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ARCHIFEST 84

**HAWAII ARCHITECTURE
AND ITS PUBLIC**



National Award for Interior Commercial Remodeling
Allied Builders — 1984 Contractor of the Year

ALLIED TEAMWORK meets a challenge of regal proportions.

Burger King at King's Village, Waikiki

Plans for the remodeling project at Waikiki's King's Village could not be finalized until the previous tenants had vacated the premises. But by that time, Pentagram Corporation's lease had already begun on their seventeenth Burger King restaurant in Hawaii. The meter was running, and the pressure was on.

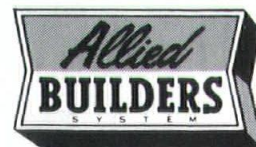
The Team:

Stanford Chur, Project Manager,
Allied Builders System
John Greer, Skippers Restaurant
Geoff Patterson, Architect



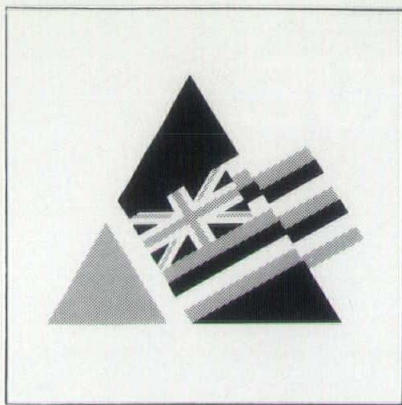
The architect's measurements on the space revealed the necessity for a tight fit — not just for the restaurant, but for the workers too. A computer network analysis helped to regulate the traffic flow and maximize productivity.

The results? According to Rick Conroy of Burger King, "I couldn't be more pleased, bottom line included." At Allied, pleasing clients is our crowning achievement.



1717 Akahi St. Honolulu, Hawaii 96819
Telephone: 845-6658

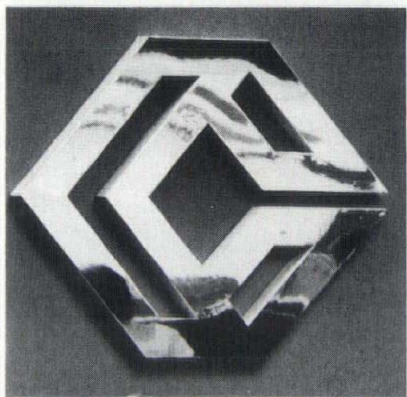
Teamwork. Our motto. Our method.



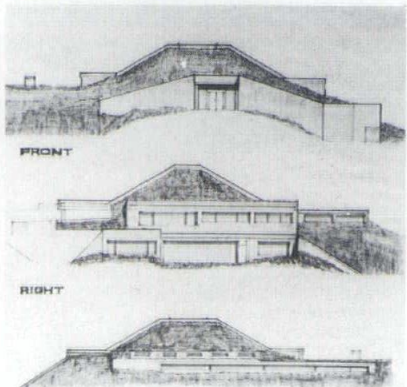
Cover: HS/AIA's 1984 state convention logo was designed by Kunio Hayashi, art director at Media Five Limited.



10. 1984 Design Award winner



13. Sign design



24. Student architects

HAWAII ARCHITECT

November 1984

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Archifest 84

by Chris J. Smith
President, HS/AIA

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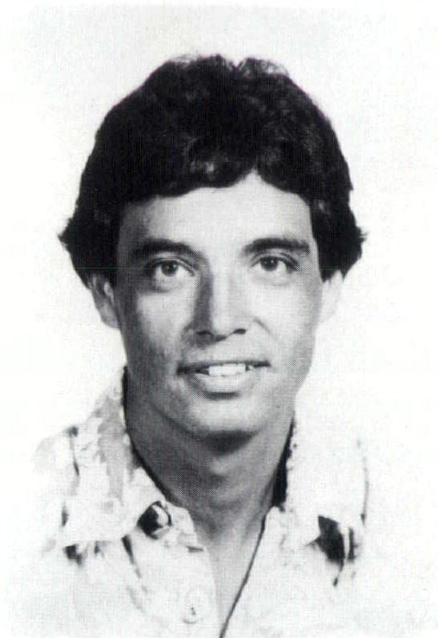
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It is with high emotion and purposeful celebration that I get to write about a subject that is meaningful to us all—our State HS/AIA Convention, "Hawaii Architecture and Its Public." In fact, I had a grand time thinking about all of the so-called conventions that must occur somewhere every day. Let's face it—conventions are big business. We should know, Hawaii and our tourist business survive on this sociological phenomenon. It is an event, a happening, a chance to come together to celebrate our involvement in a profession that's special.

Camaraderie is an important element in the make-up of our

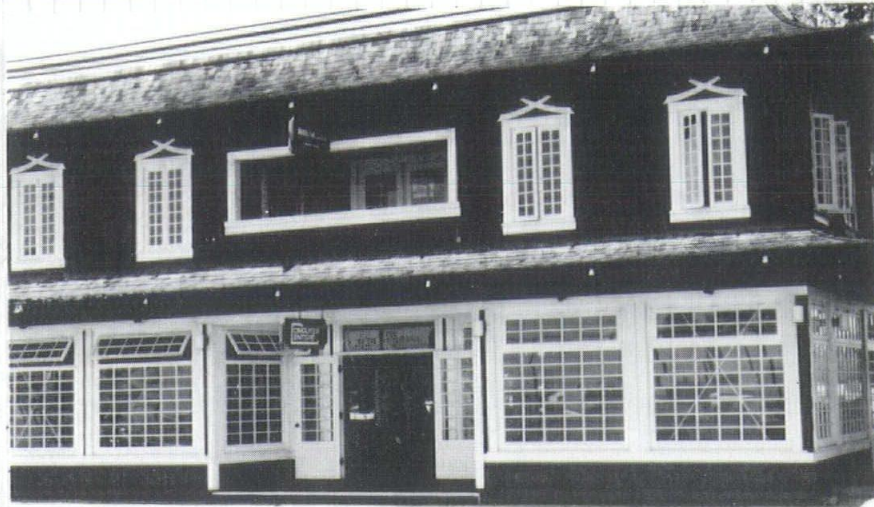
convention. We share a dedication, an obligation to participate with our public, to share the richness that is ours to command when "architecture" happens. As we have discovered in a recent poll, architects are unique people—we need to accept this. We are perceived by the public, and rightly so, as members of our professional society that have a compassion for bettering our built environment. It is part of our obligation to the public to share this richness, to educate and promote the creative magic that architecture can produce.

Thus, "Hawaii Architecture and Its Public," a lead from the Institute's program this year, will be special. It is specifically structured to allow and to promote public participation—from awareness to implementation. The programs available encourage participation on all levels of interest. Members from the Institute will be here sharing with us their intellect on all aspects of our architectural involvement: professional practice, government affairs, public affairs and membership programs.

In conclusion, perception is an important part of this convention message. By having a creative forum for allowing architecture to broaden its exposure, we will all benefit—our public through understanding, ourselves by sharing and, collectively, the camaraderie will happen! It's great to be an architect! See you at the convention!

HA

BOYER BUILT IT.



Boyer Kauai continues in the strong tradition of our parent company in California. At left, you see construction work on the well-known Seto Building in Kapaa, Kauai. Below are examples of the range of fine projects built by Boyer.

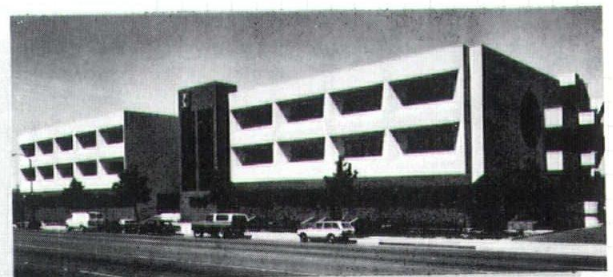
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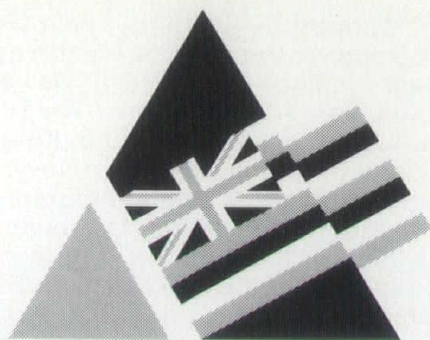
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Hawaii Society/AIA 1984 State Convention

by Christie Adams
Executive Director, Hawaii Society/AIA

The Hawaii Society of the American Institute of Architects will host its 1984 State Convention on Nov. 30 and Dec. 1 at the Honolulu Academy of Arts. The theme of the convention will be "Hawaii Architecture and its Public," in keeping with the AIA 1984 theme, "American Architecture and Its

Public."

Subtitled "Archifest 84," the convention will offer three simultaneous programs including a variety of attractions for architects, professionals in allied fields, and the lay public.

The keynote speaker will be David R. Braden, FAIA, architect and humorist from Dallas, who will

comment on the national political scene. Another noteworthy speaker will be Lowell V. Getz, a Houston-based CPA and financial consultant to engineering, architectural and planning firms. Getz will discuss financial management for design firms, and the project budget and control aspects of financial management for architects and engineers.

The convention will also feature four timely round-table discussions by local community leaders and mainland dignitaries. Topics will be "Client-Architect Issues," moderated by Michael Leine-weber, AIA; "Professional Awareness and National AIA Issues," conducted by AIA executive vice president Lou Marines and other AIA staff members from Washington, D.C.; "Housing Issues," led by Lewis Ingleson, AIA; and "The Perception of Architecture," moderated by Christopher J. Smith, AIA.

In addition, several audiovisual productions relating to architects and architecture will be shown at the convention. The public is welcome to view these productions free of charge. Offerings will include "Trouble in Utopia," a BBC TV film which comments on the myth of the architect as a social legislator; "City Visions," which

Holiday Entertaining Workshop

As an added attraction for the spouses and friends of members, the Hawaii Society/AIA 1984 State Convention will offer a special workshop, "Holiday Entertaining—Ideas and Blueprints," on Saturday, Dec. 1 from 8 to 11 a.m. in The Garden Cafe at the Honolulu Academy of Arts.

Presented by The Compleat Kitchen, a local retailer specializing in culinary wares and gadgets, the workshop will include a discussion of home entertainment and the role of the hostess, and will review three distinct party plans, including an open house for 30 to 40 people, a holiday brunch for 12 and a sit-down dinner party for eight.

Participants will learn how to organize social affairs, from sending out invitations to preparing and serving food and beverages.

The program will also include a cooking demonstration featuring recipes included in the party plans.

The workshop will be led by Joan Clarke, co-owner of The Compleat Kitchen, and Cheryl Ross, the store's cooking school coordinator.

The registration fee of \$10 per person includes educational handouts.

For more information and registration forms phone the Hawaii Society/AIA at 545-4242.

presents a perspective of what is wrong with our cities and an idea of what can be done to solve their many pressing problems; and "Social Life of Small Urban Spaces," which chronicles city plazas and what gives them life. The Hawaii Society/AIA's slide show on Pacific Basin architecture by Hawaii architects will also be shown. This production was presented earlier this year at the 1984 Monterey Design Festival in California.

Convention exhibits, which will be open to the public at no charge, will include the 1984 Hawaii Society/AIA Design Award winners, exhibited in the Kinau Court of the Academy from Nov. 26 through Dec. 2, and photographs of the 1984 national AIA award-winning architectural projects, displayed in the Fountain Court at the Academy.

Chairman of the 1984 convention committee is Ted Garduque. Other members are Pat Shimazu,

Myron Hoeffler, Kevin Young, Kurt Mitchell, Dan Chun, Kunio Hayashi, Bob Kishi, Kurt Mitchell, Christie Adams, Gordon Bradley and Amy Ho.

The convention will also include the Hawaii Society/AIA's annual meeting on Saturday from 8 a.m. to noon, and the Society's annual installation banquet at the Plaza Club Saturday from 6 to 10 p.m.

For registration forms and more information phone the Hawaii Society/AIA at 545-4242.

HONOLULU ACADEMY OF ARTS

900 South Beretania Street

FRIDAY, NOVEMBER 30, 1984

- 7-8 a.m. REGISTRATION**
Coffee & pastries
Entrance to Academy Theatre (on Kinau Street)
- 8-11 a.m. FINANCIAL MANAGEMENT**
Lowell Getz
Academy Theatre
- ROUND-TABLE ON CLIENT-ARCHITECT ISSUES**
Moderated by Michael Leineweber, AIA. Studio 1.
- FILMS & SLIDE PRESENTATIONS**
No charge. Studio 2
- 11 a.m. COFFEE BREAK**
- 11:15-12:45 OPENING CEREMONIES**
Academy Theatre
- 1-2 p.m. BOX LUNCH**
Fountain Court, 2nd Floor Lanai
- 2-4:30 p.m. ROUND-TABLE ON PROFESSIONAL AWARENESS & NATIONAL AIA ISSUES**
Lou Marines, AIA Executive V.P., and AIA staff, Academy Theatre
- ROUND-TABLE ON HOUSING ISSUES**
Moderated by Lew Ingleson, AIA. Studio 1
- FILMS & SLIDE PRESENTATIONS**
No charge. Studio 2
- 4:30-5:30 p.m. PAU HANA COCKTAILS**

Exhibit Schedule. The 1984 Hawaii Society/AIA Design Award boards will be exhibited in the Kinau Court.

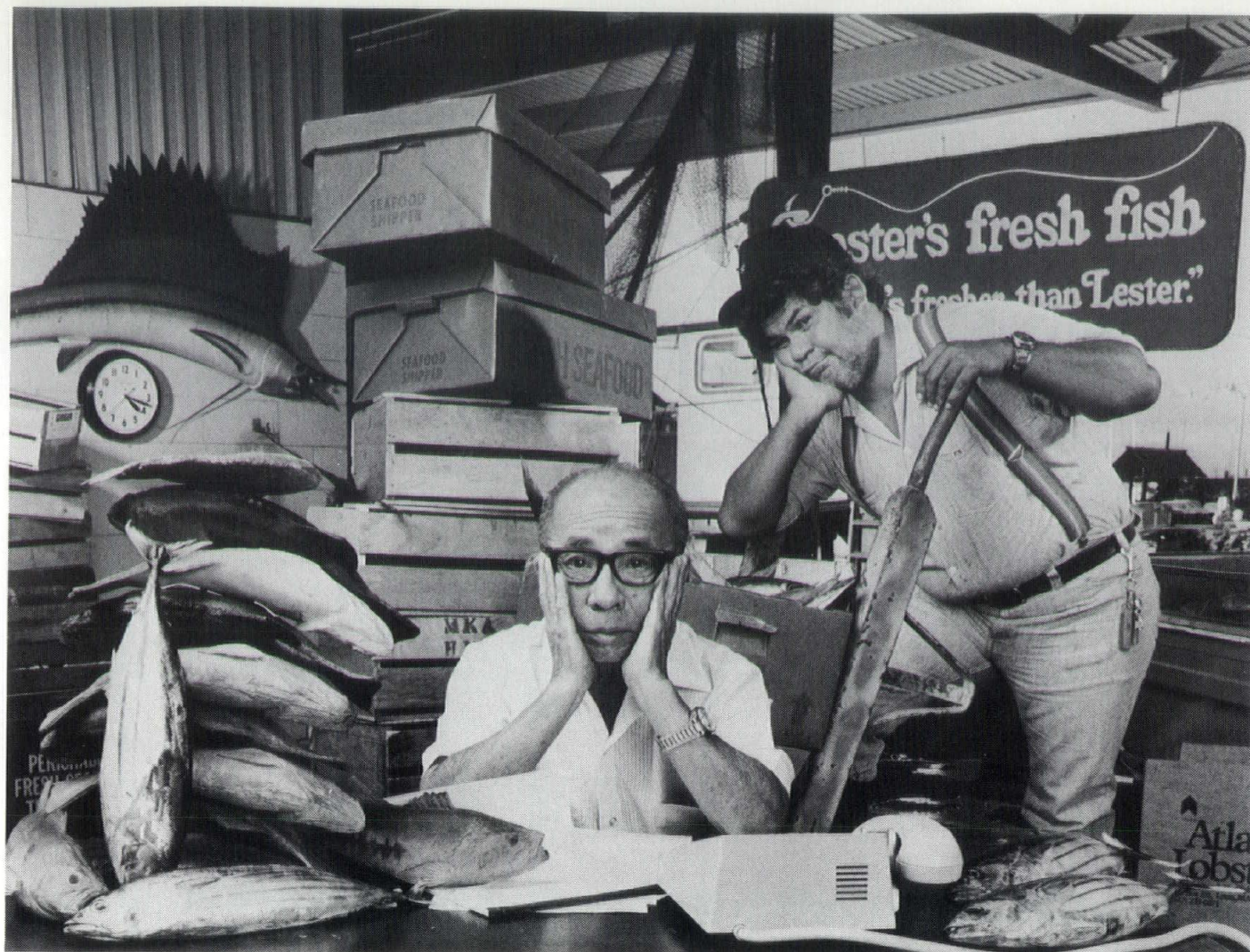
The 1984 national AIA award boards will be displayed in the Fountain Court.

SATURDAY, DECEMBER 1, 1984

- 7:30-8:30 a.m. REGISTRATION**
Coffee & pastries
Entrance to Academy Theatre (on Kinau Street)
- 8-Noon HAWAII SOCIETY/AIA ANNUAL MEETING**
Academy Theatre
- 8-11 a.m. FILMS & SLIDE PRESENTATIONS**
No Charge. Studio 2
- 8-11 a.m. HOLIDAY ENTERTAINING—IDEAS & BLUEPRINTS**
The Compleat Kitchen, The Garden Cafe, \$10
- 1-2 p.m. BOX LUNCH**
Fountain Court, 2nd Floor Lanai
- 2-4:30 p.m. FINANCIAL MANAGEMENT**
Lowell Getz
Academy Theatre
- ROUND-TABLE ON THE PERCEPTION OF ARCHITECTURE**
Moderated by Christopher J. Smith
Studio 1
- FILMS & SLIDE PRESENTATIONS**
No charge. Studio 2.
- 6-10 p.m. HAWAII SOCIETY/AIA ANNUAL INSTALLATION BANQUET**
Plaza Club, 20th Floor, Pioneer Plaza, downtown Honolulu.
Black tie. Validated parking—enter lot on Merchant Street

Arcnifest 84 T-Shirts. Advance orders for Archifest 84 T-shirts will be filled at the convention, and new orders will be taken, as well.

Coffee Service. Coffee, tea and Sanka will be served to convention participants on the second floor of the Fountain Court each day until 3:30 p.m.



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1984 design award

Innovative Military Housing

U.S.S. Arizona Hall
Media Five Limited



Media Five Ltd. recently received a merit award for innovative military housing for its design of the U.S.S. Arizona Hall, Unaccompanied Enlisted Personnel Housing at Pearl Harbor.

The Navy wanted to provide sailors and on-base personnel with adequate housing. Navy habitability requirements called for specific solutions in terms of square footage, air conditioning, and location. The high-density industrial environment characterizing Pearl Harbor called for a high-rise solution for housing up to 450 enlisted occupants in 150 units.

The site concept required studies and recommendations far beyond those normally made for high-rise projects.

The Naval Station Pearl Harbor master plan initially placed the building location on a site away from the noise of bands at the enlisted men's club and the smashing of pins at the bowling alley. The architects suggested that it would be better to soundproof the enlisted men's club and bowling alley, since the site further away reduced the sound

Architects:
Media Five Limited

Client:
Pacific Division
Naval Facilities Engineering
Command

Photographer:
Augie Salbosa

The courtyard area can be enjoyed almost daily because of the climate in the Pearl Harbor area: very low rainfall, nearly constant tradewinds, and very few overcast days. Photo by Augie Salbosa.





Natural ventilation was a primary consideration in building design. Many of the interior walls in the lounge area do not extend to the roof. Photo by Augie Salbosa.

islands is combined with the trade wind climate, the result is a relatively wide variety of microclimates within a very limited area.

Before the architects moved too far into the building concept phase, they conducted wind tunnel tests on a detailed scale model of the proposed site. Scale models of both the terrain and buildings were placed in the tunnel and subjected to varying degrees of wind velocity and turbulence based on actual site data.

These tests were conducted at special facilities in San Francisco, during which a number of factors were studied, including potential obstruction of air flow; excess wind speed and its control with landscape and building design; heat gain and moderating measures such as shading and insulation; and noise and dust infiltration relieved through landscaping, building orientation, and distance between adjacent structures. These detailed studies determined the best design.

Even though Navy housing

policy since 1972 mandated military and family housing in Hawaii and areas with similar climates be built with air conditioning, study of wind tunnel tests indicated the building could have optimum natural ventilation 70 percent of the time. Even when wind conditions are not optimum, the majority of the units should remain fairly comfortable. Based on study results, a waiver was granted from the 1972 mandate. While the study added approximately \$20,000 to the cost of the project design, use of natural ventilation saved nearly \$1 million in construction costs, and \$50,000 a year in electricity costs.

Two major changes in the standard Navy criteria were effected by increasing the size of the window area and changing the shape of the rooms. The architects almost tripled the window area and changed the rooms from a long, narrow shape to a short, wide shape for better ventilation.

There is a tower 15 stories high with 10 units per floor, serviced by three elevators. The windows of all the bedroom areas face the direction of the prevailing trades. A breeze flows through the bedroom and out of the living room due to the pressure difference between the windward and leeward sides of the building. The bathrooms are all oriented to promote natural ventilation.

The offset design of the typical floor presents an opportunity to provide additional security for the units. The exterior corridor does not follow the unit wall, but bridges between unit corners, providing a continuous well between the corridor and unit windows. Entry doors are located in shear walls. A person attempting unauthorized entry would have to climb out over a 15-story well and break a window in order to gain access.

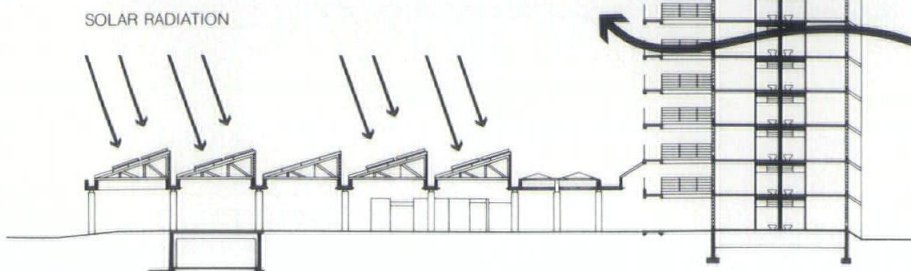
The design is perceived by many as a cost-effective solution to many Navy housing problems. Rugged, durable, almost shipboard-type material and details are used for minimum maintenance. But they are used in such a way that U.S. Chief Petty Officer David Rodereick is quoted in the Dec. 7, 1983 issue of *USA Today* as saying that the facility is "more of a hotel or apartment than a barracks."

level from the club only four decibels, an insignificant amount.

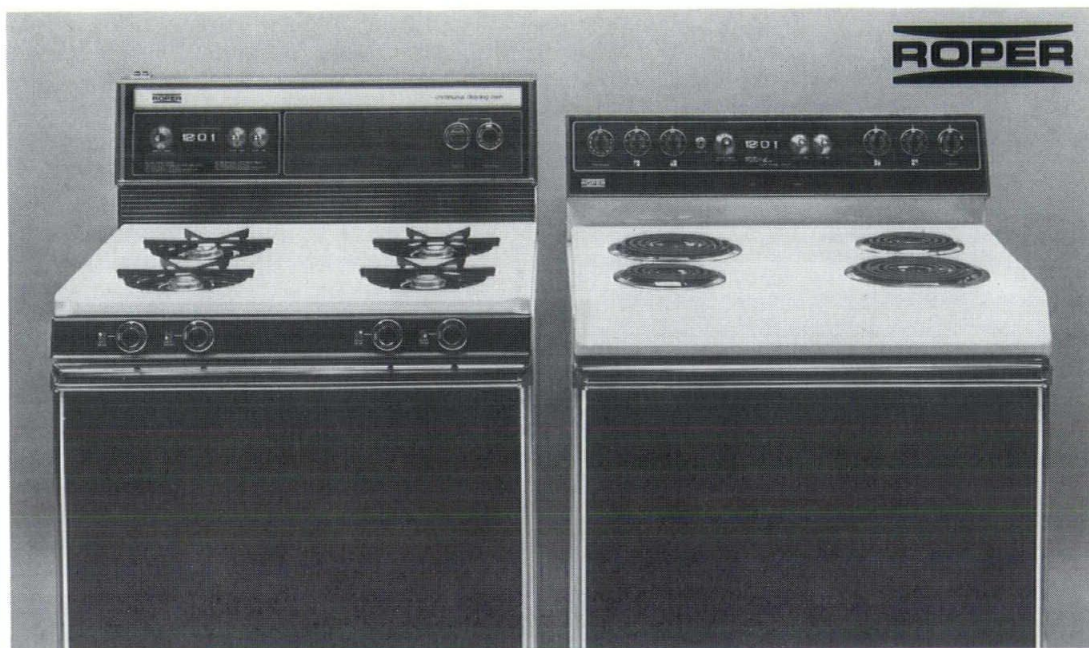
The original site would involve building on poor soil conditions, driving piles 120 feet in the ground, and relocating a major electrical conduit. These extra costs would be more than \$2 million, and the fixed budget for construction would dictate a smaller facility; 52 units would have to be cut from the project just to build on the site originally specified.

Hawaii provides a unique opportunity to experiment with a number of energy conservation measures. When the geology of the

Tradewinds flow through the bedroom and out of the living room. The orientation of the building and the pitch of the roof maximize the performance of the solar water heating system.



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The importance of graphics and signage in the enhancement of our built environment is being increasingly recognized. We asked noted designer Bruce Hopper to contribute his thoughts for this special issue on architectural graphics and signage.

- The level of graphic sophistication in Hawaii has risen significantly since the late designer Tom Lee began using contemporary typography, wit and first-class design sensibilities. In many respects, most of the major sign projects in the state can be favorably compared with international standards.

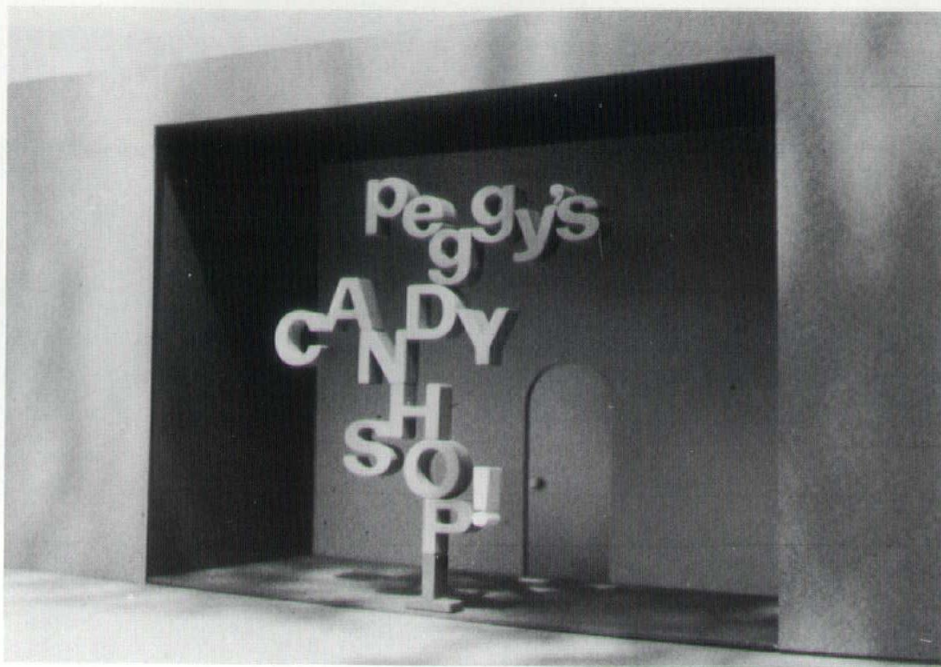
- Our local sign codes are among the most stringent in the nation and, for the most part, we are blessed by the restrictions. Still, there should be some allowance for flexibility when a sign concept is well conceived, well executed and could be an enhancement to the community.

- A problem that continually plagues signing programs is their position at the end of the budget line. If a project goes over its original budget, the cost cutting inevitably affects the signage allowance. The irony of this is that signs are among the most "looked at" elements and therefore should be of the highest quality and detailing.

- In the area of signage and architectural graphics, the architect often becomes the "client." According to designer Clarence Lee, "It is a role that calls for a *mutual* understanding of the capabilities and talents of the architect and the designer. We usually fail when the architect attempts to dictate specifics—we usually succeed when the architect provides us the opportunity to use our special knowledge and talents in this area."

- The graphic designer can never be brought into a project early enough. This helps avoid having to "stick" a sign on the wall as an afterthought. It facilitates the integration of signing with the architecture in terms of scale, material, color and composition.

- Signage carries the responsibility of conveying the image of a company. The quality of a sign can



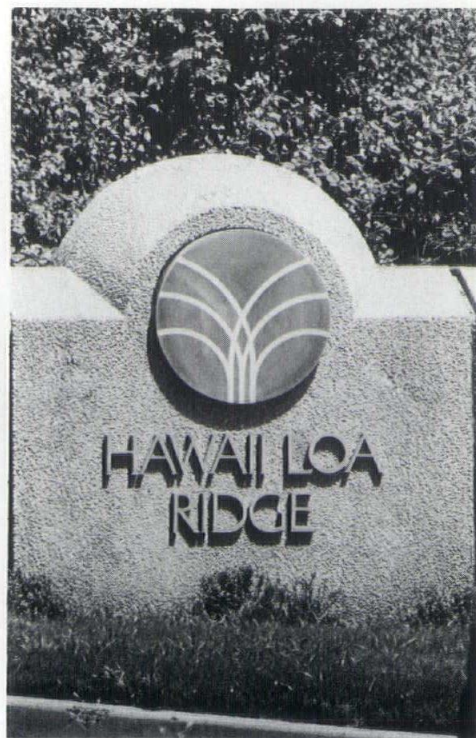
This creative design by Bruce Hopper would not be allowed in Hawaii because of stringent sign codes.

Sign Design

Honolulu designer Bruce Hopper provides a fresh perspective on architectural signing and graphics.



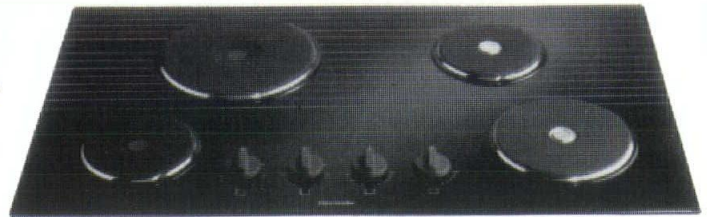
Designer Doug Williams used wood and paint to create an attractive and effective sign (above). Clarence Lee designed the entrance monument for Hawaii Loa Ridge, an exclusive residential community (right).



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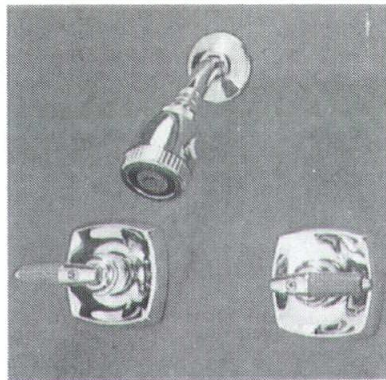
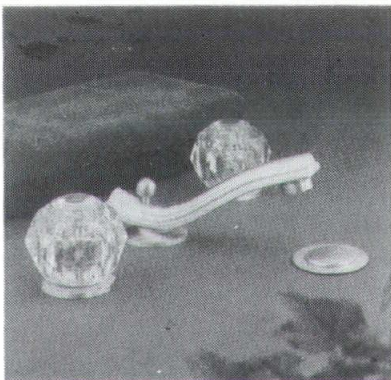
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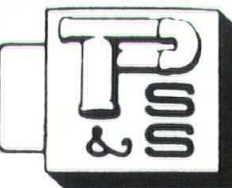
521-7447

LIC. #C4258



FIRST BECAUSE THEY LAST.

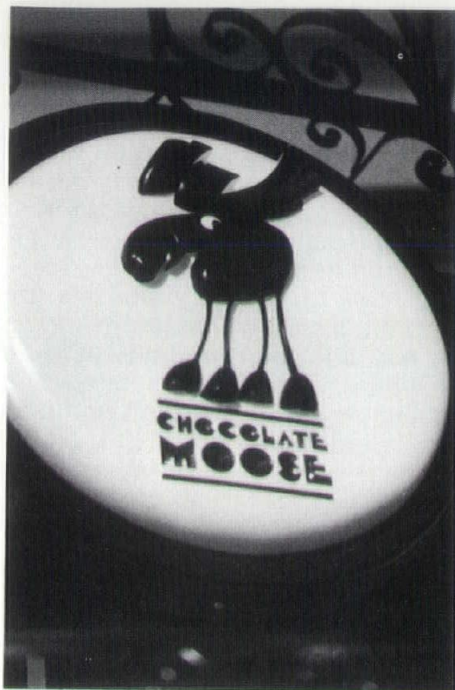
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Creative signs by designer/woodcarver Doug Williams enhance businesses and residences.

make a significant statement about a company's character.

- Initial investment in longer lasting materials, such as bronze, anodized aluminum, or gold leaf, invariably pays for itself many times over in both aesthetics and maintenance.

- While signage seeks to identify, inform and direct, architectural graphics is more playful. Large-scale painted wall graphics add flair and excitement. Designer John Oszajca comments, "Visual enhancement through the use of paint can be a low-cost

alternative to major renovation."

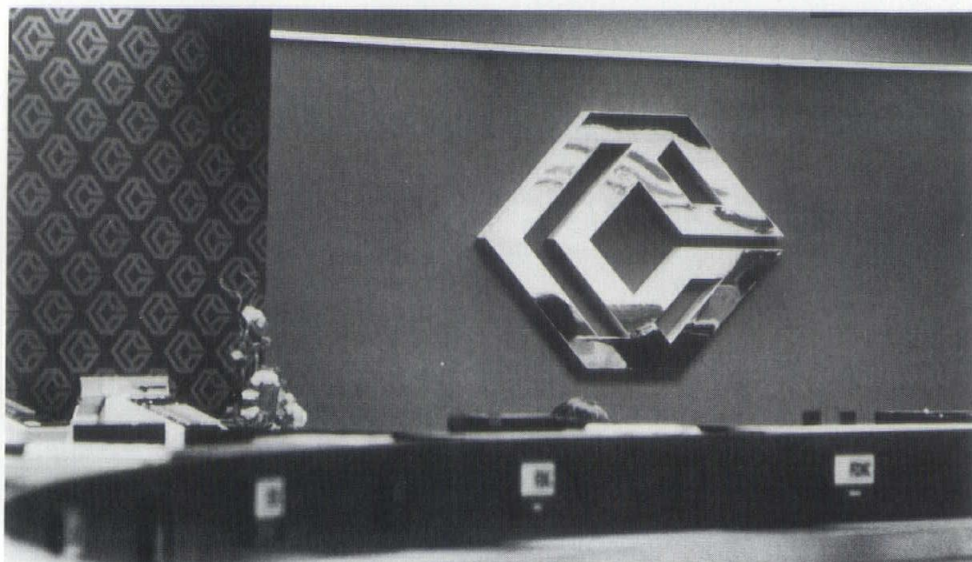
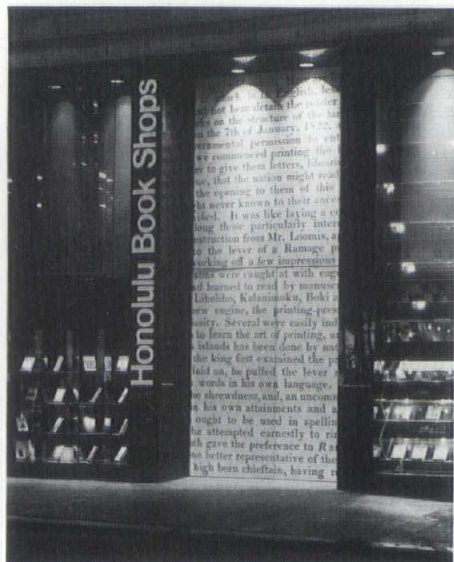
- A note to architects with little graphic experience: when in doubt, use Helvetica. Although ubiquitous, it's always better to use a handsomely proportioned, readable typeface than one that is faddish.

- Some excellent examples of graphics and signing can be found in *Architectural Signing and Graphics* by John Follis and Dave Hammer. The book covers such topics as human factors, project analysis and planning, design and fabrication.

HA



Bruce Hopper designed the entrance to Honolulu Book Shop (left). The symbol and interior wall pattern at Central Pacific Bank were designed by Clarence Lee (below).



New Land Use Ordinance Sign Proposals

by Barbara A. Moon
Department of Land Utilization

The City is in the process of revising the Comprehensive Zoning Code (CZC). Proposed changes to existing sign regulations, relative to other CZC revisions, are not extensive and are aimed more at clarity than substantive change.

CZC sign regulations are now

found in various parts of Articles 2 through 10 and standards are mixed with definitions in Article 1. The new Land Use Ordinance (LUO) proposes to consolidate scattered sign provisions into one part of the ordinance, LUO Section 3.90. Here you will find definitions, standards where appropriate,

prohibited signs, specific zoning district standards and general requirements for permits, fees, removal and nonconformities.

In addition to major reorganization and format changes, we are proposing to add an illustration to assist in calculating "sign area" for various types of signs.

Three LUO sign proposals are more substantive in nature:

- A price sign would be allowed for service stations, not to exceed six square feet. This sign would be counted against the current allowance of four business signs and 200 square feet of permitted signage.

- A new section would be added to require the phasing out of nonconforming and illegal signs

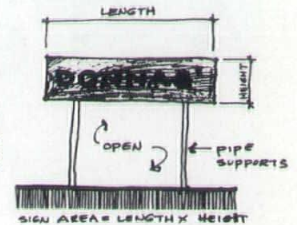
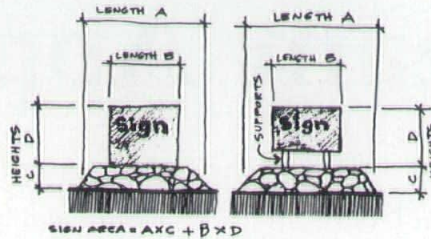
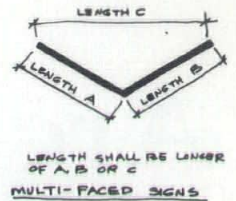
Left to right: Audi 5000S Wagon,
Porsche 944, Porsche 911
Carrera Targa, Porsche 911 Carrera
Cabriolet, Audi 4000S,
Porsche 911 Carrera Coupe,
Porsche 928S, Audi 5000S.



within three years of the effective date of the LUO.

● Nonconforming uses would be allowed signage that conforms to underlying zoning district sign regulations.

It is helpful to review sign regulation revisions within the context of the new ordinance as a whole. Copies of the LUO are available at the Department of Land Utilization, Honolulu Municipal Building, 7th Floor, 650 S. King Street.



Calculating the area of different kinds of signs will be made easier with illustrations contained in the Land Use Ordinance.

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Architecture and Signage: A Team Approach

by Peter F. Wachter
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The popular image of an architect is a person diligently designing a building. But in a more general sense, an architect provides society with total environmental systems if he is truly fulfilling his role.

Never static, a spatial design should strive to deliver more than mere shelter, light, or water. The space should strongly support the comfort and efficiency of users. Environmental graphics and signs contribute to the success of the whole project by informing and directing the user group.

Signage is a necessary adjunct to most environmental systems with no greater or lesser significance than other elements.

An environmental graphics team (EGT) should be invited to participate early in the planning process. There are some basic advantages to early involvement.

- The signage is *integrated with* rather than *applied to* the architecture. Minor changes can be negotiated in the architectural details and finishes to accommodate signs. Then, fewer signs may be required to produce the same effect and additions and future changes are easier to execute. All of this can contribute to reduced costs.

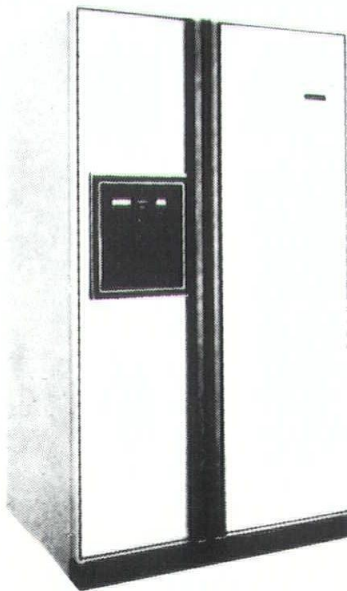
- Primary identification signs and others permanent in nature can be truly integrated into the architectural materials at the outset, eliminating the need for added sign elements such as panels and posts.

- Lighting and electrical details can be designed to support the existence of signs. Architectural lighting sources can be repositioned or added to illuminate a sign, eliminating the need for awkwardly retrofitted accent lighting and junction boxes.

- Early involvement by the EGT and fabricator/installer can result in finely tuned details, greater material/finish options and higher quality. Last-minute startups often lead to compromise, lack of detailed analyses, and reduce the opportunity for communication between key parties.

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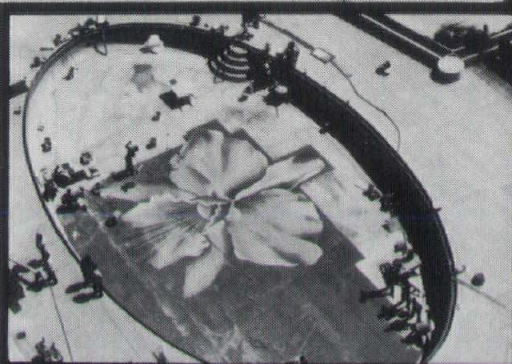
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Captured here at the Halekulani Hotel.

Over a million glass mosaic tiles were used to create what is now known as a landmark location in Waikiki, the spectacular orchid swimming pool at the Halekulani Hotel. The story behind this masterpiece? The owners of this distinctive hotel wanted to create a symbol which conveyed aesthetic charm and beauty. The orchid flower, a widely accepted symbol of the Islands, was a natural choice and so was adapted into the hotel's unique pool design.

Glass mosaic tile was selected to carry out the pool design because of its brilliant color, easy cleaning, scratch resistant surface, plus, an important factor, ease of installation. What was originally thought would take months to complete, actually took only 18 days. Updated methods using glass mosaic tile 'sheets' rather than individually placing each glass mosaic tile piece saved time and money.

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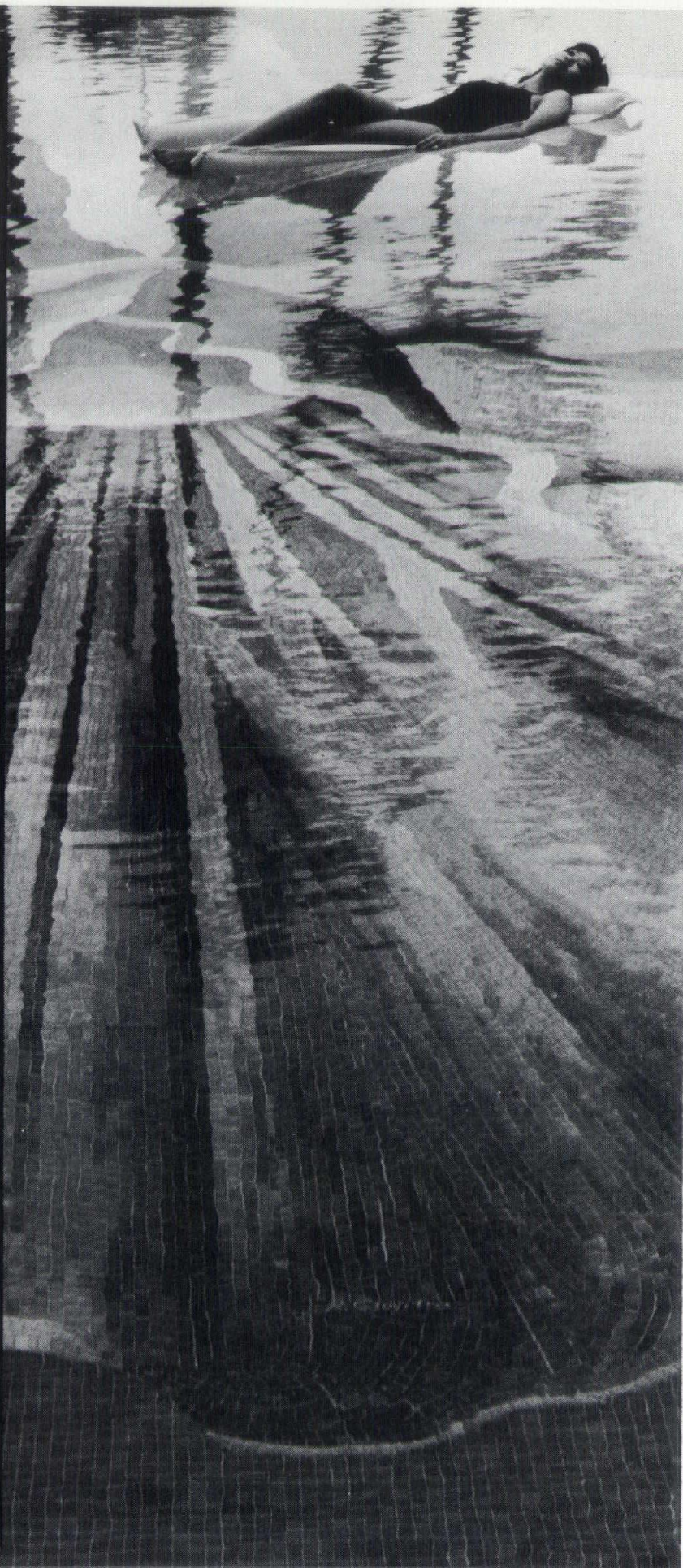
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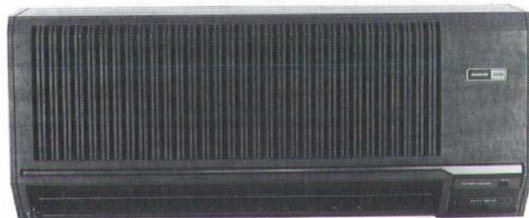
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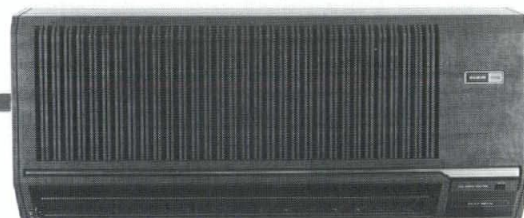
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Hawaii's Unique Billboard and Sign Laws

by Cynthia Marnie
The Outdoor Circle

In 1912 The Outdoor Circle women realized that billboards, more than anything else, detracted from Hawaii's natural beauty. Their long and consistent battle to eliminate billboards lasted for 14 years. In 1927 The Outdoor Circle's goal was achieved with state legislation to prohibit billboards in Honolulu.

With the last of the mainland-type commercial billboards torn down, citizens turned to the Circle for leadership to prevent the islands from being completely overwhelmed by inappropriate business signs. For years the Circle worked with the merchants on a voluntary basis, prevailing upon good taste to keep business signs to a minimum. A tug-of-war existed between the Circle, merchants and sign makers.

Work continued for the passage of a statute or an ordinance which would eliminate the confusion and vagueness that existed. Finally, in 1956, the Honolulu City & County Sign Ordinance was adopted. This was a joint endeavor on the part of the city, The Outdoor Circle, the Honolulu Chamber of Commerce, the American Institute of Architects and sign makers. It was generally accepted that the ordinance was a compromise and it proved to be neither perfect nor adequate.

By 1964 numerous large signs began to appear, particularly on new high-rise buildings. The Circle appealed to the Honolulu City Council for an amendment to the sign regulations and asked that the City Planning Department be given more responsibility in the area of sign control. As a result in 1969 the Comprehensive Zoning Ordinance, including sign regulations proposed by the City Planning Department, became law.

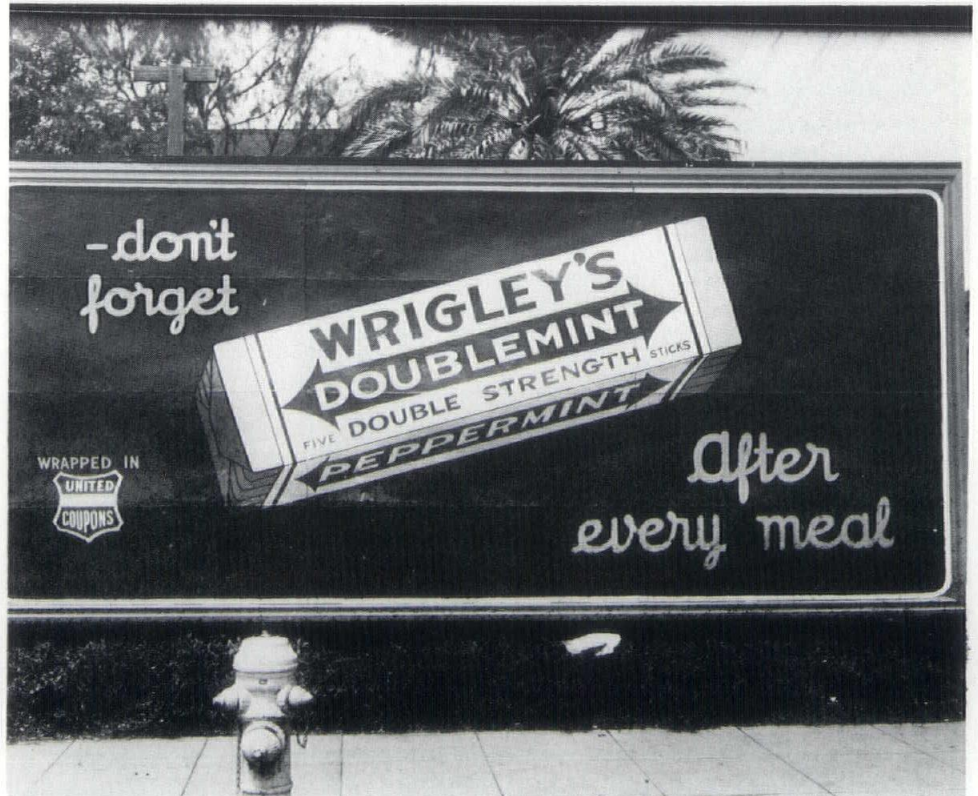
The Outdoor Circle is reviewing

the sign regulations in the new Land Use Ordinance proposed by the Department of Land Utilization. In this proposal, all sign regulations are brought together in one section. Key provisions, such as the legislative intent, have been reinstated. Some illustrations are included showing how to measure the area of a sign. This is helpful, but the Circle had hoped for the inclusion of more specific graphics. The Outdoor Circle has recommended that the department develop a separate informational booklet clearly illustrating what

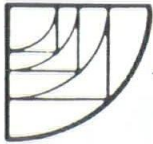
signs are permitted in each district.

It was also around 1964 that national attention was focused on the preservation of natural beauty, with particular emphasis on the removal of billboards along the Federal Aid Highway System. Although the 1927 Billboard Law had proved effective, it was no secret that it applied only to the island of Oahu. It was evident that amendments to the law were urgently needed.

The Outdoor Circle appealed to the governor, and an administrative bill was introduced in the 1965



The Outdoor Circle has been instrumental in eliminating billboards from Hawaii's landscape. It is difficult to visualize Honolulu as it once was—disfigured by huge signs on Diamond Head, Punchbowl Crater and along the highways. This photo circa 1916 illustrates what much of Hawaii might look like today without the early efforts of The Outdoor Circle, the Honolulu Chamber of Commerce, AIA, and government officials.



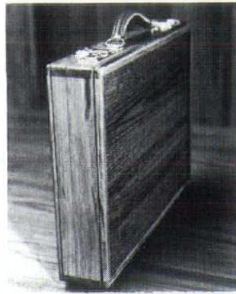
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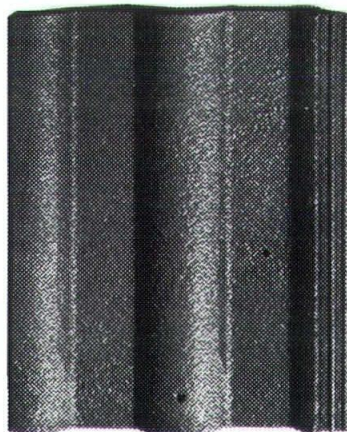
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Legislature. It passed both houses and was signed into law as Act 233. The following year the state implemented the Federal Highway Beautification Act by enacting Act 45/66.

The state billboard law is unique. It covers all outdoor advertising devices and establishes the principle that the advertising of any activity is permitted only on the premises where that activity is carried on. It also provides that the size, location, and construction of signs are subject to regulation by the counties.

Some people, however, give little thought to the significance of our state billboard law. Either through direct violation or in an attempt to circumvent its intent, they mount or paint billboard displays on vehicles, fly commercial

*Some people give little
thought to the
significance of our state
billboard law.*

advertising banners towed from airplanes, use hot air balloons with advertising in parks, and install large outdoor murals on buildings. They also post signs illegally in parks, sidewalk areas, street medians, and on telephone poles, light standards and even electrical transformers. The current use of graffiti, which is appearing more and more in public places, particularly at the Diamond Head State Monument lookout, is of great concern to the Circle.

Enforcement of the state billboard law rests with the counties and as with local sign regulations is mainly on a complaint basis. Waikiki is a good example of many illegal ground signs installed within the front yard setback area.

As designers, architects share both a concern and a responsibility for the appearance of our city. With an increased dependency on tourism, the preservation of Hawaii's natural beauty is even more important. In Hawaii, esthetics and economics are one and the same.

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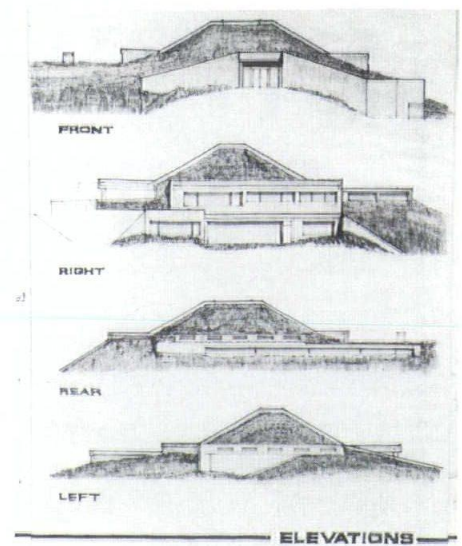
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Architecture students and Alicia Morris of Ross Sutherland worked together to create a new image for the Ala Moana store (left). Photo by Graphic Pictures Hawaii, Inc. Elevation drawings by student Ed Cadavona were among the displays at the Architecture Exhibition at the University of Hawaii's Hamilton Library (right).

The Student Architect

by Joyce Noe, AIA
Noe and Noe Architects

There is a vital force, an untapped resource, which I had forgotten existed until I joined the faculty at the University of Hawaii Manoa (UH Manoa) School of Architecture. This force is seemingly indefatigable, eternally inquisitive and marvelously creative. No, I have not discovered the fountain of youth. I suspect I have found even better: the *essence* of youth, all wrapped up in the architecture student.

The Bachelor of Architecture curriculum demands a minimum of 154 credit hours of toil. As though that were not enough, a comprehensive exam, similar to the National Council of Architectural Registration Boards equivalency exam, must be successfully passed within three attempts to obtain the degree.

Though many of us successfully survived similar programs in our

youth, the years may have diminished the joys and pain of that experience. To me, students today seem somehow more capable, more sophisticated, more fun loving, more full of life. Or are they simply young?

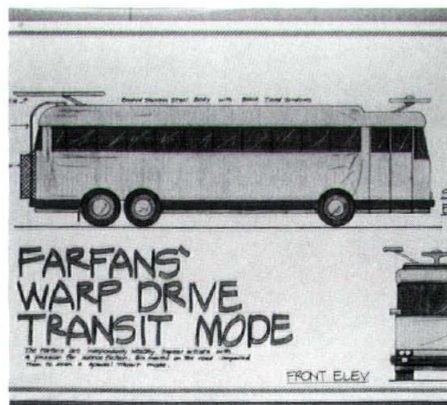
These architecture students do have definite advantages—benefits of a very supportive faculty and an equally supportive community. The UH Manoa faculty makes every effort to involve the community as “real” clients with local project sites. The effort invested in securing these “real clients” has benefitted not only the students, but the School of

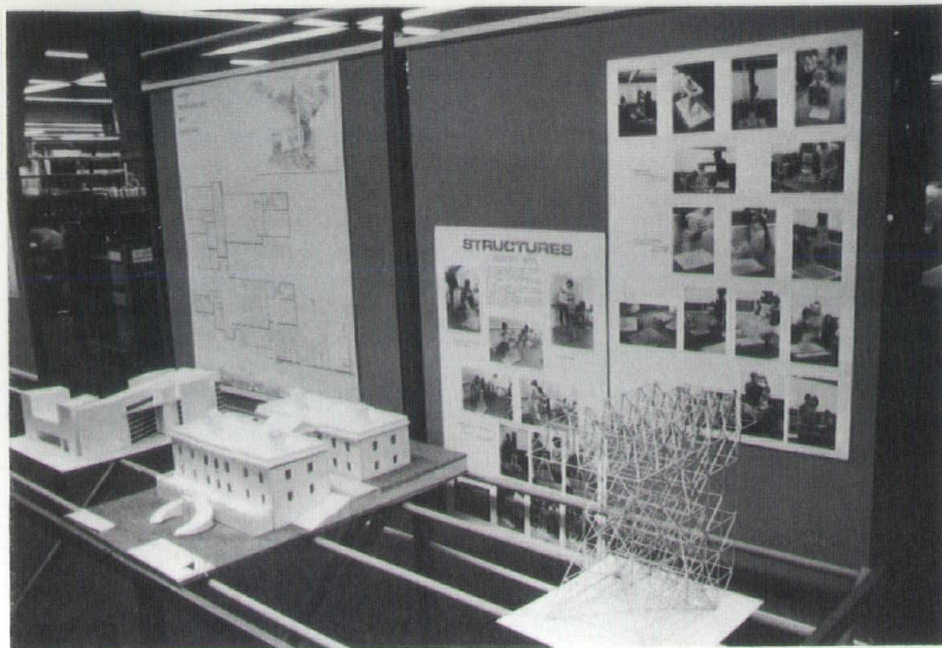
Architecture and the community as well in providing an awareness of the value and responsibility each has to the others.

A new image for the Ross Sutherland Store at Ala Moana was the basis for a recent Architecture 201 studio problem. Alicia Morris of Ross Sutherland was the client and spent an afternoon with the students supplying them with data and space requirements as well as enlivening the day with anecdotes and memories of her father, Ross Sutherland, the founder of the store. Many visits to the store and followup communications with Mrs. Morris reinforced the students' enthusiasm and they responded with their best efforts for innovative designs.

Mrs. Morris and Herb Hill represented Ross Sutherland as jurors along with architects from the faculty and the community. Their comments, “good enough to use,” “wonderful color,” and “great ideas,” were reciprocated by the students' comments: “I had a different image of the store before I met Mrs. Morris, but now I understand their special clientele's needs a little better,” and “Having a real client is essential.”

A new transportation design by student Amy Ho was part of the recent student exhibition. The theme of the exhibition was “Expose yourself to architecture.”





Students designed and constructed all of the props for their exhibit. The cantilevered structure was designed by Harvey Maruya, a student in Gordon Tyau's Architecture 211 course.

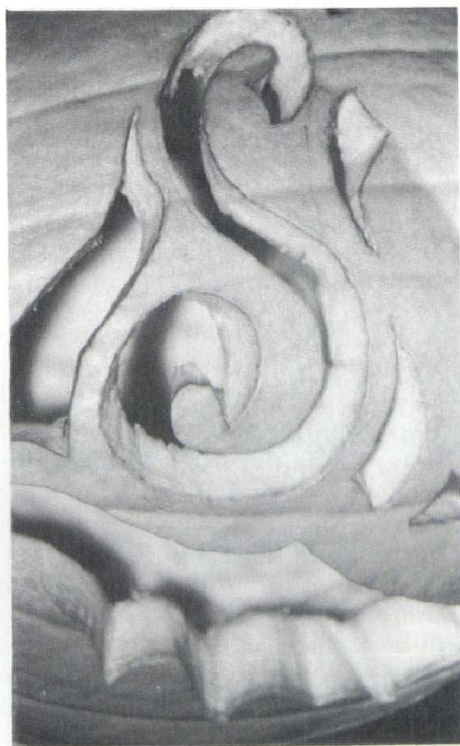
The interchange reinforced my belief that community involvement educates and benefits all participants.

Many others have participated similarly, including the City & County of Honolulu Building, Fire, Police and Emergency departments, as well as small business firms and private individuals.

But perhaps the most supportive group has been the practicing architects and consultants who have responded generously and enthusiastically to the call to be lecturers, jurors and clients. Many of them have provided drawings of projects and sites to be used as design projects for the students or have given mini-lectures on subjects in their area of expertise.

Student talent is not limited to academic endeavors. Students recently devoted hundreds of extracurricular hours to two major events, the Great Hawaiian Pumpkin Party and the Architecture Exhibition at Hamilton Library.

The Great Hawaiian Pumpkin



Students design and carve pumpkins at the Great Hawaiian Pumpkin Party, a major fund raising effort for the School of Architecture.



Party is the major fundraising effort for the School of Architecture. The students participate in virtually every aspect of the preparations and are the leading force in ticket sales and promotion in the event. They are required to design and carve the pumpkins in a few hours, then present them complete with candlelight to jurors.

A costume parade and contest, door prizes and dancing all add to the festivities until the results of the pumpkin judging are announced. The pumpkins are auctioned to the highest bidders and some are donated to hospitals and care homes. The students work for weeks to insure the party's success, guided by Leighton Liu, the dedicated faculty director of the event, and assisted by the AIA and UH Foundation.

The Architecture Exhibition at Hamilton Library, a display of outstanding student work in architecture, urban design and interior architecture, was sponsored by the Association of Student Chapters/AIA and executed in its entirety by students. The students designed, constructed and installed all of the props and display boards, in conjunction with the exhibit theme, "Expose yourself to architecture."

Hung Ngo, the general chairman for the exhibition, describes the objective: "to share with the university and the community the kind of work being done by the students of architecture. The exhibition was inspired when the NAAB [National Architectural Accrediting Board] committee visited the school last spring. It was the first time the students had the opportunity to view the work being done at all levels." The exhibition was held this year Oct. 7-28.

If you are curious about the school or simply want to help, your participation is welcome on one of the juries or as a "real client." Who knows, you might rediscover your own essence of youth.

HA

new members



Chew



Morgan and daughter Lydi

HS/AIA Welcomes Twelve

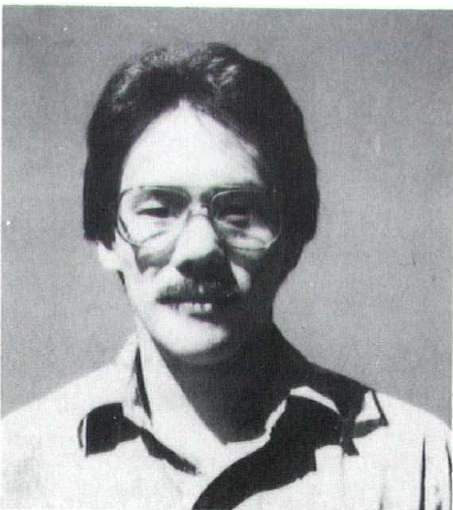
by Lyna Burian



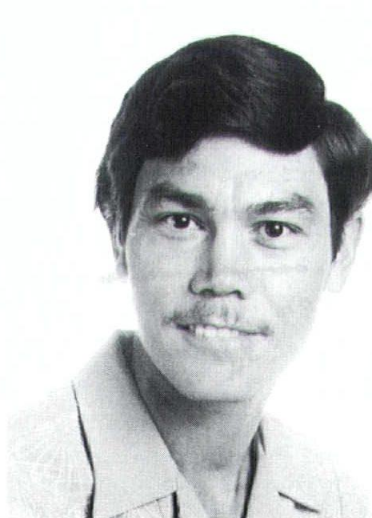
Tibbles



Tamura



Teramoto



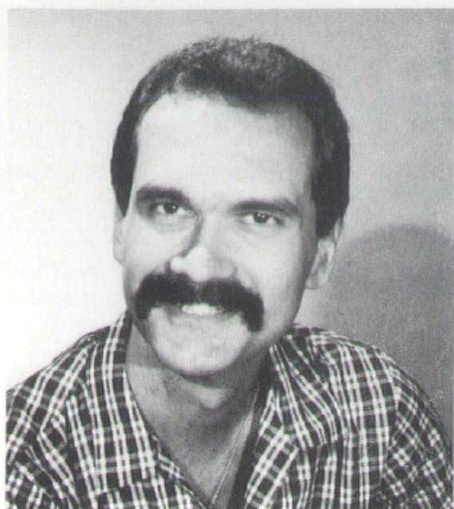
Akiona

WAN K. CHEW, AIA, is an associate with Group 70. Originally from Malaysia, he attended Rensselaer Polytechnic Institute, where he received his Bachelor of Architecture degree in 1960. He moved to Hawaii in 1962. He and his wife, Priscilla, have two grown sons. In his spare time, Chew likes to play badminton and the piano. He also enjoys aero-modeling.

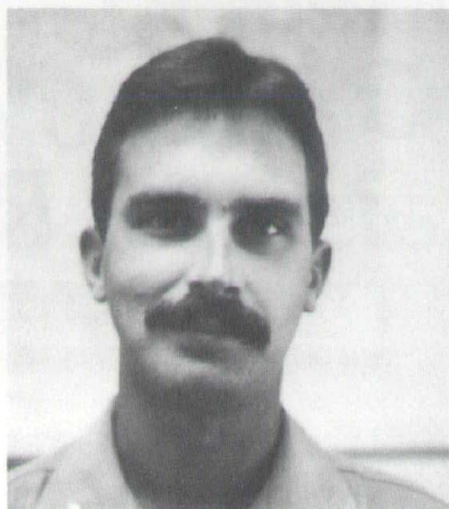
THOMAS TIBBLES, AIA, has an architectural office on the Big Island. From Montana, Tibbles received his Bachelor of Architecture degree from the University of Montana in 1971. He and his wife, Carol, are newcomers to Hawaii. His hobbies range from travel, sailing, fishing and camping to photography, do-it-yourself projects and gardening.

BRUCE TERAMOTO, AIA, is an associate with Urban Works. He received a Bachelor of Science in Architectural Studies from the University of Illinois in 1974, and a Master of Architecture in 1976. A *kamaaina*, Teramoto's main hobbies are racquetball and tennis.

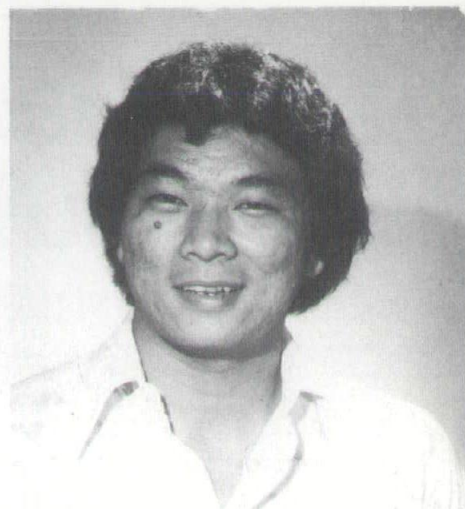
PAUL F. MORGAN, AIA, is employed at Franklin Gray & Associates. After receiving a Bachelor of Arts degree from Amherst College in 1969, he attended Leeward Community College where he received an



Marko



Truhan



Arakaki

Associate Bachelor of Science in drafting technology. He went on to the University of Washington where he received his Master of Architecture in 1981. Born and raised in Honolulu, Morgan is a sixth-generation *kamaaina*. He and his wife, Barbara, have three children. He enjoys photography, history, sketching, scuba diving, marine aquariums and fishing.

KEITH A. TAMURA, Associate Member, is currently employed at Wimberly, Whisenand, Allison, Tong and Goo. He received his Bachelor of Architecture degree from the University of Hawaii in 1981. His hobbies range from tennis, weight training, volleyball, bodysurfing and sailing to guitar, movies, model building, sketching and graphic arts.

EDMOND B. AKIONA, is an architect-designer with Ormond L. Kelley on Maui. He graduated from the University of Texas in Austin with a Bachelor of Architecture degree in 1972. Born on Maui, Akiona was raised all over the United States and England, wherever his father had a military assignment. He and his wife, Cynthia, have a son and a daughter. His hobbies include furniture design/construction, photography and hiking.

RUSSEL H. ITO, AIA, is a self-employed architect, specializing in

architectural research and education. He also manages SYMS Building Systems, a supplier of finished wood and related products. He received his Bachelor of Architecture degree from the Boston Architectural Center. He and his wife, Carol, are expecting their first child in November. When time permits, he enjoys kite-flying, and reports it's a great way to recycle blueprints.

JAMES EDWARD TRUHAN, Ensign, USNR, Associate Member, is an activity civil engineer at the U.S. Navy Public Works Center. He received his Bachelor of Architecture degree (cum laude) from the University of Maryland in 1982. Originally from Los Angeles, he and his wife, Cynthia, have been in Hawaii for one year. His hobbies include scuba diving, surfing, volleyball and his RX7.

JOHN MARKO III, AIA, currently employed at Trans Oceanic Architectural Design, received his Bachelor of Architecture and Bachelor of Fine Arts degrees from Syracuse University in 1976, after finishing the intermediate program at the Architectural Association in London. While in England, he was a student member of the Royal Institute of British Architects (RIBA). Marko is originally from Buffalo, New York, and has lived in Hawaii for the last five years. He

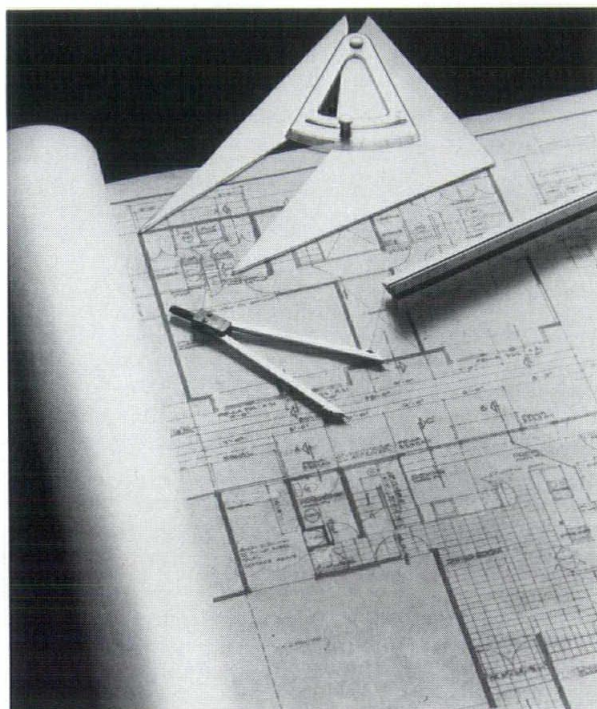
was formerly a member of the Oahu Metropolitan Planning Organization. In spite of a busy schedule, his many hobbies include painting, cabinetry, swimming, running and hiking.

JAMES A. SCHMIT, AIA, owns an architectural firm here in Honolulu. Originally from Minnesota, he received his Bachelor of Architecture degree from the University of Hawaii. Virtually a *kamaaina*, Schmit has been in the islands for over 17 years and is an avid sailing enthusiast. He and his wife, Anna, have a one-year-old daughter.

GEORGE IWASAKI, AIA, has his own architectural office on the Big Island. He has a Bachelor of Fine Arts degree from the California Institute of Arts, and he also took courses at the University of Colorado. He enjoys golfing, and scuba diving, as well as photography.

LLOYD T. ARAKAKI, AIA, is a project architect/manager with Architects Hawaii. He attended Drew University and the University of Hawaii, where he received his Bachelor of Architecture degree. Arakaki was born and raised on Molokai. Among other interests, he loves sailing, diving, fishing, ceramics, drawing and woodworking.

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Architectural Firms Fare Well

The 1984 Financial Statistics Survey, sponsored by Professional Services Management Journal (PSMJ) reveals the profits of design firms are still falling. According to Atlanta management consultant Bill Fanning who conducted the survey, the survey found the median pretax profit for design firms to be 2.6 percent of gross revenues, down from 2.9 percent in 1982.

The chief factor contributing to this result is the continued rise in overhead rates. The median overhead rate has now risen to 161.1 percent from 155 percent in 1982. This rate has been showing a steady rise since the inception of these surveys in 1980.

The survey also revealed that firms with computer-aided-design and drafting (CAD) capabilities are more profitable than firms without

this capability. Revenues per employee are on average 6 percent higher for CAD firms than for non-CAD firms, and overhead expenses are reduced due to better labor utilization. The survey also found that 28 percent of the surveyed firms now have this capability.

Even with the overall downward trend, some firms performed better than the average results. The firms that exceeded the overall averages include architectural firms, firms practicing in the southwestern region of the country, and the firms whose staff ranged in size from 21 to 100. Worse than average results were reported by firms from 201 to 500 total staff, and firms in the midwest region.

Author Calls for Historic Buildings

Recommendations are now being accepted for historic buildings to be included in a museum exhibit and book/catalogue entitled *Buildings Reborn: New Uses, Old Places: Part II*, according to Jim Reinhardt and Spencer Leineweber of Hawaii Society/AIA's Historic Preservation Task Force. The project will document the adaptive reuse of buildings from the late 1970's to the present.

Through vivid photographs and lively informative text, author/producer Barbaralee Diamonstein plans to present a comprehensive study of first-rate buildings from another era that have been rescued from decay or destruction and put to use for purposes other than those their original builders had in mind.

Buildings Reborn: Part II will be divided into four categories: places to live in, places to work in, places to shop in; and places to play in.

Submissions for the project should include the name and location of the building; the date the building was originally designed and constructed, and the date of its renovation, the building's original and current uses; a description of the building

and its site, the building's original architect(s) and the architect(s) involved in its renovation; the source of funding for the preservation of the building; and any relevant local or architectural history. Pertinent background materials such as newspaper clippings and catalogues are encouraged.

Black-and-white photographs which are suitable for reproduction, are illustrative of the interior and exterior of each project, and show the building in use both before and after its renovation, should also be included. Each photograph should be accompanied by the name of the photographer, a photo caption, the date of the photo, and the photographer's written permission for the photo's publication and use.

Photographers will be given credit, and nominees of buildings included in the project will be acknowledged appropriately.

Diamonstein is a writer, television interviewer and producer, and is commissioner of both the New York City Landmarks Preservation Commission and the New York City Cultural Affairs Commission.

All materials should be sent to 720 Park Ave., New York, New York 10021.

For more information telephone Diamonstein at (212) 861-4641.

Thomas Creighton Is Remembered

Thomas H. Creighton, FAIA, well-known Honolulu architect, died of a heart attack Oct. 6, 1984, at the age of 80. The following tribute to him was written by long-time friend Charles R. Sutton, FAIA.

Thomas H. Creighton moved to the Honolulu branch office of John Carl Warnecke and Associates from San Francisco in 1965. Tom had been associated with Warnecke since 1963 after a long career as editor of *Progressive Architecture* magazine. He immediately began his unique participation and involvement in

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I certify that the above statements made by me are correct and complete.
(HA Nov. 1984)

Peggi Murchison, Publisher

planning and architecture in Hawaii.

Tom headed up the studies for the University of Hawaii long range development plan and participated in master planning for the Capitol District, Kaanapali resort, and other work of the Warnecke office at that time.

After leaving the Warnecke office, Tom served as University Architect, member of the City Planning Commission, president of Citizens for Hawaii, and as a columnist for the *Honolulu Advertiser*. His private practice during this time included a master plan for Kaneohe State Hospital, Waipahu elementary and intermediate schools and, with George Walters, a plan for the South Kona coast.

The HS/AIA nominated Tom for the Institute's 1972 Architectural



Thomas H. Creighton, FAIA

Critic's Medal. At that time George Chaplin, editor of the *Honolulu Advertiser* said, "It is no exaggeration to say that his columns have played a tremendously influential role in helping to educate the entire state on what is necessary to achieve quality in architecture, in design generally, and in long-range community planning."

Tom's book, *The Lands of Hawaii, Their Use and Misuse*, is a thoroughly documented history of land use in the state and will continue to provide a reference for land use control in the future. He

has been called the "conscience of the profession" with his perceptive evaluation of architecture and constructive criticism of the work of the profession. His courageous and outspoken views have contributed greatly to the public awareness of architecture and the quality of the man-made environment.

Especially in Hawaii his appreciation of the natural environment has given his work a special significance. His continuing contribution will be missed by all of us, but we have learned from his critical analysis and community concern.

Seminars Set on Spec Writing

Saturday, Dec. 1, 1984, Hans "Bill" Meier, FCSI/CCS, will be in town to conduct an all-day seminar on "Better Division One Specification Means Better Construction Contract Administration."

The seminar will be at the Queen Kapiolani Hotel in the Akala Room and the cost will be \$50 to CSI members, \$75 to non-members and \$35 to students. The cost includes lunch and a copy of Meier's *Introduction to Contracts and Specifications*.

"Bill" Meier, of Los Angeles, is author of innumerable books and articles on specifications and a sought-after lecturer. He has conducted sellout programs in Honolulu and Maui on "Specifications and CSI Format."

For further information on this and upcoming specification writing seminars, call Bruce Christensen, chairman of the Education Committee of the Honolulu Chapter CSI at 533-4411.

Concrete Seminar Announced

Hawaii's engineers, architects, and builders are being invited to attend a seminar on the basic requirements and specifications for reinforced concrete in the 1983

revision of the National Code.

Sponsored by the Cement and Concrete Products Industry of Hawaii, the full-day seminar at the Pagoda Hotel on Thursday, Nov. 15, will feature a presentation by Dr. William Gene Corley, a member of the national ACI Committee 318, who has been active in presenting these code seminars throughout the country. This will be his first appearance on this program in Hawaii.

The recipient of many prestigious international industrial awards, Dr. Corley, a Ph.D. in structural engineering, is best known as director of engineering development at the Portland Cement Association's construction technology laboratory in Skokie, Ill.

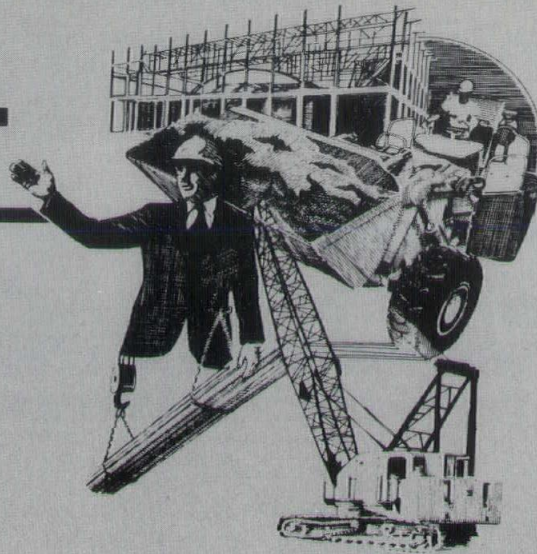
An \$80 charge includes costs of all technical materials and a luncheon. Reservations may be obtained from CCPI, 2828 Paa St., or by calling 833-1882.

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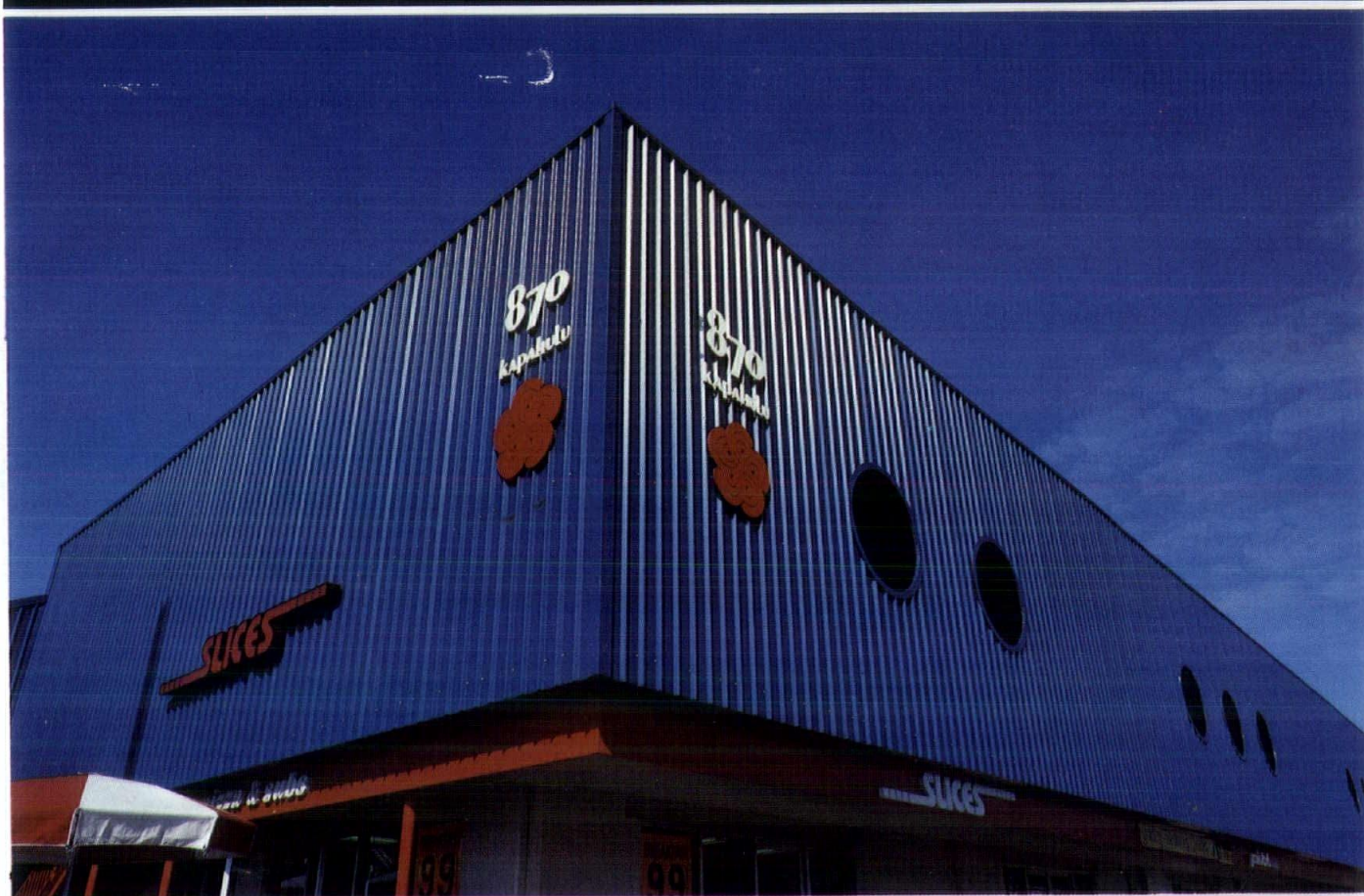
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