

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Brian and Miyoko Kaya Residence

Other names/site number: _____

Name of related multiple property listing:
N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 748 Ocean View Drive

City or town: Honolulu State: HI County: Honolulu

Not For Publication Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Applicable National Register Criteria:

___ A ___ B X C ___ D

<p>_____ Signature of certifying official/Title:</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>	<p>_____ Date</p>
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Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :
agency/bureau

State or Federal
or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

Public – Local

Public – State

Public – Federal

Category of Property

(Check only **one** box.)

Building(s)

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

District	<input type="checkbox"/>
Site	<input type="checkbox"/>
Structure	<input type="checkbox"/>
Object	<input type="checkbox"/>

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u>1</u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>3</u>	<u> </u>	Total

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

domestic/single dwelling

Current Functions

(Enter categories from instructions.)

domestic/single dwelling

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

other: Japanese

Materials: (enter categories from instructions.)

Principal exterior materials of the property: copper roof, tongue and groove walls, lava rock walls

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Brian and Miyoko Kaya residence is located on Ocean View Drive in a quiet residential neighborhood. The two-story house sits on an impressive 19'-6" high terrace above the road and has views of Koko Head. The 8,965 square foot property is terraced with three levels in the front of the property and a lower level at the rear. The Japanese style house faces east, and sits on a poured concrete slab foundation. The single wall house has board and batten walls and a copper shingle, hip-gablet roof with overhanging eaves and exposed rafter tails. In addition to the main historic residence there is a carport at street level which was constructed in 1970 and on the third terrace a tea house, built in 1966, both of which contribute to the historic character of the property. The 1,581 square foot, three bedroom, two bath main house, as well as the 324 square foot teahouse are in good condition and retain their integrity of design, materials, craftsmanship, location, setting, feelings and associations.

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

Narrative Description

At street level, the Kaya residence features a three car garage with no front doors. The 18' x 27' garage is to the north of center of the property and has a flat, built-up roof. A 5" pipe column helps support the front beam which helps carry the roof. The garage has a concrete floor and lava rock walls. In its rear, west, wall there are three Romanesque arched niches, which functioned as fern grottoes. The northern-most grotto has a round arched opening in its south wall. This is an opening for a dumb waiter shaft, which facilitated the transport of groceries and other items to the house.

To the south of the garage is a 6'-10" high lava rock retaining wall which runs from the garage to the south end of the property. The wall is surmounted by a 33" high wood fence. The fence has a 2" x 4" top hand rail and 2" square balusters. Between the top of the balusters and the bottom of the hand rail is a decorative wood band rendered in a simple fretwork pattern. The first terrace behind the wood fence is planted with grass. The roof of the garage is also on level with this terrace.

To the north of the garage, one lava rock step above the sidewalk, is a *mon* (entry gate) with a modern metal gate and copper shingled, gabled roof. The gable roof is supported by 8" x 8" posts which carry two stacked beams, with the upper beam longer than the lower. Eleven lava rock steps ascend to a long lava rock paved landing before ascending another ten steps. Lava rock planter boxes with 1' high lava rock walls, are to either side of the steps and landing. Three lava rock steps run from the landing to the top of the garage roof. A lava rock wall, which is 12'-5" high at its eastern end, runs parallel to the landing and the second set of steps and retains the second terrace. Near the start of the landing the wall contains an 18" x 40" niche, which is empty. The retaining wall for the second terrace also runs from the landing for the length of the property to the property's southern boundary. This impressive wall is flared at its base and rises to a height of 12'-8". A 29" high wood railing surmounts this wall. The railing has 1" x 1" balusters which terminate in a segmental arch which is below the top handrail. Near the southern end of the wall, at a height of approximately 7' there is a stone which is carved like a fish, and a second fan shaped stone with the word "fuku ju" (happiness, congratulations, longevity) written in kanji.

At the top of the second flight of steps there is another landing. Here the steps make a quarter turn to the south and ascend another fourteen steps to the second terrace. At the landing a 7'-6" high lava rock retaining wall stands on its west side. In this wall a stone has the kanji, "kotobuki" (happiness, congratulations, longevity) carved in it.

On the second terrace the two story house stands. It has an L shaped footprint, with a bedroom wing projecting to the north from the northwest corner of the main body of the house. The east façade of the main body of the house is four bays wide, with each bay

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

on the lower story demarcated by a battered, 2' x 2' lava rock column with a 5" thick, square concrete cap. Another, similar column graces the north side of the main body of the house. To the east of this column is a single pane fixed window with a pair of jalousie windows below. While to its west is the entry door.

The entry door is a new eight panel door, and opens into the living room. The living room has a new acacia floor over its original deteriorated floor. It retains its original 8'-1" canec ceiling, and in its east wall are two windows similar to the one in its north wall. The west wall of the living room is dominated by three single panel, sliding closet doors, which retain their historic recessed rectangular pulls. Above the closets is additional storage space which is behind a set of three single panel sliding doors, which also retain their original recessed pulls. In addition, another storage space is immediately to the north of those above the closets. These have two sliding doors similar to those over the closets. The living room is separated from the kitchen by a peninsula counter, which has a cedar post just beyond its end. The peninsula has original cabinets above and below it. The counter projects from the east wall, and the kitchen is to the south of it, with the living room flowing into the kitchen to the west of the counter.

The U-shaped kitchen has a new ridge core vinyl floor. The room retains its historic cabinets and tile back splash, but has new counter tops. A jalousie window is in its east wall and another is above the sink in its south wall. Also in the south wall is a relatively new door to the side yard. The door opens on a concrete paved side yard which runs to the south, lava rock boundary wall. This wall is stepped and its height runs from 47" to 6' before integrating with a natural rock outcrop.

A sliding door with five obscure glass panels in the west wall of the kitchen opens on a remodeled bathroom. The room has the same floor as the kitchen, and a shower runs along the south side of the room. Jalousie windows are in the east and west walls of the shower. The room retains its original wood cabinets along its north wall.

A door to the west of the entry door enters into a bedroom, which projects out from the main body of the house. The room has an acacia floor similar to the living room and its original 8'-2" high, canec, low profile tray ceiling. Its walls are board and batten. Two Gothic arched windows are in its east wall and two more Gothic arched windows flank a Gothic arched door in the north wall. Each Gothic window contains a pair of original six pane casement windows. In the west wall of the bedroom are three mesh screened Gothic openings at the clerestory level which allow air to pass through the room, and up a shaft excavated from the earth and out at the third terrace underneath the second story bedroom's *engawa*. A closet, with an original single panel door, is in the bedroom's south wall.

In addition to featuring the house, the second terrace also has the upper terminus of the dumb waiter. This is at the east edge of the terrace and takes the form of a 4'-4" x 5' pavilion with an *irimoya* roof. The pavilion has a 16" high lava rock base with a central opening which is the terminus of the dumb waiter shaft. The *irimoya* roof is clad in

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

copper shingles and is supported by four 5'-6" high 4" x 4" posts. The roof has overhanging eaves and exposed rafters. Below the roof, a band with a simple fretwork design runs between the four posts. The terrace around the well and running over to the entrance steps is paved in lava rock with wide mortar joints. To the north of the dumb waiter pavilion a cannon protrudes through an opening in the retaining wall's parapet.

To the west of the steps entering the second terrace is a vertical slat, wood gate, which opens into the north side of the second terrace. From the gate a lava rock sidewalk with wide mortar joints leads to a set of five lava rock corner steps. Along the east side of the walkway the lava rock parapet of the retaining wall runs. This parapet is capped by a 4' high wood fence with alternating wide (12") and narrow (4") slats. The fence is capped by a fretwork band and a wood shingled gable roof. The corner steps lead to a lava rock paved landing and then an additional six steps traveling in a westward direction ascend to the third terrace. The steps run parallel to the property's lava rock, north boundary wall, which also features a gable roofed fence similar to the one utilized by the second terrace parapet. The two sets of steps each have a 2" pipe rail on their outer edge.

The steps open on the third terrace, much of which is paved with lava rock with wide mortar joints. From this level the second story of the house may be accessed. The second story of the house has a T-shaped floor plan with a bathroom wing running off the west side of the two-story L-shaped plan. At this level the house has board and batten and lava rock walls, and is capped by intersecting hip gablet roofs with copper shingles.

The house sits at the east side of the terrace and is entered from the west side. The entry projects from the main body of the building and has a hip-gablet roof, which is lower than that of the main body of the house. The entry has a pair of vertical slat sliding *shoji* doors. To the north of the *shoji* the entry has a board and batten wall which has *shoji* in its upper half. To the south of the *shoji*, there is a lava rock wall with a diamond shaped lattice on its top half. A shallow, stoop with lava rock embedded in mortar is outside the entry.

The vertical slat *shoji* open on a foyer, or *genkan*. The *genkan*'s floor continues the stoop's lava rock embedded in mortar design, while the 6'-8" high ceiling is of 12" squares of weldtex, with the striations alternating in their directions. The central panel has a lozenge patterned grille. The south wall of the foyer is of lava rock. At the west end of this wall is a doorway with no door, which leads into a laundry room which has lava rock walls on its four sides. The south wall is surmounted by board and batten, while its west wall has a diamond lattice covered opening. On the north wall a vertical bamboo screen rises from a lava rock base. The north wall of the foyer has a wood cabinet with two pairs of sliding doors, which retain their original small, circular pull with their doily pattern back plate. Above the cabinets are two pairs of *shoji* style sliding windows. In the west wall of the foyer above the cabinet is a fixed *shoji*.

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

The living room is one step up from the *genkan* and has an oak floor. The initial section of the floor is curved and laid in a herringbone pattern, while the remainder is laid straight. The 8'-10" high ceiling features 2' square plywood panels with their grains laid in alternating directions. The walls are paneled with dark wood framing members contrasting with the white walls. A cedar post is set into the wall which defines the north side of the entrance to the room. The east wall of the living room features a set of three sliding *shoji* doors, while the north wall has four. The *shoji*, which retain their original hardware, including locks stamped with the word, "Japan", open on an *engawa*. The *engawa* wraps around the north and two thirds of the east sides of the house. It has a 1" x 4" floor which are supported by the exposed, cantilevered, 2" x 10" floor joists of the house. The *engawa* has a 7'-10", canec ceiling, and its 2' high wood railing features a cutout design in its panels. Above the *shoji* on the exterior are metal rollup shutters to protect the *shoji* during storms. The *shoji* have a glass pane immediately below their midline.

A *fusuma* in the north wall of the living room, west of the *engawa's shoji*, opens into a bedroom. The bedroom has a 8'-11" high, canec, subdued tray ceiling and an oak floor laid in a herringbone pattern. Like the living room it has paneled walls, and in the east wall is a set of four sliding which open on a rectangular mesh screened opening. Like the *engawa's shoji*, it has a metal rollup shutter on the exterior. A picture window flanked by single pane casement windows is in the north wall of the bedroom. Above the windows a storage cabinet with four plywood, sliding doors projects out from the wall. In the south wall is a closet with a pair of sliding doors, while storage cabinet with four plywood, sliding doors is above the closet and the *fusuma*. In the west wall, a pair of sliding *shoji* doors opens onto a 34" wide *engawa*, which is 14" above the ground. The first floor's bedroom ventilation system opens up under the *engawa*.

At the eastern end of the living room's south wall six *fusuma* open on a bedroom. Above the *fusuma* is a carved, wood *ranma*. Its openwork carving depicts pine trees and a crane, symbols of longevity in Japan. The bedroom has a 8'-11" high, paneled, canec ceiling and an oak floor. The oak floor is laid in a herringbone pattern but has a border of straight laid boards. In the east wall of the bedroom four, sliding, *shoji*-like windows are located. As with the *engawa's shoji*, this opening has a metal rollup shutter above it on the exterior. The bedroom has a jalousie window in its south wall, and in its north wall are four *fusuma*, which service a closet. Above the closet is storage space with two pairs of sliding doors.

Adjoining the bedroom to the west is the kitchen. A peninsula projects from the west lava rock wall of the living room to separate the kitchen from the living room. The peninsula has a new counter but retains its cabinets above and below the counter, as well as the four *shoji*-like panels which can close the space above the counter from the living room. The cabinets rear, living room facing side, is finished with plywood in a manner similar to the living room ceiling.

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

The kitchen has a ripple core, black vinyl tile floor similar to the one on the first floor. It retains its original cabinets, although it has new counters. A pair of jalousie windows are in the south wall, above the sink. Running above the west wall's counters and stove is a band of fluorescent lights which retain their original plastic grilles. The ceiling in which the lights are recessed is of weldtex. In the east wall of the kitchen is a historic door with its original metal knob which opens into a half bath, which has been remodeled. A jalousie window is in the room's south wall, and one of the bedroom's *fusuma* allows entry to the bathroom from that side.

From the stoop outside the main entrance to the second story, four lava rock steps run parallel to the laundry room and ascend to a bathroom. The bathroom has a copper shingle, hip-gablet roof and board and batten walls. In its north wall is a hinged door, and a pair of *shoji*-like, sliding windows with vertical panes which on the exterior are in a round frame with two bamboo sticks running diagonally across it from seven to one o'clock. The door opens on a room with a lava rock embedded in concrete floor, which has a sink and toilet. The room has a jalousie window in its south wall, and a hinged door in its east wall opens on a room with a sunken *furo*. The *furo* is tile lined, which the floor around it is of lava rock embedded in concrete. The room has lava rock south and west walls, and plastered east and north walls. A jalousie window is in its south wall. A new skylight in the gable roof provides natural illumination to the room.

From the lava rock paved area outside the west side of the house a segmental arched concrete bridge, 4' long and 21" wide crosses a dry, concrete lined stream bed. The bridge is 11" above the stream bed and stones are embedded in its surface. From the bridge a lava rock paved walkway with wide mortar joints leads to two large lava rock steps which ascend to a *chashitsu* (tea room), which is at the west end of the third terrace. The tea room was constructed in 1966 and sits on a post and pier foundation and has a copper shingled hip-gablet roof. It has vertical tongue and groove and *shoji* walls. An *engawa* runs around its east and south side and partially down its west side. The *engawa* is under the eaves of the building and has a closed ceiling. It has a 1" x 3" floor and a 2' high balustrade similar to the one on the main house's *engawa*. The area around the tea house is adorned with a stone lantern and several evergreens pruned in a *tamazukuri* manner.

The *chashitsu* has a *tatami* floor and a 7'- 10" high plywood ceiling in a herringbone pattern. A *tokonoma* runs across the north wall and has a recessed cabinet with four sliding doors at floor level and two shelves juxtaposed to each other higher on the rear wall. The west wall has a closet with two *fusuma* as doors, which retain their original, rectangular, recessed pulls. The closet on the outside terminates the *engawa* on the west side. The closet has a small, rectangular mesh screen opening with a wood grille in its south wall. The south wall of the tea room has a tongue and groove west side and a pair of *shoji* on the east end. The room's east wall has a set of three *shoji* at its south end and four *koshi shoji* with vertical panes set in the wall at its north end. A *ranma* with a geometric design is over the *koshi shoji*. The *shoji* in the *chashitsu* are similar to

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

those in the living room of the second floor of the main house, as they have a glass pane immediately below the midline.

A patio with a lava rock paved floor with wide mortar joints is to the south of the *chashitsu* and to the west and four lava rock steps down from the bathroom. The patio has a 28" high lava rock retaining wall on its east side, which is surmounted by a 4" pipe railing with curved 2" pipe brackets. A mature sago palm (*Cycas revoluta*) grows on the mini-terrace above the patio. The 11'- 3" x 14"- 11" patio has a wood slat roof with 2" x 4" structural members, which is supported by 3" pipe columns at its corners and the midpoints of its east and west sides.

Between the patio and *chashitsu* a straight run of eight lava rock steps with a 2" pipe hand rail descend to a narrow intermediary terrace. A walkway with lava rock pavers with wide mortar joints at the base of the steps follows a east-west axis. To the south of the walkway is a mature plumeria tree (*Plumeria sp*) which provides three different color flowers, thanks to the grafting of two other species to the main tree. To the north of the tree and the walkway is an area paved with concrete masonry unit caps on which clothes lines are strung between two metal T shaped pipe poles. A 44" high lava rock retaining wall is at the east side of the intermediary terrace and holds the third terrace in place.

At the end of the walkway a quarter turn to the north leads to a straight run of sixteen lava rock steps which run parallel to a 5'-9" lava rock retaining wall which has a flared base. The steps go down to a lower rear terrace. Along the base of the retaining wall a planter box, with 14" high lava rock walls runs. A 13" high rectangular lava rock base is in the middle of this terrace, and has 2" diameter pipe columns rising from its corners, which most likely supported some sort of shade structure at some point in time. Utility sheds are in the northeast and southwest corners of the lower terrace. The northeast shed measures 70" x 113" and has plywood walls with rounded battens, and a corrugated metal shed roof. The other shed is 10'- 6" x 13'- 6" and has tongue and groove walls and a corrugated metal shed roof. It has 19" x 54" rectangular screened openings on its east and north sides. A 5'- 9" lava rock retaining wall at the west end of the lower terrace holds it in place and serves at the west boundary line for the property. A wood slat fence surmounts this wall with its 16" high parapet.

The Kaya residence retains its historic integrity. The Japanese sensibility of the property is all pervasive and although such changes as the flooring in the first floor of the house, and the remodeling of the bathrooms and replacement of the kitchen counters and certain doors have transpired, these changes are miniscule compared to the overwhelming totality of the property's historic character.

As such the property retains:

1. its historic location, as it remains precisely where it was constructed.
2. its historic setting as its neighborhood remains residential.
3. its historic design as minimal alterations have transpired to the design.

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

- 4 its historic materials as minimal alterations have transpired.
- 5 its historic workmanship as minimal alterations have transpired.
- 6 its historic feelings as minimal alterations have transpired.
- 7 its historic association as minimal alterations have transpired.

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

Areas of Significance
(Enter categories from instructions.)
architecture

Period of Significance
1959-1970

Significant Dates
1959, 1961, 1966, 1970

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation
N/A

Architect/Builder
Brian Kaya

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Kaya Residence is significant on the local level under criterion C, as a good example of a Japanese style house built in Honolulu during the post-World War II period. The house includes a number of distinctive features and is typical of its period in its design, materials, craftsmanship and methods of construction.

The 1959-1970 period of significance was chosen in accordance with National Register Bulletin 16A instructions, using the years of major construction on the house as the period of significance.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The use of Japanese motifs in residential design in Hawaii has its origins in the Pan-Pacific movement of the period 1911-1940, which proclaimed the Islands to be the "Crossroads of the Pacific," where East met West in harmony. Viewing Hawaii's cosmopolitan population in a positive light, the movement promoted multicultural accord in Hawaii and international understanding throughout the Pacific. This frame of mind was publicized and actively catalyzed by Alexander Hume Ford through his monthly Mid-Pacific Magazine (1911-1936), and the Hands Around the Pacific Club (organized in 1911). One spin-off of the latter was the 12-12-12 Club, which periodically invited a dozen representatives from several of the Islands' different ethnic groups to meet over dinner to discuss racial misunderstandings and issues relating to Hawaii in a successful effort to gain each others' perspectives.

The architectural embodiment of this broad-minded thinking was manifested early in the Honpa Hongwanji temple on the Pali Highway (1916) and also St. Peter's Episcopal Church (1914), whose Chinese congregation subtly modified an academic Gothic revival style church to conform with feng shui precepts. Discrete Chinese elements also adorned the interior. The Japanese style residence built for Mrs. Charles Adams (1913) further evidenced the emerging social philosophy, as did Liliuokalani Park in Hilo (1919); however, it would not be until the 1920s and 1930s that a Pan-Pacific architecture would fully blossom in Honolulu. [Hibbard, *Buildings*, pp 27-29]

Architect Hart Wood designed a Chinese style residence for Mrs. Cooke to house her Asian art collection in 1924, and by the end of the decade this talented architect had melded Asian and western architectural elements in such buildings as the Chinese Christian Church (1929), S. & G. Gumps Building (1929), Alexander & Baldwin Building (1929), Nellie Pew residence (1931), and Henry Inn Apartments (1931). Following the

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

lead of the Chinese Christian Church, a number of other Christian churches were constructed to reflect the ethnicities of their congregations, and Chinese-American buildings appeared in moderation in the Chinatown district of Honolulu. Also, Asian rooflines, moongates, and other Asian elements appeared in various residential districts throughout Honolulu, including Japanese style residences for Mrs. John Poole (1931, architect Claude Stiehl), Dr. and Mrs. Robert Faus (1938, architect Hart Wood), and the houses Tommy Perkins and Allen Johnson designed for themselves (1938), as well as the Chinese style dwelling for Doo Wai (1938, architect Dahl & Conrad). [Hibbard, *Buildings*, pp. 27-29, Hibbard, *Wood*, pp. 124-164]

Following World War II the modern style of architecture became popular in Hawaii, frequently incorporating Japanese elements in residential designs. The clean, open design of Japanese architecture was especially conducive to adaptation to modern architecture, and was especially alluring in Hawaii because of the Pan Pacific Movement's earlier efforts. Such architects as Vladimir Ossipoff, Johnson & Perkins, Edwin Bauer, Hal Whitaker, Richard Dennis, Takashi Anbe, Stephen Oyakawa, and George Hogan, were all known for their use of Japanese elements in their residential work.

These Japanese influenced houses are usually associated with low pitched hip-gablet, roofs, and the use of natural materials especially wood and stone. Also such Japanese architectural elements as *shoji*, *fusuma*, paneled ceilings, cedar posts, *ranma*, *tokonoma*, *engawa*, *genkan* and rain chains may be incorporated into the design, and the house often is opened to exterior views. Frequently Japanese gardens are also associated with the dwelling. On the interior there is an emphasis on openness, built-in furniture and finely crafted, unpainted woodwork.

Houses on the Hawaii Register from the post-World War II period which present a Japanese design include the Ernst/Elbert residence in Mānoa designed by Wimberly & Cook, the Knaefler residence designed by Stephen Oyakawa in the Woodlawn Tract, the Yamane Residence on University Avenue designed by Ernest Hara and the home George Hogan designed for himself in Kailua. Also on the register, the Mrs. Katherine Johnson residence on Diamond Head, designed by Albert Ely Ives, is an even more eclectic blending of Asian and western forms, drawing from both Chinese and Japanese traditions. Another exquisite example of the Japanese style is the Hiraoka residence in Nu`uanu Dowsett designed by Vladimir Ossipoff, which is not registered.

The Kaya residence differs from the above named houses as it is a vernacular version of the genre, having not been designed by an architect. Instead it was designed by its owner Brian Kaya, an electrician and carpenter by trade, who not only rendered the house in a Japanese manner, but also firmly situated it in a metaphorical castle above high, steep stone walls with flared bases. In addition to the walls, such elements as the gable roofed fences and the gateways at the base of the steps and at the third terrace, also evoke *samurai*, castle or upper class connotations. The cannon further reinforces the fortress sensibility, while the presence of the kanji "fuku ju" and "kotobuki" not only

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

express the celebratory happiness of a job well done, but also embody a wish that the results of the endeavor endure over time.

The Kaya house, itself, well reflects the post-World War II Japanese style with its openness, and the presence of *shoji*, *fusuma*, *tatami*, *engawa*, *ranma*, *tokonoma*, cedar posts, paneled ceilings, hip-gabled roofs, and the cut out design in the *engawa*'s railings. Also, on the third terrace such Japanese landscaping elements as the dry stream, segmental arched bridge, stone lantern and *tamazukuri* pruned evergreens characterize the landscape. As such the house stands as a very good vernacular example of a Japanese style house erected during the 1960s-1970s period in Hawaii. It is one of approximately a dozen houses in Honolulu which were built during the post World War II period to employ Japanese elements in a significant way, resulting in the house being perceived as Japanese in character.

In addition to its strong Japanese sensibilities, the house also is in many ways typical of its time in the use of modern materials, such as plywood, canec and weldtex in the ceilings, jalousie windows in less public spaces, and plastic grilles in ceiling lights. The use of Weldtex panels in the *genkan*'s ceiling is an especially distinctive use of the material, with its grains being juxtaposed against each other. This corrugated plywood was conceived by designer Donald Deskey (who also designed the logos for Crest toothpaste and Tide laundry detergent) and manufactured by U. S. Plywood. It was widely used in the United States in homes built during the 1940s-1960s period, but is not commonly encountered in Island homes.

The house also takes into account Hawaii's climate, with a strong emphasis on cross ventilation and indoor-outdoor relationships. The opening of the rooms onto other living spaces and *engawa* via *shoji* and *fusuma* also well responds to Hawaii's climate.

The parents of Kazuto, "Brian", Kaya (1906-2000) migrated from Japan to Hawaii, but left him in Japan with his grandparents. At the age of twelve, he rejoined his parents in Hawaii, living in Pu'unene on Maui. He and his wife, Miyoko moved to Honolulu, where he worked as an electrician. At the end of March 1959, Brian Kaya was hospitalized after falling 10' from a scaffold, when he was working on a job at Sand Island. [*Star Bulletin*, March 27, 1959, page 6] A month later at the end of April, 1959, while convalescing from head and back injuries, he purchased the parcel of land which is the subject of this nomination. There was a two story house from the 1920s on the property, and, once he was able, Kaya gradually, over the next fifteen years, renovated and rebuilt the house in a Japanese manner. In addition, he restructured the hillside on which the house sat into three terraces, held in place by lava rock walls, which flared at the bottoms, recalling castles in Japan that Kaya had seen in his youth. In the remodeled house, he, his wife and mother-in-law lived on the upper floor, while on the bottom floor the Kaya's daughter, her husband and three children resided.

In September 1959 Mr. Kaya obtained a building permit to repair the walls and partitions in the house, and a year later in September 1960, he obtained a building permit to

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

extend the second floor of the house to the west, a project which provided for the construction of a new entry , laundry room and a bathroom. The bathroom included a furo, a photo of which was included in an October 1969 *National Geographic* article. In 1966, the City and County issued him a building permit for the construction of the *chashitsu*, and in 1970 he expanded the garage.

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Tax Office Records

Building permits 172715 (September 21, 1960), 27348 (June 21, 1966), and 92311 (October 5, 1970)

State Bureau of Conveyances, book 3609, page 212

Hibbard, Don, *Buildings of Hawaii*, Charlottesville, Virginia: University of Virginia Press, 2011.

Hibbard, Don, Glenn Mason, and Karen Weitze, *Hart Wood*, Honolulu: University of Hawaii Press, 2010.

Miyake, Adrien, and Raedelle Van Fossen, "Jinchan's Castle," a Blurb magazine produced by and for the family.

Cooke, Mary, "A Labor of Love and Lava," *Honolulu Advertiser*, September 2, 1976, page B-1

"Mishaps Hospitalize Two Men," *Star Bulletin*, March 27, 1959, page 6

"Brian Kaya" *Star Bulletin*, April 11, 2000, page 30

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

Local government

University

Other

Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property .2058

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 21.274278 Longitude: -157.79956

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: Easting: Northing:

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

Verbal Boundary Description (Describe the boundaries of the property.)

The property being nominated includes all the property owned by Robert and Mackenzie Walsh. in 2026 as described by Tax Map Key (1) 3-2-34: 045.

Boundary Justification (Explain why the boundaries were selected.)

This is the parcel of land associated with this building since its construction.

11. Form Prepared By

name/title: Don Hibbard
organization: self
street & number: 45-287 Kokokahi Place
city or town: Kaneohe state: HI zip code: 96701
e-mail _____
telephone: (808)-542-6230
date: March 17, 2026

Additional Documentation

Submit the following items with the completed form:

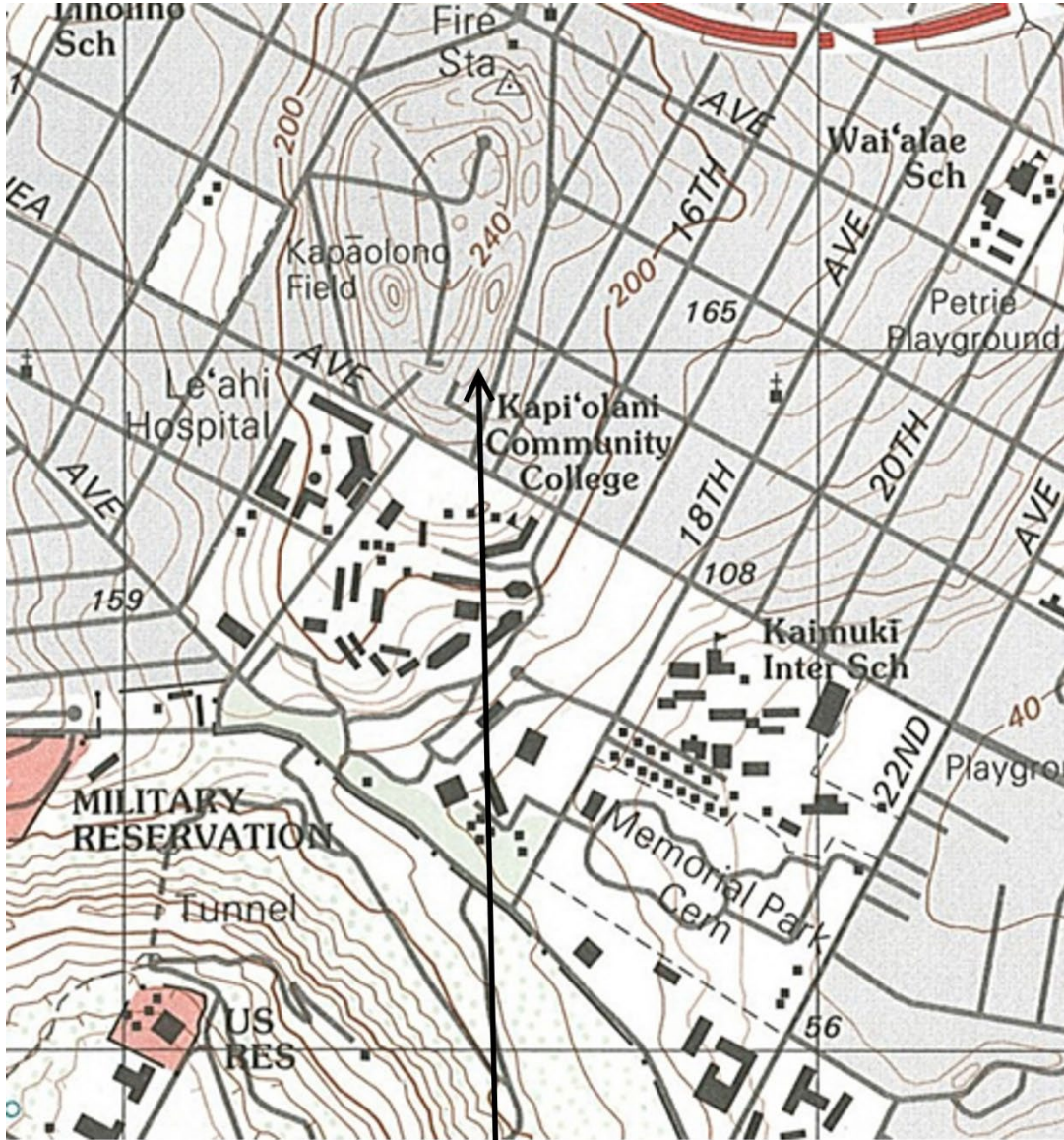
- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Tax Map**
- **Photo Key**
- **Owner Information:**

Robert and MacKenzie Walsh
748 Ocean View Drive
Honolulu, HI 96816

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

USGS Map



Brian and Miyoko Kaya Residence

USGS 7.5 Series, Honolulu Quadrangle, 1998 (portion)

USGS map with arrow pointing to the location of the house

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

Tax Map

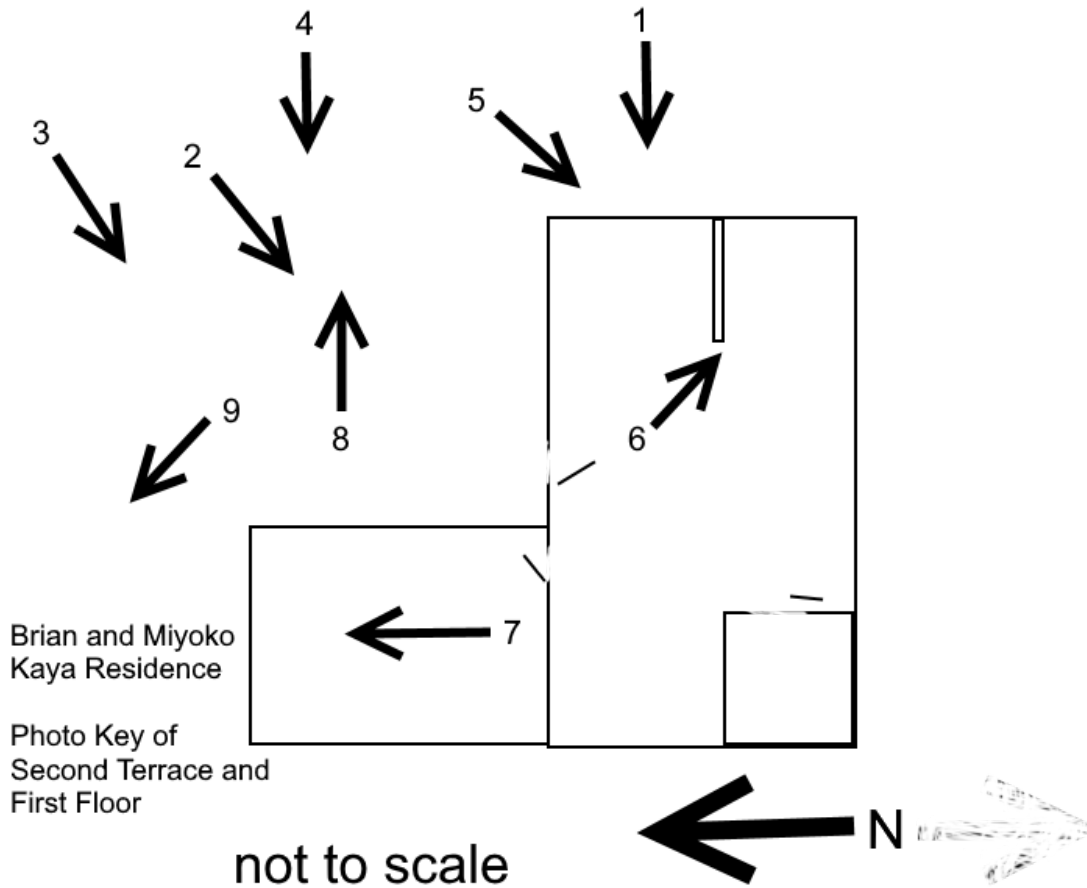


Tax Map with the nominated property outlined in yellow and delineated with hash marks

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

Photo Key

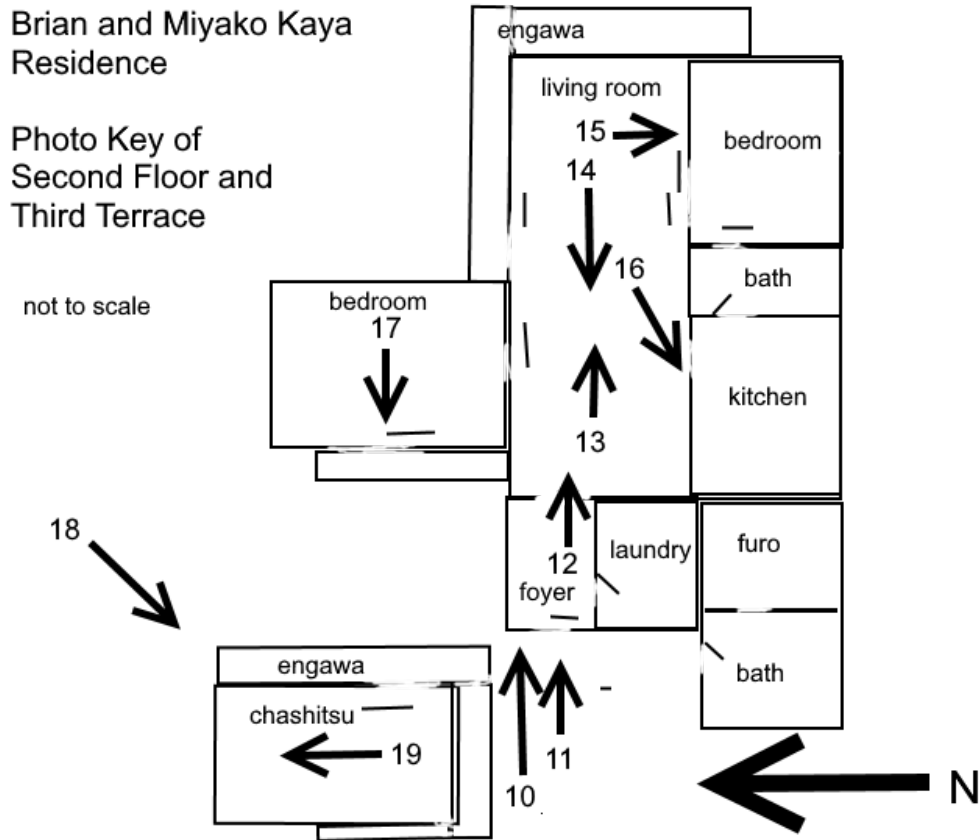


Floor Plan of the first floor of the house which includes numbered directional arrows depicting from where photographs were taken

Brian and Miyako Kaya Residence
Name of Property

Honolulu, HI
County and State

Photo Key



Floor Plan of the second floor of the house and tea house which includes numbered directional arrows depicting from where photographs were taken

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Kaya Residence

City or Vicinity: Honolulu

County: Honolulu

State: HI

Photographer: Kikuyo Hibbard

Date Photographed: February 27, 2026

Description of Photograph(s) and number, include description of view indicating direction of camera:

1. Drone view of the house from the east
2. Drone view of the house from the north
3. Drone view of the house and *chashitsu* from the northeast
4. View of the entrance gate and steps from the east
5. View of the front of the house from the northeast
6. View of downstairs kitchen from the northwest
7. View of downstairs bedroom from the south
8. View of second terrace with dumb waiter terminus from the west
9. Views of steps and entry gate to third terrace from the east
10. View of the second story of the house from the west
11. View of the entrance from the west
12. View of the foyer, living room in background from the west
13. View of the living room from the west
14. View of the living room from the east
15. View of the *ranma* from the north
16. View of second floor kitchen from the northeast
17. View of north second floor bedroom shoji from the east
18. View of *chashitsu* from the northeast
19. View of the *chashitsu's tokonoma* from the south

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

1 of 19



Drone view of the house from the east

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

2 of 19



Drone view of the house from the north.

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

3 of 19



Drone view of the house and *chashitsu* from the northeast

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

4 of 19



View of the entrance gate and steps from the east

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

5 of 19



View of the front of the house from the northeast

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

6 of 19



View of downstairs kitchen from the northwest

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

7 of 19



View of downstairs bedroom from the south

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

8 of 19



View of second terrace with dumb waiter terminus from the west

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

9 of 19



Views of steps and entry gate to third terrace from the east

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

10 of 19



View of the second story of the house from the west

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

11 of 19



View of the entrance from the west

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

12 of 19



View of the foyer, living room in background from the west

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

13 of 19



View of the living room from the west

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

14 of 19



View of the living room from the east

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

15 of 19



View of the *ranma* from the north

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

16 of 19



View of second floor kitchen from the northeast

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

17 of 19



View of second floor north bedroom shoji from the east

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

18 of 19



View of the *chashitsu* from the northeast

Brian and Miyoko Kaya Residence
Name of Property

Honolulu, HI
County and State

19 of 19



View of the *chashitsu's tokonoma* from the south

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.