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HAWAII ARCHITECT

June, 1981

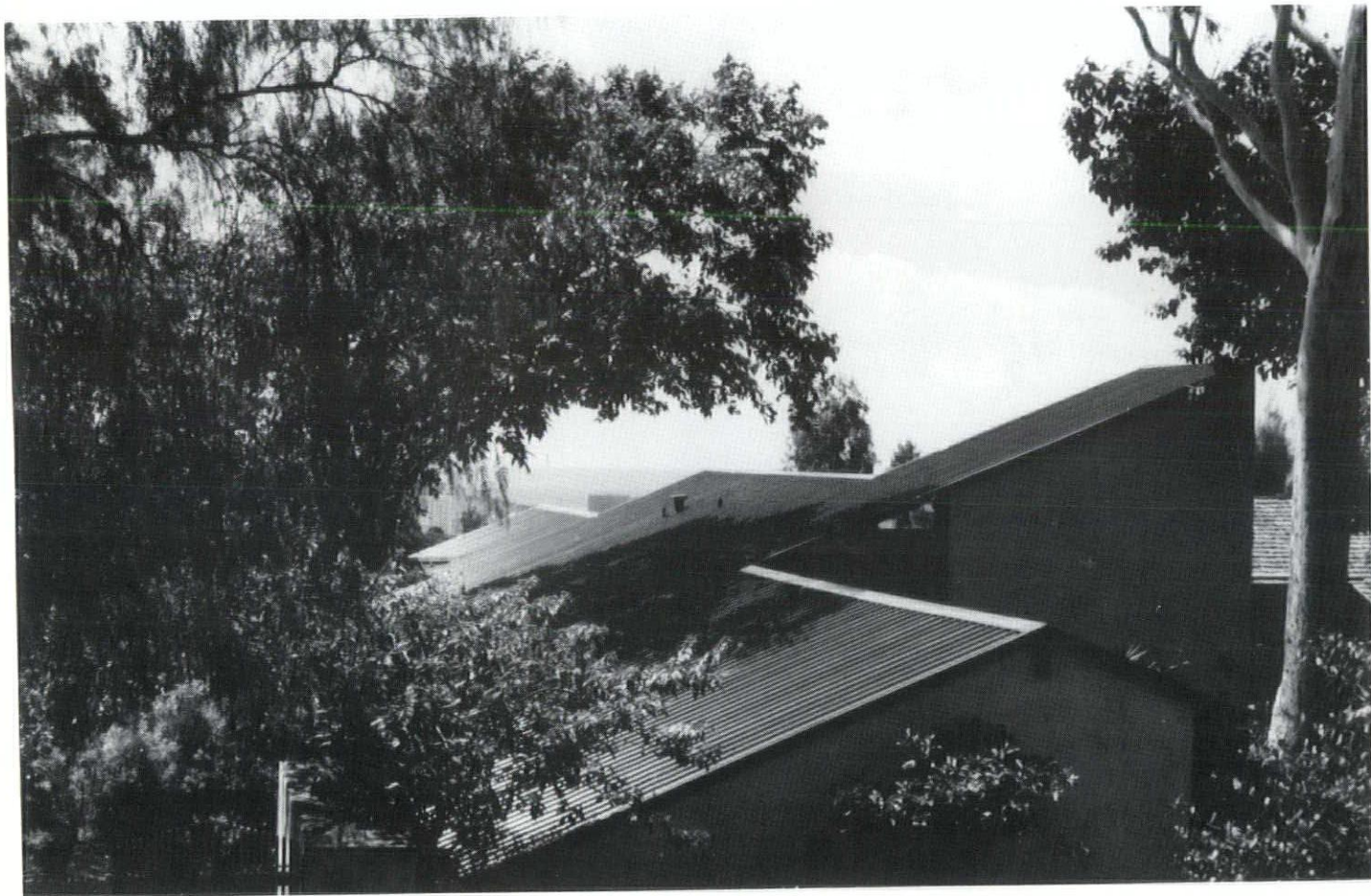
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Volume 10, No. 6

June, 1981

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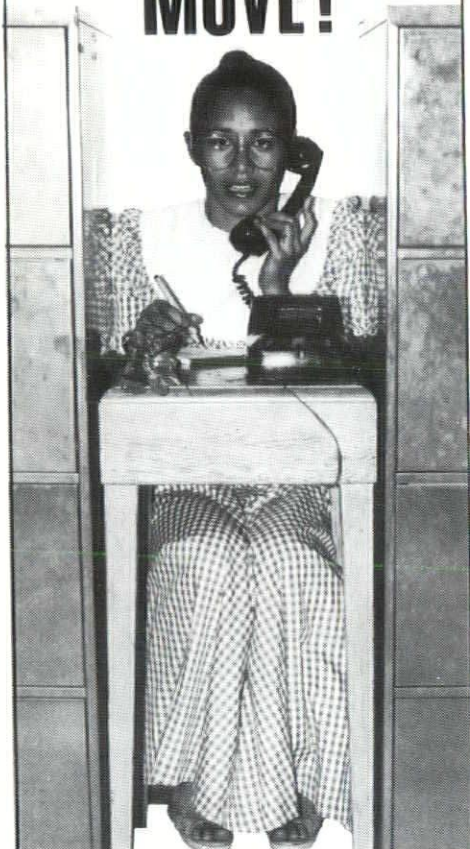
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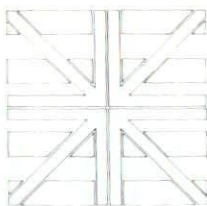
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Headlines

So Much By So Few

by DONALD D. CHAPMAN, AIA
President, Hawaii Society/AIA

In some ways it seems hard to believe that one-third of 1981 is already behind us, and yet in other ways I wonder how so much has been accomplished in so short a time — and in several cases, by so few. Here is a short, incomplete update:



Chapman

Bev and Vicki are almost ready to welcome you into our new HS/AIA office. They have been camping out in makeshift quarters for what must seem a lifetime to them. When everything is finally put together, we will have an informal bash to start it off on the right track. It is the sincere desire of those of us involved so far that the membership actively use the new facility for more than just AIA committee meetings. When you see the layout, I'm sure you will find a host of extended uses.

This month's "Ask Not What The HS/AIA Can Do For Me, But What I Can Do For The HS/AIA" award goes to the Legislative Committee headed by Maurice Yamasato, working with old hands Art Kohara, Dennis Toyomura, and a sister CECH taskforce under the direction of Rodney Yamamoto. Their incredible expenditure of time and effort has paid off for the design professional with the passage by both the Senate and the House of SB1681, based on the medical tort bill that has been so effective for doctors. The lien law bill we also pushed was held in committee, not killed, and I believe it has a strong chance for passage next year. It proves again that a small, dedicated group can be effective.

However, in my observation, even dedicated groups need a

catalyst, and for the HS/AIA this legislative session it was Dennis Toyomura. To the joint AIA/CECH committee members and especially to Dennis — mahalo for a job well done.

My next expression of thanks goes to Alan Holl for organizing and chairing the 1981 HS/AIA Honor Awards Program. This year's competition drew an amazing 57 entries, which must be a record, and from what several photographers said, the jury surely had no easy time. No one spends a hundred bucks to enter a competition if he does not think he has a chance of winning. This year's entries tell me a lot of good design is being done. Keep it up — both you and Hawaii will be the winner.

Attendance of our monthly meetings has continued to grow. Elmer Botsai's program on water infiltration last month drew a turn-away crowd for dinner. We have other excellent programs scheduled — and the company's great — so do make your reservations beforehand with Bev or Vicki.

The countdown until the 1982 National AIA Convention is upon us keeps ticking away. Between 15 and 20 members from our HS/AIA will be attending this year's National in Minneapolis May 17-21. We will all kokua in manning our promotional booth, and keep our eyes open for what to do and not to do in the running of a successful convention. While Chairman Jack Lipman and second-in-command Carol Sakata have the organizational end well under control, it still takes an old hand like Ernie Hara to cockroach all our promotional giveaways and entertainment for us. I have only one complaint — Ernie, why delegate me to hapai ten (10) cases (cases!) of ripe manua pineapple to Minneapolis? HA.

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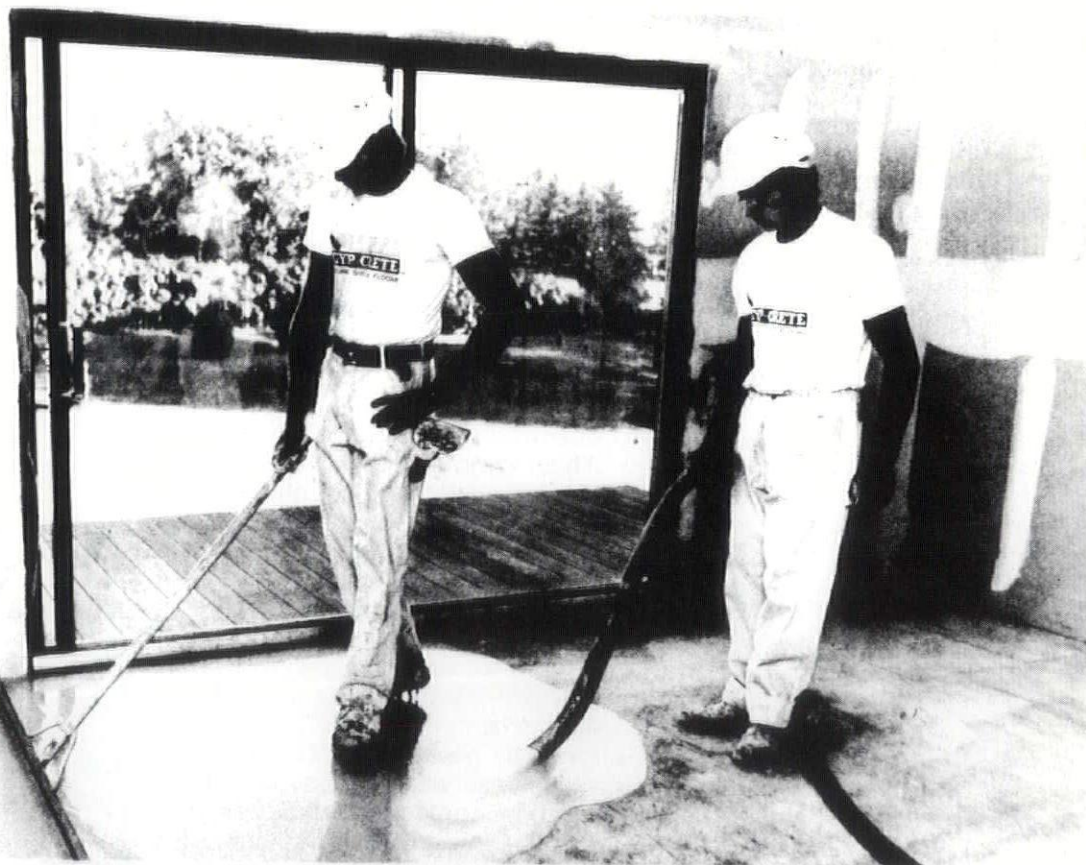
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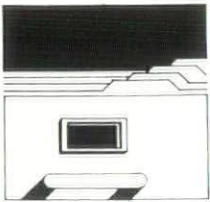
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Floor Coverings of The Pacific Basin

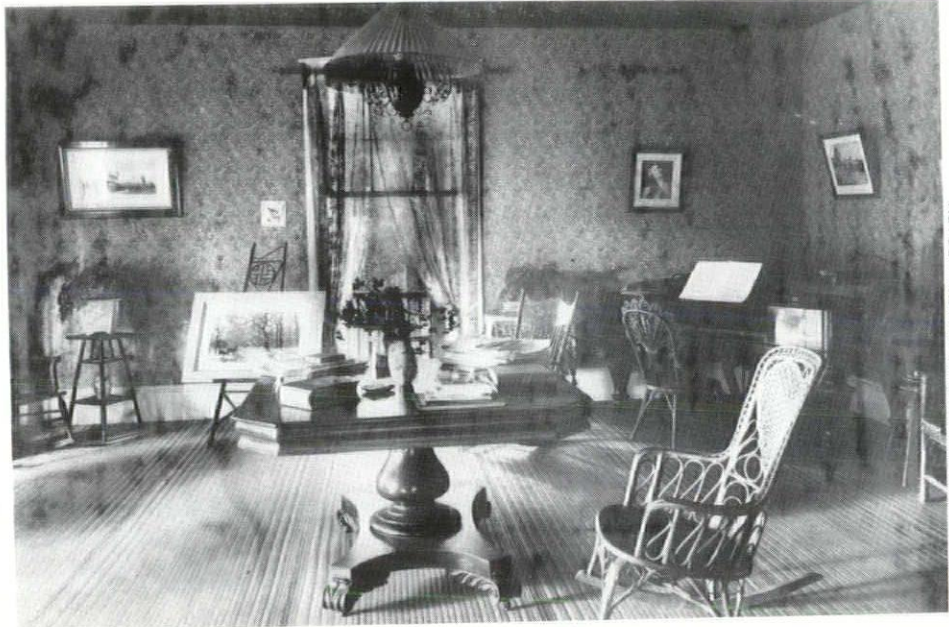
by CHARLES M. BLACK, ASID, IBD
and VANCE BORLAND, ASID

When discussing floor coverings of the Pacific Basin, one must keep in mind the tremendous variation in climate experienced by the different areas. It is also necessary to regard the subject in its proper historic perspective.

In precontact days, particularly in Hawaii, an earthen floor evolved into one covered with smooth pebbles. Woven mats were used basically as furniture for sitting, sleeping, and eating. I imagine most of us would find it difficult to sell this idea to even the most devotedly "island-oriented" client today. But it is easy enough to imagine a pebble floor being grouted for the first time, perhaps by clay, to keep the pebbles in place and to simplify maintenance. That might have led to the invention of ceramic tile or, as from Mexico, sun-baked clay to be used as tile in an area that did not have enough pebbles to do the job. We can picture someone deciding that a layer of wood over a stone floor would be warmer and quieter, only to have a well-to-do neighbor decide to have wood smoothed and polished and even ornamented by handwork or weaving.

Depending on climate, people would also use animal skins and then, as the ability developed, woven rugs, which became carpets and evolved into modern wall-to-wall carpeting, eliminating all need for craftsmanship underfoot in any form.

Costly craftsmanship is the current buzzword. We likely owe a debt of gratitude to architects, their innovations, and a building technology which provides in nearly all areas a sound subfloor which can handle either carpet, tile, wood or vinyl. This gives the prospective buyer an almost unlimited choice in his floor covering which now only has to be surfaced, as it is relieved of all structural demands. This has broadened the choice of every



Treasures of the East has made available from China a matting similar to the one found in the Bicknell house above, c. 1888.

client in every home, condominium, and office.

Parquet wood floors and ceramic tile is again gaining strong use not only for aesthetic and functional reasons but because it is affordable to even the middle class buyer.

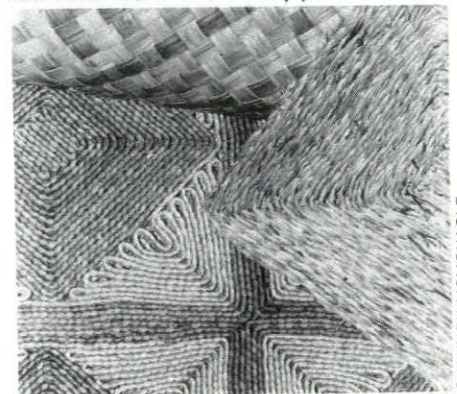
We in Hawaii are fortunate that we have a wide variety of materials to choose from. When we look at the subject, it is surprising how many of them are available from sources within our Pacific Basin. We would tend to categorize these in four basic areas: grass, woven, wood, and tile products.

Grass

Recently, while working with the Mission Houses Museum on the current restoration of the frame house, we came across a photograph of a room which was covered with Chinese matting and also found an original piece of this matting in their archives. This material, similar to the Japanese tatami but heavier in weave, was laid over newspaper which kept the breeze from coming through cracks in the floor boards. After

doing additional research, we found that Treasures of the East would be able to bring in from China a similar matting which will once again be installed in the old frame house.

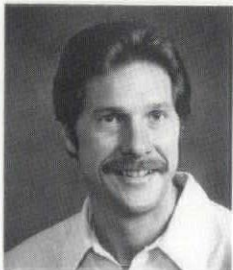
Probably the most reasonable of the grass mattings available today here in Hawaii is the double woven lauhala from the Philippines which



Lauhala matting and abaca squares available from the Philippines; sea-grass/corn maize woven carpeting from China.

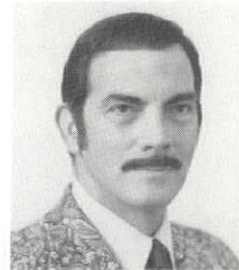
is available for about a dollar a square foot in 9 by 12, 8 by 10, 6 by

HAWAII ARCHITECT



Charles Black has practiced interior design in Honolulu for the past 25 years. Black was the founding president of Historic Hawai'i Foundation and sat on the board of the National Trust for Historic Preservation in Washington, D.C., for six years. His firm, Charles Black Associates, Inc., specializes in commercial design, with an associate office in San Francisco. Vance Borland, of Contract Commercial Interiors, Ltd., specializes in large residential and small commercial projects. Borland is a past president of ASID and has been an interior designer in Honolulu since 1960.

Black



Borland

9, 5 by 7, and 4 by 10-foot sizes. It is also possible to get similar matting from Tonga and Samoa, although it is generally slightly more expensive. Lauhala may be washed with clear water or a mild soap, left out in the sun to dry and laid on the floor when it is still warm. It will then flatten out and lay evenly on the floor.

The Philippines also produce another popular flooring made of hemp called abaca. This comes in squares of 12, 13 or 24 inches and is available for about \$1.35 per square foot. This very tough and durable material has been popular here in the Islands for many years.

Available from China are the seagrass/corn-maize woven carpets which are also done in a repeating square design similar to abaca. Corn-maize is a much whiter and shinier material than the abaca. The seagrass is similar but with a green tint to it. Although the seagrass/corn-maize material does not wear as well as the abaca, it does not shed and has a slightly more sophisticated look.

There is some experimentation being done with a fiber called rami, a by-product of the rattan industry, which is extremely durable and fairly inexpensive. It has already been used in the manufacture of some contract fabrics and is reportedly a relative of the material that was used for the Egyptian mummy cloths. We certainly look forward to this new product's arrival in our market.

Woods

Early missionary journals speak of the despair of not having available some of the materials such as pine and oak to be used for building and flooring. The only thing that was available was local koa wood and consequently, the missionaries longed for those materials they were most familiar with. Can you imagine, today, complaining be-

cause you could use only koa flooring?

Almost all types of wood flooring are currently available in the Hawaiian market, but we should speak of woods indigenous to our area. Koa wood grown on the Big Island is milled into planks here and also on the West Coast for our market.

Specialty flooring such as parquet patterns are milled on the Mainland out of koa logs and then returned for our consumption. This is also true of ohia, also grown on the Big Island. Ohia was perhaps the hardest of the woods traditionally used as a building material and is available today in limited quantities. We also find the keawe or mesquite, which is milled in Mexico and processed into parquet squares.

One of our most popular wooden floors is the Burmese teak from Singapore which is available in many styles and patterns. It is an excellent floor because teak contains a good deal of natural oil and when polished is low in maintenance. There are two special varieties of teak which come from the Philippines and Thailand: maka, which is a reddish brown wood similar to koa, and dang, which is a red wood.

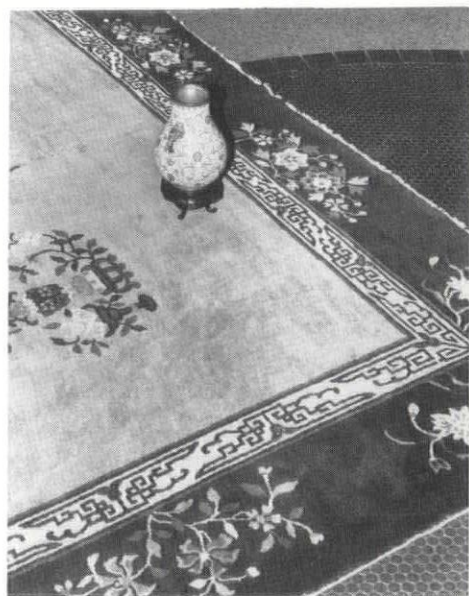
The beauty of the wood floor cannot be challenged, but there are many who consider wood difficult to care for. Perhaps this may just be a matter of understanding that the worst it will ever look is on the day it is installed. Bill Sanders of Sanders Trading Co. gives the analogy that it is like your grandmother's silver, which has its own special beauty because of all the small scratches from many years of polishing. So it is with a wood floor which reflects years of care and maintenance in its finish.

Today there are many processes where wood is pre-compressed or even impregnated with special

finishes to prevent major scratching in commercial areas. One such material available is Genuwood, which combines a thin veneer of actual wood with vinyl sheeting and fiberglass screen, sandwiched together with twenty mills of pure sheet vinyl. This produces a 1/8-inch-thick vinyl flooring that has the flexibility of vinyl but the actual beauty of the wood veneer used. Koa veneers are being sent from Hawaii to the Mainland for this process.

Woven Flooring

Early traders brought to the Hawaiian Islands beautiful hand-made wool and silk rugs from China, and we are today seeing a resurgence of interest in them. Prices have stabilized, and they are an excellent buy. It is the policy of the Chinese government to single-out large wholesalers who can supply us with Chinese carpets for the same price that an individual might pay for one in mainland China.

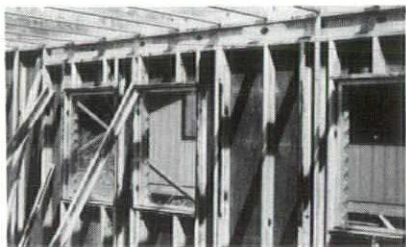


Semi-antique hand-woven wool carpet from China (Vischschoonmaker-Ossendryver Galleries).

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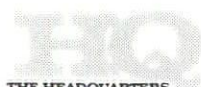
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Floor Coverings

variety of densities, textures, weaves and pile heights. Copies of these rugs are being made in Malaysia, Hong Kong, and Taipei, so a buyer should look for labels which read, "Made in Mainland China," with the city or district such as Tientsin, Hopei, or Peking, the weaving centers of mainland China.

Antique Chinese rugs are often available for the same price or less than a new rug. However, you will find that the pile height is thinner and you must be alert to look for mildew, rot, and worn or repaired spots in the rugs.

Wool rugs from Australia and New Zealand are available from several sources. The Feltex Co. is blending the New Zealand wool with 20 percent nylon, with a two to three week delivery, in patterned axminsters or plain broadloom textured weaves.

New Zealand is known as one of the finest areas in the world for the production of the long staple wool necessary for carpet manufacture. The carpets in our State Capitol building are a blend of New Zealand wools produced in Santa Monica, California, by Sallee Carpet Looms. Although wool is often thought of for use in cold climates, wool is a natural product that does very well in our high humidity. The fiber actually blooms and expands as it takes on moisture, and this adds to the luster of the carpet.

We have a unique factory in Honolulu which produces wool carpets of a blend of New Zealand wools from the south island. Harris Carpet Co. will produce custom area carpeting or broadloom carpeting up to 50 feet wide on heavy 10 oz. jute backing from India. They do their own chrome dyeing and spinning, and work with artists to produce custom designs for their area rugs. They are currently producing five new lobby rugs for the Kahala Hilton Hotel.

HAWAII ARCHITECT

Tile

In Hawaii's warm climate, hard surfaced flooring is appreciated for its beauty, design flexibility, and long life. We have a wide selection of materials to choose from, including a limited supply of real sun-baked Mexican tile. Although the popular import available to us is a high-fired durable substitute available from Central Pacific Supply, the traditional handmade tile has a fine natural look for our Hawaiian environment. It must be stained and sealed to complete its finishing process.

Also available are prefinished Mexican tiles which produce a similar look without the time-consuming and labor-intensive finishing process necessary to duplicate the original Mexican look.

Without going into great explanation of the hundreds of tiles available to us from the U.S. West Coast, Japan, and Australia, it is important to mention a few of the newer products which are now being shown. Marble tile from the Philippines can be seen in the newly remodeled Liberty House, where they have used more than 10,000 square feet of this beautiful material.

We are also receiving some new glazed tile from the Philippines as they begin to expand their marketing programs.

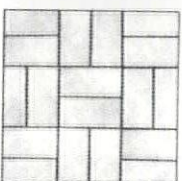
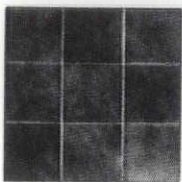
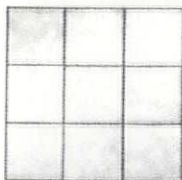
Japan is experimenting with new rolled-on glaze tile instead of the traditional sprayed finish which we see in most ceramic tile, as well as dust-pressed paver which is mostly used on exterior surfaces but gives us a 0.5 percent absorption factor and an excellent coefficient of friction against slipping, which is important in our wet climate.

A concrete tile called Cal-Ga-rete is now being manufactured in the Island of Hawaii. This is a poured and molded product which simulates the finish of slate, Mexi-

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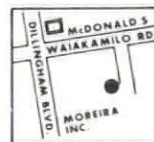
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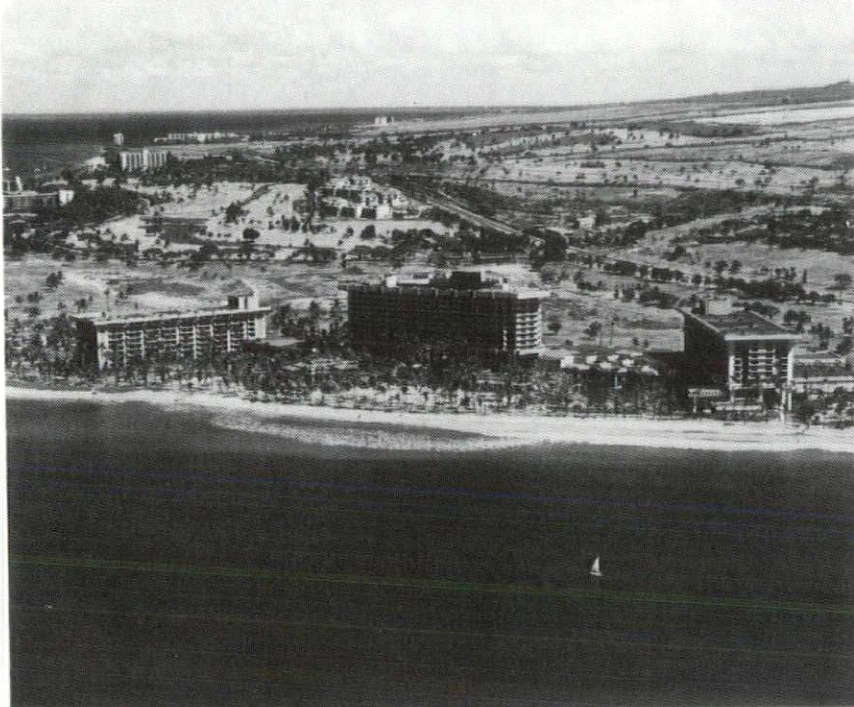


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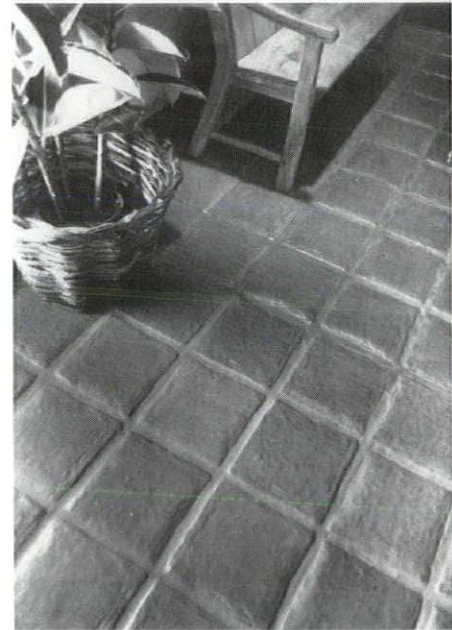
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It is interesting to note that of all the products manufactured throughout the Pacific Basin and available to us, very few are of synthetic materials. The natural look and the natural material is the designer's first choice when considering the floor, which is the building point that starts each design project. HA

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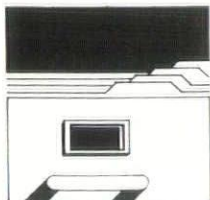
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Index

On a Scale of 0-225

by ED GREGORY
Wallpapers, Inc.

Architects and designers should contact their wallcovering supplier prior to material selections, specifications, and building permit applications to make sure the wall-covering they would like to use has an acceptable fire rating.

Wallcoverings are tested for fire ratings in strict compliance with the following requirements: ASTM-E84-70 (American Society of Testing Materials), NFPA-255 (National Fire Protection Agency), UI-223 (Underwriters Laboratories), ANSI-2.5 (American National Standards Institute), and UBC-42-1 (Uniform Building Code).

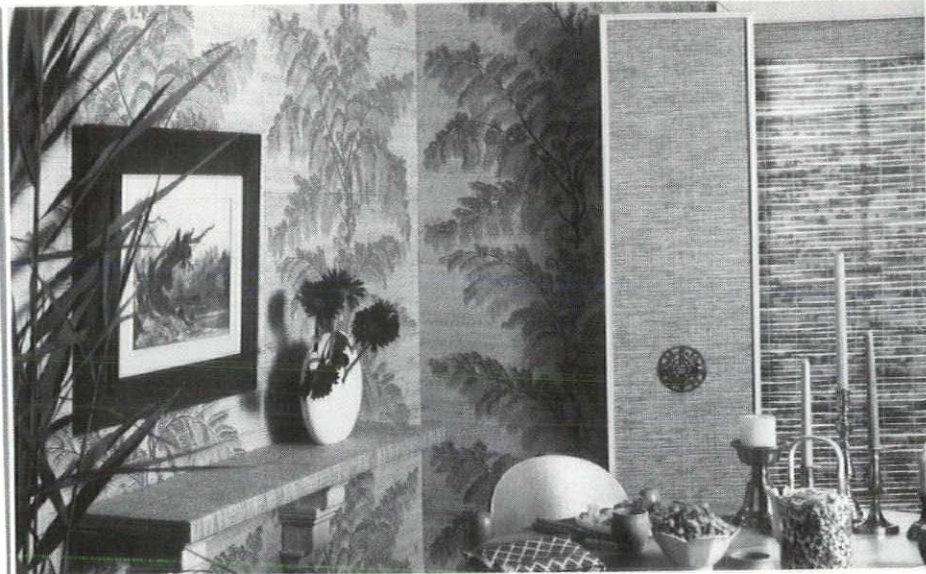
The test used to obtain results from which a rating is calculated is called the Standard Method of Test of Surface Building Characteristics of Building Materials (ASTM-E84), more commonly known as the 25-foot tunnel test. It is also used to determine the amount of fuel that the test materials contribute to a fire, and provides a measure of smoke density.

The flame spread rating of a material indicates the relative rate at which flame will spread over the surface of the material, as compared with flame spread on asbestos-cement board (rated 0) and red oak (rated 100). Most codes classify flame spread ratings as follows:

CLASS	TUNNEL TEST READING
I or A	0-25
II or B	26-75
III or C	76-225

The above ranges of flame spread ratings are recommended for commercial construction. Class A (0-25) flame spread is required in hazardous and critical areas of a building; for example, in common passageways, lobbies, exits, and rooms of public assembly.

There are several laboratories that perform the 25-foot tunnel test, such as Underwriters Laboratories, Factory Mutual, South West Re-



Imari woven wall coverings, manufactured by Wallpapers Inc., are Class A fire-rated (0-25).

search, and U.S. Testing Co., Inc. The Honolulu Building Department will honor only Underwriters Laboratories and Factory Mutual, yet all other states honor each of the previously mentioned testing companies.

Products tested at South West or U.S. Testing Co. will receive flame-spread compliance approval in Hawaii only when the research recommendation file in the Building Department is met (Bulletin #BP1 Rev. 2-78 Material and Method Approval Procedure). This can be a simple procedure, providing you get the actual test documents on the product from your supplier prior to applying for a building permit.

Wallcovering will also qualify under the Uniform Building Code, Chapter 42, Section 4201-03, Fire Restrictive Standards for fire protection of interior walls and ceiling finishes. Material must be less than .036-inch in thickness cemented to the surface of walls or ceilings if these materials have a flame spread characteristic no greater than paper of this thickness cemented to a non-combustible

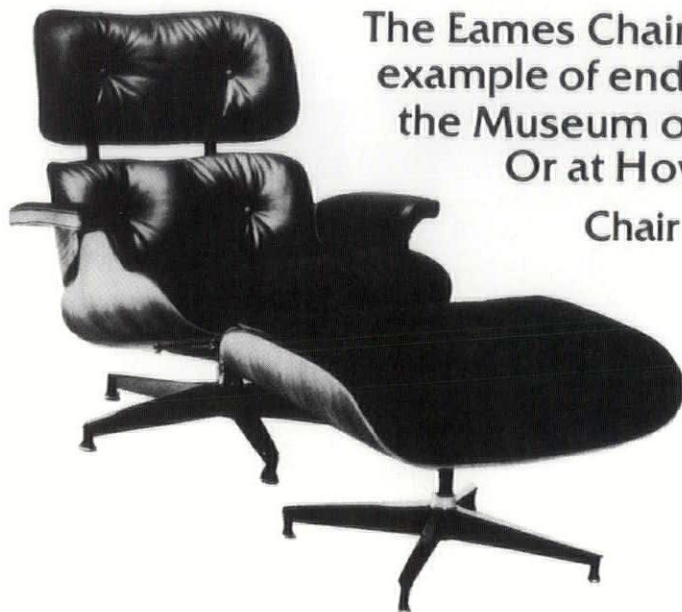
backing. (Hawaii's requirement is .025-inch in thickness.)

Another method to meet fire code requirements is to have the wallcovering flame-proofed if there is no fire rating available. Chemicals have been developed which are applied by a spray method or dipping method. California Flame Proofing Co. is an example of where this procedure can be accomplished. Test samples are recommended and test documents are provided by the company.

New designer-oriented products for commercial use with a Class A rating include prints on paper-backed vinyls, foils, mylars, corks and murals. Grass cloths, string, heavy hemp and linens also have a Class A fire rating for commercial use.

Wallcovering manufacturers have gone to great expense to have their products fire-rated, and this information is printed in their sample books. Over 90 percent of all wallcoverings have fire ratings of Class A (0-25). Suppliers have test documents on their wallcoverings and this information is available upon request. HA

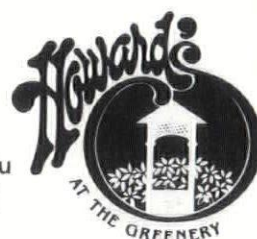
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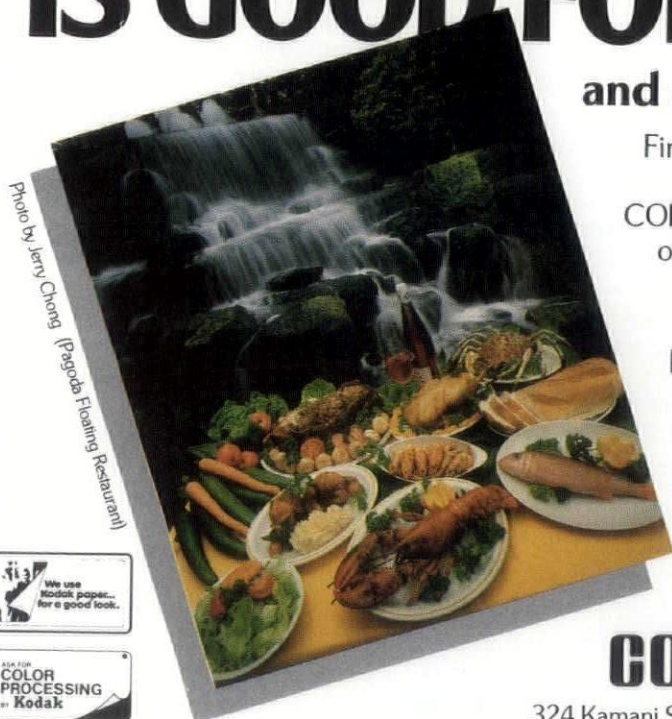
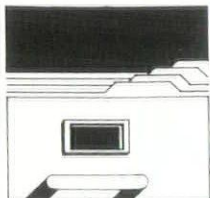


Photo by Jerry Cheng (Papa's Hawaiian Restaurant)





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One Man's Ceiling Is Another Man's Floor

by JACK ADAMS, ASID
Adams Design, Inc.

You enter a restaurant, a hotel lobby or a meeting room buzzing with activity. You see color, movement, lighting, and — the ceiling. Your first and most lasting impression of a space might be its ceiling, if it's worth noticing at all. But, unfortunately, since the introduction of the 2x4 acoustic grid most ceilings are not worth noticing and certainly not worth remembering.

What can be done with a ceiling? Its most significant contribution is usually that of supporting the lighting and air conditioning systems and providing an acoustic barrier. It can go beyond these functional parameters, however, and provide a sense of dignity, strength, warmth, intimacy, flamboyancy — in short, the impact and character of the room.

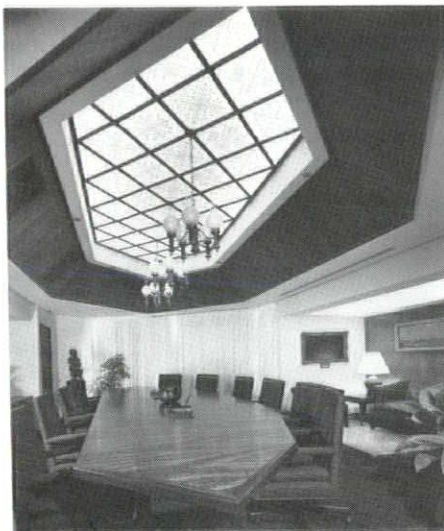
How can this be done? Basically, by paying at least as much attention to the ceiling as to the walls. If the walls can receive wallcovering, molding, paint accent, murals, mirrors, drapery — why not the ceiling?

How do you set about to design the ceiling?

The first thing to consider is the limitations of the space you are given to design. Identify the limits imposed by beams, air ducts, plumbing, or other physical dimensions that are fixed. But don't give up any potential height unless it truly is not practical to clear the space for your use.

The next thing to establish is the function of the floor space. Lay out the furniture or equipment to be used in the room. This tells you where the lights must go to be efficient and where the air conditioning would best be located.

Now consider the character of the room you have been asked to achieve. For instance, is a restaurant to be Hawaiian, nautical, French, or contemporary? This tells you what vocabulary of design is appropriate.



AUGIE SALBOSA PHOTOGRAPHY



JIM CAMPBELL



Bottom left: Bistro at Diamond Head, main dining room. Mirrored ceiling with mahogany frame in foreground; hand-painted panels to the rear. **Top left:** Board room at executive offices of InterIsland Resorts, Ltd., Waikiki Trade Center. The ceiling features Hawaiian quilt patterns silk-screened onto frosted glass. **Above:** The Grand Salon, a private dining room at Bistro at Diamond Head, has an arched, fabric-covered ceiling that merges with drapery.

The fourth thing to consider is what pattern and harmony of order and design is suggested by the first three guidelines. Analyzing with these limitations and directions, the look of the ceiling should be evolving. It is now time to consider the limits of the budget. The important thing is to apportion the ceiling at least as much of your budget as goes to walls and floors so that the final design will look balanced and well-integrated.

If money limits you to a "building standard" grid ceiling, then at least paint that ceiling to include it in the color scheme of the room.

Rather than the standard 2x4 ceiling, consider gypboard ceilings in some areas. These can provide shape and geometry as well as

opening up the possibility of using wall covering on the ceiling. Take this a step further and add wood molding, mock beams, and accent trim. Consider mirrors to add a new dimension. If money allows, painting murals directly on the ceiling can create a spectacular effect.

Another possibility is the illuminated ceiling or skylighted effect. Portions of the ceiling can be backlit and feature a work of art such as etched or leaded glass.

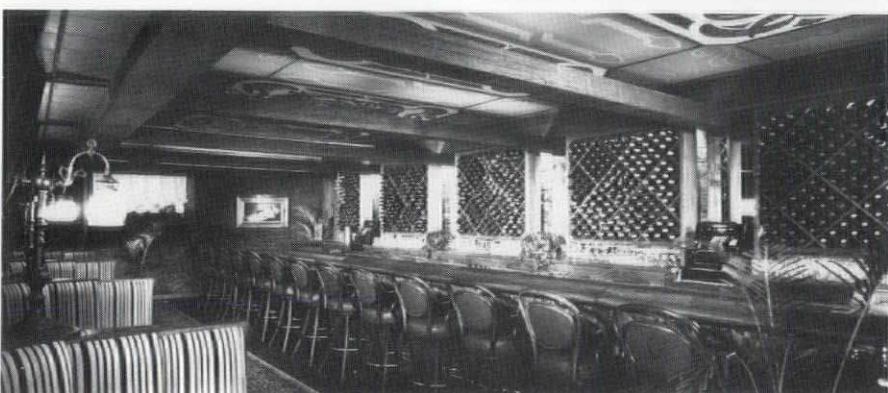
These and many other possibilities are available to the designer. The important thing is to give the ceiling its due. Make a room complete, designed from "top to bottom," and you will find your design better balanced and more satisfying to the client, the public, and yourself. **FA**



AUGIE SALBOSA PHOTOGRAPHY



JIM CAMPBELL



JIM CAMPBELL

Bottom left: Bistro at Diamond Head bar features a hand-painted ceiling with indirect lighting. Top left: Reception area at InterIsland Resorts Ltd., with an illuminated skylight built into the ceiling. Above: Bistro at Diamond Head reception area features an illuminated etched mirror ceiling with mahogany frame.

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White Oak,
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CANTERBURY Pattern
Unfinished - paper-faced

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4 equal alternating squares
with diagonal center slats

Select & Better

Red Oak,
White Oak,
Walnut

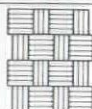


RHOMBS Pattern
Unfinished - paper-faced

Hexagonal Shape
5/16" x 15-1/8" x 15-1/8"
12 equal Rhomboids

Select & Better

Red Oak, White
Oak, Walnut



BASKET WEAVE Pattern
Unfinished - paper-faced

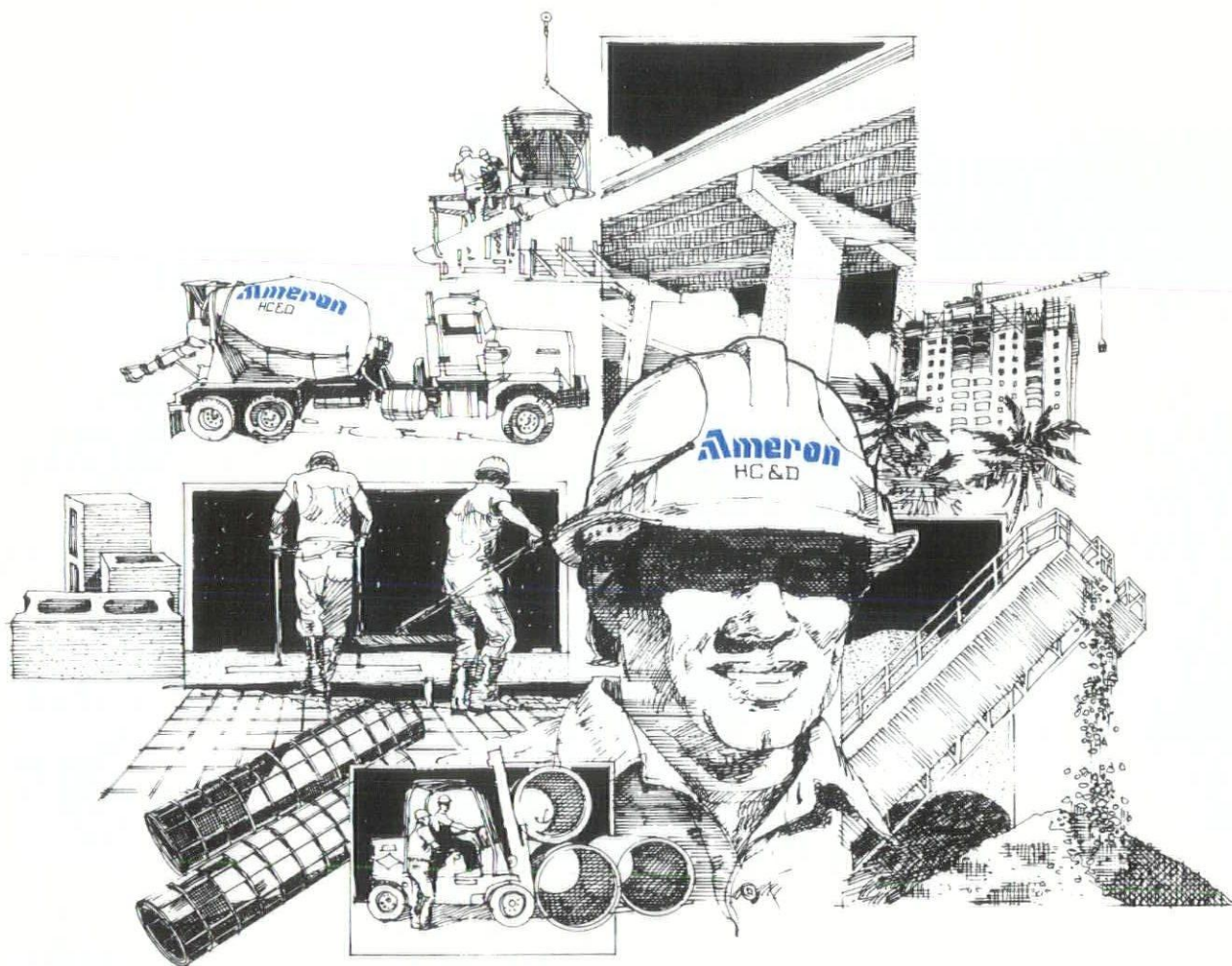
5/16" x 15-1/5" x 19"
4 runs of 3 slats and
5 slats alternating

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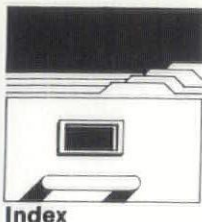
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Three Dimensional Design

by KARREN BAROZZI, ASID
Design Environments

One of the most crucial services of the interior designer is specifying, or the selection of interior materials. Many costly errors can occur if a product visually conflicts with surrounding materials, violates the function in some way, or is difficult to maintain. The interior designer must combine expertise in the three dimensions of design, materials, and situations in order to properly specify each interior product. A well-specified product is represented where these three dimensions overlap.

Design Dimension

This area of expertise comes from understanding how the different elements of design affect the aesthetics, character, use, and maintenance of the specified material. Color, pattern, and texture of the materials are of particular importance.

Color affects psychological feeling, light reflection, and maintenance of the material. Cool blues and greens may be selected to counteract the hot afternoon sun of a non-air-conditioned space. Middle value earth tones like light browns, medium rusts, and ochres are generally easiest to maintain, camouflaging soil and lint. Designers often test actual color samples in the environment to see which ones perform the best.

Patterns of a material may ease maintenance problems by hiding spills and traffic paths. Color and pattern styles are constantly changing; it may be wise to select neutral colors like white, cream, tan, or grey for materials that have a long life, like ceramic tile.

Heavy texture on surfaces may hide scratches but collect dust and require more time to clean, while shiny surfaces show scratches and fingerprints.

Materials Dimension

It is essential that the interior designer acquires a thorough knowledge of the material itself, its

uses and limitations. New products are continually being put on the market. Designers are flooded with new product information through professional magazines, dealers and manufacturers' representatives, and professional trade shows such as Neocon, West Week, and ASID conferences.

The economy of a material involves several things: initial costs, replacement costs, installation and maintenance costs. Many libraries, classrooms, hospitals, clinics, and stores now use carpet instead of vinyl asbestos tile for long-term savings. Carpet adds more luxury, sound absorption, and comfort to the space. Its high initial cost and more frequent replacement costs are offset by the high maintenance cost of vinyl asbestos tile. Carpet requires only vacuuming, spot removing, and occasional cleaning while vinyl asbestos tile requires additional labor in mopping, waxing, and buffing.

Situational Dimension

The situational dimension encompasses both the environment in which the design project exists and the client's specific functional and character needs. Be-

cause of intense sun, salt air, humidity, and openness to outdoor elements, many products specified on the Mainland may not hold up in Hawaii. For example, Herculon, a polypropylene fiber having a low melting point, may rapidly disintegrate in the sun.

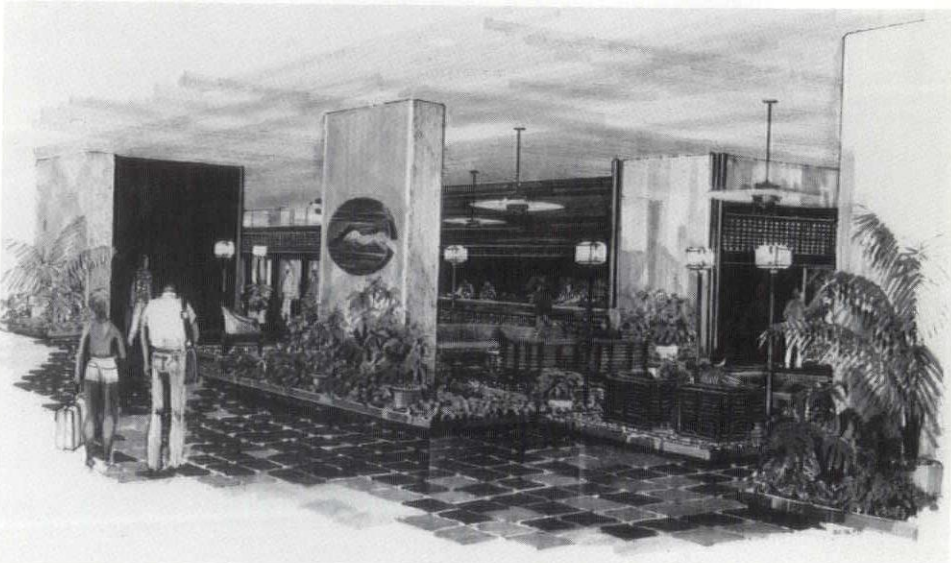
A particular design situation such as a hotel lobby, dental office, restaurant, store, or private office will affect which materials are specified. The interior designer must take care and time to program the client's needs, analyzing the function of space, traffic, wear, type of users, and any other special needs.

Two case studies of the author's interior design projects demonstrate how these three dimensions come together in a specific situation.

Mandarin Condominium Hotel, Waikiki

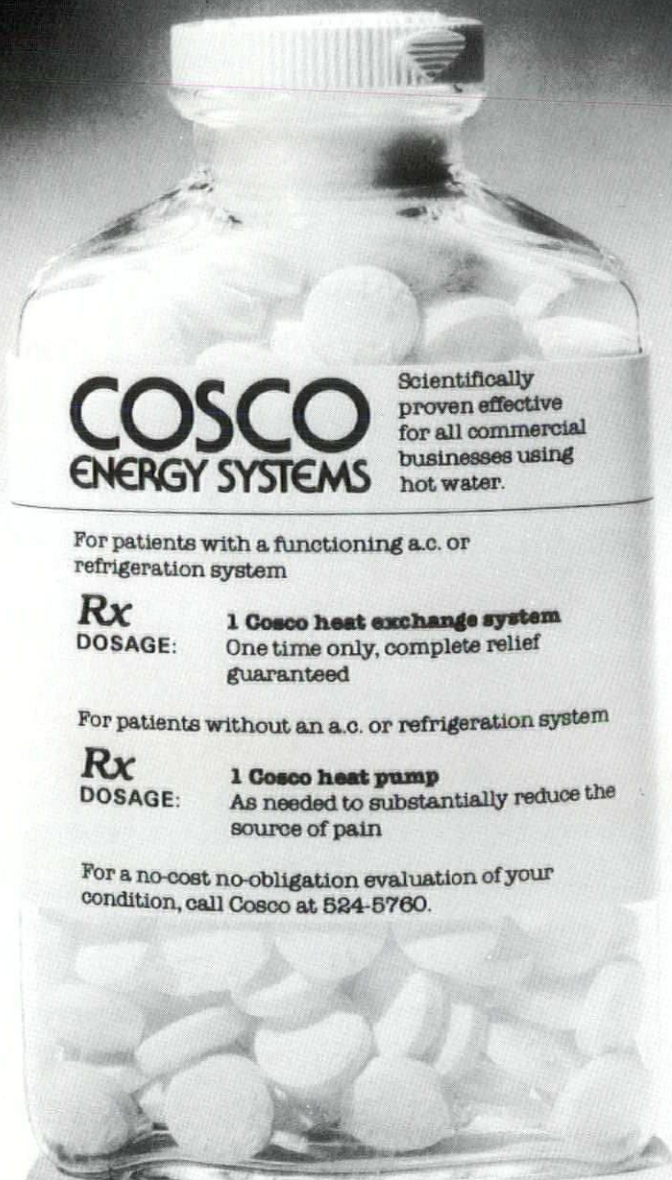
The soon-to-be-constructed condo-hotel will reflect a flavor of the Orient within a tropical setting. The following includes a brief description of the materials specified and their intended use.

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porte-cochere area with the high traffic areas inside the lobby. Oriental rugs by Couristan define the lounge areas, some of which are on raised platforms. The walnut stained panelcarve front desk design and the backlighted fascia grilles, by Forms and Surfaces, further enhance the Oriental feeling. This feeling is also reflected in a suspended coffered panel ceiling by Entol.

Brown Jordon rattan furniture in a tobacco finish was selected for Hawaii's humid climate, providing a casual atmosphere.

Instead of hot, sticky vinyl upholstery, 100 percent spun rayon fabric by Berger with a Scotch-garded finish, provides comfort and ease of maintenance. Colors of wine and blue in upholstery and suede vinyl wallcovering add richness and drama while complementing the walnut stained woods and natural concrete finish of the architecture.

Hunter ceiling fans add romance to the un-air-conditioned open lobby. Lighting from lamp posts enhance the romantic feeling. The setting is completed with an abundance of plants accented by bronze mirrors and low voltage up-lighting.

OB/GYN Straub Clinic

The Obstetrics and Gynecology Department at Straub Clinic presented the need to be more separated, but not totally isolated from, a busy elevator lobby and corridor space. The challenge was to integrate the separating element with the existing architecture of an older structure. A semi-open divider of rounded columns and redwood planters accomplished the goal. The columns were given a heavy plaster texture and painted a cream color to match the existing walls.

Unity was achieved with a Heibert modular furniture system in natural oak. The system offered comfort, ease of getting up (im-

HAWAII ARCHITECT



STANLEIGH WONG

OB/GYN Straub Clinic

portant for pregnant women), and compact size. A tightly woven nylon fabric with a Scotchgard finish offered aesthetics, comfort, and ease of maintenance. Colors of rust, copper, blue, and cream add a warm, comfortable feeling enhanced by a custom weaving by Val Krohn and subdued lighting from ceramic lamps by Affiliated Craftsman.

Wood blade Hunter ceiling fans replaced unattractive wall-mounted oscillating fans. The small patterned geometric carpet by Trend Carpet was selected to camouflage soil and traffic paths. The interior was completed with an up-to-date image reflected in the silk-screened graphics on clear Plexiglas designed by the author. **HA**



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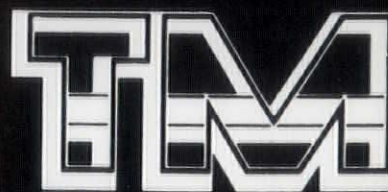
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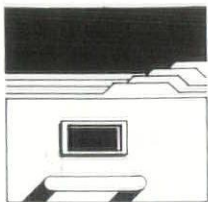
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Index

Marble and Bronze in Interior Spaces

by MICHAEL J. DUCAR, ASID
Director of Interior Design
Media Five, Ltd.

The concerns of today's sophisticated clients are with quality, craftsmanship, and durability. When re-evaluating classical materials such as marble and bronze, one sees the potential for creative new statements and applications. These "museum" materials can be reapplied and adapted to commercial, retail, and private uses, providing their characteristics and maintenance requirements are fully understood.

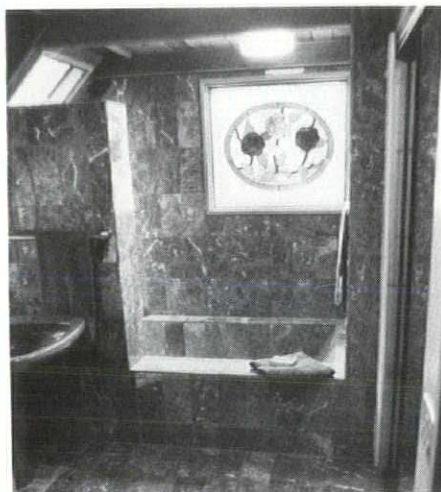
Marble

Marble is a hard, dense limestone which appeared 350 million years ago and was created by sedimentary remains of shell and marine animals compacted into hard stony masses. A metamorphosis of this material crystalized the minerals into calcite and dolomite. When cut into slab pieces and polished, colors and fossils appear as surface veining patterns.

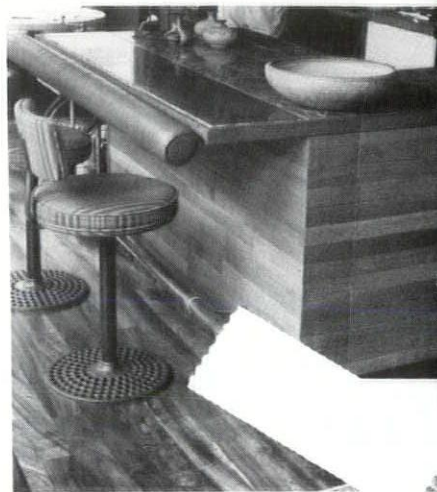
Historically, the material has been used as a basis for sculptures and architectural details. The Greeks used marble in buildings such as the Parthenon on the Acropolis in Athens. The Romans copied the Greeks' building technique and applied this classical material in great spaces such as St. Peter's Cathedral and the Colosseum. An early example of marble application in the U.S. can be seen in the Eric Custom House in Washington, D.C., dated 1836.

Today we see a re-emergence of its use in interior spaces specifically for flooring, wainscoting, counter tops, bathroom and shower areas. Understanding some of the properties of this material leads to an enduring quality in its application.

Marble, like all limestone, is corroded by water and acid. The presence of atmospheric impurities such as sulphur dioxide and carbon dioxide result in a rapid loss of the marble polish particularly in exterior uses.



STANLEIGH WONG



Pagliuso residence. At left, master bath with custom-formed, polished marble tub/shower, walls and floor. At right, bronze and marble dining counter with bronze foot rest.

The Marble Institute of America has graded marbles into four classifications:

- a—soundest marble — exterior application able to withstand load bearing;
- b—intermediate — dense texture;
- c—medium to soft — interesting color range; and
- d—most colorful yet most fragile of marble groups.

Most marbles have a density of 172 pounds per cubic foot and a high compressive ratio but low tensile strength. The selection guide indicates which marbles are best suited to particular uses (see Figure 1). A good deal of marble comes from quarries in the British Isles, Belgium, France, Germany, Italy, Greece and the U.S. In the South Pacific, the Philippine Islands are a source of this material.

Colors range from snow white, grey, black, red, yellow, pink, green and buff. This is due in large part to the base materials in the marble (hematite, serpentine, fossiliferous and metal oxides). These materials are striated in crystalline form which gives the marble surface a three-dimensional effect.

Marble can be finished in the following ways: polished, honed, sand-rubbed, abraded, axed, bush-hammered, sand-blasted, sawn, tooled, and rock-faced. Most of the finishes could be used for any application; however, it is strongly recommended not to use polished marble flooring because of its tendency to mar and be unsafe in wet conditions. In installation, the marble should be butted together and is usually done with 1/16-inch-wide joint. Where marble floors meet marble walls, the walls should rest on the original finished floor with the floor abutting the face of the wall.

Marble tiles are set in the following manner: cement float, thin-set or mastic adhered. It is suggested that non-staining waterproof cement, adhesive, and grout be used with a top sealer added to prevent moisture absorption.

Maintenance and cleaning of marble with waxes, cleansers, or trade preparations are unnecessary. Detergents, soaps, abrasive cleaners, ammonia, acid-base products or alkaline salts such as sodium carbonate, sodium bicarbonate and sodium phosphate should never be applied. Only

non-yellowing colorless sealer such as "dress marble" should be used. A wax sealer brings out the characteristics of the marble, as well as adding an extra layer of protection.

Salts are absorbed into the face of the marble crystallizing and occupying a larger volume. When dried out, they will cause swelling and eventual disintegration of the face. A recommended "neutral" cleaner is tetrasodium pyrophosphate.

For difficult stains, a dry mix cleanser can be mixed with hot water to make a poultice and spread over the stained area. It should be left in this damp condition for 48 hours and then removed with clear water. This will draw out any localized stains. If one needs to refinish a small area of dulled marble, abrasive bricks or coated apers are available.

Retail prices based on local installation, including marble, range from \$30 to \$60 per square foot.

Bronze

Bronze, the oldest alloy known to man, is historically dated at 3000 B.C. and thought to have originated in an area in Mesopotamia. The Egyptians were familiar with its use as utensils, implements, and armor although the Greeks excelled in its application in sculpture. The Romans copied the sculptural works and extended its architectural adaption. Today, many fine examples remain such as the Gaiberta doors at the Baptistry in Florence.

Bronze is an alloy of copper and tin, and this alloy is resistive to corrosion. Left to weather, it will acquire a brown or green patina. This film protects and retards corrosion. The combination and ratio of copper to tin results in a degree of hardness of bronze which is resistive to wear and atmospheric

conditions. When polished, it has a high brilliance and luster.

The overriding concern of using bronze is its maintenance and oxidization. These can be overcome by the application of new finishes and the acceptance of its characteristic patina.

Recommended coatings such as a clear lacquer should be applied to surfaces that are handled and touched frequently, and on areas where high luster is not required the material could be satin-finished and oiled. Natural body oils and acids can leave stains on any

unfinished or unsealed bronze.

To refinish or polish bronze, a combination of fine steel wool and commercial grade polish cleaner may be used to bring the metal to a high luster. A final coating of clear lacquer from an aerosol container is recommended to seal the finish.

The material has truly stood the test of time and its application as a classic material in the home makes it readily adaptable. Its subtle color and warm glow adds a degree of brilliance and luster to the space whether in a prefabricated, standard, or custom installation. **HA**

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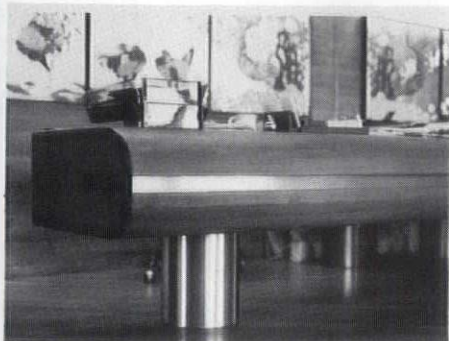
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STANLEIGH WONG

Custom desk with polished bronze base and satin bronze reveal, Stark executive office.



Planning & Zoning

Streamlining the Planning Process

by Councilman GEORGE AKAHANE
Chairman, Planning and Zoning Committee

The 1973 Revised Charter of the City and County of Honolulu (RCH) separated the function of the Planning Department into two areas: General Planning and Land Utilization. This appeared necessary at the time to focus the Department of General Planning's (DGP) effort on producing the General Plan (GP) and Development Plans (DPs), while assigning the Department of Land Utilization (DLU) to the day-to-day handling of rezoning and subdivision application processing.

Now after eight years, the wisdom of this decision may be questionable. Not only did the division of the department fail to speed up the process of drafting the GP and DPs, but it may have unnecessarily prolonged application processes that must now go through two separate departments in succession.

The charter requirement that the director of land utilization "shall consult with the chief planning officer on proposed zoning or sub-

division" has so far been ineffective. Traditionally, the evaluation of applications for rezoning, subdivision and shoreline management permits are based on zoning code, subdivision regulations, and shoreline management ordinance, without strong orientation toward implementation of goals and policies of GP. Conversely, the isolation of DGP from the practical current planning issues may be partially responsible for preparation of GP and DPs without full awareness of physical and fiscal limitations that may have resulted in establishing unattainable goals and objectives, leading to future community-wide frustration and dissatisfaction with the planning process.

Another charter requirement that has not produced a measurable advantage is that "the chief planning officer shall, prior to the submission of the executive program and budget to the council, review the executive operating and capital program and budget for conform-

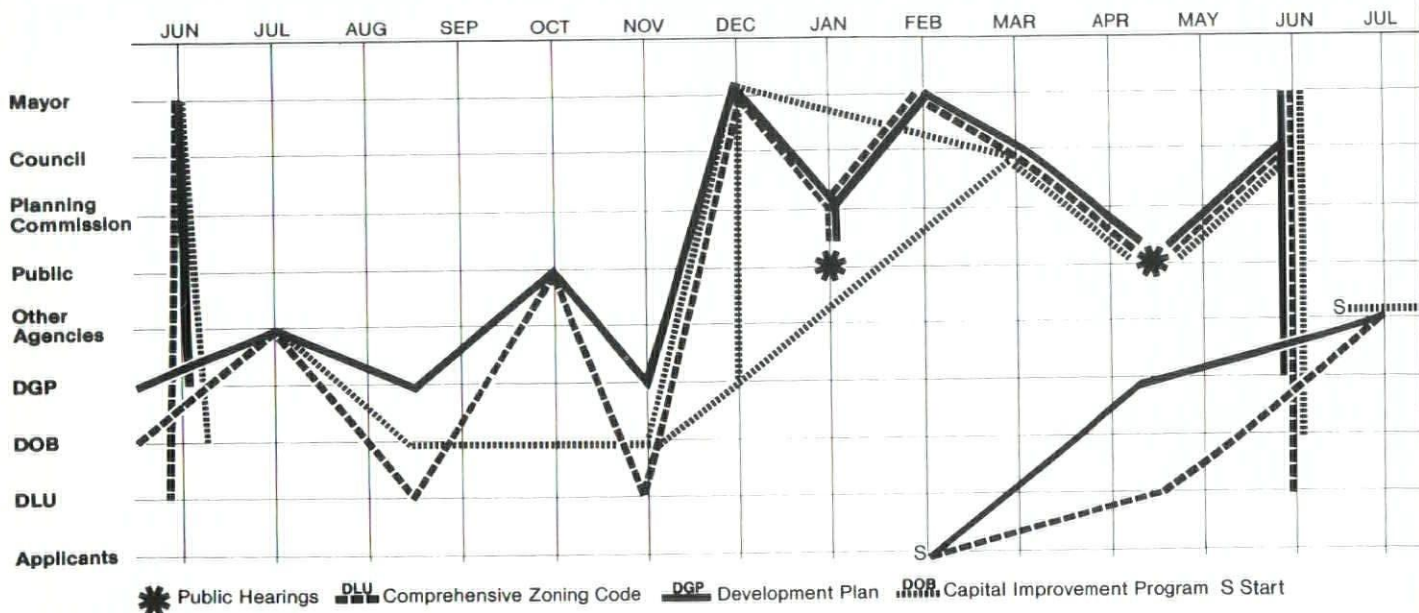
ance to the purposes of the general plan and development plans and make a written report of his findings to the mayor and the council."

This written report in the past has not been more than a page, endorsing the executive and capital program budget as prepared by the Department of Budget (DOB). Often, the list of capital improvement program (CIP) priorities are based on spontaneous reaction to individual communities' demand or on responding to emergencies, rather than on achieving long-term community goals and objectives envisioned by the General Plan.

The Charter Commission in 1972 observed that "the basic processes of budgeting and planning are similar" and "the allocations of the basic resources of the City need not be parallel processes but part of same goal oriented process by which City policies and programs are formulated."

The new general plan for Hono-

This chart demonstrates that the processing of CZC and DP amendments and the CIP follow similar steps and could be consolidated under a single Growth Management Department.





Akahane

u was adopted in 1977, and development plans are in final stages review and evaluation by the Council. From now on the role of the GP will be to recommend amendments to the GP, once every five years, and to the DPs, annually. The amendments to the GP would be primarily based on the changes in the circumstances under which the 1977 GP goals and objectives

could require combining the three existing departments of DGP, DLU, and DOB into a single Growth Management Department.

are formulated. They may also be based on changes in our attitudes and lifestyles. The DP amendments would mainly consist of changes necessary to incrementally implement the GP goals and objectives. Clearly, the task of updating and implementing the community goals and objectives lies with three city departments: DGP, DLU, and DOB. Unless there is a close and serious coordination of efforts among these departments, the community planning goals and objectives will not be attained in a consistent and systematic manner.

It is important that a strong commitment to systematic planning is made in the future. It would require combining the three existing departments of DGP, DLU and DOB into a single Growth Management Department. Under such arrangement, public review, evaluation and amendment of DPs would be synchronized with the CIP and re-zoning decisions. It would be prudent for the new Charter Commission to seriously consider this proposal in its deliberations. HA

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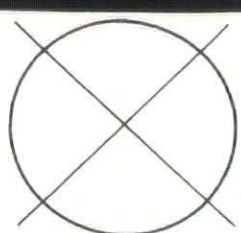


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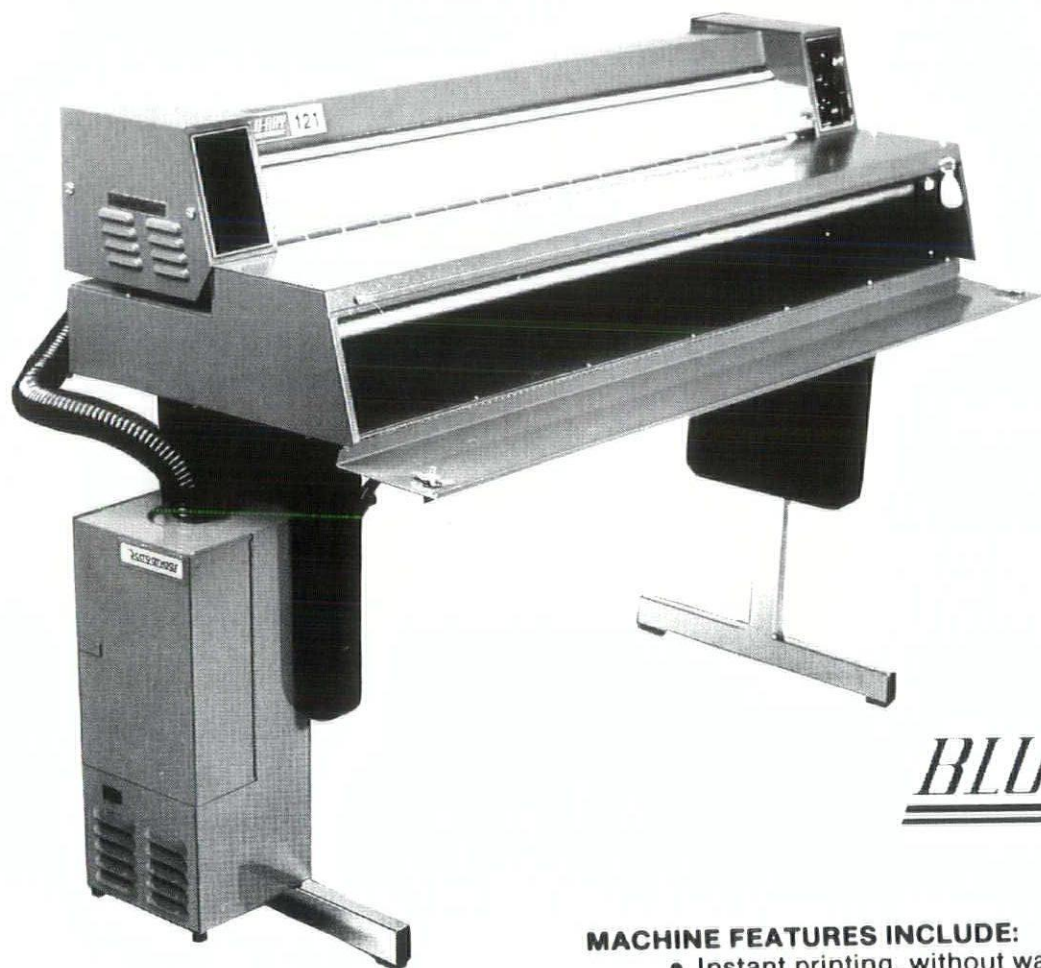
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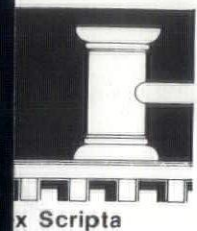
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Tort Action Bill Passes!

by MAURICE H. YAMASATO, AIA
Chairman, 1981 HS/AIA Legislative Committee



x Scripta

the very last hours of the Eleventh State Legislature, SB1681 passed both the House of Representatives and Senate.

Numerous hours spent by each member and advisers of the AIA Legislative Committee accomplished a milestone for architects and engineers in Hawaii this year. The members who spent countless hours attending sessions, making telephone calls, writing letters, testifying, and the rest were: Art Kohara, AIA; Dennis Irie, AIA; Dick Kotake, AIA; Doug Sonoda, AIA; Stan Gima, AIA; Dennis Toyomura, AIA, adviser; Ernest Hara, FAIA, adviser; and Maurice Yamasato, AIA, chairman. Before getting into the gist of this year's committee involvement, acknowledgement must be given to our counterpart — the engineers. Their organization, Consulting Engineers Council of Hawaii (CECH), worked very closely with HS/AIA. We worked together as a family (having breakfasts together every week!) to outline the measures needed to be brought to the legislators' attention. Without the cohesive force of the engineers and architects, the bills introduced would have been just a mental exercise and not a reality.

The individuals that formed the core of the CECH committee were: George Nishimura, Rodney Yamamoto, Joyce Haupt, Ed Hultgren, and Yuki Matsumoto.

The joint committee initially met on January 12, 1981 and agreed to concentrate its efforts on three major bills. These were the design professional conciliation panel (SB1681), the bill relating to mechanic's and materialman's lien, and unlicensed activity exemption.

Design Professional Conciliation Panel

SB1681, entitled "A Bill For An Act Relating To Tort Actions," is awaiting the signature of Governor George R. Ariyoshi, for it to be-

come enacted into law. SB1681 passed the Senate by a 20-3 vote margin and passed the House unanimously.

The purpose of this bill is to establish a design professional conciliation panel and procedures for claims filed against architects, professional engineers, or surveyors. In any action for damages, the complaining individual shall file a claim with the panel prior to going to court.

The panel shall consist of three persons. Each design professional conciliation panel shall consist of one chairperson selected from among persons who are familiar with and experienced in tort claims settlement process, one attorney licensed to practice in the courts of the state and experienced in trial practice, and one architect, engineer, or surveyor licensed to practice in the state.

The architect, engineer, or sur-

veyor shall be appointed by the chairperson from a list of not less than 35 design professionals submitted annually by the Board of Registration of professional engineers, architects, and surveyors.

According to the report by the Senate and House Conference Committee, this bill would be beneficial in terms of "detering frivolous and costly suits, thereby assuring that only reasonable and meritorious claims are brought to the Court's attention."

This bill should also have a positive effect on our professional liability insurance premiums.

To have all members in our profession be aware of this important legislation and to make it work effectively, the HS/AIA Legislative Committee and CECH have tentatively scheduled a joint meeting on July 7, 1981. Joyce Haupt

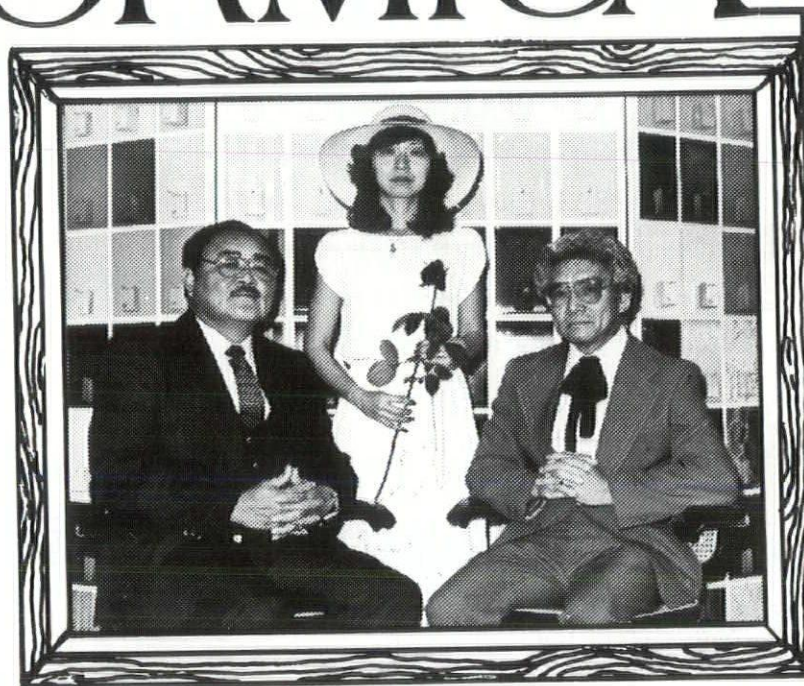
HS/AIA Legislative Committee, clockwise from bottom left: Art Kohara, Dennis Irie, Dick Kotake, Dennis Toyomura, Ernest Hara, Maurice Yamasato, and Doug Sonoda. (Not present: Stan Gima).



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Bill Passes!

will be handling the details.

Bill Relating To Mechanic's and Materialman's Lien

This bill is held up in committee at the present time.

Unlicensed Activity Exemption

Last year, the 10th State Legislature passed a bill that would require any unlicensed work at residences to be recorded with the Bureau of Conveyances. This would give recordation to home owners for work done by unlicensed persons.

The intent of this year's bill is to extend the noting and recording of unlicensed activity to include other work in respect to any privately owned or privately controlled building or structure where the estimated work is in excess of \$5,000.

This bill is held in the House Consumer Protection Committee at present.

The AIA Legislative Committee found this year's legislative accomplishments highly rewarding, mainly because the considerable amount of time spent by the committee, HS/AIA President Dr. Chapman, and the CECH task force resulted in a bill that would benefit all engineers and architects in Hawaii.

Our state legislators have been open-minded and receptive to the concepts of our bills. We wish to express our sincere appreciation to those legislators who enacted SB1681 to become the first in the nation in establishing a design professional conciliatory panel.

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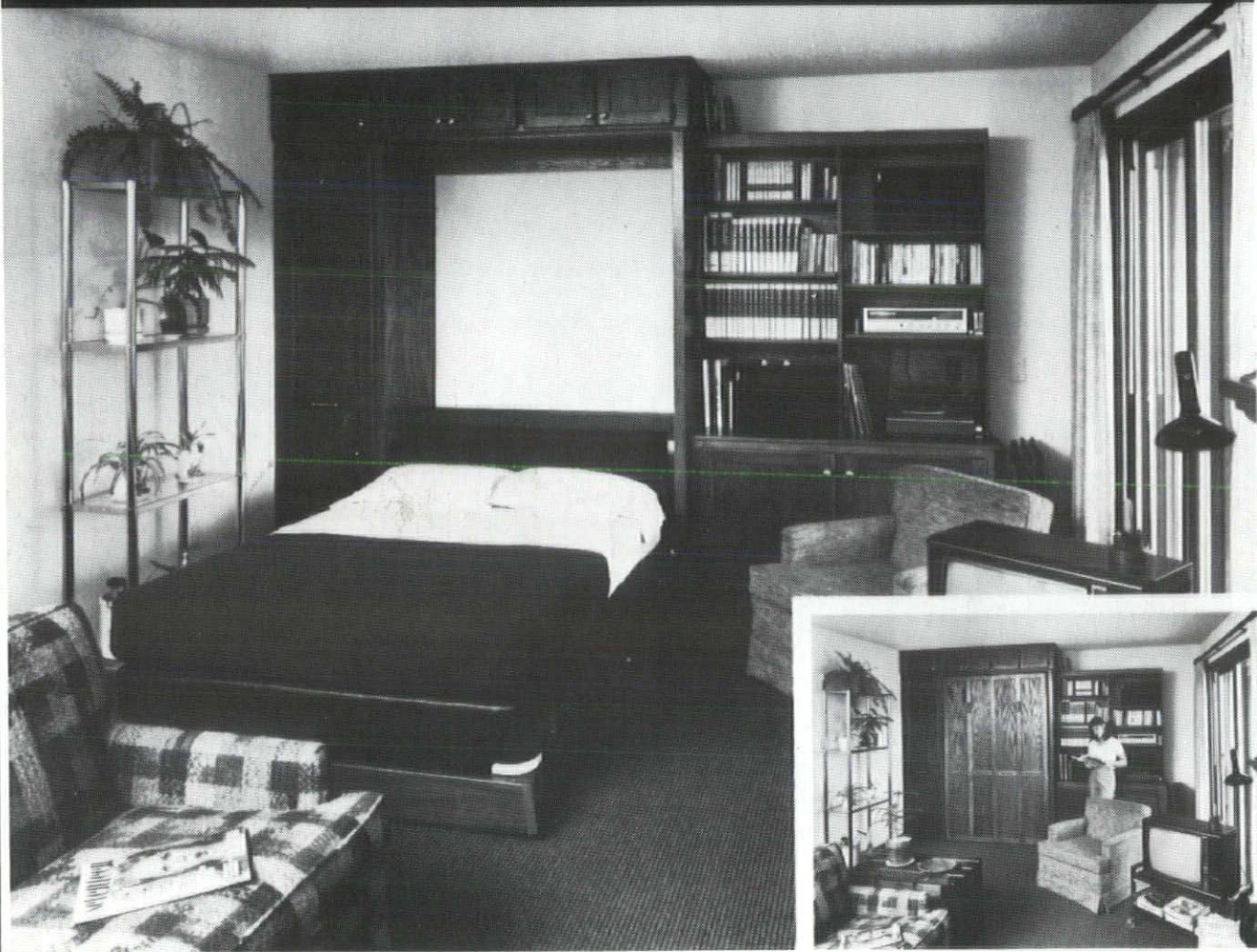
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