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# HAWAII ARCHITECT

Volume 9, Number 5

May, 1980

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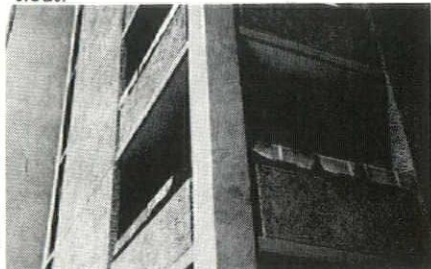


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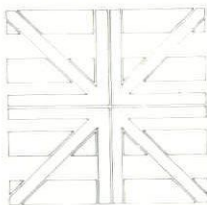
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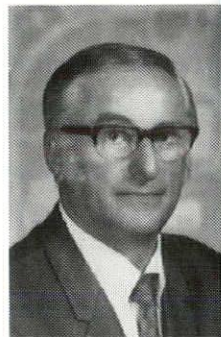
## HEADLINES

# President's Overview

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

The start of each year's administration seems to have more problems than the previous year. Hawaii Society's first three months have been no exception.

Of primary interest, from an operational standpoint, is our HS/AIA office. We had to temporarily relocate our office activities after a second fire destroyed the roof of the building and a part of the third floor early last March. The landlord was, at that time, undergoing negotiations with a developer to lease the old "Progress Block." The developer planned to demolish the entire interior of the three-story building and rebuild within the old stone exterior walls; therefore it was necessary for us to relocate and negotiate our position with respect to the remaining eight years on our lease. We are currently located at 1136 Union Street Mall (Room 902, Alii Bishop Building) and have our same phone number, 538-7276.



Jack Lipman, AIA

While we are spending much time negotiating our new lease amendment and insurance claims, other equally important things must progress—the National AIA Convention in Honolulu in 1982; the 1980 Hawaii State AIA Convention in November, and the current legislative activities affecting architects and the construction industry.

The national convention will be headquartered in the Sheraton-Waikiki in early June 1982, with sufficient rooms already booked in the various Sheraton hotels to provide for about 4,000 people. The program is presently being developed by AIA staff in Washington, D.C., and we are developing the host chapter activities locally. More about this later as preparations become a reality. We will need your help.

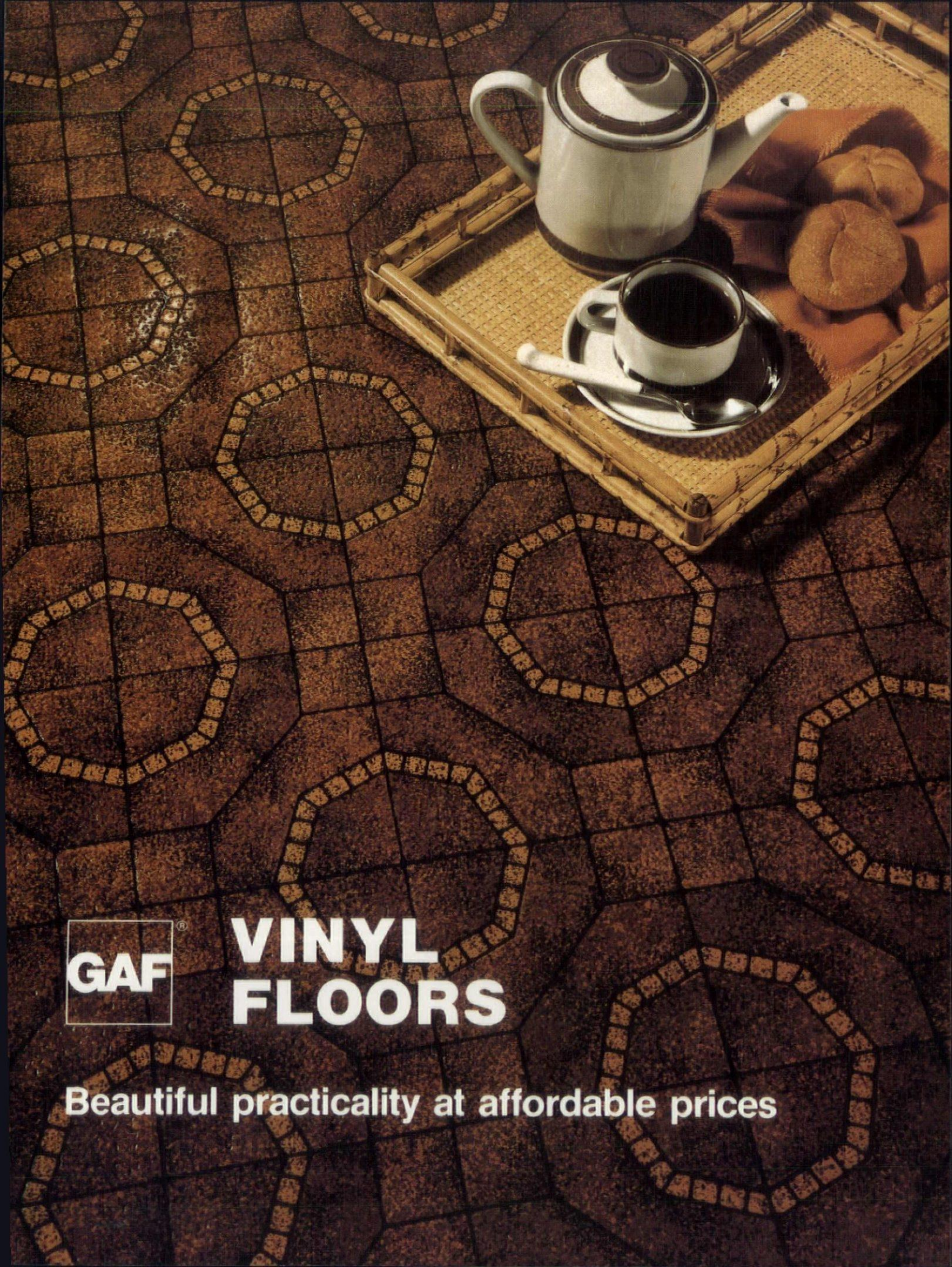
Immediately upon us, however, is the 1980 Hawaii State AIA Convention. It will be held at the Makaha Resort, at the Ewa end of Oahu, Saturday and Sunday, November 15-16.

Our annual meeting and election of officers is scheduled for Saturday, together with special seminars, workshops and a gala dinner. Seminars and guest speakers will be announced at a later date. Sunday will be a day of play, with golf and tennis tournaments and children's games for those families who wish to remain overnight.

Because the setting is delightful, and Makaha is 40 miles from Honolulu, we are anticipating at least 150 members, associates, and students and their spouses and look forward to an enjoyable convention.

The legislative activities are being followed by Don Chapman, president-elect, and his committee, and will be fully reported by him in the next Hawaii Architect, following the closing of the state legislative session in late April. HA





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KUDOS

# Alfred Preis, FAIA

by VLADIMIR OSSIOFF, FAIA  
and GLENN E. MASON, AIA

On April 14, Alfred Preis, FAIA, boarded a plane to begin a four-week visit to Vienna, Austria; a trip

which bridges many years, experiences, and miles. On the occasion of Preis's retirement from

the State Foundation for Culture and the Arts, it is fitting that we look back on the history of the man who has shared 41 active years with Hawaii.

Alfred Preis was born February 2, 1911, in Vienna under what he refers to as the "benevolent and ineffective" rule of Franz Joseph I. He studied architecture at the Vienna Institute of Technology, from which he obtained the title "Engineer of Architecture," the equivalent of a license to practice.

His description of the rigors of their final exam would give even the stout-hearted occasion to pause. The first three days consisted of oral exams on any of three of the 52 subjects in their study curricula. A three-day design problem followed, which he remembers as a design of the German Embassy in Ankara. Design included all furniture and light fixtures as well as the building and was completely rendered in ink.

In March 1938, Preis married Jana Wernikowska on the same day that Hitler's troops entered Vienna in his *Anschluss*. The ceremony took place, symbolically enough, in a massive but empty church. With their world facing fascism and World War II, the Preises looked to America.

The young architect chose the names of 30 American architects listed in the only source he had available; a 1920s volume on American mansions. A dozen of those names graciously responded, but none with offers of work. The widow of George Washington Smith suggested he try Lulah Maria Riggs, who, without sufficient work to hire anyone, suggested a designer named Connie Conrad in Honolulu. Thus was the Hawaiian connection made.

The Preises left Austria in March 1939, arriving in Honolulu after several weeks, and Alfred Preis went immediately to work at Dahl and

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The outbreak of World War II drastically altered the lives and practices of all architects in Hawaii but none were personally affected to a greater degree than Preis. He was interned, first at the immigration station, and then on Sand Island. Many of his companions were to spend two to three years in camps in Hawaii or the Mainland. Preis was more fortunate. He had been thoroughly checked out upon his relatively recent arrival. When Conrad persuaded Chester Clark, for whom Preis had designed a house, to hire and vouch for Preis's conduct, the authorities released him. He went to work at the Merchant Street offices of Clark's quarry operations.

The rationing of materials and other regulations established in support of the war effort had a very real everyday effect on building. Homes were not allowed more than two bedrooms, and the number of board feet of lumber and floor area allowed each home was stringently controlled. Commercial building was generally not allowed unless it could be shown that the construction of the building would in some way benefit the war effort.

Clark soon found that the building of miners cottages was allowable under the regulations and gave Preis the task of coordinating that work. By late 1942, Preis was working for Hart Wood and, when he left Wood in May of 1943 he had found that by working within the system of wartime regulations people still could build their own houses—and many desired to. Preis then opened his first office.

He has some pleasant remembrances from that tumultuous period. Many of the most talented architects of the period found themselves working for one branch or another of the government. Their duties often did not allow much room for design creativity. Perhaps as an escape from their daily realities, a group of them began to gather one night a week for goulash and charettes at the Preis house. It was imaginative play that—perhaps not coincidentally—resulted in some schemes and ideas which influenced the direction and form of planning in Honolulu. It was a sometimes argumentative and

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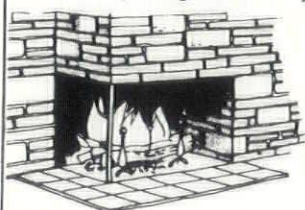
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LAURELS

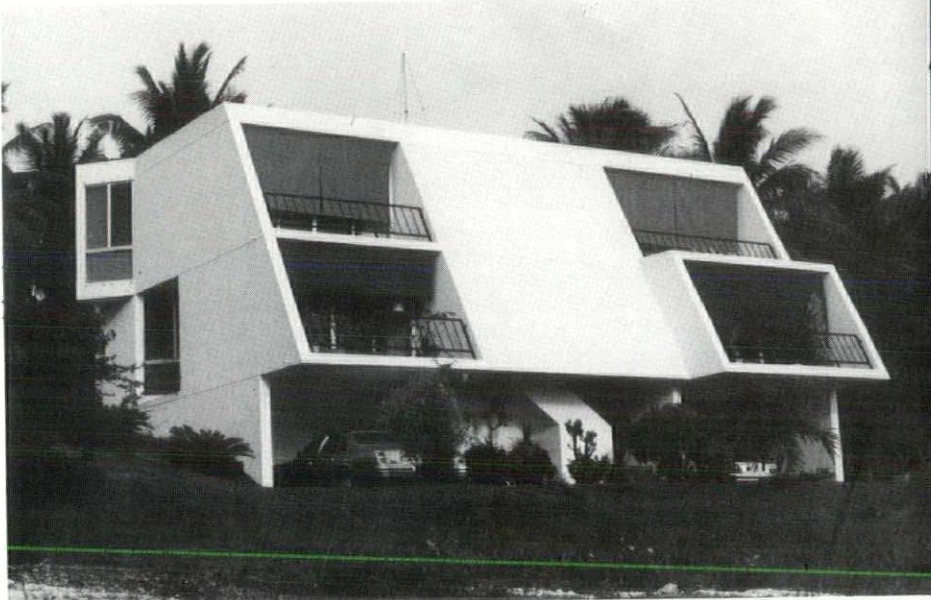
# 1980 Guam and Micronesia Design Awards

SUN RESIDENCE, TUMON BAY;  
Frederick E.C. Sun Architects, AIA.

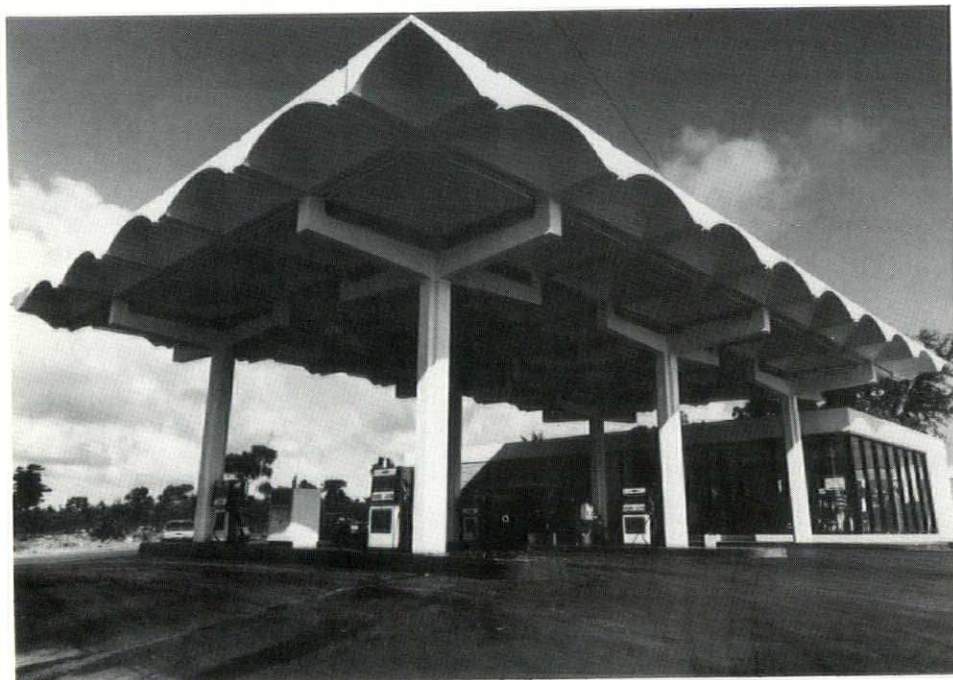
## Jury Comments:

This three-story residence facing the Philippine Sea nestles into a gentle slope to reduce its height. The central two-story gallery on the main living level eliminates the confinement of traditional rooms and achieves a wonderful combination of light and space. All windows are oriented towards the ocean. The colorful canvas awnings filter light into the house, reflecting the different colors into the interior.

The house is tastefully appointed with contemporary furnishing. This is set off to maximum effect by the pristine white walls and ceilings and neutral floor surfaces. Every detail has been carefully considered. This is a very well-organized and disciplined house. Its effect is stunning.



Sun residence



Exxon/Esso Service Station

EXXON/ESSO SERVICE STATIONS;  
MacKinlay, Winnacker, McNeil AIA &  
Associates; Murray C. McNeil, FAIA,  
principal architect.

## Jury Comments:

Constructed from a prototypical design by the architects, the lofty precast concrete canopy employs a unique vault system. This system is interesting, inexpensive, and provides a most appropriate image for the company. The eye-catching canopy almost detracts from the carefully designed adjacent service building which is well placed in relation to the automobile gas pumps and drive-up servicing. Simple use of floor to ceiling glass, strong roof fascia and solid walls give an exciting look into the sales area without competing with the canopy.

All in all an excellent straightforward statement of a common and necessary building type—too often presented as ersatz, residential, or applique disguise without regard to function.

The jury is very disappointed, however, in the new "self service" signage and three tone color scheme for the canopy columns which they believe should be a single color including the column "capitals."



Last month two members of the Hawaii Society/AIA traveled to Guam to serve on the Award Program Jury of the Guam and Micronesia Chapter, American Institute of Architects. Robert Hartman and John Hara represented HS/AIA and were joined on that jury by William H. Trogon, director of the Northwest Region AIA, and Benjamin E. Emmanuel, president of the Guam and Micronesian Chapter, AIA.

Following two days of intensive reviews, the award winners were announced and discussed by the jurors in an open seminar of local AIA members. In the give-and-take session which resulted, Hartman said, concern was often expressed about attempting to design increasingly with a more regional flavor. These expressions of concern are similar to those heard often in Hawaii.

**PEREZ ACRES TOWNHOMES;** Alfred A. Yee & Associates, Inc., and Courtland Paul-Arthur Beggs & Associates.

**Jury Comments:**

This was, and continues to be, a refreshing change from the usual Guam multi-family planned development. It benefits today by the careful attention originally given to the preservation of mature trees and existing terrain. As a result of this sensitivity, the entire community can today share the natural open spaces and pleasant walkways. By virtue of the segregation of vehicle traffic from the pedestrian common areas, the children of this complex enjoy much more play space than is possible in a conventional apartment complex.

Conforming to the usual Guam practice of concrete solidity, the project is visually relieved by the wood fences and trellises surrounding the private patios.

This project, by benefit of its land-use planning, deserves careful review by anyone contemplating low density planned community development.



**Perez Acres**

**TALOFOFO RESIDENCE;** Alan H. Deal, AIA, Architect.

**Jury Comments:**

This house, designed for its tropical environment, takes full advantage of its magnificent views of the ocean and hills. Tradewinds provide natural ventilation, fully controlled by glass louvers which are protected by overhangs to reduce heat gain. Colors are used in different ways, white on the exterior to minimize heat gain, and openings to the exterior in rich dark colors to minimize glare.

The main living areas over the garage and apartment on the ground floor are simply organized. Contemporary furniture, island artifacts, accent colors, and the high ceilings contribute to the exciting interior spaces.

The attention to detail is evident throughout this house. Usually mundane elements such as downspouts and scuppers are exaggerated for maximum sculptural effect. In all, a very livable and attractive residence.



**Talofof Residence**

**Continued on Page 10**

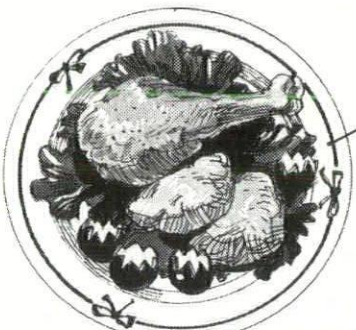


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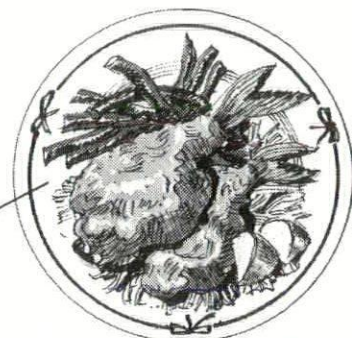
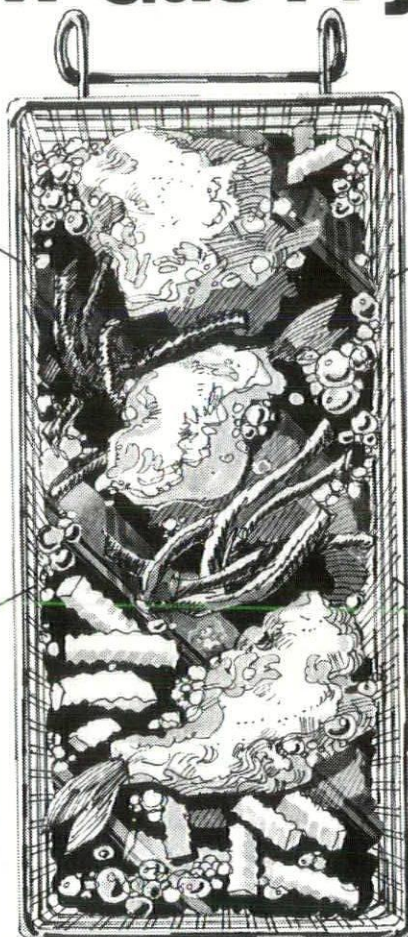
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# 1980 Guam and Micronesia Design Awards

Continued from Page 9

M.U. LUJAN ELEMENTARY SCHOOL, YONA; MacKinlay, Winnacker, McNeil AIA & Associates; Murray C. McNeil, FAIA, principal architect.

**Jury Comments:**

An excellent design which works extremely well with the climate of Guam. The interior classrooms are visually exciting in their open and honest treatment of the structure and serve to support the student-generated graphics and decoration.

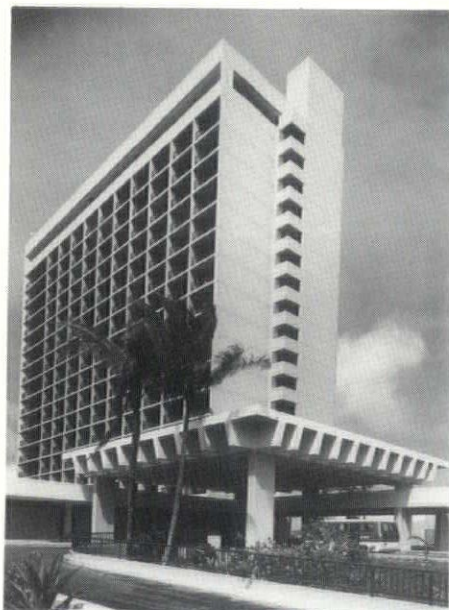
The building modules protect from the weather and utilize the natural ventilation. The arrangement of the modules completely does away with the usually oppressive, long and boring corridors. Space simply flows between, around and through this project. The scale of the overall project is in keeping with the youthfulness of its occupants, yet easily accepts the adult presence.

Except for obviously poor maintenance on the part of the school authorities, the structure has nicely withstood the ravages of time since its completion in 1973.

This is obviously a place to break the stereotype of classroom boxes, and it is hoped students from this school will absorb an appreciation for a more dynamic use of interior and exterior space.



**M.U. Lujan Elementary School**



**Guam Reef Hotel**

GUAM REEF HOTEL; MacKinlay, Winnacker, McNeil AIA & Associates; Murray C. McNeil, FAIA, principal architect.

**Jury Comments:**

The Guam Reef Hotel is a three-hundred-room resort hotel located on a spectacular Tumon Bay site. The tallest building on Guam, this eighteen-story structure is designed to withstand typhoon winds and seismic action. The tower takes advantage of the spectacular views and cooling trade winds for all guest rooms and major public spaces.

The building placement integrates well into the site, serving as a base for the concrete tower.

The building elements are well organized to provide a serene and simple accommodation to guests there for a rest. However, the spacious entry porte cochere and lobby arrangement open to views of the bay and down to the pool deck to provide an exciting holiday and festive mood. **FA**





Laurels

# HS/AIA Awards Program The Offices of Shidler + Co.

Award for Design Excellence  
by NORMAN LACAYO, AIA, INC.

## ARCHITECT

Norman Lacayo, AIA, Inc.

## PROJECT

The offices of Shidler & Company

## LOCATION

733 Bishop Street, Grosvenor Center  
PRI Tower, Suite 2730

## CONTRACTOR

Bruce Lagareta, General Contractor

## CONSTRUCTION PERIOD

July 13, 1979 through September 1,  
1979

## COST

Architectural	\$ 35,000
Structural	128,000
Mechanical	12,000
Electrical	22,000
Total Construction Costs	\$197,000

## ADDITIONAL COST INFORMATION

Furnishings \$50,000

COST PER SQUARE FOOT \$88.25

## PROBLEM

The suite of offices for Shidler & Company, a property acquisition and management organization, is on the 27th floor of Grosvenor Center.

The problem involved taking a typical office space and creating a comfortable work setting without compromising the functional requirements and efficiency of a revenue producing office.

## SOLUTION

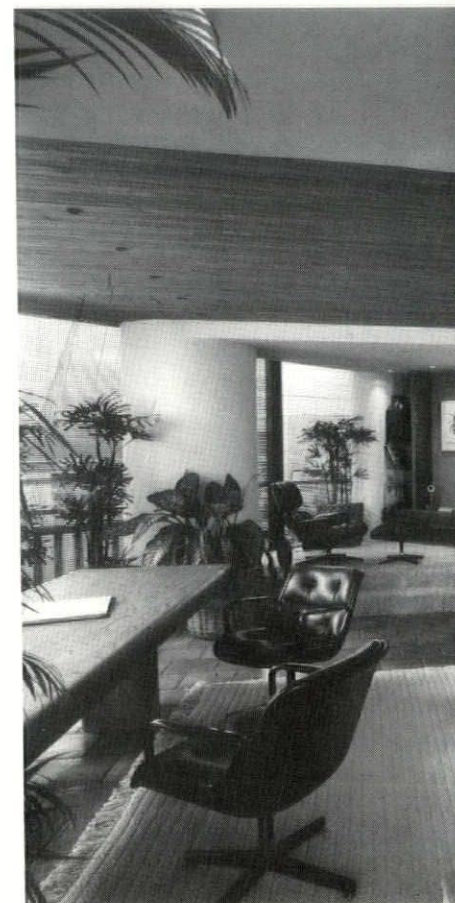
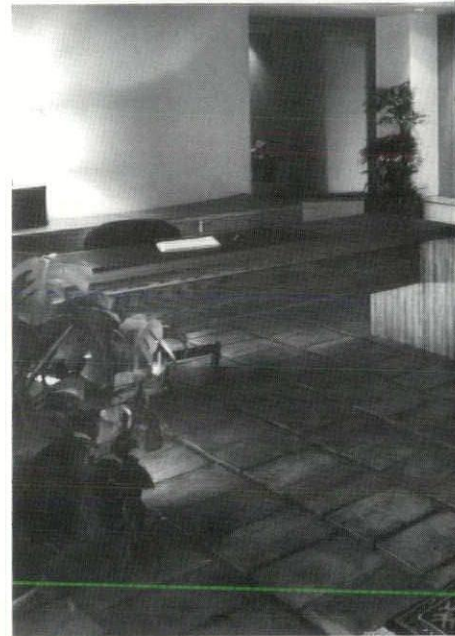
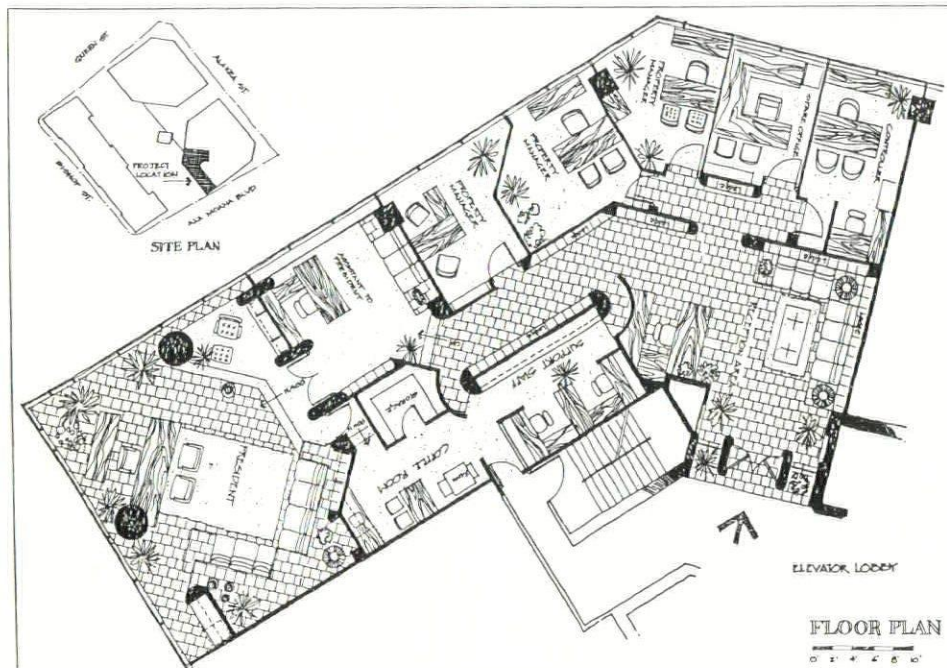
The basic layout finds the private offices along the perimeter of the building to take advantage of the panoramic views and natural light while the reception area is used as the transitional link between the managerial and clerical functions.

The spaces are articulated to provide interest and surprises for both clients and staff. Curving walls are used along circulation areas to visually entrap space and still direct people through the office. Ledges are strategically located for art work to further enrich the various spaces. Changes in ceiling heights and floor levels create a sense of intimacy and dramatize the spatial experience.

Materials are selected to reinforce the objective of creating a feeling of warmth and intimacy. The palette of materials include Mexican tile and carpeting for floors; plaster and fabric wallcoverings for walls; and plaster and rough cedar ceilings.

Colors are limited to off-whites and natural color tones, while feature walls and accessories pick up accent colors.

General illumination is limited to the private offices, clerical areas, and the coffee room while other areas utilize accent lighting for a dramatic effect.





This project is an excellent and clever planning solution; a delightful contrast of volume and spaces which work extremely well.

The spaces are overwhelmingly rich and voluptuous; a well-designed solution that was unrestrained by budget considerations.

A dramatic play of space and volume, reinforced by the magnificent view, creates an atmosphere of delightful elegance.

## Craftsmanship Award

by **BRUCE LAGARETA**  
General Contractor

Bruce Lagareta received a special award at the AIA Honor Awards ceremony in recognition of his outstanding craftsmanship on the offices of Shidler & Co. Lagareta herein expounds the personal philosophy that lies behind his work.

I have a bachelor's degree in photo / journalism from the University of Hawaii, a master's degree in communications aspects of public health, and spent a year and a half teaching in the General Sciences Department of the University of Hawaii.

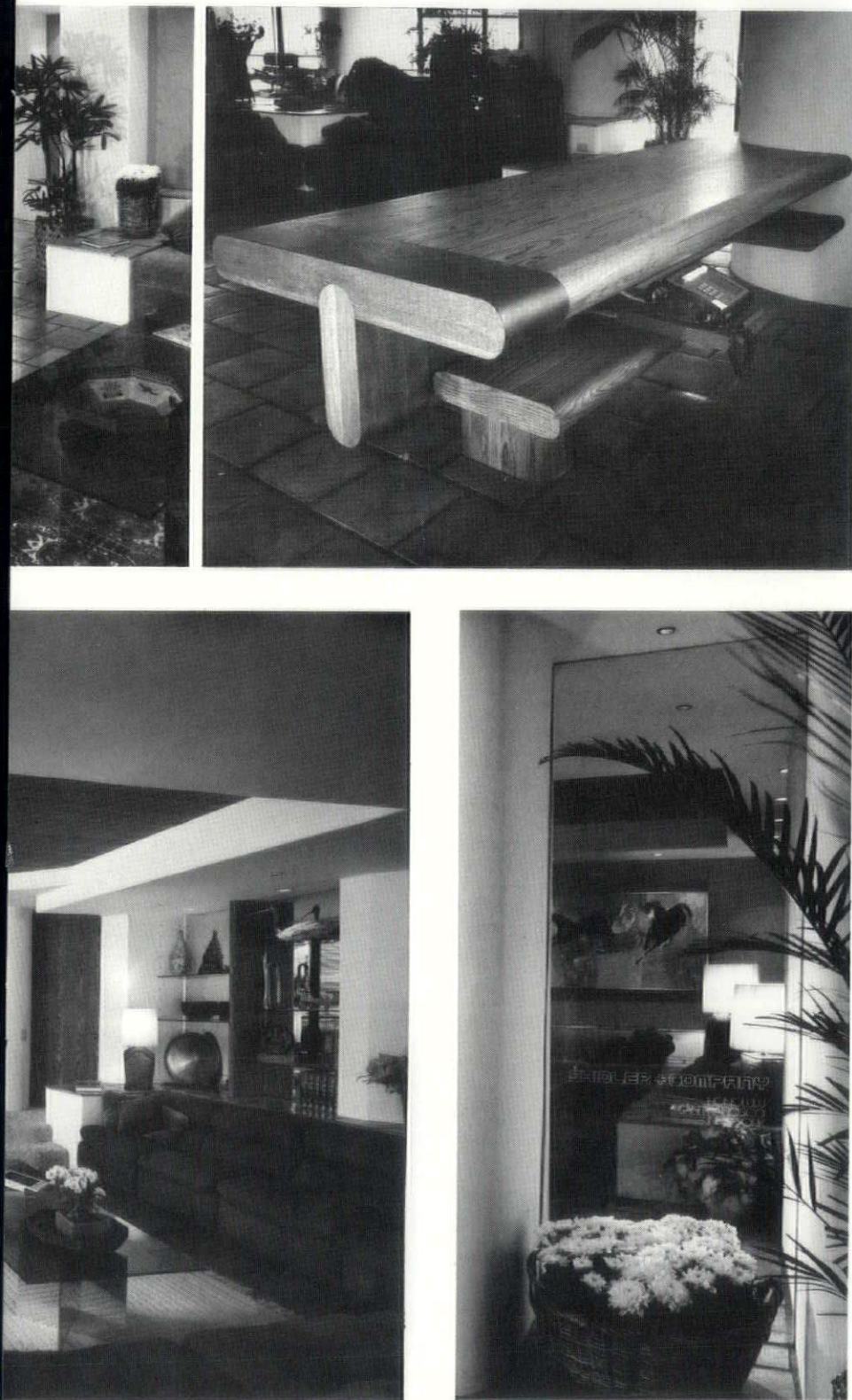


I have a bachelor's degree in photo/journalism from the University of Hawaii, a master's degree in communications aspects of public health, and spent a year and a half teaching in the General Sciences Department of the University of Hawaii.

I received my journeyman's card in carpentry on the same day I did my master's dissertation, having worked my way through school as a carpenter. My first real projects were for some of the deans, instructors, and other persons responsible for grants or scholarships that I had received. It seems to me now that this was a way of showing them that their time on me had not been wasted and that I was serious about my chosen career.

Some of the earliest experiences in building were on tract projects. I don't usually talk much about tracts because I consider them an eyesore. But when you're first breaking into contracting you have to take on what's available, perhaps weeding

Continued on page 15





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# Lagareta

Continued from Page 13

out those projects that you just don't feel good about.

My priorities in construction projects are based in three areas: the challenge involved, the project architect, and the owner. The challenge basically is getting something in for a particular price within a specific time frame. I don't like to bid on projects; I negotiate all my projects, then am responsible for that price. If I see a reason or opportunity to save someone money, that will put me on the line, creating pressure—that's challenge.

My way of feeling that pressure is to create a crazy deadline for myself. For instance, when Shidler's office project was negotiated as an eight-week project, and then their temporary offices were not available for the full eight-week period, I felt the pressure of the challenge and had them in their new offices in six weeks.

I am not alone in this quest for pressure and agony of challenge. My crew also has the willingness to stay and work absolutely as long as we have to complete what needs to be done by the day we're supposed to turn the key over to the owner.

My brother, Roland, runs the business. While I make the contacts and agreements, sign the contracts, do the scheduling, and supervise the work; Roland handles all the money. Money isn't one of the challenges nor is it one of the problems. I select my jobs for the people. The pressure and money and fun of the project are contributing factors but if I don't feel that I have some kind of sympathy with the people I'm working for, whether it be the architect or the owner, I don't see why I would ever want to do the job.

When I build a project, I build it because I want to take that architect's design as far as it will go and have him feel good about his design. That's where I get most of my referrals. Owners usually don't

Continued on Page 17

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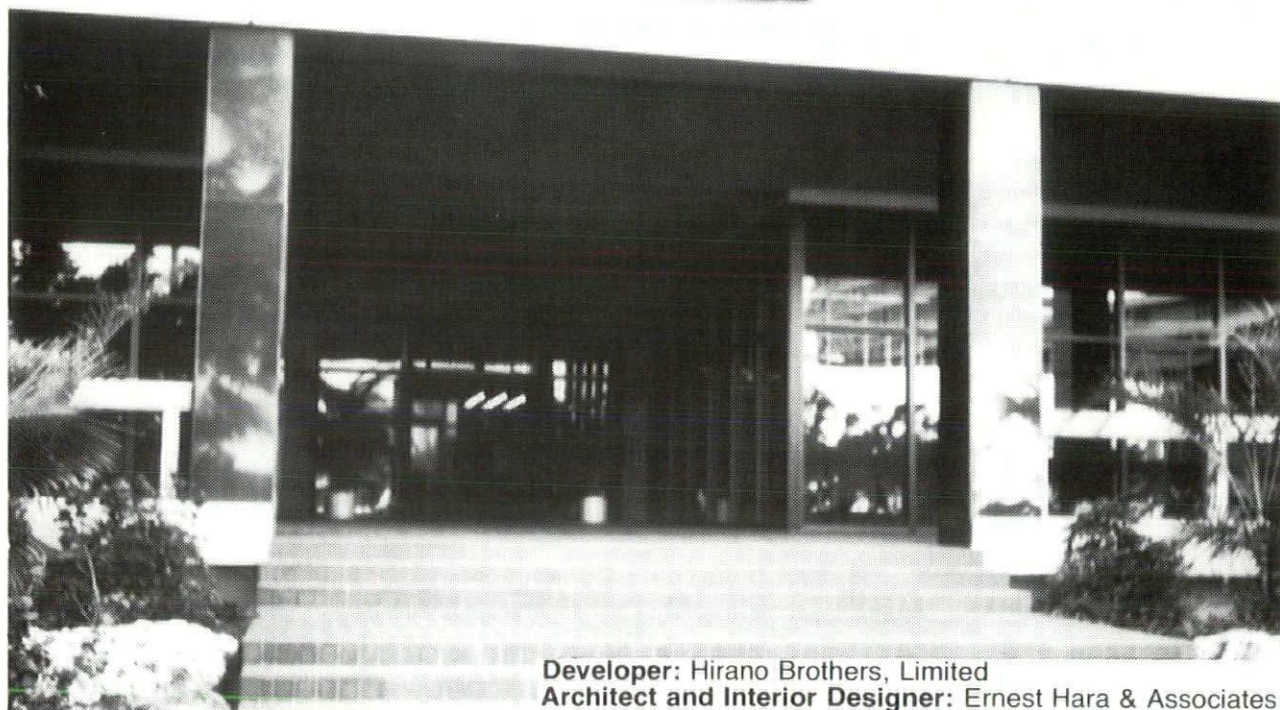
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Continued from Page 15

have the money to keep building things for themselves. Architects have the resources or clientele to allow them to keep building. When you do an architect right and make him feel like you're really interested, he'll feel confident in having you around again.

For the owner to get his money's worth and to satisfy his reasons for hiring me, I must have enough money in that project to be able to complete it in the way I like to. When you charge a lot of money for something, you better go out there and perform. It's one thing to say I paid only \$500 for this and that's why it doesn't look good, and it's another thing to say I paid \$1,000 for this and there's no reason why it shouldn't look good.

I see so much money wasted in building because the owner will hire a good architect or designer and have the design changed and the price negotiated to eliminate something in the construction. Then 80 percent of what has been eliminated is put back in.

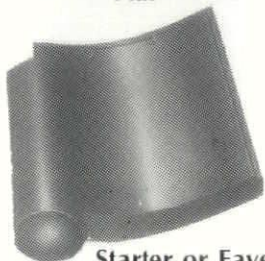
You have to allow architects to do what they have to do. I feel that in the negotiations for the construction of a project, I'm the actor and the architect is the set designer and director. The owner is the producer. The owner's role is to fund the project and he should look closely at getting in the way of the projects.

The projects I would really like to do are those which require timing, deadlines, and complicated planning. The logistics keep everyone on their toes all the time. This one aspect of working for the clients and architects really excites me. I'd like to be able to just deal with the architect and to keep going and going and going on a new structure so that every time you turn around, it's an incredible piece or accomplishment. The way I look at it is that it would be fun to say on a For Sale sign: "A House Crafted by Bruce Lagareta." FA

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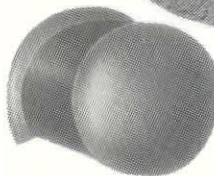
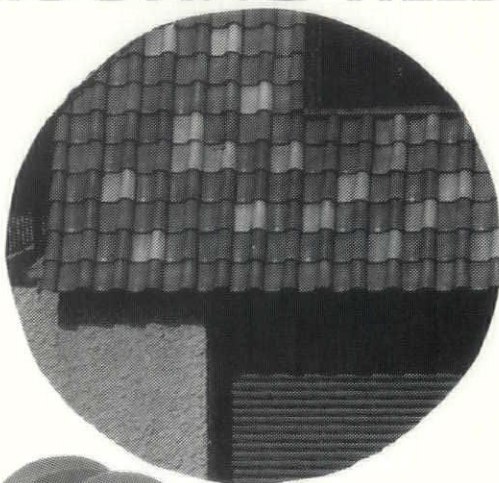
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# Alfred Preis, FAIA

Continued from Page 7

always challenging gathering.

In his professional practice Preis received numerous awards and substantial recognition. He won design awards for his 1958 Union Hall Addition and for the Harrison Residence and Arizona Memorial, which he did with Johnson and Perkins.

Probably his greatest recognition has come about as a result of his contribution to the formation and nurturing of the State Foundation for Culture and the Arts.

When the late John Burns became governor one of his most controversial ideas, at least as far as the architectural community was concerned, was to combine the departments of Economic Development and Planning. The fear existed that planning functions would be



**Alfred and Jana Preis**

buried by preoccupations with economic concerns.

Partly to ease that fear, and as a result of an Aaron Levine suggestion, the governor decided that an adviser on planning matters would be appropriate. Alfred Preis agreed, albeit hesitantly, to accept the post for "a short time, on a contract basis," in 1963.

His primary task was to coordinate efforts of different departments' planning-related functions. He became greatly involved with

the formulation of the land use law and with the development of the state's first Land Use Commission. Preis often drafted legislation and was frequently responsible for the implementation of those bills when, and if, they were passed by the legislature.


One of the many ideas and programs which crossed his desk was a piece of draft legislation from Washington, D.C., which dealt with the potential for an arts commission. He drafted the short form legislation for the bill, which, when amended and passed by the legislature, resulted in the State Foundation for Culture and the Arts.

The foundation's directive, then as now, was to extend its benefits beyond artists themselves; to provide a positive artistic experience for the public as a whole. That the foundation has been so successful in accomplishing this end is attributable to its 15 years of leader-



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ship under Preis.

When Alfred Preis returned from Vienna on May 9 he returned to the desk he will occupy until June. The next step? That hasn't been decided with any degree of certainty. One thing is clear: his professional life will continue. And all of Hawaii owes him thanks for the tremendous work he has done for the arts in our Islands. HA

## May Calendar

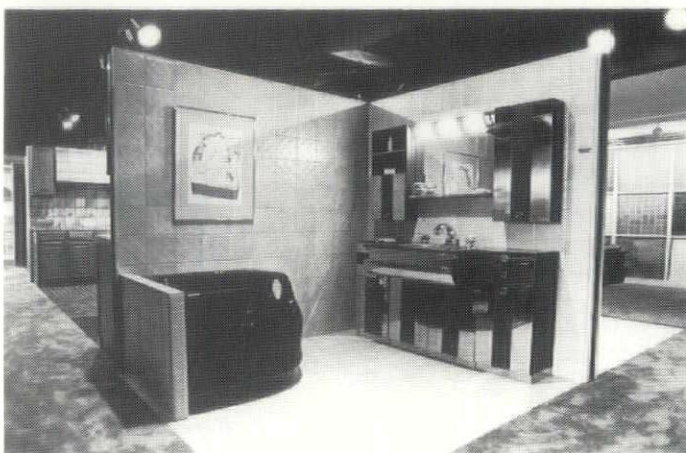
**May 1-2:** The Real Estate Development Process Seminar—Thursday and Friday, Hilton Hawaiian Village. Individual fee, \$595; groups of five or more, \$450.

**May 13-15:** Urban Land Institute Meeting — Tuesday-Thursday, Hilton Hawaiian Village. Member fee, \$190.

**May 15:** AIA Monthly Meeting; contact HS/AIA office for details.

**May 23:** Business Faces the '80s and '90s—Promise or Risk?—Friday, 8 a.m. to 5:30 p.m., Ala Moana Americana Hotel. Sponsored by the Hawaii Society of Corporate Planners. Fee, \$75.

## Idea Center... For Architects, Designers, Developers

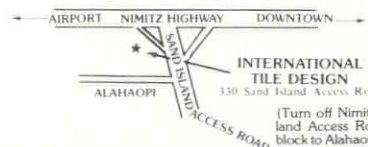


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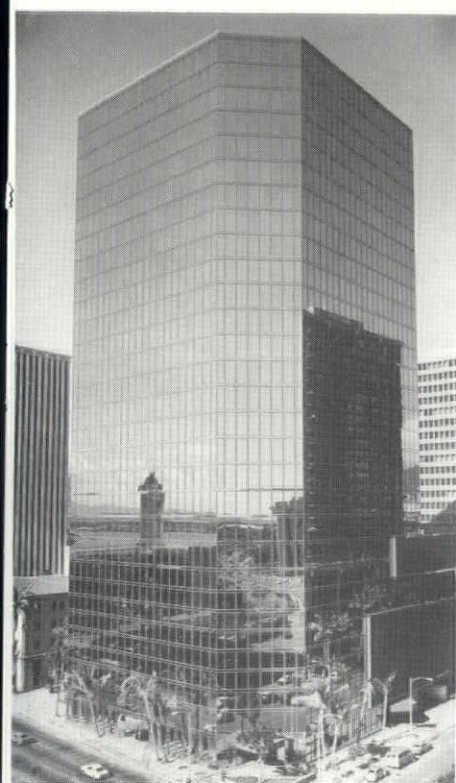
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# A/E Liabilities

## Unauthorized Government Contracts

### WHAT HAPPENS

The consultant enters into a contract with a local government (municipality) to perform a technical or professional service. After

the consultant has completed a portion of his services it is discovered that the contracting officer representing the municipality did not have authority to enter into the

contract because another department of the municipality had not authorized the funds for the consultant's services. Can the consultant be paid for the services he has rendered?

To carry this illustration a step further, suppose that the municipality fails to discover that it has not complied with its own laws or ordinances and makes a partial payment to consultant. Is the municipality entitled to the return of monies already paid to the consultant for services performed?

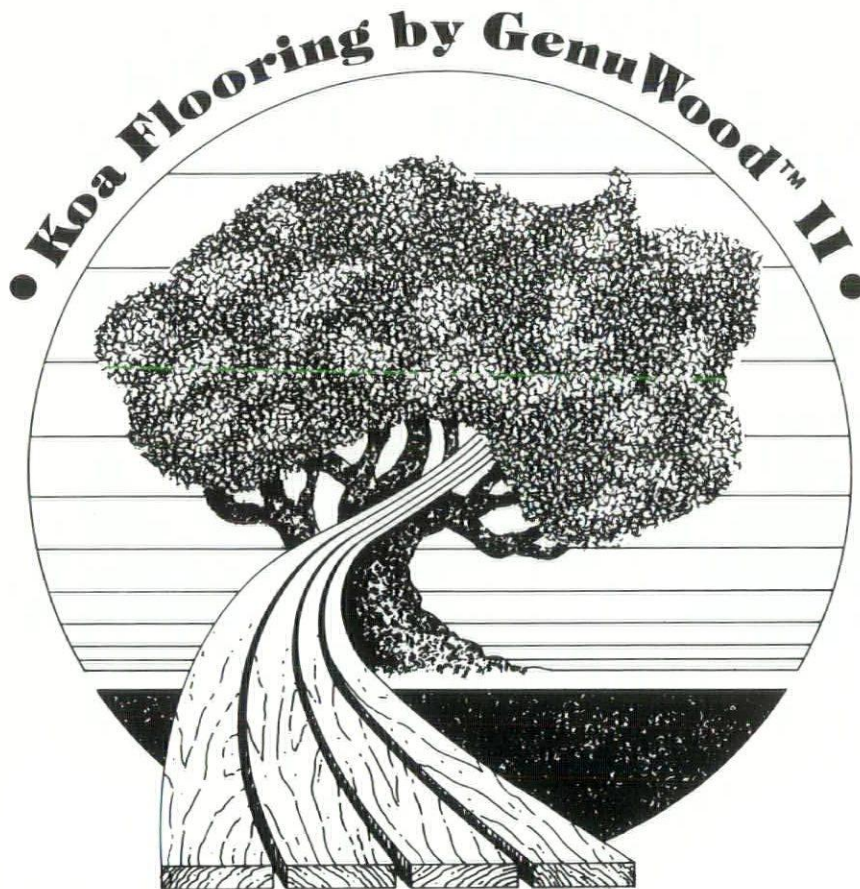
The answer to the foregoing questions depends, to a great extent, upon the state in which the municipality is located and the specific ordinances of the municipality. While the contract described above would be "void" in almost every jurisdiction, some jurisdictions will permit some sort of payment to the innocent consultant. *In most jurisdictions*, however, the consultant will have no right to payment for services rendered, and if he has already received a partial payment he will be required to return it.

### PROBABLE RESULT

A contract that violates the statute or ordinances of a municipality is void. It is as if the contract never existed, and consequently neither of the parties to the contract has any rights under the contract and cannot bring action to recover the value of goods or services furnished under the terms of the contract. An administrative official generally has no authority to enter into a contract unless the legislative branch of the municipality has authorized the expenditure. Without such authorization, no contract can exist.

### THE INEQUITY OF IT ALL

When the legal department of the municipality (presumed to know the law) has passed upon the contract as being in compliance with the statutes of the municipality, is the consultant not entitled to rely



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upon the municipality's own legal department?

In most jurisdictions, the omission of the proper procedural steps leaves the consultant without recourse to obtain payment for work performed pursuant to a contract he assumed to be valid.

#### COURTS TAKE HARD LINE

None of the courts that deny the consultant payment for services performed attempts to justify the "equity" of the denial of payment. Most courts that deny payment take the view that the law precludes such payment, and that there is nothing the court can do about it.

One court stated: "It may sometimes seem a hardship upon a consultant that all compensation for work done should be denied him, but it should be remembered that he, no less than the officers of the (municipal) corporation, when he deals in a matter expressly provided for in the (municipal) charter, is bound to see to it that the charter is complied with. If he neglects this, or chooses to take the hazard, he is a mere volunteer and suffers only what he ought to have anticipated. If the statute forbids the contract which he has made, he ought to know it, before he places his money or services at hazard." *Miller v. McKinnon*, 124 P.2d 34, (Cal. 1942). This is the result to be expected in the majority of states (jurisdictions).

The consultant who has received partial payment under such a contract, for which there was no legal authority to make such payments, must repay all of it to the municipality. If he has performed services for the municipality, he will not be compensated for the value of his services.

#### LESSON LEARNED

The rule in the majority of jurisdictions of this country inflicts a very heavy penalty on consultants who enter into agreements with governmental bodies that later turn out to have been illegally made, through no fault of the consultant.

We must be careful to observe the rules of contract formation. The prudent consultant also will make certain that those who deal with him on behalf of the governmental agency have followed the rules and have authority to contract on behalf of the municipality. We should request a copy of the document granting authority for the contract, such as minutes of the council meeting or board resolution, and a copy of the certificate usually issued by the comptroller evidencing an appropriation of funds.

The illustrations and conclusions

expressed here are *equally* applicable to the state and federal government agencies. The consultant has the right to ask the contracting agency or contracting officer for his authority to commit the government. This can be done diplomatically, and no honest government representative will take offense at the consultant's inquiry.

A careful investigation to ensure that each contracting agency has proper authority to legally bind the government will avoid putting an architectural firm in a bind when it set out to collect its fee. FA



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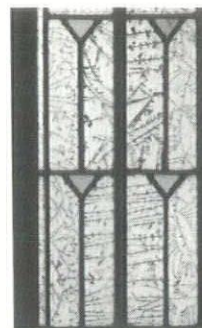
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Jurors for the 1980 Stained Glass Exhibition include graphic artist Clarence Lee and two of Hawaii's foremost stained glass designers, Erica Karavina and Brone Jameikis.

The show is open from 8 a.m. to 5 p.m., Monday through Saturday.



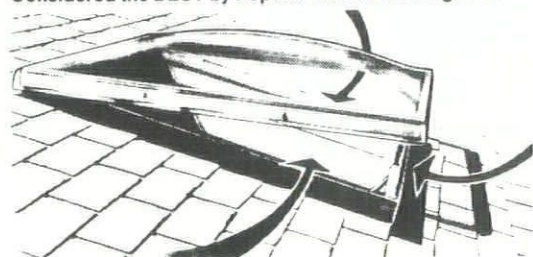
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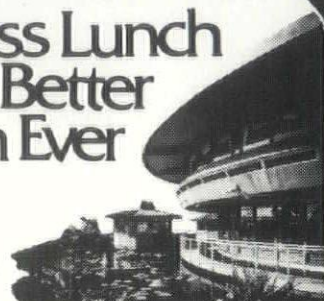


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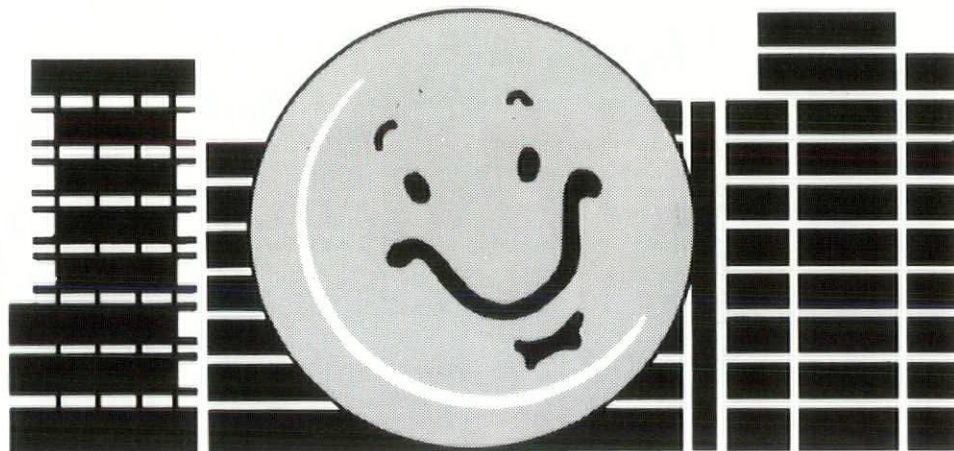
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