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HAWAII ARCHITECT

Volume 9, Number 2

February, 1980

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Short Notes

Transitions

Renee Denenfeld has been named business manager of EDW/Architects and Planning Consultants and was also named to the firm's board of directors. Denenfeld joined EDW in 1977 as bookkeeper.

She attended Santa Monica College in California and presently is attending Hawaii Pacific College.

Joined EDW in 1977 as bookkeeper.

Lantern Show

Janet Bennett has recently been named head of the Interior and Graphics Division of Group Architects Collaborative, Inc. She has held previous positions as store planner for Liberty House and design positions with the Taubman Company and John Carl Warnecke & Associates.

Former Hawaii artists Stephen White and his apprentice William Crabb will have a benefit showing of 25 of their original lantern sculptures. All proceeds of the showing will go to benefit the Special Education Center of Oahu.

White and Crabb, who now work in California, have produced commissions for clients in many states. The wood and paper sculptures range in size from two to six or more feet and often remind the viewer of nautical forms.

There will be a pre-opening reception on February 29 from 5 to 7 p.m. which requires an RSVP by February 22. The reception and show, which runs from March 3-13 from 8 a.m. to 6 p.m., will be at the Amfac Center Plaza Gallery, 745 Fort Street. The reception asks a $5 donation per person.

Errata

Under the category of How could you be so dumb?" the editorial staff mistakenly used the jury comments for the house by Norman Lacayo in the article describing Rare Discovery by Hogan, Chapman Cobeen, Weitz, Desai, Inc. in the January, 1980 issue. Our sincerest apologies to HCCWD. Printed at right are the jury comments as they should have appeared last month. Ed.

JURY COMMENTS

Although this design was difficult to judge because of the amount of exhibited merchandise, the solution was felt to be interesting and well done. It provided separate display areas that identify individual sale items. In the major display areas the viewer is lead through interesting experiences and “discovers” different types of merchandise in a wide variety of spaces. The various levels hold together, and create a beautiful stage setting for the display of their particular type of merchandise.
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SEE THEM IN OUR SHOWROOM TODAY.
Robert H. Rotz of Honolulu Sign Company, Ltd., submitted the following brief suggestions to consider when dealing with the signage requirements on buildings.

During the past 30 years the Outdoor Circle, sign manufacturers, and the city have been constantly at odds as to who was to determine what is tasteful, functional or acceptable. Codes were written, rewritten, and many times amended, only to end up with the vague and incomplete code we have today.

The sign industry was barred from participating in the 1969 Comprehensive Zoning Code formulation and therefore many technical definitions and practical solutions are fought out constantly at the city level. This has only increased the importance of communication between the buyer, designer, manufacturer, installer and the City Building Department. Communication is the key to saving time, money, some colorful language and at times, litigation.

Perhaps the sign contractor's problems are no different from those of others in the building industry. Many prospective sign buyers want free estimates and designs purely at the speculation of the sign maker. Some will then use the drawing or its slightly altered facsimile to shop around for a little cheaper sign.

Here are some guidelines for good signage design:

• Designers should familiarize themselves with the strict limitations of the Sign Code.
• Beware of nonstandard and often outrageously expensive moldings, finishes, and materials, which often must be flown in from the Mainland and result in long lead times being necessary for sign production.
• Avoid projected mounting of letters, numbers and plaques at reachable levels which make it simple for vandals to steal them. Projected mountings cause shadowing, which may make signs illegible.
• Correct letter spacing in proportion to style and size takes a practiced eye. Proportions which may look fine on a small drawing may have a different effect at full scale.
• Give signage designers and fabricators enough lead time. Too often sign installation deadlines are difficult to make because architects and owners do not allow enough time after a permit is assured. Even worse, the sign is excluded from the building contract and no one thinks about it until the structure is nearly completed and ready to open.
• Deal with reputable, established and licensed sign companies who won't "fly by night" with your deposit or fail to meet your quality and timetable standards.
Standard Production Procedures

If drawings are a language, then today we have a language of many dialects. To unify and simplify this plethora of production procedures the Hawaii Society/American Institute of Architects formed a task force to develop production standards, and installed Paul Jones, AIA, as its head.

There are virtually no standard production procedures used in the architectural profession today. Each individual architectural firm develops its own set of standards. One of the primary reasons for this is that until about 30 years ago working drawings were quite simple. In the ensuing decades the entire industry has become increasingly complex and today projects are often more complex technically, with many individuals and firms involved in a single project.

Working drawings are instruments used to convey the intent of one party to another and as such, are legal documents which are used by many parties including consultants, lenders, checkers, and insurance companies. Since each architect historically has established his own symbols the opportunity is present for a reader to misinterpret what is meant by symbols in different sets of drawings.

The task force is presently using a set of recommended production procedures developed by the Northern California Chapter of the AIA as a basis for the Hawaii standards; modifying these in minor respects to reflect local conditions and practices. Although the immediate efforts of the task force are to standardize symbols, abbreviations, definitions, and terminology, the project will also incorporate new production concepts which are being utilized in the architectural profession. This includes the use of computers and other electronic devices, photo techniques, and graphics.

It is obvious that any set of voluntary standards such as those proposed on the following pages will be successful only if most local firms deem it to their advantage to exercise the self-discipline required to change from their own "standard." What appears on the following pages are drafts only. The task force has asked that all people in the construction industry review these drafts and submit their comments to the task force through the HS/AIA office, 1192 Fort Street Mall or to call the office at 538-7276.

ABBREVIATIONS

"When in doubt, spell it out."

RECOMMENDATION

Abbreviations should not only be easily recognized, or self-reading, but should avoid being misleading or easily confused.

Words which occur only once or twice in a set of working drawings should be spelled out, e.g., benchmark and property line.

Use of abbreviations in titles should be avoided.

Words of four letters or less should not be abbreviated. Certain exceptions are considered acceptable through long standing usage, i.e., BM - Beam: EA - Each; W/ - With.

Abbreviations should end with a period. Initials or first letter abbreviations should be separated by periods, i.e., A.D. - Area Drain; R.D. - Roof Drain.

A.B. ............... Anchor Bolt
A.C. ............... Air Conditioning
ACOUS .......... Acoustical
A.D. ............... Area Drain
ADJ ............... Adjustable
ADJA .......... Adjacent
AGGR .......... Aggregate
AL ............... Aluminum
ALT ............... Alternate
APPROX .......... Approximate
ARCH .......... Architectural
ASB .......... Asbestos
ASPH .......... Asphalt
BD .......... Board
BLDG .......... Building
BLK .......... Block
BLKG .......... Blocking
BM .......... Beam
BOT .......... Bottom
B.R .......... Bedroom
BRKT .......... Bracket
CAB .......... Cabinet
C.B .......... Catch Basin
C.E.M .......... Cement
CER .......... Ceramic
C.I .......... Cast Iron
CLG .......... Ceiling
CLKG .......... Caulking
CLO .......... Closet

Continued on Page 10
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Standards:
Abbreviations

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RECOMMENDATIONS
An analysis of symbols leads one to recognize at least four main criteria for the creation and use of symbols:
1—Symbols should be readily discernible.
2—Each type should be unique.
3—Symbols should be simply produced.
4—Preferences given to the adoption of symbol types readily recognized because of their common usage.
RECOMMENDATIONS

Dimensioning should start with critical dimensions as predicated by design or other requirements.

It should take into consideration the trades using them and the sequencing to their respective work.

It is also necessary to bear in mind that tolerances in actual construction can be as varied as the people involved in the process.

This means that as-built dimensions do not always coincide with design dimensions.

Dimensioning from established grids or structural elements, such as columns and structural walls, assists the trades that, for example, must locate some of their work prior to the placement of floor slabs and of the partition layout that follows.

1—All numbers 1/8" high.

2—Fractions to have diagonal dividing line between numerator and denominator.

3—Dimensions under 1'-0" shall be noted in inches, i.e., 11". 6", etc. Dimensions 1'-0" and over shall be expressed in feet and inches.

4—Fractions under one (1) inch shall not be preceded by a zero.

5—Dimension points to be noted with a short blunt 45 degree line. Dash to be oriented the same for vertical and horizontal runs of dimensions.

6—Limit fractional dimensions in plans and elevations to 1/8" except for indication of a single material thickness.

7—Dimension all items from an established grid or reference point and do not close the string of dimensions to the next grid or reference point. Dimensioning shall be started with critical dimensions as predicted by design or other requirements. Since there is always the possibility of a variance between the on-job conditions and the design dimensions, all trades on the job should lay out their respective work from the same reference point.

8—Dimension: to face of concrete or masonry work; to centerlines of columns or other grid points and to centerlines of partitions. In non-modular wood construction dimension to critical face of studs. When a clear dimension is required either by code (or other reason), dimension to the finish faces and note as such. Do not use word "clear." Likewise, furred spaces should be dimensioned from face to face or from a structural point to finish face.

9—Dimension as much as possible from structural elements rather than from items that may not yet be installed when the layout takes place, e.g., for plumber or electrician laying out sleeves on the forms for the floor deck.

10—Do not dimension items such as partitions or doors, that are centered or otherwise located on a grid, module, mullion, by schedule or by typical detail condition. The general notes or typical details should cover this fact or any other typical condition of dimension. Dimension unscheduled openings in accordance with paragraph 8 above.

11—Do not dimension stud partition thicknesses.
HS/AIA Awards Program
Residence for Mr. and Mrs. Don Kimble
by NORMAN LACAYO, AIA

GENERAL INFORMATION
PROJECT NAME
Residence for Mr. and Mrs. Don Kimble

ARCHITECT
Norman Lacayo, AIA

PROGRAM
The owner of this house is a builder who was looking for the challenge of building an exciting home for his wife and three teen-agers. The construction was a family effort tackled with enthusiasm. They wanted their house informal, carefree, and fun.
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.

CONCEPT
The site is on the slopes of a crater and because the adjoining neighbors had built up from the existing grades, we elected to use the natural terrain creating privacy in this heavily developed residential area. The house has a sense of being nestled into a ravine, without losing any of the spectacular view. It has a very low profile from the street and there is an element of surprise as you descend the entry stairway, walk across a grass court and see the various angled walls and roofs of the house.

The mystery of the interior shapes unfolds as you enter the door. The house follows the natural downward slope of the hill and contrasts with the vertical sculptural forms. The rooms are playful because of the bridges, niches, and varied openings between rooms that continually move you through the space.

MATERIALS
The exterior materials primarily are rough cedar siding and shingles with copper trim and are all weathering types which have now done their thing. The interior shapes have a flowing appearance because of the plaster finish. The flooring is carpet and individually sanded Mexican tile. All cabinet work is oiled Oak. The owner is a perfectionist who followed every detail faithfully.

Continued on Page 19
When you come to Hawaiian Telephone for a business phone system, you get to choose from among the finest, most advanced systems available. But that's only the beginning. You'll also get the people to back it up.

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Continued from Page 17
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Standards: Materials Indication

RECOMMENDATIONS
The recommended materials indications shown on the following have been limited to the ones most generally used. When indications are required for additional materials, it is recommended that they be developed within the following guidelines.

a) Make indications freehand wherever practical to do so.

b) Draw indications with appropriate scale, keeping in mind that reproduction processes which reduce size will tend to merge close lines and also lose light lines or dots.

c) Indications should consist of lines and dots, without any overall tone, shadowing, or poche. (Some reproduction methods print only the edges of an evenly shaded area.

d) Show indications only adjacent to extremities or juncture with other materials, as necessary for clear definition, and are to fade out from there. (It is not necessary to fill the entire cut section with the pattern.)

e) Show indications on the face of the drawings. (Some reproduction methods copy only the face.)

- STEEL (OMIT INDICATION IN THIN MATERIAL)
- ALUMINUM (OMIT INDICATION IN THIN MATERIAL)
- METAL LATH
- WOOD, FINISH
- WOOD FRAMING THROUGH MEMBER
- WOOD, FRAMING INTERRUPTED MEMBER
- PLYWOOD
- PARTICLE BOARD
- HARDBOARD
- GLASS
- ACOUSTIC TILE, BOARD OR PANEL
- GYPSUM BOARD (OMIT DOUBLE LINES AT SMALL SCALE)
- INSULATION, BATT
- INSULATION, RIGID
- CERAMIC TILE, QUARRY TILE OR RESILIENT FLOORING (SHOW PROFILE ONLY)
- CARPET & PAD (OMIT DASHES IF NO PAD)
- ASPHALTIC CONCRETE OR A.C. PAVING (SHOW PROFILE ONLY)

EARTH
BASE COURSE, CUSHION FILL
SUB-BASE, GRAVEL, CRUSHED ROCK
SAND, MORTAR, PLASTER
CONCRETE, CAST IN PLACE OR PRECAST
BRICK
CONCRETE BLOCK
ROCK WALL
STONE, MARBLE, SIMULATED MARBLE, TERRAZZO (OMIT INDICATION IN THIN MATERIAL)
While numerous sheet sizes are now in use by the profession, surveys have indicated that the most commonly used sizes are approximately 24" x 36" and 30" x 42".

The recommendation is based on a layout which divides the drawing body of the sheets into modules of approximately 6" x 5\(\frac{3}{4}\)" that will accommodate standard details developed on the same size modules.

Letter-sized (8\(\frac{1}{2}\)" x 11") (Master sheets, containing one or more standard details are easily filed for repetitive use in paste-up and photographic drafting.

While the title block design may be left to the discretion of the individual office, it is recommended that this also be confined to the vertical column on the right hand side of the sheet and that the most pertinent identifying information be positioned so that it is visible when the sheet is folded for mailing or filing.

It is further recommended that all title block lettering be placed parallel to the base of the sheet.

**RECOMMENDATIONS**

1—Standard cut sheets in tracing paper, polyester drafting film and diazo paper are readily available in the sizes noted.

2—The sheets are designed with a 1\(\frac{1}{2}\)" border on the left side, ½" borders on the remaining sides, and a strip on the right side for the title block. The remaining space is divided into modules that are approximately 6" x 5\(\frac{3}{4}\)".

3—Title block should be designed with the following information:

a—Lower corner: Sheet Number, Job No., Drawing date.

b—Elsewhere in the Title block: Firm Name and Address, Signature and Initials of project team members, Consultants’ Name and Address where appropriate.

Continued on Page 24
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Honolulu, Hawaii
531-7575
Standards:
Sheet Design

Continued from Page 22

Job Identification Sheet Title. Revision Identification.

- Optional Information: Scale. Sheet Notes, Key Plan.

4—Details may be drawn on one or more modules.

5—If standard office details are developed on modules of approximately 6" x 5\(\frac{3}{4}\)", they can be assembled to fit any of the modules on either of the two sheet sizes.

EXAMPLE 30" x 42"

[Diagram of a sheet layout with dimensions and annotations for firm name, etc., notes, revisions, key plan, project title, sheet title, and sheet number.]
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BRIAN T. TAKAHASHI; Associate Member; Group 70, Inc.; B.F.A. in Environmental Design, University of Hawaii. Hobbies: sketching, silk screening, guitar, music, jogging, reading, kite-flying, cooking.

That's what Fred Sutter of Fred N. Sutter & Associates, Inc. thought when he set about designing for TACO TIME, the Mexican restaurant in "beautiful downtown Mapunapuna." These glazed 10" Italian ceramic tiles by Cerdisa fit his scheme perfectly. Even though an Italian made tile, he said that it represented the color and the feeling of beautiful old Spanish leather... almost hand-tooled. And for a restaurant, of course, you want a surface that wipes clean and sanitary in a moment. Is it durable? You bet it is and it will always look new. OLE!

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Streamside for restful living, Ceramic Tile for easy care at Nuuanu Brookside Condo

Plentiful room for your own tropical garden on this spacious Nuuanu Brookside apartment lanai. Ceramic Tile, of course, in these kitchens, both floors and kitchen counter tops. (inset)

General Contractor: Charles Pankow Associates

It's a beautiful new high rise condominium only a few short blocks up the hill from the center of things in downtown Honolulu. The newly opened Nuuanu Brookside condo offers plenty of amenities including attractive, long lasting Ceramic Tile on bathroom floors and walls, on kitchen floors and counter tops, plus completely tiled expansive lanais. The location is 55 Judd Street just off Nuuanu Avenue and next to winding Nuuanu Stream gurgling along beside the condo's large outdoor pool. You should see it. What a setting!

HERE AGAIN—THE TREND TO GENUINE CERAMIC TILE

The trend is there for all to see—generous use of Ceramic Tile at Nuuanu Brookside just as it is in so many residential and commercial buildings in Hawaii. Architects, interior designers, developers and general contractors in Hawaii are discovering more and more desirable qualities in Ceramic Tile, qualities that are increasing use of the genuine year after year. They are helped, too, by the qualified, reliable contractors who take part in their own industrywide program of promotion of Ceramic Tile. These contractors are ready with ideas, accurate estimates, up to the minute industry developments and on time delivery to fit your schedules.

Contract any of these Promotion Program participants:

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