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of the  
hawaii  
society/  
american  
institute  
of  
architects

HA

# HAWAII ARCHITECT

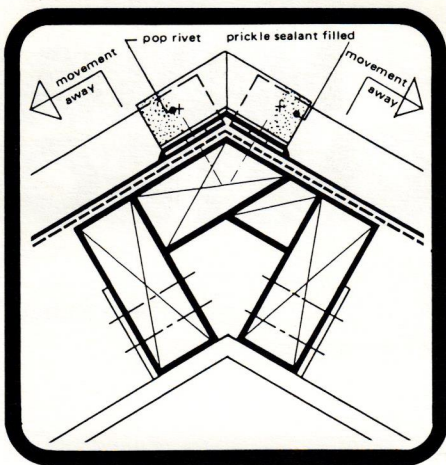
November, 1983



## 1983 HS/AIA State Convention







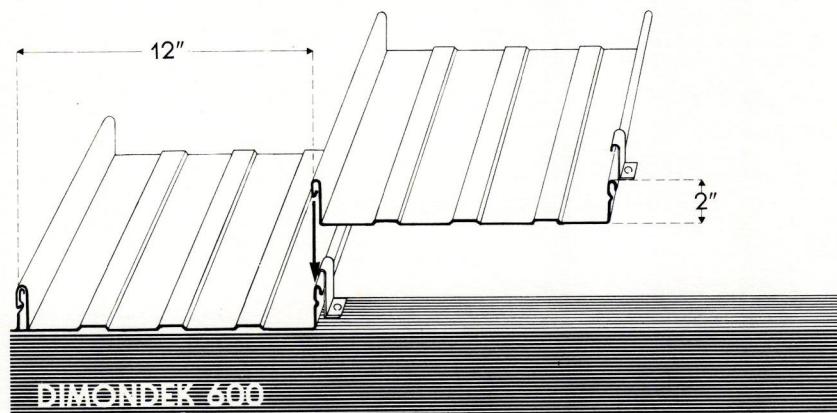
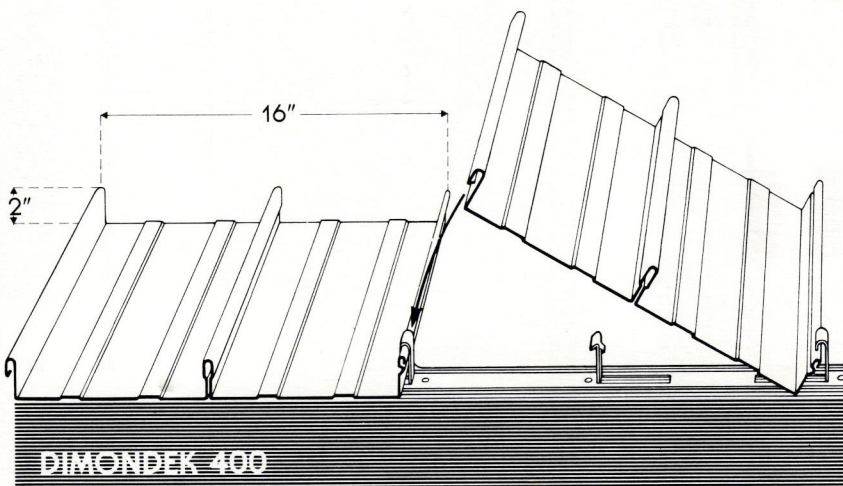
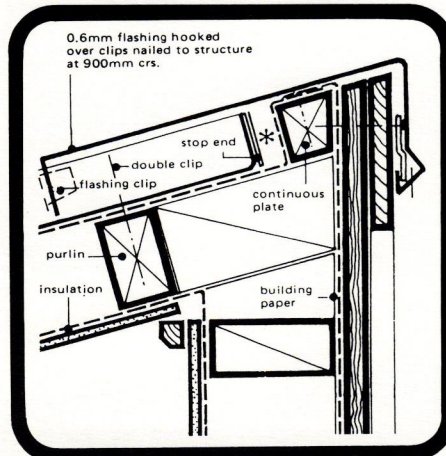
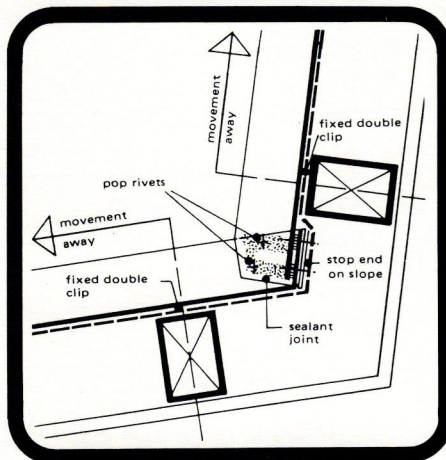
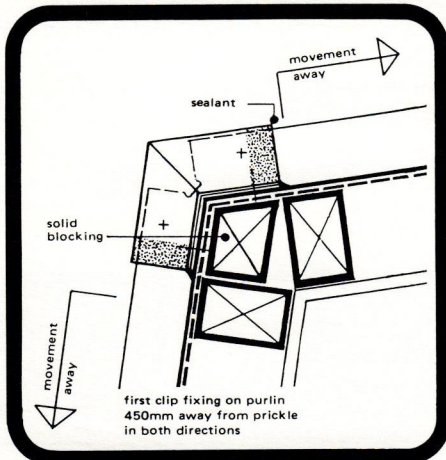
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# HAWAII ARCHITECT

Vol. 12, No. 11

November, 1983

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## Features

Archi-Fest 83	Welcome to Archi-Fest 83 by Norman G.Y. Hong, Chairman	9
	Agenda, HS/AIA 1983 Annual Meeting	9
	Proclamations of Architect Week in Hawaii	11
	Archi-Fest '83 Convention Map and Schedule	12
	The National AIA's 1983 Honor Awards	15

## Departments

Headlines	A Knowledgeable Architectural Public by Lewis Ingleson President, Hawaii Society/AIA	4
News	Hawaii Society/AIA Journalism Award	7
Architectural Review	Kaahumanu Hale—The First Circuit Court of Hawaii by Alfred Preis, FAIA/ME	20
New Members	by Nancy Peacock	28
Cover	The Honolulu Academy of Arts, site of Archi-Fest 83. Photo: Honolulu Academy of Arts.	

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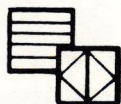
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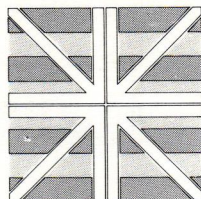


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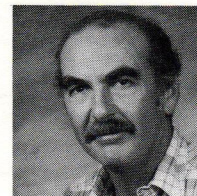
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**Headlines**

## A Knowledgeable Architectural Public



by Lewis Ingleson  
President, Hawaii Society/AIA

This month the Hawaii Society/AIA will hold it's ARCHI-FEST, or State Convention. However, this will be more than just another convention, in that we are inviting the public to participate with us. It is our hope that, by this means, we might help the layman gain a better understanding of what to expect of the architect, and vice versa.

Probably all architects have found it surprising, and not a little disturbing, to find how little understanding the general public has of what architects do, and how we do it. That we "design buildings" is generally known, but what is involved in the process remains a mystery to most people. So often our work is confused with that of the engineer, or even the building contractor. Or, on the other hand, we are perceived as the person who draws the "pretty pictures" of proposed projects.

Yet, the results of our efforts probably have more impact on the everyday lives of everyone than almost any other line of work I can think of. People live in our buildings; sleep, eat and play in them; work in them. Just about every human endeavor is conducted in or around spaces conceived by an architect. It would seem that people would want to know more about how their environment got the way it is. And perhaps they do, but don't know who to ask, or what questions to ask. We hope ARCHI-FEST will provide the opportunity for an interchange between the layman and the architect.

On a similar subject, one of the long-term goals of the Hawaii Society/AIA is to work toward the establishment of regular and ongoing courses in the appreciation of architecture and the built environment in the primary and secondary grades in all public and private schools in Hawaii. Although its implementation will probably take

many years, the importance of this goal cannot be over-emphasized.

Knowledge of how our environment influences all aspects of our lives, how it gets to be the way it is, and how to make it better is as important a part of a child's education as reading, 'riting' and 'rithmetic. Yet, we currently have no institutionalized method of imparting this vital information to our children in their formative years.

Without such knowledge, how can they hope to improve the physical world in which they will live? Certainly a handful of architects, no matter how talented and well-intentioned cannot have an appreciable influence without the support and concurrence of a knowledgeable and enlightened audience.

It is certainly more difficult to cultivate an appreciation for and understanding of architecture once we have become adults. Our children are the future. It is their minds guiding their hands that will shape the future.

Our goal is not to offer architectural drafting classes as an elective to those students who might want to be architects, although those are important as well. Nor are we talking about an architect taking an hour now and then to talk to his child's class about being an architect, although that too is important. Nor are we proposing an expansion of "Career Day," although we fully support that program.

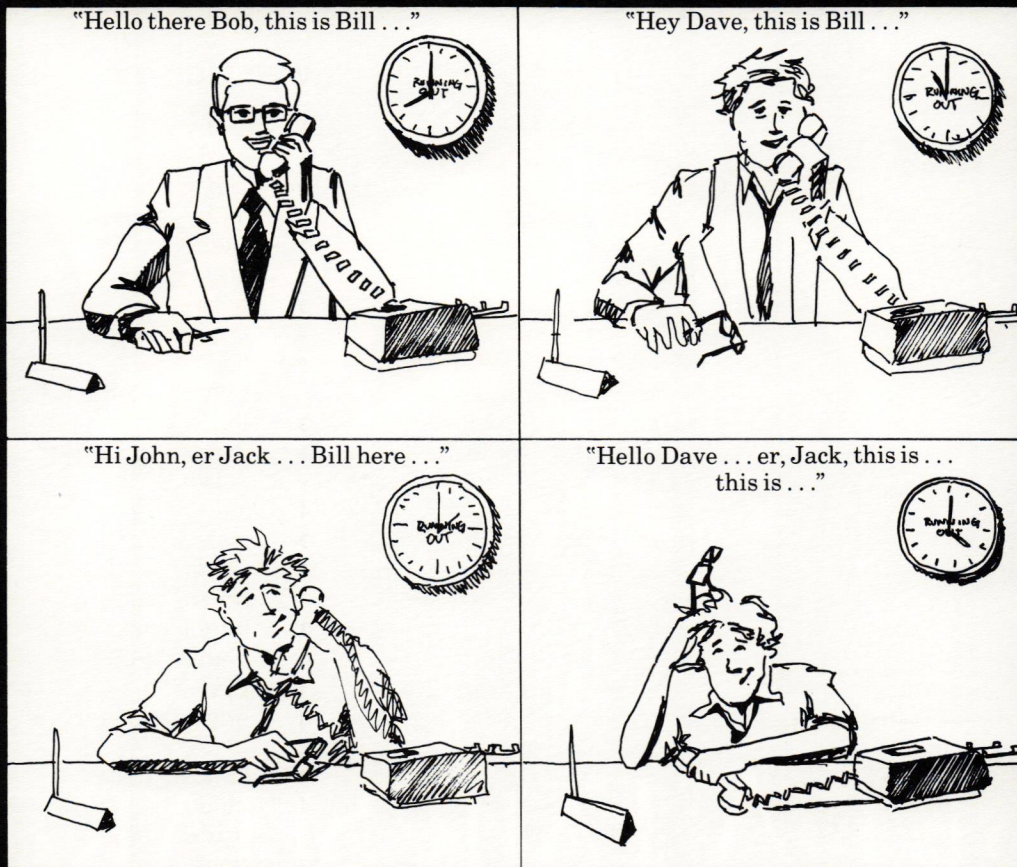
What we are proposing is that ALL students, at several levels during their primary and secondary education, be presented with as much information as possible on architecture, planning, and the making of the built environment. We believe that in our children lies the hope of our future, and through education lies the hope of the future of our children's environment.

IA

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# Hawaii Society/AIA Journalism Award

The Hawaii Society/The American Institute of Architects announces the annual Hawaii Society/AIA Journalism Award honoring journalists in print and electronic media for public service rendered in the advancement of architecture through outstanding journalism. The award is made to journalists and their respective organizations.

Up to two awards will be made to journalists in 1983, each accompanied by a citation and a prize of \$1,000. Organizations such as newspapers, magazines, and radio and television stations that publish or air the winning entries will receive an award certificate.

The entries honored should advance the public's understanding and appreciation of architecture and its significance to Hawaii's people. A primary criterion for award will be the entry's success in presenting to the public the issues, choices, and problems confronted in the creation of architecture. Focus on the architectural profession and individual architects is also encouraged if that focus enhances the public's perception of the role of architects in the Hawaiian society. A requirement is that the architect be given proper credit in referring to a particular project.

*Eligibility* extends to any journalist working in Hawaii. Entries must be articles or programs published or aired in Hawaii in 1983.

*Nominations* may be made by an editor, publisher, director, journalist, or any other person. Official nomination forms are to be provided and will be available at the HS/AIA office.

*Entries* should include the nomination form, copies of the articles or tapes (articles to be in an 8½ x 11 portfolio) and a brief statement of background data.

*Judges* for the award competition are a committee drawn from architecture, journalism, and related fields.

*Deadline* for submitting entries is November 15, 1983.

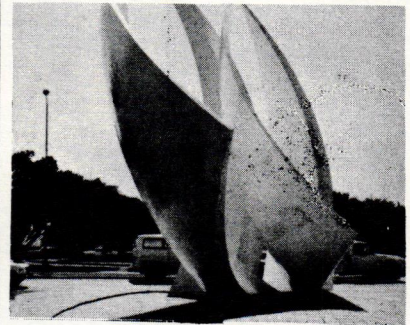
*Send to:* Hawaii Society/The American Institute of Architects, 233 Merchant Street, Suite 200, Honolulu, Hawaii 96813.

*Awards* will be announced and presented in December. **HA**

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Hawaii  
Plastered**



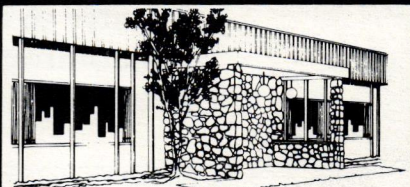
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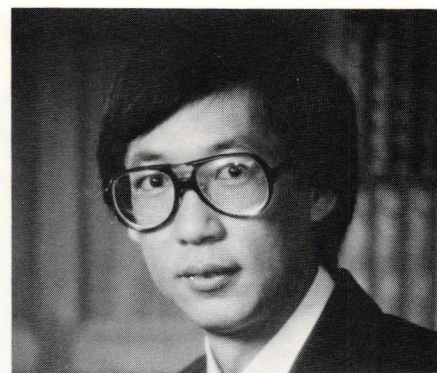
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# Welcome to Archi-Fest 83!

by Norman G.Y. Hong, Chairman

After a two-year absence, the Hawaii Society/AIA is once again holding its convention, which I hope will establish a future tradition.

The theme of this year's convention is a "Festival of Architecture." By definition a festival is a celebration of events, "a coming together" for the purpose of celebrating. Accordingly, the convention will be a coming together of the design profession and the general public; it will be a coming together to look at the past as well as to discuss the future; it will be a coming together of the Hawaii Society/AIA to chart its future direction; it will be a coming together to disseminate information, to share ideas, and to socialize.

Archi-Fest 83 offers a selection of programs and activities for the design professional and the general public aimed toward achieving these objectives.

The public workshops, including Don Hibbard's "Perspective on Historical and Contemporary Ha-

wai Architecture," the public forum on relevant subjects such as ohana-zoning and energy conservation, the film-fest of outstanding architectural films, and Sunday's tour of architects' homes will provide excellent opportunities for members of our profession to meet and interact with the public.

As has become apparent during the past few years, architecture is at a crossroads in design directions as well as business practices. Professional Workshop I ("Beyond Post-Modernism") and John Hartray's address at the keynote dinner will provide enlightening discussions and perspectives on the future directions of architectural design nationally as well as locally. Professional Development Seminars I & II by Howard Birnberg, a nationally recognized specialist in the areas of successful business development and project management, will provide essential insights and tools with which to prepare for current and future practices in which the ability and suc-

cess in obtaining projects will be as crucial as completing them.

Professional Workshop III on "Energy-Conscious Design" will be instrumental in setting a standard of energy-conscious design for architectural design in Hawaii. The workshop will provide valuable design processes and techniques to achieve that standard.

The HS/AIA business session will address some of the most significant issues facing the Society that will affect its future in the coming years.

As last year's National AIA Convention here established a number of benchmarks for national conventions, Archi-Fest 83 will be establishing significant and unprecedented standards and directions for our Hawaii Society, the profession, and the public in the years to come. My committee and I personally invite and welcome you to attend, participate, contribute, and enjoy so that Archi-Fest 83 will be truly a "coming together," a celebration of architecture!

Hawaii Society/The American  
Institute of Architects

1983 Annual Meeting

Saturday, November 12, 1983

Honolulu Academy of Arts

Agenda

8:00 am Registration

9:00 am Call to Order

1. Old Business

A. Minutes of 1982 Annual Meeting

B. Treasurer's Report

C. Report on 1983 HS/AIA Activities

2. New Business

A. 1983 Resolutions

B. Election of 1984 Officers and Directors

3. Other Business

11:00 am Adjournment

Voting Eligibility: Those eligible to vote on Society affairs and for Society officers and directors are:

AIA Members, Assigned and Unassigned

Members Emeritus

Associate Members

Student Affiliate Members

All dues must be current for the privilege of voting.



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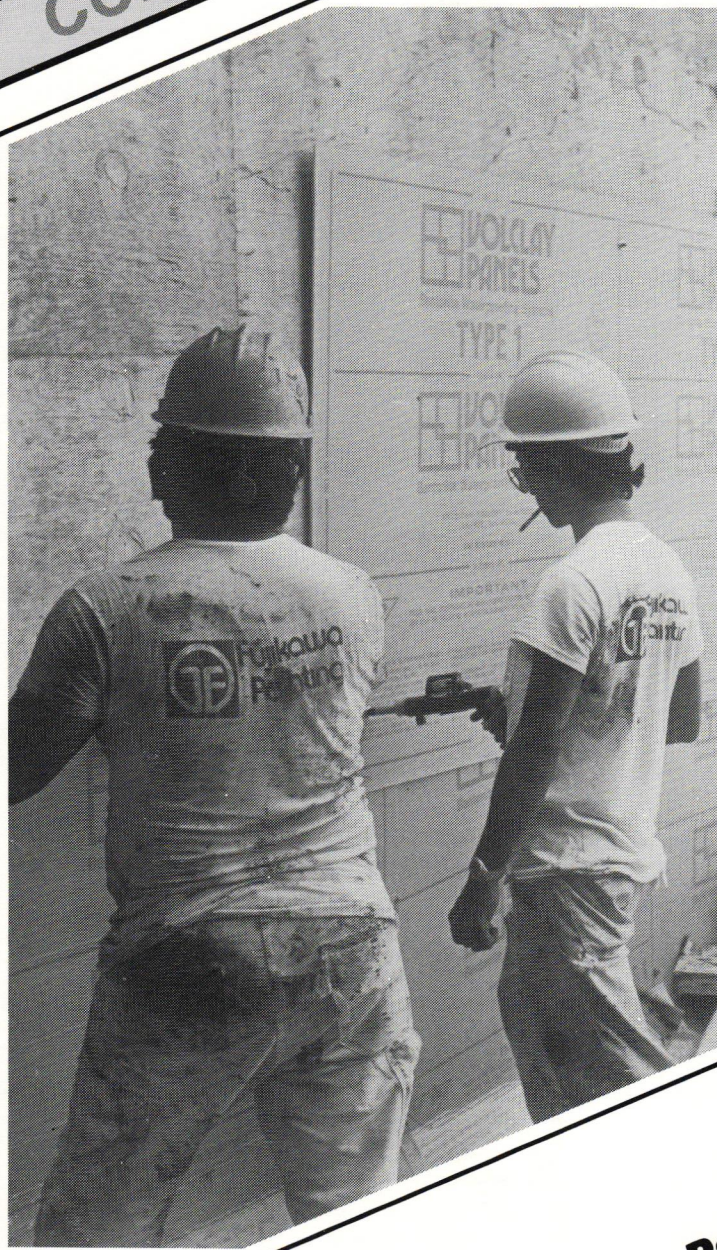


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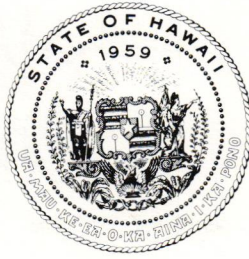


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# Proclamation

**NOW, THEREFORE, I, GEORGE R. ARIYOSHI**, Governor of Hawaii, do hereby proclaim the period from November 7 through 13, 1983, to be

**ARCHITECT WEEK IN HAWAII**

DONE at the State Capitol, in the Executive Chambers, Honolulu, State of Hawaii, this thirteenth day of October, 1983.

*Office of the Mayor  
City & County of Honolulu*

# Proclamation

**ARCHITECT WEEK  
NOVEMBER 6 – 12, 1983**

Given under my hand and the Seal of the City and County of Honolulu, State of Hawaii, this 13th day of October, A.D. 1983.

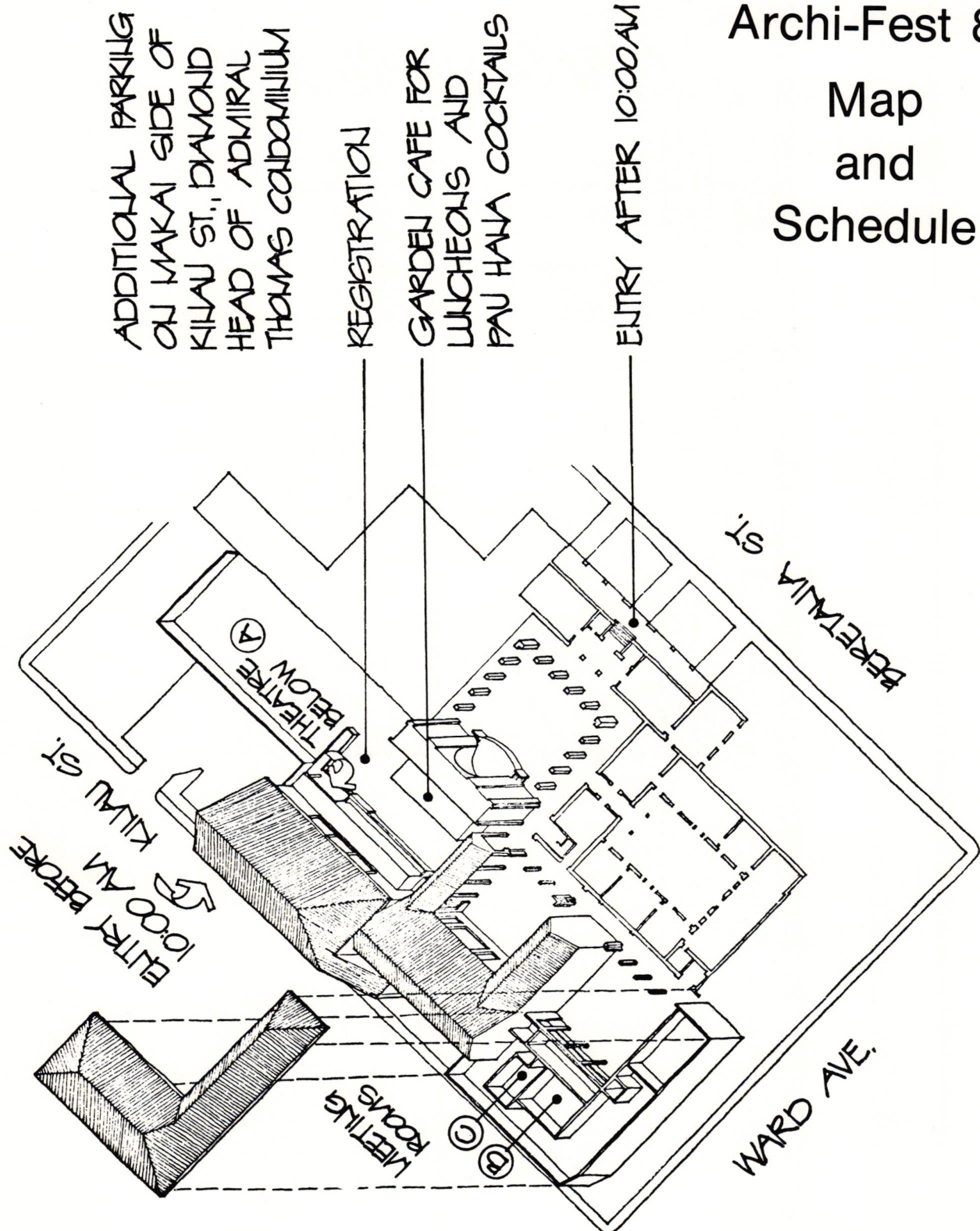
EILEEN R. ANDERSON, Mayor  
City and County of Honolulu





# Archi-Fest 83

## Map and Schedule





# ARCHI FEST 83 PROGRAM SCHEDULE

- (A) Academy Theater
- (B) Studio - Second Floor Fountain Court
- (C) Studio - Second Floor Fountain Court
- (D) Garden Cafe

FRIDAY, NOVEMBER 11

SATURDAY, NOVEMBER 12

SUNDAY, NOVEMBER 13

8:00 -	REGISTRATION	REGISTRATION COFFEE/PASTRIES	
9:00 -	OPENING SESSION (A)	HS/AIA BUSINESS SESSION (B)	PUBLIC WORKSHOP II (Repeat) (A)
10:00 -	PROFESSIONAL WORKSHOP I (B)	COMMITTEE CAUCAUSES	- Permit Procedures - Ohana Zoning - Energy Conservation - Residential Design
11:00 -	"Beyond Post- Modernism"		
12:00 -	A panel discussion with John Hartray and others	LUNCHEON PROGRAM (D)	
1:00 -			
1:30 -			
2:00 -	PROFESSIONAL WORKSHOP II (B)		FILM-FEST (A)
3:00 -	"Archi Forum"		- "A Place to Be" - "Frank Lloyd Wright" - "Of Things to Come" - Other films to be announced
4:00 -	PROFESSIONAL DEVELOPMENT SEMINAR I (C)		
4:30 -	"Strengthening Your Marketing Program"		
5:00 -	Howard Birnberg		
6:00 -			
7:00 -			
8:00 -			

6:30 Cocktails  
at Oahu Country Club  
COCKTAILS/DINNER/  
KEYNOTE SPEAKER  
John Hartray  
Coat and Tie

at U. H. School of  
Architecture  
LECTURE  
PRESENTATION  
John Hartray

"WHERE ARCHITECTS  
LIVE"  
An open house of  
architects homes





*Above: California State Capitol, Sacramento, CA. Architect: Wilton Becket Associates, Santa Monica, CA. Photographer: Marvin Rand.*

*Top Right: The Portland Building, Portland, OR. Architect: Michael Graves, Princeton, N.J. Photographer: Peter Aaron/ESTO.*

*Bottom Right: Immanuel Presbyterian Church, McLean, VA. Architect: Hartman-Cox Architects, Washington, DC. Photographer: Robert Lautman.*





## The National AIA's 1983 Honor Awards Celebrate Architecture's Lively Diversity



*The award display boards of the National AIA Honor Awards will be exhibited throughout Archi-Fest 83 in the Educational Wing Court of the Academy of Arts.*

Selected by a jury from 599 entries, the winning projects meet several key design criteria, including energy efficiency, accessibility to the handicapped, and "excellence in utility, economy and environmental harmony."

The one extended-use project selected—involving restoration, rehabilitation, or adaptive use—is the reconstruction of the California State Capitol in Sacramento. Other civic buildings are the Mecklenburg County Courthouse, Charlotte, N.C.; the Douglas County Administration Building, Castle Rock, Colo.; and The Portland Building, Portland, Ore.

The Hartford Seminary, Conn., the Immanuel Presbyterian Church, McLean, Va., and the YWCA Masterson Branch and Office Building, Houston, are the "user" buildings selected.

The two residential projects chosen are Suntech Townhomes, Santa Monica, Calif., and the Coxe/Hayden Studio, Block Island, R.I. The Best Products Corporate Headquarters, Richmond, Va., and the Haj Terminal and Support Complex in Jeddah, Saudi Arabia, round out the selections.





# Nobody's perfect.

## 1983 LeMans results

- 1st Porsche
- 2nd Porsche
- 3rd Porsche
- 4th Porsche
- 5th Porsche
- 6th Porsche
- 7th Porsche
- 8th Porsche
- 9th Sauber/  
BMW
- 10th Porsche



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## National AIA Awards

*Opposite: Haj Terminal and Support Complex, King Abdul Aziz International Airport, Jeddah, Saudi Arabia. Architect: Skidmore, Owings & Merrill, NY. Photographer: Jay Langlois/Owens-Corning Fiberglas.*

The winning projects and architects are:

California State Capitol  
Sacramento, Calif.

Mecklenburg County Courthouse  
Charlotte, N.C.

Douglas County Administration  
Building  
Castle Rock, Colo.

The Portland Building  
Portland, Ore.

Hartford Seminary  
Hartford

Immanuel Presbyterian Church  
McLean, Va.

YWCA Masterson Branch and  
Office Building  
Houston

Suntech Townhomes  
Santa Monica, Calif.

Coxe/Hayden Studio  
Block Island, R.I.

Best Products Corporate  
Headquarters  
Richmond

Haj Terminal and Support  
Complex  
Jeddah, Saudi Arabia

Welton Becket Associates  
Santa Monica, Calif.

Wolf Associates Architects  
Charlotte, N.C.

Hoover Berg Desmond  
Denver

Michael Graves, Architect  
Princeton, N.J.

Richard Meier & Partners  
New York City

Hartman-Cox Architects  
Washington, D.C.

Taft Architects  
Houston

Urban Forms  
Los Angeles

Venturi, Rauch & Scott Brown  
Philadelphia

Hardy Holzman Pfeiffer  
Associates  
New York City

Skidmore, Owings & Merrill  
New York City and Chicago

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Rich Ceppos, Car and Driver.



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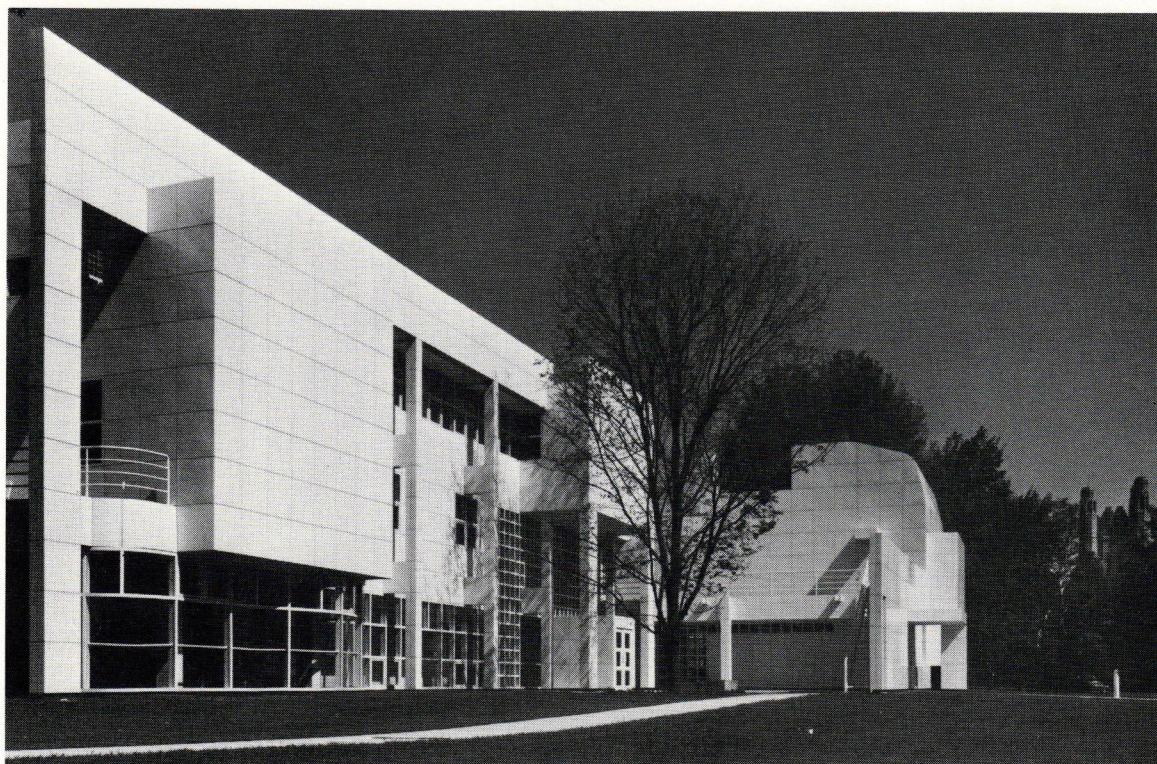
## National AIA Awards



*Top: Coxe/Hayden Studio, Block Island, RI. Architect: Venturi, Rauch and Scott Brown, Philadelphia, PA. Photographer: Thomas Bernard.*

*Bottom: Hartford Seminary, Hartford, CT. Architect: Richard Meier & Partners, NY. Photographer: Ezra Stoller/ESTO.*

IA





# ***No Need to Dream . .***



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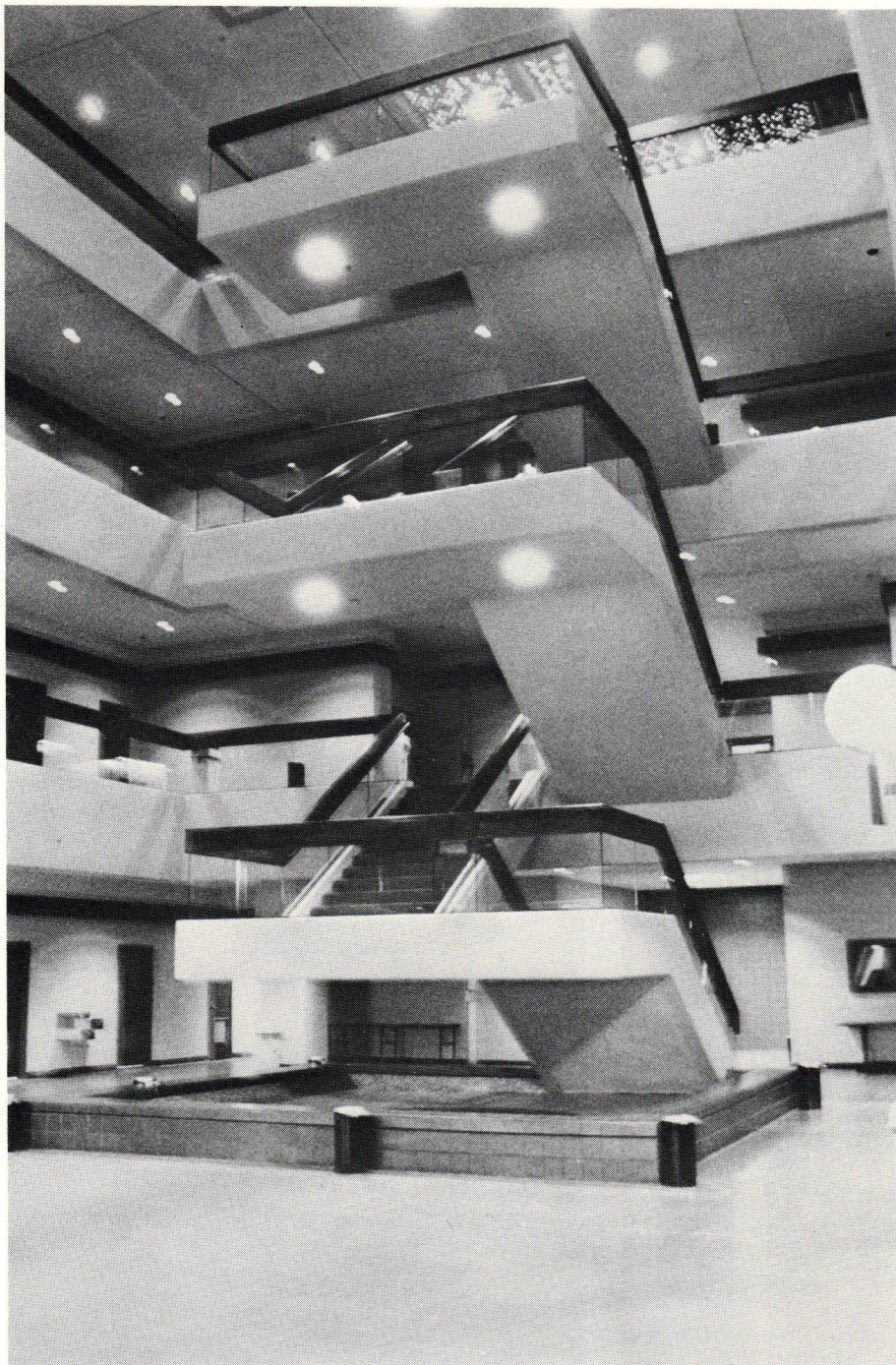
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*This month we present the fourth and final article in Alfred Preis' series reviewing the architecture of the State Capital District, Honolulu's Civic Center.*

*We hope the precedent set by this series will be continued, resulting in more architectural reviews and critiques appearing in **Hawaii Architect** in the future.*

## Architectural Review

### Kaahumanu Hale—The First Circuit Court of Hawaii

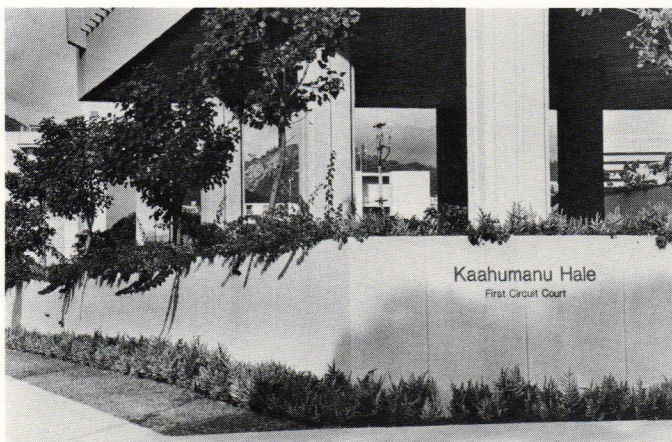
by Alfred Preis, FAIA/ME

For Hawaii's First Circuit Court building, named in honor of Queen Kaahumanu, Kahina Nui, the State of Hawaii appropriated funds for the acquisition of an entire city block confined by Halekauwila, South, Pohukaina and Punchbowl streets. Up to this time, only the land along Punchbowl Street and on portions of Halekauwila and Pohukaina streets has been approved for construction. The remainder of Halekauwila and the land along South Street is currently in industrial use. The unbuilt land on Pohukaina is utilized for temporary surface parking.

The building program required the architects to design a building to house various fiscal, financial, and administrative functions; court rooms, judges chambers, and other related needs for certain civil and all criminal cases; the entire family court and related activities complex; jury pools and security services; a grand jury room; waiting and conference spaces under diverse security and privacy conditions; holding rooms for prisoners and other defendants; and ade-

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Architects:  
Edwin T. Murayama, AIA and  
Harry T. Miyachi, AIA  
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quate off-street parking.

In addition to such quantitative and functional demands, the architects faced a number of qualitative challenges imposed by urban design and other architectural considerations. Some design goals expressed by the architects are quoted here:

Visually the building should become an architectural statement of the stability of the law and should reflect its symbolic importance.

The Judicial Complex should stand back [from the Federal Building] and be complementary to it and not compete with it. [Its] strong horizontal lines and highly articulate facade should be echoed and [its] textured material complemented. [And,]

... with the strong unifying element of the green landscape and sensitive placement of buildings a compatible group of buildings ... can be achieved [which] will hopefully develop into a pleasant urban space for the people to enjoy, and also strengthen the concept of the Civic Center.

By creating a dominant open space on the mauka-Ewa corner of the building site, the architects and their landscape architect emphasized the visual correlation with the landscape treatment of the Prince Kuhio Federal Building and of Keelikolani Hale (State Office Building No. 2). Assuming that the handling of the open space of the projected state parking structure on the mauka-Kokohead corner of Punchbowl and Halekauwila will pursue similar goals, the combined open spaces on this intersection should form a powerful makai terminus to the Great Park concept of the Civic Center as envisioned in the Warnecke Honolulu Civic Center Master Plan. It would then—similar to the Ewa gateway of the Civic Center created by the open spaces of the District Court Building, the Armed Forces YMCA, and the City and County parking structure at Hotel and Alakea streets—form an appropriate makai entrance to the Civic Center.

The open space of Kaahumanu Hale itself is composed of an open terrace on the sidewalk level; an unroofed plaza a few steps above the terrace level; and a second, more formal plaza, also elevated a few steps above the preceding plaza, which continues the open

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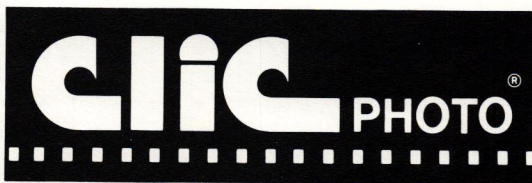
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space—two stories high—under the third and fourth floors of the main building.

The four-story-high main building paralleling Pohukaina and siding onto Punchbowl, not intended as an architectural virtuoso feat but to be visually subordinated to the Federal Building, serves, together with the two-story-high mauka-makai wing, as backdrop and frame for the landscaped open space and, at the same time, to screen out the still existing, adjacent industrial buildings.

The terrace, half paved in a pat-

tern in good scale and configuration, will be enriched with three clusters of ceramic sculptures by the gifted, local artist Randy Hokushin. It is shaded by a grove of monkeypod trees, with the street trees forming part of the total group. To reinforce the two-story building as backdrop, a row of wili-wili trees is planted in the planting space alongside of it, and a row of autograph trees rises from the roof deck over the lower portion of the wing. All masonry walls of the planting boxes and spaces are draped with the same bright-pink

Miss Manila bougainvillea vines, which hang from the trellises of Keelikolani Hale.

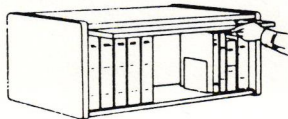
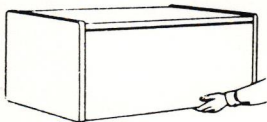
The two-story-high roofed-over plaza of almost classical dimensions and proportions is completely open on three sides. It offers panoramic views of the surrounding and more remote buildings and landscapes of the Civic Center, with Punchbowl Crater in the background. Its delightful openness, without additional wind protection, however, will render the space all too often unusable for its intended uses.

The most successful feature of the building is the entrance from the plaza into the four-story-high atrium and the atrium itself, the circulation center of the entire edifice. From the ground floor of the atrium rises a double-winged semi-can-tilevered stairway, overhanging a waterless, blue ceramic-tiled, black pebble-stoned pool. The entire atrium is bathed in a spectrum of light emanating from the 24-foot by 40-foot multi-colored, faceted glass-mosaic ceiling, created by the Hawaii master artist Erika Karawina.

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ground garage for 150 cars, are accessible by elevators.

The atrium is surrounded on all upper floors by wide balconies which feed into corridors, leading on the third and fourth floors into court rooms and auxiliary facilities and on the second floor into the family court complex. The ground floor serves jury waiting and processing rooms, fiscal and administrative purposes, file rooms for documents and records, small estate and guardianship offices, the offices of the clerk and the security officers.

The balcony and stair railings have glass parapets, lending light and lightness to the spaces behind. They mirror the colorful design of the glass faceted ceiling mural in most unexpected angles and shapes.

With all its architectural pleasantness, the building is not everywhere supported by equally sensitive and appropriate finishes and details. To mind come the before-mentioned glass railings capped with heavy rectangular wood members. Except for their quarter-rounded corners, they lack the form and elegance which the beautiful Hawaiian wood seems to ask for.

The handrails at the stairways, made of matching wood, look weak and out of scale. They are, furthermore, attached to the rectangular wood members with wood blocks of almost the same dimension as the handrail, forcing users to remove their hands every few feet.

The color of the ceramic tile on floors and steps is too dark and too reddish to blend with the walls and woodwork. This adversely affects the otherwise friendly atmosphere of the court building.

On the building's exterior, if the four stairwell towers were somewhat wider they would reflect the basic horizontality of the building without weakening their role as vertical accents, which the architects desired.

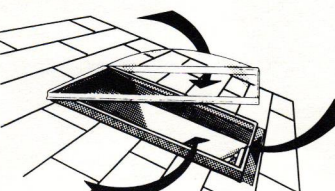
The decision to paint (in the sunlight) a vibrant, yellow color over concrete, where it was intended that "the warm textured material complemented" the Federal Building, was probably the most unhappy one. It made what could have been a very good building neighbor a lesser one. HA

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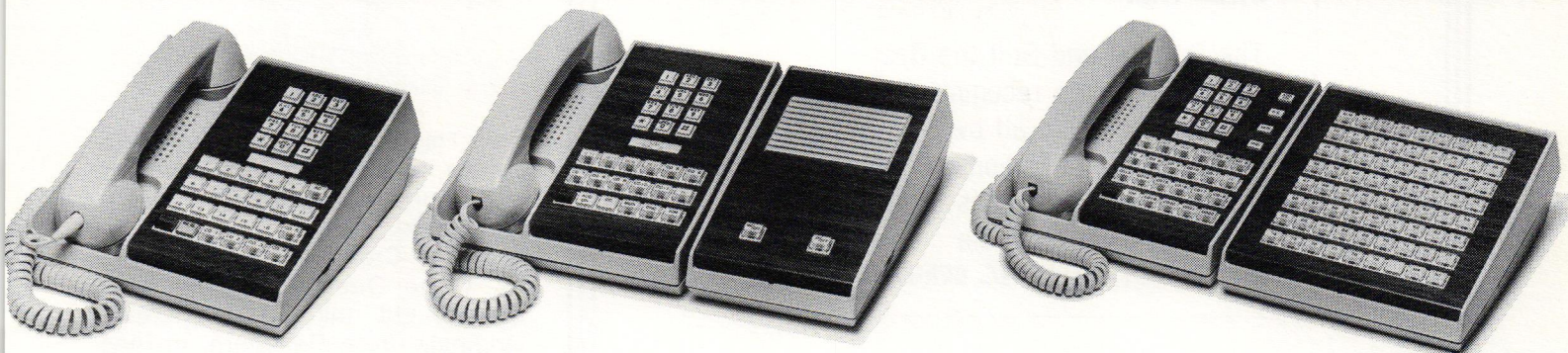


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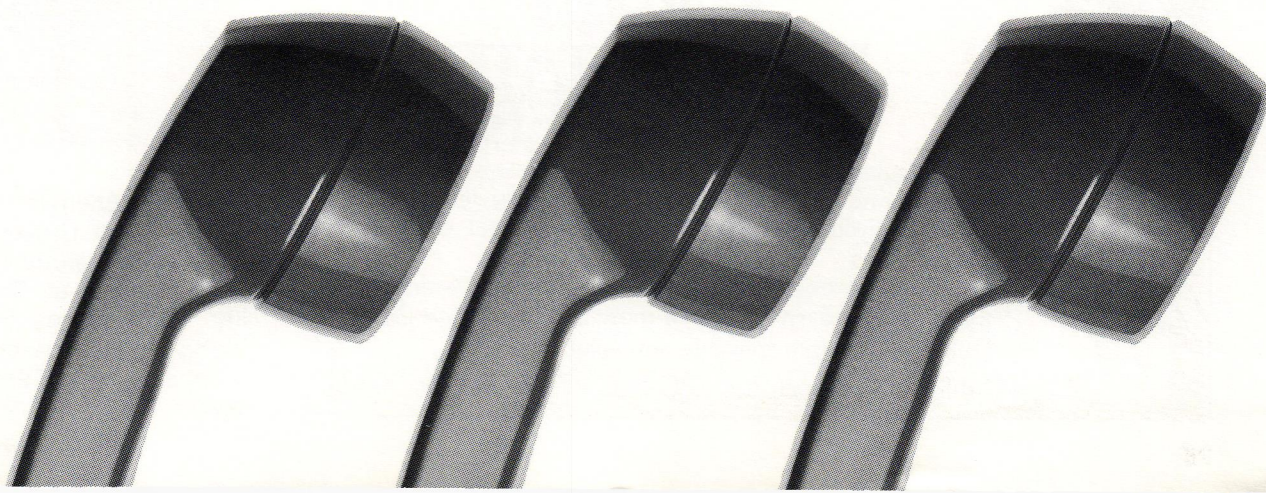


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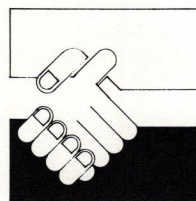


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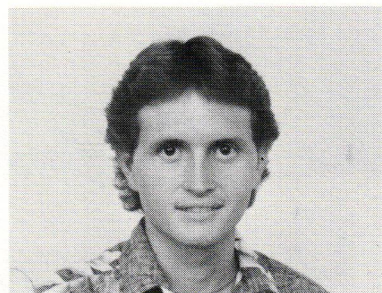
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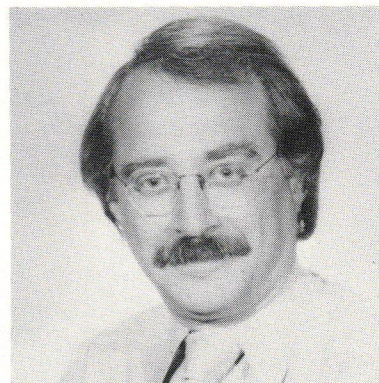
by Nancy Peacock

*John Clements*, Associate member, is employed by Edward Sulam, FAIA & Associates. He received his Bachelor of Architecture in 1982 from the University of Ha-



waii. This July, he married his wife Janice. He enjoys sports, particularly surfing, swimming, hiking, and aikido.

*Robert Crone*, AIA, is employed by Trans Oceanic Architectural Design, Ltd. (aka "TOAD, Ltd."). Originally from Baltimore, he has worked and traveled in Europe and Asia for several years before coming to Hawaii in 1979. He re-



ceived his Bachelor of Architecture from Cornell University, and also did graduate study in urban design and planning at Catholic University. His hobbies include sailing, hiking, and scuba diving.

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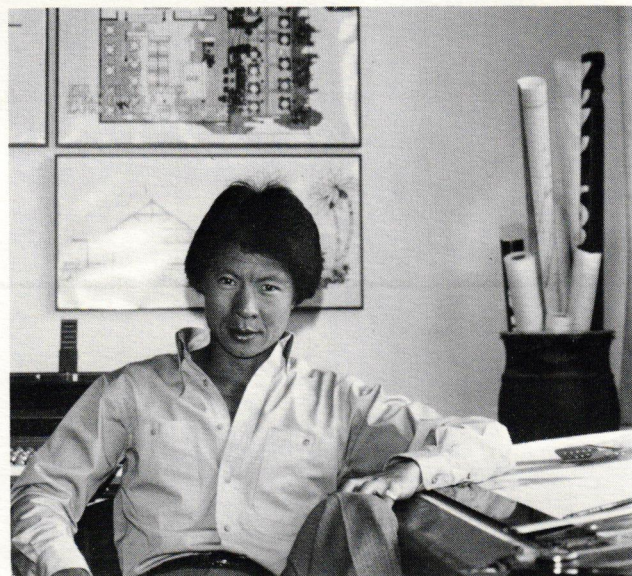


ber, is employed by the Sharpe Company and is a manufacturer's agent for architectural building materials. He has attended the University of Hawaii and Massey Business College in Richmond, Virginia. He and wife Jean have two children, Nancy and James.

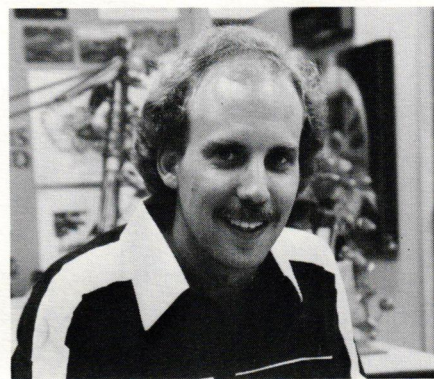
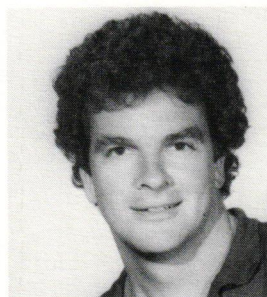
**Don Huang**, Associate member, is president of his own design firm, Collaborative Seven. He received his Bachelor of Architecture from Cal Poly State University in San Luis Obispo. His hobbies include photography, furniture building, auto restoration, inventions, tennis, and basketball.

**Jeffrey Long**, AIA, is a partner in Long & Fehlman Architects. He received his Bachelor of Architecture from Cal Poly in San Luis Obispo. His hobbies include sailing, skiing, racquetball, and volleyball.

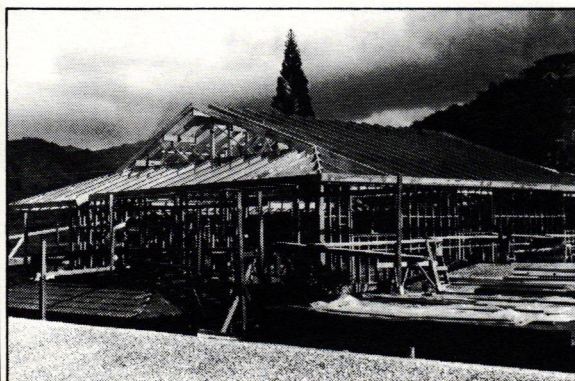
**Keven M. Young**, Associate member, is employed at Architects Hawaii, Inc. He has two degrees, a B.S. in City and Regional Planning from Cal Poly in San Luis Obispo (1974), and a Master of Landscape Architecture from Cal Poly, Pomona (1982). His hobbies include volleyball, golf, and cooking. **HA**



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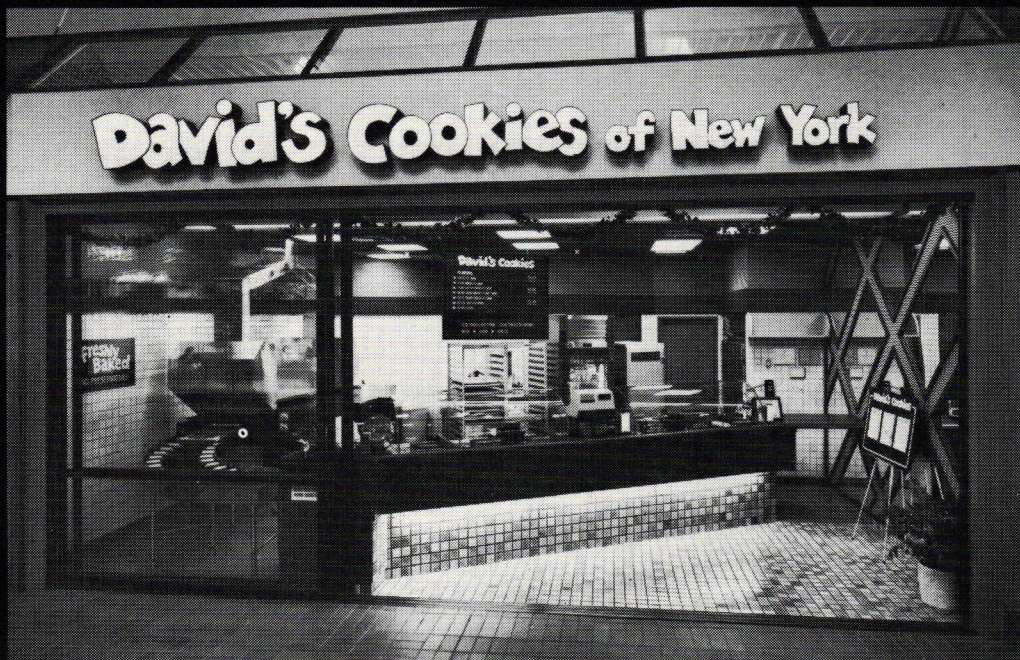
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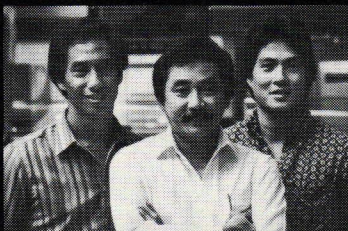
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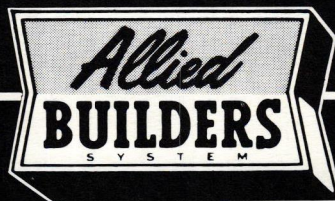
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that occur during construction typically delay progress, but Allied expedited everything . . . no questions asked!" Particular concern in implementing the delicate cross patterned

formica and mirror wall design was relieved through a smooth execution. "It was Allied's attentiveness to detail and concern for each situation that resulted in a clean, precisely built structure."



**THE TEAM:** Leland Onekea, Architect of Leland Onekea & Partners; Mike Nakahara, President of Allied Builders; Randy Kaya, President of David's Cookies of New York.



*We build our buildings just like we've built our reputation. On teamwork.*

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