

**ETA—Honolulu
ISLAND ARCHITECTURE LUAU**
Feast your eyes on fine European-styled architecture integral to Honolulu culture.



**Outbound Japan—Stomu Yamash'ta
WALKING ON SOUND**
The internationally respected percussionist meditates on making music with sanukite stone and what it offers humanity.



**Beautiful Japan—Ise Shrine
A MOVING RITUAL**
A sacred ceremony performed for ages, every 20 years, moves forward with ancient building techniques and true spirit.

COVER: Photograph by Yoneo Kawabe with Katsunori Arai & Kaori Taniguchi, I&I



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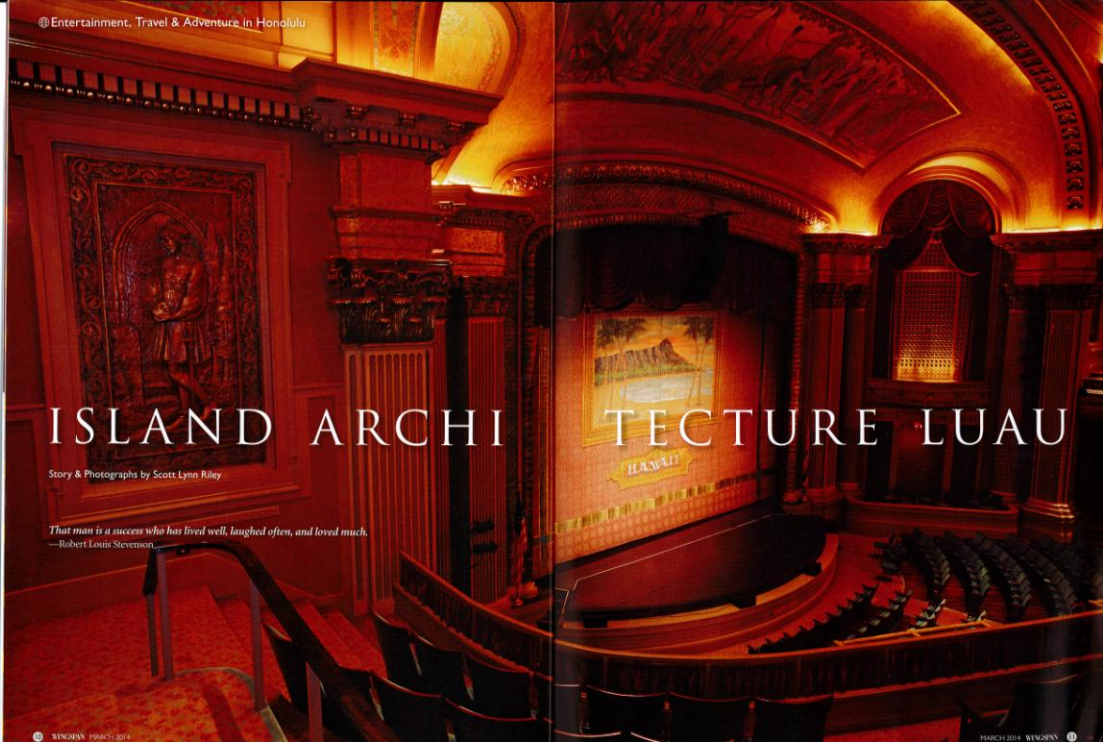
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ISLAND ARCHITECTURE LUAU

Story & Photographs by Scott Lynn Riley

That man is a success who has lived well, laughed often, and loved much.
—Robert Louis Stevenson

WINDYBIRD PHOTOGRAPHY

PHOTOGRAPHY WINDYBIRD

In 1889, the author of *Kiwi* and *Treasure Island* spent several months in the Hawaiian Archipelago, kicking about with a charming, erudite fellow—a man who loved to dance and sing into the night—the Merrie Monarch, as he was called, Hawaiian King David Kalakaua. “The finest gentleman I ever met,” claimed writer-adventurer Robert Louis Stevenson.

On a visit to Oahu—known as “The Gathering Place”—spellbound by old Hawaiian tales and mesmerized by stories of Honolulu’s legendary edifices, I went on a one-day-walking tour of the city’s historic buildings, many conveniently located in Honolulu’s capitol district, 30 minutes from Waikiki. Each place I visited was a mix of eclectic elements, each with its own trait: elegant or utilitarian, stoic or spiritual. And every one was an example of quintessential Hawaiian architecture.

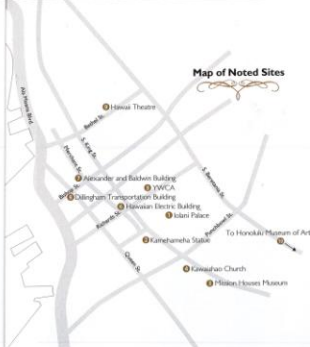
In Waikiki one lovely, early morning, Bus No. 2 took me away from sea and surf, past slumbering Kuhio shops, and onto Kalakaua Avenue. After crossing King, the vehicle

Fan overblasts my around many Honolulu buildings, such as the Hawaii Theatre and its curved arches (overleaf) and the King Kamehameha statue outside the former Supreme Court building.

swung left onto Beretania. Nothing much caught my eye as we drifted along, until I alighted at the corner of Richards and Hotel streets. There I was stunned by lush surroundings, towering trees and capacious lawns, which stretched into the distance. How enchanting, I thought: the fresh, breezy air, sweet-scented with aromas of tropical flowers and plants. Crossing Richards I made a bee-line to a striking sculpture of Queen Liliuokalani, the last in the line of Hawaiian monarchs, deposited in 1898.

FROM PALACE TO COURTHOUSE

Just beyond the statue of the steadfast queen, through wiry root trunks of a sprawling banyan, a rose-pink edifice glimmered in the sun. There, the marvelous four-story, neo-renaissance Iolani Palace came into view—the only royal palace in the U.S. Finished in 1882, the exterior design incorporates Corinthian columns along with porch-like galleries (*lanais*) along every side. At



the column tops are sculpted floral crowns. All these enchanting architectural elements merge to perfection with the lush verdure of the surrounding tropical trees.

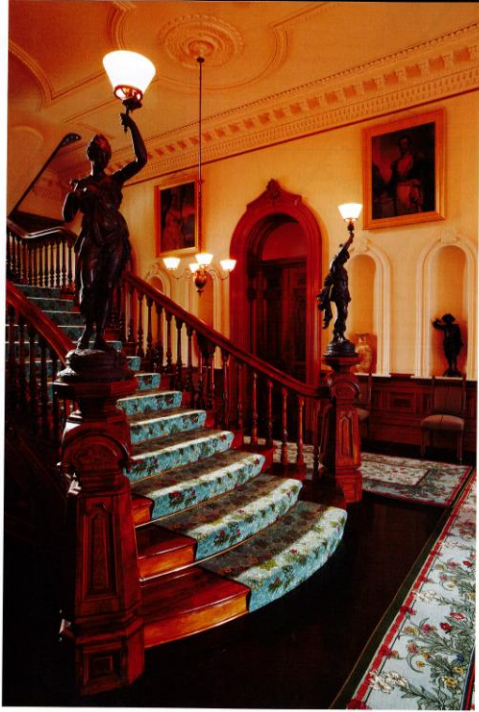
Iolani Palace life was deeply inspired by the wide-ranging, international interests of King Kalakaua, who in 1881 circumnavigated the globe: a remarkable feat where no monarch in history had gone before. Warmly welcomed in Japan, the king was awarded the Order of the Chrysanthemum by Em-

Electic styles infuse Honolulu architecture, some perhaps more so than the designer element of the old Honolulu Palace Studios, a clean design contrasting with the artry clutter of Tin Can Malibu Shop.

peror Meiji. Included in the staggering list of world leaders he met and befriended on his tour were Pope Leo XIII, King Umberto I of Italy, Khedive Tewfik of Egypt, Wilhelm II of Germany, the “Royal Buddha” Siamese King Rama V, and Queen Victoria.

Yet the period of high culture for Iolani Palace life was quite short. After the monarchy fell, the building was neglected, falling into progressively worse disrepair for decades. Over time, concerned local citizens came to the rescue. A meticulous program of restoration finally began, and today the first and second floors are open to guided tours. On display are the Grand Hall, State Dining Room, Blue Room, Throne Room, and Suites of the King and Queen, as well as the chamber where Queen Liliuokalani was confined under house arrest.

The former Supreme Court building, erected in 1874, lies just across the road, at 417 South King Street, graced by the famous statue of King Kamehameha I, a national hero who founded the Kingdom of Hawaii by conquering the islands and eliminating feudal warfare. This great king is depicted



standing in a feather cloak, bearing a *patou* spear, signifying peace. And yet this glowing work might just as well be Zeus, it seemed to me, with bolts of lightning flying from his fingertips. Such is the raw power and beauty this sculpture exudes. Ironically, the Honolulu statue is only a replica.

The original work was forged in Florence in 1880 by American sculptor Thomas Gould but was lost in transit when its ship went down either off the Falkland Islands or Cape Horn, according to different accounts. The recast bronze statue seen in downtown Honolulu today was unveiled on February 14, 1883. The story goes that a Port Stanley junk dealer fished up the original, which was

Lapagos gets the **L**apagos treatment in a staircase of the neo-romanticism hotel **Palace** that meditates on the worn grace of wood, royal crest decorating a gate of the palace, and lacustrine gallery devoted to items displaying political restoration.



repurchased and soon continued its roundabout journey to the Hawaiian Archipelago. The original statue now stands at the king's birthplace in Kapaau, a small town on the northwest tip of Oahu.

FESTIVE AND SACRED SPACES

A short distance away, at 553 South King Street, is the Mission Houses Museum, containing three early architectural structures of great significance. In 1820, after a long sea voyage, seven missionary families arrived from New England. A Boston shipping firm donated an entire frame house, in pieces, to be erected "for the comfort of the ladies." It arrived on Christmas Day of that year, the oldest such house now extant on the Hawaiian islands. Its small parlor was used as a school, and its basement a missionary dining hall. A storage house was added in 1831, and then, a decade later, an extra room was built to hold a printing press.

These same grounds that served the needs of rigorous puritanical life and learning in the distant past are now a spacious center for social gatherings and local functions. A



An architectures merges **A**Ma, both socially and spiritually, as seen in the Mission Houses Museum and its wedding reception as in a downtown Catholic church.

hula dance was being performed at a colorful wedding reception as I strolled by. At one point, I came across three young and vivacious tourism volunteers, Jon Dang, Julie Williamson, and Hannah Broderick, all age 16, of Punahou School, helping to provide information to visitors.

A few blocks away, at 957 Punchbowl Street, I located Kawaiahao Church, which dates from 1843, designed by missionary Reverend Hiram Hingham, constructed

of rock-quarried from coral reefs. A lush *partita* was blasting forth at great volume from the interior as I walked by. Lured by the music, I went inside for a better look, finding the church empty except for the talented organist. Gracing the walls of the second floor, behind long wooden pews, are vintage oil paintings of the Hawaiian monarchs, and these, for me, created quite a fine and unforgettable impression.

Outside Kawaiahao Church I came upon Rev. James Mersberg dressed in a Hawaiian shirt, an interesting and friendly ordained minister of 81 who officiates at Kawaiahao weddings and practices on his ukulele during breaks between ceremonies. "I need no briefcase," he told me with a laugh, patting the top of his instrument case. "All my important papers are right inside, beneath my ukulele." We sat and talked of his childhood days spent at Parker Ranch in Waimea, which I came to understand is a famous haunt of Hawaiian cowpunchers. Mersberg gave up being a cowboy at a young age when he traveled to New England to attend one of



the oldest seminaries in America. "If not for divine intervention," he told me, smiling, "I'd be wearing a cowboy hat right now."

HEARST CASTLE AND A GILDED DOME

With that image in mind, I mozzed on over to 1040 Richards Street, a couple of blocks away, into the doorway of a nondescript facade flanked by two large aquamarine vases. It was a YWCA built in 1926. Designed by Julia Morgan, a specialist in classical architecture who was the chief architect of Hearst Castle, this building was meant to be a safe haven for women, epitomizing the modern woman's right not only to a full, productive



life but also an elegant one.

Balconies with wrought-iron details overlook an attractive swimming pool surrounded by palms and segregated by Florentine arches from a secluded courtyard where visitors dine al fresco. The excellent Cafe Julia is now situated within these grounds, named in honor of the architect. Although threadbare at its edges, this busy building still whirs like clockwork 88 years on, the message of its creator shining brightly through it.

Within a year of the completion of the "Y" came the Hawaiian Electric Building



More elegant than **M**adison are the vaulted parlor of the Hawaiian Electric Building, the arches and art deco windows of Cafe Julia, and the hippest roofs and gables of Dillingham Transportation Building.

at 900 Richards Street, just down the block, especially notable for its remarkable vaulted portico. The ceiling is whimsically decorated with mythical figures, painted masterfully by the famous painter and muralist Julian Elsworth Garmsy.

Fanciful decorative motifs like those used by Garmsy do play a major role in many of Honolulu's 1920s buildings. A masterpiece in this vein undertaken by architects Charles Dickey and Hart Wood is the 1929 Alexander and Baldwin Building, 822 Bishop Street, which incorporates an uninhibited mélange of Japanese, Italian, Moorish and other influences. Nearby, at 235 Bishop Street and opened in the same year, the Dillingham Transportation Building, designed by architect Lincoln Rodgers, serves as another fine illustration of this rather free and open period (at the start of the Depression) while incorporating hipped roofs and arches.

Close by, just near the entrance to Honolulu's Chinatown, is the Hawaii Theatre at 1130 Bethel Street, first opened in 1922, a staggering creation by Honolulu architects



Walter Emory and Marshall Webb. The opulent art deco and beaux-arts building includes a gilded dome, statues of marble, plush carpeting, and a superb Lionel Walden mural. Over the years the theater's fortunes flagged. After it closed in 1984, Hawaiian citizens raised funds for reconstruction. When restorations were finished in 2005, the League of Historic American Theaters named the Hawaii Theater the "Outstanding Historic Theater in America." The Hawaii Theater is truly a feast for the eyes. Today's varied productions include top stage performances of Hawaiian music and dance.

ART & ARCHITECTURE

I once again boarded Bus No. 2, this time riding in the direction of Waikiki, getting off the bus a block or so from the superb Honolulu Museum of Art 900 South Beretania Street, the final destination of my tour.

"The missionaries were good and did well," goes a commonly heard bit of local humor. It occurred to me that prominent missionary descendants Charles Cooke and his wife, Anna Rice Cooke, not only did well but also were good. In 1922, when the Rice family art collection outgrew the estate, Anna Rice Cooke decided to found a visual arts museum and donate numerous artworks for the benefit of all to see and experience. The family house was demolished to make way for a new structure, which became, in 1927, the building that is now the Honolulu Museum of Art. "Sincere and spiritual" would be my best description of this delightful museum, done in the Revival Mission style, designed by

The visual feast continues within and outside the Honolulu Museum of Art done up in Revival Mission style, suited to the environment, and in details like a wrought-iron basketry for the gallery.

New York architect Bertram Goodhue and his colleague Hardie Phillip. Collections include paintings and decorative arts from Europe, Asian textiles, and traditional works from Africa, Oceania, and the Americas, plus 8,000 Japanese woodblock prints donated by author James Michener.

EPIPHANY IN KONA COFFEE

Just by luck I met a lovely young blonde woman within the grounds, Simone Ludwig of Lindau, Germany. We talked together as we took in the sights. According to Simone, her visit to Honolulu marked a kind of crossroads in her life, the start of a long period of travel, not only within Hawaii but also long trips throughout Asia, before her eventual return to Europe and a new job.

I was fascinated by her life and the exciting talk of countries and places as well as her insights about the museum, which she said was in great contrast to the museums of her homeland, Bavaria. "I love the natural light here that filters in through the tall tree tops, the shade of those trees, the tiled roof, all with tropical Hawaiian breezes sweeping through."

Lost in reflection over a rich cup of Kona coffee that evening in Waikiki, I recalled Simone's words. Suddenly I realized what else I had discovered in the course of that incredible, memorable day: the beautiful heart and spirit of Hawaii that inspires living well and laughing often.



Getting There
ANA serves Honolulu with daily flights from Tokyo (Narita and Haneda).



ありがとう、全世界。 Thank you, world *

赤十字に届いた海外救援金1000億円が被災地の復興を支えています。
We have received generous donations of \$1 billion for our disaster recovery efforts.

世界の皆さん、被災地の復興を支えてくれてありがとう。

2011年3月11日の東日本大震災から3年経ち、日本赤十字社は被災地の復興支援を続けてきました。その結果となっているのは、海外1000超の国や地域にある赤十字などから日本赤十字社に寄せられた海外救援金約1000億円です。被災者への暮らしを支えた家電の寄贈、子どもたちが通う保育園や幼稚園が爆らりずびの建設、避難や帰国の子供たちを支援しています。

世界から、このほど大きな支援をいただいたことに心から感謝します。

※上記の海外救援金は、日本赤十字社が、東日本大震災から3年経ち、被災地の復興支援を続けてきました。その結果となっているのは、海外1000超の国や地域にある赤十字などから日本赤十字社に寄せられた海外救援金約1000億円です。被災者への暮らしを支えた家電の寄贈、子どもたちが通う保育園や幼稚園が爆らりずびの建設、避難や帰国の子供たちを支援しています。

To our friends around the world, Japan is grateful to you for helping our disaster recovery efforts.

In the three years since the Great East Japan Earthquake and Tsunami of March 11, 2011, the Japanese Red Cross Society has supported the recovery efforts of individuals and communities affected by the disaster. This crucial support has been made possible by the generous donations from over 100 countries and regions through the Red Cross and Red Crescent network, which totaled approximately \$1 billion. These donations enabled us to help survivors resume their lives through the provision of electrical household appliances, construction of nursery schools for children and housing for the elderly, recovery of medical and welfare services and more.

We sincerely extend our deepest gratitude to our friends around the world for your warm support.



人間を救うのは、人間だ。 We want Your love.

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列岛风物—设计闪耀个性
艺术—个性之路

走向世界—音乐奇才山下勉
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