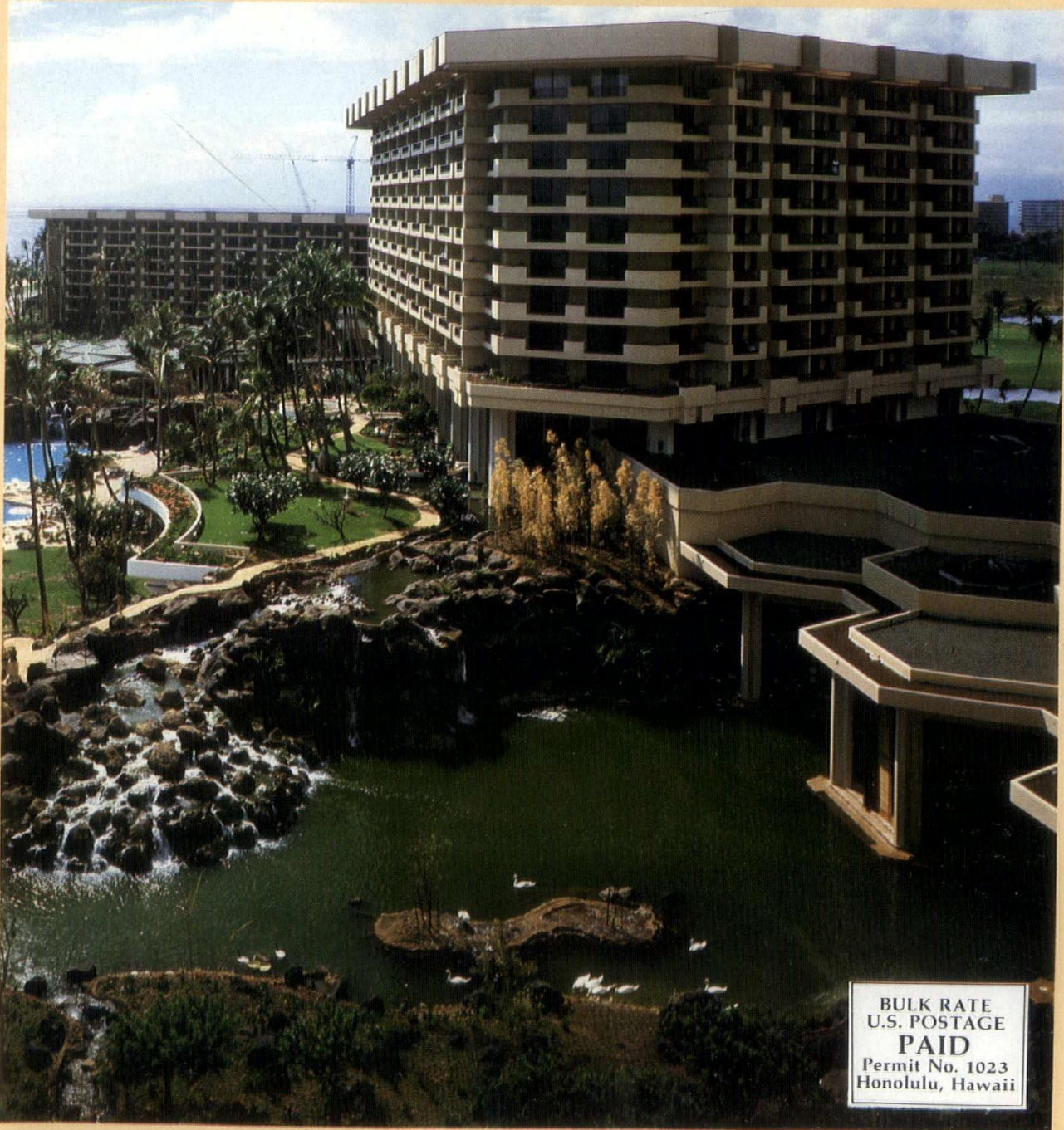


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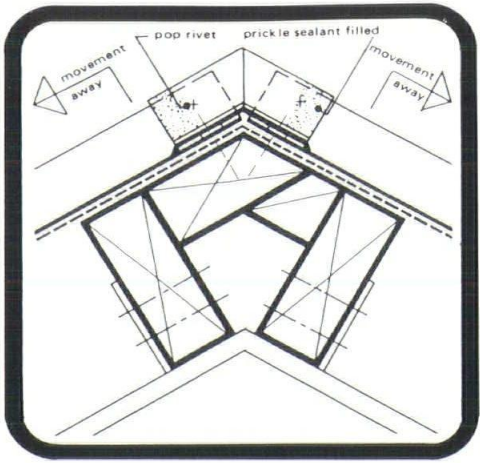
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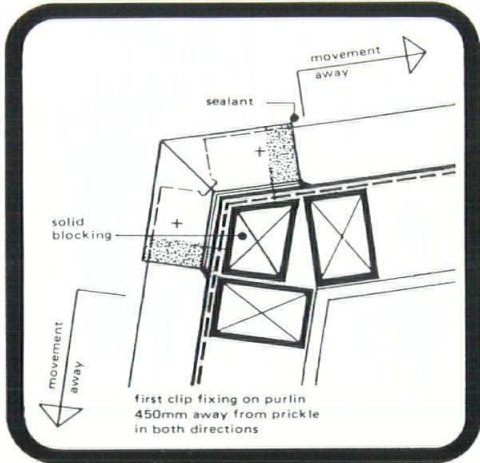
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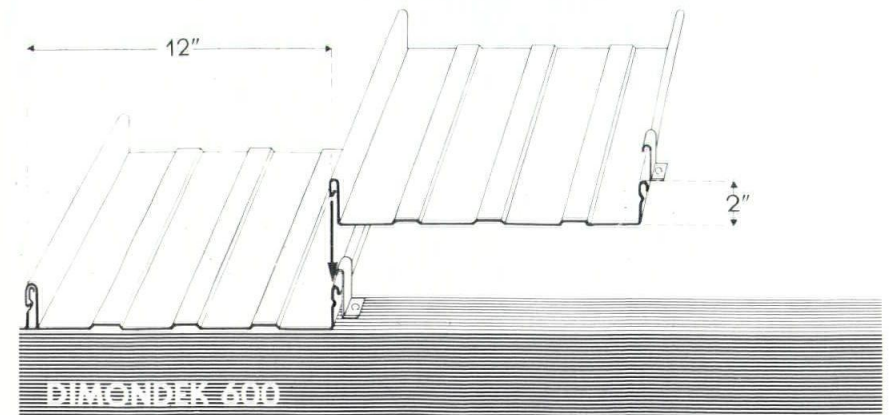
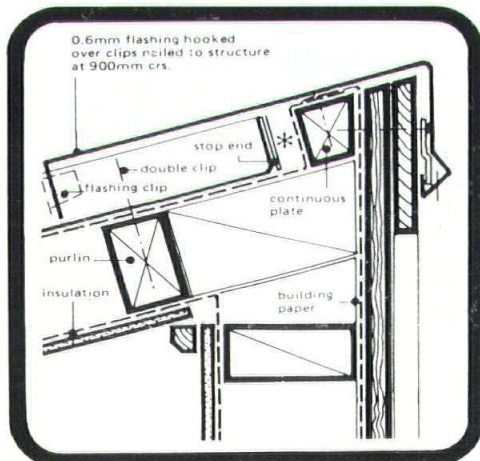
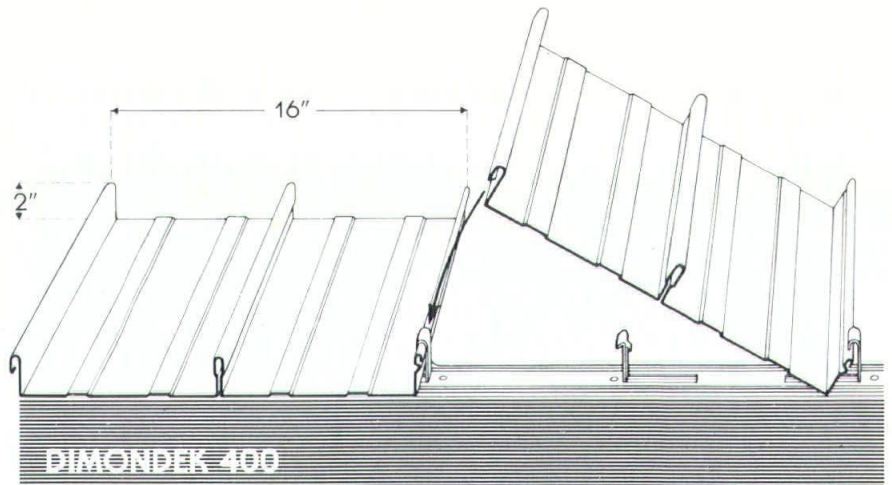
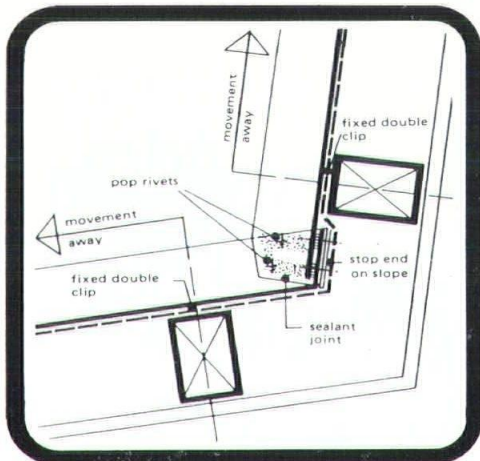


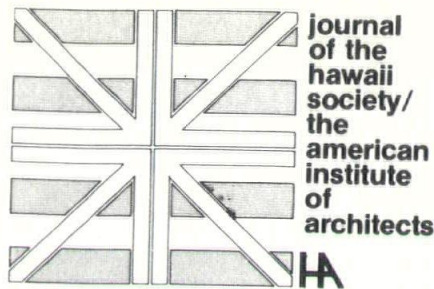
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February Membership Meeting Learn What "Hawaii Architect" Can Do For You

by Charles A. Ehrhorn, AIA

All HS/AIA members are urged to attend February's general membership meeting which will feature a presentation on *Hawaii Architect* magazine and its effects on architects. This is an opportunity for you to learn some of the ins-and-outs of publishing and how publications can be used to further individual and collective public relations efforts.

Public relations expert Bill Cook will be the guest speaker.

The *Hawaii Architect* steering committee also is interested in your comments and suggestions, and members will be available to answer any questions you may have.

Hawaii Architect is published through the efforts of the HS/AIA steering committee and a professional publishing company. The steering committee oversees both the editorial and graphic content of the publication. The steering committee, of which I am the chairman, meets once or twice a month with our editor, Karen St. John and our publisher, Peggi Murchison to discuss past and upcoming issues. Other members of the steering committee include Michael Chu, Lee Davis, Nancy Goessling, Gary Marshall, Jeff Nishi, Nancy Peacock, Alan Rowland, Pat Shimazu and Ali Sheybani.

The publishing company, PMP Company, Ltd., provides an editor who obtains articles, photographs, etc., and edits all copy used in the magazine. They also provide

graphic services, and, in addition, are completely responsible for advertising sales. This latter responsibility is particularly important since revenues not only support the publication, but are also shared with HS/AIA, meaning extra income to our organization. This profit sharing started late last year and we hope it will continue to grow throughout 1985.

The steering committee and PMP Company are working together to improve the magazine's professional quality in terms of both graphic and editorial content. Our common goal is to create a publication that is interesting to a diversified audience. Recipients of the magazine include not only the HS/AIA members and members of all sister design organizations, but also developers, contractors, public decision-makers and the lay public as well. The circulation is currently over 2,000.

The primary purpose of *Hawaii Architect* is to communicate and discuss issues related to architecture and the design profession. This is achieved at two levels. The first is by communicating items of interest to HS/AIA members and, second, to use articles that inform, educate, and/or communicate with the "lay public" on Hawaii architectural practice.

We hope to see you at the upcoming meeting, Feb. 21 at the Cannon Club. The meeting will be interesting and the food, as usual, will be excellent.

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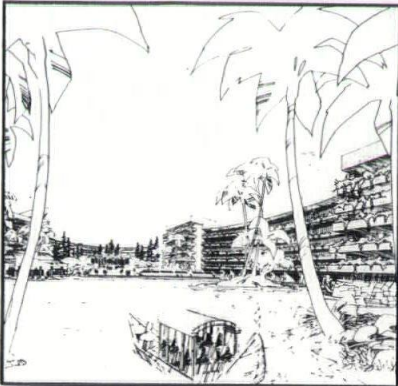
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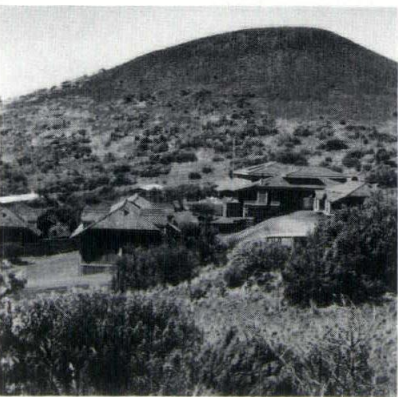
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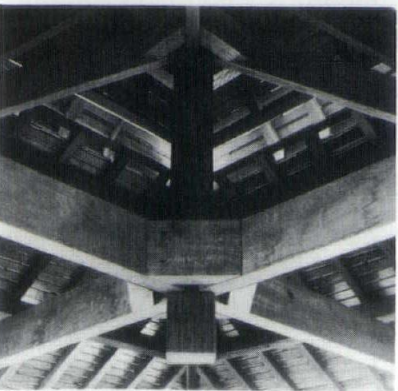
Cover: The Hyatt Regency Maui Hotel was designed by Wimberly, Whisenand, Allison, Tong & Goo Architects, Ltd., in association with Lawton & Umemura Architects AIA Inc.



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Diversity and Distance: Challenges to Big Island Architects

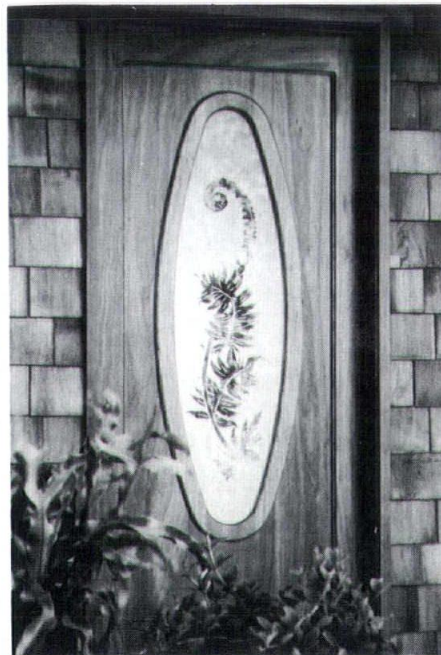
by Virginia Brooks Macdonald, AIA

To be one of the 19 architects on the Big Island is no different than being an architect anywhere else—getting the job and the commission are universal goals. But the obstacles are greater, and there is a general understanding that professionals on the neighbor islands earn less than their counterparts on Oahu or the mainland.

What then is the reason these architects live and work on the Big Island? The following is my feeling after talking with most of them.

In contrast to the more urbanized, fast-paced areas where the highest priority seems to be to command ever-higher fees, comments from all the architects living full-time on Hawaii put excellence of design and enjoyment of living on this island as their primary goals.

Earning higher fees is important to anyone, but invariably for these people it was secondary. Their



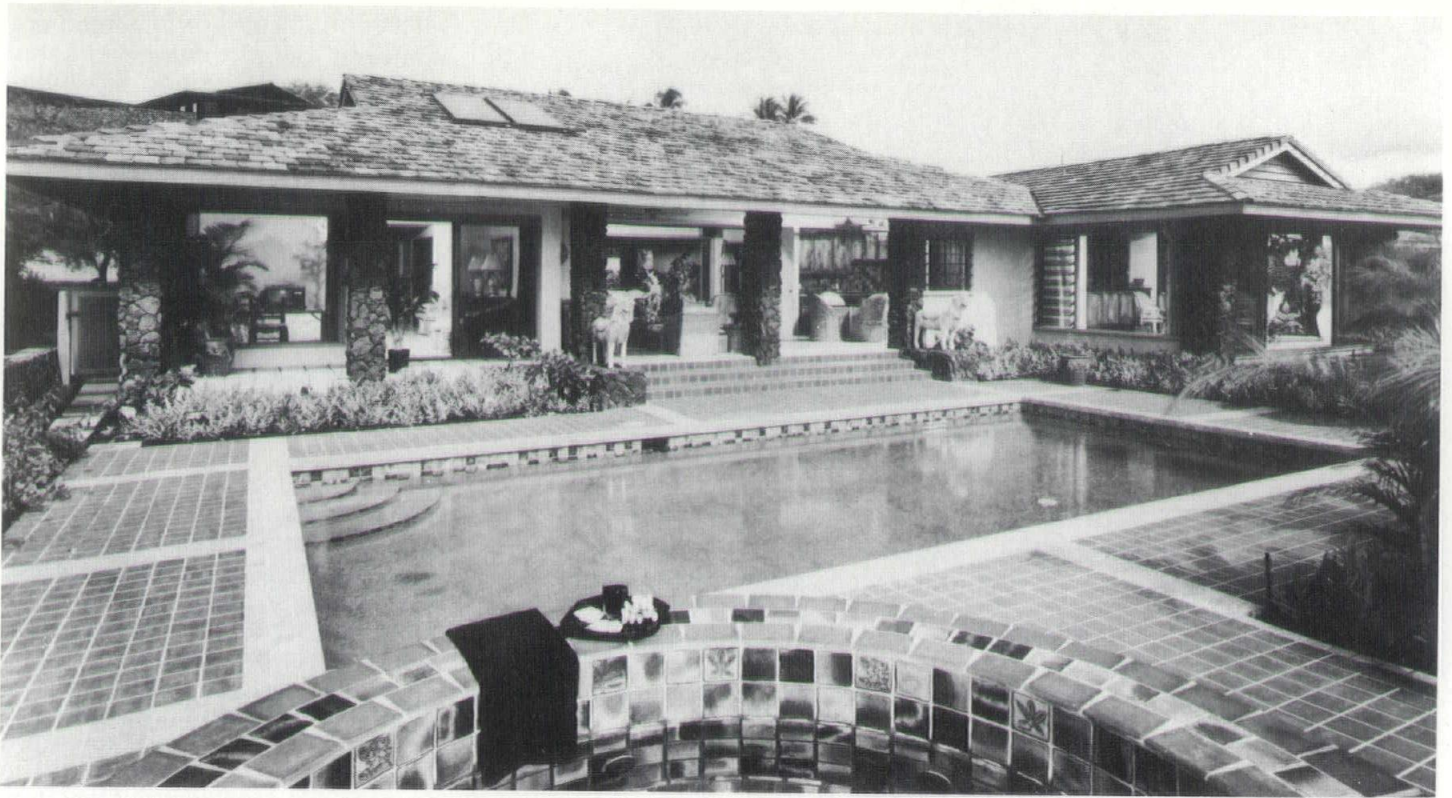
A custom koa door was designed by Virginia Macdonald for her home in the Volcano area. The motif is based on the 'Ama'u fern which is native to the region.

comments were generally, "want to do a good job . . . be more involved . . . don't mind doing my own drafting, it gives me more control over the job."

One obvious difficulty is the large size of the Big Island. One office may be responsible for jobs hundreds of miles apart.

More new construction (80 percent of the 1984 permits) took place in Kona rather than in and around Hilo. However, all pertinent government agencies and permit reviews are in Hilo. (However, if you live in Kona, you can get a permit locally for a single-family home or community building not exceeding 2500 sq.ft. to be constructed in the Kailua-Kona area.)

George Heneghan, a Kona architect, says it is faster and easier for him to go to Honolulu than to Hilo. Harrell McCarty, of the Hilo firm Oda and McCarty, has two homes, more than a hundred miles apart because his job sites are



Don Chapman, FAIA, of Chapman Desai Sakata, designed this private residence in Mauna Kea Fairways South. The pavilion-like structure is cooled by trade winds and sited to take advantage of spectacular views of the Kohala coast. Photo courtesy of Mauna Kea properties.

equally dispersed.

Some architects have moved here after working in such places as San Francisco, Los Angeles or Honolulu. They all refer to getting away from the rat race. Soon they also find themselves away from the money place, and the decision-making center, which in Hawaii is Honolulu.

A corporation may plan a building on a neighbor island, but the corporate headquarters is in Honolulu, and the decision will be made there in choosing an architect. The Navy may need a design for Kawaihae, Hilo or even Antarctica, but the contacts, decisions and reviews are made in Honolulu.

Most important, the Honolulu market place is where either planned or casual personal contact is easy and frequent.

Some Big Island architects feel in order to receive government and corporate contracts it is essential to maintain at least a small office in Honolulu to be easily available. Others would rather stick to one home office here and travel to Honolulu when necessary.

Bob Smelker, a high-energy, ambitious architect, feels he must be available to the market, must be visible where the business is. He would like to live full-time on the Big Island, but he also wants to be "where the action is." Thus Smelker has offices on Hawaii, Maui and Oahu.

Some architects feel that Honolulu is a high-energy, fast-paced, competitive arena where job costs are sometimes lower than if done on the Big Island because the work is done faster. There are times when any architect has to make a decision based on ethical conduct. In Honolulu, a firm bidding for a large commission might be tempted to use unsupervised foreign draftsmen at \$1.46 an hour.

Here, on the other hand, there is hardly an architect who has not at some time been asked, "How much do you charge to stamp drawings?" To those who ask this question, the necessity of a stamp is just an inconvenience to be solved as cheaply as possible. There is virtually no comprehension of the liability an architect

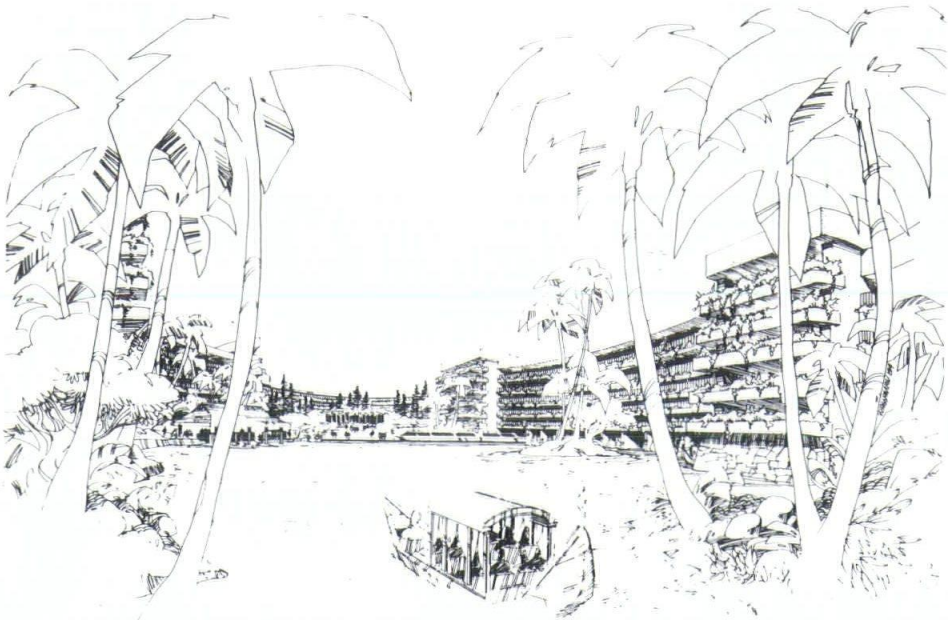
assumes when he stamps and signs drawings not prepared under his supervision.

There is little appreciation on the Big Island that an architect might give better design as well as save the client money. Problems created when 17 homes and foundations at Volcano parted company at 6:13 a.m., Nov. 16, 1983, during an earthquake that registered 6.7 on the Richter scale, could have been avoided by proper design. One house cost \$27,000 to repair.

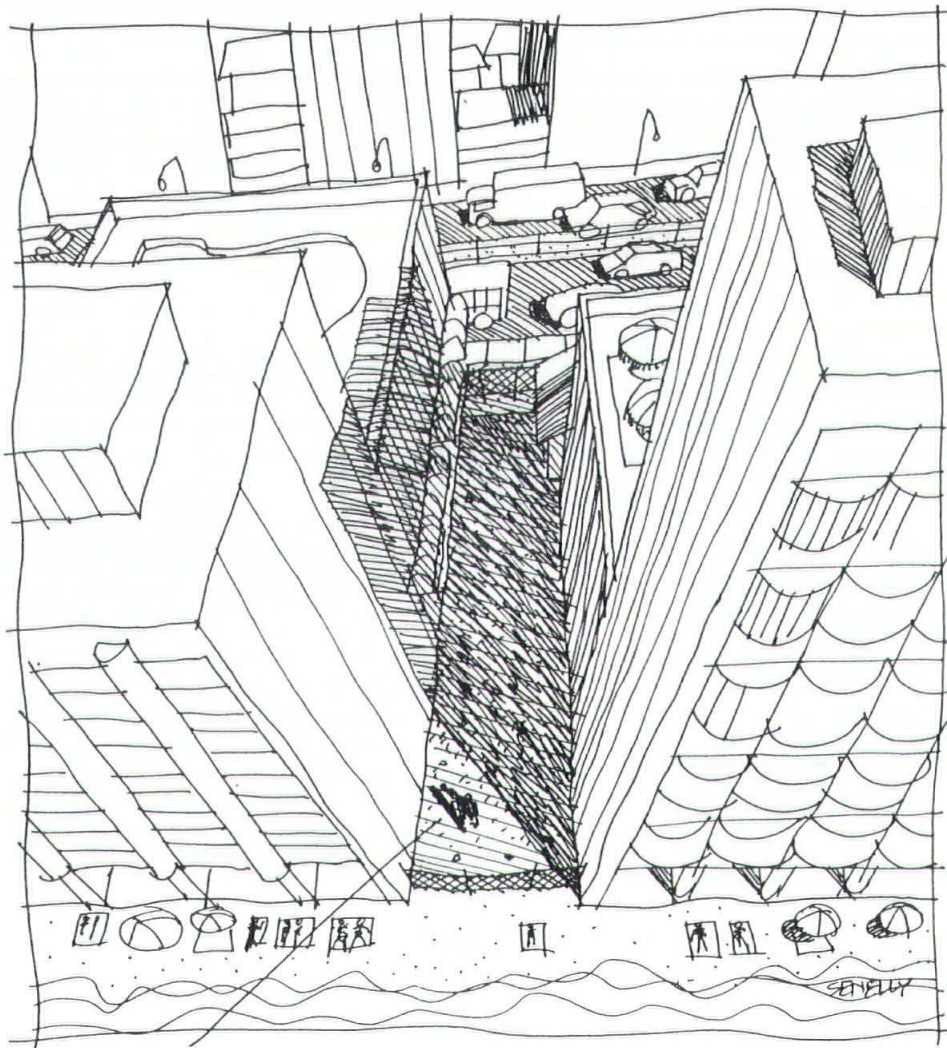
Geographic distance greatly curtails face-to-face contact. An isolationist, do-it-yourself attitude is pervasive on the Big Island.

In the yellow pages of the Hawaii phone book there are 52 listings under the heading of Architects, of which only 19 are located here. In the Oahu phone book, there are 332 listings and of these, only four are for the Big Island.

With more than 250 architects in downtown Honolulu, it would be difficult to avoid seeing, meeting or talking with a fellow architect during any two-day period. But the Big Island is different.



The proposed Hyatt Regency Waikoloa Hotel, designed by Lawton, Umemura & Yamamoto, will be built on the beachfront at the Waikoloa Resort in Kohala. A mile-long water transportation system will bring guests to various parts of the luxury hotel complex.



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The 19 listed architects are scattered over great geographic distances. Any one of these professionals might wander his happy way for six months without seeing another architect—other than perhaps his own partner.

A client can be shown choices of materials, from roofing to wallpaper, only through magazines or catalogues. The variety of locally stocked materials is necessarily limited because of low sales volume.

It sometimes seems that if Russell Oda specifies a certain kitchen cabinet line twice, then Hawaii Planning Mill stocks only that line, and shoppers see only that line. If cabinet work, roofing materials and colors, ceramic tile and paint schemes all seem to be the same for every building on the island, it is partly because that is all people see as available.

Many Big Island architects want more work and want to share in government contracts. They feel strongly that government buildings on the Big Island, such as schools, hospitals and office buildings, should be designed by local architects. But to receive more large commissions, travel to Honolulu—if not a second office there—appears to be necessary.

In addition, larger jobs require a larger work force. The two or three larger offices here, while physically able to complete larger commissions and make more money, also need more money to carry office and staff. They must be aggressive, energetic, keep up government contacts and be willing to go where the work is.

So those on the Big Island with a small, one- or two-person firm are such by choice. These individuals enjoy their work, enjoy feelings of freedom and of being a pioneer. They feel they learn from both client and workmen; and they are gradually educating people to the importance and contribution of the professional architect.

Being a Big Island architect in any size office probably means enjoying living on the Big Island to the extent that we are willing to let the Honolulu firms go to Antarctica, India, or even California.

Why? Because here on Hawaii we have a saying: *Moku Nui Maika'i*—Great, the Big Island! HA

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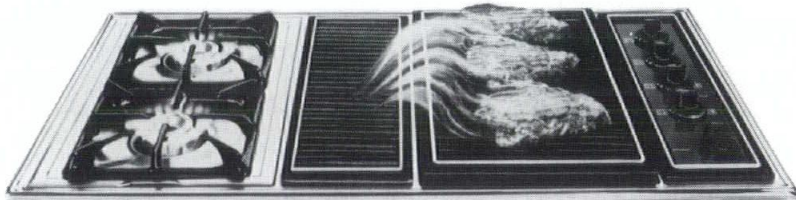
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The School of Architecture was established as a professional school of the University of Hawaii at Manoa in 1980. Its mission is to provide Hawaii's future design and construction professionals with a quality education in architectural principles, with emphasis on their application to the unique physical and cultural environment of our island state. The School is also firmly committed to research in the area of tropical architecture and to providing continuing education for professionals in the community.

In conjunction with the second annual Great Hawaiian Pumpkin Party, the supporters listed above made substantial contributions to the University of Hawaii Foundation to enhance and enrich the programs of the School of Architecture. These funds will be used to improve and properly equip facilities, upgrade computer facilities, provide for visiting lectureships and sponsor continuing education for practicing professionals.

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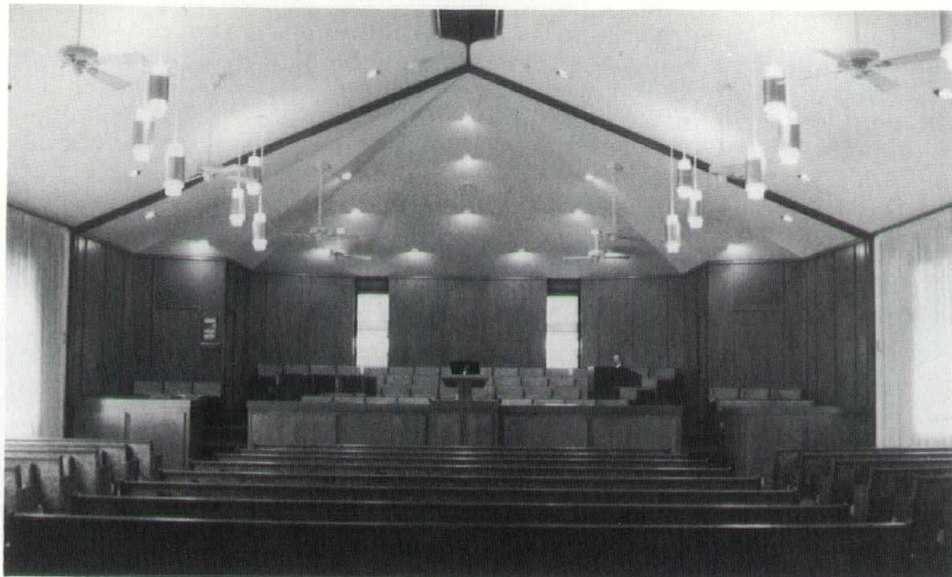
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It's Official . . . AIA's New Maui Section

by Calvin S. Higuchi, AIA
Riecke Sunnland Higuchi Kono Architects, Ltd.

Mauí members of HS/AIA were recognized as an official section component of the Institute on Nov. 27, 1984. This culminated over 10 years of working together as informal groupings of local architects and design professionals.

Some 14 years ago, a group of architects, planners and landscape architects was first organized because of a need for a design professionals' forum on Maui and the fact that less than six architects practiced on the island at that time.

The founders of Planners, Architects, Landscape Architects

of Maui (PALM) included Stan Gima; Tosh Ishikawa, county planning director; Hans Riecke; Russ Riley, landscape architect; Ormond Kelley; Harry Olson and Harry Rice. After-hours meetings were held informally monthly over cocktails at the Landing (now the Charhouse) in Kahului.

Over the years the group has increased to a membership of nearly 40 design professionals including interior designers and county personnel. Over half the membership of PALM are architects, most of whom are also AIA members.

As the number of AIA members on Maui increased to 10 in 1977, it became evident that a neighbor island AIA group was practical. Those members met and a letter was sent to Don Goo, then HS/AIA president, requesting that he contact the AIA component affairs to gather information on becoming an official section or chapter. Later that year at the annual HS/AIA state convention held on Molokai, Resolution No. 9 established the Maui Task Force with a budget of \$750 for Maui programs.

In January of the following year,

A Word From The President

by Gerald Hiyakumoto, AIA
Maui Section President

For many of the architects here on Maui, 1985 started out rapidly, contrary to the island lifestyle. The outlook appears bright for 1985, as businesses expand their facilities in response to the island's popularity and the introduction of direct mainland flights.

With 24 architects now residing on the island, representing 15 architectural firms, the response to this growth has been dramatic.

The cherished notion that we

live in a special small-town community and that Maui is truly *No Ka Oi* (the best) is shared by all of Maui's architects.

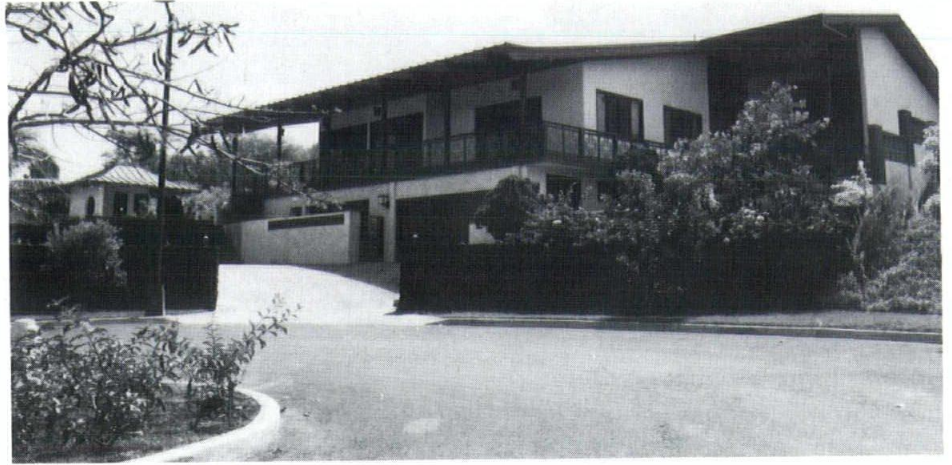
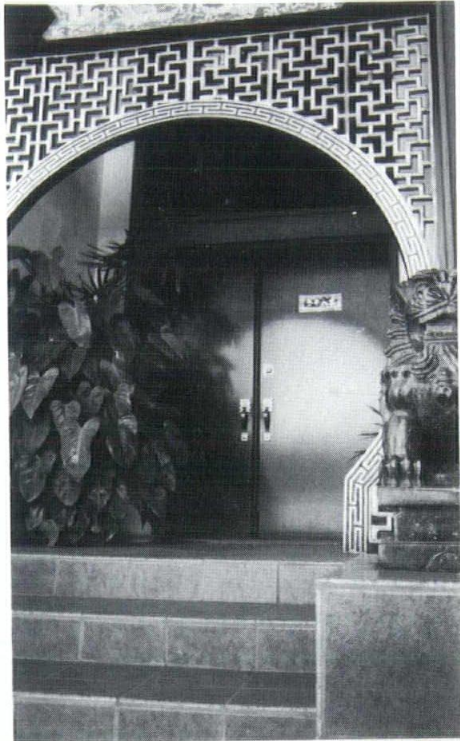
Working in cooperation with Maui county's government, island architects have played an important role in preserving this small-town character. This shared concern for development on our island has unified the architectural community, a benefit perhaps not so readily available in metropolitan areas.

the first organizational meeting was held electing Hans Riecke, president; Stan Gima, vice president; and Alvin Yoshimori, secretary/treasurer. The group then adopted the name AIA/Maui Members.

In the ensuing years, AIA/Maui Members conducted their own programs similar to those of HS/AIA on Oahu, including public awareness displays, professional workshops, field trips to points of interest, cosponsorship of an

annual sandcastle contest, speakers at monthly meetings, input to county planning ordinances, and UBC amendments review.

With the membership at 17 early in 1984 and a neighbor island



Harry H. Olson, AIA, designed a residence at Wailea Fairway Estates for the Fong family (above). The Abrams residence (below), designed by Olson, is also at Wailea Fairway Estates.



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Hale Pai (above) the printing house on the Lahainaluna High School campus, was built in 1837. It deteriorated until its condition was hazardous in 1980 (above left, photo by Ken Sakamoto, Honolulu Star Bulletin). Through a grant from the Department of Land and Natural Resources and the State of Hawaii, the Lahaina Restoration Foundation was able to restore this piece of Hawaiian history. It was restored (right) by Uwe H. H. Schulz, AIA, & Associates. Restoration included stabilizing the natural rock masonry, replacing the roof and roof structure, all wooden lintels, and all doors and windows.

Kamoa Views (below), a condominium project in Kihei, was designed by Ormond L. Kelley, AIA.



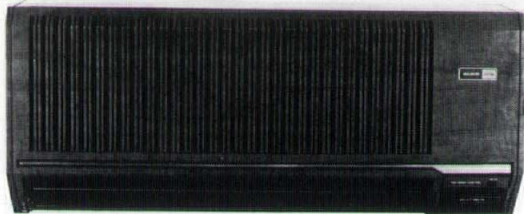
director from Maui, there was a push to formalize the position and become a section component. President Calvin Higuchi and Harry Olson, neighbor island director, pursued the formation of the first section component in the state.

Contact was made with Institute Affairs in Washington by Higuchi, requesting procedures for the formation. Much discussion took place among the members on the pros and cons of becoming a section and Caryn Ono, Institute Affairs assistant secretary, was most helpful in answering the questions the members had.

A petition was signed by all Maui Members requesting approval by the Institute of the section. It was sent to the HS/AIA president and Northwest regional director for their support and signature and on to Harry Harmon, FAIA, secretary of the institute. Harmon notified the group in early December that the Maui members of HS/AIA were officially a section component of the American Institute of Architects as of Nov. 27, 1984.

The Maui Section-HS/AIA starts 1985 with Gerald Hiyakumoto as president; Earl Kono, vice president; and Edmond Akiona, secretary/treasurer. The membership roster lists 22 architects and associates. With section status, the Maui Section will have direct communication with National and be able to send a representative to Grassroots in Washington, D.C. **HA**

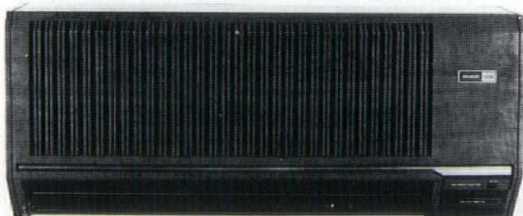
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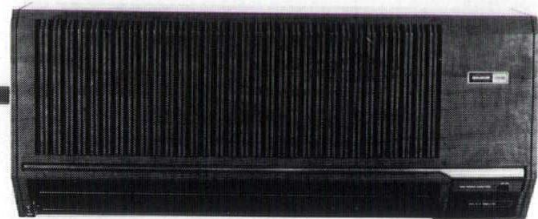
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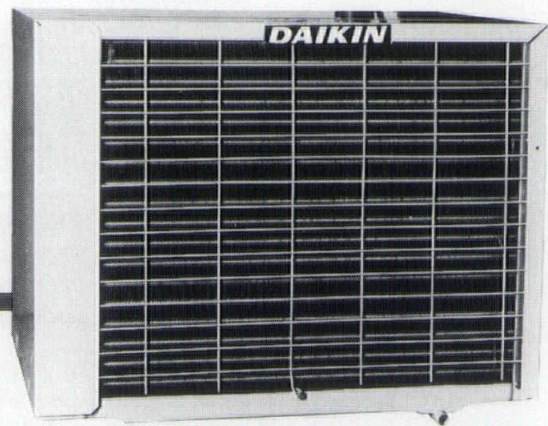
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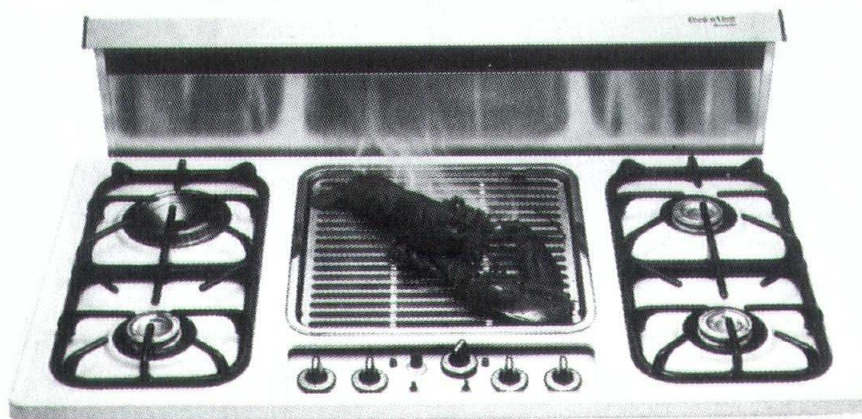
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Negotiating Strategies:

How Not to Lose Before You Begin

In the worlds of industry and commerce, negotiation is something of a great game. From your perspective, it may be a game with a strange set of rules. This is not surprising since the rules are written and refereed by players whose motivations are often different from your own.

A professional services agreement drafted by an attorney for one of your clients is an invitation for you to join the game. As foreign as the rules may seem, and as unappealing as the prospect of joining in may be, the invitation is one you can hardly turn down.

Careful negotiation of your contracts can be critical, not only to the success of your projects, but to the financial well-being of your firm. The key is to master the rules first.

The underlying assumption is a contract is the product of negotiations conducted in good faith by parties of equal bargaining power. Never mind, for a moment, that your client may be the largest industrial complex in the western world. At the outset, everything is negotiable.

According to the rules, the game is set in motion when two parties identify a common objective. An offer is made, it is accepted in principle, and one of the parties undertakes to draft a written instrument of understanding as to how and under what terms and conditions the objective is to be accomplished.

Those who are experienced in the game know the first party to the table with a draft agreement is at a decided advantage. That draft defines the framework for the discussions that follow. It places the initiators in a position to identify all of the benefits they would like to have and to present them in the form of a set of demands. They may even take the preposterous stance that their demands are non-negotiable,

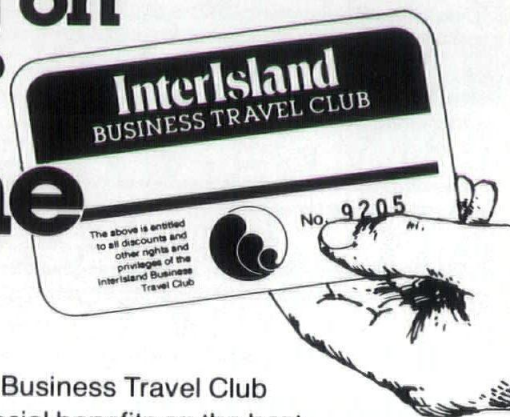
knowing, even as they do, that this is nonsense.

Their goal is to win. Their strategy is to expand their initial advantage through intimidation.

The more off-balance the party on the other side of the table is going in, the more likely it is the desired benefits can be preserved. Not all will survive the process, but some

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will. The more, so this line of reasoning goes, the better.

Enter the architect or engineer, who by nature, training and experience wants more than anything else to avoid conflict and get on with the work. Reading the contract is burden enough; the idea of taking exception to it can be problematic, at best. Nevertheless, that is precisely what you are expected to do, because that is the way the game is played.

Your goal is not so much to conquer as it is to create realistic

expectations. You know how difficult it is to bring a complex building project to a successful conclusion, even under the best of circumstances.

If the basis for your relationship with your client is one of adversarial posturing going in, the odds are already working against you both.

What you need more than anything else is a clear understanding of your respective obligations and an agreement reflecting understanding equitab-

ly. To get there, you are going to have to hold your client's attorney at bay long enough for you to work through important issues of risk and responsibility directly with your client.

The problem, at this point, is you have already lost the first and perhaps most important round. The time to begin to play by the rules is at the very outset.

If you do not already have a set of standard forms of agreement, you might start with those published by your professional society. Work with your attorney and your insurance broker to adapt them to the unique needs of your practice.

Make certain you understand the issues they raise and their relative importance to you. Then, within 30 to 50 seconds after you learn of the award of a new project, forward a copy to your client suggesting it serve as the basis for your negotiations.

What good does this do? It gives you a reasonable point of departure. You have established your own framework for the give and take expected to follow. You have taken a position you believe to be fair, and you have made clear that whatever your client may wish to extract in addition, it is likely to be subject to negotiation.

This is very different from being forced to inquire politely as to whether anything of consequence might somehow be salvaged from your client's draft.

The idea is to strike a balance. For everything you concede, it is reasonable for you to expect some concession in return. Thus, it is important to understand the issues, know your priorities, and have acceptable, fall-back alternatives at hand. The better prepared you are to give in where it matters little in return for a gain where it can matter a lot, the more likely you are to come out of your negotiations reasonably intact.

In the process, you have a one-time opportunity to educate your client about the risks involved and a one-time opportunity to discuss the limitations on your ability as a professional to help mitigate those risks.

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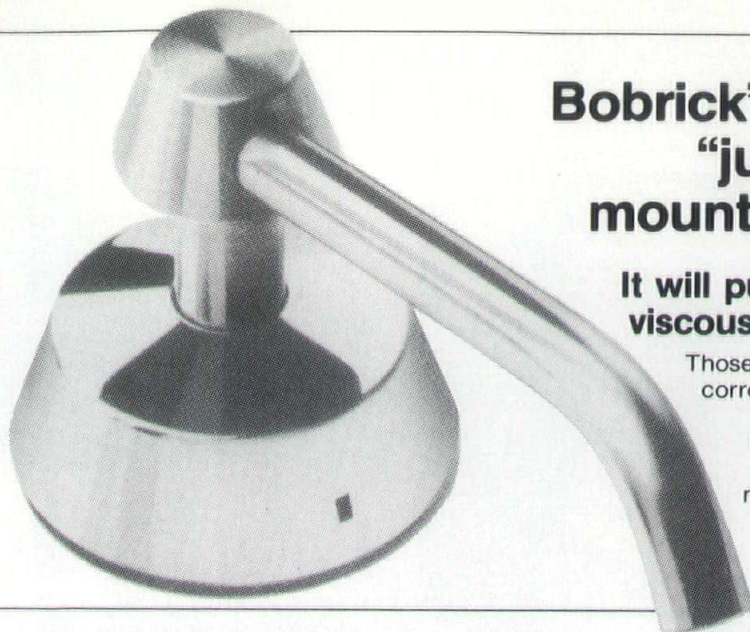
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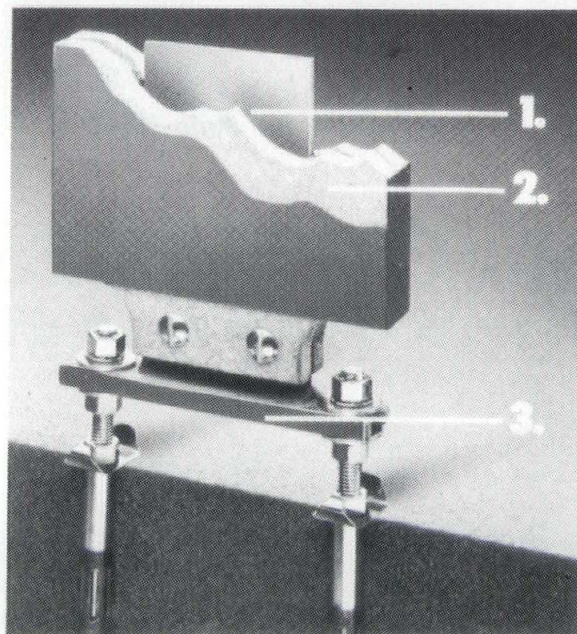
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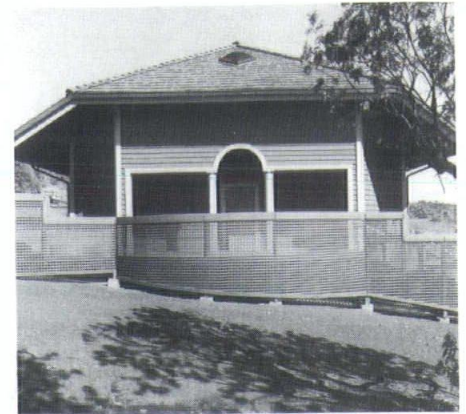
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Hale Pohaku is a complex of laboratories, offices, dormitories, dining and recreation facilities located at the 9,000-foot mid-elevation level of Mauna Kea volcano. The design incorporates roofs which shed snow and windows which provide views yet limit heat loss. Photos by David Franzen.

A Stairway to the Stars

Mauna Kea's Astronomy Complex

Group 70

The architects set out to develop an astronomy research facility at the 9,000-foot level of Mauna Kea comprised of common recreation, dining, office, maintenance and laboratory areas, as well as 58 dormitory units for astronomers. The problems facing the architects were two-fold: the complex is in the middle of the mamane/naio ecosystem which supports the endangered palila bird. Therefore, a minimum of mamane trees and shrubs could be disturbed. The project is also exposed to freezing temperatures and occasional snows so insulation and energy conservation were primary concerns.

The greatest visual concern of the environmental interests was

that the project blend into the environment. The greatest visual concern of the astronomy community was that the facility convey an intimate yet sophisticated quality to be appreciated by a broad range of international users.

A complex of separate buildings was designed to allow for future expansion and to fragment the visual impact of the development. The site plan focuses on the commons building. Separate buildings are connected by a walkway which minimizes the erosion of foot traffic on the site. The walkways carry the utilities to each building in order to minimize the environmental impact of trenching and to reduce costs.

Careful siting of structures

among the mamane shrubs to provide views and convenient circulation resulted in only three shrubs being removed.

The attic spaces of the structures are used for offices and dorm rooms in order to minimize the visual impact of these two-story buildings and to give them a single-story look. Roof slopes reflect the need to shed snow and to capture space in attics for functional use.

Available light and heat is used in the commons building (with a central light scoop and skylights) in order to minimize energy consumption. No artificial lights are necessary in the commons building during the normal day. Conversely, windows in the dorm rooms are minimized because astronomers sleep during the day.

All windows are double paned.

The roofs, walls and floors of the project are insulated, solar panels heat the water, hot water pipes with sensors store and reheat water and air is humidified as well as heated. Several active energy systems were used for the first time in the state on this building. Passive energy design strategies determined openings, storage of heat in the structure and orientation of the buildings.

The environment of the complex is unusual in Hawaii in that heat is invited in rather than reflected, snow is a consideration along with water, and the land is austere and unforgiving rather than lush and regenerative.

The architects have attempted to follow basic principles they call "pre-modern" in the design of this project. These basic principles, such as correct orientation, roofs which shed snow and protect walls, windows which provide views yet limit loss of heat, have yielded an architectural expression which responds to the environmental aspects of the site as well as attempts to complement the rich imagery of the area.

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Architect:

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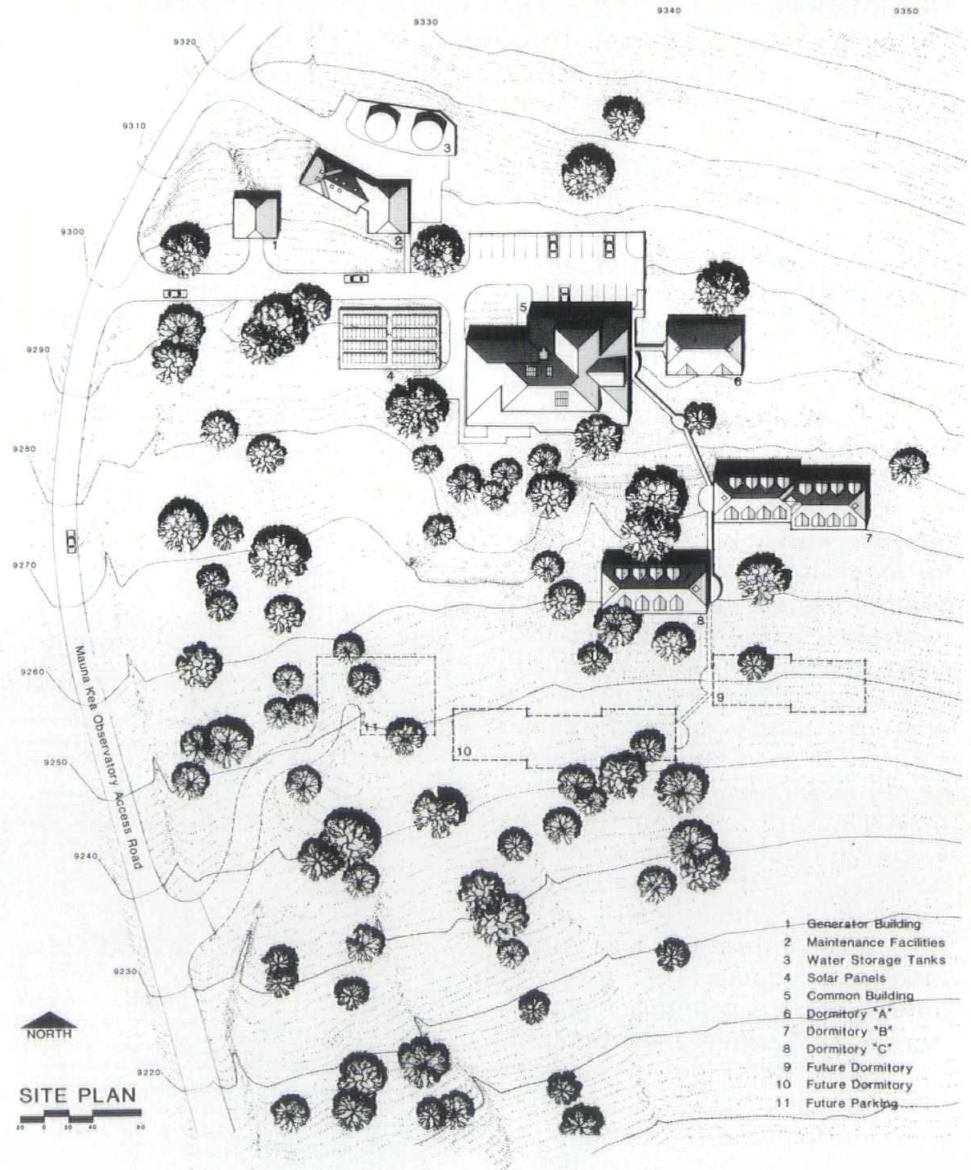
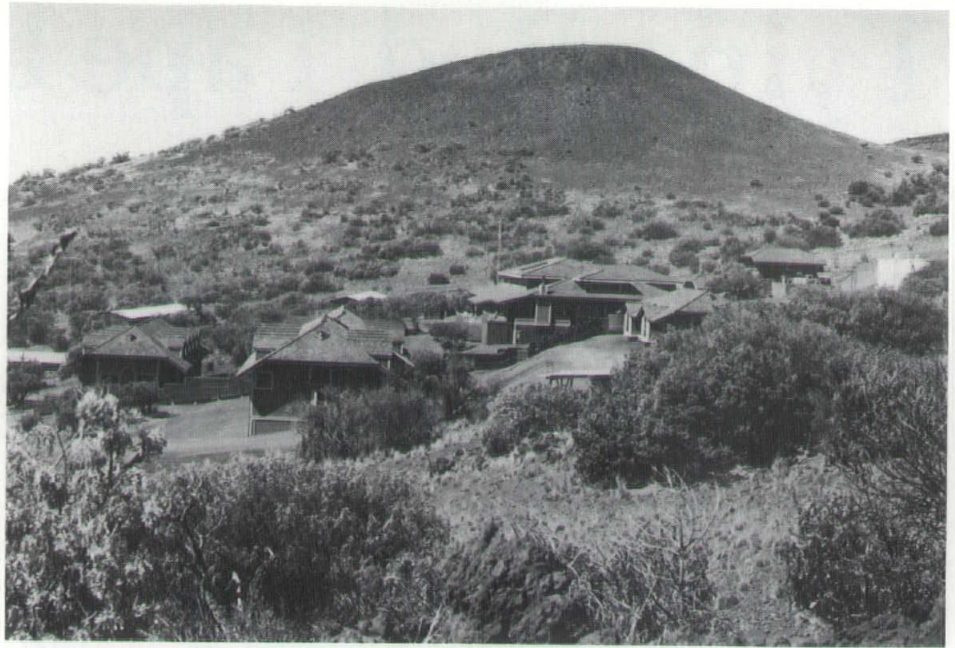
Photography:

David Franzen

HA

Hale Pohaku was designed to blend into its environment. The complex is in the middle of the mamane/naio ecosystem which supports the endangered palila bird. Few mamane shrubs were disturbed during construction.

Photo by David Franzen.



Tying Red Tape Into Bows

The Comprehensive Zoning Ordinance (CZO) for the county of Kauai, like every island's zoning ordinance, is enacted to implement the general plan. The general purpose of the CZO is to promote the "Garden Isle" concept, consistent with the environmental characteristics that make Kauai unique.

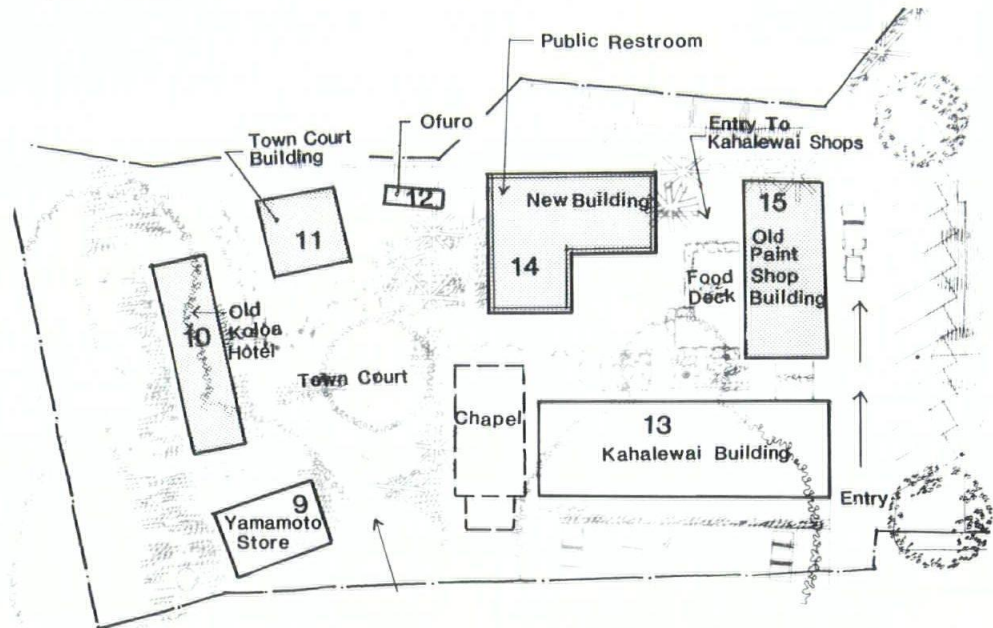
The planning regulations for Kauai, however, are also unique because they are based on performance criteria rather than the prescriptive criteria used in other island zoning ordinances. The overall intent of the CZO is to be flexible rather than restrictive, and the regulations are generally minimum requirements rather than maximum constraints. This is not a carte blanche for architects and developers, but an unusual invitation to undertake the planning process with a great amount of flexibility and creativity. This latitude, often demanded in the review of projects on Oahu, but rarely given, is an essential element of the planning process for Kauai.

There are six major use districts for the island, which correspond roughly with the use regulations for most of the other counties. In addition, there are two special treatment districts which control development in areas which, due to special environmental or social characteristics, demand closer scrutiny. These special areas are governed by an additional layer of review and are designated either as a special treatment district or as a constraint district. The special treatment district intent is to preserve valuable, yet often intangible social or aesthetic characteristics within an existing community, while the constraint district is enforced to maintain very specific physical (environmental) qualities of an area.

Even within these very specific special districts, there is a great

Kauai's flexible planning process benefits architects, builders, and community interests.

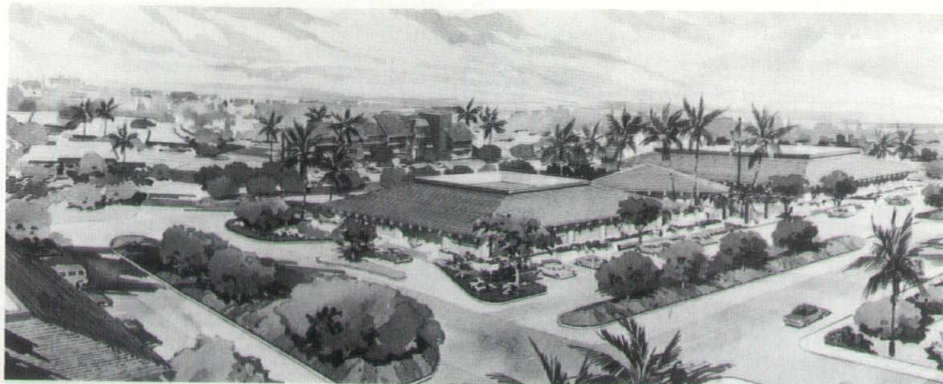
**by Spencer Leineweber, AIA
Spencer Mason Partnership**



Koloa, a century-old town on Kauai, was renovated in 1983. The challenge was to preserve the town without imposing twentieth-century aesthetics. Spencer Leineweber was project architect for renovation of old Koloa Town.



Keith F. Long, AIA, designed a 40,000-square-foot medical/dental complex in Lihue. As an architect who lives on Kauai, a small office in a small community, he is involved in a wide range of projects, from a small residential remodel to professional office buildings. Long comments, "We don't have the luxury of being able to specialize with particular project types, but that's the price I pay to live in such a beautiful place."



possibility for creativity in the development process. Unlike Article 12 of the City and County of Honolulu CZC, there is not one word about the caliber of trees that can be removed or the necessity for only earth-toned colors.

Since the criteria for compliance within all the use districts is performance criteria rather than prescriptive criteria, there needs to be a formalized process for reviewing how well the individual project characteristics meet the intent of the performance criteria. This formalized process is the use permit. In each of the use districts it is necessary to obtain a use permit. The use permit is granted by the county zoning department, independently and before the typical building permit process. It provides for a review of the unique characteristics of each individual project and allows specific consideration of how well the actual design fits the performance criteria. Depending on the size, location, or complexity of the project, formal review is either by the planning director or the planning commission. Consequently, it is possible for the public to address their concerns within a formalized structure.

Ordinarily, projects which meet the specific prescriptive criteria of the zoning ordinance for Honolulu would not be brought to a public forum. While many architects would shudder at the thought of having to go through the public hearing process for a project that essentially meets the zoning regulations, the very fact that this review exists permits substantial flexibility in the interpretation of

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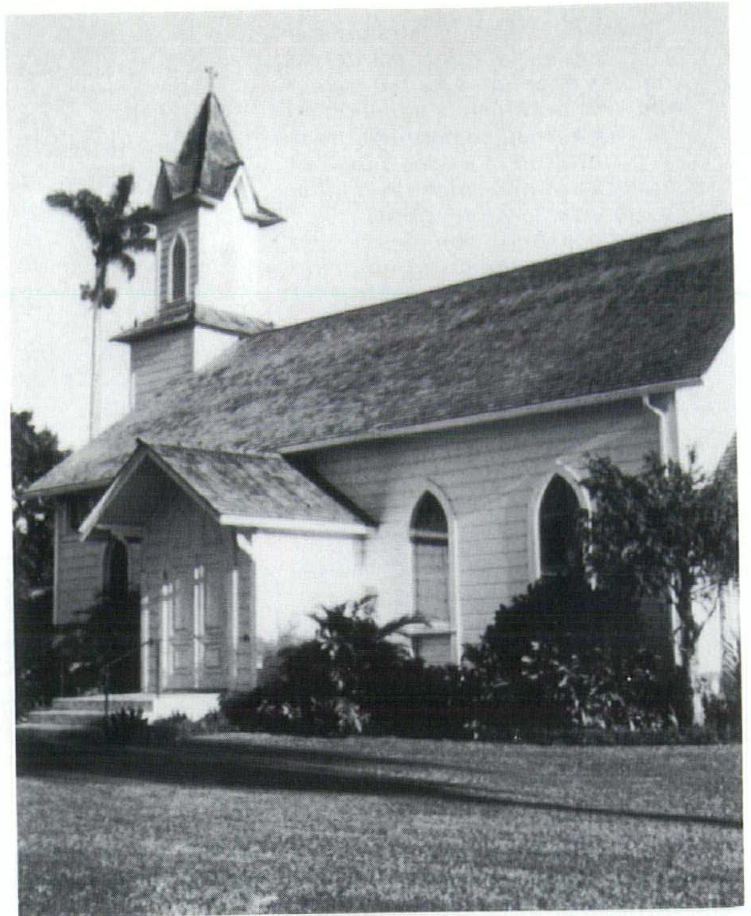
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Lihue Gardens Elderly Housing, a 48-unit housing complex, was designed by Keith Long, AIA. Long completely restored the historic Lihue Lutheran Church after the original was destroyed by Hurricane Iwa.



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the zoning regulations. The involvement of the community as the watchdog for a project reinforces the overall objective of the zoning ordinance to promote the health, safety and welfare of the general public.

The planning commission may further define special treatment districts with a specific development plan for the area. While these plans have more detailed and specific community goals and objectives, the criteria are still performance related. There are no restrictive view planes or zero height precincts enforced by regulation. Instead, individual land owners within the district often are required to present a detailed master plan for their land for public review, before any major use application is granted. Consequently, within certain parameters, it is the land owner who is determining the individual design characteristics of the project.

This flexibility does not come without its own price tag. The latitude of design requires review at many stages. For a large or unusual project, informal presentations are made before the planning commission so that input can be given at appropriate points in the planning process. The affected local community must be consulted throughout the design to avert disaster at the public hearing. Even then, although the primary watchdog is the general public, the loudest voice may not always be the most legitimate concern. The entire process requires a developer that is sophisticated enough to understand the payback for the amount of time that the whole process can take.

The climate for business and development for Kauai has been quite maligned by the press. Perhaps the amount of flexibility for creativity that is given in the development process is not realized. However, that flexibility cannot be given without the cooperation and conscience of the general public. HA



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RAIN BIRD

Early in my career I was given the opportunity to remodel a wood house. This old Maunawili home was sited on six acres backed up to Kaneohe Ranch, overlooking Olomana Peaks. Employed by a very particular and sophisticated client, we proceeded to design a large "cabinet" of hardwoods where he and his bride intended to live.

The house was primarily of mahogany (1¼-inch combed finish 1x12 T&G exterior walls and ¾-inch 1x12 T&G interior walls). I worked long hours studying everything in minute detail. All the shelves in each closet were studied individually, recessed light valances were detailed into the ceiling, cabinets were designed for each specialized function and I thought every detail covered. Young and naive, I was not inhibited by constraints of local supplies, industry standard building techniques and labor intensive practices.

The owner had a personal friend picked to build his home and work began. Demolition proceeded as expected then construction started.

The first day of construction, I found the carpenters putting a closet door in with no heed to my carefully conceived detail. Naturally I instructed the contractor's foreman to rip it out and start again for which I had my head bitten off at the neck and a lecture ensued on "do you want quick and cheap or as-drawn and expensive?" The outcome was I wanted as-drawn.

This ended our dispute and started a friendship with Benson Seta, for which I shall be forever thankful. Seta now had to change gears from a production carpenter—which he had become through pressure of the construction industry—back to the trained artisan.

Seta decided to show this green architect what wood can do in the hands of one who knows how to use it. In my naivete I had designed a monster, a piece which in the hands of a butcher might easily have been my first and last job. But in the hands of this craftsman, it turned out to be a fruitful and fulfilling work of art.

We met every day throughout the construction. During these

Working With Wood: The Evolution of An Art Form

by Jeffrey Nishi, AIA
Jeffrey Nishi & Associates/Architects



At the Tanjong Jara Beach Hotel in Malaysia, wood is used to create a delightful, warm, structural and decorative ceiling. The hotel was designed by Wimberly, Whisenand, Allison, Tong and Goo Architects.



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Part of this intricate process included replacing a portion of the lanai tiles. And today, it's difficult to tell which tiles were installed in 1882 and which work was recently completed. Shades of old and new match precisely — a credit to the older tile's ability to withstand years of wear without fading. This proves again, for looks that last, there's nothing like tile.

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ARCHITECTS: (Iolani Palace restoration, phase 7 & 8.)
Geoffrey W. Fairfax, FAIA & Associates

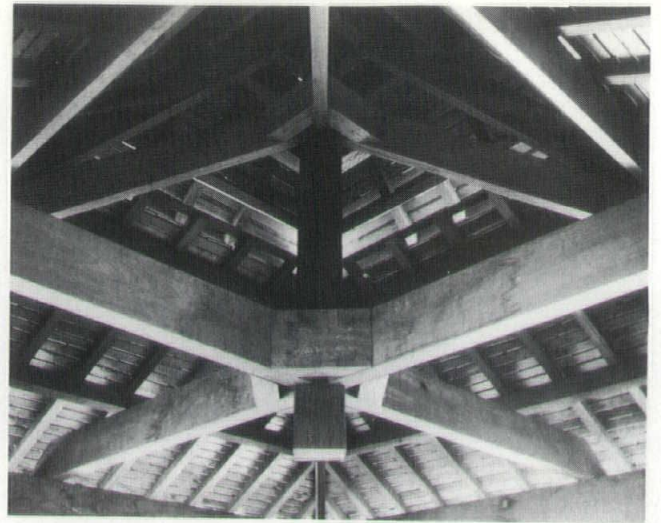
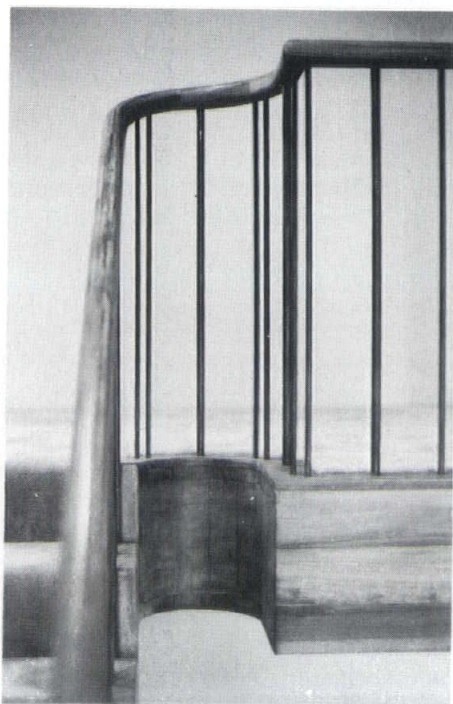
GENERAL CONTRACTOR: Kenneth Shioi & Company

OWNER: Friends of Iolani Palace for the State of Hawaii





In the entry above, wood ceilings and wood case work are used ornamentally as well as functionally. The delicate design is a challenge to the architect. Used as a finish material, the handrail below attests to the fact that crafted woodwork is not impossible in today's industry. Photos courtesy of Ossipoff, Snyder and Rowland.



Roof framing at the Rantau Abang Visitors Center in Malaysia, designed by Wimberly, Whisenand, Allison, Tong and Goo Architects, displays the beauty of structure in wood.

meetings Seta showed me what knowledge was needed beyond what could be described in drawn form. He showed his attention in the selection of each piece for its color and graining, he anticipated the wood's warping, cupping and breathing. He showed me techniques of oversizing trims so that they could be sanded to perfect fits.

In his hands, the wood was easily workable. One man's mistake was not necessarily a disaster. In many cases, a patched piece of wood became a testament to the carpenter's skill rather than his error.

On the same job I encountered another artisan to whom I also attribute much of the success of this project. My first encounter with Clarence Ishibashi was over a question: "Do you really want to do it this way?" The ensuing discussion and subsequent meetings introduced me to the world of hardwood cabinet making.

Ishibashi taught me what wood could do when moved from the drier climate of Kakaako to wet Maunawili. He showed me the options of using custom lumber, cored plywood or opposed grained solid-stock doors with horizontal

splines to help keep cabinet doors from warping.

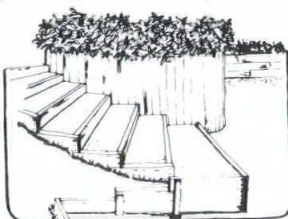
He described characteristic differences in species of wood and how they affected his cabinet making. Here again I had designed against industry practices. Ishibashi did not scoff at my ignorance, but rather used his skill in woodworking to make the design come to life. In one instance he found himself digging into his tool chest for a particular chisel his father had given him to cut an unconventional recess designed by the kid.

I was lucky and will be forever thankful to these men and many that followed as I continued to practice and learn more about this warm, lively material, wood. It can give soul to our buildings. Each piece possesses its own personality; it can be forgiving or haunting. In skilled hands it can be refined to possess a beauty beyond its original personality. Poorly detailed and clumsily assembled, it can just rot away and even affect adjacent pieces like cancer.

The construction industry has developed faster techniques which require less skill, and construction techniques for the use of wood must also progress to keep this product competitive in the market



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or forget it.**



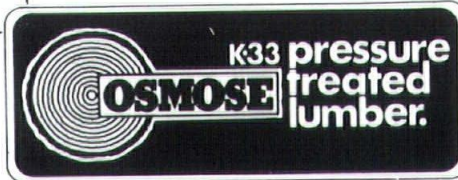
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Ossipoff, Snyder, Rowland & Goetz designed a rustic bridge in Wailea using wood structurally as well as decoratively. All members are shorter than the span required, assembled in a pleasing and efficient design. Photo by David Franzen.

place.

We are no longer allowed the luxury of acclimating wood under cover on the site over a couple of months. The normal scenario has been that the specified wood with a 15 percent moisture content is received fresh from the pressure treatment plant, partially dried—if at all—and used immediately. After a few rainstorms, a cement plaster coat is applied to the outside and another stable and brittle material, gypsum board, is applied to the interior. Then for the next year the structure rocks and rolls as it settles, shrinks and cracks.

Another critical problem has been the changes in wood construction techniques. Careful selection of pieces, analysis of grain, fitting and notching together of each block of wood has become substituted by the chain-saw-and-larger-nail method.

Wood, because it is relatively inexpensive and available, has continued to be competitive in the building industry. The architect's problem now becomes insuring the user of this material will incorporate present-day methodology with the skilled knowledge to use wood to its best advantage.

The evolution of building practices need not be detrimental to the use of wood. The architect must combine his knowledge of this material with new building techniques and create details



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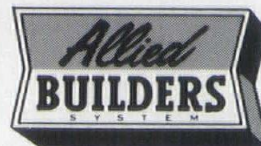
Skippers Restaurant, Windward City Shopping Center

Allied teamwork was more crucial than usual because our clients were in Seattle. And because it was their first business venture in Hawaii, they were understandably anxious about coordination and control on a job site 3,000 miles across the ocean. By the time final plans were in hand, the deadline was just four weeks away. The job required reinforcing the roof and opening the ceiling for

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John Greer, Jim Dixon,
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Geoff Patterson, Architect

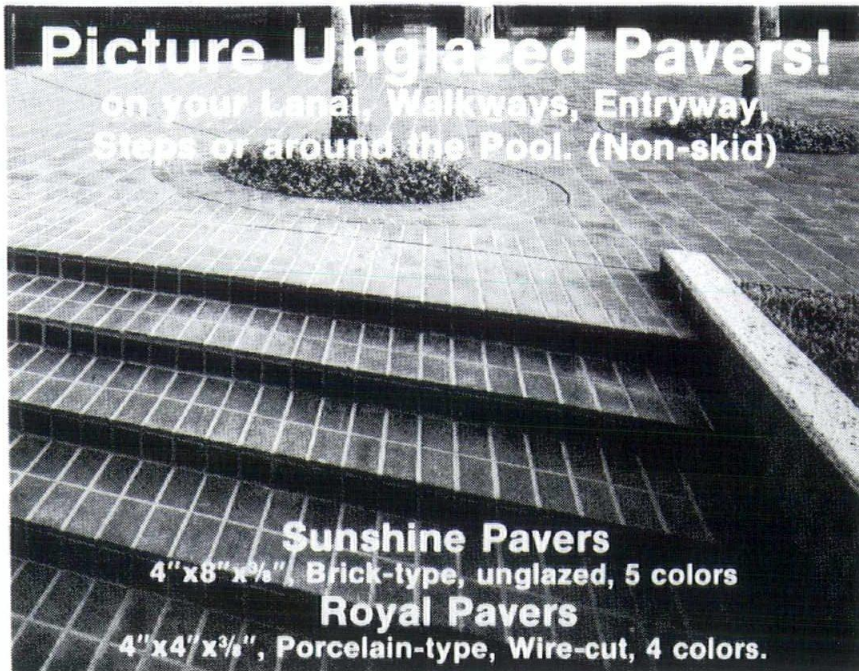


skylights. The Skippers mainland design had to be adapted to local codes. Inside, a nautical theme was created with porthole-style mirrors, rough lumber, and brass fittings. Allied teamwork came into play with smooth organization, efficiency, and good timing. As we built a restaurant, we built confidence, too. Right on schedule. And we've already completed Skippers number two.



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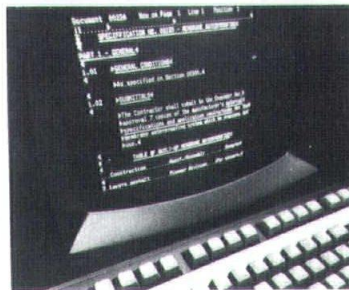
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which should complement the use of this handsome building material in today's market both structurally and decoratively.

A look back at the single wall structure may provide some hints. Walls were used structurally in addition to providing the finished surface and consequently increased speed and decreased labor. Only one trade is needed to assemble the wall, and as one piece provides both interior and exterior surfaces, the material should be handsome enough to remain exposed. The lack of 1/4-inch or 7/8-inch material, which has caused excessive deflection, could be resolved by custom milling or well-placed stiffeners that could lower the overall amount of material used.

Wood ceilings applied as sheathing over rafters, over the exposed underside of structural decking or as a decorative suspended ceiling are also appropriate applications in today's industry. The wood is light weight and one-step finishing can reduce and simplify an overhead installation of material. The use of rough-sawn pieces eliminates the need for sanding or an elaborate finishing process, yet displays the beauty of the wood and its natural texture.

I have found wood to be a material to which I attribute many pleasant experiences and relationships. And yet it is an unending riddle, a material that will take far more than a magazine article to convey understanding. Beyond the specification of wood and the drawing of details, success in wood comes from the artisan with thorough knowledge in understanding and handling this natural material.

Architects should take heart: fine woodwork still exists, and men like Seta and Ishibashi are still in the industry with the knowledge and skills. Along with their abilities, these men share a love for wood and will take very little encouragement to show you what they can do.

The architect must only use his knowledge of the material and building technique to stimulate artisans to create from wood the handsome and natural products to enhance the fiber of a building and delight the eye.

HA

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Help us celebrate Midpac's newly expanded hardwood flooring department by attending the seminar, **February 14, 4:30 – 6:30 PM** at Midpac Lumber's offices and showroom in Mapunapuna.

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CSI Seminar Slated

CSI-Hawaii will present a seminar on the role of the architect/engineer in contract administration on Saturday, March 10, 1985, at the Queen Kapiolani Hotel Akala Room, from 8 a.m. until 1:30 p.m. Lunch will be provided. The seminar will be conducted by

Robert Shearer, an attorney and Fellow of the National Contract Management Association.

Shearer will explain the terms, conditions, rights and responsibilities of those involved in administering construction contracts. The seminar will cover minimizing claims, meeting time requirements and achieving better quality construction through

contract administration techniques. Participants will learn to anticipate and avoid points of controversy, monitor the execution of the contract, resolve controversy without extended negotiation, arbitration or litigation, and better understand the relationship of the contract documents to the technical objective of the project.

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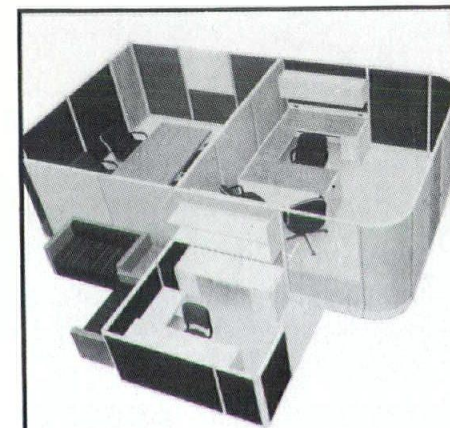
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Flooring Seminar Set

Midpac Lumber, in conjunction with Hawaii Remodeler's Council, will be hosting a seminar on strip, plank and parquet hardwood flooring. The program will be held Feb. 14, 4:30-6:30 p.m. at Midpac Lumber's showroom, 1001 Ahua St., in Mapunapuna.

The keynote speaker will be Claude Taylor, director of sales for Memphis Hardwood Flooring, manufacturers of Chickasaw Hardwood Flooring.

Taylor, one of the industry's



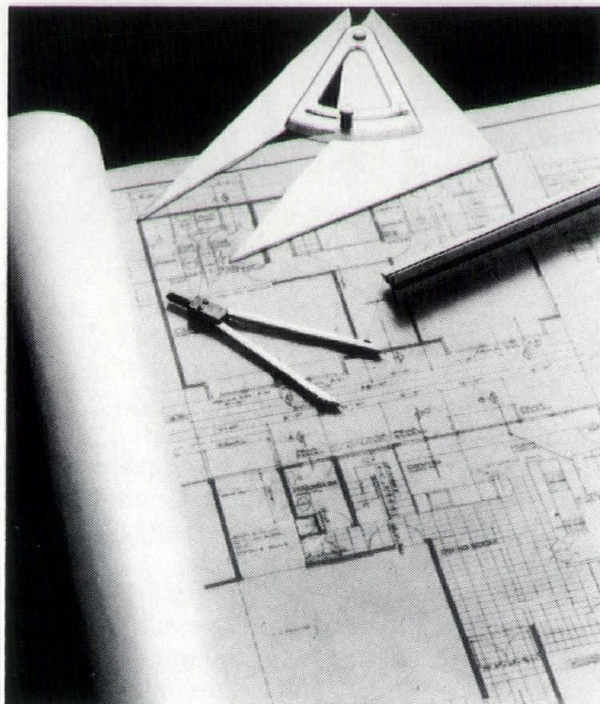
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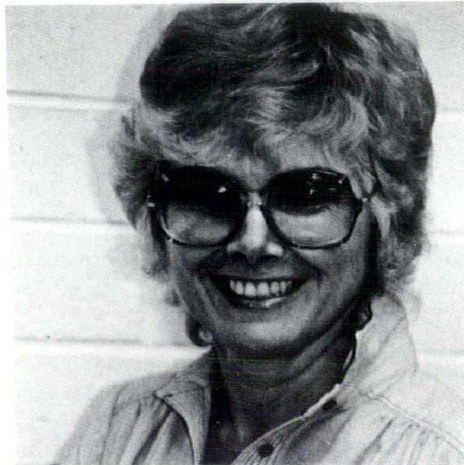
leading spokesmen, has authored many consumer and trade articles and is the founder of a highly respected installation school.

The program will include a discussion of general product information, advantages and disadvantages of strip, plank and parquet flooring, and installation techniques. Questions and answers will follow. The seminar is open to the public and refreshments will be provided.

For more information, contact Tommy Miyashiro, Sanford Chun or Eddie Heu at 836-8111.



1985 officers of the Hawaii Chapter of the American Society of Landscape Architects.



Miki Riker

Riker Joins "Hawaii Architect"

Miki Riker, new advertising account executive for PMP Company, Ltd., is definitely on the move. This time the move is throughout the building industry selling advertising for the publisher of *Hawaii Architect* and several other publications. But there was a time when "on the move" for Miki led her literally around the world—twice!

"I first came to America because I had 'wander-lust,'" she said. Settling in New York, she was hired by Lufthansa Airlines as a bilingual secretary since she spoke both German and English. Deciding to visit Alaska resulted in a job with Pan American Airlines on their

ticket counter, and her subsequent transfers to Chicago and finally New York where she married.

With her husband in the hotel business, her homes included Nigeria, Sri Lanka, Australia, the Philippines and then Guam where she first began selling publication advertising.

"I like selling," she says, "because I enjoy person-to-person contact. I also enjoy a challenge—which *Hawaii Architect* definitely is. I'm sure there will be tremendous results in 1985, with everyone's cooperation."

Miki is hard at work making the rounds of construction industry potential advertisers and says she looks forward to meeting more architects and other design professionals in the near future.

ASLA Elects Officers

The American Society of Landscape Architects, Hawaii Chapter announced its 1985 officers at the chapter's annual meeting in December.

Elected to office were Mike Miyabara, Woolsey, Miyabara & Associates, Inc., president; Ted Green, Ted Green Landscape

Architect, president-elect; Ed Beveridge, Phillips, Brandt, Reddick & Associates, Inc., vice president; Randy Fujimoto, Woolsey, Miyabara & Associates, Inc., secretary; Wendie McAllaster, DHM, Inc., treasurer; Alan Clarke, Tong, Clarke & Mechler, trustee; Tom Witten, Phillips, Brandt, Reddick & Associates, Inc., government affairs committee chairman; and David Kumasaka, Phillips, Brandt, Reddick & Associates, Inc., chapter membership coordinator.

Corrections . . .

Following are corrections to the *Hawaii Architect* December, 1984 Yearbook:

Page 15: Donald Goo, AIA, of Wimberly, Whisenand, Allison, Tong & Goo notes that the credit for Hemmeter Center should have included "in association with Lawton & Taylor."

Page 23: Clifford Hanssen, AIA, of Charles Kober Associates regrets that an error was made in listing the electrical engineers for the JCPenney/Ala Moana project. Bennett & Drane Electrical Engineers, Ltd. were the consultants for the project.

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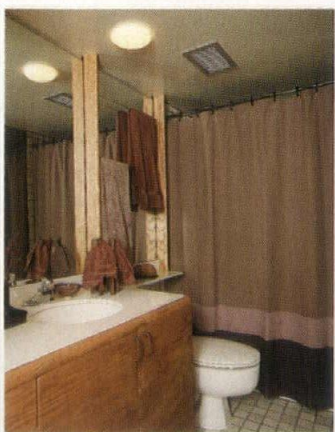
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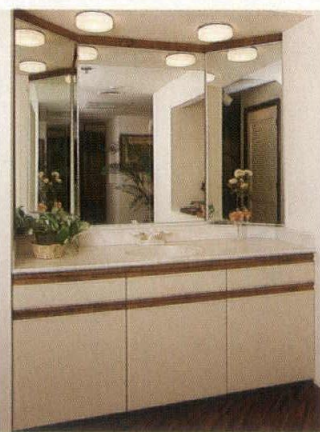
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The European look of Stateline's clean, uncluttered cabinet design, "Eulopa," was selected by Mililani for their line of luxury, Executive Homes. The kitchen above features attractive and durable high-pressure almond plastic laminate with Stained Oak trim and continuous pulls.



In this bathroom at Honolulu Tower, Stateline brought the architect's plans to reality through the beauty of Stained Red Oak with white cultured marble. The innovative standing towel rack of Solid Oak is an example of Stateline's versatility.



Another example of architect design custom cabinetry in the bath—this time at Punahou Cliffs Condominium. Here, Stateline utilized high-pressure laminate plastic-faced doors and drawers with Koa trim and continuous pulls. A wide array of laminate colors also are available.



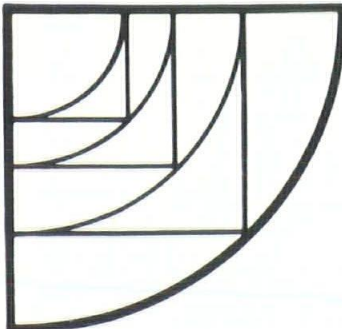
An unusual bathroom treatment by Stateline, above left, in striking black lacquer on Birch with white lacquer molding.

The bathroom at right features quarter-inch CORIAN® inserts framed in solid Teak.

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news

Expo '85 Scheduled

The 15th. annual building materials, supplies and services exposition sponsored by the Building Industry Association of Hawaii, will be held at the NBC Exhibition Hall Wednesday, March 13 and Thursday, March 14.

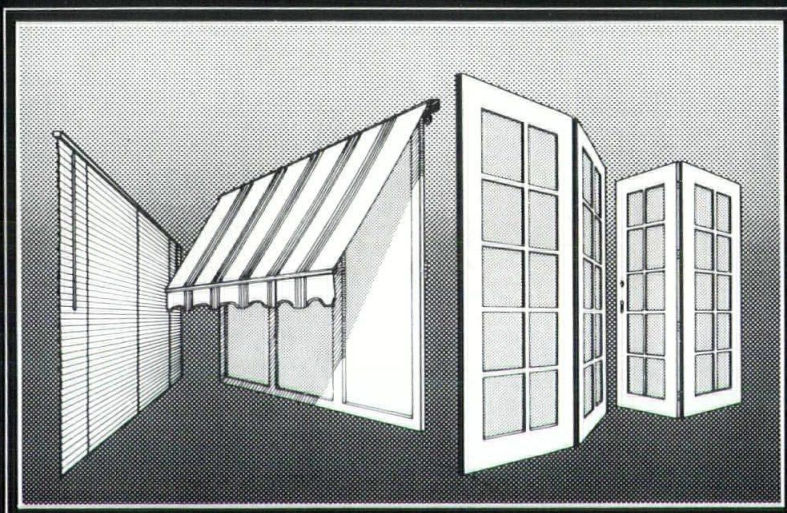
HS/AIA will participate in Expo '85 by exhibiting their 1984 design awards. Over 2,500 building and construction professionals have been invited to attend the event.

New products and services of over 50 firms will be displayed in over 150 booths. Admission is free to industry professionals.

A continental breakfast will be served at 10:30 a.m. on March 13 and opening ceremonies are slated for 11.

According to Carl Reppun, BIA's Expo '85 chairman, a selected series of seminars of interest to builders and architects is scheduled. More information about the seminars can be obtained from the BIA office at 847-4666.

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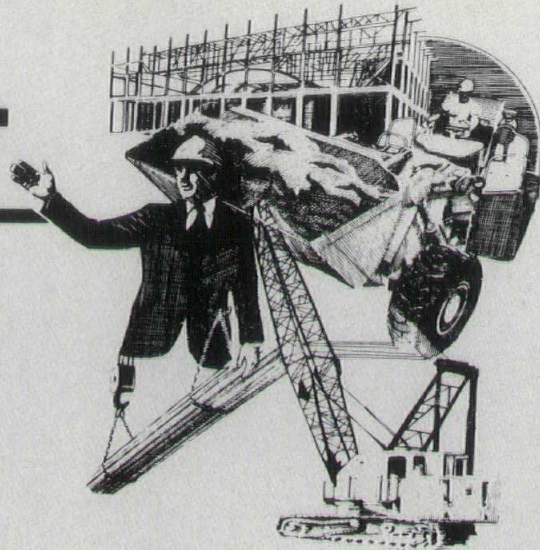
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