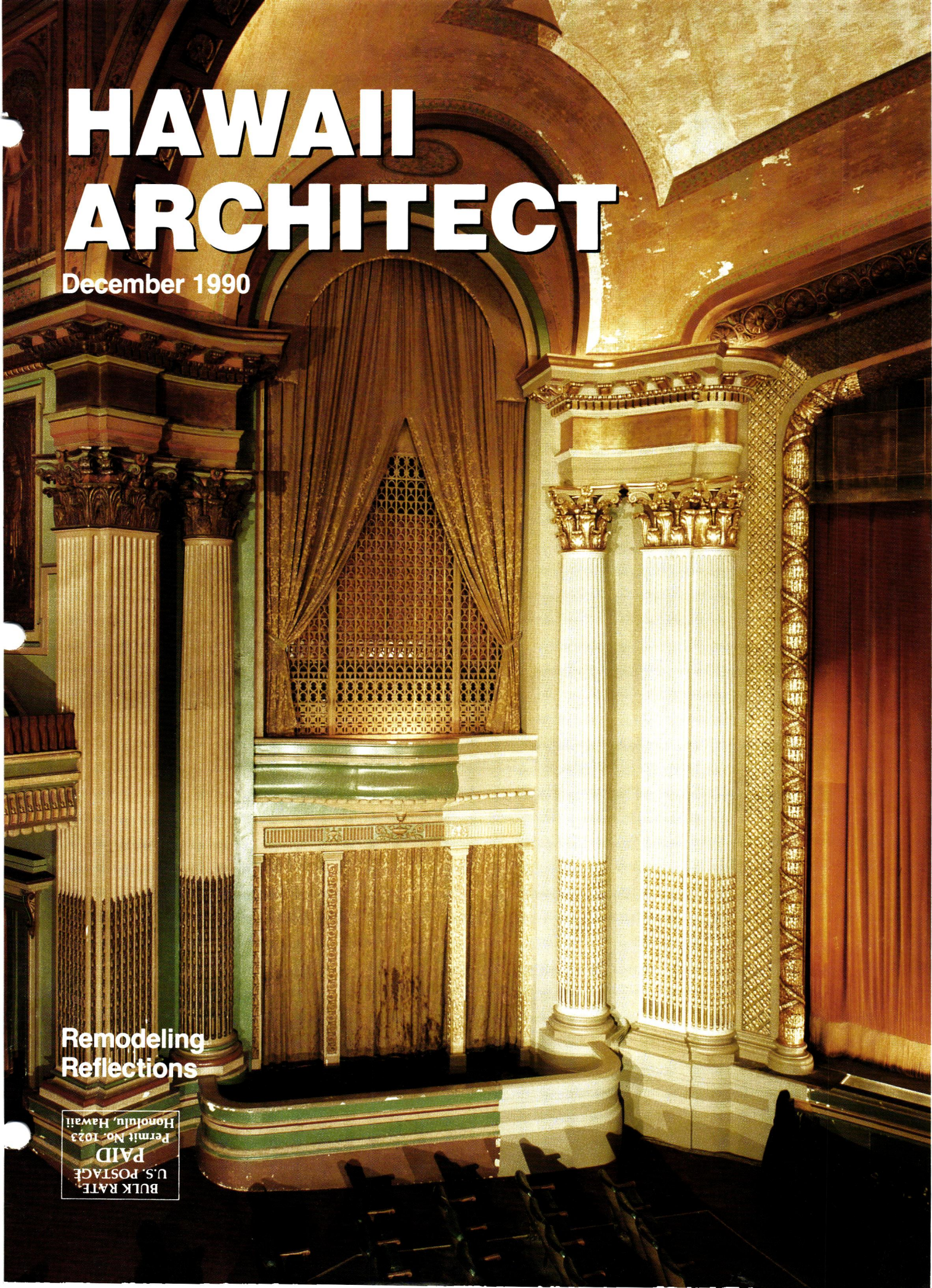


HAWAII ARCHITECT

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Remodeling
Reflections

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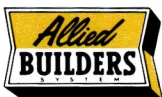
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Observes TDC's representative, Tom Irish: "A truly *effective* working rapport emerged from problems encountered initially. We are very pleased with the outcome."



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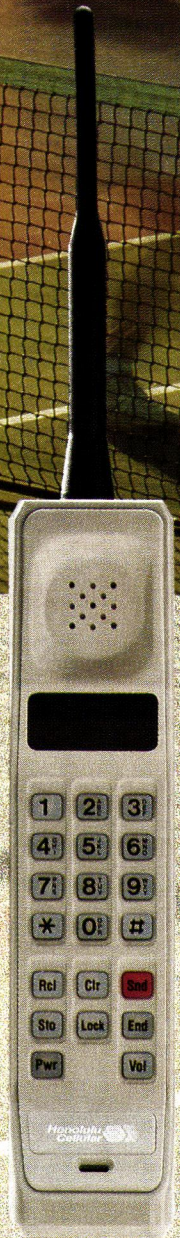




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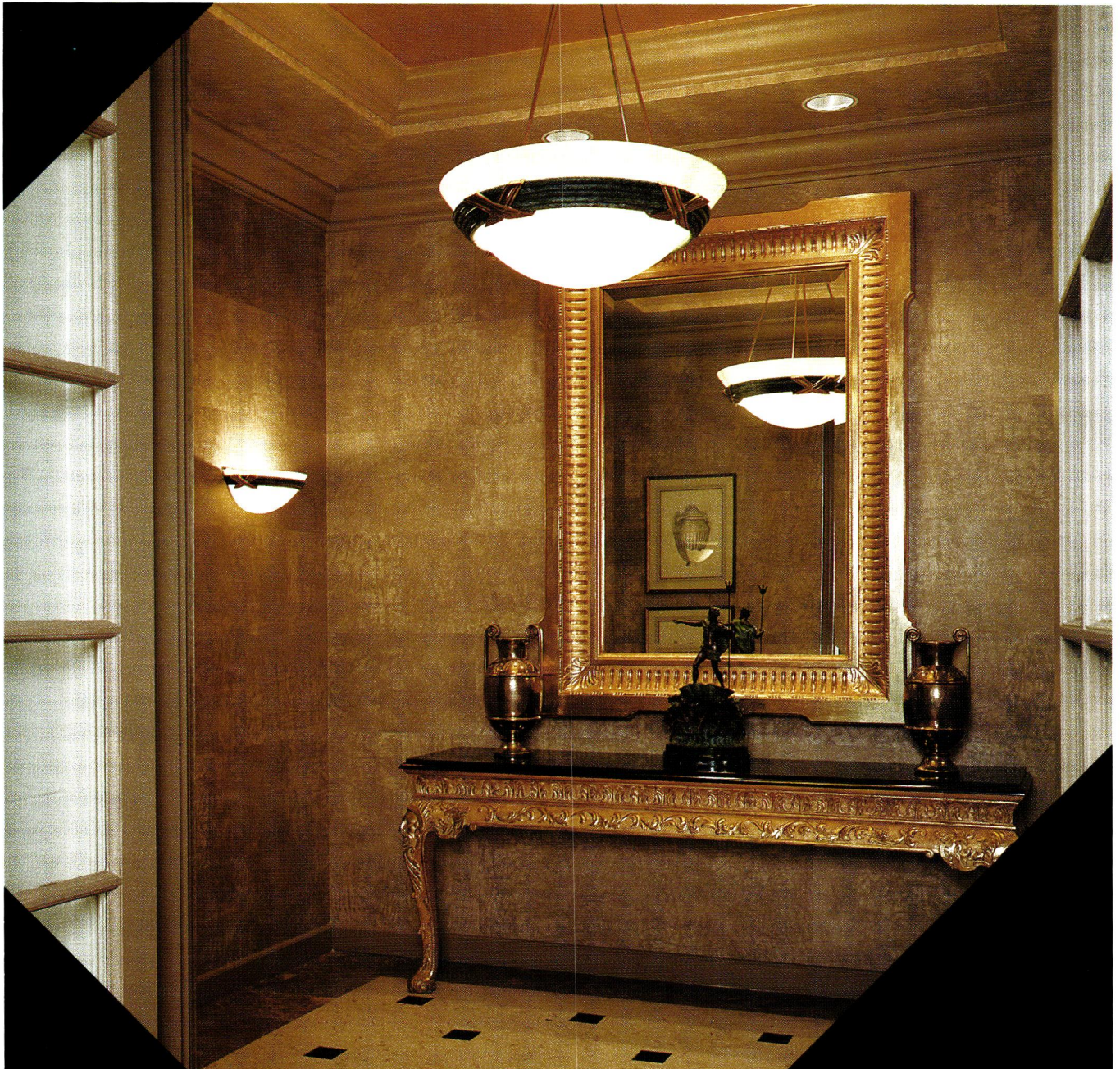
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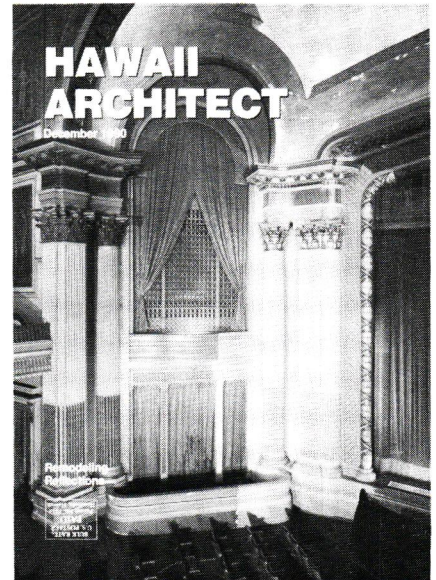
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FRANZEN PHOTOGRAPHY PHOTO

Cover: As if rising from the ravages of time, the renovated columns on the right dramatically demonstrate the grandeur of the historic Hawaii Theatre. The sample is the work of Conrad Schmidt Studios, New Berlin, Wisconsin.

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President's Message

New State Organization Capitalizes on Introductory Year

by Dennis T. Toyomura, FAIA
President, Hawaii Council/AIA

This was the inaugural year of the new Hawaii Council/American Institute of Architects, which comprises the newly-organized Honolulu and Maui chapters. The charter officers of the council, Hawaii and Maui chapters and the Hawaii Island Section/AIA were introduced and communicated through *Hawaii Architect* magazine. During this initial year, the Hawaii Council was very active and addressed many important issues of great concern to architects and design professionals.

In January, we were invited to the opening day of the Hawaii Legislature. Nancy Peacock, Dan Chun and I walked through the

halls of the Capitol and introduced ourselves to the legislators.

In February, I attended the Officer's Training Sessions, AIA Grassroots '90 in Washington, D.C.

During one of the sessions, all of the AIA delegates were instructed by Arch Lustberg, a public affairs consultant. Later, we visited our congressional members at Capitol Hill during a tour planned and scheduled by our executive vice president, Shirley Cruthers. We presented to our congressperson the AIA concerns on historic preservation, the Americans with Disabilities Act (593/HR 2273); affordable

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Hawaii Council/AIA 1990 highlights included a visit to Washington, D.C., for Grassroots '90. Pictured are (l-r) HC/AIA President Dennis Toyomura, Honolulu Director Nancy Peacock, U.S. Sen. Daniel Akaka and Barry Rand, AIA.

The 'Big I' Glides Hawaiian-Style Into the '90s

As Hawaii surfs into the 1990s with more eastbound tourists, especially from Japan, many of its hotels are being renovated and upgraded to meet the demands and luxury comfort expectations of visitors. Waikiki's 25-year-old, 800-room Ilikai Hotel has recently undergone that transformation.

The "Big I," as it was popularly known in the mid-1960s, was the social hub for Hawaii's established and high-profile families and celebrities, including governmental and diplomatic circles. At that time, the Ilikai Hotel was not even Hawaiian, but a blend of Chicago, Manhattan and Pittsburgh on the waterfront of what's now Waikiki.

It had a huge ballroom where numerous grand banquets, birthdays and anniversaries were held. Not to be outdone, famed Hollywood oldies like the late John Wayne and Burgess Meredith stayed in the Ilikai Hotel guest rooms. Even Hawaii's own U.S. Senator, Daniel K. Inouye, and Edwin B. Benner, then president of Bishop Trust Company, made the Ilikai's adjoining hotel apartment tower their Pacific retreat.

In 1987, multidisciplinary firm Leo A. Daly began working with Nihon Sekkei on the Ilikai's renovation to a more elegant but contemporary Hawaiian-style design. Killingsworth, Stricker, Lindgren, Wilson & Associates (KSLW) provided the master plan and schematic design. To enhance the overall Hawaiian effect, Belt Collins orchestrated the landscaping.



The 25-year-old Ilikai's renovation will provide luxuries expected by visitors from around the world.

The Ilikai was last renovated in the mid-1970s, when the popular color schemes were combinations of orange, brown and dark royal blue. Over the years, as aged pieces of furniture were replaced, the look of the hotel gradually became a mixture of styles.

The project initially involved the renovation of all 800 guest rooms and specialty suites in both the Ilikai Hotel Apartment Tower and Yacht Harbor Tower. The second phase of construction renovated the Pacific Ballroom, the third largest indoor meeting space in Waikiki, along with pool deck, tour lobby, tennis deck and other public areas of the Yacht Harbor Tower, which are utilized by hotel patrons.

The final phase of construction, now well under way and scheduled for completion this year, includes renovation of the Ilikai Tower main entry and *porte cochere*, main lobby, front desk, guest seating areas and restaurant and meeting rooms. The special focus of the completed renovation will be in the fountain court area, with an all-new naturally landscaped pond water feature.

Since the property houses a combination of hotel guest rooms and condominiums, a crucial part of the planning process involved analyzing and resolving the complex and individual needs of hotel guests and resident condo owners. The fact that both condos and guest rooms are intermixed on many of the floors made the renovation even more challenging.



The first step in renovation of the Ilikai was to update the 800 guest rooms and specialty suites, last remodeled in the mid-'70s when orange, brown and royal blue were popular color schemes.



To keep "public space" hallways uniform in appearance, the exterior doors of the residential condos were replaced with the same white-washed oak doors as the guest rooms; thus, the only difference from the outside is that the guest rooms have numbers on their doors. All of the renovation work has been carefully phased to allow the hotel to remain operational throughout the multitude of construction activities.

The newly-renovated Pacific Ballroom also was decorated mainly with white-washed oak, and is now equipped with a state-of-the-art programmable audio/stereo sound system. The sound system is computer-controlled and designed for

maximum flexibility and control of both standard room function and stage entertainment sound. It can control sound in up to 16 separate rooms and is capable of storing 100 separate events.

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Interior design in the 1990s has become increasingly complicated. Much of the modern interior design is no longer surface cosmetic, but actually incorporates construction, architectural and engineering knowledge as well. Leo A. Daly

and its consultants provided the technical services for the upgrading of the mechanical, electrical, HVAC and safety security systems throughout the renovation areas. The major engineering systems were modernized for more efficient energy-saving and operational costs reduction.

Perhaps the nostalgia of the yesteryear Ilikai's grandeur will be relived via the new crop of world-trotting Japanese visitors and others. Even the late famed Hawaiian Chinese industrialist, Chin Ho, the original developer instrumental in building the "Big I," would be pleasantly surprised at its transformation. HA

Text and photos supplied by Leo A. Daly.



In 1987, Leo A. Daly began working with Nihon Sekkei on the Ilikai's renovation to a more elegant but contemporary Hawaiian-style design.

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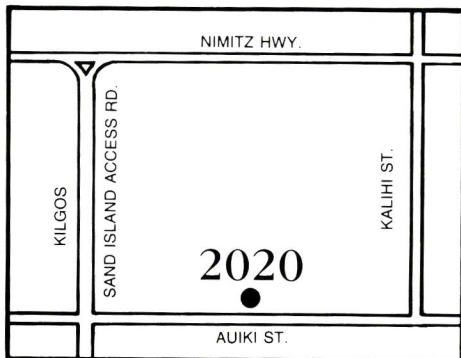
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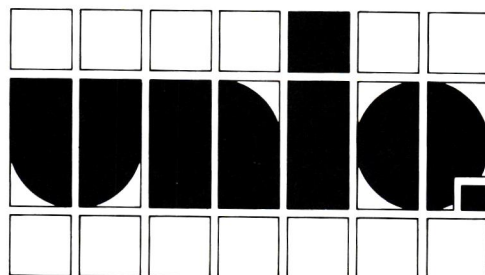


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Waikiki Joy Hotel: A New Beginning

by Jeffrey Y. Mori, AIA

Purchased in 1987, the Sherry Waikiki Hotel, as it was then known, was the first Hawaii investment for Hawaii Sekitei Corporation. Built in the early 1960s, the hotel consisted of twin towers, 103 guest rooms and 24 parking stalls.

Renovation of the property in 1988 presented our firm, Arthur Mori & Associates, with quite a challenge. At the time we were commissioned to renovate the hotel, the entire property had been closed and boarded up for nearly a year.

Its location in the Resort Commercial Precinct of the Waikiki Special Design District and non-conforming use added a few more problems.

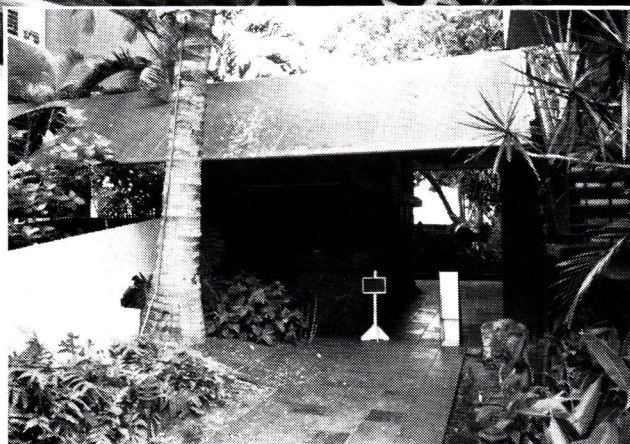
Parking was the first problem encountered. The 24 existing stalls allowed only 96 guest rooms, a loss of seven rooms. We were able to find space for one additional stall, requiring elimination of only three guest rooms, bringing the final count to 100. We accomplished this by converting three guest rooms on the second floor of the tower adjacent to the lobby into the administrative office.

Another problem, because the density was well over that



Before and after shots show the lobby transformed from dark and dim to the client's specified "light and airy." Adding an open stairway from the new lobby area to the second floor created direct access to administrative offices above.





Prior to renovation (left) the hotel sported a flat roof over the lobby between towers. Today, the view from Lewers Street features a barrel-vault skylight with decorative spokes.

allowed for the current zoning, was that work for a new lobby and registration area would be restricted to the existing floor area of 850 square feet. This left the lobby registration area one floor below the administrative office. By adding an open stairway from this new area to the second floor, we were able to create a direct access to the administrative offices above.

After overcoming these problems, we concentrated on the design. The client had only one request — that the project be “light and airy.”

Using this concept, we proceeded to work on the common areas. A new lobby was designed by removing the dark,

dim, low ceilings. The flat roof over the existing lobby between the towers was demolished and replaced with a self-supporting barrel-vault skylight with decorative spokes and Lexan panels. Since this new area was 30 feet from the street between the towers, and not easily visible, we created a gateway — a mirror-image of the lobby vault — to give the hotel a unique entrance.

Due to the location of the hotel — not on the beach, on Kalakaua Avenue or in the most desirable area in Waikiki — the concept of a “boutique-type” hotel was conceived and dictated the layout of the rooms.

The rooms were to be equipped with furniture and fixtures

normally reserved for larger hotels: Jacuzzis, built-in stereos, VCR/TV units (connected to headboard controls), computerized entry card system, marble entries and Berber carpets. Careful attention was given to every detail; coordinating colors were utilized throughout the hotel.

People are beginning to prefer the relaxed, informal atmosphere of the smaller hotel with personal service. It’s a trend started in Europe, but you can see it spreading all over the world. The Waikiki Joy Hotel doesn’t have a grand facade or a lobby the size of larger hotels, there is no arcade of shops, no fancily-dressed doormen, no rows of keys.

Instead, there is a discreet entrance on Lewers Street. The staff welcomes you like an old friend, you complete a few formalities and are led down hushed, thickly-carpeted corridors to your room. **HA**

Jeffrey Mori is an architect with the firm of Arthur Mori & Associates, Inc., a general service architectural firm specializing in commercial projects.

What Dreams Are Made Of

Hawaii architects embarking on kitchen or bath remodeling projects have a world of products to choose from

by Susan Palmer, CKD

Is there a dream kitchen or bath on your drawing board? If so, you are fortunate to live in Hawaii where all the latest American and European products are available to make your client's dreams a reality.

Whether a client's tastes lean toward traditional or contemporary, good design is the key factor to investing in their new or remodeled home.

In Hawaii, clients are setting unique design trends. Contemporary styles with light-colored decorative laminate cabinets have been predominate. To soften the "high tech" look, wood trim and radius edges

complete the modern style. White has been the leading color for cabinets, with a growing trend toward light, cool gray. Wood stains range from light naturals to "white-washed," bleached looks. High gloss laminates in hundreds of colors are available and used frequently in bath cabinetry, highlighting the sparkle from lights, mirrors and faucets.

In our warm, tropical climate, laminates in subtle patterns and colors can be used for cabinetry, countertops, walls and to accent furniture pieces.

Traditional raised-panel door styles still prevail, but are now

made with light wood tones or are painted white, giving a fresh, elegant look to a classical design.

Easy maintenance is a primary factor in today's lifestyles and the new cabinet finishes, both inside and out, can provide quick cleanup and years of use. Solid surface countertops inhibit bacteria growth, creating a seamless, easy maintenance surface for everyday living. Natural stone and ceramic tile in soft pastels are used in more kitchens and baths today, offering unique custom touches.

The greatest "come back" is white appliances, now in white glass. American manufacturers



PHOTOS COURTESY OF KITCHEN CONCEPTS PLUS

White is a popular color for cabinets, while wood stains range from light naturals to white-washed, bleached looks.

have kept an eye open to this European look and almost every appliance line offers a variety of appliance line offers a variety of cooktops, microwaves, convection and conventional ovens clad in white glass. Built-in refrigerators that fit flush with cabinets, and low-profile cooking appliances all add to the smooth, clean look of today's kitchen.

While the trend on the mainland is for large, palatial bathrooms, most homes in Hawaii have limited space. This does not mean, however, that new ideas are ignored here. The challenge is to scale down the size, but utilize the space to its potential.

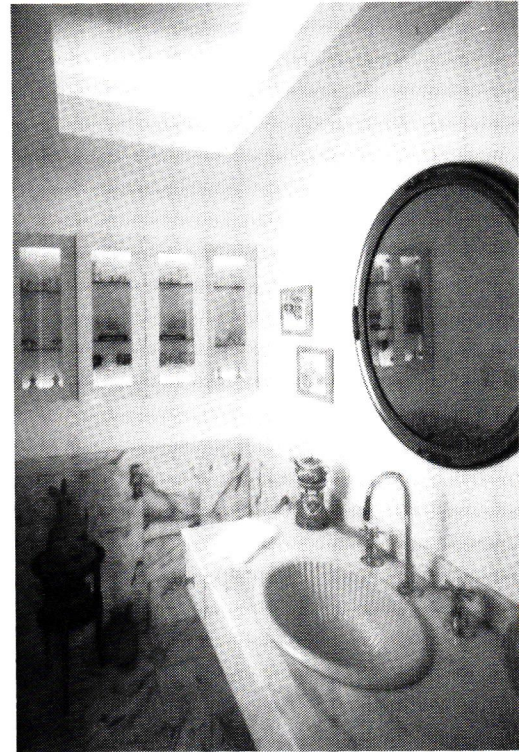
Many luxury products are available for the bath in a variety of styles and colors. Whirlpool tubs combined with personal showers, or a shower for two instead of a tub, are showing up in many homes. Marble, ceramic tile or solid surface material surrounds help keep maintenance

down and add beauty in a variety of colors to match or accent the colors of bathroom fixtures. From romantic gold figure faucets to high tech function — it's all here.

The marketplace is bursting with new ideas and products which can ensure a good investment for your client's everyday living and pleasure. HA

Susan Palmer, CKD, is a design associate at Kitchen Concepts Plus, Inc. in Honolulu. She holds a degree in interior design and is an immediate past president of the Aloha Chapter of the National Kitchen and Bath Association. A registered, Certified Kitchen Designer, she is presently meeting the requirements for a Certified Bath Designer.

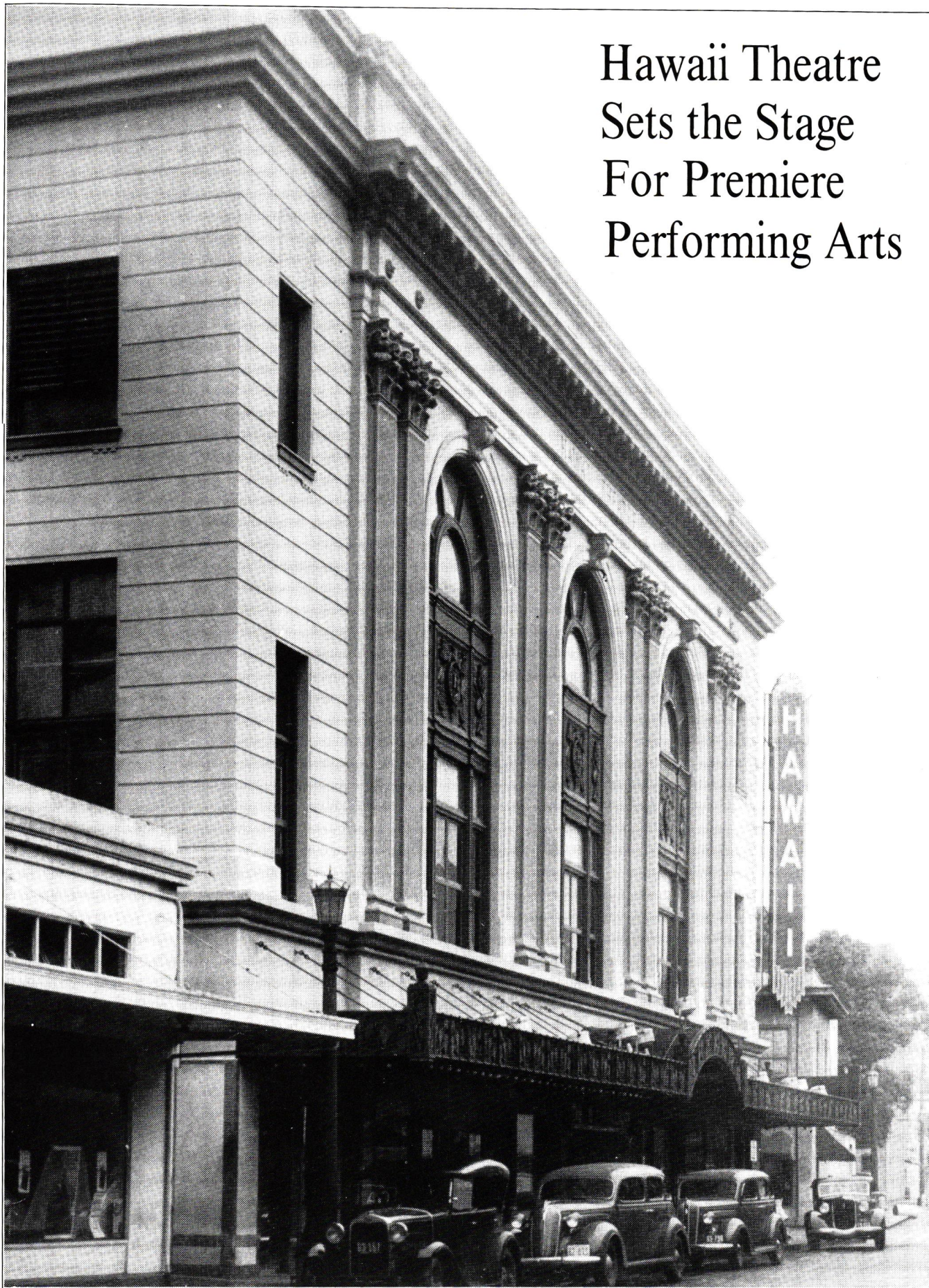
The National Kitchen and Bath Association regulates the Society of Certified Kitchen Designers with a new organization forming for Certified Bath Designers. Presently, Hawaii has five CKDs, with more applicants in the process of obtaining their certifications.



Above: Marble surrounds help keep maintenance to a minimum and add a touch of elegance to bathrooms. **Below:** Hawaii homes often have limited space, which means space must be utilized to its maximum potential.



Hawaii Theatre Sets the Stage For Premiere Performing Arts



by Candace Chenoweth

Removing 2,600 nuts and bolts, 3,900 wood screws and 3,250 anchor screws in the process, volunteers from the Aloha Chapter/SPEBSQSA recently cleared the Hawaii Theatre's main floor of seats. The hard working "barbershoppers" are just one of the many groups lending a hand to the Hawaii Theatre preservation project.

Saving the theatre has been a grassroots effort since the non-profit Hawaii Theatre Center (HTC) formed in 1984. The project has grown and a dedicated board of directors, which comprises 42 professional and community leaders, now spearheads the project.

Restoration Philosophy

The HTC Board is clear in its direction. "We feel we can't limit our vision for the Hawaii Theatre to the restoration of the building," explains President Bill Mills. "The theatre is not going to be a museum; it is going to be a first-rate performance hall. That means our concept has to extend to the *experience* of the building. A restored theatre that recreates the excitement of 'An Evening at the Theatre' is our goal. Toward this end, we will not compromise quality in planning, materials or workmanship."

In the last year, the non-profit organization has hired staff and set up office in the theatre on the corner of Bethel and Pauahi streets. Sarah Richards, former executive director of the State

Foundation on Culture and the Arts, is HTC's first executive director.

Richards clarifies the challenge: "While we're committed to respecting the architectural integrity of the building, we have to be able to book the theatre once we open," she says. "We envision a facility that meets modern technical requirements housed within a beautifully restored 1922 neoclassical hall."

Pride of the Pacific

When it opened in 1922, the press hailed the theatre as "The Pride of the Pacific." Hints of exotic Byzantine and Corinthian ornamentation and Moorish grillwork decorated the exterior, softened by a cosmopolitan metal canopy. Tennessee marble in hues of red, chocolate and dappled gray warmed the entrance. Bronze doors with plate glass panels, transoms and lace curtains led into the foyer.

Inside, audiences experienced the beaux-arts tradition. Life-size marble statues, plush carpets and silk velour hangings contributed to the lavish design. Linen-cushioned wicker chairs in the boxes and loges and a softly-lit panorama of Diamond Head painted on the fire curtain imbued the romance of the islands.

Pilasters and cornices sparkled with a golden glow and directed attention to the proscenium arch with its grand mural by Lionel Walden. From above, white, blue,

red and amber lights illuminated a gold mosaic dome centered by the Territorial seal. Shades of taupe predominated, with imitation mosaic in green-blue hues providing contrast.

In the late 1930s, Consolidated Amusement remodeled the theatre to reflect its changing status. The Hawaii was no longer a vaudeville house — emphasis was now on the screen as opposed to the stage. A neon marquee and stainless steel covered doors in the fashionable art deco style replaced the more elegant details that had softened the theatre's grand exterior.

Changes also were seen in the lobby and mezzanine. Prompting a local newspaper to coin the phrase "Metro Goldwyn Ming" in reference to the Hawaii's new look, molded plaster figureheads and floral patterns in art deco styling with Hawaiian and Chinese overtones adorned the walls.

Restoration Plans and Innovative Architectural Solutions

The HTC Board has faced many decisions concerning the restoration. "Our vision is to restore the theatre as a legitimate house, as opposed to a movie theatre, and to return the theatre to its original appearance," summarizes Mills.

HTC has engaged Malcolm Holzman of Hardy Holzman Pfeiffer Associates, a New York architectural firm well known for its work in theatre restoration

"I believe the restored Hawaii Theatre will make the singular most profound contribution to our city in the decade of the '90s."



FRANZEN PHOTOGRAPHY

Renowned artist Lionel Walden created the oil mural "Glorification of the Drama" for the proscenium arch. The colors have faded and part of the mural has been lost, yet the original vision is still discernible and can be renewed and brightened through restoration. "Asbestos" — proudly emblazoned on the Hawaii's unique fire curtain to make audiences of yesteryear feel safe — is another ironic reminder of the passage of time and changing realities.

and adaptive reuse projects. Currently, the board is reviewing the developmental drawings, in consultation with state planners, local contractors and consultants.

The developmental drawings provide solutions to several complex design issues. The addition of elevated seating sections on the orchestra floor, for example, corrects the floor's bow, improves the relationship of the floor to the stage and ensures that every seat is a good one.

Plans to excavate the orchestra pit and cantilever the stage over the pit will double its size. A new hydraulic lift will transport the Robert Morton pipe organ out of sight when not in use. The organ, with its 16 ranks of approximately 61 pipes each, will be renovated and multiplexed.

The historic Hawaii Theatre

had a chorus room and 12 dressing rooms (the star's dressing room had a sunken Roman tub). To provide vitally-needed wing space and allow for an increase in the number and length of pipe battens, dressing rooms on stage-left will be removed. Rooms beneath the stage will replace them until long-range plans can be implemented.

To this day, the Hawaii is a "hemhouse" — stagehands use ropes with sandbags and wooden pins to raise and lower drops. The renovated Hawaii will feature a modern counterweight system. A new concrete structure and resilient wood floor will make the stage suitable for dance.

The Hawaii's antiquated electrical system will be replaced with state-of-the-art equipment. Front-of-house lighting positions

will be incorporated in the ceiling of the main auditorium with access provided by a new catwalk. While meeting modern standards for theatrical lighting, these lights will not compromise the theatre's original grandeur.

When the Hawaii opened, it featured the first air cooling system in the islands. Ice stored in a room below the stage provided cool air which was drawn through the house and released underneath the balcony seats. The Hawaii's new mechanical system will be acoustically sensitive and energy efficient, and will incorporate an ice storage system for future additions to the theatre building.

Long-Range Plans

Early studies indicated that the

Hawaii, like virtually all historic "presentation houses," has a shallow stage, minimal wing space, few restrooms, and lacks access for those with disabilities. The studies determined that if the theatre is to house major companies, the stage must be expanded by 17 feet to the rear. The board's long-range plan thus calls for stage expansion, as well as construction of an arts pavilion on the theatre's *makai* side. The pavilion will provide the needed patron amenities, rehearsal rooms, an elevator and office space.

The board's current focus is approval of the developmental plans and preparation of accurate construction budgets. Additionally, responding to availability of two of the three parcels bordering the rear of the theatre, the board has moved to acquire property for future expansion.

With architectural plans taking on a clearer focus and construction slated to begin in the summer of 1991, the board continues to seek strong support from the public and private sectors. Restoration, renovation and acquisition of property necessary for the eventual backstage expansion and arts pavilion is estimated at \$20.8 million.

"I believe the restored Hawaii Theatre will make the singular most profound contribution to our city in the decade of the '90s," says HTC Board Vice President Laurence Vogel, who has made the theatre his number one priority for the past two years. "Here we have the unique opportunity to preserve an important historic landmark, to develop a catalyst for economic revitalization of downtown Honolulu and to create a much-needed premiere performing arts facility." **HA**

Candace Chenoweth is development assistant at the Hawaii Theatre Center.

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From the staff of PMP. . . Row 1, L-R: Mark Zanetti, Richard Kebo, Leonardo Henobio, Jr. Row 2, L-R: Aimee Rush Holden, Miki Riker, Peggi Murchison, Pamela Sledge, Gwen Borders Row 3, L-R: Joni Ketter, Pam Timothy, Cynthia Becklund, Julie Ayers, Dee Montgomery Row 4, L-R: Tami Brokaw, Stacy Boline.



1990's 'Most Significant'

Architects reflect on the year's biggest events

by Aimee R. Holden

When it came to determining the most significant architectural event of 1990, the verdict was clear-cut. Architects around the state echoed a common answer: the federal Americans With Disabilities Act, signed into law last July by President George Bush.

The newly-formed Hawaii Council/AIA's first year of operation also garnered much support as a noteworthy event, but architects agreed that in the long-run, the federal act would generate the most far-reaching ramifications.

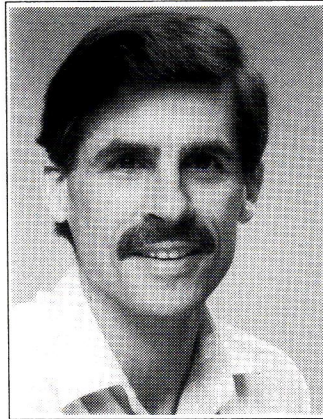
"Everyone is awakening to the fact that we have to conform," said Glenn Mason, AIA, vice president of Spencer Mason Architects.

Mason said previous legislation began the movement toward setting design standards for accessibility, but that the new act is an "exclamation point" emphasizing a law that can no longer be ignored.

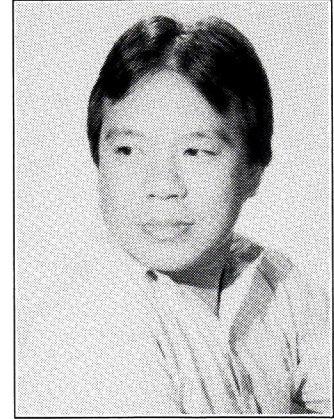
Another event which could significantly affect the architecture community is the Iraq crisis, said Mason. If the crisis continues, its dampening effect on the economy will definitely be felt by architects, he said.

Daniel Chun, AIA, partner in the firm Kauahikaua & Chun, believes the Americans With Disabilities Act will "enlarge the scope of things to consider when designing."

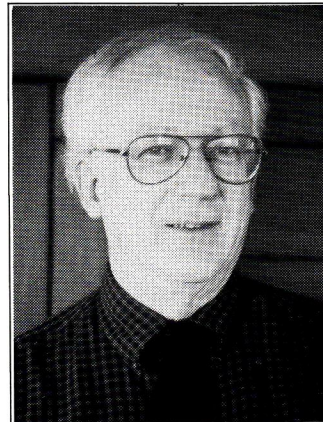
Chun said the AIA was active



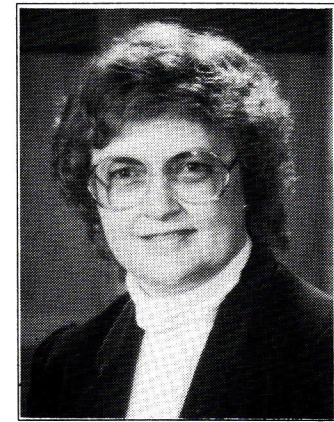
Glenn Mason, AIA



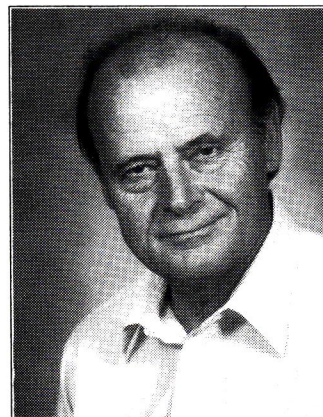
Daniel Chun, AIA



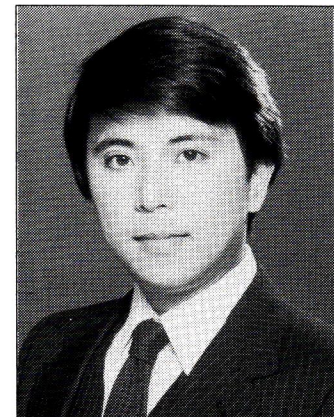
Harrell McCarty, AIA



Carol Sakata, AIA



Hans Riecke, FAIA



Theodore Garduque, AIA

in supporting the legislation and that "it is proper for architects to be in the forefront (of such legislation) because we determine these things early on."

Many architects say that although still in its infancy, the new law already has forced revisions in projects under way.

"We are caught with a change

of law that is almost retroactive," said Harrell McCarty, AIA, principal of Oda/McCarty on the Big Island.

The act requires architects to design for people, said McCarty, and although it is "not a bad thing," it will mean an about-face in the way architects approach building design.

The exact ramifications of the new law are difficult to predict, said Carol Sakata, AIA, executive vice president of CDS International, because it encompasses a wide range of facilities and has broader applications than previous legislation.

Doorways and hallways will have to be designed wider than usual, cutting back in other traditionally larger areas, she said.

Sakata added that although the new structure of the Hawaii Council/AIA has the potential to make a big impact in the design community, its significance may be less obvious to the general practitioner than that of the Americans With Disabilities Act.

Hans Riecke, FAIA, Riecke, Sunnland Kono Architects, singled out a recent local event as having special significance. A September seminar on neotraditional affordable housing presented by architect Andres Duany was "revolutionary," said Riecke.

Duany's ideas are "changing the way we plan our cities and towns" and giving direction for the future by borrowing from the past, according to Riecke.

Architects' participation in the community as well as an increasing global awareness has been noteworthy in 1990, said Ted Garduque, AIA, Garduque Architects.

Hawaii's unique location and the fact that most firms are multinational means "whatever happens in the world happens here," Garduque said.

Additionally, architects are fostering a growing concern for the environment, according to Garduque.

"Architects have a responsibility to think hard about the materials they specify. Even if they are just sitting in their office in Honolulu, they need to consider the ramifications." HA

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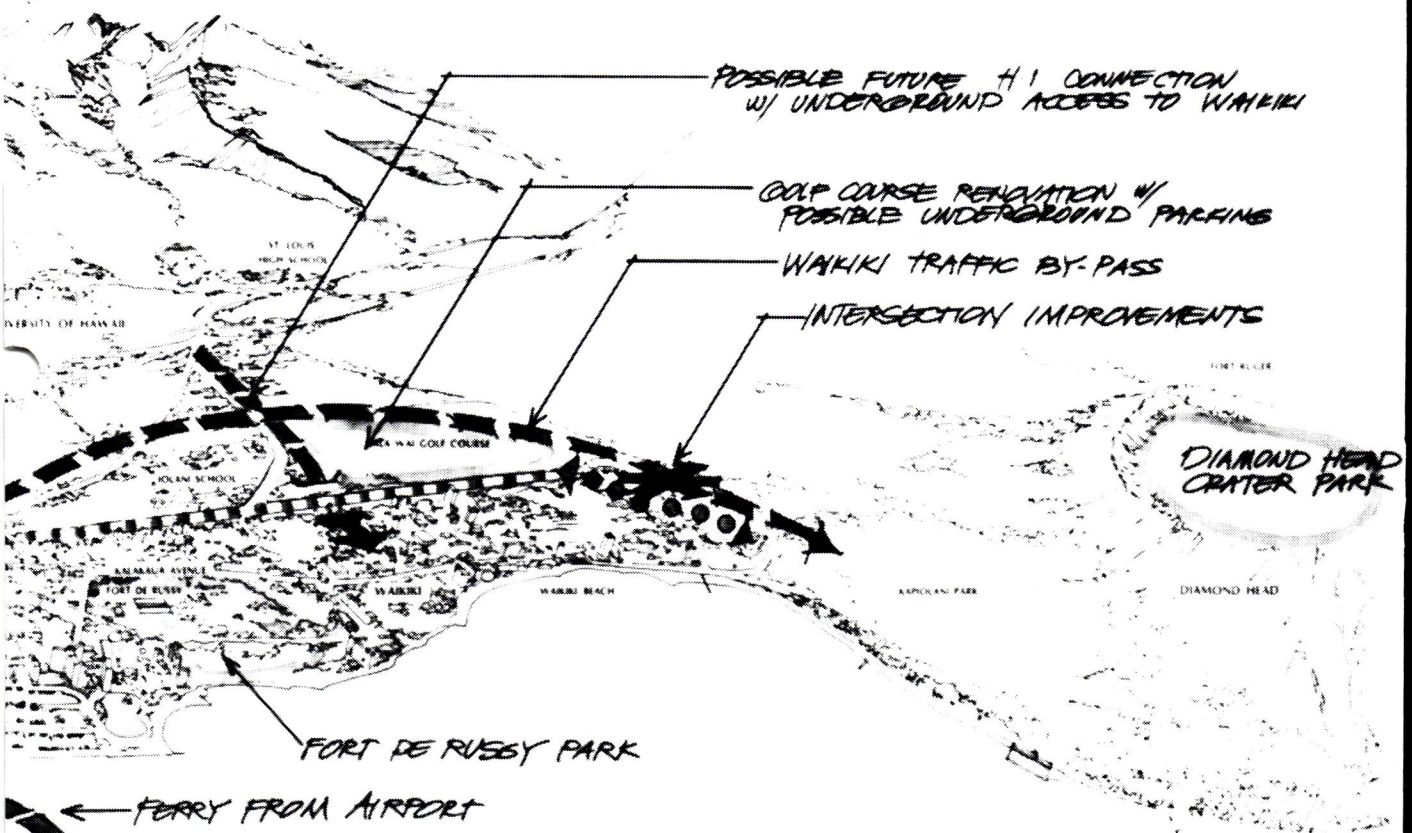
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ts willingness to invest in this sort of activity. While there is no guarantee that the foundation's efforts
ognizes their responsibilities to the larger community."



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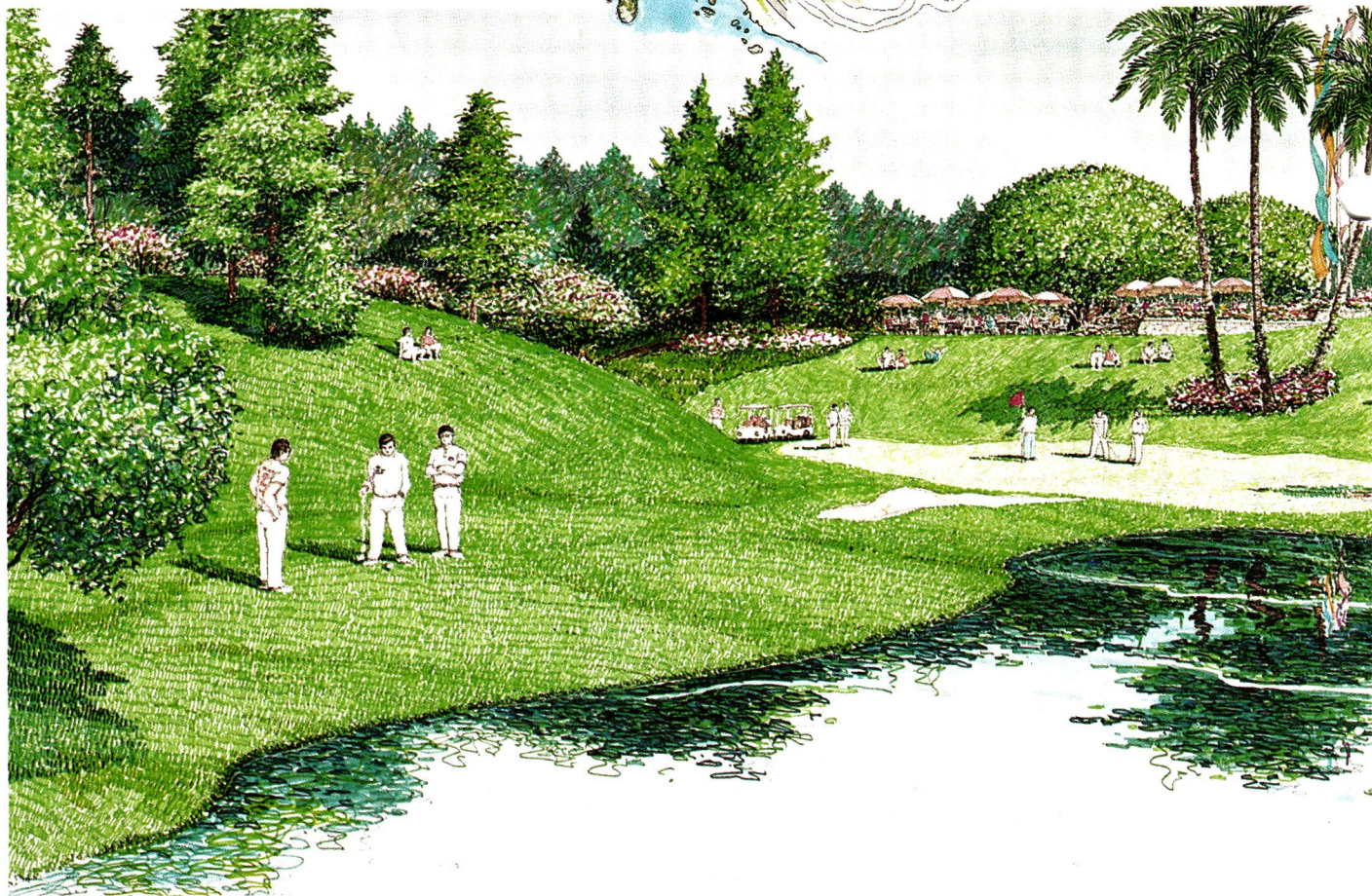
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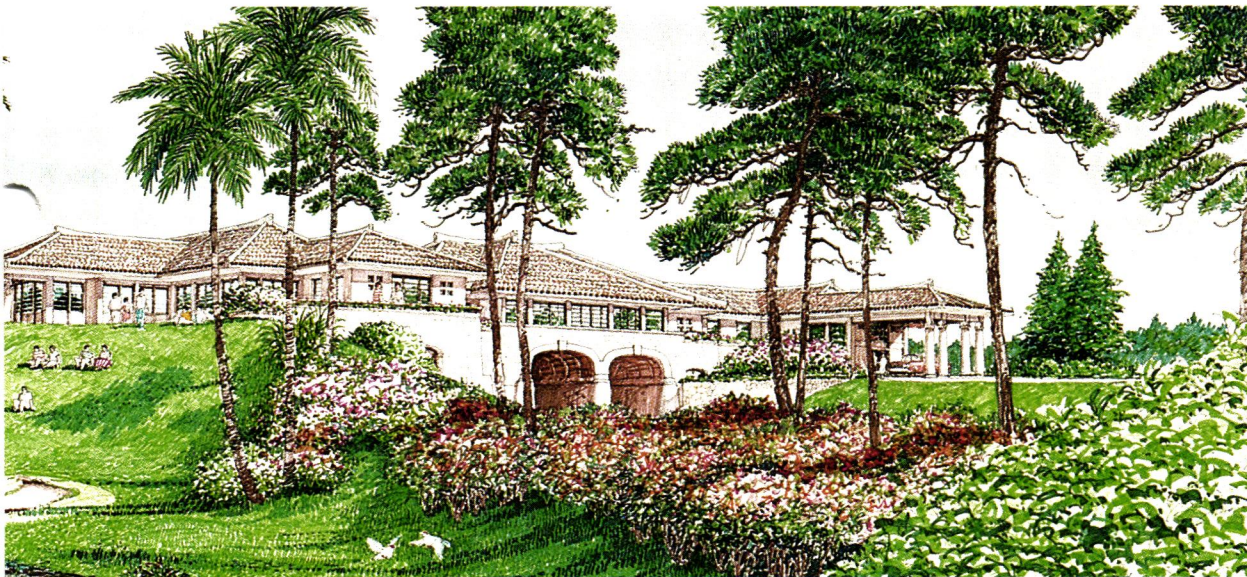


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such influential experiences and challenges.

Most of us are familiar with the Leonardo da Vinci depiction of a symbolic man within a square and the encompassing circle. However, few of us have had an opportunity during the 20th century to apply these harmonic proportioning principles and egocentric design standards.

Le Corbusier, reknowned "Master of Modern Architecture," and inventor of "Le Modulor," is a notable exception. Le Corbusier not only invented the "red and blue" series of harmonic proportioning systems, but also applied them to his distinguished works of architecture on an international basis.

Le Corbusier, like the other acclaimed masters of modern

architecture, Walter Gropius, Aalvar Aalto, Mies van der Rohe, and American-born Frank Lloyd Wright, never went to architectural school. He learned how to design by keenly observing, analyzing and sketching architectural ruins and other historical monuments.

In mathematical manuscripts on geometry by Euclid, Plato, Pythagoras and others, as well as

in the sculpture of Phidias, and in the architecture of the Parthenon and the pyramids of Gizeh, we find a fascination with the "Golden Section" attributed to the ancient Greeks and Egyptians.

Le Corbusier, in a manner similar to Leonardo da Vinci, recorded historical sketches of both manmade and natural life-giving forms prior to formulating

Continued



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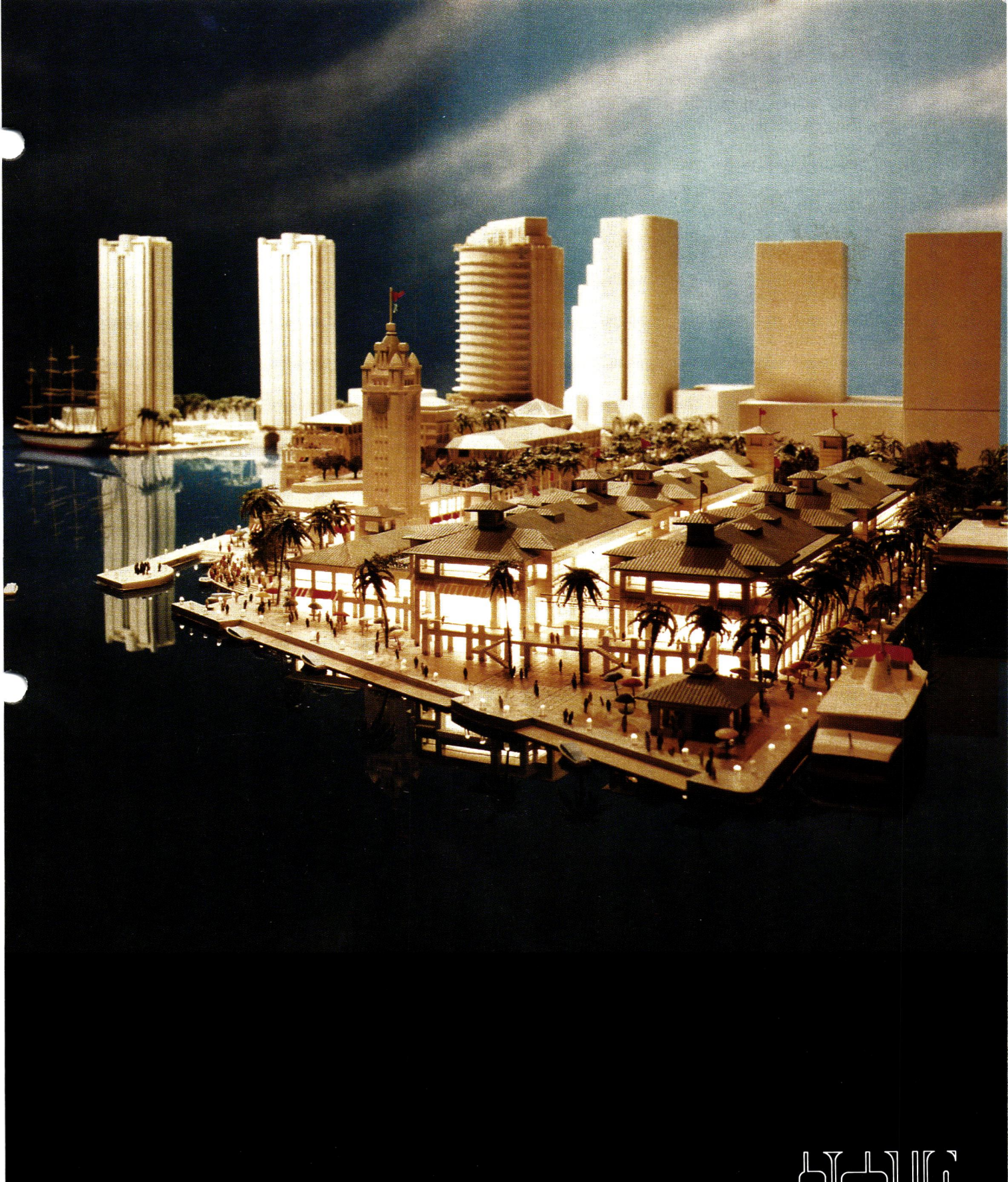
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"Le Modulor," which essentially is based on the rudiments of the "Golden Section." Although contemporary architects are enamored with the architecture of Le Corbusier, he will probably be remembered further into the next millenium for his innovative and inventive use of "Le Modulor" in three dimensions.

Mathematicians, in simplistic terms, describe the "Golden Section" as the ratio between the diagonal of a pentagon to one of its sides or the ratio between the side of a decagon to its radius; such that, the ratio of the length and width of a rectangle or two adjoining segments of a line, for example, are harmonically proportioned in accordance with the laws of nature. Thus, the shorter dimension divided by the longer is equal to the longer dimension divided by the sum of the shorter and longer

dimensions.

These ratios result in the Fibonacci of Pisa numeric series and the logarithmic spirals found in growing pea pods, pine cones, and the familiar nautilus shell graphic representation of the "Golden Section."

Throughout history, architects and artists applying this self-imposed design standard to their work have derived and imparted an aura of beauty and grandeur and personification to their works. We are still learning from their masterpieces, and especially the application of these design standards to three-dimensional architectonic forms.

In the burial chamber within the Great Pyramid of Gizeh and inside the stoic sarcophagus of the Pharoah Cheops contained therein, we have the most rudimentary application of the "Golden Section" in three

dimensions. As far as we know, this is the original recording of the seminal roots of the Pythagorean Theorem, of which there are over 500 algebraic and geometrical two-dimensional proofs, but for which there still exists only one three-dimensional mathematical proof.

Geometricians, mathematicians and other artists and scientists in the 20th century have been dwelling on the differences in harmonic design proportions and "regulating lines" between the "Golden Section" and the "Sacred Cut."

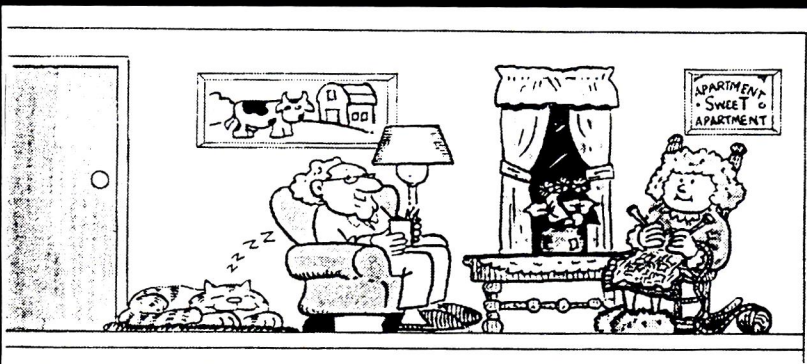
The "Sacred Cut" was used extensively by architects from the early beginnings of Romanesque architecture and throughout the era of the great Gothic cathedrals into Renaissance times. The "Sacred Cut," as shown in the accompanying diagrams, is based on the 45-degree triangle used by



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architects in designing structures with tee squares and drafting boards prior to computer-aided design and drafting methods. The "Golden Section," based on the 30/60-degree triangle, was also once used extensively by architects.

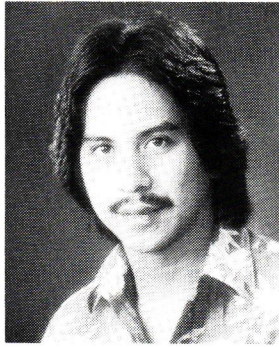
As many of today's design-oriented architects know, there has been a resurgence of interest in the use of the 45-degree triangle in works of architecture since the late 1950s, when Le Corbusier daringly and dramatically positioned the Carpenter Arts Center on the Harvard campus at a 45-degree angle of inclination to the surrounding gridiron geometry. This was his only work in the United States.

Frank Lloyd Wright also was a predominant user of the 30/60-degree triangle in his unique and innovative geometrical works of architecture, and he constantly used the symbolic stature and dignity of man in scaling his architectural works.

However, the use of 45-degree and 30/60-degree triangles and tee squares does not automatically produce harmonically proportioned or beautiful works of architecture or art, to which many artists, architects and their critics will attest.

There is some very special knowledge invested in the "Golden Section" and the "Sacred Cut." The manifestations of this knowledge are exemplified locally in several works of notable art and architecture. Isamu Noguchi's "Skygate" sculpture on the lawns of Honolulu Hale, which embodies the Dymaxion geometry of Buckminster Fuller, is probably the most important for its distinguishing futuristic characteristics. **HA**

Andrew Charles Yanoviak, AIA, CSI, is senior commissioner for Governmental Affairs of the Honolulu Chapter/AIA, and is chairman of the HC/AIA Codes and Government Relations Committee.



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Advice from Paul

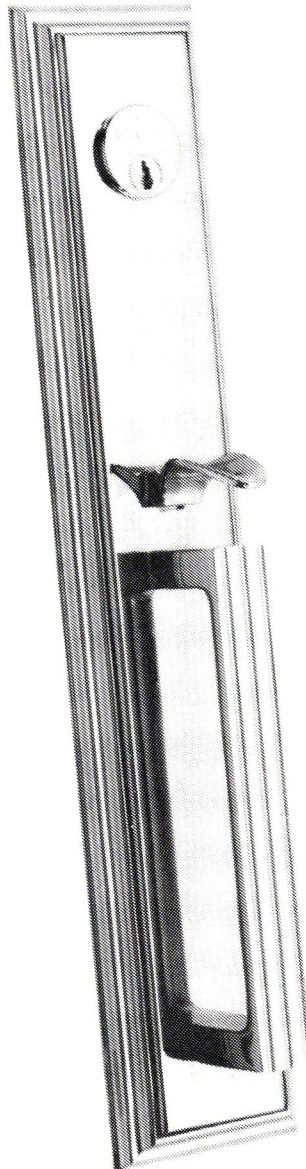
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Windows and Doors: Professional Practice Alerts

As a follow-up to the Andrew Yanoviak article titled "Building Codes and Design Standards: Who's Responsible?" in the October *Hawaii Architect*, design professionals should be advised of several new developments.

At a recent ASTM symposium in Detroit on "Water in Exterior Building Walls: Problems and Solutions," professional practice alerts were issued, which should be of particular interest not only to architects and specifiers, but also to manufacturers' representatives, suppliers, contractors and developers.

ASTM symposium chairman Thomas A. Schwartz, AIA, FASTM, announced that the essence of the symposium concerned the major disparities

between laboratory tests of model window and door units and actual performance of window and door installations in building construction.

Schwartz referenced an East Coast law firm that has initiated a class action suit for a widely-used window manufacturer's product for which published laboratory test reports do not accurately simulate field conditions; resulting in undesirable performance and massive water infiltration problems.

In a study conducted by a Chicago building performance firm in which 36 windows were selected at random for analysis, the following results were reported for window walls:

- Of the 36 windows, 32 (89

percent) tested in the field using the prescribed ASTM air test chamber methods **did not** perform as certified in laboratory tests.

- 75 percent had multiple sources of water infiltration leaks.
- 61 percent leaked just with the application of water and without the influence of pressure differentials between interior and exterior wall surfaces.
- Only 14 percent leaked due to perimeter sealant failures between the installed window unit and the concrete or masonry window opening.

Reasons cited for the lack of adequate performance of the

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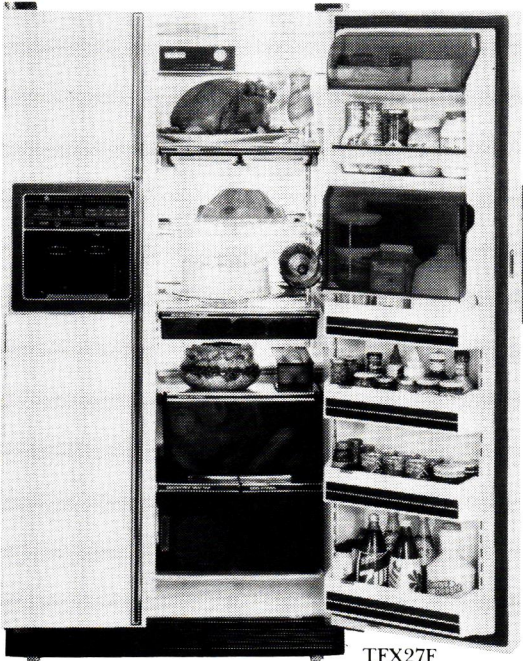
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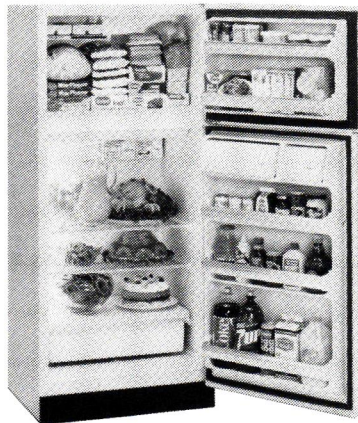
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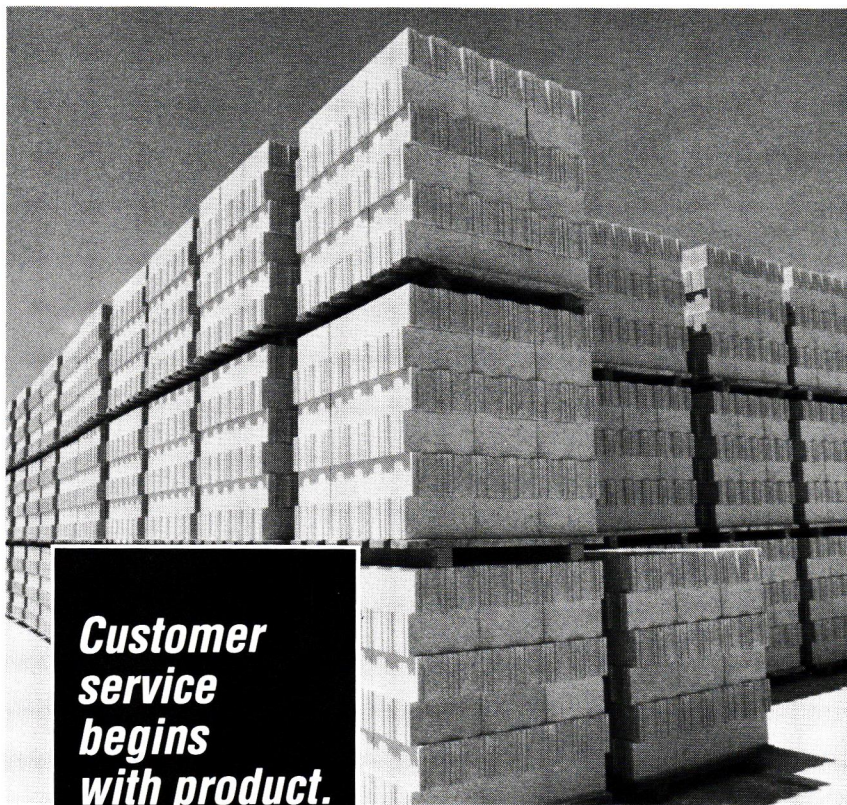
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aluminum windows in the 36 case studies were:

- Modeling profile and assembly discrepancies between units used in the laboratory tests and those furnished for field installation. (58 percent)
- Improper workmanship in assembly of knocked-down/unassembled window units and field instruction. (44 percent)
- Lack of accommodation for different building construction tolerances between various materials and building construction systems such as those covered by AAMA, ACI and AISC design standards. (19 percent)
- Improper material applications. Highlighted were lack of sub-receptor channels, sill/jamb end caps, lack of flashing and sealant defects such as silicon substituted for butyl and improper use of urethanes, etc. (18 percent)

In light of the fact that actual field experiences often exceed laboratory test results, AAMA's upgrade of load tables was with good reason. For instance, the liberal and very careful application of caulking gun sealants to model window units in certified laboratory tests would never be permitted or experienced in actual field installations. **HA**

Story Ideas Sought

Hawaii Architect is seeking writers to contribute to the magazine. If you have ideas for articles, know of interesting topics, or need deadline or focus information, please contact Aimee Holden at 621-8200 or write: *Hawaii Architect*, 1034 Kilani Ave., Suite 108, Wahiawa, HI 96786.

Honolulu Chapter Hosts International Conference

A two-day conference on international architecture featuring one of the world's leading architects as well as a panel of international, national and local architects was presented by the Honolulu Chapter/AIA and the national American Institute of Architects International Relations Committee Nov. 9-10 at the Honolulu Academy of Arts.

Arthur Erickson, FRAIC, was keynote speaker for the 1990 HC/AIA Annual Business Meeting & Conference, titled "International Markets & Practice: The Pacific Rim."

Erickson gained international acclaim in 1963 with the design of Simon Fraser University in British Columbia, Canada, and went on to receive numerous awards for outstanding architecture, including gold medals from the Royal Architecture Institute of Canada, the French Academy of Architecture and the American Institute of Architects.

Greatly influenced by the work of Frank Lloyd Wright and Lou Kahn, Erickson was one of the early architects to draw on land forms in an effort to harmonize the building with its environment. He has been hailed for architectural expression which is not only environmental, but also cultural, taking into account historic, regional and international considerations.

Erickson has designed projects throughout Canada, China, Europe, Hong Kong, Japan, Malaysia, the Middle East and the United States.

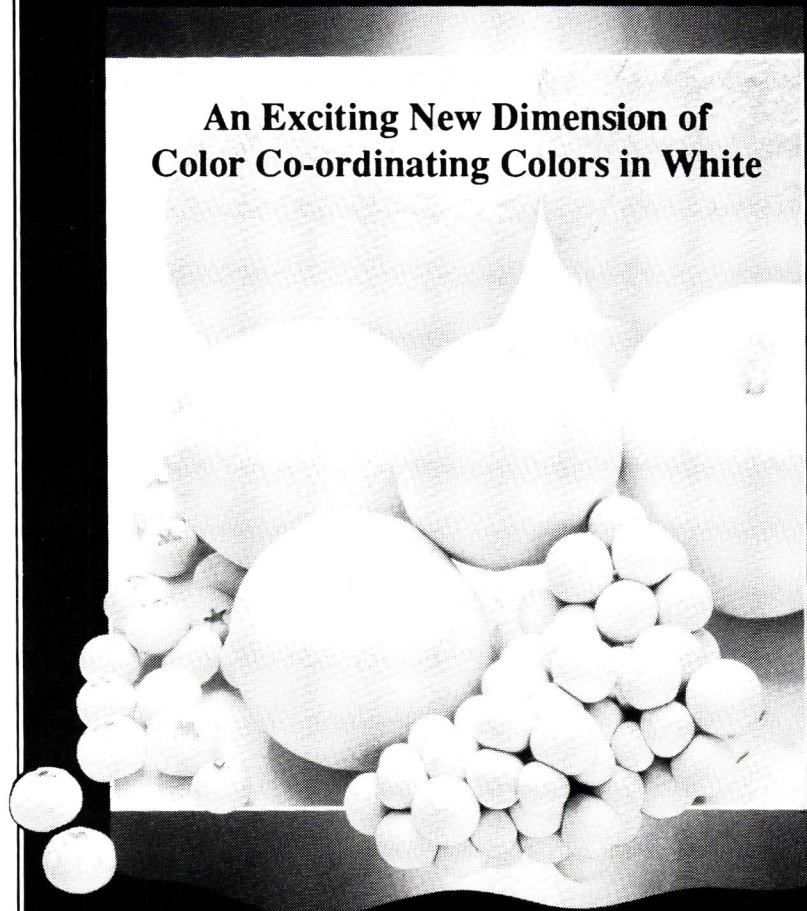
Erickson's keynote address, "The Perils of Pauline: The Architect in the International Market," was followed by a panel discussion featuring Greg Tong, AIA, of Wimberly Allison Tong & Goo; Bob Fox, AIA, of Fox Hawaii, Inc.; Rob Hale, AIA, of

Architects Hawaii, Ltd.; Richard Green, AIA, of Hugh Stubbins; Michael Leineweber, AIA, of Media Five; Paul Brewbaker, of Bank of Hawaii; and Ken Kwak of the Department of Business, Economic Development & Tourism.

On Saturday, the International Relations Committee of the national AIA presented a roundtable discussion examining crucial issues of international design, featuring the perspectives of the developer, forecaster, lender and Japanese expert. HA

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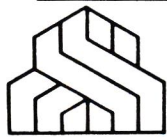
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Sutton/Candia Moves to Cannery

The architectural firm of Sutton Candia Partners will relocate to the Dole Building in Iwilei early this month.

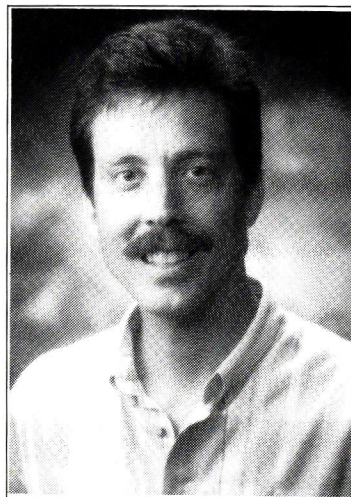
Sutton Candia Partners will occupy more than 3,300 square feet of the newly-renovated building to accommodate its expanding staff and facilities. The firm provided architectural and engineering services for the Dole Cannery Building renovation. HA

Bayless Opens Maui Office

Gregory A. Bayless, AIA, has opened his own Maui-based architectural firm, Bayless Architects, Inc. He was formerly a senior associate with Gima, Yoshimori & Associates.

Bayless has a master of architecture degree specializing in urban design and planning from Arizona State University and a bachelor of environmental design from Brigham Young University.

His professional affiliations include the American Institute of Architects, American Planning Association, P.A.L.M. (Design Professional of Maui) and National Home Builders Association. He also is a member of the Wailuku Rotary Club. HA



Gregory A. Bayless

Hartco Offers 25-year Warranty

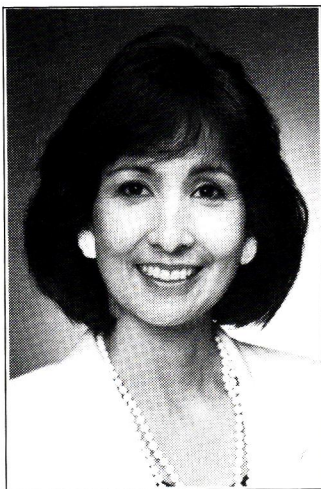
Hartco's new 25-year warranty on all acrylic impregnated hardwood flooring is one of the industry's strongest warranties against wear, said Bill Sanders, treasurer of Sanders Trading Company, Inc.

Hartco's process for impregnating wood forces stain and acrylic throughout every pore of the wood, resulting in a finish that is actually harder than hardwood, he said.

"This warranty addresses a universal concern among homeowners about protection of floors against wear," Sanders said. "In fact, to wear off Hartco's acrylic impregnated finish, a homeowner would have to wear out the floor." HA

Tamanaha Promoted At Historic Hawai'i

The Historic Hawai'i Foundation has promoted Development Director Dicksie Park Tamanaha to vice president in charge of administration and business development. Her new responsibilities include raising funds to support the foundation's historic preservation and heritage education programs, increasing its membership and upgrading its administrative system. HA



Dicksie Park Tamanaha

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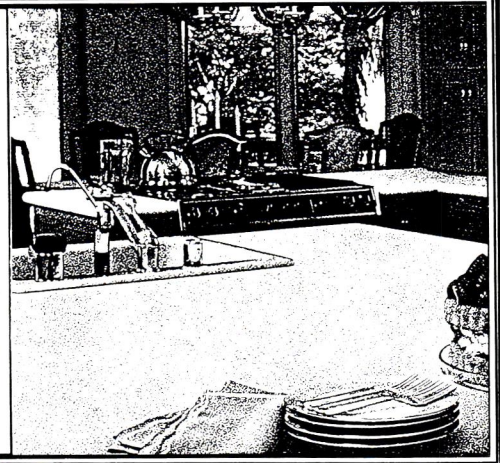
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1991 Editorial Focus

JANUARY

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15					21	
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UH School of Architecture
Floor Coverings

FEBRUARY

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MARCH

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Innovative Bathrooms

APRIL

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Building Exteriors

MAY

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AUGUST

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Architectural Trends
Landscape Architecture
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DECEMBER

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Remodeling
Reflections on 1991

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news releases are **one month** prior.
Advertising deadlines are the **5th** of each month for space
and the **10th** for camera-ready materials.

Securities Trading Facility Slated For Honolulu

Hawaii's strategic location half-way between New York and Tokyo puts it in an ideal position to fill the trading gap between closing and opening of the world's two largest financial capitals.

With this in mind, the American Stock Exchange and the Economic Development Corporation of Honolulu recently launched an 18-month campaign to develop plans for a securities trading facility here in Hawaii.

"As global financial markets evolve in the 1990s, there will be increasing demand for foreign securities by investors in both the United States and the Pacific Rim countries," said Amex Chairman James R. Jones. "Hawaii is the perfect place to span the gap between these two dynamic marketplaces."

Because attracting investor order flow from Japan and other Asian countries is critical to success of the operation, the Amex will pursue joint venture agreements with Asian firms and U.S. institutions prior to proceeding with a trading facility.

The 18-month study will focus on the direction an island trading facility should take as well as the types of securities to be traded, which would probably include many not currently sold in Asian trading capitals.

"The idea is to create a market that bridges the U.S. with Asia and is global in every way," says Philip Norris, chairman of the Honolulu Financial Center Task Force.

Jones stressed that the Amex would not launch such a venture unless there was a "reasonably good chance of success."

The Sept. 17 agreement calls for the Amex and the state of Hawaii, through the Economic Development Corporation, to share costs during the 18-month development period. **HA**

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"Sure, the more ideas the better, but what do you think they can do?"

"I like your thinking. Is this going to cost me money?"

New Members

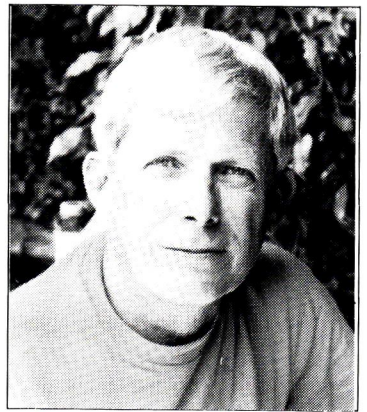
Chapters Gain Dual Member

As 1990 draws to a close, the Honolulu Chapter/AIA welcomes 11 to its ranks, including one dual member with the Maui Chapter.

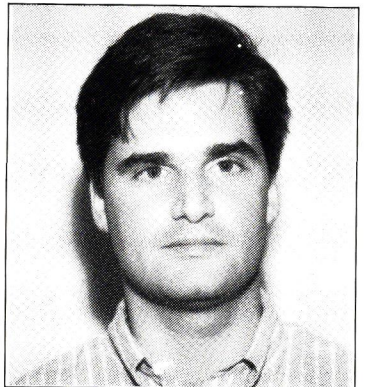
William A. Kibby, AIA, holds a bachelor's and master's degree from Stanford University and is a registered professional architect in California as well as Hawaii. He is married and enjoys sailing and computers.

Stephanie Shimizu, AIA, is self-employed and holds bachelor's degrees in architecture and Japanese from the University of Hawaii. She is married and her hobbies include sewing, playing the piano, swimming, gardening and raising pets.

Two of the newest associate members to join the HC/AIA are Oklahoma State University grads as well as DMJM employees.



William A. Kibby



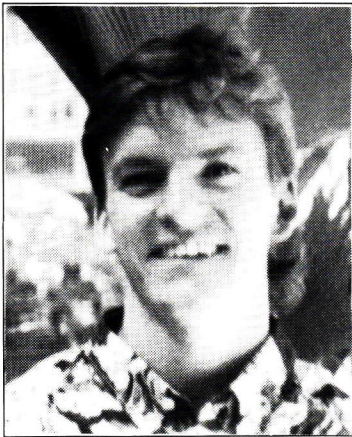
Ken Carrico Jr.

Craig A. Foster's pastimes include scuba diving and snorkeling, while fellow Cowboy **Omar Khoury** is into tennis and canoeing.

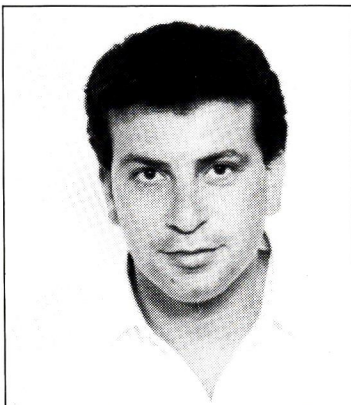
Other new associate members include **Ken Carrico Jr.**, an employee of Lacayo Architects, Inc., who holds a bachelor's degree in architecture from the University of Virginia and enjoys reading, swimming and travel.

Matthew W. Gilbertson, employed by CDS International, earned a bachelor's degree of arts and a master's of architecture from the University of Minnesota. His time away from work is spent playing golf or tennis, painting and traveling.

Employed by Lively Architects, **Mario A. Gonzalez** holds a bachelor's of architecture from the University of Texas at Arlington. He is a sports enthusiast whose time is spent swimming and on the basketball and tennis courts.



Matthew W. Gilbertson



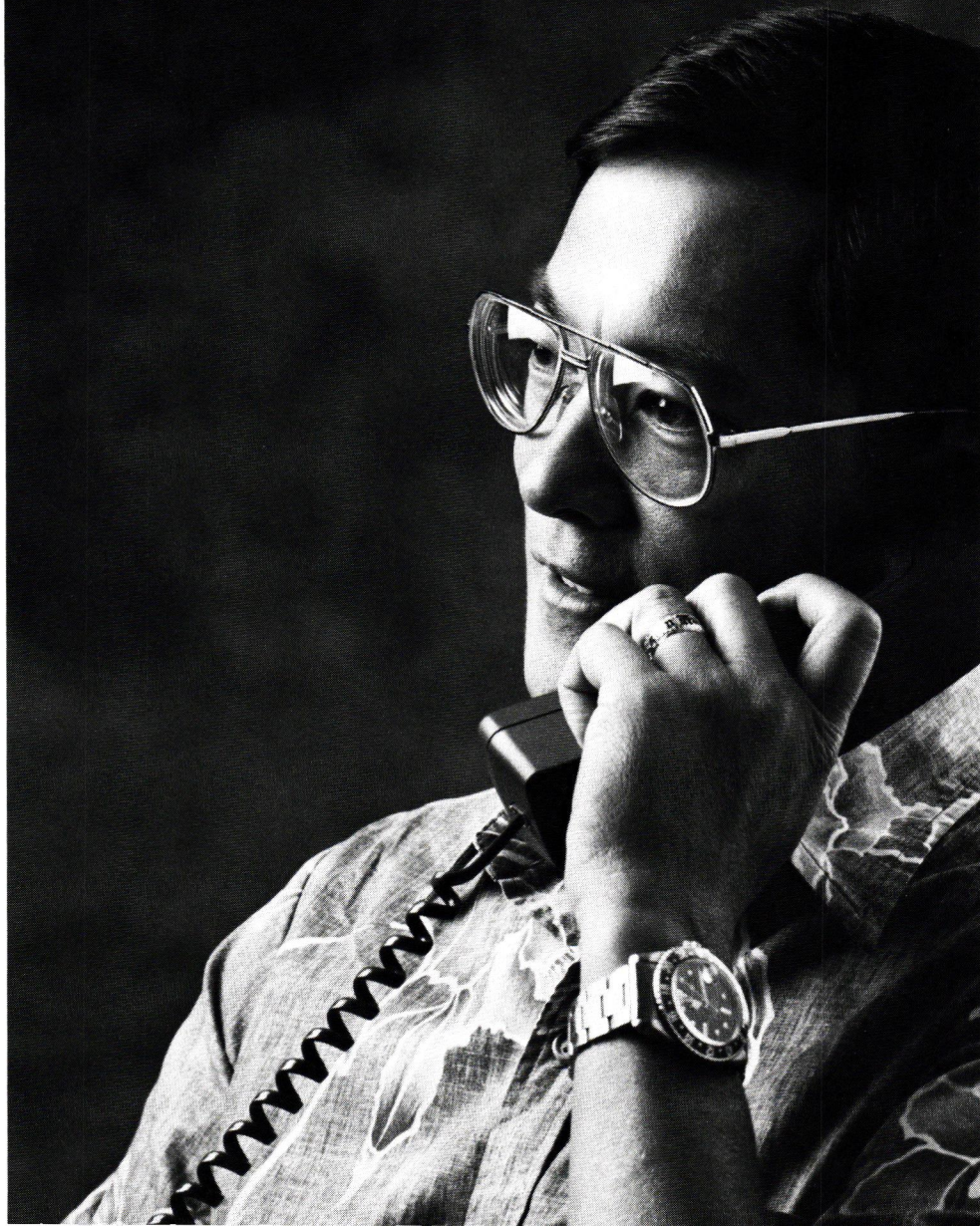
Mohamed Mansour

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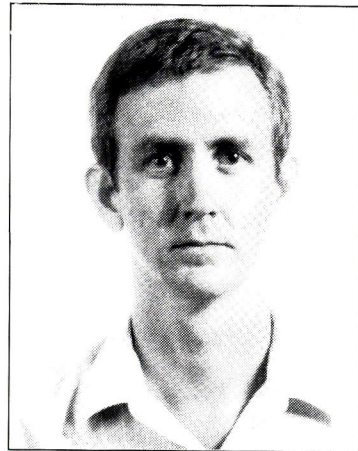
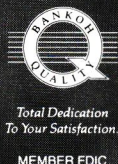
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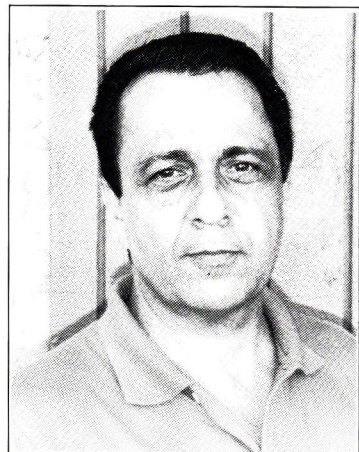
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Donald F. Moore Jr.



Donald A. Sheridan

Mohamed Mansour, with Wimberly Allison Tong & Goo, spends his free time playing tennis and soccer. He is married.

Donald F. Moore Jr., employed by Thomas E. Tibbles on the Big Island, holds a bachelor's of architecture degree from Texas Tech University. An outdoorsman, his hobbies include fishing, off-roading and hunting.

Lynn C. Weiler, with Daniel Mann Johnson Mendenhall, is a graduate of the University of Arizona with a bachelor's degree in architecture whose numerous interests include windsurfing, sculpting, bicycling, volleyball, softball, scuba diving, backpacking and camping.

Professional affiliate **Donald A. Sheridan**, with the Paint Can, has joined both the Honolulu and Maui chapters. He is a UCLA graduate whose hobbies include listening to, playing and collecting classical music, scuba diving and photography. **HA**

President's Message: 1990 HC/AIA Inaugural Year

Continued from Page 7
housing and copyright in architectural works.

On July 26 of this year the Americans with Disabilities Act was signed by President Bush.

During Hawaii's legislative session, our lobbyist, Ken Takenaka, monitored and testified on the following bills:

- Public Contracts, SB 2179
- Engineers, Architects & Surveyors, SB 2193
- General Excise Tax, SB 2194
- Mandatory Health Insurance, SB 2204
- Counties: Initiatives and Referendum, SB 2290
- Unemployment Compensation, SB 2309
- Energy: Residential Dwellings, SB 2331
- Earthquake Resistant Buildings, SB 2351
- Liability, SB 2659
- Licensed Occupations: Creation of Separate Boards, SB 2671
- Limitation of Actions for Damages: Reduction from 10 Years to Four Years. (Introduced by the Hawaii Council)
- Counties: Initiatives and Referendum on Land Use & Zoning, HB 2136
- Solar Energy: Residences Built with State Funds to Require Solar Heating, HB 2690

Art Kohara and I also testified on some of the above bills.

On April 19, I was invited to speak at the A-E symposium: "Quality — Everyone's Responsibility," sponsored by the Pacific Command, Naval Facilities Engineering Command and the Honolulu Chapter/AIA.

In April, the Hawaii Council was invited to co-sponsor the Kyushu Area Resort Development Study Team Conference with the state Department of Business & Economic Development. I represented the council, giving the opening remarks and

attending the conferences.

In May, a delegation from the Hawaii Council, Honolulu Chapter and Maui Chapter attended the National AIA Convention in Houston, Texas. The purpose was to vote for resolutions, amendments and the officers who will govern the affairs of the society.

Governor and Mrs. Waihee, together with the Hawaii Council/AIA president, officers and directors, invited all members of the chapters and their spouses to a reception to formally recognize the new state organization on May 30, 1990, at Washington Place.

During October, the council

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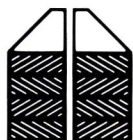
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was asked to co-sponsor a "Designing for Accessibility" conference with the Department of Health Commission on Persons with Disabilities, Department of Accounting & General Services and other governmental agencies. Russell Nagata of DAGS, Jack Lewin of the Department of Health, a governor's representative and I gave the opening remarks for the

conference.

Due to the changeover from Hawaii Society/AIA to Hawaii Council/AIA, the Hawaii Medical Service Association has asked the council to take over the health insurance master plan to ensure continuation of the health program. The council did act on the plan.

This month, the premier issue of the *Hawaii Council/AIA*

Member Directory will be distributed to all members of the chapters.

The council also will hold its annual meeting this month to elect new officers and directors for the coming year.

The transition year of the council has been busy and productive. We have seen many attempts to change legislation which affects our profession and the community. We must continue to be active and monitor legislation for the betterment of all.

Finally, I wish to thank the Hawaii Council officers, directors and staff who guided our organization throughout the year. And, to the chapter and section presidents, Ted Garduque, AIA; Hans Riecke, FAIA; and James McKeague, AIA, for their contributions to *Hawaii Architect* magazine and the council, "Mahalo." HA

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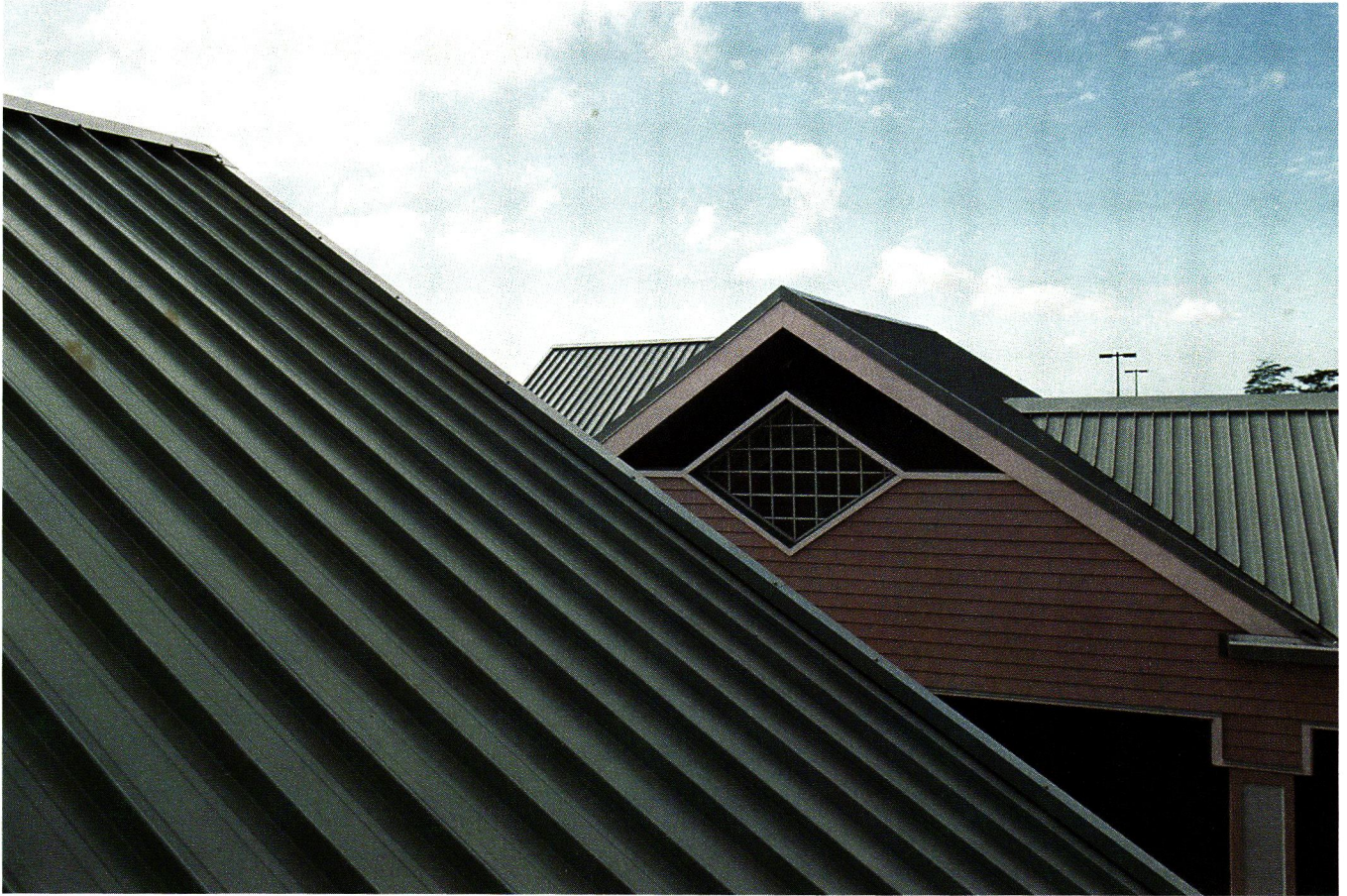
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