

2008
\$10.00



VLADIMIR OSSIPOFF'S ARCHITECTURE FOR HAWAII

STATE OF HAWAII ♦ DEPARTMENT OF LAND AND NATURAL RESOURCES



THE HONORABLE
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This Historic Calendar is a project of
Hawaii Heritage Center
Preserving Hawaii's Multicultural Heritage
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PHOTOGRAPHY

Debra DiCandilo
Portrait of Ossipoff courtesy of the *Honolulu Advertiser*,
with special thanks to David Yamada.

DESIGN & PRODUCTION

Viki Nasu Design Group

PRINTING

Edward Enterprises, Inc.

ASTRONOMICAL INFORMATION

Bishop Museum Planetarium

TIDE PREDICTIONS.

EKNA Services Inc., Larry E. Brower, RE.



Punahou Springs from the exterior and interior of Thurston Memorial Chapel.



At the Honolulu Academy of Arts the exhibition, *Hawaiian Modern: The Architecture of Vladimir Ossipoff*, will run from November 29, 2007 to January 27, 2008. For more information on Ossipoff see the exhibition catalogue, published by Yale University Press.

TIDE CORRECTIONS

The tidal predictions are based on the high and low tides at Honolulu Harbor, O'ahu. To find the correct times and heights for other locations, use the chart below to adjust the times and heights.

Tidal corrections are listed in hours and minutes. A plus (+) sign means that the tide will occur later than in Honolulu, therefore, add this number to Honolulu time. A minus (-) sign indicates that a tide will occur earlier than in Honolulu, therefore, subtract this number from Honolulu time.

FOR TIDE TIMES AT THE FOLLOWING PLACES, ADD OR SUBTRACT FROM HONOLULU TIME.

PORTS	HIGH WATER HR/MIN	LOW WATER HR/MIN
KAUA'I		
WAIMEA BAY	-0 20	-0 07
PORT ALLEN, HANAPEPE BAY	-0 36	-0 22
NĀWILIWILI BAY	-0 27	-0 25
HANAMA'ULU BAY	-0 17	-0 21
HANAIEI BAY	-1 28	-1 47
O'AHU		
HALE'IWA, WAIALUA BAY	-1 02	-2 05
WAI'ANAE	+0 20	+0 18
HANAUMA BAY	-0 59	-0 45
WAIMĀNALO	-1 15	-1 09
MOKU O LO'E	-1 24	-1 14
WAIKĀNE, KĀNE'OHE BAY	-1 46	-1 18
LĀ'IE BAY	-1 45	-1 46
MOLOKA'I		
KOLO	+0 05	+0 01
KAUNAKAKAI	-0 05	-0 08
KAMALŌ HARBOR	-0 37	-0 16
PŪKO'O HARBOR	-1 03	-0 48
LĀNA'I		
KAUMALAPAU	+0 02	+0 03
MAUI		
KAHULUI	-1 53	-1 41
HĀNA	-1 13	-1 23
MĀKENA	-0 32	-0 32
KĪHEI, MĀ'ALAEA BAY	-0 01	-0 22
LAHAINA	-0 35	-0 40
KAHO'OLAWĒ		
KŪHEIA BAY	-0 09	-0 09
SMUGGLER COVE	-0 15	+0 03
HAWAII		
MĀHUKONA	-0 26	-0 17
KAWAIHAE	-0 04	-0 03
KAILUA KONA	-0 26	-0 22
NĀPO'OPO'O,		
KEALAKEKUA BAY	-0 16	-0 12
HONU'ĀPO	-0 26	-0 16
HILĪ	-1 04	-0 59

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2008



One hundred years ago Vladimir Nicholas Ossipoff was born on November 25, 1907, in Vladivostok, Russia.

In 1909 his family moved to Japan, where his father was assigned as a military attaché, representing the Czar at the Russian Embassy in Tokyo. While in Japan Ossipoff learned to speak not only Japanese, but also English, and watched the construction of Frank Lloyd Wright's Imperial Hotel, and upon its completion attended family teas at the hotel.

In 1923 the Great Kanto Earthquake leveled most of Tokyo. Following this disaster Vladimir, his mother, brother and sister migrated to Berkeley, California. His father remained in Japan, where he died. In California Vladimir attended Berkeley High School (1923-1927), and then the University of California at



Liljestrand Residence



Liljestrand Residence



Ossipoff was the lead designer for Bachman Hall at the University of Hawai'i (1951), one of the projects of this group. This era marks a diversion from the typical Hawaiian regional style pervasive during the 1920s and 30s to a decided interest in modernism.

Throughout the 1950s Ossipoff continued developing a signature style that blended modernism with the influence of living in Japan and Dickey's consideration of the Islands' climate and culture. While much of his commercial work of this time period has not received the critical acclaim his residential and public buildings have enjoyed, these buildings still incorporate his interest in appropriate architecture for Hawai'i through the use of sun screens as in the Hawaiian Life Insurance Building (1952) and the IBM Building (1962), the use of natural materials as in the McInerney Store in Waikiki (1956, demolished 1977), and the modern interpretation of Asian motifs as depicted in the Liberty Bank in Chinatown (1952).

However, it is his residential and public buildings that best established his own style as demonstrated in some of his most celebrated works such as the Liljestrand Residence on Tantalus (1952), the Goodsill Residence in Kāhala (1953), the Pauling Residence on Tantalus (1956), Ossipoff Residence on the beach at Kull'ou'ou (1957), the Pacific Club with

Claren Howard was the Dean and Board of Arts principles were emphasized. Upon his graduation, Ossipoff secured a position at the San Francisco architectural office of Cirm, Reasing, and McGinnis, but this was short lived with the deepening of the Great Depression.

At the urging of college friend Doug Slaten, Ossipoff relocated to Hawai'i in late 1931, where he initially found employment with C.W. Dickey, and then obtained a position in the Home Building Department of Theo Davies & Company. Here he weathered the Depression, and in 1936 opened his own office. Although a number of his early projects were modest houses, he designed several larger residences, including beach homes for mainland millionaires Charles Boettcher (1936, Kalama Beach Park) and Robert Honeyman (1937, Kāhala). These were in a Hawaiian style with prominent double pitched roofs, and rather open interiors displaying the strong influence of Dickey. He designed similar styled homes for Howard B. Lyman on Portlock (1937) and Spencer Weaver on Diamond Head (1940) during these pre-World War II years.

During World War II Ossipoff worked with the Pacific Naval Air Bases, reopening his office with the conclusion of the war. During the next few years he participated in an architectural collaborative with Alred Preis, and former Berkeley schoolmates, Allen Johnson, Phillip Fisk, and Tommy Perkins. All these men had small offices, and joined together in order to have the manpower and expertise to handle large projects.



Pacific Club



Outrigger Canoe Club



Bachman Hall



Pauling Residence

Club (1962). These virtual buildings epitomize his most notable design elements: the blurring of the inside-outside connection, the framing of views, the use of borrowed scenery to expand a space, and the use of natural ventilation and materials. They celebrate Hawai'i's climate and natural beauty rather than impose a building icon on the landscape. Thus his most successful buildings are best appreciated from the inside looking out rather than admired from afar.

In 1973 the firm of Ossipoff, Snyder, Rowland and Goetz incorporated and in 1979 Ossipoff was inducted as a Fellow in the American Institute of Architects, acknowledging his contribution to the field of architecture. On October 1, 1998, he died at the age of 90 after a prolific career designing over 1000 buildings.

Many Ossipoff buildings are now coming of age, in terms of National Register criteria, which state an eligible property needs to be over fifty years old, unless it is deemed of exceptional significance. Of the buildings included in this calendar, only the Goodsill Residence and Liljestrand Residence have been placed in the Hawai'i Register of Historic Places. Vladimir Ossipoff's impeccable sense of capturing a view or borrowing an exterior space has influenced many local architects. It is time to start to consciously take steps to preserve these exceptionally well-designed architectural statements which are so appropriate for Hawai'i. ❖

COVER: Goodsill Residence (1953): A wall of sliding glass doors opens the living room to a landscaped courtyard utilizing the Japanese concept of borrowed space. The large lanai at the far end serves as the primary living space.

PAULING RESIDENCE (1956): The inviting front entry splendidly elicits the sensations of arrival, welcome and sanctuary with its cantilevered overhang, lava rock walls, inward looking side window, and warm, stacked cubed light.



JANUARY



CLARKIN RESIDENCE (1964): Floor to ceiling folding doors allow the living room to flow onto a sandstone terrace and the azure calm of the lagoon beyond, once again utilizing borrowed scenery to expand the living space.



PACIFIC CLUB (1959): An immaculate balance of indoor/outdoor spaces, lanai gracefully carry members and guests to the open air dining room giving each guest a sense of exclusive privacy with unrestricted welcome.



MARQU



GOODSILL RESIDENCE (1953): Reminiscent of a corner window shelf used in traditional Sukiya architecture, this koa seat is a modern Hawai'i translation of a Japanese form, serving as an Asian accent in an otherwise western style living room.





LILJESTRAND RESIDENCE (1952): Nestled into the landscape, the front entry experience flows from an open circular drive to a sheltered lanai/corridor, which leads to the open, interior with its expansive views of the surrounding greenery and city below.





BUSH RESIDENCE (1951): Before sitting down to design this residence, Ossipoff regularly visited this site for six months, spending hours at a time absorbing all its characteristics. He spectacularly sited the house to take advantage of views up and down the valley, with the lanai and open terrace offering an impressive vista of Diamond Head and the city.





OUTRIGGER CANOE CLUB (1962): Asked to design, "a quality of openness and an atmosphere of gracious Hawaiian informality," the architects provided a structure which the *Honolulu Advertiser* extolled as, "there is never a feeling of being 'in a building.'"





BACHMAN HALL AT UNIVERSITY OF HAWAI'I (1951): An amalgam of materials, the University's administration building beautifully merges modern architecture into a tropical setting with its courtyard and expansive glass seamlessly blending indoor and outdoor spaces.



AUGUST

LUM RESIDENCE (1964): Walls of glass open the living room wing to the lushness beyond and provide cross-ventilation, while a room length koi pond further melds nature and habitation.



SEPTEMBER



YOUNG RESIDENCE (1963): Indication of his years spent in Japan, a wood screen designed with an Asian motif ornately engages the eye, providing visual interest to an otherwise simple facade.



OCTOBER

WARD RESIDENCE (1951): The simple, masonry exterior of this splendid house, with its myriad lanai and courtyards, opens to reveal a finely appointed Japanese style interior.



NOVEMBER

THURSTON MEMORIAL CHAPEL AT PUNAHOU (1966): Erika Karawina's *dalle de verre* stained glass windows reflect into the waters of Punahou Spring, which flows into the interior of the chapel, connecting inside and out, water and light, creating a view within.



DECEMBER