

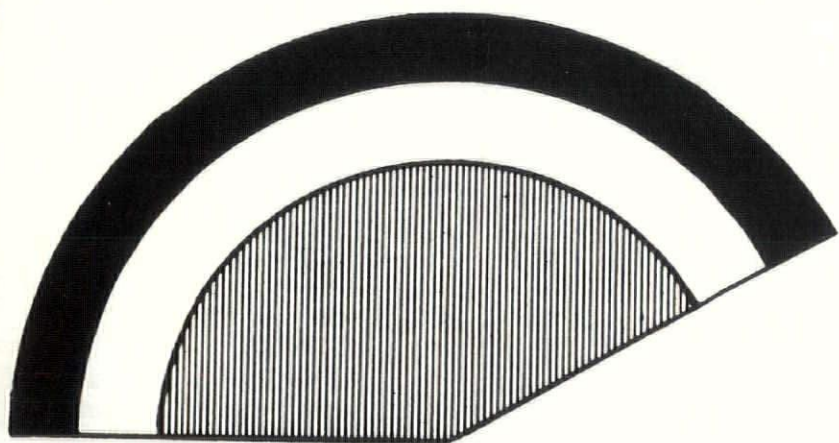
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# HAWAII ARCHITECT

September, 1979

Northwest Regional Conference Maui



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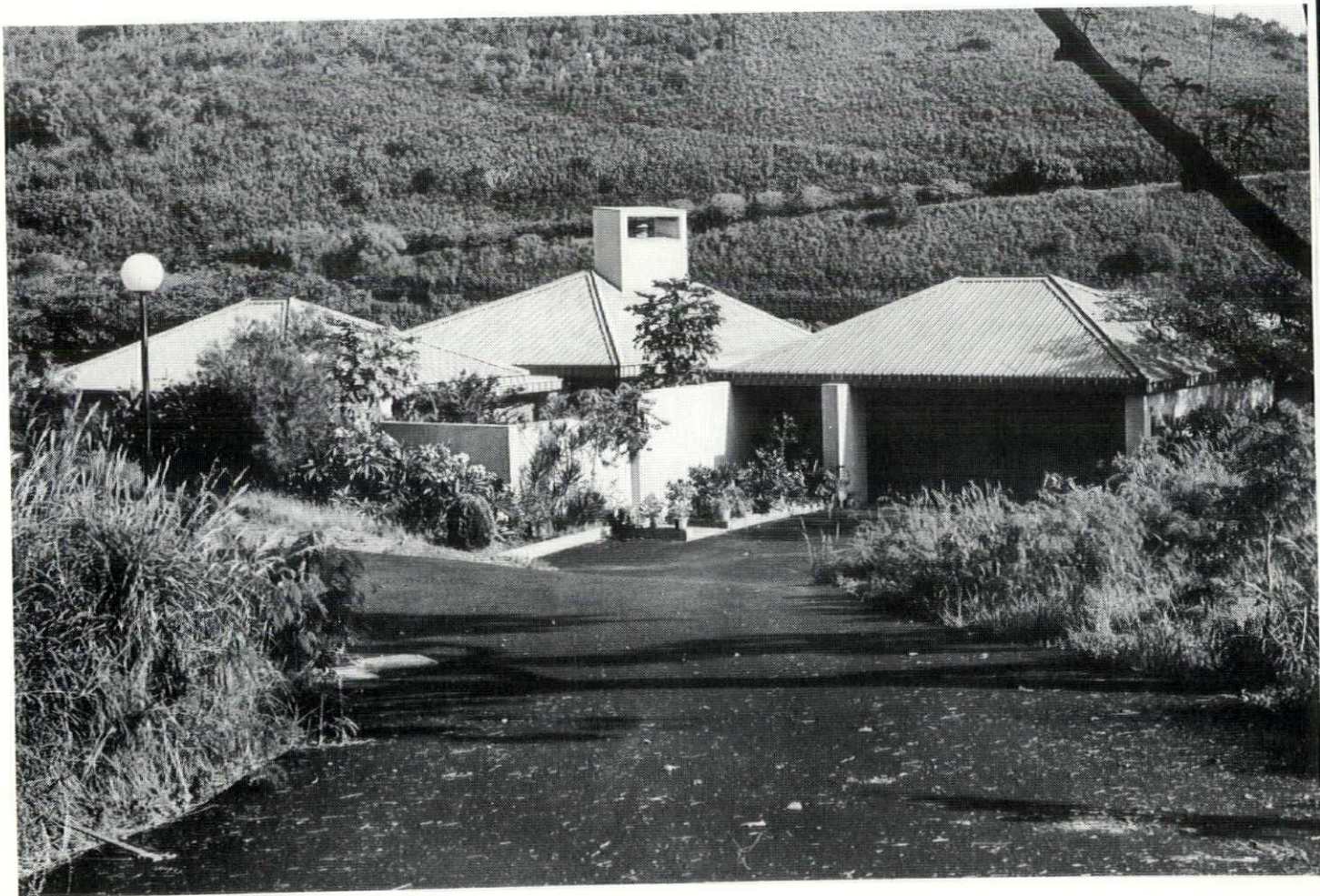
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Volume 8, Number 9

September, 1979

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Published monthly by:

#### Crossroads Press, Inc.


863 Halekauwila Street  
P.O. Box 833  
Honolulu, Hawaii 96808  
Phone (808) 521-0021

Stephen S. Lent, Publisher

POSTMASTER: Send address changes to the Hawaii Architect, 1192 Fort Street Mall, Honolulu, Hawaii 96813

HAWAII ARCHITECT (USPS063170)  
controlled circulation  
postage paid at Honolulu, Hawaii

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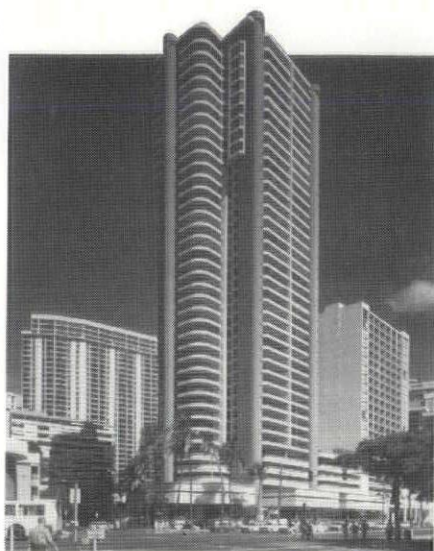
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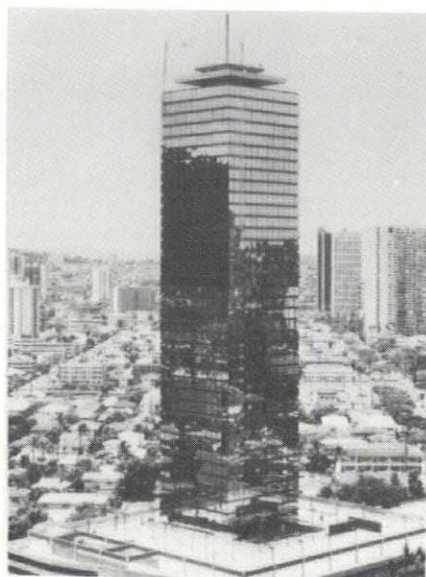
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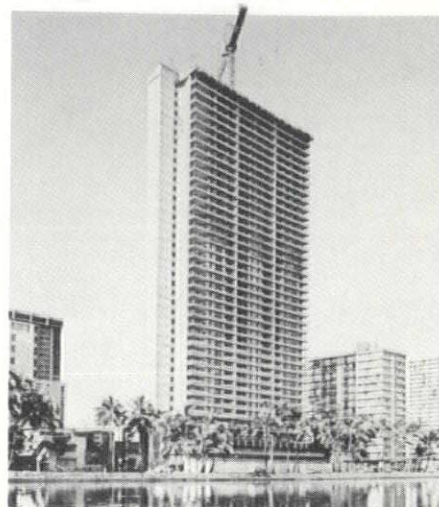
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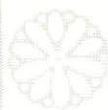
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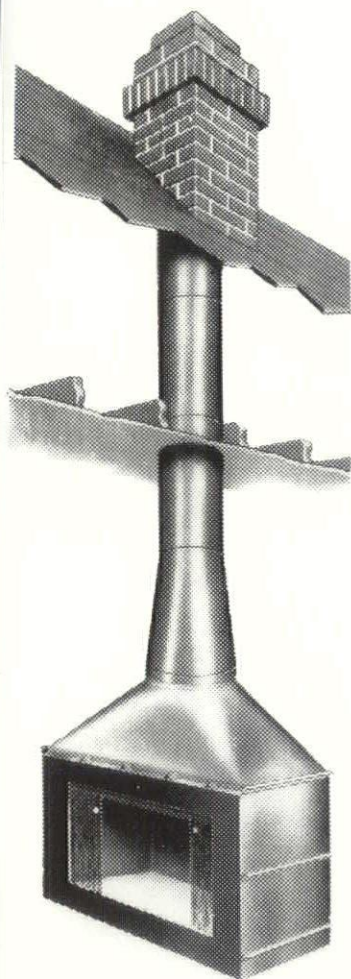
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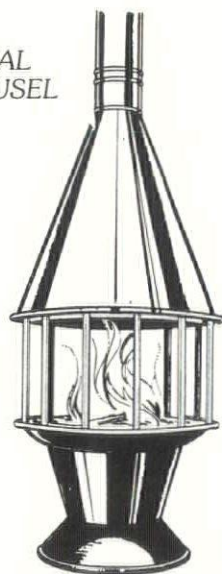
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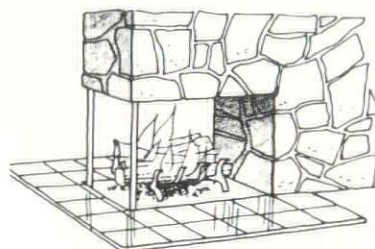


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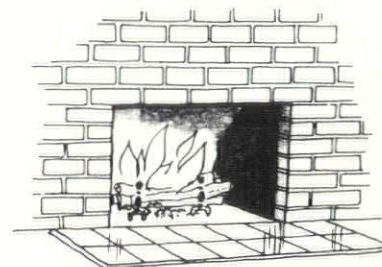
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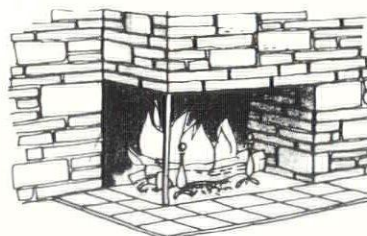
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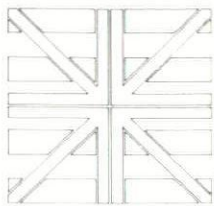
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Headlines

# The Northwest Regional Conference Comes to Maui

by JAMES N. REINHARDT, AIA  
President, Hawaii Society/AIA

The 21st of September marks the beginning of the Northwest Regional Conference of the AIA. The Hawaii Society will be host to approximately 150 architects and their families from Washington, Oregon, Idaho, Alaska and Montana, as well as Guam and Hawaii. These architects will spend 3½ days discussing practice of architecture, its problems and its successes, the activities of the chapters, their problems and successes and the business of the Northwest Region.

What is the Northwest Regional Organization? AIA is organized with individual chapters as the smallest unit. The chapters are grouped to form statewide "societies." (Note that since Hawaii has only one chapter, the statewide organization is the same as the Honolulu Chapter.) Next larger in scale is the regional organization. The U.S. is divided into eighteen regions. The idea is to group chapters and societies with similar interests, as well as to make the regions approximately equal in membership.

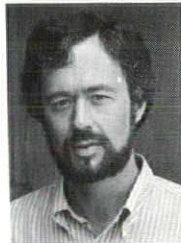
The primary role of the regional organization is the election of the regional directors who are the link between the Institute in Washington and the individual chapters. The directors are members of the Board of Directors, and as such participate in development of Institute policy. They also serve as the heads of the Institute's many committees and task forces, and visit the chapters on a regular schedule to keep the contact established between the Institute and the chapters. Each region has two directors elected for staggered four year terms. This convention is in a non-election year.

The regional conferences are a localized version of the Institute convention. The goals are to provide a setting for the chapter officers to discuss problems of the chapters, for members to discuss the problems of architectural practice, and for social interchange. In our case, the Seattle and Portland chapters are similar in size to the Hawaii Society; we get involved in similar projects and experience similar problems. Our region contains several largely rural areas . . . Idaho and Mon-

tana, for instance . . . and the chapters there tend to have similar concerns and problems.

The regional conference also offers the opportunity for outstanding education programs. Since the attendance ranges from 150 to 350, a sizable audience is assembled, larger than could be gathered from any of the individual chapters. This can justify bringing a speaker of national reputation.

Lastly, the regional conference is an opportunity to meet architects from other parts of the country. While this may not seem to be worthwhile on the face of it, my experience is that it is. Granted, each of us already knows more architects than anyone needs to know, but I have found that there are many very interesting architects in our region, interesting as people. Their projects and interests frequently run parallel to ours, although in very different settings. As a small example, Ernie Lombard of Boise, Idaho, has combined his interests in photography, back-country hiking and historic preservation, interests I share, to produce an absolutely sensational collection of Idaho/Montana mining ghost town photographs. Norm Sylvester of Spokane, Washington has combined his interests in skiing, flying and development into a development of a ski area in Eastern Washington—with him as the developer and now, one of the owners. There are very interesting people who are architects. Come to Maui and meet some of them.



Reinhardt



AIA Map of Regions and Chapters



## Is It A Good View?

The following are brief profiles of some of the Northwest Regional Conference participants.



**EHRLMAN B. MITCHELL, JR., FAIA**

Ehrman B. Mitchell Jr., FAIA, president of the American Institute of Architects, is partner in charge of overall operations in the firm of Mitchell/Giurgola Architects, Philadelphia and New York.

Mitchell's national AIA activities have covered a broad spectrum, reflective of his personal concerns. As a member of the National Board of Directors of the Institute (1973-1977), he served on the Commission on Practice and Design and the Advisory Committee on Post-Occupancy Evaluation. He has chaired AIA Research Workshops, the Political Contributions Task Force, and the Commission on Institute and Component Affairs. Prior to his election as president of AIA, he served as vice president and first vice president. He was elected to the Institute's College of Fellows in 1969.

As a member of the Philadelphia Chapter/AIA, Mitchell has served as a member of the Philadelphia Construction Council, as chairperson of the Joint AIA-Associated General Contractors Committee, and as a director of the chapter. On the state level, he has served as director, secretary, vice president, and president of the Pennsylvania Society of Architects.

Prior to establishing his own firm, Mitchell was principal in charge of the London office of Bellante & Clauss, Architects and

Engineers.

In 1958, brought together by a mutual desire to participate in the creation of serious architecture, Ehrman Mitchell and Romaldo Giurgola formed their partnership. Mitchell/Giurgola Architects' first major project, the Visitors Center of the Wright Brothers National Memorial, Kill Devil Hill, N.C., was completed in 1960. Since that time, the firm has grown to over 60 professionals with offices in Philadelphia and New York.

Mitchell/Giurgola has consistently won awards for distinguished design work, including National AIA Honor Awards for MDRT Foundation Hall, Bryn Mawr, Pa. (1974), Columbus East High School, Columbus, Ind. (1975), and Tredyffrin Public Library, Tredyffrin Township, Strafford, Pa. (1978). In 1964, the firm's entry in the National Competition for the AIA Headquarters Building received first prize. In 1975, the firm was named winner of the Wainwright State Office Complex Design Competition in association with Hastings & Chivetta.

In 1965, Mitchell was awarded the Gold Medal of the Artists Guild of Philadelphia and, in 1975, the firm received recognition from the New York Chapter/AIA with the award of its Medal of Honor. In 1976, Mitchell/Giurgola Architects received AIA's Architectural Firm Award, the highest honor the Institute can bestow on a firm.

Mitchell is a native of Harrisburg, Pa. He and his wife Hermine have a son and daughter and now reside in Lafayette Hill, Pa.

### JOHN P. CRAVEN

John P. Craven has a dual career in ocean engineering and in ocean law and policy. He is currently Hawaii State Marine Affairs Coordinator, dean of marine programs and professor of ocean engineering at the University of Hawaii, and director of the Law of the Sea In-



stitute.

Prior to these assignments and for the 1969-70 academic year, Dr. Craven was visiting professor of ocean engineering and political science at the Massachusetts Institute of Technology. At that time he was on leave of absence from his position as chief scientist of the United States Navy's Strategic Systems Project and its Deep Submergence Systems Project.

From 1951 to 1958 he was senior hydrodynamicist at the David Taylor Model Basin (now the Navy Ship Research and Development Center).

He is well known in the marine technology community for his publications in marine hydrodynamics and marine technology, and in the political science-international law community for his publications on arms control and the law of the sea.

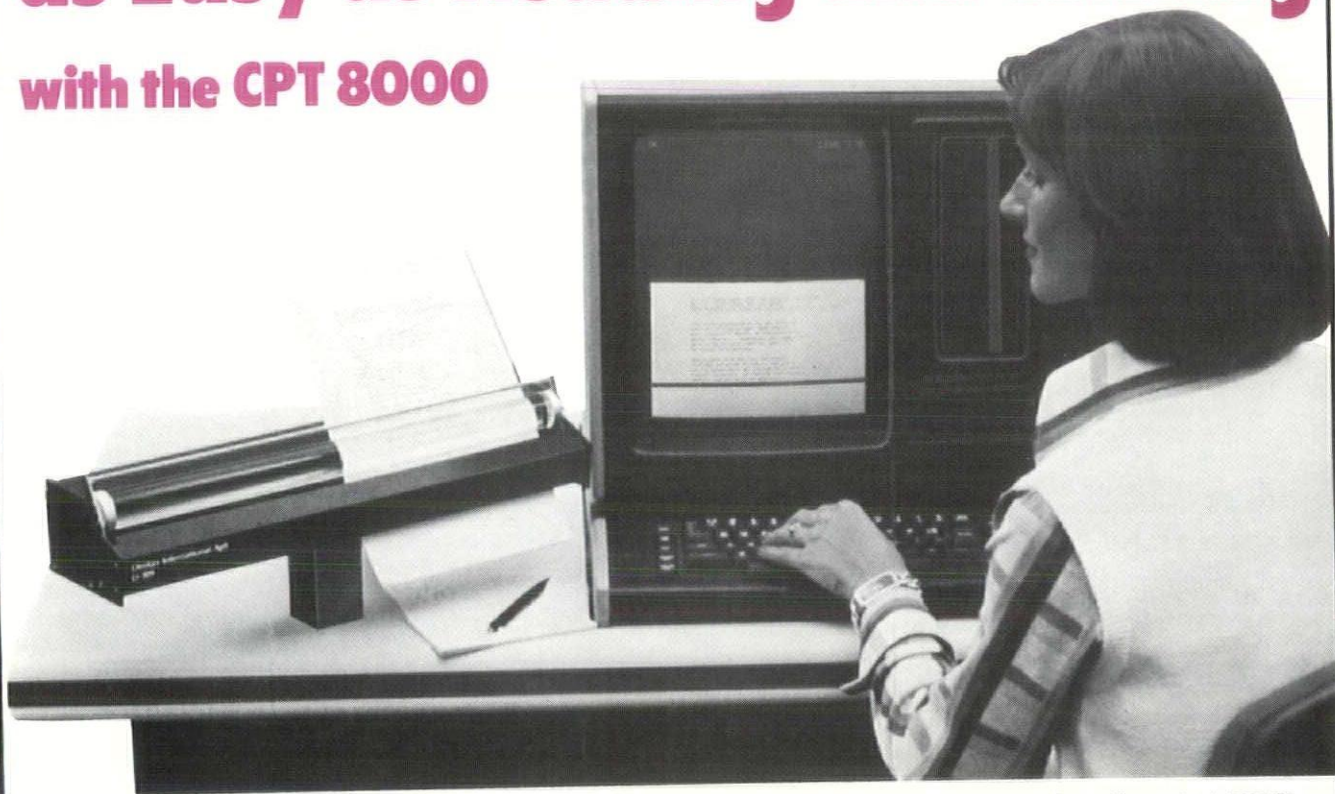
He holds engineering degrees from Cornell University; California Institute of Technology; and the University of Iowa (1951, Ph.D.). He has also earned a degree in law from the George Washington University (J.D., 1958).

He was president of the Marine Technology Society for the year 1970-71. In December 1973 he was appointed to the advisory committee to the U.S. delegation to the Third United Nations Law of the Sea Conference.

Continued on Page 11



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# Speaker Profiles

Continued from Page 9

Craven has received numerous honors and awards which include the Distinguished Civilian Service Award of the Department of Defense. He is a member of the National Academy of Engineers and a member of the Marine Board and Ocean Policy Committee of the Academy.

Craven is married to the former Dorothy Drakesmith and has a son and a daughter.

## WENDELL F. BROOKS JR.

Wendell Brooks returned to his native Hawaii after receiving a bachelor's degree at the University of California and started his real estate career in the brokerage department of Bishop Trust Company in 1959.

From 1963 through 1968, he was with the firm of Aaron M. Chaney, Inc., a property management, commercial, and industrial brokerage firm, as vice president. During that time, he received his Certified Property Manager designation.

Brooks has served in various offices of the Honolulu Board of Realtors and the Hawaii Association of Realtors as director,

served as president of that organization's Hawaii chapter.

From 1968 to 1977 Brooks was executive vice president, operations, for Oceanic Properties, Inc., Castle & Cooke's real estate arm. He had primary responsibility for Mililani Town, a \$300 million 3,500-acre primary home community development in Central Oahu.

He also had responsibility for the Sea Ranch, a 5,200-acre second-home development in Northern California; development investigation for Castle & Cooke's Lanai project; development investigation of Oceanic's 11,000-acre Lake Anderson project; and general involvement in the management of Castle & Cooke's other Hawaiian real estate.

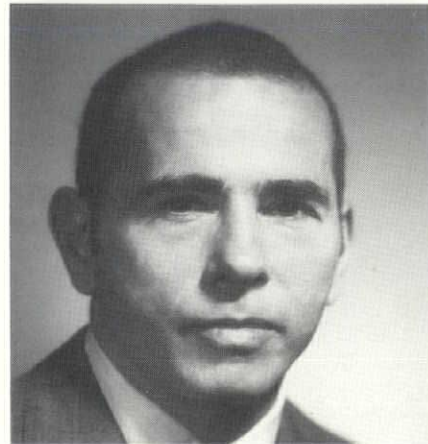
Brooks is currently the General Manager of Wailea Development Company, a joint venture of Alexander & Baldwin and The Northwestern Mutual Life Insurance Company, which is developing the 1,500-acre Wailea residential resort community on the Island of Maui.

## MICHAEL H. MESCON, Ph.D.

Michael H. Mescon is Regents' Professor of Human Relations and Chairman, Department of Management, College of Business Administration, Georgia State University. He has held since its inception, this nation's first Chair of Private Enterprise and has aided in establishing additional Chairs of Private Enterprise throughout the United States.

Mescon is the author and co-author of more than eighty articles and books. His co-authored text, *Business Today*, published by Random House, is one of the most successful introductions to business books now being used in the United States.

Mescon has served in both line and staff positions in industry and was an enlisted man in the U.S. Army.



A guest lecturer at colleges and universities throughout the world, he is a member of the Stonier Banking School faculty at Rutgers and the Trust School faculty at Northwestern.

Mescon heads The Mescon Group, Inc., a consulting firm that has worked with more than a hundred organizations in areas that run the gamut from organizational redesign to arbitration.

## WILLIAM R. JARRATT, FAIA

William Jarratt is vice president and corporate director of architecture at Smith, Hinchman & Grylls Associates, Inc., Architects-Engineers-Planners, with headquarters in Detroit and offices in Ann Arbor, Louisville, Chicago, Atlanta, Phoenix, and Toronto, Ontario, Canada. He was graduated in 1950 from the College of Architecture, University of Michigan.

A registered architect in Michigan and holding a National Council of Architects Registration Board Certificate, Jarratt is a member of the American Institute of Architects and has served on the Construction Management/Design Build/Contracting Committee of the AIA. He was elected Fellow in AIA in 1975 and elected Bursar, College of Fellows, in 1978.

Continued on Page 12



treasurer and first vice president. In 1972 he was president of both organizations.

He has been an instructor of Course II of the Institute of Real Estate Management, and in 1973

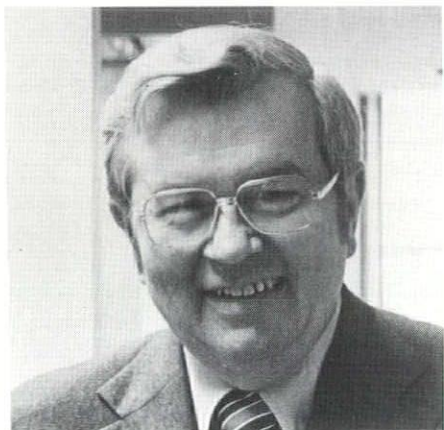


# Speaker Profiles

Continued from Page 11

Jarratt was partner in the firm of Pirscher & Jarratt, Architects, and principal with the firm of Minoru Yamasaki Associates in the Detroit area prior to joining Smith, Hinchman & Grylls.

He was involved in significant projects utilizing construction management methods including the General Motors Technical Center, Warren, Michigan; American Motors Headquarters, Southfield, Michigan; K mart Corporation international headquarters in Troy, Michigan; State

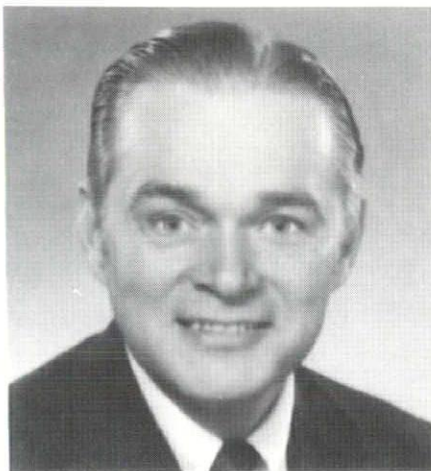


University of New York, Health Services Center and the Graduate Chemistry Buildings, Stony Brook, Long Island, New York.

## **THOMAS F. SHEEHAN, J.D., CPCU, CLU**

Thomas F. Sheehan graduated from Drake University, Des Moines, Iowa, obtaining his Bachelor of Science in Business Administration with general honors and departmental honors in economics. He received his Doctor of Jurisprudence degree from Indiana University, the Indianapolis Law School. He received his CPCU designation in 1956 and in 1977, his CLU designation. He is a member of the Indiana Bar, the District of Columbia Bar, and the American, Chicago, Indiana, District of Columbia, and Indianapolis bar associa-

tions. He is president of Thomas F. Sheehan, Inc., Managing Agency, and has held executive posi-



tions with GATX Insurance Group, Excess Underwriters, Inc., Crum & Forster Group of Companies, and American States Insurance Company.

Sheehan has been a frequent speaker at national and international meetings of the Society of CPCU, American Management Association and the American Bar Association. He is the author of the book entitled "The Liabilities of Directors and Officers: With Practical Solutions for their Discharge".

He was awarded the Wall Street Journal student achievement award in finance upon graduation from Drake.

## **R.R. "RUSTY" YOUNG**

R.R. "Rusty" Young is senior vice president of Corroon & Black/Dawson & Company, Inc.

He began in the insurance and bonding business about 21 years ago, and first came to Alaska in 1957.

Young has held the Chartered Property and Casualty Underwriter degree (CPCU) since 1963 and Degree in Risk Management (1968), both considered to be highest educational degrees in their field, and conferred by the

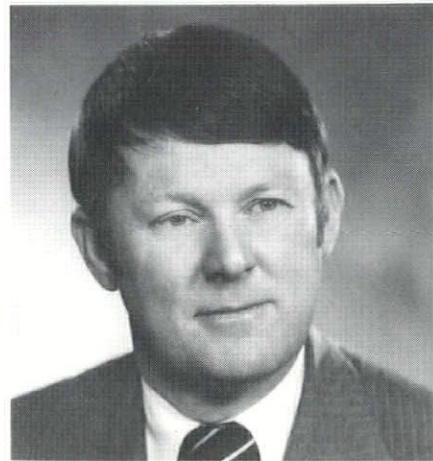
American Institute of Casualty/Property Underwriters.

Graduated from the University of Washington with a Bachelor of Arts in Business Administration, Young completed two courses of the American Management Associations School in New York, and was honorably discharged from the U.S. Army with the rank of captain.

Young is the immediate past president of AGC—the Associate Charter Group (Northwest Construction Council) Seattle Chapter, consisting of about 600 member firms in the Puget Sound Basin.

He is also a past president of independent insurance agents and brokers of King County, Washington.

Currently, Young is director (national) of the National Association of Insurance Brokers; committee chairman-elect, Construction Insurance Committee; National As-



sociation of Surety Bond Producers insurance consultant, Washington State Council, American Institute of Architects.

Young has presented seminars and lectures on various construction industry insurance and bonding subjects around the country. **HA**



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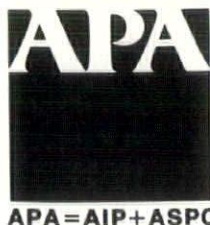
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# Development Planning Design and Design Controls

by **RICHARD LOWE**  
Vice-President, **Hugh Menefee Development Co.**

The Hawaiian Islands' magnificent natural environment has been enhanced by the physical aspects of its earliest and persistent basic industry of agriculture, which commands extensive acreages and visually dominates physically developable lands. The historically feudal management of these acreages produced well kept edges, maintained open green fields, and set examples of architecture and landscaped roads and grounds.

These managed lands and natural areas, which surround Hawaii's urban centers are dependent ultimately upon the wisdom and power of the State Land Use Commission, whose exercise of control has been more apparent than real. These areas of open space and natural features have been voluntarily kept the way they are by agriculture and by other economic forces, which are subject to change.

Eventually, in the event that pressures upon the state result in the rezoning of some open lands to urban, it will become important to find or to invent workable methods of urban planning and design that will encourage quality in the progressively more urban environment.

## PROGRESS ON MAUI

The practice of planning and design on Maui is exemplary and the results are conspicuous. Never since the planning and creation of Mililani Town on Oahu has there been such a concentration of power and talent going toward the perfection of large areas of development as on Maui in the four destination resorts of Kaanapali, the first; Wailea, often cited for planning and design; Kapalua, the most glamorous in terms of design detail; and Seibu's Makena resort, in which only the ubiquitous golf course has been built to date. The scale of these efforts overshadows

a variety of individual projects that also give evidence of careful planning by their private sponsors and through public agency efforts.

These large developers have the power and the expertise to perform or direct the design of internal projects from concept to detail. They can exercise total planning and design over those projects which they initiate and fully control—subject only to design controls of public agencies. These companies decided early in their planning that designed environments were not only beautiful, but good business as well.

Legendary sales and resales of their resort residential condominium apartments seem to indicate that planning and design are effective tools for the creation of value. The figures prove beyond a doubt that planning and design have benefited the individual purchasers of these condominiums. The majority of the 2,000 choicest condominium apartments on Maui, which are within the three established destination resorts, have doubled, tripled, and in some cases quadrupled in value over the last three years.

To give an example, an oceanfront apartment that sold in 1976 for \$175,000 is worth over \$600,000 today. Others, of the same size and design but not immediately on the beach if resold would bring in the range of \$400,000 to \$500,000. The figures are similar up and down the west coast of Maui, particularly within the planned resort communities, from Makena to Kapalua.

The planned resort communities offer close proximity to some of the best beaches, memberships in or access of golf courses, tennis and attractive clubs and equally important, a believable plan of future development. Believable because built projects reflect promised standards of planning protection and design.

Condominium apartments out-

side of the planned resorts have also done well, but not as well. Exceptions are projects within extraordinarily attractive surroundings such as the condominiums on Napili Bay, individual projects of superior design and amenities, or projects of superior location, such as those within Lahaina. Lahaina, though not preplanned, is highly controlled by explicit standards and criteria with a historic flavor and by strictly administrative design review by county government.

Developments within Lahaina reflect these standards. The design of many new projects reflect Lahaina's official policy that encourages historic-looking architecture. The Wharf, a new commercial center, is a compact, two-story shopping center, which demonstrates a respect for historical proportions although the concept is bold and striking.

The Whalers Market Place rather slavishly imitates the vernacular of small scale New England buildings but sits incongruously on top of a concrete parking garage. Design control in Lahaina has played a very influential role and its impact is highly visible.

These controls may have only a temporary hold. If the voluntary partnership including compliant landowners should dissolve under increasing economic pressure, The Market Place will either have invented fairer and more effective techniques of urban design or it will not enjoy the effects.

Spectacular sales records answer questions that have haunted planners for decades. How can planners know what people want of a built environment? People who can afford to buy whatever housing they want are very little different from people in general except for their buying power. Their preferences demonstrate what people want; namely, planned development, built areas alter-



inating with open space, lower densities, trees and grass, light and air flowing into as many windows as possible. The examples are consistent on the whole throughout these resorts on Maui.

Wailea, the second of the major destination resorts on Maui, established a sort of fiduciary design control body known as The Wailea Environmental Design Committee, a panel of distinguished design critics, which

operated much as traditional planning commissions do. That is, without real power beyond their ability to make recommendations of merit to management. Management, however, recognizing that it sometimes needs the perspective and judgment of expert critics to deal with projects under the design direction of individual lessees, who have their own design criteria, can look to such a body for direction. Kaanapali and Kapalua have

preferred to manage design directly without the interference of design critics "in-house."

#### GOVERNMENT TECHNIQUES

How is this level of planning and design obtained? Discounting the early site selection planning activity that predated land use and master planning—important histories by

Continued on Page 16



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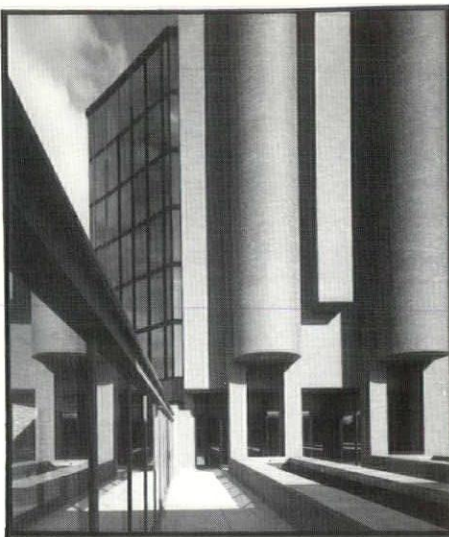
*We're building a reputation not resting on one.*

## Waikiki Shopping Plaza - 4th Floor Crêperie De Touraine

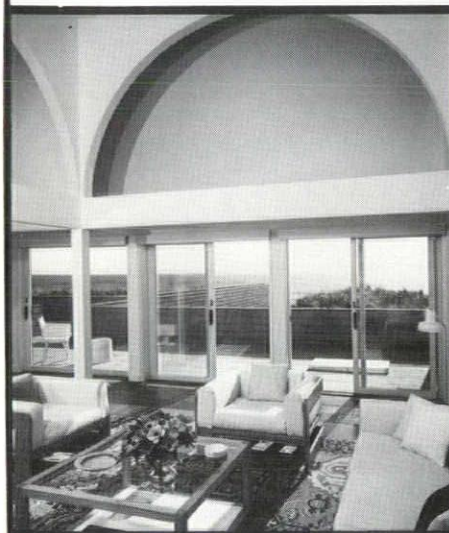
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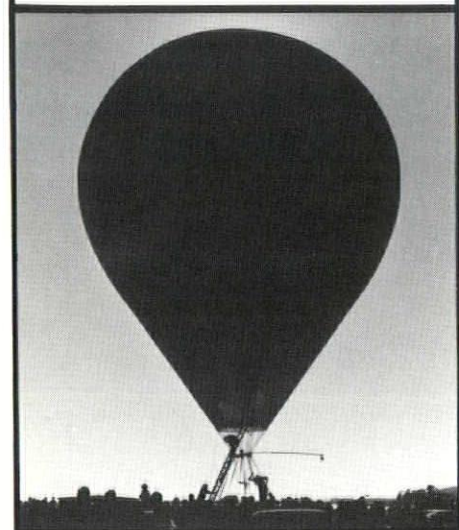


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# Maui Developments

Continued from Page 15

themselves—these resort areas were master planned in accord with traditional site planning disciplines.

For example: The Kaanapali golf course was introduced between the major road carrying coastline traffic and the hotel sites and other beachfront development. This created a vast front lawn through which visitors enter the resort.

Wailea moved the coast road

rise projects built in conformance with the zoning ordinances and district regulations, the county decided to exercise more discretion over design in the next resorts of Wailea and Kapalua.

Later, after master plans for all resorts were adopted and translated into county general plans and zoning, the coastal zone management program—a federal

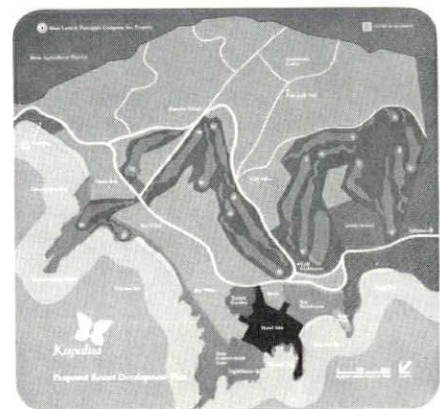


**Kaanapali from the air**

back from the oceanfront to a parallel corridor about 1,000 feet. This created views of offshore islands and prominent points and made large areas for development with ocean frontage. One result of the process of review by local government was the creation of wide corridors to be landscaped and given to the public to insure access to the beaches.

These kinds of general design decisions resulted in the privately prepared master plans that were painstakingly reviewed by the sponsors themselves and by the public agencies. In behalf of its perceived responsibility to continue to control the detailed design of projects within the planned resorts, the county required all future projects to submit to planned development processing. This requirement was not imposed upon the first resort of Kaanapali. But impressed by a popular reaction against a number of mid- to high-

effort—took the form in Hawaii of an interim law with regulations adopted by each county. These new regulations embodied a design review process which extended discretionary design control over all areas along the coast that previously had been subject only to land use mapping and standard district regulations of the zoning ordinance.



**Kapalua Resort**

**HAWAII ARCHITECT**



Small developers cannot create a total environment, but may design into a project qualities which make for a satisfying perceptual experience. There are noteworthy projects and some local governmental design control experiment measures have indicated that design control can be effective. The small developers cannot be responsible for the settings in which they design and build, but the county to some extent can take very definite steps at design control to improve the majority of the development areas which do not have the benefits of private bigness.

Although it would be difficult to assess the impact of these county sponsored design review techniques, it is apparent from discussions with officials that there has been a learning component on both sides. That is, the county and the developers (and their designers) have both learned a great deal not only about the processes—which are in a way burdensome to both sides—but also about the substance of what design on Maui should be. No doubt there has been a rippling effect from the visual impact of built designs and from the administrative impact of officials growing increasingly more accustomed to expecting design quality from developers.

An instance of spontaneous control of design is the recently completed shopping center at Pukalani. This was built in a zone without county design control require-

ments. It appears to be a response to a community with a growing awareness of its unique environment and by a developer grown increasingly more responsive and respectful of this awareness.

The general level of planning and design advanced so conspicuously by the major resorts on Maui has resulted in a feedback—encouraged undoubtedly by the planning officials—that has gotten into the general community where in the past much of what has been designed has been barely adequate

to support the task at hand—a dolled up warehouse for a supermarket.

This trend, if it is a trend, represents a real evolution. It could represent a general taste for design that could obviate design control. A worthwhile goal for a community would be the elimination of design control, just as a concert pianist must eventually stop reading the music and in effect play it by ear. Only then does the music reach its highest form. HA

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(as at Wailea Beach Hotel)



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Pukalani Shopping Center



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**Developer:** Yonezou Ozaki of Tokyo  
**Project Director:** Tony O'Ishi  
**Architect:** Architects Hawaii Inc.  
**General Contractor:** Swinerton & Walberg

*LOOKING DOWN THE ESCALATOR from the second floor, Rainbow Promenade shows interesting pattern of Ceramic Tile lobby floor, Chandeliers, shown at right, brighten and beautify the lobby.*

Yes, Yonezou Ozaki brings a galaxy of retail beauty to Kalakaua avenue and Beachwalk in the handsome new Rainbow Promenade...nine-story retail-restaurant-entertainment center in Waikiki. Great names in retailing...Tokyo's prestigious Mitsukoshi Department Store, founded in long ago 1673...Tiffany...Dunhill...Christian Dior. Restaurants...discos...Playboy Club on upper floors...even a waterfall in the window.

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## SCHEDULE OF EVENTS

### NORTHWEST REGIONAL CONFERENCE



#### NORTHWEST REGION COUNCIL EXECUTIVE COMMITTEE MEETING

LANAI SUITE  
Wednesday September 26, 1979  
2 p.m. to 6 p.m.  
AIA Board of Directors  
Bill Trogden, AIA, Ed Crittenden, FAIA.



#### HOST CHAPTER COCKTAIL PARTY

MAUI UNION  
Wednesday September 26, 1979  
6 p.m. to 8 p.m.  
Don Goo, Chairman,  
Paul Jones, Entertainment



#### NORTHWEST REGION COUNCIL GENERAL MEMBERSHIP MEETING

LANAI SUITE  
Thursday September 27, 1979  
9 a.m. to 11 a.m. Opening Welcome  
E.B. Mitchell, Jr., FAIA, AIA President



#### WOMAN'S SHOPPING TOUR

LAHAINA  
Thursday September 27, 1979  
9 a.m. to 3 p.m.  
Teri Sainsbury, Chairman



#### THURSDAY LUNCHEON

HANA ROOM  
September 27, 1979 12 noon  
Don Goo, Chairman



#### RAP SESSION WITH RESOURCE PERSONS

To be announced  
Thursday September 27, 1979  
2 p.m. to 3 p.m.  
Don Goo, Chairman



#### BEACH PARTY/LUAU

LUAU GARDENS  
FEE: \$25.00 per person  
Thursday September 27, 1979  
4 p.m. to 7 p.m.  
Teri Sainsbury, Chairman



#### DISCO DANCE PARTY

LOST HORIZON  
Thursday September 27, 1979  
9 p.m. to 1 a.m.  
Teri Sainsbury, Chairman



#### CONSTRUCTION MANAGEMENT WORKSHOP

LANAI SUITE  
Friday September 28, 1979  
9 a.m. to 12 noon  
Val Ossipoff, Chairman  
Conducted by William Jarrett, FAIA



#### FRIDAY LUNCHEON

HANA ROOM  
September 28, 1979  
12 noon  
Don Goo, Chairman



#### ARCHITECTURAL TOUR OF MAUI

SUNSET TERRACE/HOSPITALITY TABLE  
FEE: \$6.00 per person  
Friday September 28, 1979  
1:30 p.m. to 5:30 p.m.  
Stan Gima, President  
Chris Hart, Tour Guide



#### GOLF TOURNAMENT

SUNSET TERRACE/HOSPITALITY TABLE  
FEE: \$24.00 per person  
Friday September 28, 1979  
1:30 p.m.  
George Johnson, Chairman



#### TENNIS TOURNAMENT

SUNSET TERRACE/HOSPITALITY TABLE  
FEE: \$4.00 per person  
Friday September 28, 1979  
4 p.m. to 6 p.m.  
Frank Haines, Chairman



#### BANQUET & COCKTAIL HOUR

SUNSET TERRACE  
Friday September 28, 1979  
7 p.m. to 8 p.m.  
Gordon Bradley, Chairman



#### BREAKFAST MEETING WITH MICHAEL H. MESCON, Ph.D.

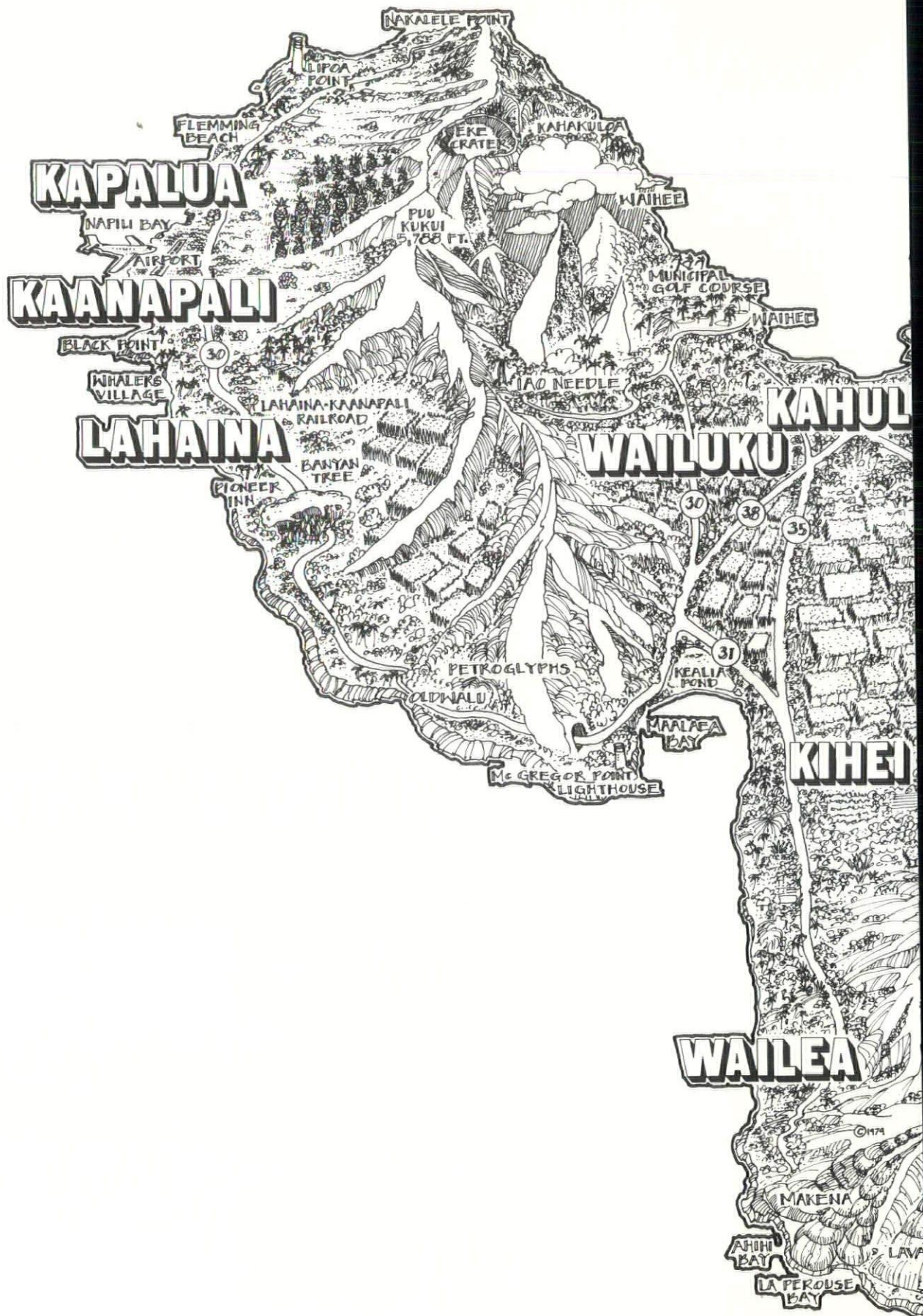
HANA ROOM  
Saturday September 29, 1979  
8:30 a.m. to 10:30 a.m.  
Don Goo, Chairman



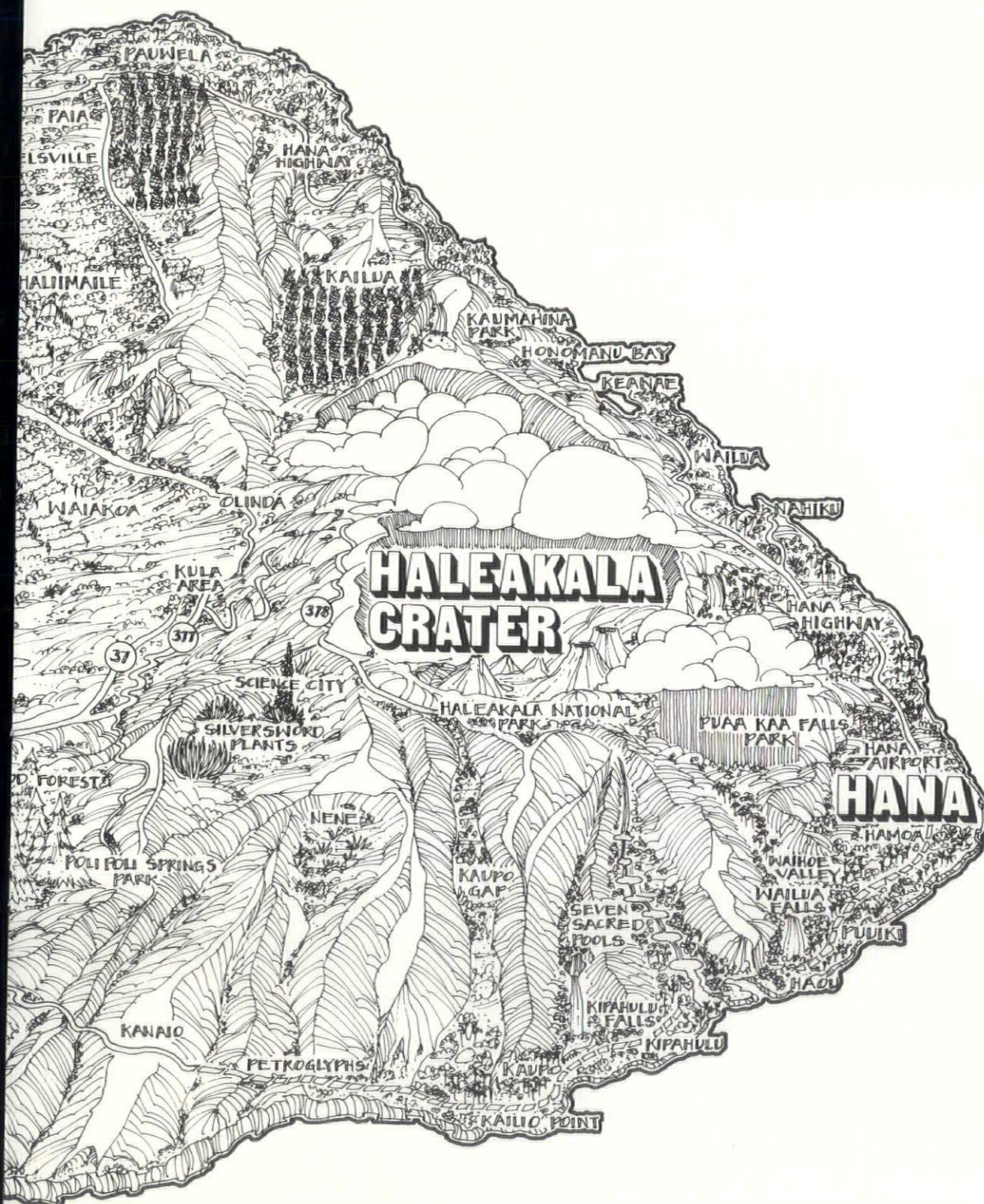
#### FINAL BUSINESS SESSION

HANA ROOM  
Saturday September 29, 1979  
10:30 a.m. to 11:30 a.m.  
Closing Comments by  
Bill Trogden & Ed Crittenden

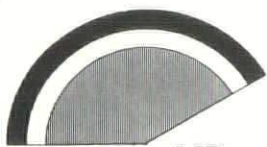






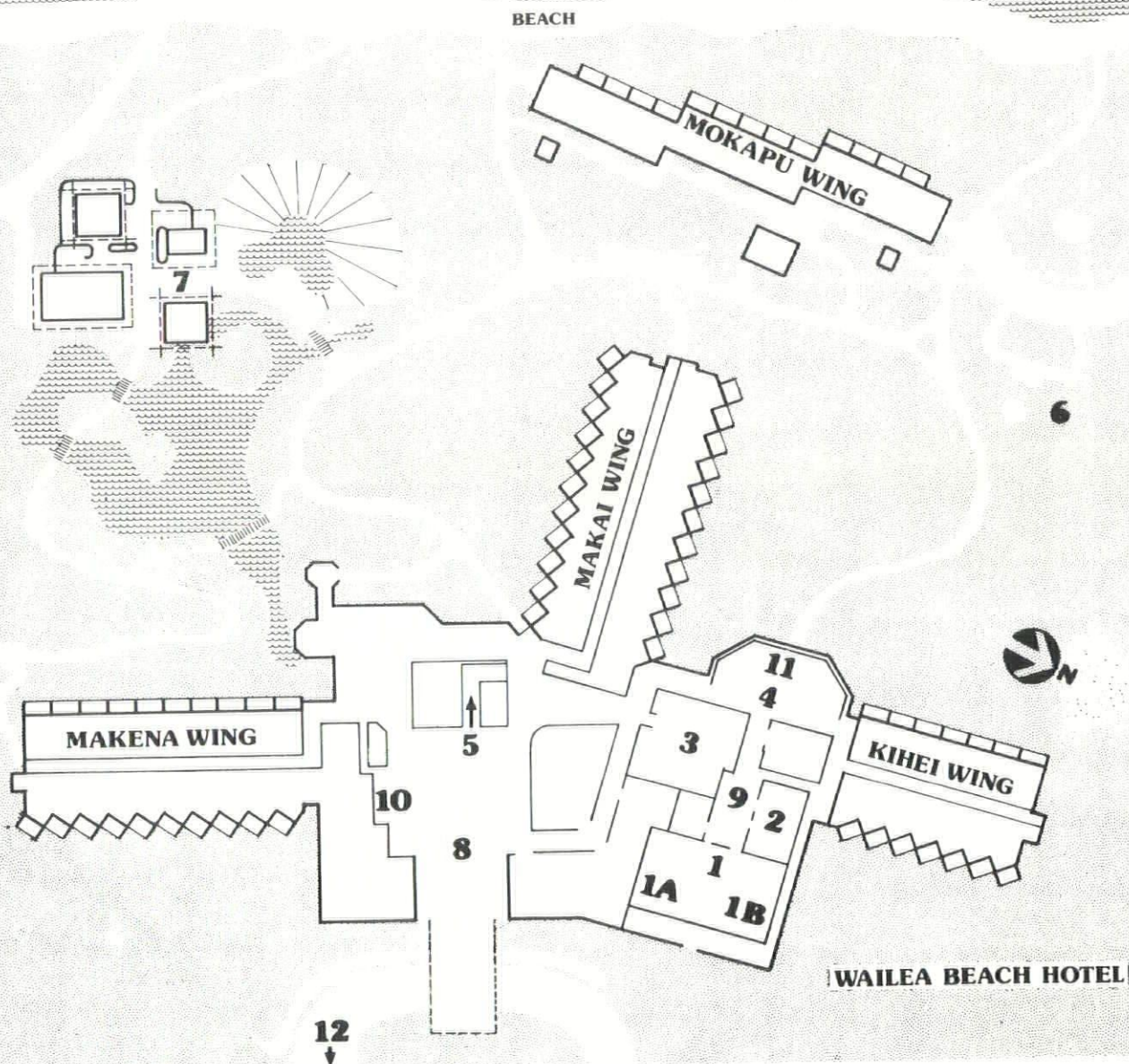






Is It A Good View?

# MAP OF WAILEA BEACH HOTEL NORTHWEST REGIONAL CONFERENCE

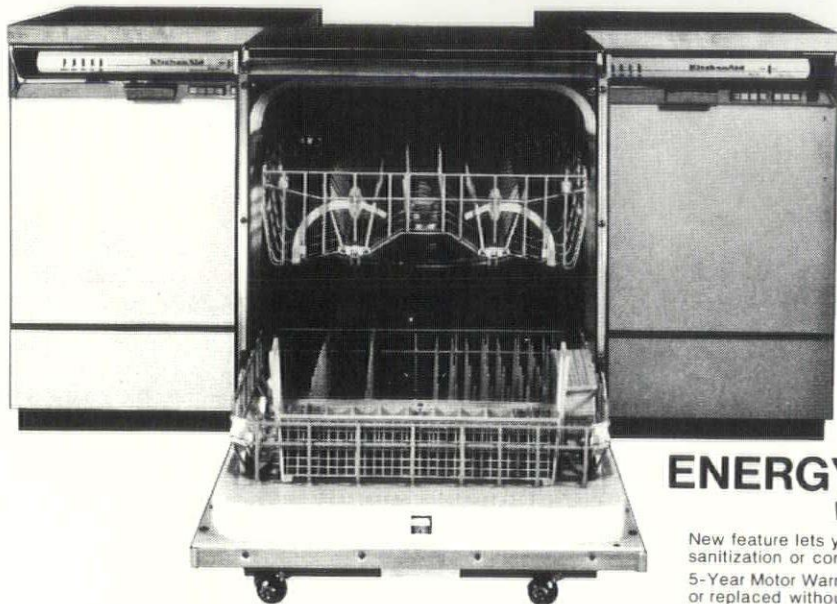


1. Wailea Ballroom (1A-Hana 1B-Kula)
2. Lanai Suite
3. Lost Horizon
4. Sunset Terrace
5. Palm Court & Raffles
6. Luau Gardens

7. Maui Onion
8. Lobby
9. Foyer
10. Registration Desk
11. Hospitality Table
12. Parking



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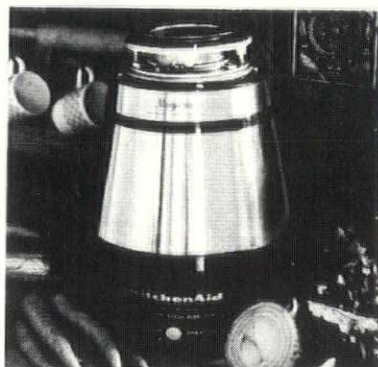
New feature lets you cut electricity by 50% when you want to. Without sacrificing sanitization or convenience. Let us show you why a KitchenAid is your best buy. 5-Year Motor Warranty: If the motor should fail during the first year, it will be repaired or replaced without charge; during the next four years you'd pay only for labor.

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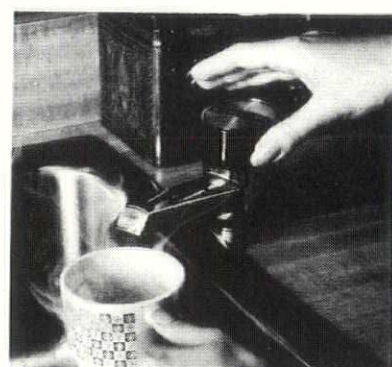
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LAURELS

# HS/AIA Awards Program Kapalua Bay Club

by DAVID G. STRINGER & ASSOCIATES, LTD.

## LOCATION

Kapalua, Maui

## ARCHITECT

David G. Stringer & Associates, Ltd.

## CLIENT

Kapalua Land Company

## CONTRACTOR

Fuku Construction

## SITE AREA

111,252 sq. ft.

## BUILDING AREA

7,440 sq. ft.

## BUILDING HEIGHT

35 feet

## CONSTRUCTION

Foundation ..... Spread footings

Exterior Walls ..... Redwood beveled  
siding

Interior Partitions ..... Gyp board with  
various finishes

Roof Framing ..... Wood truss

Floors ..... Ceramic tile

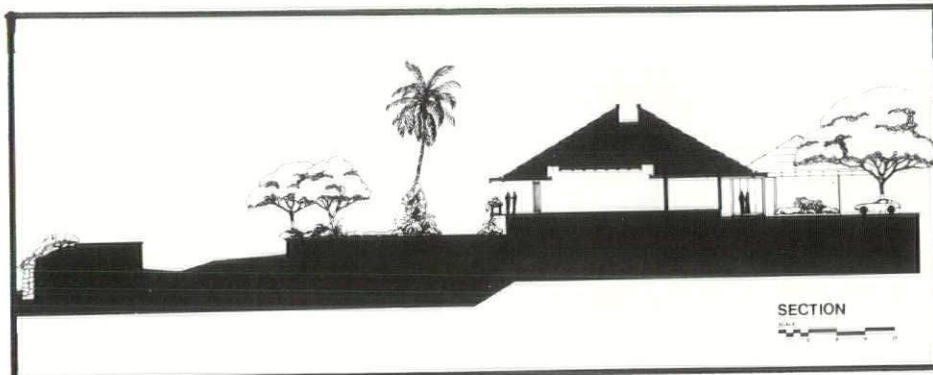
## SITE DESCRIPTION

The site lies on a finger of land jutting out into the ocean on three sides. Finger points in a basically westerly direction toward views of Molokai and Lanai. The site is adjacent to a grass field which is dotted with graceful coconut trees slipping into a beautiful sand beach at the waters edge.

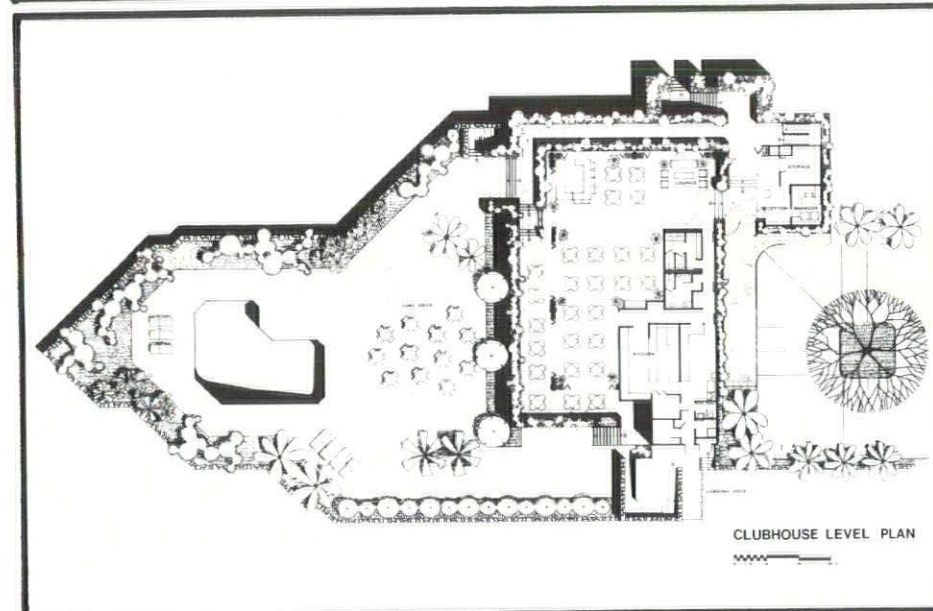
## PROGRAM STATEMENT

The program called for the construction of a private beach club for a new, exclusive condominium and resort development. As the club represented the initial building in the development, the structure's design was to establish the general tone and character and set the stage for the project's emerging image. The facility was to serve as beach club during the day and a restaurant at night. Access was to be provided for the public to the adjacent beach and yet maintain a separation between the public and private aspects of the project.

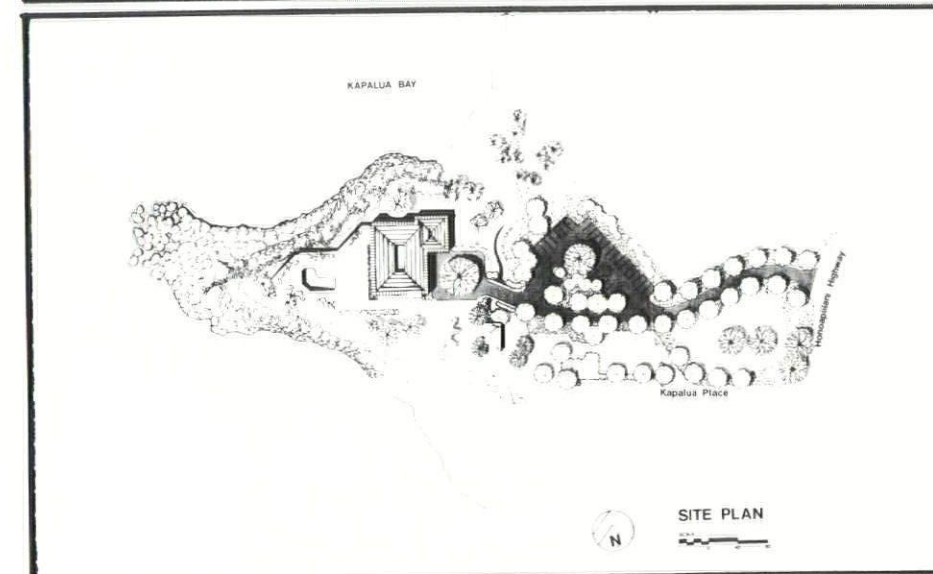
Beach and pool circulation is arranged so that the casualness of this activity does not conflict with the more formalized dining.



SECTION

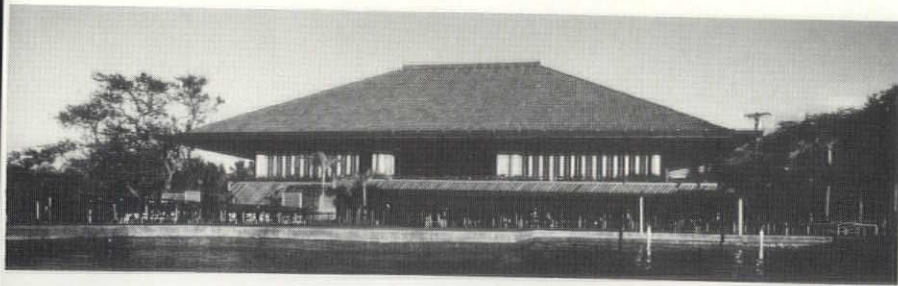


CLUBHOUSE LEVEL PLAN



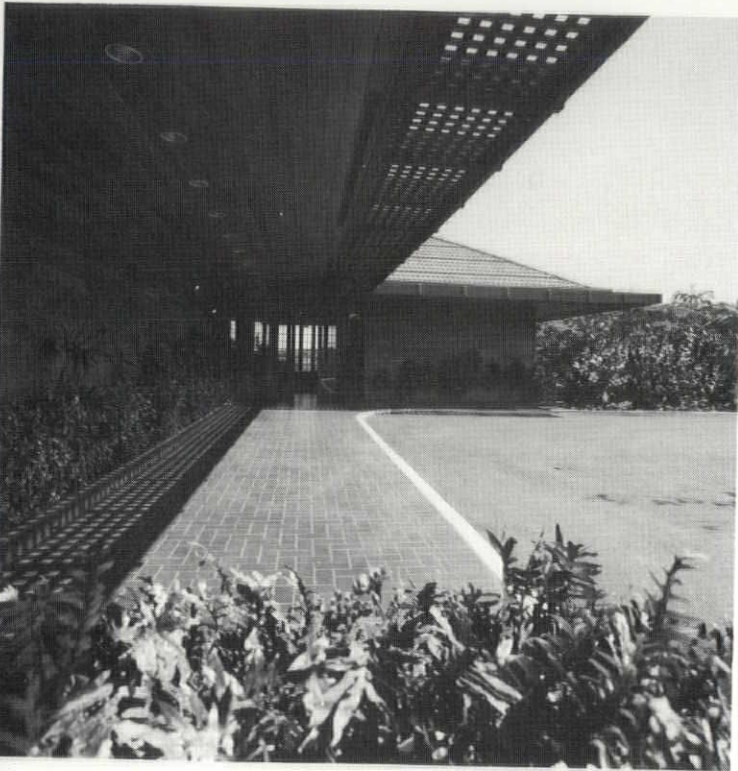
SITE PLAN





#### JURY COMMENTS

An exceptional design that reflects the quality of Hawaii's casual lifestyle, from the overall scale down to the smallest detail. A beautiful building, beautiful site, functional plan, a delight to the jury.



#### DESIGN SOLUTION

The complex is situated along the shoreline and is serrated backwards to complement the shoreline.

The club was designed to convey an historically classic character with simple forms and materials combined in an elegant manner. The club was intended to be an understated structure that grows out of the site as gracefully and unobtrusively as possible to allow the majestic setting to predominate. It was considered necessary to provide a strong sense of shelter with the building.

The wedding of building to site included use of existing rock material, basic woods and a roof color to match the pineapple fields beyond.

Generally, all forms inside and out are a composition of various wood patterns.

Lattice filigree provides a subtle transition from light to dark.

A natural, rock wall meanders along the walk front to provide an informal insulation between through-traffic and Bay Club terrace areas.

Terracing of wood and rock building forms is used to complement the cascading site.

Access to the porte-cochere spans a public pathway system that leads from the parking to the beach area.

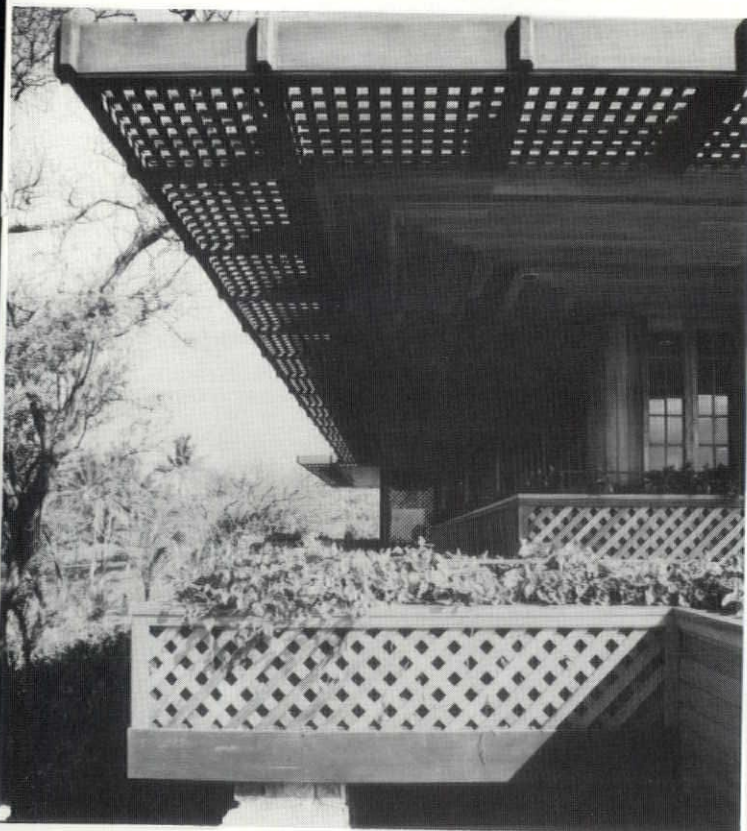
The entire floor plan space was designed to embrace the outdoors and yet be sheltered from the northeasterly trades.

The foyer was depressed to facilitate the private entrance to beach and lower level dressing and shower areas.

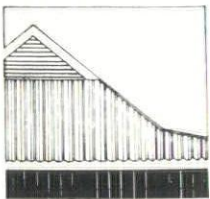
A depressed walk from the entry separates pool bound traffic from diners and also serves as direct access to dressing facilities below. A third level from the dressing area exits at the lower terrace level.

A secluded snack bar entry was provided directly to the kitchen without interfering with formal diners.

Bath and shower facilities are entered directly from the lobby above without interference to the diners. HA







## HISTORICAL

# Distinctive Places

At times in the past six years a group of design professionals on Maui has selected for The Maui News a building or place noteworthy for being a positive example of good design. The group: Planners, Architects and Landscape Architects of Maui (PALM), published its selections under the heading of PALM Place of the Month.

Hawaii Architect has selected a few of these examples as a composite feature. The articles, some of which have been edited in the interest of our diverse readership, generally discussed those design principles in the language of the nonprofessional, thus reaching the general public.

The building now known as Hale Hoikeike (House of Display) was constructed in 1834, and became the home of the Edward Bailey family. For this reason it is still referred to as the Bailey House.

PALM chose Hale Hoikeike because of the historic value of the structure, the manner it fits into the open space in the Wailuku Historic District, and the way that the building has been maintained for 140 years.

"It serves as a fine example of a historic grouping of buildings among the trees that are themselves historic," PALM said.

"The site of the building is aesthetically pleasing to the eye. The vista takes in the West Maui mountains towering over the upper section of Wailuku where Hale Hoikeike is situated.

"It is possible for the viewer to visualize how the scene must have appeared to viewers of that earlier day on Maui. Gazing at the lovely area, one can be transplanted back in time and realize how it used to be."

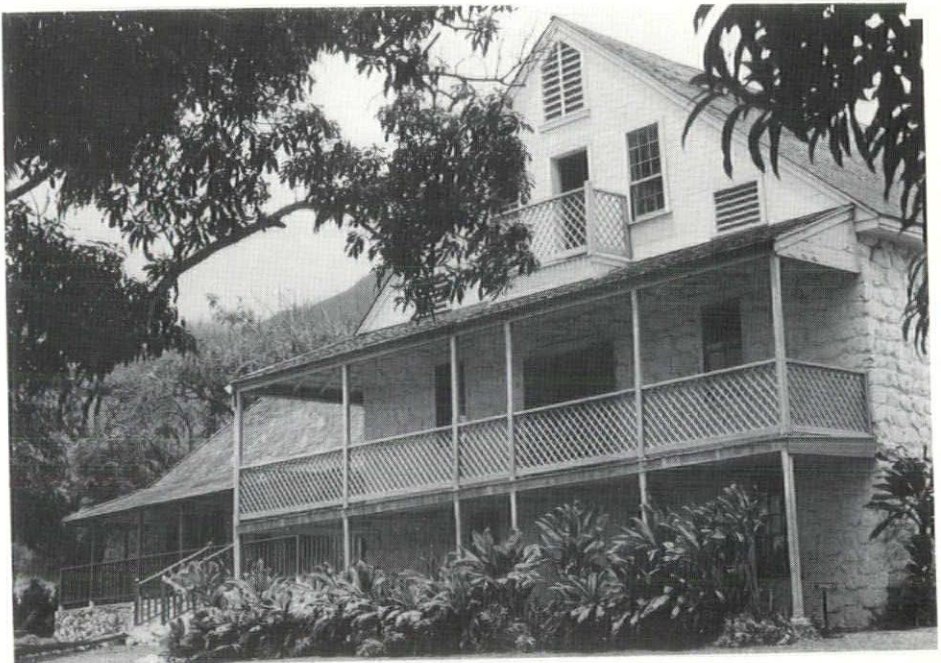
The building itself has more significance than that of any early structure in Wailuku, for it is connected with several firsts on Maui.

Edward Bailey was one of the first sugar planters on Maui, and was involved with the Wailuku Sugar Company when it was founded in 1862.

The building also housed one of the first schools for girls on Maui.

The Bailey House became the property of Wailuku Sugar Company, and since 1957 has been operated by the Maui Historical Society as a museum.

The Wailuku Library was formally opened in September 1921 at the Alexander House Settlement. So rapid was the growth of the institution, that in 1927 the Territorial Legislature appropriated \$75,000 for the construction and equipment of a new library building.



**Hale Hoikeike**



**Wailuku Library**



The present Wailuku Library, a pleasant low, white stucco building, enhanced by its earth colored shingle roof, was designed by C.W. Dickey in 1928. The new library features large airy reading rooms.

To meet the needs for a growing community and in order to keep the effectiveness of the spacious reading rooms, the library has undergone two projects for expansion. In 1951, expansion was started at a cost of \$129,000 and again in 1963 at a cost of \$21,880.

The landscape of tall coconut trees and fronds of fern have given the building a picture of what architecture should be like in the tropical setting of Hawaii.

As you drive on this road from Kahului toward Puunene, it is quite indistinguishable from other increment roads until you leave Kahului. All of a sudden you enter under a canopy of branches and leaves provided by the huge monkeypod trees that line the road on both sides. What a welcome relief from the heat and glare! This section of Puunene Avenue is unique, just as the section of High Street is which leads into Wailuku.

The trees were planted originally to give shade to the mules pulling wagons from the mill to the harbor. The article then asks why people can't plant the trees for their own enjoyment, and advocates that all streets on Maui be tree-lined for the shade and pleasure and comfort in the beauty of the trees.

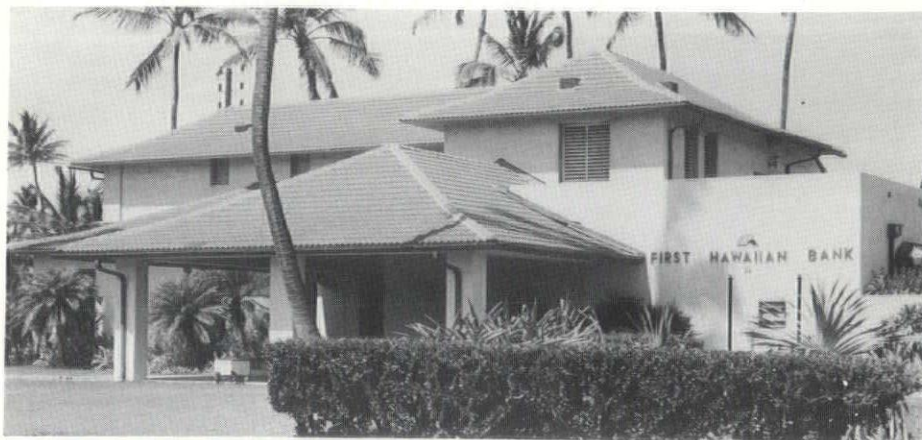
The First Hawaiian Bank in Kahului occupies a building that combines quiet and handsome architecture with a park-like setting.

The red clay tile roof complements the off-white color of the stucco and the lush green of the landscaping. The parking area is hidden from view by the building itself and by shrubbery.

**Continued on Page 28**



**Puunene Avenue**



**The First Hawaiian Bank**



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## Distinctive Places

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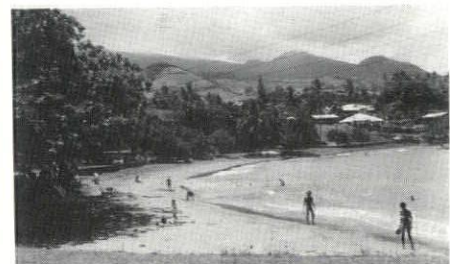
A spacious porte-cochere structure gives shade and rain protection and makes the entrance pleasant and inviting. The building, though it has a Mediterranean character, appears to be very much at home in Hawaii.

Originally designed in 1930 by C.W. Dickey for the Baldwin Bank, it has been remodeled by the present owner with great sensitivity and taste.

Hana Bay was selected for its natural, idyllic setting. The quiet waters of the bay are well protected by natural offshore features. A prominent feature is the large rocky island dramatically located in front of the bay, with its quaint lighthouse adding to its lonely strong character. The rocky island extends a finger to join the shoreline, which suddenly rises 200 feet to form an immense tree-covered backdrop. The scale of the backdrop is so gigantic it completely overpowers all of the man-made features, such as the quiet piers that extend into the bay.

The small buildings dotting the perimeter of Hana Bay are built low. Thus, the man-made structures are swallowed into the shadows of the palm trees and other natural vegetation.

The beach at Hana Bay cannot boast of bright white sand. However, the beach has a very special "South Seas flavor" about it, probably because of the dramatic, lush greenery, the vibrant blue ocean, and quiet of the surrounding Hana hillsides.



Hana Bay

HAWAII ARCHITECT

A

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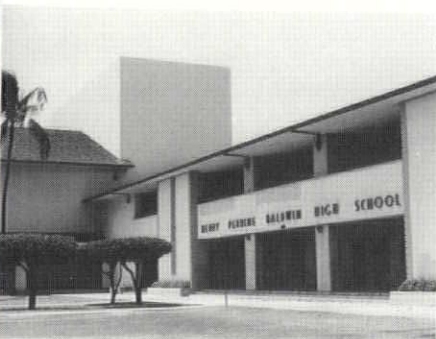
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The H.P. Baldwin High School was built in 1939 to meet the growing educational needs for Maui's youth. The school was so named in memory of Henry Perrine Baldwin. The school was built on former pasture lands purchased from the Hawaiian Commercial & Sugar Co., Ltd. It is situated in the sand dunes between Wailuku and Kahului on approximately 50 acres of land between Kaahumanu Avenue and Liholiho Street.

Upon completion, this educational investment for Maui's youth cost \$671,000, of which \$4,995 was for the cost of the land. This first phase included the administration, homemaking, science and utilities buildings and was constructed by the Pacific Construction Co., Ltd. of Honolulu. The second phase included the auditorium, shop and cafeteria units which was constructed by Moses Akiona.

The structure was completed in



**The H.P. Baldwin High School**

off-white stucco with red-colored tile roof and was designed by Harry K. Stewart and was designed to provide north and east light in every room, to meet the needs for a growing community and in order to keep the effectiveness of each room. The school has undergone several projects for expansion. These included the commercial and music buildings in 1951; the rifle range house in 1959; the science and library wing and P.E. building in 1963; the agriculture buildings in 1964; the multi-purpose lecture hall in 1970 and the industrial arts building in 1973.

The landscape of tall coconut trees and sprawling banyan trees has given accent to the school building with its open lanais. The total picture is one which typifies architecture in Hawaii, where structure and landscape can make full use of the ideal climatic conditions.

**Continued on Page 30**

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## Distinctive Places

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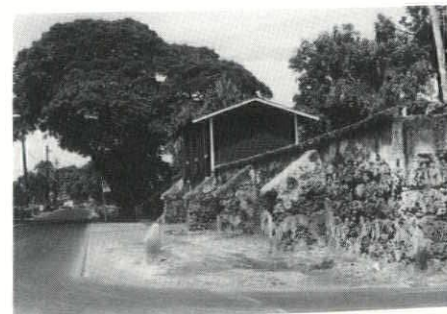
In the early part of this century architects in America and Europe were developing a concept that was to be known as open planning. It brought life, movement, and freedom into the rigid body of architecture. It provided space for unrestricted human activities.

This same concept was utilized for a far different use in Lahaina some 50 years before. In 1854 Hale Paahao, place of confinement, was built from old coral blocks previously forming the fort.

With as many as fifteen hundred boisterous sailors ashore in the tiny town from the many whaling ships anchored in Lahaina Roads, it was necessary to protect the citizenry from their drunkenness, debauchery and dangerous horse riding.

The simple open concept of the prison served its purpose very well, with walls thick enough to restrain sound and high enough to restrain the inmates. The flexible inner space was ample to allow most daily human functions. Landscaping was not forgotten with the installation of a very sturdy tree for capital crimes.

Hale Paahao was a great success as a forerunner of contemporary architecture. The difference was the space was free, the people were restricted.



Hale Paahao

"The Kahului Shopping Center Mall is the hub of Kahului Town; it is the center of community activity, that place where the public feels welcome in a related and sheltered atmosphere. Where else in Kahului

HAWAII ARCHITECT

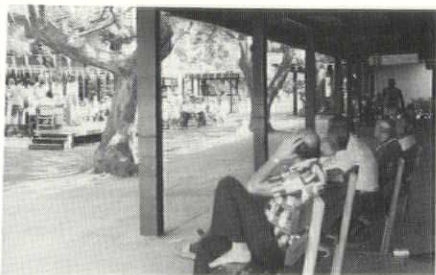


can people come together to shop, relax, talk story or participate in a public event?

"It is unanimously agreed that the Kahului Shopping Center Mall is a delightful place; but why? The stores are not architectural wonders, the paving is simple concrete and asphalt, and the benches, lighting, and graphics are just adequate.

"The answer, of course, is the beautiful monkeypod trees which were wisely preserved from the original camp community. Also, the planners were very thoughtful in their placement and orientation of buildings because they do create, in harmony with the trees, a very sheltered space of comfortable human scale.

"The simple asphalt paving becomes an elegant carpet of leaf patterns projected from the tree canopies above. It is a cool and restful atmosphere with just the right amount of activity to make it continually interesting.




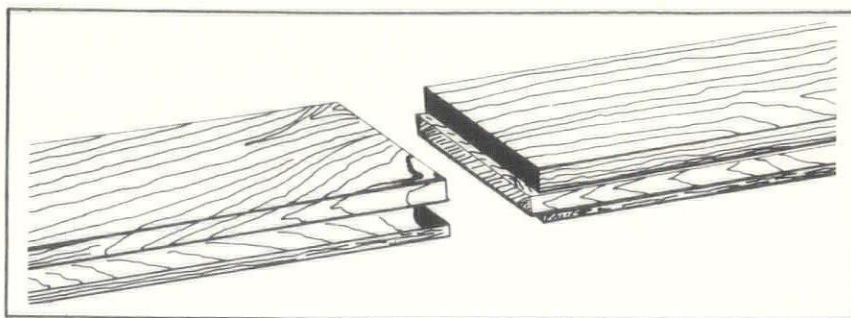
**Kahului Shopping Center Mall**

Pioneer Inn was built in 1901—a little short of the "Whaling Days," but when you walk into the place you somehow feel as if you had actually gone back to that colorful era. That is the charm of the old hotel and why it is so popular with visitors and local people alike.



**Pioneer Inn**

Actually, the Pioneer Inn was just one part of a whole complex of business establishments known collectively as the "Five Pioneers." There was the inn, the Pioneer Theatre, the Pioneer Garage, and the Pioneer Liquor Store. This last, incidentally, was known as the "Spring House." 



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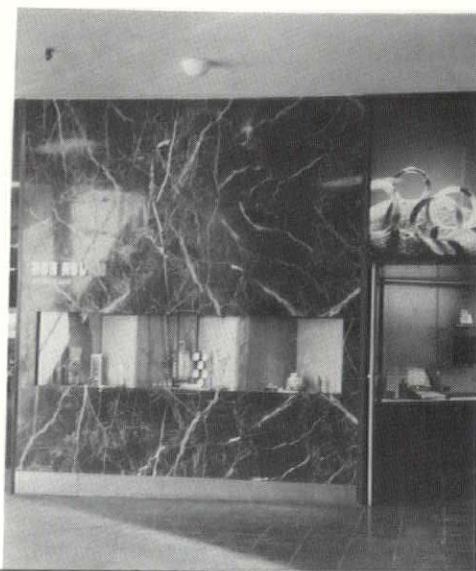
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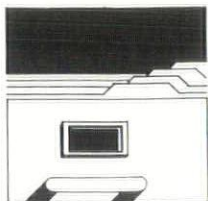
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INDEX

# Monumental Brass Rubbing

by DAVID K.Y. CHUNG, AIA



Year 1400—19" high

The origin of monumental brasses is said to be a carryover of the late twelfth century practice of commemorating the dead with incised stone or sculptured figures. Bronze and brass casting also became highly developed in the twelfth century, and this skill in metal working was applied to enrich or embellish the stone slabs.

Brasses commemorated all walks of life—from priests to knights and royalty, but also tailors, woolmongers, vintners, and other common workers. Because the engravings serve as lasting record of the style of costume and dress of the time, they have great historical value.

With a little practice one can tell the date of origin of a brass of a knight just from the style of his ar-



Year 1430 (approx)—2'-10" high

mour.

Those interested in rubbing brasses must first be equipped with a listing of the brasses and their location, and minimal supplies. Several books are available with listings of the brasses in England. There are brasses scattered throughout Europe, but in England there are some 400, many in and around London.

The rubbing material is usually black heel-ball, which is a hard black wax, and comes in sticks and cakes. Sticks are easier to work with and can handle detail work better. Most people use what is called "detail paper", which is sort of like a white, lightweight butcher paper. Any type and color paper and rubbing material can be used, with varying results and effects.



Year 1420 (approx)—5'-3" high

Several of the notable brasses have restricted access, and fees are often charged for rubbing. It is advisable to obtain permission from the priest beforehand if the brass is located in a parish church. Once permission is obtained, getting there can be an adventure or a problem. In small parishes with rail access it can be very easy. The trains are fast, run on time, and are quite convenient. The church is often the most prominent feature in a small town, and often they are easy to find and close to the train station.

Brasses are often set in the floor, about flush with whatever the flooring material is. Sometimes they are set in walls or on a raised platform. Paper is usually taped down to prevent movement, after the brass is



The author has done over forty brass rubbings during his stay in London in the summer of 1966. The owners of most of these brasses located in and around London have now stopped allowing the public from doing rubbings because of the increased deterioration to them.



**Year 1306—6'-1" high**



**Year 1302—6'-6" high**



**Year 1277—6'-4" high**

cleaned or brushed off. A piece of grit caught in the wax on a broad stroke will lead to a tear in the paper.

Rubbing can now commence—quickly or slowly depending on the time available and the quality of rubbing desired. Dense, dark impressions are produced with short, heavy strokes, often with circular motions. Best results are usually obtained when strokes are perpendicular to the direction of the incised lines. One must keep in mind that any rubbing stroke beyond the outline of the brass itself will bring forth the texture of the surrounding floor material, which may detract from the design of the brass itself.

Some of the larger brasses are over six feet tall, and can take over

three hours to rub carefully—a long time to be on your hands and knees. Because the detail paper is opaque, the outline of the brass is likewise obscured. By carefully feeling through the paper and lifting up the paper as necessary, just the outline of the brass can be determined and rubbed.

Rubbing with a dark wax on white paper laid over the brass causes friction only on the plane surfaces, which shows up the engraved lines as white against a dark background. Earlier brasses are often the best examples, because they were made with thicker plates, and deeper incisions. By the 16th and 17th century, brass quality declined and the plates are generally thinner and smaller.

Brass rubbing is a relatively simple task; doesn't take much skill; and a pretty viable product is produced in a relatively short time. They have excellent graphic quality and some of the larger examples, especially of knights, are quite impressive in size and detail.

One of the most enjoyable things about rubbing brasses is getting to them. Rolling fields of golden grain dominate the landscape outside of London in the summertime, and drives to locations of the brasses often lead through picturesque little villages with the ever present pub, and sometimes even thatched roofs and authentic half timber construction. **HA**





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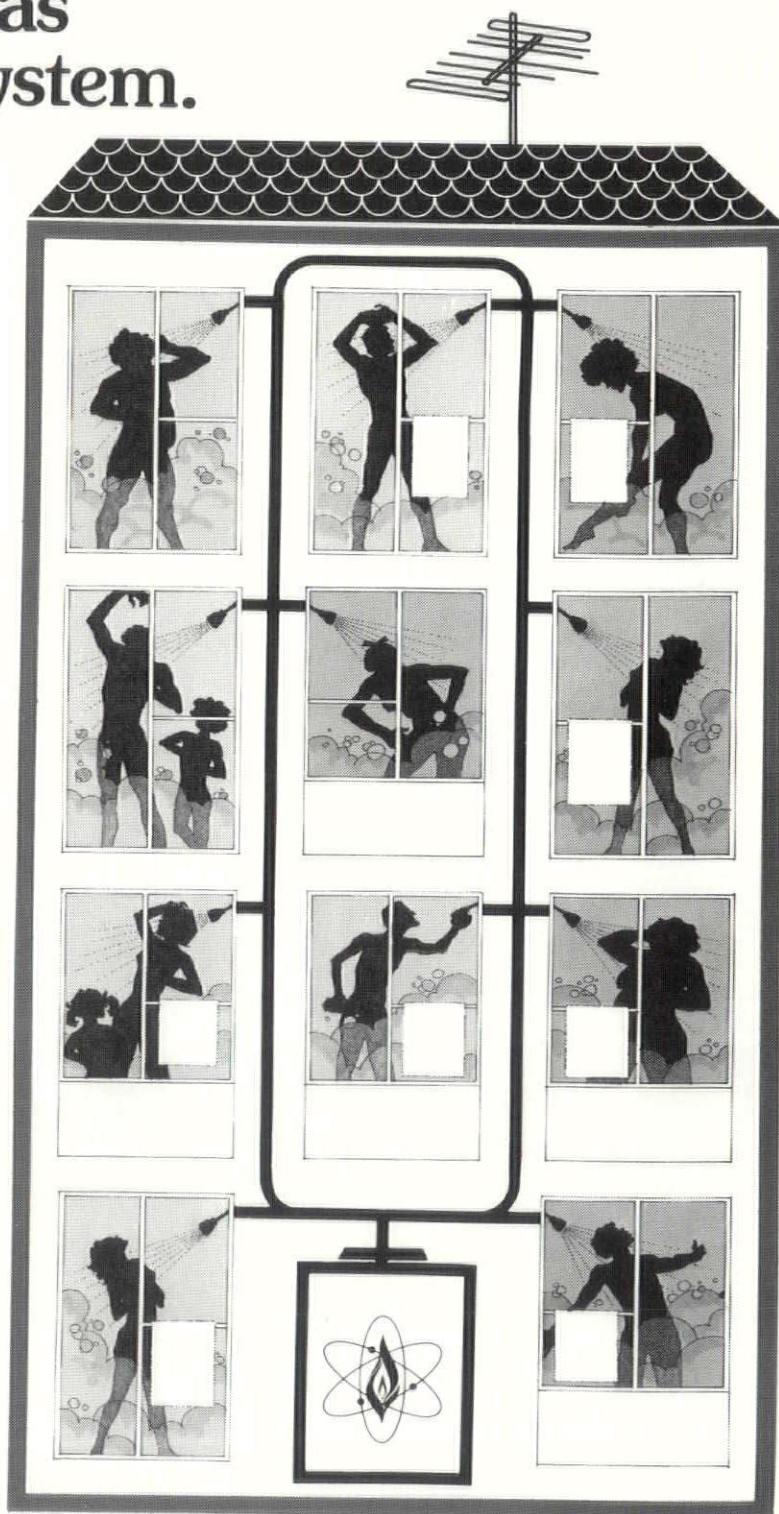
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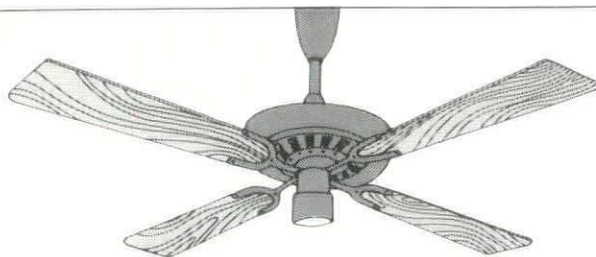
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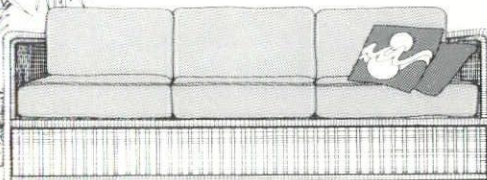
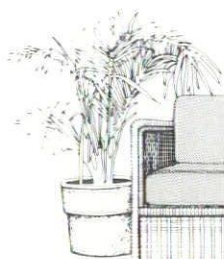
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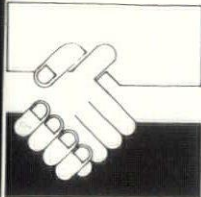
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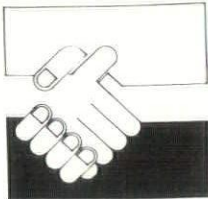
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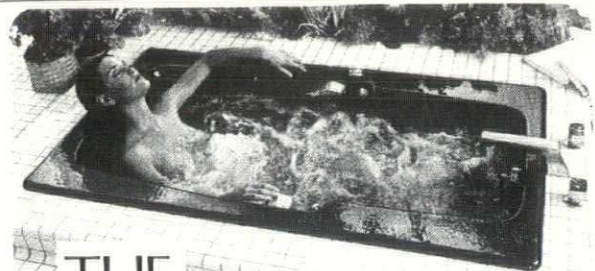
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GREGORY L. SKOG; AIA Member; Architects Hawaii, Ltd.; B. Arch., University of Minnesota. Spouse: Jeanne. Children: Ellerey, 1. Hobbies: photography, skiing.

CARL I. NII; AIA Member; Team Pacific Inc.; M.Arch. University of Illinois at Urbana. Hobbies: woodwork, painting, swimming, photography.

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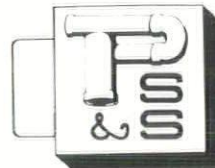
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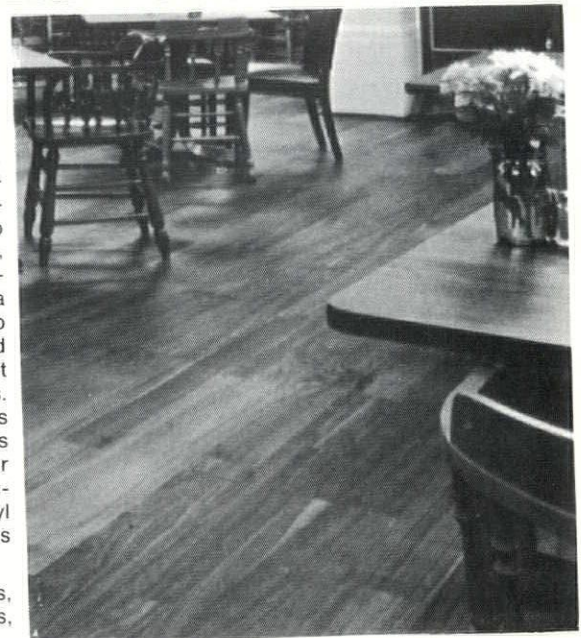
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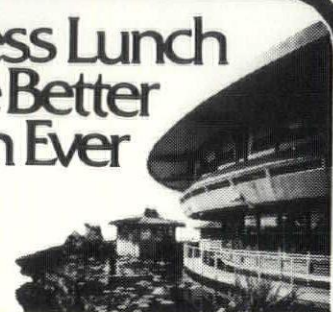


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