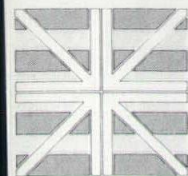


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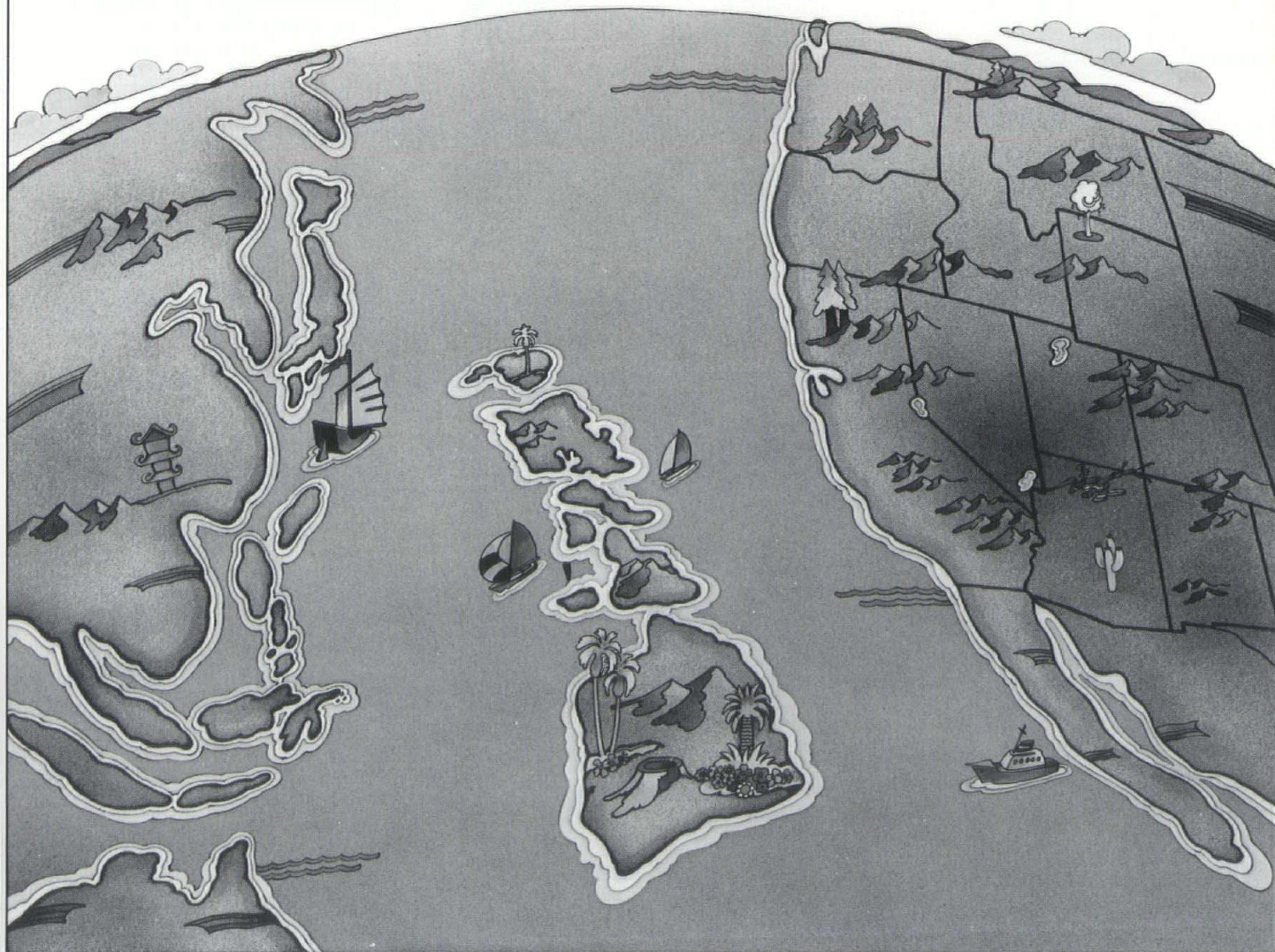
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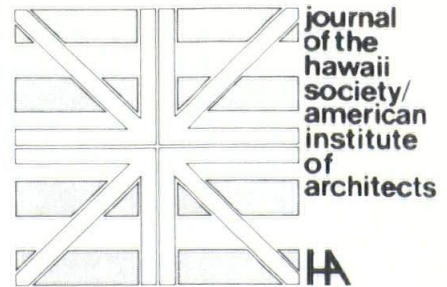


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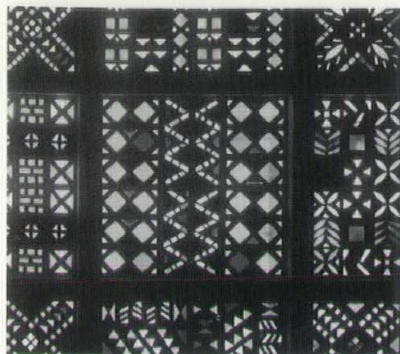
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July 1984

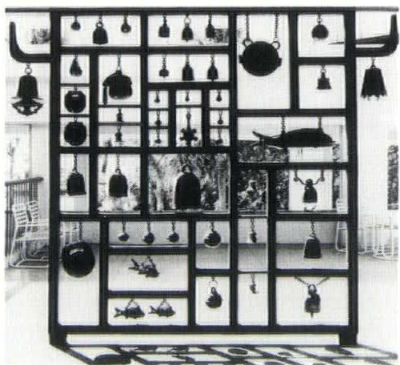
Volume 13, No. 7



Cover: "Kapa Lele O Hawaii" (The Flying Tapa of Hawaii), a faceted-glass-in-epoxy ceiling by Erica Karawina, graces the new Honolulu Circuit Court building. Photograph by George Bacon. (Courtesy of State Foundation on Culture and the Arts.)



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It all started about twenty years ago when my wife Sharon suggested what I considered to be an "all-win" deal. She proposed to put me through architectural school, after which I'd put her through art school. Thus began my initial adventure with the ART of architecture and, to no one's surprise, Sharon's raw talent and ability have been recognized as the "winners" in the family acknowledgement derby.

One of my more humorous moments occurred when, during an art function, a "Mr. Carter-Smith" was asked over the public address system to please, please, come to the podium. This was repeated several times. Finally the MC pointed his finger at me and shouted, "Hey you—get up here!" Quickly trying to overcome my right-brain confusion, it occurred to me that Sharon had been signing her paintings Sharon Carter-Smith, Carter being her maiden name. Who's going to get famous with a name like Smith? They were calling me "Mr." Carter-Smith! I, of course, reacted with aplomb and grace and dignity—and left pride under the table. Oh what I give to art.

Recognizing that art truly is a major part of architecture, we consistently participate with local artists to purchase work for our office and client use. There are several outstanding art services available for architects to utilize. For example, the Contemporary Arts Center has set up services for its members that include a rental program, consultation with regards to art purchases, and discounts on purchases at the monthly exhibit at CAC. The Bishop Museum has a unique conservatory program for prints, books and works of art that need restoration work, such as the common "foxing" or brown spots resulting from mildew problems. All one has to do is give them a call for a consultation appointment and advice. Of the many private galleries, The Art Loft is an example of high quality art and service. It represents a stable of artists and installs monthly exhibitions. It also maintains an

A FOCUS ON ART



by Chris J. Smith
President, HS/AIA

extensive slide collection of work available by many artists in all media. The Art Loft offers consultation with clients on a private or corporate art basis.

Of special note is the Honolulu Academy of Arts which presents shows on a continuous basis representing the many facets and interests in art appreciation in the islands. The academy is renowned for its Asian art collection and attempts to cover the spectrum of both historical and current work in all media. Its bookstore has expanded in the last few years to a treasure house of unusual gifts.

The State Foundation on Culture and the Arts is an entity whose previous director, Alfred Preis, FAIA, was the "Father" of the important 1 percent law enacted to buy art for public buildings. The foundation has evolved into more

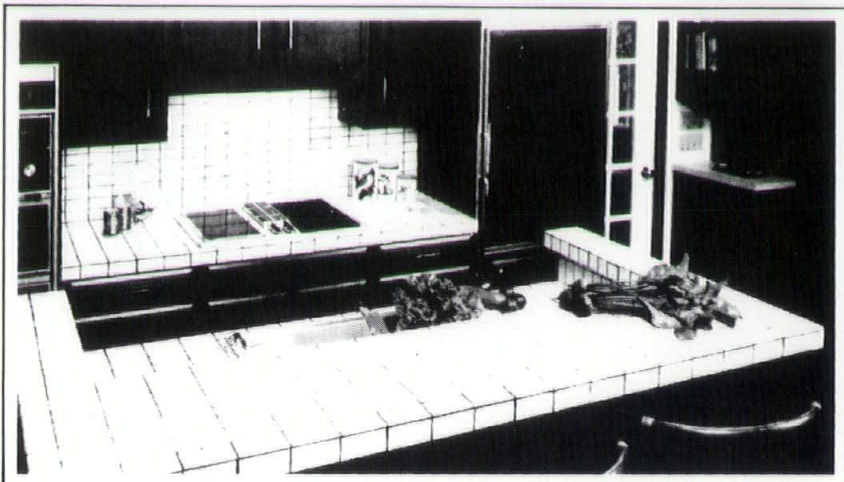
of a committee decision-making group headed by Executive Director Sarah Richards. An advisory committee, chosen for expertise in various media, attends exhibitions and purchases art for public viewing.

As an example of our own endeavor in this area, we recently completed an art acquisition program for one of our clients with the help of Sharon Smith (we leave out the Carter as writer's prerogative). It opened up a world of new client opportunities. Besides being able to talk esoterically about architecture, we can now get really confused verbalizing about post-impressionism, postmodernism. . . posttoasties. I'm also one of the fortunate architects who doesn't need to cover up my own residential mistakes with growies. I simply acquire one of ol' Carter-Smith's paintings, put it over the leak and hope that her landscape won't start growing. Seriously, a pre-architectural program that includes art or artifacts procurement planned with the interior development has led to more complete and satisfying solutions. There becomes a personal level of interest when art is designed as an integral part of personal space be it a private residence, medical facility, commercial space or corporate headquarters. A special coexistence in visual quality becomes a unique experience when art acts as a focus in our built environment. I'm not adept in completely understanding the emotional rationale but when properly executed, good art always seems to improve good architecture. I guess it's a hand in glove sort of arrangement.

Thus, to strengthen my approach to solving our art and environmental problems, I have now signed up for Art Appreciation 1A. If recent letters I've sent out seem a trifle messy, please excuse the fingerprint. And, oh yes, help support architecture—buy some art signed by a Smith with a Carter in front of it. Carter-Smith does have a ring to it and it sure does make my mother-in-law happy. HA

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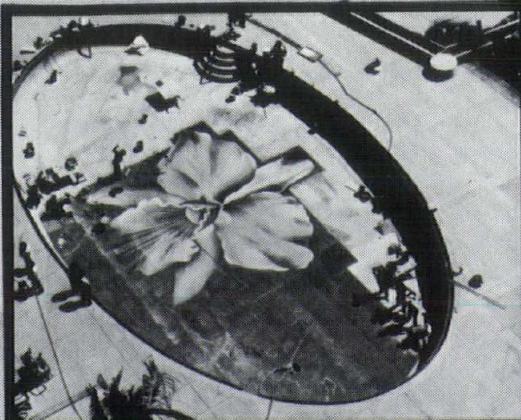
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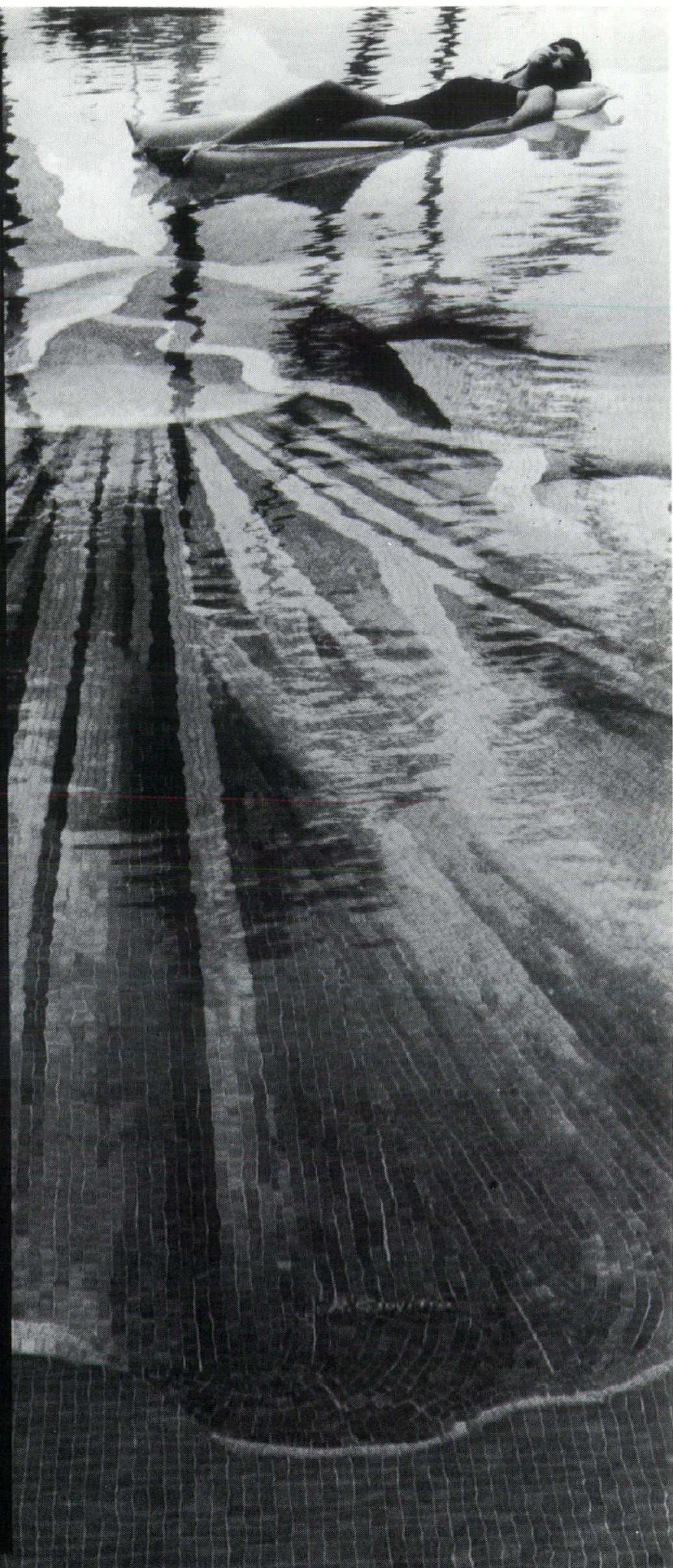
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Adams Named Executive Director of HS/AIA

Fifth-generation Honolulu resident Christie Adams joined the Hawaii Society/American Institute of Architects as the organization's first executive director effective July 1, Elmer E. Botsai, chairman of the Hawaii Society/AIA Search Committee, has announced.

A marketing and public relations generalist with a lifelong history of involvement with civic and professional organizations, Adams will be responsible for managing the society's efforts in three key areas, those of marketing and communications, administration and lobbying.

Among Adams' goals will be to establish and provide an ongoing public presence to interface with the general public, governmental leaders and members of the construction industry in Hawaii, and to assist in the coordination of activities of the Hawaii Society's commissions, executive committee and task force in order to most effectively utilize the society's human resources.

"I'm looking forward to the challenge of establishing the new position of executive director of the Hawaii Society/AIA, and also welcome the opportunity to work with a talented and creative group of professionals whose work impacts upon everyone in our society," Adams notes.

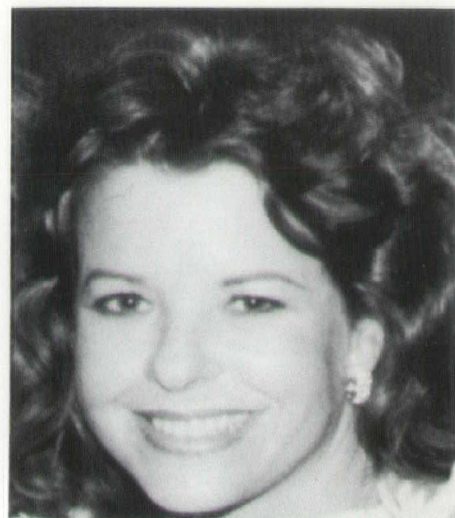
She adds that she is anxious to meet as many members as possible, and invites everyone to stop by the AIA office for a visit and a cup of coffee.

A graduate of Stanford University with a B.A. degree in art history, including three courses in the history of architecture, Adams was most recently self-employed as a marketing and public relations consultant. Prior to that she served as director of public relations of the Hyatt Regency Waikiki and she was the first director of public relations of Kapiolani/Children's

Medical Center, for which she developed a high public profile and an award-winning internal communications program.

Since 1979 Adams has received more than a dozen national, regional or local awards from various professional associations for her achievements in editing, publishing, photography and health care promotion.

She is a member of long standing in a number of civic and professional associations, including the American Marketing Association, Daughters of Hawaii, Historic Hawaii Foundation, Honolulu Academy of Arts, International Association of Business Communicators, National Trust for Historic



Christie Adams recently became HS/AIA's first executive director.

Preservation, Public Relations Society of America and Stanford Club of Hawaii.

In her spare time, she enjoys swimming, body surfing, boogie boarding, playing the piano and traveling in foreign countries. HA

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1984 design award



With the removal of interior nonstructural walls, the resulting space accommodates the specifications of the building's latest tenant, the Judiciary of the State of Hawaii.

allow, and to design a workable interior space sympathetic to the historic exterior for an up-to-date district courthouse. The location of the Judiciary in this building is temporary; the owner-developer required that the interior architecture suit its newest tenant yet remain flexible for future tenants.

While the exterior design was dictated by old photographs, there were definite design decisions to be made to accommodate the 1957 remodeling. As a result, a new roofline became the major exterior design consideration. The windows and doors were moved to maintain the balance and scale of the original building.

When the non-structural partitions were removed, the resulting space was designed to the specifications of a Circuit Court with a courtroom, foyer, judge's chambers, and attendant offices. The original floors, ceilings, and "Captain Cook capitals" (local carpentry details that are by-products of single-wall construction) are preserved and enhanced in the present design. The courtroom's oak furniture, circa 1917, was supplied by the State of Hawaii from the Judiciary's warehouse. This extra effort reflects the mutual dedication by owner-developer, architect, and tenant to historic detail.

HA

Plantation Style Structure Wins Merit Award

George Heneghan Architects, AIA

The plantation-style wooden structure was built 66 years ago by the Captain Cook Coffee Company as its office and warehouse. When the building was sold in 1957 by the original family-owners, the columnless space with 11-foot ceilings was remodeled to create rental office space by the addition

of non-structural partitions. A boxcar-like wing augmenting the rentable square footage of the building changed the original roof and facade.

The architect was asked to rehabilitate the structure, to restore its original facade as closely as later additions would

Incorporating additions to the historic building under a new, yet traditional, roofline became the major exterior design consideration. Windows and doors were replaced to maintain the balance and scale of the landmark building



Architect:

George Heneghan
Architects, AIA

Project Architect:

Terrance J. Cisco, AIA

Elect. Engineer:

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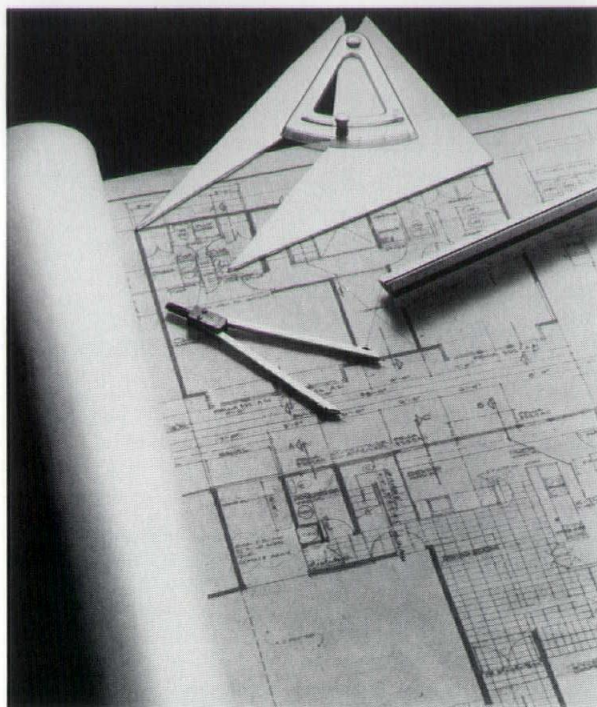
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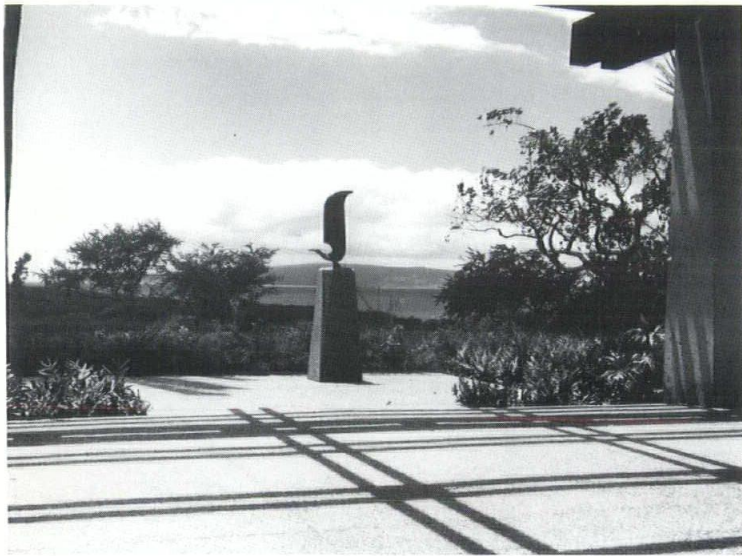
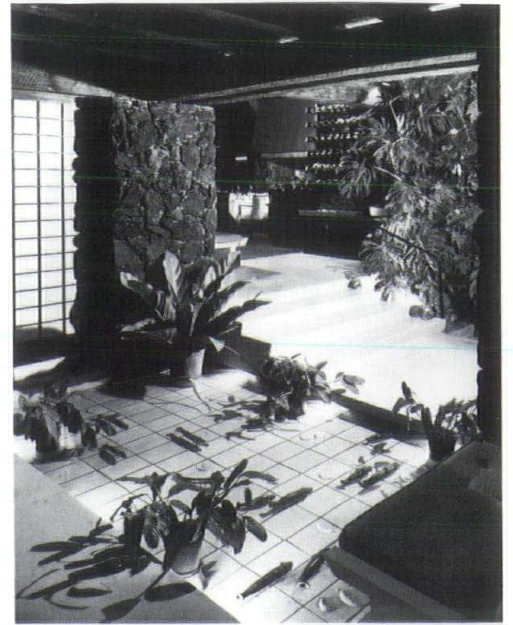
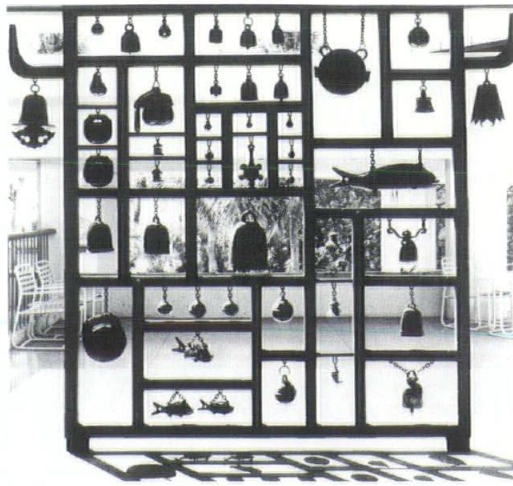
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Above left: The Mauna Kea Beach Hotel displays arts and crafts from around the world. Photo by Walton Tregaskis. Above right: Harue McVay created ceramic fish for the entry pool at Canlis' Restaurant. Below: The Jean Charlot fresco mural was conceived as an integral part of the architectural plan and decor of the old Bishop National Bank, now First Hawaiian Bank, in Waikiki. Photo by Camera Hawaii. Left: A bronze sculpture by Mick Brownlee adds interest to the Wailea Golf Clubhouse on Maui. Photo by Walton Photography. (All photos courtesy of Wimberly, Whisenand, Allison, Tong and Goo Architects.)



Incorporating Art in Architecture

by Donald W. Y. Goo, AIA
President, Wimberly, Whisenand, Allison,
Tong & Goo Architects, Ltd.

An innovative architect could incorporate art into architecture even within a limited budget.

Art that is integrated into architecture represents the highest form of architecture. Art that reflects the special nature or function of the architecture and portrays the individual's as well as society's view and understanding of architecture, symbolizes the community standards. Recently, the Kanban Exhibit at the Honolulu Academy of Arts showed the concern of owners and sign makers of the art and wit of sign making. Symbols of scissors and actual hardware were artfully displayed on the wood signs to indicate the shopkeeper's type of business.

Evidence of architecture without art is overwhelming. The exception that does include art which is integrated into the building or as a decorative focal point is commendable. The designs and craftsmanship integrated into the Dillingham Transportation Building, A & B Building and other historic structures are a few examples of this interest. The antique arts and crafts at the Mauna Kea Beach Hotel, Brownlee sculpture, McVay ceramics, and Akaji mosaics at the Canlis

Restaurant, and the Charlot fresco at First Hawaiian Bank, Waikiki Branch, illustrate the continuation of the integration of art and architecture.

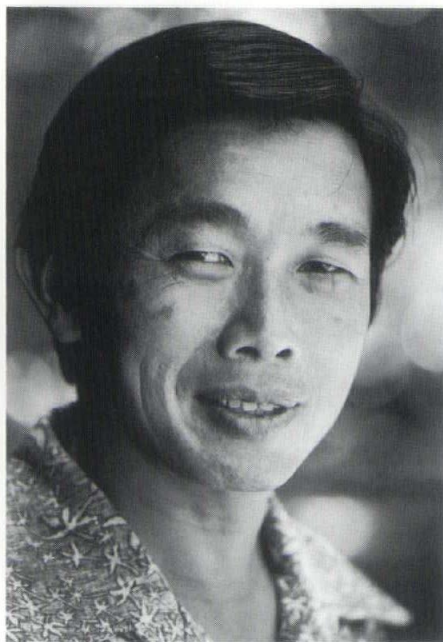
Usually the incorporation of art is a combination of the owner's interest and sensitivities and the architect's ability and design sense. In some instances, if there is a client who is sensitive to art and architecture, that client will lead the project and select an architect who shares these sensitivities. On the other hand, if only the architect is sensitive to art in architecture, the architect should establish two goals which can result in the

integration of art and architecture. The first would be to develop a logical and emotional need for art and to translate this emotional need into an economic advantage for developing art within the architecture. The key to the development of this type of rationale is to understand the client's building uses whether they be people buying groceries, purchasing some form of recreation, like movies or theater or watching a basketball game, attending a community meeting or borrowing library books. The architecture and art should make the experience more desirable and more enjoyable.

The second goal is to create a budget that would satisfy the total requirements of the client and to include an appropriate budget for art. This step of budgeting is very important. It represents the foundation of the project. Sometimes the art work must be created inexpensively by creating modifications of materials or methods already being utilized by the basic building. This method was utilized to create visual interest at prominent locations at the Wailea Golf Clubhouse. A major entry bronze sculpture created by sculptor Mike Brownlee and the natural sculpting of large rocks found on the site were selected and mounted on pedestals to further relate the golfer to the place. These visual elements provided the golfers with an additional subject for discussion at the 19th hole. Another method is to work with talented, but unrecognized, artists and provide them with a showcase for their work. As a result of this kind of effort, a batik by Yvonne Cheng was prominently located in the office of the Kahului branch of Finance Factors.

Every client wants a functional, beautiful building with art included in the completed project. The determinant for many projects will be the budget. However, the budget is created by the client and the architect. The ultimate determinant is really the attitude of the client and the architect. It is a matter of developing a realistic attitude and inspired innovations that will achieve art in architecture for everyone's enjoyment. **HA**

Donald Goo, a past president of HS/AIA, serves on the Executive Committee of the Arts Council of Hawaii.



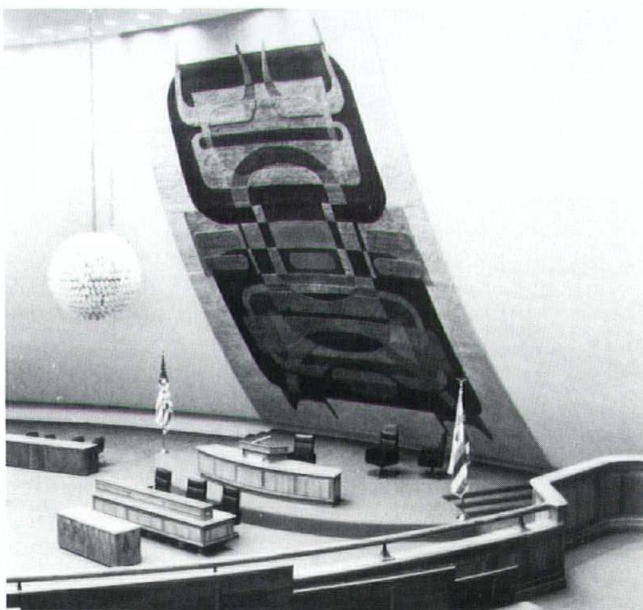
"It must be a noble building of beauty and dignity, adapted to the environment and reflecting the historical, social and ethnic cultures of the people . . ."

Hawaii's Capitol: An Architectural Work of Art

by Alfred Preis, FAIA-ME



Legislative chambers are adorned with gigantic wall hangings by Honolulu artist Ruthadell Anderson. Otto Piene chandeliers are made of nautilus shells.



Instead of defining what makes architecture a work of art or of choosing one of the many definitions available and then illustrating it with pictorial examples, I have selected a well-known Honolulu building for discussion. It was from the beginning planned as a major architectural and artistic statement.

To assure the highest architectural competence and artistic ability, the commission for the design of the Hawaii State Capitol was subjected to competition in which Hawaii architects had to form teams with out-of-state design consultants of the highest caliber. The team ultimately commissioned, selected from more than 20 candidates, was the Honolulu firm of Belt, Lemmon, Lo, in joint venture with John Carl Warnecke and Associates from San Francisco. Cyril W. Lemmon was named architect-in-charge and Warnecke the director of design. They were retained in 1960.

The architects stated early in their design goals that "the state capitol building will be the most important public edifice in Hawaii. As such, it must be a fitting symbol of and tribute to the character and natural beauty of the geographic setting as well as a solid exemplification of democracy as expressed by the racially complex population that lives harmoniously in the 50th state. It must be a noble building of beauty and dignity, adapted to the environment and reflecting the historical, social and ethnic cultures of the people . . ."

From the Capitol's entrance court, a few steps above the street level, rises the five-story high



Above: A huge banyan tree silhouettes the statue of Queen Liliuokalani. Below: Father Damien stands at the entrance to the Hawaii State Capitol.



entrance court, topped by an open-to-the-sky circular dome. This is, I believe, why the square court is popularly called the Rotunda.

Over the underground garage rise the House and Senate Chambers and over them are two floors with legislators' offices. They are covered by a larger, protruding and cantilevered floor housing the various departments in most frequent contact with the two executive offices. The governor's and the lieutenant-governor's suites take up the Waikiki and Ewa sides of the fifth floor, respectively.

Below the level of the entrance court are the auditoriums for public hearings, surrounded by behind-the-scenes rooms for staff, attorneys, caucus, mechanical equipment, printing and other functions. Above, but substantially below the entrance level, are the floors of the House and Senate Chambers, giving each a height of almost three stories. Visitors and the general public can enter these chambers directly from the entrance court, while the legislators and their staff must enter from the lower chamber level. More than in a mere symbolic manner, this signifies the priority of the people over their government.

How these various clusters of rooms are organized and correlated in space is, essentially, where architecture—and in this prominent case—the art of architecture, begins.

The Capitol consists of four clusters, each grouped into separate, distinct building blocks: the sculpturally curved forms of the House and Senate Chambers; the two-story prismatic form containing the legislators' offices; the shallow, oblong "slab" of the departmental level with the columns attached to it; and on top, the executive suites and the open-topped dome covering the rotunda. By limiting the building masses to just four, and by treating each in a sharply distinguishable architectural manner, the entire

building complex becomes instantaneously graspable in complete visual clarity.

While observing one of the cardinal principles of contemporary architecture, the one on the economy of means, the architects allowed themselves sufficient freedom to give each building block distinct and individual form and finish and to vary details in the manner of variations on a musical, here architectural, theme.

All surfaces of the individual blocks are completely enclosed, uninterrupted by visible windows or doors. In the legislators' and departmental blocks all glass doors and windows are visually screened by a bris-soleil of vertical concrete fins. They are subtly varied from each other by distinguishing the thickness and spacing of the concrete fins and by differently articulating the wider spacing occurring at each column center line. This is unity in diversity, another of the principles of contemporary architecture.

Spatial voids are created and shaped into forms interacting with the solid building elements. This is done by the convex, horizontal and the concave, vertical curvature of the enclosing walls of the chambers and by penetrating the two-story high entrance court through the entire width of the building, as well as the open-skied rotunda. Also by spacing the colonnade of the elongated, tapered and very slender concrete columns with their outward flared capitals nearly equidistant from the exterior walls of the chambers and legislators' office blocks, and from the extreme edge of the cantilevered departmental block. They are interchangeable in importance and visual role. At the same time the entire building is flooded with light and bathed in mountain breezes, the structure acquires a pervasive character of lightness and almost weightlessness, as if negating the law of gravity. This constitutes another principle of modern architecture.

The interplay of voids with solids gave the architects the means to solve a major design challenge: to counteract the danger to the dignity and visual sanctity of Iolani Palace from being diminished and overwhelmed by the greater size,

scale and mass of the capitol. The silhouette of the palace, as seen by more than the mind's eye, seems to visually fit into the negative spaces of the Capitol and to nestle under the cantilevered "wing" of the Capitol's fourth floor. The seeming weightlessness is the magic key to the liberation of the imagination and to the potential artistic experience of the observer. Just stand for a while in front of the Capitol and the perception that the prismatic mass of the legislators' offices is supported by the enclosing walls of the chambers, will make way to the vision that instead, it is suspended from the

departmental slab, supported by the columns. Or even more exciting, that the columns are suspended from the underside of the slab and hang, like the air roots of a banyan tree, into the water of the pool. The entire edifice may begin to resemble a giant banyan tree, only in concrete instead of in wood and foliage. I wonder whether the architects' unconscious minds made them align the Capitol with the marvelous East Indian banyan, spreading next to the palace.

Yet, it is the two legislative chambers which are the high point of nobility, of refinement, of

perfection. Not only their lofty height and the sweeping embrace of their curved walls, but the meticulous detailing of all woodwork made of matched Koa, the expanse of thick carpets, the chandeliers made of nautilus shells by the German-born American artist Otto Piene; the gigantic, and masterfully and ingeniously installed, woven wall hangings by Honolulu artist Ruthadell Anderson, and, in the floor of the entrance court, the glittering glass mosaic by the Lahaina artist Tadashi Sato, all contribute to, and harmoniously blend into, a major achievement of architectural art.

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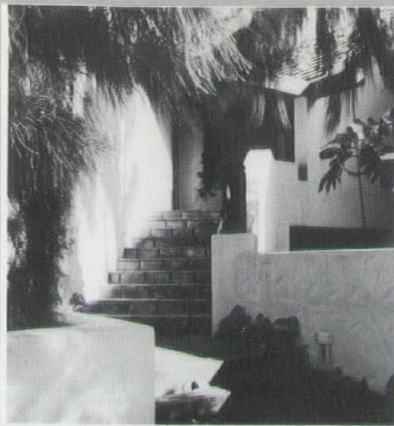
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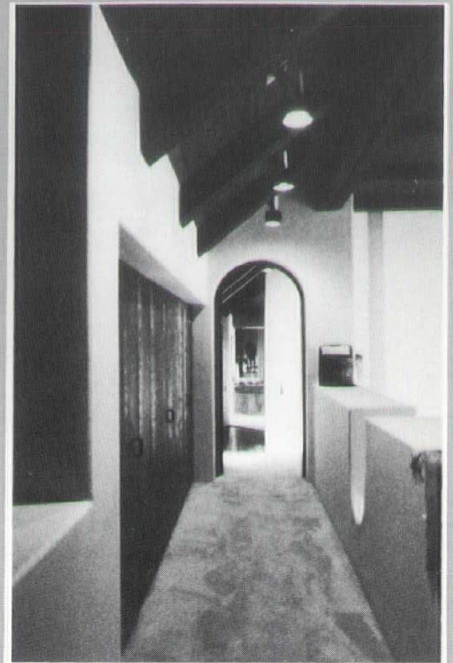
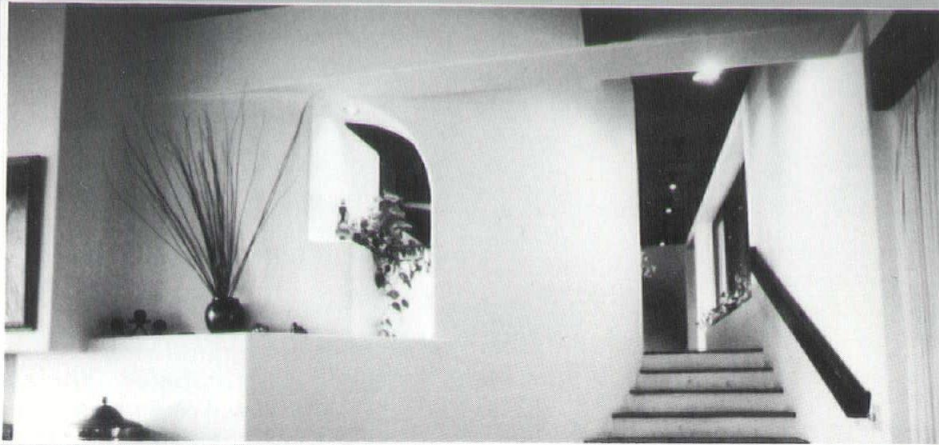
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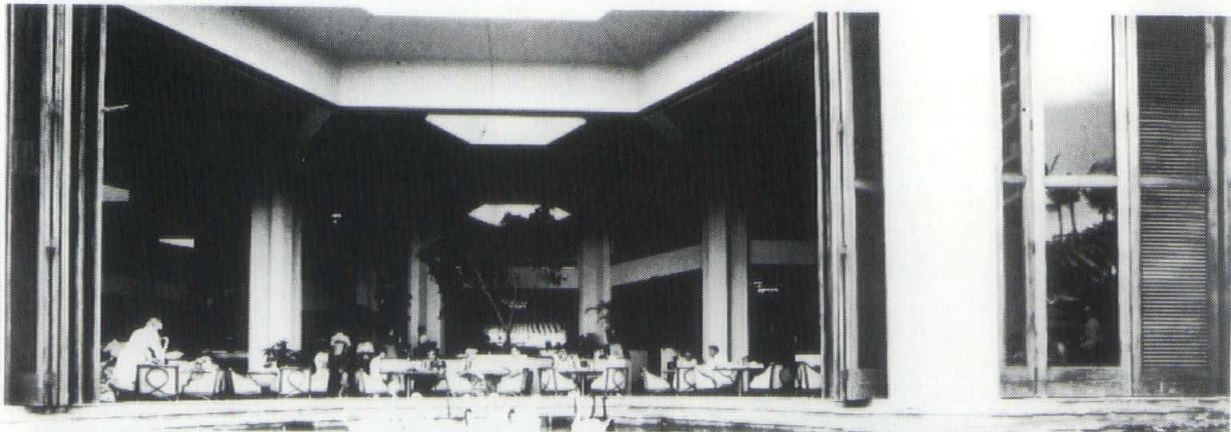


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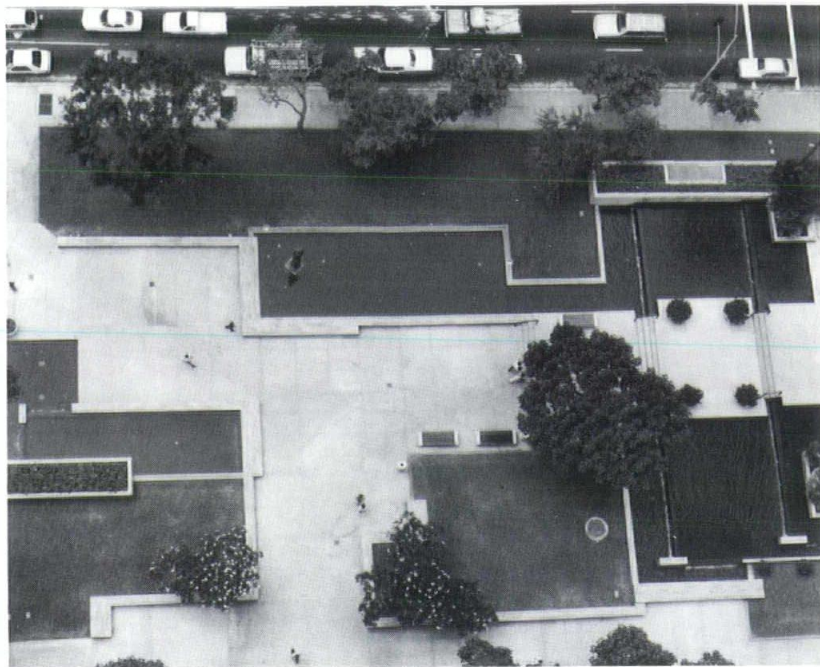
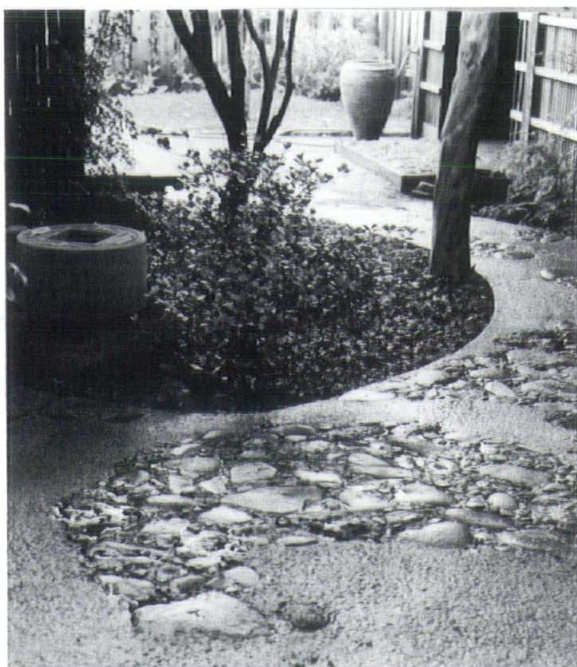
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Left: Natural materials were combined to create this peaceful private garden. Handset cobbles enhance the curved walkway. Right: A Mondrian-like composition is evident in this view of Bishop Square. Photos by Helen Lacy.

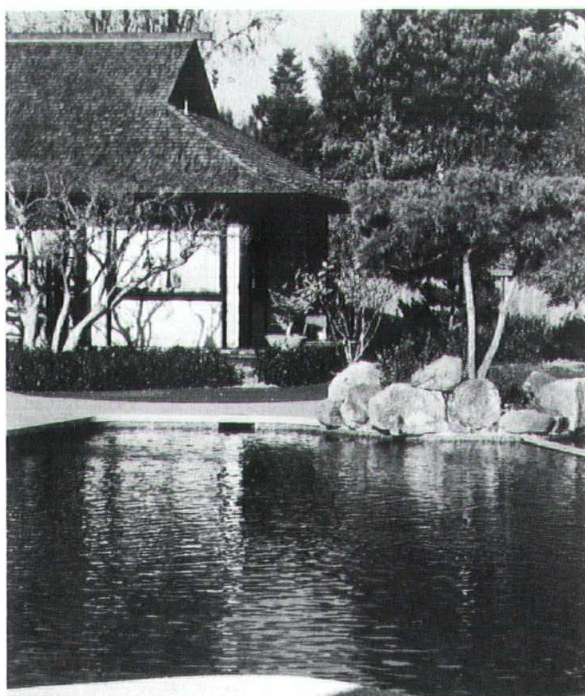
Landscape: A Source of Conceptual Inspiration

by Helen Lacy, ASLA, and Lester Inouye, ASLA

The definition of art has been debated for ages and will remain an elusive issue because mystery, exploration and discovery are integral parts of it. For the purpose of discussion, consider the landscape, like the environment for which it may be a synonym, as everything we see or sense around us. The landscape has three dimensions at any single instant in time, and it does not stand still. Therefore, there is a fourth dimension—time. We may move through landscape in various ways, or we may remain stationary as the landscape moves around us. The landscape is the source of conceptual inspiration for many arts. The art of landscape architecture is inspired and directed by the landscape and the physical, biological and social systems operating upon it.

It is important to point out that objects or environments need not be "beautiful" to qualify as works of art. Aesthetic criteria for beauty change from generation to generation with people's evolving perception of the man-nature relationship. However, there are two characteristics which do help to qualify a work as art.

1. Art is expressive; it communicates a unified theme based on visual organization and



Water, combined with other natural elements, creates an artistic composition in the Japanese garden.

artistic principles. It is imbued with meaning on many different levels and, as such, assumes a perceiver.

2. Art is an intentional act. An art arises whenever the conditions of a process are understood and made stable by practice.

Generally speaking, the art of landscape architecture is a broadening discipline concerned with planning, design and use of land and other resources to create the best possible living experiences. It involves appreciation and knowledge of the physical landscape, understanding of ecological processes, and the ability to modify existing conditions functionally and creatively to produce environments for people's use and benefit.

The landscape architect's palette consists of organic, changing elements such as soil, stone, wood, plants, the fluid systems of water and atmosphere, the warped surface delineated by contour as well as man-made materials. The scale of the work can range from the smallest atrium to a project covering millions of acres. The landscape architect must be conscious at all times, however, that no matter what the limits of the particular project are, the earth's surface remains an unbroken continuum.

Like the painter or sculptor, the landscape architect manipulates the palette and scale based on the visual principles of point, line, plane, texture, color, mass and space as well as the artistic principles of their organization such as balance, rhythm, emphasis, harmony and proportion to convey a unified theme.

With these ideas in mind, all landscape architectural art can be said to fall within the bounds of two very different approaches. First, there is landscape architectural art which focuses on the design of functional and beneficial environments. This approach takes into account the site context—physical, biological and social constraints and opportunities—to develop a design solution that is responsive to user demands and native site character. It is governed by a clear theme and visual coherence. The resulting landscape is an *experience* which serves our needs and expresses

the symbolic meaning of our lives.

Another very different approach focuses on landscape architecture as a fine art. Social or personal comment or reflection using visual and artistic principles is the objective. The artist molds symbolic forms and materials of his palette so that they are assigned new meanings evoking fresh images and ideas which comment constructively upon society's practices and visions. The work may or may not take into

account the site context or be functional. No earthshaking revelation need result. A momentary wrinkling of the brow is sufficient, provided the work of art has made some contribution to one's perception of the world.

Most landscape architectural art falls somewhere between these two approaches. Both approaches are artful and play an important part in heightening our perception of elemental truths concerning our very existence.

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A Particular Point of View

by Franklin Gray, AIA

Perhaps because of my involvement in the arts prior to entering the field of architecture, my viewpoint concerning the interaction of the two fields is somewhat different from that of the practitioner receiving the normal, prescribed architectural training.

The educational experience with which I arrived at the threshold of architecture was an Associate of Arts degree in Commercial Arts and a Bachelor of Arts in Fine Arts. This potpourri of knowledge was coupled, thankfully, with a three-year stint in the building industry

acting as a basic carpenter, and later as carpenter foreman and cost estimator for a small construction company. When the owner discovered that my talents transcended hammering nails and that I was able to do a passable representation of the finished building, there was an immediate field promotion to architectural delineator and then to architectural designer.

The point of this effort is to define some of the difficulties encountered by entry level designers in their struggle to marry art and architecture in their work. One finds out quite early that marriage of the two is quite impossible. A menage a trois,

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however, proves to be workable. The participants in this grouping are PROFIT, ARCHITECTURE AND ART and, believe me, they are listed in the proper order of importance.

The next task is to develop a high level of resistance, a resolve to remain unmoved by the developer's love of Edward Durrell Stone's hanging fern pots, to sidestep the consultant realtor's infatuation with Pei's ubiquitous lighting orbs, to turn a deaf ear to the property manager's insistence on the crying need for astroturf throughout—in effect, to parry, dodge, and thwart all of this design assistance and still avoid the architect's kiss of death—the

epithet *prima donna*.


Now that we have succeeded in coming this far by tactfully avoiding all the old clichés, we must now carefully tread our way through the brand new ones. We must tiptoe past Charlie Moore's frame within a frame, slide past Venturi's bisected donuts and, after pausing briefly, move rapidly by Rome revisited courtesy of Graves. Nor shall we dally long with Philip, Mies's tricky Brutus.

So you say what's left? After many years of heartbreaking effort and countless near misses, through dogged determination and incredible willfulness, you manage to create your crowning


architectural achievement. It's a symphony of articulation, line exquisitely balancing mass, light literally caressing the intricately formed volumes and shapes, rich materials shimmering, providing the perfect counterpoint for your subtle placement of accent color, a triumphant marriage of utility, architecture and art. You've done it!

If this were a fairy tale, I would end it here with the comment that just one worthy achievement justifies a life's work, however, I think I hear the tenant arriving with the finishing touches—the flock wallpaper, the green shag rug and three moving vans full of Early American Furniture. **HA**

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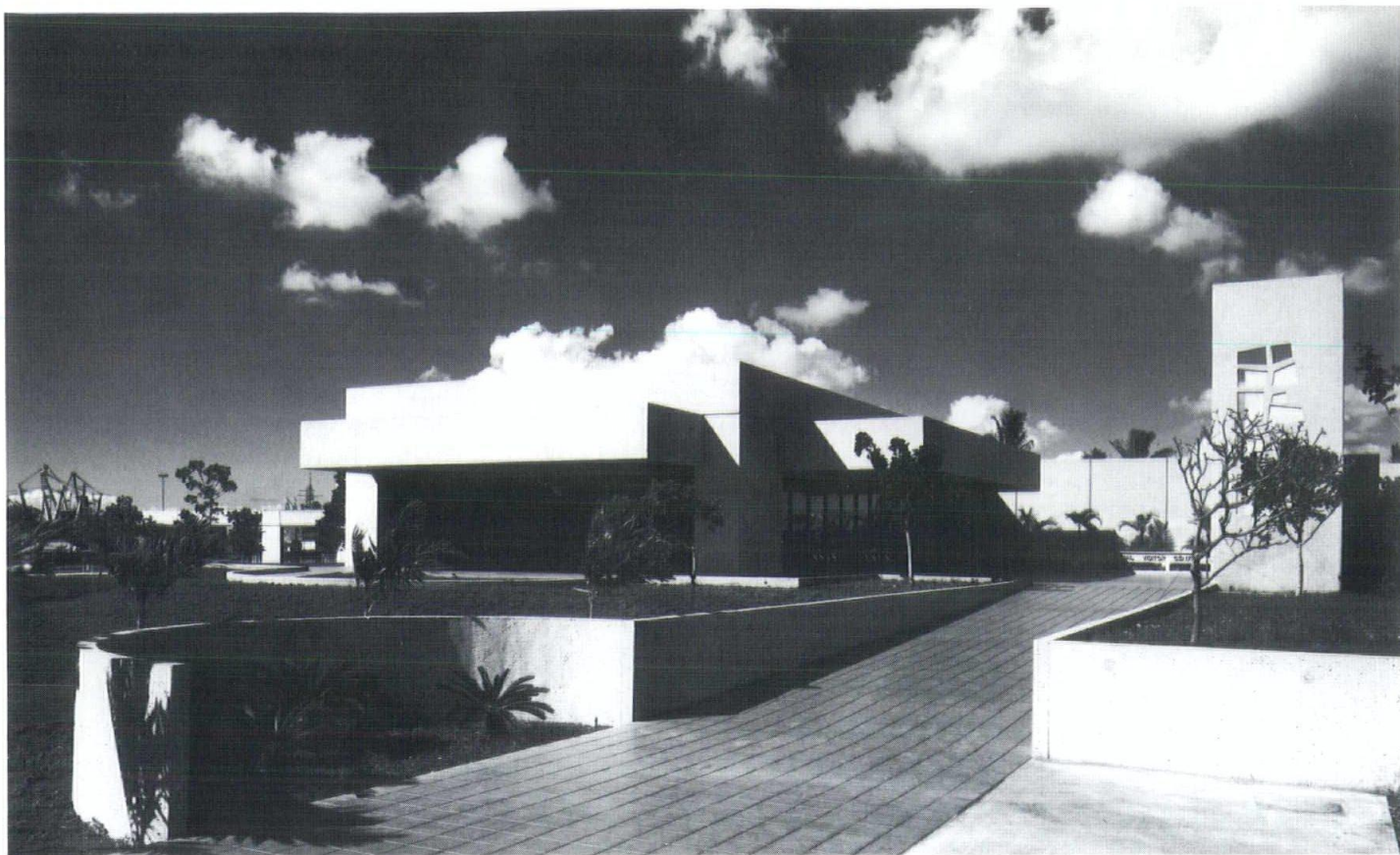
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A Challenging Site Problem: The Arizona Memorial Visitor Center

By Donald Chapman, FAIA Chapman Desai Sakata, Inc.

"Visualize a 40-foot-thick raft of hydraulic fill floating on a 100-foot layer of 2-day-old poi and you have a fairly accurate picture of the subsoil conditions."

As a support facility for the USS Arizona Memorial, the second most visited tourist attraction in Hawaii, the Arizona Memorial Visitor Center has received considerable public and media exposure. This high visibility coupled with some rather unique design criteria and site conditions was anticipated by the Design Branch at PACDIV and covered under special conditions in the AE Contract.

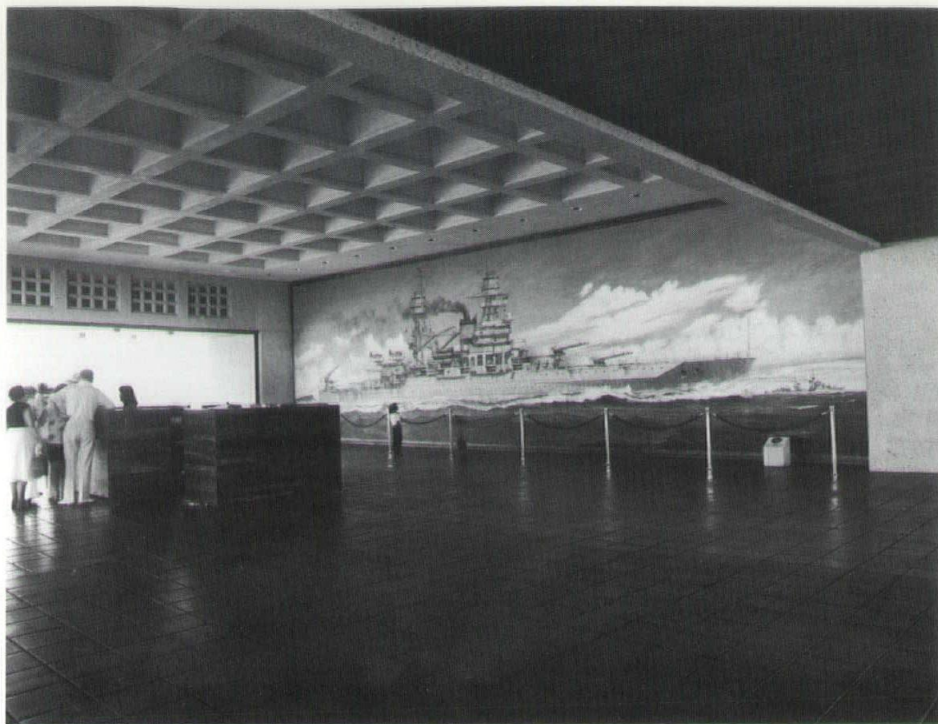
After visiting several National Park Service facilities on the mainland, it was apparent that the success of the project would be measured against its ability to efficiently handle many visitors.

It should be noted that the

facility was designed and built under Navy jurisdiction then turned over to the National Park Service to operate with the Navy continuing to furnish the launches and their personnel. The people-handling solution that evolved resulted from a time-motion study based on the maximum number of visitors the memorial could handle per hour, the number and capacity of available launches, the desire to show a twenty-minute film documentary preceding the memorial visit, and the elimination as much as practical of the time spent standing in long lines to maintain position. Upon arrival visitors receive a ticket assigning them to theatre A or B for a given performance time. They are then

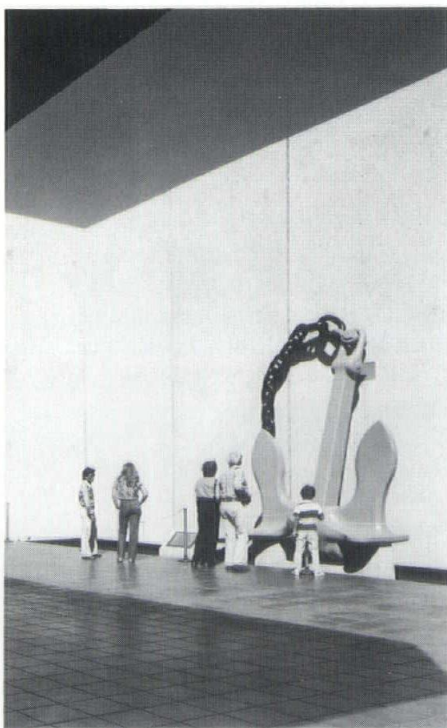
free to wander about the facility. Each theatre completes two performances per hour with starting times fifteen minutes apart which, timed with the launch schedules, provides for a designed waiting period after the movie of seven to eight minutes.

With a visitor scheduling solution in hand, the following step was to bubble diagram the functional requirements for the total complex in a manner that would accommodate the visitors' requirements as well as prepare them emotionally for their visit to the memorial itself. We felt that the facility should respond to Hawaii's climate and the views offered by the site. This was accomplished through the use of pavilions which, connected by covered walkways and trellises, provide shade, controlled ventilation and the quieting effect of moving water in the central garden court. Only the theatres, staff offices and museum work shop are air conditioned. The entrance lobby and museum areas are ventilated naturally by means of concealed vertical wall vents and a series of eave soffit grilles which also temper the sometimes severe wind conditions of this exposed site. Seating space for visitors awaiting their assigned theatre performances is provided by concrete benches around the



courtyard garden.

The building has several strong axes designed for both visual effect and guidance of the visitor to, through, and from the facility in an orderly yet relaxed pace of his own choice. The formal tree-lined parade ground (trees deleted during construction for "maintenance reasons") terminates the major building axis on the highway side while the palms and lawn flowing to water's edge extend ones vision on the harbor side to Ford Island and the Waianae Range beyond in a setting reminiscent of pre-war military Hawaii. A number of design elements are used to convey a sense of scale to those who have never seen a battleship. Except for the hull, it is interesting how little remains of the ship today. Art Weber, Bill Horn and Bill Hannen at PACDIV spent considerable time in their search for interesting items from the USS Arizona but with the exception of a few rusting steel



The Arizona's anchor hangs above a "sheet of water" on a wall the exact height of the ship's gunwale. Such design elements convey a sense of scale to visitors who have never seen a battleship.

A 15 x 50-foot painting of the Arizona underway is one of many design elements that attract visitors. Photos by David Franzen.

plates on Ford Island, nothing of significance appears to remain.

While the architects were working on design solutions, the structural engineer was comparing old surveys against new and analyzing the soils report with a sinking heart. The selected peninsula site at the mouth of Halawa Stream suited the project requirements perfectly except for one major problem. Visualize a 40-foot-thick raft of hydraulic fill floating on a 100-foot layer of two-day-old poi and you have a fairly accurate picture of the sub-soil conditions. We had on our hands a site that had quietly sunk over one foot since World War II and could be counted on to go further with the new imposed loading. What to do? The final solution conceived by structural engineer Dick Libbey and soils engineer Ed Hultgren was innovative, straightforward, and gutsy.

For reasons of design, visitor movement, ease of maintenance, and initial cost, the architectural



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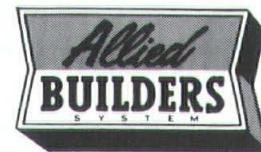
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solution is a somewhat structurally flexible grouping of five precast exposed aggregate concrete elements around a water landscaped central courtyard. Libbey and Hultgren elected to plot on a very close grid pattern the anticipated building and topsoil loads which were then run through a computer program that predicted expected settlement figures over a long time frame. These numbers were plotted graphically in bands showing both minimum and maximum anticipated settlement under each footing. These graphs are now used to monitor actual settlement on a continuing basis. With the predicted settlement pattern in hand, the decision was made to go to a suspended slab with spread footings on top of the existing grade which would provide crawl space, and to detail the side wall/foundation and pier/footing connections in a manner that would allow individual footing settlement adjustment through the use of hydraulic jacking. The intent was not to stop long-term settlement of the facility but to provide a means to control differential settlement as required.

How is the foundation system working today? After several scares in the high early settlement period when one corner penetrated the bottom of its curve, and after several programmed relevelling operations, it is performing as predicted with no apparent evidence of structural



distress, further justifying the national award Dick Libbey received for his foundation design.

Many features of the project were not the norm. Three formal presentations were made at the conceptual, schematic and final design stages to a Blue Ribbon panel consisting of veterans organizations, military, state, park service, and community leaders. Supplemental funding was volunteered by the State of Hawaii through the Pacific War Memorials Commission, by several veterans organizations such as the Pearl

The Arizona Memorial Visitor Center was designed as a quiet structure that would not be in architectural competition with the memorial itself. Photo by David Franzen.

Harbor Survivors Association and by private citizens. The design team had the full cooperation of this unusual community-wide support group. We trust the final result is a facility they enjoy and are proud of having had a hand in.

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1%-for-Art Law Enriches Hawaii's Environment

by Karl K. Ichida, Executive Director, Arts Council of Hawaii

In 1966, recognizing that the State of Hawaii had a responsibility to foster culture and arts and to nurture the development of artists, the state legislators passed what has become popularly known as the "1 percent-for-art" law. Those legislators that passed the bill seventeen years ago had courage and foresight because Hawaii became the first state to have such a law directly benefiting artists.

Key portions of the bill were drafted by the then Executive Director of the State Foundation on Culture and the Arts, Alfred Preis. Preis is a noted architect in Hawaii, remembered also for his design of the Arizona Memorial at Pearl Harbor.

As it was initially introduced, the bill would have mandated that 1½ percent of the original construction costs for all state buildings be allocated for the acquisition of relocatable works of art for that building. The 1½ percent was eventually reduced to 1 percent when the law was passed and that figure has remained unchanged in the law's long and sometimes controversial history.

Because the State Constitution sets a \$150 million capital improvement expenditure limit, there is not an endless source of funds with which to purchase art pieces. In addition, both the state comptroller and the State Foundation on Culture and the Arts determine the budgets for art acquisitions for each particular building project.

In the early years after the bill's passage, monies were used principally for purchasing portable or relocatable works of art that could be transferred from office to office, or from building to building. Eventually, the state foundation

began a policy of using the "1 percent" funds to commission major works of art to be permanently located at a particular building site. Notable examples of this are the large sculpture by Tony Smith next to the University of Hawaii/Manoa Art Department building, the red columnar sculpture by Alexander Liberman also at the University of Hawaii/Manoa Engineering building, the over-life-size bronze sculpture of Queen Liliuokalani by Boston artist Marianna Pineda at the State Capitol, the Satoru Abe sculpture at Aloha Stadium, and the large glass ceiling art piece by Hawaii artist Erica Karawina at the new Circuit Court Building in downtown Honolulu.

When a new building is to be constructed the state foundation appoints an advisory committee which consists of the top administrator of the agency occupying the building, a representative of the building users, the building architect, and a visual arts advisor. The state foundation staff shows this committee slides of works by various artists and examples of artworks in their permanent installation sites. The committee then submits a list of three artists in priority to the state foundation board which makes the final artist selection and approves the initial design concept submitted by each of the three artists.

Because a commissioned work of art usually costs more than the 1 percent allocated for one building, the state foundation pools the funds from several buildings. The building that is finally chosen to have the commissioned work is selected on the basis of the existence or nonexistence of a

major commissioned work in the geographical region of that building. Those buildings whose funds were used to pay for a permanent work to be placed elsewhere would receive relocatable works of art.

An attempt is always made to spread works of art throughout the state so that there is an equitable distribution of works in a certain media, style, and by a particular artist. Consideration is also given to the fact that a certain geographical area may have a permanent work planned for the future with funds already committed to its purchase. The state foundation maintains that it was never the intent of the law to put works of art in every state building.

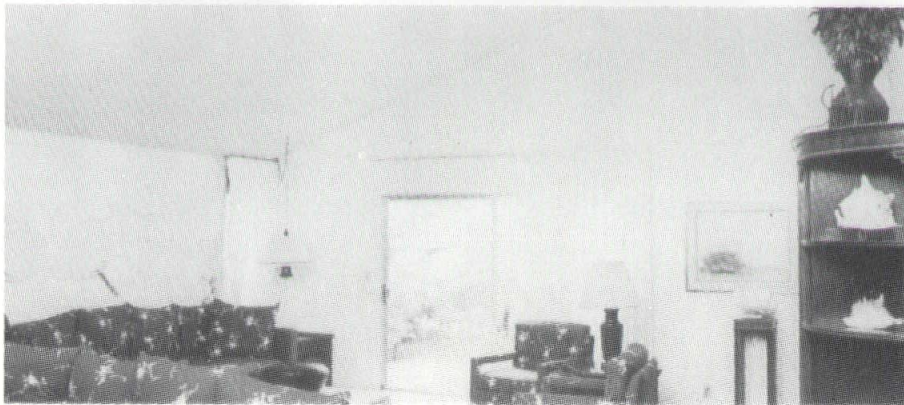
Currently, approximately \$90,000 is spent annually under the law for relocatable works of art, and another \$250,000 to \$400,000 per year for permanent commissioned works of art. These capital improvement funds are available only after a building is under construction, so the state foundation works closely with other state agencies to monitor the construction plans for state buildings.

Many attempts have been made to reduce the 1 percent or to give part of the 1 percent to the performing arts. The original bill, however, has remained unscathed although in years past there were many vocal clamorings about taxpayers' money being used to purchase "pieces of junk." Most memorable of these assaults to the 1 percent law was the "Maybe Blue" incident in which several legislators protested that public monies were being wasted on buying a huge canvas which appeared to them to be "just a sheet of blue paint."

Seventeen years after its passage, the 1 percent law has brought a legacy of approximately 3,000 relocatable works to Hawaii's people and permanent works of art by Hawaii artists and internationally renowned sculptors. The law has enriched the environment in which Hawaii's people work and play.

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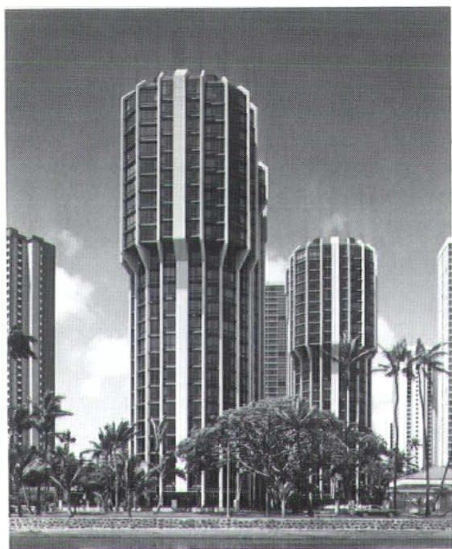
Using 3/4 inch glass tiles, artist Emiko Mizutani created a mosaic for the Liliuokalani Gardens' swimming pool. The mosaic depicts, in abstraction, the project's plumeria leaf logo. Photos by Augie Salbosa.



Liliuokalani Gardens

Design Concept Realized Through Art

by Kevin Young and Jane Arader/Architects Hawaii Ltd.



Liliuokalani Gardens was constructed on the historic site of Queen Liliuokalani's former Waikiki home. A stream that had once flowed through the property provided inspiration for the condominium's design.

Constructed on the site of Queen Liliuokalani's former Waikiki home, the Liliuokalani Gardens condominium reflects a theme of flowing water throughout its landscaped grounds and the lobbies of its two towers. Early in the design process, architect Fred White of Architects Hawaii became aware that a stream had, at one time, wound through the property toward the ocean. He and project designer Wes Deguchi decided to use this stream and its flowing water as the central theme.

With the help of landscape architect David Woolsey, a meandering stream became the focal point of the landscaped open space, tying together the project's two towers and other major elements. Nearly 70 percent of the Liliuokalani site, which covers an entire Waikiki block, is dedicated to open space.

White decided that the water theme should be carried through into the lobbies of the towers. With the help of Beuret/Wall Art Consultants and Greg Bloch of Contemporary Arts Management,

the feeling of flowing water was recreated inside the lobbies of the two towers and beneath the arcade which connects them. Developer Hasegawa Komuten spent more than \$200,000 on the art program to create the effect.

Jan Beuret and Dan Wall worked with artist Emiko Mizutani to create a water mosaic from thousands of pieces of sky blue and beige porcelain tile which runs through each tower lobby and beneath the arcade. The curving "mosaic stream" defines circulation patterns and seating areas within the larger lobby spaces and is reflected on the polished stainless steel ceilings.

Mizutani used the 1,600-square-foot Beuret/Wall studio in Kaka'ako to develop the 8,000-square-foot mosaic for the lobbies and arcade. Working with eight assistants, she designed the mosaic artwork one section at a time on the floor of the studio. Each tile was broken by hand and arranged to complete the section which was later transferred to the construction site.

Artist Mizutani also provided a

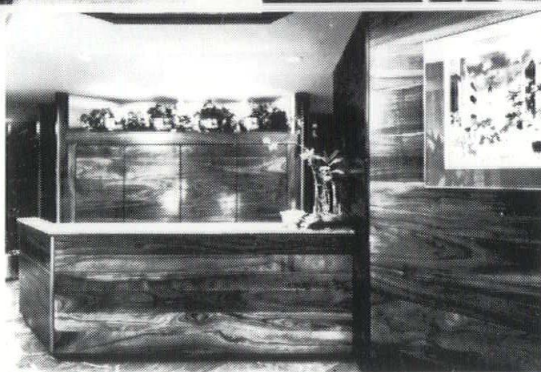


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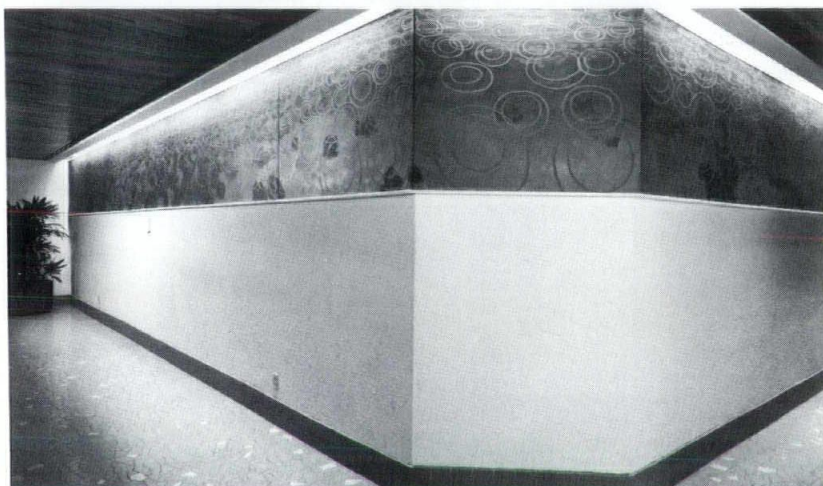
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A "mosaic stream" flows through the lobbies of both Liliuokalani Gardens condominium towers. The stream is reflected on polished stainless steel ceilings. Photos by Augie Salbosa.



glass mosaic which covers nearly half of the bottom of the Liliuokalani Gardens' swimming pool. This mosaic, created using three-fourth-inch tiles, depicts in abstraction the project's plumeria leaf logo in shades of green and blue.

Two wall murals, each 50 feet long and 3 feet wide hang in the elevator lobbies of each tower. Called "The Reef," these oil murals produce a feeling of looking through the ocean to the coral reef below. Artist Bill Braden created the two murals in colors which change with the depth of the water. Braden also sculpted a somewhat controversial drinking fountain for the lobby of the project's King Tower. Its shape is reminiscent of the erosion patterns created by rain falling on the Koolaus.

Artist Bill Wetterauer provided two paintings for each lobby which reflected the water theme. Karen Muraoka of Architects Hawaii custom designed several area rugs, symbolic of islands, which are used to define small lobby seating areas and are used as wall hangings inside project elevators.

Other artists contributing to the project were Bob Flint, who designed 14 different kinds of planters in various colors and textures; Mary Jerome, who did two silkscreen prints and Eleanore Margolin, who did a sculpture on a pedestal for the King Tower lobby. All of the artists, except Margolin, live in Hawaii.

Liliuokalani Gardens provides an example of a design process which melds art with the combined efforts of the architect, developer, the interior designer, landscape architect, and artists.

HA

Above: Artist Bill Braden created murals for elevator lobbies. The oil murals depict a coral reef as seen through a pool of rippling water. Right: Rugs symbolic of islands are used to define seating areas. Designed by Karen Muraoka of Architects Hawaii, these rugs are also used as wall hangings in the elevators.



Art and Landscaping for City Buildings

*by Leigh-Wai Doo, Chair,
Planning & Zoning Committee,
Honolulu City Council*

Art and beauty are essential parts of the spirit of a person's life. Our quality of life is greatly affected by the buildings which surround us.

The Honolulu City Council is considering a measure, Bill 82, which I believe will enhance our environment and quality of life. I introduced this bill which amends the existing ordinance relating to culture and the arts to require, with council approval, that at least 1 percent of construction funds for city buildings be set aside for the acquisition of works of art. Current law allows, but does not require, such funding.

This proposed legislation permits unexpected amounts of the required 1 percent funding to be accumulated and used for other projects or to defray costs of transportation and upkeep of works of art for exhibition in public facilities. Bill 82 was the subject of a council public hearing and is currently awaiting further consideration.

The concept of beautification through landscaping of city buildings is incorporated in Ordinance 84-2. This measure provides for landscaping of open space areas surrounding city buildings in order to enhance their visual image. A minimum of 1 percent of construction costs would be set aside for this purpose. I introduced this legislation which became an Ordinance earlier this year.

Both of these measures were introduced with the feeling that the city should set an example for a standard of beauty which private developers would adopt. When so many of us spend our precious time in and around buildings, we must pay increasing attention to the environments we are creating.

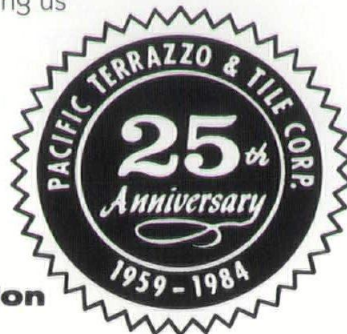
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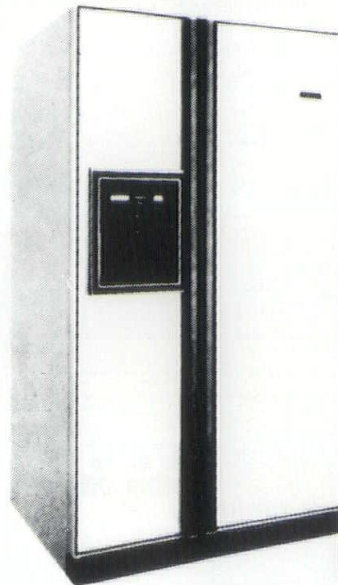
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Resort Planned

Media Five has been retained to provide architectural planning and design, landscape master planning and full interior and graphic design for the Palau Pacific Resort. The firm was selected by the Pacific Island Development Corporation, a subsidiary of Tokyu Land Corporation of Japan.

The Palau Pacific Resort is sited on 64 acres on the ocean and features 96 rooms and 4 suites in

island-style cottages. Construction began recently and Media Five principal and project director Tom Pagliuso flew to Palau to inspect room models.

Media Five associate Peter Caderas is project manager for the resort. "One outstanding thing about the resort is that it is self-contained; we have our own sewer treatment, water purification and electricity generation. The telephone is our only outside service."

The Palau Pacific Resort will include indoor and outdoor dining facilities, conference rooms, a duty free shop, a marine and sports shop, beauty-barber shop, lounge with library and television, pool with nearby bar and barbecue hut, two tennis courts and travel-related amenities.

Caderas said the hotel design is based partially on the abai, the Palauan meeting house for village elders, a revered and special place. Three Media Five staff members traveled to Palau to do research on the abai and other facets of Palauan architecture and culture before design plans originated.

Caderas noted the hotel is on an historical site, a former Japanese seaplane base prior to World War II. An old seaplane ramp will be used as a pier.

Media Five's Caderas said the hotel is expected to open in late 1984, to be managed by Pan Pacific Hotels. "It will provide employment for about 100 Palauans," he said.

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1984 Concrete Building Awards Competition

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Concrete buildings of all types in the United States and Canada are eligible to be entered in the 1984 Concrete Building Awards Competition.

Winners will be presented Awards for Excellence during the International Forming Conference on November 29, 1984, at The Drake Hotel, Chicago, Illinois. Categories for awards are

1. Low-rise residential (single and multifamily)
2. Low-rise commercial/institutional/industrial
3. Medium and high-rise (any type)
4. Remodeling (using concrete and concrete products)

We're looking for concrete and concrete products buildings of all sizes showing creativity of design, construction economy, technical innovations, problemsolving design strategies, and positive environmental impact. The buildings should have frames of concrete or concrete products.

You can obtain rules and entry forms by calling Glen Simon (312) 966-6200, sending in the coupon, or writing to Concrete Awards, Buildings Division, Portland Cement Association, 5420 Old Orchard Road, Skokie, Illinois 60077-4321.

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Please send _____ entry forms

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Deadline for completed entries, September 14, 1984.



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Housing Award Entries Sought

The first annual "Best in America Living Award" competition for the nation's most successful new housing designs was jointly announced recently by the contest's sponsors, the National Association of Home Builders and *Better Homes and Gardens*.

The design competition has been established to showcase well designed homes that demonstrate high quality construction, cost efficiency and sales success.

Fourteen Grand and 14 Merit Awards will be chosen in five categories representing single family homes built for sale, attached homes built for sale, custom housing, energy efficient housing and factory built housing.

Winning projects will be featured in *Better Homes and Gardens* and will appear in a photographic exhibition at the 1985 NAHB Convention in Houston. Awards will be presented at the convention.

Housing projects completed between January, 1983 and

August, 1984 are eligible for this year's competition. Entries must be postmarked no later than **August 31, 1984.**

Entry requirements and additional information can be obtained from NAHB's Technical Services Department, 202-822-0300.

Award Announced

A new award sponsored by the State Foundation on Culture and the Arts will be presented by the Governor in November of 1984. This is the Hawaiian Architectural Arts Award, which will be presented to an architect in the State of Hawaii for outstanding achievement in Hawaiian architecture. The Hawaii Society of the American Institute of Architects will provide professional and technical assistance to the state foundation in determining criteria for selection, developing a prospectus, identifying jurors to review applications and make a recommendation to the state foundation.

The State Foundation on Culture and the Arts administers the 1 percent for art program, whereby 1 percent of the construction cost of public state buildings is set aside for the acquisition of works of art. In commissioning works of art in the State of Hawaii since 1967, the SFCA has worked closely with the architects of the subject buildings as well as encouraged artists and architects to work together.

Hawaii Loa Wins Gold Nugget

Hawaii Loa Ridge in Honolulu won a coveted Gold Nugget Grand Award, the building industry's recognition of "Best in the West" design and land use for residential and commercial projects. Winners were announced June 1 at the 26th annual Pacific Coast Builders Conference in San Francisco.

Built by HMF, Inc. and designed by Jeffrey T. Long & Associates Architects, Hawaii Loa Ridge won in the Best Single Family Detached

Home of 2201 to 3000 Square Feet category.

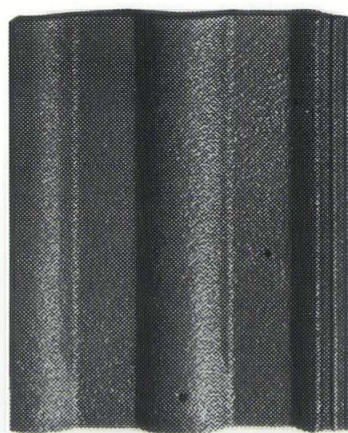
A Gold Nugget Grand Award means the winner was judged the best project in one of the 31 award categories, which included commercial/industrial, special housing, site planning, single-family detached, attached or condominium, and residential development categories.

Sponsored by the Pacific Coast Builders Conference and Builder Magazine, the Gold Nugget Awards is the largest regional design competition in the nation. A record 658 entries were received this year from the states of Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Texas, Utah, Washington and Wyoming. **HA**

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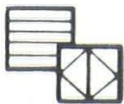
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What's New in Ceramic Tile?

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- Sound-reducing matting can help ceramic tile achieve acceptable sound ratings.
- Glass mesh mortar units that are unaffected by water can be used for wall, countertop and floor installations.
- Some ceramic tile can be coordinated with designer collection fabrics.

• Ceramic tile floors have been recommended for computer rooms because they are nonconductive, dust-free and easily cleaned with water.

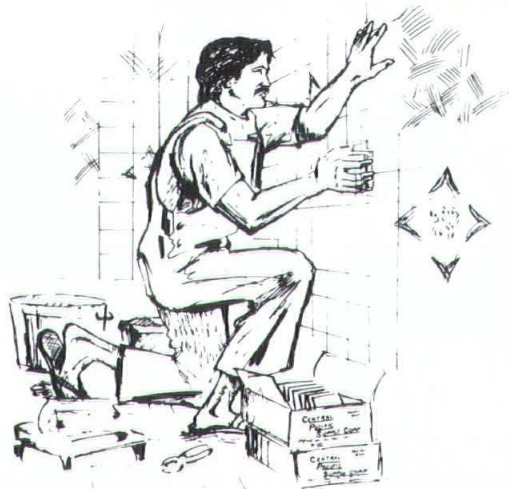
• Prefabricated tile panels may produce better results than field applied tile because of assembly in a controlled shop environment.

• There is a new group of pre-mixed grouts that are stain, mildew, and water-resistant. A new grout dressing can be applied to existing grout joints to render them impervious and mildew-resistant.

• Tile was used in the design of the *Columbia* space shuttle as a shielding device.

Watch for continued additions to the long list of ceramic tile products and applications. **HA**

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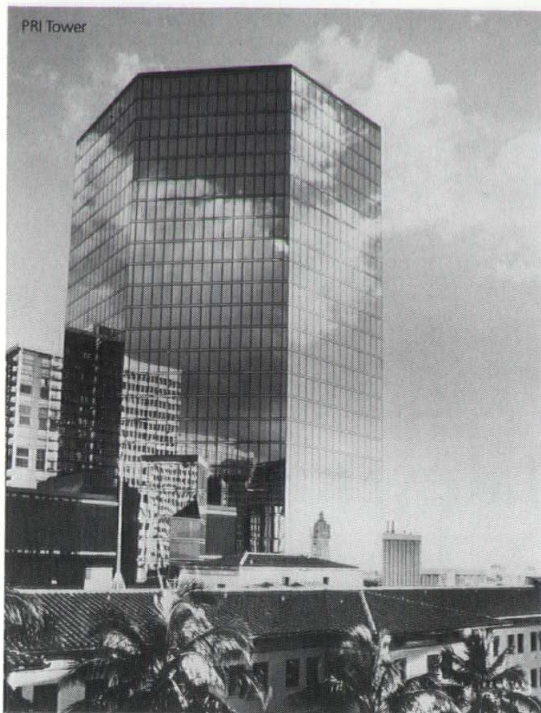
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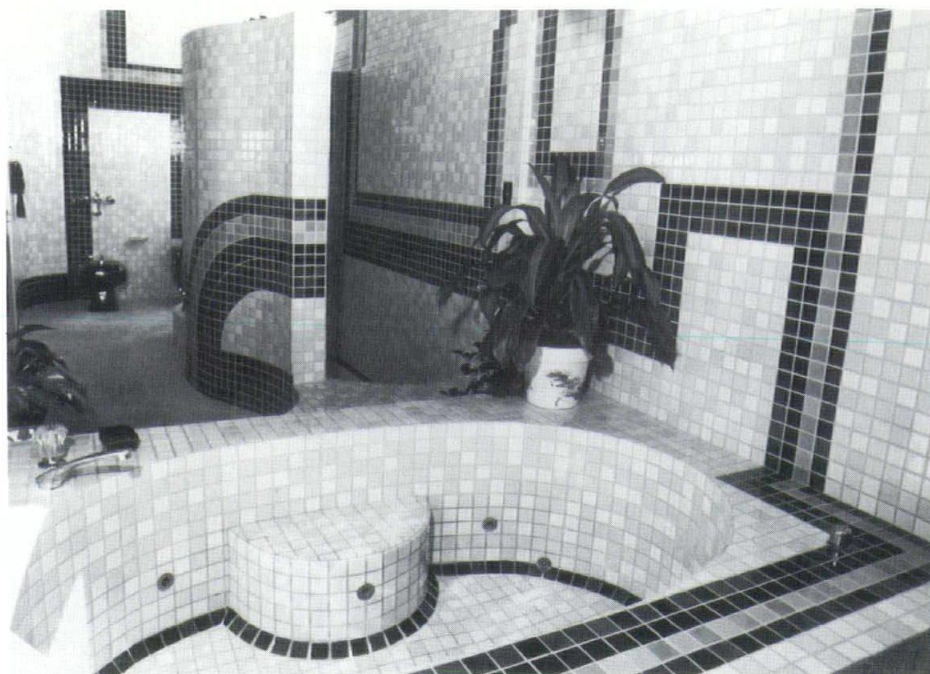
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For more information on the versatility of lath and plaster, please call **The Pacific Bureau for Lathing and Plastering, 847-4321**, or any member listed below:



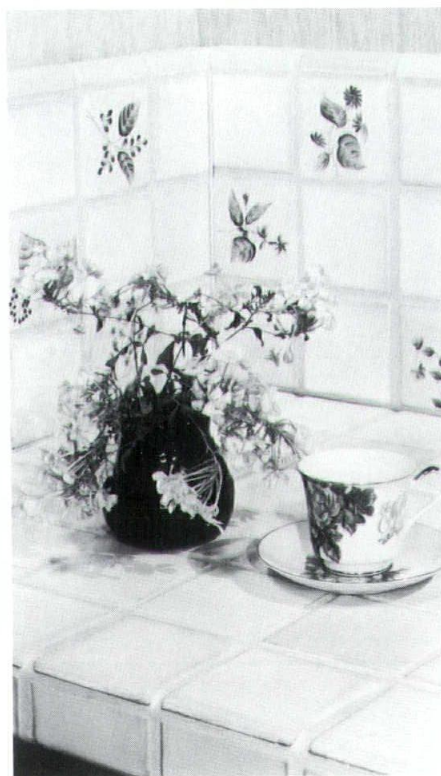
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A tile bath can be decorative as well as functional. (Photos courtesy of Lorene Lemen of Coast Enterprises of Hawaii, Inc.)

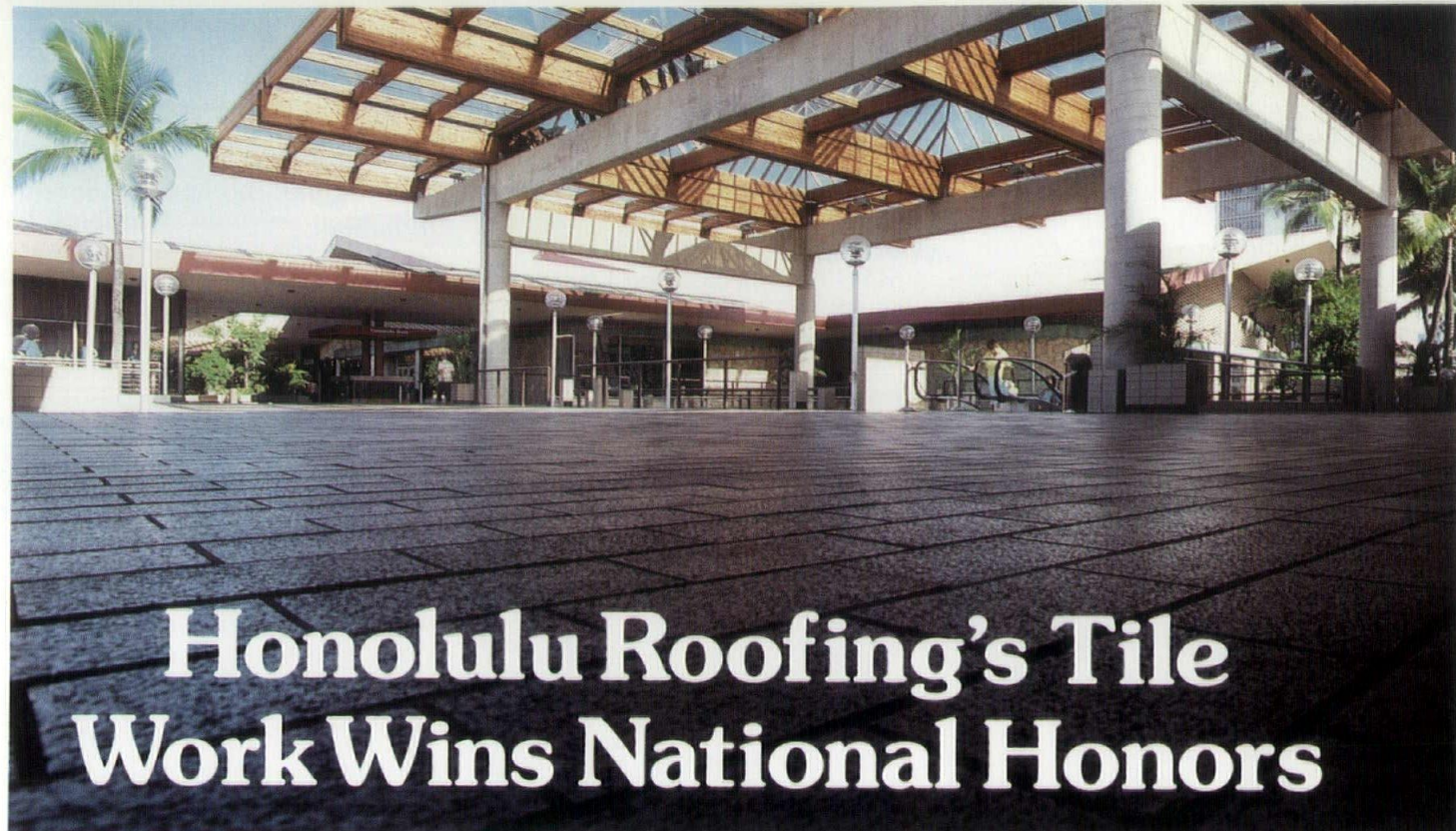
Tile: A Durable, Low-Maintenance Material



Ceramic tile literally means tile made of clay. The legal definition of "tile" used as a single word means "ceramic" tile. Other uses of the word "tile" as when describing vinyl tile, roofing tile, carpet tile, marble tile, etc. must be preceded by a descriptive word which identifies the particular type of tile.

Ceramic tile is a material so old that it predates written history. Because of its enduring qualities, it has given us knowledge of historic periods. Much early history might have been lost if not for the remains of burnt clay objects such as tile or pottery in the form of, perhaps, a crude sun-dried clay pot used for

Painted tiles add a touch of charm and elegance. The wide range of patterns and colors available inspires many creative applications.



Honolulu Roofing's Tile Work Wins National Honors

Honolulu Roofing Company was recently honored by the National Association of Remodeling Inc. at ceremonies in Chicago. They captured the association's Specialty Remodeling Award for their successful renovation project completed at Ala Moana Center in 1983.

THE CHALLENGE

The project itself provided a unique challenge for Honolulu Roofing and called for imagination as well as expertise. Ala Moana which is the largest open-air regional shopping center in the United States was built in two phases; one in 1959 and the other in 1966. Over the years, the center developed some functional problems.

These included water leakage from the mall level into storerooms, shops and paved common areas; cracking in the concrete walkways and poor drainage due to inadequate sloping.

As a result, the center underwent major renovations and Honolulu Roofing was hired to handle the waterproofing and tiling of more than 4.5 acres of common areas on two shopping levels.

Prominent among owner requirements for this massive undertaking was that the renovation effort needed to proceed without interrupting commercial operation—of each and every tenant. Implicit in this was the continued convenience and accessibility of the center to consumers.

According to the contractor, the job was the largest and most complicated tiling job ever undertaken in Hawaii. Nearly 1,500,000 tiles were laid by hand at Ala Moana Center. It is believed to be among the largest tile installations ever accomplished in America.



GETTING THE JOB DONE

Job dynamics demanded that Honolulu Roofing follow the general contractor around the center. This meant having skilled labor in scattered loca-

tions working in stop-and-go fashion. Various crews had to coordinate extra carefully with one another to keep design configurations true. Manpower had to be planned to lay 7000 pieces of tile one day and perhaps less than 1000 the next. Advance notice was not always possible; hence the company had to be ready to demolish, waterproof, install mortar and tile on extremely short notice.

In order to maintain business-as-usual at Ala Moana and because of the enormous, public nature of the task, imaginative tiling procedures were required. Honolulu Roofing came up with these without being asked. They designed a system which saved time, kept expenses down and coordinated the flow of material on an as-needed basis to avoid problems with labor and traffic movement.

ALA MOANA CENTER TODAY

Once again, after two years of renovations, Ala Moana is a Honolulu showpiece where billions of feet pound the pavement each day. Here, the architect's dream and Honolulu Roofing's patient labor endure.

At first glance, the tile work seems to be one continuous sheet, running endlessly. One would never guess the amount of time and ingenuity it took to accomplish the task. It's a work of art and great human care, corporately and individually, created it.

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storing food or grain. Ceramic tiles, as we think of them today, were used in Egypt many centuries before the time of Christ. Archaeologists have found bits and pieces of fired, glazed pottery and tile believed to be 12,000 to 18,000 years old.

There has been a general upgrading of building materials—particularly tile—in construction in the last few years. Builders and developers are engaging in less

speculation and are being forced to hold and maintain their properties much longer due to a sluggish economy. Also, prospective clients are demanding greater value for their money. Developers are finding that in order to make their buildings desirable to prospective clients, more durable products such as tile must be used particularly in high traffic areas.

Using a long rather than a short

range view, many architects are beginning to use tile in new applications. Where previously tile was restricted to public spaces such as bathrooms and occasionally lobbies, use in lobbies has been expanded and greater interest is apparent in working with tile for accents on interior and exterior walls.

As the tile industry comes out with more colors, architects are able to take advantage of using tile in different ways. Overall color involves not only tile, but also grout. A big problem seems to be finding colors that match the tile. Some grout manufacturers are introducing a stain product to make recoloring possible at a later time, as well as new ready-mixed colors.

Some architects have indicated concern about using more adventuresome tile colors worrying that a building could become outdated. "The belief that colors should be neutral and safe gets us stuck in a time warp which is unnecessary," according to Robert Levine of Daniel Dworsky Associates in Los Angeles. Levine was part of a five-member panel of architects at the First Architect Tile/Brick Industry Symposium held earlier this year in Southern California. **HA**



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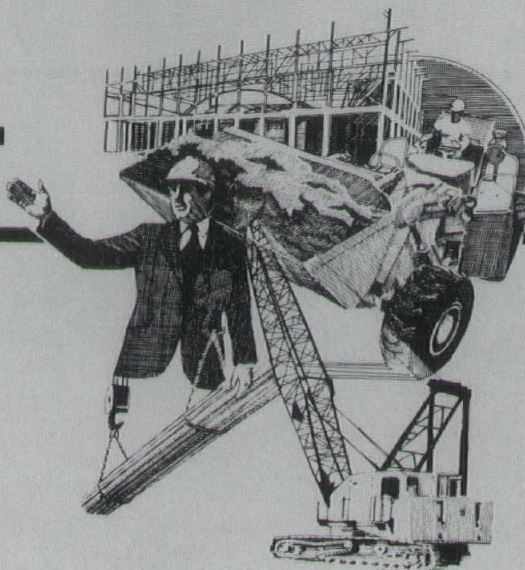
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