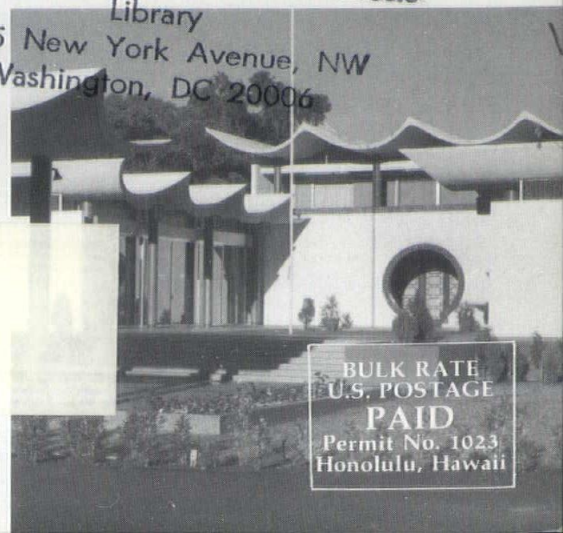
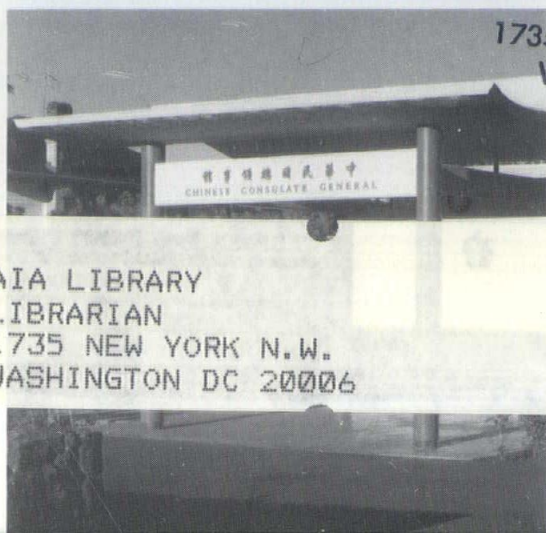
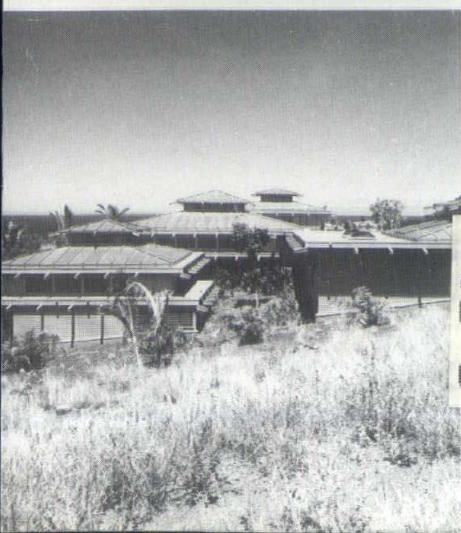
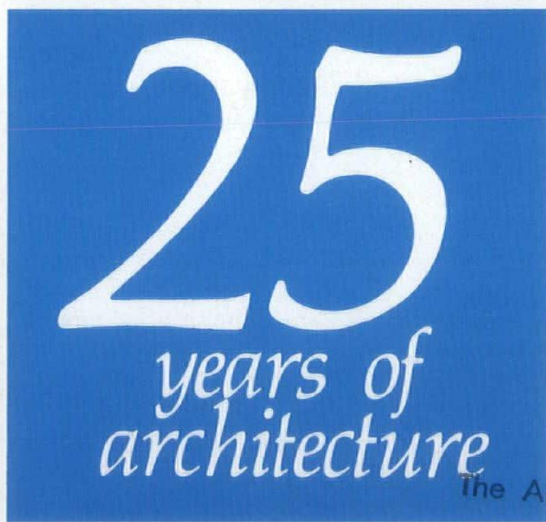
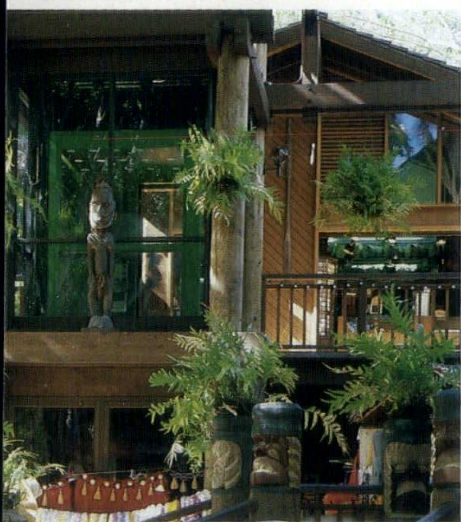
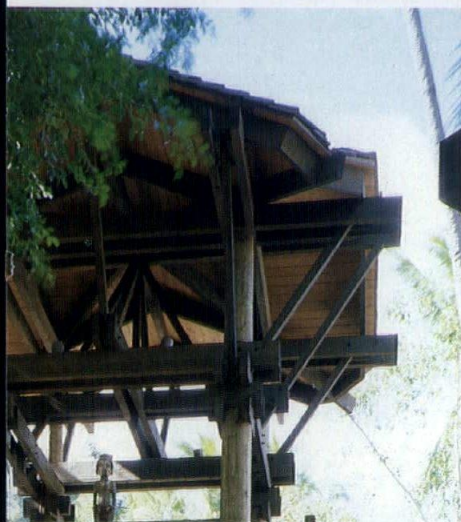


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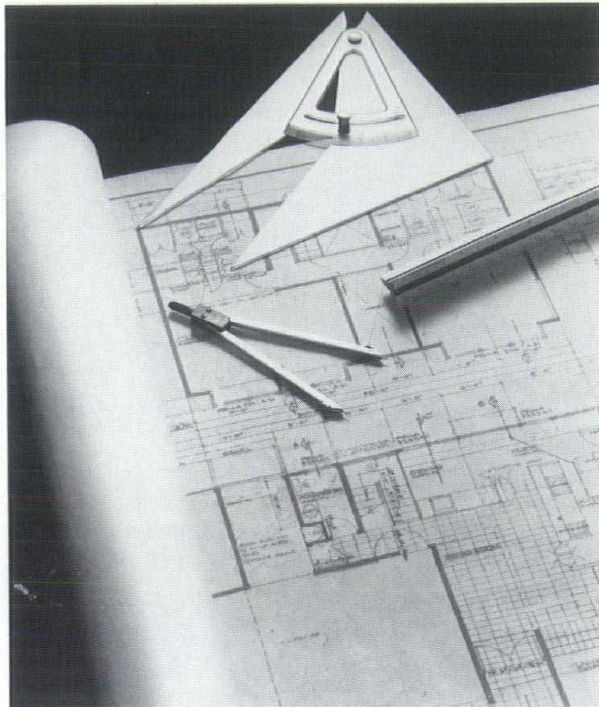


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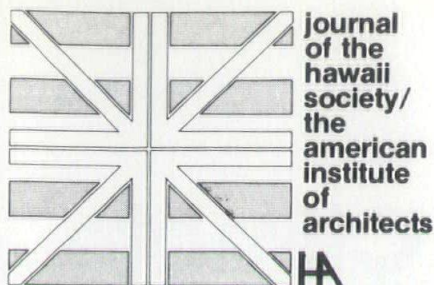
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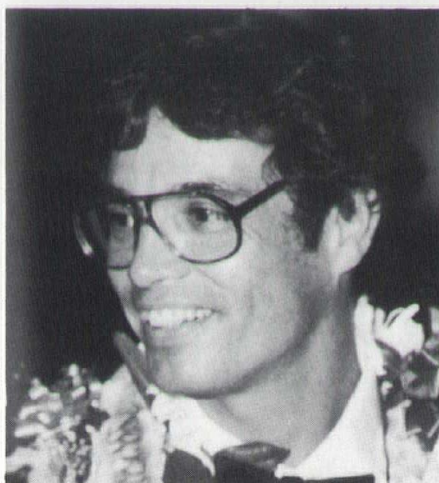
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headlines

Time, Perspective and Sunsets

by Chris J. Smith
President, HS/AIA



Fortunately the genius who invented the calendar made the year just the perfect length of time.

I'm speaking, of course, of the one-year term of duty as the HS/AIA president. This year, as it seems to happen so often, time went by awfully fast. In fact time is really a funny part of our lives. As a tyke we couldn't handle standing in the corner for even a few minutes. Remember when in high school how important 3 p.m. was, not to mention the difficulty in comprehending a whole week! We now talk in terms of "I'll call you next week." Unfortunately, our ability to remember important historic events that have shaped our lives appears to never carry as much recognition as the period from "Monday Night Football" to "Monday Night Football."

Fortunately, a new recognition of time and its relation to architectural achievement has emerged. The State Foundation on Culture and the Arts, with the help of our HS/AIA members, has established an award recognizing work that has been built during the last 25 years. This recognition is important as it transcends the fads that occur in architecture and

focuses upon the ability of the project to accommodate the changing needs of our society. This award recognizes timelessness as a major component of selection. Timelessness with regard to the project's place in a continually changing society and its ability to accommodate these changes.

It also includes recognition of our special environment—recognition not simply with regard to our regionalism, but more important with regard to capturing the spirit of Hawaii. So congratulations to Aotani & Oka for winning the first 25-year Hawaii Architectural Arts Award presented by the State Foundation on Culture and the Arts. Their award-winning project was the Keahole Airport in Kailua-Kona on the island of Hawaii.

This year I have been afforded the opportunity to view architecture from a rare vantage point. In reality, we all share this same perspective but, in most instances, fail to realize it.

As architects, we have fundamentally used the critique method for judgement of our work. By our own nature we have become individuals who add up what's wrong when evaluating our peers' efforts rather than what's right. This critical tendency contributes to the inward focus that occurs in our profession.

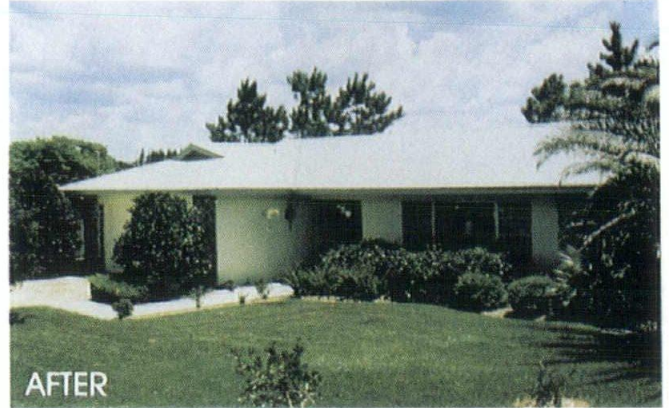
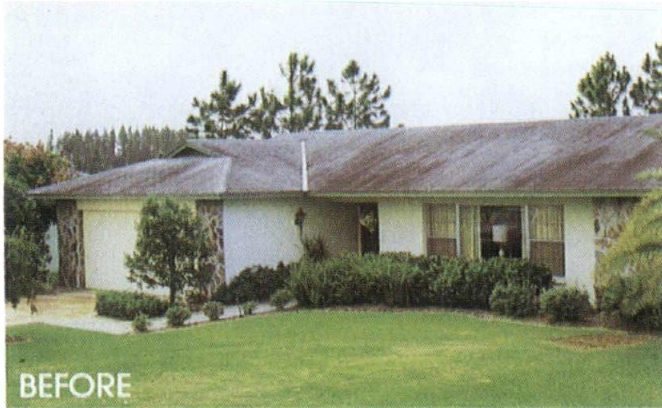
What I'm gearing up to discuss is how our society views us. We need to learn to look outward, to embrace the aspirations society delegates to us.

In my role as president I am afforded the opportunity to present ideas to the lay public about our built environment and hear their important opinions and hopes for our profession. A wise person once

Continued on page 44

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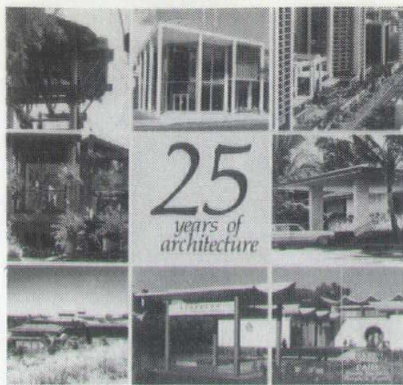
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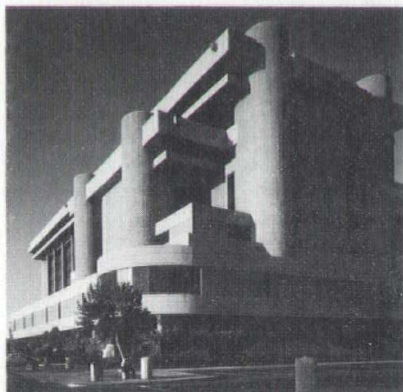


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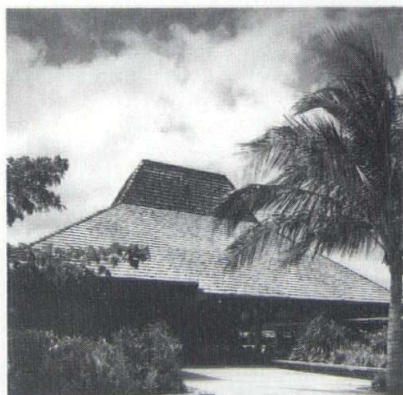
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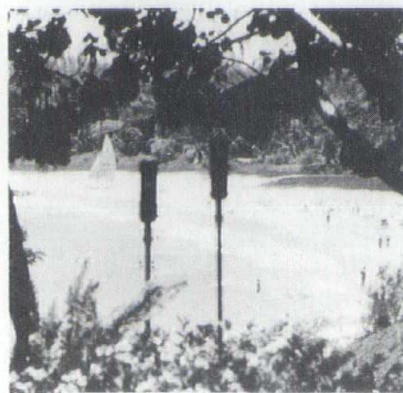
Cover: Hemmeter Center, Banyan Bazaar, Honolulu Iron Works, Chinese Consulate Building, Pacific Club and Mauna Kea Residence were among the design-award winners of the past twenty-five years.



9. Honolulu Federal Building



17. Ke-ahole Airport



33. Landscape Architecture

HAWAII ARCHITECT

December 1984

Volume 13, Number 12

25 Years of Architecture in Hawaii

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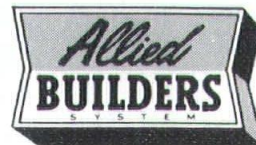
The Team: Bob Cleve, Facility Manager,
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covers, Alcan ceilings and other variables demanding new techniques and innovative approaches.

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HA: What do you feel are the major trends in architecture over the past 25 years?

Preis: The end of World War II and soon-to-follow statehood gave Hawaii the impetus to convert a small-town, agrarian growth mentality into a statewide, comprehensive planning strategy of high environmental and architectural standards.

HA: What role has the government played?

Preis: An all-important clause was incorporated into the new state constitution. It mandated that the state shall preserve and develop its natural beauty and objects and places of historic and cultural significance. On the strength of this constitutional authority, Hawaii enacted pioneering planning legislation, state zoning plans, land use regulations and a land use commission.

Early appropriation bills required the governor to review all plans for state construction and land acquisition from the standpoint of aesthetic appearance. This function was delegated to the Department of Planning and assigned to the state planning coordinator who was appointed by the governor to assist him in aesthetic planning, legislative and administrative matters. An advisory panel composed of AIA members provided alternative viewpoints.

The role of government in raising architectural and aesthetic environmental standards in a tourism-related economy was felt justified as a pacesetter to be emulated and surpassed by the private sector.

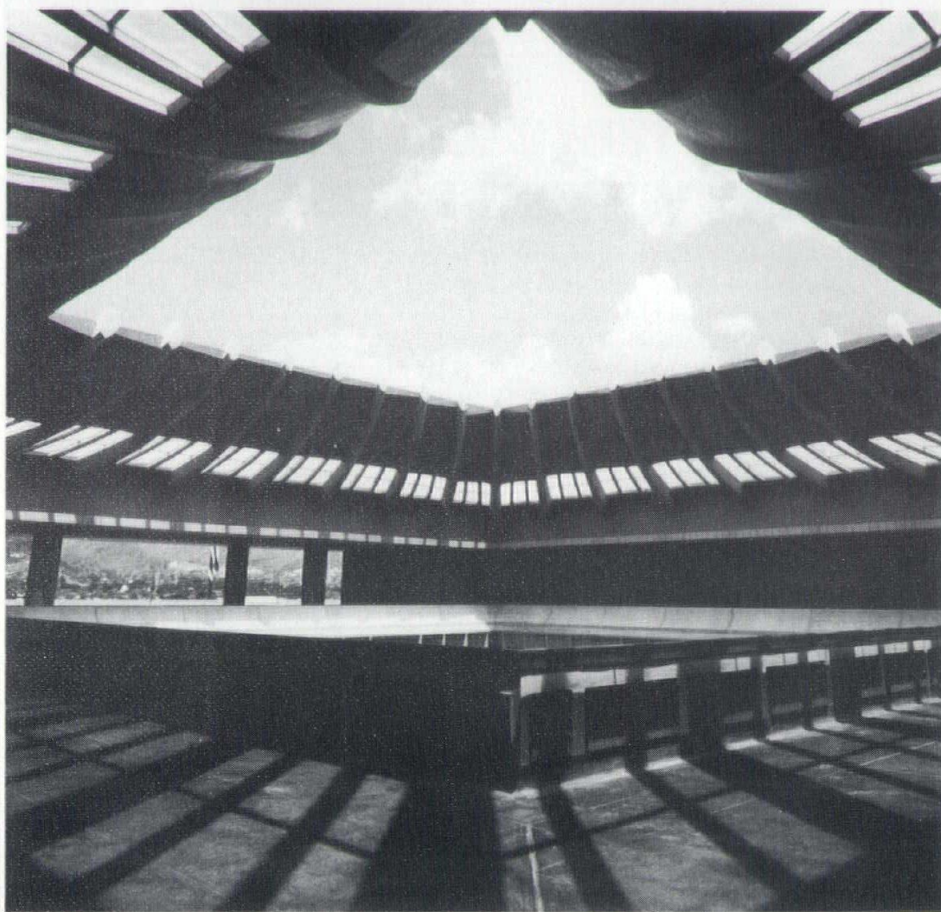
HA: In your opinion, what are the most significant buildings that have been constructed over the last 25 years?

Preis: The state capitol would have to be one of them because of its statewide service functions, its expressive form, proximity and

Alfred Preis was in practice from 1943-1963. Soon after Hawaii became a state, he served as state planning coordinator. He won two Hawaii Society/AIA honor awards in 1962, one for the Arizona Memorial.

Architecture: Yesterday, Today, and Tomorrow

*An interview with
Alfred Preis, FAIA-ME*



The Hawaii State Capitol is one of the most significant buildings constructed since statehood. Architects John Carl Warnecke and Belt, Lemmon, Lo won a 1970 Hawaii Society/AIA honor award for its design.

subordination to Iolani Palace, and its focal location within the Hawaii state capitol district.

HA: What buildings on the neighbor islands do you feel are most significant?

Preis: The statewide comprehensive planning practices assured the simultaneous erection of high-quality public buildings on all islands and the systematic elevation of design and

construction standards in all statewide urban centers. Similar building types, designed by different architects, resulted in different building forms but all were correlated with their natural and built environment into cohesive urban design clusters and entities. It is the quality of the building group which is emphasized over the individual building.

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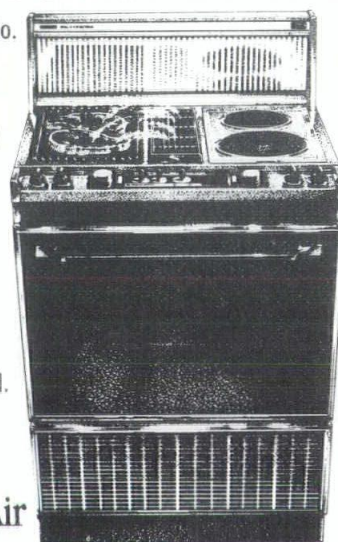
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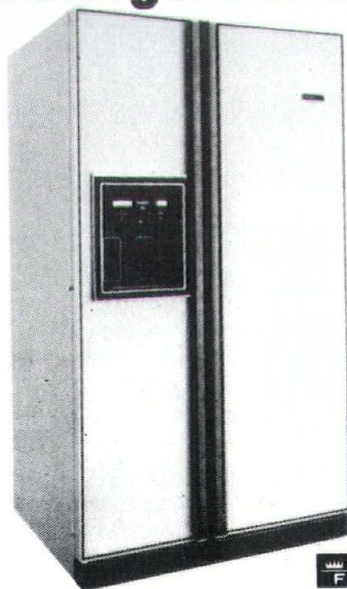
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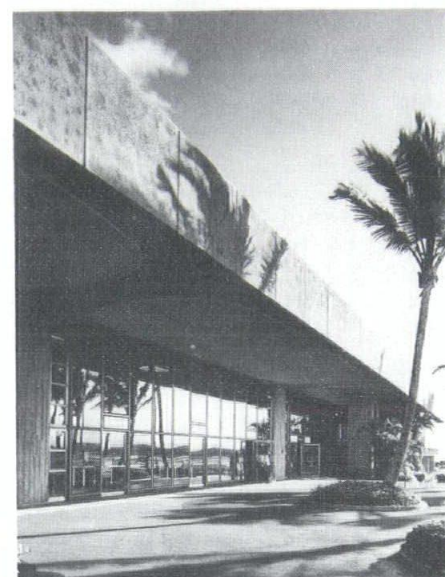
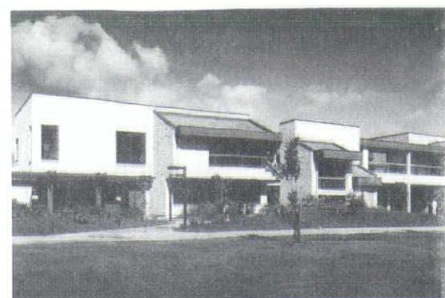
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*Kauai Community College (top)
designed by Murayama, Kotake,
Nunokawa & Associates, Inc.,
and the Kahului Air Terminal
(above), designed by Ossipoff,
Snyder, Rowland & Goetz are
two significant neighbor island
projects.*

The Hilo state building is a good
building and so is the Kauai state
building, although it lost most
landscaped spaces to parking. On
Kauai I like the community college.
It's one of the best building groups
we have anywhere in Hawaii. It sits
well, it uses the land marvelously,
the buildings relate to each other
beautifully. It's very well detailed.

HA: What about the University of
Hawaii at Manoa?

Preis: There are some very good
buildings on the campus, but too
many master plans have been
utilized—often only once. The
mauka-makai mall, together with
the Ewa-Diamond Head circula-
tion pattern, if adhered to, will give
it a sense of place, orientation and



Honolulu's Federal Building, designed by Joe Farrell, AIA, of Architects Hawaii, symbolizes the strength of the courts it contains. Photo by David Franzen.

cohesion.

HA: What planning has gone into the design of Honolulu International Airport?

Preis: The difficult problem to be solved was to permit the original facilities to be used while the new terminal buildings were constructed. The spacing of the original airport, therefore, dictated the larger size of the new airport than would have been otherwise required.

The nicest airport, although totally outgrown by the unforeseeable increase in demand, is at Kahului on Maui.

HA: Who was responsible for the design of Honolulu's new federal building? What is your opinion of that building?

Preis: Joe Farrell of Architects Hawaii. I like it very much. Many people developed preconceived ideas about how buildings in Hawaii should look. Some feel it is too heavy, muscle-bound, without remembering that this building contains federal courts and that court buildings belong to our democracy's enforcement system.

They represent the force of law.

HA: What is your feeling about regional architecture?

Preis: In a world where everybody reads the same architectural magazines and where ever-increasing land costs shrink open spaces required for air flow into uselessness, it is difficult to maintain hope for an architecture custom-made to regional requirements.

On the other hand, we are physically insulated by at least 2,500 miles of open sea from other inhabited areas. We are composed of nothing but ethnocultural minorities, each striving for self-awareness and expression. And we are, most importantly, geographically so small that even a few successful architectural examples can contribute to a sense of place.

The Hawaii Society/AIA is dedicated to furthering a more distinct local architectural character without contrivances and obvious visual quotations, and without abandoning continued technological research and experimentation.

HA: Do you see any trends toward regional architecture in students coming out of the university?

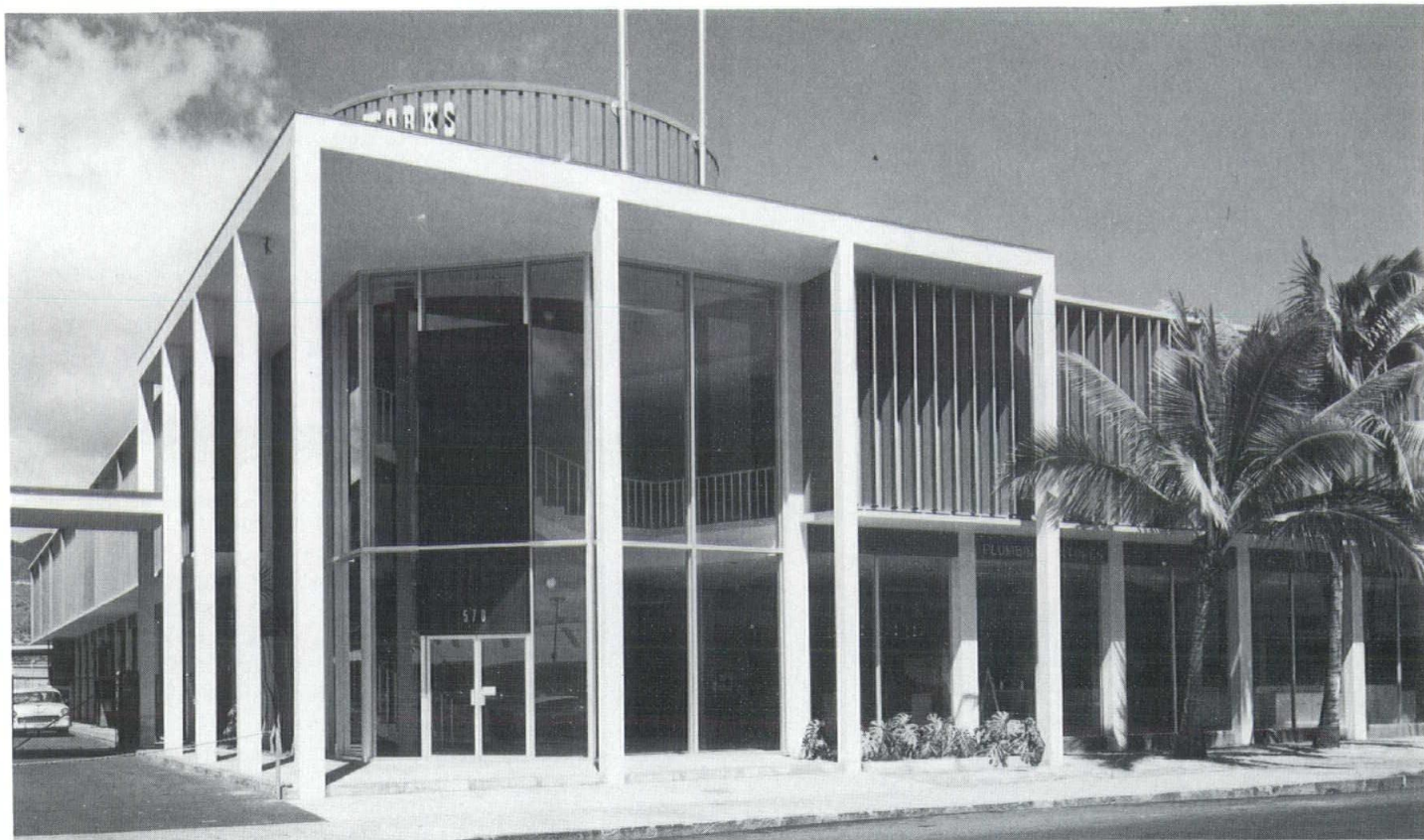
Preis: We won't see this until actual architectural examples dealing successfully with local or regional physical and cultural influences and expressions have been established as integral parts of contemporary architectural research and thought. And not until these examples are being critically discussed by the media, the profession and the teaching faculty can students be expected to become more interested in regional architecture.

HA: What future trends do you see in architecture?

Preis: The single-family detached house is on the way out. Only very rich people will be able to afford it in the future. It really doesn't play a significant role anymore in our housing situation. For awhile we in Hawaii thought there was a possibility of limiting numerical growth through planning.

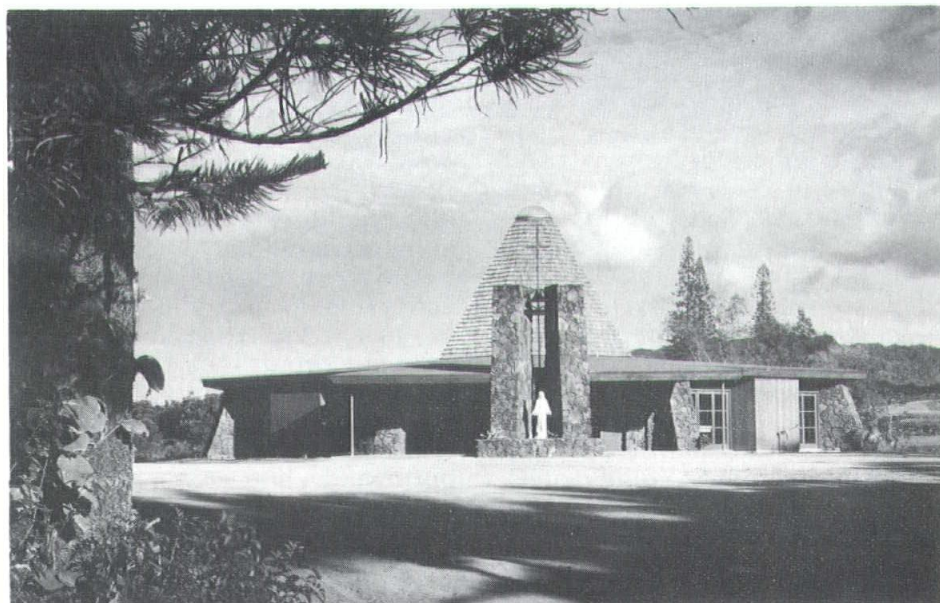
HA: If you could direct the growth of architecture in the future, what recommendations would you make?

Preis: I would suggest we continue to search for more affordable, better operationally and technologically functioning, more energy-conserving (both human and combustible) architecture; to continue to seek a form language better adapted to, and more directly expressive of, the physical and nontangible environment—neighborly, polite, courteous, subordinated and integrated into the whole; to keep architecture evolving from the existing and growing into the future and to shun architectural merchandising, as in the garment industry, by borrowing an arch here and capitals there, like ribbons, and presenting them to the public as if they are new—and as if new is somehow better than good. **HA**



1959-1984: A Potpourri

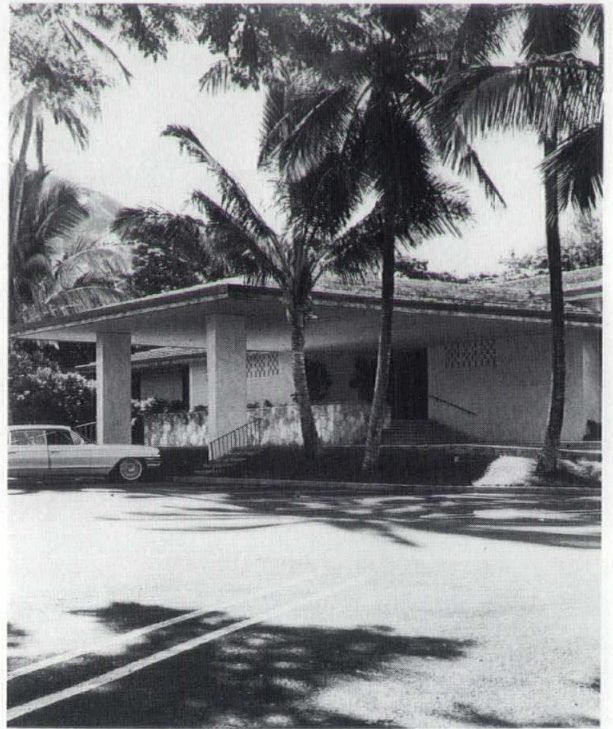
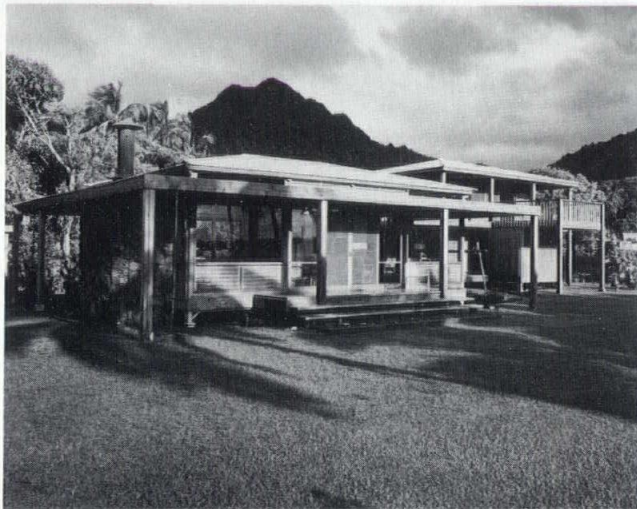
*A sampling of projects that have won
Hawaii Society/AIA honor awards
since statehood.*



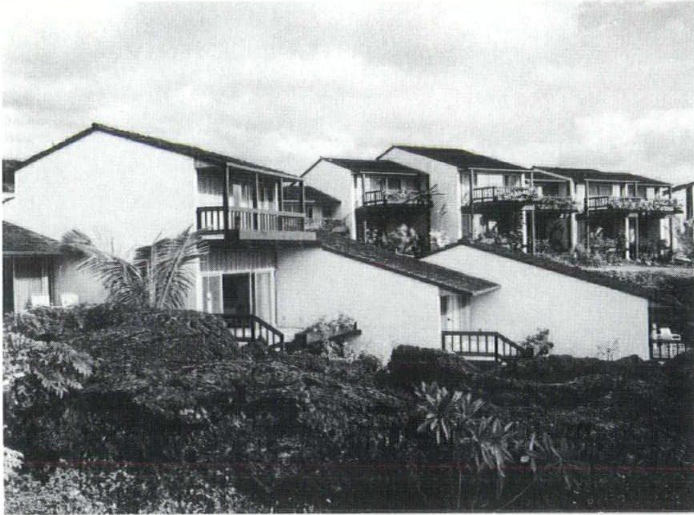
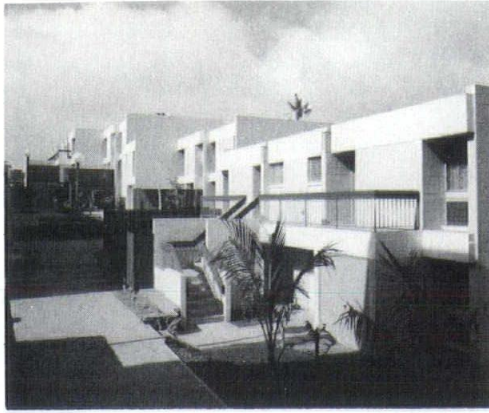
Top: Honolulu Iron Works; Merrill, Roehrig, Onodera & Kinder, 1960. Photo by Camera Hawaii.
Left: Kilauea Mission; Jack McAuliffe & Ed Bauer, 1960.
Above: Chinese Consulate General Building; Howard M.Y. Wong, 1961. Photo by Wenkham.



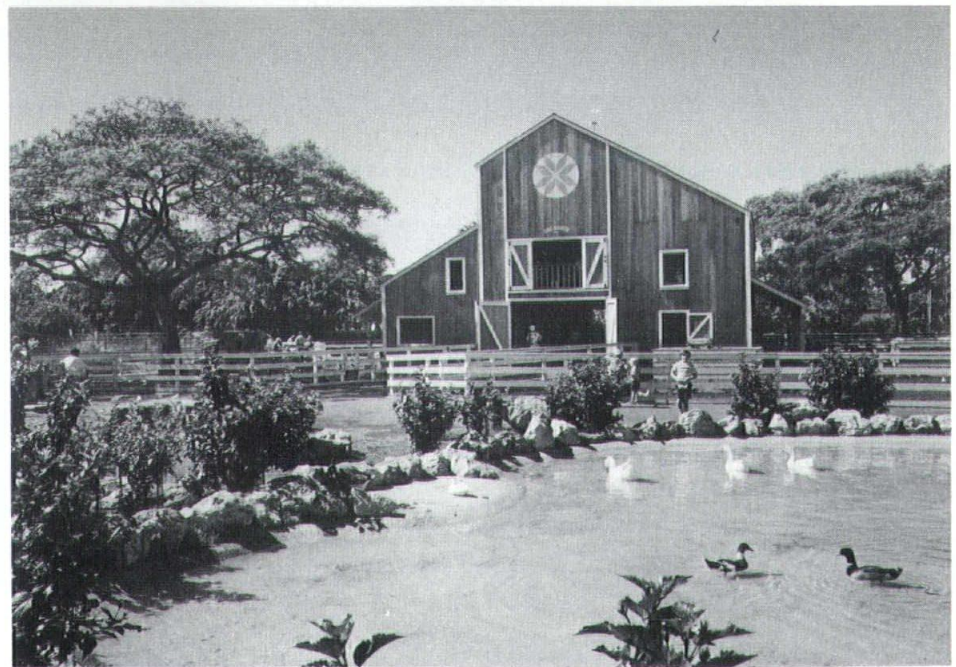
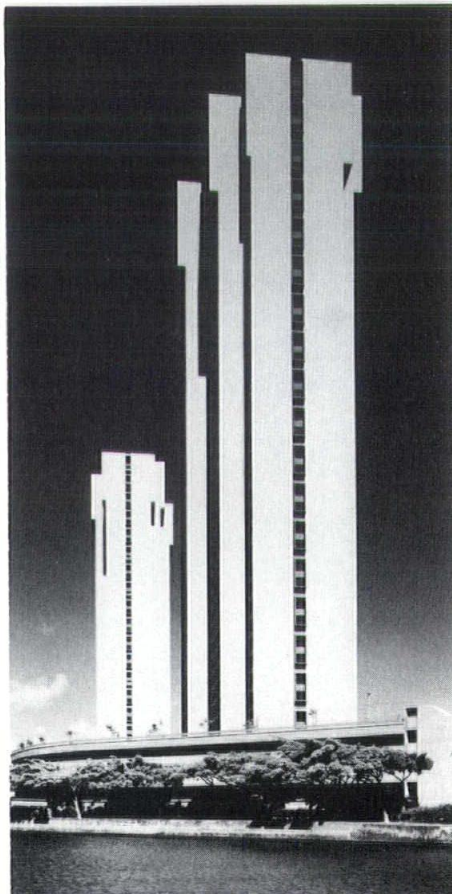
Left: Outrigger Canoe Club; Vladimir Ossipoff & Assoc. and Wimberly, Whisenand, Allison & Tong, 1964.
Below: The Pacific Club; Merrill, Simms & Roehrig, Vladimir Ossipoff, Harry Seckel, 1964.



Above left: Kurt Johnson Residence; George T. Johnson, 1967.
Above: Robert Thurston Memorial Chapel; Val Ossipoff, 1969. Photo by Rick Regan.
Left: Shriners Hospital; Lemmon, Freeth, Haines & Jones, 1970.



Above left: Halawa Housing: Aotani & Oka, Akiyama-Kekoolani, 1970.
 Left: Keauhou Resort Condo; Frank Slavsky, 1971.
 Photo by A. Salbosa.
 Above: Merchant Square; Charles Sutton, 1971.
 Photo by Rick Regan.



Left: Yacht Harbor Towers; Boone & Brooks, 1972.
 Above: Children's Zoo; EDW, 1972. Photo by Augie Salbosa.



Left: Waterfront Village, Hawaii Kai; David Stringer, 1972.

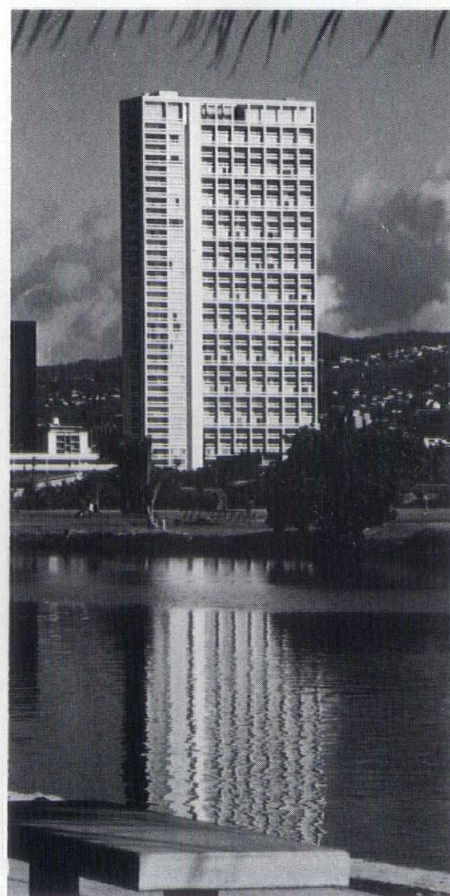
Photo by Wallace Uyehara.

Below right: Ala Wai Skyrise Condo; DMJM, 1973. Photo

by Nelson.

Above: State Savings & Loan, Kaneohe; Johnson & Reese, 1973. Photo by Augie Salbosa.

Below left: Pole Houses of Hawaii; Media Five, 1974.

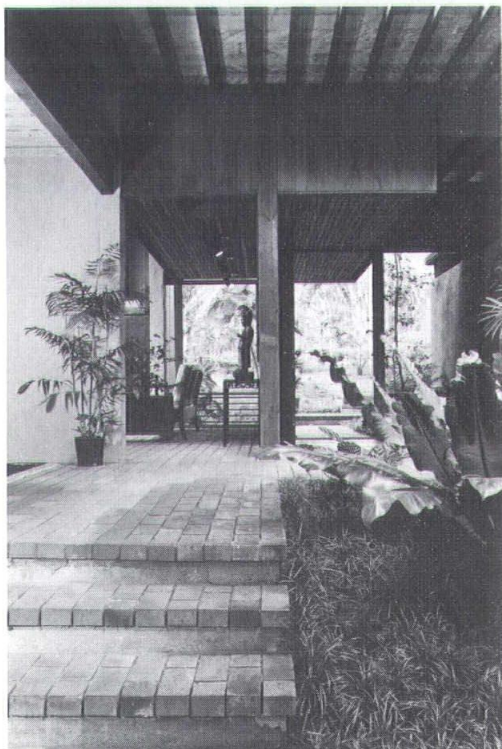
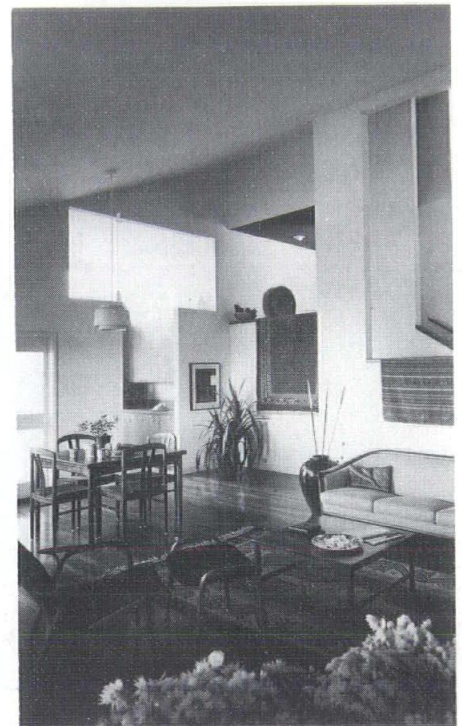
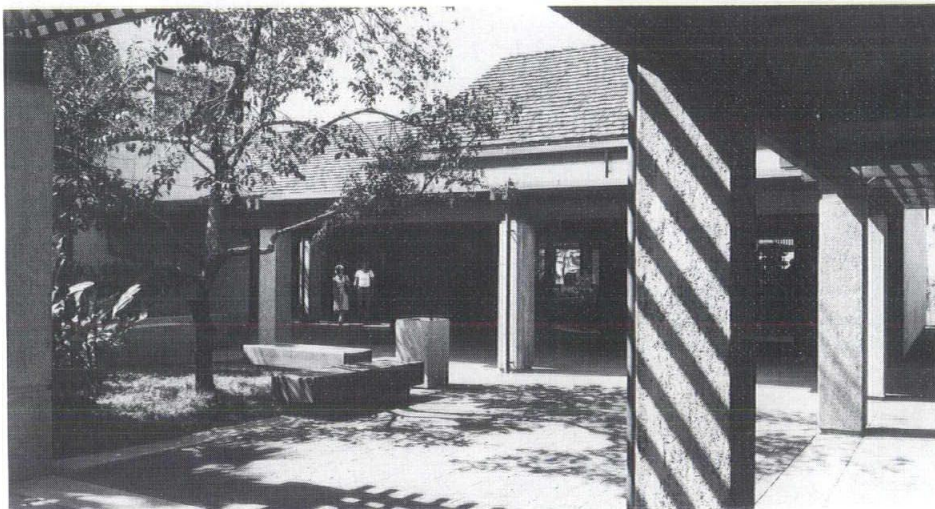




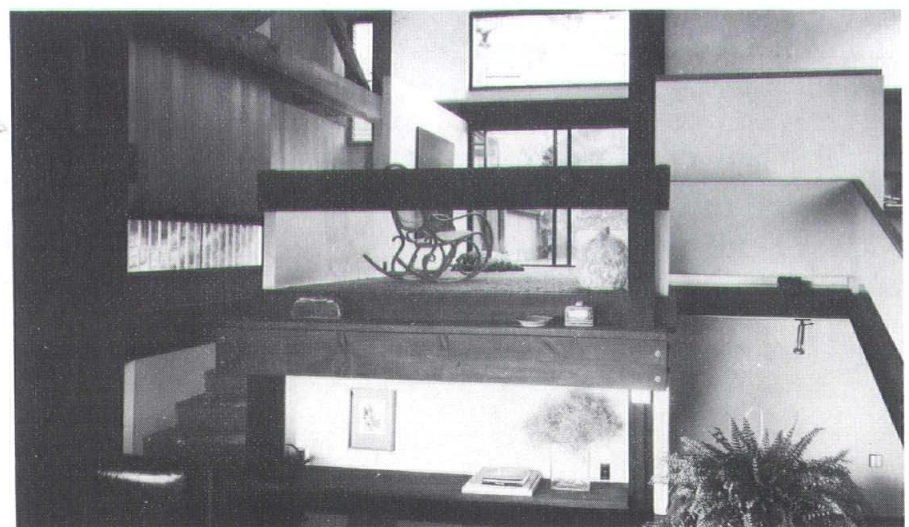
Left: Hawaiian Regent Hotel; Charles J. W. Chamberland, AIA, and John Tatum, 1974.

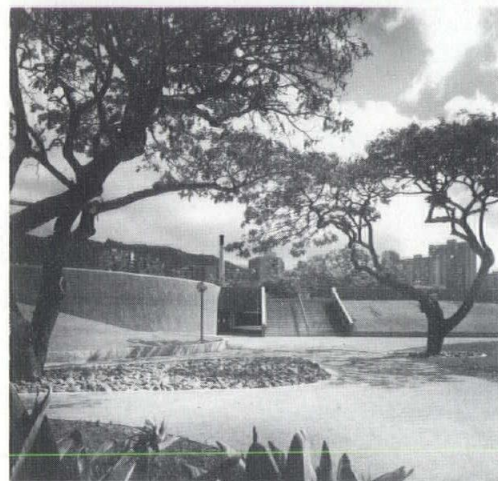
Below: Ikeno Residence; John Hara & Associates, 1975.

Bottom right: Ishihara Residence; Group 70, Lab, Inc., 1975.



Left: Devereux-Prange Residence; Robert M. Fox, AIA, & Donald Stimson, 1976.
Above: Wailea Town Center, Edward Sullam, FAIA & Associates, 1978. Photo by Augie Salbosa.





Above left: Hemmeter Center; Wimberly, Whisenand, Allison, Tong & Goo, 1979.
Above right: Rare Discovery; Hogan, Chapman, Cobeen Weitz, Desai & Associates, 1979. Photo by Augie Salbosa.
Left: Civic Center Parking; Anbe, Aruga & Ishizu Architects, Inc., 1980.



Left: Offices of Shidler & Company; Norman Lacayo, AIA, 1980. Photo by Augie Salbosa.
Above: House of Music; Noe & Noe Architects/Bruce Hopper Designer, 1980. Photo by Williams Photography.



Above right: American Security Bank, Pearlridge; Franklin Gray & Associates/Architects, Inc. Photo by David Franzen.

Above left: Mauna Kea Residence; Heneghan & Leucht Architects, Inc., 1981. Photo by David Franzen.

Left: Stangenwald Building, James K. Tsugawa, AIA, & Associates, 1981.



Left: A Makiki Heights Residence; Tom Fanning, AIA, 1981.

Above: Restored Aliiolani Hale; Architects Hawaii Ltd., 1982. Photo by Augie Salbosa.





Ke-ahole Airport's Hawaiian style echoes and enhances the beauty of the land. Natural materials were used to create an oasis for travelers. Photo by Julius Shulman.

Hawaii Architectural Arts Award

by Francis S. Oda, AIA, Group 70

Hawaiian architecture," in quotes, is a term some consider to be meaningless, while others experience a surge of images at its very mention. All smile, however, when asked to define the term.

It is with the very intention of defining this term by example that the State Foundation on Culture and the Arts with Sarah Richards, its executive director, has adopted the Hawaiian Architectural Arts Award.

Originally conceived by Alfred Preis, FAIA-ME, this award is intended to recognize "the building which best reflects a 'Hawaiian' response to good building." This honor is to be bestowed by the governor

annually, thus highlighting an evolving body of work, which by the definition of various award juries, the state foundation and our state's chief executive, optimizes Hawaiian architecture.

On Nov. 12, 1984, the first year's Hawaiian Architectural Arts Award was given for the Ke-ahole Airport in Kailua-Kona. Governor George Ariyoshi made the presentation to Ed Aotani, AIA, Shizuo Oka, AIA, of Aotani & Oka, and Wayne Yamasaki, director of the State Department of Transportation. The award jury was composed of lay members Gladys Brandt and Stuart Ho, art professor Prithwish Neogy and architects Kenneth Brown, Ron Lee, Vladimir Ossipoff and Francis Oda, chairman.

The jury felt Ke-ahole possesses characteristics which contribute to its graciousness as a Hawaiian building, for while it is modern in its function, and functional in its use, it is Hawaiian in spirit.

The building is especially successful in adapting to its site, which is a very Hawaiian place: a low plain between the ocean and Hualailai volcano. It is barely visible from a distance and presents a cluster of forms subordinate to the natural environment. The jury felt Hawaiian style is to refrain from making loud individual statements, but rather to echo and enhance the natural beauty of the land.

The jury also felt airports are usually like processing machines



Terminal buildings use natural air and light. Unlike many airports, Ke-ahole functions without a conveyor-belt rigidity. Travelers are given the opportunity to experience a pleasant sense of Hawaiian time. Photo by Julius Shulman.

which give no options to travelers. Ke-ahole is unusual in its ability to functionally accommodate the daily flow of passengers without a conveyor-belt rigidity.

Instead it gives options of movement at every landscaped node, which provide a subtle and pleasant Hawaiian experience to those who walk through the facility. This experience is also enhanced by the fact that the traveler never passes through air-conditioned spaces, only spaces that are generously shaded and abundantly landscaped.

The nature of Hawaiian architectural forms may be that clusters are more significant than individual buildings. This is so with the airport. The clustered roofs possess a simple quality, free from self-consciousness. The jury recognized this to be Hawaiian in spirit. Also the use of natural materials, especially the lava walls and landscape berms, gives Ke-ahole a sense of having grown out of the land. This is a Hawaiian quality found in so few of our modern buildings.

The airport's use of natural air and light as integral elements of the composition provides a local identification as significant, if more subtle, than the use of lava rocks. The air of Kona with its enervating heat produces a response evoked at few other places. The intense light of Kohala invited into this complex provides a vivid quality to the environment unlike Hilo, Kahaku or Lihue. The elements light and air are valuable components of the Hawaiian architect's palette.

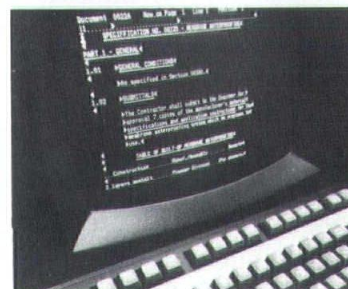
Finally, good Hawaiian architecture may have the ability to alter our sense of time. Buildings such as the Academy of Arts and the Pacific Club seem to slow us down and at the same time heighten our perception of our surroundings. We associate these buildings with feelings of timelessness and leisure. It's surprising that an airport could have these qualities, but the jury agreed the Ke-ahole evokes a pleasant sense of Hawaiian time.

For those who seek the vision of a modern and Hawaiian architecture, Ke-ahole has many lessons.

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Mililani Town Recreation Center: Ingleson & Meyers

Mililani Town is a planned community in Central Oahu. Private recreation centers are being constructed in various locations in the town by the developers, Mililani Town Inc. Two recreation centers were already constructed when we were commissioned to design the center described herein.

Mililani Town Recreation Center III is the largest of the centers built to date in the town. The program called for buildings and site improvements to accommodate the following:

- Multipurpose room to hold meetings up to 300 persons, with a stage, storage areas and a service kitchen.
- A lobby area that would also accommodate table games.
- A clerk's office, located so that visual surveillance of the major elements of the center would be possible.
- A director's office adjacent to the clerk's office.
- Restrooms for men and women, to serve people using both the indoor and outdoor facilities. Showers and changing areas.
- Mililani Town Homeowner's Association offices to include five private offices, a conference room, an association newspaper office, a work/storage room, a secretarial area and restroom. These offices were to be visually identifiable from the recreation center.
- A swimming pool, primarily for play purposes, not for competition.

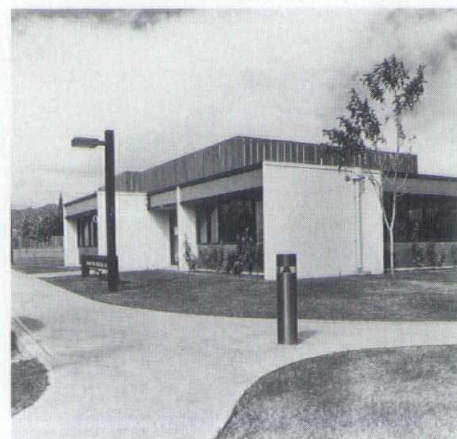
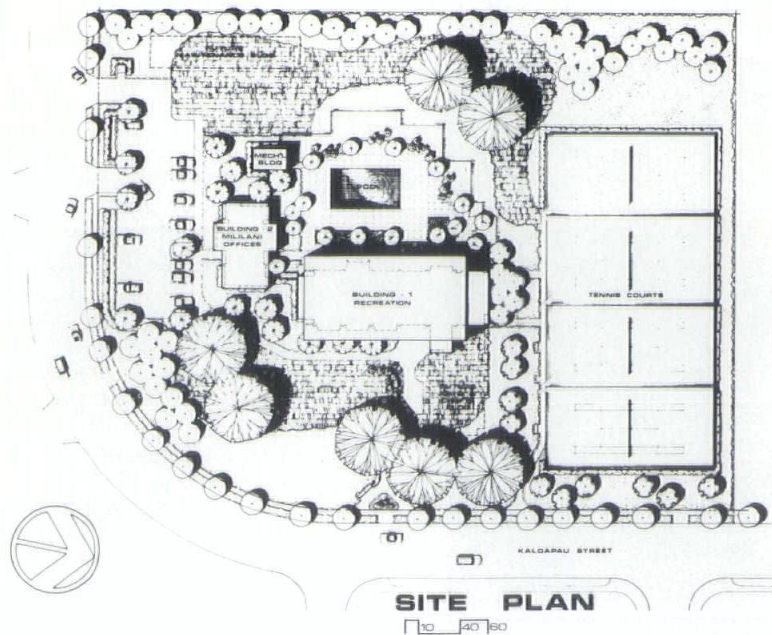


- Four lighted tennis courts.
- Parking for 27 cars, located so as to minimize traffic on residential streets.
- Provision for the future addition of an arts-and-crafts wing to the recreation center and a maintenance yard for the Homeowner's Association.

The budget for the entire complex was \$550,000, excluding furniture, furnishings and landscaping.

The main building protects the pool from cool, prevailing trade winds. All facilities were kept as far from the existing residences as possible, in order to cause the least disturbance.

The recreation center conveys a sense of fun and has a nonresidential appearance. However, the materials are similar to those used in nearby houses which unify the buildings and their surroundings.





Ala Moana Pacific Center Honolulu

18-story, 205,000 sq. ft. speculative office building with a 513-car parking structure.

Building has a direct connection to Ala Moana Center via a glass-roofed escalator from the skylobby.

Detailing of the concrete trellis and column/beam joints invokes a response to oriental detailing.

The colors were selected to go with Hawaii's natural colors: sandblasted limestone aggregate concrete (beaches), blue coated aluminum (sky), blue/green reflective glass (ocean) and lush tropical landscaping.

Architects:

Charles Kober Associates with Chapman, Cobeen, Desai, Sakata, Inc.

CKA Partner in Charge:

Charles Wyse, AIA

Structural:

Hawaii Structural Engineers, Ltd.

Mechanical:

Ferris & Hamig/Hawaii

Electrical:

Douglas V. MacMahon, Ltd.

Landscape:

Tongg, Clarke, Mechler

Parking:

National Planning, Inc.

Graphics:

Portfolio

Contractor:

Hawaiian Dredging & Construction

Client:

D/E Hawaii Joint Venture

Photography:

Franzen Photography



CKA/Hawaii Office

3,000 sq.ft. office in the Ala Moana Pacific Center. Designed for efficiency and to let every employee share in the spectacular ocean view.

Partner in Charge:

Clifford Hanssen, AIA

Electrical:

Douglas V. MacMahon, Ltd.

Mechanical:

Ferris & Hamig/Hawaii

Colors:

Wm. C. Williamson/Design Detail

Landlord:

D/E Hawaii Joint Venture

Contractor:

Dimensions, Inc.

Ala Moana Center Renovations

Honolulu

Major renovations to the common areas of the nation's largest open-air shopping center to facilitate phased expansion and revitalization of this older center.

A strong focus for this sprawling complex was developed at the central court with the bold trellis/skylight structure and the new teak stage, tiered seating and see-thru cable rail system at the pukas. Smaller scale skylights were provided at the other courts for weather protection and as secondary focuses.

196,000 sq.ft. of tile were installed to give a unified and finished appearance. Suspended slabs were all waterproofed as part of the tiling process.

Other improvements include: new and added seating, widened sidewalks, energy-efficient lighting, lush landscaping, various shopper comforts and CKA's three-dimensional storefront/signage criteria to help gradually replace all the old storefronts with better ones.

Partner in Charge:

Clifford Hanssen, AIA

Structural:

Alfred A. Yee, Div. of Leo A. Daley

Mechanical:

Ferris & Hamig/Hawaii

Electrical:

Douglas V. MacMahon, Ltd.

Landscape:

Tongg, Clarke & Mechler

Graphics:

Clarence Lee Design

Waterproofing:

E. S. Mollenhoff

Contractor:

Hawaiian Dredging & Construction

Client

D/E Hawaii Joint Venture

Photography:

Franzen Photography



CKA
Charles Kober
Associates
Hawaii



Kaahumanu Office Center Kahului, Maui

15,500 sq.ft. speculative office building. This building relates to both the roof color of the adjacent shopping center and the traditional hip/gable metal roof and generous lanais of traditional Hawaiian plantation buildings.

Partner in Charge:

Charles Wyse, AIA

Civil:

Norman Saito Engineering

Structural:

Richard Sato & Assoc.

Mechanical:

Ferris & Hamig/Hawaii

Electrical:

Douglas V. MacMahon, Ltd.

Landscape:

Tongg, Clarke & Mechler

Client:

Ala Moana Hawaii Properties

Photography:

Franzen Photography



CKA
Charles Kober
Associates
Hawaii

Shelby's All American Cafe'

Waikiki Trade Center

12,067 sq.ft. restaurant/bar with free flowing, multilevel curved spaces creating a variety of dining environments.

Partner in Charge:

Kurt Mitchell, AIA

Mechanical & Electrical:

Frederick H. Kohloss & Assoc.

Colors & Furnishings:

Jan Sanders

Contractor:

S & M Sakamoto, Inc.

Clients:

Sanders Development Co. and
MEPC/Hawaii

Photography:

Franzen Photography



JCPenney Alterations

Ala Moana Center

1,460,819 sq. ft. alterations to the 19-year-old JC Penney store. The improvements represent JCP's new image.

Partner in Charge:

Charles J. Wyse, AIA

Electrical:

Frederick H. Kohloss & Assoc.

Mechanical:

HDH Mechanical Designers

Colors:

Wm. C. Williamson/Design Detail

Contractor:

S & M Sakamoto

Client:

JC Penney Co.

Photography:

Franzen Photography



IBM Customer Center

Ward Centre

27,222 sq. ft. of sales, computer and training facilities for business users.

Partner in Charge:

Kurt Mitchell, AIA

Structural:

Richard M. Libbey, Inc.

Mechanical & Electrical:

Frederick H. Kohloss & Assoc.

Colors:

Wm. C. Williamson/Design Detail

Contractor:

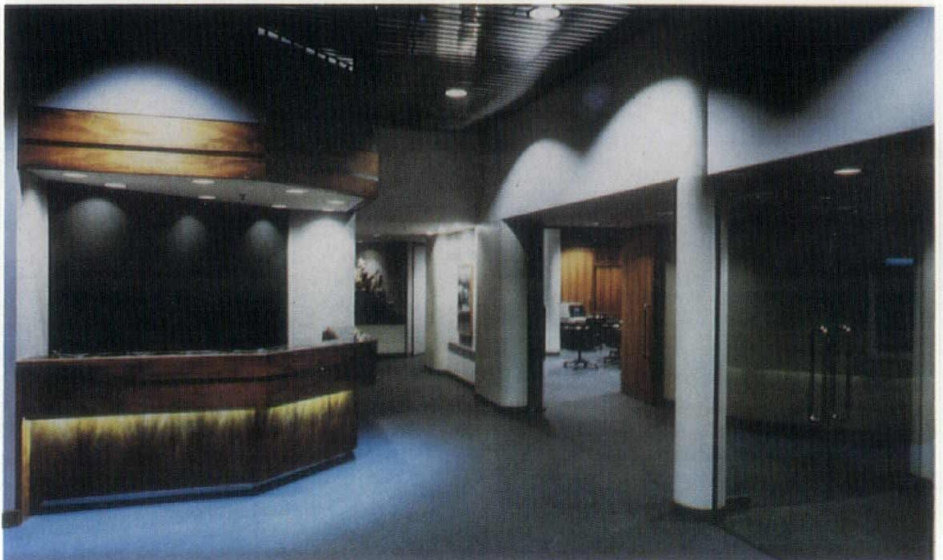
S & M Sakamoto

Client:

IBM Corporation

Photography:

Franzen Photography



With lawsuits in the construction industry at a record level, more and more architects are dragged into legal proceedings. Nearly all cases are settled, so few architects ever see the inside of a courtroom. However, most will be involved in pretrial discovery proceedings.

When an architect has the misfortune of being a party to the lawsuit, he or she will be able to get advice and guidance from the attorney representing him or her about pretrial procedures. Increasingly, however, design professionals are being called upon to participate as nonparty witnesses in pretrial depositions. Often this occurs because they

Lex Scripta

What Every Architect Should Know Before Being Deposed

by Paul Alston

Paul, Johnson & Alston

have knowledge about claims which involve others; sometimes it occurs because the parties' attorneys hope to gather information which will support a claim against the architect.

Whether involved as a party or nonparty witness, it is important that the architect have some understanding of the nature of a deposition and his or her role in it.

This article is not intended as a

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.



"At Audi the
automobile is
—Car and Drive

substitute for good legal advice; an architect who becomes a party to a lawsuit should seek experienced counsel and rely on the lawyer's expertise. Rather, this article should be seen as a primer for architects who may be deposed without having the benefit of their own counsel to help them prepare and give them guidance.

This first article explains the nature of the deposition and its function in the pretrial process. The next article will discuss deposition etiquette and give some sound pointers for witnesses.

Lawyers take depositions in almost every lawsuit. A deposition enables lawyers, prior to trial, to compel someone who has relevant information to appear and answer

questions posed by attorneys for each side in a lawsuit.

Your first notice of your deposition may be a subpoena. The subpoena is a court order requiring you to appear at a designated place and time to testify about certain facts relevant to the lawsuit. The subject matter about which you will be asked may or may not be spelled out in the subpoena. The subpoena may also order you to bring to the deposition certain documents which are in your custody, such as plans, specifications, notes and correspondence. This type of subpoena is known as the subpoena duces tecum.

Your unexcused failure to obey either type of the subpoena may

subject you to a contempt of court citation and a substantial monetary fine. If you are unable to comply with the subpoena, you should contact the attorney for the party who obtained it from the court and explain your circumstances. You may be able to reach an agreement to reschedule the deposition for a more convenient place and time. If you cannot reach such an agreement or if you encounter other problems, you should seek legal advice.

Instead of a subpoena, you might receive a written notice of the pending deposition from the lawyer who scheduled it, together with a phone call from that lawyer to confirm your willingness to

Continued on page 46



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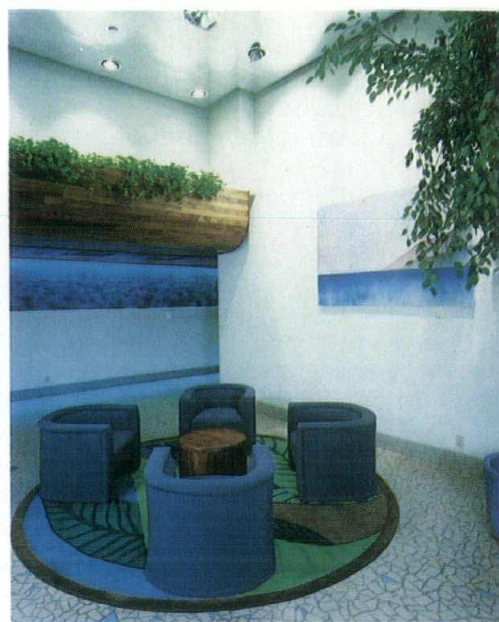
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Liliuokalani Gardens Condominium 300 Wai Nani Way, Honolulu, Hawaii 96815

Completion Date:	1984
Client:	Haseko Development, Inc.
Architect:	Architects Hawaii, Ltd., Fred R. White, Director
Civil Engineer:	Austin, Tsutsumi & Associates
Mechanical Engineer:	Ferris & Hamig, Inc.
Structural Engineer:	Richard M. Libbey, Inc.
Electrical Engineer:	Bennett & Drane
Landscape Architect:	Woolsey, Miyabara, Inc.
Interior Design:	Architects Hawaii, Ltd.
Graphic Design:	Architects Hawaii, Ltd.
General Contractor:	Pacific Construction
Photography:	Augie Salbosa

Liliuokalani Gardens Condominium

for
**Haseko
Development, Inc.**

Located on the former site of Queen Liliuokalani's Waikiki home, the Liliuokalani Gardens Condominium consists of two 24-story towers. The project contains 384 studio, one- and two-bedroom units. Nearly 70% of the site, which covers an entire block, is dedicated to open space.

Remembering a historic stream which meandered through the site, a theme of flowing water is captured throughout the project's landscaped grounds and tower lobbies. Several custom art works were commissioned for the project which reflect this theme. Artists include Emiko Mizutani and Bill Braden.

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Noe & Noe Architects: Communications/Electronics Training Facility

Project Scope

The Communications/Electronics Training Facility accommodates training of personnel in the operation and maintenance of electronics and communication equipment for the Air National Guard. The building's no-nonsense aesthetic projects a public image appropriate to the Hawaii Air National Guard's mission while providing comfortable and efficient spaces for operation.

The Combined Automotive Maintenance/A.G.E. Shop and Mobility Storage Facilities accommodates training of personnel in the operation and maintenance of the vehicles which transport the electronic and communication equipment. It also provides storage space for palletized field gear in readiness for instant deployment.

The design intent was to create a facility which expresses the sophistication of the Hawaii Air National Guard's communication/electronic and automotive maintenance missions.

Design Concepts

The "slipped" plan concept accommodates vehicle turning radii and convenient loading areas for the Automotive Building. For the Communications Building the concept emphasizes the entrance.

The buildings are designed for energy and maintenance efficiency. Spaces on the windward side are naturally ventilated and both buildings have deep overhangs for

maximum sun shading. Exterior materials of concrete block and galvanized, epoxy primed, enamel overcoated corrugated steel siding and roofing were chosen for economy and because they have withstood the test of time admirably on other military projects built in close proximity to the ocean. Exposed, textured, non-painted concrete block and metal stud/gypsum board partitions compose the interior walls for fire safety, resistance to wear, and low maintenance.

Project:

Hawaii Air National Guard
Communications/Electronics
Training Facility and Combined
Automotive Maintenance/Aero-
space Ground Equipment Shop
and Mobility Storage Facility

Location:

Kahului, Maui

Architect:

Noe & Noe Architects

Client:

Hawaii Air National Guard

Contractor:

G.W. Murphy Constr. Co., Inc.

Civil Engineer:

Austin, Tsutsumi & Assoc., Inc.

Landscape Architect:

Design Planners Associates Inc.

Structural Engineer:

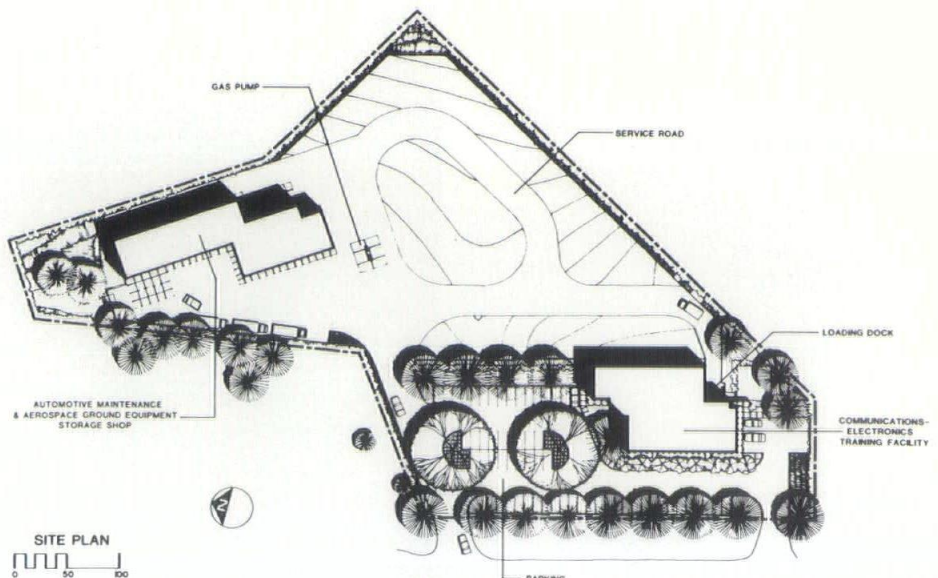
SSFM Engineers Inc.

Mechanical/Electrical:

Cedric D. O. Chong & Assoc., Inc.

Completion Date:

November, 1983





Stevens Residence: Uwe H. H. Schulz and Associates, Inc.

Project Name
Stevens Residence

Client
Mr. & Mrs. Bill Stevens

Location
Lahaina Beach Lots, Lahaina, Maui

Completion Date
1983



Kawaihaho Building: Murayama, Kotake, Nunokawa & Associates, Inc.

SITE

Island of Oahu, Honolulu District
28-acre campus adjacent to the
University of Hawaii in Manoa
Valley

PROGRAM

To preserve a historic building
(built in 1908) and provide 63,498
sq.ft. of academic floor area for the
students and faculty. The facility is
to include the Learning Resource
Center, Art Department, Music
Department, Language Department
and classrooms.

SOLUTION

To retain the architectural
character, meet the program
requirements, and accommodate the
UBC requirements, the plan called
for rebuilding a complete new
structure within an old envelope.
Initially, the roof structure was
removed in sections and the
foundation poured in place. New
steel columns were placed by lifting
and dropping through the openings
of the existing floors by a crane.

Demolition and new construction
of each floor was executed from the
roof downward. As each floor was
demolished, a new structural system
was erected and tied to the rock
masonry wall.

A double sound isolation floor
system and sound entrapment
enclosure at windows were
incorporated in the Music
Department, Choral Department and
Theater.



Due to height limitation, structure
was exposed wherever possible.

Since original drawings were
nonexistent, the entire project was
field measured and photographs
taken.

The construction of the project
commenced in December 1980, with
completion in September 1982.

MATERIALS & CONSTRUCTION

Steel column and beam system
with metal deck/concrete floor. Glu-
lam roof truss. Operable windows
and exterior detailing, both to recall
original architecture.

Mechanical System: Reciprocating
chiller type system, connected to
cooling tower. Chill water circuit
connected to air handling units and
fan coil unit with individual
thermostatic control.

Project

Kawaihaho Building
Fine Arts Center
Mic-Pacific Institute
Honolulu, Hawaii

Owner

Mid-Pacific Institute

Architect

Murayama, Kotake, Nunokawa &
Associates, Inc.

Consultants

Civil: Muroda & Associates, Inc.

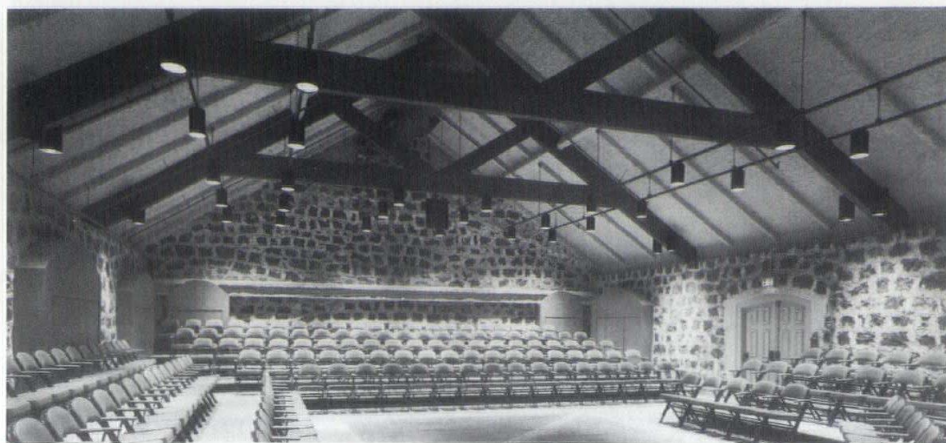
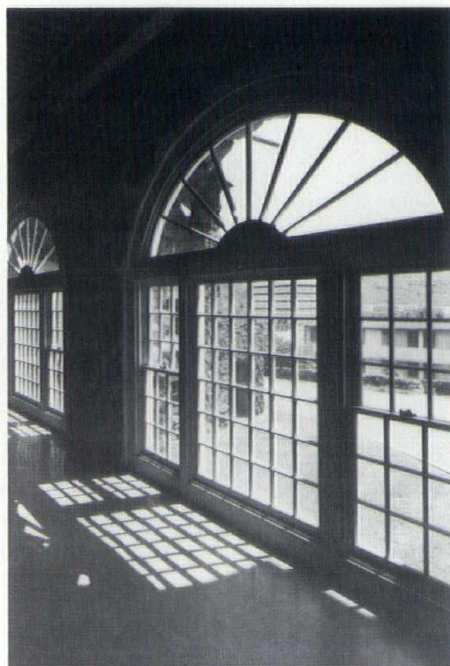
Structural: Martin, Early & Bravo,
Inc.

Mechanical: Randolph H. Murayama
& Assoc., Inc.

Electrical: Albert Chong Assoc., Inc.

General Contractor

S & M Sakamoto, Inc.





RESTORE VENTILATION LOUVERS

REPLACE METAL ROOFING

CLEAN & RUST-PROOF STEEL TRUSSES

REPLACE WOOD PORTIONS OF STRUCTURE WITH STEEL

REPLACE FASCIA
ADD CONCEALED GUTTER

ADD VENTILATING PANELS IN SOFFIT & CEILING

REPLACE AWNINGS

ADD SECURITY GRILLES

ADD ACCENT LIGHTING

REPLACE DISPLAY LIGHTING

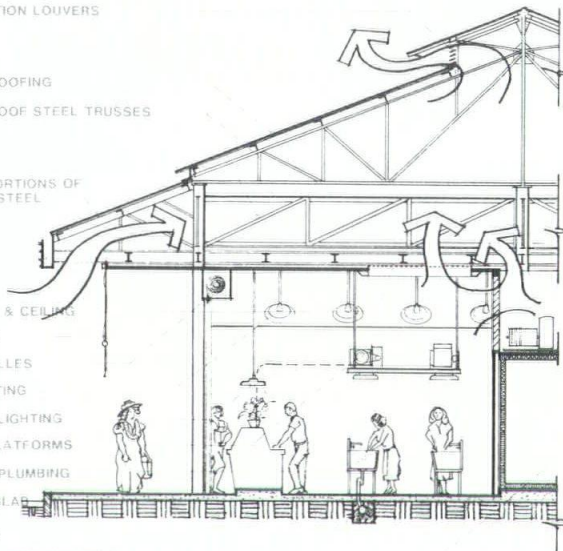
ADD EQUIPMENT PLATFORMS

REPLACE SINKS & PLUMBING

ADD TOPPING ON SLAB

REPLACE SEWERS

REPLACE WALK-IN REFRIGERATION



OAHU MARKET

CLIENT:

Oahu Market Associates, Ltd., a corporation of the 22 tenant-owners

CONTRACTOR:

Phase I: Prime Construction, Inc.

Phase II: Finance Home Builders, Ltd.

SCOPE OF WORK:

Phase I: Remove and replace existing corrugated steel roofing. Remove termite damaged wood structural members, replace with steel. Remove wood debris and abandoned pipes from space above existing ceiling.

Phase II: Improve natural ventilation of market area, install new sanitary sewers, slab topping, electrical meters, panels and distribution system, lighting system, walk-in refrigeration, sinks, walls at perimeter stalls, restrooms, and security grilles at street fronts.

The 80 year old Oahu Market is a symbol of Honolulu's Chinatown and of Hawaii's picturesque past. The mix of fresh meats, vegetables and flowers, Island fish and ethnic produce, and multi-raced, multi-cultural shoppers and sellers blends with the open market setting in a way which is uniquely associated with "farmers' markets" and with the Oahu Market. The goal of the rehabilitation was to bring the Market into compliance with building, electrical, health and sanitation requirements while affecting the appearance of the Market as little as possible. All construction, from trenching of the floors to replacement of the roof, was done with the Market open to the public, with the exception of one 18 day period at the end of Phase II. The end product is a "new" Market with proper support systems but which looks unchanged ... an invisible remodeling.

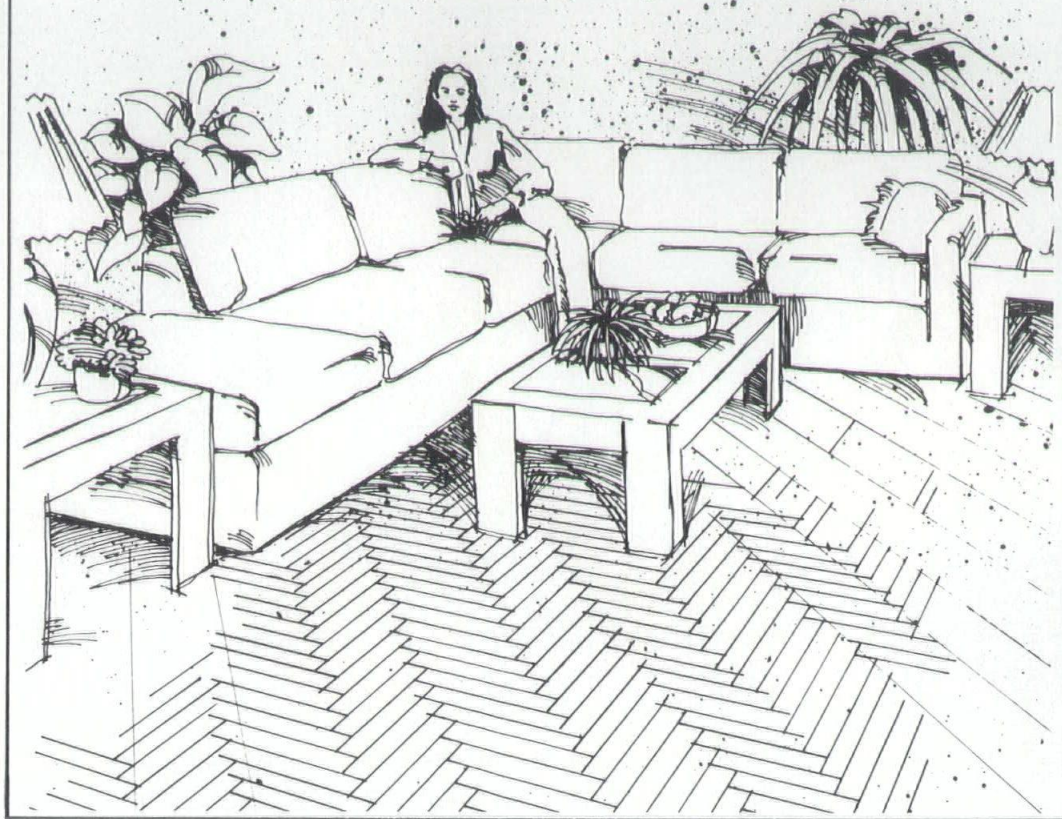


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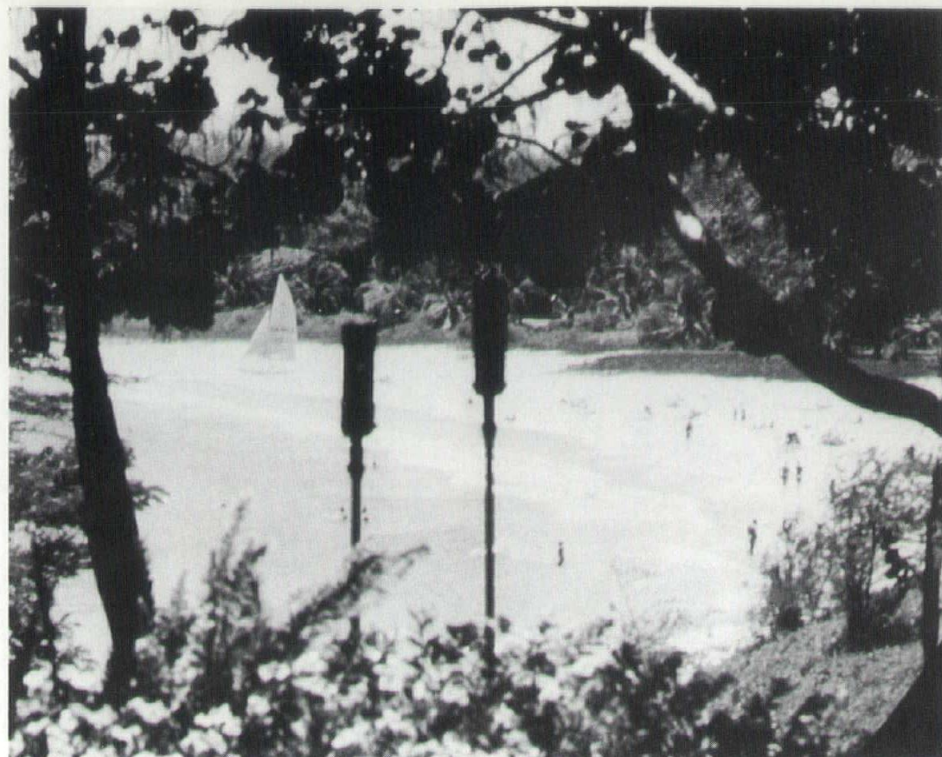
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and VISA today.

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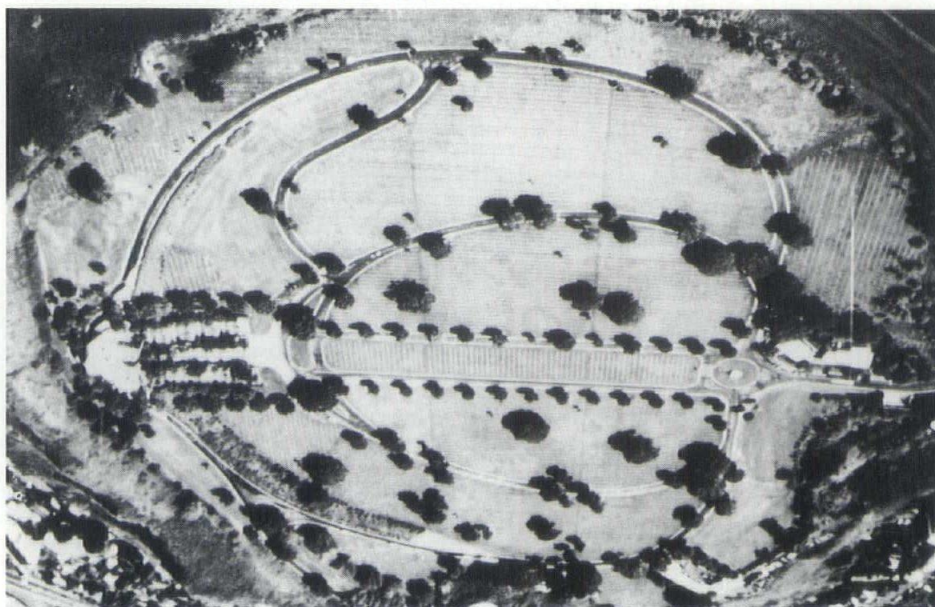
 **First Interstate Bank**

The Mauna Kea Beach Resort demonstrates the success of a destination resort concept. It is one of many resorts that illustrates the magnitude of landscape architectural involvement in Hawaii.



A Quarter Century of Landscape Architecture

by Donald Wolbrink, FASLA



Landscape architecture for the National Memorial Cemetery of the Pacific (Punchbowl) was designed by Thompson & Thompson and Donald Wolbrink.

Three distinguished professionals, two of whom are still living, with lifespans embracing the monarchy, the republic and the territory, firmly established landscape architecture in Hawaii long before statehood.

Richard C. Tongg, FASLA, and Catherine Jones Thompson, FASLA (with her late husband Robert Oliver Thompson FASLA) through their professional practices, established a handsome public image for landscape architecture to build upon since statehood.

When Hawaii became a state, there were only a handful of professional landscape architects in Hawaii, most of whom were members of the American Society of Landscape Architects (ASLA). Today the Hawaii chapter of ASLA has 64 members. While the professional imprint of landscape

Donald Wolbrink has practiced landscape architecture in Hawaii for 37 years. His work includes tourism and resort planning in Hawaii, Australia, the Bahamas and numerous Pacific islands.



Kaanapali Resort on Maui is the largest neighbor island resort destination. Landscape architecture was designed by Donald Wolbrink & Associates.

architects on Hawaii goes back many years (i.e., the initial Manoa campus of the University of Hawaii was designed by landscape architects in 1910) the above figures indicate the profession's impact on Hawaii since statehood has been dramatic.

- The Kaanapali Resort on Maui, Hawaii's first neighbor island tourist destination, was planned in its entirety by landscape architects, to be followed by numerous others. An almost endless list of major resorts in Hawaii illustrate the magnitude of landscape architectural involvement in Hawaii, including Wailea, Waikoloa, Maunalani, Keauhou, Kapalua, Poipu, Princeville and Mauna Kea, as well as several Pacific rim countries and Australia.
- The monumental statewide plan for visitor destination areas defined locales for state attention in infrastructure destination development, and coined the destination area concept. It was not only a tool used by Hawaii's first statehood governor in

interesting Laurence Rockefeller into building Mauna Kea Beach Hotel and developing its environs, it became a guide for tourism planning and a model for other countries. The physical planning aspects of this study were directed entirely by landscape architects.

- The landscape architect's contribution to tourism and resort planning has been a key factor in making Hawaii a global center for this specialized field. Hawaii landscape architects have been leaders in tourism planning from the Bahamas, the Caribbean and the mainland to the entire Pacific Ocean rim, encompassing not only famous locations such as Hong Kong, Singapore and Australia, but most Pacific islands where tourism potential is developing.
- One of the most profound influences on Hawaii's poststatehood development has been the land use law, developed as a tool to carry out Hawaii's first statewide plan in 1961, drafted by landscape architects.
- Major new communities,

including Kahului (the "dream city") on Maui, Mililani and Makakilo, have been planned by landscape architects. The new Ewa communities now on the drawing boards have major landscape architectural guidance in their plan development.

- The public appreciation and acceptance of design through the use of plant materials has been greatly enhanced by landscape architects authoring and contributing to books and related material on trees, shrubs, and other plants of Hawaii, and on garden design.

- Registration and licensing of landscape architects by the state for protection of the public was effected in 1969. Today there are 105 active registered landscape architects, including 73 residents.

Any mention of names is bound to involve significant omissions, but with that risk, here are a few who have made major contributions since statehood in addition to the leadership of Catherine Jones Thompson and Richard C. Tongg.

Aaron Levine, FASLA—president of the Oahu Development Conference.

Raymond F. Cain, FASLA—a designer famous not only for his golf courses, but also for his sensitive resort and environmental planting design. **Wm.**

Frank Brandt, ASLA—a *kamaaina* whose office has designed many urban environments and continues to expand the participation of landscape architects in all levels of development planning and design. **Alan B. Clarke**, ASLA—a national ASLA trustee whose Hawaii design reputation has spread to the American west. **Thomas Fake**, ASLA—a federal landscape architect who designed the Chain of Craters road and guides all design in National Park Service areas in Hawaii. **Frank L. Johnson**, ASLA—another federal landscape architect whose design guidance has been a strong influence in the Federal Housing Administration.

Thomas P. Papandrew, ASLA—national vice president of ASLA, former ASLA trustee and a global leader in major destination resort design. **DeLos A. Seeley**, ASLA—for many years a key leader in park planning, design, and development, he is now retired. **Juli M.K. Walters**, ASLA—with her late husband, George Walters, Juli constantly challenged landscape architects and related professionals to a superior quality of design performance. **James C. Hubbard**—co-author of *The Hawaii'i Garden*, a planned 16-volume series; a dedicated and sensitive designer. **HA**



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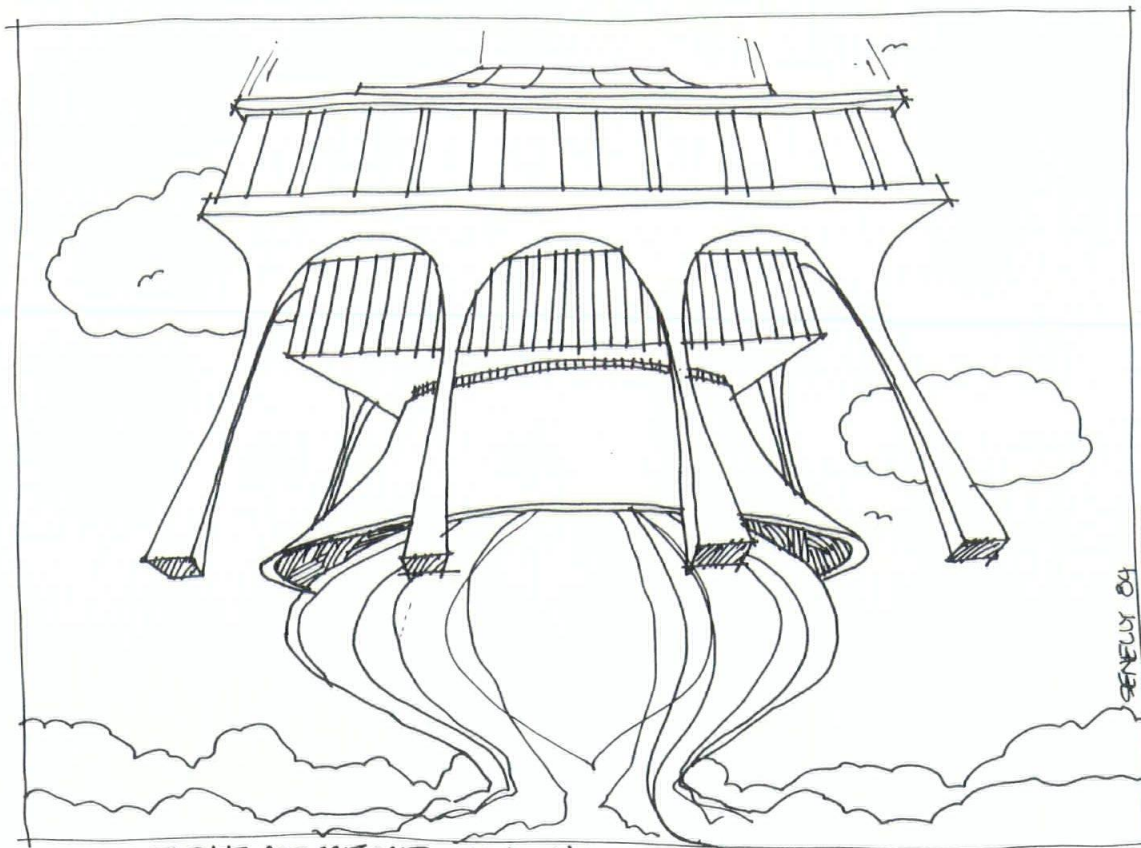
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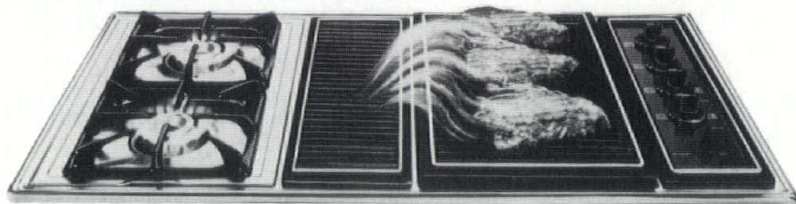
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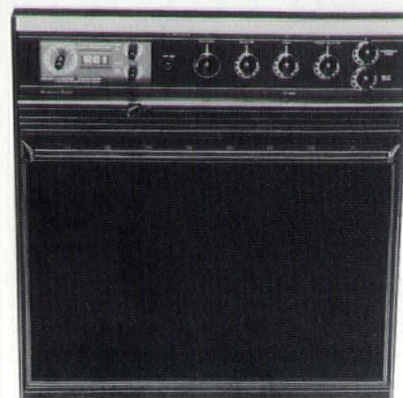
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Student Award Winners

by Christie Adams

Executive Director, Hawaii Society/AIA

The Hawaii Society of the American Institute of Architects (HS/AIA) recently announced the winners of its 1984 student awards

competition at a special general membership dinner meeting at the Waikiki Yacht Club. A total of 29 University of Hawaii School of Architecture students were

recognized for their achievements in academics and design.

Five students received academic achievement awards for having the best cumulative academic records throughout the academic year ending with the previous spring. These students are Toni Fasi, 300 level; Amy Ho, 300 level; Kendra Kurosawa, 400 level; Janil Mateo, 200 level; and John Wheeler, 100 level.

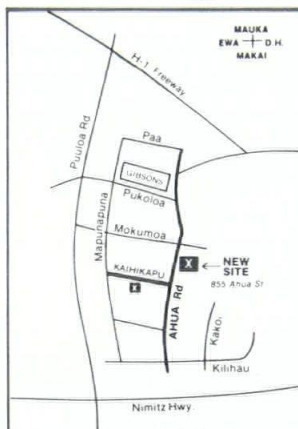
Nine UH architecture students received design achievement awards for outstanding work on projects they completed in their design studios during the previous spring semester. Recipients of this award were Patricia Browning, studio 361; Martin Cooper, studio 201; Raymond Cote, studio 402; Toni Fasi, studio 301; Stuart Jow, studio 101; Janil Mateo, studio 201; Douglas Spinn, studio 402; Ann Suetsugu, studio 402; and Stephanie Yamada, studio 361.

In addition, HS/AIA honored 15 U.H. architecture students with honorable mention awards for architectural design projects created as part of classroom work in architecture studios. Recipients of these awards were Eliezer Aczon, studio 101; Justino Eder, studio 402; Stan Hesse, studio 402;

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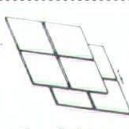
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An Invitation

We on the Hawaii Architect staff sincerely appreciate the contribution of articles and photos made throughout the year by AIA members and others. We invite your continued participation.

In 1985 we will be covering such topics as roofing, neighbor-island architecture, home remodeling, designing for security, historic preservation, recreational and health care facilities, military architecture, and waterfront and overseas projects. These are just a few of the many subjects we plan to explore next year.

If you have information and ideas to share, please drop us a note or call Karen St. John at 621-8200.

We wish each of you a very happy holiday season!

Amy Ho, studio 361; Susan Irvine, studio 101; Gran-Chia Kao, studio 101; Lorelei Lum, studio 361; Bonnie Nagata, studio 462; Janine Shinoki, studio 402; Kristal Tagomori, studio 301; Thomas Umbhau, studio 201; Janice Vitarelli, studio 301; Scott Wilson, studio 402; Kris Yokoo, studio 201; and Clifford Young, studio 301.

Jurors for the student awards program were AIA members Steve W.G. Au, William L. Beaton, Associate Member, Owen Chock, Wesley H. Deguchi, Theodore E. Garduque, Hitoshi Hida, Lewis Ingleson, Ronald Lee, Robert A. Luerson, Gary W. Marshall, Glenn E. Mason, Patrick Onishi, Paul S. Osumi, Jr., Sheryl B. Seaman, Sidney Snyder, Charles R. Sutton, Timothy P. Teehey and Roy Y. Yamachi.

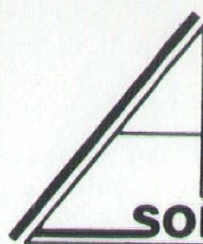
The 1984 HS/AIA student awards program was managed by Gary W. Marshall, AIA, with assistance from HS/AIA's awards committee, which includes N. Robert Hale, AIA, chairman, Coral King, Associate Member, Alfred Preis, FAIA-ME, and Sheryl B. Seaman, AIA.

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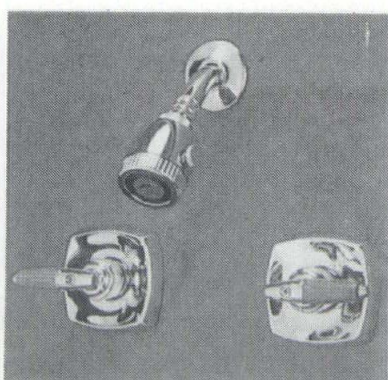
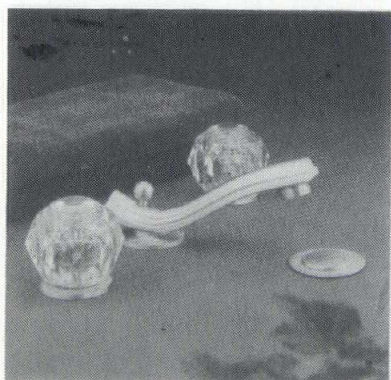


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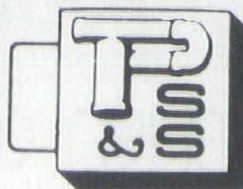


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1984 HS/AIA Design Awards Banquet



President Chris Smith addresses AIA members at the 1984 HS/AIA awards banquet. Photos by Mike Chu.

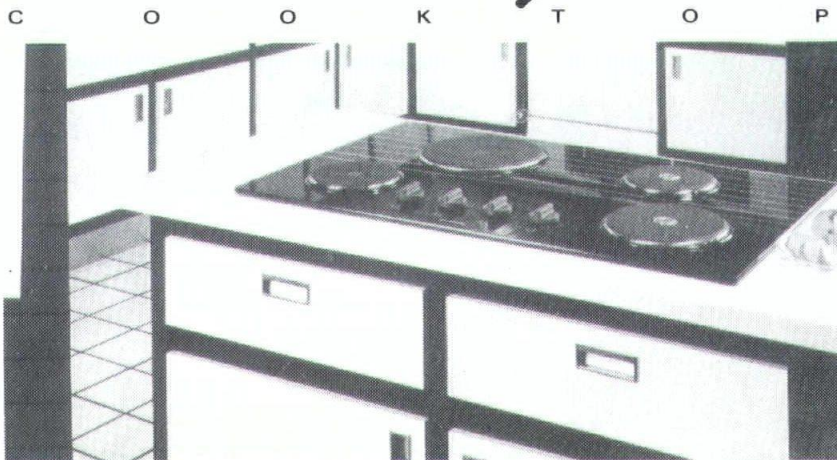


N. Robert Hale, AIA, was chairman of the awards committee.



Vladimir Ossipoff, FAIA, acted as chairman of the jury.

Europa

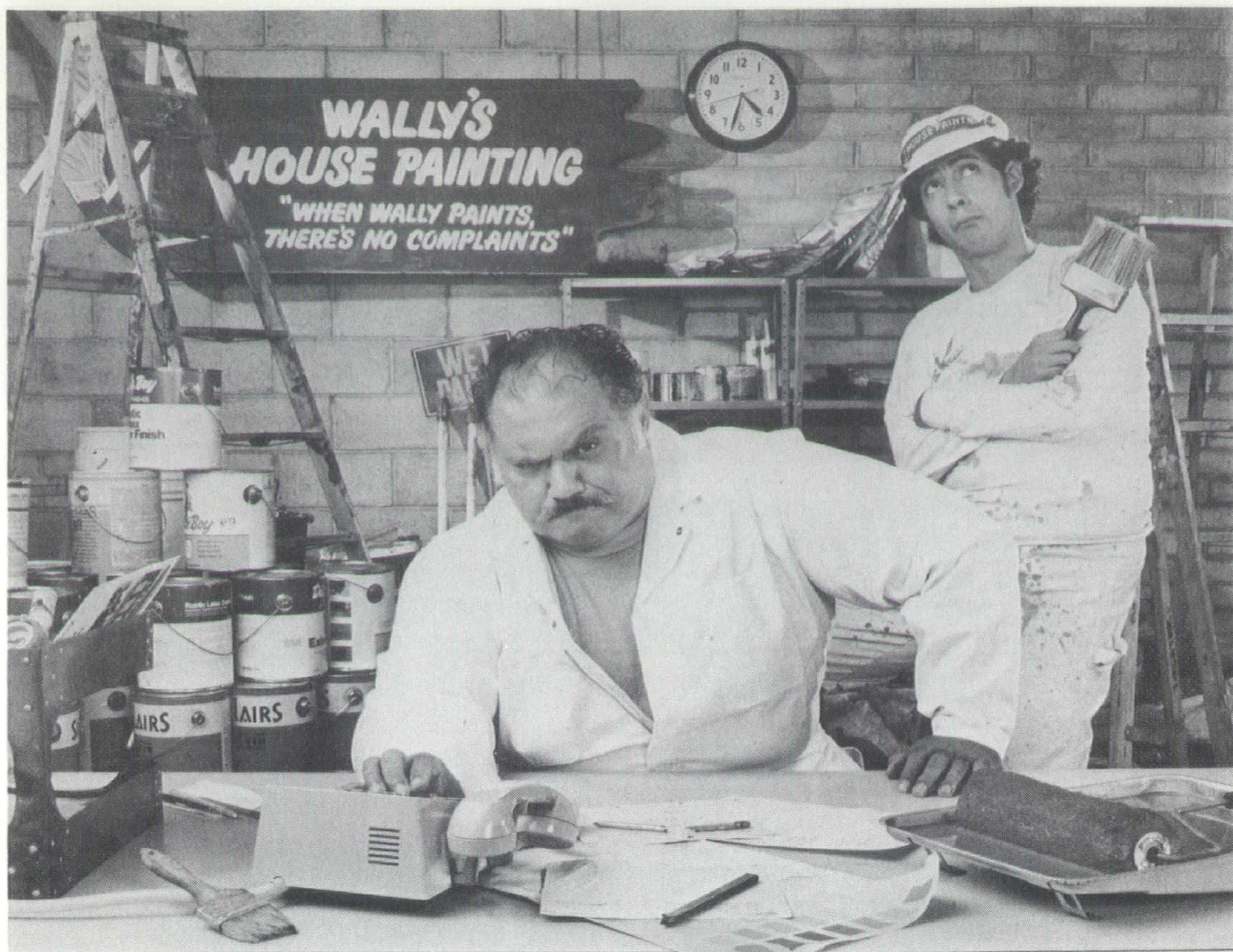


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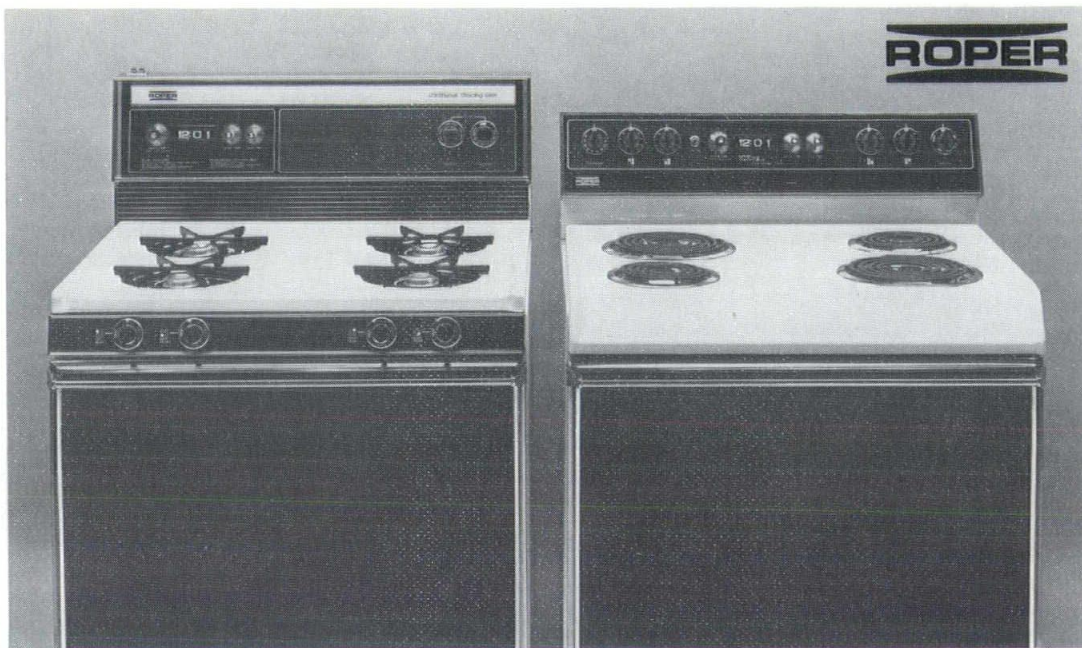
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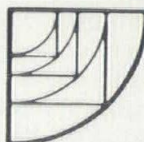
Francis Oda, AIA, of Group 70, displays the Mauna Kea Observatory project which won an award for excellence in architecture.



Evan Cruthers, AIA, received an excellence award for Media Five's design of the Pavillion and RoxSan's at Ward Center.



Franklin Gray, AIA, won an excellence award for his design of a small expandable residence. The display board shows Pauahi Tower which won a merit award for urban enhancement.



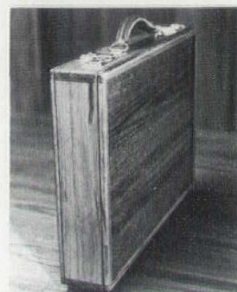
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Perspective

Continued from page 3

told me (when in my usual motormouth manner, I was rattling off about how to instruct) "Dad, don't you know, you have but just one mouth, but you also have two ears. Don't the numbers mean something?" That was Gabe, our 7-year-old.

We do forget to truly listen sometimes, but what I hear about

our profession is damned good! Whether we want to acknowledge it or not, society looks to the A&E community to be the guardians of our built environment. We have always assumed our roles are minimal, but when viewed in the context of creating, directing and maintaining our shelter systems, there is no one else who can be blamed or rewarded for our failures or successes. This is an awesome responsibility, one where our pride needs to be expressed and

accepted.

I remember watching the Olympics and being caught up in the tide of emotion. It appeared to be a rare moment in our busy helter-skelter lifestyle, but really it wasn't. It was simply a moment in time when we were polarized by a spirit of camaraderie for an event in which we knew it was okay to be proud.

It is the realization that pride is an acceptable emotion that excites me about architecture. It is within us all. We all have the momentum to accept this responsibility and the pride to do it well.

Now—the sunset part! As I mentioned before, time is a funny commodity. Naturally there's not enough when you need it and too much when you don't. This year has been a special one for me. There are important things to say and do that did not get done. But that will always be the case. I'm very grateful to have had the moments to share and converse about our profession. And I want to especially thank ol' Carter-Smith for the special allowances this year required. After 20 years of putting up with an overachiever, she can truly understand the word patience.

So, if I can take the liberty of offering these closing words—appreciate and use time to its fullest and recognize that pride is an important ingredient in our work. It's good to be an architect!

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Depositions

Continued from page 25

appear without a subpoena. If you are not a party to the lawsuit, you do not have to appear unless you receive a subpoena. However, people will often agree to appear without a subpoena because they wish to be cooperative, to avoid expense for the parties, or to have more influence on scheduling.

The deposition is usually taken at an attorney's office. At the beginning, you (as the witness) will take an oath to tell the truth when it is administered by a court reporter. The attorney who scheduled the deposition will then begin the questioning; once he or she is done the other attorneys present may also question you. Their questions and your answers will be recorded by the court reporter. Once the deposition starts, everything said is on the record, unless there is an agreement that the proceedings go off the record.

During the course of the deposition the attorneys who are not doing the questioning may interrupt the questioner to raise objections to the form of the questions posed or other matters of concern, often in the hope of preventing you from having to respond to vague, compound or argumentative questions.

These discussions do not affect nonparty witnesses directly (unless they are represented by counsel), but you should listen carefully nevertheless. You may find that a question had a hidden ambiguity or some other problem

which created a pitfall for you.

If you received a subpoena duces tecum, the parties' lawyers will be entitled to inspect and copy the documents you produce in response to the subpoena. You do not have to let the documents out of your custody, but you do have to allow the parties to make copies of all material not protected from discovery (such as confidential communications between you and your lawyer).

You can make the copies and provide them to the parties at cost; you can allow the lawyer hosting the deposition to make and distribute copies during a break in the proceedings; or you can entrust the documents to the court reporter who will copy them and return the originals to you. You do not have to allow the parties to make any marks on the originals (such as identifying numbers).

Once the questioning is completed all of the questions, answers and objections will be transcribed by the court reporter into a written statement and become a permanent part of the case. You will be given an opportunity—before the transcript is submitted to the court—to review the transcript. You may change it if you wish to make it more complete and accurate.

The deposition is an important part of the pretrial process because it is often the most effective way for parties to discover and pin down what everyone knows about the subject of the lawsuit. This in turn prevents surprise and embarrassment at the trial.

The information you give may

also help both sides to evaluate the merits of their respective cases, and determine the feasibility of taking the case all the way to trial. It may also help them determine whether anyone has claims against the witness.

If the case does go to court, your deposition may be used as your sworn statement concerning the issues. If you are unavailable to testify in person at the time of the trial (because of sickness, for example), all or part of your deposition may be introduced as evidence.

If you do testify and if your testimony at trial is different than your deposition testimony, the deposition may be used to refresh your recollection or worse, to impeach your credibility. It is thus important that you take care to testify completely and accurately at your deposition. If your recollection is less than clear or if you need to review documents to verify the accuracy of your memory, you should not hesitate to inform everyone—one on the record—about your concerns. You can do this when you respond to questioning.

Depositions also enable the parties to size you up as a witness, and to predict how you will appear when you are called to testify before the judge and jury. The greater your credibility, the more you enhance the chances for success of the side that wishes to use your testimony.

What you say and how you appear can mean the difference between a large judgement and none at all, regardless of whether you are a party or just a witness. Indeed, many lawsuits are won or lost prior to trial based on the outcome of depositions.

Because your deposition can have such a substantial impact on the case and because the process is susceptible to many traps for the unwary witness, you should discuss it in advance with your attorney or the attorney for the party for whom you are testifying.

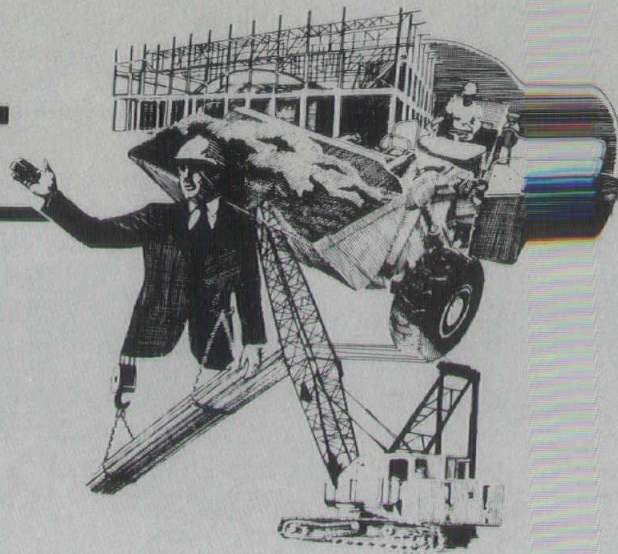
An understanding of the deposition process and its pitfalls and thorough preparation can minimize your exposure (and that of your insurer) in the lawsuit and lead to an early settlement of claims.

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