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hawaii  
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# HAWAII ARCHITECT

January, 1980





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# HAWAII ARCHITECT

Volume 9, Number 1

January, 1980

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Honolulu, Hawaii 96813

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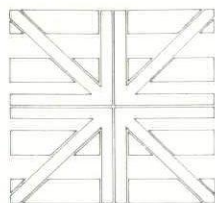
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# It's A New Year With New Faces

by JACK C. LIPMAN, AIA  
President, Hawaii Society/AIA

## HEADLINES

I look forward to the 1980 presidency of the Hawaii Society/AIA with excitement and anticipation. I have left DMJM after 27 very pleasant years, 14 in Hawaii, and now feel free to perform the many duties expected of me in this position.

I feel that the Hawaii Society needs to regroup; it needs to involve its membership in more enjoyable professional and social functions, and our membership needs a greater closeness. These goals can only be accomplished through greater individual participation; a participation which can act as a catalyst for your Executive Committee.

The success of our individual practices is the most important of our goals. We can be greatly assisted by the Society in meeting these goals, but only if we give some of our own time and become involved. Surely the compatibility of colleagues who have worked and played together would result in greater success and better public image for individual architects and architecture in general.

Members of the Executive Committee act as commissioners of the eleven committees listed below. The success of that executive body is highly dependent on the active inputs from the membership.

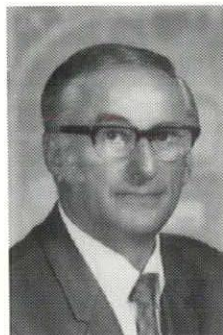
### 1980 Committees

1. Awards
2. Codes
3. Continuing Education
4. Convention (1980 State & 1985 National)
5. Exhibits
6. Governmental Affairs/Legislative
7. Membership
8. Office Improvements
9. Professional Practice
10. Publications/Public Relations
11. Urban Design/Transportation

At the last AIA National Convention, Honolulu was honored by being selected as the National Convention center for 1985. I am happy to be in the position this year to assist the Institute during its early planning and development period.

The National Convention in 1980 will be held in Cincinnati, Ohio. The president and president-elect will be sent by HS/AIA and attendance by all our members is encouraged. Exposure to the many benefits which the Institute offers its membership always results in valuable assistance to local Society operations.

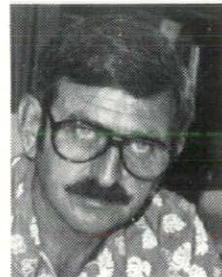
It is my sincere desire to weld the Society together before tackling the many specific tasks which face us during 1980. I appreciate the trust which the membership has placed in me and the 1980 EXCOM. We will strive to make the profession highly respected in the community.



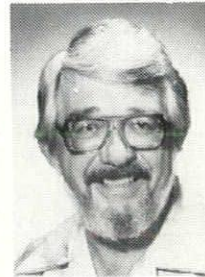
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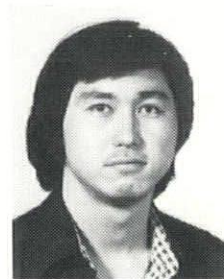


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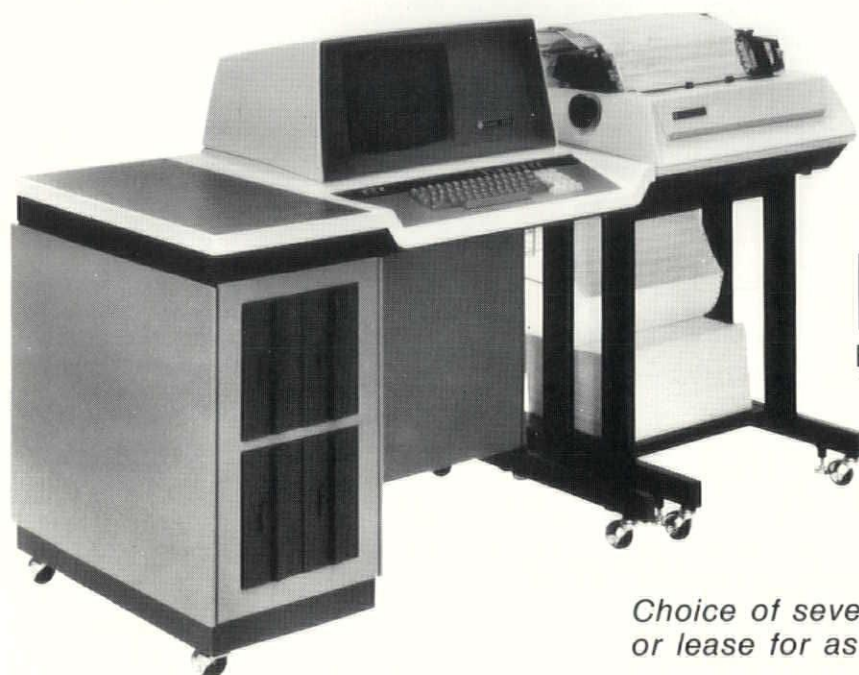


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- Product Profitability

### ACCOUNTS PAYABLE

- Purchase Journal
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- Disbursements Journal
- Expense Distribution
- General Ledger Distribution
- Vendor Aged Trial Balance
- Cash Forecasts

### FINANCIAL REPORTING

- General Ledger
- Balance Sheet
- Comparative Income Statements
- Schedules
- Statement of Change
- Budget Reports

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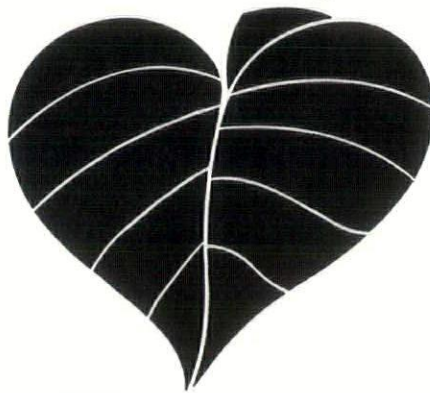
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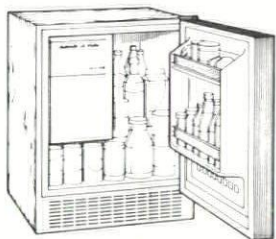
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## THE U-LINE LINE-UP

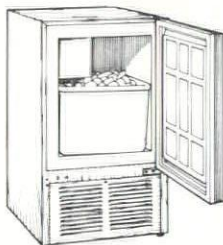
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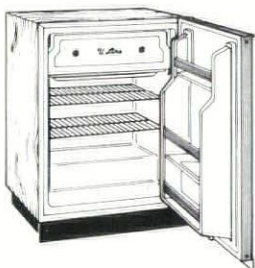
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#### **JURY COMMENTS**

Another unique house from the architect. The quality and integration of the interior is not only beautiful but its flavor is expressed equally well on the exterior. Lacayo's expertise has once again produced a high quality design that combines many smaller elements to create a package that holds together beautifully.

#### **LOCATION**

Ward Warehouse

#### **ARCHITECTURE AND INTERIOR DESIGN**

Pravin Desai, AIA  
Hogan, Chapman, Cobeen,  
Weitz, Desai, Inc.

#### **OWNER**

Mark and Patty Izbicki

#### **MECHANICAL CONSULTANT**

Kenneth Thom

#### **ELECTRICAL CONSULTANT**

Bennett & Drane

#### **GENERAL CONTRACTOR**

Victoria Ward, Ltd.

#### **PHOTOGRAPHY**

Augie Salbosa

#### **PROBLEM**

The problem was to create a unique specialty shop for arts and crafts objects in an existing warehouse type shopping structure.

#### **CONCEPT**

The client wished to merchandise high priced arts and crafts objects in a unique environment. We tried to achieve this objective in the following manner:

1—By visually obscuring the given warehouse space that was cluttered with exposed utility pipes and air conditioning equipment.

- a—hung ceiling
- b—wood trellis

2—By breaking down the space in smaller increments so as to make each space comprehensible and by creating unique display areas for different artifacts such as ceramics, glass, etc.

3—By creating special lighting for different spaces. For example: stepped cubes and "puka" wall with up and down lights were designed in order to accentuate fine glassware.

4—By changing floor and ceiling levels, the shopper is made aware of different display areas. The change of floor and ceiling materials and the change in lighting levels further enhance visual excitement.

This concept creates a sense of "discovery" for the shopper as he travels from space to space. In accomplishing this we met our client's program successfully. **HA**

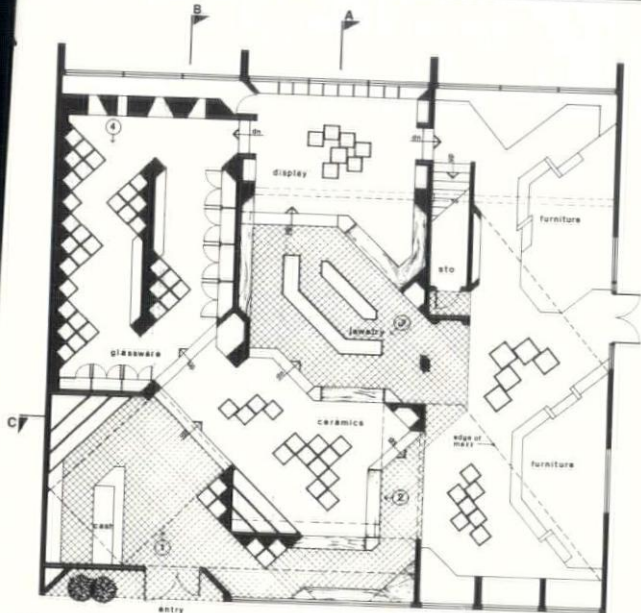




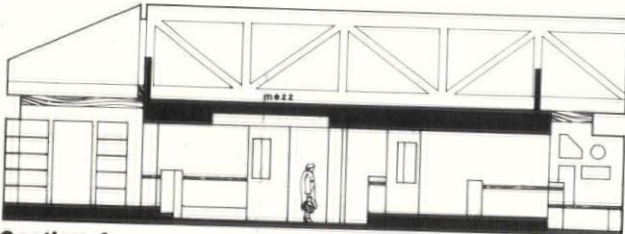
LAURELS

# HS/AIA Awards Program Rare Discovery

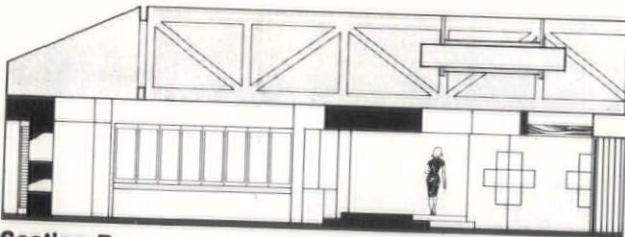
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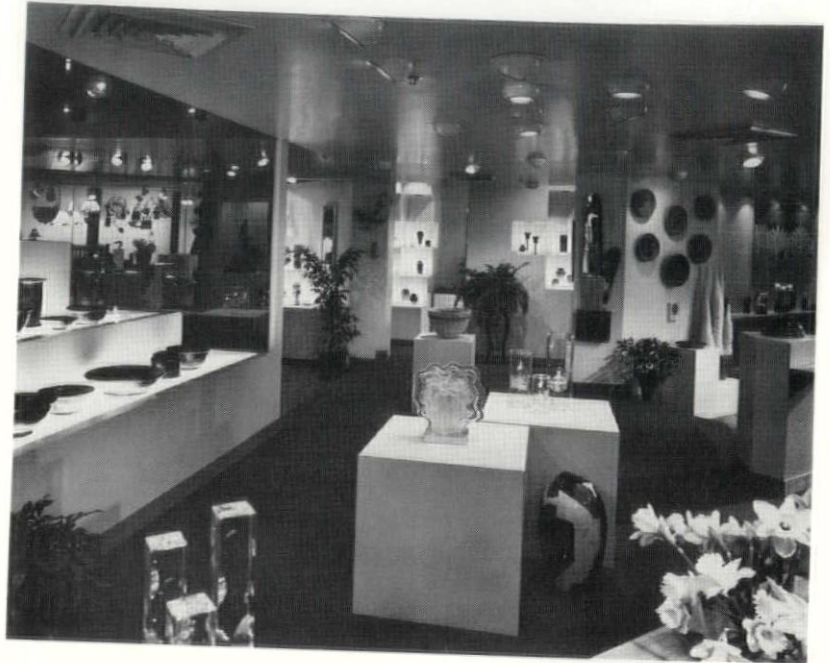
Floor Plan



Section A



Section B







Laurels

# HS/AIA Awards Program Wing Wo Tai Renovation

by ANDERSON/REINHARDT, LTD.

## LOCATION

Bethel Street, Honolulu

## ARCHITECT

Anderson/Reinhardt, Ltd.

## STRUCTURAL ENGINEER

James Adams International

## CONTRACTOR

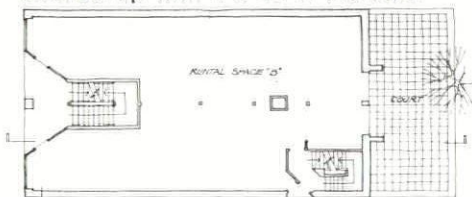
Hawaii/Western Construction, Inc.

## PROBLEM

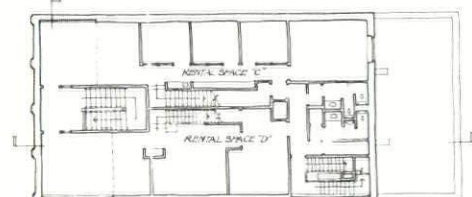
The Wing Wo Tai Building is an example of an historic structure which had outlived its useful life, but which was saved for a new life cycle by an imaginative concept of adaptive use.

The Wing Wo Tai Building is at the Diamond Head edge of the Honolulu Chinatown Historial District one-half block from the waterfront and was built in 1916.

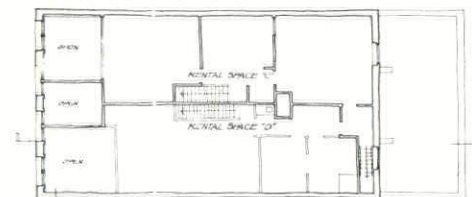
The original building consisted of two stories with a basement. Light wood framing was used for the floors. The heavy timber roof trusses were hidden by a plaster ceiling, and the bearing walls were built of 20-inch thick blue rock masonry. There was extensive termite damage to most of the existing structural elements and woodwork. The original six-foot-deep roof trusses had failed in two areas and were being shored up with 4 x 4s in the attic.



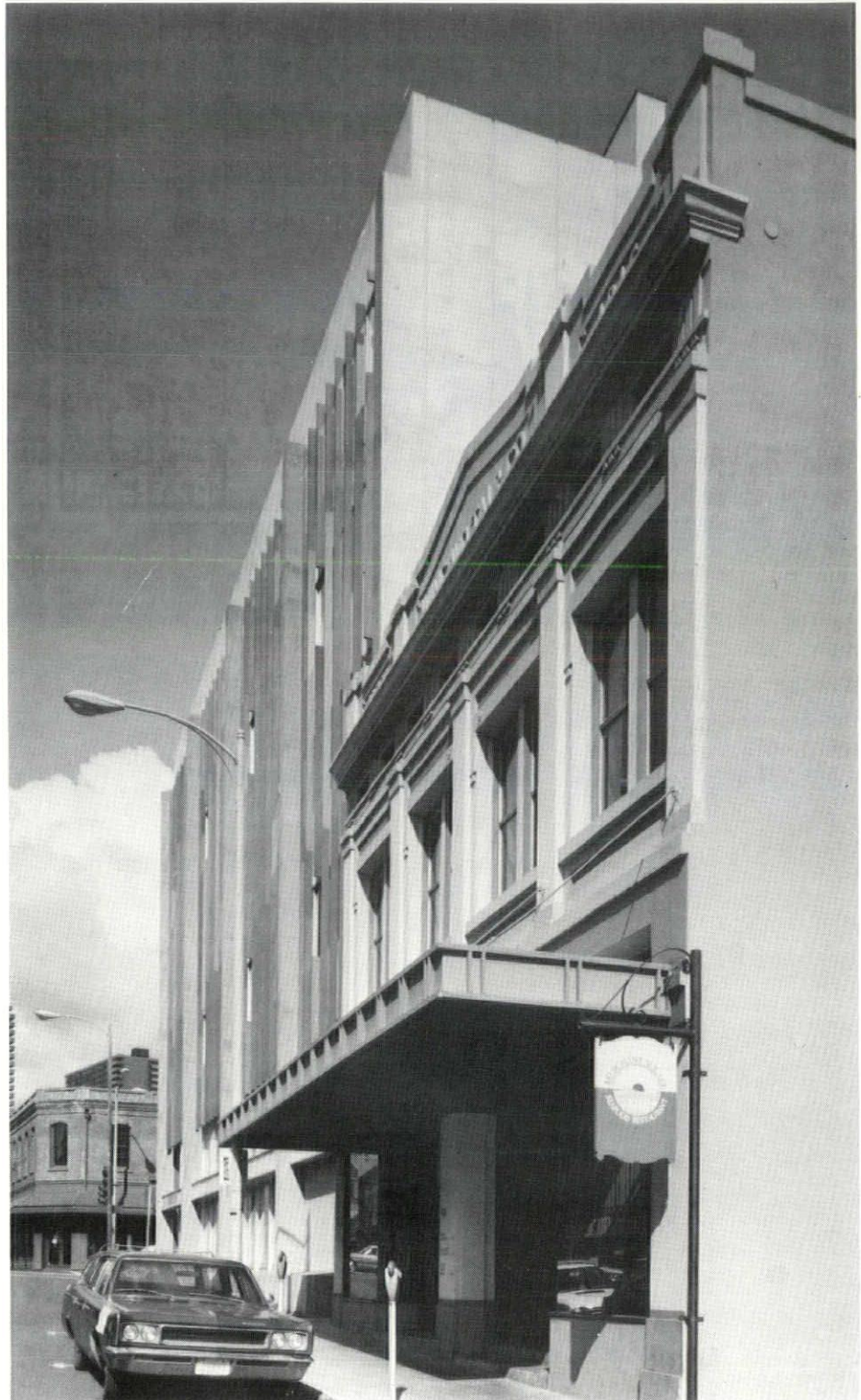
First Floor Plan



Second Floor Plan

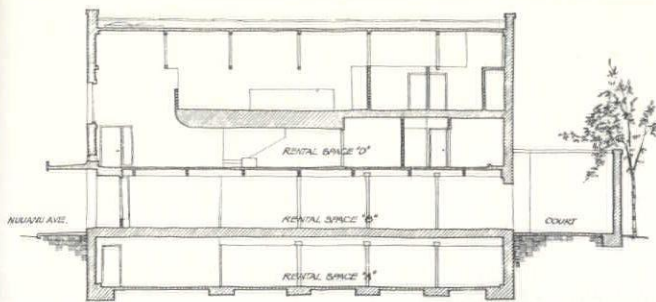


Third Floor Plan



Nuuanu Street Facade





## JURY COMMENTS

The jury commends the architects for their role in reusing this old building.



View of the Anderson/Reinhardt office on the third level.

## CONCEPT

The design concept consisted of gutting the building except for the existing trusses, then raising the level of the existing second floor. A new second floor was then inserted. This created a three-story building and added about 30 percent to the floor area. To accomplish this without having a two-story walk to the top floor, or adding an elevator, it was decided to split the building lengthwise at the top two floors and create two story offices with private interior stairways. These offices would have their entries at the second floor.

Continued on Page 10



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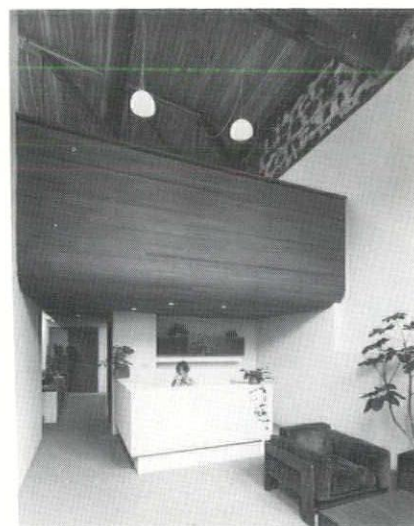
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## Wing Wo Tai

Continued from Page 9

In order to open up the interior to light and to preserve the facade of the building, the third floor was held back 14 feet from the Nuuanu Street wall. This created a two-story space at the entries to the two upper floor offices and stairwell, and once the original plaster ceiling was removed, exposed the trusses to view from the second floor.

About 25 percent of the existing truss members were replaced, and new three-inch T&G roof decking put on over them. Skylights were added at the stairwell and both upper floor offices, and the roof was removed from a one story portion at the rear of the building to provide a courtyard for a restaurant on the ground floor.



**Second Floor Reception area.**

From the exterior the building has almost the same look it had when it was constructed. On the inside, it functions as a modern, air-conditioned office which uses elements from the original building such as exposed stone walls and heavy timber trusses to add a dimension to the design which is almost unobtainable in modern-day construction. HA





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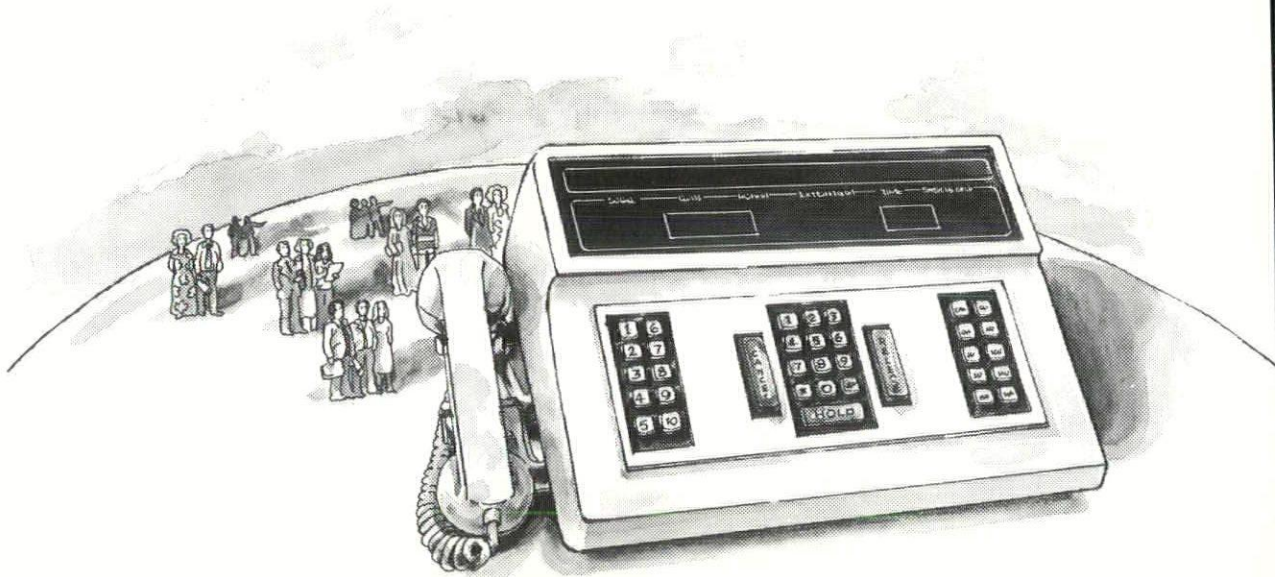


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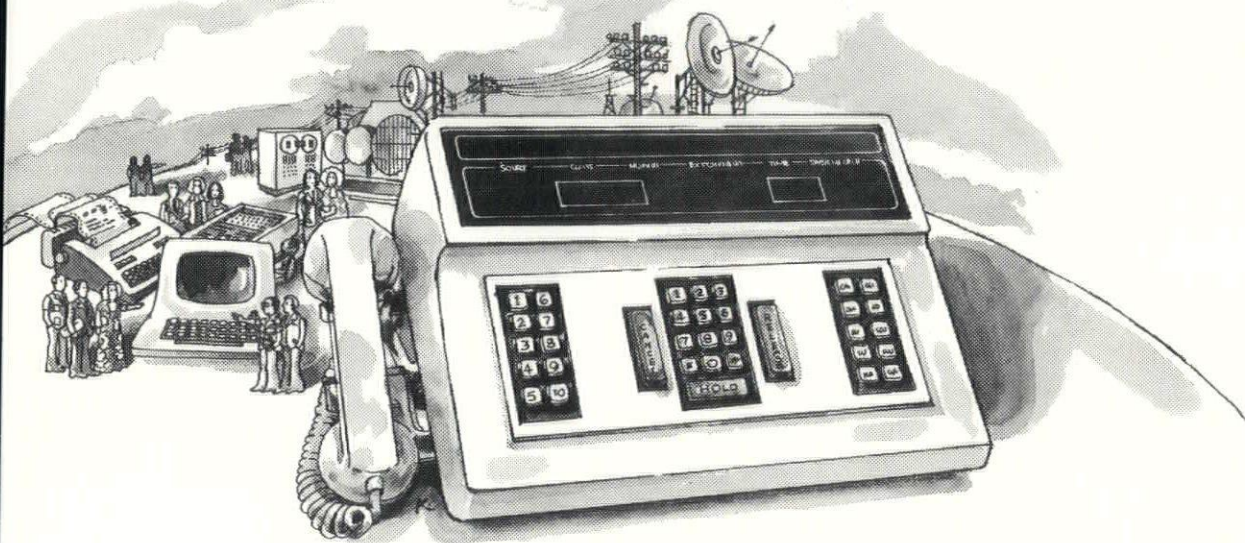


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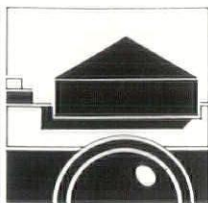


Photo Feature

# HS/AIA Installation Banquet



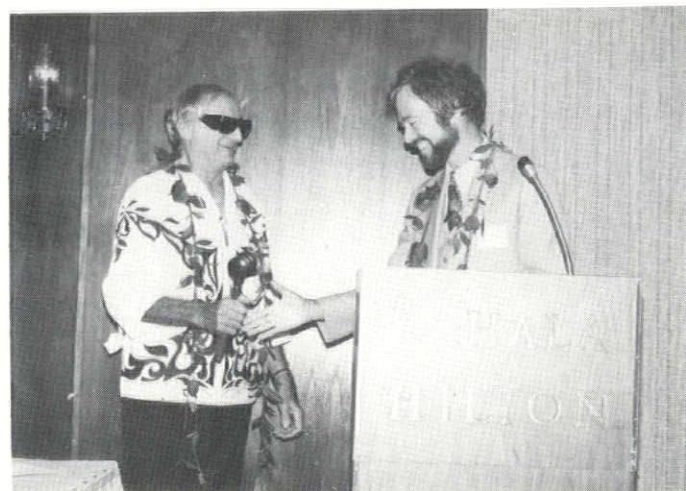
The Hawaii Society/AIA Executive Board for 1980 as introduced at December's Installation Banquet. From left they are Associate Director Leland Onekea, Directors Gordon Ogata, AIA, Spencer Leineweber, AIA, Francis Oda, AIA, Tom Culbertson, AIA, Treasurer Art Weber, AIA, Secretary Bob Hartman, AIA, President-Elect Don Chapman, AIA, and President Jack C. Lipman, AIA.



Member Emeritus William Merrill, FAIA, presented the new officers and charged them with their duties.



George Mason, president of Crossroads Press, Inc., presented University of Hawaii Architecture student Lloyd Arakaki with the annual HS/AIA Crossroads Press Scholarship.



1979 President Reinhardt passes the gavel to Jack Lipman.





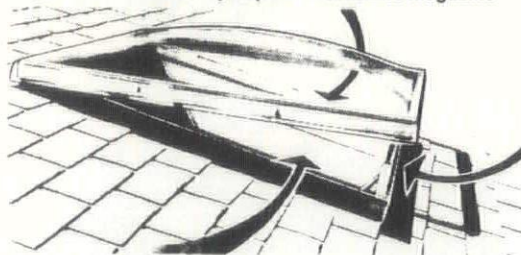
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Reinhardt presented Fred White with the President's Award in appreciation for his three-year effort as chairman of last September's regional AIA convention; a resounding success.



Cliff Hansen received an award for his work on the 1979 Celebration of Architecture.



Carol Sakata, AIA, was honored for her tireless efforts as treasurer of HS/AIA for two years. Under her management, and with her donated time spent teaching two production seminars, HS/AIA stands in excellent financial shape today.



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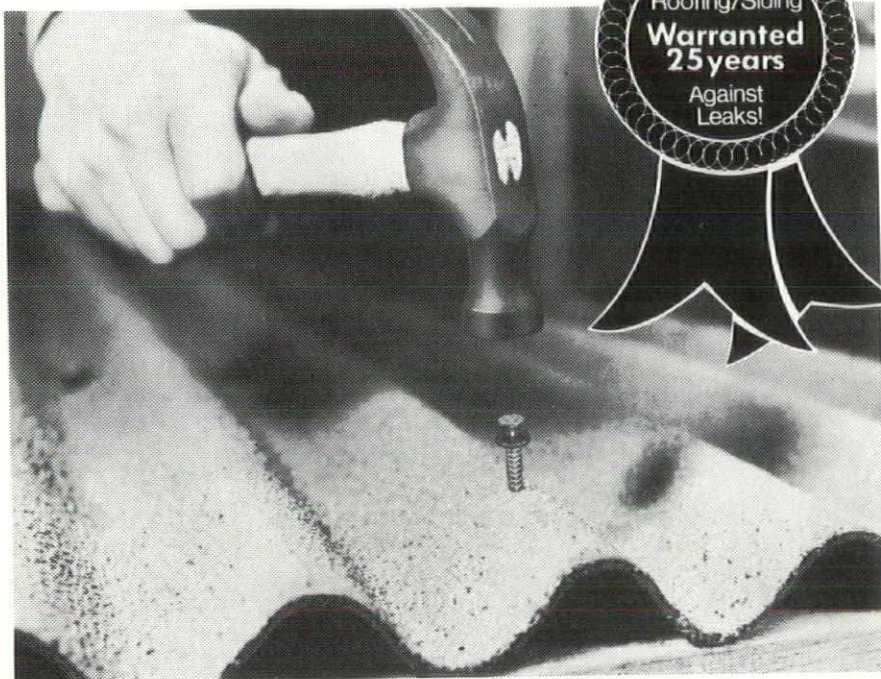
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## Physical Environment Education

by FRANK HAINES, FAIA

Most knowledgeable people would agree that our physical environment (both natural and built) is in very deep trouble. There is probably less than consensus, however, that our country has the resources to drastically improve the situation, although everyone desires to do so. The framework for public participation in environmental decisions already exists, but the people are woefully incapable of knowing enough about the subject to make the right decision.

Although the architectural profession does not control the built environment, it has a considerable amount of influence on it. The architects of the U.S. are generally not yet aware, however, that their future depends on public understanding of the problems and motivation to make beneficial changes.

The first step in the direction of improving our physical surroundings and saving them from further accelerated deterioration is *environmental education of the entire populace*. It is necessary to develop a broad program to accomplish this goal as soon as possible. Although many other groups and institutions are also involved, the American Institute of Architects is uniquely qualified to strategize the complete effort.

It will be necessary for a great many structures and institutions, public and private, formal and informal, local and national, to work together effectively, since there are so many approaches that must be made. The AIA should serve as the coordinator and possibly the motivator to accomplish the long term goal of a *better informed public*. The pitfall of a less ambitious goal of only a better informed client must be avoided.

The plan formulated must outline all directions and steps in the process, delineating the role and responsibilities for each participant as well as potential funding sources. The plan must be time specific

HAWAII ARCHITECT



and critical accomplishment paths must be established.

The plan developed must be very comprehensive and encourage environmental awareness programs which reach and are effective with all age groups, all economic and social levels and all geographic areas. Since time is of the essence, as the environmental situation rapidly deteriorates, the program must be both short range to produce quick results as well as provide long range, lasting and, perhaps, very drastic changes.

Priorities should be set, depending on availability of resources as well as the urgency of the situation. Some of the efforts, such as individual architects speaking objectively on specific local environmental issues, could produce immediate results at a minimum cost. On the other hand, implementation of a complete built-environmental educational curriculum taught by teachers qualified in the field will take years and be very expensive. The results of this effort will probably not be significant until years afterward.

Essential goals of the program

should, at least, include:

1—Built-environment concerns included in all appropriate facets of K-12 grade level school curriculums.

2—Teacher training in the built-environment field:

a—included in the basic teacher's college courses;

b—as continuing education credits.

3—New and rewritten textbooks:

a—specifically on built-environment issues:

b—incorporating built-environment problems in order disciplines (economics, art, social studies, etc.).

4—Adult Education:

a—in formalized courses in environmental fields;

b—at seminars on specific local issues.

5—Coverage on television and in other informational media of environmental problems and more particularly their achieved and potential solutions. HA

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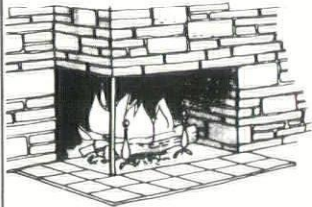
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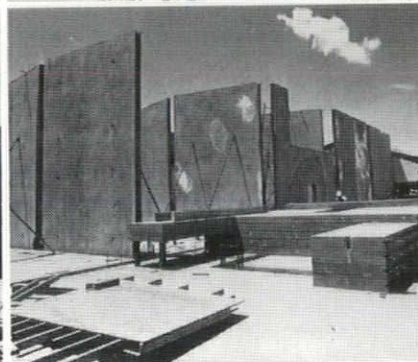
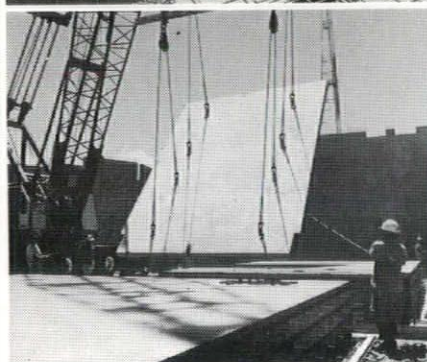
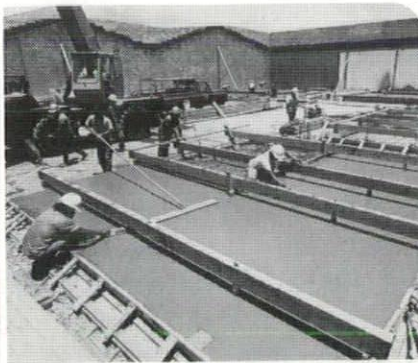
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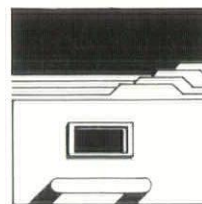
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## ARTS COUNCIL OF HAWAII

Officers for the Arts Council of Hawaii are: president, Emery A. Grantham, RADM; first vice-president, Michael Roeder; second vice-president, Marion Vaught; secretary, Barbara Higgins; treasurer, Ellen Melohn.

Directors include Patricia Hartwell, who was elected as an at-large director.

Also, the representatives of the arts producing disciplines are: Barbara Adler (music), Sara Edlin (theatre), Nick Kaars (design), Jacqueline Kellett (dance), Roger Rose (humanities), Dixon Steinbright (environmental arts), Frank Stewart (literature), Cathi Watson (public media), Martha Yim (visual arts).

The Arts Council serves all cultural disciplines throughout the state of Hawaii, as a communication-coordinating nonprofit organization in building an audience for the cultural resources of our state and advocacy for the arts as viable priority in community life.

In addition, ACH administers the GSA Living Buildings Program with exhibitions and entertainment at the Prince Kuhio Federal Courthouse Building, where the ACH offices are located, a clearinghouse for various arts organizations. HA





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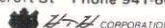
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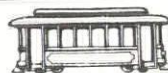
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commentary

## Reviewed Review

Obviously Thomas Creighton, who recently reviewed *THE MONTECELLO FAULT* by Archibald Rogers, has never heard of *LITERARY MARKETPLACE*. For his information, it is *the* publishers directory (any writer or reviewer knows that) and includes Moore Publishing Company among its non-vanity publishers.

Creighton's remarks at the end of the first paragraph of his review are gratuitous and show apparent animus against the author. Thus, they cause one to question his motives and also to question the objectivity of his review in general.

Eleanor Merryman Roszel

Ed. Creighton's review appeared in *Hawaii Architect*, October 1979.

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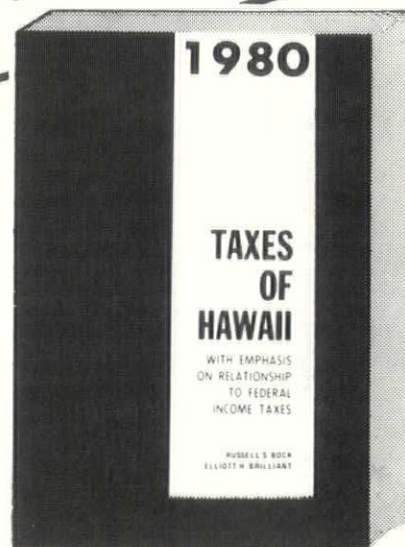
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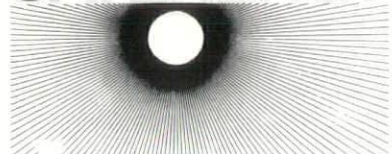
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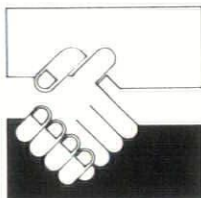
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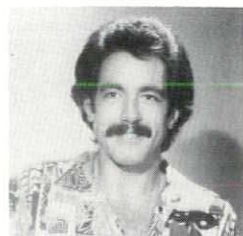
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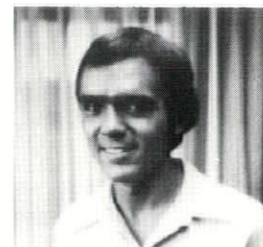
### New Members



**MARGARET WHITTON BOVEE;**  
AIA Member; Dimitrios Bratakos  
Associates; Diploma in Arch. Glas-  
gow School of Architecture. ARIBA,  
AIBC and Hawaii Registration.  
Spouse: Ernest. Hobbies: garden-  
ing and house remodeling.

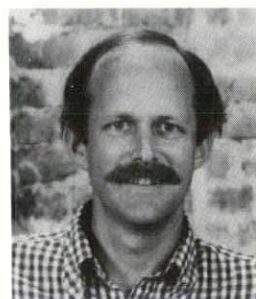


**WADE EDWARD CROUSE;**  
Associate Member; Architects  
Hawaii, Ltd.; B.A. University of  
Houston. Hobbies: jogging, skin  
diving, surfing.



**ROBERT A. EVERINGHAM;**  
Associate Member; Wailea Devel-  
opment Co.; B.S. in Landscape  
Architecture, University of Cali-  
fornia at Davis. Hobbies: swim-  
ming, tennis, golf, jogging.

**DUANE HAMADA;** Associate Mem-  
ber; Edward Sullam FAIA &  
Associates; B. Arch. University of  
Hawaii. Hobbies: guitar, running,  
drawing, photography.



**DWIGHT C. LOWREY;** AIA Mem-  
ber; Johnson Reese Luersen Low-  
rey; B. Arch. Miami University,  
Oxford, Ohio. Spouse: Elizabeth.  
Children: Sarah, 8, and Heidi, 6.  
Hobby: carpentry.



**ALLEN Y.P. NG;** AIA Member; Self-  
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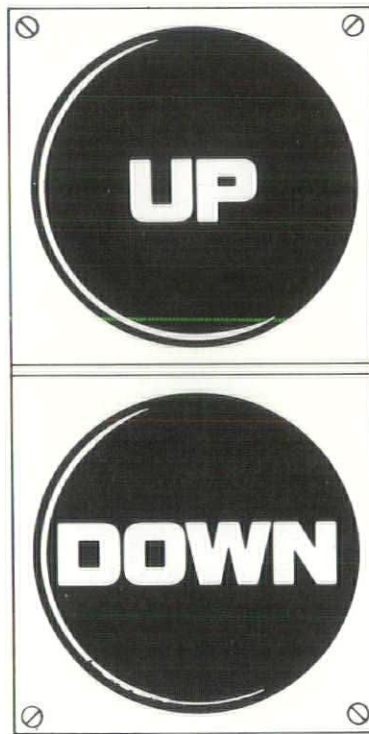
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