

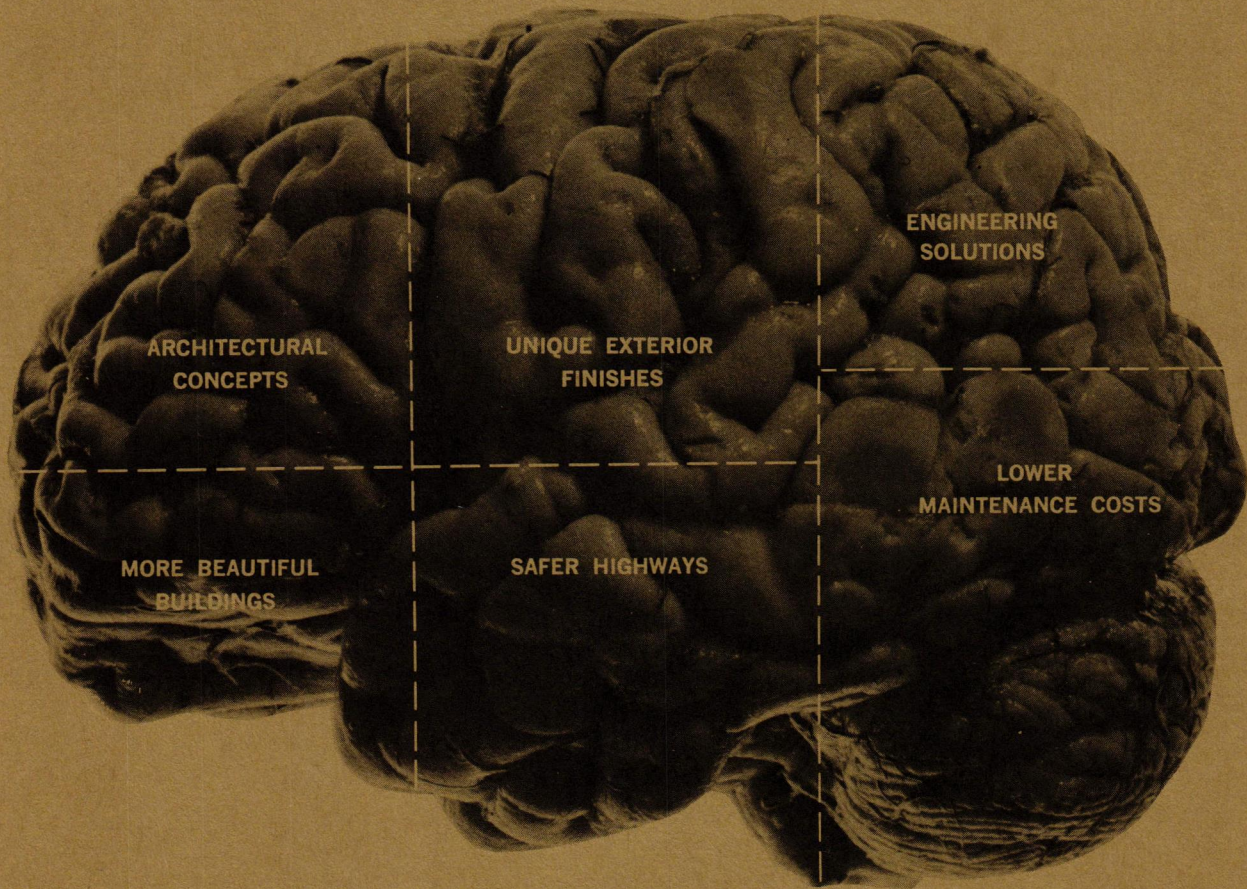
# Ke Kaha Ki'i

JUNE, 1971

OFFICIAL PUBLICATION OF THE HAWAII CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS



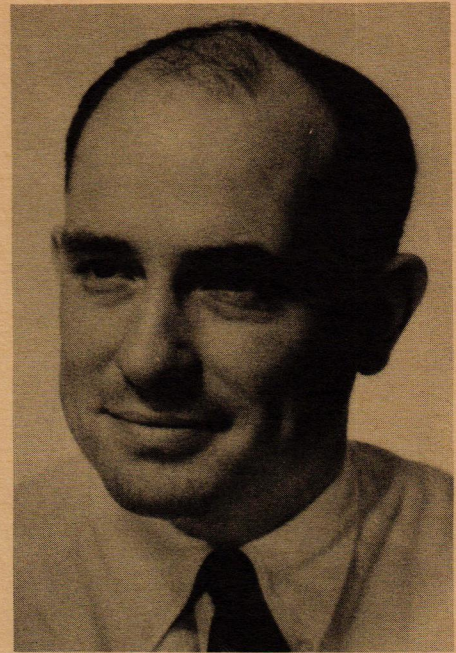
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# NEWS FOR THE CHAPTER

FROM JOE FARRELL, PRESIDENT



## KIM SWOO GEUN

For those who were unable to either meet Mr. Kim during the Pan Pacific Architectural Citation's three major events, I enclose at the end of this article Mr. Kim's background.

Mr. Kim's very interesting lecture Monday night, June 7, 1971, is enclosed also at the end of this article for those who wish to read it.

### Things not written about Kim Swoo Geun:

During Mr. Kim's stay here, many of us listened to stories, ideas and happenings from Mr. Kim which were so interesting that I thought it would be a good idea to record them and let the other Chapter members know:

### How Kim became an architect:

At the banquet Saturday night, Mr. Kim told the story of how he became an architect. At a tender young teenage, Mr. Kim ran into an American whose last name he did not ever get but the man's first name was Robert. Robert now must be somewhere in the neighborhood of 50 years of age and Mr. Kim seeks him at every possibility, but has yet to find the man Robert who influenced him to go into architecture. It appears that the man Robert told Kim that an architect designed environment which either made people happy or unhappy and as the result of this responsibility, an architect was the most important person in the world . . . Even more important than the President of

the United States. Mr. Kim, without knowing too much about architecture at such a young age, decided that if the architect was more important than the President of the United States, then he should, therefore, become an architect and, of course, as we know, he did.

### About Mr. Kim's office:

About 11 years ago when Mr. Kim graduated from Tokyo University, he came directly back to Seoul and opened a very small office in a single room approximately 13' x 18'. At that time he had no work but with optimism he opened his doors. He was very fortunate to be the first prize winner of the architectural contest for the Korean National Assembly Building in 1960. A grave disappointment to Kim resulted by a change in the National Government and he did not get to complete the building, so back he went to his 13' x 18' office awaiting other commissions. Now Mr. Kim has about 20 people in his office and is doing quite well. At one time he was up to as many as 150 people but now this seems to be too big for him to control the design.

Kim says that his office has a student-teacher relationship between him and his employees. There are three what Mr. Kim calls "chiefs" who Mr. Kim has trained and they act as the responsible person for all details of the projects. These chiefs, having worked with Kim for so many years, know exactly what he likes and doesn't like;

therefore, it is easy for them to carry out his ideas.

The teacher-student relationship causes a great devotion to the work and to Kim. He says his people do not work for money but work for the love of architecture. The quality of drafting work done by his people is exceptionally high in comparison to even that here in the United State. Not only are working drawings very competently done, but also the design work is excellent. The staff works 12 hours a day and when projects are rushed, Kim and his staff often work for weeks at a time, night and day, taking two hours off each day for steam bath, rub-down and nap. All of this output of work is on a desire basis rather than demand by Kim himself. He has a long list of young architects who wish to work for him.

Korea is steeped in many traditions and Kim tells us that before he goes home at night, he must tell his secretary and other staff members to leave the office and go home. If he does not, they would stay there all night long working. One night he failed to tell his secretary to go home because he forgot and she did, in fact, stay working all night long.

Mr. Kim does not believe in air conditioning and in his own office space there is none, but the drafting room and other employees have air conditioning. Sometimes in the summer it gets very hot and Kim likes to step out into his drafting room to cool off.

(Continued on page 4)



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Clients are not obtained by going out and seeking them but instead Kim waits until they contact him. All clients are required to come to his office. The reason he tries never to promote work or do work outside his office is to save precious time which he can work on design.

Jobs are organized with the "chief" in the very beginning. The first time a client comes to the office, he meets with both Kim and the chief. The chief is admittedly introduced to the client as the man who will be in charge of the project. Then Kim gives the chief several staff members who work exclusively for him. Kim then, through discussion and some rough sketches, lets the chief know his feelings about the project. The chief then in turn starts the design work. After enough time has gone by for the chief to have some ideas, he and Kim meet every night between 6 and 8 o'clock to discuss the design. Kim may tell him that it is good and to go ahead with it as his chiefs know what Kim likes and dislikes. On some occasions Kim has told his chiefs that no, he didn't like it and for them to go back and design something else. The process continues until such time as Kim is satisfied with the design.

**Kim's home design and life:**

As all architects know, it is extensively difficult to design your own home due to personal involvement. Mr. Kim Swoo Geun is basically no different in this respect than all of us. He worked for many years designing his own home and was unable to come up with a final solution; therefore, he went to his site and built the structural system in hopes that he would have his plans completed in time but found that he was unable to do so and ended up selling the lot with the house structure on it. He then bought a fine, old, traditional Korean house and remodeled the interior.

Kim met his wife, Michiko, a Japanese girl, at the Tokyo University where they got married and then subsequently when his education was finished, they moved back to Seoul City.

During our several days with the Kim's, we noticed that Mrs. Kim called Mr. Kim differently than we had thought the pronunciation of his name to be. When we asked her about this, she said that she and close friends call Mr. Kim "Swoo Guny" (pronounced Soogoonie). In public life his name is pronounced "Kim Soo Goon." While growing up as a child, his friends called him "Soogoon" which very few people

now call him.

**Kim thinks about Hawaii:**

Mr. Kim likes Hawaii very much for its very clean air, the many trees, plants and other growth and the lack of overcrowding. It is interesting to note that Mr. Kim says that we should be very careful not to spoil Hawaii with too much more expansion. While saying this he had only seen a portion of the island of Oahu from Makaha to the Kahala Hilton. I told him that people who knew Hawaii many years ago complained that Waikiki and other areas have already been ruined but it is optimistic to note than an outsider that did not know the past has optimism for our urban growth if we are careful with it.

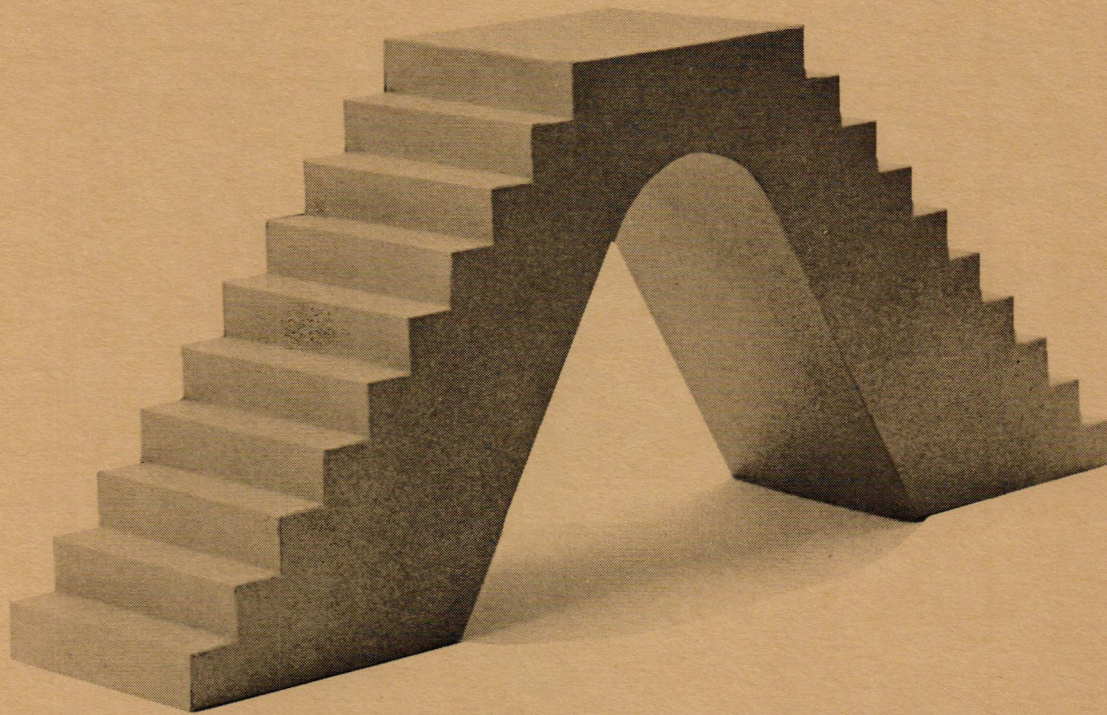
Kim says that people in Korea are less interested in the spiritual aesthetics of environment and are more concerned about shelter and practical things even in a metropolitan areas like Seoul. His battle to give something more than just the practical aspects of shelter is a difficult one but he has a very effective way of dealing with people who tend to resist the aesthetic development. An example of this occurred at the lecture last Monday night when a lady from the audience asked, "Why don't you paint your buildings instead of leaving exposed concrete?" Kim replied that a woman who shows only her natural beauty is much better looking than a woman who is all covered with makeup.

Someone asked when seeing the slides of one of Kim's buildings why the great iron rings placed at the top of the building and he indicated that they were for "play" and had no practical reason whatsoever. His talk on "Ultimate Space" and the Korean special room for creative activity call "Munbang" is another one of his tools for convincing people that buildings should spiritually elevate emotions of man.

When driving him back to his hotel one night, we were so engrossed in conversation that I missed the turn off and Kim turned to me and said, "You missed the road to the hotel." I very apologetically said, "Yes, I did. I shall turn around," and Mr. Kim said, "That is perfectly all right. That is 'play' or the same as Ultimate Space."

Mr. Kim is indeed an outstanding architect that I believe our International World will hear a lot about in the future. He is highly respected among not only the artistic people in Korea but also the government people. Dr. Hahn Been Lee and Ambassador Kew Sung Lee both speak very highly of Mr. Kim.

# Precast shapes up your concept

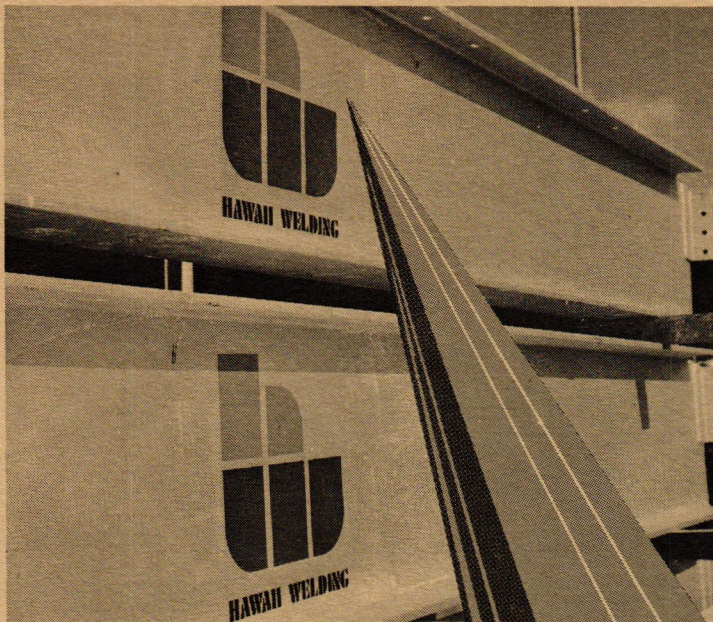


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# 'ULTIMATE SPACE'

Kim Swoon Geun Lecture, June 7, 1971

Ladies and Gentlemen:

I am deeply honored to have this opportunity of speaking to you today. At the outset, let me thank you for the privilege of speaking to you. And let me confess that this is my first venture to speak in English and my first experience ever to speak outside my country.

In Korea, we have many of the same problems that exist in the advanced societies. In addition, we also have problems peculiar to Korea. For many centuries, our ancestors through the trouble times had taught profundity of life to their younger ones who in turn painstakingly gave their selfless devotion to their followers. Today, I am one of the many students who with great enthusiasm, are in search of the scattered remains—the source of inspiration for life which enabled our ancestors to overcome many centuries of difficulties.

The Award you have given me is not for what I have done for the last ten years of my professional practice, but it is an enormous encouragement for all of us architects back home in our endeavor, so it may shed some light to the problems of our own and to all peoples of this our very own planet.

Our time is full of ambiguity. Our time is the time of rapid changes, indeed. When we try to understand our environment, however, we must comprehend them not as an outsider or an observer. We must understand them wholeheartedly from a manifold angle.

Our time demands our efforts to understand relations between things, between different sciences, our efforts to overcome spatial obstacles. Systems engineering used in space science is a type of organic synthesis and control of different sciences. Human ecology, of course, is the study of the development of our society in terms of the processes by which human populations adapt to their development, taking account of the technological systems and patterns of social organization. I should think that it is a kind of effort to specific, isolated patterns.

But I would like to see the nature of our environments not only from a geographical standpoint but also from internal and spiritual angles. And I would like to note that humanity disappears where various human elements are conformed. I believe that we should avoid a

uniform approach in understanding the content of human environment. I share the belief that architecture as environmental design is its task. A mission architects can fulfill for their society is to enable man to become the master of his environment by helping him restore his lost human nature. This calls for conscience as creative artists, and an architect can become both a leader and servant.



Kim Swoon Geun

Since the Industrial Revolution, the Western culture has followed a uniform and functional pattern. The technological development has undergone the inevitable process of professionalizing man and promoting division of labor in his society. Following his specialization, he at times has lost his inborn human nature and degraded himself into the status of a slave.

The development of technology, in spite of its utilitarian effect, has brought about the dilemma of the deprivation of human nature. At present, the term, "humanities" has emerged in Europe and America as a general noun embracing all branches of learning. This may be understood as a sign of the awakening on that the power of improving man and his environment resides not in the material civilization which was brought about himself. Environment defines human existence not physically alone but spiritually as well.

Man should return to the Garden of Eden and restore his childhood. Special-

ization always makes people deviate from actions dictated by their social conscience. In this respect, artists can be regarded as social conscience itself.

We have built huts, tree-houses, dug-outs, to protect ourselves physically. Later we built houses for comfort. By needs, the space for dwelling was Primary. Let us call this space "Primary Space."

We then have built efficient stores, factories, and offices for large margin of profits and faster communications in place on Pyramids, Parthenon, Chartres, etc. This new space then become primary in recent time. For convenience sake, let us call this space the "Secondary."

After the Industrial Revolution, the mass production at plants was made possible, forming a uniform, functional cultural pattern. The development of productive technology in the modern age made possible the mass production of iron in industry for building materials, laying the basis for a new building structure, and economic rationality and functional perfection were sought as the main task of architecture. The character of buildings was best manifested by that embodied in factories, offices and railway stations. It was apparent that their space was characterized by functional rationality.

As the society became complex, our problems within also have been multiplied. We know now single set of rules of systems cannot be applied to the problems of our environment.

Recently, we are witnessing Man being dictated by our creations of systems and rules which only meant for the betterment.

It is more and more clear to us that our tasks are more than meeting our biological and physical needs—namely forementioned Primary and Secondary Spaces.

In spite of the proven technology of the spacecraft which made the second historic journey to the moon, Captain Allen Shepherd hit the golf ball in the weightlessness of space, the ball he took to the moon secretly.

What was behind his motivation? It may have been simple playfulness on his part. Perhaps not. Perhaps, he, unconsciously or subconsciously, felt an

(Continued on page 8)

# Sometimes biggest isn't best.

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urge to do something special beyond proven science, technology, logics, reasoning and rationale. This something special is within our human mind. Recognition of this something special is or may be just as important as creating the Primary and Secondary Spaces.

This psychic trying to escape from the accelerating civilization of unknown magnitude and direction may need to find a solace. Another concept of space for preserving and expressing our humanity.

Shall we call this new space "Ultimate Space." Ultimate Space is extra space in time, extra time in space. This I mean; reserve in space, reserve in time. This is a non-productive space. This is a space for HAPPENINGS. It is a space for contemplation. It is a space for placidity. It is a space of timelessness. It is a space of everchanging time.

I do not propose to negate rationalism entirely. What I am trying to say is the need of modern architecture to a higher dimension by pointing out the limit of rationalist architecture. We should overcome the self-contradictory dilemma of the rationalist philosophy. We should also liberate man from his misbelief in technology.

Perhaps we are oblivious of the most important problem. Artistic creation, by nature, contains irrational elements. However, what makes man great is that he is essentially an imperfect and irrational being. We often find human nature in imperfection. And in the minds of Koreans, there is a feeling of resignation to the imperfect and irrational nature. Even though they have made an effort since time Immemorial to grasp what is imperfect and irrational and transcend it, they did not live a life of struggle by regarding what is compact and perfect as an ideal. In the will to broaden outlook and in the spirit to transcend, man can arrive at the depth needed to penetrate the core of a problem.

Although the space filled with happenings can be realized with minute planning, it transcends what is intentional. Although it is true that we plan the day's schedule as soon as we rise in the morning and follow it, we often meet someone whom we did not expect or plunge in an adventure. Within this allegory can we understand the space full of happenings in architecture. It is a "space with no intention."

Let me cite a passage from a Zen scripture:

"Form is not different from emptiness;



Emptiness is not different from form;

Form is precisely emptiness;  
Emptiness is precisely form."

In Oriental music, the intervals between sounds assume particular importance. When you hear the komungo, a Korean string instrument, you will feel something quite agreeable in the space between sounds, though this traditional instrument of Korean music is not as rich in tones as the violin. An ancient player of the komungo said, "The komungo and I are one and the same being." By saying this, he meant that the instrument and he were in sweet harmony. He was completely absorbed by the pleasure given by this harmony, especially the spatial sensation he felt between the komungo notes, that he cared nothing about the listeners. And the charm of Oriental painting should be found in the blank space in the composition. In fact, traditional paintings, especially the landscape paintings, have many implied and unpainted spaces. There you may perceive the form of, for example, a rock drawn by means of drawing something formless and empty.

Such space is hard to find in the architectural work marked by a functionalism as seen in today's structural work. As you all well know, today's functional architecture is void of a space or spaces where something unexpected can happen. In other words, human happenings is not allowed to take place there. No flexibility is seen in the flow or arrangement of spaces, because human happening and flexibility are the elements irrational to the eye of today's rational and functional mind.

(Continued on page 15)

## Ke Kaha Ki'i

Editor / Beverly Cozloff

Feature Editor / Gerald L. Allison

Publisher / Crossroads Press, Inc.  
P. O. Box 833, Honolulu, Hawaii  
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# ARCHITECT'S SKETCH

by J. M. NEIL

Tom Creighton is well-known in Hawaii. That is, almost everyone has read his on-going series of articles on planning in *The Advertiser*, and many people know and respect his work as Editor of *Progressive Architecture*. But few even within the architectural profession seem to be aware of how rich and varied Tom's career has been.

How many know, for instance, that he attended Paris' Ecole des Beaux Arts in 1926-1927? That most traditional of Artistic educational institutions seems like a strange place for a future Editor of PA. Tom's life, however, up to 1946 and the editorship, fit into recognizably traditional patterns. Born in 1904 in Philadelphia, prepared at Albany Academy, he attended Harvard with the Class of 1926. After his year in Paris, he went to New York and began to work his way up in the profession from a draftsman to a designer and so on. Gaining his license in the 1930's, Tom eventually became an associate partner of LaPierre Litchfield and Associates. Perhaps his most notable work while with the firm was the Maritime Academy on Long Island.

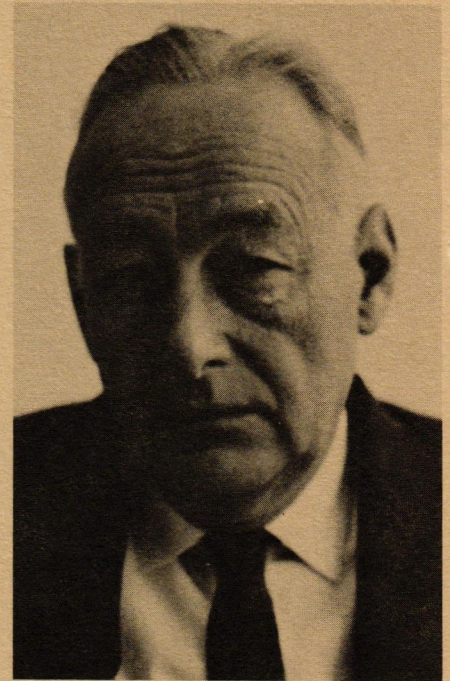
At the end of World War II Tom's life was to take quite a different turn. Becoming increasingly aware of his preference for the larger picture rather than the work of a single firm, he accepted the invitation of a publisher friend to write a book projecting post-war developments in architecture. *Planning to Build* (1945) brought widespread applause. *Progressive Architecture* had been looking for an editor with practical experience and an ability to write.

Thanks to his book and background, Tom received the position.

He edited *Progressive Architecture* from 1946 to 1962. His major aim was to increase the effectiveness of current architectural criticism. Major figures in the profession, it turned out, did not appreciate PA's efforts to appraise the weaknesses as well as the strengths of their work. Tom has many rueful stories of how men such as Paul Rudolph, Walter Gropius, Marcel Breuer, and Frank Lloyd Wright objected to his periodical's judgments. Nevertheless, he became in 1959 a Fellow in the A.I.A. in recognition of his efforts. Exciting and challenging as the editorship was, it became quite wearing over the long haul. By 1962 Tom was ready for a change.

Stepping down from his editorial duties, Tom accepted in 1963 a partnership with John Carl Warnecke and Associates. While based in San Francisco he served as partner in charge of the innovative Santa Cruz campus of the University of California. But soon he found himself commuting biweekly to Honolulu to supervise work for the firm here. By 1965 Tom decided to move to Honolulu and set up his own firm.

Tom's work in Hawaii has largely been in planning. In addition to his work as a planning consultant for the University of Hawaii, he has undertaken a number of other projects. These include the master plan for Kaneohe State Hospital, one for Waipahu elementary and intermediate schools, and, with George Walters, a plan for the South Kona coast.



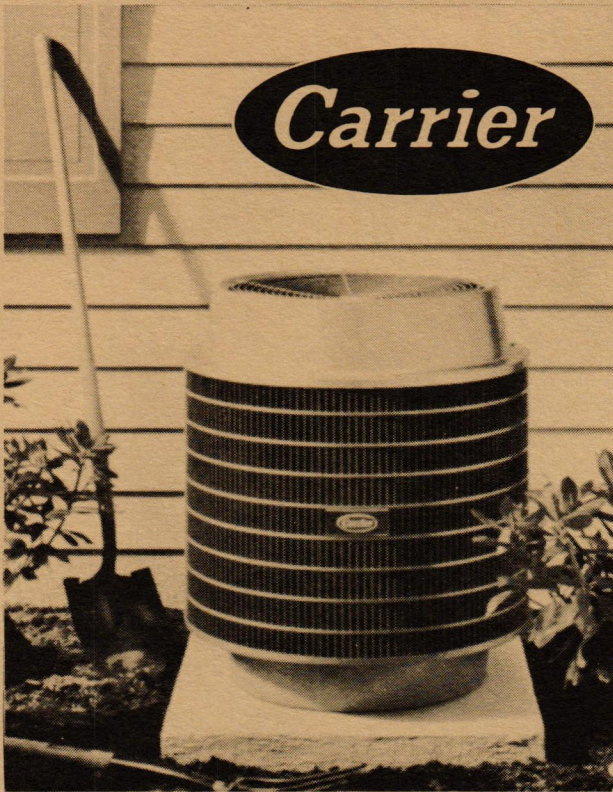
Tom Creighton

There seems to be no end to the new challenges that Tom is willing to undertake. In early May he accepted a position on the hard-working, unpaid City and County Planning Commission. With all the pressures and tensions forthcoming from that, it is fortunate that Tom and his wife have such a beautifully sited, restful home on Maunalani Circle looking out over Diamond Head. At least visually and in relaxation he can stay above the heat and smoke of controversy. We can rest assured that Tom Creighton will continue to fight the good fight, and, as we say in Hawaii, Geev'em, Bruddah.



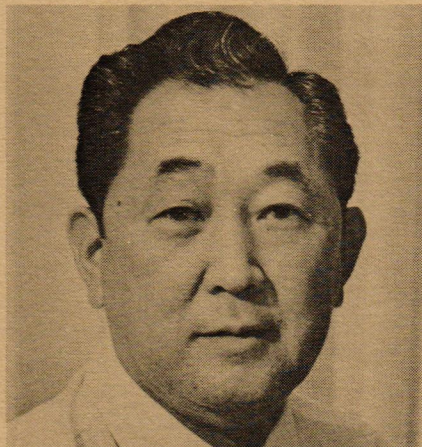
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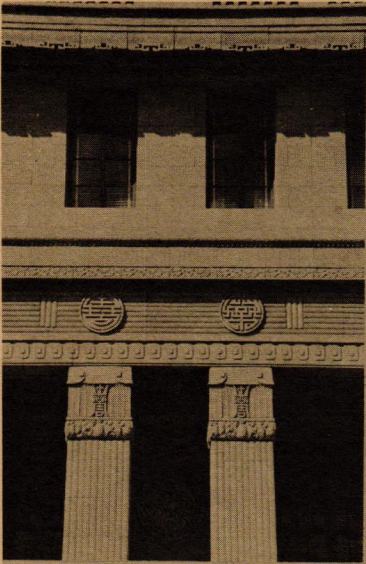
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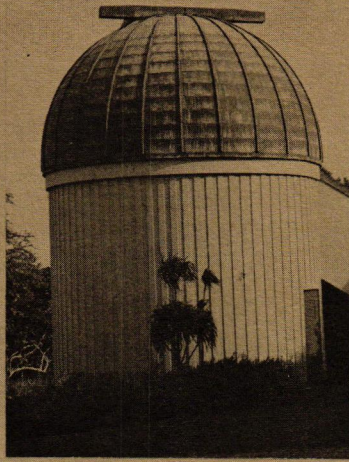
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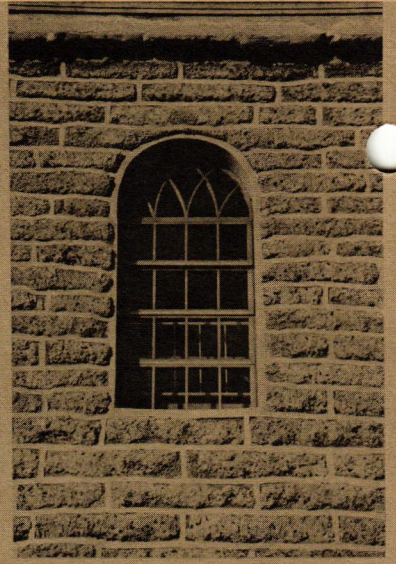




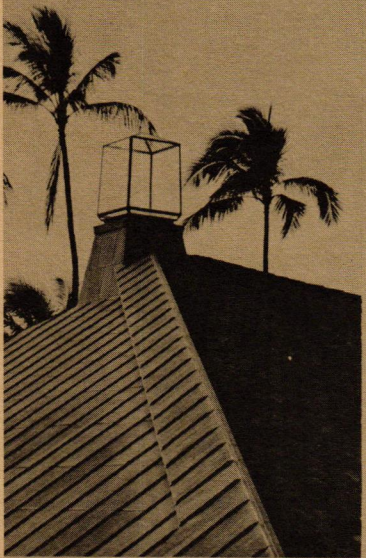
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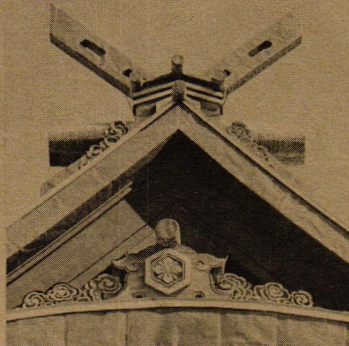
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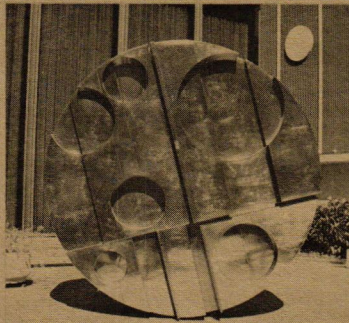
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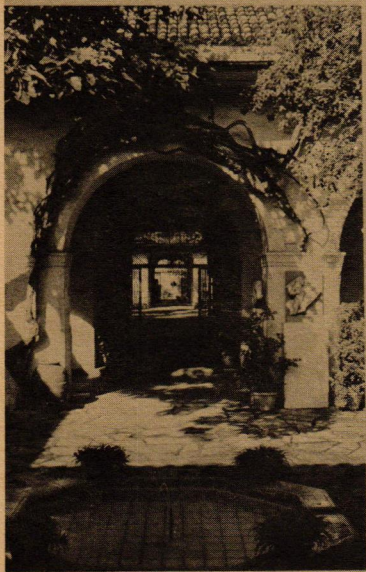
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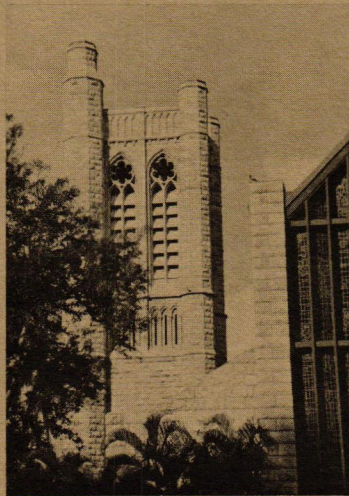
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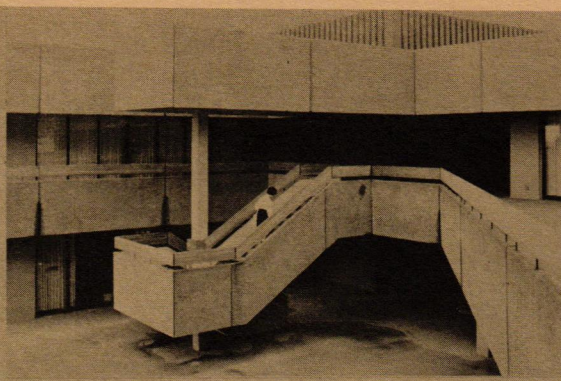
# WHERE AM I?

How visually perceptive are you and what is your

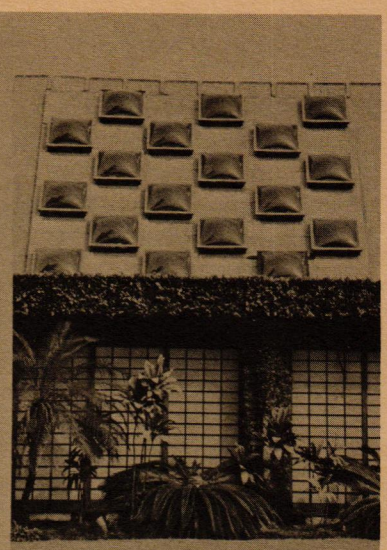
“recall quotient” for identifying architectural details of buildings you have probably seen many times? How many of Honolulu’s major pieces of architecture



11



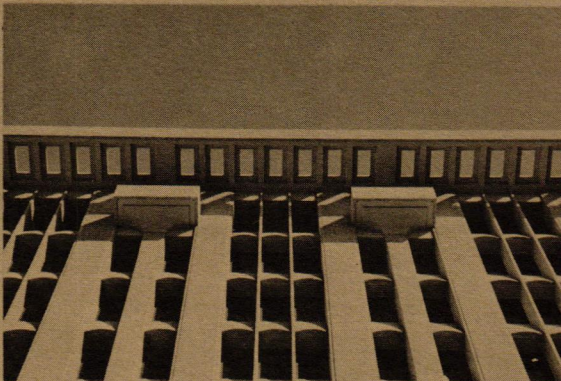
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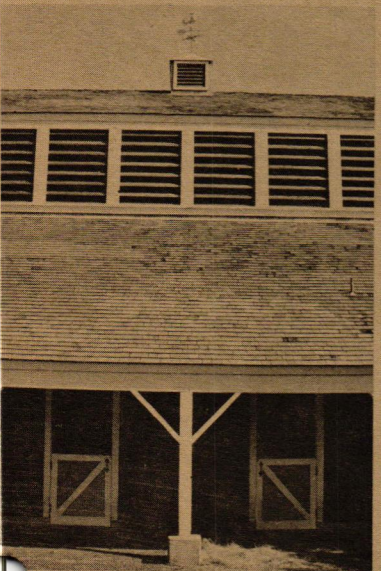
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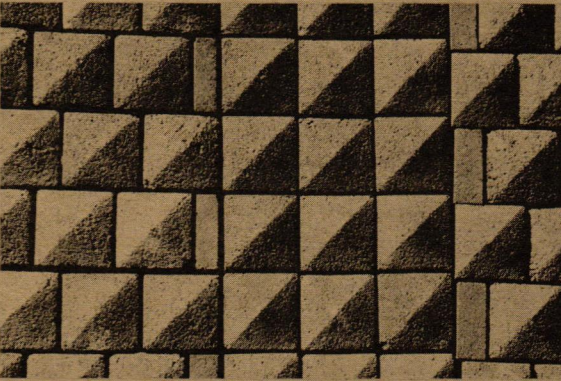
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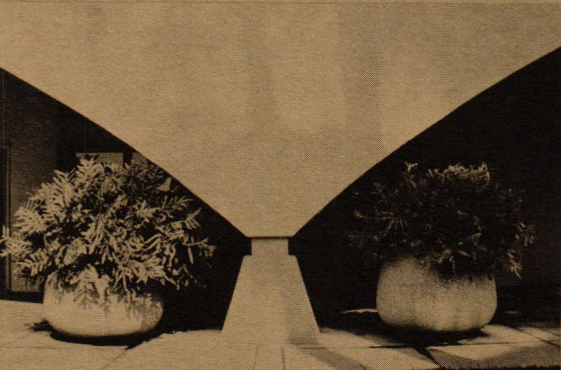
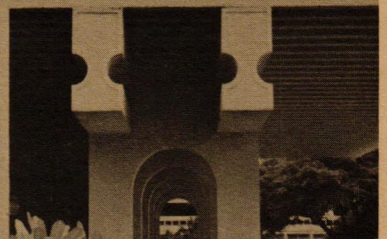
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16



17



20

can you recognize from portions shown in the above twenty photographs? Score five for each correct answer listed on page 22. Recall quotient: 100 - Kamaaina Super Architect; 90 - Edifice Complex; 80 - Facade Fetish; 70 - Gargoyle Gawker; 60 - Wall Watcher; 50 or less - Building Blind.

# Gerald L. Allison Awarded National AIA Fellowship

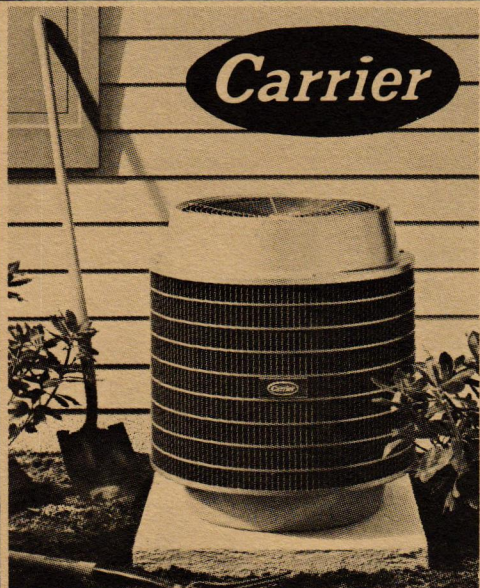
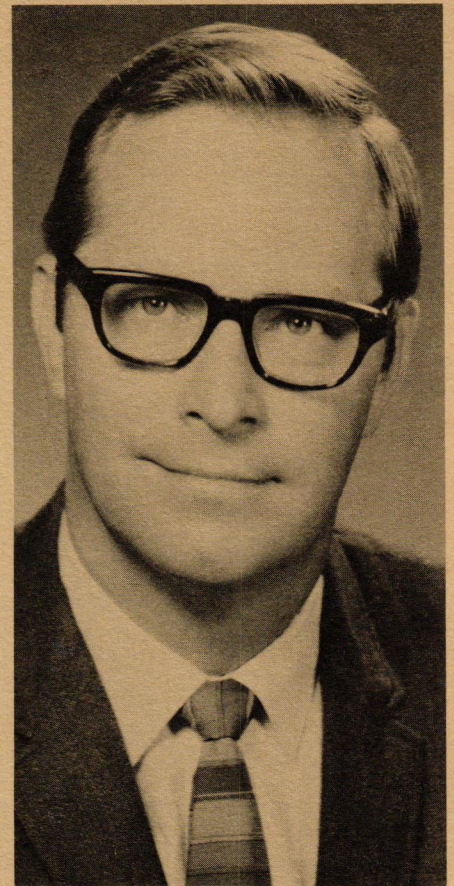
Gerald L. Allison, a partner in the local firm of Wimberly, Whisenand, Allison, Tong & Goo Architects, Ltd. has been selected by a national jury for advancement to "Fellow" in the American Institute of Architects for "notably advancing the profession of architecture."

Presentation of the professional honor will take place at the national AIA convention in Detroit, on June 21.

Allison is immediate past president of the Hawaii Chapter of the American Institute of Architects. He is writer-photographer of the current environmental design series, "Where Am I?" for the Sunday Star-Bulletin & Advertiser, and contributed the 1970 series, "The AIA Asks: Why? Why Not?"

Allison joined his present firm as a designer in 1957 when it was Wimberly & Cook, became an associate in 1960 and a partner when the firm was organized as Wimberly, Whisenand, Allison & Tong. The firm has received 13 AIA design awards from the Hawaii Chapter, and several national design awards. George J. Wimberly of the same company was awarded a Fellowship in 1957.

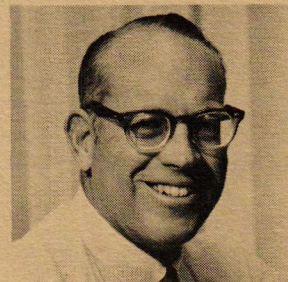
Seattle-born Allison is a member of the Mayor's Committee to Preserve Natural Beauty and the Hawaii Community Design Center, and has served on the Governor's Task Force on the Natural Environment: Land, Sea and Air, for the Governor's Conference on the Year 2000.



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**MR. KIM**

(Continued from page 9)

As witnessed through the life cycle of the artists in the past both in the West and East, Play and Work were simultaneous and extemporaneous. As even seen in the Altamira cave drawings, the people found themselves in the Play turned Work, an integrated activity with some definite objective.

I believe that Play, Leisure and Work must find themselves in sweet harmony in Man's life. I believe this creative process must be accompanied and reflected in Architectural Space. Today, machines do everything mechanical and repetitious. The computer has almost become Jack of all trades. Now man is presumably required to do creative work only, not mechanical and repetitious work any longer.

To give you one example of ultimate space which exists in our heritage, the traditional Korean house had a space called "munbang" which differs from study in western space. The munbang differs in its location in the house and in the arrangement of furniture, according to the user. It was a bright, quiet and clean room. It had no extravagant decoration; it was a plain room. To this space, even the family members were seldom allowed to enter.

The munbang of the Yi Dynasty house was not large in size. It was usually furnished with two small tables, one or two stationery boxes and a bookstand. This simplicity of room arrangement was very much in the spirit of the designs of the Shakers in America. The munbang, the sacred space, was for contemplation placidity and creative work in harmony with total involvement with nature. These designs of the munbang were to include the sense of tone, hearing, smell and touch of space, the sounds of rain, birds, wind through the translucent paper window, the sound of the tea kettle, flower filled pillow, incense, wind bells were in an attempt to form a happy whole of man and nature. The munbang thus was an Ultimate Space where Play and Work were simultaneous and in unison.

Where to build is more important than how to build.

In building a house, a temple or locating a grave, the Koreans look into consideration of the wind, water, mountain, etc.

Running counter to the reason of nature such as change of geographical features and the cutting a trees was considered a taboo. Another example of the

(Continued on page 17)

# What if you called a sales meeting... and nobody came?



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## WAL Wine Tasting and Art Auction Another Success

by **SHIRLEY LIPMAN**

A Big Mahalo to all AIA and WAL members who helped make our Annual Wine Tasting and Art Auction another big Success. Thank you for supporting our event with your donations, your presence and your bidding. We have again grossed enough to donate \$1,000 to the Architectural Library at the University of Hawaii.

We also owe big thanks for our successful evening to Richard L. Byard, the director of the Mission Houses Museum for his wonderful auctioneering, to Lee Latz, of Johnston & Buscher for their wine and to Ossipoff and Chang for their sassage booth, to Hogan and Chapman and their staff for their muscles and generous offer in allowing us to use their office as a stock room. We had many professional donations and would like to thank them all again--

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Paul's Danish Interiors  
Dorothy Okumoto  
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Ratan Art Gallary  
Seian Uyehara  
C. S. Wo  
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My hard working team took all the worry and work off my hands and made

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- Computer Accounting
- Small office practice
- Construction management by Fob Hall
- New Business Development (next year)
- Architect & Development Team (early next year)
- Veterans' Administration Study
- Post Office, also GSA and FHA-Upgrade (Steve Rosenfeld is director)

being Chairman the easiest job I've ever done. How can I adequately show my appreciation? Bless you all! . . . Kathy Chapman, Leona Chock, Gretchen Cobeen, Margarite Jackson, Betty Suzuki, and Jan Wong.

### Jerry Gustafson Is New President of Wood Products

Jerry F. Gustafson, vice president, marketing, of Honolulu Wood Treating Co. Ltd., has assumed the presidency of the Wood Products Association of Hawaii, succeeding James W. Lovell, president of Lewers & Cooke Inc.



**Jerry Gustafson**

Wyman Williams, manager, lumber and wood products, Construction Materials Hawaii, was elected vice president.

Hal Matthews, executive director of the organization, was elected secretary-treasurer.

A number of new Mainland contributing members, in addition to several new local members, have strengthened the association in recent months, Gustafson stated.

### What Happened?

What happened to the Governor's Committee on Factory Built Housing? A request for an AIA Representative goes back to September, 1970.

KE KAHA KI'I



## MR. KIM

(Continued from page 15)

Ultimate Space can be found in our traditional design which is in complete emergence with nature. An intimate relationship between structure and nature was carried out in such structure as Jongja—which was not a functional space, or structure—but of a symbolic space for pure play. Jongja was embraced by nature and formed it, all the changes of nature can be observable. Jongja was clearly an expression of a submission to nature and to become an accentuated focal element of surrounding nature.

Jongja was an expression of life style in which play and work constituted an integrated whole in the artistic dimension. Jongja provided; Reserve in Rime. Reserve in Space. Extra Time in Space. Extra Space in Time. A life through the Jongja was felt in the following sonnet:

“The sprawling sand bars, and the flow of the river—

the sky and the water merge into one color;

## ABOUT MR. KIM

### EDUCATION

Department of Architecture, Tokyo Art College, Japan  
Completed Master Degree, Graduated School of Tokyo University  
Completed Doctoral courses in City Planning, Graduated School of Tokyo University

### EXPERIENCE/AWARDS

First Prize, Architectural Contest for Korean National Assembly Building  
General Director, Korean National Assembly Design Center  
Associate Professor, Hongik College in Korea  
Recommended Architect, National Arts Exhibition  
Designer, Walker Hill Hotel, Korea  
Chairman, Construction Committee for the Freedom Center  
Member, Seoul City Committee for City Planning  
Vice President, Korea Engineering Consultants Corp.  
President and Publisher of the Space (monthly magazine of Architecture, City Planning and Arts)  
President, Korea Engineering Consultants Corp.  
President, Human Environment Design Institute  
President, Kim Swoo Geun Environment Design Institute  
National Award for Architect by the President of Republic of Korea

When the wind rises, clouds turn blue;

When the moon rises, ripples grow silvery;

Big boats and small vessels, fish and birds come and go, surface and sink; they all present themselves at my feet.

From where I sit, changes in the form of clouds and smokes from morning to evening are visible;

The vagabond, the traveller, the hunchback are seen crossing the field, and I can see them without rising from my seat.”

You have encouraged me and honored me much more than I deserve. Our attempts to improve environmental design means our efforts to create an Ultimate Space conducive to a creative living.

Our common interest and concern for the betterment of human environment strongly indicate that the East and West can meet and will meet and help each other with utmost effort.

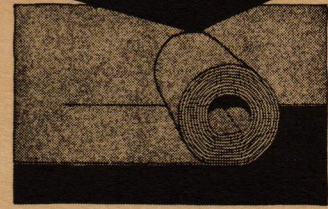
Thank you . . .

Pan Pacific Architectural Citation; his first international recognition

### MAJOR WORKS

Hilltop Bar and Douglas Hotel, Walker Hill Resort Compound  
Seoul Music Hall (project)  
Samho Industrial Company Building  
Oyang Building  
International Conference Hall, Main Hall and International Freedom House for Freedom Center  
Health Center  
Namsan Mansion  
Korea Pavilion for 1967 World Exposition, Montreal, Canada  
Aquarium of Yosu City  
Saewoon Mercantile Apartment Complex  
New Building of Hankuk Daily Newspaper, Seoul  
Munhwa Broadcasting Company Building, Seoul  
Main Building, Apartment Houses and Residences for Directorium, Korea Institute of Science and Technology  
Master Plan of Yoi Island District Development, Seoul City  
Korea Pavilion for 1970 World Exposition in Osaka, Japan  
Master Plan for Shinjin Motor Company, Bupyung  
Central Postal Administration Building, Ministry of Communications  
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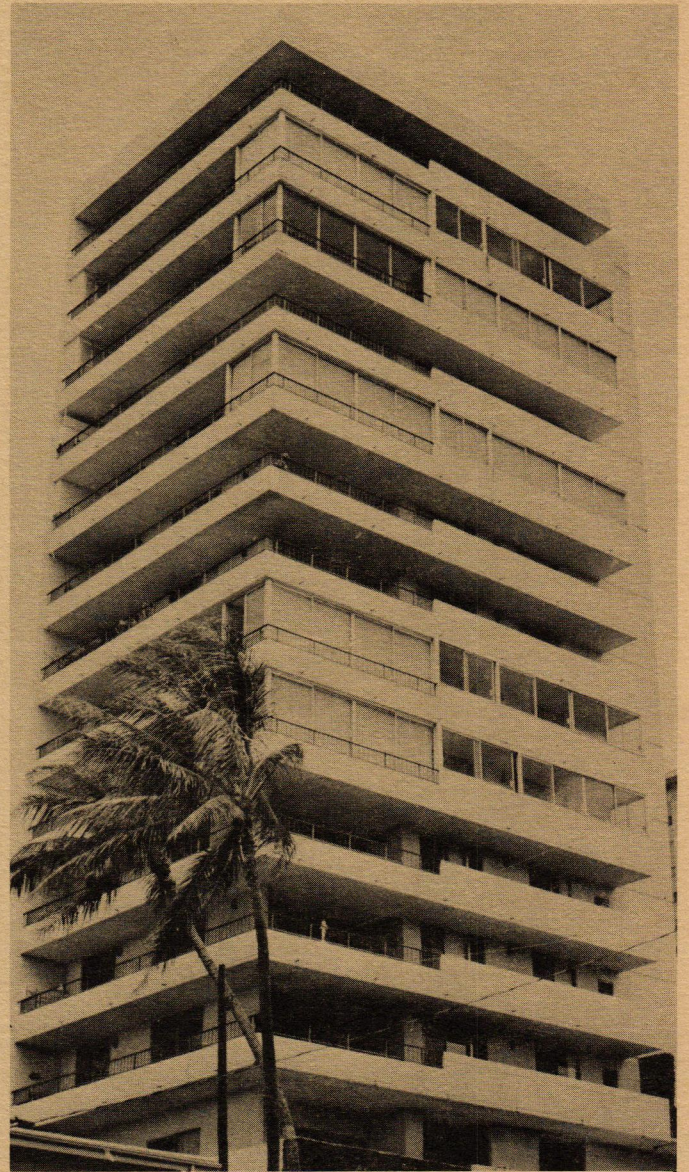
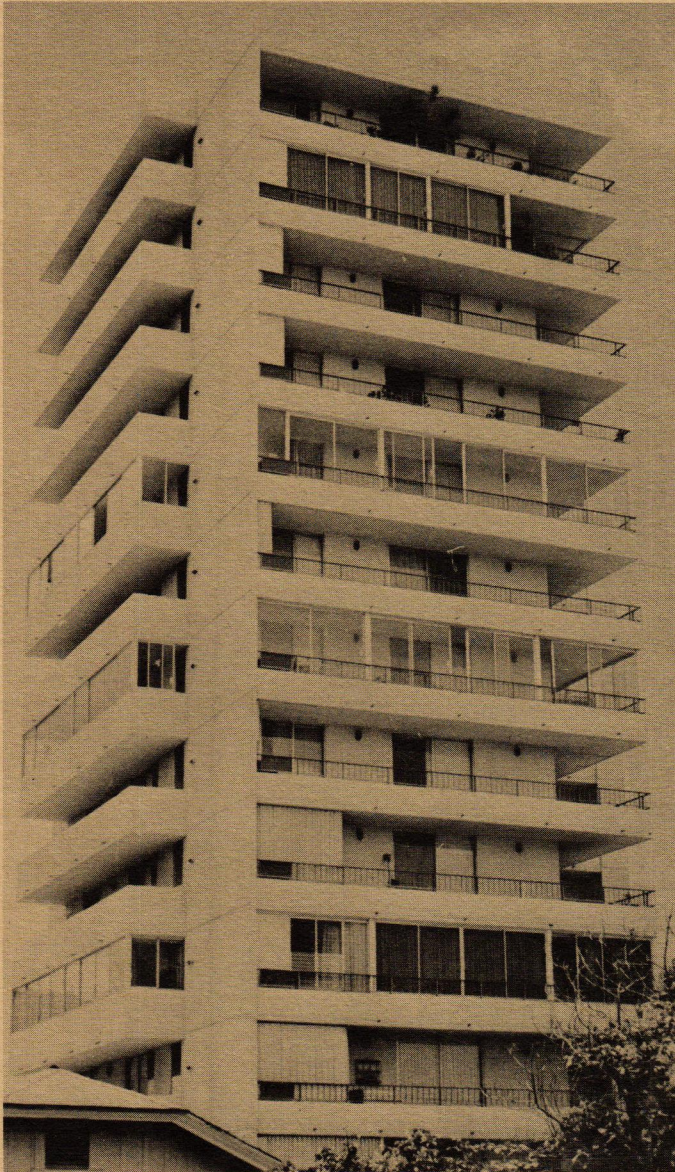
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## Aotani Accepted as Institute Member

Edward R. Aotani of Aotani & Oka Architects, Inc., has been accepted as a member of the BRAB Building Research Institute, a component of the Building Research Advisory Board of the Division of Engineering, National Research Council.

During his recent trip to Houston Ed Aotani, Architect, AIA discovered that the Houston AIA chapter was having a convention at his hotel.

He promptly introduced himself with his credentials as a Hawaii AIA member. He was politely refused entry because the AIA convention was for the Association of Industrial Advertising.

## Exhibits Chairman

Travis Oliver, AIA, with Ossipoff-Chang, is the new Exhibits Committee Chairman. Mr. Oliver has been in Hawaii since 1968.

## Honor Awards

The Chapter Honor Awards are scheduled for November. Your photographer should be busy this July and August doing preliminary photo submissions due around mid-September.

## Paradise Improved

J. Neil's scholarly effort to publish a bibliography to date on Hawaiian Architecture provides architects and future architects a single reference place of published works dating back to 1900 and earlier.

The AIA-ASA will shortly ask your personal pledge for a publication subvention.

### RECEPTIONISTS OF THE MONTH

Rose Yoshida who charmingly says, "JONES & FARRELL," (San Francisco).

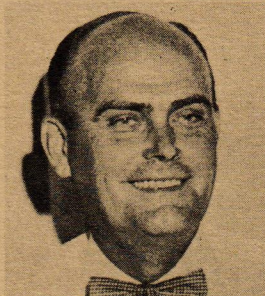
Donna Molegraff, sweetly greets, "TONG... GOO" (You're welcome).

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## MOLLY MOLEHNhoff

tells you what's under the surface at Honolulu Roofing

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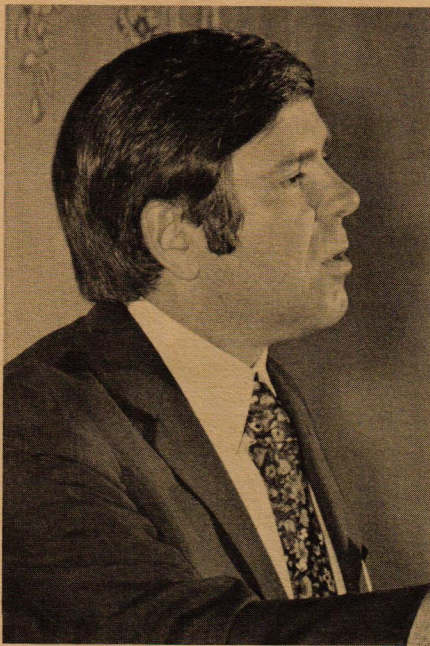
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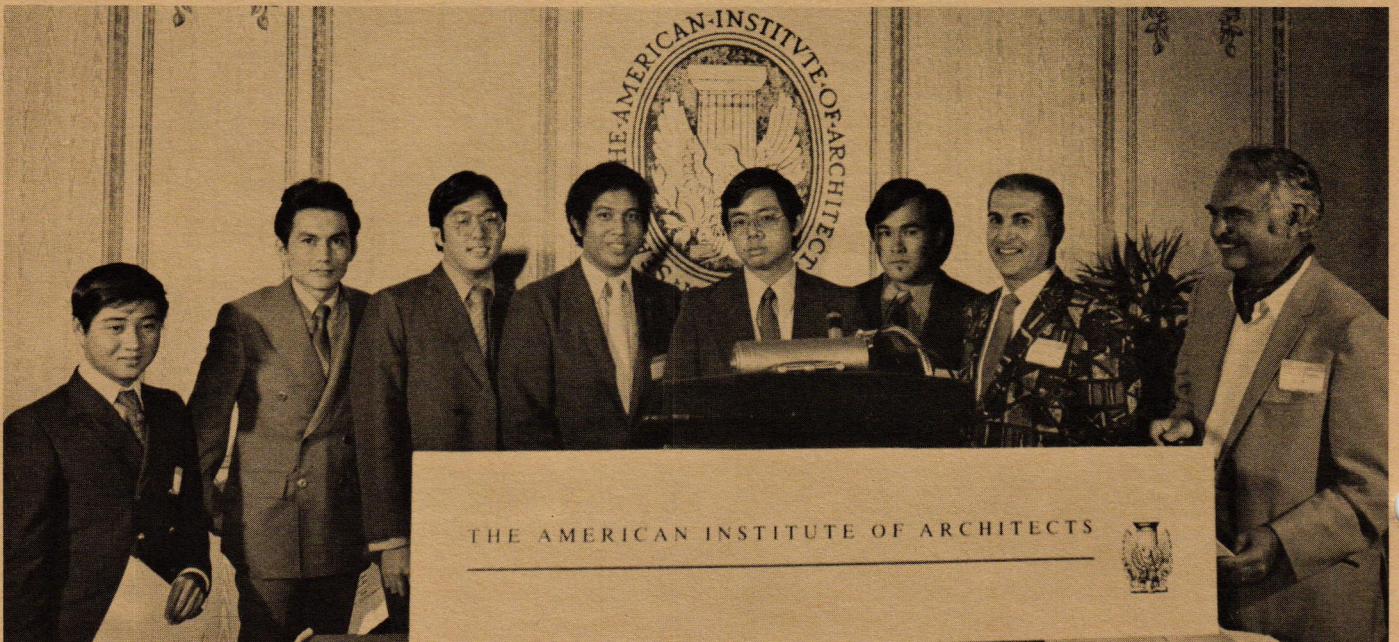
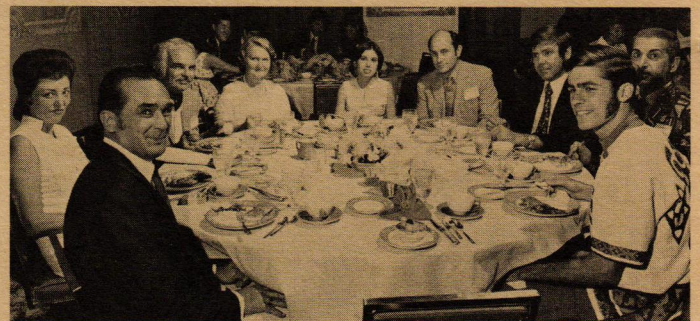
Our May Awards Banquet speaker, Bill Chapman, now Assistant Vice President of the University of Hawaii, was former Executive Director of AIA, Philadelphia Chapter from 1964 to 1970. Kudos to Walter Leu, Awards Committee Chairman for this Annual Award Event.

# STUDENT AWARDS

The Annual American Institute of Architects Awards for architectural students were presented Friday, May 14, at a dinner meeting in the Princess Room of the Princess Kaiulani Hotel.

The featured speaker for the evening

was William B. Chapman, Assistant Vice President for Physical Planning and Construction of the University of Hawaii. Joining with the A.I.A. in the presentations were the Cement and Concrete Products Industry, who have con-



# WAL Installs New Officers

tributed the Price Award and the Hawaii Home Builders Association. Eight awards were presented by Crossroads Press, Inc., two to community college students and six to students of the University of Hawaii.

**EMORY AWARD** - Agapito Carlos, Stephen Chong and Gregory Soto.

**HOME BUILDER'S AWARD** - Richard Balcom, Eric Masutomi, Alvin Kobayashi and Satoru Inui.

**FISHBOURNE AWARD** - Richard Balcom, Edward Sakai and Paul Louie.

**DICKEY AWARD** - Thomas Wong, John Okita and Edward Sakai.

**FURER AWARD** - Glenn Miura, Judy Medeiros and Val Yanagihara.

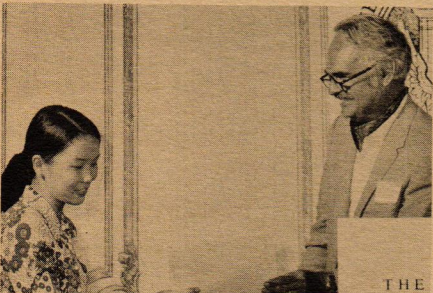
**CROSSROADS PRESS AWARD** - Ronald Awa, Gary Yee, Dennis Nakamoto, Gordon Velasco, Stephen Wong, Wayne Ng, Mohammad Zaman and Charles Wyse.

**PRICE AWARD** - Michael Motoda, Charles Wyse and Alan Yokota.

Present to give the awards, William Sewell, First Vice President, Home Builders Association; Larry A. Becker, President, Cement and Concrete Products Industry; George Ishida, Executive Director, Cement and Concrete Products Industry; George Mason, President, Crossroads Press.



Present at the installation of WAL officers were, front row, left to right: Mrs. Donald Fairweather, 2nd Vice President; Mrs. Jack Lipman, President; Mrs. Duane Cobeen, 1st Vice President; back row, left to right, Mrs. Fritz Johnson, Recording Secretary; Mrs. W. Earle Jackson, Treasurer; Mrs. Robert K. L. Wong, Corresponding Secretary. Installation took place at the Royal Spaghetti House in May.



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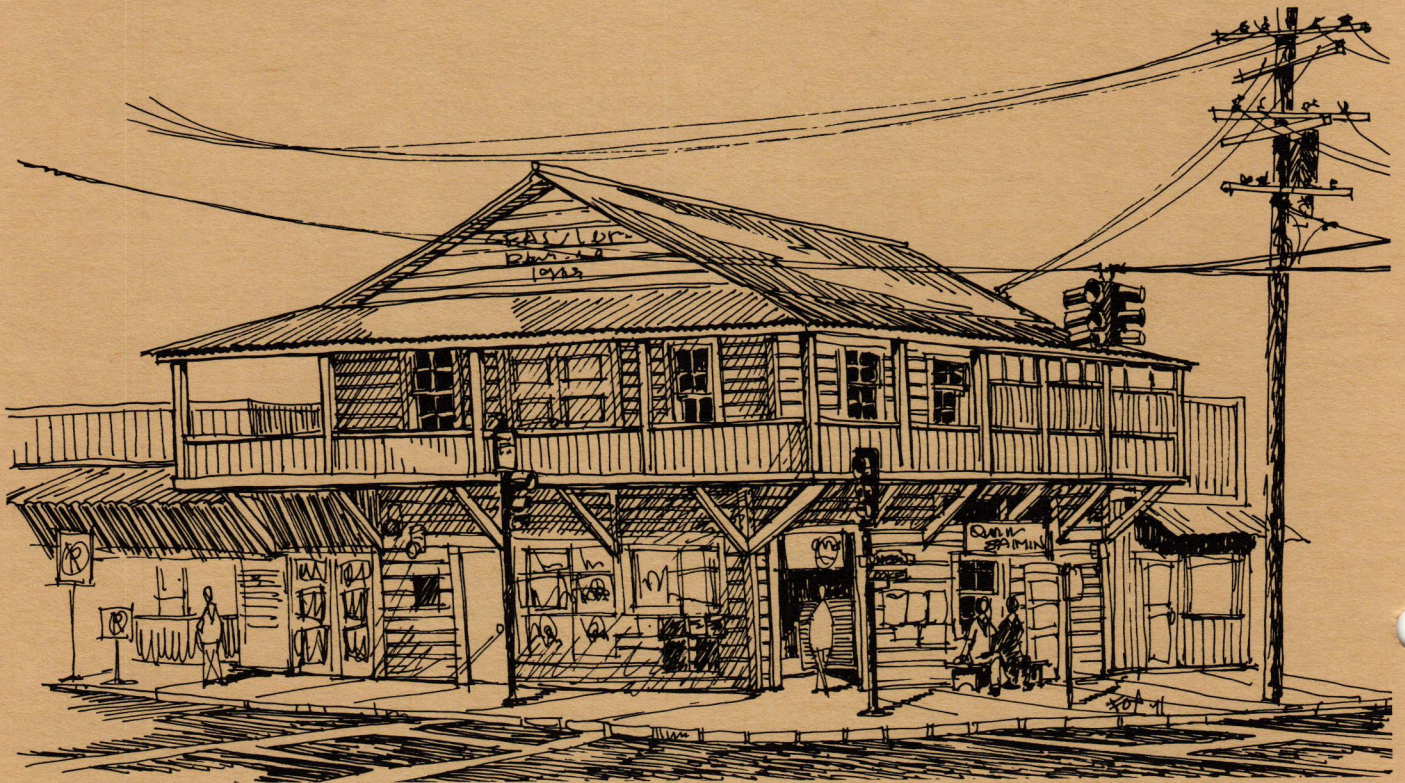
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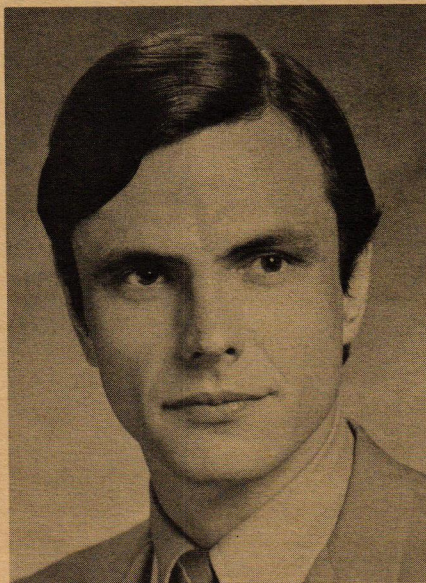
**FULLER PAINTS**



## WHERE AM I? Test Answers

1. Alexander & Baldwin Building
2. Robert Thurston Memorial Chapel, Punahou Campus
3. Honolulu Academy of Arts
4. Bishop Museum Observatory
5. Izumo Taishakyo Mission
6. Financial Plaza of The Pacific
7. St. Andrew's Cathedral
8. Kawaiahao Church
9. First Church of Christ Scientist
10. Hawaii State Library
11. City Hall Annex
12. Iolani Palace
13. Kapiolani Park Children's Zoo
14. Ward Plaza Building
15. American Savings & Loan Kapiolani Building
16. Hawaii State Capitol Building
17. HIC Concert Hall
18. Canlis' Restaurant
19. Jefferson Hall – East-West Center
20. First Chinese Church of Christ

## Welcome...!



### NEW ASSOCIATE MEMBER:

Roger William Pool  
Au, Cutting, Smith and Associates, Ltd.

Local store, corner Queen and Cooke Streets. Sketch by Bob Fox, Historic Building Preservation Committee.

## HMSA Enrollment

AIA's HMSA Comprehensive Plan now has 61 subscribers.

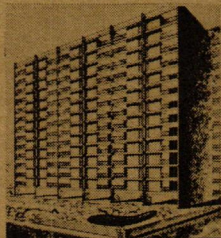
**MAHALO**

**FOR THE WONDERFUL RESPONSE  
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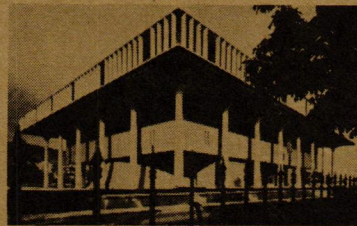
## Mahalo to CEC

MAHALO to the Consulting Engineers Council of Hawaii for their financial support to last year's improvement and renovation of the Hawaii Chapter Office.

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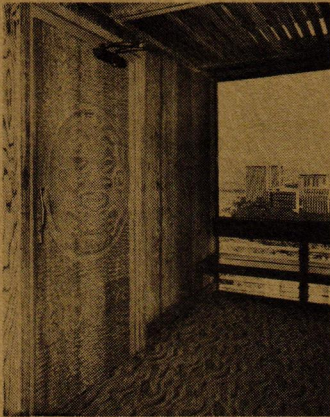
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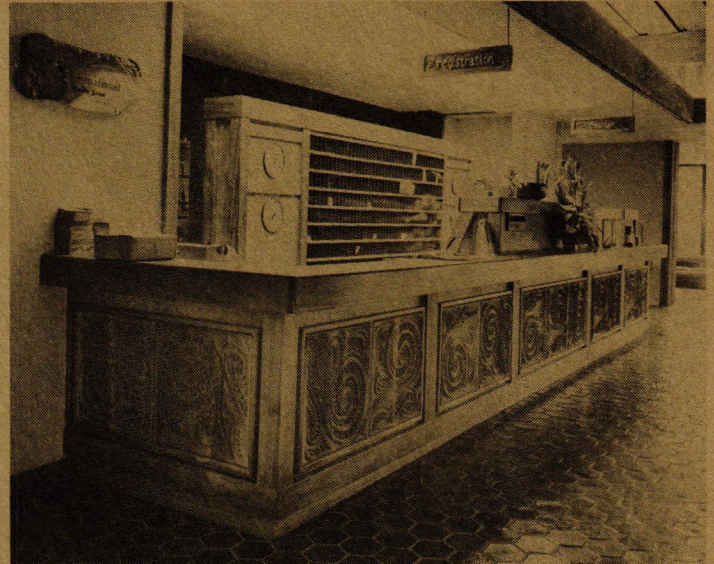
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Ke Kaha Ki'i—A person who draws pictures or petroglyphs



Left, the "Sky Dive" door leading to the rooftop pool and recreational facilities is joined by wall paneling and a koa wood bench. Right, the front desk is much admired because it is a thing of beauty. The signs above the hand-carved counter are also carved of wood. Bottom, Lewers Street entrance has the hotel's handsome hand-carved sign. Note the use of glued laminated beams above the car entrance at left.



## WOOD TRANSFORMS WAIKIKI HOTEL BUILDING

When Denny's acquired the Imperial Hotel in Waikiki, George T. Johnson, AIA, of the architectural firm of Johnson & Reese, was assigned the task of converting a rather stark high-rise building into a warmly appealing hotel. The task was accomplished with the inspired use of natural wood, adding strength and beauty throughout the structure. From the front desk to the rooftop, a lot of wonderfully carved wood by Joel Smith highlights what would otherwise be the usual plain counters, doors, and signs. Johnson even built the poolside furniture so it would blend in with the general decor. There is nothing to match wood for warmth and utility.



What's new  
with wood