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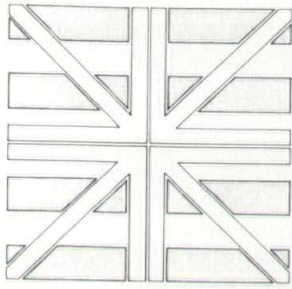
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# HAWAII ARCHITECT

Volume 15, Number 3

March 1986

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**Cover:** Suzie Pleyte created Kumu Honua, a thirty-by-eight-foot glazed ceramic tile mural based on a creation legend of Hawaii. The mural was commissioned in 1985 for the main lobby of the new Kaiser Permanente Medical Center at Moanalua Valley. Photo by Bob Chinn courtesy of Kaiser Medical Center.

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*Yvonne Cheng's three-panel batik enhances the main waiting room at the new Kaiser Permanente Medical Center at Moanalua Valley. The batik depicts a group of people at the entrance to a valley. Photo by Bob Chinn courtesy of Kaiser Medical Center.*

## ART IN PLACE: KAISER'S COLLECTION AT MOANALUA

*by Mark D. Lofstrom  
Honolulu Academy of Arts*

**A**rt's healing power joins architecture's functional imperatives for a state-of-science medical facility in the new Kaiser Permanente Medical Center at Moanalua Valley. The realization of the vision of art and architecture's combined ability to enhance health technology and patient care entailed an astute architectural planning process, the client's direct involvement through top management, and coordination of

numerous pragmatic and artistic nuances by The Fine Art Associates, a Honolulu art consulting partnership. The result is evidence of a new level of integration of art and architecture in Hawaii.

Two keys to the achievement were the inclusion at an early design stage of provisions for art in the project and architect responsibility for interior design throughout the finished building. During the initial designs,

Architects Hawaii's project architect, Dennis Daniel, AIA, "intentionally set aside areas where I wanted art." The concept was approved by the client, which had no precedent for art in its buildings. "I can't imagine the building without the art," comments Daniel. "It adds another level of enjoyment to the building beyond the architecture and interior design alone."

Construction industry strikes and design expansion mid-project occasioned budget adjustments.





*Kaiser Permanente, Architects Hawaii and The Fine Art Associates worked together to create an atmosphere that would enhance health technology and patient care. Photo by David Franzen.*



*Fans by Erika Kahn are handmade paper collages. Providing warmth and a sense of welcome were foremost concerns of the art selection committee. Photo by David Franzen.*

The art component, however, remained integral to final success. Final cost of the five-story, 320,507-square-foot project was \$72.5 million of which \$60 million went to construction and design, \$12.5 million to equipment, interiors and art. One hundred fifty thousand dollars was allocated for the art collection, far less than the one percent of state construction budgets mandated for art. "Only by utilizing local artists could we have achieved what we did," notes Patricia Hammon of The Fine Art Associates. "And, the fact that art was part of the total design concept as accepted by the client was essential."

Ron Wyatt, Kaiser Permanente vice president and regional manager, appointed Robert Cleve, facilities manager, to select an advisory committee to work with Architects Hawaii and The Fine Art Associates on the collection. The client committee included Gladys Ching, RN, clinic administrator; Ron Mikolajczyk, Kaiser Hospital administrator; Dr. Stephen Miller, chief of ophthalmology, representing Kaiser physicians; and Dave Dunlap, health plan manager.

The committee selected sites throughout the building appropriate for art, set parameters for the art in each area according to function and color scheme, and recommended budget guidelines to Kaiser executives. They then worked with The Fine Art Associates to review selections and commission proposals. Providing warmth and a sense of welcome were foremost concerns. Bringing the medical center's Moanalua Valley setting indoors and creating a comprehensible sense of place were important directives also.

Connections to the UH art grapevine, extensive slide registries, neighbor island gallery visits and studio visits augmented the art consultant's call for slide submissions. "We were flooded by the artists' response," notes Patricia Chong of The Fine Art





Provisions for art were made early in the design stage. Project architect Dennis Daniel, AIA, of Architects Hawaii, intentionally set aside areas for art. Photo by David Franzen.

Associates. Roughly a fourth of the works in the collection were commissioned, requiring nearly half the art budget. The skewed figure is partially attributable to the larger size of commissioned works.

Highlights of the collection include a bronze sculpture at the entrance. Commissioned of artist Henry Bianchini, its final plaster state was shipped to California for casting, then returned to Hawaii for finishing touches and placement on a base designed by Architects Hawaii.

The two-story lobby with atrium ceiling required a work that could withstand constant sunlight. A thirty-by-eight-foot ceramic mural by Suzie Pleyte depicts Hawaiian legends originating in Moanalua Valley.

Yvonne Cheng's three-panel batik in the main waiting room depicts a series of figures embarking on a journey into the valley. The palette for the work was derived from that chosen by

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Architects Hawaii, as was frequently the case in other areas.

A large work by sculptor Fred Roster, rented from the Contemporary Arts Center, answered the problem of the difficult dimensions of a large U-shaped atrium and lack of money for a monumental commission. Its placement also solved a storage dilemma faced by Contemporary Arts Center until it finds a permanent museum home apart

from its currently cramped quarters in the Hawaii Newspaper Agency Building.

*Evocations of Kimono* by Erika Kahn emphasizes the range of ethnic references throughout the collection. Works by Patrick Ching came to our attention through discussions with members of Moanalua Gardens Foundation. Hand-pulled lithographs of orchids by Kenneth Bushnell, photo murals of the valley by William

Waterfall, oils by a recent UH MFA candidate, Jonathan Busse, a three-wall handpainted acrylic mural by Denise DeVone in the pediatrics waiting room, handmade paper constructions by Maria Morse, woven cape forms by Shore Hodge Lipsher and photographs of watercolors by Joseph Feher are other featured works.

Artists represented in the collection also include Al DeGagne, Susan McGovney Hansen, Russell Lowrey, Carole McCarty, Jan Beckett, Richard Cooke III and Durward Kirtley.

Architects Hawaii, Kaiser Permanente, and The Fine Art Associates are now collaborating on the collection of non-objective art to complement Kaiser's urban clinic under construction on South King Street.

*Mark D. Lofstrom is public relations officer at the Honolulu Academy of Arts and serves on the board of directors for the Arts Council of Hawaii.*

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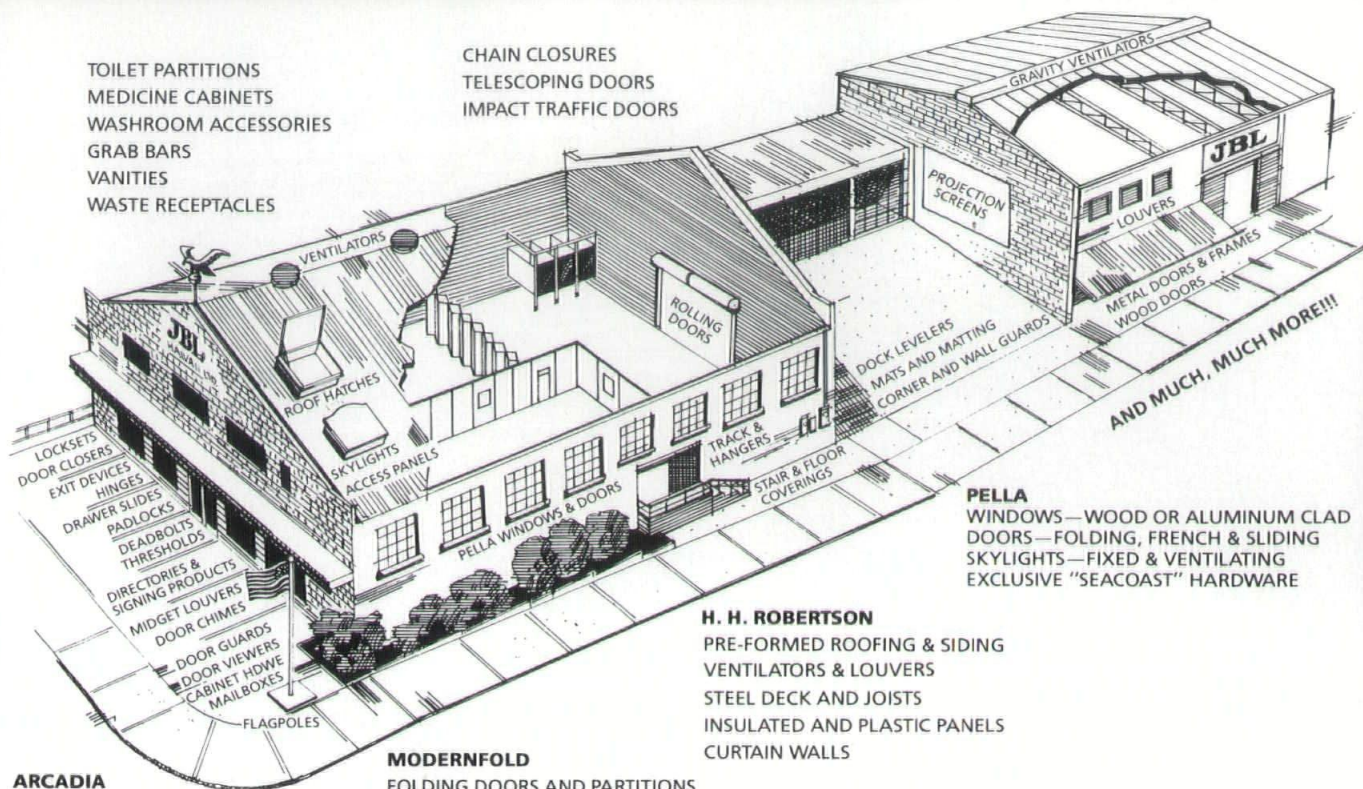
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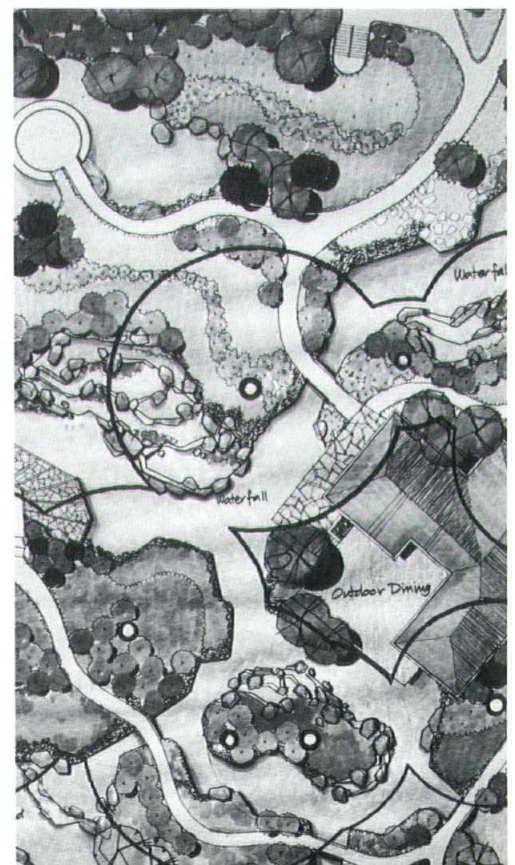
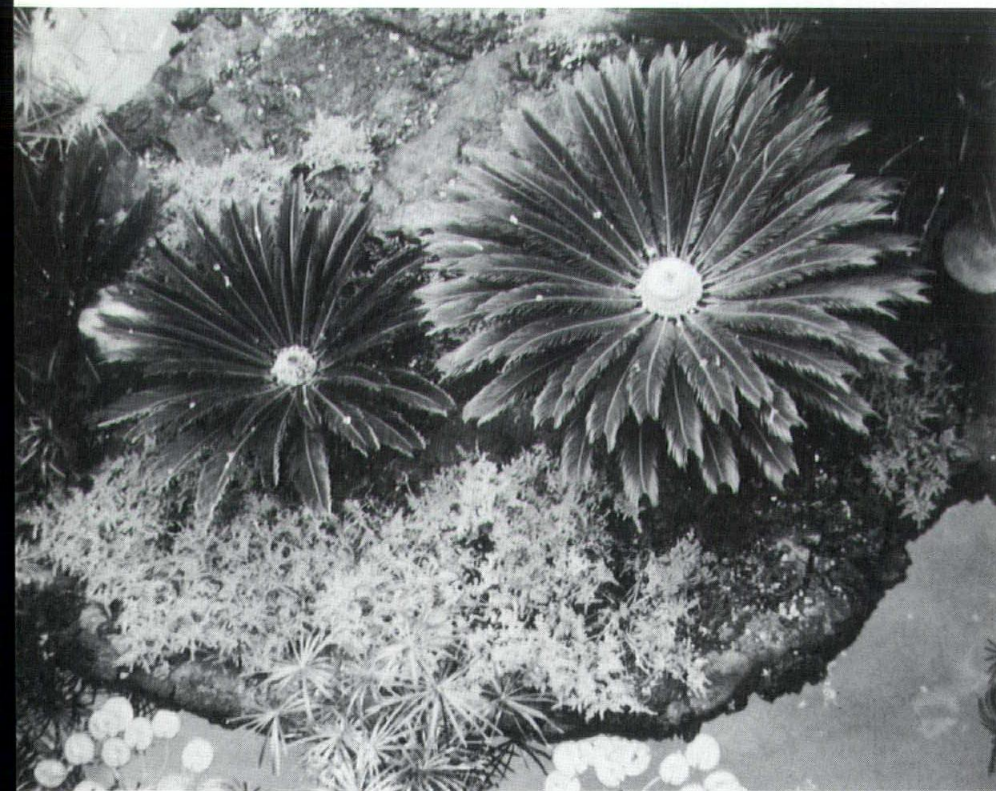
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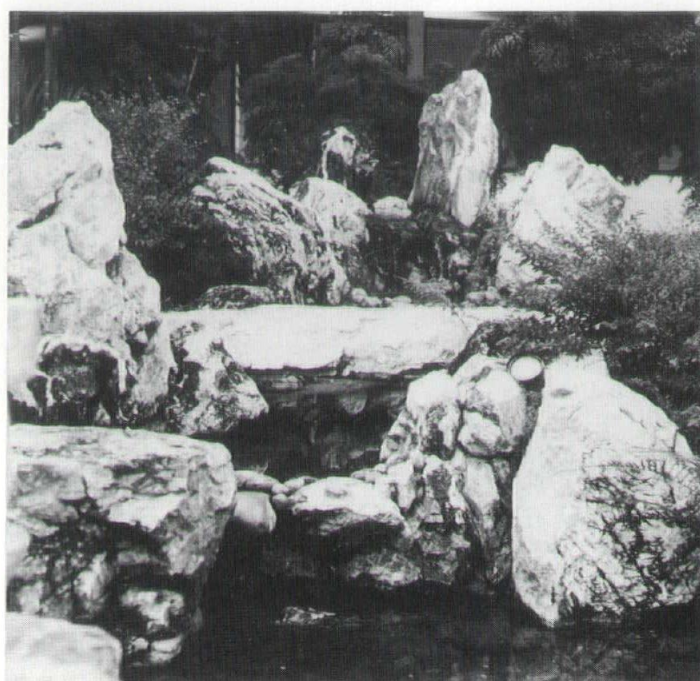
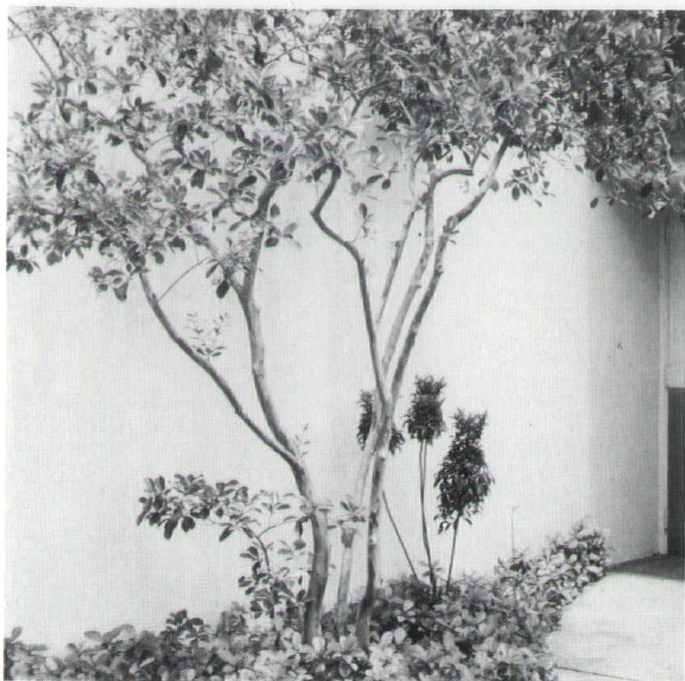


Pathway, pool and garden layout patterns are often designed to be seen from above as an integrated foreground image around a high-rise structure. The combination of concrete, plants and water affected by sun and shadows, wind and rain, transforms the landscape design into a unique three-dimensional art form. The example shown (above) is the Golden Sands Hotel in Penang, Malaysia. Circular forms of palms and related water plants and waterways at the Kona Surf courtyard (below, left) are designed to be seen from the overhead lobby lookout. The palette used by the landscape architect for his art is a great variety of plant materials with their related textures, colors and forms. The simplest dictionary definition of art is the "creation of beauty." As consultants in the business of selling creative ideas, we have found that exceptionally attractive (artistic) presentations (below, right) are more likely to be accepted, particularly in the conceptual stages of a project. Clients are influenced by the composition of color tones, shapes, forms and line weights.





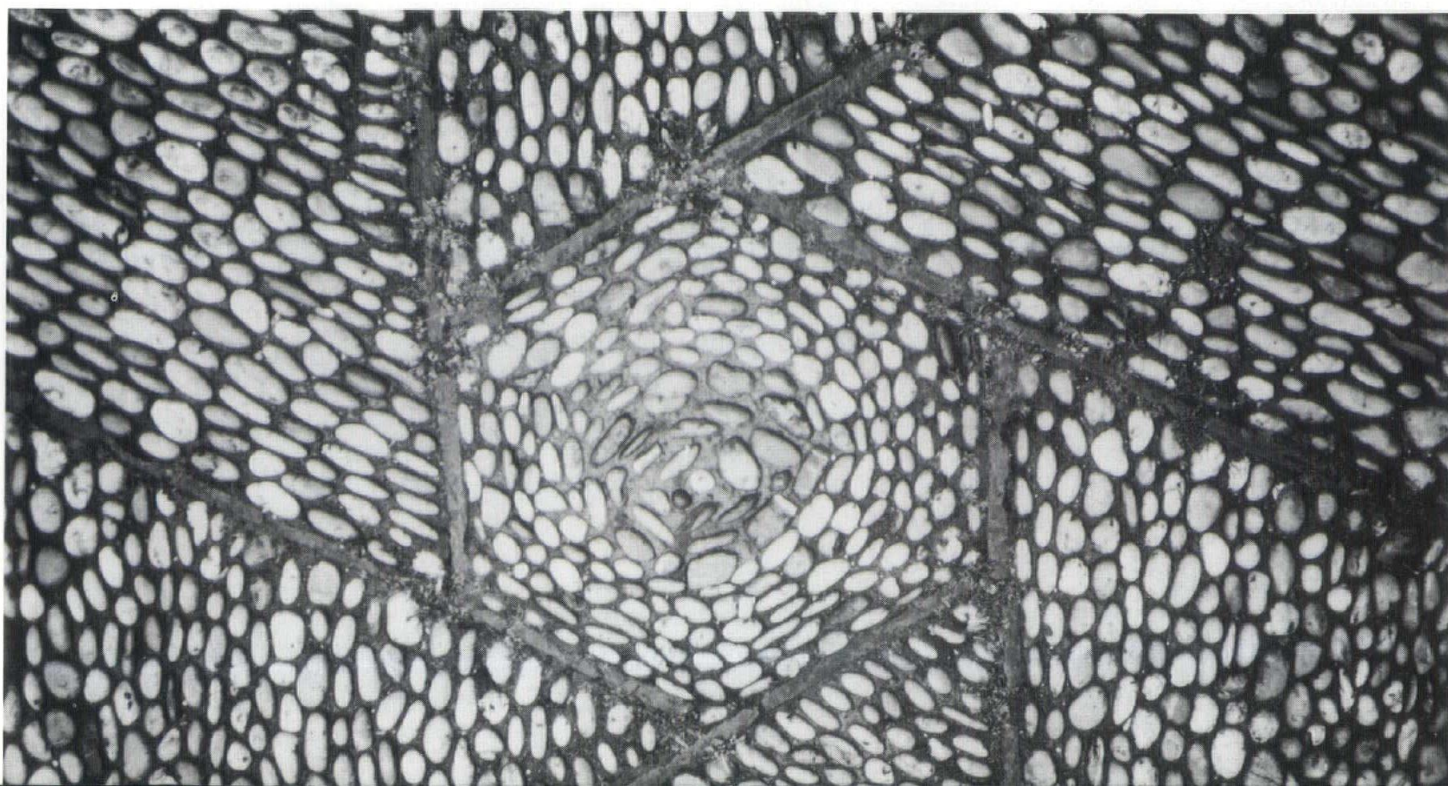
## ART IN ARCHITECTURE



*The twisted multiple trunk and foliage of the strawberry guava (above, left) are often displayed as a specimen focal point against a white wall. Gnarled, water-washed stones, such as those at the Rasa Sayang Resort (above, right), are featured within many Chinese gardens as artistic focal points. Surface patterns created by the use of washed river pebbles (below) can be found within ancient Chinese courtyards. Many elements of nature can be blended in an artistic manner.*

## ART IN THE LANDSCAPE

*by Ray Cain, FASLA  
Belt, Collins & Associates*







*Landscape architects are often called upon to create a "sense of place" within various hotel projects throughout the world. Because most tropical foliage has become prevalent around the Pacific and Southeast Asia, it is sometimes expedient to achieve the identity of a particular place by using sculpture in the garden. Wood carvings (left) have been used at the Regent of Fiji. At the Bangkok Hilton (right), stone sculpture is pressed into the trunk of a giant banyan.*



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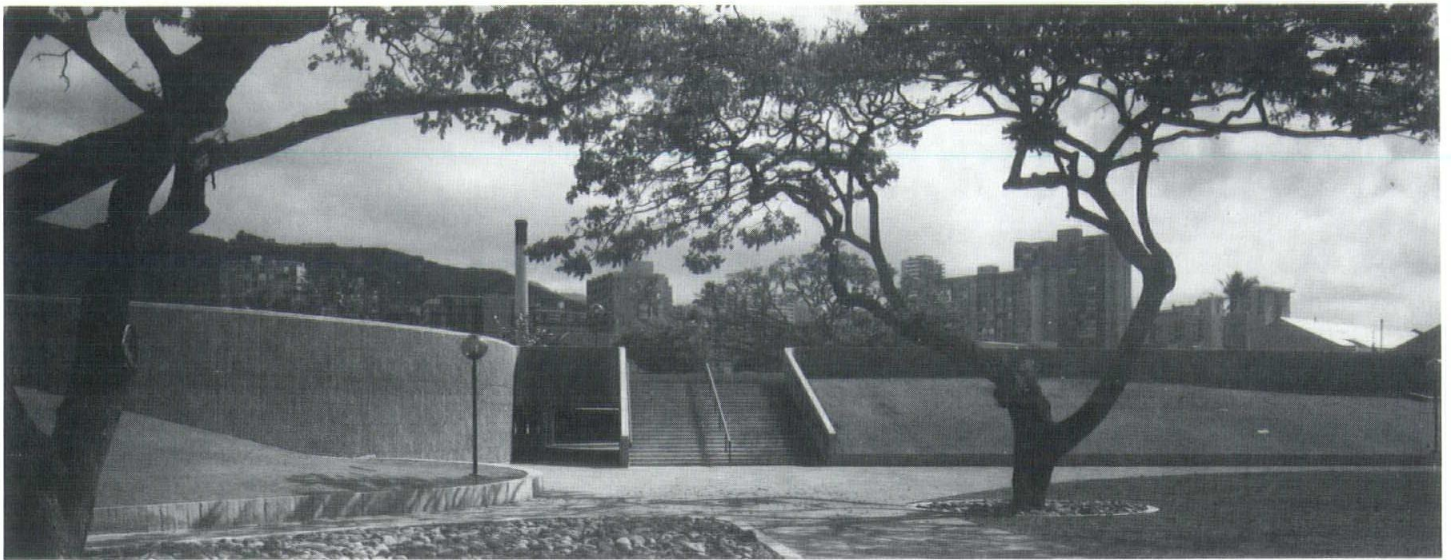
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In conjunction with the third annual Great Hawaiian Pumpkin Party, the supporters listed above made substantial contributions to the University of Hawaii Foundation to enhance and enrich the programs of the School of Architecture. These funds will be used to improve and properly equip facilities, upgrade computer facilities, provide for visiting lectureships and sponsor continuing education for practicing professionals.





# HONOLULU CIVIC CENTER PARKING STRUCTURE

*by Alfred Preis, FAIA-ME*

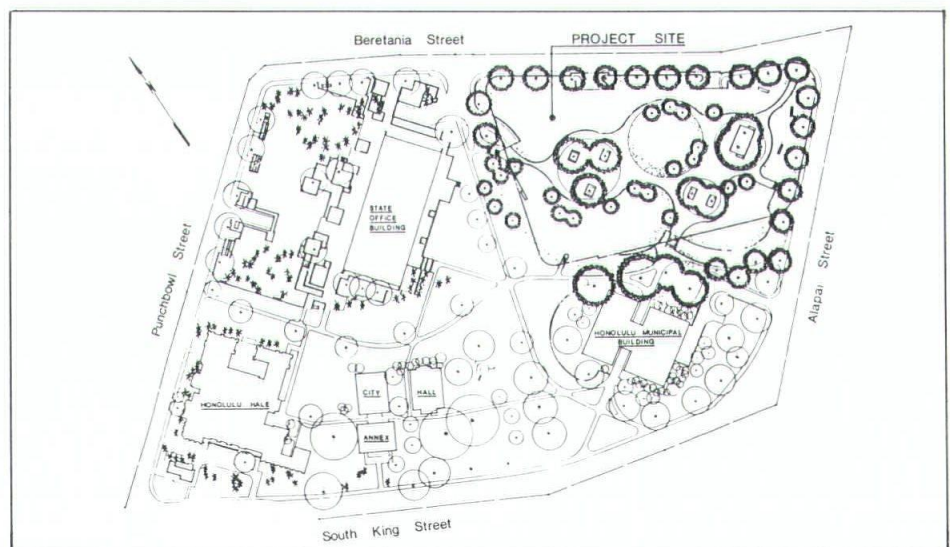
**T**oo few people know of it, and fewer still come to walk and enjoy it. And there in the middle of Honolulu, just mauka of the Municipal Building, rises this magnificent open space, a carefully designed and maintained park, offering the most unexpected panoramic view of Honolulu's civic and financial districts. It also provides a wonderful grandstand to observe and follow the progressive development of the Kakaako renewal project.

In a strict sense, the park occupies merely the land area between Beretania and the former Hotel Street from Alapai Street to the parking entrance of the Kalanimoku Building. In reality, following the principal objective of the Hawaii Capitol District Master Plan, it merges completely into the much larger open spaces bordering

King Street and surrounding Honolulu Hale and the Kalanimoku Building.

The park area, actually a roof

garden, covers an underground garage for 950 cars, including 220 stalls for the general public, with vehicular entrances on Beretania



*Takashi Anbe's award-winning design combines a functional parking structure and a beautiful downtown park. A roof garden covers an underground garage for 950 cars.*



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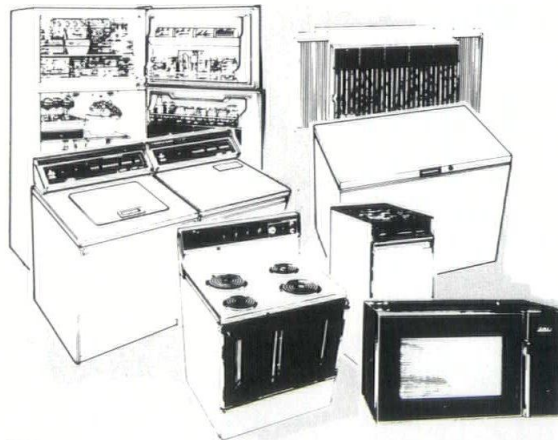
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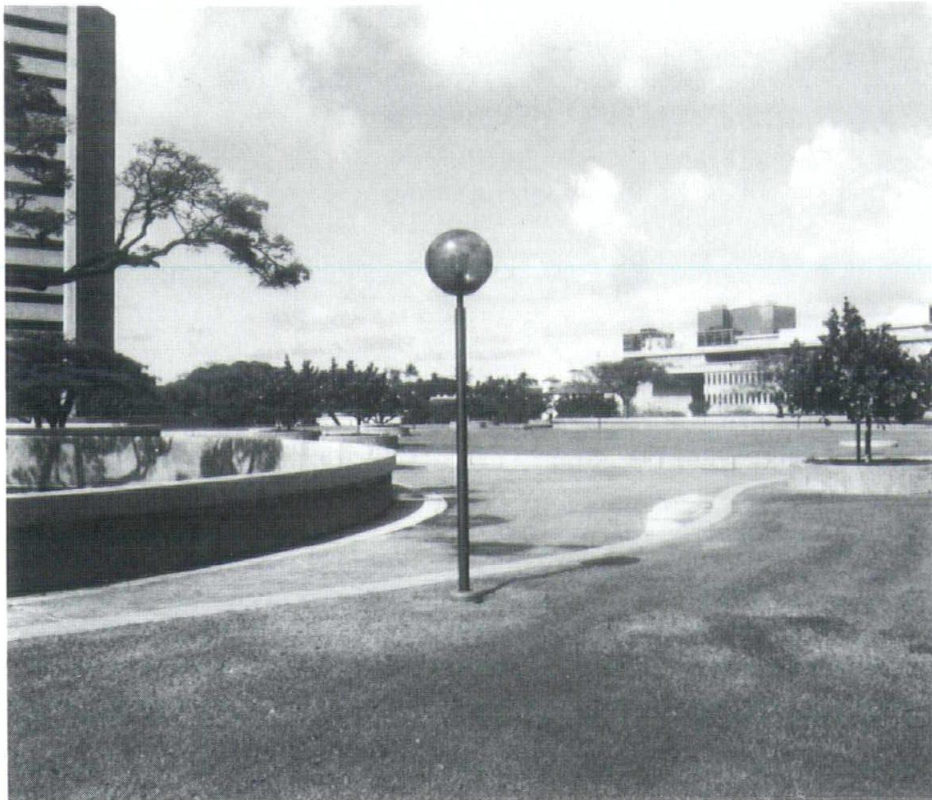
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Three huge, circular openings in the garage roof are pierced by gigantic monkeypod trees. The openings allow fresh air and sunlight to enter the underground garage. Curved pathways wind through the park above.

Street and pedestrian accesses from all directions.

My favorite approach to the park is the comfortably up-sloping and gently curved broad ramp at the makai-Ewa corner of Beretania and Alapai. I also like to walk through the open ground floor of the municipal high rise and ascend the monumental steps up to the park, especially if I first cross diagonally the vast open space from the Kalanimoku Building, passing on the way Isamu Noguchi's painted steel sculpture, Sky Gate.

Although raised only from five to 14 feet above the street level, traffic noise is noticeably abated, traffic fumes are lessened and the buildings on Beretania's mauka side—the Board of Water Supply, Honolulu Medical Group and Queen's Medical Center—are visually foreshortened because their bases are screened by berms, clusters of bougainvillea and the row of monkeypod trees planted on the sloped mauka end of the park.

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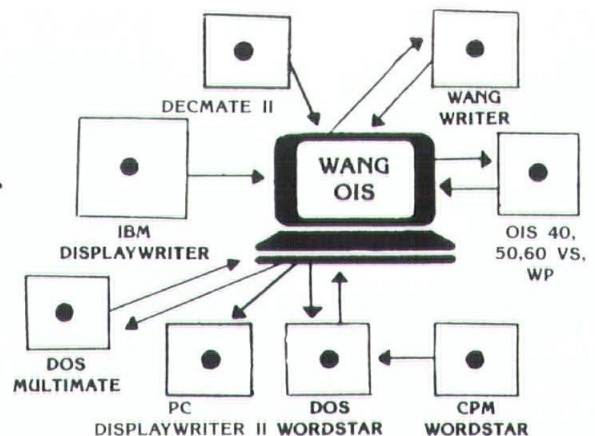
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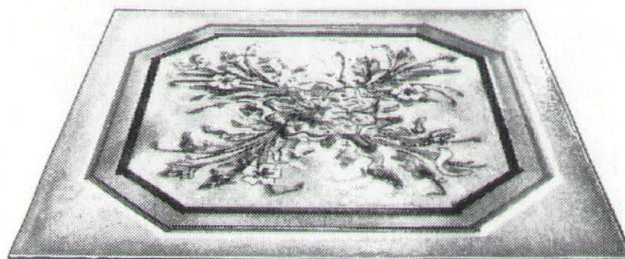
Visually intercepted by the Kalanimoku Building, the vista extends on each side with a view of Honolulu Hale and its annexes, the Mission Houses, and Kawaiahao Church. More remote, the ethereal crystal shapes of Grosvenor Center, the Capitol protruding into the openness of Beretania Street, the District Court Building, YMCA, Hawaiian Telephone and Executive Center—all rendered more delicate by the growing distance—offer a varied and rich architectural backdrop.

Predominant features of the park are three huge, circular openings in the garage roof, many circular concrete planting boxes for trees, winding pathways and concrete seat curbs curved in rhythmic interplay with the circular roof openings. Gently sloping, almost level sweeps of grass flow into and unify with lawns of adjacent structures.

The three roof openings, alike except for their diameters (the largest of the three is 160 feet), are framed by powerful, circular concrete beams, each six feet in height and not less than one foot thick. Cantilevering over cylindric untextured concrete columns, recessed from the rim, they hover over the richly planted floor level of the garage and are pierced by gigantic sculptured trunks of monkeypod trees. They permit sunlight to illuminate the garage and breezes to bathe it in fresh air.

This beautiful park, one of the greatest gifts to the Hawaii State Capitol district and the Honolulu Civic Center complex, was not foreseen in the Warnecke master plan. Only the two rectangular parking structures shown in the city and county plan were carried over. That this prosaic, obviously utilitarian and barren structure was converted into such an inspired place of beauty can only be called a miracle. How this miraculous achievement was initiated is still somewhat of a mystery. The landscape architect credits the architect and the architect credits the landscape

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architect, and both look into the direction of the mayor, who remained in the background.

World famous sculptor Isamu Noguchi may also, knowingly or innocently, have planted the germ of the idea. He became interested in the possible creation of a 100-foot-tall stainless steel fountain, to be located on state land somewhere between the Kalanimoku Building and the parking structure, and made sketches of curved walks between the two buildings.

Even if the mayor had not directly requested or suggested such a radically advantageous idea, some credit would still be his. He could have killed the idea by raising an eyebrow. The least he must have done was stand behind the architect and give the concept his support. Even if given tacitly, it still would have been an act of vision and courage.

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Inc.

**Landscape Architect**

Walters, Kimura & Associates

**General Contractor**

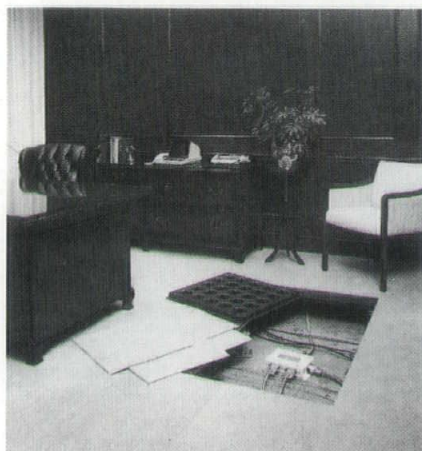
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Pat G. Kuniyoshi

*Takashi Anbe, who died on Nov. 28, 1985, was a prolific and never less than articulate, innovative and completely dedicated, conscientious architect. He aspired, at least as much as any of his colleagues, to strive toward excellence. That he often succeeded is attested by the number of honor awards bestowed upon him by the Hawaii Society/AIA. I am gratified for having had the opportunity to pay homage to him in this brief article, to which I was motivated by my personal admiration for his distinguished contribution to the architecture of the Hawaii State Capitol, and of Hawaii in general. HA*



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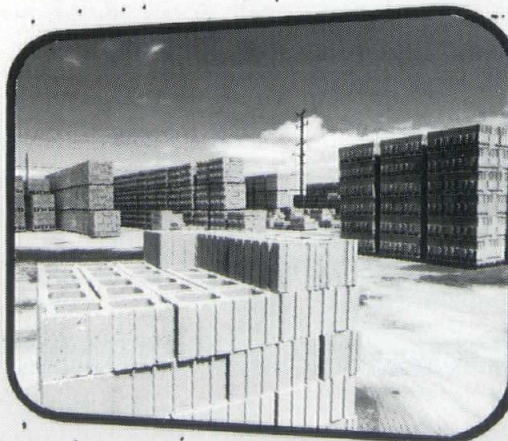
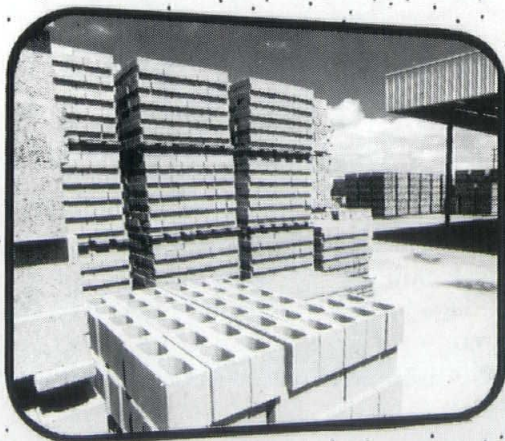
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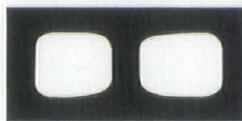
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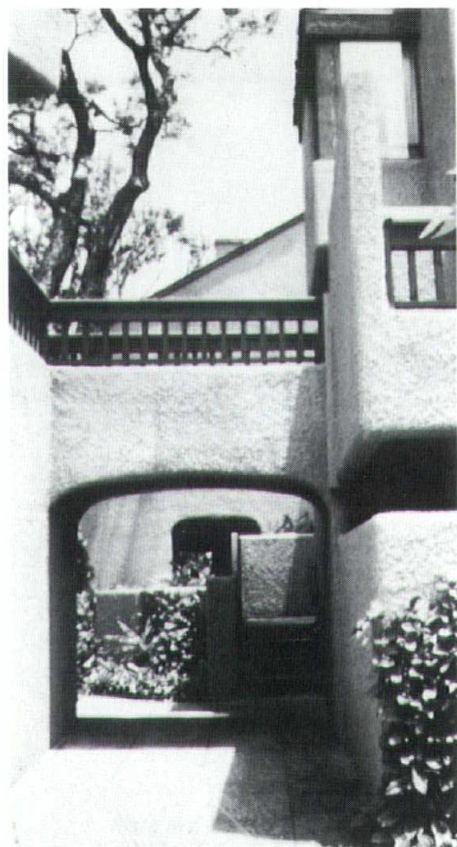
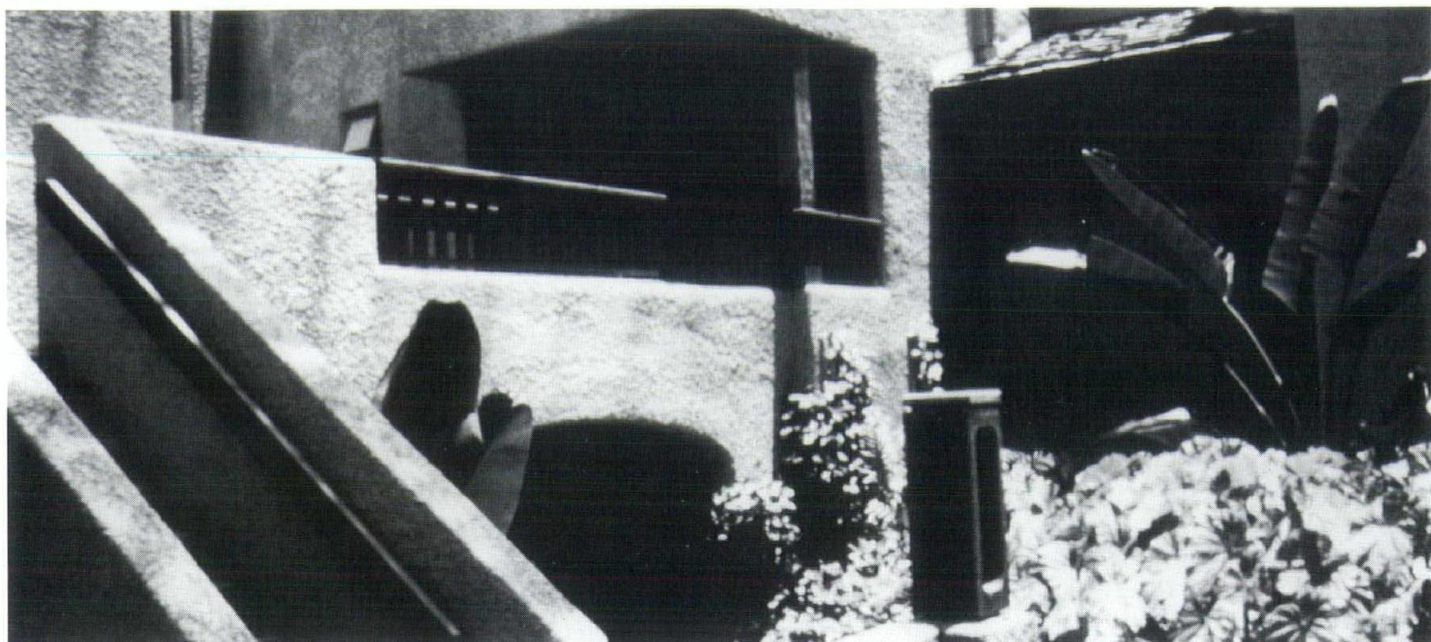


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*The play of exterior forms at Eden at Haiku Woods provides the opportunity to explore and discover. Spatial layering frames and defines spaces beyond.*

## ARCHITECTURE AS SCULPTURE

*by Norman Lacayo, AIA*

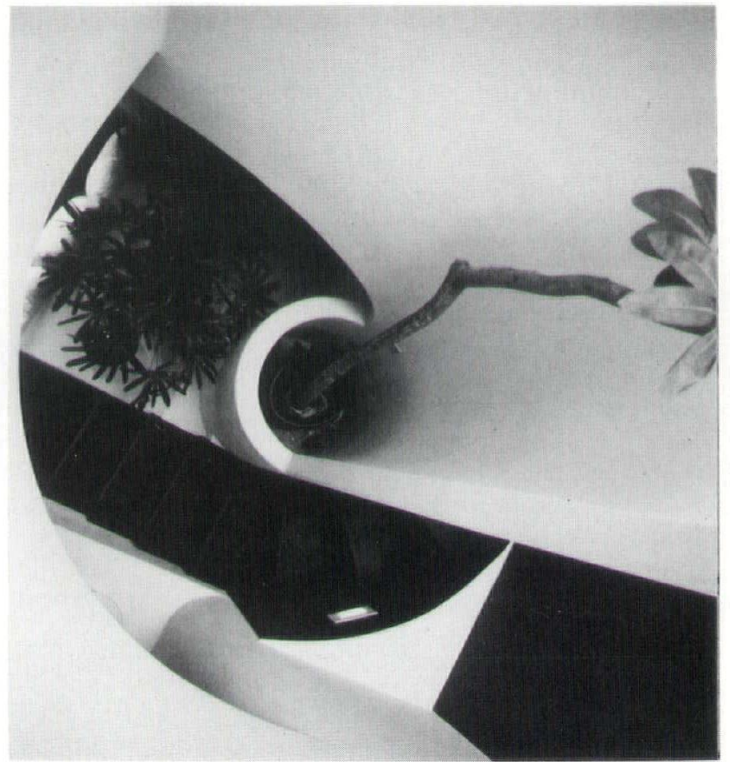
**M**edieval hillside towns, the whitewashed buildings of Greece, Ronchamps, Falling Water—each recalls an inspiration, a vision of distinctive architectural quality, of sculpture. Each triggers an emotional response as we recapture the excitement, the enchantment, the delight we felt when first viewing these places. Together the bonding of architecture and sculpture presents an art form which enriches the human spirit.

As I perceive it, SCULPTURE is experienced as we move around the exterior of a volume or form. ARCHITECTURE provides us with the added opportunity to experience the spaces inside. I

believe that the genius in successful sculpture and architecture lies in the art of discovery—engaging the viewer, enticing his or her interest, then leading the viewer through a world of experiences.

Those who have traveled can recall the excitement of exploration, the thrill of discovery, and the charm of following curved or angled building walls along narrow streets with stairs, ramps and overhead bridges opening off at intervals and leading to unexplored and exciting vistas beyond. The artisans who built these enchanting places—the hill towns of Europe, the casbahs of North Africa—did so spontaneously. Each part was





*The whitewashed village of Santorini, Greece (left and below) is a sum of separate complex parts which together provide an experience of architecture as sculpture. An enchanting pedestrian experience is created by the sculptural, almost spontaneous, qualities of the village. In the Lacayo office (right) sensuous forms offer directional clues and entice a viewer to move onward. The use of different levels and lighting which highlights architectural features creates the desire and opportunity to explore a space.*





conceived to serve a special need, but within a context which creates architecture that is experienced as sculpture.

As architects, we can consciously recreate this type of excitement and dynamism if we view architecture as a type of functional sculpture—taking a volume of space but so defining it that it presents itself as a series of solids and voids through which an observer moves. In starting a design, the first question I always ask myself is, "What will it take to make the spaces work?" Then I direct my efforts into orchestrating the human experience through the spaces

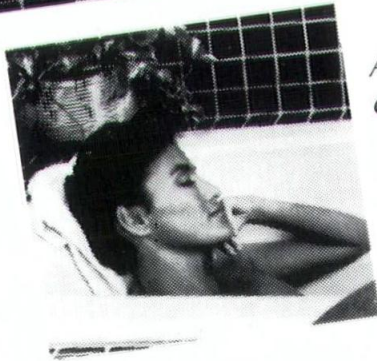
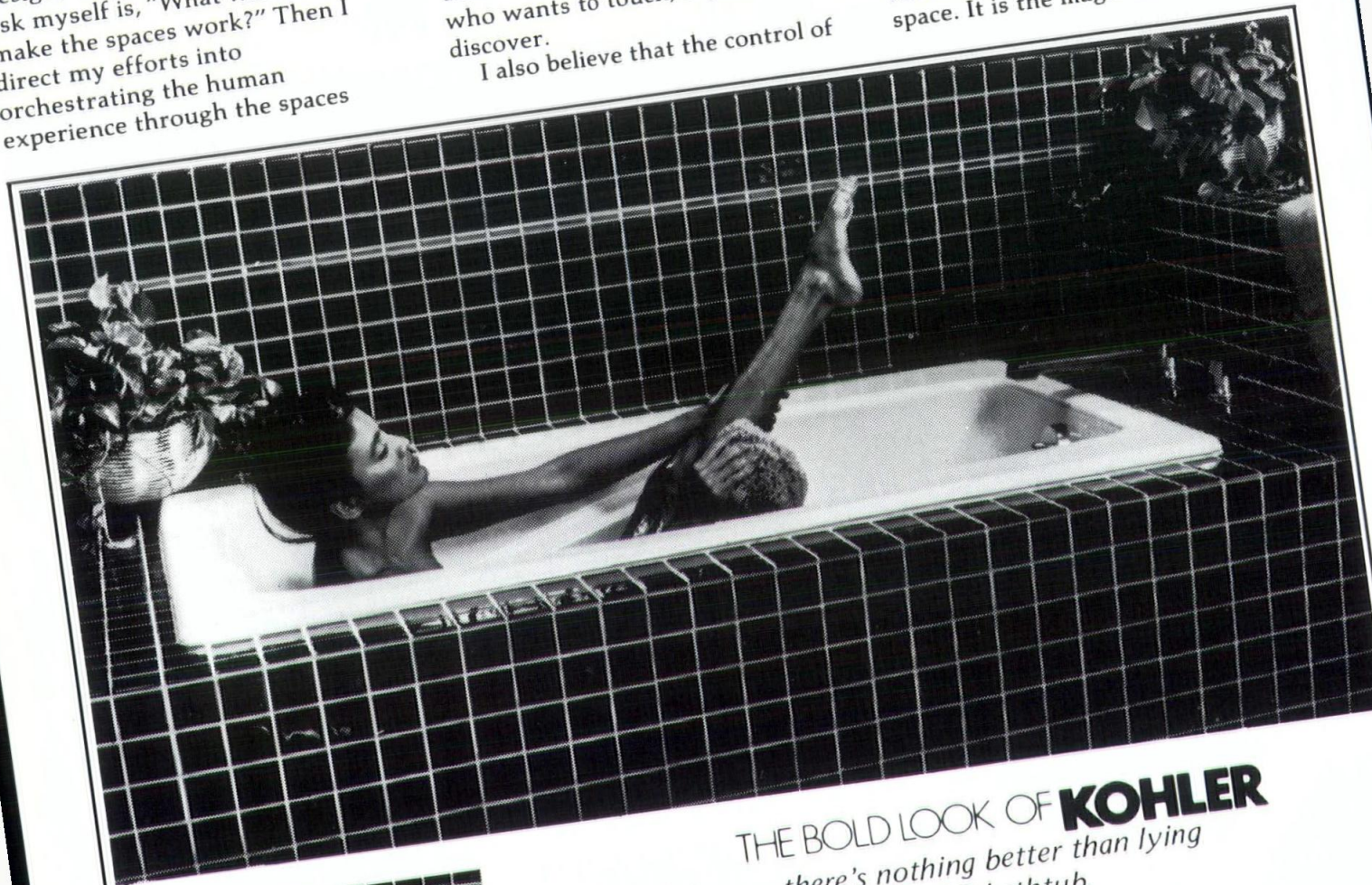
while providing for functional needs. It is in this process that I believe the arts of architecture and sculpture come together.

There are many architectural techniques that are used in merging architecture and sculpture. When I visualize a volume of space, I try to reconstruct it, to "sculpt" it in order to provide as many opportunities as possible for an observer to continually explore and discover new qualities about that space. I try to make the observer discover the child within, the child who wants to touch, explore, and discover.

I also believe that the control of

the observer is paramount in orchestrating the experiences for him or her. In moving from one point to another, you can either take the shortest route or you can create a journey along the way. Imagine dropping a leaf into a straight concrete-lined channel. Compare this with dropping a leaf into a mountain stream and watching it dance downstream, following eddies and twirling around rocks. I try to guide users of my spaces in the same way, leading them to their goal but providing delight along the way.

The use of light is critical to the success of a sculpted volume of space. It is the magic wand



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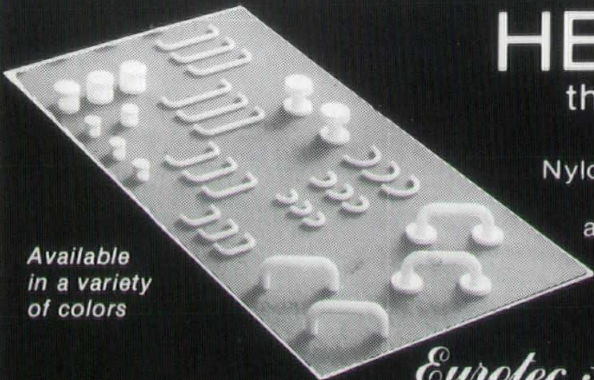
through which even simple, undistinguished space can be transformed into exciting, inviting realms. The play of light can be used to create drama and intensity; hidden light sources can be used to create an aura of romance or mystery. Lighting can be used to highlight and accentuate architectural features or focus on points in space. It can be used to hint at spaces beyond and entice the observer to explore.

Giving definition to space is for me the joy in architecture. Each of us has an individual vocabulary we use in composing, modulating and expressing space. I believe that the spatial experience is enhanced when we integrate design elements which play on the visual and spatial perceptions of people. Walls can be used to lead the eye from a thin, sharp edge along a smooth surface, turning at a large rounded corner into a mirrored niche. Walls can be pierced by voids to frame or sometimes to layer views. Imagine the excitement of sitting within a space and letting the eye wander around, over, or even through to visual vignettes beyond.

Level changes can further enhance the feeling of architecture as sculpture. The use of different levels offers the observer various vantage points of perspectives of a space, as well as being useful in delineating functional uses. Modulation of both the floor and ceiling planes gives spatial contrasts that can add to the elements of surprise and excitement the viewer experiences.

Architecture and sculpture have many qualities in common. Sculpture can exist on a purely aesthetic basis, while architecture must also fulfill functional needs. When architecture can be experienced as sculpture, it provides a stimulating, rewarding environment in which to interact. As with all great architecture, art and building merge to create a total experience that stimulates the imagination, sharpens the senses, and enchants the child within us all.

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# SAFE BUILDINGS: DIALOGUE OR DESIGN?

*by Donald W.Y. Goo, AIA*

**S**afe buildings are currently mandated by law. Buildings are designed according to codes and standards established by specialists to achieve a reasonable factor of safety for the building and the occupants. The designers are licensed to protect the life, welfare and safety of the public. Is safety, therefore, a result of design or the clear communication or dialogue which establishes standards of safety?

Our society has become increasingly complex. In the days of the Pharaoh, life was simpler. The Pharaoh was an absolute ruler with complete control. Buildings were grand and simple. Materials were limited. Today our population is significantly greater. Specialists have developed all aspects of science, law, manufacturing, etc. The buildings that we use reflect our complex society and the abundance of technological improvement in materials.

Building codes and material standards have been developed by many narrowly focused specialists. These codes and standards are the results of detailed investigations, projections and assumptions. They are continually changing as the standards or assumptions change because of our complex environment. Stacks of books, manuals and journals provide information to the designers. Within these standards occur some contradictions. Therefore, safety factors are included within the standards and building codes.

Designers of buildings are licensed by each state to protect

the life, safety and welfare of the public by compliance with codes and standards. The work to develop safe buildings requires a designer to look at the overall building design and the details to interpret codes or standards that apply to each particular building and to the applicable building codes and standards of the profession.

Improvement to building safety is also possible through the science of building technology. The same specialists who establish standards also review applications where the production has failed. The same sophisticated equipment can be used to analyze data from a failure which then can be utilized by the designer to improve future buildings.

Is building safety the result of understanding design, materials, component systems, codes and standards as well as the understanding of the bits and pieces, the details that make up a building, or is it the dialogue that occurs between the many specialists who contribute their knowledge to a single building?

Bob Gatewood, president of Testing Engineers, Inc. in Oakland, California and a building technology specialist, will be guest speaker at the March 20 Hawaii Society/AIA meeting. His subject will be the Kansas City skywalk failure. Slide illustrations of the failure, their analysis, the rebuilding and continuing impact of this tragedy on people involved in the project will be discussed. What can we learn from this tragedy to improve future building designs? Is it design or dialogue? **HA**

## Takashi Anbe 1925 - 1985

Takashi Anbe, AIA, a member of the Hawaii Society/AIA since 1956, died recently.

A graduate of Washington State University, Anbe formed his own practice in 1955. He was a registered architect in Hawaii and Guam.

As the principal of Anbe, Aruga & Ishizu, Architects, Inc., he designed and supervised various projects, several of which were honored by awards from the Hawaii Society/AIA. Anbe's award-winning projects include the City Bank building, McKinley High School cafeteria building and the Civic Center parking structure.

The Maui Prince Hotel, currently nearing completion, is one of the latest buildings designed by Anbe.

## ASLA Elects New Officers for 1986

The American Society of Landscape Architects, Hawaii Chapter, recently elected the following officers for 1986: President, Ted Green; President Elect, Jana Fong; Vice President, Steve Mechler; Secretary, Randy Fujimoto; Treasurer, David Kumasaka; and Trustee, Alan Clarke.

## Conference for Management Set

To help firms prosper rather than become victims of today's professional liability crisis, Professional Services Management Journal (PSMJ) will sponsor its 1st Annual Management Conference, "Making a Bundle in Today's Liability Environment." The conference, a series of four half-day programs, is scheduled to be held April 10-11, 1986 in Chicago,



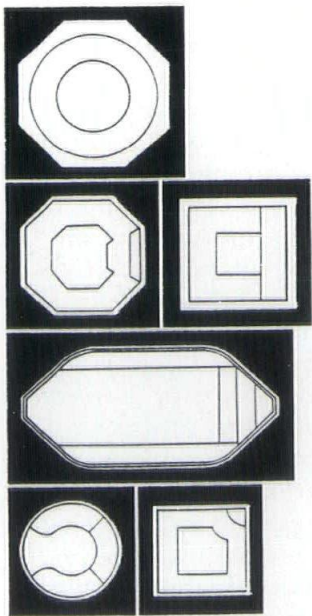
Illinois.

"No other single crisis has impacted the design professions like the current calamity in professional liability insurance," said Frank A. Stasiowski, editor of PSMJ and moderator of the conference. "Many firms, however," he continued, "through viewing liability conditions as an opportunity rather than as a crisis, have benefited and actually become wealthier as a result. Our aim in conducting this conference is to teach A/E professionals to do just that."

Topics to be discussed include development as a source of increased revenue, expansion through branches and acquisition, opportunities for new work as a result of the liability crisis, and why specialization will be the wave of the future.

For more information or to make reservations, contact Betsy Miller, PSMJ Seminars, Ten Midland Avenue, Newton, MA 02158, or call her at (617) 965-0055.

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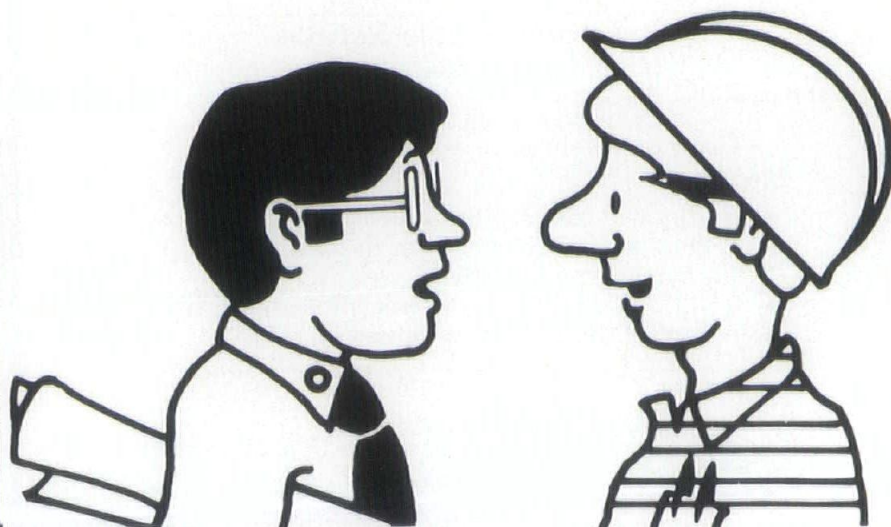


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Personal Architect, the latest product from CV's personal systems business unit offers automated advanced architectural design and drafting capabilities (Revision 2), and can address the entire architectural process from conceptual design and drafting to project management and accounting. It is an "expert system" that uses artificial intelligence techniques to define a building in terms of the actual volumes and construction technology, not merely geometry, providing an extraordinary level of design automation and flexibility. The building design process phases include schematic design, design coordination, contract documentation drawings, construction specifications, project management and project administration.

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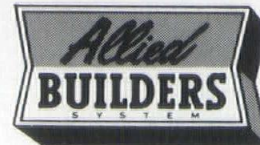
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Geoff Patterson, Architect

skylights. The Skippers mainland design had to be adapted to local codes. Inside, a nautical theme was created with porthole-style mirrors, rough lumber, and brass fittings. Allied teamwork came into play with smooth organization, efficiency, and good timing. As we built a restaurant, we built confidence, too. Right on schedule. And we've already completed Skippers number three.



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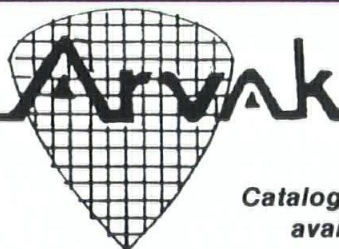
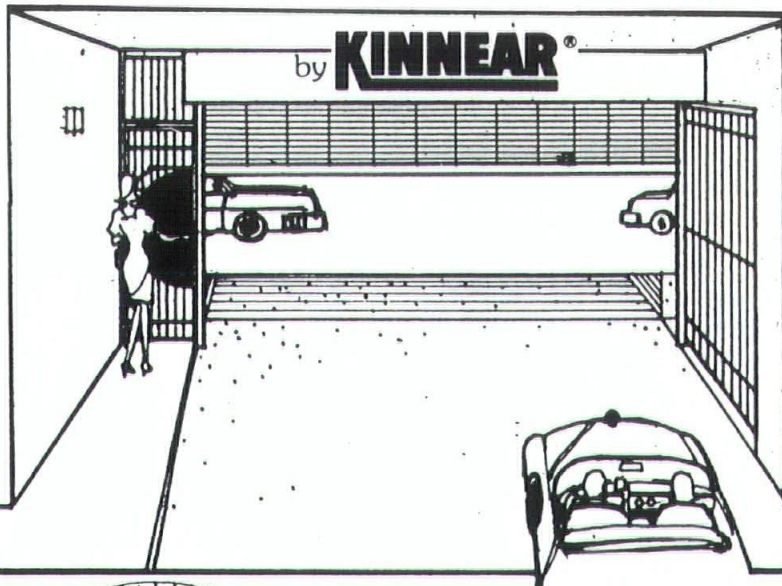
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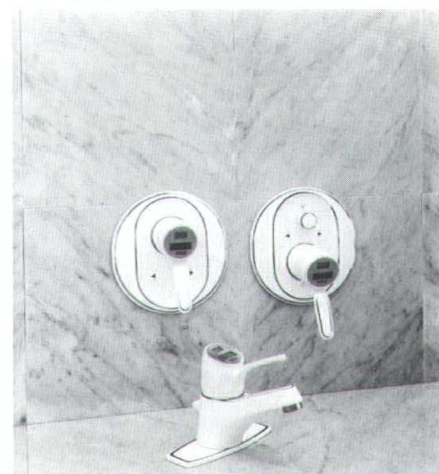
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As part of American-Standard's new luxury faucet introductions, the high-quality single control line, Ceramix, is available with or without a liquid crystal display giving the temperature of water passing through the faucet. The models with temperature display are named Ceramix Electronix. Both come in six fashion finishes—chrome, polished brass, bone, white, white with a gold trim line, and gold.





The Warren Platner china bathroom fixtures by American-Standard were a highpoint at the opening of the new American-Standard Showplace in Dallas during the recent National Association of Home Builders annual convention. The world-renowned architect/designer, Platner, created this line of luxury fixtures bringing a new era of sensuality and opulence to the bathroom and displaying sculptured flowing curves inspired by garden fountains.

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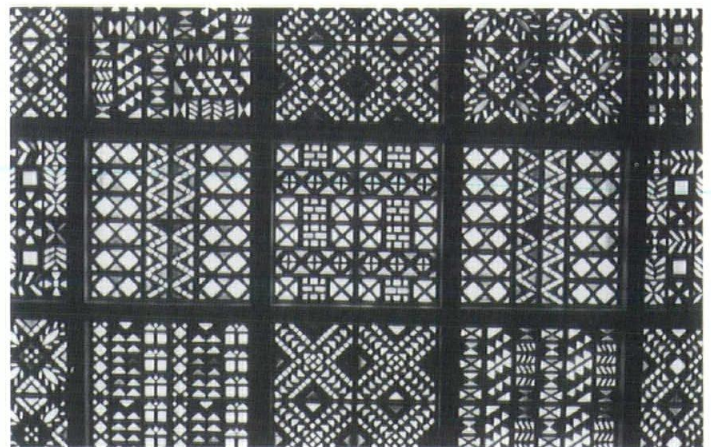
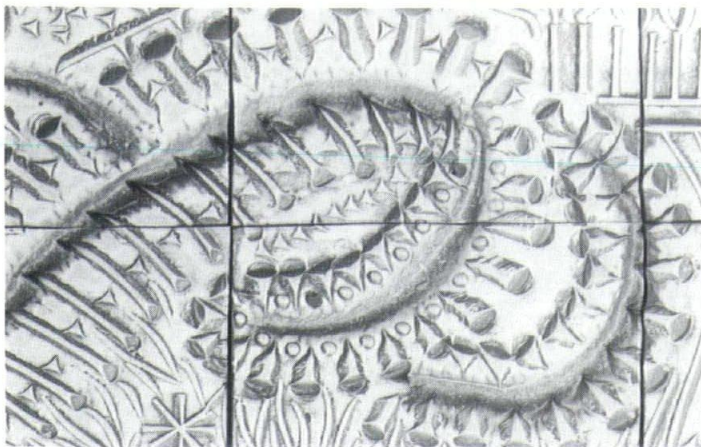


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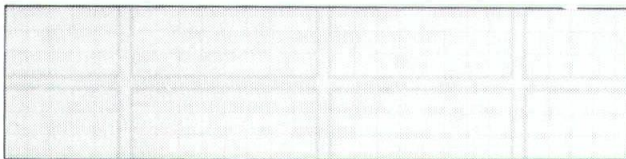
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*by Michael S. Chu*

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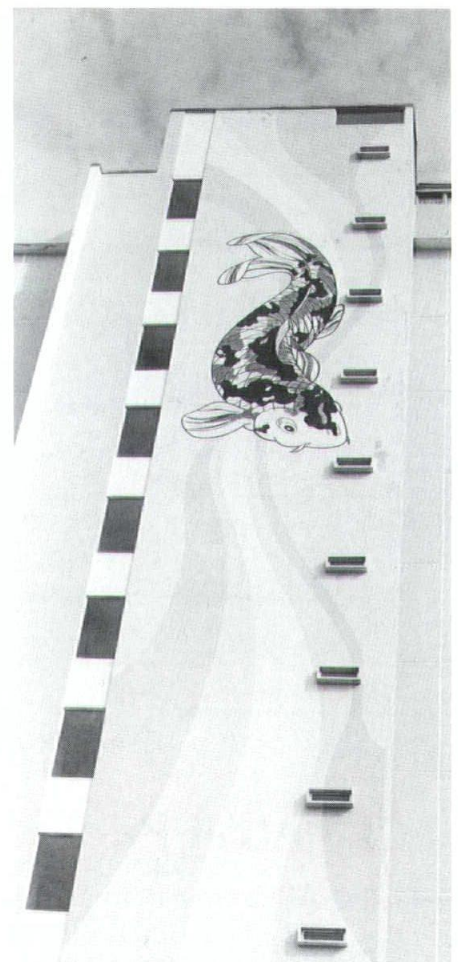


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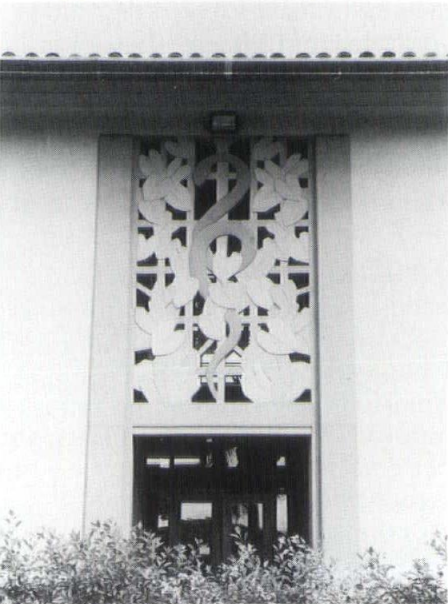
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# ART AT THE BANGKOK REGENT

*A Case Study by Wimberly Whisenand Allison Tong & Goo Architects, Ltd.*

**T**he Bangkok Regent Hotel (formerly Bangkok Peninsula) was designed by Wimberly Whisenand Allison Tong & Goo Architects,

Ltd. and carried out by Dan Wongprasart, a Thai architect.

The goal was to create an elegant residential-style building, combining clean post-modern lines

with traditional Thai features: the *porte cochere* treatment, the two lotus ponds at the main entrance and the *maka* wood railings trimmed with brass along the open corridors. These embellishments are blended with the classically restrained structure with its plain white walls and blue-tiled roofs.

Artists and artisans worked with local materials such as hand-woven silks, teak, *maka* wood and marble to give the hotel a distinctive style. Two white elephants, symbols of royalty, power and welcome, were carved in sandstone by Somchai Thaonthong and placed on either side of the main entrance.

Lush greenery of the Thai countryside (known as the "rice bowl of Asia") was transplanted to the gardens and atriums by Sithiphorn Donavanik, prominent Southeast Asia landscape architect.

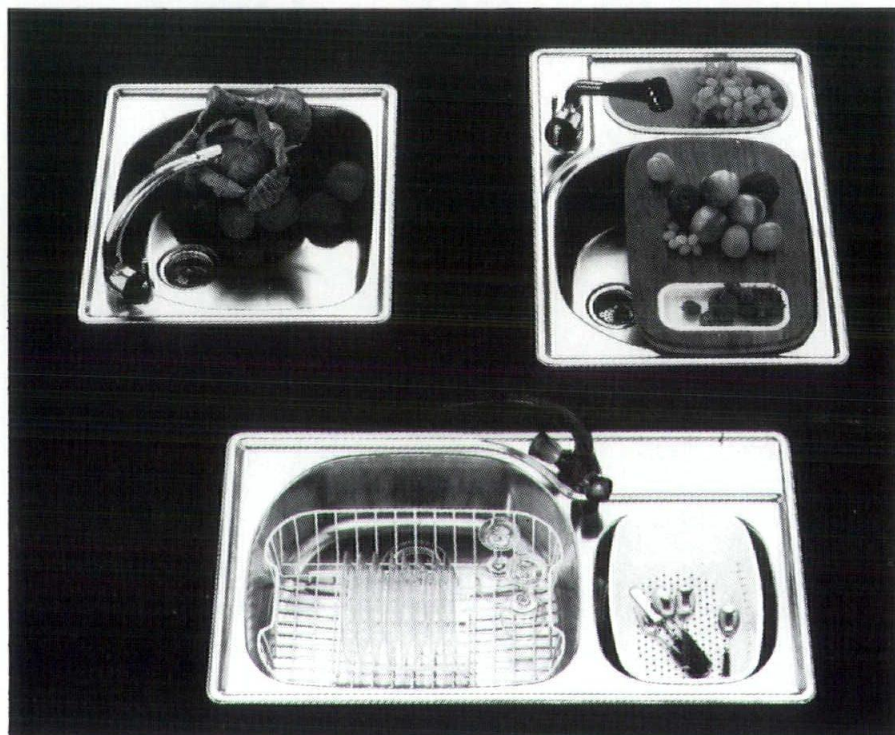
Murals and frescoes have made the lobby—the focal point of the hotel—one of Bangkok's most acclaimed meeting places. Its entire ceiling is adorned by six panels of painting on Thai silk, measuring over 800 square meters, depicting episodes from Thai mythology. The mural on the landing of the grand staircase leading to the mezzanine floor portrays the symbolic foundation of a royal city. The style is a modern adaptation of the Rattanakosin Period (C 18th).

The harmony of color on the hand-painted silk panels is the final work of the late Archarn (Master) Paiboon Suwanakudt, one of Thailand's most respected and innovative mural painters. He designed and executed the composition over a period of 12 months with the assistance of 27 apprentices. He died before its completion.

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Thai artist Paiboon Suwanakudt used tempera on raw silk to create a mural and ceiling paintings for the Bangkok Peninsula Hotel (now the Bangkok Regent). Monumental ceiling panels in 19 sections are a synthesis of tradition and contemporary expression. Photo courtesy of Wimberly Whisenand Allison Tong & Goo.



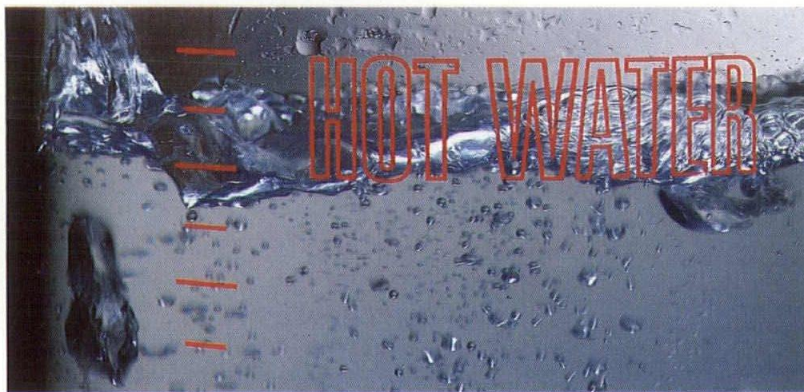
## Art at the Bangkok Regent DESIGNING THE HOTEL

by George J. "Pete" Wimberly, FAIA

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When we were asked to design a new hotel in Bangkok, the operator was to be The Peninsula Group from Hong Kong. In discussions with management, they requested that we give them a lobby which would have an ambiance of the Hong Kong Peninsula. The lobby of the Hong Kong Peninsula has, for many years, been the prime meeting place for local residents and tourists alike. It is a rather large hall in which afternoon tea and drinks are served, as well as breakfast and lunch. Between four and five o'clock every afternoon, it is very difficult to find a seat. The hall itself is a grand Victorian renaissance construction with gold and rainbow colored cherubims and angels strung from column to column in utter abandon. To attempt to copy this would have been manifestly impossible so some other method of creating an ambiance was required.

We were fortunate enough to be able to work with a young local Thai architect Dan Wongprasat, who is a recognized authority on modern Thai art. After much discussion with Dan and various artists we came up with the scheme of doing the entire ceiling between the beams in modern Thai calligraphy painted on Thai silk and backed with masonite. As a focal point, opposite the entrance we designed a magnificent grand staircase using Thai teak balusters and balustrades with an allegorical painting as the terminus of the axis at the midpoint landing.

With this veritable riot of color and action at the end of the entry axis and covering the entire ceiling, we left the architecture very plain with coupled doric square columns as the only architectural relief. The artist, Archarn Paiboon Suwanakudt, spent the last six months of his life painting the panels and, unfortunately, did not live to see the completed project. I am sure he would have been pleased with it.

HA





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*Stainless steel doors of Fire Station #1 at Beretania and Fort Street Mall are durable works of art. Photo by Janis Beuret.*



*The Pacific Heights pumping station is typical of several by Hart Wood, integrating landscaping and cast design elements into an elegant statement of what can be done with common materials. Photo by Janis Beuret.*

## LANDMARK OR EYESORE?

*by Janis Beuret*



*A recent example of the artful use of building materials is the porcelain mosaic floor at Liliuokalani Gardens, created by Emiko Mizutani under the management of Janis Beuret and Daniel Wall. Architects Hawaii began the artistic collaboration more than a year in advance of the installation. Photo by Paul Kodama.*

**W**here does it say that concrete has to be boring? Or that fences must be ugly chain link?

I believe that art in architecture is more than simply hanging paintings on walls. Art is a process, not an afterthought. Creativity is a state of mind which says, "We can . . ." rather than "It cannot be done."

The artful use of building materials illustrates this point. Even a small art budget can accommodate a collaboration of architect-artist-craftsman when the materials are already in the construction budget. Tile and concrete offer numerous possibilities. Artful doors are an especially good use of limited



funds.

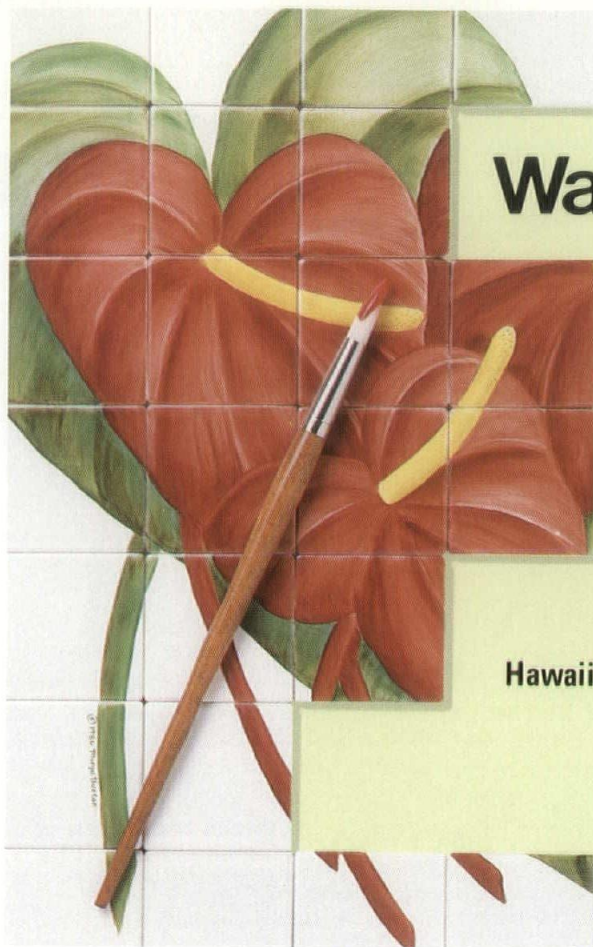
And what about sites we write off as hopeless (often defined by fences), such as industrial yards, bus depots or Nimitz Highway? Fencing materials come in many patterns and textures, and when imaginatively combined they can become a piece of sculpture instead of an eyesore. Observe, too, what well-chosen paints did for the Brewer Chemical complex. They made it disappear!

Having lived in Honolulu for 10 years, I find that the only thing I *really* miss about my former home, Pittsburgh, and other mainland cities is the *architecture*. It is a visual history of some 200 years and many generations which preceded me. Each era had its own personality and ornamentation—from the simple colonial, to the Victorian gingerbread, the formal Edwardian, the streamlined “moderne” and on to the present.

We don't have much that's old here, nor has the architecture of Hawaii's building-boom era left much to enjoy in the future. There are exceptions, but not enough of them. State government buildings seem to be the worst offenders, in spite of the one percent of construction budgets designated for art. The system which implements the art in public places program chooses art by committee, after the fact, and virtually precludes any collaboration among architect, artist and craftsman. This is true of art purchased as well as commissioned by the State Foundation on Culture and the Arts.

Our generation of creative people has a precious gift to give to Hawaii residents and visitors. The exceptional vitality of the arts and crafts communities in Hawaii at this moment in time deserves a permanent record in our architecture. Let that record show that we did not accept the limitations of finite material resources. Let our gift to future generations be the recognition—and the celebration—that human creativity is still our greatest resource.

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*Five bas-relief murals by Tom Van Sant added not more than \$60,000 to the 1971 construction costs of the Davies Pacific Center. Van Sant designed and carved the forms for the site-cast concrete facade. Architects of record for the Grosvenor International development were Au, Cutting and Smith, with design credited to Grosvenor's in-house architecture division. Photo by Janis Beuret.*

## HOW TO GET THE MOST FROM AN ART BUDGET

by Janis Beuret

**M**ore important than the size of the art budget are the timing and selection of artists/craftsmen and the statement of the design problem.

### Timing

"The-Grand-Opening-Is-Next-Week" syndrome is the most expensive way to acquire art which is often inappropriate for the site.

Collaborating with artists/craftsmen in the conceptual and design phases can produce many benefits:

- The artist/craftsman has time to consider more possibilities and to develop an idea more thoroughly and economically;
- He/she can schedule the project so that other income-producing work does not create conflicting interests;
- Change orders can be avoided or reduced in areas such as surface preparation and lighting of spaces to receive artwork.

### Selection of Artists/Craftsmen

Aside from aesthetics, the

most important factor in choosing an artist is knowing the answer to these questions:

- What does the artist *love* to do?
- What conditions does the artist require to produce the best results *in this situation*?

It is not enough to know the expertise of an individual artist. Seneca said, "There is no great genius without some touch of madness," and it is often true that those of modest talents have deficits in equal proportion. It can take the form of ego problems, work habits, obsession with perfection . . . Some artists handle frustration well, others do not. Many enjoy commissioned work, some do not. Some require a certain pressure to meet deadlines, others cannot tolerate either.

### Statement of the Design Problem

A succinct statement of the major design considerations shows respect for an artist's creativity.

- State the budget.
- State the deadline, and be realistic about the amount of time available for installation of artwork. This is more important in new construction or where other trades will be working right up to the grand opening.
- Identify the functional considerations such as the exposure of artwork to weather, the public, etc.

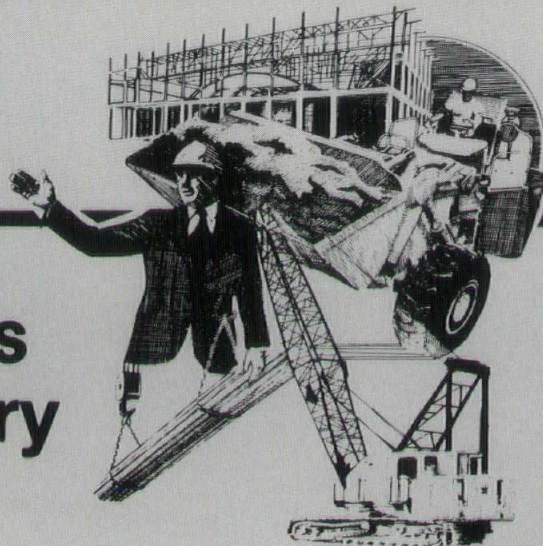
### Summary

By following these guidelines, you will create an enjoyable, profitable experience for all participants, and you will always attract the best artists/craftsmen regardless of budgetary limitations.

*Hawaii Society/AIA Professional Affiliate Janis Beuret is an art consultant specializing in the planning and project management of commissioned art for architecture. Now in her eighth year of business, she works primarily with artists of Hawaii.*



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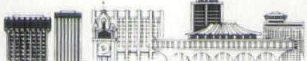


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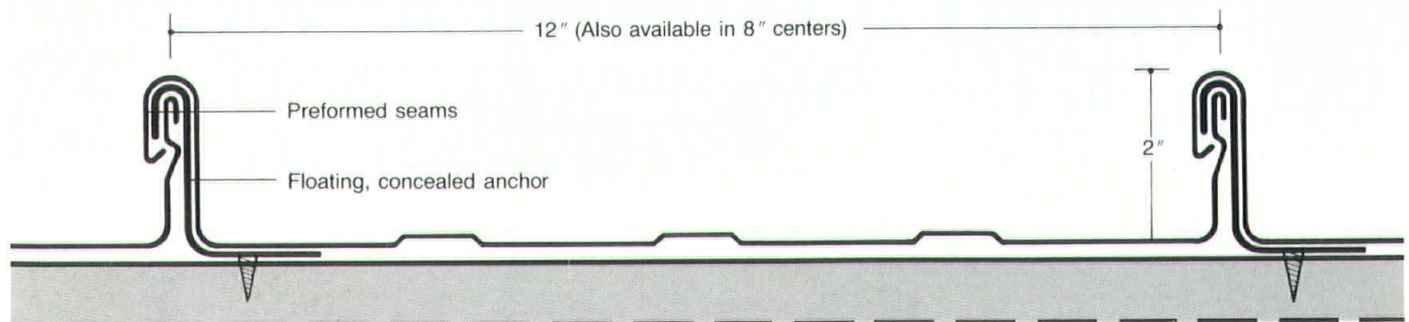
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