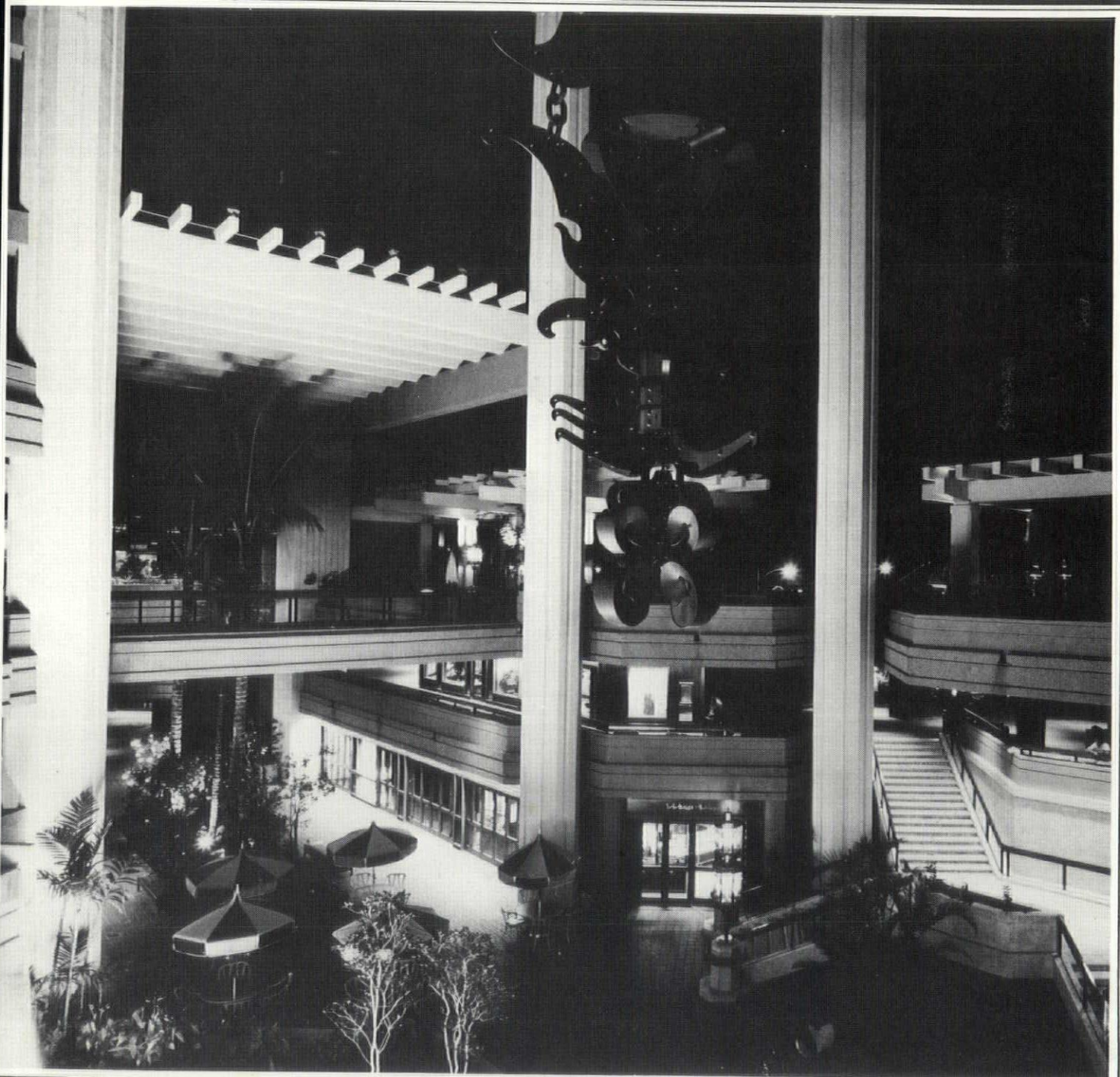


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HAWAII ARCHITECT

October, 1979





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HAWAII ARCHITECT

Volume 8, Number 10

October, 1979

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Contents:

APA:

Kakaako Special Design District
By Tyrone T. Kusao, Director, Department of
Land Utilization, City & County of Honolulu

4

Index:

Profile—Maurice H. Yamasato,
AIA & Associates

6



Ballpoint:

Archibald Rogers' Novel
Reviewed by Thomas H. Creighton

9

BIA:

Drywall Metal Trim:
A Mystery for the Industry
By Elroy Chun

11

Laurels:

HS/AIA Awards Program
Hemmeter Center
By Wimberly, Whisenand, Allison, Tong & Goo
in association with Lawton & Taylor

12

Ballpoint:

A Literary Perspective of Venturi
By Emily Zants, Ph.D.

16

Misc:

Fire and Water, Transition
Editors Note

20

Index:

Levin Seminar
By Francis S. Oda, AIA

22

Cover:

Hemmeter Center Court at Night

by TYRONE T. KUSAO, Director
Department of Land Utilization
City & County of Honolulu

Kakaako will soon become Honolulu's second Special Design District, the first being Waikiki. Comparisons are inevitable (as is the refrain, "No second Waikiki!"),

Following a set of policy guidelines adopted by the City Council, the city administration has put together a "Kakaako Special Design District Ordinance."

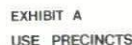
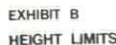
Many other things will be needed, of course. Public monies,

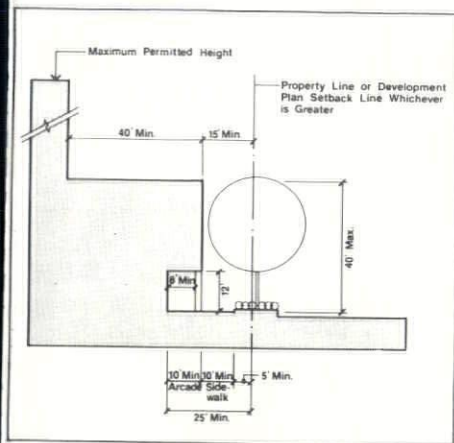
- It allows a mix of housing, commercial, and industrial uses. This is the first time such flexibility has been permitted outside the central business district. Three precincts — Housing/Commercial 1, Housing/Commercial 2, and Commercial/Industrial also allow a mix of uses in one building.

- For the first time, the continuation, expansion, or incorporation of older nonconforming uses will be permitted with new developments. This will minimize dislocations and bring about a smoother transition between existing uses and new developments. Additionally, ample areas have been designated for industrial and service-oriented activities under the ordinance.

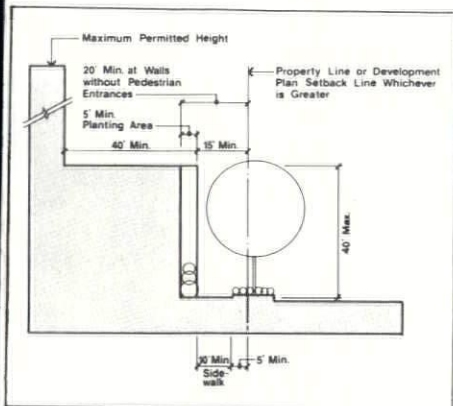
- This ordinance, unlike other district controls, does not rigidly fix precinct boundaries within the district. New developments can, through consolidation of lots, straddle precinct boundaries when appropriate. This gives landowners flexibility in their project planning.

- The ordinance simplifies the approval process of new developments. It will include urban design standards to guide a landowner, removing much of the subjectivity and uncertainty found in other land use controls.

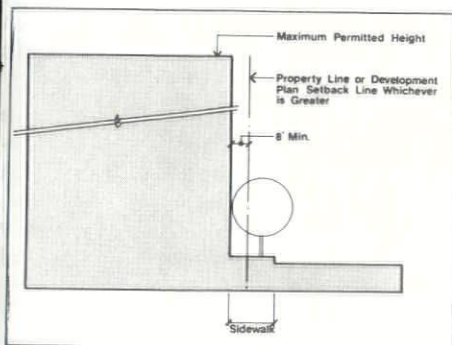
City and County of Honolulu
Department of Land UtilizationCity and County of Honolulu
Department of Land Utilization



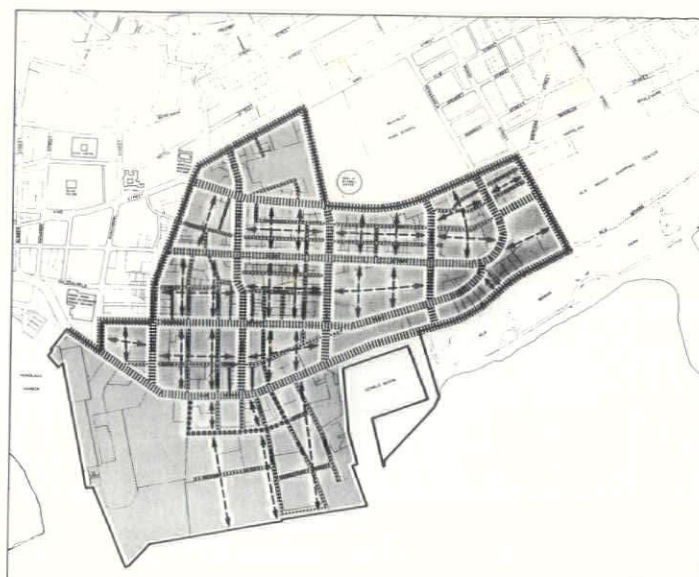
Major Street: Arcade required



Major Street: Arcade not permitted.



Local Street



KAKAAKO SPECIAL DESIGN DISTRICT

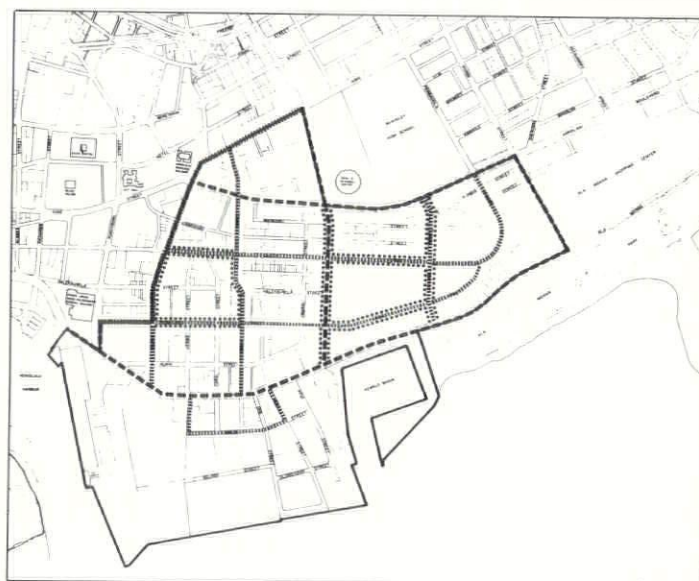


LEGEND:

- Major Streets
- Secondary Streets
- Local Streets
- Pedestrian Connection (Approx. Loc.)

**EXHIBIT C
CIRCULATION**

City and County of Honolulu
Department of Land Utilization



KAKAAKO SPECIAL DESIGN DISTRICT



LEGEND:

- Large Canopy Form Trees
- Medium Canopy and Round Form Trees
- Arcades Required, Not Permitted on Other Major Streets

**EXHIBIT D
STREETSCAPE**

City and County of Honolulu
Department of Land Utilization

• It provides a method of coordinating new developments with available public facilities like roads and sewers. Landowners will know in advance whether these basic facilities are adequate. If they are, the owner can proceed with a building permit.

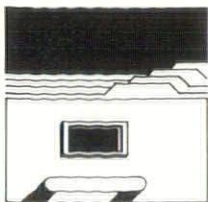
• The ordinance will also contain design criteria to insure Kakaako meets its aesthetic potential. For example, street landscaping will provide a buffer between pedestrians and automobiles. It will be possible to create development "sub-areas"—super blocks—by relocating, modifying or even eliminating local streets. There will be a system of pedestrian arcades for new development. Height limits and setbacks will protect major mauka-makai views.

An informational meeting on the special design district ordinance was held by the department recent-

ly and was well attended. A Planning Commission public hearing took place in September and the ordinance has gone to the City Council for adoption.

Perhaps Kakaako's development past has been "dull," without the drama of a Waikiki. There has been a chameleon-like quality about its slow evolution from a sleepy village of scattered homes among ponds and marshes to the industrial district it has become.

Neither will the dramatic changes envisioned now for the district take place overnight. But from a planner's view, Kakaako's development future looks anything but dull.



INDEX

PROFILE

Maurice H. Yamasato AIA & Associates



Left to Right: Byron Shimizu, Gary Fujiwara, Ken Suyama, Sharon Murakami, Jenny Takano and Maurice Yamasato.

Principal Maurice Yamasato opened his own office in 1975 working alone out of his own home. That was a tough time for architects in general in Hawaii and tougher still for a practitioner just heading out on his own.

Today Maurice is joined by five others in wide variety of projects. Jenny Takano, project coordinator; Gary Fujiwara, production chief and technologist; Ken Suyama, chief designer; Byron Shimizu, designer; and Sharon Murakami, secretary, form the core of a firm which is engaged in architecture, interiors and planning.

Current projects of the firm include the design of an intermediate school, a plush jewelry store, a fast-food restaurant, several luxury residences, housing for the Hawaii Association for Retarded Citizens, and a small neighborhood shopping center.



Shiroma Residence

Another project on the boards is the Hanalei Fire Station, a police and fire station building in Princeville which is intentionally reminiscent of Hawaiian architectural tradition and history.

Past projects include apartment units in Kona, commercial offices, warehouses, residences, and many additions and alterations.

The Shiroma residence reflects the firm's constant goal of attaining

design quality while not forgetting construction costs. The inward oriented plan resulted in a private interior courtyard with an exterior which presents an almost closed appearance from the street. The interior tropical garden provides a natural setting for the master bedroom and curved mosaic tiled furo. Construction cost for the house, at

Continued on Page 8

HAWAII ARCHITECT

At Waikiki's new Rainbow Promenade...

**Stars of retailing glitter
in a beautiful setting...
Ceramic Tile and Terrazzo**



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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PROFILE

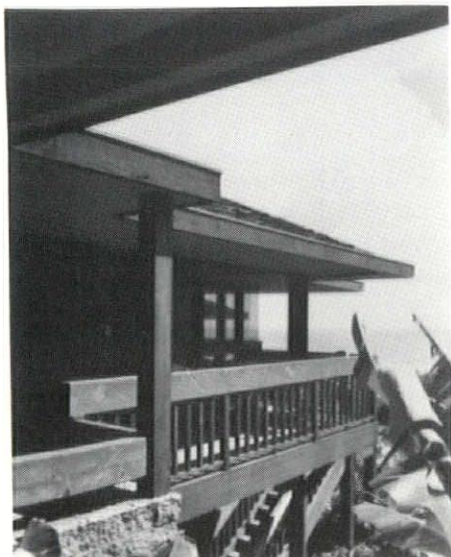


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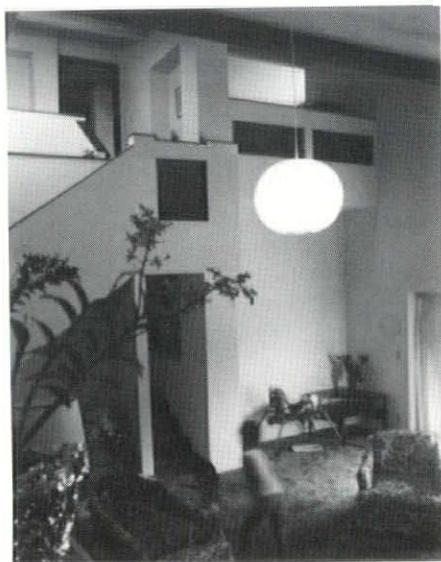
Hanalei Fire Station



Shinsato Residence, Molokoa, Kauai



Gelber Residence, Waialae-Iki



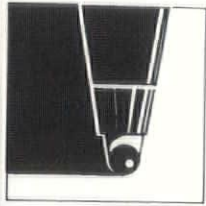
Arakaki Residence interior, Aiea, Oahu

\$38 per square foot, was \$90,000.

Design Philosophy

In a small design-conscious architectural office there are two practical approaches to the process of design. These may co-exist and their relationship may vary depending on the direction set by the principal. One approach is to allow the designer working on a particular project enough freedom to feel that he is making a contribution. The other approach is to impose a design dictatorship to insure the consistency and general direction of the office principles.

This firm tries to maintain a delicate balance between these two approaches by keeping the principal involved in all projects while maximizing the utilization of the designers' talents. With this attitude the firm has maintained a high morale and "esprit de corps" that benefits the clients and promotes good architecture.



BALLPOINT Commentary

Archibald Rogers Novel

reviewed by THOMAS H. CREIGHTON

An ex-president of the AIA, Archie Rogers, has written a novel which he is ardently promoting. The work is called *The Monticello Fault*. It's a generous 603 pages long and published by the Moore Publishing Company of Durham, North Carolina. I can't find Moore listed in any publisher's directory so it could be a vanity press; one which will publish anything at the author's expense.

That fact needn't militate against Roger's book however; some fine work has difficulty getting one of the regular publishers to agree to a contract. What alarms me is Roger's statement in the letter he wrote to HS/AIA, that "an improvement ... could come from a better understanding of architecture and

therefore, hopefully, from our clients' interest in that sometimes endangered species, *Homus Architectus*."

The "heightened interest" that might come about would result, presumably, from understanding two characters in the novel: a young architect named Joel Pellegrini, who ultimately designs two new capitals for the United States (apparently two blocks of stone) and an odd French architect named Martinent Lerasoir who is one of the world's greatest sculptural designers (don't you get who that is?), advocate of a style called L'Architecture Nouvelle, who dresses for a public exhibition of his work in an iridescent orange smock and a purple beret. I'm not sure, after

reading the book, whether either of these protagonists would improve public understanding or architecture.

The story line isn't bad. Two earthquakes hit Washington, D.C., resulting in the President's determination to build a new capital for the legislature in the Midwest. Architect Joel has bested the Frenchman in a competition for the design of a museum (an event which takes up many pages of the book) and the two are, together, to design the new buildings. Other lengthy parts of the novel discuss the French architect's desire to design a building without a site, set against Joel's insistence that a site

Continued on Page 10

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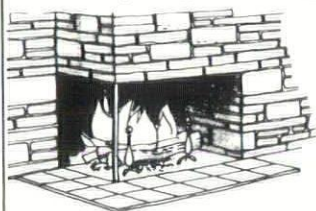
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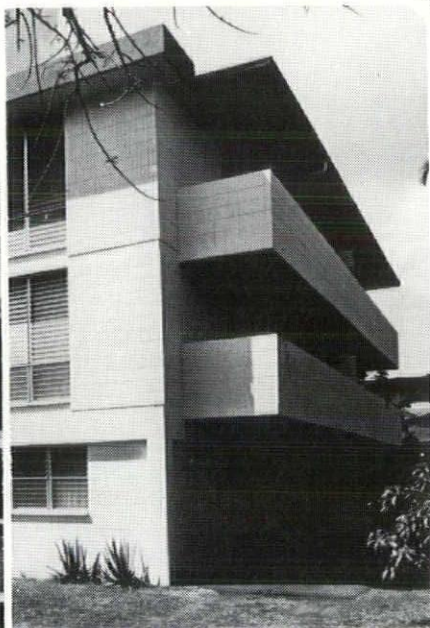
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MASONRY



Goh Apartments, left, Liholiho and Lunalilo Streets, Architect: Paul S. Osumi, Jr., A.I.A.; Goo Apartments, right, 1639 Wilder Ave., Architect: Roger S. Takamori, A.I.A., & Associates.

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Rogers Reviewed

Continued from Page 9

must be found first.

There are many minor characters in the book, including one who wants to eliminate all committees from Congress: the new legislature, in its new location, would do without any federal bureaucracy. Another is a female painter, secretly married to the President. This latter seems unconcerned that she falls in love with the young architect. Rogers carries the conceit of her abilities to such an extent that he claims the book jacket (which he, Archie Rogers, really designed) to have been painted by her. I'm afraid that, as a result, I had lost interest, even before I began reading the book, in her "allegories."

Rogers writes well; he should, after a career as a practicing architect and a tour as national AIA president. However, he ought to allow a good book editor to review his material. Several repeated faults stand out. One is the use of capital letters; negroes are called Blacks, for instance. I see no mention of Whites. Another is the over-use of quotation marks. Too many words that needn't be emphasized are set in quotes. For example: "his viewing of Joel's 'splendid design.'" And finally the use of colloquial English from time to time, in the wrong places, is annoying. "Max was now smoking hot," for instance.

Unless one is interested in a pretty good description of Washington falling under the shakes of several quakes, I'm afraid that the book is a 603-page bore. Certainly I didn't find any improved climate for a new design philosophy described in the pages that I read—and Lord knows, I'd love to find it. **A**



Drywall Metal Trim: 'A Mystery for the Industry'

by ELROY CHUN

This article by Elroy Chun of the Building Industry Association of Hawaii is the first of a planned bimonthly series that will provide feedback to architects and others in the building trades about materials and practices in construction. Hawaii Architect has long felt that this type of information interchange between builders and designers would be of great benefit. Our thanks to Chun for starting it off.

Who would guess that a commonplace product costing less than \$100 in a newly completed Island home would become an "overnight" warranty problem?

The household item in question is the slender piece of drywall metal trim which provides the edge reinforcement to gypsum panels located at window sills, door corners, bathroom fixtures and anything similar with an unprotected outside angle corner.

Strangely, what has occurred over the past 12 months is that in certain high moisture and humidity areas the drywall metal trim in some homes has rusted, causing the metal trim to pop loose, in some cases making the paint blister. To the best of our knowledge, callbacks have been confined to units in certain Kaneohe and Waipio developments although we have heard of problems in other Oahu areas. It has been reported that Southern California and Arizona are wrestling with the same problem but to a lesser degree.

One local developer—who has not had the problem—noted, however, that he has experienced an almost similar situation, except that the material happened to be floor tile. The tiles popped up during the same period the drywall metal trim trouble started occurring. All tiles were replaced even though all factors relating to their installation have been identical in the many years of their use—the same product, same installation procedures, and all work done in the same geographic area.

The difference? The U.S. Weather Service confirmed what he

thought may well be the key factor: the recent annual rainfall for Oahu has been the highest for the past ten years.

Cause of the rust action has been attributed to an excessively moist condition, and is especially evident on electrogalvanized metal, which produces a rather thin zinc coating over the metal trim. There also have been questions about the type of joint compound used to finish the drywall metal trim.

Some observers claim that if the sealer prime coat with a follow-up coat of latex is not promptly done, even a short period of exposure to oxygen and moisture will cause a chemical reaction between the compound and trim, resulting in corrosion.

As a result of the uncertainty of the problem's magnitude, contractors are turning to hot dipped galvanized drywall metal trim. They're also hopeful that plastic drywall trim may be the answer. The developer with the floor tile problem says the slightly more expensive paper covered metal trim works for his projects, as it apparently adequately protects the outer surface of the metal trim.

The contractor with the immediate problem of replacing possibly more affected units, to date has received no meaningful help—technical or cost—from the manufacturer. Meantime he may face a demand for an indefinite warranty from apprehensive purchasers who have yet to see the problem surface.

The Building Industry Association of Hawaii has asked an ad hoc group to study the problem, and in its initial analysis, finds that the contractor has properly followed the designer's plans and specs.

What should be done to avoid future problems in this area?

The BIA offered these suggestions:

1—Architects be made aware of

the problem. With its solution uncertain, a qualified metallurgist should be consulted, particularly on the grade of steel if drywall metal trim is to be used. Use of so-called "secondary steel" in the manufacture of drywall metal products plus foreign-made steel have raised suspicions about the quality of steel being used in drywall metal trim.

2—When in doubt, specify hot dipped galvanized metal, paper covered metal, or resort to plastic trim. In fact, go the latter if the construction site is in or is adjacent to a highly moist environment.

3—Require the contractor doing the work to use drywall trim and joint treatment products to be manufactured by the same company. If they want to use different manufacturers, require a letter from each that his material is compatible with the other material to be used.

Industry calls this "unit responsibility" and it keeps one manufacturer from not taking responsibility because he blames the other, with the net result that the contractor usually ends up "holding the bag."



LAURELS

HS/AIA Awards Program Hemmeter Center

by WIMBERLY, WHISENAND, ALLISON, TONG & GOO
in association with LAWTON & TAYLOR

Hemmeter Center represents the complete redevelopment of an entire city block overlooking the ocean along Kalakaua Avenue, the artery of Waikiki.

With the available 104,455 square feet of land and existing building codes, the 1,230-room Hyatt Regency Hotel project could have elicited a single structure of sufficient mass to destroy views of neighboring hotels and to have a negative impact on Waikiki as a whole. Instead, a more expensive two-tower scheme was selected to preserve a wide view corridor through the property.

The resulting twin towers, octagonal in shape, not only serve the environment better but afford better views to a greater number of rooms within the hotel. Although fewer rooms resulted from the twin-tower solution, 80 percent of them enjoy an ocean view and command sufficiently attractive rates to balance the higher per-unit cost derived in part from the provision of generous open space.

The towers are connected by a central mall or rotunda extending straight through the property from Kaiulani Street to Uluniu Street. The resulting "Great Hall" is a block-long, open-to-the-sky atrium that functions rather like a miniature town square, tropical version. Dressed with lush foliage, cascading waterfalls, monumental sculpture and expansive stairways, it is the action core: the check-in point, the melting spot, the "watering hole," the place for pageantry, and the shopping arena which affords the guest "discovery potential."

The 70 retail shops and restaurants on three levels help justify economically the great amount of open space within the central atrium and surrounding the building at ground level.

Landscape and site plans included redevelopment of the block in its entirety, including city property. Sidewalks were repaved with tile on three sides of the site and numerous new shade trees were added to compliment city-owned palms. The extensive landscaping, designed by Belt, Collins & Associates, features three waterfalls and luxuriant foliage within the building interior at several levels.

The design incorporates major sculpture commissions by Edward M. Brownlee. Additional art work includes



other sculpture, paintings, collages, and tapestries.

In the informal bustling tropical atmosphere, an extensive use of teak contributes warmth and elegance to public areas.

Guest rooms, too, combine elegance with tropical informality and represent the guest's private domain overlooking one of the world's most romanticized

views.

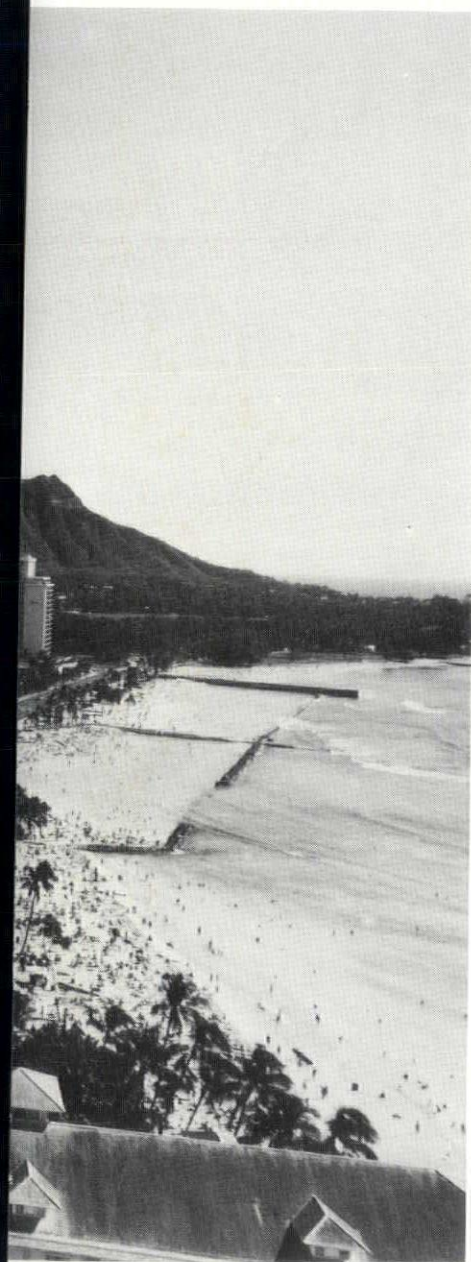
The desire of Hyatt Regency Hotels to have its first Hawaii hotel among the finest visitor accommodations in Waikiki and the goal of developer Christopher Hemmeter to build the most elegant commercial center in Honolulu has been achieved in this project.

Continued on Page 14

HAWAII ARCHITECT

JURY COMMENTS

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Left: Hemmeter Center, overlooking Waikiki Beach. Above: Court. Below: Second floor lobby. Bagwell's 2424 Restaurant.



Hemmeter Center



Continued from Page 13

PROJECT

Hemmeter Center

DEVELOPER

Christopher B. Hemmeter
Hemmeter Development Corporation

GENERAL CONTRACTOR

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STRUCTURAL ENGINEER

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MECHANICAL ENGINEER

Ferris & Hamig, Inc.

ELECTRICAL ENGINEER

CBF Inc.

LANDSCAPE ARCHITECT

Belt Collins & Associates

INTERIOR DESIGNERS

Harry McCague Associates
Richard Crowell Associates
Wimberly, Whisenand, Allison, Tong
& Goo Interiors Division

KITCHEN CONSULTANT

Clevenger Associates

COMPLETION DATE

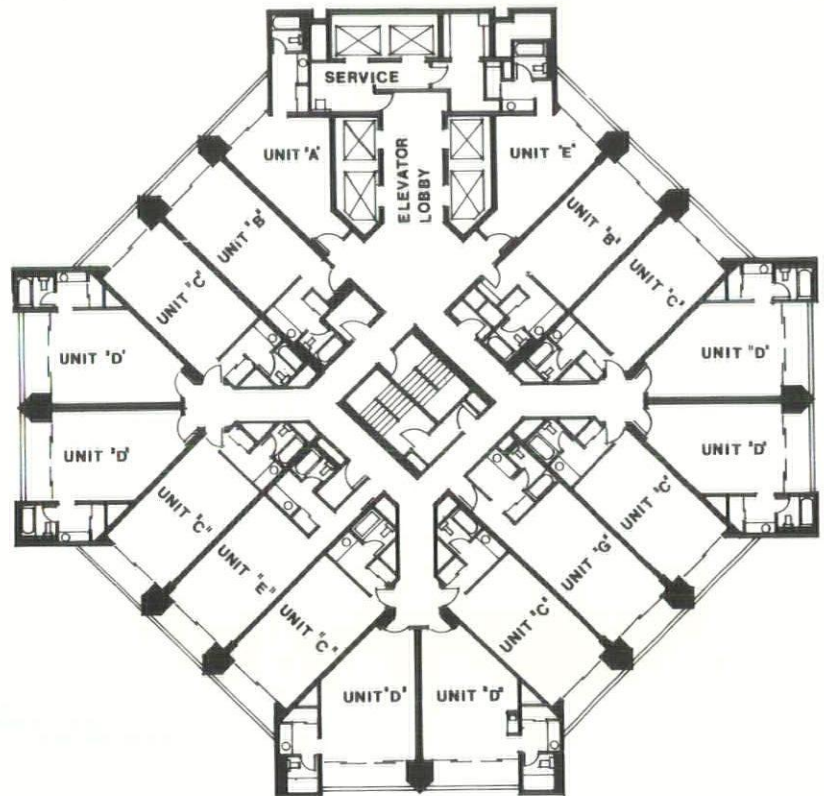
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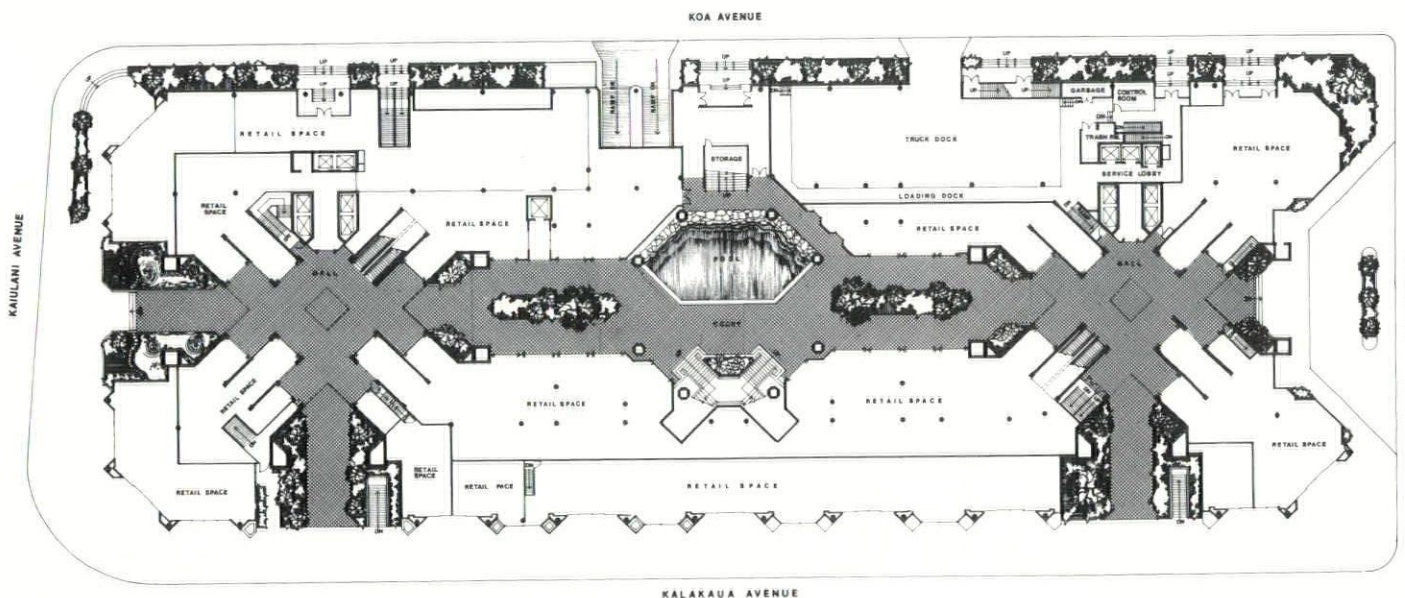
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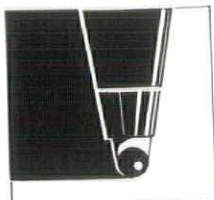
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BALLPOINT commentary

A Literary Perspective of Venturi

by EMILY ZANTS, Ph.D.

Architecture was bound to have its Venturi simply because aesthetics has already taken his route in other fields. Literature is a case in point: it is a relatively untapped source of architectural principles in spite of the fact that novels have described man's relationships to spaces around him for almost two centuries. The established history of literature can provide valuable clues to the pitfalls, justifications, and secrets of success that it behooves us to examine before jumping on board the Venturi bandwagon.

Complexity and Contradiction of 1966 had its equivalent literary manifestoes in essays on the French new novel published in the late 1950s. The leading propagandist, Alain Robbe-Grillet, did not prove to be the greatest "New Novelist," as is often the case of propagandists, and Venturi's own designs are not as successful an expression of the aesthetic as is Michel Butor's novel, *Degrees*, or Claude Simon's *Flander's Road*.

The forefathers are now recognized, so one could say Venturi's aesthetics has its literary ancestors in the agricultural fair scene of *Madame Bovary*, in Joyce's *Ulysses*, in Proust's *Remembrance of Things Past*. The apparent formula is easy: juxtapose two familiar elements in an unexpected way. Yet Venturi rightly acknowledges that "an architecture of complexity and contradiction has a special obligation toward the whole; its truth must be in its totality." How rapidly "totality" disappears from the picture when only "more is not less" is taken as the slogan.

Unfortunately the criterion of totality has proven essential, but Venturi himself has not accomplished it in his works and it is a criterion that is difficult, if not impossible to imitate.

Literature has already tried its hand at the aesthetics and has most often proven itself trite pre-

cisely because it did not achieve totality. Then why take the aesthetics seriously?

The justification for the aesthetics seems to be communication. Since Jean Jacques Rousseau declared that each man is born with an individual nature, the context necessary for communication between individuals has become increasingly problematic. Two predominant paths were available: a dictatorial one capable of imposing a unified, though arbitrary, frame of reference, such as that of Mies, or a laissez-faire one, the Venturi path.

Juxtaposition of familiar elements — whether from high culture, popular culture or a mixture — permits an individual to

element of architectural design, equivalent to the materials used to elevate buildings. This leveling initiates a tolerance of individual value differences that is necessary for communication. The juxtaposition made the technological innovations acceptable, but the leveling also negates hierarchy. As a result of McKim, Mead & White, the Orders lost their power to subordinate, to order.

When a hierarchy of elements disappears, the only thing left to unify them enough for associations to be made is form itself.

Two pitfalls are identifiable: juxtaposed elements with insufficiently rich cultural resonances or a form so trivial that the juxtapositions are not perceived. Unfortunately, the

"A stairway to nowhere may similarly appeal to mountain climbers, babies learning to crawl, and Kafka addicts, but the depth of interest is too shallow to engage many persons for long."

become involved according to his own orientation and experiential reference frame. Once his experience relates him to one element of the juxtaposition, the juxtaposition itself will lead him into the unfamiliar or new element and thus permit him to relate to it and communicate it to others. This explains the necessity for totality. If the elements of the juxtaposition are too limited to provoke very many individual involvements, the work fails from lack of response.

On the other hand, when the juxtaposition is sufficiently strong to put in question a large sphere of human endeavor, it tends to equate all the elements by association. When McKim, Mead & White combined the Greek & Roman orders with modern technology to produce high-rise structures, the orders as representative of human proportions lost their authority to dictate scale and simply became another

first failure makes success of the second irrelevant. In spite of, or perhaps *because*, Mies did not seek cultural reverberations of juxtaposed elements, many of his sleek forms now seem bland due to mere imitated repetitions.

Venturi makes a point of seeking "contradiction," but his "totality" appears to be only verbiage. An individual house (and Venturi is rightfully big on houses) might withstand the type of surrealist juxtaposition found in Magritte's *Mermaid* where the fish and female parts of our traditional image are reversed. The scale is limited and all the reversal does is question our habitual acceptance of things as occurring in some kind of preordained fashion.

The first vision is fresh; I am not sure how comfortable the reversal would be to live with, though I can

Continued on Page 18

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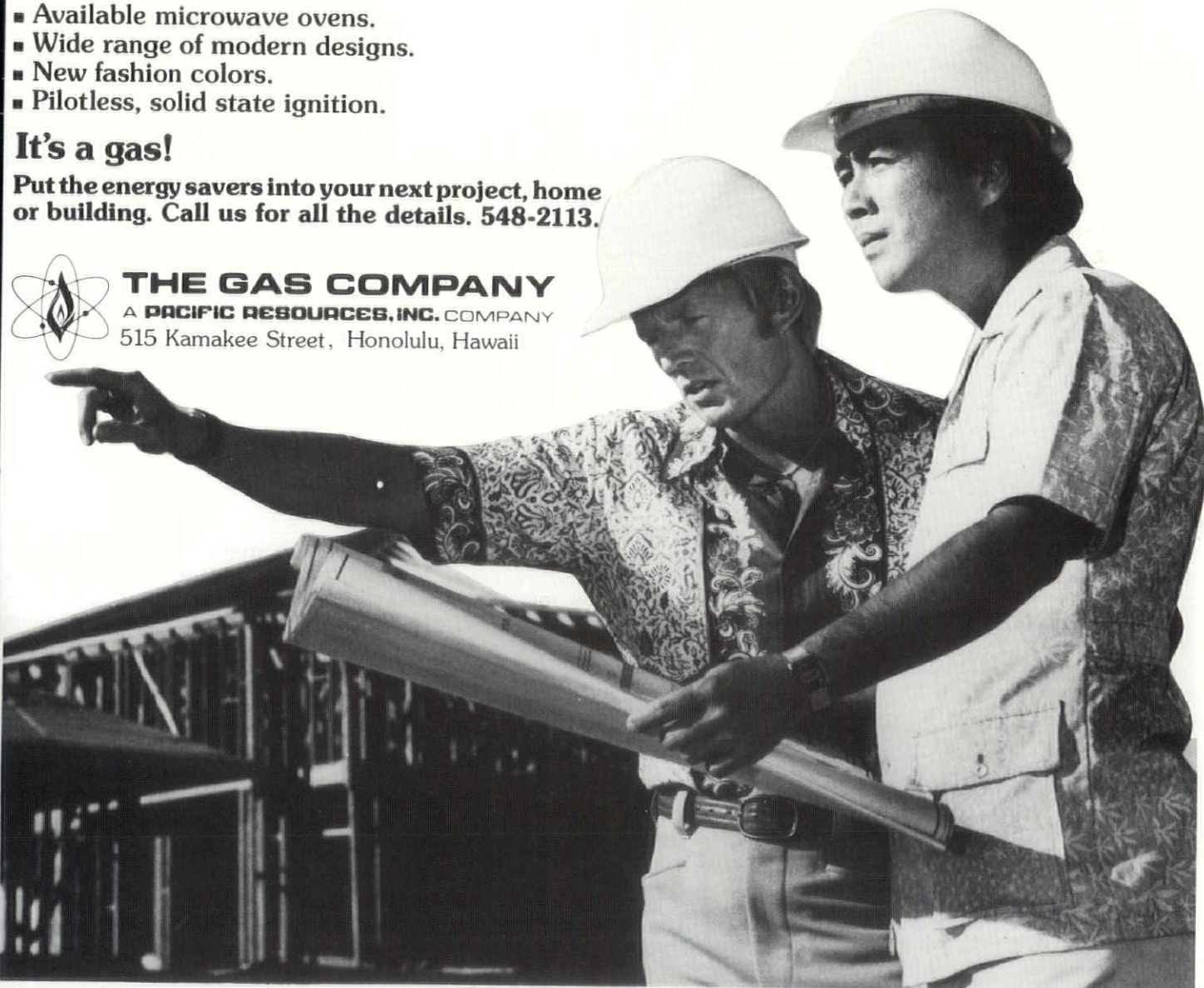
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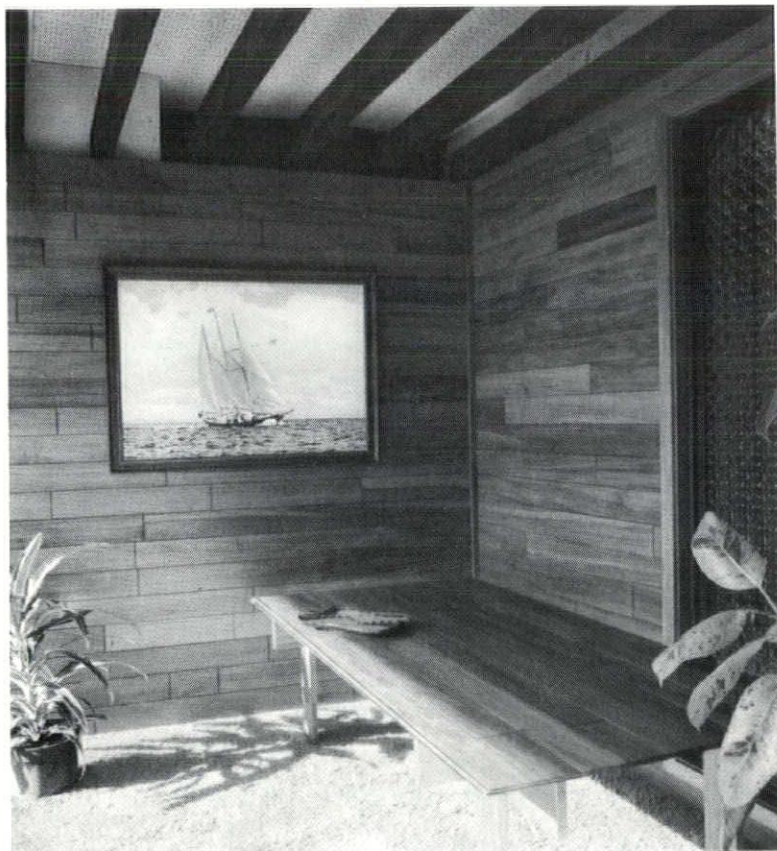
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Venturi

Continued from Page 16

imagine a fisherman might enjoy it. A stairway to nowhere may similarly appeal to mountain climbers, babies learning to crawl, and Kafka addicts, but the depth of interest is too shallow to engage many persons for long.

A single reversal for a fresh look at the familiar has killed many a novel, for just one juxtaposition is too weak to support an edifice. The cultural totality of *Ulysses* is so vast that perhaps only the design of a city, another Dublin, could incorporate as many architectural statements in comfortable relationships perceivable by men.

Degrees juxtaposes the subject matter taught in French high schools since Napoleon in such a way to show the unity of the entire European cultural heritage at the same time that it reveals the failure of that heritage to consolidate human relations in the modern world. Did the Parthenon or Colosseum do less for its time?

In all of these successes, the elements juxtaposed mesh together with the perfection of a Miesian masterpiece. Somehow, structure, the essential component of great novels as well as great architecture, appears subsidiary in the works of Venturi & Cie.

For instance, the use of inflection explored by Venturi to structure relationships of elements is surely a valuable design tool.

Arches have a long and dynamic history associated with cultural events and epochs. A building that stood as a summary statement of arches, as the total expression of human endeavors encountered therein, with the multiple interrelationships of arches controlled by inflection, could be quite exciting, generating a new form itself, dynamic and open to the future. The Sydney Opera House demonstrates one possibility in this direction.

But one arch for an entry juxtaposed with a TV antenna does not reverberate far into our cultural heritage, no matter how much inflection is used to set it off.

Though juxtaposition as a means of communication is a sound justification for the aesthetics, the pitfalls of banality from lack of totality and failure to communicate

HAWAII ARCHITECT

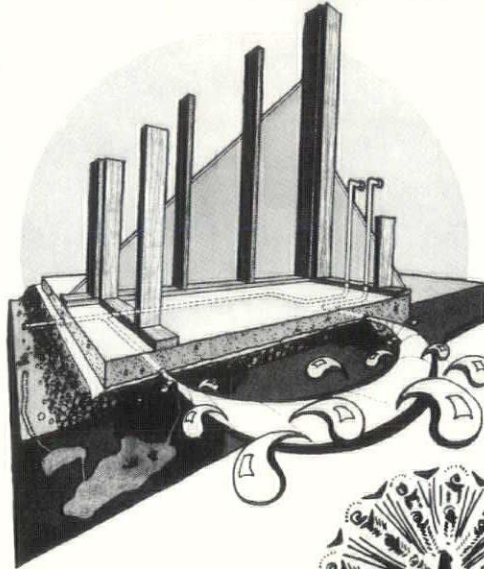
from lack of a sufficiently relevant form promise a landscape of disasters down the Venturi path. Trivial books are rapidly buried and forgotten.

Trite buildings are another matter. At best, a graphic artist can convert them into "decorated sheds"—and the architect can be forgotten. HA



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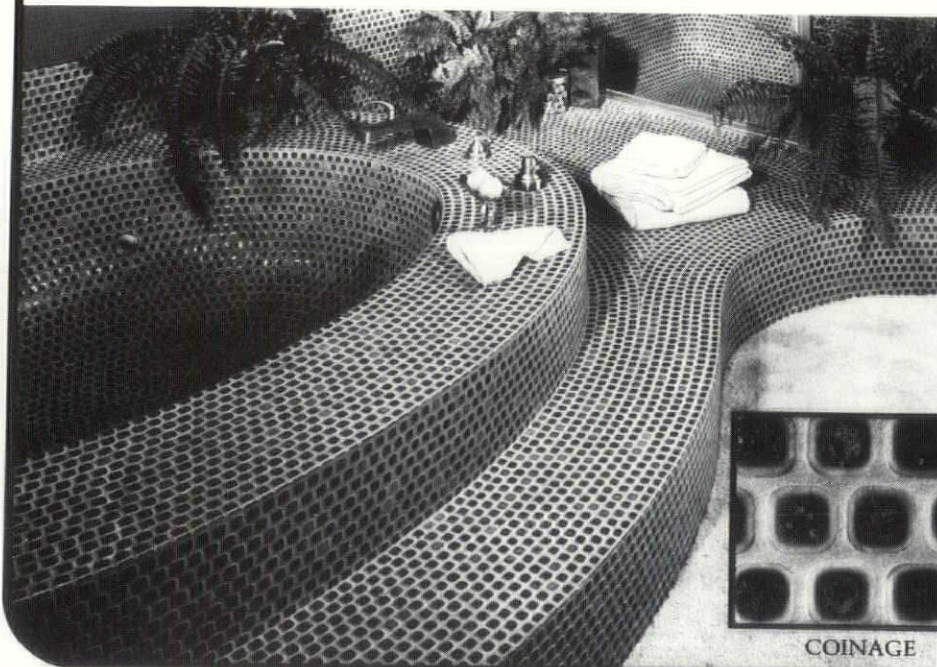
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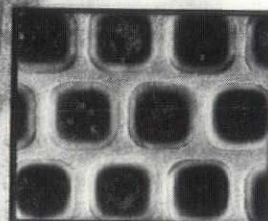


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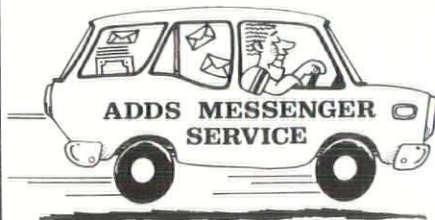
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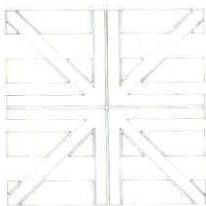
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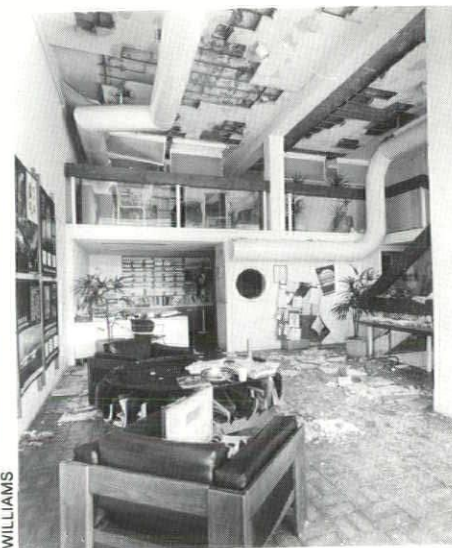
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At about 2:30 p.m. on Tuesday, September 4, the third floor of the Progress Block burst into flames. It took an hour to bring the fire under control. The Hawaii Society/ AIA office, on the first floor of the Fort Street Mall building, sustained significant damage from water which literally rained from its ceiling. By the next morning half the ceiling tiles were on the floor and with soaking carpets and electrical systems, the office was a mess. Two weeks later the electrical and air conditioning systems were only partially functional and the walls were slowly being coated by varicolored fungus.

The Executive Committee of HS/ AIA resolved to work with the building owner in making necessary repairs and recommitted the Society to staying in the building at least for the duration of its present lease, slated to expire in 1988.



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EDITOR'S NOTE

Hawaii Architect wishes to clarify that the cover of its July issue was fabricated by its staff and that the modification of a typical 1976 student diploma was not an award by the Regents of the University of Hawaii to the School of Architecture. We regret any misunderstanding which may have occurred as a result of the cover.

TRANSITIONS

Ron Holecek, a two-and-a-half year veteran of Hawaii Architect as its co-editor leaves his post as of this issue. Holecek's contributions, made in the face of ever-increasing responsibilities and time commitments as a vice-president at Wimberly, Whisenand, Allison, Tong & Goo Architects, Ltd., have been vital to the progress of Hawaii Architect. He will continue his much appreciated involvement as a staff member on special projects.

Jan Olin, a graphic designer at Belt Collins & Associates, joins Hawaii Architect as art director. Jan, who has a Bachelor of Fine Arts degree, replaces Emmett Herrera, who left to concentrate on his duties at Architects Hawaii.

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The artistic graffiti mural effect is obtained by applying several layers of differently colored plaster. While still soft the design is obtained by cutting through the layers exposing, in turn, the underlying layers.

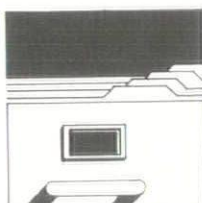
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RAY'S SEAFOOD	2
SURF RESORTS	9
TERUYA RESTAURANT, INC.	23
TILE, MARBLE & TERRAZZO	7
WOODSHED RESTAURANT	23



INDEX

Levin Seminar

by FRANCIS S. ODA, AIA

"Who is the oldest person here?" asks Saul Levin, CPA. A 59-year-old male architect responds. After a split-second calculation, Levin says triumphantly, "Would you believe me if I said that you could protect 65 percent of your gross income from taxes if you only put it in the bank in the way I tell you?"

With graying hair and owlsh glasses, Saul Levin's everyday accountant looks belie the provocative quality of his seminars. The ex-IRS auditor, one-time lecturer at the University of California at Berkeley, and consultant to professional and business groups on the West Coast and Hawaii, sees a need to provoke people so they "can be more aggressive in their relationships with their accountants, tax consultants, and the IRS."

Levin is to be featured in two separate seminars, "Income Tax Planning for the Professional: How to Keep More of What You Earn" and "Estate and Investment Planning Concepts for the Professional: How to Build Up and Protect Your Estate from Taxes," to be given October 20 and sponsored by the Hawaii Society of American Institute of Architects, the U.H. College of Continuing Education and the Consulting Engineers Council of Hawaii.

Betsy Sakata, director of professional and special programs at the College of Continuing Education notes that the reason for offering the upcoming one-day session is the extremely enthusiastic reaction to two previous Levin seminars in Hawaii.

Says Sakata: "I have noticed that design professionals have strong technical skills, yet often lack the financial awareness to fully enjoy the rewards that these technical skills might bring. When exposed to the material Levin presents, people have a whole new world open to them."

Levin notes that he does not originate most of the ideas and

strategies discussed at his seminars. He assembles, researches, applies, and presents the tax ideas which have most value to him and his clients.

"Do you know that you can be your own bank?" he asks. "Professionals can create qualified retirement plans and borrow pretax money from these plans. Interest paid to the plans is deductible to you and tax free to your plan. Architects can also create educational trusts for their children with income taxed at the child's bracket. Moneys from these trusts may be used for grade school as well as college tuitions and expenses.

"Executives may receive no-interest loans from their companies. For example, an architect wants to buy a house and receives an interest-free loan of \$50,000 from his firm. At 11.5%, this loan is worth the equivalent of \$5,750 of tax-free income to him every year. At a 50 percent tax bracket, that \$5,750 is really worth \$11,500 of pretax dollars."

In Levin's experience, the average young practitioner might protect 20 percent of his income from current taxes. Monies set aside in this way could be used for investments with profits not taxable until retirement.

"Every one of the topics to be covered could be a whole day seminar in itself," says Levin. His intention is to give a broad but specific experience to those attending so they might be more knowledgeable in seeking detailed tax advice.

What amazes Levin is the effort people make to increase their income and estate, and the lack of tax planning by these same individuals to protect their hard earned dollars. Levin's seminars certainly awaken the participants to their tax saving opportunities. "Why didn't I hear you years ago?" FA



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