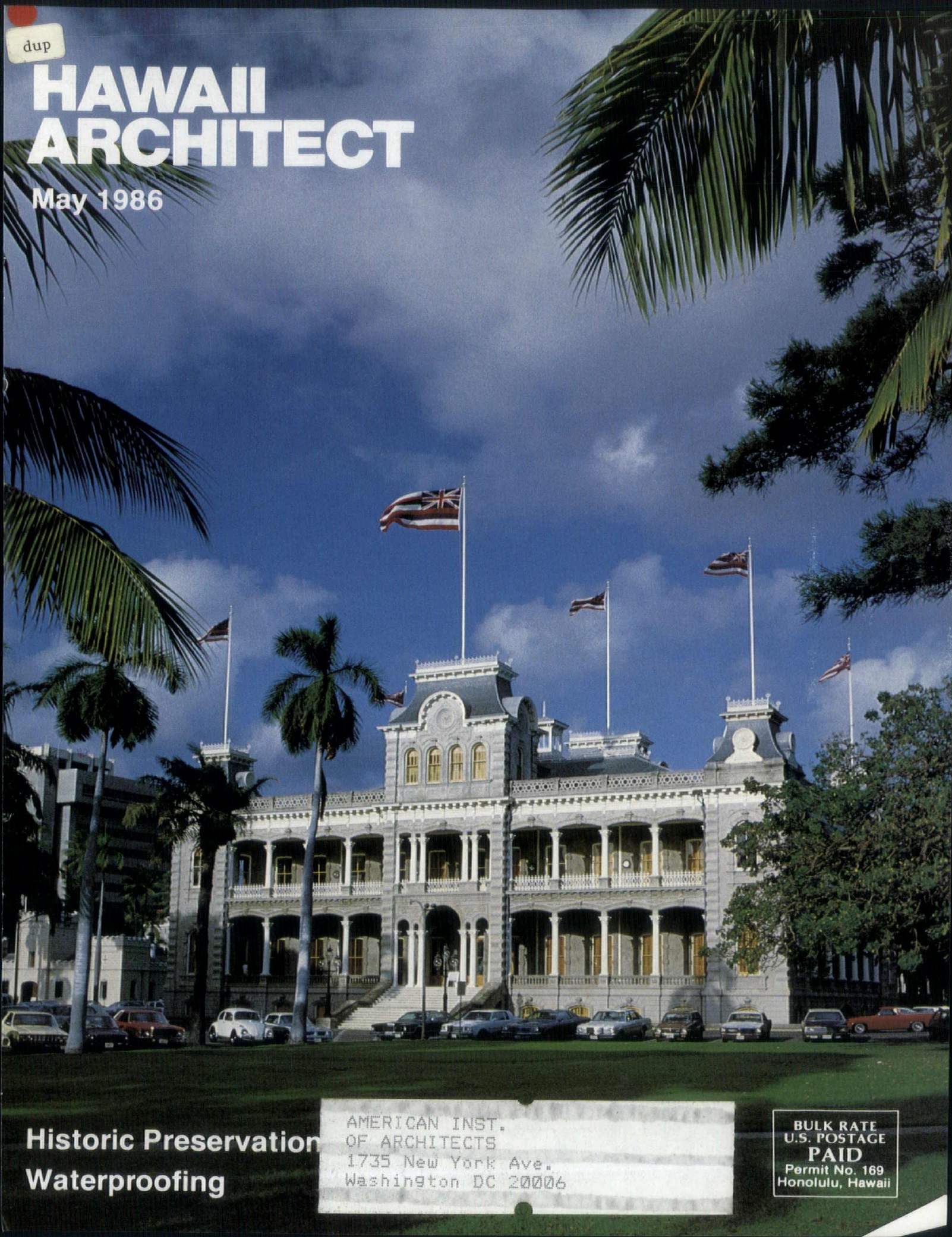


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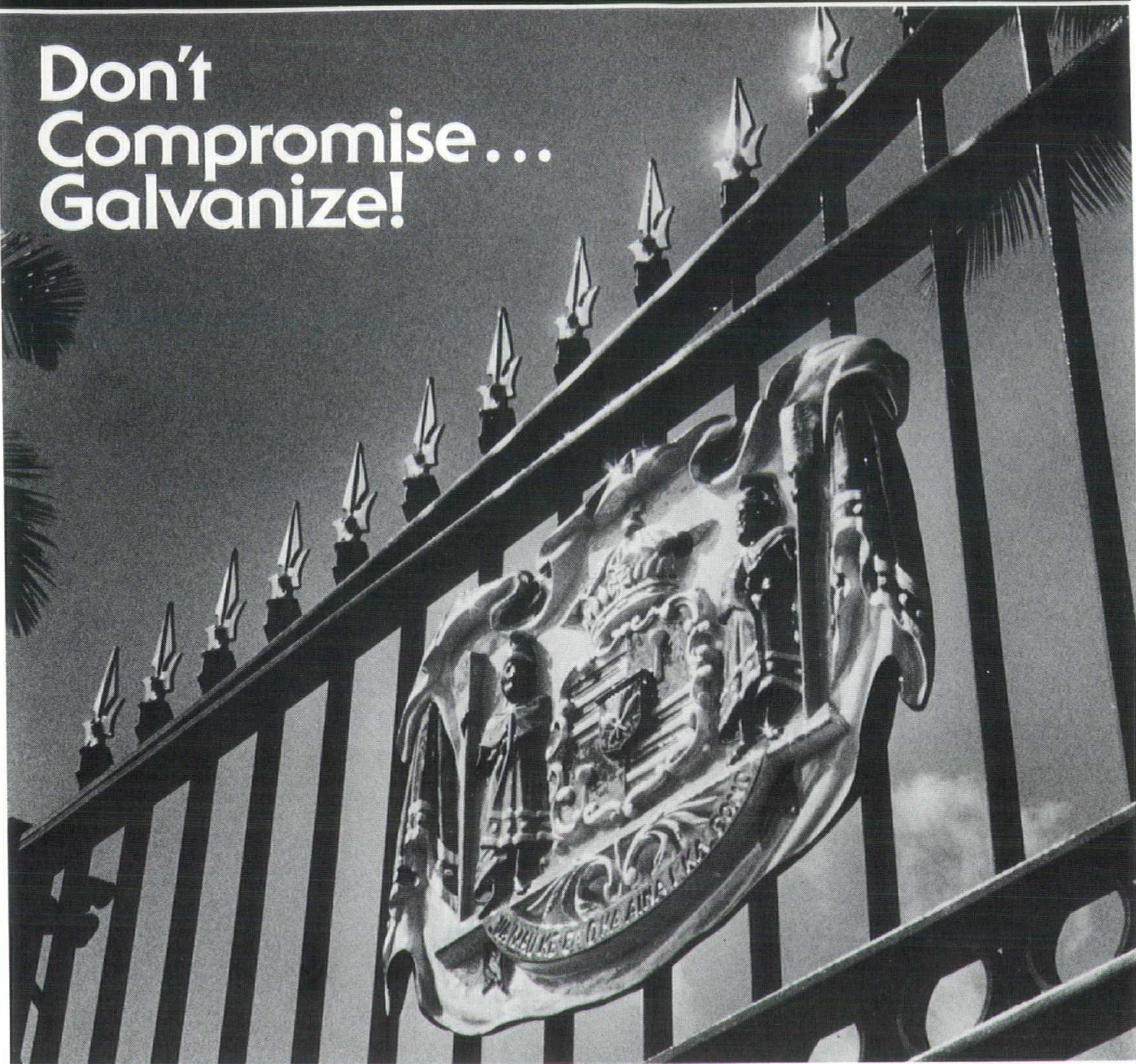


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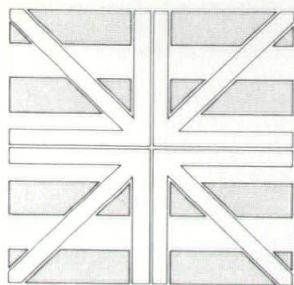
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Cover: Recent restoration of the Iolani Palace grounds is part of an ongoing intensive effort to restore the palace building and grounds. Photo by David Cornwell courtesy of The Friends of Iolani Palace.



A drawing prepared by Harry Olson, AIA, shows the north elevation for the Chee Kung Tong Building in Wailuku, Maui.

PRESERVING OUR PAST

by Harry H. Olson, AIA

We have in Hawaii places—buildings and sites of historical significance—that are monuments to our people. Immigrants who came from around the world struggled to adapt to a new environment, mixing with the original Polynesians who also at one time immigrated to Hawaii. They erected structures in the style of their homelands, structures which are threatened by decay, dry rot, termites and many other factors.

They all bear witness to the history of Hawaii. Can they all be saved? Do they warrant preservation?

Honolulu and Hilo have many structures worth saving, worth bringing back to life to meet new demands. Many places on Maui face demolition because of misuse and lack of care.

Why should we preserve and restore structures our forefathers so lovingly erected? We should ask:

- Do they represent a particular person (or persons), place, period,

event, way of life or specialized field?

- Do they symbolize a particular style of architecture or method of building?
- Does their age entitle them to the dignity of being preserved and remembered?

One thing is certain, any city or town benefits from the combination of old and new. Buildings of all one type can be cold and sterile. Mixing new with older structures gives the community vitality, creating a

continuity of the past with the future and a new sense of place.

To be a complete preservationist is not easy. There are problems of tax laws and building codes. Many older buildings and structures do not comply with modern standards for egress, occupancy, structural soundness and noncombustibility of materials. Many codes require existing structures to achieve parity with new structures constructed for similar purposes.

Usually the nature and degree of compliance is flexibly mandated in prescriptive language and is triggered by the cost of the work rather than its impact upon life-safety concerns. The discretion of the code official is frequently limited to minor matters, leaving substantive interpretations or waivers to a board of appeals. However, even defective old buildings may legally continue their present use and occupancy unless and until renovations are proposed. Then we are told, "It's not up to code," which many times will bring down a worthy structure.

Old buildings can be made as safe as new ones only at exorbitant cost to the owner. We need flexible performance-based standards which can achieve with limited means preservation of valuable structures. Accountability is necessary to protect these relics of our past.

To achieve preservation of our past we need engineers, architects, economists and many other technicians of our modern society. Preservation is a movement inspired by basic human motives. Its leadership must remain with people who can speak to all parties.

Each community should understand what to preserve and should not block the normal process of change, which negatively can turn dynamic areas into static museums. Preservation should combine a fundamental sense of values with practical problem solving. We should strive to shape our surroundings with an understanding of the past, to identify and sustain the

characteristics that make a place special and satisfying.

Preservation requires people who care and are concerned with our heritage. Preservation of buildings and artifacts of old Hawaii gives people a sense of

continuity. They are hinges on which the past can swing into the future. We are custodians of the past and as a community it is our obligation to protect and preserve the structures which create our history.

HA



The Chee Kung Tong Building in Wailuku, Maui, constructed circa 1911, is scheduled for renovation. Harry Olson, AIA, has prepared plans and construction is expected to begin within the next few months to restore the building to its original condition.



A photo of Nuuanu Avenue looking mauka at the corner of Hotel Street circa 1890 shows the Perry Block on the right. Newly renovated buildings appear in a 1986 photo of the same area.



CHINATOWN: A NEW IDENTITY

*by Robert M. Fox, AIA
Fox Hawaii, Inc.*

Chinatown is in a state of change. Nowhere is this change more evident than on Nuuanu Avenue where many older buildings have recently been renovated and others are now under reconstruction. As Chinatown is on the National Register of Historic Sites, the renovation of many of these buildings is a major contribution to the preservation of our architectural heritage.

As has happened in many other cities, renovated buildings are becoming the homes for architects, landscape architects, interior designers, artists, graphic artists and other design-related professionals.

The Hawaii Society/AIA recently relocated its offices to Nuuanu Avenue. Architects Norman Lacayo, Jeff Nishi and Ed Aotani also occupy office space along Nuuanu Avenue. The attraction of older buildings include high ceilings, interesting spaces, outdoor balconies, lower rents and a sense of individual identity. The larger volume of interior spaces provides an opportunity to design more expressive and creative office environments to suit the design professional's image.

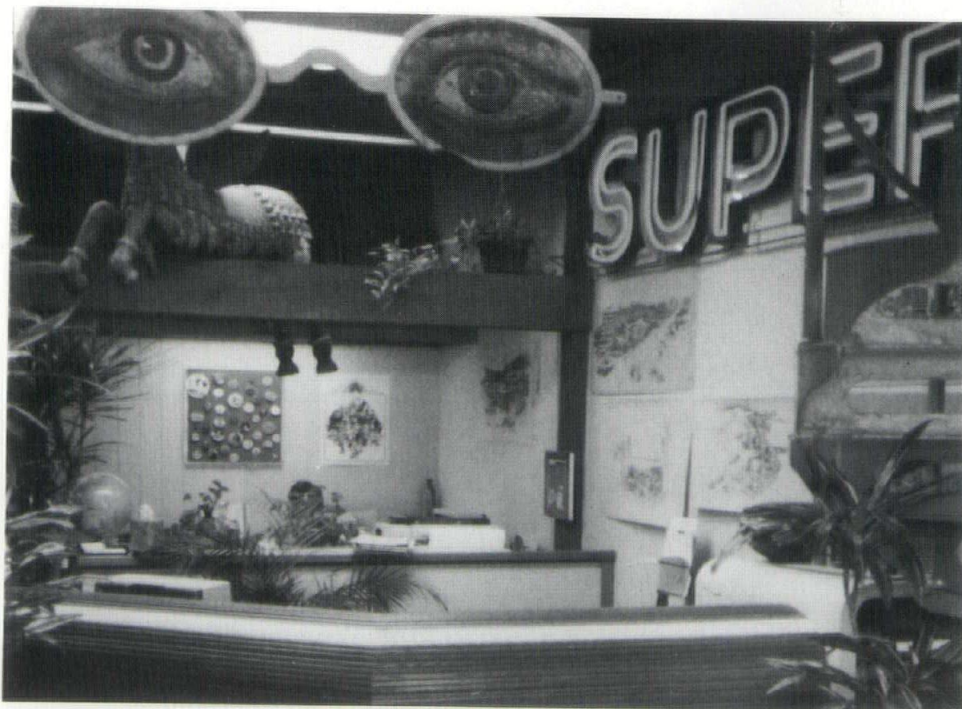
Buildings along Nuuanu Avenue represent the longest facade of turn-of-the-century brick and plaster commercial architecture existing in Hawaii. The pedestrian scale and individual character of the buildings reflect a sense of

time and space which is readily identifiable and attractive. Ground floor spaces with high ceilings allow for interesting use by restaurants, art galleries and other commercial uses. Street canopies encourage pedestrian use by protecting from the hot sun and rain, allowing people to stroll comfortably and browse.

Even with the changes now occurring, it is unlikely that the character of Chinatown will totally change. Chinatown has always

provided the place where people, from plantation workers to sailors, would go to seek a lively nighttime atmosphere. Traditional businesses of Chinatown seem to be coexisting well with new businesses. One reason, perhaps, is the daytime schedule of the new professionals and the nighttime schedule of the more traditional Chinatown professionals.

Advantages for developers of these properties include ownership of fee simple land next to



The reception foyer of Fox Hawaii includes high ceilings and interesting spaces, typical of older buildings, which have been used to create a unique space. Robert Fox, AIA, has had his office in the McLean Block on Nuuanu Avenue since 1980. He has been a continuing supporter of historic preservation in Hawaii and, in particular, Chinatown.

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downtown Honolulu, usually structurally sound buildings which are readily available for renovation and tax incentives, such as escalated depreciation and investment tax credits. Now that the renovation movement has gained momentum, property values and rents are beginning to increase making it more attractive for investors. Even with recent increases, however, fully improved office space is available for approximately one-third of the going rate just one block away in downtown. While Chinatown is not attractive to all corporate business images, it does fit design professionals extremely well.

Nuuanu Avenue is becoming a design and restaurant center because it is located next to downtown and, therefore, is very accessible. Increased pedestrian traffic has stimulated a number of recently opened restaurants including the Royal Hawaiian Tavern, Separate Tables and Gordito's Mexican courtyard restaurant, which are also complemented by a number of older restaurants including the Four Seasons Chinese Food, Eagle Cafe and Nayong Filipino Restaurant. This grouping of a variety of restaurants provides more incentive for foot traffic to venture into Chinatown from downtown, especially during the lunch hour.

Changes occurring in Chinatown are being complemented by the high number of residential units that have recently been built on the fringe of Chinatown along Beretania Street. Chinatown provides the best location to satisfy many of the commercial needs of these new residents. As many of the new occupants are of an Asian ethnic background, it seems Chinatown will continue to maintain a wide variety of ethnic shopping and eating experiences.

Chinatown is gracefully accepting its latest identity which is existing in harmony with the traditional aspects of life in Chinatown.

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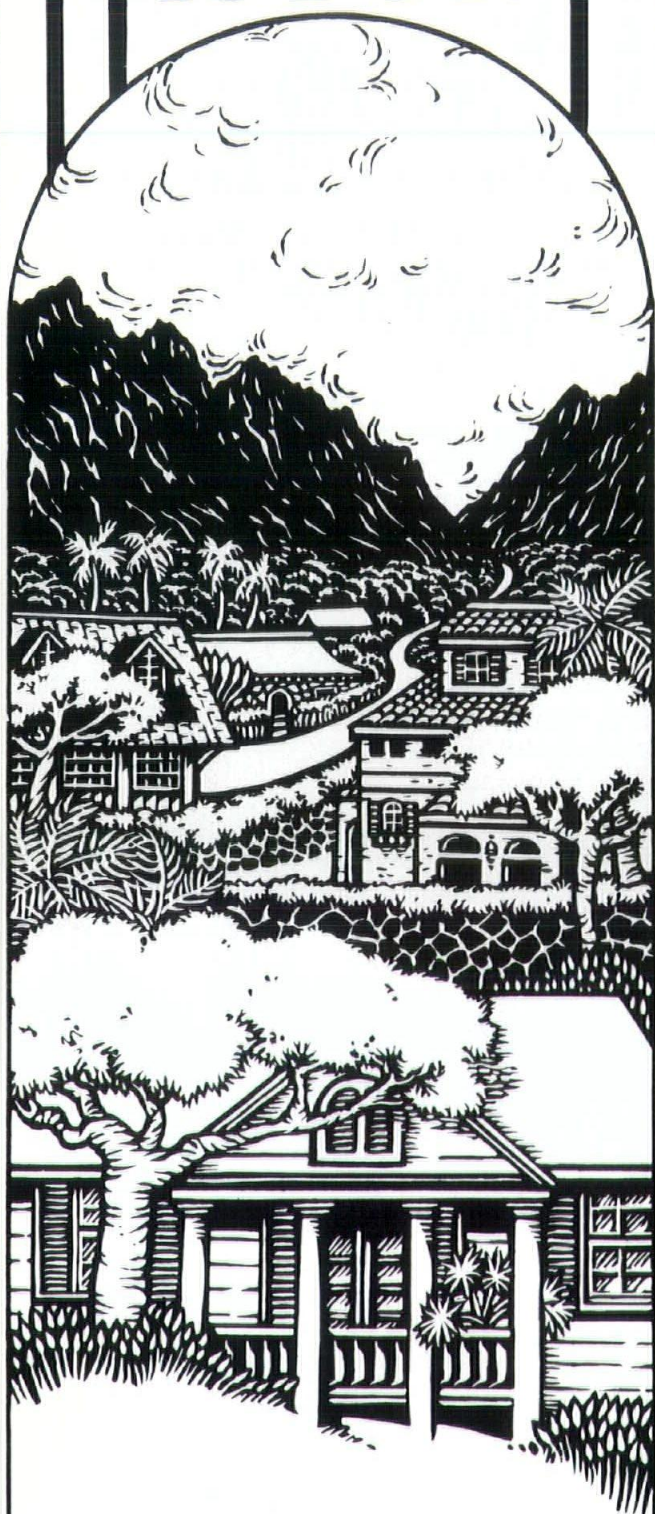
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PRESERVATION PARADE '86



The two-story Sumner residence was designed by builder C. W. Winstedt in the early 20th century. The classically styled home is constructed of stuccoed concrete exterior walls and wood framed interior walls and floors. The flat roof, heavy cornice and massive walls give the home a forceful presence which is accentuated by the heavy porte-cochere over the main entry. The house is basically "U" shaped in plan with the first floor rooms wrapping around a large semi-enclosed lanai, allowing almost every room to have generous exterior exposure. Photo by Phil Spalding III.



In 1941 Charles Hite bought an acre of land and asked architect Bert Ives to design a home around Hite's fine collection of Hawaiian artifacts. The house was built of redwood at a time when some felt redwood was suitable only for barns. A living room opens onto a large lanai which in turn opens onto a terrace, in the manner of earlier Hawaiian homes. There are many large windows for views and ventilation. Photo by Phil Spalding III.

Dr. James A. Morgan asked architect Hart Wood to design a house "typical of villas along the Mediterranean coast of Italy and Spain." After a three-year construction period, the home was completed in 1929. Throughout the house, arches lead from one large room to another. A unique feature of the house is the chapel, perhaps the only consecrated (Episcopal) private chapel in Honolulu. Photo by Phil Spalding III.



In 1920 architect Hart Wood designed a prototypical two-story Colonial Revival residence which now serves as the Korean Consulate. It was one of Wood's first commissions upon arriving in Hawaii and is quite different from his later work, which included the Alexander and Baldwin Building, First Church of Christ Scientist, many Board of Water Supply buildings and other structures noted for their importance in the regional Hawaiian architecture movement. The two-story building is symmetrically arranged, with a gabled roof and pediments over the main entry and dormers on the front. Interiors are modest for its size but continue the Colonial Revival design motif. Photo by Phil Spalding III.

A two-story frame structure of Classical Revival style, the Walker residence reflects an era of gracious living. The hip roof has soffited eaves supported by decorative scroll brackets. A porte-cochere supported by fluted columns leads to a covered porch. Inside, a central grand stairway with a wood handrail leads to an upper hall. Large covered porches on both floors overlook the Walker gardens, considered by botanists and horticulturists to be among the finest in Hawaii. Photo by Phil Spalding III.





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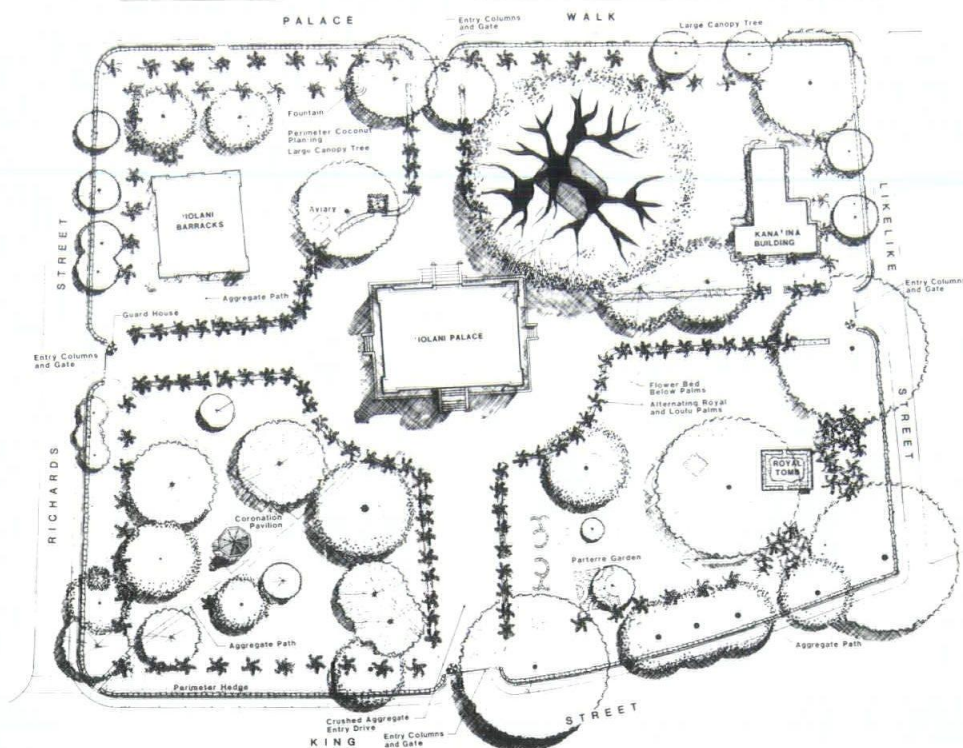


In 1927 construction began on the largest single-family residence ever built in Hawaii, the home of Territorial Governor George Carter. Architects were Bertram Grosvenor Goodhue and Hardie Phillip of New York, who also designed the Honolulu Academy of Arts, the Girls School of the Kamehameha Schools and several other prominent Honolulu buildings. The house is built in the Spanish Colonial Revival style, which was very popular in the 1920s. Current owners of the home are in the process of restoring the residence to its former grandeur. Photo by Phil Spalding III.



The Cooke mansion, as the Unitarian Church has been known, was originally built in 1910 and enlarged in 1939. In 1954 the mansion, then owned by the Bishop Estate, was converted into a dormitory. The First Unitarian Church of Honolulu acquired the property in 1962. Although the house had to be modified for its new use, the curving main stairway, high ceilings of the main rooms, Chinese teak panelling and ohia wood floors remain. Photo by Phil Spalding III.

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IOLANI PALACE RESTORATION UPDATE

by Michael Terry, ASLA and Glenn Mason, AIA



Cranes were used to move large coconut palms. A number of royal and coconut palms on the grounds were relocated. In addition, many palms were imported to the site.

For those unfamiliar with the history of ongoing restoration of Iolani Palace, recent construction activities on the grounds may seem a little curious. Work included the demolition of walls and walkways, relocation of pillars, construction of a new walkway, relocation of large palm trees, renovation of a fountain, the addition of site lighting and changes to many other site elements. These recent additions are all part of an intensive effort to restore the palace building and grounds.

The restoration effort began with extensive research to document conditions that existed on the grounds during the last years of the Monarchy period. The most recent phase of restoration

work to the palace, Phase XI, was recently completed. Actual work on the site began in September of 1985 and ended in early April of 1986.

Major funding for the restoration has been provided by the State of Hawaii. The support of the administration of Governor George Ariyoshi and many state legislators has been instrumental to the success of the restoration effort. The Friends of Iolani Palace, a nonprofit organization under a contract from the State Department of Land and Natural Resources (DLNR), is administrator of state and private funds that have been set aside or donated for the purpose of restoring and operating the palace facility. The landscape

architectural and planning firm of Phillips, Brandt, Reddick and Associates (PBR-Hawaii) and architectural firm of Spencer Mason Partnership were design consultants for the Phase XI work to The Friends of Iolani Palace.

In 1981 PBR-Hawaii prepared a landscape master plan for the Iolani Palace grounds. Many elements of this plan were included in the latest phase. Spencer Mason Partnership has participated as consultant in previous phases of the restoration work.

Iolani Palace and its grounds are significant to the history of Hawaii and to the United States. Before the arrival of the missionaries to Hawaii in the 1820s, a Hawaiian temple or *heiau*, known as Kaahimaui, is believed to have been sited on the grounds. Later a small mausoleum was built on the grounds that housed remains of King Liholiho and Queen Kamamalu, the first of the Hawaiian royalty to receive a Christian burial. The mausoleum was dismantled and the royal remains transferred to a new Royal Mausoleum in Nuuanu in 1866. A large grassed mound exists at the location of the old mausoleum. The Iolani Palace building, completed in 1882, was built to serve as the Kingdom of Hawaii's Royal Palace and was the official residence of Hawaii's last monarchs, King Kalakaua and Queen Liliuokalani. Iolani Palace today remains the only state residence of royalty within the boundaries of the United States of America.

The target period that was set for restoration of the palace grounds was between the years 1890-1892, just before the fall of the Hawaiian Monarchy. This period was chosen because it was not until the late 1880s or early 1890s that the grounds began to take on an established identity characterized by strong landscape themes and elements. The re-creation of this historical landscape environment will provide an appropriate and attractive enhancement for Iolani Palace.

Three critical aspects of the implementation of Phase XI improvements were:

- Selection and refinement of elements of the 1981 master plan for implementation;
- Coordination of construction so that full use of the site could continue throughout the entire construction period; and
- Sensitivity to cultural concerns and the archaeological potential of the site.

The improvement program for Phase XI was derived primarily from the March 1981 PBR master plan and was refined through discussions with many concerned public and private groups such as The Outdoor Circle, The Garden Club of Honolulu, the City and County of Honolulu Department of Land Utilization, the State Department of Land and Natural Resources, State Parks Division, and the Office of Hawaiian Affairs.

Major elements of the improvements constructed during Phase XI included:

- Existing concrete pillars at the Kauikeaouli gate, or King Street entry to the grounds, were moved and new pillars and walls poured to match the original gate configuration.
- A fountain near the Hakaleponi gate, or the palace walk entry to the grounds directly

across from the State Capitol, was re-plastered and re-plumbed so that it will operate much as it did originally.

- Cast iron lamp posts and reproduction light fixtures which are replicas of posts and fixtures visible in period photographs were fabricated and installed.
- New wood benches constructed around several existing trees are replicas of benches which existed during the Monarchy period. The benches are complemented with new wood trash containers that are not period pieces.
- New concrete walkways are constructed that were colored and textured to resemble the rolled black sand used for original walkways and entry drives of the palace.
- Some major planting themes of the palace grounds were restored including the original formal plantings of alternating species of palms along the entry drives and the row plantings of coconuts and *cohune* nut palms on perimeter areas of the site. A number of existing royal and coconut palms on the site were relocated to supplement the existing palm plantings. Many palms were imported to the site to complete these plantings, some were donated by the general public.
- Existing trees and palms were



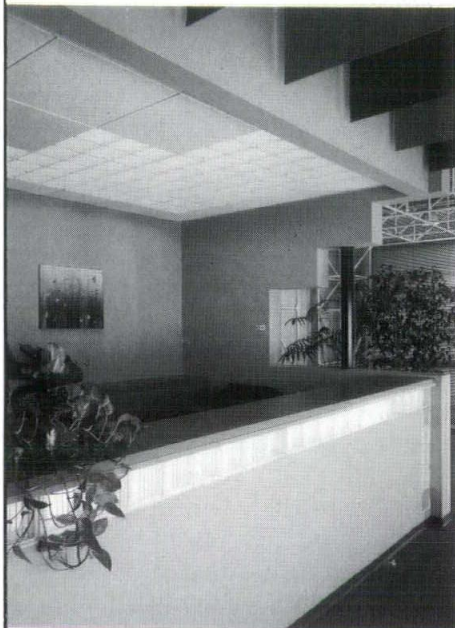
New concrete walkways are colored and textured to resemble the rolled black sand used originally. Construction was scheduled to minimize impact on public access to the palace.

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pruned to open up views into the grounds and for maintenance purposes.

- Large areca palms were relocated from the perimeter areas of the grounds to the back of the State Archives Building, where they now screen views of the blank wall of that building from the palace walk.
- Two additional guardhouses were constructed to provide a guard station at each major entrance to the site. The guardhouses are reconstructions of the guardhouses visible in period photographs.
- A handicap lift was constructed to allow handicapped access into the basement administrative area

A fountain directly across from the State Capitol has been restored. It was re-plastered and re-plumbed so that it will operate much as it did originally.



New wood benches have been constructed around several existing trees. The benches are replicas of those which existed during the Monarchy period.

of the palace building and, through the existing elevator, full access to the palace.

- A new, automatically controlled sprinkler irrigation system was constructed to replace the manually operated irrigation system which dated back to the 1930s. Included in the work was the removal of nearly 4,000 exposed brass spray heads and many unsightly and dangerous concrete valve boxes.

The Friends of Iolani Palace wished to used the grounds continuously throughout construction which posed several problems.

- The grounds are a major

pedestrian link between the central business district of Honolulu and various government and public facilities that surround it, including the State Capitol, Honolulu City Hall, state offices, the post office, city offices and the State Library. Many workers from downtown and from these buildings also use the grounds at lunch time.

- The Friends conduct tours from 9:00 a.m. to 3:00 p.m., Wednesdays through Saturdays, and it was desired that this tour schedule be maintained during the entire construction period.

- The palace entry drives are also used for parking. Continued use of a majority of the parking space throughout construction was necessary.

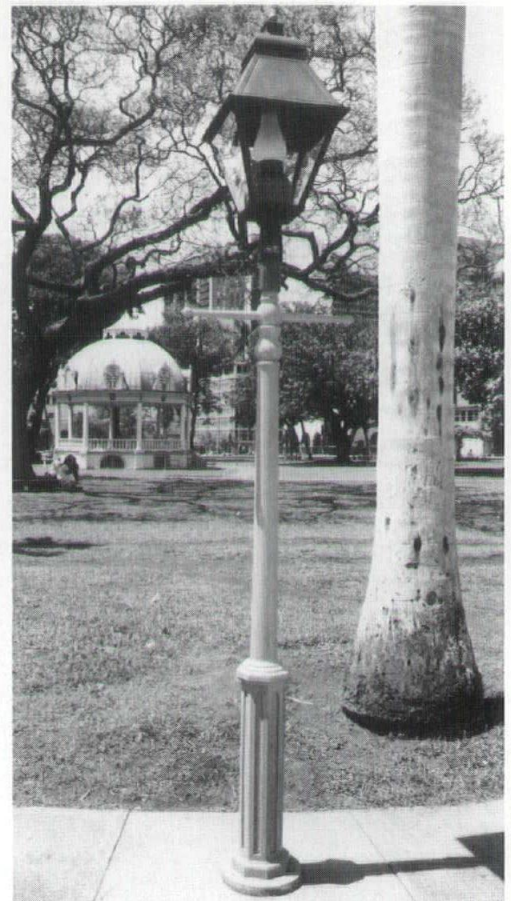
The project general contractor, K. Nagata Construction Inc., worked closely with the Friends, DLNR and Department of Accounting and General Services (DAGS) to insure that public uses of the site and palace tours received minimum negative impact from construction activity.

Because of its historical prominence, any excavation work on the grounds of Iolani Palace requires careful archaeological surveillance and sensitivity to the cultural significance of the site. Two separate blessings were performed; one for the overall project at a ground breaking ceremony, and another for the work to be done specifically within the Royal Tomb area. The archaeological surveillance requirements for the work were high because of the large number of deep, broad pits that had to be dug for the planting of palm trees, and for other deep excavations that had to be done for construction of footings and waterlines.

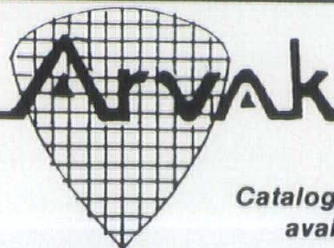
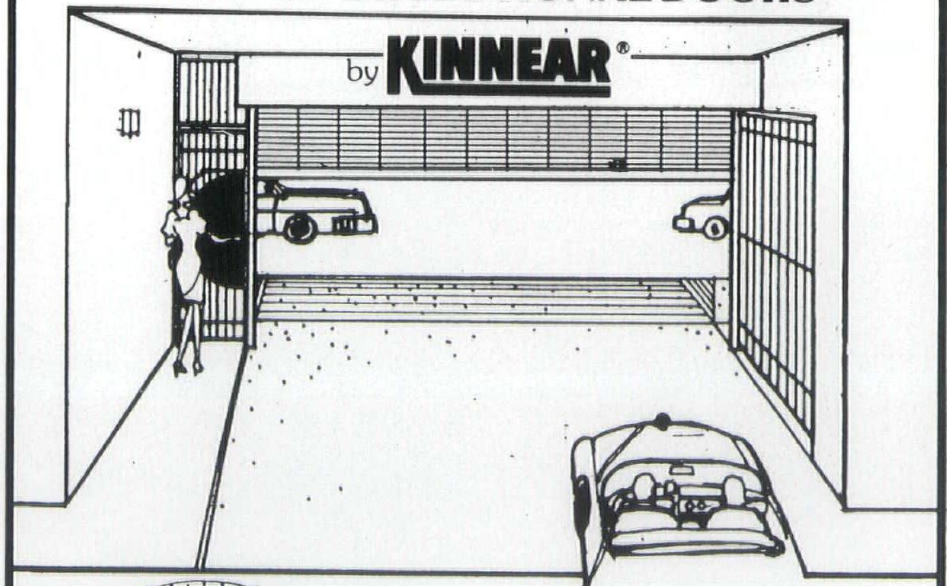
The project archaeologists, Cultural Surveys Inc., spent many hours on site observing excavation and documented a substantial number of artifacts and subsurface conditions that will serve to greatly expand our current understanding of the history of the palace grounds.



Cast iron lamp posts and reproduction light fixtures have been installed. They are replicas of posts and fixtures seen in period photographs.



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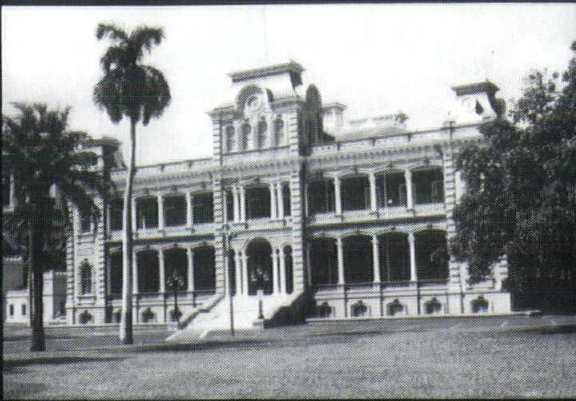


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Part of this intricate process included replacing a portion of the lanai tiles. And today, it's difficult to tell which tiles were installed in 1882 and which work was recently completed. Shades of old and new match precisely — a credit to the older tile's ability to withstand years of wear without fading. This proves again, for looks that last, there's nothing like tile.

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Geoffrey W. Fairfax, FAIA & Associates

GENERAL CONTRACTOR: Kenneth Shioi & Company

OWNER: Friends of Iolani Palace for the State of Hawaii



DESIGN AWARD PROGRAM

by Rob Hale, AIA

Design Award. Among the many definitions of these two words are the following:

DESIGN: To plan; outline; to scheme; to set apart.

AWARD: The granting of *that which has been merited* or earned.

The definition of "award" is further defined as:

MERIT: *Worth; excellence.*

WORTH: Value; hence, often *value as expressed in a standard.*

VALUE: The quality or fact of being excellent, useful, or desirable *in the long run*, as distinct from individual instance.

Design, award, merit, worth, value. Design Award: To set apart those projects which establish a long-term standard of excellence.

Four years ago with over 20 years of experience in presenting local awards, the Awards Committee evaluated the process by which we present design awards. Our objective was to reconfirm that the process of presenting the award does not impinge upon the recognition of projects of long-term excellence. Several minor adjustments have been made to the process but in most cases we found that the process contributed to the standard of excellence. The program is consistent with the suggested standards established by the National AIA with two exceptions. These two exceptions deserve further exploration by the Hawaii Society/AIA.

The National AIA recommends that only one level of award be presented. When selecting only a handful of awards from the several hundred projects presented, this is an easy goal to achieve. Locally we

have from 25 to 45 submittals each year and two levels of awards are presented. This permits a greater

public exposure for local projects and appears to be generally
(continued on page 46)

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GETTING IT RIGHT

by Thomas S. Conger, Speciality Division Manager
Honolulu Roofing Co., Ltd.

As the relentless trend in construction costs continues to move upward, cost-consciousness becomes a way of life for all of us in the building industry. Yet in one element, *waterproofing*, being too concerned with costs alone can be foolhardy.

Experienced builders agree that waterproofing is one of the most risky components of any project. If not well chosen and equally well

applied, waterproofing headaches can be endless . . . and ten times as costly as the original installation. Having spent more than two decades in the protective covering business, I can assure you there are few areas more critical to functional success—or so vulnerable to ruin. It is vitally important that all tradesmen, as well as owners and designers, understand and appreciate this. It would save much exasperation and grief later on, particularly in the

area of underground waterproofing.

Over the years we have seen many cases where electrical systems were ruined, reinforcing steel corroded, structural integrity deteriorated, finish work and furnishings destroyed—all because a waterproofing membrane failed or was damaged by careless workers after the waterproof sheath was laid. Not only can the repair costs be astronomical, sometimes they simply cannot be

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accomplished at all—unless the entire building is taken down. And I've seen that happen, too.

Here are a few tips that will help in selecting the right product for the job and the best application crew:

- In waterproofing, the facts are simply stated: you get what you pay for. Cutting costs on the initial investment can make you penny wise and pound foolish. Beware the inordinate low bid, or the "or equal" bait-and-switch ploy. Check the proposed product's track record—particularly in our own community. Hawaii's ultraviolet factor, for example, can be four times as intense as it is on the west coast. Also, virtually unnoticed by many of us in our air-conditioned offices, waterproofing membranes are exposed to constant stress as the building expands and contracts due to wide temperature variations. Get the best product available.

- More and more development is taking place today on marginal land, and waterproofing is even more critical than ever. It is advisable to contact your protective coating expert or the manufacturer directly (better still, check with several.) When you advise them of your plans and ask for their assistance, the best will send someone out to review the site and your design, and select with you the optimal system.

- Build into the contract provisions the stipulation that only a licensed, bonded and fully insured waterproofer can be retained. With the recent developments in the insurance industry, insurability and bonding capacity have become even more critical. Don't be left holding the bag because of someone else's shortcomings!

- If you are considering a small or recently established firm, examine their track record to date. These days, almost anyone can say they "do waterproofing." (And, some who are less than adept are trying . . .) The primary concern should be whether the firm will be

around two or three years from now to honor the warranty. Experience and reputation remain important considerations in selecting the professional protective coating firm.

- Monitor work in progress at the jobsite. We recommend inspecting and testing with the waterproofing foreman upon completion—and then inspect periodically after the other tradesmen have completed their work. A single rupture—one small *puka* in a critical place—can lead to disaster down the road. And it is very difficult in retrospect to pinpoint where the problem began. *Overinspect* the waterproofing work—and make sure all contributing tradesmen understand that they will be liable for damage to your waterproofing product.

Modern technology is bringing us an enormous array of waterproofing products. Included in the 300-plus products we have access to are hot and cold bituminous systems, polyurethanes, epoxies, vinyl esters, latex underlays, modified bitumens, cementitious products, neoprenes, chlorinated polyethylenes and others, all suited for particular conditions or needs.

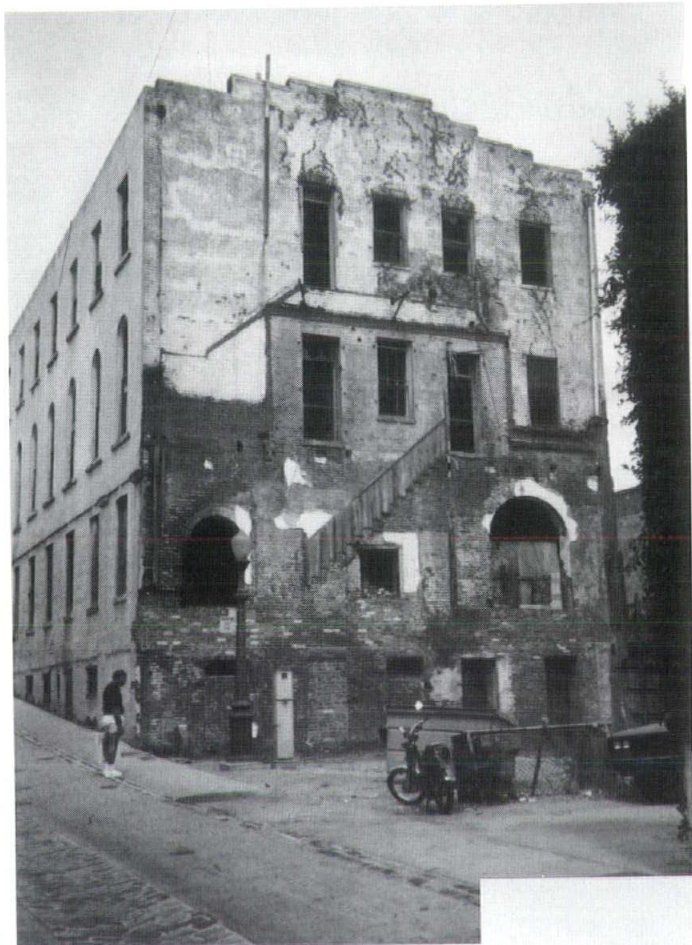
In an age in which almost everything has beauty as well as function engineered into it, waterproofing remains a thing apart: function is its only purpose. Whether it's to be installed above the ceiling or below ground, no effort should be spared in making sure the waterproofing works well 100 percent of the time. The structure's "life" depends on it.



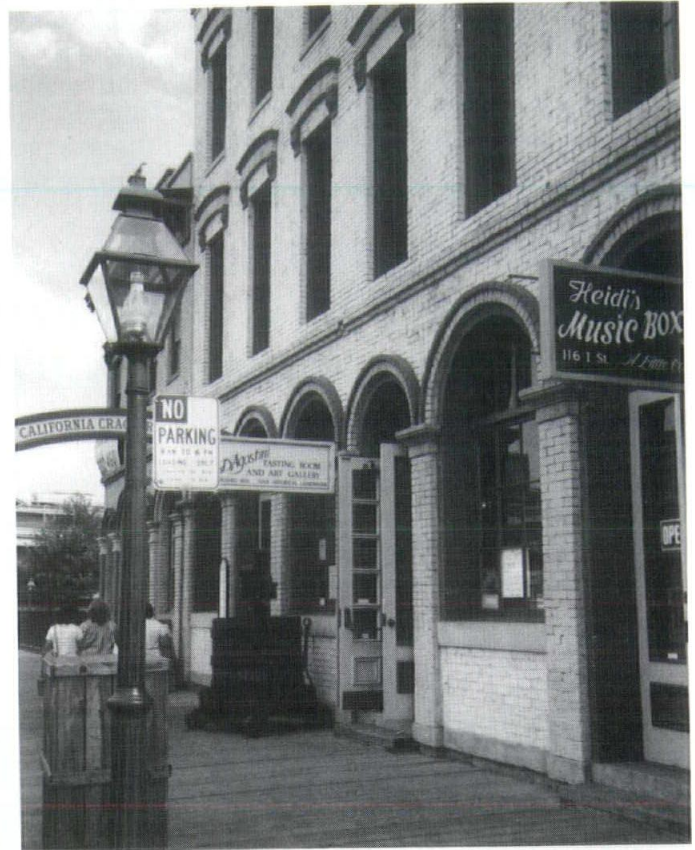
Honolulu Roofing Co., Ltd. was recognized by the National Association of Remodeling Industry as Western Region "Contractor of the Year" for the four-acre retiling and waterproofing of Ala Moana Center. The Ala Moana job is believed to be among the largest tiling installations ever accomplished in the United States.

Old Sacramento

Story and photos by Peggi Murchison



The past has been painstakingly preserved to create a "living restoration" of the Gold Rush, while shops, restaurants and night spots make Old Sacramento a prime shopping and entertainment center. Visitors to Old Sacramento today are rewarded with a glimpse of a dynamic and rich period of California history.



A 28-acre historic area called Old Sacramento (in California) includes many buildings from the 1849-1870 era and is a living monument to the old West and the Gold Rush. Old Sacramento has over 250 shops and 30 period restaurants. It boasts more authentic Gold Rush era buildings than any city on the Pacific Coast with some still under restoration. Here, wooden sidewalks still creak underfoot, cobblestones line many streets, and gaslit street lamps illuminate restored and reconstructed brick and stucco buildings.



FIVE COMMON PROBLEMS

by Jim Reinhardt, AIA
TRB Hawaii, Ltd.

Over the past several years, our workload has included an increasing amount of expert witness work in which we are asked to examine the designs, construction documents and contract administration practices of our fellow architects. Because of that work, we have had the opportunity to see designs, plans and specifications prepared by many different offices, to observe the buildings constructed from those documents, and to hear those buildings picked apart by other experts, by attorneys and by the people who occupy the spaces. It is a very sobering experience.

Many of the problems that appear in case after case arise from mistakes that none of us should make, but they occur over and over and they cost hundreds of thousands of dollars. This article is about those mistakes.

PROBLEM #1: Retaining walls.

Your design places occupied space behind a retaining wall. You look in the manufacturer's catalogue under "retaining walls - dampproofing" and specify an coating of emulsified asphalt, a layer of glass fiber mesh, and a second coat of asphalt for your concrete or CMU retaining wall.

And your retaining wall leaks. If it's CMU, it leaks BADLY!

Unless your project is in a very dry area and the wall encloses a space that won't be affected by a damp wall with efflorescence, that "dampproofing" spec won't do it. Specify a real waterproof membrane. A hot mopped membrane with at least three layers of felt is one way to do it; a good elastomeric membrane, properly applied to an adequate thickness is another; a barrier of bentonite clay (Volclay or Bentonize) is another; a sheet membrane (EPDM, CPE, or such) is still another. While you're thinking about your retaining wall, don't forget to put in the crushed rock backfill and the perforated footing drain and to carry the drain water somewhere. All of these membranes are relatively expensive, but not nearly as expensive as a lawsuit.

PROBLEM #2: CMU walls. We've discussed below grade CMU walls. This problem has to do with above grade, exterior CMU walls. Simply put, CMU walls leak when exposed to wind and water, unless you do something to waterproof them. If your project is a low-rise building, it may not leak too badly. If it's more than a few stories high, it will leak, unless there are some

unusual circumstances.

Plain old paint won't stop the leaks. A good block paint with a good pore filling primer *may* work. A plaster exterior coating will work (but not one that's a one-sixteenth to one-eighth coat).

If you're putting plaster over CMU, remember to specify a bond coat over the block. An interior plaster surface on the wall will work, but not if it's gypsum plaster (it also doesn't meet the UBC).

Two other types of exterior coatings are available. One is the elastomeric wall coating. It has a pretty good record but will alter the texture of the block, especially if it's a split-face block. It's more expensive than paint but lasts longer, so the long range cost is about the same. Another type of exterior coating is the penetrating sealer. There is a wide range of these on the market. Most aren't worth the labor to put them on. The silica gel type seems to perform well in tests performed by the National Bureau of Standards but has not been widely used in Hawaii. Be very cautious. Do some in-place testing before committing.

PROBLEM #3: Exterior decks over occupied interior spaces. Your architecture school professors told you never to do it, your common sense tells you not to do it, but

putting that deck over an occupied space does solve your design problem, and those decks do look great in the magazines. Does that deck have to leak? No, but it probably will.

How can you keep those decks from leaking and dragging you into court? First of all, realize that you are really asking for a roof. Then design it like a roof, possibly even like a swimming pool! You're back to the same old choices—a built-up membrane of hot mopped asphalt and felt, a layer of rubber (either

liquid applied or applied as a factory fabricated sheet) or, possibly, a metal sheet. Detail it like a roof, with all of the flashings, slope, and drainage considerations. Then think about how you are going to protect that "roof" from damage by women in spike heels and men in golf spikes. Again your choices are limited. Tile, either on a setting bed or thinset over a membrane (this is tricky, do some careful research), a concrete topping or "duckboards" are all obvious choices. All will

work if carefully detailed. Some of the elastomeric membrane manufacturers offer "pedestrian surfaces." These will work only if 1) you specify a first-class product, 2) you specify an adequate thickness of the membrane (the 20 to 40 mils frequently mentioned in the manufacturer's literature just won't do it, specify at least in the range of 80 to 125 mils) and 3) you specify and demand first-class workmanship. Then think about how you (or the owner) are going to repair the membrane in a few years when (not if) it starts to leak.

PROBLEM #4: Parking garages.

There are two problems here. The first is convincing your client that the parking garage must be watertight. It's a big surface; it takes big money. Back in the late '60s, no one waterproofed parking decks and no one expected them to be waterproof. In the middle '70s people began thinking that parking garages should not drip on their cars or ruin their paint finishes, so parking garages began to be waterproofed. In the '80s, owners and occupants clearly expect their parking garages to be watertight. The standard of expectation has changed. Your client must understand that. If he doesn't, have him sign an indemnification agreement to protect you, because you'll need it.

The second problem is finding a waterproofing method that will really work and be affordable. You're back to the same old choices—a hot mopped built-up membrane, this time with a concrete topping for protection, or an elastomeric membrane. The built-up membrane with topping is heavy and difficult to repair, and it's expensive, considering the cost of the membrane, the concrete and the added structure to support it. The elastomeric membrane, on the other hand, is light, guaranteed to be waterproof (by a company with a 1 in 20 chance of being in business in 5 years), easy to repair, attractive (five delicious colors), and comparatively inexpensive—if

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you can get it to stick to the concrete slab.

As always, the basic considerations for elastomeric membranes apply—good materials, adequate thickness and proper application. But even that doesn't always seem to be enough for parking deck surfaces. Wheel traffic seems to be a problem. The turning action of a loaded tire imparts a twisting/shearing action to the surface beneath it, and works to tear the membrane loose. Beyond that, curing agents frequently used on the surface of a slab will almost guarantee loss of membrane adhesion; the patching materials to fill "bird baths" on the slab will also. Too much water in the concrete mix, combined with too short a drying period (yes, I do mean *drying*—the evaporation of excess water after hydration has occurred) can cause loss of adhesion. Application over a less than surgically clean concrete slab will certainly cause problems. It seems that nearly everything and anything can cause problems with elastomeric membranes. They can work. There are examples of ones that have worked here in Hawaii, but the number that fail is alarmingly high. You should proceed accordingly.

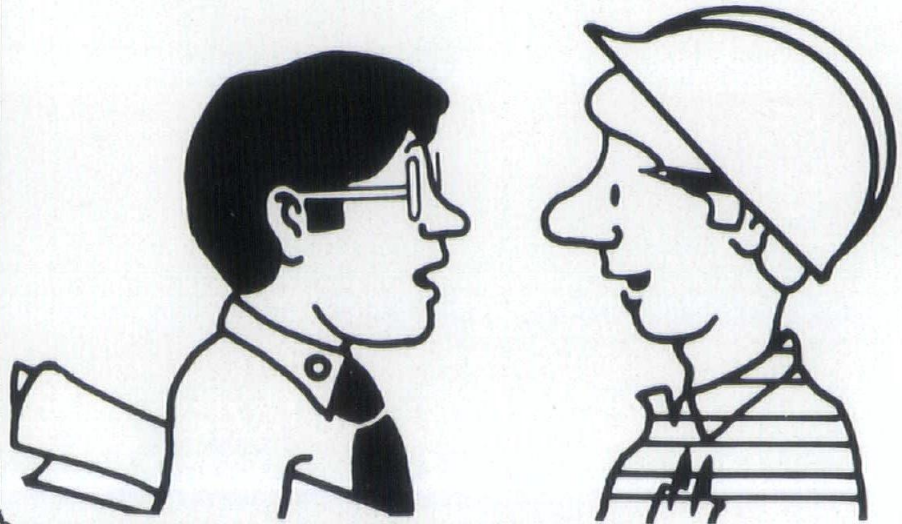
PROBLEM #5: Flat roofs. This is a strange problem. Every layman you talk to about roofing seems to understand that roofs shouldn't be dead flat, yet we see them in project after project. And a very high percentage of them leak! You can design and detail a dead flat roof so that it won't leak but success requires a quality of workmanship that you can't count on getting. Where it's at all possible, slope them.

Admittedly, the problems are more complicated than the non-construction people understand. Most roofs don't start off dead flat or with negative slope, but, after a few years of long-term dead load deflection, they seem to end up that way. Make sure that your roof will be properly sloped *after* deflection has taken place. You can

get that slope by sloping the structure (usually cheapest and least problem prone) or by using sloped insulation (usually very expensive). The Navy likes 1/2 inch per foot as a minimum roof slope. After seeing many roof slope problems, I agree.

Which brings us to a *critical* last observation. We architects seem to go out of our way to save construction costs for our clients by specifying materials and/or products that contain elements of risk in return for reduced cost.

Look closely at who benefits and who takes on the added risk/liability from your efforts to cut costs. The chances are great that it's you who is taking the risk while your client saves the money. Where a choice is to be made between various products or design approaches, our job as architects is to identify the choices and describe the pros and cons. Let the client make the choice. It's his money and his building. Then document that decision—you may have to defend it in court!





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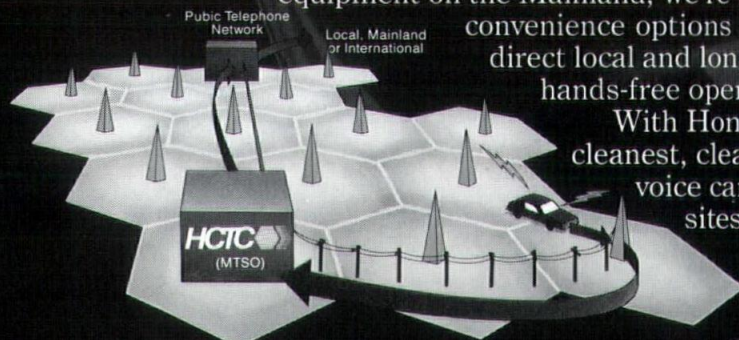
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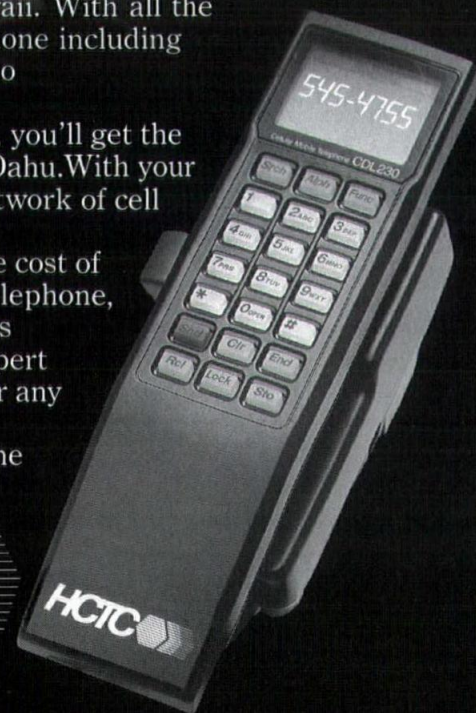


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NEW MEMBERS

by Lyna Burian, AIA

JOHN SHAW, AIA, is Chief Architect for Gentry Companies. He received his B.S. in Architecture from the University of Southern California in 1974.

TADJOEDIN LAWI, AIA, is one of the architects at Byron T. Tsuruda, AIA, Inc. Originally from Indonesia, he graduated from the University of Oregon with a Bachelor of Architecture degree after finishing a pre-engineering course at McGill University.

KYLE P. LUNG, AIA, is one of the architects at TRB Hawaii, Ltd. He received his Bachelor of Architecture degree from the University of Notre Dame in 1980.

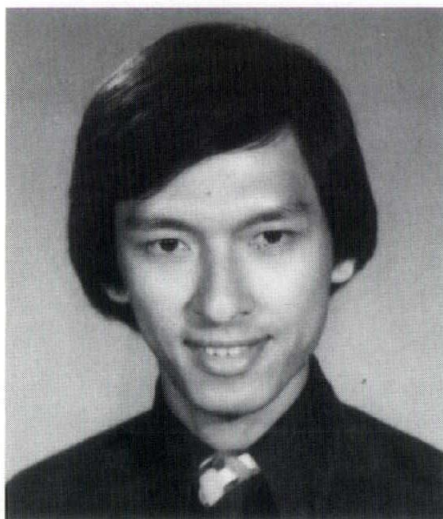
THOMAS RYAN, AIA, is one of the partners at Construction Plus, Inc. He received both a Masters of Architecture in 1979, and a Bachelor of Fine Arts from the University of Hawaii.

JOHN ROBERT CHONG, AIA, is one of the architects at Robert Matsushita & Associates. He has a B.A. in Architecture from the University of Hawaii, and an A.A. in Electrical Technology from the College of San Mateo in California.

H. VANCE BORLAND, JR., ASID, is one of the new Professional Affiliate members. He is President and Chief Designer at Contract Commercial Interiors, Ltd. Borland is an interior designer by profession, and was the first president of the American Society of Interior Designers (ASID).

BRIAN TOSHIO TAKAHASHI, AIA, is one of the Associates at Group 70. He received a Masters

of Architecture in 1983 and a Bachelor of Fine Arts in 1977 from the University of Hawaii. Brian is one of the new Registered Architects who passed the Architectural Licensing Exam last June.

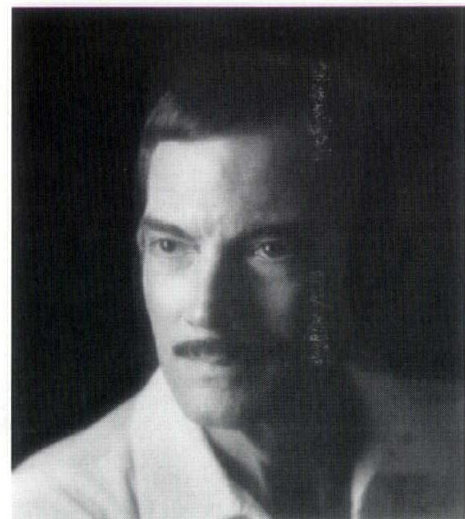


Tadjoedin Lawi, AIA



Brian Toshio Takahashi, AIA

JUDY ANN COLLINS is a new Professional Affiliate member. She is an Account Executive with the American Carpet Company. She graduated from the University of Missouri with a B.S. in Accounting/Business.



H. Vance Borland, Jr., ASID



Judy Ann Collins

JOB-SITE SAFETY DILEMMA

For more than a decade the contractual issues have been clear. Architects and engineers have gone to great lengths to avoid responsibility for safety on the construction site. "Supervision" of the work has been carefully eliminated from professional services agreements; the right to stop work has long been deferred to the owner.

None of this was by way of avoiding reasonable responsibilities. These steps were taken in response to the assignment, by the courts, of a responsibility that was never intended in the first place. In the

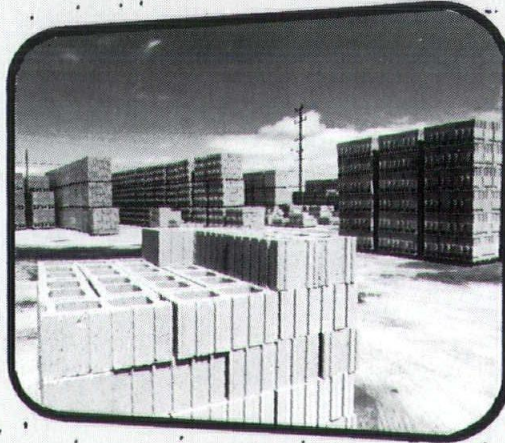
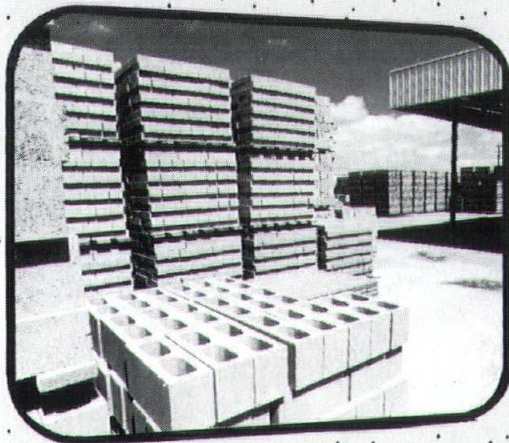
early 1970s, the courts held that the duty to "supervise" the work included a duty to assure safe working conditions; that the right to stop work imposed an obligation to do so, if stopping the work were necessary to prevent injuries on the job.

Intensive efforts by the profession paid off, and the pendulum has begun to swing in the other direction in recent years. The courts have generally sought recovery from others where contractual responsibility for job-site safety has been clearly assigned to the general contractor (and where the professional

services agreement was equally clear on the same point).

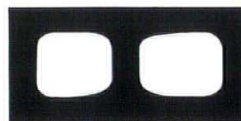
Changing the Rules in the Field

This is not the end of it, however, for there is an exception to the security afforded by your agreement. It can easily be modified by the actions of those you send to the field. How can this be? All your field representative needs do is intervene on the site to prevent an obviously unsafe practice or instruct the work force on how an intended result should be achieved. In the event of an injury, either could well give rise to the argument that you caused



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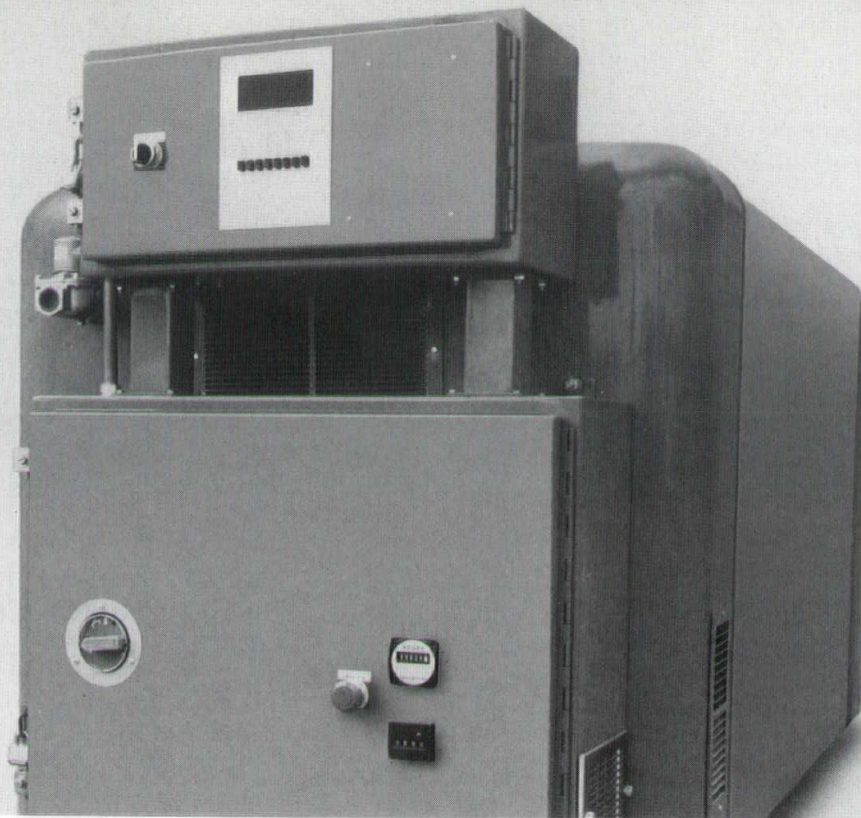
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the contractor to rely on your performance—that responsibilities you never intended to assume had, in fact, become yours.

Where does this leave you? It leaves you with something of a dilemma. You cannot walk through the site with blinders on, and if you observe an unsafe condition, the law (to say nothing of your own peace of mind) demands that you respond in a reasonably prudent manner. Your specialized expertise places you in a position to know when something is

seriously awry, and reasonable prudence dictates that you do something about it.

Where an unsafe condition poses no imminent danger, there are steps you can take short of direct intervention. It makes no sense to instruct the work force to do anything, but it can make a great deal of sense to call the problem to the contractor's attention and follow through to see that the situation is remedied promptly. A note of caution, however: Once the first step is taken, you are

likely to have an obligation under the law to take the second.

An attorney in New York, concerned with leaving responsibility firmly in the hands of the general contractor, drafted the following guidelines for implementation by his clients. They represent one way in which the job-site safety dilemma might, at least in part, be resolved. You may want to review these procedures with your own counsel and incorporate them into your field representatives' manual if you find them to be appropriate:

MEMORANDUM

To: Our Field Representatives

Re: Job-Site Safety

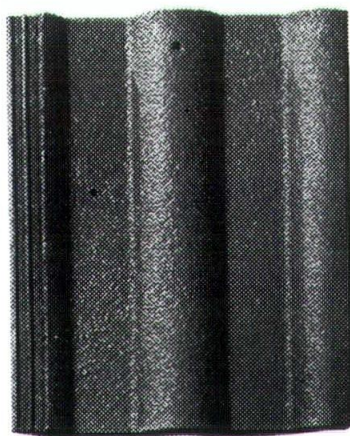
While we have no contractual responsibility for safety on a construction project, we do have an obligation, both moral and legal, to take reasonable action when an unsafe condition is encountered in the normal course of our on-site review activities. This is the procedure that should be followed if you discover such a condition:

1. Inform the contractor's superintendent, in person, that you have observed what you *believe* to be an unsafe condition and that it should be corrected before any further work proceeds in the immediate area. Note this conversation in the daily log. Do not put it in writing to the contractor, however, lest it be interpreted as directing the work and assuming, thereby, responsibility for the problem.
2. Follow through. If the unsafe condition is not remedied within a reasonable time, notify the principal-in-charge immediately. The contractor will be contacted directly. Continue to check. If the situation is still not corrected, let us know. The owner will be asked to step in.
3. The principal-in-charge will call the owner and explain the situation. The owner will be informed that, because no action has been taken, he or she can expect a letter from us

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recommending immediate intervention. Then, a letter similar to the following will be sent to the owner, with a copy to the contractor:

This will confirm our telephone conversation of this morning in which I reported that on 3/21/86 our field representative observed an inherently unsafe condition at the Beacon Hill Towers site. There is substantial construction activity in the immediate vicinity of an uncovered stairwell opening on the third floor of the East Tower.

We immediately brought this condition to the attention of the contractor, Prynne Construction Co. To the best of our knowledge, it has not been corrected. We believe it represents a serious threat to the safety of persons working in the area.

Because safety on the job-site is the contractor's responsibility and is governed by your construction contract, we recommend that you instruct Prynne Construction to correct this dangerous situation without delay.

Please let me know if I can

answer any questions you might have concerning this matter.

As helpful as the foregoing might be, it resolves only part of the job-site safety dilemma. The unresolved (and possibly unresolvable) element is likely to emerge in a situation in which imminent danger is encountered.

Unfortunately, Good Samaritan laws in the United States apply only to the medical profession. There is no protection for you against the consequences of a rescue attempt that fails. If the

effort is made, and if those in danger are injured in the process (and, arguably, left in a worse condition as a result), you could be held liable for the injuries.

This is the real job-site safety dilemma. It is an intensely personal quandry—one that, perhaps, can only be left to the conscience and good judgment of those who represent you in the field.

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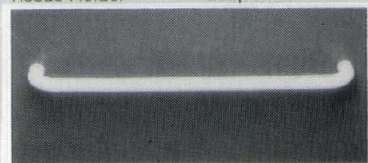
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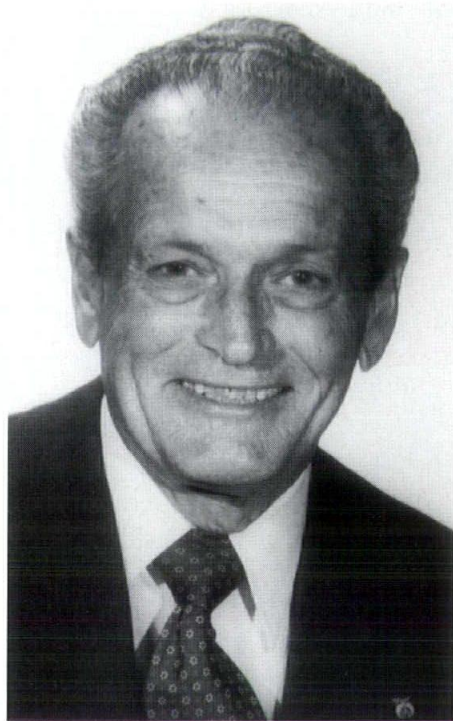
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Paul D. Jones Advanced to Fellow



Paul D. Jones, FAIA

Paul D. Jones, a long-standing member of the Hawaii Society/AIA, has advanced to the prestigious College of Fellows.

Fellowship is a lifetime honor bestowed for notable contributions to the profession of architecture. Jones, along with 83 other new Fellows from all over the country, will be invested on Sunday, June 8 at the 1986 AIA National Convention in San Antonio, Texas.

A resident of Hawaii since 1950, Jones received his Bachelor of Architecture degree from the University of Washington. He was associated with the architectural firm Architects Hawaii Ltd. as a principal from 1957 until his retirement in late 1985 and

continues with them as a consultant.

The Kona Surf Hotel, Pohai Nani Retirement Home and the Hale Koa Armed Forces Recreation Center are among his significant projects. He has earned numerous design awards for his work in Hawaii and the Pacific.

In addition to his years of service to the Hawaii Society/AIA, he was Chapter president in 1964. Jones has been an active community leader. He has served as Chairman of the Chinatown Committee of the Downtown Improvement Association; the Mayor's Beautification Committee; Land Use Committee, Lanikai Community Association, and currently vice-chairman of the Board of Governors of the Shriner's Hospital, Honolulu unit. He continues to hold leadership positions in many other civic and fraternal organizations.

Fellowship in the AIA is conferred on members of 10 years' good standing who have made significant contributions to the advancement of the profession in such areas as architectural practice, construction, design, education, government or industry, historic preservation, literature, public service, research, service to the profession or urban design.

The honor is indicated by the initials "FAIA" after the Fellow's name. Advancement to the College of Fellows is the highest honor the AIA can bestow on any of its members with the exception of the Gold Medal, which may be presented to an architect from any nation.

The new Fellows for 1986 were selected by a Jury of Fellows, chaired by Pat Y. Spillman, FAIA of Dallas. Other jurors were Elizabeth Close, FAIA, of Minneapolis; Jack DeBartolo Jr., FAIA, of Tucson; and Robert Harrison, FAIA, of Jackson, Miss.

AIA Urges Congressional Action

The AIA has urged two Congressional subcommittees to tackle conditions that contribute to the rising cost and frequent unavailability of liability insurance for many American architects.

On March 17, Des Taylor, Hon. AIA, executive vice president of the Texas Society of Architects/AIA, testified before the House Ways and Means Subcommittee on Oversight on the urgent need to reform the nation's civil justice system—a factor contributing to the nation's liability crisis.

On March 19, Burton W. Thomas, AIA, chairman of the Institute's Liability Task Group, called on the House Energy and Commerce Subcommittee on Commerce, Transportation and Tourism to support legislation addressing the problem caused by insurance firms that exclude asbestos-abatement work from coverage across the board. He explained the Asbestos Hazard Emergency Response Act of 1986, with AIA-endorsed amendments, would strengthen the roles of the Environmental Protection Agency (EPA) and architects in asbestos abatement and would provide "the necessary first step in getting the insurance industry to once again fulfill its duties and obligations to society."

In earlier testimony, Taylor recommended reforms to return "fairness and equity" to the civil justice system:

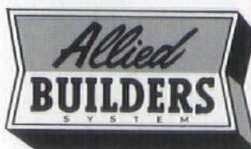


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Building the Straub Family Health Center at Windward Mall shopping center took a combination of teamwork, precision and professionalism only Allied could provide.

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Timing was crucial, especially when substantial changes were made to the original plans. According to Straub's Nathan Mau, "Allied's cooperation and flexibility made this one of our smoothest projects."



The Team: Dennis Osato, A.I.A., Architect, Media Five, Ltd.
Nathan Mau, Project Developer, Straub Family Health Center
Stanford Chur, Project Manager, Allied Builders System

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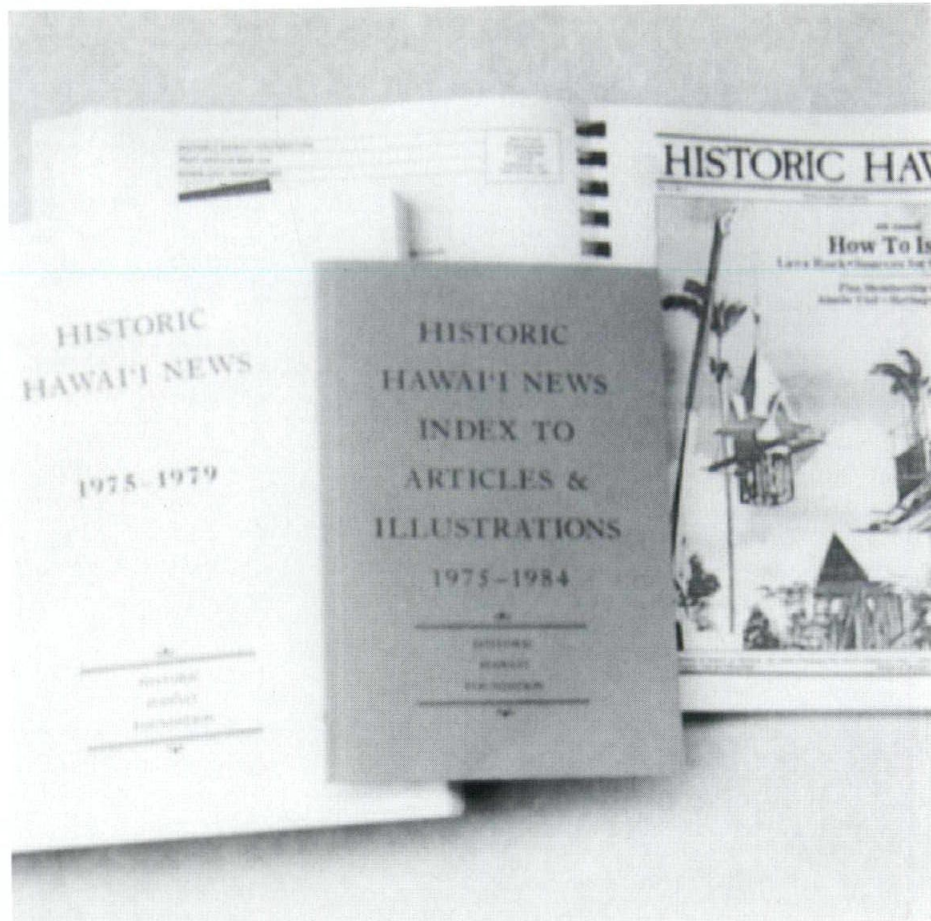
- Impose limitation and reporting requirements for contingent-fee contracts.
- Abolish joint liability and treat all defendants equally.
- Impose statutory limitations on the award of punitive damages.
- Require that collateral sources of payments be offset against final judgments.
- Provide appropriate sanctions for filing frivolous lawsuits.

Taylor pledged the AIA's assistance in helping Congress reform the civil justice system so that it would no longer make "each of us the target of lawsuits arising out of someone else's accident."

In the latter testimony, Thomas observed that in 1985 almost half of the nation's architects were sued, but fewer than one-tenth were required to pay damages. Yet, most architects' premiums have at least doubled, often tripled, over the past 18 months.

"Disarray in the insurance industry and the civil justice system have combined to create a liability crisis that is beyond the capability of architects to attack directly," said the Concord (N.H.) architect. "We at the AIA are doing what we can to protect the public health, safety and welfare; reduce risk, and improve our practices."

Thomas commended the subcommittee for its proposed bill, calling it an initiative toward solving the pressing dilemma of having no federal standard of care for the safe removal and abatement of asbestos. He



Bound volumes of the first 10 years of Historic Hawaii News can be purchased from Dittos Copies, while an index to these newspapers is available from Historic Hawaii Foundation. Together or separately, the publications provide a valuable reference guide to Hawaii's historic buildings, archaeological sites and architectural, economic and legal aspects of preservation in Hawaii. Photo by Phil Spalding III.

recommended that the EPA be required to adopt the National Institute of Building Sciences' soon-to-be-released guidelines on abatement procedures within 30 days of enactment of the bill.

CRSI Presents Design Award

The Concrete Reinforcing Steel Institute has selected Tele globe Canada Communications Cable Station, Honolulu, Hawaii as a 1985 Design Award winner. The architectural firm for the project was Johnson Reese Luersen Lowrey Architects, Inc.; the structural engineering firm, Martin Bravo & Brancher, Inc.; the contractor, E.E. Black, Ltd; and the owner, Tele globe Canada.

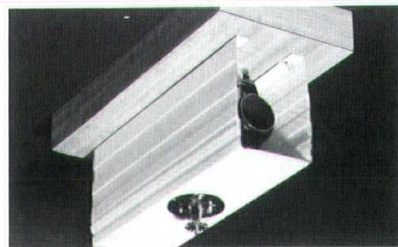
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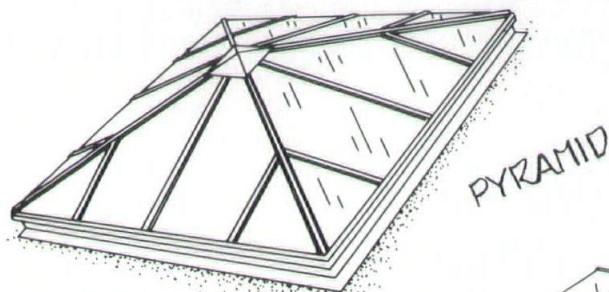
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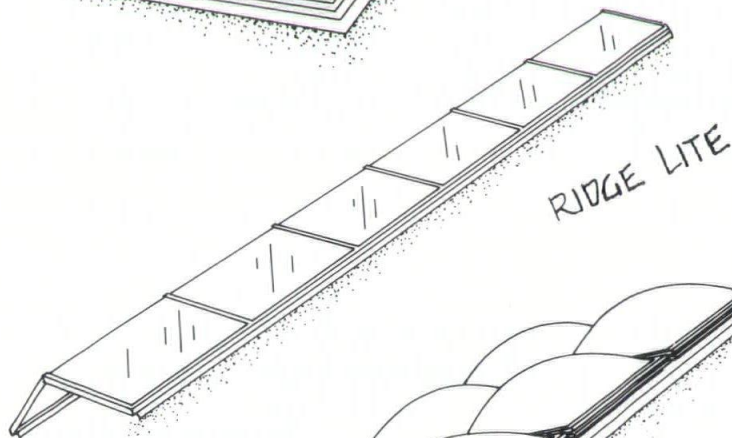
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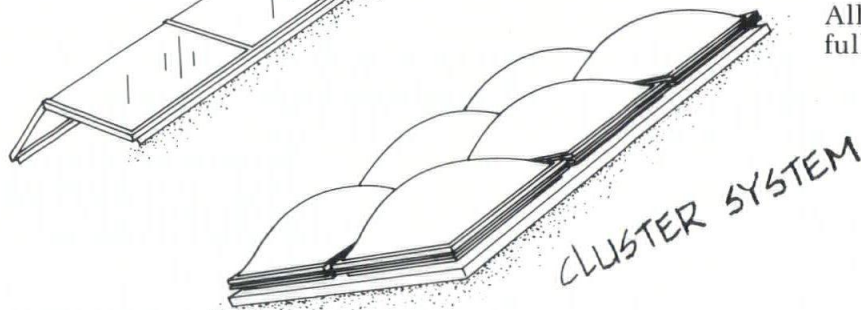
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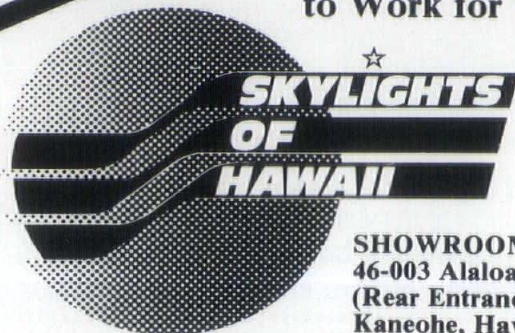
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The Telelobe Canada Communications Cable Station in Honolulu received a 1985 Design Award from the Concrete Reinforcing Steel Institute. Architectural firm for the project was Johnson Reese Luersen Lowrey Architects, Inc.

the fields of architecture and engineering judge each entry on its achievements in aesthetics, engineering, functional excellence and economy. A total of seven projects nationwide were selected to receive the prestigious award.

The new Telelobe Canada Communications Cable facility is a two-story, 16,000-square-foot structure designed to house state-of-the-art electronic communications equipment. Sandblasted cast-in-place reinforced concrete was selected as the primary building material because of its durability in the shoreline environment, fire resistant characteristics, and material compatibility with the station's unique location.

Public Service Announcements Aired

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members have recently completed three 30-second public service announcements that are currently being aired on local television stations.

Studio and production time (totalling \$2,536.00) was donated by KITV Channel 4 (71 percent), KGMB TV Channel 9 (9 percent) and Commercial Recording Hawaii (5 percent). The Hawaii Society would like to extend special thanks to Joe Lowenhardt (Production Manager) and crew at KITV, Dennis MaHaffey (Production Manager) and Steve Hunter (Audio Director) at KGMB and Donn Tyler (General Manager) at Commercial Recording Hawaii for their support and professional skills. Thanks also to Dennis Chun (voice).

The project was partially funded by the Hawaii Society as a part of the Associate members regular annual budget (15 percent). The committee responsible for the concepts, photography and arrangement included Carol Lau, Derek Yamamoto, Kendra Kurosawa, Michael Krijnen and Philip Haisley, chairman.

Convention Programs Offered

The need for architects to play a greater role in designing shelters for America's expanding homeless population, as well as guidelines on development competitions and design awards, will be examined during four professional interest programs at the AIA 1986 National Convention in San Antonio, June 8-11.

The convention, "The American Architect," will offer two seminars focusing on architects' responsibilities and opportunities in housing the nation's homeless.

The first will explore how to design emergency overnight shelters and special/transitional facilities for homeless populations such as the mentally disabled and/or drug dependent. D. Blake Chambliss, FAIA, Grand Junction, Colo., chairman of the AIA



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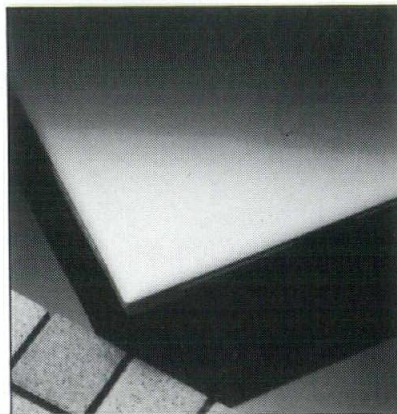
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subcommittee on Housing the Homeless, and William Church, FAIA, Portland, Ore., will describe different approaches necessary for each building type. Participants will receive copies of the AIA's new design resource guide, *The Search for Shelter*.

Long-term shelter design will be probed in the second program on housing the homeless, led by Louis R. Lundgren, FAIA, St. Paul, chairman of the AIA Housing Committee; John Philips, AIA, Allentown, Pa., former committee chairman, and Andy Raubeson, executive director of SRO Housing Inc., Los Angeles. Participants will discuss such shelters as single room occupancy (SRO) hotels that enable homeless persons to move back into the mainstream of society. The program will also cover new construction and rehabilitation, design criteria, financing and private/public cooperation.

Some of the nation's best-known architects will participate in the

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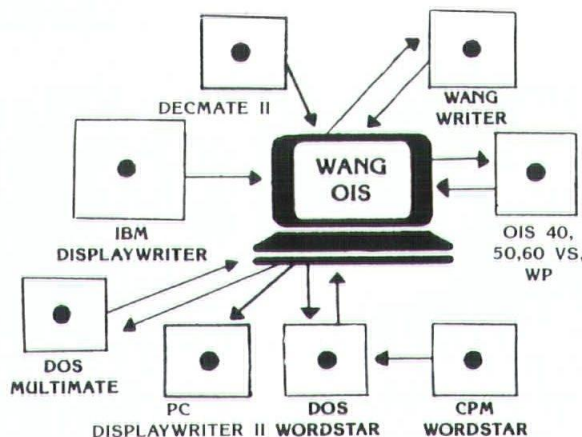
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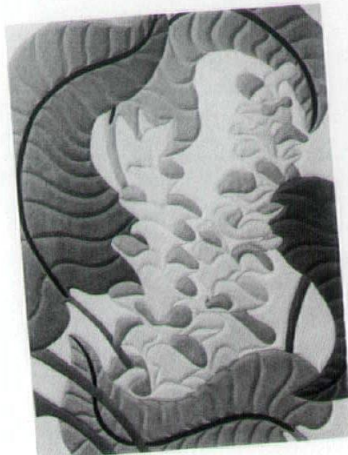
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professional interest program focusing on the controversial competition for development of New York City's Columbus Circle Coliseum site, which produced two proposals for the world's tallest building and the highest price ever paid for a single site—\$455 million. The competition winner, Moshe Safdie, AIA, Boston, will be on hand with his site model. Moderated by Frances Halsband, FAIA, New York City, a member of the AIA Design Committee, the program will also feature Roy Solfisburg, FAIA, Chicago, chairman of the AIA Competition Task Force; and competition entrants Jordan Gruzen, FAIA, New York City; Helmut Jahn, AIA, Chicago, and James Stewart Polshek, FAIA, New York City.

(Drawings of the 13 architect/developer submissions to the Columbus Circle competition and the model of Safdie's premiated scheme will be displayed on the exhibit floor in the San Antonio Convention Center.)

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The 1986 AIA Honor Awards will be highlighted in the final professional interest program, which will look at selected recipients of the nation's foremost design awards. Architects, clients and jurors will describe some of the nation's best new buildings. Boston architect Jean Paul Carlhian, FAIA, will moderate this discussion.

In addition, the convention will offer a special professional

development program on the "ins and outs of interiors," June 9, to familiarize architects with the techniques and potential of in-house interior design services. Richmond architect Samuel A. (Pete) Anderson III, FAIA, will chair a panel that will include Diane B. Turner, Associate AIA, Richmond; Andrew Lobelson, New York City, and Roslyn Brandt, AIA, New York City, chairman of the AIA Interiors Committee. The

discussion will address economics, techniques and the integration of interiors capability in the traditional architectural practice.

For information on these programs, call Lois Thibault, AIA educational services center, (202) 626-7436.

Sidney Char Named Manager

Sidney C.L. Char, AIA has been named manager of the Honolulu office of Wimberly Whisenand Allison Tong & Goo Architects, Ltd.

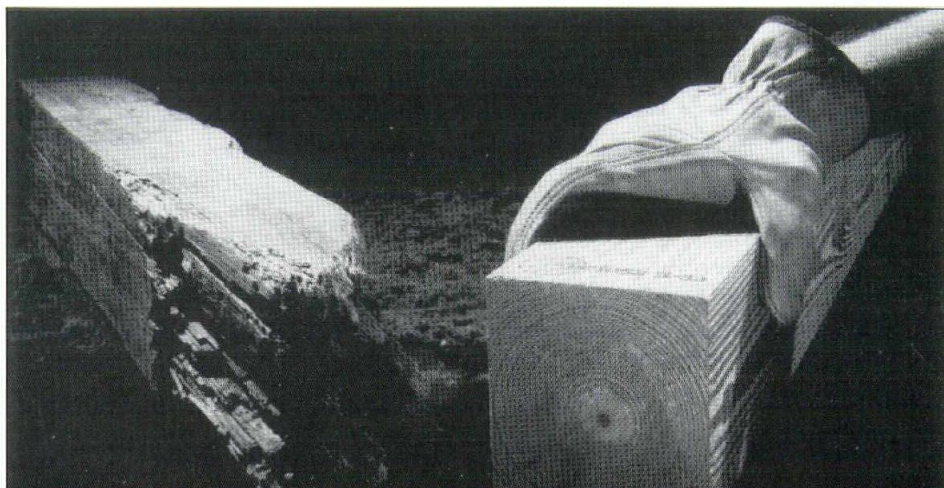
Char joined WWAT&G in 1978, became an associate in 1979, and was made a principal in 1980. He



Sidney Char, AIA

was elected corporate secretary in 1985.

He is a member of Tau Sigma Delta (national architectural honor society), Construction Specifications Institute and has been a lecturer (1978-1983) at the University of Hawaii School of Travel Industry Management on building codes, contract documents and the contract system. He is a former treasurer of HS/AIA and has served on the HS/AIA Codes Committee.



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'86 Parade of Homes Announced

Dates for the 1986 Parade of Homes have been announced by the Building Industry Association of Hawaii (BIA). Open houses will be held the last three weekends in September, starting Saturday, Sept. 13, and ending Sunday, Sept. 28.

The 1986 Parade marks the 30th year for the major annual event of Hawaii's building and real estate industries. Co-sponsors are the Building Industry Association of Hawaii and the Honolulu Board of Realtors.

"What's New! - Thirty Years of Progress: 1956-1986" is the theme of this year's Parade, which will showcase new designs and products, as well as use of existing products in new ways.

Entry applications are available now from the Building Industry Association, 1727 Dillingham Boulevard, Honolulu, Hawaii 96819. Information can be obtained by calling the BIA at 847-4666. Entries may be submitted in the following categories: Single Family Homes, Remodeled/Renovated Home, Subdivision Home, Multi-Family/Townhouse, Highrise, and Conversion. Judging is based on architectural design, materials, workmanship, interior design, suitability to site, landscaping and marketability.

Last year's Parade of Homes drew more than 100,000 visitors, and \$20,000,000 in sales was tallied by Parade entrants.

David Puder, president of Kahala Construction, is the chairman of the 1986 Parade of Homes.

Future Home Entries Sought

What will Hawaii's housing situation be in 20 years? What can it become? Honfed's "FUTURE HOME 2006" plans to investigate.

"FUTURE HOME 2006" — a

home design contest sponsored by Honolulu Federal Savings and Loan Association — is a forum to predict innovative trends and solutions to Hawaii's housing situation. The contest, running from April 28 to May 30, is sponsored in conjunction with the 9th Annual Honfed Better Home Show, June 11-15, at the Neal Blaisdell Center.

The "FUTURE HOME 2006" design contest is open to all, from architects to amateur designers.

Entries will be judged on presentation, creativity, feasibility, affordability and energy efficiency.

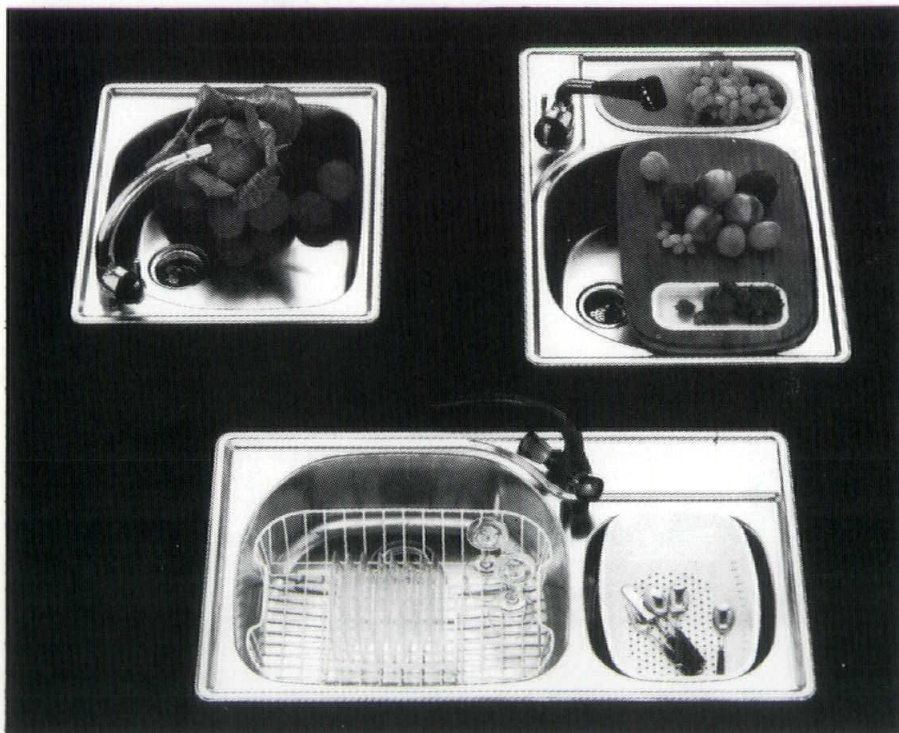
Specifications for the "FUTURE HOME 2006" home design require:

- an affordable home designed specifically for Hawaii
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- expandability, from a family of 4 to 8 (1-3 adults/2-5 children)
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1. 24" by 36" drawings and prints of site plan/floor plan with perspectives and diagrams as necessary, mounted for proper display.

2. Models are optional and acceptable in lieu of drawings.

Prizes include First Place-\$500, Second Place-\$250, Third Place-\$100 and three runners-up-\$50 each. Winners will be announced at the show, and winning entries will be displayed in the Pikake Room of the center's exhibition hall during the annual event.

As a community service, Honfed will also display winning entries at selected Honfed branches and at other public locations after the show. Entries will be returned to winners following scheduled public display.

For more information and entry forms, call 545-6925 or write to "FUTURE HOME 2006," c/o Honfed, P.O. Box 539, Honolulu, HI 96809.

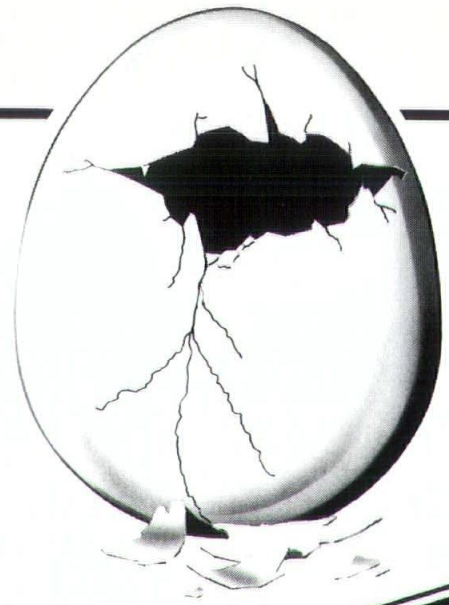
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Hawaii Renaissance '86 Deadline Approaches

Hawaii Renaissance '86, a competition for contractors, builders, architects, planners, developers and other construction principals, is the first local awards competition recognizing excellence in design and construction of residential and non-residential remodeling and rehabilitation projects.

Renaissance '86 is sponsored by the Hawaii Remodelers Council (HRC) of the Building Industry Association of Hawaii (BIA) and *Honolulu* magazine, in cooperation with the National Council of the National Association of Home Builders.

The deadline for receipt of entry application and fee is June 1, 1986. The deadline for receipt of completed entry binders is June 30, 1986.

Projects completed after Jan. 1, 1985 are eligible for this year's competition. Projects may be entered in rehabilitation, residential remodeling and non-residential remodeling categories.

The fee for each entry submitted by BIA members is \$125; fee for non-members is \$195. Entrants may submit more than one project and a project may be entered in more than one category. Entrants will be asked to provide professional quality color slides as well as floor plans and other materials.

Winning projects will be judged by a distinguished jury which will include contractors, architects, developers, and a historic preservation specialist. Judges will select grand, merit and honorable mention award winners. Awards will be presented at the annual Parade of Homes awards program held in September. All award-winning projects will be featured in the September issue of *Honolulu* magazine. For further information, call the Hawaii Remodelers Council, 847-4666.

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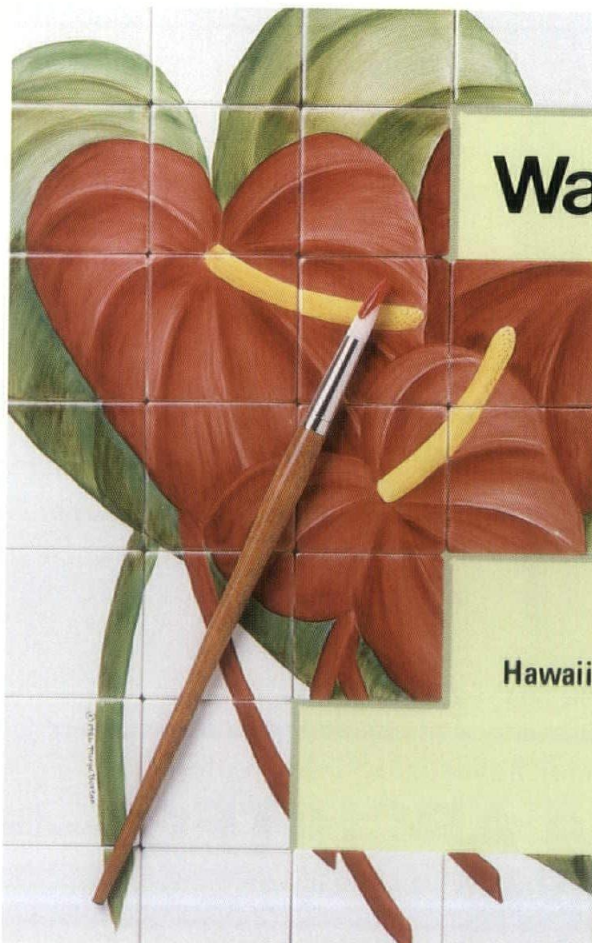


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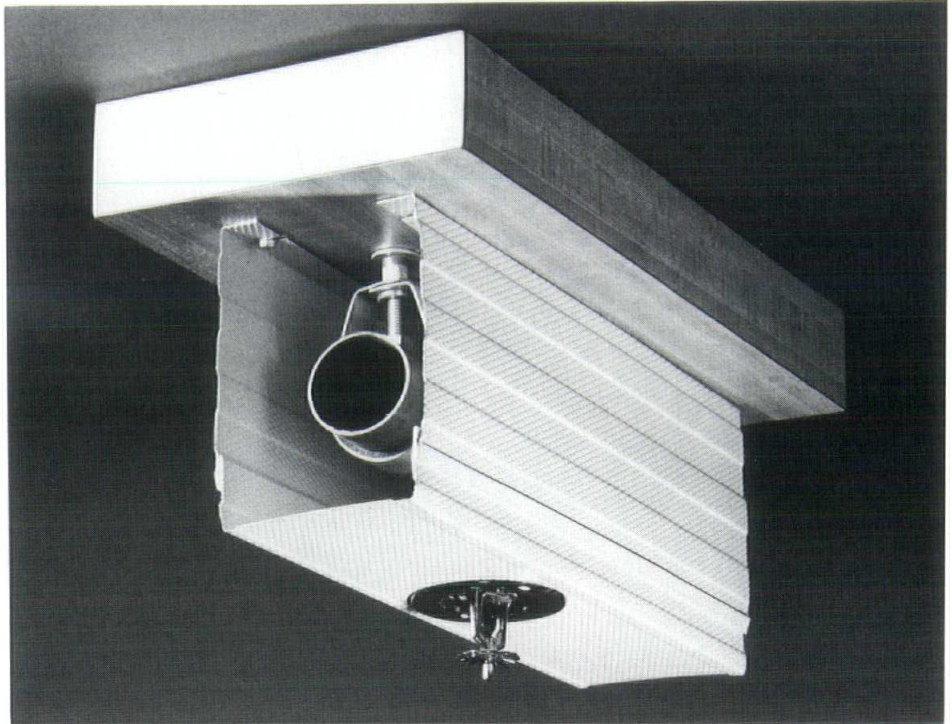
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Awards

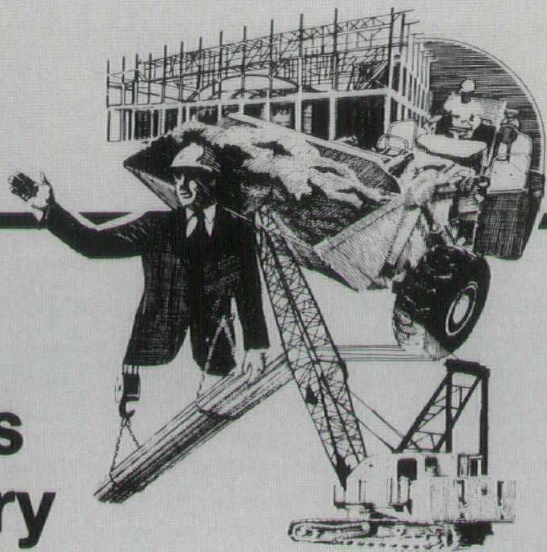
(continued from page 21)

endorsed by the membership.

The second area of consideration is the jurying process. The National AIA suggests that jurying be done by participants from the adjoining society. While this service can be cost effectively provided with automobile transportation on the mainland, Hawaii occupies a unique, albeit costly, position. We feel that we have put together excellent juries over the last several years. The question of the selection process, however, should be reviewed further at this time. To accomplish this objective, the Awards Committee will be distributing questionnaires to the entire membership in the coming months.

We encourage your participation to assist us in maintaining a standard of excellence while recognizing our diversity.

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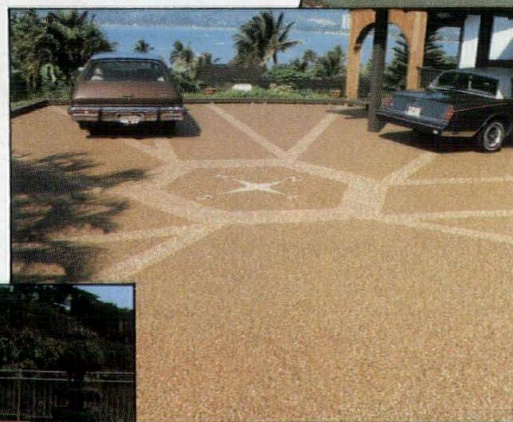
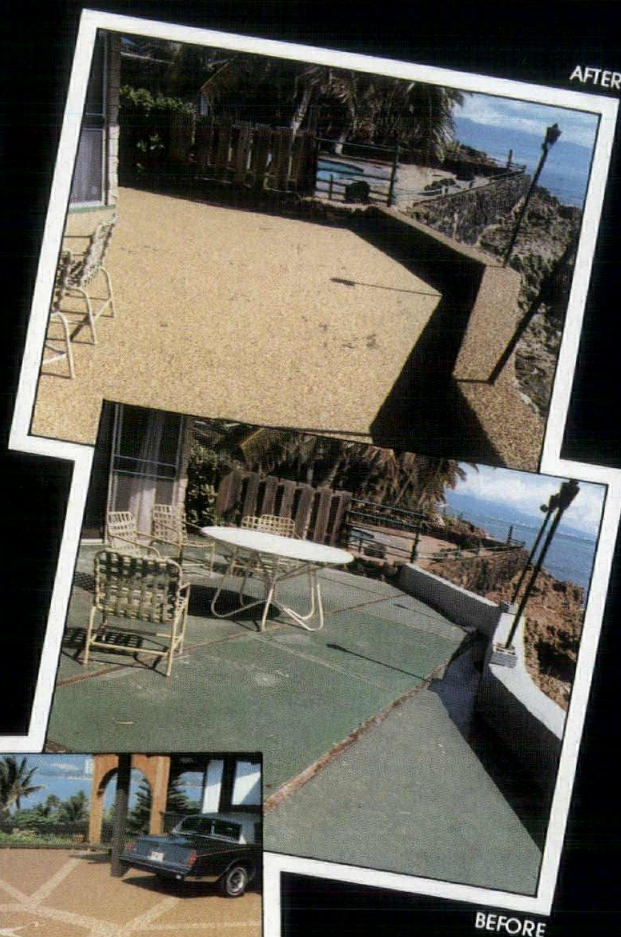
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