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HA

HAWAII ARCHITECT

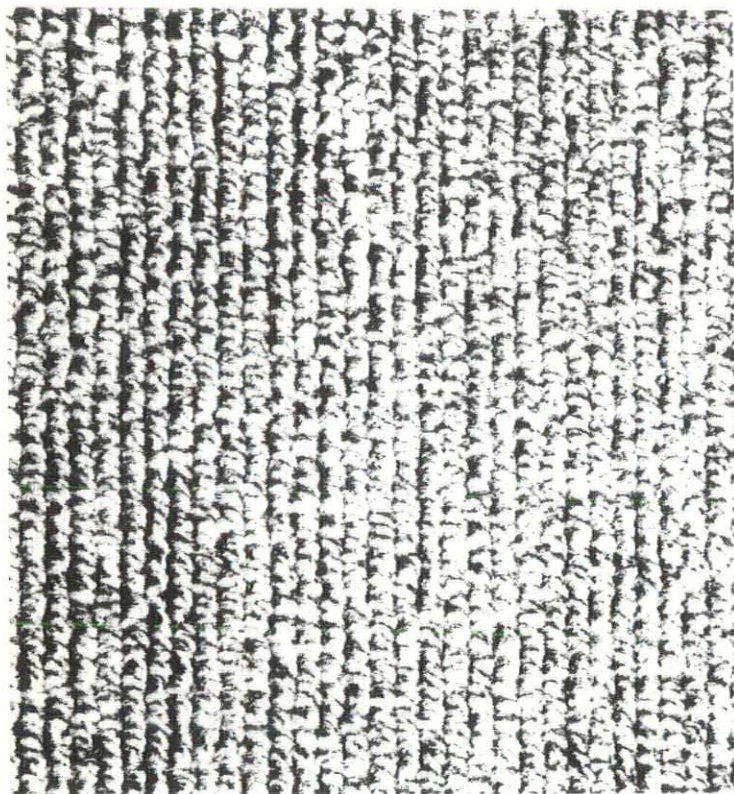
6/77

Education



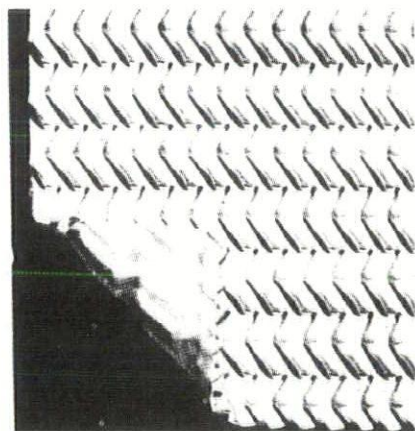
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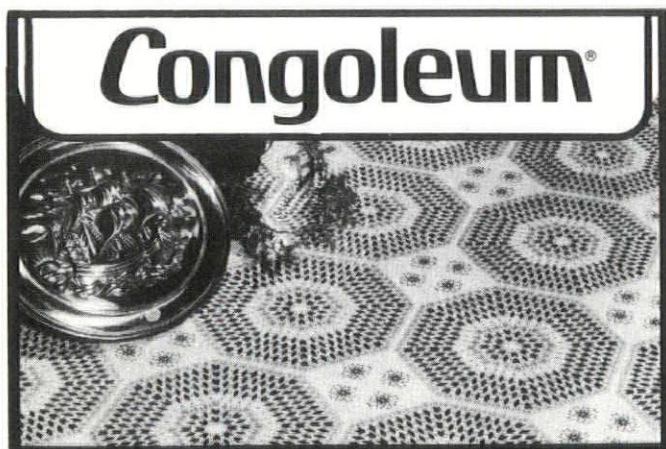


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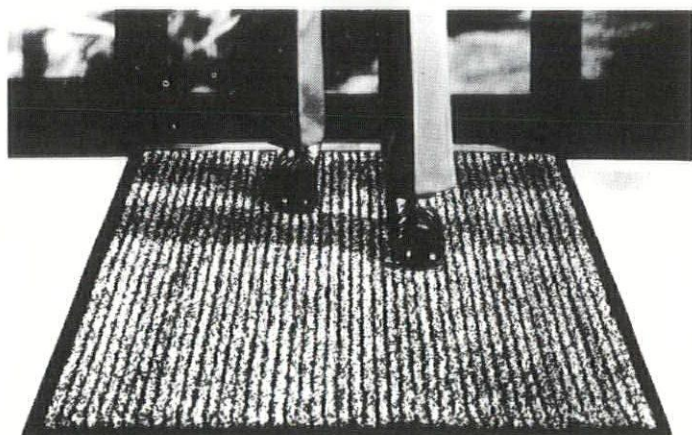
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Kahala Elementary Administration and Library Buildings

HS/AIA Exhibit Award

Anderson & Sanborn
Sanborn, Cutting Associates

These two buildings at Kahala Elementary School were designed to create a main entry to the school grounds, as well as house their respective functions. This was accomplished by placing the buildings on each side of a wide entry walk, with the administration building dominating slightly in height. The trellis covered walk leads from the street, past the office doors on the left, to the main outdoor open space containing a large fountain. To relate the scale of the buildings to the children all plates, door heads, eaves and exterior walls were kept as low as possible, and bright colors and natural wood were used to create a warm friendly feeling throughout the interiors.

Project:

Kahala Administration Building

Location:

4559 Kilauea Avenue,
Honolulu

Client:

State of Hawaii

Architect:

Anderson & Sanborn

Principal-In-Charge:

Alan T. Sanborn

Project Architects:

Jay S. Anderson,

Wallace A. Gretz

Civil:

Austin, Smith Associates

Structural:

J. Brian Hughes &
Associates, Inc.

Mechanical:

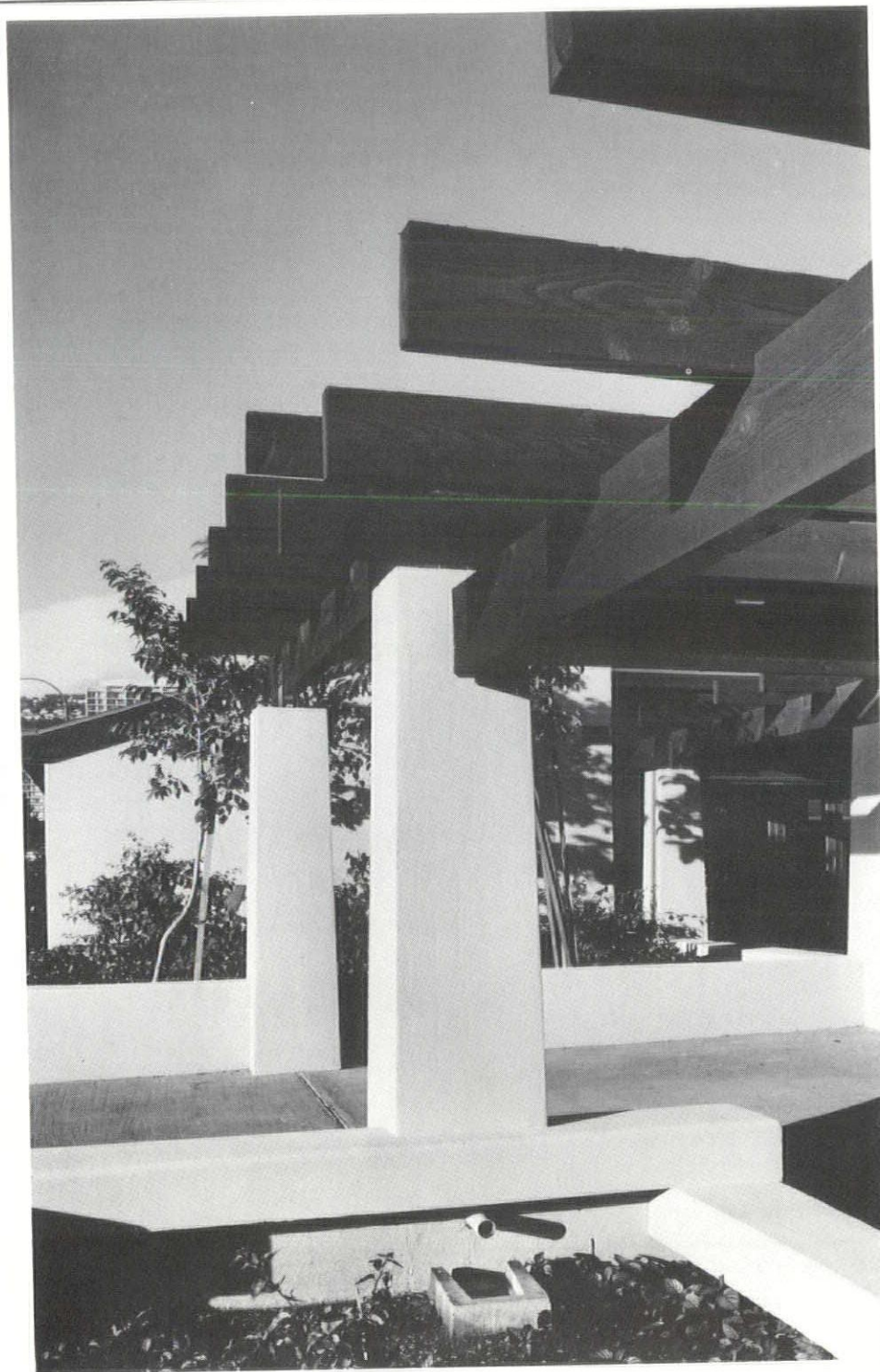
Robert Hamilton Associates

Electrical:

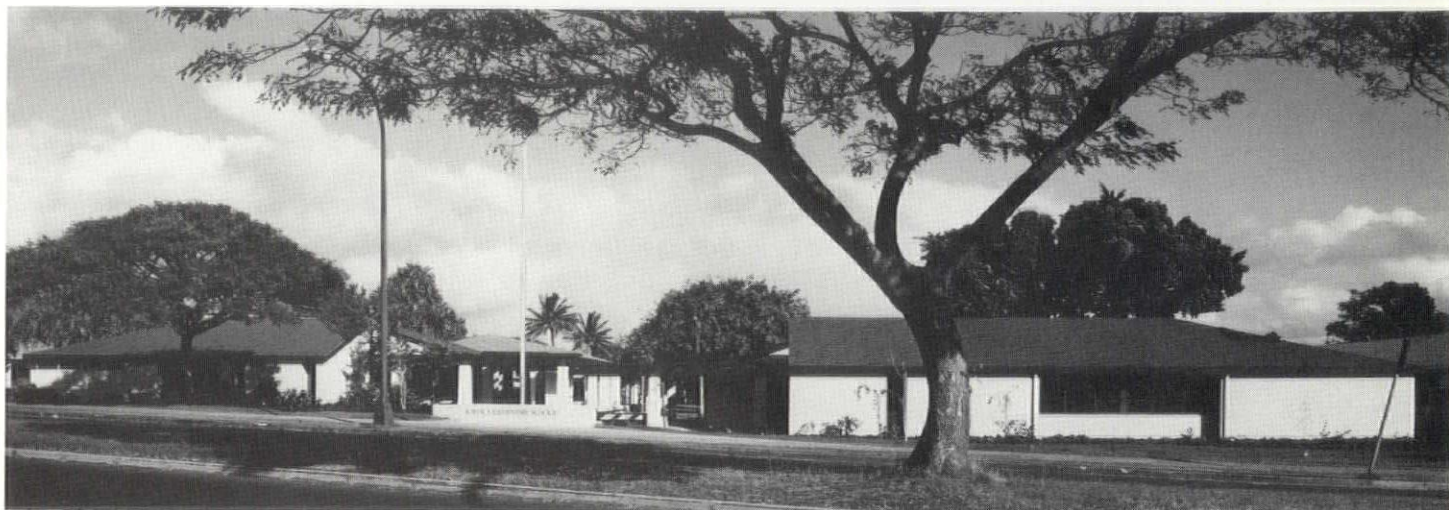
Ho & Okita, Inc.

Landscape:

State of Hawaii, Architect



Photography by Augi Salbosa.



Project:
Kahala Library Building

Location:
4559 Kilauea Avenue,
Honolulu

Client:
State of Hawaii

Architect:
Sanborn, Cutting
Associates, Ltd.

Principal-In-Charge:
Alan T. Sanborn

Project Architect:
Wallace A. Gretz

Civil:
Austin, Smith Associates

Structural:
J. Brian Hughes &
Associates

Electrical:
Ho & Okita, Inc.

Landscape:
Donald Wolbrink
& Associates

Fountain Sculpture:
Jay S. Anderson

Asswax and Sandcastles

by ELMER BOTSAL, FAIA

When Hawaii Architect editor Wayson Chong requested an article on the progress of the Department of Architecture I decided to make it a report to the members of HS/AIA. I will try to cover those areas mentioned last fall and try accurately to report on our successes and failures.

First, I want to state definitely that I have a very positive feeling about the development of the Department of Architecture. Things—good things—are happening and I anticipate more of them.

We have a new undergraduate program starting this fall that is a complete change from the previous efforts. This change is a direct result of the joint efforts of your representatives, the practicing professional, and our faculty and has, I believe, established a solid base for future efforts.

This new course content and curriculum was approved by the College of Arts and Sciences this spring for fall implementation and will be listed in the new catalog for 1977-78.

We have also submitted a new degree proposal, a Bachelor of Architecture degree, to the college for their review. We hope for approval and ultimate presentation to the University Board of Regents. It is our hope that this degree proposal will be approved in time for our accreditation visit next February.

The overall program will have five thrusts: Traditional Architecture, Architecture/Interiors, Urban Design, Landscape Architecture, and Construction Management. The first three are cov-

ered in the Bachelor of Architecture proposal while the last two will remain in our existing Bachelor of Fine Arts program.

About 40 of our current BFA students have elected to transfer into the new program even though it means at least an additional year of education to complete the new curriculum requirements. This I believe is solid evidence of student interest in the profession of architecture.

While it does not relate to the undergraduate program per se it does relate, I believe, to the overall perception of the department by others. This year we had 40 applications to our graduate program, most of which were of substantial quality. It is unfortunate that we had only 15 vacancies in the program, but it does assure us of quality students.

This general upheaval in direction has been very difficult on the students this year and to a large extent they have responded in a very positive manner. It is my belief that the students generally concur in what we are trying to do and want to do all in their power to get on with the new program.

There is no question that most of them are hardworking and serious about architecture. Their attitude is remarkably good considering what we have thrown at them this year, including our difficulty in getting consistent grading in the Esquisses and design studios.

Of equal significance has been the performance of the staff—it has been outstanding. My methods of operation are, to say the

least, casual, and I suppose sometimes devious, but with few exceptions the staff has done a tremendous job for the students and the university.

An excellent example of this effort is the counseling program now in existence in the department. Prior to the commencement of each semester, each student receives a minimum of two individual counseling sessions. This process not only assists in the proper development of the students—it makes the faculty acutely aware of students as people with needs, wants, and problems.

I believe it has helped in establishing a relatively good dialog between faculty and students.

The overall balance of the staff is greatly improved over my perception of a year ago and has been further augmented by an excellent response from the practicing professionals in lecturer positions. I have been greatly pleased by the number and quality of licensed professionals who have come back or are seriously thinking of coming back to school for advanced work.

In many cases, they are guinea pigs in how to make the system respond to their needs. But it has already clearly demonstrated the viability of advanced university exposure for architects. As we continue to develop and refine our options in the department, I strongly believe we can be of greater benefit in upgrading the profession.

In the area of upgrading the profession our efforts in continu-

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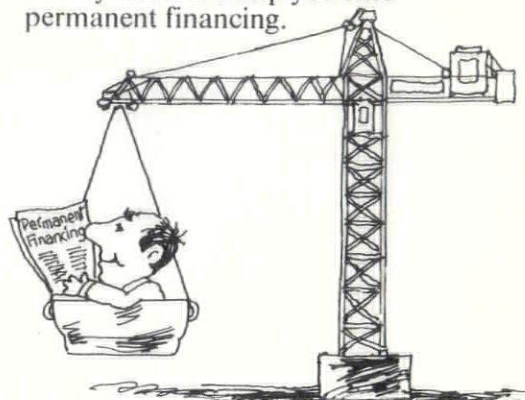
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Student Awards



On May 20th, the HS/AIA and architectural students from the university and the community colleges gathered at the AIA office to honor the outstanding student work for the past academic year.

The community college students competed for awards in excellence and achievement in drafting. Awards funded by the HS/AIA, the CCPI and the Home Builders Association, were distributed to students from all Islands.

The university students were juried for a variety of awards in basic design, urban design, landscape architecture, interior design and architectural design. Jurors for the university awards were Steve Au, Bob Fox, and Tom Pagliuso.

More than \$2,100 in awards were distributed.

Winning projects will be on display at the AIA office through June.



The big winner: Beverly Hoversland shown accepting awards for: HS/AIA Award for achievement; The Home Builders Association of Hawaii Award for excellence; The Ray Morris Award for excellence.



Two of the three of Team 4—accepting The Dickey Award for excellence: Tri Nguyen and Raymond Terauchi. Barbara Morris not in photo.



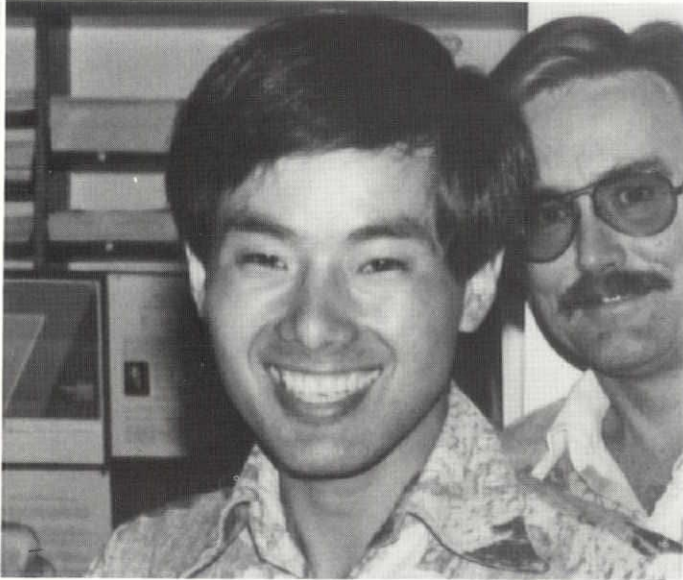
Eddie Taketa of Honolulu Community College receives his award for achievement in architectural drafting from CCPI's Robert Leslie.



Atsuko Mizuho: an achievement award in Arch. 397—interior design.



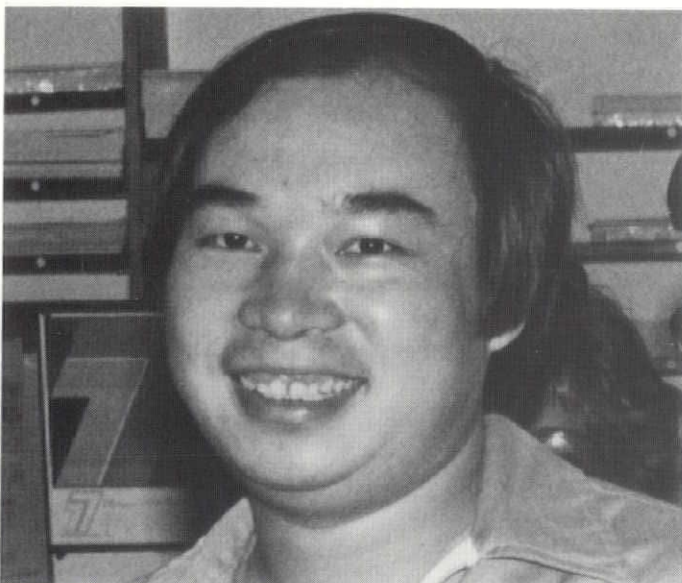
Quite an emcee: Art Schwartz.



Akira Kawabata: the Hart Wood Award for excellence, awarded to the best in the graduate design studio.



Hard-earned award for excellence in the spring term's Esquisse problems: Lloyd Arakaki.



Charles Chan won the Ray Morris Achievement Award for an artist's retreat on Chinaman's hat. On Chinaman's Hat?



Lisa Starr took home the George Walter Award in landscape architecture, a newly created award in honor of the late landscape architect.

Housing Trends in Hawaii

Continued from 5/77
Hawaii Architect interview with
developer Bruce Stark

by MICHAEL JAMES LEINEWEBER, AIA

HA: How do you monitor and control construction costs?

STARK: I have a second authority, a construction consultant. He become part of our team. He works with Warner Boone, he works with me so we know where we are in the beginning. He's the guy who does the value engineering and the cost savings, and he works with the contractor because we negotiate every job. We practically never bid. These jobs are too big to bid effectively.

We use Jack Peters. I think he provides a very valuable service and we pay him a substantial fee, but he knows what costs are because that's his job. He's studying it all the time; he's in it on a daily basis.

We know the costs are going up, we know right now there's a tremendous upward push again taking place . . . across the U.S. for a lot of products; glass, aluminum, steel, lumber, cement, all the basics, dry wall, gypsum. There's an upward push and it's fairly major.

I think things selling today at these prices could be bargains in a year and a half or two. If you wait, you'll find they'll cost 10 to 20 per cent more.

HA: You've done a number of projects with Warner Boone, do you find design elements that repeat with things that work well? Unit plans that work well?

STARK: One thing that we have done fairly consistently, recently, is a glass railing detail on the lanais. Great sales feature. Makes a lot of sense, looks good from the inside and the out-

side and that's almost become a trademark of our buildings . . . so practically every major building we've done has this aluminum railing with a glass panel.

We do a turned up slab detail that gives a person a sense of some security on the lanai. The glass doesn't go right to the slab, there's about a foot and a half of a turned up beam that it rests on. That's been a very popular detail.

The other detail we've been doing is a totally enclosed lanai, except for the front, for privacy. In Wailana where those lanais are totally open, you go out on your lanai and everybody can see you. We find that's a marketing negative, but a lot of buildings still do that. A lot of architects still design that way.

The other thing we try to do is to keep the elevator penthouse not visible. You can't find the elevator penthouse on Yacht Harbor Towers because we've split leveled the upper floor lobby. Canterbury is the same way. At Iolani we can incorporate it into a piece of architecture where this whole tower goes up and it just looks fantastic.

I like also to have the building, where possible, come down to the ground and tie into the ground, so we don't have a parking garage with a building on top of it. If you'll look at our buildings, you'll see that we generally don't. Where we do, we've tried to take care of that architecturally . . . so parking's not going to be highly visible. It's there, but all concealed.

These are some of the basic design things that I like to see in

a building, because they make it so much more attractive. It's a good marketing thing.

I hate to drive down the Ala Wai because the only thing I can see is a row of parking garages. Is there a building up there someplace? Well maybe — but you can't see it driving in the car. And it looks terrible even standing on the street or across the canal looking back.

HA: Are there interior design elements you find useful?

STARK: A lot of mirror. We also like to have the vanity tops cover the toilet so that they give a feeling of continuity to the space. We like to have our bathtubs set away from the wall so that it's not just a bathtub right up against the wall. You may have an extra six inches or a foot, and all these things require space — but what a difference that makes to a person looking at it.

We tile that shelf and sometimes we even run the tile down the front of the tub, so the tub looks like it's set in.

That's a technique we've used because we're really selling view properties. So you don't want the walls all poured concrete. In most of our buildings we have a lot of glass wall.

HA: Do you find that that's economical?

STARK: That's expensive, it costs a lot more than concrete. Glass wall is almost twice as expensive as concrete, but you're selling view and people want the feeling of openness. Also, the more glass wall you

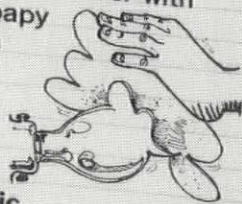
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HAWAII ARCHITECT

FACTS ON LIGHTING EFFICIENCY

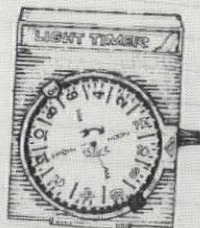
Keep them clean.

The lights you leave on all day or night for safety and security need your occasional attention. You can lose 30-40% of your available light if you let bulbs and fixtures get dirty. Give them the once-over with a cloth and soapy water, once in awhile.



Make them automatic.

You can avoid wasting energy by making your security lighting system automatic. Photo-electric cells or timers will remember to turn the lights off (or on) even when you forget.



New lamps are more efficient.

Check the alternatives to the traditional incandescent bulb. Fluorescent, mercury, metal-halide and sodium lamps may



cost more. But, because they produce more light per watt, and last longer, they give you more for your energy dollar.

Use electricity wisely.

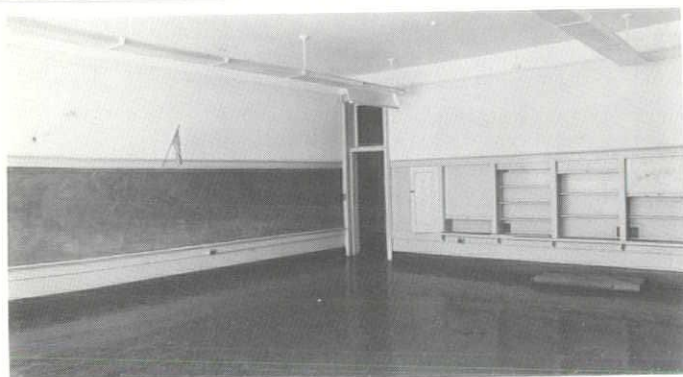
When it's time to replace or remodel your present lighting system, don't use guesswork. Be certain on getting the most efficient system for your needs.



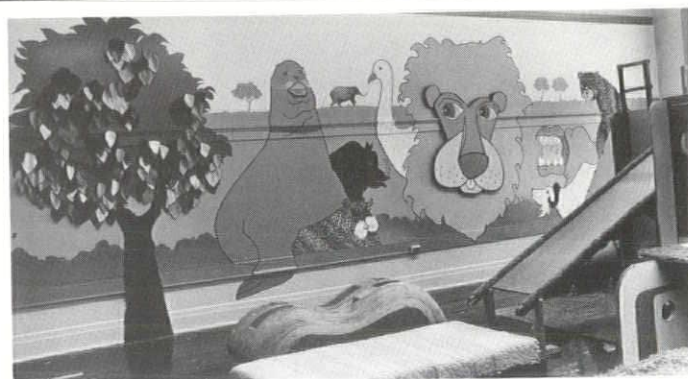
HAWAIIAN ELECTRIC

UH Leaves Its Mark at Pohukaina School

During the past semester, 39 students of Architecture 276, Basic Environmental Design Studio/Seminar, took part in a project of designing educational play equipment for handicapped children. The clients were the mentally handicapped students at Pohukaina School and the physically handicapped at Jefferson School.



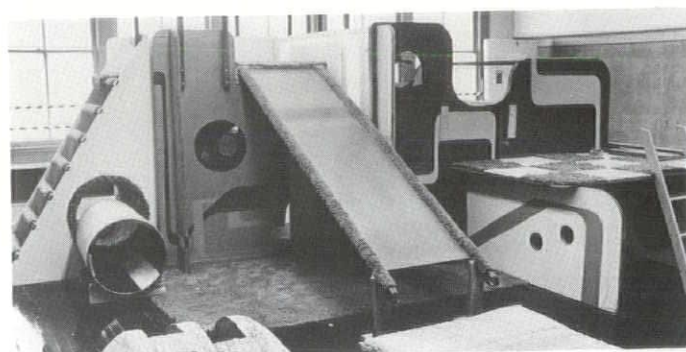
Vacant classroom before transformation into sensory/motor environment.



Animal mural in the background by Bernard Pebenito.



Touching "leaves" on the tactile tree by Ann Aberle, Saki Siegel, and Lori Takeyama.



Sensory/motor environment by Russell Chung, Michael Murumoto, Jay Ogawa, and Stephen Sugimoto.



Occupational therapist Faun Pablo with students using equipment by James Imanaka, Curtis Kushi-maejo, and Gary Tamashiro.

The students were challenged to design and construct an educational toy, physical play equipment, or a learning/play environment which could be constructively and safely used by the children at each school. A vacant room on the second floor of Pohukaina's administration building was put to use, the students designing, searching for materials and completing their solution in 3½ weeks. A gratifying solution, for both designers and users.



University of Hawaii architecture student Brook Stanley with Jefferson School children in a maze by Alan Cravalho.



The "Jefferson Express"—a hand-operated car by Rick Martin and Gary Nishioku.



Faun Pablo and Joan Franz supervise children in the new environment. Girl in the foreground is on a spring-loaded balancing platform by Dave Enos, Mike Goshi, and Hugh McKenzie.

Housing Trends in Hawaii

"My favorite charity—the government. They get a large share every year."

Continued from Page 10

have, the more feeling of space you have inside the apartment. It allows you to see outside the space, so you don't get claustrophobic.

The kitchens we try to do really well with good quality appliances and good space planning. Where possible, we've been trying to get windows in the kitchens.

At Canterbury we did something very unusual, we have those portholes which are in the master bathroom over the tubs. Every master bath has natural light and you could just stand there and take a shower and look out. It's a regular porthole. When you're standing close to it you have one hell of a view. If you're a long way away, it's a tunnel but when you get close you've got a view.

HA: It's like taking a bath right in the middle of Waikiki!

STARK: Right, it's going to be fun! It's very nice.

HA: I take it you appreciate introducing an element of fun, if you will, into architecture; discovery, adventure, these kinds of things. Most people don't think of them.

STARK: We can do a lot of it in the architecture, and we also are going to do a lot of it in the interior design and in the decoration of those apartments. Some of the ideas we are incorporating, I think are going to be very dramatic, and will give a lot of visual impact as you walk into the space.

HA: Will this be loft type?

STARK: Pretty much loft, we're

providing carpeting and cabinets.

HA: Are you providing interior design services?

STARK: We have it if people want to use it but a lot of people go out and get their own anyway. In this price range people are really going to express their individual personalities.

(At this point, Stark's secretary brought him some papers.)

Most people are surprised that I have no staff, just a secretary and me. My wife comes down and works part time. She does my personal checking account stuff for me, but we hire out everything.

Stark Realty has a pretty good sized staff and we have a managing company that has a very large staff, but I don't need a staff to do what I do. That way if things are slow I don't feel like I have to do something.

The big problem with a lot of business people, especially bigger developers is they feel compelled to do something to support their overhead, and consequently, they get into bad deals. You'll take any deal because, you say, "Okay—let's get into this because we really don't have anything in the pipeline. We're getting desperate."

I can sit around and I can reject deals for years. I didn't do a new deal for two to three years one time. . . .

Right now I'm perhaps too busy. I have too many deals going, but it just happened to fall that way. I would like now not to have so many deals in the next few years, just sit back and may-

be really make the most of the deals I have. . . .

HA: Your problem's going to be to protect your income. You'll have to invest it.

STARK: Or I could give it all to the government. My favorite charity — the government. They get a large share every year.

HA: Maybe you can be listed as a patron or something. But to get back to your construction people, do you use the same people repeatedly?

STARK: Without thinking about it, it just works out that way. For instance, Wasa Electric is a subcontractor, they have been on every project we've done, I think, except one. Granger Pacific does glass and glazing, and they've done every single project that we've ever done. Lillie Continental has done a lot for us recently.

So some of the same subs keep showing up and that's because we're negotiating so much of their work. They know our consultants, they know how our engineers think.

HA: Who are your engineers?

STARK: Well, I let Warner pick them out because he has to work with them most of the time but he uses Richard Libbey for structural and Fred Kohloss for electrical and mechanical. So that's pretty much it, on civil we bounced around, we've used Sam Hirota on quite a few deals, sometimes the civil has been dictated to us by the fact that they've already done the work for somebody else. On Iolani School they'd already done Iolani School's work for years, and

Continued on Page 16



—photo by Michael J. Leineweber

unch Bunch at Federal Building Tour.

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Housing Trends in Hawaii

Continued from Page 14

so there's no sense changing.

HA: In your construction management — is it CM or do you just deal with a major construction company and negotiate?

STARK: No, we hire construction management, which is Jack Peters, his company's name is Construction Management, Inc., and he does the construction management. We don't hire our own clerk of the works or anything like that. I don't believe in that.

We really have two layers of supervision. We have the architect and engineers, and then we have Jack Peters.

HA: Who insures compliance with your contract documents?

STARK: Both Peters and the architect, so there's really a little bit of overlapping — but the architect has the primary responsibility.

HA: In other words, if you contract for a six-inch widget, he's out there making sure you get your six-inch widget?

STARK: We're not taking any responsibility away from the architect by hiring Construction Management. He sometimes sees things maybe they don't see.

HA: What does your CM do? Does he make sure things get done on time?

STARK: Yes. And we have quite a few NIC items that he administers for us, like sometimes even elevators, or appliances, or all sorts of things. Also he negotiates and supervises all the change orders. He negotiates the construction contract for us,

advises us on that.

HA: He does a lot of things that you as an owner would have to do.

STARK: That's right. He also does a lot of cost saving ideas. Like he tells the architect on Canterbury if you could do it this way, it's going to look just as well and maybe even better, and it's going to cost less. Then they argue whether it will or won't, but he comes up with ideas, and this is value engineering, basically. I've more than saved his fee and sometimes I save it two or three times over on a big job, so it's well worth it.

HA: Plus he's taking care of that hassle for you.

STARK: It takes tremendous pressure off of me and it does one other thing: It gives the major lender a great deal of confidence in our team, because he says now, "One of these guys understands marketing, and they understand architecture, and they understand financing, but they've also got somebody who really knows about construction — who's a construction expert."

In the case of Jack Peters, he's a very knowledgeable contractor, he's a general contractor himself.

HA: They essentially accept him as your clerk of the works?

STARK: That's right, and it gives the lender a feeling of confidence... I can talk the construction language pretty well after all these years, but I'm not a contractor and there are a lot of things I don't know, and only 25 years experience can tell you.

HA: How do you market your abilities and your team's abilities? Do you issue a brochure, personal contacts? Your track record? What have you found is most effective?

STARK: We have been putting together sort of handmade brochures for each deal. They show everything that we've done, primarily with photographs of

the existing buildings. We also give a presentation of the plan, the concept for the new project. In that we include references about ourselves, bank references. We would include a complete write-up of the project and a list of all the numbers. Basically our feasibility analysis.

HA: Do you have an MAI run numbers on it?

STARK: We will at the lender's request. We normally don't do that up front. And normally they'll ask for one, but a lot of times they'll want to hire their own MAI to evaluate the project and tell them, yes, we believe that what these guys say is true, or no, they're all wet. So far we've never had anybody refute our own analysis. So with our track record, it gets easier and easier to find partners or major lenders to give us loans, as we continue to have successes. Of course, at one time I had quite a few of them calling me up, but the situation has changed... You're getting down to very few companies, very few insurance companies, almost zero in the equity business, but they'll make you mortgages.

HA: How about REIT type stuff?

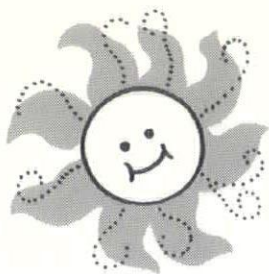
STARK: REITs are the ones that really cause all the problems, so consequently you're down to a few hundred equity people in the country. Before it was a much larger number making offers; it was incredible. But perhaps that's good, since that was the basis of a lot of our problems in Hawaii and around the country.

That's why you see so many incompletely conceived projects that got built, because there was more money than there were projects, and there was certainly more money than there was good management of that money. So they just started shoving that money out the door. Quick, take the money, go build it.

You look around Hawaii and you see a lot of buildings that

Continued on Page 20

HAWAII ARCHITECT



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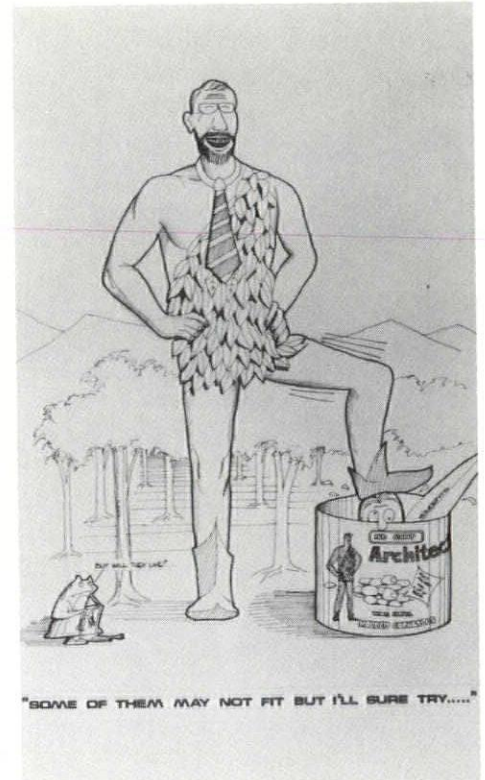
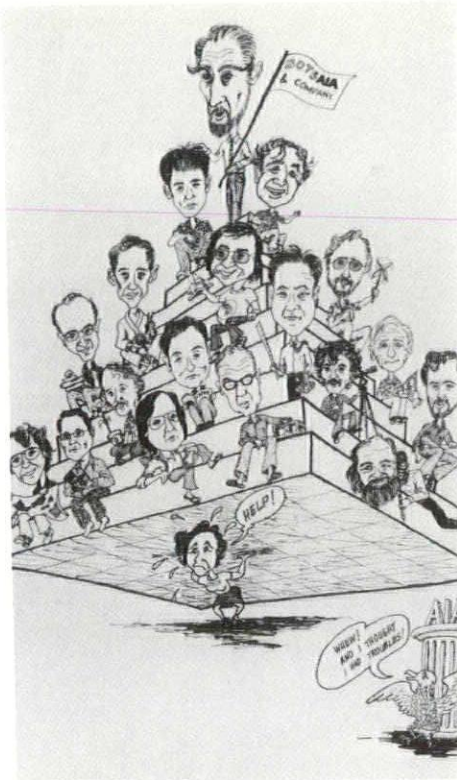


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Continued from Page 6

ing education have not gotten off to as rapid a start as one might have wished. Our joint efforts in the construction law course produced excellent results and the small building seismic services were excellent. Our sole single effort, water infiltration, has seemingly been well received and our joint (HS/AIA and department) continuing education committee is working hard on several solid programs for next fall. The society's response in the continuing education program is a classic example of the dedication the profession has given to the university.

One of the remaining items that has a high priority with us is to get the professionals more closely involved with the students. It has started with the lectures and wider jury selection and a few beer parties and some of our students joining the HS/AIA. However, it needs greater intensity on a long-term basis. I am pleased to note that your education committee concurs and we are jointly working on several ventures that should bear fruit.

On the fun side, most of you know the department has challenged the profession to a sand castle contest this fall—just be prepared to get your ass waxed.

I am extremely pleased to report that the university has been solidly behind the development of the department. To the best of my knowledge, Dean Contois's office and the chancellor's office have been supportive of every reasonable request made to them. In spite of the tight money conditions and their attendant

severe difficulties for the university, I see no waivering on their part to insure that a quality architectural education system is developed and maintained here in Hawaii.

In conclusion, while I don't believe we are anywhere near complete in our rebuilding operation at the department, I do believe that architectural education in Hawaii is alive and well and showing signs of a robust future.

Give till it helps.

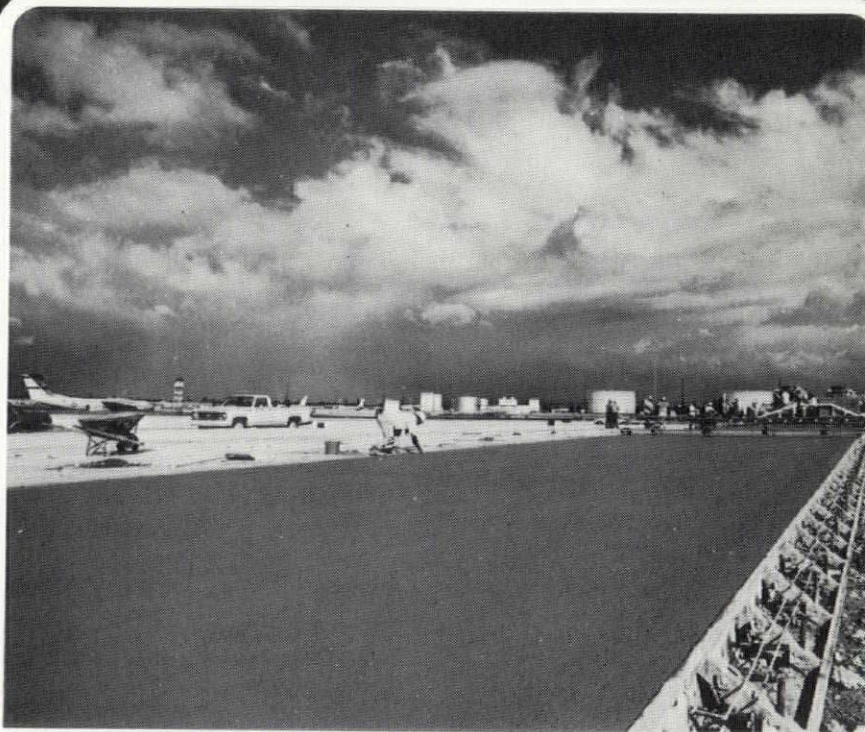


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Committee Report

Continuing Education

The continuing education committee chaired by Francis Oda has been working since late in 1976 to set up a two-year plan of action. A broad range of potential courses was evaluated and priorities set for the establishment of those courses.

Basic goals of the committee involve:

- The setting up of two or three courses per University of Hawaii semester which would be formally offered through the university's School of Continuing Education.

- Assorted one-day seminars.

- Cosponsoring courses and seminars with other organizations.

Thus far in 1977 we have co-sponsored seminars in Land Use Law, Environmental Impact Statements, and Estimating. These have required limited time and monetary commitments from the AIA but have been of great benefit to the many members who attended.

In the first category, Elmer Botsai's "Water Infiltration" course has been quite a success. To date, five sessions have been filled on three Islands. Closing of the course to further applicants is due largely to dangers of instructor exhaustion.

The course in "Water Infiltration" is the first in which the committee and the architectural department worked together. Further cooperation of this kind is sure to occur.

The committee also has slated two more courses to occur during the university's fall semester. They are: "Introduction to the Treatment, Preservation & Finishing of Wood" (being organized by Gordon Tyau and Glenn Mason), and "Business Management for Architects"

(Frank Haines, Gordon Ogata). Substantial work on both has already occurred.

Preliminary work has been done on two other courses planned for the UH 1978 spring term. These are "Architecture and Ecology in Hawaii" (Francis Oda) and "Business Law and Liability" (Elmer Botsai).

Tentative plans also call for future courses in Development Processes as well as other materials and systems such as sheet metals and concrete finishing.

Other courses were considered and at least temporarily shunted aside in deference to what we believe were more needed and attractive courses for which resources were known to be available. For example, "Energy-Alternative Sources and Conservation" was thought to be of great need but of relatively low interest to members. "Architectural Applications of Computers" was shelved largely for lack of resources available to teach it.

The Continuing Education Committee needs two things to maintain an effective program. First, it needs to know your desires. What do you want? All of us have the interest and desire to improve in one area or another. Do you want shorter courses? Cheaper courses? Deeper and more specialized courses? In what areas?

Second, more hands to make lighter work. The organization of a course can be easily handled by one or two persons and if work is begun far enough in advance, no intense time commitments need be made.

We view continuing education as one of the best ways the AIA can do something for its members. And we believe that the keys to this contribution are advance planning and the readers' input.

WANTED

HA solicits graphic submittals by architects on any subject.

Housing Trends in Hawaii

Continued from Page 16

should never have been built. They were poorly planned, poorly located, there was no market analysis, there was no market, period. So there they sit, up in the air but empty. . . . I suppose our situation will cure itself in less than a year now . . . since we're down to maybe 7,000 units of unsold inventory.

HA: What's the absorption rate now?

STARK: Well, I'd say it's about 1,000 units a month. But the only trouble is now it may slow down because you're getting down to the really hard core stuff that nobody wants to buy.

HA: So you're going to meet some price resistance?

STARK: And just plain resistance, because nobody wants it, regardless of price. There may be a good hard core of 5,000 units that people won't buy at any price. It'll have to be a real give-away program. . . .

My 1,000 a month analysis may not be very accurate once we get into that stuff — because I don't know who's going to buy. But that doesn't affect the market producers. A guy can come up with a new product and people say this is great, we'll buy this.

I'm not afraid to market into that situation. Besides that stuff is not the kind of stuff we're selling. That kind of product is no competition for us. We're just not competing with them. We're not going to compete with anything less than \$100,000, except for some of the one bedrooms. We have to sell over \$100,000 or

Continued on Page 21

HAWAII ARCHITECT

"We have to sell over \$100,000 or we can't make any money . . ."

Continued from Page 20

we can't make any money.

HA: So the people who are qualified for your market are enjoying phenomenal incomes, or they've got enough equity that they can throw a substantial down payment.

STARK: They have to make \$50,000 a year or they can't come to see us at all. If its less than that they might as well not come in. Now that can be combined income, and a lot of people have a combined income of that. And you're right about the equity. . . . Hawaii still has a lot of very wealthy people. But as the construction industry continues to get hurt, there's going to be a lot of people who were high-paid people making that \$30,000 a year who won't have jobs at all. That's the problem.

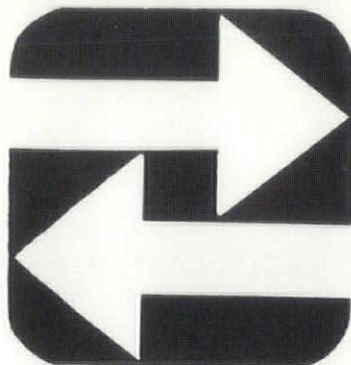
HA: Jobs in construction type work?

STARK: Where's the electrician to go to find a job? He can't go to work in the hotel industry, he's not qualified. The construction industry particularly has a lot of high-paid people, so that industry gets hurt. I think it has more impact than if the sugar industry gets hurt or something else where you have a lot of medium and low-paid people. The City and County and the State have really got to get their head out of the bag and start thinking about how they can do something to stimulate continued growth.

I believe in controlled growth. I don't like to see what's happened in some areas. Salt Lake is a classic example of one of the

Continued on Page 24

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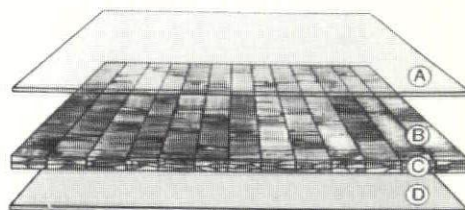
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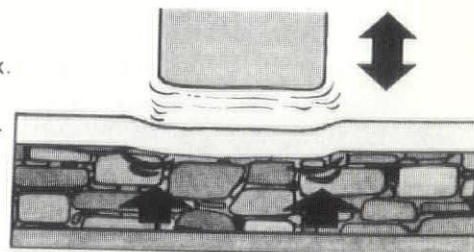
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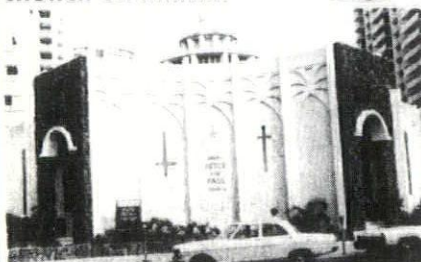
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Landscape Program at UH?

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by JIM LEVINE, ASLA

Hawaii's landscape may have scored a major victory recently.

The College of Arts and Sciences at the University of Hawaii has approved a proposal to create a four-year academic program in landscape architecture. The program is part of the comprehensive architectural school reorganization package which also includes new programs in architecture, interiors, urban design and construction management, proposed by architectural chairman, Elmer Botsai.

The landscape architecture program will begin in the fall of 1977 and actual classroom instruction will begin with a minimum demand of eight students. Acceptance of the program culminates almost a year of effort on the part of the ASLA and the Architecture Department to create a program which could stand on its own, without overdependence on mainland schools to bear the major burden of "finishing" the education of a student in that field.

In recent years this dependence has been a source of frustration of landscape architects who have witnessed the rapid rise of interest in environmental concerns among local young people as expressed in attempts to apprentice themselves to professional offices without the benefit of a suitable education.

Many landscape architects, trained on the mainland, have come to Hawaii only to find that it takes several years of intensive education to reorient themselves to Hawaii's unique environmental and social con-

text. It's not a simple matter of climatic differences. The forces which create Hawaii's landscape are unique in the nation.

Environmentally, Hawaii's geology, hydrology, vegetation, oceanic influences, soils, volcanology, animal life including entomology, agriculture, and forestry are very different from the mainland.

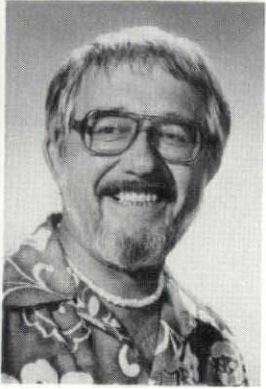
Socially, the mix of cultures, Hawaiian history, Eastern and Western values and economic pressures create unique and complex urban and landscape patterns when compared to the mainland.

Hawaii's physical isolation and separation from major continental masses represents yet another unique influence on the resulting landscape.

The program in landscape architecture at the university has been set up to train and retrain landscape architects for many possible applied environmental vocations which have become increasingly necessary in our society—especially in Hawaii. Locally trained landscape architects will be able to practice their profession anywhere in the nation, but they will be especially capable in tropical areas and, of course, Hawaii.

To landscape architects in Hawaii, this is a decision of great magnitude. What may be better is that Hawaii will soon feel the positive impact and professional presence of their young people coming out of the program. Seeing the impact of their influence on the Hawaiian landscape may, in time, prove to be the ultimate significance of this decision.

New Members



ROBERT H. HARTMAN. Corporate transfer from Southern California Chapter; Welton Becket Associates. Wife: Mary Lou (Jamie). Children: Robin. Hobbies: sailing.



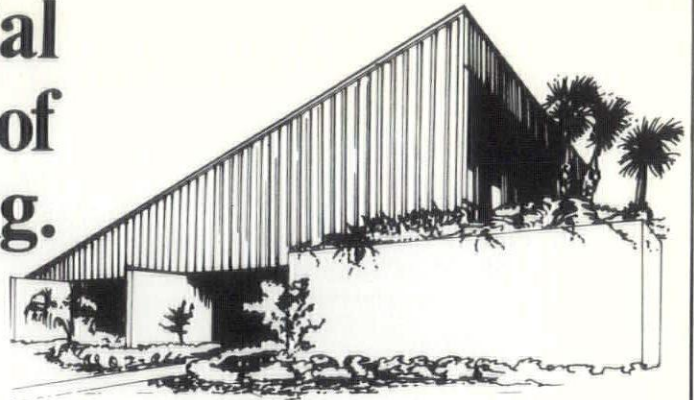
JOHN A. PRUYN. Corporate transfer from New York Chapter; self-employed. B. Arch., Cornell University. Wife: LaVerne. Children: Elsie H. Page, LaVerne H. Cupp. Hobbies: opera, golf, travel.

Student Members

GARY YUKIO NISHIOKU. Student; U. of Hawaii. Hobbies: sports, automobiles.

RICHARD KRAFT MARTIN. Student; U. of Hawaii. Hobbies: sailing, snow skiing.

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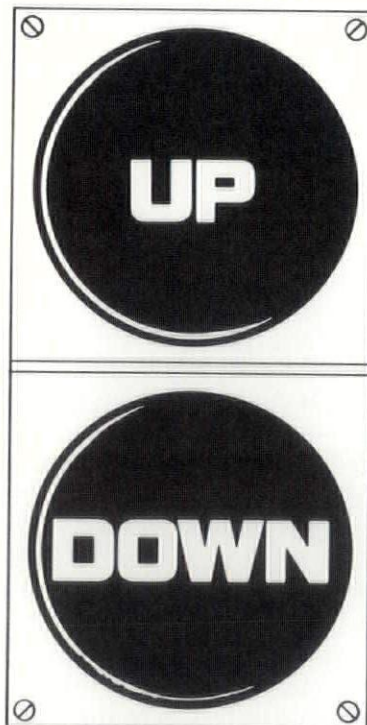
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Housing Trends in Hawaii

Continued from Page 21

things that never should have happened, and there are other places like that. I don't believe in that. I wouldn't do anything in Salt Lake.

HA: You've essentially avoided that type of market.

STARK: Right. What I'd like to do is something very attractive, maybe semi-low-rise things in a planned environment in the Neighbor Islands. Maybe something in Wailea or what they're doing in Kapalua. These are total environments.

HA: Just one last question. It's on marketing. What are your primary marketing techniques right now? Are you using television or are you pitching toward particular income or ethnic groups?

STARK: Well, the marketing techniques have changed. At one time we used newspaper as our primary means. We still use it for resales. Stark Realty runs ads all the time. Almost every day we have something in the paper. But for promoting new projects, there's just been too much in the newspaper, too many projects, and you can't separate the cats from the dogs.

Everybody in there, even the most ugly building in the world, with no amenities, says luxury, luxurious apartment. It doesn't mean anything anymore. We decided recently that we didn't want to get into that. We haven't even been in the newspaper on our projects. Canterbury's never been in the newspaper. Not once. Iolani I think was in the very beginning, but we sold almost one-third of Iolani without being in the newspaper. I think there's just too much in the newspapers.

We've been using a lot of very direct techniques, like direct mail, arranging individual parties, bringing in certain people,

very low key, no pressure put on them. We explain the project to them. Our salespeople know they're kind of interested so they call them up.

We've gone back to a lot of people who have bought in our projects before... maybe they're willing to sell what they have now and move to another one of our projects.

HA: They've probably achieved some equity in the meantime.

STARK: Absolutely. That's been very successful. We've also sent out promotional pieces to other buildings of quality that we didn't do, to see if we could interest those people.

So there's been a lot of what you call knocking on doors, telephone calls, a lot of direct contact, including getting myself personally involved with people at these parties.

I sometimes go and I'm sort of the guest speaker. They get to know the developer, and they get to know something about him, and he gets to know something about them. It develops a personal relationship. Now that's a very slow and tedious way to proceed but it's effective. I think your batting average on something like that is significantly higher.

The other way is the shotgun approach. When you go on TV and in the newspaper, that's really shotgunning them, because you're hitting into a market where 95 per cent of your market cannot buy your product. We're trying to get away from that.

We've used some magazine advertising in Time, Newsweek, and Sports Illustrated, West Coast editions. That's been somewhat effective with Canterbury. We've gotten into the hotel magazines that they put in each room, but only into the most expensive hotels, like the Kahala and the Sheraton-Waikiki and Rainbow Towers and so on. That has had some impact.

HA: Sheraton Waikiki is a premium hotel?

STARK: Well, they do have some high priced rooms. When you buy that package you get all the Sheraton hotels. Even the Princess Kaiulani and the Moana. You can't say just put it in the Royal, in just the \$50 suites. So maybe you overkill a little bit there. We've also been working very closely with other brokers who have clients, people who they know who are interested, and that's been very effective. Outside brokers sell about half of what we do, and our inside staff sells the other half.

HA: Inside staff being Stark Realty?

STARK: Right. So we really rely heavily on outside broker participation, because our sales company is fairly small, a staff of about 25.

HA: Is that a fairly constant staff?

STARK: Yes. It stays about the same, and we have some top producers. And I'd rather have 25 good people than 50 mediocre people. We're starting some far out concepts. Some of these things will make Iolani the talk of the town.

You have to constantly strive to do something innovative and creative because everything else has been tried and it's very tired. You get back to the basics though. There are some things that always work.

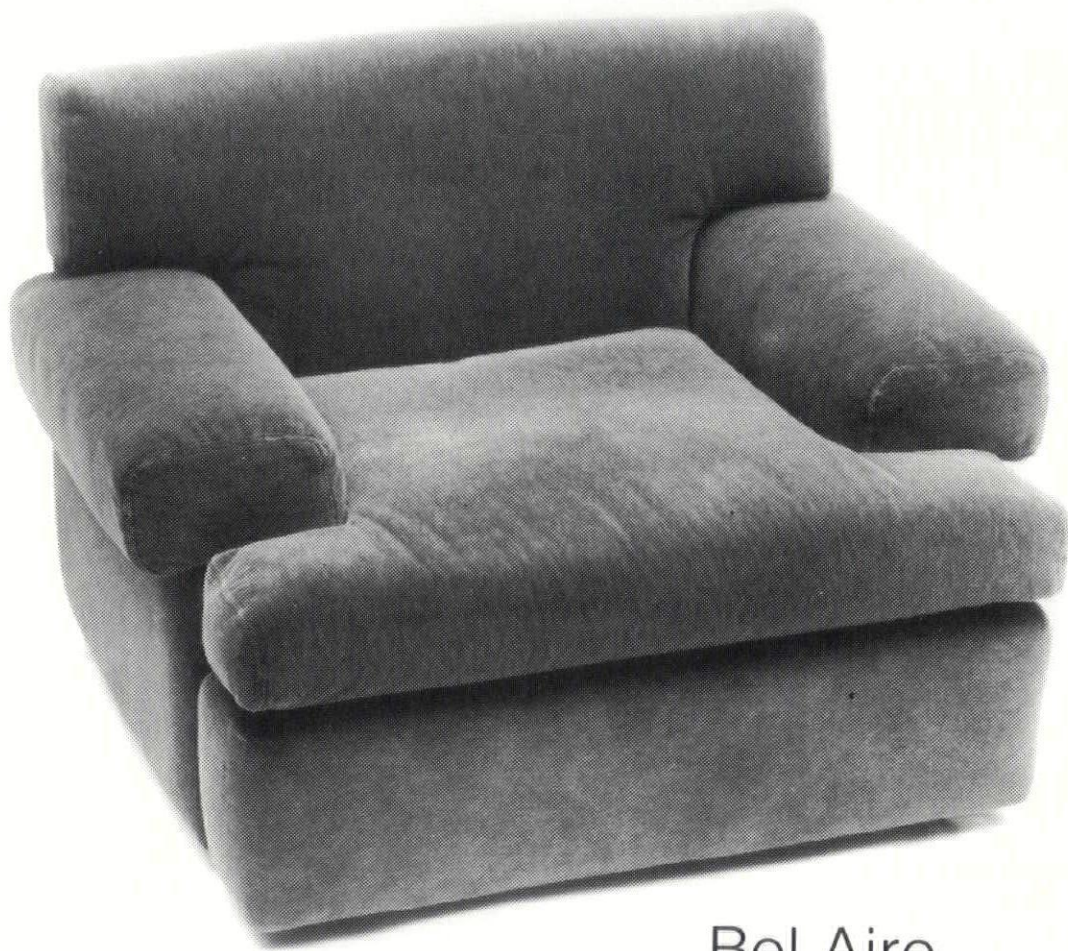
Doing excellent models in the building. Nothing can replace that. A person who's a serious buyer wants to see it, wants to go look at it, and look around. All the advertising in the world isn't as good as having some model where you go take the guy down and say here's what your apartment's going to look like.

And also the more you can show them of the common areas, as much as you can. I think people have been so disappointed for so many years in what they thought they were buying and what they actually got that there's a built-in suspiciousness, a little bit of paranoia I suppose.



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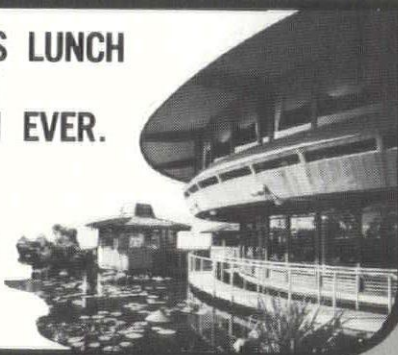
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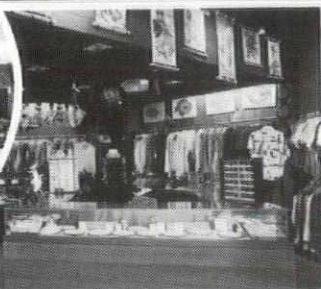
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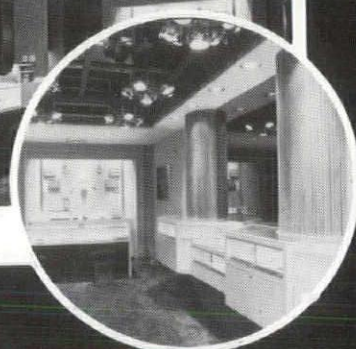
Hemmeter Center: Public Areas of Distinction & Quality



Christopher II's elegant interior

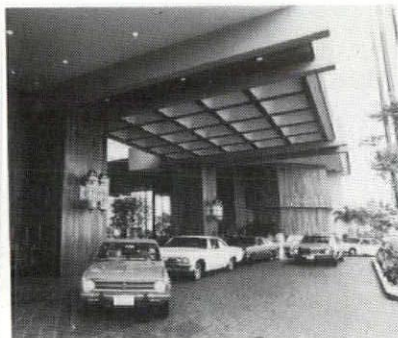


Coral Grotto,
a jewel of a store



Produced on schedule and within budget by IMUA!

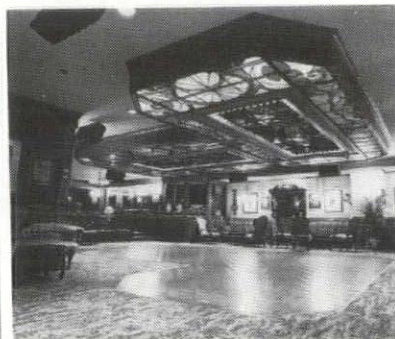
Shown below are several examples of professionally skilled translation of outstanding design into beautiful and highly visible key areas of Hemmeter Center.



The famous Porte Cochere



The reception and registration desks



Spats

Send for the new illustrated folder on operations, personnel, some recent jobs, and staff capabilities.



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