



FORWARD

Fall 2018

JOURNAL

ISSUE #13





Photo: Keith Kandell

About

FORWARD Journal is a curated exploration of the people shaping Ward Village, a growing community located in the heart of Honolulu. With a focus on artful living, innovating entrepreneurs, and community stewards, this publication reflects a neighborhood grounded in its past, yet passionate about its future.

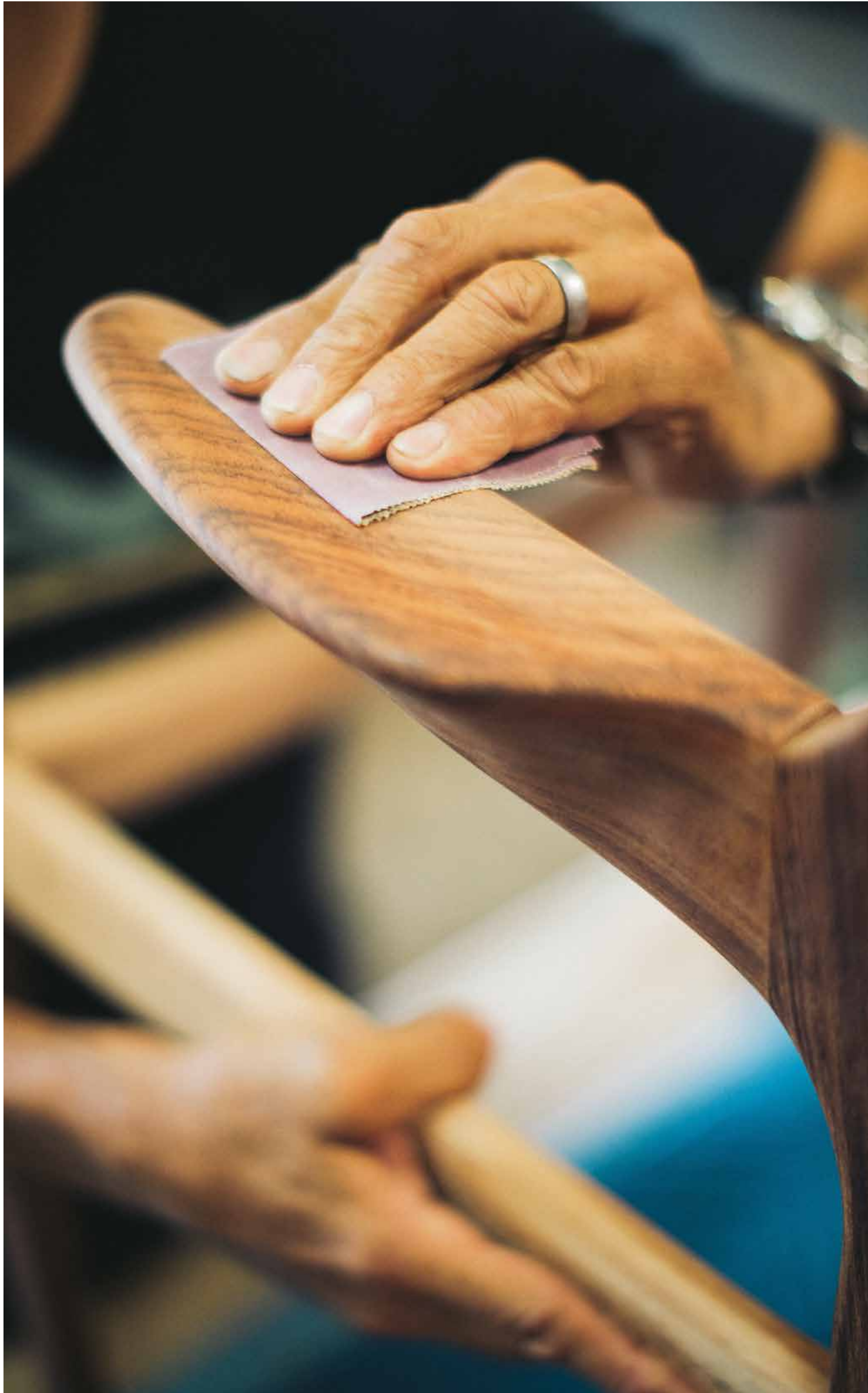
Aloha and welcome to another issue of Forward Journal, Ward Village's quarterly lifestyle publication. In the following pages, we're pleased to shine a light on two young Honolulu creatives, the Kandell twins, who are literally rewriting the way Hawai'i gets portrayed on the Silver Screen. We're also taking a walk back in time as we chart the history of the Honolulu Museum of Art and chronicle their efforts to bring art to the masses. Not leastly, we're also talking story with John Reyno, a mid-century design enthusiasts who's been tirelessly rehabbing classic furniture from his studio in Kaka'ako. And that's just getting us started.

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ON THE COVER

A gorgeous Eames Lounge Chair sits comfortably inside the Hawaii Modern studio.
Photo: Mark Kushimi



The Modern Man

A brief sit down with John Reyno of Hawaii Modern

Text by *Kevin Whitton* | **Photos by** *Mark Kushimi*



Hawaii Modern's showroom is a humble nook on the ground floor of Honolulu Furniture Company's co-op woodshop in Kaka'ako. John Reyno, owner and craftsman of Hawaii Modern, has filled the 300-square foot space with mid-century modern tables, chairs, and credenzas that he has painstakingly sourced and refurbished. Dark stained wood juxtaposes brightly colored seat cushions and molded backrests on dainty metal legs conjure nostalgic images of a bygone era in Hawai'i history. In a city that embraces the design aesthetic, Reyno is enjoying his role as one of Honolulu's go-to creatives. Guided by a passion for working with his hands, an eye for quality modern design, and a penchant for collecting unique pieces from the era, Reyno has become Honolulu's premier mid-20th century modern furniture restorer and reseller.

TALK TO ME ABOUT YOUR ARTISTIC EVOLUTION FROM METAL WORK TO FURNITURE.

I grew up without a lot—six kids, two-bedroom house, mom, dad, grandpa, and not a very great area in the San Fernando Valley in Los Angeles. Because we didn't have a lot we always had to be creative. I got into the industrial arts program in junior high and high school—plastics, wood, and metal. In high school I gravitated toward metal, got a job as a welder, and had a career in welding for 23 years. I was also into real estate, working on projects, home improvement stuff, and collecting furniture for a house that I owned.

I sold the welding business and moved here in 2007. The transition to wood and furniture was easy because you're fixing things and creating. I happen to be super interested in post-war, mid-20th century furniture. I like the design. I like how it can be so minimalist and so functional. The restoration part of it—you're constantly finding new ways that designers have done things. By fixing something, often times you're dissecting it and putting it back together. You're not creating it, but you see the process of how it is created.

WHEN DID YOU LAUNCH HAWAII MODERN AND COMMIT TO FURNITURE RESTORATION?

Officially, in 2012. Originally, I was doing it for fun and I was using Instagram (@Hawaii_Modern) as a vehicle for showcasing what I was doing. I realized that I had a big house with lots of cool pieces, and I was always upgrading my pieces as I found better ones that I wanted to keep, so I'd sell the ones I didn't want.

WHY DOES HAWAII LOVE MID-CENTURY MODERN DESIGN?

They grew up on it. Think about Hawai'i in the 1960s. There was a huge boom. The airlines were bringing relatively cheap flights in, the military bases were here and constantly flying in goods, and people were coming from Europe and all over the world. Also, in Hawai'i, we live in very tight spaces compared to most people on the mainland. The small spaces we live in work very well with smaller scale furniture, which most of the mid-century stuff is. It's built for smaller places. The thing I notice about mid-century furniture is the scale of it. Everything is lower to the ground. What that does for a room is make everything seem taller. A modern home today has nine-foot ceilings and big overstuffed couches. When you have an eight-foot ceiling and smaller furniture, the scale of it is appropriate. The scale of the furniture fits really well in Hawai'i.

WITH THE RECENT TREND OF URBAN RENEWAL IN KAKA'AKO AND WARD VILLAGE, IT SOUNDS LIKE MID-CENTURY MODERN WAS AHEAD OF ITS TIME.

Urban renewal is all about infill. What's really cool is that you can take a 50-year-old piece of furniture, give it a new life, put it in a space that is being utilized as infill—it's a recycling thing. Plus, you get a ton of style points from it, you have a scale of furniture that fits in these new, smaller places, and it's quality furniture. These new buildings are great spaces and they're very contemporary. Remember, modern and contemporary are two different things. Modern is a time. It was after the embellishments of 19th-century design, when they pulled all that away and made it simple and functional. Contemporary means today. These new condos are contemporary, but are also in a sense modern, so the contemporary spaces with modern influences work well with mid-century modern furniture.

WHEN CURATING FURNITURE PIECES FOR A HOME, HOW DOES MID-CENTURY MODERN DESIGN FIT WITH OTHER DESIGN STYLES?

If you have the juxtaposition of something else, it draws you in. If you have a bunch of furniture from Bali and then you have an Eames chair in the corner, you notice it and wonder what it's about. You're drawn to the thing

From his workshop in Kaka'ako, John Reyno refurbishes a myriad of mid-century finds.



that is different. That's why the collectors that have been doing this for a long time want the crazy, cool, esoteric thing that nobody else has. It creates a fine point when you have a variation of pieces. Of course there has to be continuity, but it's easy to mix mid-century modern design with other furnishings. I find the people that gravitate toward mid-20th century furniture are creative people that like creative things.

ARE YOU SOLELY INTO REFURBISHING FURNITURE, OR WILL YOU BE CRAFTING ANYTHING NEW FOR HAWAII MODERN?

In the near future I will start building a few things that are mid-century inspired, because the biggest challenge is finding the furniture. You can't scale that, it's not cost effectively anyway here in Hawai'i with shipping. The hard part is keeping a really cool inventory alongside the entry-level collector pieces. It's a tough balance.

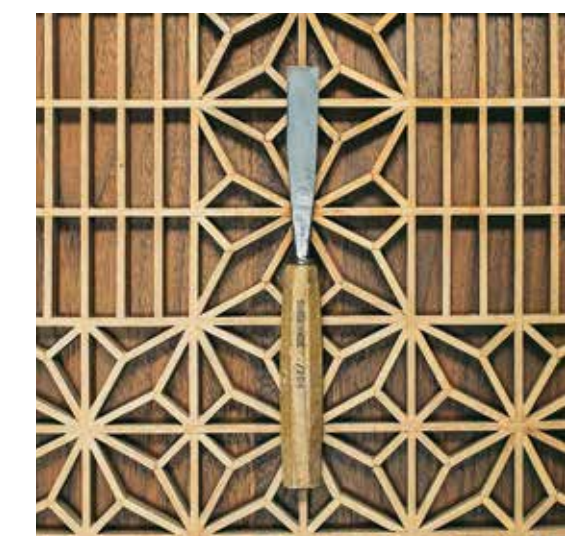


Refurbishing furniture is no small task—disassembling, restore, re-assemble—and requires specialized tools for precise work.

Eames Rocker, first debuted in 1948.



"These new condos are contemporary, but are also in a sense modern, so the contemporary spaces with modern influences work well with mid-century modern furniture."



Tool of the trade.



Charted on Canvas

Sketching the history of the Honolulu Museum of Art

Text by *Kevin Whitton* | **Photos by** *AJ Feducia*

In 1882, CP Ward and his wife, Ward 'ohana matriarch Victoria Ward, purchased a large parcel of land on the outskirts of Honolulu and built a plantation home near today's intersection of King Street and Kapi'olani Boulevard. That same year, prominent missionary Charles Montague Cooke and his wife, Anna Rice Cooke, built a home on Beretania Street, not far from the Ward plantation.

Anna Cooke began collecting ceramic and textile works of art imported from China to decorate her home. Over the next three decades, Anna's collection grew exponentially in scope, establishing the origins of the Honolulu Museum of Art.



The museum's Asian art collection features more than 23,000 objects by artists and artisans.



A juxtaposition of contemporary art and fine art.



"Mother and Child" by Jacques Lipchitz in the Kinaiu Courtyard.

By 1920, Anna Cooke had been a widow for 11 years and her collection had outgrown her Honolulu home. She envisioned housing the artwork in a visual arts museum that would reflect Hawai'i's multicultural society. With the help of her daughter, Alice Spalding, and art teacher Mrs. Cox, Anne catalogued her collection and obtained a charter for the museum from the Territory of Hawai'i.

For the proposed museum to become a reality, she had her Beretania Street home torn down to make room for the structure and donated \$25,000 to the fledgling museum. The building, designed by New York-based architect Bertram Goodhue, stands as a shining example of what has come to be known as "Hawaiian" architecture, which came of age in the 1920s and '30s. With its textured walls, open lanai, pitched tile roof, natural light, and courtyards, the building remains a treasured architectural gem. During its construction, Anna and Alice relocated to a residence nestled in verdant Makiki Heights. The dwelling would later become a contemporary art museum known as the Spalding House.

With the influx of Western influences during World War II through statehood in 1959, Honolulu became awash in mid-century modern design across the cityscape. In 1950, Alice Spalding commissioned Vladimir Ossipoff—known internationally as "the master of Hawai'i modern architecture"—to remodel the ground floor of the Spalding House.

In tandem with this design trend, contemporary art became a mainstay of Honolulu's evolving art scene. When Hawai'i-born businessman and philanthropist Thurston Twigg-Smith bought the *Honolulu Advertiser* in 1961, he opened an art gallery within the newspaper's building on Kapi'olani Boulevard. The Contemporary Art Center housed Twigg-Smith's collection of contemporary art as well as works by Hawai'i artists.

Alice Spalding passed away in 1968 and bequeathed her Makiki Heights residence to the Honolulu Academy of Arts, which used the home as an annex to display Japanese prints. Twigg-Smith purchased the Spalding House in the late 1970s and by 1988 converted it to The Contemporary Museum, a private, nonprofit museum for contemporary art in Honolulu.



The Honolulu Museum of Art features collections from Asia, Europe, the Americas, and textiles from around the world.



A look inside the Joanna Lau Sullivan Chinese Courtyard.



The museum has served as the state's preeminent art institution since it received its charter in 1920.

A Monument for the Ages

Situated directly across the street from the Honolulu Museum of Art and Blaisdell Center (originally home to Ward Plantation) stands a newly erected statue of King Kamehameha III, complete with a lei-draped arm gesturing toward the sky. Located at Thomas Square, this soon-to-be iconic 12-foot statue pays homage to Honolulu's history. To be sure, this powerful statue stands over hallowed ground, as it marks the location where, following five months of occupation by the British, the Kingdom of Hawai'i was reinstated under Kamehameha III.



The breadth of the exhibits is a testament to Anna Cooke's original vision for a museum as diverse as the surrounding community.

As design trends waxed and waned over the 20th century, the Honolulu Academy of Art's collection grew from 500 works to over 50,000 pieces spanning 5,000 years. A reflection of Hawai'i's diverse cultural make-up, the museum acquired significant holdings in Asian art, American and European painting and decorative arts, 19th- and 20th-century art, an extensive collection of works on paper, Asian textiles, and traditional works from Africa, Oceania, and the Americas. The breadth of the exhibits is a testament to Anna Cooke's original vision for a museum as diverse as the surrounding community.

Starting in 2011, the Honolulu Academy of Arts would undergo another evolution that would propel the iconic institution into the 21st century. On May 2, 2011, The Contemporary Museum gifted the Spalding House, complete with its assets and collection of more than 3,000 works, to the Honolulu Academy of Arts. A year later, the Honolulu Academy of Arts and The Contemporary Museum became a single institution, the Honolulu Museum of Art.

Today, at the corner of Beretania Street and Ward Avenue, the Honolulu Museum of Art continues to serve as an inclusive connection to the arts in Honolulu as founder Anna Rice Cooke envisioned a century ago. In tandem with Spalding House, the museum is bridging the accessibility of art for all generations and engendering a new community of world-renowned artists, right here in the Aloha State.

To learn about upcoming exhibits, features, and event happenings, head to HawaiiMuseum.org



More than 100 years since his birth, the legacy of Hawai'i's greatest waterman continues to endure.

In the pantheon of surfing legends and ambassadors of aloha, Honolulu's own Duke Kahanamoku stands alone. Five-time Olympic medalist, father of modern surfing, actor, lifeguard, sheriff of Honolulu—the list goes on. To be sure, there was truly no one quite like Duke.

As a young boy, Duke was a staple in the waters of Waikiki, setting himself apart from his peers for his uncanny swimming and surfing ability. From all accounts, there was no one that could match Duke in a swim race. Tales of his exploits in the pool eventually caught the attention of the entire world. On August 11, 1911 Duke swam the 100-meter dash in Honolulu at a record-shattering 55.4 seconds, obliterating the existing world record by a staggering 4.6 seconds. Duke's 100-meter time was so fast that officials on the mainland at the time didn't believe it and it would take years for them to recognize this achievement. On the heels of this legendary swim, Duke easily qualified for the 1912 Olympic Summer Games in Stockholm, where he would go on to win both a gold and silver medal and place Hawaiian swimmers quite literally on the podium. In the following games, Duke would continue racking up medals, ending his Olympic run with five podium finishes, catapulting him into worldwide fame. From all accounts, Duke was considered the Michael Phelps of his day, the fastest man in the pool with a gentle, respectful demeanor that earned him—and all of Hawai'i—a respected place in the world.

While surfing has been an integral part of Hawaiian culture for hundreds of years, Duke is responsible for bringing this special Polynesian pastime to the rest of the world. When he wasn't competing in the Olympics or giving swimming exhibitions to fans the world over, Duke was sharing his love of surfing to the masses. Here in Honolulu, the Kahanamoku 'ohana had been regarded as expert watermen and surfers, but as Duke's prowess in the pool grew, he found an opportunity to share Hawai'i's favorite pastime, surfing, with the world. And on Christmas Eve, 1914, with throngs of Australians looking on, Duke rode a wave at Freshwater Beach in Sydney and changed the history of the Lucky Country forever. In the coming years, Aussies would flock to the lineups in droves and the sport would eventually come to define the entire country—all thanks to Duke. But his influence didn't end in Australia. He would eventually bring surfing to Southern California, New Zealand, and the East Coast as well.

In the 1920s, Duke spent quite a bit of time working as an actor and lifeguard in Southern California. It was here—when not rubbing elbows with some of Hollywood's most famous actors—that Duke pioneered life-saving techniques that are still in use today. In June of 1925 in Long Beach, California a vessel just off shore began to sink, spilling 29 fishermen into the sea. Using his surfboard, Duke heroically paddled past the lineup and towards the sinking ship, saving eight lives in the process. Following his heroics, which a local paper dubbed "superhuman" lifeguards in Southern California adopted surfboards into their life-saving efforts, a feat that has literally prevented thousands of people from drowning.

Following his Olympic performances, Duke was revered across the Islands and world as a true living legend and numerous larger-than-life stories surrounding him spread. Part truth, part embellishment, all legendary, these tales seemed to grow with every telling. Our personal favorite legend about the Duke surrounds a purported death-battle with a 10-foot eel in the frigid California waters that appeared in multiple newspapers in 1913. Although we're skeptical on the factuality of the piece, there's no denying that if a story of this caliber ever appears about you, you've officially entered legendary status. Here's an excerpt from the Long Beach Press in July of 1913:

HAWAIIAN SWIMMER BATTLES WITH BIG EEL
As a result of a battle to the death with a ten-foot

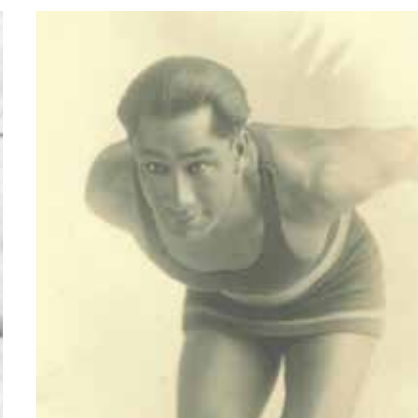
An Homage to Duke

*Looking back on the life, legacy, and lore
of a Hawaiian surfing hero*

Text by Jeff Mull



Olympic swimming legends Johnny Weismuller and Duke.



Always ready to leap forward.



Duke and 'ohana at home in Honolulu.

The Duke Once..

...broke the record in the 100-meter freestyle, blowing the previous best time by a jaw-dropping four seconds, eons in swim-time. But because it happened in Hawai'i, it was ruled invalid.

...wrestled an eel. While sadly, it's not true, it did help him earn a legendary status in American pop culture.

...served as sheriff of Honolulu.

...surfed a wave for more than a mile, riding from outside Castles, all the way through Waikiki. No joke.

...had his own Google Search Tribute.

...walked down the red carpet as a Hollywood actor, appearing in more than 10 films.

eel, the largest ever seen here, Duke Kahanamoku, who won the world's championship at Stockholm, is today minus the index finger on his right hand and his swimming prowess may be permanently impaired. The swimmer encountered the eel while practicing for the Australian swimming championships off here, and after a fight lasting several minutes, choked it to death. He was exhausted when he reached the shore, with the eel's body in tow.

To be certain, Duke remained a legend throughout his life. So much so that he was elected as the sheriff of Honolulu 12 times, serving for more than two decades. In this position, Duke was often responsible for greeting foreign dignitaries and serving as an unofficial ambassador for the state, eventually earning the moniker as the Ambassador of Aloha. In the end, perhaps this was his greatest accomplishment: spreading Hawai'i's sense of warmth to the rest of the world. "Duke provided the people of Hawai'i with an idol which we'd been lacking since the monarchy," Kenneth Brown, a family friend to the Kahanamokus, once said. "Because of his fame, and the fact that people accepted him as a Hawaiian, it helped the perception of the Hawaiian people."

Throughout his life, Duke maintained his connection to the aloha spirit. In fact, neatly organized on the desk he used during his tenure as sheriff of Honolulu stood a stack of business cards bearing his name. On the backs stands a simple, yet inspirational quote from Duke: "Try meeting or leaving people with aloha. You'll be surprised by their reaction. I believe it and it is my creed. Aloha to you."

Keepin' the Pace

Three Scenic Runs Through the City



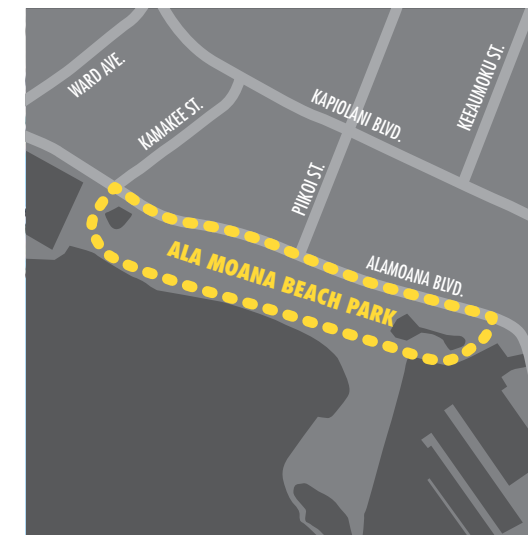
Text by Jeff Mull | Illustration by Noa Emberson

There's something magical about running through a city. By the power of your own two feet, you're propelled through the alleys, sidewalks, and parks that serve as the urban arteries for Honolulu. When you run through a city, you're privy to a view and experience that you'll never find in a car, bus, or even on a bike. And with Honolulu's perfect weather, it's always a good time to lace up, soak in the sights, and break a sweat. Below, we've carved out our three favorite running routes in Honolulu. Enjoy.

Stepping it Up

- Highly trained runners were an integral part of old Hawaii. Known as Kukini, these men were specially trained to carry swift messages for the chief, often eating a separate diet from the rest of the village.
- Under King Kamehameha I, a man named Malia was revered as one of the fastest men in the Islands. He's said to have once fetched a special fish for the king, covering up to 80 miles in a single day, a journey that took the common man four days to complete.
- In 1973, the first Honolulu Marathon was held and included just 162 runners.
- In 1995, the Honolulu Marathon became the world's largest marathon, with more than 34,000 runners competing.
- This year, on December 9, the Honolulu Marathon is expected to include more than 30,000 competitors, nearly half of which will hail from Japan.

LEVEL ONE



LOCATION:
ALA MOANA BEACH PARK

DISTANCE:
2.25 MILES

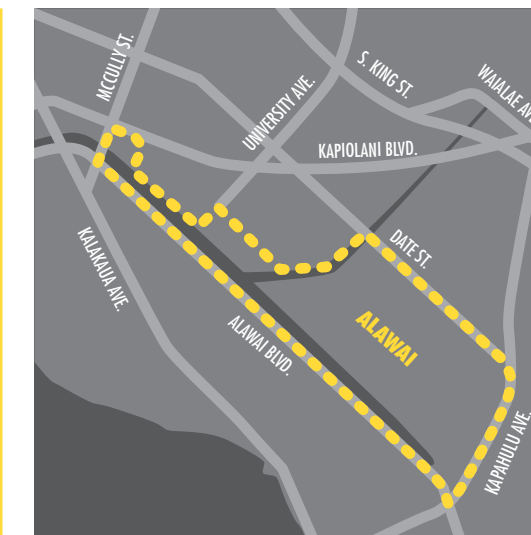
TIME TO COMPLETE:
20 MINUTES, ROUGHLY

BEST TIME TO RUN:
MORNING

LOOK OUT FOR:
FAMILIES BARBECUING, SURFERS, BEACHGOERS AND ALL WALKS OF LIFE ENJOYING ONE OF THE CITY'S GREAT PARKS.

You'll begin your run across the street from Ward Village, heading toward Ala Moana. Because it's a short route, just over 2 miles, this run is the perfect way to start your day. After all, is there a better way to kick off the morning than with a brisk glide through one of the city's most beautiful parks? Running toward Diamond Head along Ala Moana Blvd. you'll find massive banyan trees, throngs of surfers, and leagues of other runners relishing yet another beautiful morning in paradise. As you make your way through the first mile, you'll want to hang right toward Ala Moana Park Drive and the Waikiki Yacht Club. From here, you'll start your loop and will be privy to a breathtaking view of the beach and coast as you head back toward Ward Village through Ala Moana Beach Park. After roughly another mile, you'll find yourself back at your starting point, refreshed, and ready to start your day.

LEVEL TWO



LOCATION:
ALA WAI CANAL

DISTANCE:
3.6 MILES

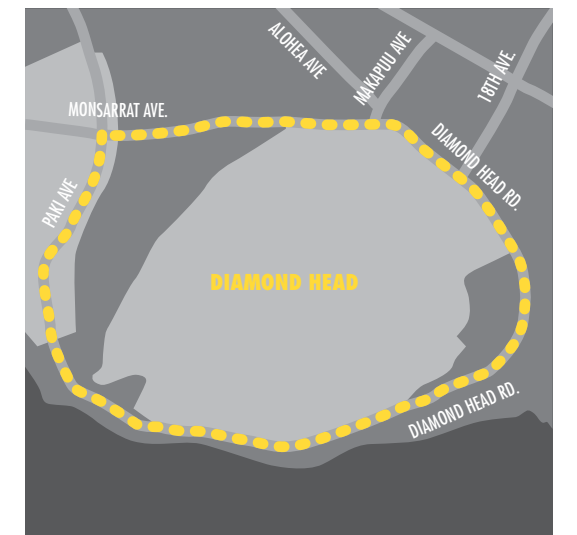
TIME TO COMPLETE:
30 MINUTES, ROUGHLY

BEST TIME TO RUN:
LATE AFTERNOON

LOOK OUT FOR:
PADDLERS MAKING THEIR WAY THROUGH THE CANAL AND OTHER RUNNERS ENJOYING AN EARLY MORNING OR SUNSET RUN.

We recommend starting this run during the late afternoon, as the day cools off and transitions into sunset. Although the route covers about 3.5 miles, the terrain is flat and nothing but gorgeous. You'll begin your run where Ala Wai Blvd. and McCully Street meet, heading toward the Ala Wai Promenade. Here, you'll make your way down one of the city's most fabled waterways. Out of your peripheral vision, you'll see all of the hustle and bustle of Waikiki on one side, and on the other, you'll be jogging past the Ala Wai Canal, which was created in 1928 to drain the rice paddies and swamps that once defined Waikiki. Once you reach Kapahulu, you'll make a left and begin heading back toward the ocean, covering the other side of the canal as you glide past a medley of outrigger paddlers churning through the water.

LEVEL THREE



LOCATION:
DIAMOND HEAD

DISTANCE:
4.25 MILES

TIME TO COMPLETE:
45 MINUTES, ROUGHLY

BEST TIME TO RUN:
LATE AFTERNOON

LOOK OUT FOR:
THE CACTUS GARDENS AT KCC AND A BEVY OF CUTE CAFES AND SHOPS ALONG MONSARRAT AVE.

You'll begin this route at the edge of Kapi'olani Park, where Monsarrat Avenue meets Paki Avenue. Unlike the other routes in this list, a run around Diamond Head will see you heading up an ancient volcano and one of the most recognizable landmarks in the state. To start, you'll head up Monsarrat and will immediately notice the elevation increasing. By the time you make it to Kapi'olani Community College, you're sure to be sweating. Moving past the college, Monsarrat Avenue will become Diamond Head Road. Nearby, you'll notice beautiful cactus gardens. Continuing along Diamond Head Road, you'll hug the edge of the coast and make a right turn, where your route opens up and you'll find yourself staring over the coast and throngs of surfers. Thankfully, the route is literally all downhill from here as you run toward Kapi'olani Park and back to your starting point.

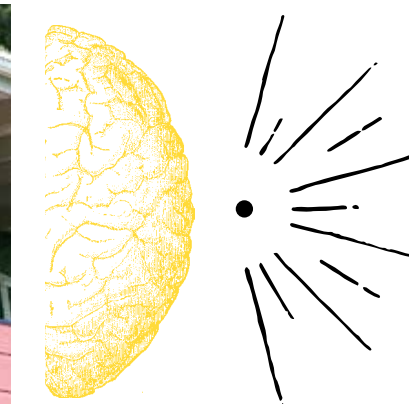
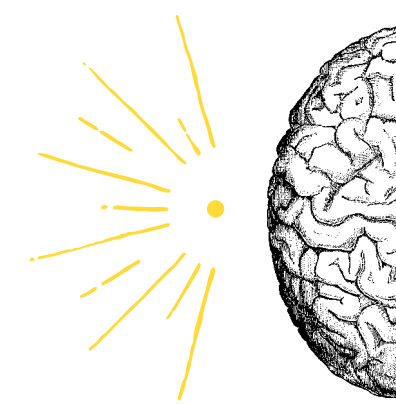


Rising stars in the screen-writing world, the Kandell Twins map out a new project from the comfort of Jordan's (left) living room.

Of Twin Minds

Screenwriters Aaron and Jordan Kandell are remapping Hollywood's portrayal of Hawai'i

Text by Beau Fleimister | **Photos by** Keith Kandell



Creativity comes a little easier when this is the view from your office.

There are countless stories of twins that claim to feel the other's pain from many miles away when, say, one sibling breaks a bone or is in some sort of crisis. Whether Aaron and Jordan Kandell, the twin brother screenwriting duo from Honolulu with credits on such recent blockbusters as Disney's *Moana* and *Adrift*, have ever experienced anything like that, they can't say. Regardless, anyone that knows the two knows they're more or less inseparable.

Certainly, beyond the identical thing, they finish each others' sentences, love the exact same music, movies and ice cream flavors and often unknowingly text you at equal times from different places.

"We're like Peter Pan and his shadow," says Aaron. "If one of us gets away or strays too far, we hunt him down and stitch him back to our feet."

It's why everyone in their youth always referred to them as one: The twins. A package deal, for better or worse. Usually, better. It's this very connection that has led to their shared success in writing.

"We often hear that writing is a solitary kind of experience," says Aaron. "But for us,

always being exceptionally close, all we've ever known from being childhood and college roommates, to living next door to each other in Mānoa now is: collaboration."

"Two bodies, one brain," clarifies Jordan. "That's our synergy. Some writers play to their strengths when working as a team, but we don't do that, we write the full story together and then one of us will do what we call 'lead climbing' where he'll take the first run at scenes, pages, an entire act or even screenplay, then the other will be 'on-belay,' which is coming up behind, polishing those pages and making sure that whoever was lead-climbing hasn't fallen in the wrong direction."

Likening their writing process to an adventure is typical of the Kandells. Now 36 years old, the twins traveled the world through much of their 20s together, col-

lecting stories along the way. They've backpacked through Europe, sailed a felucca down the Nile, trekked Machu Picchu, paraglided over Turkey, set foot in the Amazon, and camped across New Zealand. It's not surprising that most of the scripts they've written involve some extraordinary adventure. A dog that finds its way home after being shipwrecked at sea. A chief's daughter who sails beyond the reef to save her people. The two wrote and produced *Adrift*, one of the greatest true survival-at-sea stories of recent times, (a summer hit in theaters this year).

"Maybe it's because we're fans of Joseph Campbell, but we've always been attracted to Hero's Journey-type tales," says Jordan.

They weren't always so outdoorsy. Growing up, they rarely strayed from the library at 'Iolani School. In the first grade, for instance, when the recess bell rang and most kids beelined it for the swing set, Aaron and Jordan hunkered down, back-to-back with their noses in five-hundred-plus-page fantasy tomes that dwarfed their hands. At home they'd rush through their homework to read another few hours before bedtime. Their bookshelf bowed with the weight of this obsession and then collapsed one day in fourth grade. "We just became story junkies," recalls Jordan. "And we needed more and more to scratch that itch."

After graduating from 'Iolani, the twins got full rides to the University of Southern California, where they discovered that they wanted to become screenwriters. Both majored in creative writing and minored in film, but they didn't just sell a script straight out of college. It took four years of writing screenplays on spec to make a sale. During those four long years, they lived in LA to be close to the studios and treat writing as a full-time job, regardless of the absent paycheck.

As young screenwriters, the Kandell twins have notable film credits like *Moana* and *Adrift* to their name.



"We often hear that writing is a solitary kind of experience," says Aaron. "But for us, always being exceptionally close, all we've ever known from being childhood and college roommates, to living next door to each other in Manoa now is: collaboration."



During summers they returned home and worked: valet parking cars, teaching summer school at Punahou and 'Iolani and writing articles for local publications. Disney bought their first script, *Stranded*, but it didn't get made. They did another three years of writing on spec, stretching the money from *Stranded* until 2013, when things finally clicked.

Disney hired the brothers to write a live-action *Aladdin* movie. Then they wrote *The Golden Record*, which made Hollywood's elite best of the year "Black List." Shortly after, they sold an original pitch, *Sidekicks*, to Fox, sold a TV pilot to Legendary Studios and were being courted by Pixar. By the end of 2014, they had a meeting with a Disney exec who told them that he might have a project that was "close to home," but he couldn't tell them what. It ended up being *Moana*, and from among a mix of Oscar-winning screenwriter candidates, the Kandells were hired.

While it was the story they'd been waiting their whole lives to write, they had to quickly move back to LA for the duration of the project. The work hours were long and intense, as they came onboard during crisis-mode. (After a few years of development, with an imminent deadline, *Moana*'s story had lost its way, and the film needed a rebuild from the ground up.) Down for the challenge, the Kandells pointed Disney toward cultural practitioners, navigators and *kūpuna* (elders)—experts like Nainoa Thompson, captain of the voyaging canoe *Hōkūle'a* and president of the Polynesian Voyaging Society, to keep the story as authentic as possible.

"We've always made it a priority to tell stories that are close to our hearts," says Aaron. "And no story is closer to your heart than the story of the place where you were born and raised. While we're not Native Hawaiian, the values and cultures of Polynesia are embedded in the people of Hawai'i. There's a uniqueness to values like *ha'aha'a* [humility]; *aloha* and *kuleana*, or responsibility to your ancestors and your *'āina* [land] We wanted to communicate those in *Moana*." The film, of course, was a complete smash-hit worldwide.

These days, coming off the buzz from *Adrift*'s summer release, the twins have been busy pecking away at an original superhero comedy called *Super Normal* for Netflix, starring Daisy Ridley, Josh Gad and Luke Evans. That, and staying true to their roots here at home, producing two local Hawai'i-based projects. The first, *Conviction*, is a script written by Kamehameha Schools grad, Chris Bright, about the infamous Massie Trial and the other, *Three Year Swim Club*, the incredible true story of immigrant plantation kids in the 30s who became the greatest Olympic swimmers in the world (written by Lee Tonouchi and Ty Sanga).

Whether adventure-bound or connected to Hawai'i, though, at the end of the day, the Kandell twins share one requisite when it comes to taking on a new project.

"There has to be something in the story that can change the world in a positive way," says Jordan. "It has to be a story that matters."

Chef's Round Table

Three-Course Interview

Interview by Megan Tomino

Photos by Chris Rohrer



Jon Matsubara of Merriman's, Andrew Le, of Piggy Smalls, and Jeff Nedry of Chubbies Burgers.

As an ever-growing and dynamic culinary hub, the city is increasingly turning to Ward Village to dine at destinations like Piggy Smalls for Vietnamese fare with a twist, Merriman's for a local-first approach, and Chubbies Burgers when they're hit with a craving for an old-school smash burger and fries. With a mix of dining options that run the culinary spectrum, there's something for every palate at Ward Village. Recently, we sat down with three important chefs—Andrew Le from The Pig and the Lady and Piggy Smalls, Jon Matsubara from Merriman's, and Jeff Nedry from Chubbies Burgers—to talk about the evolution of their careers in the kitchen, working in Ward Village, and how they view success in the restaurant business.

CHEF ANDREW, YOU HAVE A REALLY INTERESTING STORY WHEN IT COMES TO BLENDING THE VIETNAMESE FOOD OF YOUR HERITAGE WITH YOUR FINE-DINING TRAINING AND BACKGROUND. CAN YOU TALK ABOUT THAT?

ANDREW LE: Our first brick-and-mortar restaurant in Chinatown, The Pig and Lady, was definitely inspired by our family heritage and the food that we grew up eating. People really responded to it. And then we opened our second space here at Ward Village, Piggy Smalls, and we've been able to share our spin on food with even more people. For many of our customers, what we do is really new to them. When I was working in San Francisco, I would have never imagined that we would be doing what we're doing now. Cooking takes you places that you never would have imagined.

JON, CAN YOU TALK A LITTLE ABOUT YOUR JOURNEY AS A CHEF AND HOW YOU MADE YOUR WAY TO MERRIMAN'S?

JON MATSUBARA: Earlier in my career, I had been working in New York at these incredible restaurants, and

I was so passionate about what I saw and learned there. When I came back home, all I wanted to do was share new ingredients, new presentations, and new technique. It was great. Eventually, I came to Merriman's and it's a very ingredient-driven restaurant. I mean we're getting ingredients that are both local and pristine and some of them are actually exclusive to us. I think that the cuisine that we're cooking now is a lot more minimalistic, in the sense that it's simple, elegant, and the ingredients really shine. That's what I eat when I go out. It really speaks to me.

JEFF, HOW DID YOU COME TO OPEN UP A FOOD TRUCK THAT SERVES, WHAT MANY DEEM TO BE, THE BEST BURGER IN THE CITY?

JEFF NEDRY: Everyone loves a good burger. I definitely thought there was a need for what was available. I thought we could do something a little more American style, but really just use all the local ingredients we could get our hands on and use them right. There's some really fantastic stuff available here. I grew up working in restaurants and just always wanted to have my own thing and didn't have any money to do it, so a food truck was likely the way to go. I think that that really stands out in Hawai'i. There's a huge variety of different types of restaurants

that are serving the best of something. There's a movement underfoot here and I love seeing what all these great chefs like Andrew and Jon are doing.

JM: It wasn't like that 10 years ago. A lot of the produce we had was predominantly from the Mainland. Even our local farmers' markets didn't have as much as they have today. Access and availability have come a long way. Whole Foods is a big supporter of local farmers and has really helped drive the movement. It really has evolved and I think that we're going in the right direction

WHAT'S IT LIKE TO HAVE A PERMANENT SPACE FOR YOUR FOOD TRUCK AT WARD VILLAGE NOW?

JN: It's been great. It was really hard when we first opened up, we were just driving around posting on Instagram to try and serve as many people as we could in a day. There was a lot of driving around looking for parking and just trying to get people to us. Now that we have a permanent spot in Ward Village, people know where to find us. We've got the beach just a block away, or we'll have people swinging by on their lunch break, plus we're open for dinner.

ANDREW, WHAT WAS IT THAT DREW YOU TO WARD VILLAGE?

AL: We're in a special part of town. It's close to Waikiki. It's a great local and residential neighborhood. I love how Ward is able to mix these different type of demographics.

HOW ABOUT YOU, JON?

JM: We're smack dab in the middle of Kakaako, which has incredible energy. You guys all feel this energy? That's completely different from, say, downtown or East Side, West Side. There's an incredible energy over here, and we're so excited to be a part of it."

"Here in Honolulu, there's a huge variety of restaurants serving the best of something. There's a movement underfoot here."

— Jeff Nedry, founder of Chubbies Burgers



A Person of Interest

Zak Noyle

Photo: John Hook



FAVORITES

Color:

Blue. Every shade of blue.

Quote:

“The best camera you can have is the one you have with you.”
—Ric Noyle

Advice:

Shoot loose, edit tight.

Musician:

Elton John

Footwear:

HAYN rubber slippers

Photographer:

Ric Noyle

Show:

Blue Planet

Artist:

Kevin Ancell

As an acclaimed surf photographer and Honolulu native, Zak Noyle has carved his niche shooting the most dangerous surf conditions imaginable. A rare breed in the photography world, Noyle’s built his body of work shooting deadly lineups like Waimea Bay, Pipeline, and Teahupoo—from the water, swimming as close as possible to the destruction. Over the course of the past decade and a half, Noyle has taken his award-winning perspective to *Surfer* magazine, RVCA, Red Bull and a variety of media outlets across the world. Most recently, his work—along with pro surfer, artist, and fellow photographer Daniel Fuller—appeared in a pop-up show at Ward Centre titled *Water and Light*, as part of The Summer Slide, our seasonal celebration of all things surf. Recently, we caught up with Noyle to get his take on a life lived in the lineup, building a legacy, and what’s going to be falling in the crosshairs of his lens next.

HOW DID YOU GET YOUR START IN PHOTOGRAPHY?

My father, Ric, is a commercial photographer and I grew up around cameras. But what really drew me in was my love for the ocean. Like so many of us fortunate enough to call Hawai’i home, I grew up surfing, swimming, bodysurfing, and spending most of my free time having fun in the ocean. Once I realized that I could capture and share that kind of beauty, something clicked for me and I fell in love with sharing my perspective to the rest of the world through the photos that I capture.

IF YOU HAD TO PICK A HIGHLIGHT MOMENT IN YOUR CAREER, WHAT WOULD IT BE?

I’d have to say shooting the Eddie Aikau big-wave event at Waimea. I’ve been the primary water photographer for the event since 2008. (It’s only run twice in that time). But when the event’s called on, being apart of capturing it has been the biggest honor and achievement of

my career. To be trusted to photograph these historic moments from the water, and really to just be a part of such a legendary day that celebrates the life of the sport’s most legendary waterman, is something that I will always cherish.

YOU’VE MADE A REPUTATION FOR TAKING PHOTOS FROM DEEP INSIDE THE IMPACT ZONE. CAN YOU DESCRIBE WHAT IT’S LIKE TO SHOOT FROM THE WATER AND SOME OF YOUR JOB’S INHERENT DANGERS?

Well, I’m not necessarily putting myself in the danger zone just for fun. It’s all very calculated. I know exactly where I am in the lineup and how to get myself out of a bad situation. There are dangerous consequences to what I do, but I prepare for the worst and always hope for the best. Between shallow reefs, massive waves, and the fact that—if I’m doing my job right—I’m always on a potential collision course with a surfer, there’s definitely a lot to pay attention to, but I wouldn’t trade it for the world.

YOU’VE ALSO TAKEN A LOT OF EFFORT TO GIVE BACK TO YOUNG PHOTOGRAPHERS AND HOST WORKSHOPS AND EVENTS IN THE COMMUNITY. CAN YOU TALK ABOUT THAT A BIT?

I got into my job for the love, not the money. Giving back and helping others find their passion for the ocean and photography is what it’s all about. If I can help unlock this world and better someone’s life through the power and beauty of photography and the ocean, then I’ve made a real impact on my career.

Ward Village Community Calendar



KAKA’AKO FARMERS’ MARKET

EVERY SATURDAY
FROM 8 AM TO 12 PM

Local farmers, merchants, and food vendors gather to sell fresh fruits, vegetables, and an array of other delicious items at the Kaka’ako Farmers’ Market. Admission is free and ample parking is available throughout Ward Village.



COURTYARD YOGA

IBM BUILDING COURTYARD
EVERY THURSDAY
FROM 5:30 PM TO 6:30 PM

Held every Thursday, these free yoga classes are open to the first 50 participants and often fill up fast. Free self-parking can be found across the street in the Ward Village Shops parking garage or in the Ward Centre parking garage.



COURTYARD CINEMA

IBM BUILDING COURTYARD
THE SECOND THURSDAY OF EVERY MONTH

Courtyard Cinema, a free movie showing at the IBM Building, is presented in partnership with the Hawai’i International Film Festival (HIFF) and Consolidated Theatres. Guests are treated to complimentary popcorn, food vendors, and activities celebrating the theme of the film. To learn about upcoming screenings and reserve your seat (admission is free but tickets must be reserved online), please go to WardVillage.com/events.



KONA NUI NIGHTS

IBM BUILDING COURTYARD
EVERY THIRD WEDNESDAY
FROM 6 PM TO 8 PM

This free monthly event honors and highlights Hawaiian language, music, and the art of hula. The event starts at 6:00 pm and the doors will open at 5:30 pm. Limited seating and a cash bar are available at the event. If you’re hungry before or after the show, be sure to stop by one of the fantastic Ward Village restaurants located just steps away from the Ward Village Courtyard. If you do not have tickets, there will be a standby line that opens at 6:00 pm.



NEW WAVE FRIDAY

SOUTH SHORE MARKET
NOVEMBER 9
FROM 6 PM TO 9 PM

Held at South Shore Market, New Wave Friday has quickly become a destination for late-night shopping, delicious food, special sales, and an endless supply of good vibes. With plenty of entertainment, friends, and fun, New Wave Friday is the perfect way to shake off the work week and kick-start the weekend.

To stay up to date on all the happenings at Ward Village, please go to WardVillage.com/Events.

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Howard Hughes