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October, 1980

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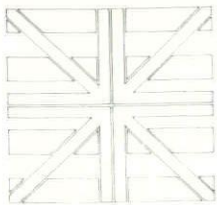
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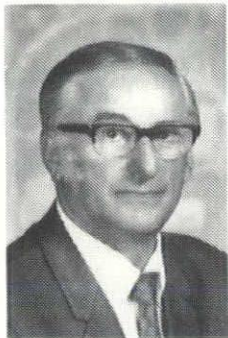
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The Architect And the Surveyor

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

I was invited to speak to the Hawaii Section of the American Congress on Surveying and Mapping recently. The subject which they had requested was "How to achieve a better relationship between the architect and the surveyor."



Jack Lipman, AIA

It was apparent that there is a communications problem between the architect and the surveyor, to the extent that either the architect assumes, when he hires a surveyor, that the surveyor will accomplish a complete survey without detailed scope requirements. Or the surveyor assumes that he knows what the architect needs and therefore can proceed without further information.

Then again, maybe the surveyor was employed by the client and was instructed to "do a survey" of the property without the necessity

of coordinating with the architect. There are, of course, many times where the survey has been accomplished before an architect has been selected. In these cases additional survey work is usually required in order to give the selected architect all of the information needed for complete planning and design.

In order to satisfy the requirements of the architect or the planner, and to obtain a complete survey as may be required, without the necessity for further survey work at a later date, I have developed a checklist of topographic and/or boundary survey requirements that, let us hope, will cover all types of architectural and/or engineering projects.

This list, reproduced herein, was presented to the membership of the Hawaii Section of ACSM. They were asked to review and comment on this checklist as a "Scope of Work" for their respective services on any required project. The architect would simply check those items which he wanted included in the survey and submit the checklist

to the surveyor for his direction and pricing. From this list the surveyor could easily establish his fee without the oftentimes questionable fees that result from a lack of early communication.

This checklist has been reviewed by ACSM members, and comments which were received have been incorporated. It was the general opinion of the members present at the meeting that a checklist of this nature, if used by the design profession, would eliminate most of the indecision and lack of precise direction, and enable the surveyor to give the architect just that which he requires, and for which a fee can be predetermined.

One bit of advice to architects: help assure the survey results are as desired: Try to have your client allow you to select and direct the surveyor, even though the client normally pays for this service.

If the reaction of the HS/AIA membership is favorable, the HS/AIA could publish and sell this checklist as an available document for use by the design profession. Please let us hear from you.

CHECKLIST FOR TOPOGRAPHIC AND BOUNDARY SURVEY REQUIREMENTS

PROJECT NAME _____
PROJECT LOCATION _____
JOB NO. _____ TMK _____

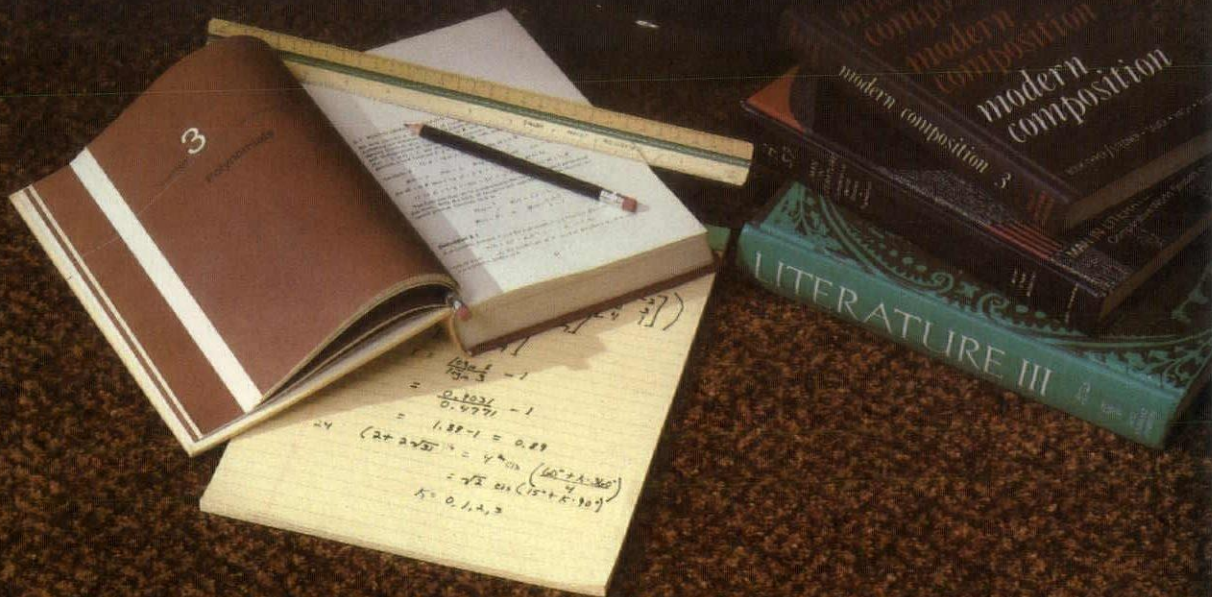
A. GENERAL REQUIREMENTS

1. Provide complete topographical and boundary survey of property, or portion of property as indicated, with all *here-in below checked information* clearly identified on survey drawing.
2. Use standard sheets provided by A-E or, in lieu of being supplied with tracings, use standard size tracings not to exceed 36" x 30" outside trim line (Mylar _____ Vellum _____).
3. Provide original tracing and 3 prints. Tracing to become part of architect-engineer's contract set of construction documents. Mylar reproductions of original tracings may be submitted in lieu of tracing if preferred. Size of mylar to be same as original tracings.


B. BOUNDARY INFORMATION

- ☐ Supplement information furnished to you, as may be needed, by researching official records to assure correctness for legal boundary, easements, and/or restrictions.

- ☐ If not existing, set 3/4" steel pipe in concrete at all major corner of property and at all other angle points along property line.
- ☐ Where corner or angle points are inaccessible, set off-set pipe giving distance and azimuth to the true angle point or corner.
- ☐ Where boundary roads are to be constructed or widened, set pipe along future property lines. Where proportioning adjustments are made, indicate basis for the survey and furnish record and measured azimuths, angles, and distances.
- ☐ Indicate all distances, azimuth and angles of property on the survey drawing. Also indicate areas of property in square feet and acres, for gross and net areas.
- ☐ Indicate all official lot, tract, or other official numbers or names of government boundaries, easements, and name of easement holders of record.
- ☐ Surveyor will be responsible for all boundary legal information.



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Topographic and Boundary Survey Requirements

Continued from Page 4

C. TOPOGRAPHIC INFORMATION

- ☐ Use official city or county, State, USGS or USC&GS bench mark system for area of site location.
- ☐ Select Elevation Datum: Mean Sea Level _____, Mean Lower Low Water _____ Other _____.
- ☐ Set and establish at least two permanent bench marks on or immediately adjacent to the property but in no case more than 1300 feet apart, for use during construction for property of 50 acres or less. On properties greater than 50 acres, set 2 bench marks for each 50 acres or portion thereof.
- ☐ Within the property lines, locate and measure all existing structures, trees, poles, utility boxes, hydrants, signs, fences, walls, and other visible items.
- ☐ Either on or off property indicate sufficient information to establish drainage patterns, or flow lines, passing through or on to the property.
- ☐ Indicate all existing utilities within roads or streets, indicating ownership, size and type of material, on storm drains, sewers, irrigation lines, provide invert and top elevations at manholes, headwalls, culverts, junction structures, wires, or other such devices as far as visible or detectable with reasonable effort.
- ☐ Take cross sections at 50' intervals at drainage structures and curb returns indicating flow lines, edge of pavement, top of banks, bottom or top of banks, centerline, right-of-way lines, top of curbs, flow line of gutters, future or proposed rights-of-way, for the full extent of right-of-way plus 10' beyond.
- ☐ Where aerial surveying method is used, provide 2 sets of contact prints of all photographs. Provide full size screened blow-up same size of the survey drawing(s).
- ☐ Where boundary roads or streets are fully improved, take topography and elevations to street centerline, top of curb, flow line of gutters, right-of-way line. Locate and dimension all driveways, fire hydrants, poles, signs, trees, and other items within the street right-of-way.

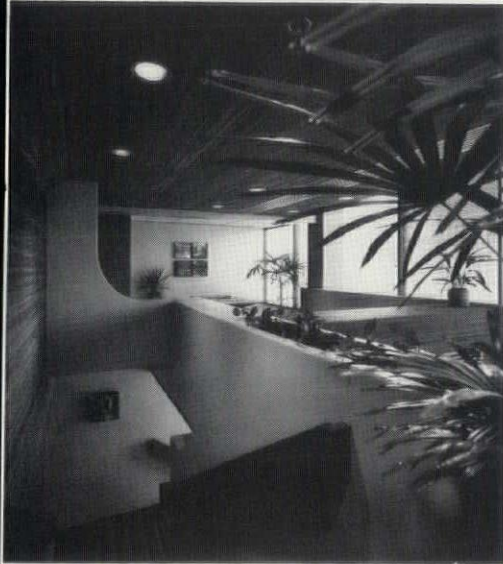
D. DRAWINGS

1. Draw survey using standard mapping and topographic symbols.
2. Select a scale as large as possible to fit the sheet size, and in case of multiple sheets, use 40 scale for 4 or more sheets. Less than 4 sheets use 20 scale minimum. Contact A-E for scale approval.
3. Drawing shall include, but not be limited to, the following information:
 - (1) Scale.
 - (2) North arrow (locate north arrow up, if possible).
 - (3) Short legal description giving lot, block, tract, TMK, city, county, state or other locality.
 - (4) Vicinity map, showing general area, street names, municipality names.
 - (5) Drainage pattern.
 - (6) Datum reference, official bench mark, including complete description.
 - (7) Basis of azimuths.
 - (8) Coordinate reference.
 - (9) Area in square feet and acres.
 - (10) Location and elevation of benchmarks set or adjacent to the property.
 - (11) Off-set information for property line monuments.
 - (12) Zoning and setback lines.
 - (13) Gas and size.
 - (14) Sanitary name and size.
 - (15) Water and size.
 - (16) Power and pole locations.
 - (17) Telephone service company name and pole or cable location.
 - (18) Property lines, present and future, with measured and record bearings, distance, curve data.
 - (19) Type monument set.
 - (20) Type monument found.
 - (21) Easements and right-of-way if shown on official map of the property or otherwise made known, and so noted.
 - (22) Contours at interval of 1', 2', 5' or 10', as small as possible, heavying up every fifth contour. Contours shall be shown with short dashes. Do not mix or change contour interval, except to omit all but every fifth contour in steep areas for clarity.
 - (23) Key plan on each sheet where multiple sheets are used.
 - (24) Trees, if sizeable, giving trunk size, spread, species, and ground elevation at base.
 - (25) Flora or other ground cover.
 - (26) Rock outcropping and piles of loose fill, indicating area of spread and approximate height.
 - (27) Location of utilities, either of record or made known, size, meters, valves and valve boxes.
 - (28) Location of power and telephone poles, identification number of poles, height, direction of run, guy anchors, transmission size (KVA).
 - (29) Location, size, invert elevation, top of structure elevation for sanitary sewers and storm drains on or adjacent to property.
 - (30) Location, size, invert elevation, top of structure elevation, on or within, future right-of-ways of streets, adjacent to property of irrigation pipe or ditch system.
 - (31) Detail weir boxes and control structures of storm drain and irrigation systems.
 - (32) Invert elevation and top of bank or channel of drainage ditches or channels. Give a detail of typical cross section (improvement as-built, plans may be submitted, as indicated for improved streets, for this item).
 - (33) Center line data and names on adjacent or nearby streets and intersections.
 - (34) Curb and/or gutter locations with flow line and top elevations.
 - (35) Match lines where multiple sheets occur. Do not use the border line of the drawing for match lines.
 - (36) Edge of pavement and type.
 - (37) Fences, walls, giving type of material, height, and top of wall elevations at 50 foot intervals or at change of ground elevation or top of wall elevation.
 - (38) Building or other structures, giving outline, height by stories, type of construction, finish floor elevation, basements outlined and floor elevations.
 - (39) Driveway configurations and elevations.
 - (40) Vaults, septic tanks, wells, either from records or made known at time of survey.
 - (41) Coordinates indicated on the drawing with grid lines.
 - (42) Coordinate at street intersection or at two property corners.
 - (43) Date of survey.
 - (44) Field traverse control net; type, mark and traverse data.
 - (45) Surveyors certification and signature.
 - (46) Aerial surveyor's name, address, phone number, when used.
 - (47) Legend for symbols other than standard symbols of mapping.

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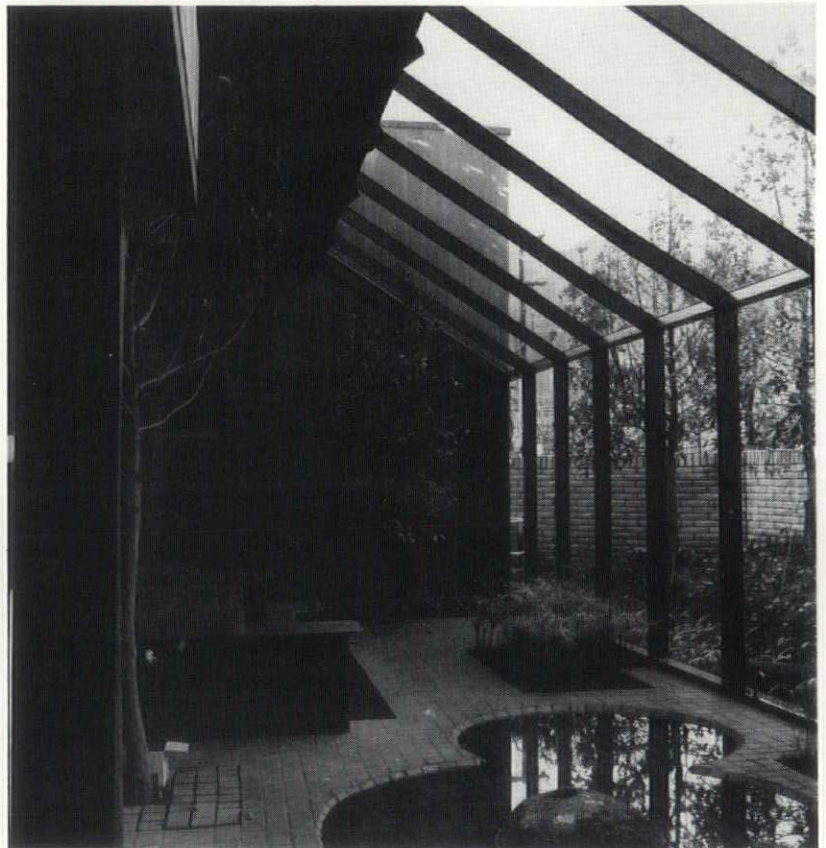
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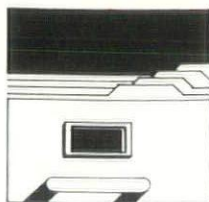
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Index

Licensing the Interior Designer

by JOANMARIE RYAN, ASID

Joanmarie Ryan is current president of the American Society of Interior Designers, Hawaii Chapter, and a principal of the Design/one Group, a firm practicing architectural interior design.

Rhetoric on the subject of licensing and the professional interior designer rose to a fever pitch early this year following action by the ASID national board of directors (against the recommendation of its own executive board) turning down a request by the AIA that ASID petition the National Counsel for Interior Design Qualification (NCIDQ) to revise its "Guidelines for Statutory Licensing of Interior Design Professionals." The revision would have permitted architects to use the interior design designation without having to comply with proposed licensing requirements. That is to say, without taking the two-day interior design qualifying exam. The motion failed to achieve the required two-thirds vote.

The terminology relates only to use of the specific title "interior designer," not to the practice of interior design, which obviously cannot be regulated, and not to professional membership in the ASID; these points are often confused. An ASID spokesman noted at the time that "it is the feeling of the Society that architects seeking to use the title "interior designer" should recognize that interior design is a distinct and separate profession requiring special training and preparation and therefore be required to demonstrate prowess in that function."

Immediately following, there appeared in the March 5, 1980, AIA MEMO, a statement by national President Charles Schwing FAIA:

"Architects Must Protect Their Right to Plan Interior Spaces: It is not AIA policy to recognize interior design as a discipline separate

from the architectural profession . . . architects have a historical right to plan interior spaces and to be fully identified with this endeavor."

AIA support for licensing interior designers was withdrawn; the opposing sides backed off and began to take shots at one another whenever the occasion arose or could be created. What I, among others, am not entirely clear on at this point is: *What exactly is the issue in this controversy?*

Is it really the licensing of the title "interior designer"?

Is it actually the question of who has the right to practice interior design?

Is it whether interior design is really a "separate and distinct" profession?

In trying to clarify the picture, we should look at "interior design" as it is today and how it got there through the eyes of the professional organization.

Indeed "organized" interior design cannot fall back for acceptance on a richly woven fabric of "history and tradition." The American Society of Interior Design (ASID) was created in 1975 by the consolidation of the two major interior design organizations at the time: the American Institute of (Interior) Designers (AID) and the National Society of Interior Designers (NSID). The older of these, AID, was actually founded in 1931 "to promote educational programs planned to advance the art of interior design (and decoration) and to uphold in practice a code of ethics of mutual benefit in professional and trade relations."

The proliferation of interior design practitioners after World War II was vastly out of proportion to the number of adequate educational processes being offered. Acknowledgement that continuing education seminars sponsored by the two organizations were inadequate

led to lengthy studies regarding guidelines for the teaching of interior design and methods of accreditation.

FIDER, the Foundation for Interior Design Education and Research, was founded in 1970 with the assistance of IDEC, the Interior Design Educators Council. Its primary goal: improve academic programs and establish degrees in the field of interior design.

In 1973 acknowledgement of the critical need for common criteria of recognition for a truly professional interior designer resulted in the formation of the NCIDQ. Examination of the feasibility of legal qualifications for licensing began.

Early in 1974, the first nationally recognized examination to qualify interior designers was administered under the council's auspices. Successful completion of the NCIDQ exam is one of the requirements for professional membership in ASID (and the bone of contention in the Model Title Registration Act).

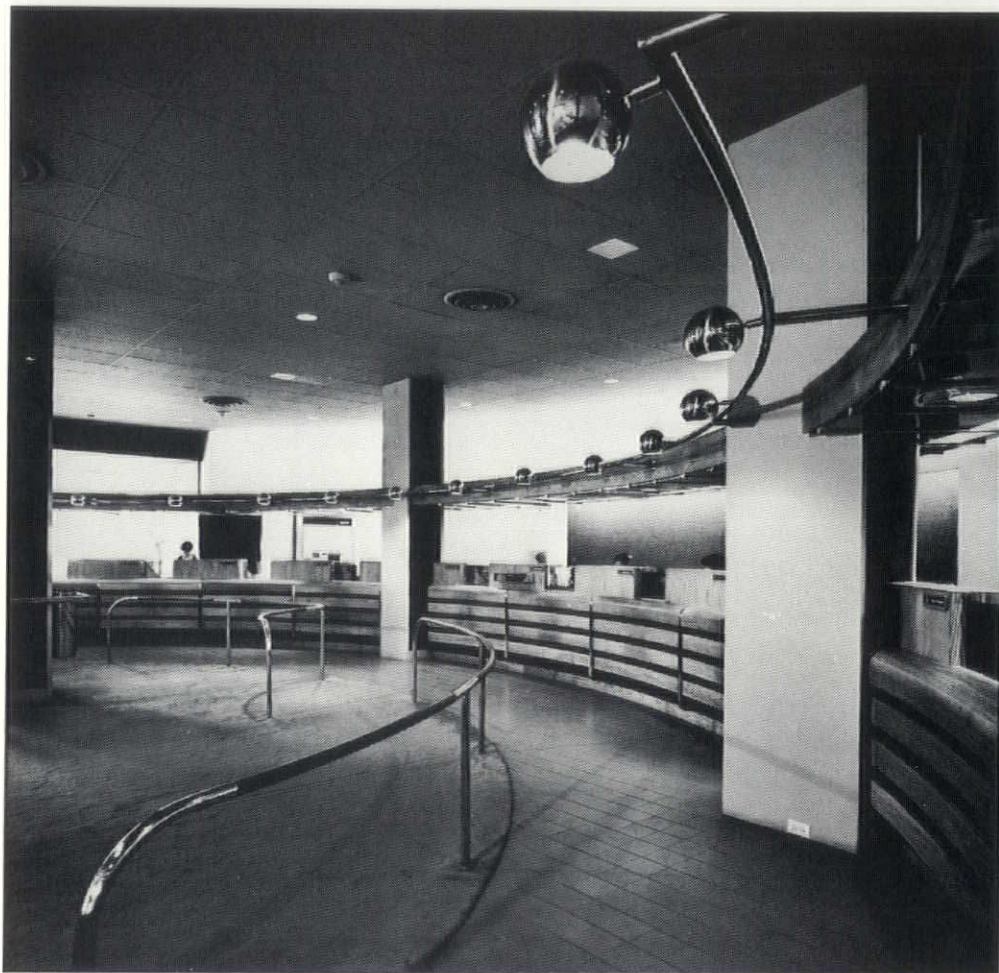
Duplication of energies led the two societies to consolidate; formation of ASID followed and became effective January 1, 1975. The organization now consists of 45 chapters and membership, including international membership, is in excess of 17,000.

Because of its size, rigid membership requirements and constant efforts to raise the level of professionalism in the practice of interior design, it has been the main force behind the change in roles and image for the professional interior designer in the last decade. Uniformity of standards is sought and obviously in the public interest. Meanwhile, through self-regulation the members of the ASID are affecting the closest thing to universal standards for qualification of

Continued on Page 10
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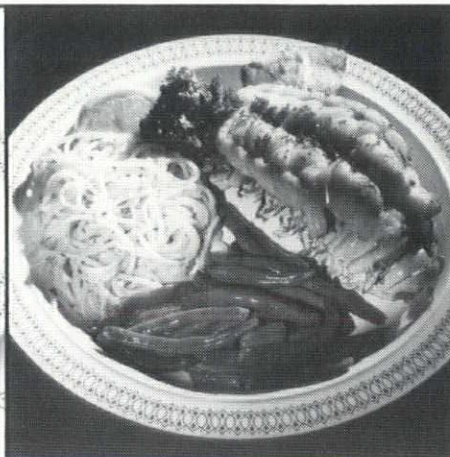
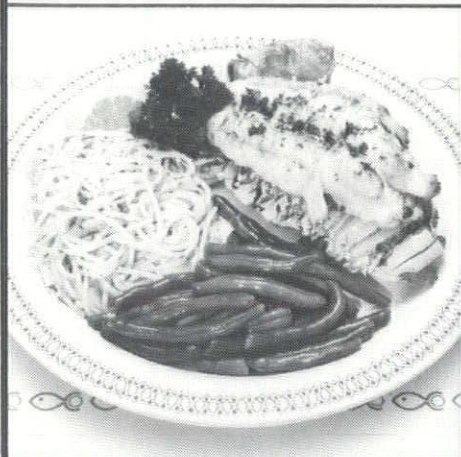
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Licensing

Continued from Page 8

the professional designer.

Today, all of this is not without a significant amount of healthy internal controversy. Ongoing evaluation and self-improvement is part of an exciting, young profession which is changing daily. Challenges are made from within for improvement in academic curricula, continuing education programs, the qualifying exam and for definition of professional practice. Pressure is on for research into all areas of the interior environment and its systems with the intention of documentation for a data bank and retrieval system; improved methods of consumer education and protection; and the use and misuse of energy in interior spaces.

Unfortunately beneath all of this new direction there still lie some old prejudices and misunderstandings. We find ourselves dealing with our own identity problem. As well-trained, responsible, thinking design-team members in a specialty area, some of us are angered at being called "decorators" by a confused public; we are confused and angered by the frequent hostility of a peer professional group with whom we should be working most closely.

Shaking these trappings will take patience and focus. It is made more difficult by the lack of controls on the profession and lack of recognition for contributions to issues of consumer welfare. We look to ourselves for honest acknowledgement and to others for appreciation of the different levels of expertise within our field.

Is interior design, then, in fact a separate profession? Architects have little problem bringing together the design team on a project for purposes of their specialized knowledge: the structural, mechanical, electrical engineer; the landscape architect. Why not the interior designer? Interior space planning and its multi-

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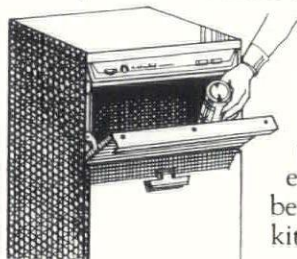
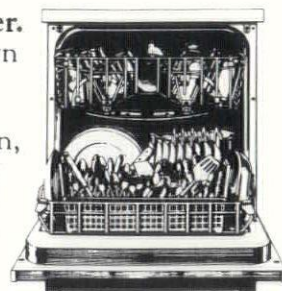
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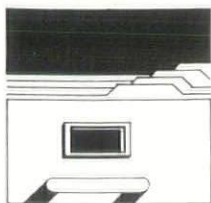
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Design Environments: An Integrated Approach

by KAREN BAROZZI, ASID

The environmental design process as an interdisciplinary approach is not new to designers and is becoming more and more the standard practice. However, frequently there is a large gap between what the architect does, what the interior designer does, and what the landscape architect does. Many architects fear that their simple, sculptural forms will be cluttered up with gaudy wallpaper and wild color schemes. Too often interior designers feel they have to adapt to spaces in which traffic patterns make good furniture arrangements and usable space nearly impossible to achieve. Landscape architects often end up trying to soften a concrete building with planting but have been called in too late to make a real contribution to the integration of interior and exterior spaces.

Although the three design disciplines require similar education and training, each takes on a specialized focus and expertise in the design process.

The landscape architect tends to focus on the best use of land and planting, the architect tends to focus basically on the structural shell, and the interior designer tends to focus on the function and finishes of the interior spaces. To be sure, the disciplines overlap.

The architect needs an understanding of how the building relates to its environment and how the interior will function.

Likewise, the interior designer and landscape architect need an understanding of the structure and the relationship of interior and exterior spaces.

But the total design process begins to breakdown when the three disciplines are not integrated during the conceptual phase of the project. The lay public often operates from the attitude that the architect should be called in first, fol-

lowed at a later date by the interior designer and landscape architect. This attitude is partly based on the belief that the function of landscape architecture and interior design is to embellish and decorate the building. Since the landscape and interior spaces are an integral part of the functional and aesthetic qualities of the environment, it is damaging to the total design concept to think of them as something extra, to be added on like frosting on a cake.

When the three disciplines are separated in a one-after-the-other fashion, the client is likely to end up with the short end of the deal. For example, when the interior designer does not give input during the conceptual stage of the project, the architect is handicapped by not knowing the exact furniture location and use of the space; which, in turn, handicaps the interior designer into adapting to existing structural conditions.

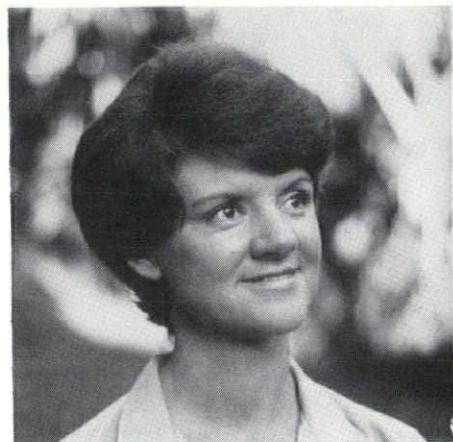
Similarly, the landscape architect needs input early to ensure proper integration of interior and exterior spaces, and an opportunity to continue the exterior paving material indoors and to create more livable outdoor spaces.

Part of the misconception of how the interior designer and landscape architect function may be due to the fact that they are relatively new professions when compared to architecture.

Landscape architecture became a licensed profession only a little over a decade ago, and interior design is yet to be licensed. Not being licensed, interior design is likely to represent a wide range of professional behavior from furniture sales people to interior architects. This makes it imperative that the potential client research the background, experience, and scope of services of the interior designer. The American Society of

Interior Designers, ASID, is the largest professional organization for this discipline that enforces membership requirements on education, experience, and a rigid testing system and code of ethics.

The client needs to be made aware of the total concept design approach and its ultimate advantages to them. Many progressive environmental design firms have already integrated the disciplines and offer the client a total package. Other firms have achieved the total design concept by consulting with other professionals in the community. However it's accomplished, the end result should be more enlightened living spaces. **IA**



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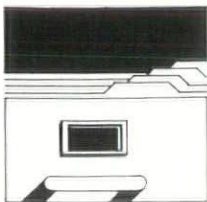
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Index

Model Homes in Hawaii

by MICHELE PHILLIPS, ASID

Many condominium projects in Hawaii have had a complete sellout record prior to construction in the last ten years. These sales have, for the most part, been generated by investors or speculative buyers with the intent to sell their units prior to completion at a higher market price. For this reason, many projects have not developed completely furnished model units to encourage sales.

Instead, a developer often will produce a brochure of the project or establish a stylish sales office with a graphic representation of the development. The prospective buyer would then purchase his unit from a floor plan with references to an artist's rendering of the space and sample boards of material selections for floors, appliances, and window coverings.

Single-family homes and townhouse developments have been more consistent in providing completely furnished models to expedite the sale of units. This is especially true of the more expensive homes which "show" better when a completed model is provided.

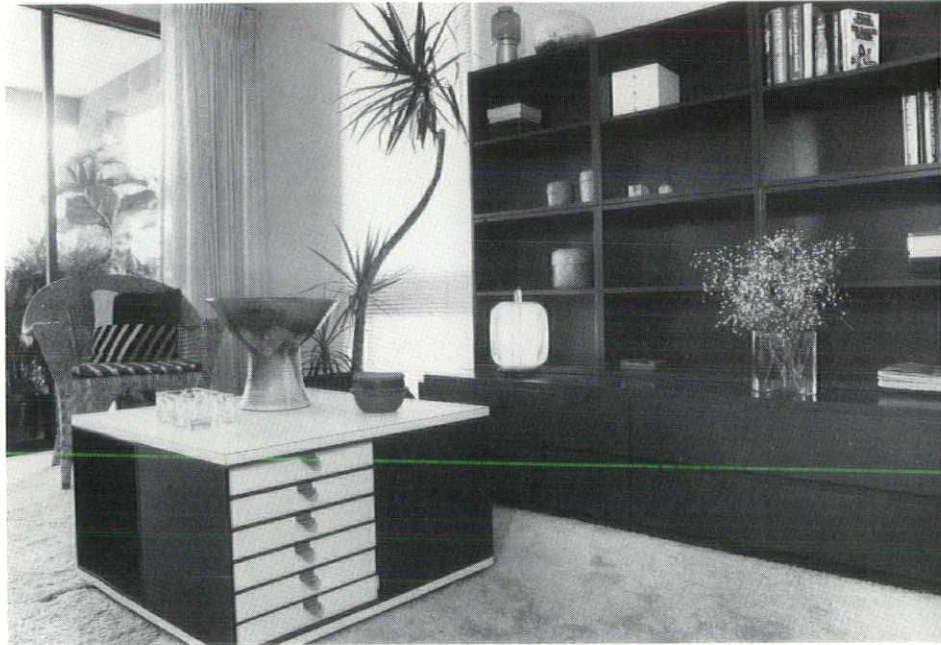
Marina West, a housing project in Hawaii Kai, did not have a furnished model when it began its sales program. The design office of Vance Borland Jr. completed the model now on display in time for the Parade of Homes Expo this year. Real estate agents commented that sales improved after the model was completed and that the model floor plan was almost completely sold out while other floor plans were still available.

The Anchorage, a development of 107 residents with many constructed on waterfront sites in Hawaii Kai, planned to present five of its six floor plans as models with complete furnishings and accessories.

The project architect from

California, Armando Vasquez, designed some unique features in the Anchorage homes. The Voyager model was designed as an

atrium which creates an open outdoor atmosphere in the center of the home. This impressive space is complemented by the custom



furnishings which provide the human scale necessary to make the prospective buyer consider this plan for his future home.

Vasquez's other features include bay windows, conversation pits, rock garden baths, curved staircases, and half-arch-shaped windows which make these model homes unique.

Innerspaces, Inc., was contracted to design and furnish the models and sales office for the Anchorage project. Jean Wall, president of Innerspaces, Inc., organized the design procedure for completing the models and was assisted by Olga Caldwell and the author.

The developer's first request was for a determination of the quality and color selections of carpeting, ceramic tile, vinyl flooring, appliances, bathtubs and lavatories. We were involved early in the project's development and were able to make recommendations when alternate decisions on available materials were required.

A theme or style was selected for each model such as an "eclectic" theme for the Waverider plan and "conventional" for the Oceanic model. From there the carpet, entry tile, vinyl flooring and other selections for the overall direction were planned. We fabricated "model families" to live in each model as we created careers and personalities from which the entire model evolved.

Furniture styles and selections were decided and a layout was drawn. Wallcoverings were an early consideration as were window treatments; however many of the first samples chosen were reselected as other facets of the total scheme were decided upon.

In May 1979, Jean and I went to Los Angeles where we ordered several containers of furniture for the Anchorage. Much of our time was spent at the Pacific Design Center and the Los Angeles Furniture Mart, but the Los Angeles area has other sources not located in the mainstream of the design traffic and many of our purchases were found in these unusual places.

The processing and follow-up of purchase orders for five model homes is extensive and kept this

Continued on Page 24

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and want to keep track of your clients, or need to glance at building permits, tax liens, foreclosures, public hearings, real estate transactions or any of a number of scintillating bits of information

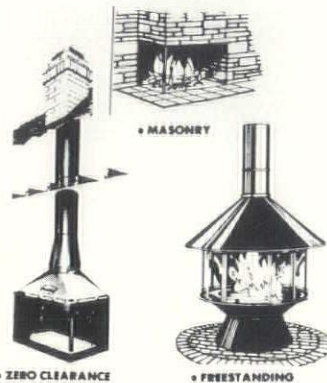


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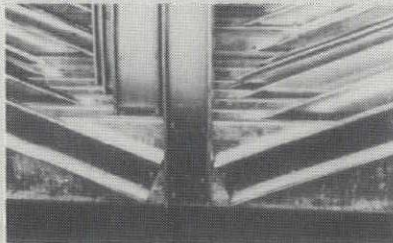
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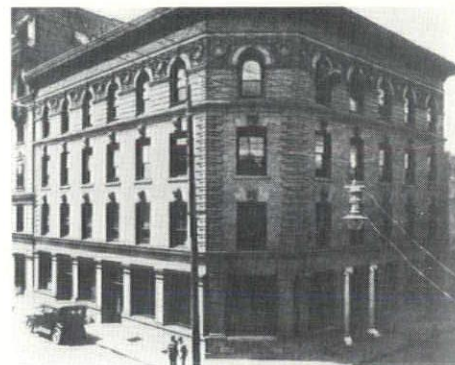
Electrical Engineer

Darrow-Sawyer & Associates, Inc.

Mechanical Engineer

Bill Williamson

Color Consultant



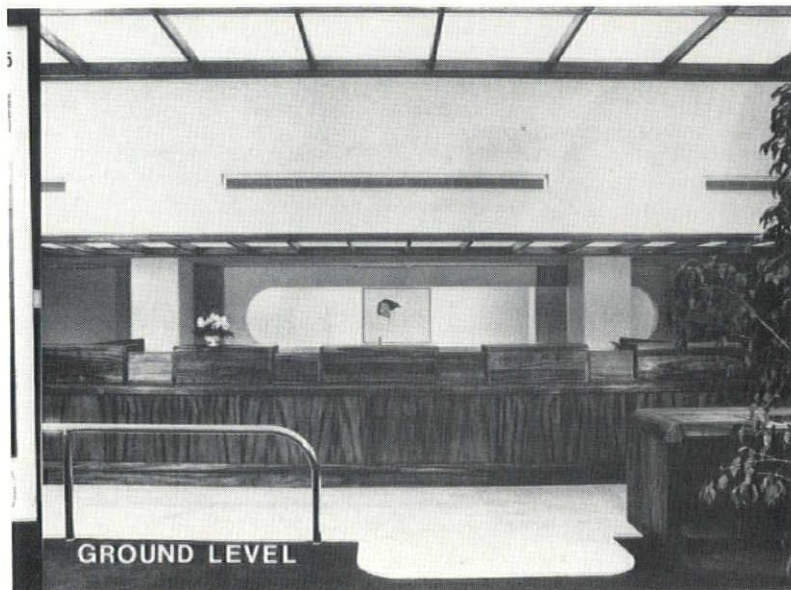
GROUND LEVEL

SITE

The building is located in the heart of the central business district of Honolulu. It is part of a small block of older office buildings that is surrounded by some of the city's newest office complexes. Many of the complexes were created by competing financial institutions.

PROBLEM

The basic goal of the project was to renovate the existing building in such a manner as to accommodate all the modern flexible space, mechanical needs and progressive management of the corporation, yet in a way that would be sympathetic to the historic quality of the institution (the oldest Savings & Loan in Hawaii) and the structure. The resulting building had to blend the new with the old in a way that would subtly communicate the substance and tradition (the third largest in Hawaii) and not take a back seat to the expressions of corporate strength so evident across the street.



GROUND LEVEL

JURY COMMENT

A marvelous combination of restoration, alteration and renovation. The introduction of contemporary materials, glass at ground and top floor, reinforce the building's character and its impact on its neighborhood.

Illusory quality of glass well handled. The design consistency carries thru from exterior to interior including furnishings. Treatment of top floor handles what was an addition to the original building extremely well, reinforcing the building's original scale, drastically altered when the present floor was added.

Interiors tastefully handled to function contemporarily with a sensitive blend between old and new.

SOLUTION

The remodelling had to remedy architectural defects in the building, especially a fifth floor, which was an addition to the original building, and a ground floor treatment and canopy which were part of a later remodelling. The original building had large glazed openings on the ground floor which were covered with blue tile in the 1950s. The tile needed to be removed and the openings recovered. The original building had no marquee, yet the existing canopy provided an amenity which was considered valuable by everyone. The existing marquee, therefore, had to be replaced by another, more sympathetic to the structure. The fifth floor, which presented a heavy top to the building, gave the structure an ungainly appearance and also diminished the impact of the existing ornamentation. The middle floors were gutted and re-structured to provide flexible open-plan space on each floor.

Existing construction consisted of masonry bearing walls, wood floor framing, concrete foundation and columns, with occasional use of steel to provide greater spans. The renovation replaced much of the damaged wood framing with treated material. Positive anchorage was added to roof to wall connections and additional steel beams were used to further expand certain areas.

The entire building is served by a direct expansion refrigeration unit on the 2nd floor mechanical platform. Individual floors are zoned and provided with separate air handling units with individual thermostats and controls. Second through 4th floors have operable windows. The building core restrooms were re-plumbed to eliminate unsightly piping on exterior walls.

All areas are accessible to the handicapped.

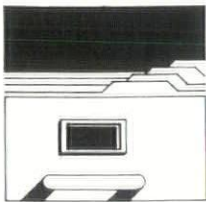
Glazing of the top floor is tinted to reduce heat loss and glass canopy on the ground floor is tinted to shade openings. The building complies with requirements of Chapter 53 of the Hawaii Revised Statutes on energy conservation.

COST DATA

CONSTRUCTION: \$932,000

FF&E: \$175,000





Index

Corporate Art In Hawaii

by EMMETT R. HERRERA, ASID

Corporate art in Hawaii is an element of business and design that should command the highest levels of professional attention.

The need for effective art usage is clear when you realize that about one-third of a person's adult life is spent in the work place, and that the quality of that space has direct influence on that person's overall attitude—not only toward work but toward the many personal values which affect that work.

The backdrop provided in a facility by a corporation is oftentimes in direct correlation to the value it places on its producers—its people. If the people are afforded an environment complemented with an appreciable level of visual culture, the physical atmosphere as well as the corporate attitudes demonstrated by the people will be reflective of good business.

It has been proven that a pleasant and effective work environment

combats attrition and non-identity within a corporation. An overall corporate identification which goes beyond a logo and reaches into the sensitivities of its employees and those who frequent the facility is a goal most successful corporations achieve. A good office space and building needs effective art. Effective art in a public or private place shows a respect for the people who

Continued on Page 20



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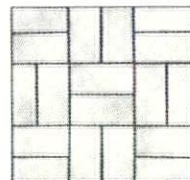
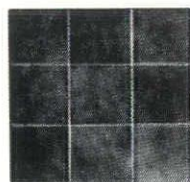
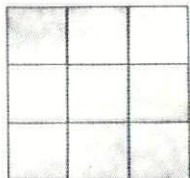
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Corporate Art

Continued from Page 18

inhabit and visit that place.

Another reason art is purchased on a corporate level is economics. Quality art is one of the few elements in a corporate facility that actually appreciates in value with little or no ongoing maintenance. This factor alone should make the difference between the purchase of mediocre or offensive wall decorations and effective artwork.

In today's design and corporate community, high quality wall decor is becoming increasingly important. Corporations are no longer choosing to ignore or treat as an afterthought those areas the client seldom sees or where unimaginative details of the business occur. There is a heightened appreciation for these areas demanding stimulating and effective design features, not only for the employees who work in those areas but for a comprehensive corporate identity.

Corporations are appreciating that many of the operational and efficiency problems of their system are fostered in the back of the house. Oftentimes these areas are places where the employees individually try to compensate for the lack of a stimulating environment with their own solutions. We've all seen the xeroxed calendars, snapshots of kinfolk, posters, magazine quotes, cartoons, etc. pinned or taped to surfaces around the area.

How a corporation goes about acquiring the quality and quantity of art necessary for their operation or facility is a question answered by a few simple in-house evaluations. Does the corporation have an entity whose corporate responsibility includes:

1—Maintaining a current awareness of "corporate art" today?

2—The styles and availability of

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local and international art and artists?

3—The current costs of art and art packages?

4—A documenting system of contracting art and art packages?

5—An appreciable experience in working with artists, consultants, and galleries?

6—An appropriate percentage of time allocated to the corporate art collection?

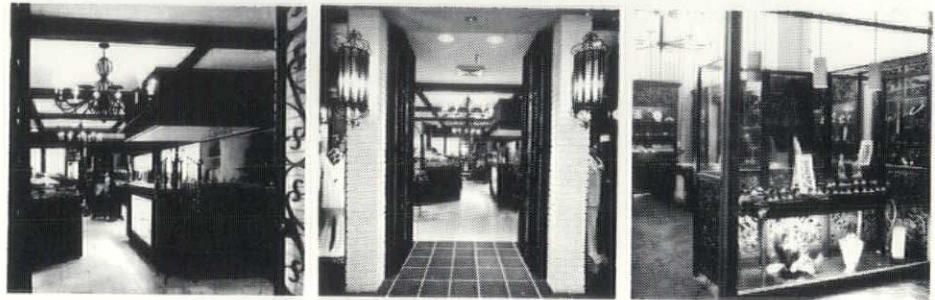
If it does not, it should contract with persons who do have those basic professional responsibilities as integral elements of their service.

Corporations recognize the value of specialists in professional endeavors and should recognize the possible detractors of their corporate art collection without meaningful advice. Corporate art programs should, therefore, be put in the hands of chosen interior designers, art consultants/agents, architects, and lastly, gallery owners and operators.

When a budget or appropriation for artwork is being considered, a direct correlation to corporate identity investment and construction costs should be heavily weighed. It is a hit-or-miss proposition to use "yardstick" or "standard formula" in determining how much should be spent for art in corporate or commercial facilities. Typical standards used today are 5 percent of the total construction cost of a new facility or \$500 per private office with a piece-by-piece appropriation for corridors and entries.

All in all, art is a critical device for making or breaking a comprehensive facility. It is the element that fuses overall colors, commands subtle or dynamic attention,

Continued on Page 22



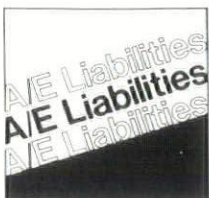
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Construction Review Services

WHAT HAPPENED

Among the services to be provided to the owner by a multidisciplinary design professional firm was to monitor the startup of certain equipment and machinery after completion of the project. The contract specifications called for the contractor to employ the field services of the various companies who manufactured the equipment that was installed. The field engineer assigned by the design professional (A/E) firm was extremely capable and experienced in the operation of the kind of equipment installed on the project.

The general contractor's superintendent was required by the specifications to coordinate the efforts of the startup personnel from each of the equipment manufacturing firms so that each piece of equipment would start in the proper sequence and not result in damage to other equipment. Unfortunately the contractor's superintendent on the project was neither experienced nor well qualified to coordinate the startup and asked the A/E firm's field engineer for his help in guiding the coordination effort.

In an effort to make a satisfactory result more certain, the field engineer agreed. He gave specific directions to each of the equipment manufacturer's startup personnel, advising them how and when to bring their equipment "on line." The field engineer in effect took over the contractor superintendent's duties. The startup was proceeding smoothly until the startup personnel misunderstood directions and attempted to start two large motors simultaneously. The electrical current demand caused a surge which the electrical equipment was unable to handle, and an explosion and fire occurred, caus-

ing considerable property damage to the project.

The equipment manufacturer blamed the A/E firm's field engineer, contending he had issued conflicting and ambiguous instructions to their personnel. The contractor refused to assume the cost of reconstruction and purchase of new equipment, claiming the A/E firm had assumed the contractor's duties and should bear the consequent liability. The owner paid the costs of repair and then made claim against the A/E firm under a prior agreement to arbitrate such disputes.

RESULT:

In subsequent arbitration proceedings, an award was granted compelling the A/E firm to reimburse the owner for his costs.

LESSON LEARNED

However tempting it may be to step in and "help" the contractor per-

form his contract duties, this is one easy way to be more harmful than helpful. The A/E firm is retained by the owner to provide professional advice and opinions *to the owner* in the form of drawings and specifications and other well defined ways of communication. In order to prevent confusion and misunderstanding, any supplemental information given to the contractor must be channeled to the contractor's superintendent. The contractor's superintendent is to take it from there. Do not take shortcuts.

The law is very clear that if one undertakes to perform one also assumes liability for misperformance. The A/E field representative would have avoided the resulting liability problem by refusing the superintendent's plea for assistance and requiring him to find the kind of help he needed elsewhere.

HA

Corporate Art

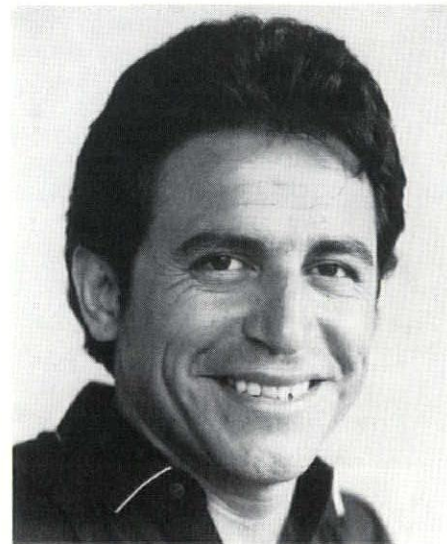
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invokes positive or negative interpretation, complements or states corporate attitude, and so forth.

As corporations affect our daily lives to the degree that they do, modern business has become aware of the responsibility they inherently have in elevating, or at least not offending, our visual sensitivities. The designers of corporate spaces have the same responsibility to both the art purchasers and those who are affected by the art.

To eliminate art is not the solution. The unsophisticated observer will be intimidated by the hard-

edged business atmosphere and the sophisticated observer will simply be bored. HA



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Model Homes

Continued from Page 15

project foremost in our office.

As soon as the framing for the homes was up, we had wallcover-

ing installers, painters, carpenters, and window treatment installers measure for the built-in units and amounts of materials needed to complete each area.

Jean returned to the Mainland to purchase accessories to complement the earlier design decisions. Our experience proved that the developer could save a considerable amount of money by purchasing in California. Any local buying, mostly in accessories, was done in the last month before the Anchorage opened.

Something to consider when doing model homes, especially in Hawaii, is that many prospective buyers have difficulty envisioning how livable a space is going to be for them unless there is something in the space which they can relate to, like furnishings. We noticed that people enjoyed the style differences in each of the models, and that it was easier for them to remember the features of a particular plan because of a specific treatment of that feature by the interior designer.

A model condominium at Dowsett Point, displayed during the Parade of Homes Expo, was encouraged by the real estate firm handling the project. Dowsett Point had been sold out for some time; however, nearing completion the model provided some interest for the re-sale market. In this situation a retail store, Kitta International Design, loaned its furniture for the model in exchange for the publicity and exposure.

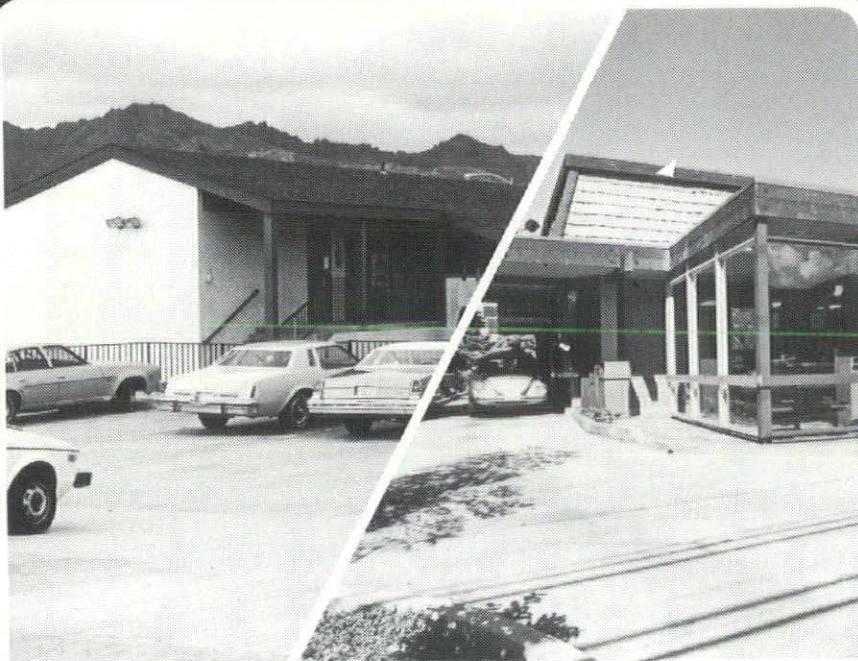
By comparison with the West Coast, where model homes and condominiums seem to an essential part of most developments, Hawaii's market has not always required a model to sell a project.

Carole Eichen, president of a California firm which specializes in model homes and apartment interior design and merchandising, reported in the recent issue of *Designer's West* that, "Model home design has won recognition as a virtually indispensable marketing tool for the home builder—as important as advertising, brochures, and yes, even the salesman."

"Superior design that achieves its goal of emotionally involving a prospect with the home is often termed the silent salesman. As a result, the interior design professional becomes part of the marketing team taking his or her place alongside the architect, landscape architect and advertising director."

The Hawaii market has its fluctuations and the future of real estate here may dictate that more complete models be provided to market a project before and during construction. If future homes are to be smaller, then good design will be even more important to show the prospective buyer that less space can be functional and livable for him. **FA**

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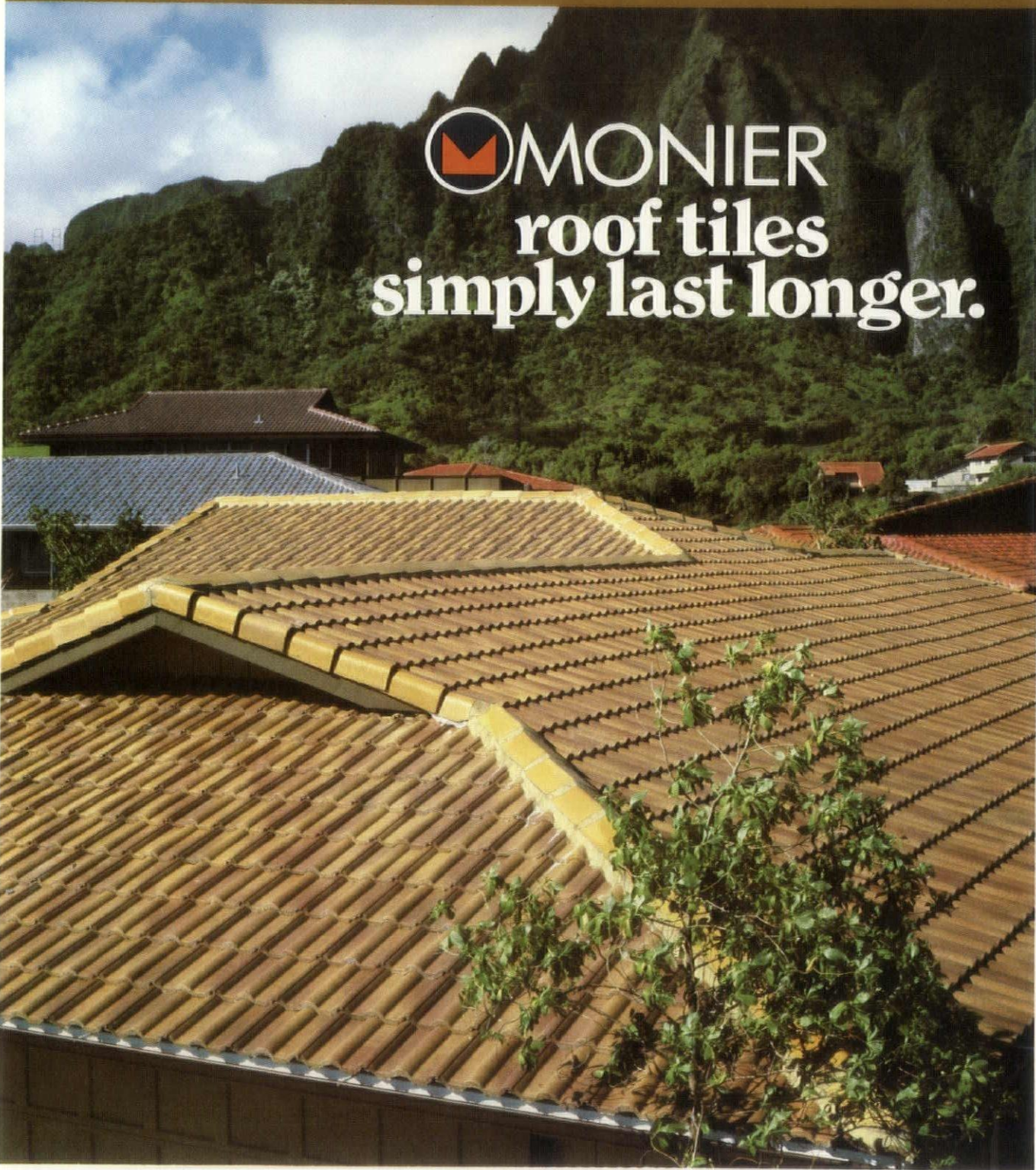
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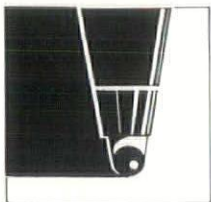
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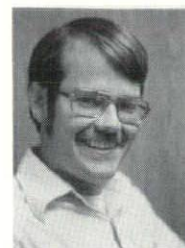
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Commentary

A Call to Eliminate The Ho Building

by CHARLES EHRHORN, AIA, Chairman,
Urban Design/Transportation Committee



Ehrhorn

The Urban Design/Transportation Committee of the Hawaii Society/-AIA is charged with examining land use proposals and transportation proposals emanating from the various departments of our local governments, with the goal of recommending to its executive committee and the membership of the HS/AIA positions of support, modification or rejection of any proposed regulations or legislation in these broad categories.

The Ho Building, which stands on the Ewa/mauka corner of King Street and Fort Street Mall is an issue not within the strict interpretation of the committee's charge, as outlined above.

However, this building demands

the attention of every citizen concerned with the appearance of Downtown Honolulu. As a result of the new, almost completed Liberty House, the Ho Building stands as an eyesore to our cityscape which should not be tolerated.

The design of the new Liberty House opens up pedestrian walkways on three street frontages, in conformance to current zoning regulations for setbacks. This opening-up of the visual and accessible space around the Liberty House is, however, totally negated by the physical obstruction of the Ho Building.

It is the understanding of the members of the Urban Design Committee that the Campbell Es-

tate and Amfac, owner of Liberty House, unsuccessfully tried to purchase the Ho Building in order to consolidate their property and proceed with the new building in a more responsible manner. The committee further understands that the City Council has approved funds for the condemnation of the Ho Building but the mayor has refused to act. And so the Ho Building remains—as an empty shell—a physical, ever-present blot upon our urban cityscape.

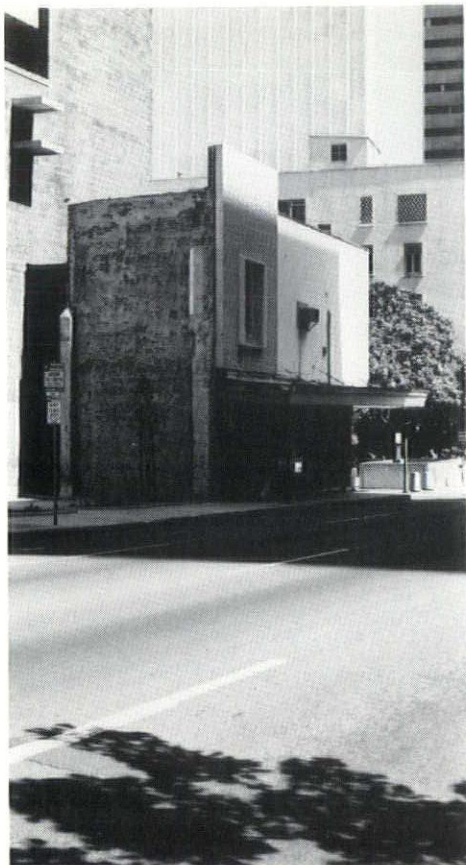
The Ho Building, by code, can remain "as is," a non-conforming building. It cannot be physically modified to any appreciable extent under the present zoning laws or it would forfeit its non-conforming but allowable status.

It is ironic that within the past three years we have witnessed another similar architectural and urban "blot," standing on the opposite side of the same downtown intersection. Pioneer Plaza's cosmetic treatment of the Servco building gave discerning eyes some relief. However, such a cosmetic solution is not feasible in the case of the Ho Building.

The Ho should be demolished: and it *can* be demolished if the City Council, the mayor, the public, and the business and professional communities will work together toward that common goal.

The citizens of Honolulu can be proud of the rebirth of an emerging revitalized downtown neighborhood. Renovation, reconstruction, and new construction, already built or in the planning stage, are creating a downtown environment that is an exciting place to visit, shop, and work.

The Ho Building contributes nothing to this positive change. Politics aside, we the people deserve better than what stands there at the corner of the mall, a mockery of sensible urban revitalization. HA



The Ho Building, as approached on King Street . . .



. . . and from a rear perspective.

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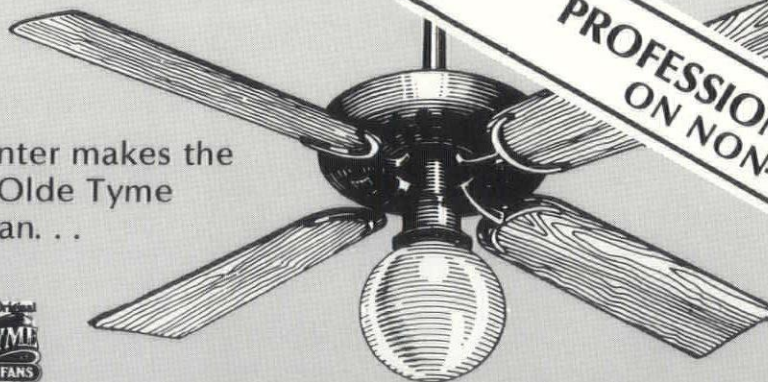
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Licensing

Continued from Page 11

ing with the prejudices and confusion in the marketplace should then be the job of the professional and his society by communicating to

the consumer regarding education, standards of practice and quality of service.

There are many architects who are skilled, sensitive practitioners of interior design and there are many interior design professionals, some trained in architectural programs and others not, who without being registered architects practice in the field of interior design with exemplary ability. This would clearly indicate that the issues being addressed here should be considered on an individual basis as opposed to being

determined by the possession of a license.

Now what about licensing? While the original examination of licensing for interior designers may have been prompted by the search for credibility it became quite clear that there are some very vital issues of consumer safety and welfare with which the interiors practitioner deals regularly. This will increasingly be the case as renovation and retrofit of existing buildings becomes more important. Licensing the interior designer then moves from the possible basis of seeking acknowledgement to one of life-safety issues. It can be no other way.

At the same time, this may become a moot issue. The political climate screams for less and less government control, heavily favoring deregulation. There is significant political activity in some areas of the country aimed at removing existing professional licensing requirements. Surely additional layers of governmental control with the added costs and delays are not in the interest of consumer or professional. The issue is hotly debated in the interior design community with as many valid reasons for, as there are against, pursuing licensing.

We may be on our own again, back to the concept of the comprehensive design team—bringing respective abilities and talents together to produce the ultimate project for the client. Obviously as we continue to clarify terms and dialogue, much of the hostility will clear away. We will even discover the fact that the two professions can support and enhance each other's creativity and profitability—which will allow us greater opportunities to improve our product for client and user. **HA**



Ryan

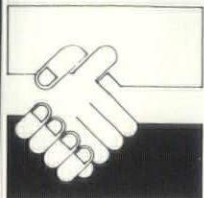
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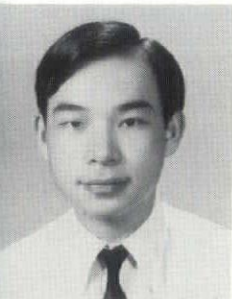
New Members



HAROLD T. KURISU; AIA Member; Team Pacific, Inc.; B.A. in Landscape Architecture, Michigan State College; B. Arch. University of Oklahoma. Spouse: Linda Eto. Children: Kord, 26; Kerry, 24; Kyle, 15. Hobbies: golf.



RONALD H. MAEDA; AIA Member; R.G. Wood & Associates; B.F.A. University of Hawaii. Spouse: Sharon. Hobbies: tennis and fishing.



CHARLES K.Y. CHAN; Associate Member; Sam Chang Architect & Associates, Inc.; B.F.A. in Architecture University of Hawaii. Spouse: Sandra Loo. Hobbies: photog-

raphy, music, carpentry, and cooking.

JACK WANG; Associate Member; Sam Chang Architect & Associates, Inc.; B.A. Taiwan College of Chinese Culture. Spouse: Anna C. Children: Jennifer, 4; Jackson, 5 months. Hobbies: stamp and coin collecting, drawing, and photography.

DEREK A. MAU; Professional Affiliate; Au, Smith Haworth & Associates; B.F.A., University of Hawaii. Spouse: Grace. Children: Christine K., 18 months. Hobbies:

animal illustration, pre-Columbian and oceanic art.

STEVEN D. WONG; AIA Member; Design Plus, Inc.; B.Arch, University of Hawaii. Spouse: Naomi M. Seu-Wong. Hobbies: reading, golf, tennis, Oriental art, curio collecting, horses.

ALAN K. HIROTA; AIA Member; EDW, Inc.; M. Arch., B.A., Syracuse University. Spouse: Norma. Children: Jessica, 1. Hobbies: running, scuba, guitar.

Continued on page 30

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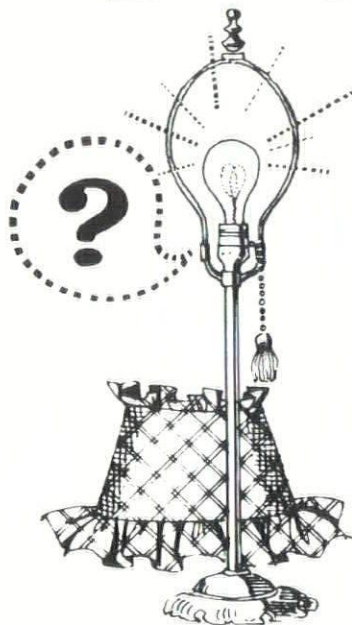
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New Members

Continued from Page 29

OLGA E. PETTERS; AIA Member; Lyon Associates, Inc.; B.Arch. University of Michigan. Hobbies: photography, travel, music.



EIVIN A. FALK; AIA Member; self-employed. Spouse: Lee. Hobbies: travel and photography.



ROBERT W. MUSGROVE; Associate Member; R.G. Wood & Associates; B. Arch. Illinois Institute of Technology. HA

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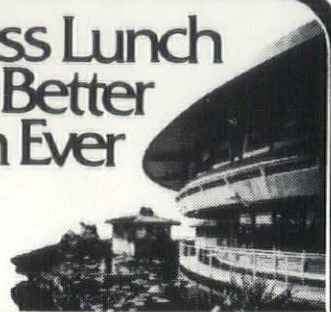


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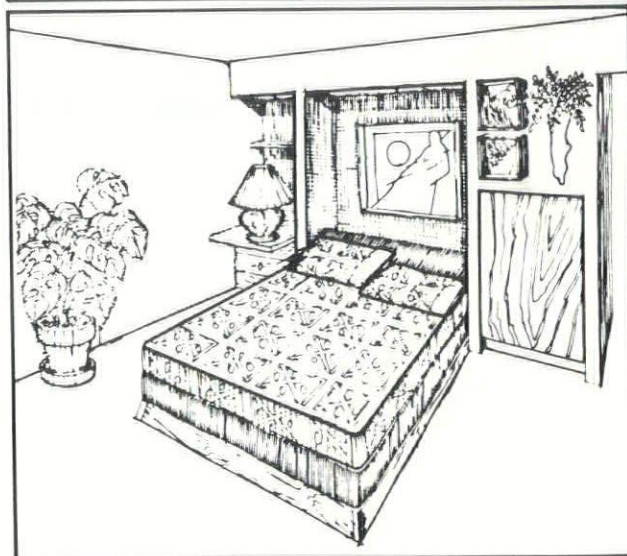
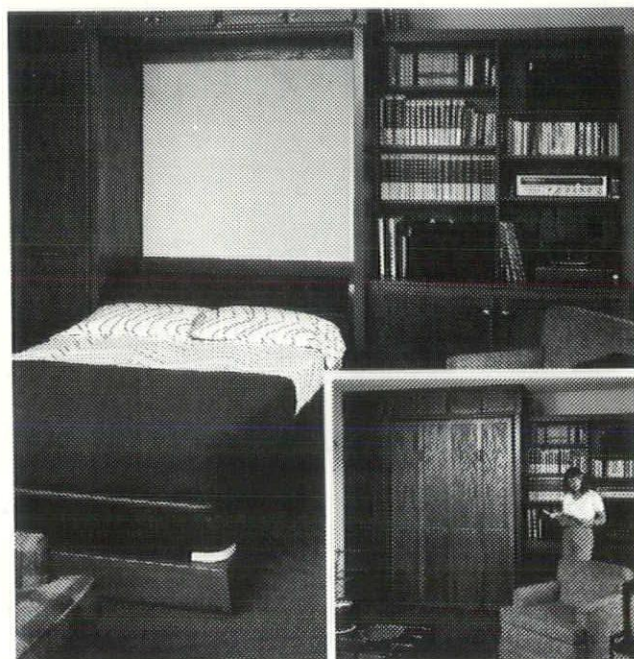
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