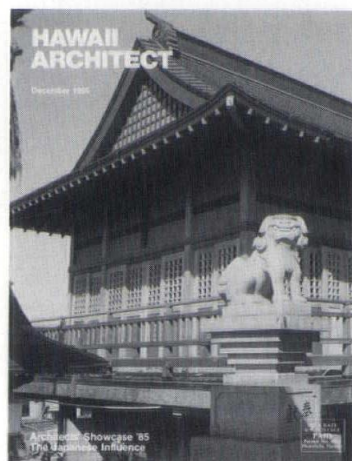
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Cover: A congregation hall for the Kotohira-Jinsha Temple of Hawaii was designed and constructed through a unique collaboration between architect and congregation. Architect Thomas T. Agawa, AIA, won an award for excellence in architecture for its design from Hawaii Society/AIA in 1982. Photo by Dwight Okumoto.

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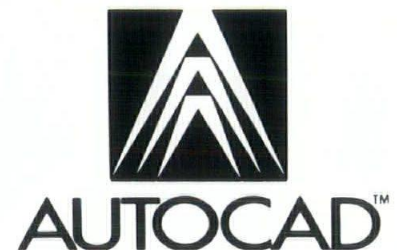
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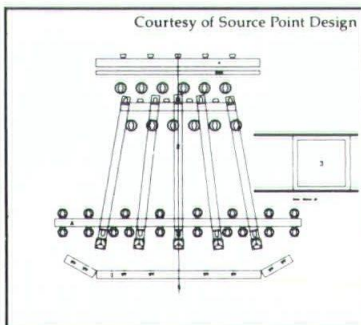
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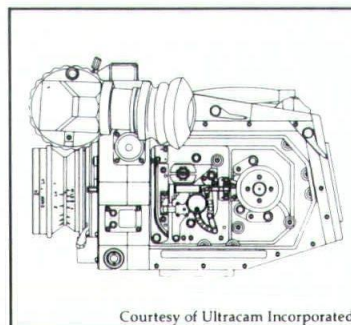
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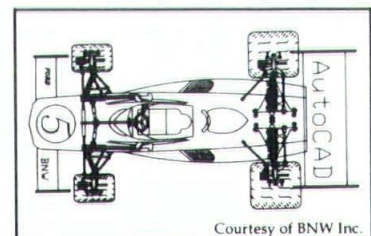
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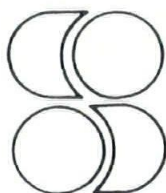
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THE JAPANESE HOUSE

by Vladimir Ossipoff, FAIA
Ossipoff, Snyder & Rowland

It has often been said that the Japanese house is better suited to Hawaii than it is to Japan. Having lived in one both through Japan's hot summers and cold winters I can attest to the truth of that sentiment, particularly when limited to the Japanese house in its daytime and not in its nighttime configuration.

Subject as *shoji* and *fusuma* are to an almost effortless intrusion by thieves and the winter's cold, the Japanese make the house somewhat more secure and somewhat more insulated from the freezing temperatures by closing it off at night. *Amado*, wood panels or shutters which are stacked out of the way during the day, are slid along the outer edge of the *engawa* completely boxing in the house. This, of course, shuts off all cross ventilation and is the reason the opening sentence must be limited to the house's daytime configuration only. In winter even with the *amado* in place the

Japanese family could be seen huddled around a *hibachi* trying to absorb some warmth from its feebly glowing three or four pieces of charcoal. These were some of the negative aspects of the Japanese house before the advent of electric radiators, heat pumps, etc., etc.

On the other hand, the *shoji*, slid open on a summer's day, allows for an ideal indoor-outdoor relationship so much in demand in Hawaii's lifestyle and also so important in humid Japan and humid Hawaii in achieving a degree of comfort through maximum air circulation. The early concepts described above can be, and have been, modified by contemporary techniques and usage.

Another feature of the Japanese house affecting our contemporary design is the fact that the early Japanese house was governed by a strict module, the *tatami*, a floor matting approximately three by six feet. This module was so well

established that usually no architect was involved. The carpenter builder was simply told that a house was wanted of so many rooms with the rooms each being of so many *tatamis* in size.

Thanks to the fact that the Japanese house was of post and lintel construction throughout and did not rely on bearing walls, partitions between the rooms mostly consisted of sliding *fusuma*. By moving these partitions, a rearrangement of the rooms was easily achieved.

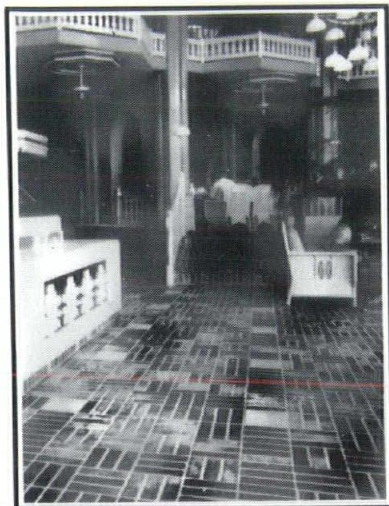
Because of Japan's relatively heavy rainfall, the houses invariably had pitched roofs with overhanging eaves. This, too, is appropriate in Hawaii.

Whether because of our summer climatic similarity, the large Japanese segment of our population or the fact that most of our house carpenters were Japanese, the salient features of the Japanese house have caused a multi-cultural interchange and thus affected our domestic design. **HA**

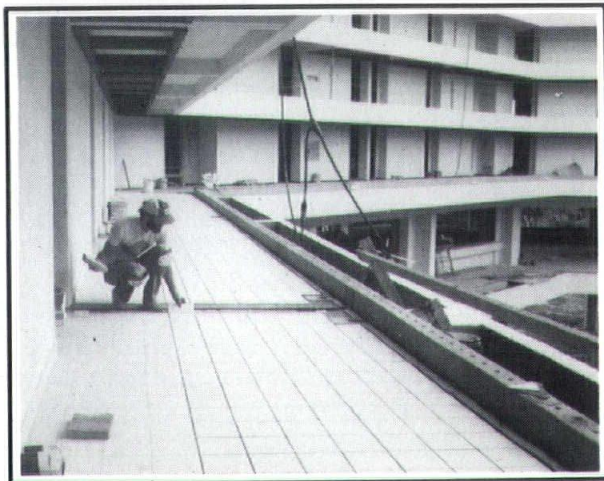
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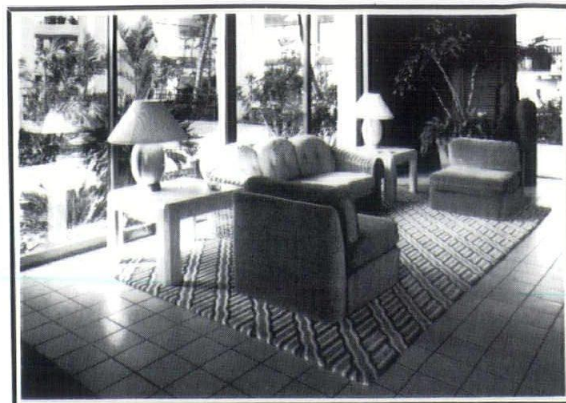
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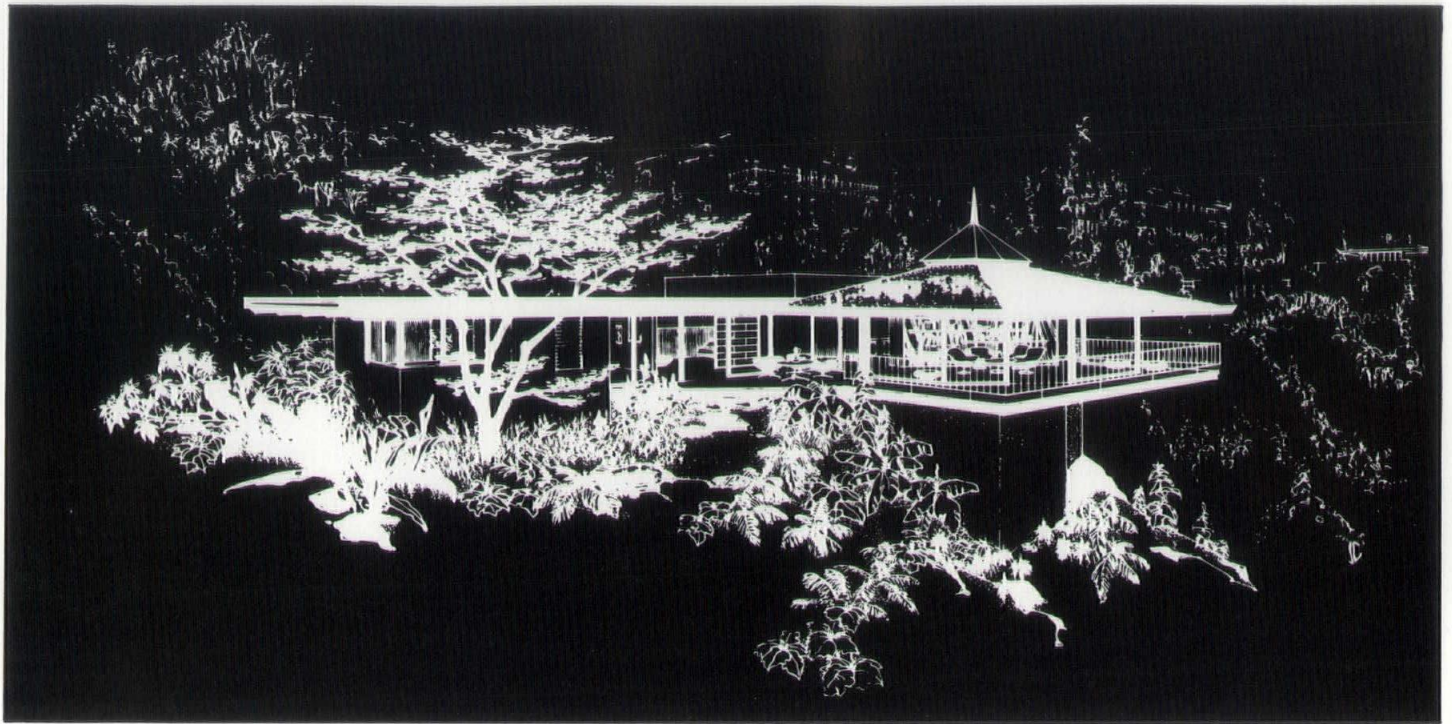
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THE JAPANESE INFLUENCE



A subtle Japanese influence may be seen in the Fairbanks house in Waialae Iki. The house, designed by Jim Charlton, features an eight-sided viewing chamber surrounded by a deck protected by wide, overhanging eaves.

VISIONS OF JAPAN

by Jim Charlton, AIA

The town where I was born was shaped around a railroad, its row houses built of red brick. On a hill toward the east stood an unlikely tower, a five-tier pagoda in the land of the Pennsylvania Dutch. The tower had a beacon and a great bell of bronze. The bell was mute; its clapper had been stolen, we were told. But when the sun came up behind the curling eaves, when wailing trains gave voice to distant longings, the tower came to stand for all that was unique and foreign, the world beyond the wooded hill's horizon, the Far East.

That world took form in the hills of Wisconsin. An architect had made a home for his oriental treasures, sheltered under roofs that floated among treetops like

fragments from Japanese screens. Here was a synthesis of eastern art and western building, a school of indigenous design, and a goal for students from all over the planet who went there to see how it was done. I had hitch-hiked, and the first glimpse of structure soaring through the branches, music pouring from its towers, stopped this traveler on the road. I felt that I entered the realm of a magician.

Frank Lloyd Wright had visited Japan, and returned there to build the Imperial Hotel. He had brought back collections of Japanese prints—windows on old Edo and the customs of the time. The prints were also expositions of the Japanese house—so akin in feeling to Wright's own concept of the natural in design. Bare wood,

uncluttered space, a floor-grid like that of the *tatami* were some of his ideals. While Wright was an original, the native house had grown; where he had opened walls to invite nature indoors, it was enshrined in the Japanese home. Though I learned at Taliesin, I did not yet know Japan.

I went there in 1961, ready but not prepared. Those were not the kites of Hokusai floating in the breeze, but advertising balloons above a city made of recent concrete. Here and there a rare pagoda spiked the haze, and far above their tips, higher than the eye could wish to believe, spread the vast tent of Fuji spanning two horizons—the ultimate Japanese roof, an awesome first lesson in design. A mute white stranger in a Tokyo throng, I was once again

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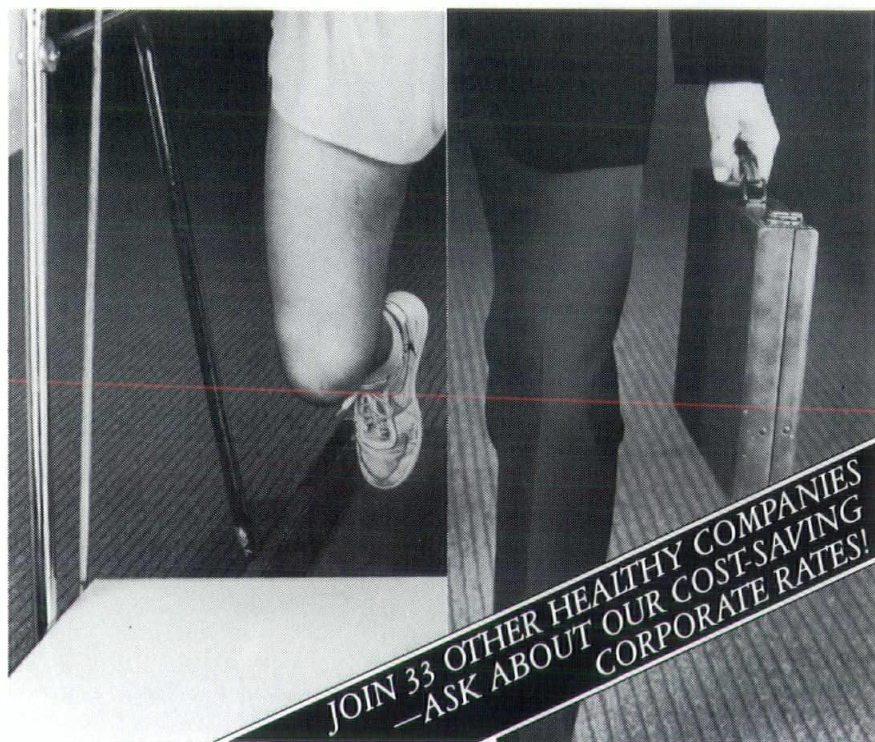


learning how to see. The early boyhood vision came to mind; in Kyoto, it became an actuality.

Like that Pennsylvania town, it had an eastern mountain—pagodas, shrines and temples planted among trees. Dogwood, laurel, maple were kindred woodland species; the very sky and climate seemed the same. Red brick was replaced by wood and plaster; instead of sober workmen, these were smiling Japanese. Something still more curious had come about: scattered through the land were the same autumn colors, admired by people who had erected platforms to sit among the bright falling leaves. At home and yet abroad, I looked through many lenses: three of a Nikon camera, and those of memory. I had not been able to conceive a place in which the natural order was so fully amplified.

A morning's walk might lead to Kiyomizu, where iron rocks spouted sacred water; then along a chain of lofty temples, grey tiles glistening like the rain; or through red *torii*—tunnels in the forest, a stone fox the spirit of the shrine. In a hall stood a thousand figures of the goddess known as Kwannon; on a lake swam a gold pavilion. A garden of moss showed a world made small, one of swirled sand—infinity. Tea-houses, castles, palaces and parks—through them all flowed their own reflections, in never-ending, mountain-fed streams. The mountains were the home of the *kami*—nature-spirits, and that of a summit monastery.

A friend had invited me to dine at his home, a typical Japanese house. There was the sweet-scented straw of the *tatami*, the *hibachi* with a steaming kettle on it, *sake* soon to come. My host showed compartments with their neat rolls of *futon*, the *o-furo*, the *engawa* with a slice of rising moon. Rooms large or small were created by the *shoji*; those upon the garden were of paper for soft light, the lower panes of glass for viewers seated on the floor. Beneath the broad eaves were boxes for wood



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shutters used as storm screens. The house was a filter—a device designed to change its size and view and climate in whatever way the owner might choose. All was as foreseen, as described in book and photo—all but the *tokonoma* shelf. In place of *ikebana* or the season's *takemouo*, it held a Toshiba TV.

Such was the world of appearances—pictures like the panels of *fusuma*, painted screens. Slid aside, they might open upon new realities, time after time, screen after screen. What, I often wondered, lay behind? Having looked, I learned to listen. This is what I heard: silence, then bird calls, the crack of bamboo, a faraway flute, nearby voices. One winter night I came upon a great bronze bell in the old night-town of Gion. This bell, too, had no tongue. It was struck by a log manned by white-robed priests, and boomed through the ice-clad forest—one hundred-eight times to mark the passing year. In its reverberating tones there seemed a summons to stay on through the celebrations of the seasons, to learn the arts and language, to become like those I knew.

On a walk through the country, I had taken a road that led to a flight of wood stairs. Up I had toiled, level after level, pausing to look back upon a flooded plain. The rice fields had borders like the seams of *tatami*, the mirrored floor reflecting distant mountain ranges. At the top of the stairs was a weathered shrine, its one room silent. In the gloom a figure stirred. Shedding shoes and moving closer, I saw the dim figure as my own. The mirror on the wall told a Zen-like truth, and had a further message: it was time for me to be on my way.

Thus I was brought to Hawaii, to islands set apart from a multitude of cultures by the spread of the surrounding seas. What I learned in Japan is of invaluable meaning, seeding new ideas, confirming some I knew. What I have built here, in another realm of nature, is designed to fit a special place and time.

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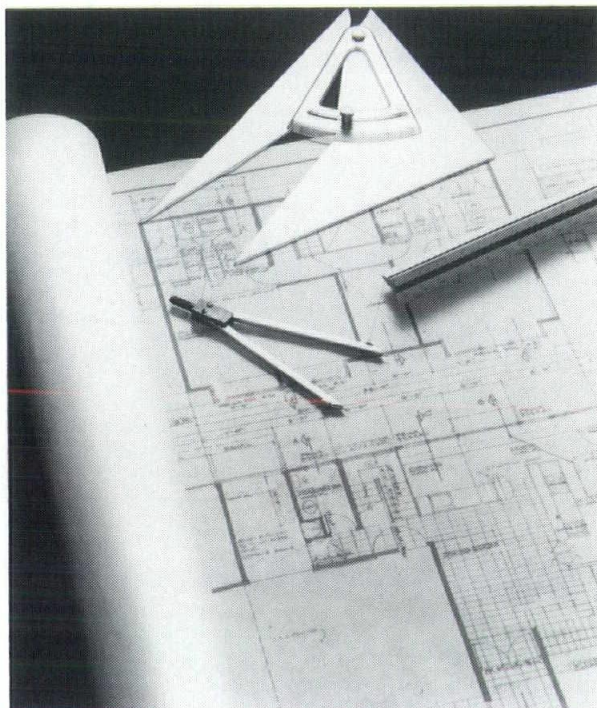


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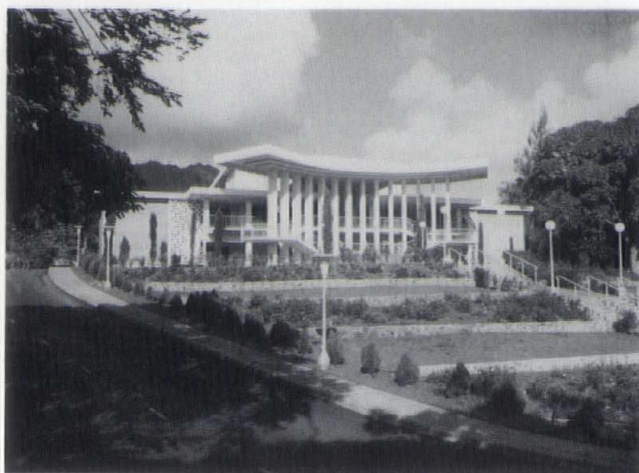


A SON OF THE JAPANESE ARCHITECT

by Tom Katsuyoshi, AIA



Palolo Hongwanji (top), along with many shrines and temples in Hawaii, reflects the architect's deep spiritual convictions. Byodo-in Temple on Kahekili Highway (above) is framed by the fluted cliffs of the Koolau mountain range. It is a replica of Kyoto's classic temple. Photo by Kit Buell.



The Church of World Messianity on Nuuanu Pali Drive is one of many notable works by architect Robert T. Katsuyoshi.

Interest in the culture of Japan has been a lifelong love affair for this writer. Many books and articles on the Japanese culture have contributed to the burgeoning of this romance. One book, *A Daughter Of The Samurai*, was not only fascinating for its content, but also captivating because of its title. It would seem at first glance that the proper title for the book should have been "*The Daughter of A Samurai*," but the author, Etsu Inagaki Sugimoto, describes her childhood in feudal Japan with the conviction that her total being as a person was greatly influenced by an all-pervading system—the Way of the Samurai—and makes this clearly evident in the wording of her title.

With due respect to author Sugimoto, I have taken the liberty to title this article "A Son Of The Japanese Architect" with the belief that, to a certain degree, my being is also the product of a system embodied in the culture of the Japanese. To some this may seem to be an absurd notion, especially when I confess to being a *sansei* (third generation Japanese in Hawaii), and an American of Japanese ancestry who has experienced a typically American childhood and received a typically American education.

Nevertheless, I was raised by parents and grandparents with strong traditional Japanese values. I was introduced to Buddhism in

LET'S TALK STRAIGHT.

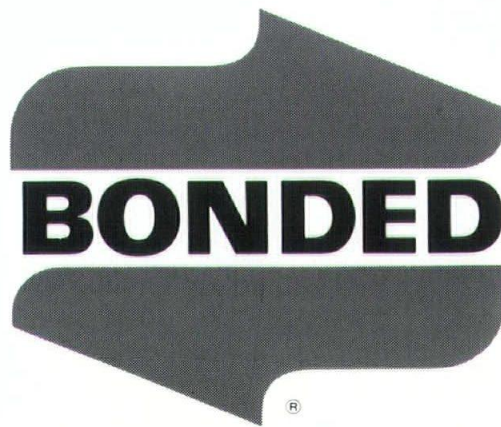
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early youth, sent to Japanese language school for 10 years, influenced by an architect father who specialized in Japanese temple and shrine architecture, and I have been an active student for the past 25 years in the Japanese art of self-defense called Aikido.

It was perhaps inevitable that I would study to become an architect, write my Masters thesis on "The Influence of Zen on Japanese Architecture" and eventually teach architectural design and Asian architectural history at the university level. Yet, I can honestly say that I was never pushed into the field of architecture by anyone. I can recall from early childhood that whenever I saw pictures of traditional Japanese architecture in books, periodicals and/or on calendars, a strange sensation of awe, delight and inspiration swept over me and made me aspire to create architecture of comparable beauty.

Throughout my earlier years, the link with those pictures and the reality of architecture was my father, Robert T. Katsuyoshi. His involvement in the practice of architecture dates from the mid 1930s through the '50s under his mentor and eventual partner, Mr. Hego Fuchino, Hawaii's first structural engineer of Japanese ancestry. Later, from the '60s to the present, my father became the principal of his own firm, "Robert T. Katsuyoshi-Architect." Although he has done a variety of residential, institutional and commercial projects, his endeavors in the field of temple and shrine design are most notable. Some of these works and their locations are listed below:

Soto Mission of Hawaii, 1708 Nuuanu Ave.; Palolo Hongwanji, 1641 Palolo Ave.; Izumo Taishakyo Mission (Restoration), 215 N. Kukui St.; 3-Story Pagoda-Honolulu Memorial Park, 22 Craigsides Pl.; Golden Pavilion-Honolulu Memorial Park, 22 Craigsides Pl.; Honolulu Myohoji Mission, 2003 Nuuanu Ave.; Konko Mission, 1728 Liliha St.; Byodo-in Temple, 47-200 Kahekili

Hwy.; Church of World Messianity, 3510 Nuuanu Pali Dr.; Shingon Mission (Restoration and Addition), 915 Sheridan St.; Koganji, 2869 Oahu Ave.; Higashi Hongwanji Mission, 1685 Alaneo St.

Some of the buildings listed above are exact replicas of original works found in Japan. Others incorporate elements and/or principles unique to the temple and shrine architecture of Japan, and still others are stylizations or original works with no attempt at reflecting the Japanese influence. All of these buildings have been the subjects of countless photographs taken by tourists and residents, and yet, if one were to ask my father about his feelings regarding the renown of his works, he would uneasily and awkwardly but politely downplay the attention focused on him. I am certain that he would even discourage this written endeavor if he were aware of its preparation.

Robert T. Katsuyoshi is basically

a quiet, self-effacing person with deep spiritual convictions. Like many Japanese-Americans of his day, he was born in Hawaii and returned to Japan for part of his early education. Of all the recollections he has shared of his childhood and youth, the most recounted story is that of the wonderful grandmother who raised him after the loss of his parents—the grandmother who instilled in him the joy for beauty and the understanding of the spiritual. It is this spirituality that makes my father a very special person. His joy in the temples and shrines he has designed derives not from the aesthetics of the physical facility, but in knowing that he was blessed with the opportunity to create spaces for people to pursue and develop their spirituality. Any praise accorded his designs is generally greeted with a "It was merely my job" response. Anonymity would suit him just fine when it comes to accepting credit for any of his work.

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It would be appropriate at this point to seek out the source of my father's most unusual attitude toward his works, and perhaps this can best be accomplished by focusing on an unusual ritual that is practiced in Japan. There is a Shinto shrine complex in the town of Ise in Mie Prefecture that has maintained a unique tradition of rebuilding all of its shrine buildings every 20 years. The tradition originated in the late Nara Period (710-784 A.D.), and with one exception (a 123-year period in the 15th century when warfare was endemic in Japan) has continued uninterrupted to the present.

The shrines were reconstructed in 1973 for the 60th time—a period of 1,200 years! The remarkable aspect of the reconstruction process is that on a site immediately adjacent to the existing shrine, an exact replica of the existing shrine is constructed and all treasures stored within the existing shrines are also duplicated. At the 20th anniversary year a very sacred ceremony of spiritual transfer is made from the existing facility to the new, and shortly thereafter the old shrine is completely dismantled.

The aspect of this tradition that may be a bit odd to westerners is the Japanese belief that the present shrine at Ise is the *original* shrine and *not* a rebuilt copy. From a western viewpoint, the Parthenon in Athens, Greece, stands as an example of the *original* temple despite its present condition of a ruined remnant reflecting a glorious past. Because the traditional cultures of the Orient never separated the sacred from the secular (they saw the world as an undivided totality), the Japanese believe that the *spirit* of the generations of craftsmen and artisans who built the Ise Shrine is the *essence of originality* that is significant to the physical manifestation of the shrine. Even the designation of the 20-year interval for renewal was carefully calculated to span approximately three generations of a family craft

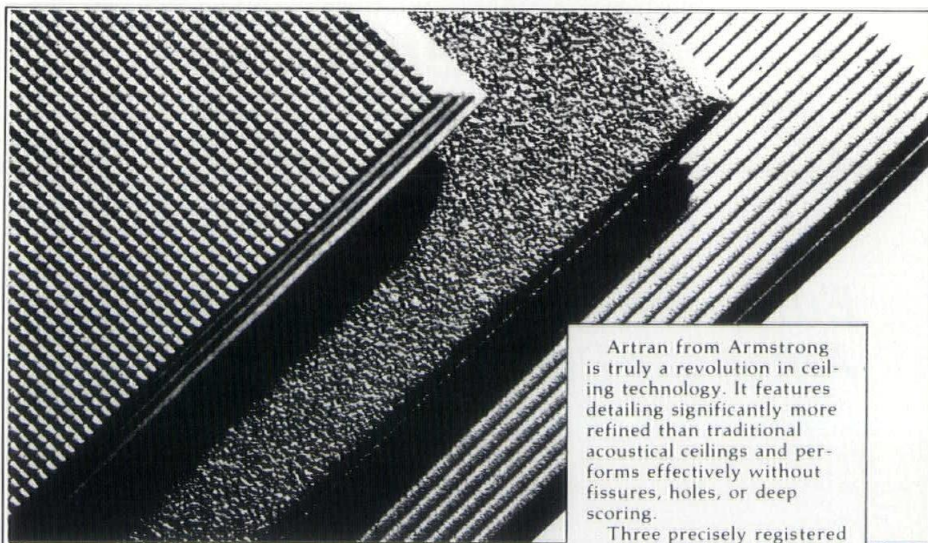
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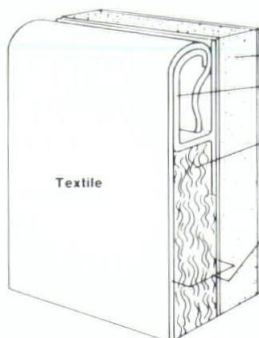
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tradition—a 60-year-old master carpenter, his 40-year-old journeyman son, and his 20-year-old apprentice grandson.

There is no concern in the traditional Japanese mentality with the need to determine who the original shrine architect was, for such information was totally irrelevant. What *is* of utmost importance is the need to perpetuate spiritual values and *not* material values. Thus, emphasis is placed on the process and not the product—allowing the tradition to be "alive" and not dormant. I am convinced that my father's attitude toward his work derives from this traditional Japanese view. From the earliest days of my announced desire to become an architect (13-years-old, 1953), my father has always guided me broadly in regard to the details of practice. But when it came to principles, ethics and human relations, the significance of spiritual values was strictly emphasized.

Over the years I have been approached by many people who

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Architecture is merely the tool or process through which my father has taught me the meaning of spirituality—just as generations of parents in all occupations taught their children in traditional Japan. Therefore, it is not for the training in architecture that I owe my greatest debt of gratitude to my father, it is for awakening in me the value of tradition, culture, process and spirituality. For all of this, I humbly and gratefully acknowledge the Power that permits me to call myself a son of the Japanese architect!

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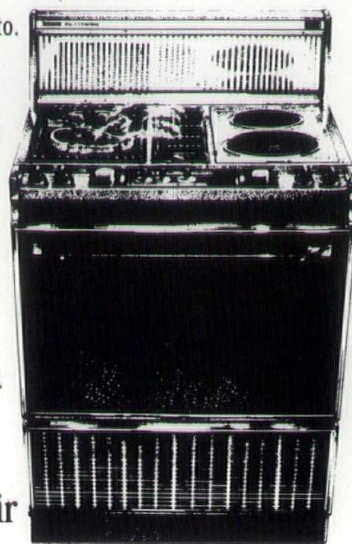
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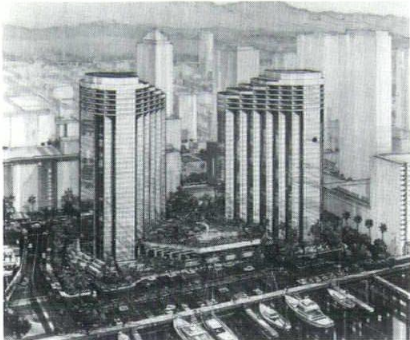


17

ENERGY PLANNING & DESIGN SERVICES

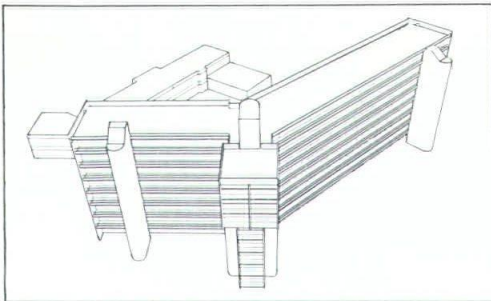
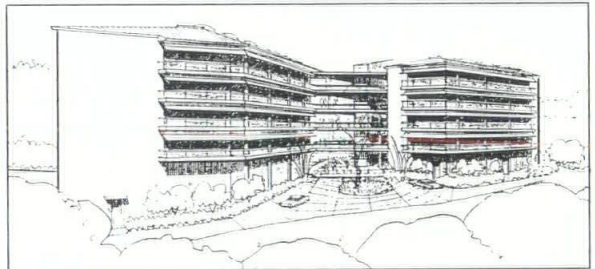
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- * RETROFIT ANALYSIS OF EXISTING BUILDINGS
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PROJECT: YACHT HARBOUR PLAZA
OWNER/CLIENT: Jack E. Myers Proprietorship
ARCHITECT: Welton Becket Associates
SERVICES: Acted as third party design review for DLU and developer to analyze potential glare problems related to proposed glazing system, and recommended alternatives.

PROJECT: ARMY ADMINISTRATIVE FACILITY PN-66 (FY87), Fort Shafter
OWNER: US Army Corps of Engineers, Pacific Division
ARCHITECT/CLIENT: Ossipoff, Snyder and Rowland, Architects
SERVICES: Site design alternatives, shading and daylighting design and analysis, natural ventilation wind studies, material and systems recommendations.



PROJECT: FORT SHAFTER HIGHRISE BARRACKS (FY86 MCA PN-051)
OWNER: US Army Corps of Engineers, Pacific Division
ARCHITECT/CLIENT: Norman Lacayo, AIA Inc.
SERVICES: Site design alternatives, shading design and analysis, natural ventilation wind studies, building materials recommendations.

PROJECT: KAISER/PERMANENTE HONOLULU CLINIC
OWNER: Kaiser/Permanente Medical Care Program
ARCHITECT/CLIENT: Architects Hawaii, Ltd.
SERVICES: Full energy analysis, including energy programming, shading and daylighting analysis, building material recommendations.



OTHER PROJECTS:

DESIGN MANUAL 11.02: *Natural Ventilative Cooling of Buildings*. Client: Department of the Navy, NAVFAC, Pearl Harbor. Services: Development of New A/E Design Manual.

INTELECT, INC. OFFICES. Owner: Castle & Cooke. Client/Architect: Anderson Associates Architects. Services: Shading and daylighting design and analysis, life cycle cost analysis.

BUILDING ENERGY MONITORING AND DEVELOPMENT OF NEW ENERGY CODES. Client: Energy Division, DPED, State of Hawaii. Services: Monitoring energy performance of existing buildings, incorporating results of study into new energy codes for buildings.



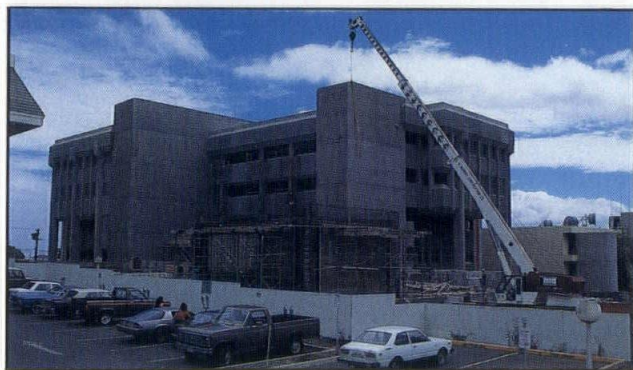
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Wailuku Judiciary Building, Wailuku, Maui. Working on State projects provides a sense of contribution to the local community, and this new and much needed judiciary building will stand as a lasting legacy to the people of Maui.



Hawaii Tropical Plantation, Waikapu, Maui. This project exemplifies the fast track construction that our firm can provide with full quality control. Total contract time on this project was 120 days, and we finished buildings, roadways, parking lots, 4 major buildings and 7 smaller buildings on time and on budget.

Our Commitment To Craftsmanship

From the time our company was founded in 1946 as a specialty contractor engaged in masonry construction, it has enjoyed the reputation of being innovative, resourceful and dependable.

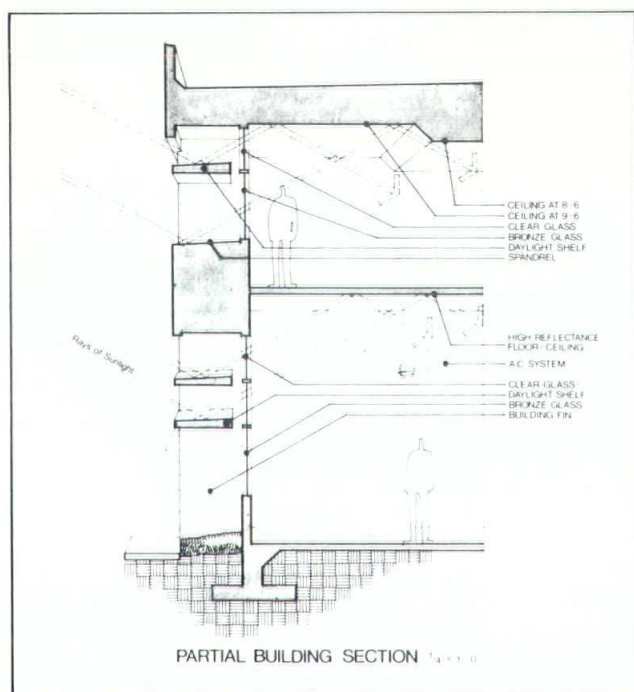
Over the past 39 years, our firm has made the successful transition to general contracting, working with clients and designers to meet the requirements of an ever-changing marketplace.

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Castle & Cooke, Inc./intellect, inc.

Architect:

Anderson Associates

Project Architect:

Robin Lee

Energy Consultants:

TRB Hawaii

Structural:

Martin, Bravo, Brancher

Mechanical:

Jack Burian

Electrical:

MK Engineers

Civil:

M & E Pacific

Photography:

Augie Salbosa

Contractor:

E.E. Black Ltd.



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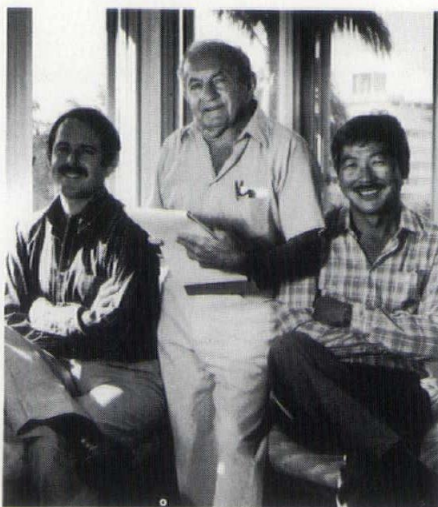
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The Team:

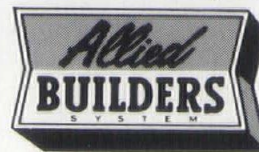
Hal Whitaker, Designer, Design Associates, Ltd.
Rex Sorenson, Owner and Project Developer
Mel Izumi, Executive Vice President,
Allied Builders System



Common walls and roofing are solidly insulated against sound. A drainage system is concealed in the roof. Security is achieved with an electronically controlled ornamental steel fence and gate system.

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ARCHITECTS & PLANNERS

CHARLES R. SUTTON FAIA
TED CANDIA

Newman Center

**1941 East West Road
Honolulu, Hawaii 96822**

Client:

Jesuit Fathers of Hawaii

Architects:

Sutton Candia Partners

Interior Design:

Philpotts Barnhart & Assoc.

Structural Engineers:

Nakamura, Tyau, Inc.

Mechanical Engineers:

Kenneth Thom Assoc., Ltd.

Electrical Engineers:

Yuki Matsumoto & Assoc., Inc.

Landscape Architect:

Melvin Lau Associates

Stained Glass:

Tim Newman

Civil Engineers:

Construction Engineering

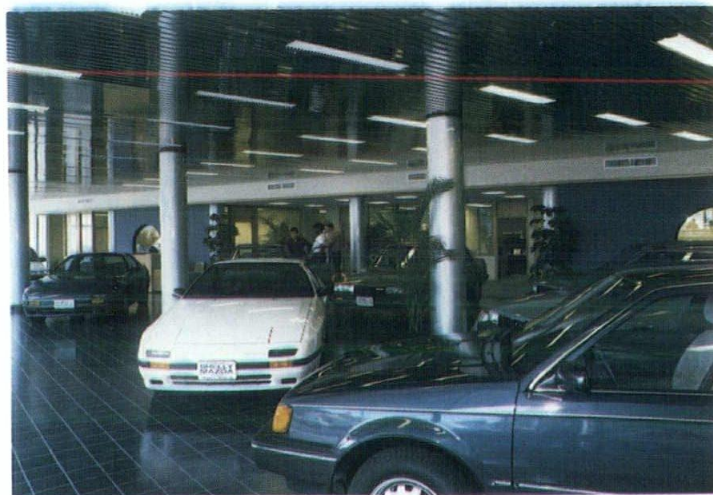
Services, Inc.

Contractor:

Dura Constructors, Inc.

Photographer:

David Franzen



Shelly Mazda—Kapiolani

**830 Kapiolani Blvd.
Honolulu, Hawaii**

Client:

Shelly Motors, Inc.

Architects:

Sutton Candia Partners

Interior Design:

Dian Cleve Design

Structural Engineers:

Richard M. Libby

Mechanical Engineers:

Kenneth Thom Assoc., Ltd.

Electrical Engineers:

Douglas V. MacMahon, Ltd.

Civil Engineers:

Construction Engineering

Services, Inc.

Contractor:

Eagle Construction

Photographer:

Jerry Chong



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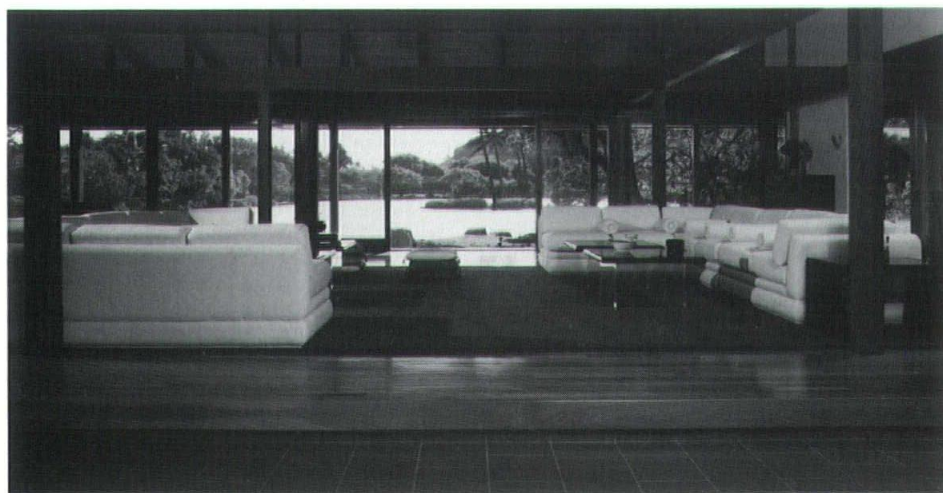
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A traditional Japanese engawa leads visitors into the living room. Sliding screen and glass doors enable residents to enjoy indoor-outdoor living. Photo by David Franzen. Color separation courtesy of East West magazine.

A CONTEMPORARY JAPANESE RESIDENCE IN HAWAII

John Hara's Award-Winning Design



Sliding doors open the house for natural lighting and ventilation and sweeping views of the water. Materials used in the structure's design include oak flooring in the living room and dining room, granite tiling inside the home and quartzite flooring in the engawas. Photo by David Franzen.

To assert that this house is fundamentally and simply a house for contemporary living in Hawaii may surprise some observers. It has been called many things, including "the finest example of contemporary Japanese architecture in Hawaii." Superficially, the residence is a Japanese structure. To understand it better in the context of a correct definition, however, the house is decidedly not an example of Japanese architecture, traditional or otherwise.

To begin with, this is a house which would never be built in Japan. It was, nonetheless, designed expressly for westerners

DESIGN AWARD

who have a sincere and longstanding appreciation of Japanese culture. The building can be said to represent one kind of "architecture with a memory." In this case, unlike western architectural history's reliance on Greco-Roman echoes, the structure evokes a Japanese past within a perspective which consistently relates to the Hawaiian ethos. In other words, the house has multiple reference points which center in Hawaii today.

Important to note here in terms of exactly how this residence veers away from the culturally Japanese path is the great number of key differences embodied in its design, construction and relation to the environment. In order to build traditionally in any genre one assumes the trappings of an entire culture, including its religious and philosophical orientation. Even in our era of crosscultural understanding, this task remains a modern impossibility when one attempts to create outside of the true boundaries of culture, time and place. In the realm of what is realistically possible in Hawaii, the methods of construction, the building materials selected, and the available skills of craftsmen were tailored to the context of building locally.

Even so, large and purposeful differences of viewpoint can be seen in certain design elements which change the Japanese perspective in a dramatic way. Other elements of Japanese style were chosen specifically for their adaptability to a Hawaiian setting. For example, unlike the typical Japanese house which can be shadow-filled in broad daylight, this house embraces light in all its forms. Clerestory windows illuminate the exposed structural members in a way that draws in the warm light reflecting off the waters of the lagoon beyond. An open garden feeling is maintained day and night, although in the



The spacious two-story house takes on a different character at night. Views of the moonlit lagoon can be enjoyed from an upstairs master bedroom suite or downstairs living and entertainment areas. Photo by David Franzen.

course of a given 24 hours the character of the house changes vibrantly. Its moods correspond to the subtleties of the interplay of leaf shadow in sunlight and the brilliance of illumination at nighttime when the house seen beside the lagoon seems to merge into the soft Hawaiian night. Similarly, the formal and many informal sections, such as the recreation room and pool lanai, of the residence belie the traditional Japanese use of an individual room for a myriad of functions.

Among the conventions abstracted from the Japanese are the extended entry which unfolds the site's visual perspective and leads the visitor in a processional through a courtyard gate, through a door arriving into a garden, along an *engawa*-like gallery and finally into the house itself. In another use of an Asian reference point, the family's formal living room is entered when one steps up to a raised platform which has the effect of spotlighting or defining certain elements of domestic light, in this case the activities of a large, gregarious family. On the other hand, departing somewhat from Japanese methods of building, the field of the roof of *yakubuki* tile was edged with copper.

We live in a place where people

appreciate multiple cultural orientations in a new and sophisticated way. Taking divergent cultural stances and blending them into personal statements in the quest for tangible harmony marks the open mindset of Hawaii's residents today.

Architect

John Hara Assoc., Inc.

Structural Engineer

Michael K. Kawaharada

Mechanical Engineer

Randolph H. Murayama
& Assoc., Inc.

Electrical Engineer

Nakamura, Kawabata & Assoc., Inc.

Civil Engineer

Fukunaga & Assoc., Inc.

Interior Designer

Mark Masuoka Design, Inc.

Landscape Designer

Crane Sekimizu Corp.

Lighting Consultant

Richard C. Peters

Contractor

Imua Builder Services, Ltd.

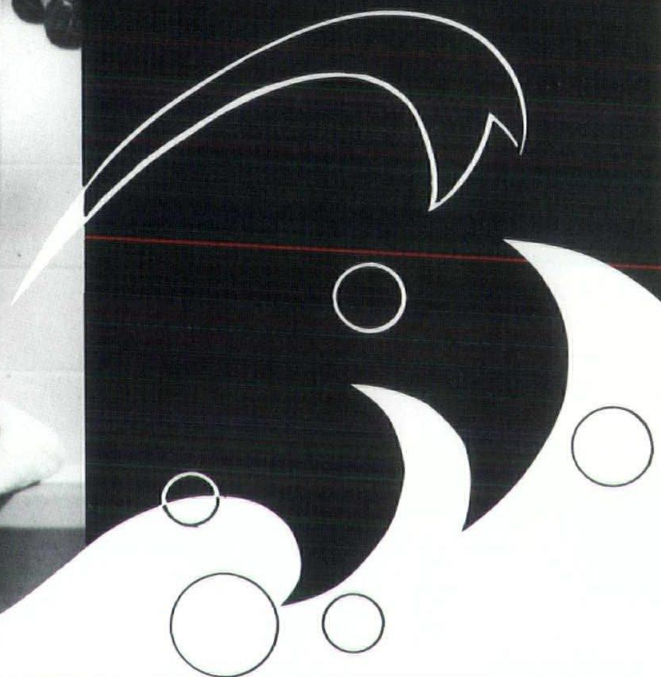


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WAIPAHU, HAWAII 96797
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Wo Hing Temple Restoration

Lahaina, Maui, Hawaii

Built in 1912, the Wo Hing Temple and its adjacent cook house served as a gathering place and a place of worship until the 1950's. Dwindling membership and resources caused this historic building on Lahaina's Front Street to fall into disrepair.

In 1983 the Lahaina Restoration Foundation negotiated a complicated agreement with the remaining members of the Wo Hing Society to restore the building fully if it could be used as a museum on the Chinese

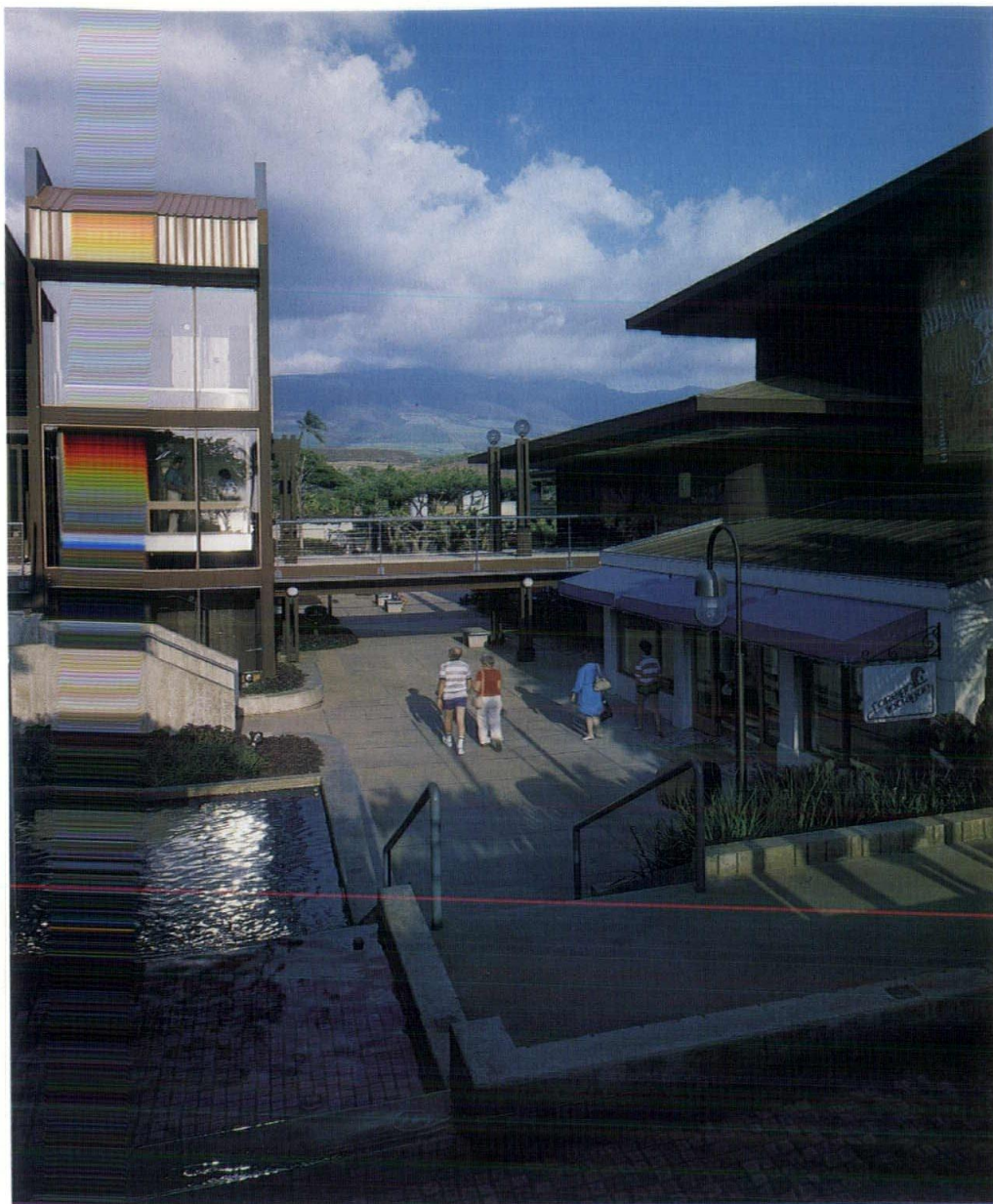
labor migration into Hawaii.

Uwe H.H. Schulz and Associates was asked to provide an extensive assessment of damages that the building had suffered. Materials and methods of replacement were outlined. Extensive research into the materials and paints of the early 1900's had to be done in order to match replacement and new paint applications.

Work commenced in December, 1983, and the temple was opened as a museum to the public in December 1984.

BEFORE RESTORATION





Whalers Village Additions & Renovations

Kaanapali, Maui

This whaling theme shopping center and museum was built in 1969. Frequent grade changes, a bewildering circulation system, numerous deteriorating displays of whaling artifacts and out-of-control landscaping combined to cause a great deal of confusion for the tourists who usually only visited half the facility.

CKA did a detailed analysis of the facility, a program of improvements and design which included:

- New parking layouts to permit adding 17,000 square feet for a total of 85,000 square feet of GLA.
- Reworking the circulation system to create a circular flow.
- Locating new space strategical to maximize impact and funnel traffic to the lower level.
- Eliminate most abrupt grade changes.
- Consolidate the outdoor displays into focal points and a quality indoor museum.
- New colors, signage and storefront criteria to create more style and life.

Sales have increased dramatically!

Partner-in-Charge:

Clifford Hanssen, AIA

Project Architect/Designer:

Kurt Mitchell, AIA

Civil:

Norman Saito Engineering

Structural:

Shigemura, Yamamoto, Lau & Assoc.

Mechanical:

Frederick H. Kohloss & Assoc.

Electrical:

Bennett & Drane

Landscape:

Woolsey, Miyabara & Assoc.

Colors:

Wm C. Wmson/Design Detail

Graphics:

Portfolio

Construction Manager—Design:

Hawaii/Western Construction

Construction Manager—Construction:

R.P. Scholz Consultants

Contractor:

Hawaii/Western Construction

Client:

The Estate of James Campbell



CKA

**Charles Kober
Associates
Hawaii**

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2,355 square-foot office in the Ala Moana Pacific Center. Designed to meet the client's need for a contemporary office that utilizes maximum efficiency.

Partner-in-Charge:

Kurt Mitchell, AIA

Electrical:

Douglas V. MacMahon, Ltd.

Mechanical:

HDH Mechanical Designers

Colors:

Wm C. Wmson/Design Detail

Contractor:

J. Kadowaki, Inc.

Client:

Kumagai Properties



Sears Interior Renovations

Ala Moana Center

303,907 square-foot renovation to the 26-year-old Sears Department Store as part of their national "Store of the Future" program.

Partner-in-Charge:

Charles Wyse, AIA

Electrical & Phase II Mechanical:

Frederick H. Kohloss & Assoc.

Mechanical—Phase I:

HDH Mechanical Designers

Contractor—Phase I:

S & M Sakamoto

Contractor—Phase II:

Nordic Construction



Noevir Hawaii

Ala Moana Pacific Center

1,410 square-foot retail/training facility in the Ala Moana Pacific Center. Designed as the Hawaii headquarters for one of Japan's leading cosmetic companies.

Partner-in-Charge:

Kurt Mitchell, AIA

Electrical:

Douglas V. MacMahon, Ltd.

Mechanical:

HDH Mechanical Designers

Contractor:

J. Kadowaki, Inc.

Client:

Noevir, Inc.



All Photography:

Franzen Photography



Community Center Complex

**Kamehameha Park
Kapaau, North Kohala,
Hawaii**

Photographer:

Photography by
Julius Schulman

Architects:

Oda/McCarty Architects
Limited

Client:

Department of Parks and
Recreation, County of Hawaii

General Contractor:

Constructors Hawaii Inc.

Consultants:

Civil Engineers:

Muroda and Associates

Structural Engineers:

T. Y. Lin Hawaii, Inc.

Mechanical Engineers:

Nakashima Associates, Inc.

Electrical Engineers:

Nakamura, Kawabata &
Associates, Inc.

Landscape Architects:

EDAW

Construction Materials:

Concrete slab, Concrete block
walls, Steel frame, Copper roof
Extensive landscaping



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Nicholas Ybl
Dean Okamoto
Hiroharu Ohara
Ron Nakagawa
Lynn Kajioka**

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Although the principals of the firm come from diverse backgrounds, the practical application of their guiding philosophy, namely the focusing on their client's needs; and their design principle of balanced basic elements of function, economy, and esthetics, produced several successful projects.

The firm has a permanent core of talented individuals, each having a wide range of experience. Projects are done in team work with the guidance of one of the principals. Thus each member of the firm contributes to the successful solution of the project. This creative core of individuals on the other hand also assures the firm's potential future growth.



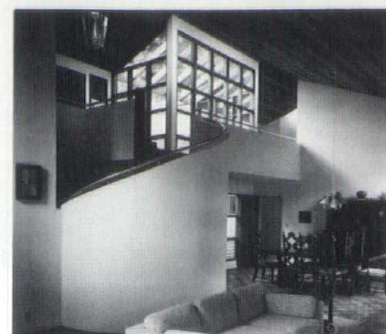
Manoa East Condominiums



Jones Residence



Jones Residence



Park House

 **KIMURA/YBL & ASSOCIATES, LTD.**

The Oahu Bar

Sheraton Waikiki Hotel

A renovation of two existing spaces—a nighttime showroom and an outside service bar into a single 4,000-square-foot lounge/bar, taking advantage of ocean/Diamond Head views.

Client:

Kyo-Ya Co., Ltd.

Partner-in-Charge:

Owen Chock, AIA

Contractor:

Tommy Toma, Inc.

Interiors:

Design Partners

Photography:

Pat Lucero



Thomas Square Center

Honolulu—Hotel Street

A 36,000-square-foot alteration of a fifty-year-old mattress factory to an office condominium.

Client:

Koga Engineering

Partner-in-Charge:

Vernon Inoshita, AIA

Contractor:

Koga Engineering & Construction

Interiors:

Design Partners

Photography:

Augie Salbosa



Design Partners Incorporated
Architects & Interior Designers

Owen Chock AIA
John Aveiro AIA
Vernon Inoshita AIA

Puunoa Beach Estates

Lahaina, Maui

Ten luxury condominium units averaging 2600 square feet area, plus basement garages, swimming pool, tennis court and recreation building. The two 2-story structures (with basement and mezzanine) are of concrete masonry and cement plaster walls, wood framed roof with concrete tiles. This project is located on a beachfront site and was designed to blend into the surrounding single-family residential neighborhood.

Architect:

Riecke, Sunnland, Higuchi,
Kono Architects, Ltd.

Owner:

Puunoa Partners

General Contractor:

Hawaiian Dredging and
Construction Co.

Consultants:

Structural:

Martin, Bravo & Brancher

Mechanical:

E.C.S., Inc.

Electrical:

E.C.S., Inc.

Civil:

R. Tanaka Engineers, Inc.

Landscape:

Russ Riley Associates

Interiors:

Patti Peterson

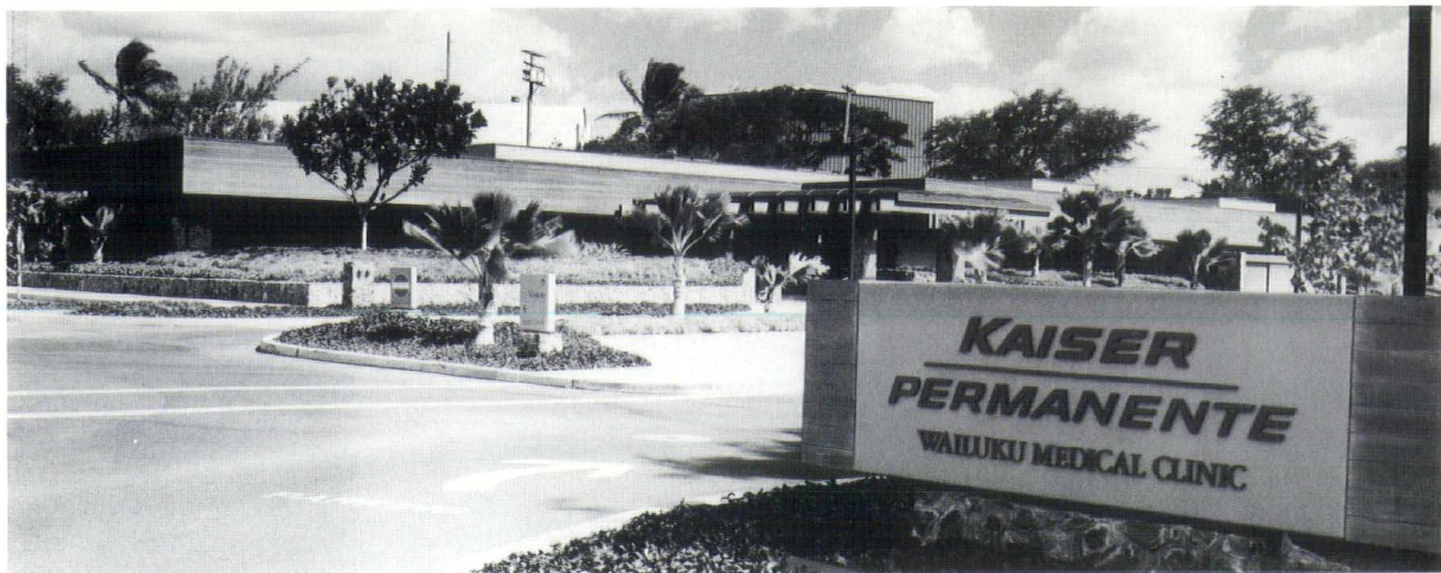
Date of Completion:

September 1984

Photos by Photography by Irvin



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Kaiser Permanente Medical Clinic

Wailuku, Maui, HI

18,000-square-foot out-patient clinic, including surgery rooms, radiology, laboratory, ophthalmology, pediatrics departments and pharmacy. The interior space of the one-story structure was designed for natural lighting using skylights. Landscaped earth beams surround the exterior of the building and deep roof overhangs shield the perimeter windows from the direct sunlight.

Architect:

Riecke, Sunnland, Higuchi,
Kono Architects, Ltd.

Owner:

Kaiser Foundation Hospitals

General Contractor:

F&M Contractors, Inc.

Consultants:

Structural:

Pitt-Gholkar Associates, Inc.

Mechanical:

Lange-Motonaga, Inc.

Electrical:

Bennett & Drane

Civil:

Unemori Engineering, Inc.

Landscape:

Woolsey-Miyabara & Associates

Photos by Photography by Irvin



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St. Theresa's Catholic Church

Kihei, Maui

500 seat, radiating design church with a chapel, sacristy, bookstore and hospitality room. The 10,000-square-foot building was designed for natural light and ventilation using skylights and louver windows. Concrete masonry and plaster walls with heavy timber and concrete tile roof are the basic materials. A Hawaiian theme is emphasized in the stained glass windows which surround the nave and in the indoor landscaping.

Architect:

Riecke, Sunnland, Higuchi,
Kono Architects, Ltd.

Owner:

The Roman Catholic Church of
Hawaii

General Contractor:

Hawaiian Dredging and
Construction Co.

Consultants:

Structural:

Pitt-Gholkar Associates, Inc.

Mechanical:

E.C.S., Inc.

Electrical:

E.C.S., Inc.

Civil:

Warren Unemori Engineering,
Inc.

Acoustical:

Design-Engineering, Inc.

Date of Completion:

April 1985

Photos by Photography by Irvin

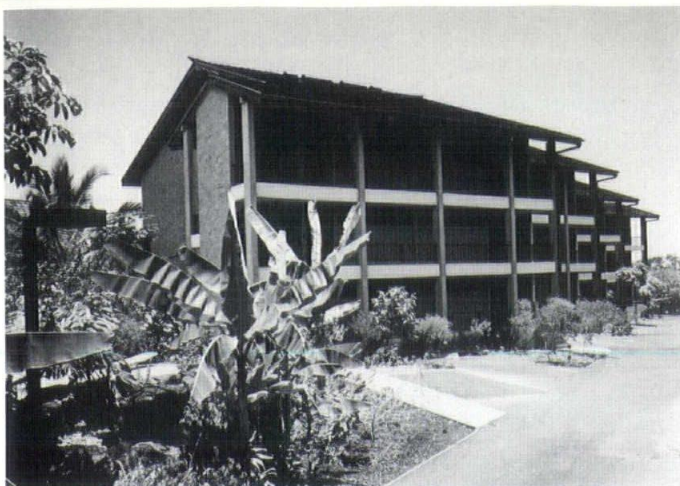
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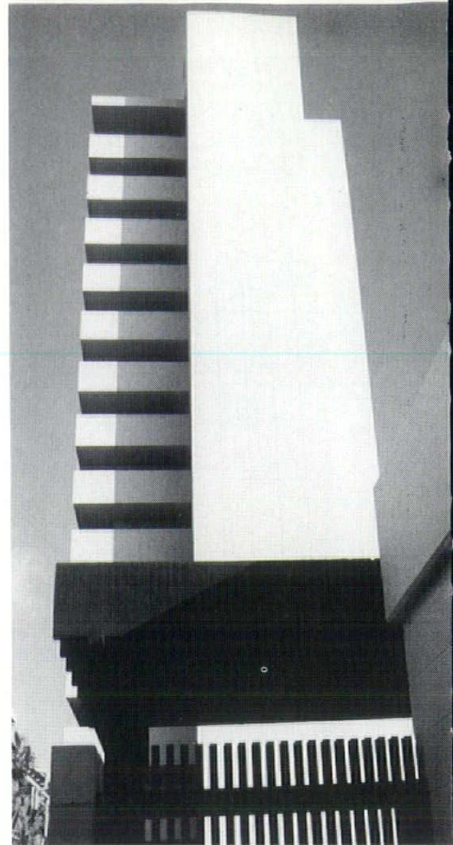
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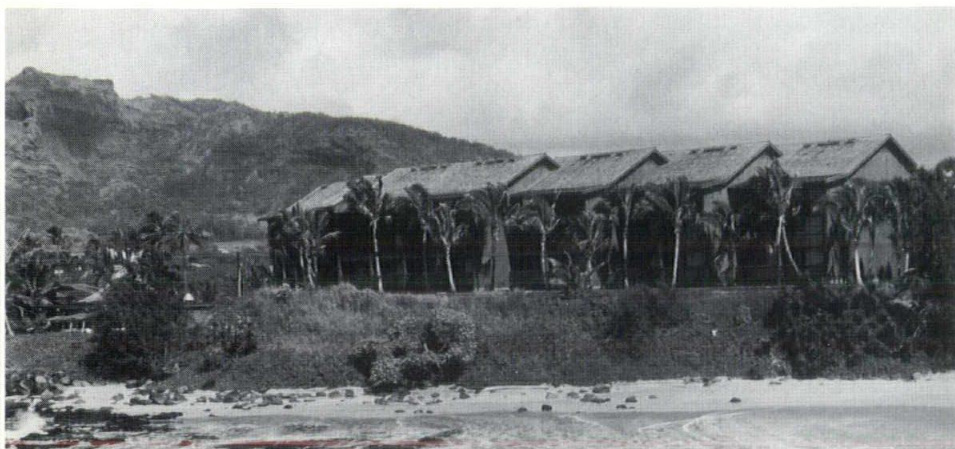
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Condominium Apartments, Kona, Hawaii



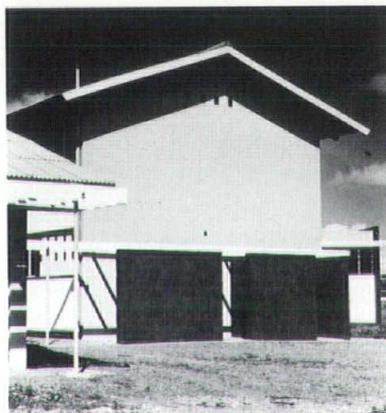
Condominium Apartments, Honolulu, Hawaii



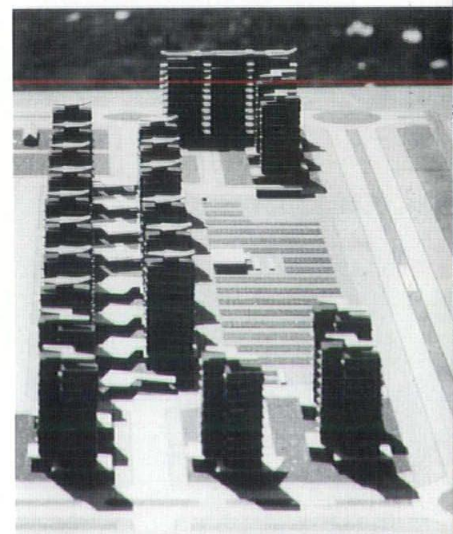
Condominium Resort, Wailua, Kauai, Hawaii



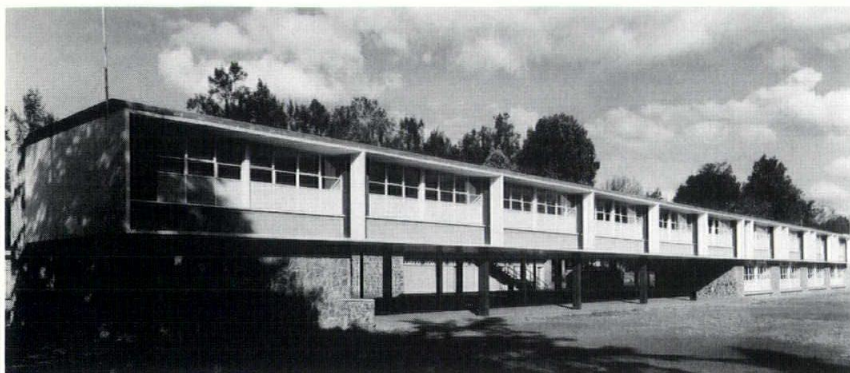
Residence, Nairobi, Kenya, East Africa



Medical Training Center, Group Hospital, Nairobi



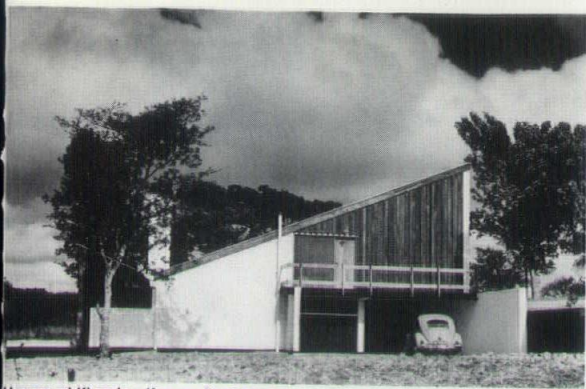
High Rise Apartment Scheme, Nairobi, Kenya, East Africa



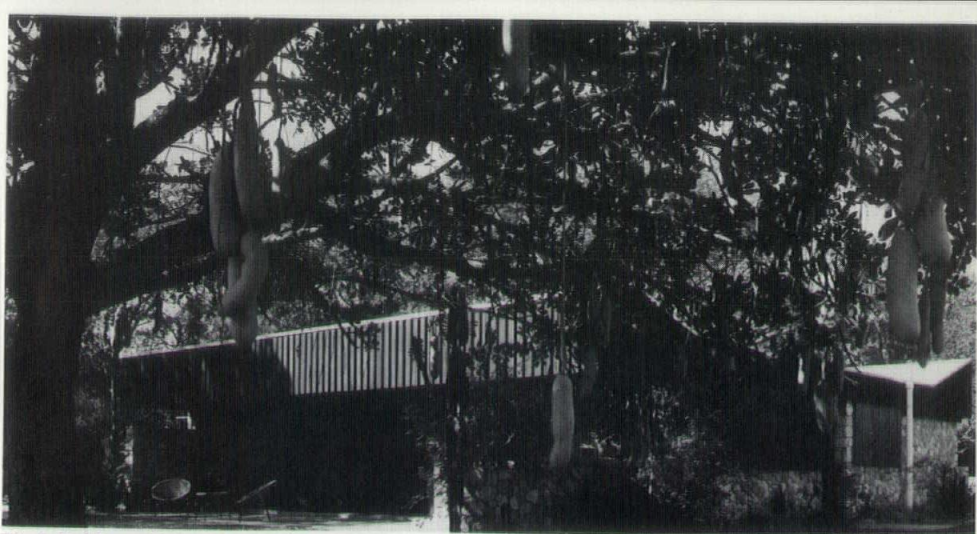
Arya School, Parklands, Nairobi, Kenya, East Africa



Condominium Resort, Kailua-Kona, Hawaii



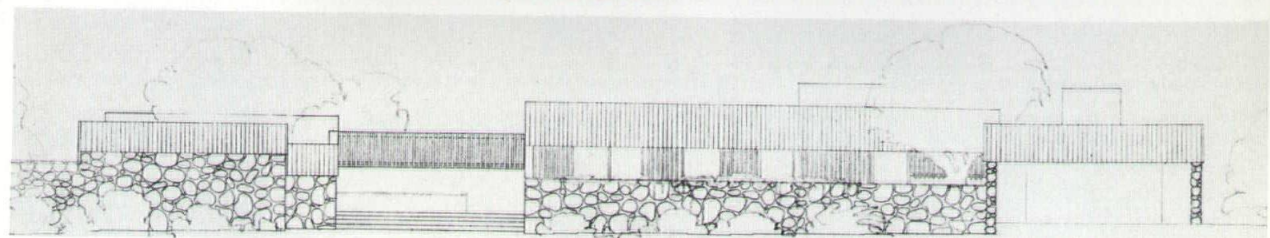
House at Kiambu, Kenya, East Africa



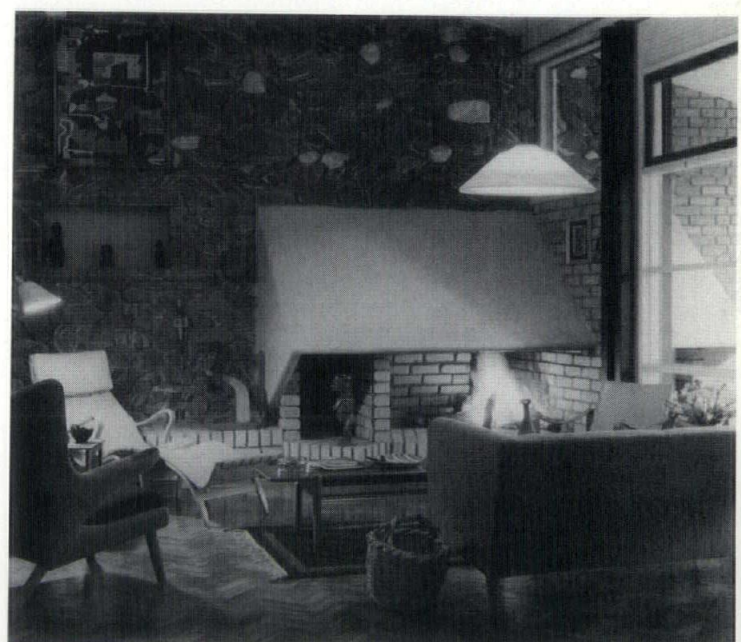
Private Residence, Muthaiga, Kenya, East Africa



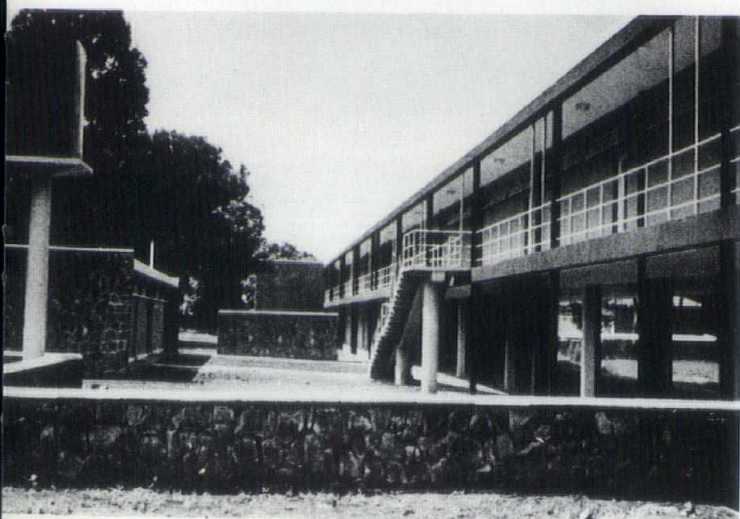
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Condominium Apartments, Honolulu, Hawaii



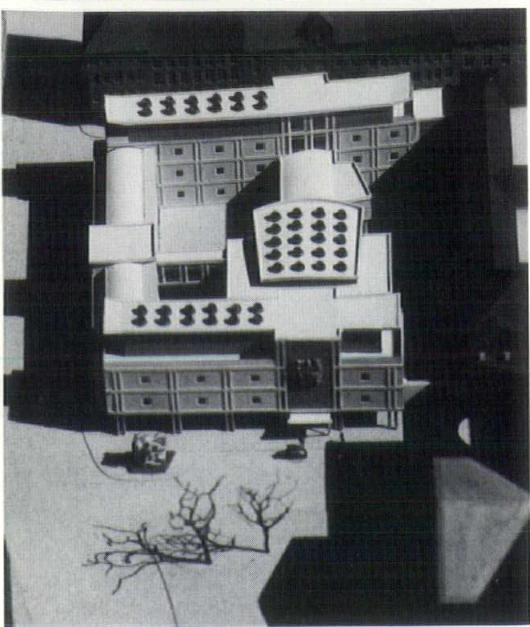
Residence Fire Place, Nairobi, Kenya, East Africa



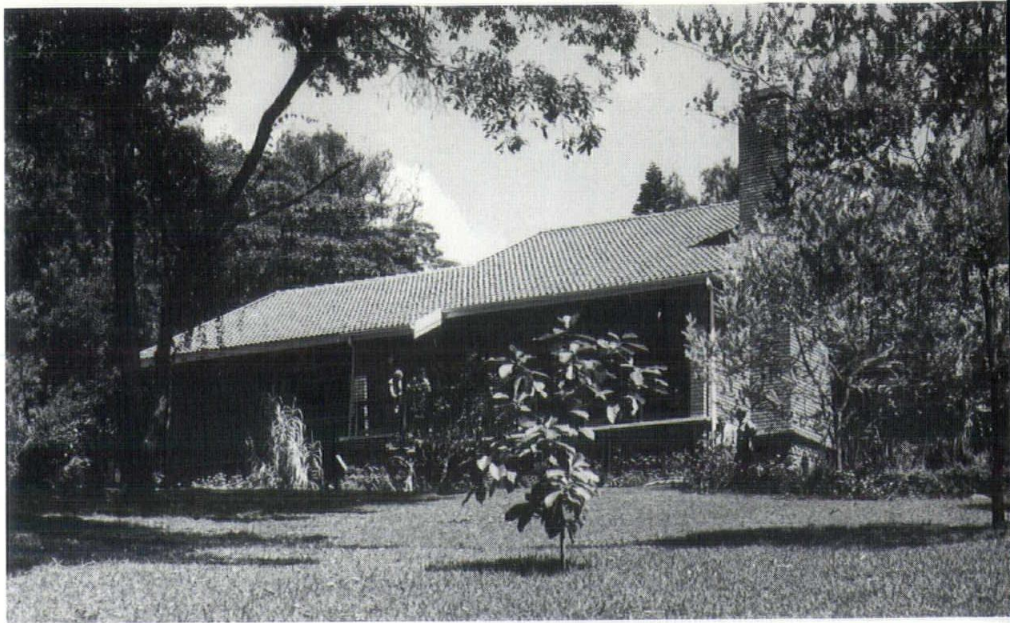
Girls Senior School, Nairobi, Kenya, East Africa



Condominium, Wailua, Kauai, Hawaii



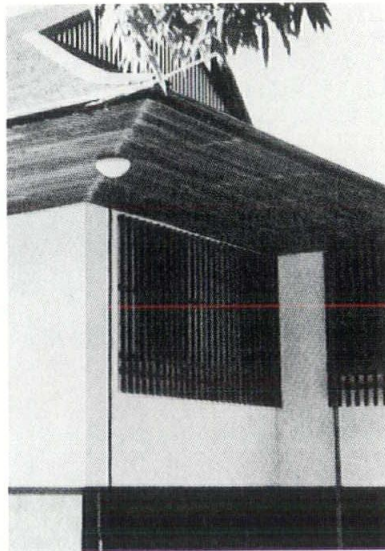
High Court Building, Copenhagen, Denmark



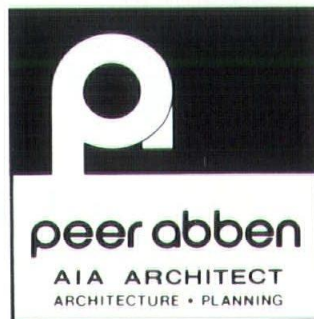
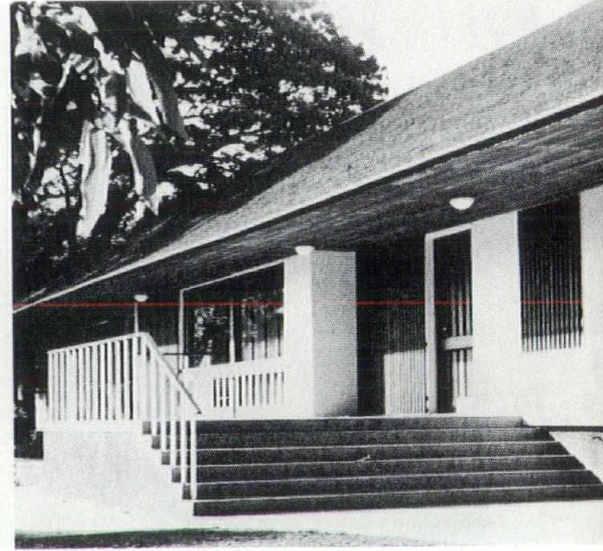
Residence, Nairobi, Kenya, East Africa



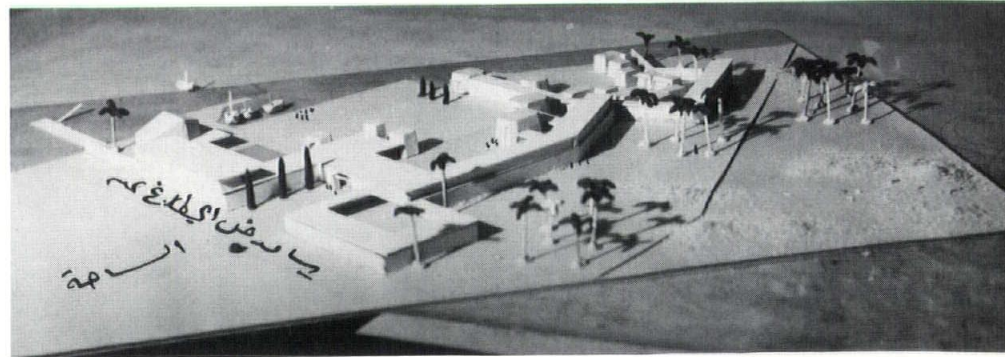
Automobile Administration Building, Nairobi, Kenya, East Africa



General Manager's House, Sugar Plantation, Arusha Chini, Tanzania, East Africa



Condominium, Kapaa, Kauai, Hawaii



Private Mansion, Kuwait, Middle East

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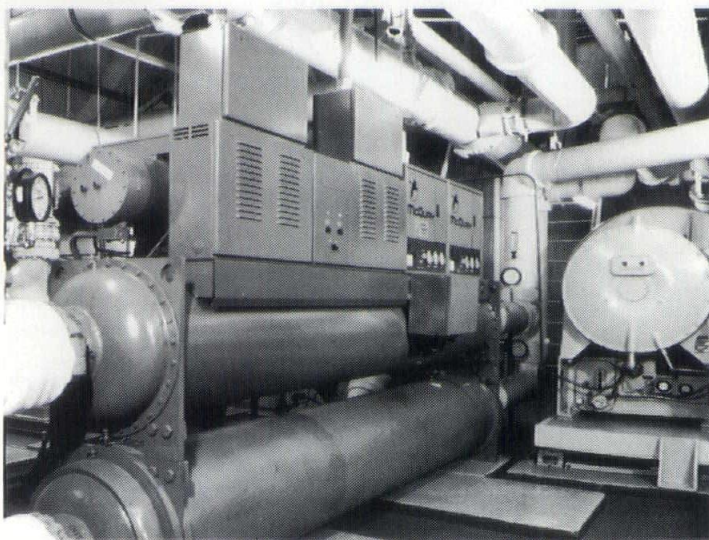
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A brick path leads into the Devereux-Prange residence. The brick path (above) is slightly shifted just before the entry to provide a transition from exterior to interior. A wood trellis and screen roof over the central garden atrium (below) permits natural ventilation.



Vertical and horizontal planes frame selected exterior views. Extensive use of landscaping follows the Japanese tradition of blending man and nature.

SUBTLE INFLUENCES OF JAPANESE ARCHITECTURE

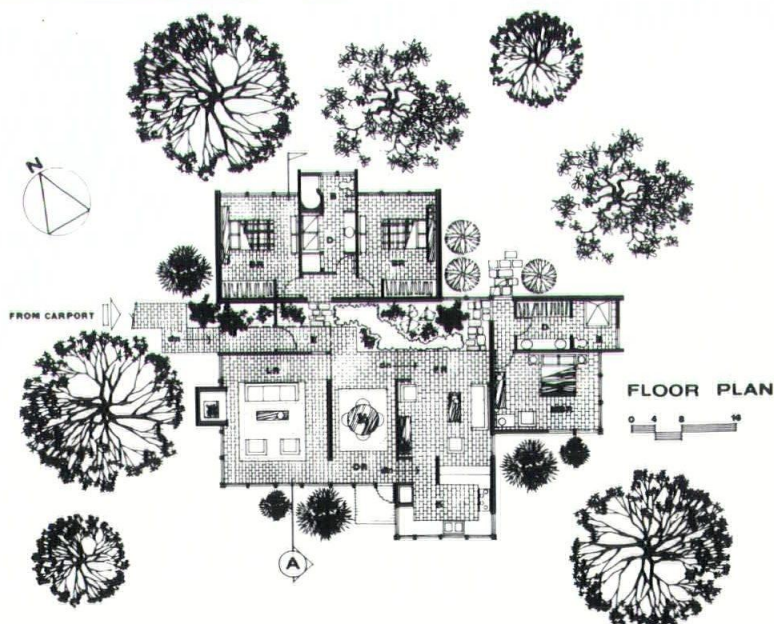
by Robert M. Fox, AIA

The influence of Japanese architecture in Hawaii is very obvious in many of our older buildings. This not only includes Japanese temples and other structures that were

Robert M. Fox, AIA, studied architecture at Waseda University in Tokyo in 1967-1968. He was on a scholarship which provided him the opportunity to not only study at Waseda, but also travel extensively and study the comparison between the traditional and the then contemporary architecture of Japan.

designed to appear to be Japanese, but also many other structures where the Japanese influence is portrayed in a much subtler manner.

Employing this approach extracts the concepts of Japanese architecture to emulate those elements which fit into the environment of Hawaii. This is more evident in single family residential architecture because the scale is more in keeping with the traditional architecture of Japan.





Traditional Elements of Japanese Design

In traditional Japanese architecture, rigid guidelines have been set for construction by use of a modular structural system. The basic units of measure are *tatami* mats, of approximately three by six feet, which cover the entire floor. The size of each room is measured by the number of *tatami* mats that make up the plan, which can vary from two mats for the smallest tea room to 180 mats for the main hall of a temple. This

system is also reflected vertically with the structure and building elevations adhering to the modular system with a constant rhythm. The modular system, however, is never allowed to be a trap for the designer, it is used rather as a guideline in which there is room for variation.

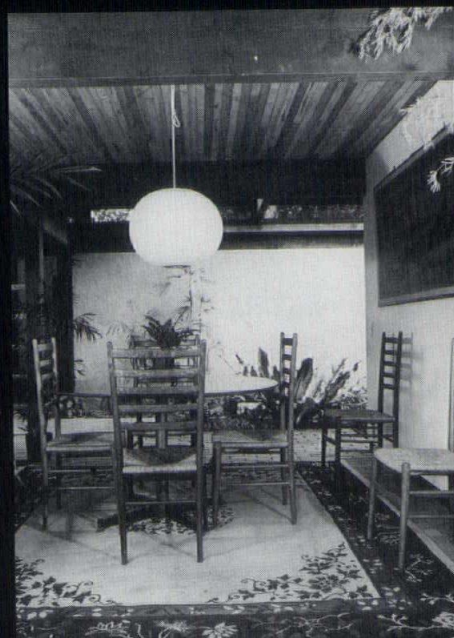
Striking modular patterns developed by weathered wood columns and beams in contrast to stucco curtain walls and white *shoji* screens are a study in balance and proportion. The use of half

The exterior design consists of a grouping of simply stated rectangular masses.

modules, quarter modules, and other variations provide a change of pace that adds to the overall composition.

Integrity of the use of building materials is another fundamental ingredient of this traditional architecture, allowing wood to reflect the quality and integrity of wood, and allowing stone to be stone. The idea of using one material to imitate another is a foreign concept not found in the traditional architectural design of Japan. Using plastic with wood grain, for instance, is a false approach which violates this sense of integrity.

Another very important concept in Japanese architecture is asymmetry—not necessarily trying to make something asymmetrical, but rather allowing it to be asymmetrical because it is a more natural function than trying to force symmetry. The Japanese employ a balanced sense of design where the void or negative space is just as important as the positive



A large wooded lot provides a garden setting. Although the wet nature of the site makes outdoor living difficult, the atrium

space. Therefore, there is no need for symmetry as we know it. As an example, this abstract thought is also reflected in the music of Japan where the silence between the notes is just as important as the notes themselves.

Integration of the Structure and Nature

One of the most dominant themes of Japanese architecture is the sense of integration of the structure with its surroundings.

This blending of man and nature is the very essence of Japanese architecture and landscaping.

The design of the landscaping, which appears very natural, is actually a very well thought out and controlled environmental process. The psychological experience that comes with walking through a Japanese garden is totally calculated. From the vistas in the distance to the change in texture underfoot, to the circuitous path which meanders through a wide variety

of little delights, the principal focus is always maintained and one is urged on to the final experience.

This external experience is very important in setting the stage for the view or entrance to a structure, a tea house, temple or residence. The path never leads directly to a door, but makes a swerve or a step in one direction or another just before the entrance as a subtle diversion to psychologically prepare the guest for the actual entrance into the building. Often a small garden is located at the entrance as an invitation and to contribute a sense of serenity for the interior space.

Adaptation for Hawaii

Hawaii, with the most ideal climate in the world, lends itself to many of the concepts of Japanese architecture. The open planning and flow of internal space, the indoor-outdoor feeling of space, sensitive landscaping, and the use of natural materials are all ideal for Hawaii.

Because we are not victims of a harsh environment, our lives can be simpler and less formal than in other climates which require substantial protection from the elements. In most situations, we require no extensive amount of clothing nor internal heating or air-conditioning to keep out excessive heat and cold. The Japanese approach toward flexible and open spaces allows easy adaptation for our Hawaiian living.

Extensive use of landscaping and vegetation to create a specific natural setting can easily be accomplished in Hawaii's tropical environment.

The subtle, functional aesthetics of Japan can be very effective. For example, if a portion of a garden is off limits to the casual visitor, a stone with a rope wrapped in two directions forming a cross will be placed in the middle of the path. The message is very clear and respected by all.

An Example of Subtle Influence

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Prange residence was consciously influenced by many of these concepts of Japanese design. Although the house has no recognizable Japanese form or identity, much of the planning, interior spaces, and psychological transition from interior to exterior, follow closely elements which are related to Japanese architecture.

The site is a gentle sloping 1.2 acre wooded lot providing a serene garden setting with a view of the Koolau Mountains. Exterior design consists of a grouping of simply stated rectangular masses, utilizing vertical and horizontal planes to define the interior spaces and frame selected exterior views. A brick path is slightly shifted just before the entry to provide a momentary transition from the exterior to the interior.

The entrance opens into a central garden atrium. The roof over the atrium consists of a wood trellis with screen which provides natural ventilation while allowing

a mist to fall over the garden.

Outdoor living is difficult to enjoy because of the wet nature of the site and the atrium was designed as the central focal point to bring nature into the house. The garden also allows a visual extension of adjacent rooms, increasing their size to the extent of the garden. The view across the atrium emphasizes the spacial flow as an important element of the design, allowing the internal garden to connect to the exterior in a continuing visual flow. Brick

flooring ends at the garden, and rock paths add a subtle link from the main living area to the more private bedroom areas.

The influence of the Japanese approach to design was very important to the success of this project. It was, however, decided at the initial stages of design that the appearance of the house would be very contemporary and incorporate the Japanese influence in a subtle, understated manner to exist in harmony with our Hawaiian environment.

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ISSUES AND ANSWERS

by Elmer Botsai, FAIA

I feel that as Hawaii Society/AIA president I should have at least one column in our magazine this year, particularly since I suspect many of you consider my greatest claim to fame is that of a word merchant. The truth is there are few burning issues facing our profession that are within our grasp to control. However, let me try.

ISSUE #1—LIABILITY

The obvious answer is for all of us to do our work in such an exemplary manner that there will be no flaws in our buildings. As much as I believe we should strive for that state and as much as I believe we can do better than we are now doing, it is an unrealistic

wish. There are, however, a couple of items we can do that I believe will help. They are:

Internal Action

- Recognize our high risk areas, such as roofs and exterior walls. These two items alone are almost half of all architectural claims. Let us start paying special attention to these areas in both drawings and specifications.
- Continue to strive for excellence, research our materials, make independent judgments. Basically, understand what we want to say and make sure our documents say it. Where we need assistance, get it.
- Advise our clients that we are not perfect and we will make mistakes. A. C. Martin of Los

Angeles has a beautiful clause in their owner/architect agreement that guarantees there will be mistakes in the documents, but they will set up procedures to catch most of them in the construction phase before they cause too much trouble. Good idea.

- Involve our clients in decisions; stop playing God. If there are cost factors, set them out and their honest ramifications. A two-ply roof can't perform as well as a four-ply system.
- Get our tails out in the field during construction. Remember, most clients come to architects to get buildings built, not paper produced. Let us also hope that forever in the future that is what

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we do. I for one do not wish to become an appendage in the construction process.

External Actions

- Try to make sure all players have an equal deep pocket. I believe we need a law that requires developers to maintain some worth during the statute of limitations period. I am quite tired of the shell corporation with a few thousand dollars in it, leaving the design team and the general contractors as the major deep pocket.

- Try to get the insurance companies to furnish true, wrap around insurance that covers all the players for the life of the statute of limitations. If nothing more, this potentially offers the reduction of more than 75 percent of legal costs in litigation and that's where our money is going.

ISSUE # 2—WORK

At periodic intervals, we all hear the refrain that there is not enough work and too many architects. I'm sorry, I simply don't buy it any more. Yes, there are cycles of activity but there is more work out there than we can handle. Most of our cities need rebuilding, even Honolulu; the Pacific Basin is exploding and hopefully so will Hawaii. We, the architectural profession, are not doing enough of it. We have not made our case convincing to the public or to corporate America; we have become timid and ingrown instead of bold and forceful. We are a great profession; we have skills that boggle the mind; we must present those skills to the people on an ongoing and sustained basis. Doing pretty pictures and handsome buildings is actually a small part of our skills. I suggest you look at what the public wants from the construction industry—a hassle-free, proper time projected, economically based handsome building. Who is better equipped to orchestrate the delivery of that package than we are. I suggest we retake some of the ground we so carefreely gave away. I firmly

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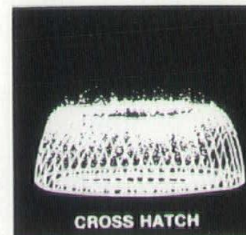
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ISSUE #3—COMPENSATION

This is perhaps the most simple and yet most difficult to deal with. Each of us as individuals must establish our value, keeping in mind our responsibility. Every time we cut our fees, we demean ourselves and all our peers. I truly believe many more jobs are obtained on quality of work than on costs of services. For starters, I

suggest we begin by offering our entering young professionals what they are worth, build this self esteem from the ground up; perhaps it will be catching. In my view, we can be highly valuable to the people and we should be compensated accordingly. I suspect our clients perceive us as we perceive ourselves.

ISSUE #4—THE HS/AIA

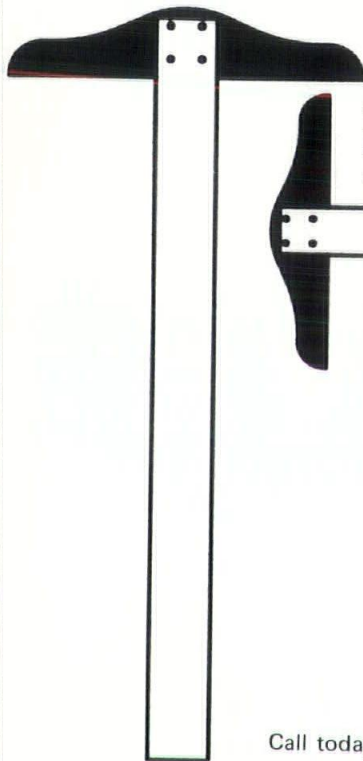
From my narrow point of view, I believe it has been a splendid year for our professional body. We

are starting to act and perform like a reasonably sized corporate body, which we are. The new structure is working remarkably well for its first year, and it is due to the efforts of a lot of people. There are simply too many members involved at all levels—from Vice President Art Kohara through the Board; particularly the commission chairs to the committees and task forces to mention them by name. I can only say to all of you, my heartfelt thanks. I believe the HS/AIA is a growing, vibrant, increasingly visible professional society that has few peers. Join me in enjoying it.

In conclusion, contrary to my expectations, I've enjoyed the year and achieved most of my personal goals for the HS/AIA. I know I leave it in good hands, and I shall be watching its development with great expectations. We are a great profession; it has been a joy to be a part of it.

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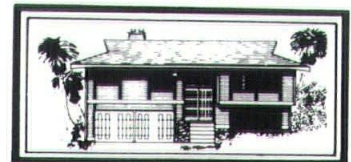
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Hello. Your Phone's For Sale.

Every month, come rain or come shine, you've sent the check for that business phone system you've been renting from Hawaiian Telephone.

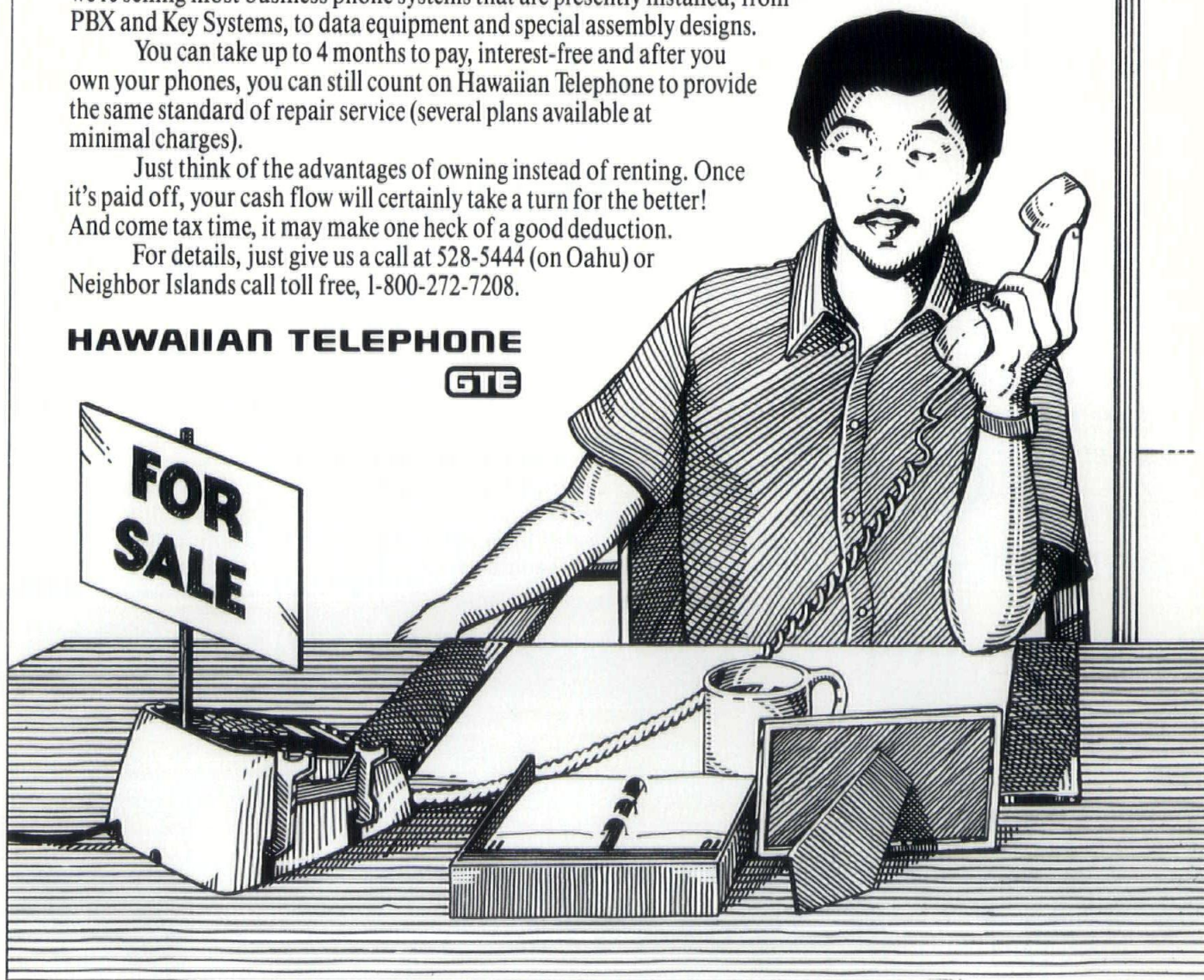
Well, you don't have to do that anymore. Because, for the first time, we're selling most business phone systems that are presently installed, from PBX and Key Systems, to data equipment and special assembly designs.

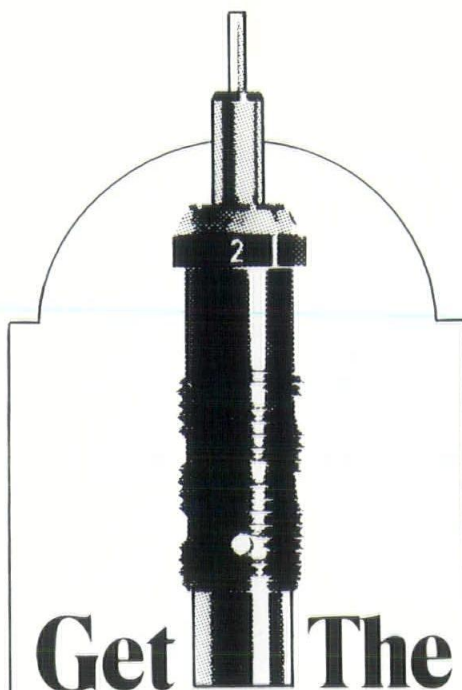
You can take up to 4 months to pay, interest-free and after you own your phones, you can still count on Hawaiian Telephone to provide the same standard of repair service (several plans available at minimal charges).

Just think of the advantages of owning instead of renting. Once it's paid off, your cash flow will certainly take a turn for the better! And come tax time, it may make one heck of a good deduction.

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The following major features will be accompanied by additional features on a broad range of topics of interest to the design community. Themes are subject to change without notice, however, theme-related advertising will be rescheduled where possible.

January

Architecture and Government
What's New In Floor Coverings

February

Waikiki Beautification
The Versatility of Wood

March

Art in Architecture
Modern Bathrooms

April

Fast Food Restaurants
Computer Mania

May

Historic Preservation
Waterproofing

June

Architects at Work
Kitchen Planning

July

Hawaii's Churches
Outdoor Living

August

Architecture Abroad
Roofing

September

Energy-Efficient Design
Interior Designs

October

Landscape Architecture
Restaurants

November

HS/AIA Convention
Remodeling

December

HS/AIA Yearbook
Architecture '86

Writers wishing to submit articles for publication are invited to write Karen St. John c/o PMP Company, 319B N. Cane St., Wahiawa, HI 96786 or call 621-8200. The deadline for editorial material is the first of the month prior to the month of publication.

Hawaii Architect will make every effort to print photos in full color when four-color separations are provided by the author. If you have a photo that would be suitable for consideration for the cover, please contact Karen St. John at the above address.

Wanted: Senior Environmental Graphic Designer. Must be experienced in signage systems w/organizational skills in preparing sign schedules and documentation of logo applications for hotels and other corporate ID programs. Send resume to 1088 Bishop St. #1226.

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