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HAWAII ARCHITECT

June 1986

Architects at Work . . . and Play
1986 Design Awards
Kitchen Planning

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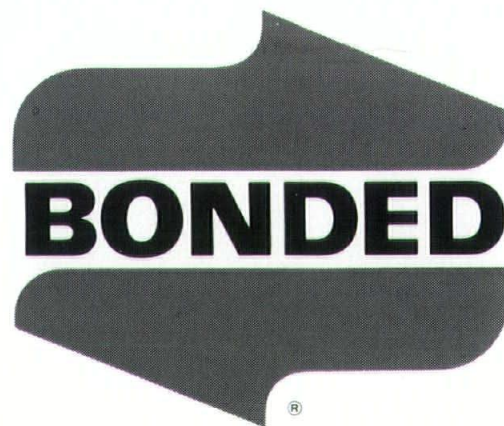
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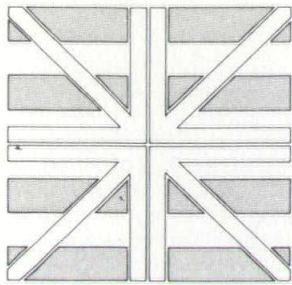
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HAWAII ARCHITECT

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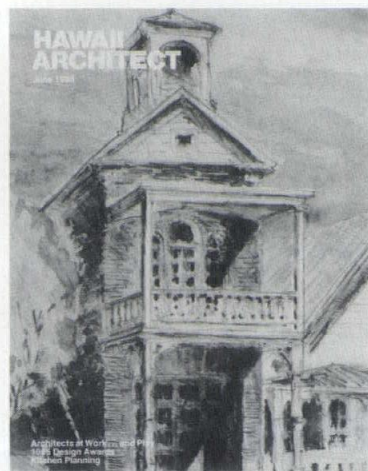
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Cover: "Nevada City" is one of many watercolors done by George J. "Pete" Wimberly, FAIA. Wimberly, a former art student, returned to sketching and painting in an effort to give up smoking. A notebook taken to meetings often became a sketch pad. Wimberly, the founding principal of Wimberly Whisenand Allison Tong & Goo Architects, Ltd., travels extensively and takes his sketch book and painting pad on his trips throughout the world.

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A Letter From the Editor

The primary theme of this month's issue, "Architects at Work . . . and Play," was planned to include examples of homes and offices designed by architects for themselves. It was also to include examples of the many hats worn by architects.

At the beginning of each year, the *Hawaii Architect* steering committee meets to plan an editorial calendar. When the calendar is published, I often receive calls and letters from writers wishing to contribute articles. In addition to writers who initially volunteer, I learn of individuals working on projects related to our monthly themes. These architects are often eager to contribute when approached.

This month's issue was different from the rest. There were **no** volunteers! In spite of requests in the *Memo* and personal calls to architects suggested by their friends and colleagues, AIA members remained reticent about exhibiting their special talents.

AIA members are a fascinating lot. There are architects participating in a wide range of activities—sports, music, painting, woodworking, creative writing and a variety of community service projects.

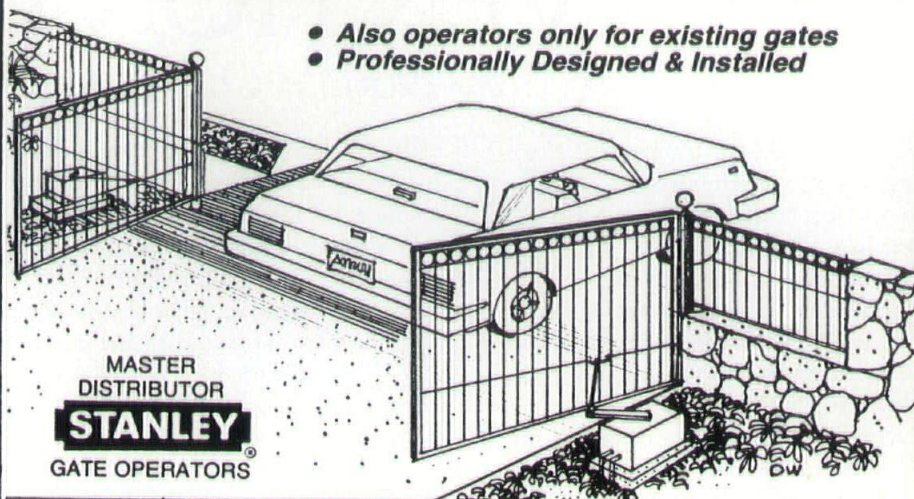
To those who provided information and photographs for this issue—Mahalo. Your cooperation is sincerely appreciated.

Loren St. John

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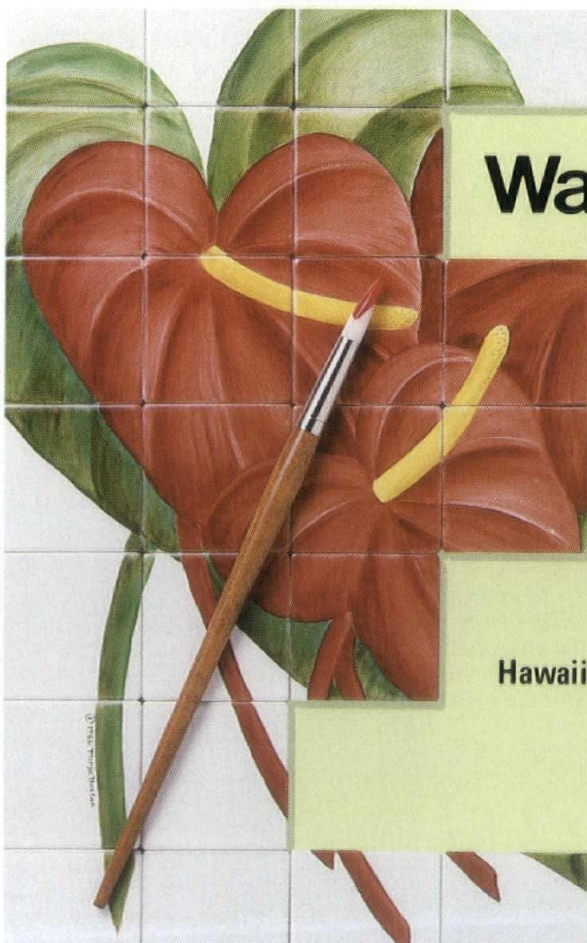


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CONVENTION CENTER

by Donald O. Fowler, AIA

Setting aside for a moment the question of whether the convention center proposed for Honolulu is required or economically feasible, the issue with which the communities of Hawaii should be concerned is *where* a convention center should be located. Some considerations which should be addressed are:

Pedestrian and vehicular access: a major issue. Will most convention attendees arrive and depart on foot? If so, perhaps such a site should be located near major hotels and apartment complexes. Will convention events attract local residents in great numbers? If so, will auto and public transportation disrupt existing traffic circulation

close to the center and preclude a high-traffic location? What about service vehicles? Surely they will add a measurable amount of congestion to any location.

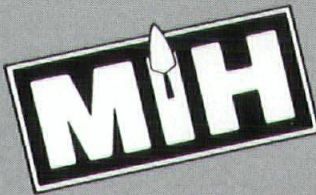
Loss of open space: a major and very emotional issue. In the case of the Kapiolani Park or Ala Wai golf course sites, for example, the displacement of existing uses, the increased density or simply the loss of natural beauty in the area will surely be keenly felt and vocally protested by the neighboring community. Political and social implications will have to be addressed for any alternate area.

Additional site location considerations include adequacy of size, zoning and land use

regulations, cost, amenities, physical attributes, expansion feasibility and cost and availability of infrastructure. To date, none of these considerations have been adequately addressed in depth relative to the approximately nine sites proposed.

A major preliminary planning study shows that of all the areas mentioned, Kapiolani Park, Ala Wai golf course, Fort DeRussy and Fort Armstrong are above-average locations when compared to existing competitive centers across the continental United States. Selection of the site that best suits the State of Hawaii, however, will require a great deal of independent, unbiased analysis. **HA**

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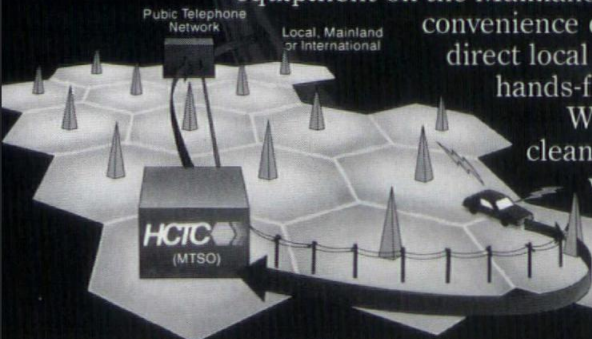
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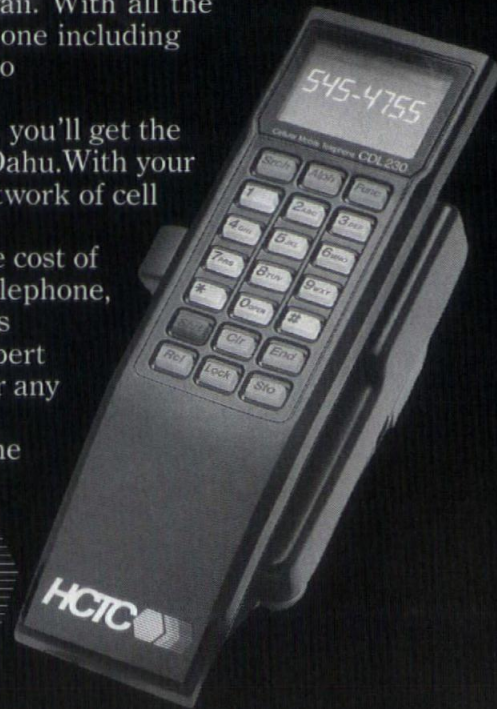
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Architects Hawaii Ltd.

TO GIVE IS TO RECEIVE



Architects Hawaii Ltd. president Frank Haines, FAIA, encourages employees to participate in meaningful community service activities. Company management seeks an appropriate balance between participation in professional/trade organizations and in community service activities.

At Architects Hawaii Ltd., management regards community service as a major function, not something its directors and associates do only when design-related activities are completed.

Frank Haines, AHL's president, speaking on behalf of the firm's eight active directors and five associates, outlined AHL's community service maxims:

- Architects are qualified because of their training to view issues objectively; to offer objective solutions to problems.
- Therefore, architects have an obligation to participate in community service activities.
- Through participation in community activities, architects become better, more complete persons.
- AHL management and employees should not become involved in community service activities unless they are committed to providing the time and effort required to make a significant contribution. Involvement is more than having your name listed on the stationery.
- Financial contributions, often essential to community service organizations, are not a substitute

for active participation.

- Only join a community service organization if your skills are needed—if you can make a contribution.
- Because architects are trained to lead, they should strive to be part of the leadership of public service organizations they join—be it director, an officer, the presidency.
- To participate in community service activities is to help build a stronger, better community. All businesses—including architectural firms—benefit from doing business in good communities.
- AHL benefits professionally and economically when its management and employees—through community service activities—are able to demonstrate to other business leaders their management and problem-solving skills. AHL can attract new business by being highly visible and effective through participation in community service activities.
- AHL seeks to reward its directors and employees financially and with promotions for meaningful community service work.
- AHL shall have a plan—periodically reviewed and

updated—to give direction to the company and its people in participating in community service activities.

"These community service goals and our public service philosophy obviously have received much attention," Haines said. "To implement a company-wide public service program takes a lot of corporate and personal time, energy and dedication.

"But it has been my observation over the years that doing needed community service work makes you feel good," Haines said. "It broadens you. You meet some really nice people. You become a nicer person. It's stimulating."

Is there such a thing as too much community service?

"I'm sure you can over-do a good thing," Haines said. "I've spent as much as 25 percent of my time for an extended period on public service work—a combination of company time and personal time.

"Each of us, I believe, can judge how much time is appropriate to set aside for community service, just as we can judge the appropriate time required to resolve a design problem."

AHL management also seeks an appropriate balance between participation in professional/trade organizations and in community service activities.

For instance, Walter Muraoka is a director who specializes in the design of health care facilities and, therefore, is active in such groups as the American Hospital Association, American Association of Hospital Planners and the Hawaii Long Term Care Association. But he's also active in the Honolulu Japanese Chamber of Commerce and the Iolani Alumni Association.

Another director, Joseph Farrell, is a member of the Oahu Development Conference, Koa Anuenue (a University of Hawaii athletic organization), BOMA (Building Owners Management Association), the Oahu Economic Development Corp., and the Hainan Club (a group of community leaders seeking

business opportunities in Hainan, an area in South China).

Director Rob Hale is a member of the Oahu Development Conference, Honolulu Chamber of Commerce, the Rotary Club and a military organization. According to a January 1986 report measuring the number of luncheons the directors spent in business and/or civic activities during last October through December, Hale led the pack with a mark of 78 percent; that is, during the 63 weekdays of that quarter, Hale lunched with a professional, civic, or service group, a client, or a potential client on 49 occasions.

"By keeping records of the involvement of our people," Haines explained, "we're able to insure that we are not duplicating too many of our memberships; that the privilege of participation is being shared by all of our people; that we are involved throughout the community."

All by himself, Haines is present throughout a huge slice of the

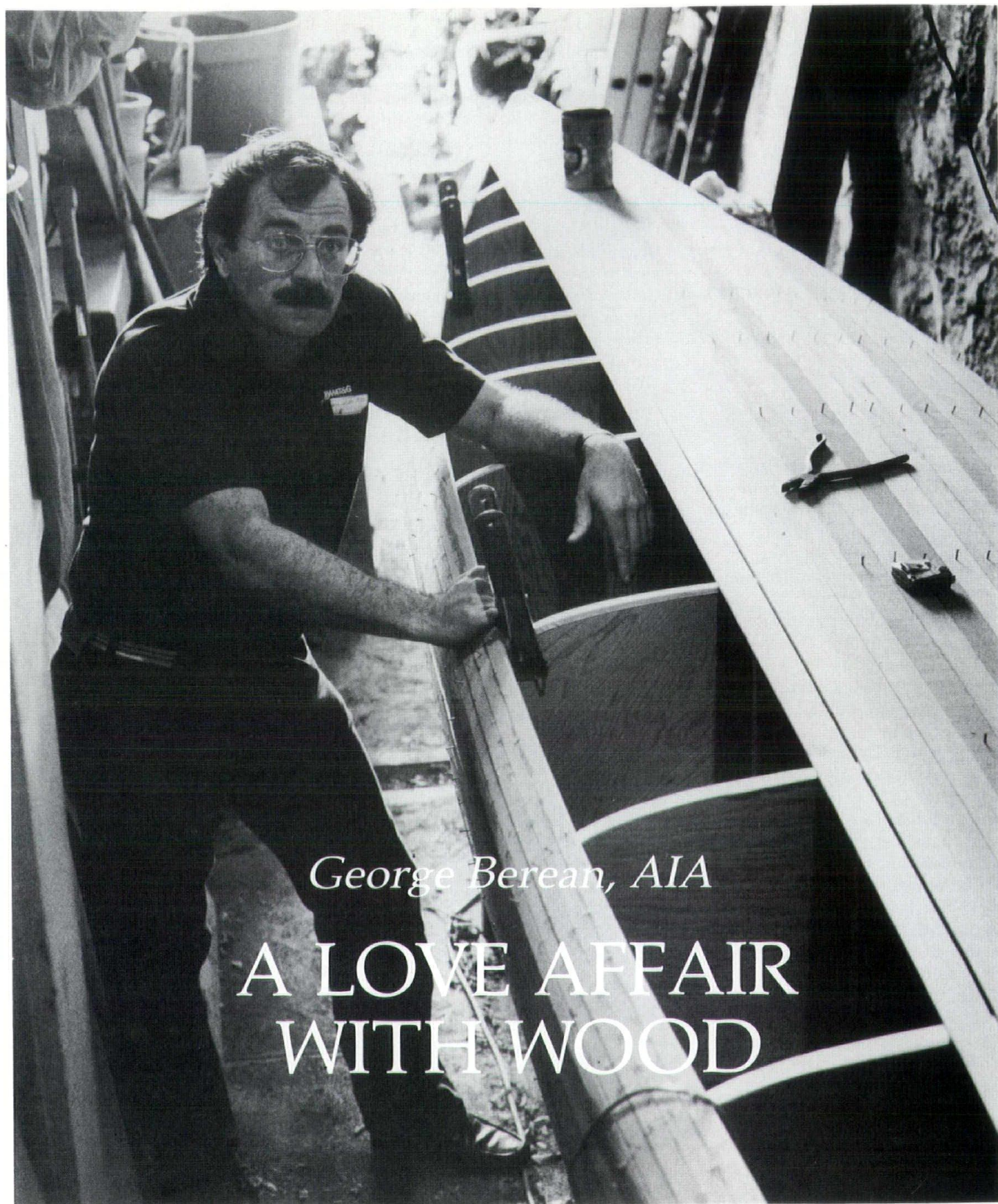
community. The list of 33 organizations in which he holds or has held membership includes: Rotary Club of Honolulu (President 1980-81), Social Sciences Association, Cancer Research Center Board, Habilitat (President 1981-84), Hawaii Executives Council (President 1986), Oahu Development Conference (Executive Committee), Advisory Board Chairman of the University of Hawaii School of Architecture, State Juvenile Justice Committee, Hawaii Joint Council on Economic Education Board, Historic Hawaii Foundation, Aloha United Way, Child and Family Service Board, Hawaii Council for Housing Action, Oahu Commission on Children and Youth, Kahala School PTA, Kaimuki YMCA, and the United Church Foundation. He also serves on the boards of several financial institutions.

"I don't totally subscribe to the belief that it is better to give than to receive. To give is to receive," Haines concluded.

HA



A team from Architects Hawaii Ltd. recently participated in the Great Hawaiian Sandcastle Event at Kailua Beach park. They received honorable mention for "Halley's Comet."



George Berean, AIA

A LOVE AFFAIR WITH WOOD

Berean is making a modified Indian-type canoe of one-quarter-inch redwood strips stapled to a mold. He'll sand it, fiberglass it, pull it off the mold and fiberglass it so it will come out like a wood shell. It will be like a thin wood shell, a composite of fiberglass and wood. It will weigh 75 pounds and be 18 feet long—extremely light, extremely strong. Composite construction is the lightest and strongest kind of construction there is. Berean will be able to use it in the ocean by adding an outrigger. He can also add an outboard and go bottom fishing. Photos by Mazeppa Costa.

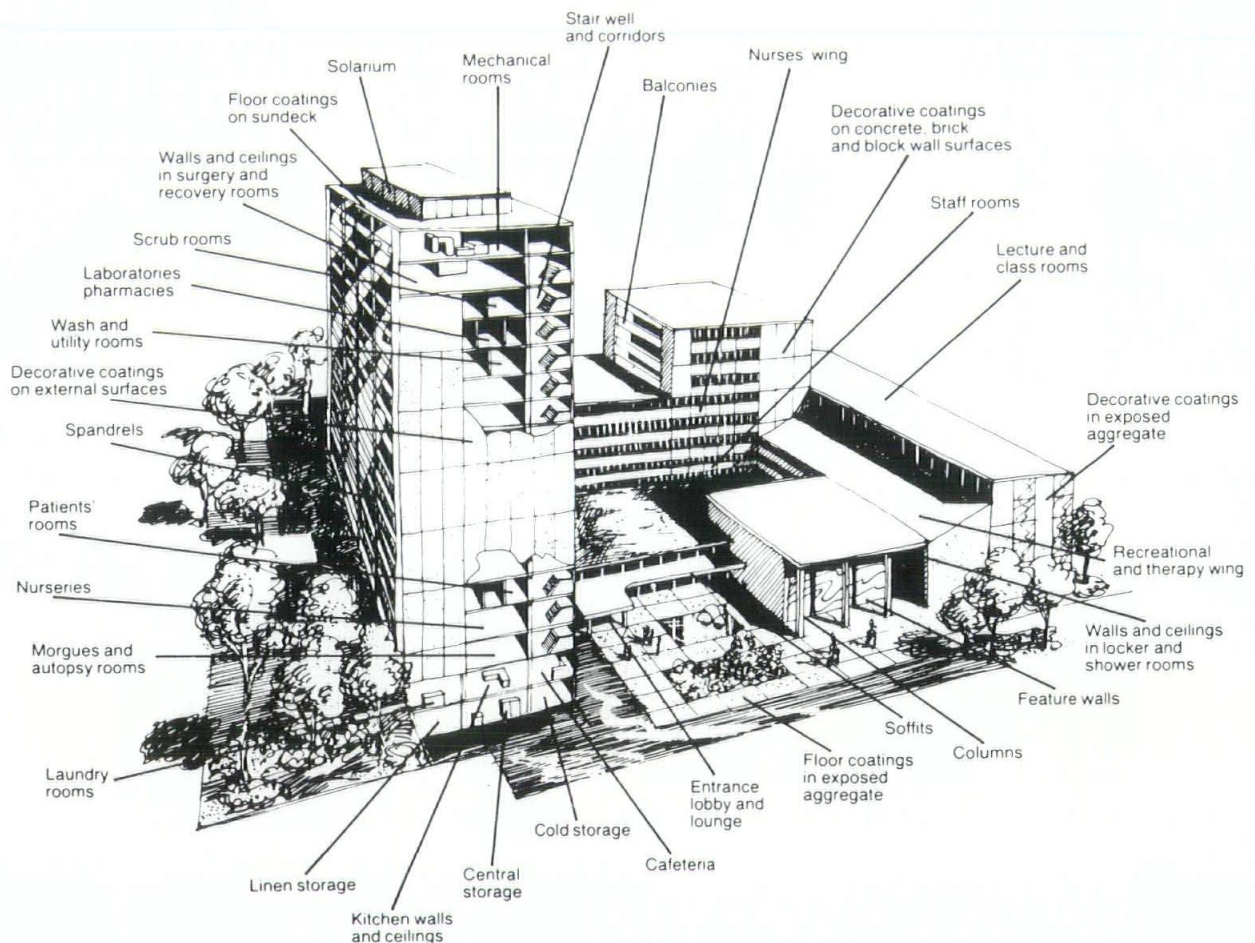
ARCHITECTS AT WORK ... AND PLAY

George Berean, a design principal in the firm Wimberly Whisenand Allison Tong & Goo Architects, Ltd., grew up in fine-fishing/tall-tree country—Alaska. A former commercial fisherman, he doesn't remember a time he wasn't attracted to boats. As his stepfather was a machinist, Berean always had ready access to a shop and he developed an early and abiding appreciation for fine craftsmanship—not to mention a lasting love affair with wood. Today he lives in a constantly-under-renovation 60-year-old house on Alewa Heights.



Berean made an all-koia dashboard for a car he's been working on for over 10 years. Now he's trying to sell it to make room in his shop.

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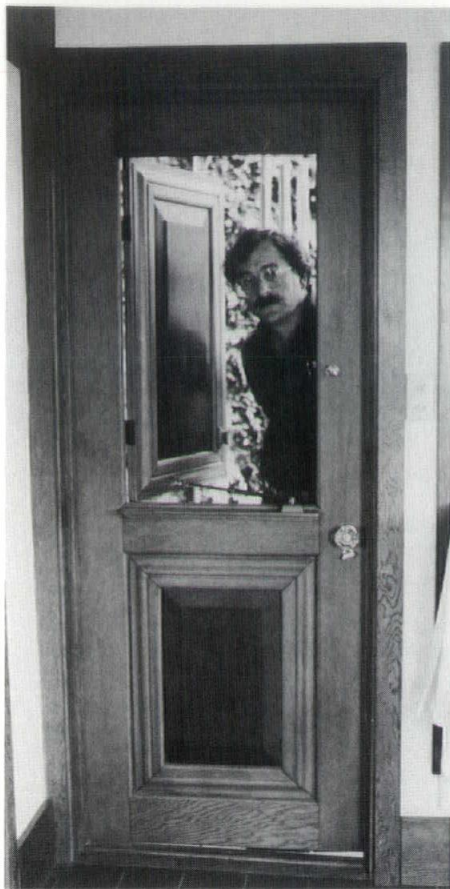
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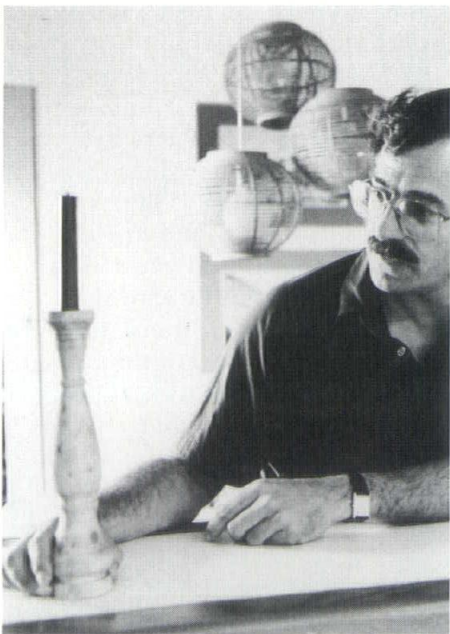
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Kitchen doors were crafted by Berean from fir and mahogany. Berean has always been a do-it-yourselfer with aspirations to be a cabinetmaker.



A candlestick was made from last year's Christmas tree—a noble fir. Berean cut off the bark, turned it while still green (green wood isn't easy to turn) and then cured it in the microwave. The light fixture in the background was made from baskets.



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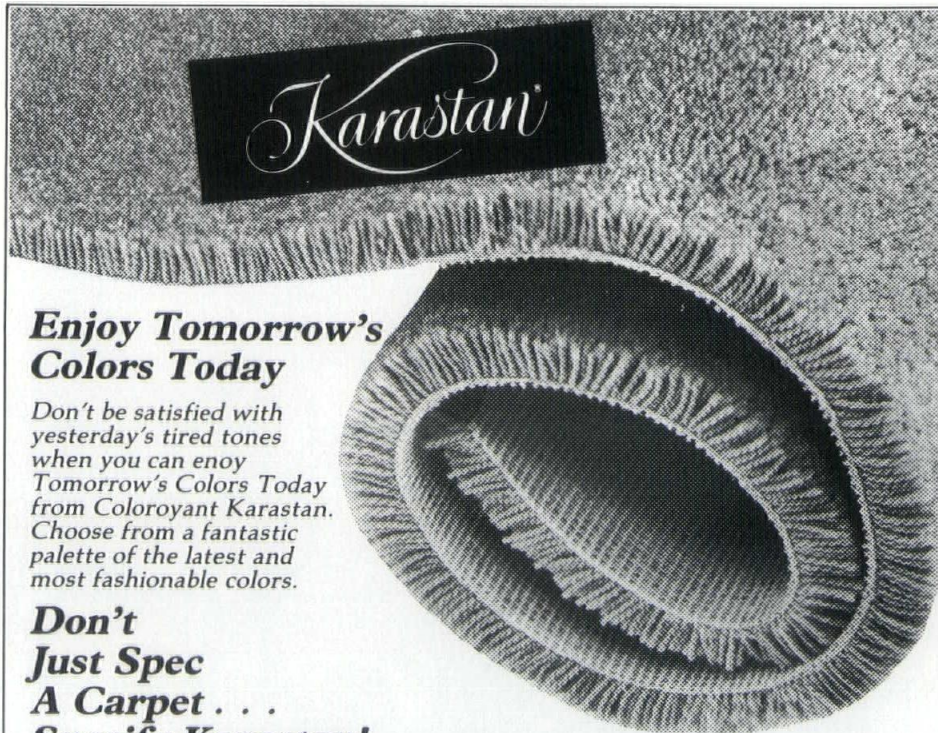


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Ron Lee, AIA THE GUITAR RINGS!

After 10 years of lecturing on the history and theory of architecture at the University of Hawaii, Ron Lee decided that it was time for a change. It started with slack key guitar lessons from musician Nelson Hiu. Three guitars later, he had studied different styles of the art of slack key from Reri Tava, Kale Bannister and George Kuo.

Lee organized a club for other guitarists, "Kiho'alu Sunday Afternoon," which jammed on Sunday afternoons. These musical sessions at various locations around the island led to the formation of a group called Waipuna, a slack key string band with Kale Bannister on lead guitar, Alike Akana on twelve-string

guitar, Ken Oshiro on bass and Ron Lee hanging in.

Waipuna was asked to play at back yard luaus and quickly developed a repertoire heavy on slack key improvisations mixed with standard luau songs. The guitar club disbanded after two years but Waipuna held together as a group of friends who enjoyed making Hawaiian music.

It was simple enough to memorize the Hawaiian songs but Lee decided to enroll in Kalani Meinecke's Hawaiian language classes at the university in an attempt to understand the meaning of the songs. Along with the language class, he started making a guitar under the guidance of luthier Douglas Ching.

After two years of patient labor, the guitar was introduced to a gathering of friends in Waimanalo. It was named "*Ka leo o na kumu o Kana'auao/The Voice of the Sources of Knowledge*" in appreciation for the teachers who shared in the making of the music that evening. The ultimate compliment was given by the *kupuna* of Waimanalo, "Kani ke kika! The guitar rings!"

In 1985, Lee composed a song for his grandfather and his home in Kauluwela. It was a remembrance of Hawaiian music from a neighborhood which vanished with the urban renewal program of the 1960s. "*Ke'ala'iliahii/The Sandalwood Fragrance*" was the first place winner in the 1985 Parks and Recreation Hawaiian Song Composing Contest. Waipuna released this song on a single (which is available at your favorite record store) and the Hawaiian words with English translation have been published in the current issue of *Bamboo Ridge 29*, *Malama*, a special issue on Hawaiian Land and Water which was edited by Dana Naone Hall. Waipuna continues to make music.

Ken Oshiro, Alike Akana, Kale Bannister and Ron Lee formed Waipuna, a slack-key string band made up of friends who enjoyed making Hawaiian music. The group was asked to play at luaus and quickly developed a repertoire of slack-key improvisations and standard luau songs.



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The Kamehameha Alumni Glee Club includes two AIA members. In 1958 George Kekoolani (third from left in the front row) invited Gregory Goetz (third from left in the back row) to join the group.

Gregory C. Goetz, AIA A SONG IN HIS HEART

Gregory C. Goetz, AIA, currently working with KFC Airport, Inc. as architect/project manager, has been singing bass with the Kamehameha Alumni Glee Club since 1958. At that time, George Kekoolani (another HS/AIA member) was his co-worker in Val Ossipoff's office and invited Goetz to sit in on a rehearsal. He did, enjoyed it, they auditioned and "adopted" him.

The group has gained some

notoriety over the years of performing, and revenues have increased with the demand. All monies earned have gone to fund scholarships for Hawaiian students majoring in music at the University of Hawaii.

The men, directed by Dorothy Kahananui Gillett, have represented the State of Hawaii for Statehood Day celebrations at the New York World's Fair, made a highly successful concert tour of Japan, sung a six-week

engagement at The Monarch Room in the Royal Hawaiian Hotel, "substituted" in club dates for such musical notables as Danny Kaleikini and Don Ho, performed with The Honolulu Symphony, Charles K. L. Davis, and Arthur Godfrey and have produced four recordings.

Goetz has also sung with the Honolulu Symphony Chorus, the Honolulu Community Chorus, and in weekly broadcasts with the Navy Bluejackets Chorus.

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Shown here are a few examples selected from Maurice Kondo's 50,000 baseball card collection. The hobby began when he was eight years old.

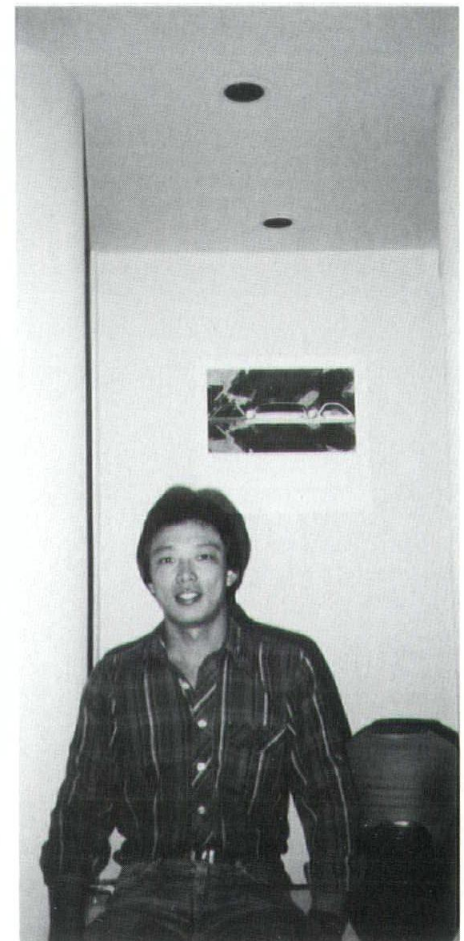
Maurice Kondo, AIA

NOT JUST FOR KIDS

If you think collecting baseball cards is just for kids, talk to Maurice Kondo, AIA. A vice-president of Norman Lacayo, AIA, Inc., Kondo started collecting baseball cards in the second grade. Growing up in the coffee hills of Kona in the mid 1950-1960s, Kondo began his collection only to get the bubble gum that came with the nickel pack of baseball cards. "When I started out, I did it just because it was something fun all the other kids were doing. A lot of them didn't want their cards, so I would ask for them." His collection soon began to accumulate, and as his collection grew, so did his interest in baseball. "As I grew older, I started learning more about the game and its players. I started to follow the Yankees, and began to seek out cards of all the Yankee players."

Trading cards with the other kids, Kondo began to seek out the more unique and famous player cards. "Although we didn't realize it at the time, we were lucky in Hawaii. Because of the geographical isolation of the islands, the card distributors would send us high-numbered cards and last runs of certain series which sometimes had different colored lettering from the typical run of that series."

Kondo kept accumulating the cards through school, but stopped actively collecting after high school. "The custom was that after high school you gave your cards away to a younger kid for his collection." Through this custom he acquired the cards of the older boys in the neighborhood and of many of his high school friends who passed them on to him. "Since



Maurice Kondo, AIA, sits in the home he purchased with the help of his baseball card collection. He could list the collection as a financial asset to help qualify him for a mortgage.

I love to collect things, I broke the custom and kept my collection."

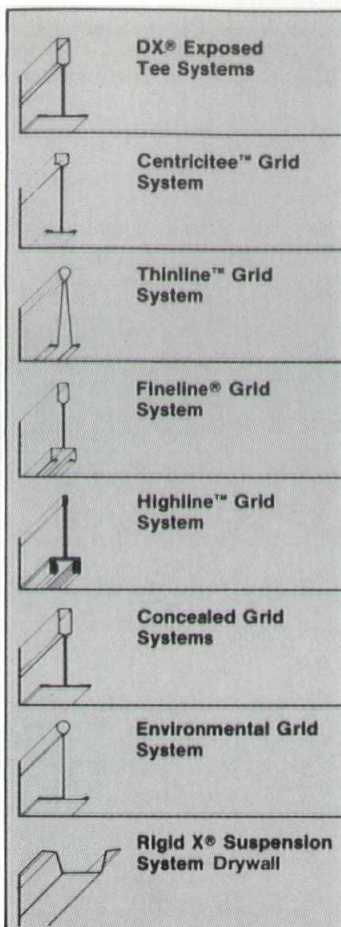
The collection of cards by now numbered in the tens of thousands. They sat untouched in cardboard boxes at his father's home in Kona while Kondo completed his education on the mainland and pursued his architectural career in Honolulu.

Then, about eight years ago, his father began complaining to him that the boxes were taking up too much space. Unless Kondo moved them to his own home, his father was going to throw them out since they were "just baseball cards for kids." Kondo's attachment to his childhood collection motivated him to have the boxes shipped to Honolulu. In 1979 Kondo spotted an article in one of the weekly news magazines that focused on the baseball cards of the '50s and '60s. To Kondo's amazement and delight, the old bubble gum pack of cards was now worth hundreds of dollars, with the more unusual cards worth more to mainland collectors. Through card collecting magazines and conventions he learned that he was in possession of a valuable collection.

The value of this collection, begun when he was eight, was impressed upon him when he discovered he could list the collection as a financial asset to help him qualify for a home mortgage. "At first, the loan officer thought I was crazy, listing baseball cards as a financial asset. So she called me in and I showed her about a dozen selected cards and a current price list. This was enough to convince the bank we weren't talking about 'kid's stuff.' If it hadn't been for that collection, I might not have been able to buy my present home."

An avid collector, Kondo also collects Kodak folding cameras and old irons (the type fueled with charcoal or kerosene). These collections, begun as an adult, are actively added to by Kondo. But none has contributed the surprise and delight of the baseball card collection begun as a child.

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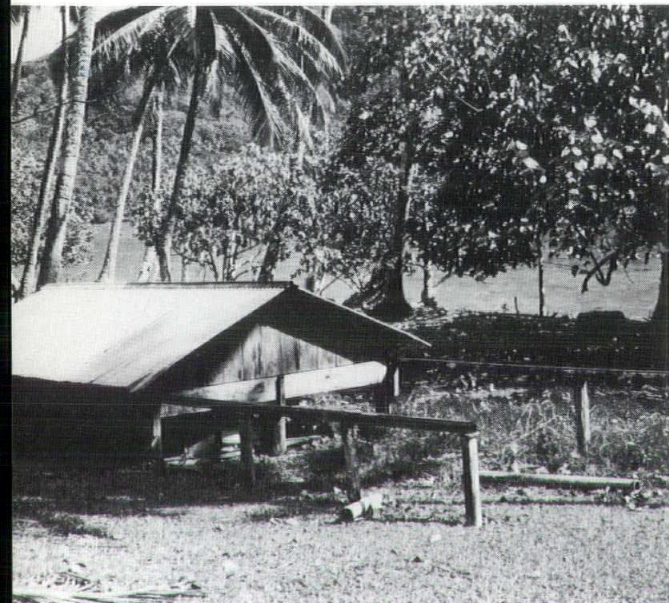
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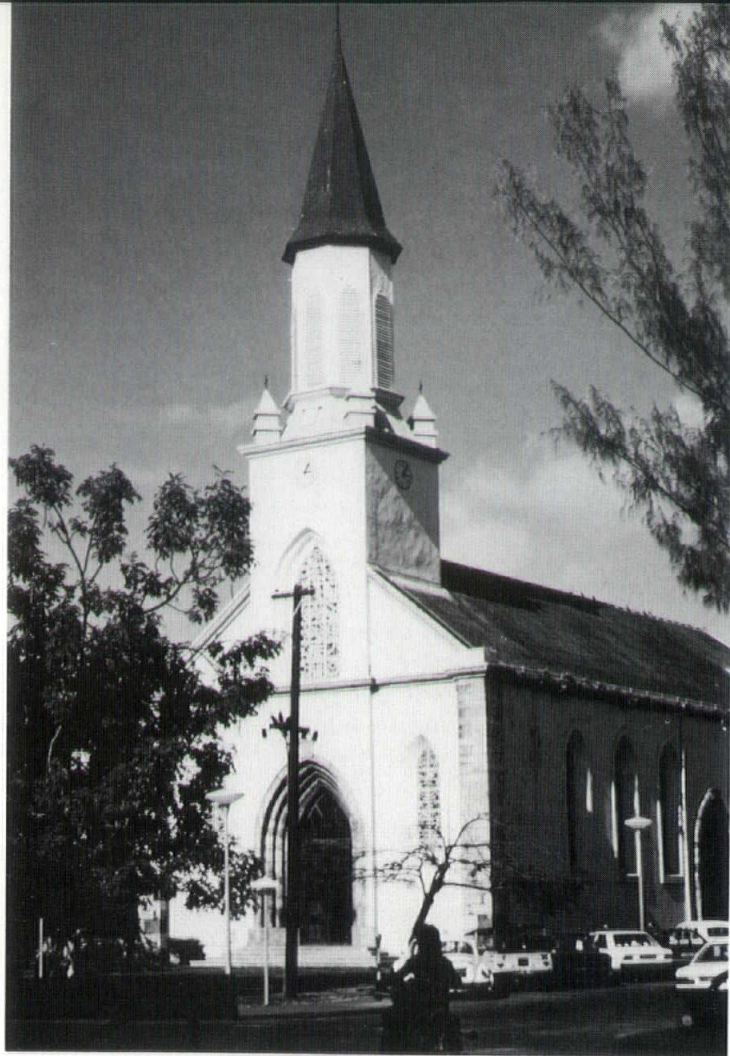
by Tom Culbertson, AIA



Coconut drying sheds are found on most of the islands. The dried coconut meat (copra) is sometimes marketed as is, and sometimes coconut oil is extracted from it. Due to the sunshine-and-showers nature of the climate, the sheds have extendable roofs on tracks, which can be rolled out to cover the coconut meat during showers.



Point Venus Lighthouse is a landmark on the Island of Tahiti. The fine old beacon rises out of the jungle that surrounds its base.



A guest cottage at the Hotel Bali Hai in Huahine (above) is typical of hotel accommodations in French Polynesia. High thatched roofs help keep them cool. The palm thatch provides excellent insulation as well as being aesthetically pleasing. The general openness makes them very appropriate for the Tahitian climate. The Old Catholic Cathedral in Papeete (left) is a simple building centrally located near the marketplace. It is so situated that when its bells ring, they can be heard all over the city.

Last September, 25 of my college classmates and wives travelled to French Polynesia with a guide from the Bishop Museum. Classmate Bill Bours and I, with a lot of help from our wives, had taken the idea of visiting archaeological sites to Dr. Yosihiko Sinoto, archaeologist and chairman of the Museum's Department of Anthropology. He took us in tow and introduced us to Elaine "Muffet" Jourdane, an archaeologist in the Anthropology Department. Muffet impressed us so with her knowledge that we persuaded Dr. Sinoto to let her accompany us. She had already taught us a lot about French Polynesia and continued to do so throughout the trip.

On the day prior to our departure, Dr. Sinoto gave us a briefing on the migrations of people from the western reaches of the Pacific and explained how, with



This old Meeting House was adjacent to the homes of the chiefs on the lagoon at Maeva. In 1925 Dr. Kenneth Emory of the Bishop Museum discovered it and made measured drawings. In 1967 Dr. Yosihiko Sinoto supervised reconstruction of the 100-year-old building which was in very bad condition. The walls are of closely spaced bamboo strips which give sun protection and yet provide a translucent screen allowing excellent ventilation.

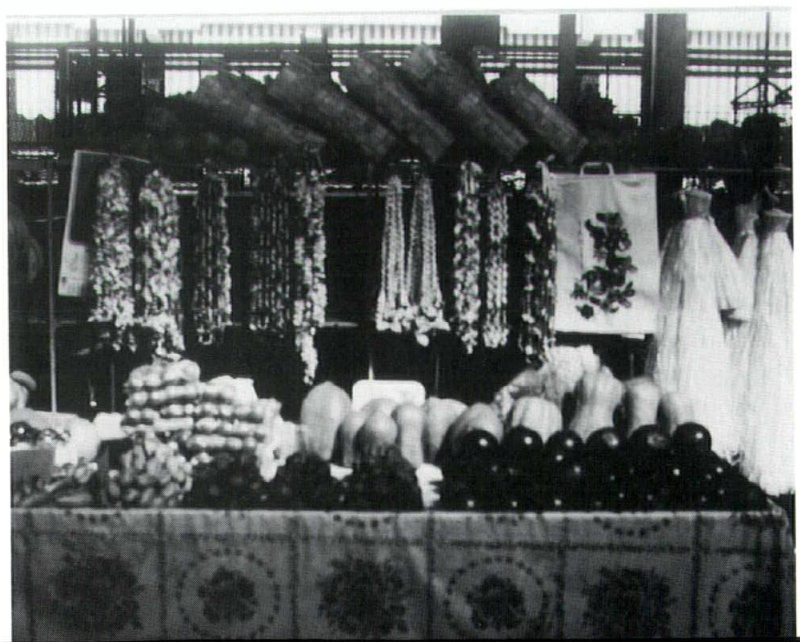
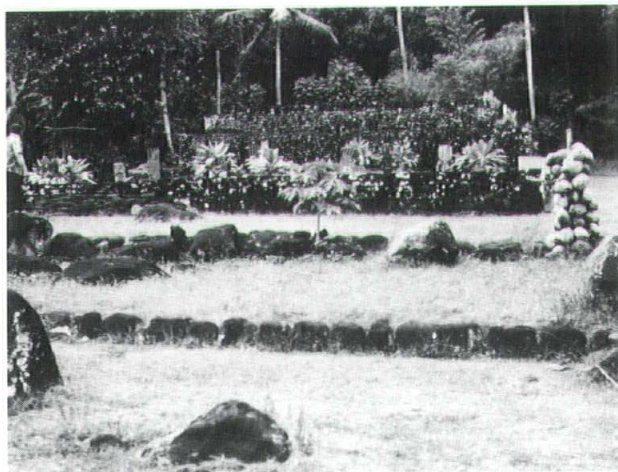
A Swedish yacht anchors in Opunohu Bay, Moorea. Yachts from all over the world can be found using the secure, peaceful anchorage on the north side of Moorea.



their amazing navigational skills, some found their way to French Polynesia and settled there. He also gave us fascinating information on the 1972 archaeological discoveries made during excavation for the Hotel Bali Hai on Huahine, one of the places we'd be staying. A stratum of mud had preserved such things as large wood canoe planks, paddles, a canoe mast and boom, bailers, both wooden and whalebone *patus* (or clubs), porpoise tooth and whale tooth ornaments. One of the canoe planks found during ensuing excavations was 23 feet long. The site, the oldest known dated site in the Society Islands, proved to be a most informative archaeological discovery. HA



A huge indoor/outdoor marketplace (below right) is one of many attractions in downtown Papeete. The flower market has flowers and plants of extraordinary variety and color intensity. The vegetable market exhibits fruits and vegetables so that they almost become works of art. Outside the market is the main Le Truck terminal and the colorful vehicles add to the overall explosion of color. These colorful vehicles (left) are Papeete's rapid transit system. Their name, Le Truck, is derived from the truck chassis to which the light wooden body is attached. The windows are almost never closed, so they are a pleasantly cool, friendly form of transit. Missing from this photo are the crates of chickens and farm produce that are frequently lashed on the top. Marae Arahurahu (below left), an ancient marae (stone ceremonial platform), is similar in function to a Hawaiian heiau. However, this one has been carefully restored by the government and even the surrounding site is now well maintained. Restoration has been completed at some other monuments under the direction of Honolulu's Bishop Museum.



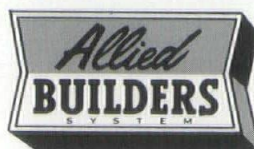


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Building the Straub Family Health Center at Windward Mall shopping center took a combination of teamwork, precision and professionalism only Allied could provide.

"Giving the center a comfortable, homelike atmosphere required the skills of a perfectionist," said architect Dennis Osato. "Allied's fine detailing work did an excellent job in translating a complex design into reality."

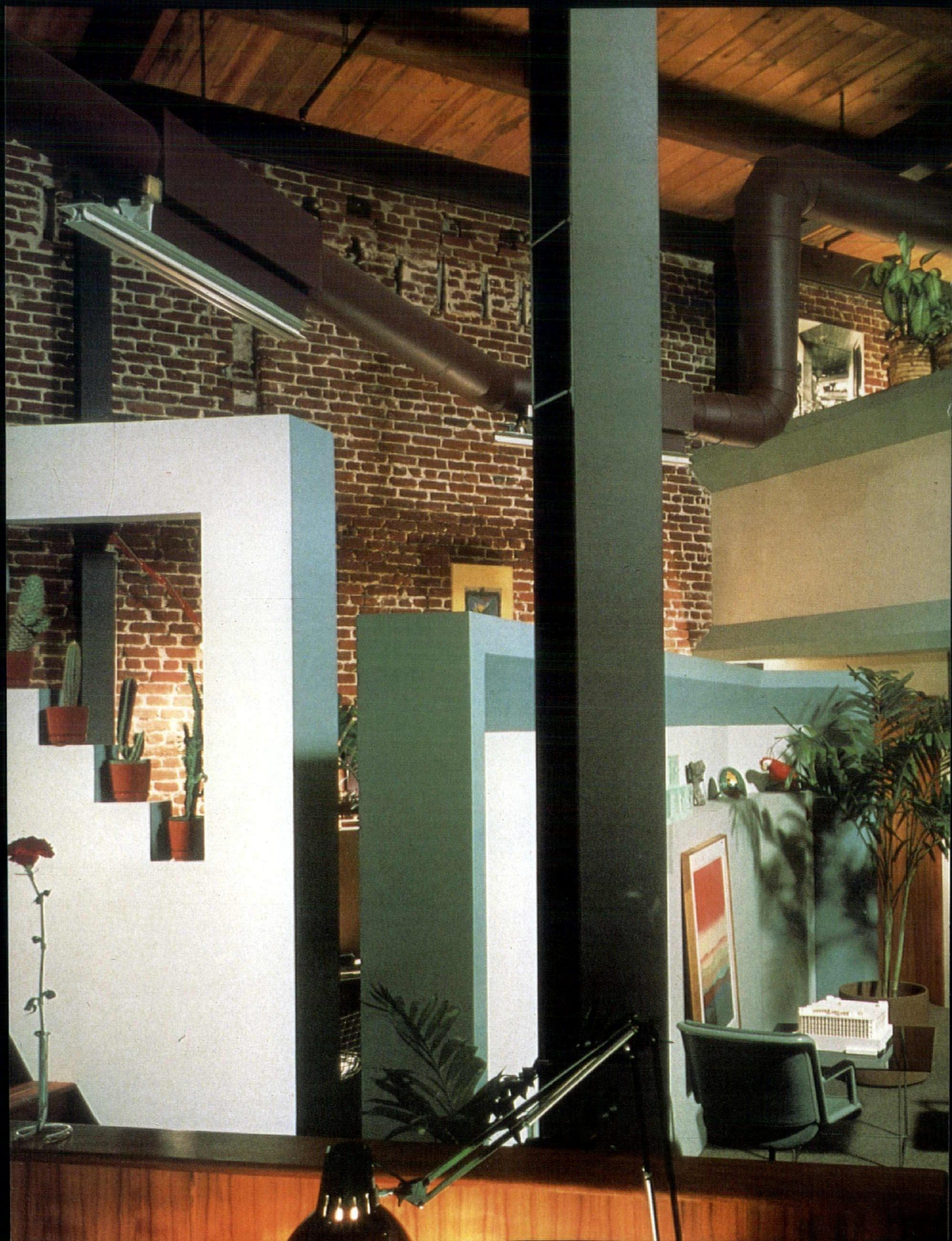
Timing was crucial, especially when substantial changes were made to the original plans. According to Straub's Nathan Mau, "Allied's cooperation and flexibility made this one of our smoothest projects."



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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



The CJS Group AN OFFICE CONDUCTIVE TO CREATIVITY

CJS Group acquired the historic Model Progress Building as part of a joint venture. They recognized that large, dramatic and high spaces exhibiting the old brick walls, integrated with a new exposed structural system, would provide an ideal setting for an architect's office.

CJS required inexpensive and flexible working spaces based on an open office concept that would allow for expansion. The key was

to both preserve and emphasize the open quality of the new space by clearly articulating a steel structure framed by existing masonry work in brick and stone. The result is a working environment that shares a delightful quality of contemporary design within a historic framework. It is a functional working environment which is, above all, conducive to creativity.

Preservation of openness is achieved through a combination of



Large, dramatic spaces in the Model Progress Building provide an ideal setting for the CJS Group-Architects, Ltd. Historic brick walls combine with contemporary design features to form a functional working environment which is conducive to creativity. Free-standing gypsum board walls are niched, ledged and pierced to accommodate plants, artwork and views beyond. Photos by David Franzen.

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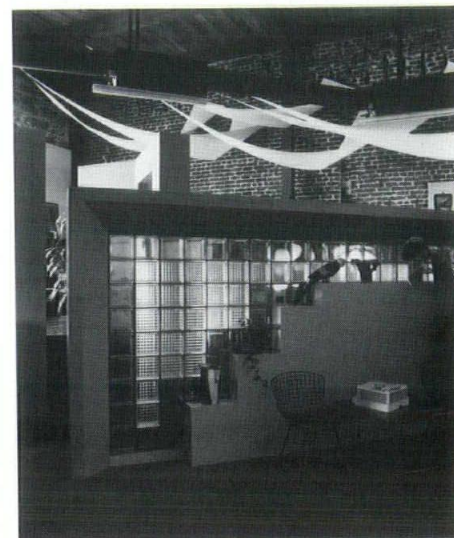
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office landscaping and free-standing gypsum board walls which are niched, ledged and pierced to accommodate plants, artwork and views beyond. The historic brick walls lend a very bold sculptural quality to the space.

A sense of a three-dimensional volume is clearly evident in these offices. The vertical modulation of levels has resulted in an interflow of spaces which range in ceiling height from nine to 22 feet and include a large mezzanine, two intermediate terrace levels and a ground floor.



Selected materials and finishes complement the brick, stone, steel and tongue-and-groove decking. Cool, precise grey colors serve as an appropriate backdrop for *koa* trim and cabinetry, colorful artwork and plants.

Functional proximity of internal uses are accommodated through careful groupings of the firm's primary components of architecture, interior design and energy management. Each area has its necessary privacy while retaining a visual connection with the rest of the office. A movable partition system in the production area makes possible spatial re-configurations as required. A multipurpose main conference area, complete with a rear projection screen, and several smaller satellite conference areas accommodate all gathering needs, formal and informal.

HA



A multitude of steps approaching the Forbidden City poses a problem for handicapped tourists.

CHINA DIARY

by Nancy Peacock, AIA

Perhaps the only thing I love more than the architectural profession is to travel and see the world. I'll go just about anywhere, but the more exotic and distant the location, the happier I usually am. Eighteen months ago I "discovered" the Peoples Republic of China (PRC) on a seven-day tour to Beijing, Guilin and Guanzhou (Canton). Last month I returned for a second tour, to Shanghai, Xian and Beijing.

On both trips I booked my tours through Mr. Poon of Fly-on Travel in Honolulu who works with a Hong Kong agency to set up small group tours to the PRC. My first group consisted of nine people from five countries: the United States, Australia, United Kingdom, Germany and the Netherlands. We met for the first time at Hong Kong's Kai Tak Airport the morning of the tour. I was asked by the Hong Kong agent to be the group leader and to carry the group visa, for which I was compensated about \$25 U.S. for my trouble.

No Chinese-speaking person

travelled with us, but we were met by local guides in each city who would pick our tiny group out at the various airports and approach us looking for "Miss Nancy." I soon learned that being group leader meant the guides also viewed me as the group spokesperson.

Within a day our group bonded into a cohesive unit, and with the group's consensus we began to change itineraries and, in one instance, changed and upgraded our hotel. In most cases, the guides quickly resigned themselves to our demands and I'm now convinced that with a small adventurous group of people you can go just about anywhere and do almost anything in the various Chinese cities I've visited.

This spring's group was so small, with seven of us in total, that no one was appointed "group leader", thus no \$25 bonus! Five of us were American (including two young boys, ages 11 and 13), and two were Dutch, a naval rear admiral and his wife. Again, within a day or so, I discovered I again was travelling with a fun, adventurous

and free-spirited group. With the help of "Fodor's China" we were to discover many sites and restaurants not originally included in our tour.

However, something about this group was also quite different. Two of our group were, temporarily, physically handicapped. The rear admiral had

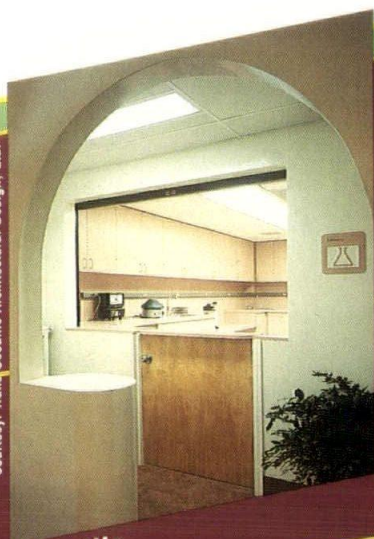


Some handicapped persons are able to travel around the city on special vehicles maneuvered by turning a crank.

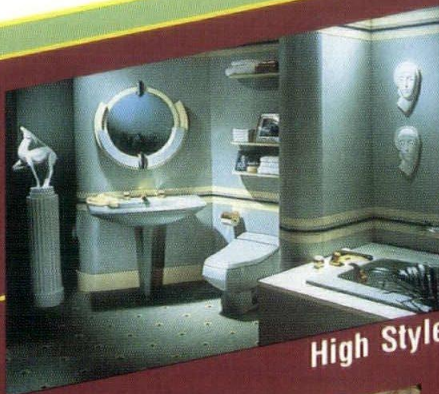
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twisted his ankle and needed a cane. Robbie, mother of the two boys, had broken her ankle and needed a wheelchair. Fortunately, she could also go short distances on crutches, which she had brought along and her sons carried.

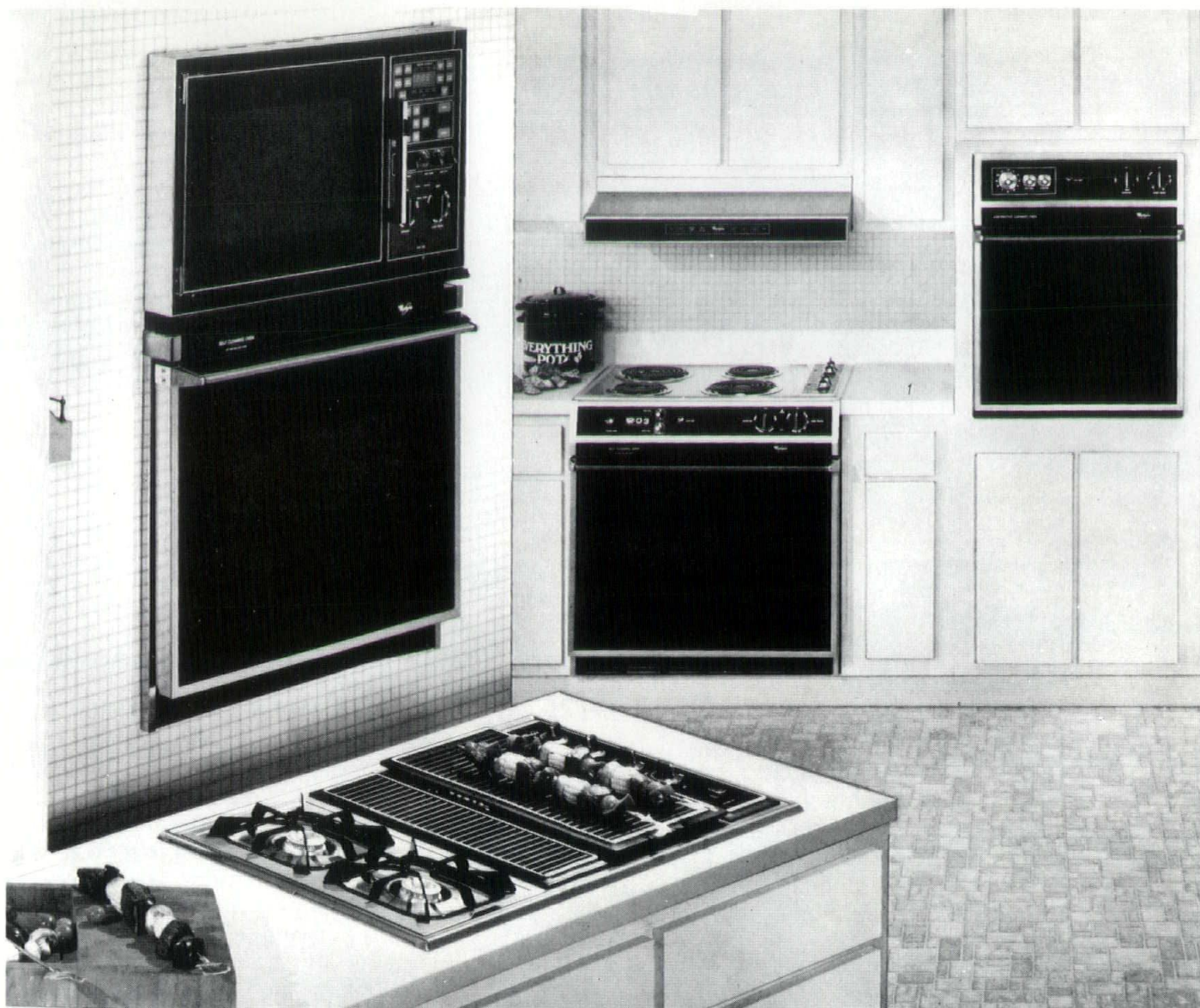
The Hong Kong agency had assured Robbie that the China International Travel Service (CITS) would provide wheelchairs wherever we went. By the look of horror on the face of our Shanghai local guide, we knew he definitely had *not* gotten the message. This was true in each city we visited. Not a single airport that we visited was wheelchair accessible.

I have spent lots of time in airports and usually find them quite fascinating. But imagine my shock to discover that Shanghai, the world's third largest city, has an airport about the size of Hilo's. (No fooling!) Besides our CAAC jet, only two other planes were at the airport being serviced far away from the terminal. From the plane window I saw no other vehicles on the tarmac, just dozens of bicycles beneath each plane which were used by the maintenance crews.

Although a wheelchair was located and brought to the plane, it had no footrests. Robbie was wheeled a few feet from the plane to a set of stairs leading to customs and baggage claim nearly 20 feet below. There was no elevator or escalator, so the boys carried the wheelchair and Robbie hopped down the steps with her crutches! Luggage carts were plentiful. We entered a large room filled with many people going through customs clearance.

The entire area was sloped nearly 10 degrees and the lines were moving slowly. People had to brace themselves to keep their brakeless carts from careening forward, and luggage frequently toppled forward off stationary carts!

I adored Shanghai for its mixture of Chinese and European architecture, the sense of small neighborhoods and intimate scale



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A local guide carried crutches as one handicapped tourist descended the city wall in Xian.



Two temporarily handicapped tourists were part of the group that visited China's Forbidden City and other attractions.



Two friendly merchants welcome visitors to the Shanghai Antique and Curio Shop.

and the shopping! Many times during our afternoon rest periods and after the very early dinners we were served, a small group of us would hire a cab from the hotel with brief instructions from the doorman to drive about Shanghai for an hour or two. None of the always cheerful taxi drivers spoke any English, but gestured enthusiastically to various sites and scenes as we drove along. A two-hour taxi ride cost about \$10 total and the drivers refused all our tipping attempts. By taxi we discovered the beautiful Yu Yuan Gardens and the Shanghai Antique and Curio Shop.

Two days later we returned to the Shanghai airport to catch a local flight to Xian. Unfortunately, our plane never arrived that night. In fact, there were no planes at all on the tarmac! At 11:00 p.m., after three hours of waiting, it was announced that our flight had been cancelled. We were taken to the nearby Cypress Hotel. After fond farewells, our guide had long ago disappeared at the airport terminal, never to be seen again. So early the next morning, four of us again hired a taxi for three more hours of driving through Shanghai and, of course, another stop at the Shanghai Antique and Curio Shop!

Our CAAC flight to Xian was on a vintage Russian prop plane. It was packed with Chinese and one other small group of tourists. Several young men sat in the aisles during takeoff and landing. We watched them one by one go into the cockpit, and we soon surmised that they were student pilots. Unlike the Hong Kong to Shanghai flight, no safety instructions were given and there were no written materials or exit signs.

Xian is a grey, industrial city surrounded by a magnificent Ming Dynasty city wall. Most tourists go to Xian to see the tomb of Emperor Qin Shi Huang, unearthed in a field outside the city a few years ago. The hundreds of terra-cotta warriors and horses are viewed "in situ" beneath a vast clear span

gymnasium-type roof. Our guide told us a real man or horse had posed for each statue and had then been killed. To me, it rivals the Forbidden City, the Great Wall and the Pyramids in Cairo in grandeur and in man's attempt to immortalize himself.

Twenty-four hours later we were again on a vintage Russian converted troop plane to Beijing. Beijing is a city of walls and ceremonial approaches to great palaces and temples with multitudes of steps up (the Forbidden City, Summer Palace, Temple of Heaven, Great Wall), or down (the Ming Tombs).

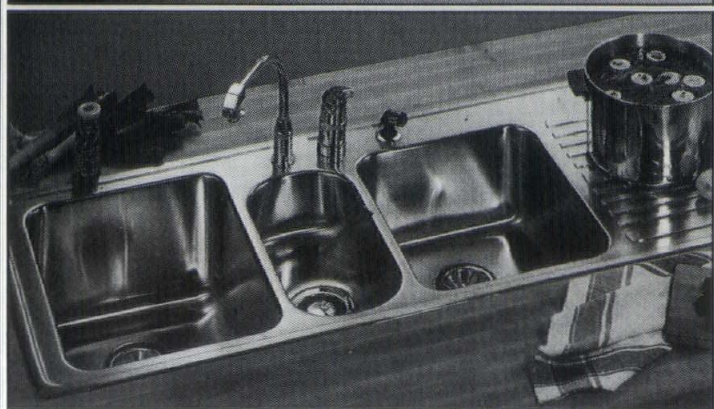
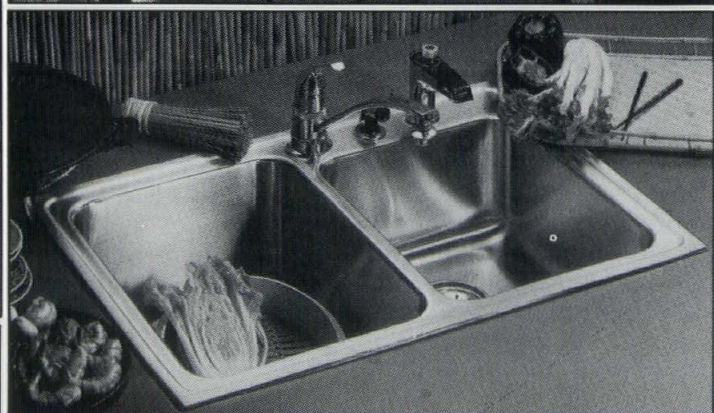
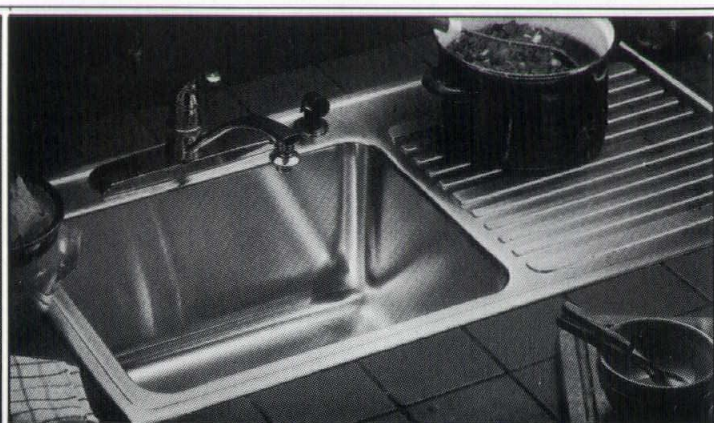
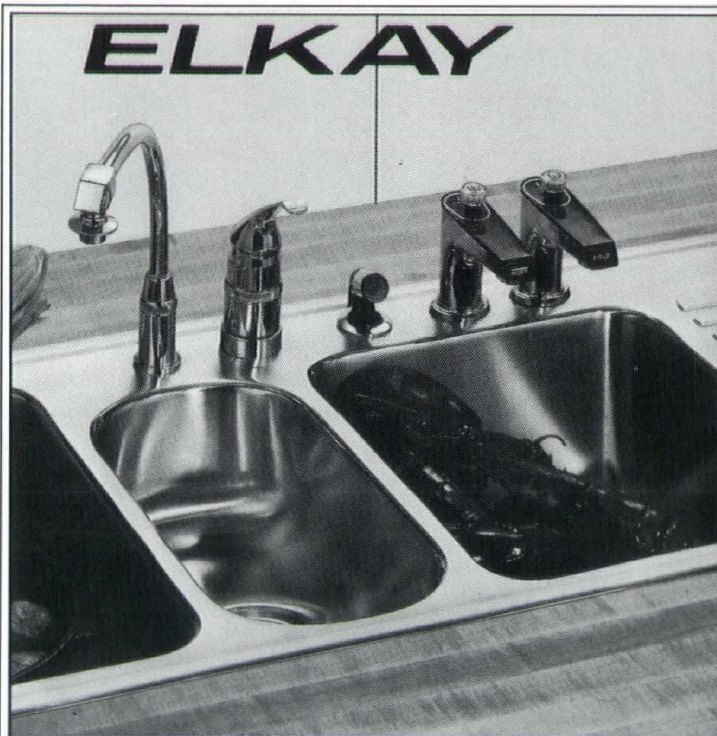
In all of China, we never discovered a single wheelchair

ramp and, except for the elevators in the high-rise hotels and friendship stores, we only saw one other elevator. It went to the second floor of a four-story factory in Shanghai, was the size of a small room and was used to bring down carpets loomed on the second floor. Our group limped and hobbled from site to site, and the two temporarily handicapped folks courageously climbed all the steps they encountered. However, had either of them been wheelchair bound or in truly poor health, they would have seen very few of China's historic sites and perhaps wouldn't have even made it out of the airports.

On both tours I travelled with

wonderful, warm-hearted people. Something about China seems to attract adventurous people who aren't one bit disappointed by what they've found. Already I'm scheming to return!

In addition to many other activities, Nancy Peacock is a member of Mayor Fasi's Chinatown Advisory Committee, the Honolulu Zoo Hui Board of Directors, Outrigger Canoe Club Admissions Committee, Junior League of Honolulu, AIA Urban Design Committee and is AIA liaison for the State Foundation on Culture and the Arts Architectural Award.



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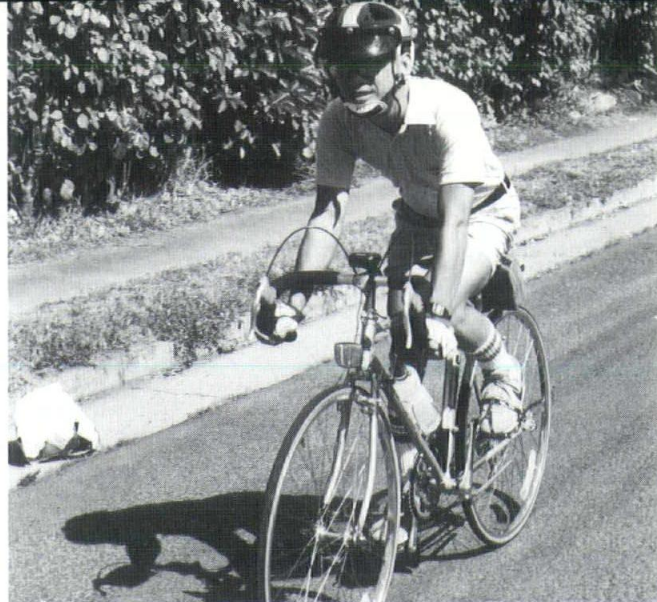
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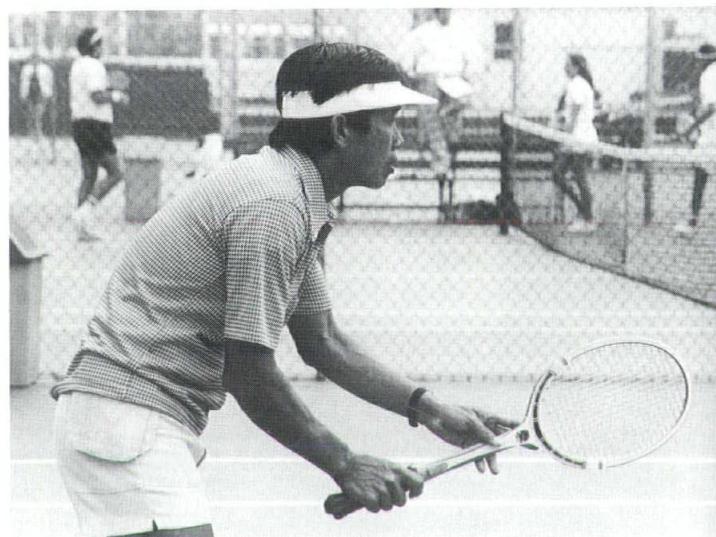


Greg Tong, AIA, enjoys ranching in Australia and fishing in Alaska and Kona. We hear that current renovations to his Kahala house include a kitchen with special racks and things for bread baking—probably his heart remains in Honolulu after all. Photo by Jerry Ferguson.

Architects Sid Char (with goggles) and Cork Bye enjoy a racquetball workout at the Honolulu Club. Photo by Jerry Ferguson.



About once a week Don Lee, AIA, takes to the hills on his bike. Not a competitive biker, he likes to just get out and get away from it all—looking for new places to go, new hills to climb. Photo by Jerry Ferguson.

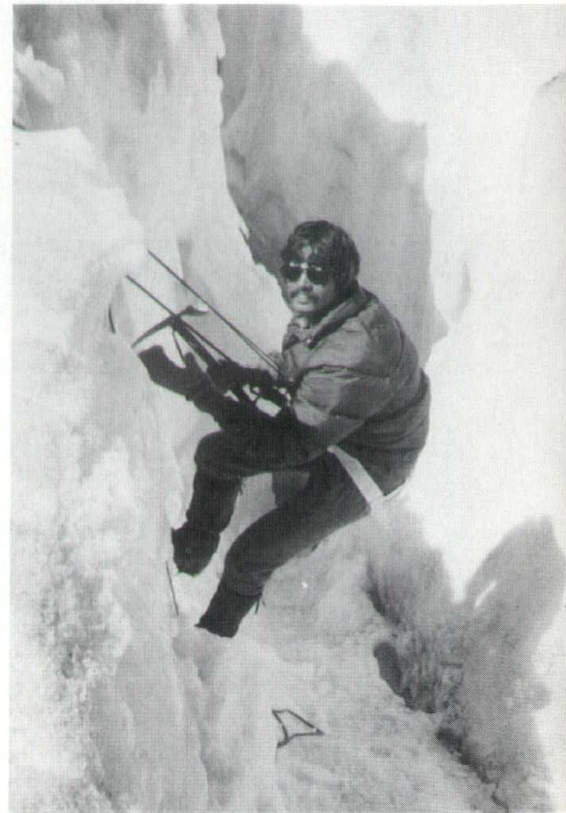


When WWAT&G president Don Goo, AIA, sits down to design a resort with tennis courts, he brings to the assignment the particular interest of a life-long tennis player. Photo by Mazeppa Costa.

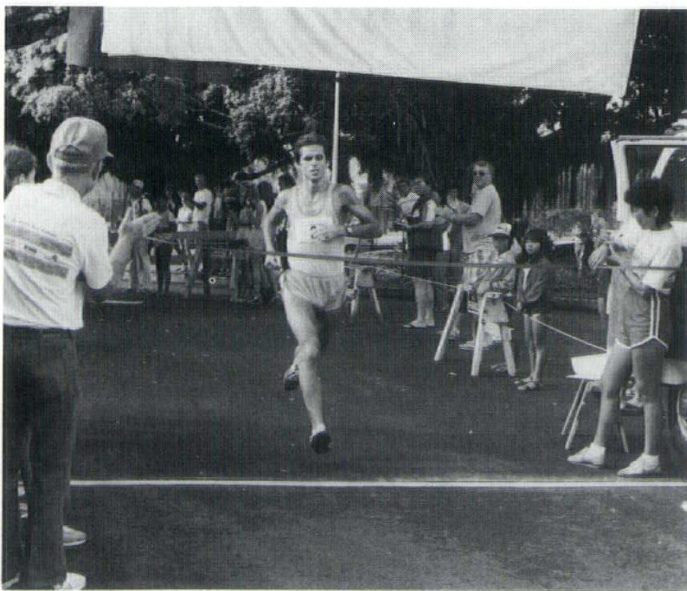


FROM ALASKA TO VOLCANO

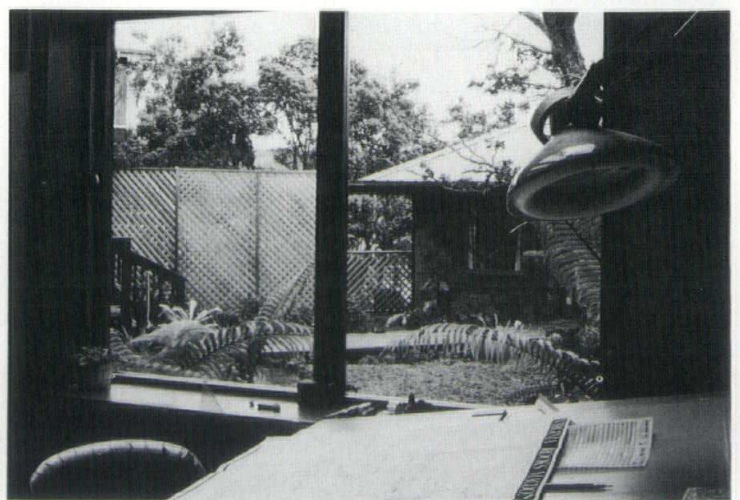
Here is a look at several architects doing what they enjoy most "after hours." Architects shown on the opposite page are "good sports" from Wimberly Whisenand Allison Tong and Goo Architects, Ltd.



Six months of preparation went into architect Chris Smith's challenging climb in Alaska. Four people accompanied him on the three-day adventure.



Taking first place in the 1983 Hilo Marathon is only one of architect Glenn Mason's many accomplishments. He runs to balance the physical and mental aspects of life. Mason serves the community as chairman of the State of Hawaii Historic Places Review Board, chairman of the Land and Water Use Committee of the Chamber of Commerce of Hawaii and Director of the Hawaii Theatre Center.



Virginia Brooks Macdonald, AIA, and her columnist husband, Russ Apple, leave their sunny breakfast nook in the east wing of their Big Island home and walk, often barefoot, to their joint office in the west wing of their house in Volcano. Macdonald designed and built the home to fit their lifestyle in "retirement." Photo by Mike Brooks.



Honuala'i, an oceanfront conference retreat, by George Heneghan Architects, AIA. Photo by David Franzen.

Design Award Winners

Seven 1986 design award winners have been announced by the Hawaii Society/AIA.

George Heneghan Architects, AIA, received an award of excellence for design of a conference retreat on the ocean.

Merit awards were given to Robinson-Whitaker Design for a storefront office in a historic building; Media Five Limited for the Straub Kaneohe Family Health Center at Windward Mall; Norman Lacayo, AIA, Inc. for RASCALS, a Waikiki dinner restaurant and

disco; Johnson Reese Luersen Lowrey for the Teleglobe Canada Communications Cable Station; Group 70 for the Banyan Gardens Restaurant; and Sutton Candia Partners for renovation of a laundry facility to house Shelly Mazda.

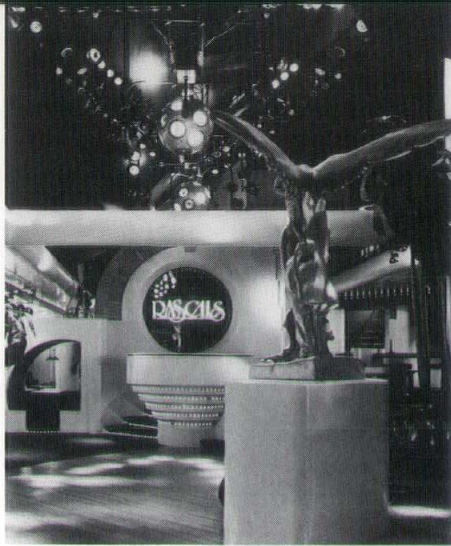
The Hawaii Society/AIA's annual design awards program recognizes outstanding work in architecture, urban design and interior design. Entries are judged on the success with which they have met their individual requirements. A jury of five registered architects independently evaluates each project. Among the criteria for judging are such factors as environmental compatibility, urban context, creativity of solution, quality of space, structural ingenuity, workmanship and responsiveness to social concerns.

Jurors for the 1986 design competition were Steve Au, AIA; Owen Chock, AIA; Carol Sakata, AIA, Edward Sullam, FAIA; and Stanley Yasumoto, AIA.

HA



A storefront law office in a historic building by Robinson-Whitaker Design. Photo by David Franzen.



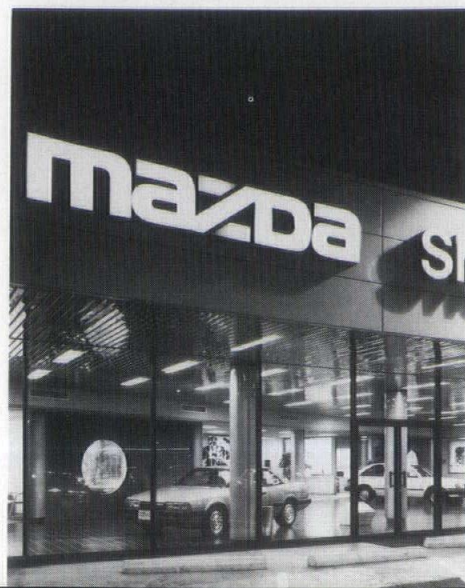
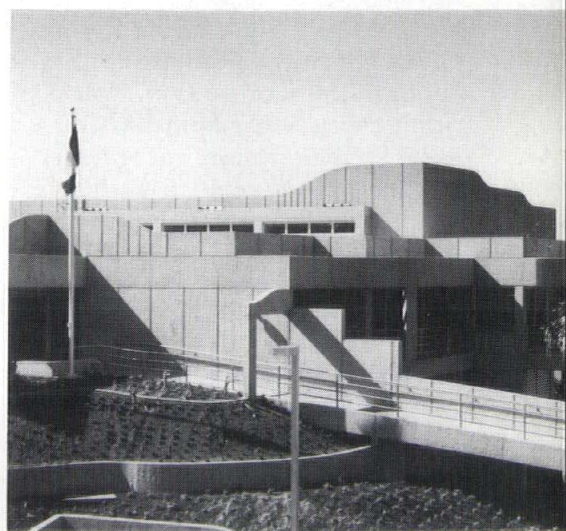
RASCALS, a contemporary dancing and dining establishment, by Norman Lacayo, AIA. Photo by Augie Salbosa.



Straub Kaneohe Family Health Center by Media Five Limited. Photo by Augie Salbosa.



Banyan Gardens Restaurant by Group 70. Photo by David Franzen.



Above Right: Tele globe Canada Communications Cable Center by Johnson Reese Luersen Lowrey Architects, Inc. Photo by Augie Salbosa. Below Right: Shelly Mazda Kapiolani by Sutton Candia Partners. Photo by David Franzen.

PLANNING AN IDEAL KITCHEN

by Michael L. Smith, CKD
Kitchen Concepts Plus

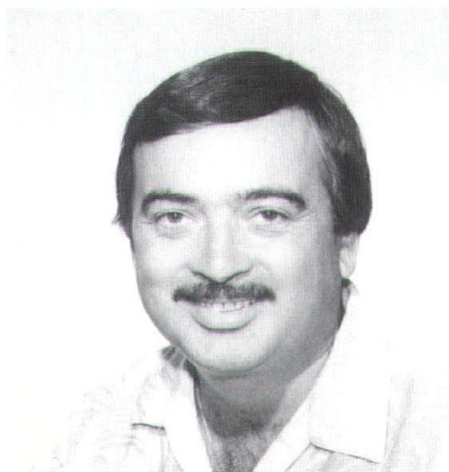
Whether your project includes a kitchen for a new home or remodeling an out-of-date room, the goal should be to have a kitchen design that ideally suits the particular needs of your client. More waking hours are spent in the kitchen than in any other room in the home. With a good kitchen design, these hours will be spent more efficiently.

Kitchen design has altered dramatically in this century. The effects of enormous advances on the technological front have

entertain in the kitchen, it can also be the place for laundry and other household chores. It is most certainly a gathering place for children to play and do homework as well as a place for all members of a family to use for hobbies. Personal computers are moving into the kitchen not only to aid in

budgeting and menu planning, but also as part of "mini" offices.

An ideal kitchen revolves around three work centers involving proper distribution of cabinets, appliances and work surfaces. The normal sequence of proper location is from left to right or clockwise: the refrigeration food storage area



Michael L. Smith, CKD

changed the once small, dreary space where meals were prepared in isolation, to today's kitchen as the center of the home. Not only do we prepare meals, eat and

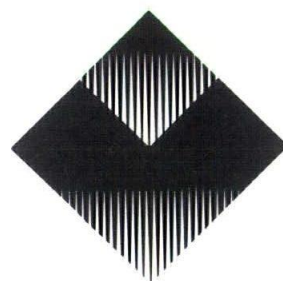


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on the right with a preparation area adjacent to it; the clean-up center, with the sink, dishwasher and storage of dishes; and the food preparation area, the range for cooking and the serving center with storage for pots, pans and serving dishes.

In the ideal kitchen layout, the maximum distance between the three centers would be no more than 22 feet and no less than 7-10 feet. The distance should be measured from the center front of each appliance.

There are four general categories of kitchen designs, each with an endless number of possible variations. In the one wall kitchen, distance between appliances can be excessive, therefore this arrangement is usually not desirable. L-shaped kitchens restrict traffic flow through the work triangle and allow room for a dining area in the opposite corner. A corridor kitchen has counters and appliances on opposite sides, eliminating dead corners, but usually a traffic problem develops through the work triangle. The U-shaped kitchen has counters and appliances on three sides, with no traffic problem, resulting in the most desirable shape for an efficient kitchen.

Because of the many variations in kitchen design, costly mistakes can be avoided by enlisting the aid of a kitchen designer. Working with a trained professional can provide the technical knowledge, product supply and the supervision required in the planning and development of today's sophisticated residential kitchen. **HA**

Michael L. Smith, CKD, recently formed Kitchen Concepts Plus, a kitchen and bath consulting and design firm. Smith has 23 years experience in kitchen design and sales and is the only Certified Kitchen Designer in the State of Hawaii. He received his accreditation from the National Kitchen and Bath Association in 1971 and is among only 900 Certified Kitchen Designers in the nation.

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KITCHEN PLANNING

Mauna Lani

LUXURY AND EFFICIENCY

*by Peggy Kusano
Media Five Limited*

Because I can think of a host of things I would rather do than cook, especially on a vacation, falling in love with a kitchen was as remote to me as whipping up a souffle—until I found the kitchens at Mauna Lani Point.

What is it that makes a kitchen come alive? While efficiency, style,

textures and colors are part of the answer, at the heart of the mystery is an intangible quality of design.

With 360-degree views of dramatic land and seascapes, the Mauna Lani Point luxury resort condominiums were designed by Media Five to maximize the dynamic relationship between

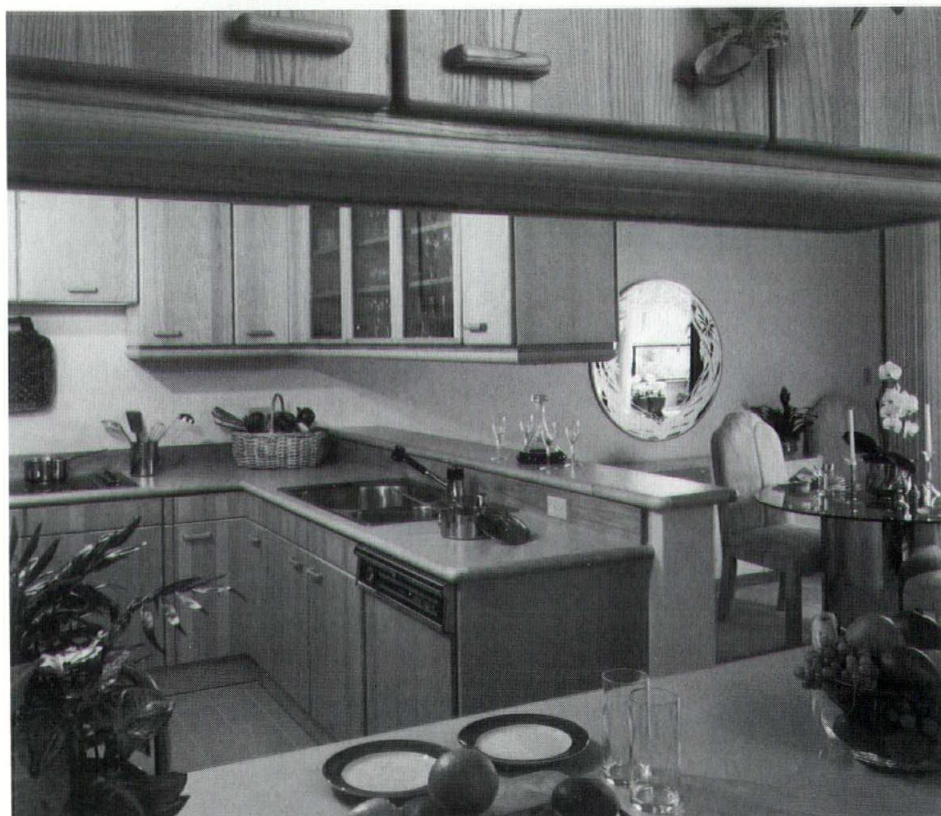
living spaces and the color-rich Kohala Coast. Working closely with Nobukazu Kawasaki of Mauna Lani Resort and Ron Young of Pan Pacific Construction, design principal Paul Ma developed the kitchen as an integral part of this expression. In its open design, it has a quality of spaciousness, a simple beauty, dignity and strength that captures your attention with the same kind of enticement to discovery that is part of the natural environment.

At the same time, the kitchen has been designed as a setting that allows for family interaction. Being with our families is a major aspect of vacationing together, and I was touched by a design that unifies the whole living room, dining room and kitchen as one integrated space for family interaction.

The design team decided on a kitchen system because of its ease of installation, and the time and cost savings it provides by eliminating the usual sequencing of work by the subtrades. Goldreif by Poggenpohl Eurostyle kitchens in lightened ash was uniquely appropriate for the units' European style of design, characterized by clean lines and light-colored finishes. Rather than using teak or *koa*, which is still characteristic in the marketplace today as a way to instill quality and richness in design, Media Five sought to achieve richness in the atmosphere of the units.

"If the floor plan supports an open lifestyle, open to the environment, why not light finishes?" Ma asked. "We did not want to fall into idioms, but rather sought to address the lifestyle offered at Mauna Lani Point."

The Goldreif system provides highly efficient, beautifully styled and crafted modular systems. With a built-in wine rack, waste bin, pop-up leaf for additional work space, pull-out step ladder in the baseboard, drawers with cutlery inserts and compartments for spices and storage bottles, corner base units with swivel shelves, and pots and pans drawers underneath



Wood-front and framed glass door cabinets are suspended from the ceiling by a special hanging device. Goldreif by Poggenpohl is a highly efficient modular system imported from Germany. Photo by David Franzen.

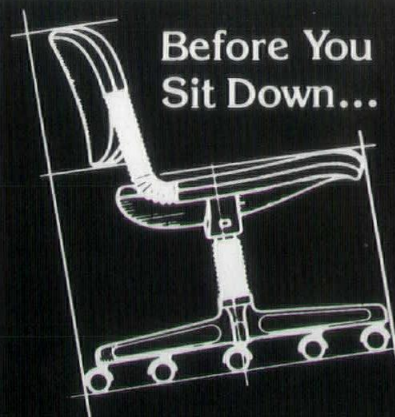
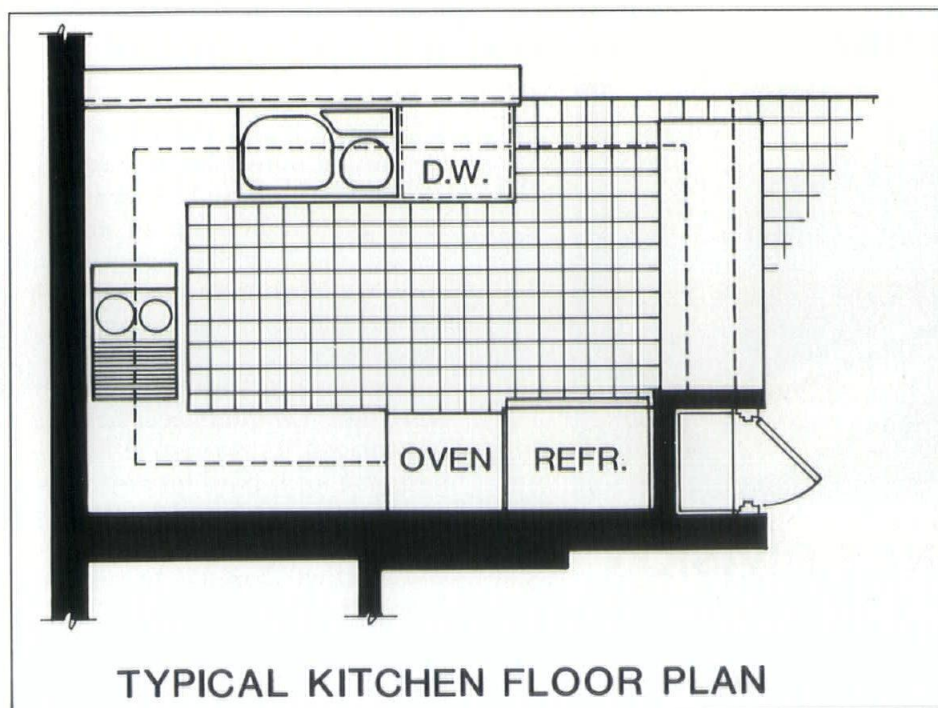


The kitchen design at Mauna Lani Resort encourages family interaction. Living room, dining room and kitchen flow together in a living space with an open, airy feeling. Photo by David Franzen.

the stove top, nothing clutters up the preparation surfaces, and everything is within arm's reach.

And there is even more. Wood-front and framed glass door cabinets are suspended from the ceiling by a special hanging device developed by Media Five, Pan Pacific and Eurokitchens, contributing to an open, airy feeling, and providing areas for plants and other items.

So what makes a kitchen come alive? At Mauna Lani Point, it is a joyful setting, light and open to the sky and ocean and fairways wrapped around stark fingers of lava. It is a place that allows us to talk with, see and be part of the action of family and friends in the living space. While providing everything close at hand, it has a feeling of luxurious spaciousness. It is distinctive and beautiful. **HA**



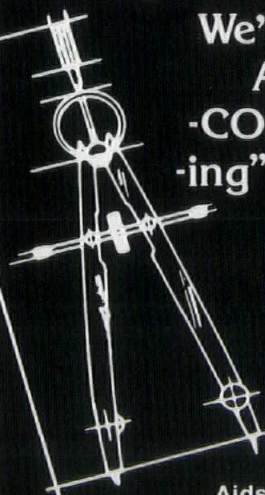
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WHY CERAMIC TILE?

by Russ Kattengell, Vice President
World Tile, Ltd.

The most recent consumer and trade media surveys indicate a strong buyer preference for ceramic tile throughout the home and business.

When it comes to using ceramic tile, many other countries have a big head start on the United States. For example, the Italians still use 10 times more ceramic tile per capita than

Americans.

Industry analysts expect ceramic tile use in the United States to more than double by the year 1990. That really shouldn't be too surprising. More of today's designers and architects are looking for quality, excitement, and value, all of which ceramic tile delivers.

Just how much appeal does ceramic tile really have? *Builder*

magazine recently surveyed about 2,000 prospective new home buyers and asked them to rate the appeal of ceramic tile and scores of other commonly used products. They consistently rated ceramic as high or higher than the other products. Generally, they indicated they wanted more ceramic tile than builders in most markets are offering.

More specifically the survey showed:

- Ceramic tile was the buyers first choice for kitchen countertops.
- Buyers overwhelmingly prefer ceramic tile walls at the tub and shower in the master bath.
- Ceramic tile flooring is very popular particularly in the kitchen and bath and also in the entry foyers.

Ceramic tile is essentially an aesthetic product. It comes in almost unlimited shapes, sizes, colors, textures and patterns. It looks good and feels good, and if used properly with other materials such as carpeting or wood trim, it can have a very soft, warm appearance.

Since ceramic tile simply doesn't wear out, it should never have to be replaced. Its reputation for permanence is hard for any other material to match and it's far more resistant to wear, heat, dirt, impact and weather than its competitive counterparts.

If we give ceramic tile the attention it deserves, it will repay our efforts handsomely.

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Hawaiian Tel Renovates Plaza

Architects Hawaii Ltd., with lead architect Joseph Farrell, AIA, assisted by Lloyd Arakaki, AIA, has begun a major renovation of the plaza and lobby area fronting Hawaiian Tel's Bishop Street headquarters building.

Principal reason for the renovation is to correct leaks in the waterproof membrane between the plaza and the parking garage below. Also, cracks in the existing plaza walkway are a potential pedestrian hazard.

The project includes removal of all plantings from the 16,000-square-foot plaza, replacement of the waterproof membrane, resurfacing both the plaza and lobby area with ceramic tile, and new landscaping. Cost of the construction is \$430,000.

Hawaiian Tel's main headquarters building, including the plaza, was built in 1970.

Branch Outlet Opens in Kalihi

Bonded Materials Company, a major distributor and manufacturer of waterproofing and building materials, has announced the opening of a Kalihi branch outlet.

The 2,800-plus square-foot facility will maintain a day-to-day inventory of cement admixtures, masonry materials and waterproofing products.

"We'll restock every morning," Donald G. Deer, company president, said. "That way our customers know we'll have what they want when they need it."

Founded in Hawaii in 1953, Bonded Materials Company maintains its administrative headquarters, manufacturing facility, distribution center and test laboratory at Campbell Industrial



An architect's rendering shows the Hawaiian Tel headquarters plaza on Bishop Street as it will appear when renovation is completed in mid-summer.



MAKING THE BEST BETTER

Building roads and streets with concrete is fast becoming the answer to potholes, costly highway delays and detours.

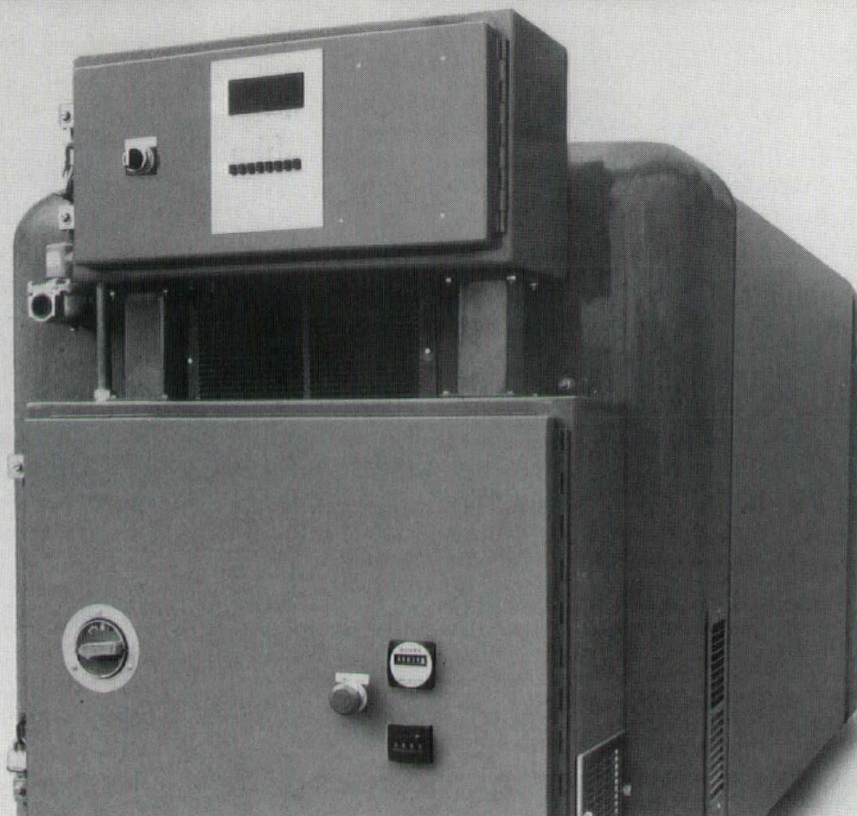
Public transportation engineers and officials have discovered that the annualized cost of road maintenance, including initial installation, is much less for concrete highways and streets than when old traditional materials are used. And the riders and users of these public facilities get everlasting relief from the annoyances of road repairs.

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Park in Ewa Beach. The company's facilities are located on three acres. In addition to the new Kalihi branch outlet, Bonded Materials Company operates a sales and distribution center on Guam.

AIA Seeks Security Standards

In response to increased terrorism worldwide and the vulnerability of U.S. public buildings, AIA has called on the

federal government to develop performance and security standards for its buildings.

The compatibility of design excellence and strong security was underscored by Washington D.C. architect Thomas Vonier, AIA, in testimony before the House Public Works and Transportation Subcommittee on Public Buildings and Grounds. He described key architectural considerations for designing safe and secure public buildings, as well as the federal

response to security needs.

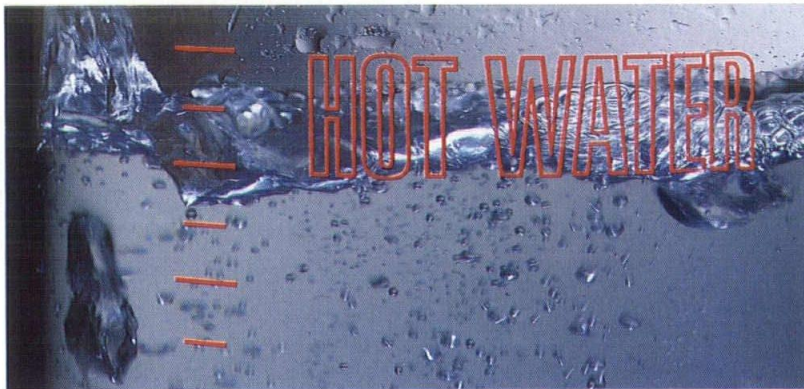
"Good architecture—based on thorough, comprehensive analysis—can achieve good security, while minimizing intrusive features that detract from a building's function, character and statement," Vonier said. He explained what architects believe is necessary for good design and security, such as performance rather than prescriptive building standards, direct relationship between architects and clients, and individual design of public buildings to suit varying conditions and missions.

Vonier, consulting project director for the State Department-sponsored study on "the embassy of the future," said the General Services Administration (GSA) should seriously consider developing general performance standards (in consultation with appropriate agencies), along with routine security design reviews for

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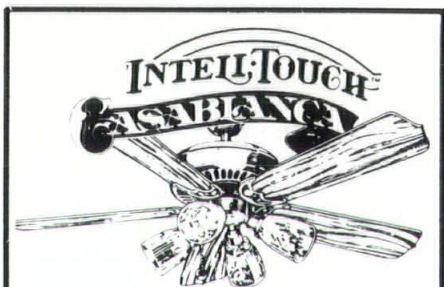
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all public buildings. He complained that GSA has not yet developed written security standards or guidelines for its buildings.

In addition, Vonier urged GSA to strongly consider security design in its intergovernmental and interagency work on security equipment and to ensure that its security surveys fully consider a building's design. He also called for federal support of basic research on building security and transfer of research results to both the public and private sectors.

Design for Aging Guide Available

Ways that design professionals can respond to the special needs of America's rapidly growing elderly population are examined in The American Institute of Architects' newest publication, *Design for Aging: An Architect's Guide*.

The 179-page book, written by the AIA Foundation and published by the AIA Press, explores the physical, psychological and social realities of aging and the design issues that architects face in responding to those realities.

Design for Aging, made possible through grants from the National Endowment for the Arts and the Department of Health and Human Services/Administration on Aging, includes more than 80 drawings and photographs along with current codes and standards. The hardcover book is available from the AIA bookstore (order number R347) at \$28 for AIA members; \$40 for non-members.

Survey Shows Higher Salaries

With better salary increases and higher bonuses, managers of A/E firms are profiting from the country's economic good health. This finding is among those released in the 1986 PSMJ Executive Management Salary Survey for Design Firms.

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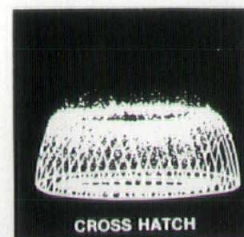
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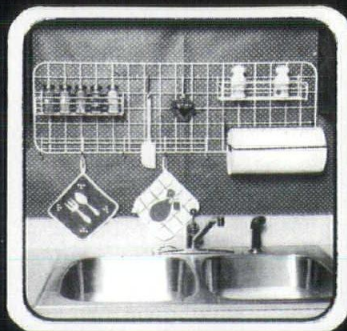
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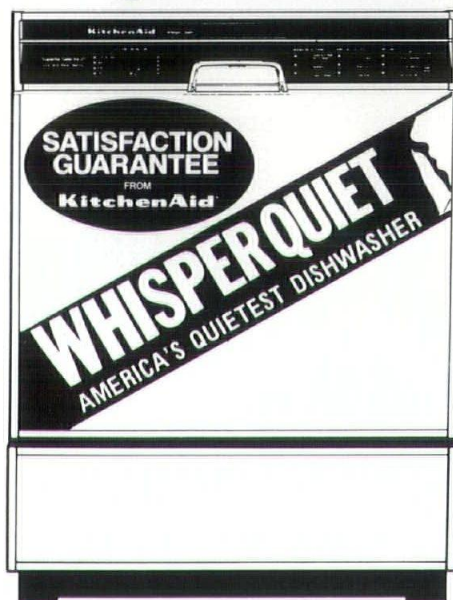
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which are appropriate for professionals," said Frank A. Stasiowski, Editor of PSMJ. Survey results show typical raises 6 to 8 percent higher than last year, and bonuses are double, or in some cases triple, what they were. Demand for qualified people is outpacing supply in many design fields, and better compensation levels for key management level people reflect this."

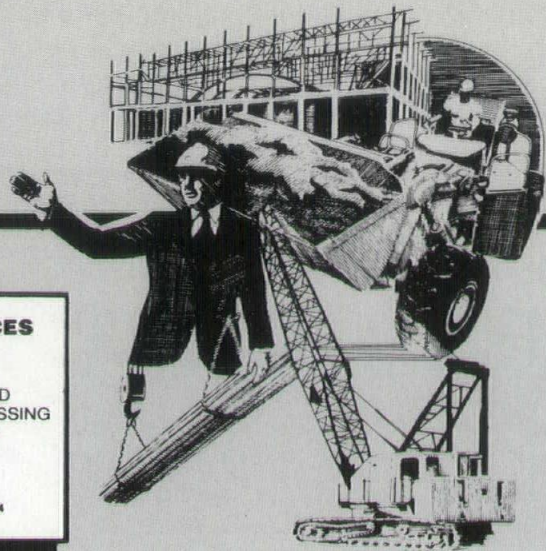
The greatest gains were in the area of bonuses, the survey reveals. Presidents of design firms reported average bonuses of 41 percent the amount of their salary, while partners and senior project managers reported average bonuses of 24 percent and 10 percent of their salaries respectively. This places total median direct compensation (salary plus bonus) at \$81,000 for firm presidents, \$59,261 for partners, and \$42,600 for senior project managers.

"Unlike past surveys in which some types of firms or regions of the country cited relatively weak compensation increases, results of this year's survey point to compensation levels up in all segments of the design industry," according to Bill Fanning, Director of Research. Overall, the greatest increases were seen by architectural firms, firms in the southeast, and firms practicing in the private sector.

A significant number of firms continue to add 401k retirement plans to their list of benefits, with 37 percent of responding firms indicating they had this type of plan in force, as opposed to only 22 percent last year, survey results show. Company cars, on the other hand, have become rarer as a compensation benefit, as 5 percent fewer of this year's responding firms offer cars to their executives.

The complete survey which contains salary and benefit information on 7,500 managers in over 350 design firms is available from PSMJ, Ten Midland Avenue, Newton, MA 02158. Cost for the full report is \$125 prepaid.

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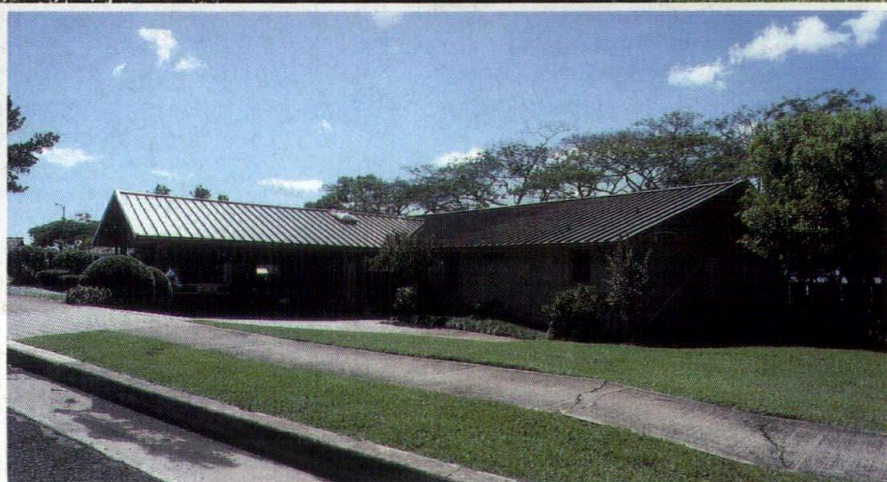
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