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LEGISLATURE '85 RECAP

by E.D. Red Phillips, AIA

We have learned through the years that paying close attention to the happenings at our Capitol is of major importance to our profession. This year was of special interest because of the many pieces of legislation that affected our work.

The 13th session of the regular Hawaii Legislature 1985 came to a close April 23. With this closing, the Hawaii Society/AIA Legislative Action Committee completed a major portion of its work where coordinating efforts with individual legislators is of prime importance if those efforts are to bear fruit.

In early January, the committee set priorities for this session's endeavors. Meetings every Tuesday for 13 weeks meant a complete coordinating effort within the committee, a must where the hour or even the minute could mean the difference between success or failure when pertinent legislative committee hearings were in session. The dedication by committee members was incredible, and for that a good measure of success was achieved. I want to thank all of those who took their time to insure that success.

Four major issues were listed as top priorities at our first meeting:
- Mechanic's Lien Bill—S.B. 688
- Design Profession Conciliation Panel—S.B. 663
- Funding for School of Architecture, UH Campus—S.B. 1280
- Prompt Payment (State Government)—S.B. 193

Close scrutiny and attention were also given to bills concerned with workers' compensation, tax revision, water code, zoning and numerous housing issues.

The workers' compensation and tax revision issues commanded much of the legislative time clock since they affected almost all of the working population of the state of Hawaii. Many of the other issues were deferred for next year's legislature. In that light, our committee accomplished much more than was anticipated.

The future holds more work with many issues to be faced. We architects are finally realizing the importance of our Legislature. Our elected officials play a sensitive role in our livelihood and it behooves each of us to become politically involved.
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The pedestrian bridge in Ala Moana Park was designed by Harry Sims Bent about 1934. Photo by Michael S. Chu. Story on page 12.


Design award winner.
The Mauna Lani golf course incorporates existing natural features, such as black lava outcroppings. Golf course architects Belt, Collins & Associates worked in collaboration with Homer Flint Construction.

In Hawaii, the most visible manifestations of the leisure industry are the numerous resorts which now play key roles in the economies of each of our major islands.
Recreation in one form or another has become a major pastime for most Americans and many civilizations in the Western world. Weekends, holidays and vacations now total approximately one-third of the days in any year, and for many, these days are devoted to active or passive recreational endeavors. The leisure industry is defined as that sector of the economy which seeks to gain its income by serving these active and passive recreational needs. In Hawaii, the most visible manifestations of the leisure industry are the numerous resorts which now play key roles in the economies of each of our major islands.

Recreational activities have always been the primary focus of any true resort. Hotel rooms, food and beverage facilities, shopping and entertainment are all important to a resort, but its recreational facilities, whether they be natural or man-made, are truly its raison d’être.

Prior to the 1960s, few resorts as we know them today existed here in Hawaii. Those that were here grew out of

Mark Hastert is a principal in the firm of Helber, Hastert, Van Horn & Kimura, Planners, a division of Wimberly, Whisenand, Allison, Tong & Goo Architects, Ltd.
The natural recreational features which were unique to the specific areas. These features included the protected beach and long surf at Waikiki where contemporary hotels first appeared in the early 1900s and the deep sea fishing at Kona where the old Kona Inn opened its doors in the 1930s.

The 1960s saw the beginnings of the first planned destination resorts using golf as the central recreational amenity for these new, large-scale developments. Kaanapali was the grandfather with a beautiful 18-hole course providing not only a major recreational feature but permanent open space to enhance the setting for the hotel and condominium developments. Other resorts soon followed Kaanapali’s lead, often putting in 18- and even 27-hole courses before their first hotels were opened.

In the 1970s, golf remained an important ingredient, with several resorts finding it necessary to increase their facilities to 36 holes (including Kaanapali, Wailea, Kapalua and Makaha). But the 70s also saw the incredible rise in popularity of tennis, nationwide. Many resorts accommodated this new demand by designing several new courts into each hotel or condominium development. Others sought to centralize the tennis facilities, the most notable being Wailea which constructed a very attractive tennis complex and prohibited the construction of tennis courts on any of its other resort properties.

But all this is history—what now are the trends for the 1980s? Two major trends are emerging which will affect the recreational features in the leisure industry. The first is physical fitness. There
are now more people in the U.S. who engage in individual exercise programs on a regular basis than there are people who golf, ski or play tennis combined. Physical fitness has become a standard for much of America, and all indications are that it is not just a passing fad. People have found that when they exercise they feel better, they handle stress better and they live longer. People who come to resorts in the 80s are often consciously or subconsciously looking for opportunities to launch themselves into their own fitness program, ways to enhance their existing program through new and different activities, or more intensive participation in those activities in which they are already engaged.

The other trend is family-oriented vacations. In the past children were either left at home or were already grown up and out of the house by the time their parents could afford to travel to exotic locations like Hawaii. However, on a relative basis, travel is getting cheaper, younger two-income families are becoming more affluent, more leisure time is available and the “me” generation of the 70s has become the “we” generation of the 80s, all of which have given family travel and recreation new importance in contemporary society. Recent statistics for many resorts are showing that the majority of return visitors are bringing their families. Parents often use the first trip to a resort (which may be part of or an adjunct to a business or convention trip) to check it out, and if they like it, they bring the family back for a vacation.

In order to accommodate the new trend in fitness, resorts must do more than provide the facilities. The key to their success lies in the total fitness program for the entire family. The first key to such a program is having well qualified and enthusiastic instructors to oversee and assist guests in setting up and carrying out the specific programs in which they choose to participate. Another important aspect is to provide dining services which emphasize nutrition without sacrificing the gourmet quality of food being served. And finally, there must be an overall atmosphere which encourages participation by all age groups in a variety of recreational and fitness programs without coercing people into programs in which they feel uncomfortable.

Generally, we are finding that resort guests wish to participate in those programs which they can continue when they return home. Therefore, it is not particularly prudent for resorts to invest heavily in expensive and highly sophisticated equipment and facilities which may not be readily available in most guest’s homes or communities. What then are the new recreational facilities that are going into resorts and what modifications are being made to traditional facilities?

• Exercise rooms and equipment—Health spa facilities, including coed exercise rooms, plush locker rooms and social lounges or terraces, are now being incorporated into many resort hotels. The exercise rooms are generally large, open spaces which can be used for individual exercise programs or for organized classes
There are now more people in the U.S. who engage in individual exercise programs on a regular basis than there are people who golf, ski or play tennis combined. Physical fitness has become a standard for much of America, and all indications are that it is not just a passing fad.

in aerobics, gymnastics, conditioning and other fitness programs. Exercise equipment is generally limited to stationary bicycles and occasionally "Universal" type body-building machines. However, the more sophisticated the equipment, the more necessary it is to provide constant supervision and assistance by trained and responsible staff.

- Pools and beaches—Swimming pools have been a mainstay for all resorts for many years, and beaches have proven to be an essential element in all Hawaiian resorts. In the late 1970s, we saw the swimming pool evolve from a small water-filled enclosure to dip into while sunbathing into an enormous entertainment complex, the most spectacular of which is the Hyatt Regency Maui pool with its swim-through waterfalls, grotto bar, water slide and rope bridge. However, resorts emphasizing fitness are finding it desirable to provide different types of pools for different needs. The Snowmass Club, a relatively new resort complex in Colorado, has four separate pools including a rectangular pool for swimming laps, a free-form family recreation pool, a large outdoor jacuzzi and a children's pool, all surrounded by an enormous deck area which is equal to five times the coverage of the water surface areas. Beaches are an important asset for sunbathing and enhancing the tropical image, but it has been found locally that pools are preferred for swimming if they are in close proximity. This phenomenon has permitted some resorts to create permanent white sand beaches above the high water mark where no natural beach existed previously. This deprivation of an ocean swim seems to have had little negative impact on hotel guests in these resorts. (Mauna Lani is a case in point.)

- Walking paths and jogging trails—Long before the current jogging craze became so popular, resort guests loved to get out and walk, both as exercise and as a means of seeing and visiting other parts of the resort area. Unfortunately, even most of the planned destination resorts failed to account for this activity, thus forcing people to walk along the streets, often without sidewalks, competing for space with cars, tour buses and service vehicles. Planners often pushed for public shoreline promenades extending the length of the resort areas, but the concepts were generally rejected for reasons of security and privacy. (It is interesting to note that Kaanapali is now installing, at considerable expense and effort, just such a shoreline pathway system interconnecting the various hotel, condominium and commercial facilities extending along its coastline.) Joggers are a much more recent phenomenon and their numbers have multiplied exponentially with the fitness craze. Joggers need, and their numbers warrant, exclusive trail or walkway systems which do not force them to compete with vehicles or, as so often happens in resorts, golf carts and wayward golf balls as they follow the cart paths around the golf courses.

- Tennis and racquet sports—The popularity of tennis rose dramatically and then peaked in the late 70s, but the sport remains extremely popular in resorts because it is social, active and competitive. Although the independent tennis center such as Wailea offers definite land planning advantages, such facilities have had difficulties being financially self-sufficient and therefore may not be part of future resort plans unless participating hotels are willing to carry them as loss leaders. Racquet ball, which grew from virtual non-existence to a peak in the late 70s, has generally been neglected by the resort industry. This is in part due to the relative expense of constructing these indoor facilities in a location where people want to be outside as much as possible and in part by the fact that racquet ball courts are not that accessible or available in guests' hometowns, thus resulting in a reluctance to pursue the sport.

- Golf courses—Golf courses will continue to be the mainstay of most planned destination resorts which have the size to accommodate them. Although they seem to be difficult to justify on a pro forma sheet (if one includes land and capital costs), their recreational benefits, open space amenities, image-creating abilities, and their ability to
increase the value of the surrounding real estate, make them a definite asset to any resort development. However, the nature of the resort golfer and the high costs of operating a golf course are bringing about changes in course design. These include reduction in total length with an emphasis on making the courses more fun to play rather than difficult. It also means reducing the amount of land area to be maintained, retaining existing natural features (epitomized by the Mauna Lani golf course with its black lava outcroppings and fairway boundaries) and more use of water features (which can also serve as irrigation reservoirs and require no mowing.)

- **Other recreational facilities**—Shopping, sight-seeing and entertainment, although not traditionally considered as recreation, fall into that category in the resort context. These activities will continue to occupy a major portion of resort visitors’ waking hours. As competition continues to increase between resort areas, and the people in charge of these operations become more sophisticated, the facilities which house them will be vastly improved. The recent upgrading of the Whaler’s Village at Kaanapali is a case in point.

There are many changes taking place in recreational programs and facilities in the leisure industry. However, they are really a manifestation of the evolution of changing attitudes of the population as a whole. Most of us tend to sandwich our recreation activities between all our other daily or weekly commitments. For the leisure industry, recreation is a full-time profession, and its trends must be monitored if the industry is to meet the needs of the people it wishes to serve.
The legacy of Harry Sims Bent

PLAYFUL ARCHITECTURE

by Steve Salis, Planner
Department of Parks and Recreation
City and County of Honolulu

Hidden between banks of tennis courts in Ala Moana Park, in the middle of industrial Kakaako, on the corner of Nuuanu and Kuakini, on the banks of the Ala Wai Canal, behind the Waikiki Fire Station and on the shores of Haleiwa, is a collection of unique and historical park and playground architecture. Each merits attention, although some have been altered or are in a deteriorating condition. Demonstrating a creative use of simple building materials transformed into expressive and playful architecture, these sites are the work of Harry Sims Bent for the Honolulu Park Board of the 1930s.

Bent initially volunteered his time on working plans for the park board's ambitious Ala Moana Park project begun in 1931, and ended up designing practically every building or structure the board undertook up to 1939. Although unrecognized today, Bent was considered by those familiar with his work as one of the most talented architects of the late 20s and the 30s. He came to Honolulu in the 1920s to supervise construction of the Academy of Arts and was responsible for the design of the Hanahauoli School in Makiki, the former Pineapple Research Institute on the University of Hawaii campus and numerous residences.

Banyan Court in Ala Moana Park is probably Bent's most noteworthy design. According to Bent, in a letter quoted in a December 1947 Paradise of the Pacific article on Banyan Court, the shortage of material had a fundamental effect on the design evolved. He said, "There was some ignorant criticism at the time on the score of the massive type of construction carried out. The critics did not know or care that this was mandatory because the only type of construction possible under the material limitations was "boulder concrete." Of the wall masses, 75 percent consisted of lump coral picked up out of the coral filled site. Even so, it was often nip and tuck to secure a few bags of cement and form lumber, bolts and nuts. This also affected project designs by the introduction of interchangeable and repeating forms for the sake of saving lumber. The stone flagging, benches, tree boxes and pool borders were all handmade, utilizing native flag-stone found in the park quarry.

Despite the fact that only a very few skilled masons were available at the start, the newly trained workmen that we developed during the course of the project enabled us to produce a very high standard of workmanship... The reaction of the unemployed personnel turned over to us, after exposure to constructive, aesthetic work, was very gratifying."

In addition to Banyan Court, Bent also designed the Roosevelt Gate, the Waikiki entrance to the park, the lawn bowling green and the almost childlike bridge nearby.

The Haleiwa Beach Park pavilion, completed in 1938, was
A photo taken about 1950 shows a wall in Ala Moana Park's Banyan Court that was removed with the construction of McCoy Pavilion. Photo courtesy of the Municipal Reference Center.

another project using “boulder concrete.” The results were an elegant hau arbor terrace, bathhouse, concession and curving walls leading to the beach and around the park borders. The exquisite detailing of benches topped with clay tiles and niches in the walls added to the overall visual delight of the pavilion.

Bent turned predominantly to brick in many of his other works, such as Mother Waldron and Kalihi Waena playgrounds, the Ala Wai Boathouse and the park maintenance building on Leahi Avenue. All of Bent’s projects convey the feeling that he was excited by the task and surpassed ordinary demands of the job. All of his designs pass the tested measures of good design: composition, grace, scale and balance. They all meet the functional needs and relationships and provide a rare bonus of playfulness and fun, which are often missing in today’s parks and playgrounds. Particularly in the playground designs, there are animated walls and surprise details that can’t help but delight and interest the curious child, young or old.

Hopefully, Bent's park and playground architecture will be renovated and maintained as examples of inspiring design as well as continuing to be representative of a period when severe constraints produced socially responsible and economic architecture.
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The Best Is Yet To Come.™
The provision of recreational facilities for apartment dwellers is a significant problem as Honolulu experiences increasing pressure to provide housing for a growing populace with a limited supply of land. These pressures will inevitably lead to the development of an increasing number of low and high density apartment projects.

Present zoning regulations assume that single family residences and apartment projects are incompatible housing types, and apartments are frequently segregated into apartment and high rise districts where premium land prices make it difficult to provide adequate recreational facilities for residences. A common response to these pressures is to provide a tight maze of concrete platforms interspersed with pools and shuffle board courts, or to provide nothing at all.

The Mauna Luan in Hawaii Kai is a high rise condominium apartment complex, designed by David Stringer & Associates, that offers a blend of visual, aesthetic and recreational amenities. They fit gracefully into a planned

*Landscaping around the Mauna Luan condominium makes extensive use of water, stone and plantings. David Woolsey, planting consultant, and Julian George, water feature consultant, worked with David Stringer & Associates in designing the park.*
community of single family residences, and low and high rise apartment complexes. Careful attention to aesthetic concerns and to the mix and siting of building types contributed to this project's ability to blend successfully with the mixed neighborhood in which it is situated.

The Mauna Luan has two towers set against a ridge and well back on the site to soften their impact. These towers are rooted in an extensively developed recreational park that serves residents' social and aesthetic needs.

Desirable views from apartments of the mountains and the sea in the distance are complemented by the closer views of the lushly developed park that fronts the complex and provides a buffer between the apartments and the road.

Recreational activities are divided into indoor and outdoor activity spaces and were developed in answer to the diverse recreational desires of the 450 families who live in the complex. In the main recreational building, meeting rooms, card rooms, jacuzzis, saunas, weight rooms, and racquet ball courts have been provided. Scattered throughout the property are several pavilions designed to accommodate dining or conversation.

The exterior park area provides for a multiplicity of active and passive activities. The conventional swimming pool concept has been expanded to include water slides, fountains and protected recesses. Surrounding the pool are grass areas for sunbathing and volleyball, along with various landscaped areas, pathways, streams and waterfalls. The landscaping utilizes berms, boulders, planting and water to divide the park into a diversity of smaller areas that provide privacy for residents without the use of walls.

A complex hydraulic system circulates water throughout the park, creating a series of running streams and waterfalls. The tower entries span streams and activity rooms open to a network of pathways circulating among swimming pools, spas, jacuzzis, waterfalls and ponds with sand beaches. Boulders, water and plantings define niches and alcoves for barbecues, sunbathing and picnicking. For the golfer and gardener, putting greens and potting areas have been built into the park. This intensive development of recreational amenities was facilitated by the high density of the project and the recognized need to provide for the recreational desires of the families who form the Mauna Luan community.

Since its completion in 1976, various residential and resort developments have drawn from the Mauna Luan's success and incorporated many of its recreational amenities into their development.

Today the Mauna Luan remains a valuable example of the benefits of carefully planned recreational facilities, and of aesthetically pleasing design. It also stands as proof that an intermix of building types and facilities is a valuable approach in community design and creates a more interesting and livable Hawaii.
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A CABARET KITCHEN

An exceptional design serves RoxSan's special needs.

by Mitchell Millar, RIBA, AIA

Media Five Limited

When Roxsand Suares and partner Glenn Chu agreed to open a RoxSan Cabaret at the Galleria in Waikiki Trade Centre they were quickly reminded of the difficulty of pouring a quart into a pint pot. It was their intention to create an exceptional dining and cabaret room of 100 seats with the ambiance of an intimate supper club and the best acoustics in Hawaii outside a recording studio.

Their leased space was triangular in plan with the longest side along a pedestrian mall—ideal for a retail store but presenting more exterior elevation than is needed for a restaurant. The floor area of approximately 3,200 sq. ft. was adequate for a restaurant alone, but for the ambitious plans of the RoxSan management it was obvious that a lot of ingenuity would be called for.

A design and consultant team was assembled with Media Five Limited as architects and interior designers, and in charge of overall.
RoxSan Cabaret at the Galleria in Waikiki Trade Center required a unique kitchen to serve several functions. A variety of sound control solutions were included in the design.

coordination. In particular, Tom Hidley, an international recognized recording studio designer was retained as acoustic consultant and Kazuo Yamaguchi of Universal Restaurant Service was called in to lay out the kitchen.

The unique restrictions of the brief and the existing structure brought about a variety of sound control solutions, some based on massive attenuation insulation, and others on electronic technology. Finding area to dedicate to wall thickness and location of bulky control equipment created its own space problems.

The kitchen, a long galley configuration dictated by the shape of the lease space, presented a challenge to the architects and acoustic consultant because of the number of entrances required to service bar, pastry shop and dining room, each such opening being a sound path as well as visual distraction. In particular the waiter pick-up was forced by space restrictions to be located adjacent to the small stage, with no room for a substantial buffer area.

Noise transmission had to be controlled as much as possible by use of sound absorbant materials. As a consequence of these restrictions, the wall between dining and waiter pick-up is a composite construction, 27 inches thick, with ceiling spaces packed with baffle boards.

It was a major criteria of the kitchen that it be capable of serving high quality food to a capacity seated dining room, in the time between stage shows. In addition to this, a full pastry kitchen was required for the production of the excellent patisserie products for which

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RoxSan has become famous in Hawaii. The pastry kitchen would serve a cafe patisserie adjacent to the main dining room, which would operate separately from the cabaret but supply desserts to the main room. A feature of the patisserie was to be a display-preparation area where finishing touches could be applied and observed by potential customers in the Galleria. As if this were not sufficient load on a kitchen and storage area of 1,300 square feet, RoxSan has a thriving outside catering service which also was to receive support from the Waikiki facility.

Freshly made food and desserts of the highest quality have been the key to the success of the original RoxSan at Ward Centre, and it was policy that the same qualities would apply to the Cabaret. As a consequence, there was a limit to how much the kitchen area could be squeezed to get more table space in the dining room. The other side of this equation, how to get full utilization of the meal service capability in terms of number of meals served, was solved by negotiating for tables to be set up cafe style in the pedestrian mall for lunch service, and then enclosing these tables into the dining room by an acoustic curtain for the evening floor shows.

When all the pressures of table counts and equipment inventory were balanced out, it became clear that the only way the kitchen could service all its requirements was at the expense of storage. Shortage of storage is a perennial restaurant problem, and RoxSan has had to maximize every inch of space available and become to a degree dependent on regular deliveries of rotating supplies. Production manager Glenn Chu . . .

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Sally Sirkin Lewis

"... indefatigable efforts and pride in workmanship resulted in no discrepancies being noted on the final inspection."
Frank K. Toda, Capt., USAF

... Kitchen design is a balancing of production and aesthetic requirements against budget and space limitations.

has to exercise considerable ingenuity and patience to ensure stock in advance is available and is more dependent on regular fresh supply deliveries than he would prefer.

Restaurant and restaurant kitchen design is a balancing of production and aesthetic requirements against budget and space limitations. At RoxSan's the perfectionist management has made it possible to combine both high quality patisserie and full meal production services in a tight space and still maintain consistent gourmet standards.

General contractor for the project was Banner Construction, Inc.; mechanical and electrical engineers, F. H. Kohloss & Associates, Inc.; kitchen consultants, Universal Restaurant Equipment Sales and Service; and acoustic consultants, Cote d'Azur Ltd.

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The Best Is Yet To Come!
Susan Marie is a 2,500-square-foot specialty clothing shop for women located in The Colonnade at the Ward Centre in Honolulu.

The assignment to design the exclusive shop presented several challenges to the architectural firm of Media Five Limited. The original requirements of the project as presented by store owner Marie Pagliuso were:

- To design an elegant shop with sales and service areas in a warehouse space with a high, exposed ceiling loft space, banks of windows and limited wall space;
- To create a distinctive image that would differentiate Susan Marie from other specialty shops;
- To fashion an environment conducive to the merchandising of designer looks without designer prices, coupled with highly personalized service provided by a small, professional staff; and
- To appeal to a successful, active, affluent and discriminating clientele while capitalizing on a mall location with lots of passerby traffic.

In response to these challenges, Media Five used a truss system to lower the ceiling, thereby creating visual interest and scale. The exposed ceiling was blackened to heighten the impact of the truss system as a dynamic feature of the design. The storefront windows, while limiting the use of valuable wall space for displays, were used to create an open, bright and airy appeal, in contrast to the closed atmosphere of most stores. A large arched window was installed to open up the remaining wall. Extending from the loft work space, a balcony was designed to create an expanded display area. The results are dramatic.

In contrast to competing shops with their fairly dense racks and shelving crowded with stock, and with moderate attention to design statements expressing uniqueness in image and concept, Susan Marie
Susan Marie, a specialty clothing shop for women, features a showroom concept in an elegant open layout. Pedestals, columns, unusual moldings and sculpted niches add interest throughout the store. A dynamic truss system was used to lower the ceiling. Photos by Augie Salbosa.

was designed to convey a luxurious sense of spaciousness and ease. The shop's open layout with high visibility also supports easy management by a small staff.

To enable the merchandising of designer looks without designer prices and to facilitate highly personalized services, a showroom concept was established and carefully executed. Each item at Susan Marie is showcased as a special piece, with additional stock stored out of sight. The shop's consultation and reception area creatively features informal sofa seating in a living-room-like arrangement.

To attract the desired clientele with a discerning eye for quality, Susan Marie was designed with a great deal of attention to detail. A cream-colored baby grand piano in a window, stepped-down ceilings toward the dressing rooms, pedestals, columns, soft display lighting and other visual surprises draw the passerby in for a closer look.

Some of the shop's other eye-catching features are unusual moldings, sculpted niches, rich materials with contrasting textures, natural fabrics, light wood floorings, an inset marble tiled entry, and touches of polished brass. These elements, combined with a softly feminine and harmonious blend of soothing neutral colors, all uniquely synthesize the classic elegance and contemporary appeal of Susan Marie.

The general contractor for the project was Kaya Builders; mechanical engineers, Oahu Plumbing; electrical engineers, Bennett & Drane, and the finish carpenter, Bill Lindbo.


Editor's Note: William A. Stricklin, Esq. is with the law firm of Rush, Moore, Craven, Kim and Stricklin. Among his specialties are real estate law and development agreements. Alex Weinstein is a principal with Architects Hawaii Ltd. Both spoke at a recent Hawaii Society/AIA workshop.
work of improvement as part of a continuous operation, or the first delivery to the site of materials to be used as part of a continuous operation in the improvement, of such manifest and substantial character as to notify interested persons that the real property is being improved or is about to be improved."

So unless you get mad enough to chain saw the coconut trees, paint a project sign and hire your own wrecking ball or bulldozer for a day, there's not much you can do to give yourself the legal starting point for your mechanic's lien rights. The owner holds these cards, not you.

Thumb through your last dozen jobs. Estimate the dollar value of the work you've accomplished typically when the project visibly starts. Plainly there's a gap in your protection, isn't there? Just how big a gap depends on the type of job and the circumstances.

Even when you succeed in getting a mechanic's lien, often it's subordinate to a construction lender's mortgage so large it will knock your socks off. Who wants to foreclose a mechanic's lien to take over a losing project that can't be sold and that has double digit, monthly interest payments bigger than the unpaid fees you're chasing?

There's a myth that somehow, magically, upon getting a mechanic's lien an architect has a check put into his hands in exchange for a lien release. Not so.

But there are things you can do. On a leasehold project, for example, insist on getting a copy of the ground lease (and any sandwich or intermediate leases) and do this at the time you're first negotiating your services contract.

It's logical, anyway, that you want to see what design requirements are contained there. Why does this help you? Because HRS Section 507-42 gives you an extra mechanic's lien on the ground lessor's leased fee simple interest, as well, where lease terms require improvement of the
Few things make a ground landlord angrier than seeing the land caught in mechanic's lien proceedings brought by a tenant's design professionals and contractors. That causes default under terms of most ground leases. When the project owner gets notice of a mechanic's lien against the owner's leased fee simple estate, his next action is to give notice of lease default to the tenants. Agreements of sale similarly can lead to a mechanic's lien against the seller's ownership interest. If the agreement of sale requires the improvement of the property, once again the architect may seek a mechanic's lien against the seller's interest as well as the buyer's.

One imaginative suggestion to cover the gap period until a mechanic's lien can be filed by the design professional is for the architect to receive a promissory note in the amount of his fees secured by a junior mortgage of the property.

By the time of groundbreaking, theoretically, the architect has completed and has been paid for the schematic design phase, the design development phase, the construction documents phase and the bidding or negotiation phase—leaving only the construction phase and services related to the administration of the contract.

Under the terms of the architectural services agreement, it is not uncommon for 80 percent of the architect's fee to have been earned (but not necessarily yet paid to the architect) as of the start of construction. Until groundbreaking, these fees usually are totally unsecured.

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MEDIATION CLAUSES
by William A. Stricklin, Esq. and Alex Weinstein, AIA

More and more contracts and agreements include mediation clauses, and the American Arbitration Association (AAA) strongly recommends that architects do this. It's another way to help achieve prompt payment for services rendered. The language could read:

"If a dispute arises out of or relates to this contract, or the breach thereof, and if said dispute cannot be settled through negotiation, the parties agree first to try in good faith to settle the dispute by mediation under the Commercial Mediation Rules of the American Arbitration Association, before resorting to arbitration, litigation, or some other dispute resolution procedure."

In fee dispute situations, the involvement of an AAA mediator may assist parties in reaching a settlement. Under mediation, parties submit their dispute to an impartial person—the mediator. The mediator may suggest ways of resolving the dispute, but cannot impose a settlement on the parties.

Mediation can be arranged almost immediately, and the AAA Honolulu office has a success record of 19 cases out of 20 filed generally.

When parties have negotiated an agreement with the help of the professionally trained AAA mediator, if the parties so request the settlement agreement in mediation becomes an arbitrator's award and can be filed with the Clerk of the Court and have the same status as a court judgment.

This means fee disputes previously taking weeks, months, and even years, may be resolved in a couple of hours within a few days of receiving the dispute.

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A few years ago my university colleague Lance LaVine and I began a course analyzing buildings that claim to be energy efficient. In addition to learning, for example, that underground buildings were solutions to the wrong problem, we also learned that architects were generally trying to solve energy problems by designing new forms. Architects had been rewarded for this skill while in school and they were now putting it to test in real life. The diagrams they had learned in school to shape buildings to the site now became energy diagrams.

Sun angles created south-facing sections for buildings that could be extended east-west to any length, their ends cut off as the program ran out. It's somewhat like extruding bratwurst. And this was coming from designers who hadn't even gone to school in Milwaukee. Rarely did we find anyone searching within the energy issue to understand energy in terms measurable in human comfort. The designers needed solutions of form and if energy could shape those solutions—well, design sales went up.

Lance LaVine's book, *Five Degrees of Conservation*, compares the energy performance of four houses that look solar—like they should be low consumers of energy—against one that looks like your basic suburban salt box. The salt box wins hands-down because it addressed insulation rather than solar gain. Only the salt box designer analyzed the problem well enough to realize that a design which is aggressively solar addresses the wrong issue, that of solar gain. The simple sun diagram taught in school failed. Not being smart enough to stop there, LaVine and I moved on from energy analysis to design analysis. We were curious as to what forces were shaping buildings by our local architects. Along with colleagues J. Stephen Weeks and Gunter Dittmar we had performed similar analysis on contemporary classics such as the works of James Stirling or Charles Moore, and even a few historical pieces by Borromini. But LaVine and I were interested in the local stuff—the not-so-heroic, the average project which creates our local built environment.

After two years and 12 projects we began to see some patterns emerging. It's the drawing skills and techniques architects learned in school that shape their projects. It's what comes out of the 2B pencil that plays the most significant role. It's true that architects have learned to justify design solutions through all kinds of hyperbole about clients' goals, site alternatives, climate forces and budgets, but how they translate those into form is in great part connected to the design techniques, styles and ethics.

It's time we gave practicing architects some help, particularly at reducing the burden of design. It's time we said it's the university's role to analyze what's going on, to search for insight based on research rather than to create cult heroes and cult followers.
learned in school. That may appear obvious and quite appropriate. But the problem we saw is that all too often architects do not see the cause and effect—how drawings determine the design solution. Too often either the drawing technique was inappropriate or the issue wasn’t even something that could be resolved by a formal design. The issues architects face change over time (witness the changing ethic concerning preservation), but the analyses architects bring to those issues has not changed.

Take, for instance, the issue of fitting a townhouse project in with its neighbors. Most of our local architects address this issue of context almost as an afterthought, at the time the facade is detailed. At that time, the site plans which determine the arrangement of the buildings have been drawn; they are still the product of a modernist brave-new-world ethic. Rarely used are the figure-ground drawing techniques developed by urban theorist Colin Rowe which analyze how community patterns might be extended or improved upon. Rather, a topographical line, a property line or solar exposure might be the primary generating force of a site plan. By the time the facade is designed to “fit in,” it is too late.

This architectural “nose-to-the-drawing-board” approach is generated in architecture school. Design studio critics present problems and ask students to go to the drawing board and solve them. Rarely do they ask them to solve them on the computer, by a graph, a financial pro forma or a structural calculation. Rather, all building and client problems ultimately get solved by sections, plans, elevations or perspectives, sometimes by a model. A heroic ethic is created where designers believe their architecture, as generated on the board, is the answer to almost all issues. In the final bravado of drawing for thesis they mark passage into the professional realm.
Exacerbating this problem is the propensity for much of design to be delineated by youthful designers in offices, the cheap labor that is dedicated to burning lead. As senior professionals return to the English language of memos, contracts and phone calls, it's the junior professionals who spin out their well-schooled paper architecture languages and then face the prospect of turning big ideas into bricks and mortar.

As new burdens are placed on the shoulders of these junior professionals, they carry those loads the only way they know how—through the skills they learned in school. They continue the cause-and-effect rationale developed in school and, regardless of issue, one thing is for sure—they'll find a form for a building that they imagine will resolve that issue.

Architecture may have reached the point where medicine was a decade ago relative to surgery. If you presented a medical problem to a surgeon he said “let’s cut.” If you present a building design problem to an architect, he says “let’s draw.” Medicine appears to have corrected internally this reflex response; and architecture might be wise to see how they did it. I suspect they went back to some basics and reinforced educational modes that fostered a deeper understanding of the problem.

Lest you get the impression that this is another one of these articles rapping on the architectural profession, I'm here to say that this burden has to fall on the shoulders of academia. We're the ones who said architects could solve anything, design anything with the skills learned in school. We're the ones who turned a student's work ethic into a drawing ethic.

As we hurtled new issues at architects, nowhere did we offer new techniques, postgraduate courses that would help develop new tools for new problems. I imagine some architects must be feeling a little stranded as we now chastise them for not comprehending post modernism or having the skills to produce it.

Well, it's time we gave practicing architects some help, particularly at reducing the burden of design. It's time we said it's the university's role to analyze what's going on, to search for insight based on research rather than to create cult heroes and cult followers. Universities are, after all, places of questioning, places that have a responsibility to the social good. We are more than a training ground.

As the University of Minnesota School of Architecture takes a serious look at its mission, curriculum and faculty, let's hear from you, the burdened. Maybe we can find ways to take a load off, help you with some research, or put your concerns into a historical perspective. This one's on us!
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The Hawaii Society/AIA recently announced that two of its members of long-standing, Kenneth F. Brown and Hans H. Riecke, were advanced to the prestigious College of Fellows of the Washington, D.C.-based AIA.

Fellowship is a lifetime honor bestowed for notable contributions to the profession of architecture. Brown and Riecke, along with 83 other new Fellows from throughout the country, will be invested on June 10 at the AIA’s 1985 national convention in San Francisco.

Born and raised in Honolulu, Brown is a magna cum laude graduate of Princeton University with a B.A. degree in architecture. He is an architect in private practice as well as the owner of Hawaiian Cold Storage Company, chairman of the board of Oceanic Cablevision, president of Mauna Lani Resort, Inc., and a director of Hawaiian Airlines, Amfac, Inc., Tongg Publishing Co., Hawaii Meat Company, Pan Pacific Development Company and Emerald Hotels Corporation.

From 1968 to 1974 Brown served as a state senator from Hawaii’s seventh senatorial district.

An active community leader in Hawaii, he serves as a director of Queen’s Medical Center, chairman of the Hawaii Community Development Authority, a member of the board of trustees of Bishop Museum, a member of the board of governors of the East-West Center, and a director of Project WAIAHA, in addition to holding leadership positions in more than a dozen other civic and cultural organizations.

Riecke was raised in Germany, became a U.S. citizen in 1960 and permanently moved to Maui in 1970. He earned his B.A. degree from the College of Architecture of the University of California at Berkeley and has 30 years experience in the architectural field, including 11 years of private practice on Maui. In 1984 he became a principal of Riecke Sunnland Higuchi Kono Architects, Ltd. in Kahului.

Riecke periodically serves as an arbitrator for the American Arbitration Association. He was a cofounder and the first president of Planners, Architects, Landscape Architects of Maui (PALM), and was formerly director of the Kihei Community Association, a member of the Urban Design Review Board of Maui County, chairman of the Maui Mayor’s Ad Hot Committee on Housing, a member of the Maui Mayor’s Ad Hoc Committee on the Handicapped, and a member of the Maui Council’s Ad Hoc Committees on Archaeological Sites and the Federal Flood Insurance Act.
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The Team: Bob Cleve, Facility Manager, Kaiser Medical Center
            A. Kimbal Thompson, Architect, Trans Oceania Architectural Design
            George Fukuhara, Project Executive, Allied Builders System

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WELCOME ABOARD!

by Lyna Burian, AIA

THOMAS R. CANNON, associate member, is one of the junior designers at Wimberly, Whisenand, Allison, Tong and Goo, Architects. He graduated with a double major, B.A. psychology and B.A. philosophy from the Claremont McKenna College in California, but decided to go into the journeyman carpenter's apprenticeship program and received his certificate from the AFL-CIO Local 745. He experienced difficulty in finding a job, but the seven-year extensive experience from his program served him well at the University of Hawaii where he received his Bachelor of Architecture in 1982. Born and raised on Maui, he is married to Agnes, and whenever he finds spare time enjoys photography, boogie-boarding, off-road driving and hiking.

DEE M. CROWELL, AIA, is a principal at Urban Works, Inc. He received his B.S. in Architecture from the University of Southern California in 1976. Another kamaaina architect, he was born and raised on Kauai. He and his wife, Kathy, have a 10-month-old daughter named Ka‘imi. His hobbies include Hawaiian language and culture, golf and fishing.

STANFORD C. LEE, AIA, is one of the architects at Kauahikaua & Chun, Architects. He holds a Bachelor of Architecture degree from the University of Hawaii. He was born in San Francisco but spent most of his childhood in Hawaii. Stanford loves to play golf and bowl during his free time. His wife’s name is Zelda.

ANN A. SUETSUGU, associate member, is a designer-draftsperson at Spencer Mason Partnership. After she received an Associate in Science degree from Kapiolani Community College, she went to the University of Hawaii, where she received her Bachelor of Architecture in 1984. Ann likes to swim, read, bake, travel and play tennis, not necessarily in that order.
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In this bathroom at Honolulu Tower, Stateline brought the architect’s plans to reality through the beauty of Stained Red Oak with white cultured marble. The innovative standing towel rack of Solid Oak is an example of Stateline’s versatility.

Another example of architect design custom cabinetry in the bath—this time at Punahou Cliffs Condominium. Here, Stateline utilized high-pressure laminate plastic-faced doors and drawers with Koa trim and continuous pulls. A wide array of laminate colors also are available.

An unusual bathroom treatment by Stateline, above left, in striking black lacquer on Birch with white lacquer molding. The bathroom at right features quarter-inch CORIAN® inserts framed in solid teak.

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A.A. "BUD" SMYSER
JOINHS HS/AIA BOARD

The Hawaii Society/AIA recently elected A. A. "Bud" Smyser, contributing editor of the Honolulu Star-Bulletin, to a one-year term as the society's first non-architect member of its board of directors.

The new post was created to help provide the 535-member professional organization with viewpoints, perceptions, advice and guidance representing Hawaii's lay public.

A lifelong journalist, Smyser joined the Star-Bulletin staff in 1946 and became successively a political reporter, assistant city editor, city editor, managing editor, editor, editorial page editor and, in 1983, contributing editor in a semi-retired status.

Smyser has been active in a variety of community organizations in Hawaii, and has traveled extensively in the Pacific, in all 50 states and in Europe.
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HS/AIA TAKES POSITION ON PUBLIC ART

The Hawaii Society/AIA recently took a stand in favor of public art that is not regulated by public or private interest groups, including government.

The board of directors of the organization adopted the following position statement at its last meeting:
Public art is an important element in the cultural richness of a society. It is a reflection of the society's standard at that particular moment in time and should be encouraged and provided with the freedom that our constitution permits.

Control of public art by public or private special interest groups should not be permitted unless there is an overwhelming public reason caused by the environment, historical conditions or public welfare.

Public art, such as the “Whaling Wall,” the “Wave” and the abstract design at the old Andrade building in downtown Honolulu, is temporary art. It is similar to the artwork on construction fences, intended for the life of the construction fence or the five-to-seven-year life of paint on buildings. It is a freedom of expression that is best controlled by clear public opinion and peer pressure. Art is a reflection of society. Legislative control would deny individual freedom of expression. Control of public art by a committee would add another layer to dictate a narrow viewpoint of the current standard of beauty.

The “Whaling Wall” is temporary public art, and restriction or control would not be in the interests of the public.

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