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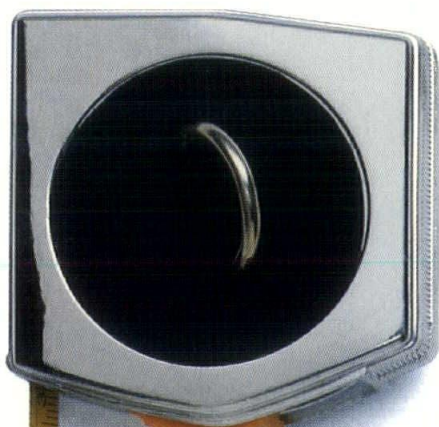
June 1987

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Architects at Work & Play
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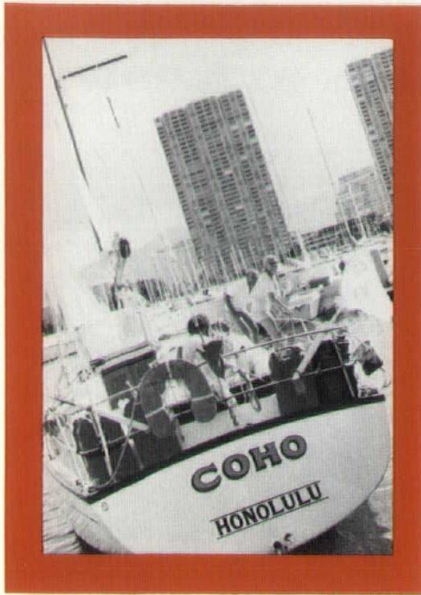
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Cover: Architect Lew Ingleson and friends take off on the 52-foot sloop "Coho" for an adventure on the open seas.

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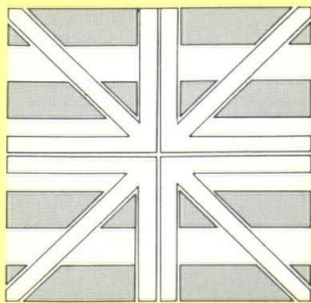
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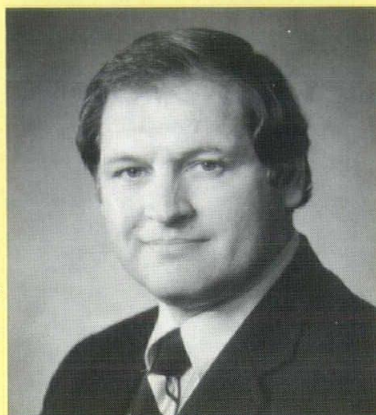
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PRESIDENT'S MESSAGE

The Public Needs to Know

by Evan D. Cruthers, President

Hawaii Society/AIA



What do awards, exhibits, public education and *Hawaii Architect* magazine have in common? Each helps the general public understand the value and contributions of architects. Each presents a picture to the public of how well we do our jobs as professionals, how we serve as contributing members of the community, and how we function as service-oriented citizens.

Public Awareness Commission. Chaired by Daniel Chun, Kauahikaua & Chun, with Benjamin Lee, City and County of Honolulu Department of Land Utilization as vice-commissioner, the group oversees the Awards & Exhibits Committee, Public Education Committee and *Hawaii Architect* Committee. Their mission is:

- To create public awareness, understanding and appreciation of the Hawaii Society/AIA as an outstanding professional association in the state of Hawaii.
- To develop the general public's awareness, understanding, appreciation of architects and architecture and their favorable impact on and relationship to our built and

natural environments.
Awards & Exhibits Committee. Wes Deguchi,

Architects Hawaii, is the chairperson of this committee, which, in handling the awards' portion of its duties, is responsible for the annual Design Awards Competition that culminated this year in the 1987 Design Awards Banquet on May 21.

The committee's exhibit duties entail the periodic public showings of the panel boards of the award winners of the 1987 Design Awards competition. Set-up, display and take-down of the panels at each site is the responsibility of a team made up of the design award winners from the current calendar year, supervised by the committee.

In the near future, the committee will review the concept and details of the Pan-Pacific Award and make recommendations to the Board of Directors. If approved for renewal, the format and content of the award will be announced to the membership. The committee will also evaluate the benefits and appropriate format to perpetuate

(continued on page 38)

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Easter Island Sojourn

by Alan Rowland, AIA
Ossipoff, Snyder & Rowland



Ancient moai restored by archaeological teams at Anakena, Easter Island seem to be keeping a watchful eye on visitors to the island.

*On an ahu¹ at seaside Tahai²
Stands a stately but heavy moai³
It got there it's said
On a humongous sled
One snowy Fourth of July⁴*

The EARTHWATCH expedition to survey *ahus* was the project of two architects to record some of the many *ahus* as they exist today, as part of a paper to be published. We were the second of three teams of 12 people each, which, in turn, spent two weeks measuring and drawing in both

plan and makai elevation.

Easter Islanders refer to their island, themselves and their language as *Rapa Nui*. A part of Chile since 1888, they all seem to be bilingual, with *Rapa Nui* spoken at home and also taught in school. All other subjects are taught in Spanish and that language is used by them to converse with mainland Chilean emigres and, unless they know some English, with visitors.

Catholicism is the one visible faith, since conversion in the last century. However, the various priests who have served there

have tolerated the locally-carved Catholic images having indigenous motifs such as their mythical man-bird as part of the sanctuary sculpture. Mass is celebrated in Spanish except for the very spirited hymns rendered in *Rapa Nui*.

Easter Island is dependent upon tourism for most of its income. This became apparent by events following the arrival of the cruise ship, Rotterdam. All the island's vans, including the one we would have used that day, were mustered at dockside with 50 or more horses and, of course, the

1. Stone ceremonial and burial structures, many of which at one time supported moai. 2. An area adjacent to the only town, Hanga Roa.
3. Torsos carved from volcanic tuff associated with clan ancestor reverence. 4. Mid-winter on Easter Island.

inevitable souvenir booths with postcards, shell leis and *moai* and other images carved in wood and stone.

Tourists were driven to Rano Raraku to have their pictures taken standing next to a *moai*, then back to Tahai to see the restored *ahus* and *moai* there. The Rotterdam arrived on the Friday of our second week, so we were old Easter Island hands by then and pitied the tourists the limited experience afforded by only a few hours ashore. During their summer season LAN Chile flies twice a week from Santiago to Papeete and returns, stopping on Easter Island each way. During the balance of the year flights are once a week.

The limerick points out that the jury is still out regarding how the *moai* were transported from their volcano crater quarry to *ahus* distributed around the perimeter of Easter Island. An American archaeologist who lived and worked on Easter Island for 20 years, the late William Malloy, theorized that the *moai* were lashed to a large crotched tree trunk for protection, suspended from and moved by means of a bi-pod. However, contemporary archaeologists there point out that no physical evidence (indentations) made by bi-pod bottoms have been found. Others say the *moai* "walked."

Before writing *Aku Aku*, Thor Heyerdahl demonstrated how the *moai* could be raised on *ahus* to a vertical position by levering and incrementally adding stones. The other unanswered question is how the topknots of red scoria were placed on the *moai*'s heads, since some were 8 feet in diameter.

When the quarrying stopped about 1680, dozens of *moai* were left unfinished in the quarry while others being prepared for *ahus* now have only their heads above grade on the hillside below. It is the latter that one associates with Easter Island. One of the unfinished *en situ moai* would have been about 63 feet long. It is

hard to image how anything of that size and weight could have been handled after completion.

Our team surveyed eight *ahus*,

"... others being prepared for ahus now have only their heads above grade on the hillside below."

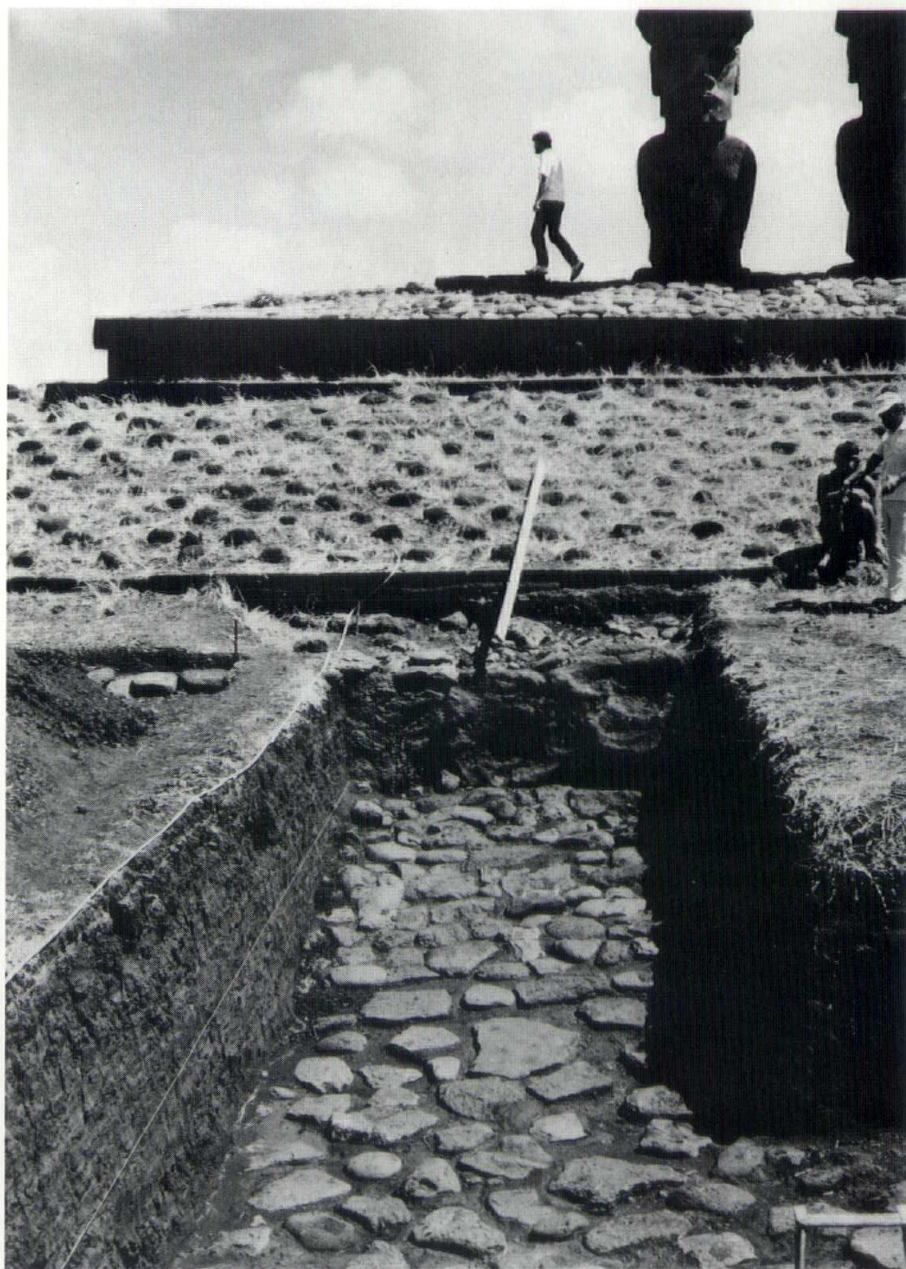
one funerary stone cairn called an *ahu poepoe*, and a *kaunga* that we happened onto near the *ahus* we were surveying.

Father Sebastian Englert, in his

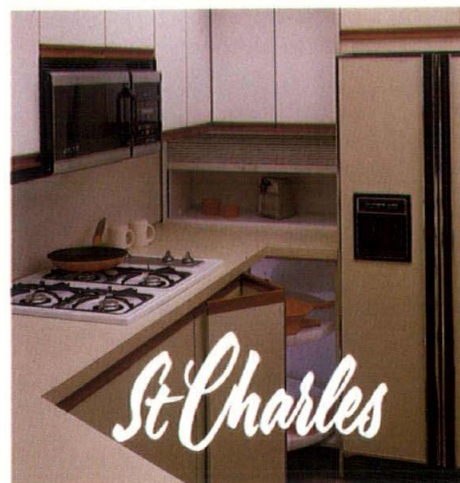
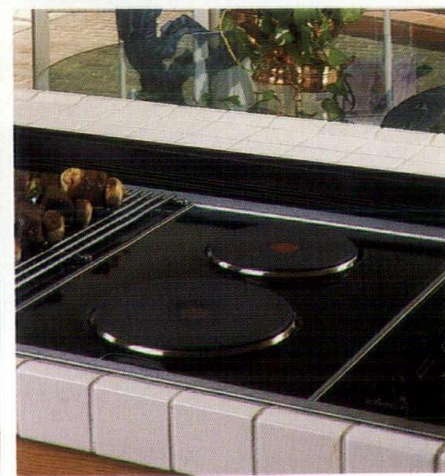
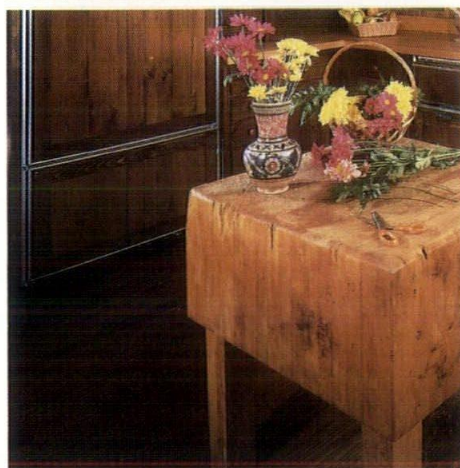
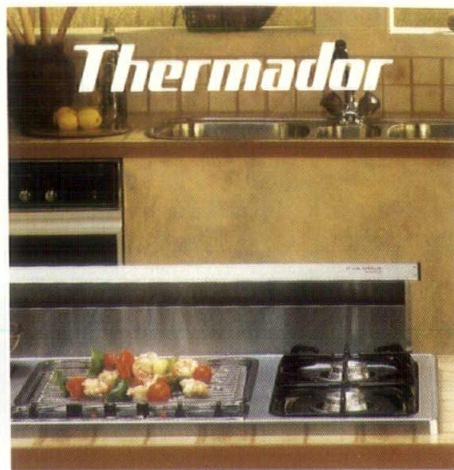
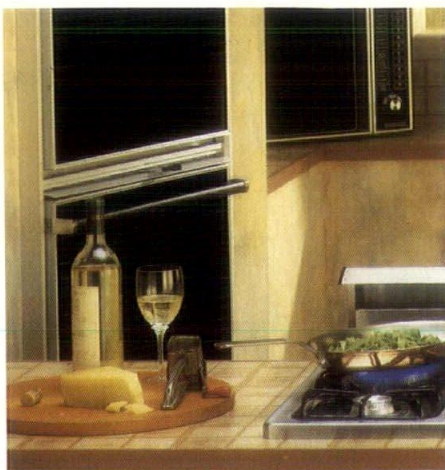
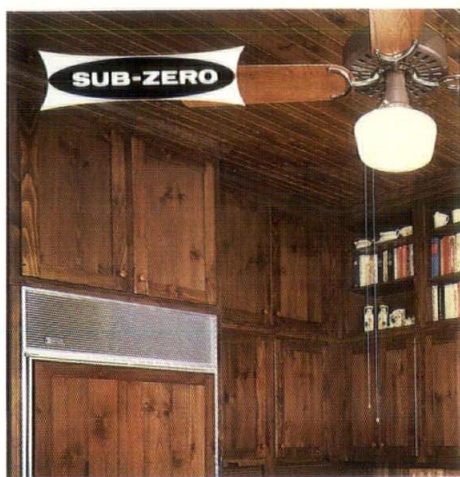
book, *Island at the Center of the World*, describes the use of this curious 90-meter-long embedded stone pathway:

"As the islanders wore little clothing and lived most of their lives in the open, they tanned easily to a copper color. In their desire to conserve the beautiful white skin of some of their children (*poki*) they selected the most beautiful among them and required them to stay inside the houses (*huru hare*). The *poki huru hare* were permitted to go out very little, so they would not

(continued)



A view of the archaeological excavation conducted by Thor Heyerdahl's team at Anakena.



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lose their white skin color. These young victims of the beauty concepts of their elders would seem to have spent rather sad and monotonous childhoods. When they reached adolescence they were exhibited to the public in certain dances called *hikinga kaunga*. Long, narrow pathways were prepared and paved with smooth stones. Some of these may still be seen. On these the boys and girls, wearing very little clothing, and with their faces painted with red and yellow pigment, sang and danced. Spectators arranged themselves on either side of the pathway."

Before signing up for the EARTHWATCH expeditions, I didn't know the difference between an *ahu* and a *moai*. However, since I thought the surveying might include measuring tall objects and using instruments, I brushed up on trig functions and how to read a vernier.

The actual method we used was much more rudimentary. String was stretched level, aligning with the horizon, in front and back of the *ahu* with masking tape tabs located at 3-meter intervals and a grid formed at the masking tape tabs with additional strings. By working in pairs, one person measuring and the other person drawing, we plotted on grid paper all *ahu* stones more than 50 cm. in size. At the end of each day, one of our hotel's windows became light tables for tracing the field drafts to finished drawings.

Because the *ahus* were subject to the ravages of tribal war when the *moai* were tipped over, their stones are somewhat scattered. Also, after the island was denuded, there was a need to create wind-protected stone-walled agricultural plots adjacent to the *ahus* called *manuvai*, which were constructed partly of *ahu* stones. All of which made drawing in plan tedious and difficult to read in elevation.

Thor Heyerdahl's team is currently undertaking an

archaeological dig adjacent to the restored *ahu* at Anakena, said to be the arrival spot for the first king/chief, Hotu Motua. They have uncovered well-fitted stone slab walls and ocean-smoothed paving stones from an earlier

(Heyerdahl) seemed to be more or less peacefully co-existing with the Marquesa's School, represented by the resident scientists attached to the University of Chili Institute of Archaeology.

"At the end of each day, one of our hotel's windows became light tables for tracing the field drafts to finished drawings."

ahu. Recently, he discovered there a carved stone head with a curiously shaped crown, perhaps indicating the form of feather head pieces common to Easter Island. The discovery lies under a table in the museum office awaiting appropriate scholarship and some means of display.

Before my trip, I was aware of the two schools of thought on the origins of Easter Islanders. I was surprised, however, that the South American School

A previous EARTHWATCH expedition in 1981, after obtaining permission from the elders, disinterred remains of some 200 or so Easter Islanders for anthropological study; primarily in relation to the skull characteristics, but also as to stature. I was told by a pathologist member of our team, who was also on the 1981 expedition, that the findings have not yet been published. The hope is that they will shed some light on the origin controversy. HA

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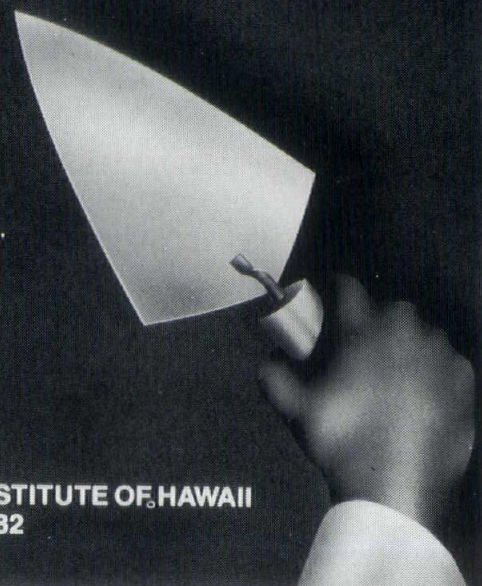
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Sailing to California or Where in the Fog is Richardson Rock?

by Lewis Ingleson, AIA

Since I had the early watch the night before, I got up late the last morning of our sailing voyage from Honolulu to California—6 a.m. I stuck my head through the hatch and Mike was at the wheel of "Coho," the 52-foot sloop that had been our home for the past 18 days, finishing his 3 to 6 a.m. watch.

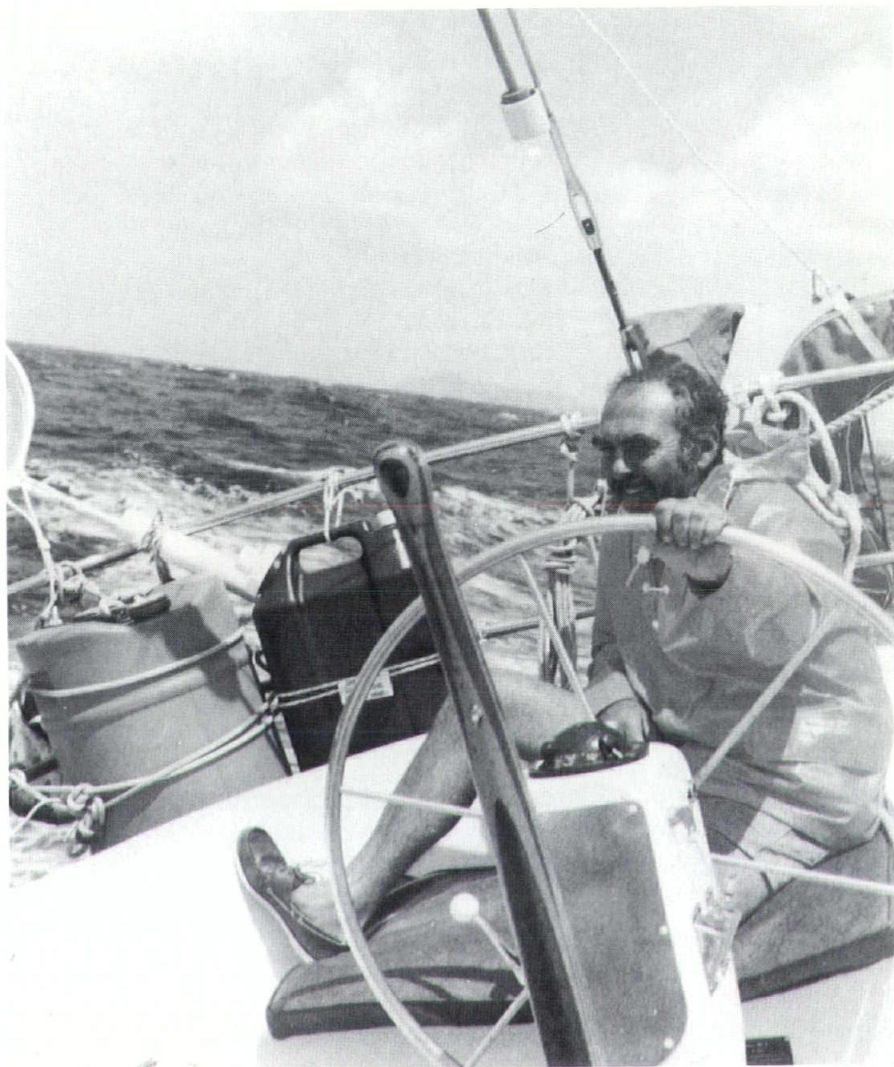
As I became aware of the world beyond Mike, I saw . . . nothing. We were in the thickest fog I had ever seen — or rather not seen; it's tough to see fog when in it. The wind was strengthening, and seas were building perceptibly, even as I hung there in the companionway, trying to wake up.

Where in h... did this come from?, I thought. The day and night before had been the most beautiful of the passage; the sun warming us, the wind gentle and from the proper quarter, a stunning sunset and then millions of stars studding the velvety sky, reflected by diamonds of phosphorescence in the sea.

It had been a marvelous respite from what had come before; 13 wild and windy days and four windless ones that needed the noisy diesel to overcome. And now . . . ?

"Hold on, I'll get us coffee," I said, dropping below again to heat up the water. Back on deck, we assessed the situation. Marshall, skipper and owner of the boat, was still asleep, as was Nancy, our blessedly stalwart cook and the fourth member of our crew.

The fog was thick enough to



Lew Ingleson at the wheel of the 52-foot sloop "Coho" he helped sail to the California coast.

nearly obscure the bow, 50 feet ahead of where we sat in the cockpit. The mainsail was drawing well, and the spinnaker—the big parachute sail—which we had set during yesterday's loveliness, was dragging us along at 12 to 14 knots, a bit reckless, given the visibility.

We had minimal electronic equipment aboard; no long-range radio, only VHF, no radar, no radio direction finder, no depth sounder. Fortunately, we had gotten an accurate navigational fix yesterday morning from a passing freighter, so we knew pretty well where we were, give or take 15 miles. What we didn't

know was where other vessels were and there was probably too much marine traffic beyond the white curtain for comfort. And, even more important, they didn't know where we were. Another five or 10 knots of wind and it would be time to slow this sailing machine down.

Today we expected our landfall as we fetched up on the coast of California, so we were anxious to get as accurate an idea of where we were as possible. By rotating a little transistor radio until the signal was strongest, we knew Point Arguello was fine on the port beam. We anticipated our landfall to be Richardson Rock, the western outpost of the Channel Islands of Santa Barbara. It should, we thought, show up on the port side around noon. However, at noon the fog was still with us.

Our anticipation of arrival was getting stronger by the mile, as was our anxiety about the amount of sail we were carrying, given the visibility. At one o'clock, we dropped the spinnaker, continuing with mainsail alone. Our speed immediately dropped and the boat's motion eased. At 2:30, with Point Arguello on our port beam — according to the transistor — Marshall yelled "Land!" and pointed off to the left. We all gaped excitedly until Nancy said "It's only a seal." Sure enough, in our anticipation, coupled with poor visibility, we had mistaken a seal, sticking its head out of the water to watch us parade by, for Richardson Rock — which, by the way, is about 100 feet high.

The afternoon wore on much the same way, all of us straining to see forward through the murk, the wind and seas on our stern getting stronger and stronger and steeper and steeper. Our anxiety increased. We didn't really want to continue sailing east at night in the fog without knowing exactly how much offing we had from the coast. On the other hand, we were anxious to stand on the "hard" again, to walk without

needing a handhold and sleep in a level bed.

Although 18 days at sea in a small boat sounds long, once

"... anxious to stand on the 'hard' again..."

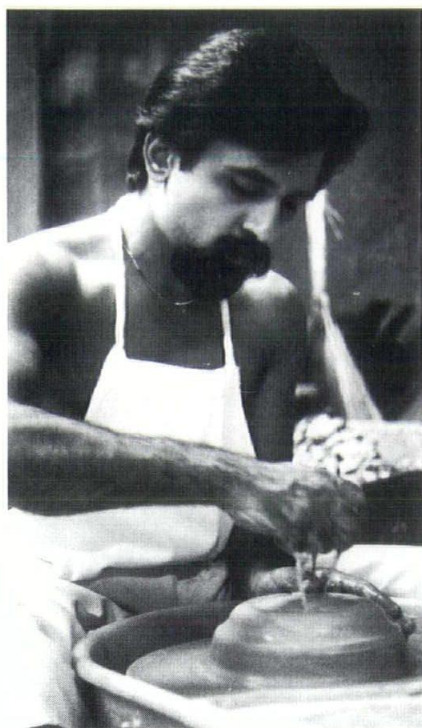
away from land, time had no meaning other than for navigational purposes. It really didn't matter whether it was 18 days or 18 weeks as long as we

had provisions. But now that the end of the voyage was near, anticipation was running high.

Yet everything was as before; high winds, steep, choppy following seas and four pairs of eyes straining to see through the fog. After the "seal" incident, with its momentary excitement, we sank back to waiting and watching, hoping for no more nights at sea on this trip. Our spirits were sagging.

(continued on page 39)

ARCHITECTS AT WORK & PLAY



Pravin Desai at work on his potter's wheel in his home studio.

Playing With Clay

by Pravin Desai, AIA

(As told to Peggy Hoefer and Richard McGerrow)

My involvement with ceramics began about seven years ago when I took a night class at the Kokokahi YWCA. The class was limited to two hours one night each week, and I found myself wanting to work six or more hours at a time; so, out of frustration, I built my own studio at home. As a result, ceramics has turned from a casual hobby into a continuing passion! Other than the one night class, I have had no education in ceramics. I've learned from books,

and from friends who also have an avid interest, but mainly just from doing it.

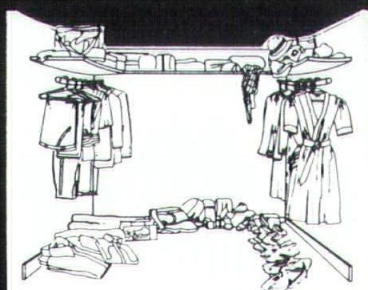
In architectural design there is a certain amount of built-in frustration because clients set the budget and the program, and have their own expectations. Many limits are set before the design process even begins. With ceramics, as with other creative art forms, the artist generally originates the piece, unless it is commissioned.

The exciting thing about ceramics is that you begin with just a ball of clay without form, and as the artist, you give the lump of clay any form, any subjective expression that you wish. With ceramics, the only limits are inherent in the clay itself: the physical properties of the clay and what firing can do to it. The potter is completely responsible for the final result. The rewards and satisfaction of creating a ceramic piece are much more immediate than in architecture, where the completion of a building may take months or even years.

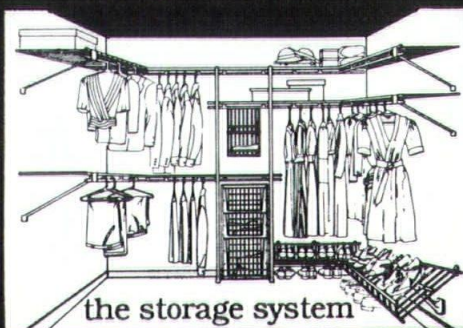
The first step in ceramics is simply getting involved with the physical feel of clay. It's similar to making bread. A breadmaker loves to knead the dough; there is a very basic sense of involvement with the material. Through this action, called "wedging," the potter begins to understand the plasticity of the clay. Wedging, like kneading dough, gets your body and hands warmed up. It's good exercise, but most of all it's just plain fun! You get down to a

(continued)

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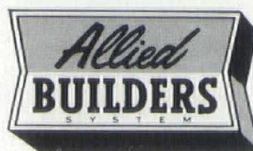


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Nathan Mau, Project Developer, Straub Family Health Center
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child's level, almost like playing with mud.

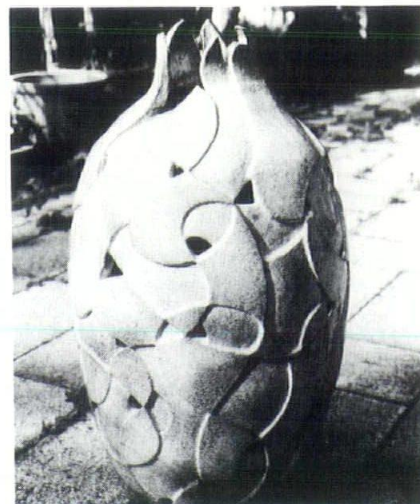
I know when the clay is right, and when it isn't, and there is no measuring, it's simply intuitive. You learn to cope with your senses, your hands and your touch; in essence, you learn to get back to basics.

After wedging, the ceramicist gives form to the clay. This can be done either by hand building or by "throwing on the wheel." The latter is a combination of mechanical technique and intuitive understanding of the limits of the clay. Throwing a form is very immediate. You have to make split-second decisions, sometimes wrong, but you learn from your mistakes. After the desired form has been achieved, the piece is allowed to dry and is

then fired in a step referred to as "bisquing." This hardens the form slightly, enough to allow work on the decorative aspects of the design, adding linework and color, then glazing.

The final and crucial step in the process is firing. Gas- and electrically-fired kilns produce more uniform pieces, a more "engineered" type of product. This is a valid way of operating for many potters; however, I do very little production pottery or functional ware. Sculptural ceramics allow me to be more emotional and subjective in my work. We do so much functional design in architecture, it's nice to something just for the eye rather than having to worry about whether it works, or if it will leak. By necessity we plan everything in architecture (or try to, or think we can). In ceramics, the lack of planning keeps me loose, allowing more creativeness and flexibility.

The firing process I prefer is Raku. Raku firing began by accident in 16th century Japan, when a potter took a piece red-hot from the kiln, thus altering the normal cooling process. Raku, developing alongside Zen and the Tea Ceremony, means "enjoyment, contentment, pleasure and happiness." Raku-fired works contain unique smoke, luster and crackle patterns on the surface. Each vessel or sculptural form undergoes tremendous thermal shock as it is lifted molten from

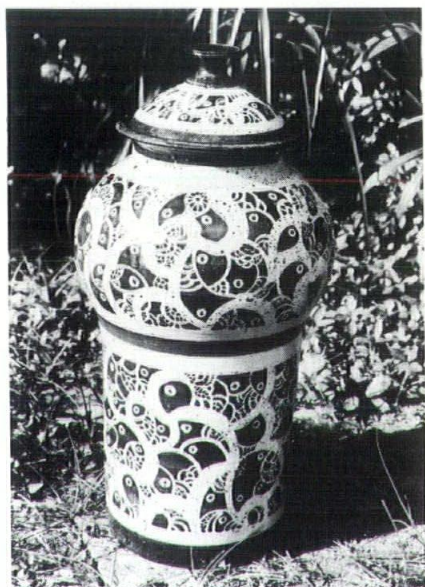


Unusual clay formation is characteristic of some of the artist's pieces.

the kiln and swiftly placed in a container of combustibles — like banana leaves, sawdust or paper — where it burns, smolders and cools.

The Raku process is very intuitive. There is an element of danger involved in Raku, unlike an electric or gas kiln where you stick the piece inside and walk away until it's done. With Raku everything happens quickly and split-second decisions have to be made. It's an educated guess as to when the piece is ready: you keep looking through the peephole in the kiln to see whether the glaze has melted, and you have to make a decision in just minutes.

When you open the kiln door, all the heat rushes out at you. I don't use tongs; I put on asbestos gloves and grab the piece at 2000-degrees. Then I have three to five seconds to take it to a container filled with reduction materials. Timing for reduction is intuitive. All of this can be for naught if intensity and intuition are missing. I could get hurt, the pot might not turn out right — there are many things that can happen — but the bottom line is that there is little control over what happens in the kiln or with cooling. The crucial element of danger and excitement is inherent in Raku. It's very intense and the reward is immediate — unlike anything we

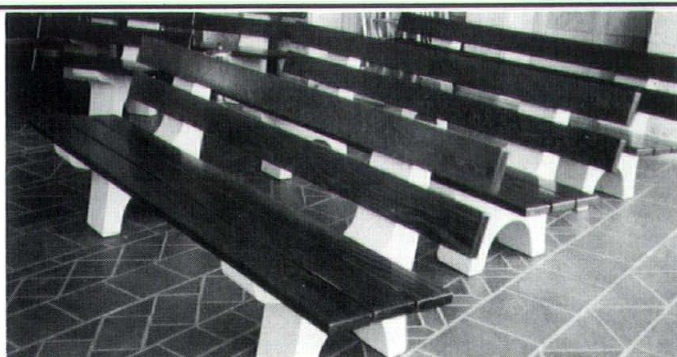


An example of Desai's painted designs.

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do in architecture.

I'm not sure exactly where I get ideas or inspiration for my ceramics. I don't think there is any direct link to my childhood in India. People have pointed out certain Persian- or Moslem-looking design motifs on some of my decorative pieces, so, subconsciously, there may be some truth to this, but to me it's just doodling. Sometimes it's a synthesis of things I have seen, sometimes I dream up things, or start with a piece and then add pieces to see if I can make a sculpture out of it. I try not to sketch anything out, not to pre-think any design. There's no client, no budget and no high cost involved. If it doesn't work out I can just remelt the clay and rework it again. The cost of clay is the only real expense I have.

Some people have tried to find a certain style in my work. I'm just a student of ceramics, and at this point, I'm not worried about my style. If I don't ever develop a style, it won't bother me because my purpose in doing ceramics is to learn and enjoy. Taking myself or my work too seriously will take the fun out, and having fun is what ceramics is all about!

I can't say that any one person has had an overriding influence on my ceramics. However, there is one man I greatly admire, Paul Soldner. He also works with the Raku process, and is so free-wheeling and fluid. He seems to have so much fun doing Raku. That's the part that inspires me, having fun doing something and doing it well. I try to carry that spirit into architecture . . . to reach that fluidity, that looseness. Ceramics and architecture provide the sense of balance that I seek. **HA**

Pravin Ranchodji Desai, AIA, ASID was born in India. He has lived in the United States since the age of 15. Desai is a principal of Chapman Desai Sakata, Inc. where he specializes in both architectural and interior design. Desai is also president of the Windward Potters Guild.

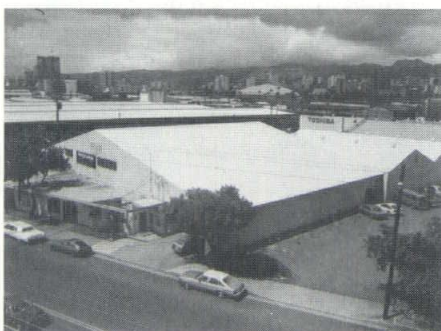
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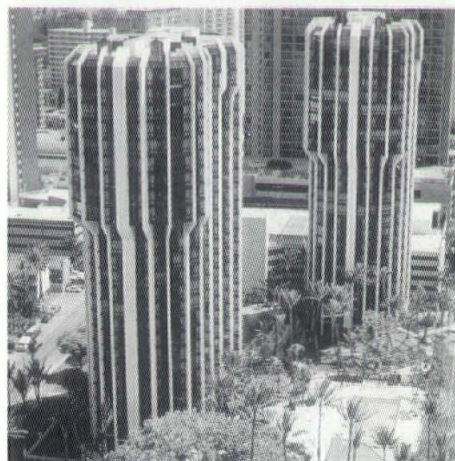
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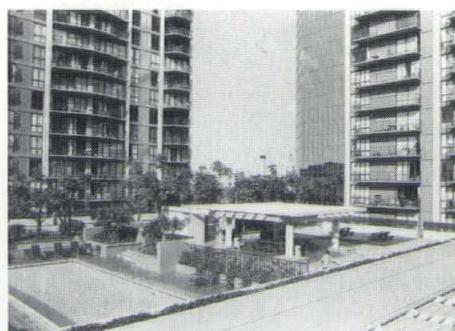
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Cruise on the Canal du Midi

by Thomas M. Culbertson, AIA

Last September, my wife, Jean and I took a week's cruise on the Canal du Midi in southern France with our computer-engineer son, Bruce.

As on our two previous trips, we chartered our cruiser from Blue Line because we like their diesel-powered boats and the way they are maintained. This time we got a rather luxurious 37-foot "Tasman" with a stateroom and head (with shower!) forward and the same layout aft, leaving a large open bridge deck with a sliding coach roof amidships. This is where we spent about 95% of our waking hours, and, because it was so pleasant, the helmsman was seldom left alone there with his controls.

The Tasman is the largest boat we've chartered on the canals; and frankly, we don't care to maneuver anything much larger through the locks. It takes a huge volume of rushing water to raise and lower the level in a lock, so, when transiting locks in company with several boats, each helmsman must be very alert and watch what he is doing with great care in the surging waters. If one loses control of his boat, it can get wild for all concerned.

Once the crew is organized, handling the lines and helping the lockkeeper, and the skipper has everything under control, it really gets to be fun. When we relaxed a bit and looked around in the lock, the vast size of some of these structures was impressive, to say the least. This was especially true when we realized that most of the project, engineered by Pierre Paul Riquet, was built between 1667 and 1681.



A stone bridge on the Canal du Midi attests to the age of the scenic canal.

Our bike trips ashore were usually combination shopping trips for food and supplies, and sightseeing tours. Bruce and I, with our schoolboy French, occasionally got ourselves into hilariously funny predicaments, but Jean always showed up just in time to prevent us from getting into real trouble and, after a good laugh, we'd end up with some new friends.

Shortly after dark, a great sense of peace and quiet settled over the moored boats (most of them tied to trees). Because the locks close at night, all canal

traffic stops, too. Soon after dawn, however, the boat people began to stir, and the great aroma of coffee and bacon filled the air while most of the men started washing down their boats.

As opposed to early morning on the Thames, there are no swimmers in the Canal du Midi. On the Thames, each boat makes an early stop at the "San" Station and sewage is disposed of, so that the river is not polluted. On the canal, it was treated and simply pumped overboard.

By full daylight, commercial traffic would be on the move,

mostly barges carrying gas and oil, sand, coal, etc. Some cruisers objected to these craft having the right-of-way, but I feel it really is the only effective way to maintain a smooth flow of traffic on the canal.

Some of the commercial barges are quite fascinating, because whole families live aboard, generally with a dog, playpen and swings for the children. Often such barges have beautiful little flower and vegetable gardens. "Family" barges are frequently decorated with all sorts of paintings.

"... whole families live aboard, generally with a dog, playpen and swings ..."

One day we were a little put out when, after arriving at a lock with no barge in sight, we were told we must wait for one, because it had a very high priority. We waited for two hours, and when they finally arrived, the lockkeeper seemed in no hurry, so our total time loss was nearly three hours waiting for one barge. However, this sort of thing is not common, and actually it was fascinating to watch the helmsperson, a woman, maneuver the huge barge in the three-step lock at Trebes. She handled the wheel and threw the lines up to bollards singlehandedly, while her husband stood talking to the lockkeeper, seemingly oblivious to what was going on. Cruisers on the canal must not get upset over such things, because the easygoing pace is one of the charms of canal cruising. Freeway hornblowers usually take a day or so to unwind and enjoy the fun of the waterways. The worst problem is adjusting to the five-knot speed-limit, but without such control the wake of faster moving boats would be constantly chewing away the canal banks, and maintenance costs would be prohibitive. Also the strict speed limit makes it

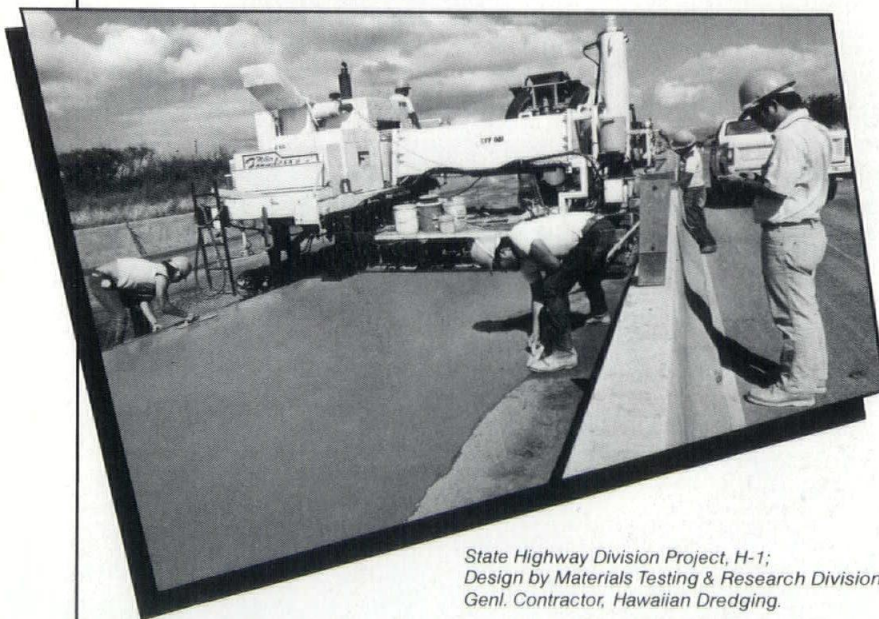
more comfortable for those cruisers tied up along the banks. The experienced canal skipper shows consideration by slowing down for moored boats and local fishermen.

Cruising slowly along in a boat is an ideal way to enjoy the countryside as it slowly unfolds. Fine old trees, planted many years ago to stabilize the banks, now present an almost continuous band of shade-producing green foliage. In the spring, the banks are also

blooming with purple and white wild iris. What used to be towpaths atop the banks on either side of the canal are now pleasant promenades. Cars use them occasionally, but they are far outnumbered by pedestrians, bicyclists and fishermen. Between the plane trees' trunks topping the banks are beautiful vistas of vineyards and farmlands with green hills, dotted here and there with a fortified hilltop village.

(continued on page 46)

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Of Rice and Salmon

by Mazeppa Costa

Wimberly Whisenand Allison Tong & Goo Architects, Ltd.

Nobody—and especially not a frugal eat-every-grain-of-rice Chinese—would spend \$1,000 for a single salmon. Right? Right! And then, again—Wrong!

Wimberly Whisenand Allison Tong & Goo Architects, Ltd. chairman Greg Tong figures that may be the average cost per salmon that he catches on his annual fishing trips to Alaska.

"All-inclusive expenses of the one-week trip could total about \$3,000. Over the years, I guess I've averaged about three salmon per trip—the legal limit. Sometimes, of course, I do much better than that—salmon you eat doesn't count against the legal limit. Sometimes we've come home white-washed—but we've never stooped to buying fish."

The "we" is a group of Hawaii men—usually about six—who leave corporate concerns in Honolulu every summer and take off for the wilds of Alaska with friend and camp host, Jimmie Wong.

After Seattle, their destination is Ketchikan or, more often, Anchorage. Then, it's goodbye to civilization as they take a small float plane to one of several isolated fishing grounds with names such as Yes Bay, Valdez, Yakutat River, Lake Martin, Unalakleet, Dillingham (no connection to the Hawaii family) and Wood River.

Depending on the particular location, the pilot may drop them at a lodge, cabin, or in the wilderness, where they simply rough it. They arrive with fishing gear and several 48-quart coolers filled with real food.

"No dehydrated stuff—we eat well whether the fish are biting or not. When we go in, the cooler is full of steak, stew, lup cheong, pork hash, cold cuts, eggs and some vegetables. The goal is to have the coolers full of salmon when we go out. In the meantime, we're usually eating

lots of salmon, cooked every way possible.

"I don't want to give the impression that fishing is easy. To catch the fish you've got to use all your wits to entice them. At this point in the salmon's life cycle, it is on its way upstream to

(continued)



Gregory Tong and James Wong display their morning catch for an evening feast.



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spawn. This gives it a singleness of purpose that distracts from interest in food.

"On a typical day, one or two of us will get up before the others, at 5 a.m., and go fishing close by to try our luck. Back by seven or eight, breakfast is underway and everybody pitches in. Two members of the group love to cook. The rest help.

"When breakfast and clean-up are over about 9 a.m., we organize more fishing. We jump in boats, go upriver in small groups, or to the other side of the river, or to an island, and fish until lunchtime.

"After lunch, we rest or read for a while. Then, the gung-ho group goes back to fishing.

"Soon it's happy hour. We build a fire to take the chill off and to burn the rubbish. Then we have salmon sashimi and cocktails before dinner.

"After dinner and clean-up, we 'talk story' about the ones that got away, play cards and draw the curtains—it doesn't get dark until

after 11 p.m.—and go to bed.

"The next day, by pre-arrangement, the float plane will come to move us to another area."

Now, about competitiveness—how much rivalry is there among six serious businessmen on a fishing trip?

"Absolutely none. We're there for the enjoyment of being there. We love fishing; but even when we don't catch anything, we enjoy it just as much.

"... even when we don't catch anything, we enjoy it just as much."

"I need a reason to get away, so I go fishing. I look forward to it, sort of plan my whole year around these trips. It's the solitude, the oneness with nature, the hunter instinct. Despite our outer trappings, I guess we haven't evolved much beyond our early ancestors."

Is the trip really long enough to unwind and get into a different gear?

"Yes. Once you're out there, all thoughts of the office disappear. We're incommunicado anyway—I curse the era of the cellular phone. At the end of the day, we're physically tired but mentally refreshed. During the day, most of our energies are directed to catching fish. And getting back to basics—eating, keeping warm, survival."

Survival?

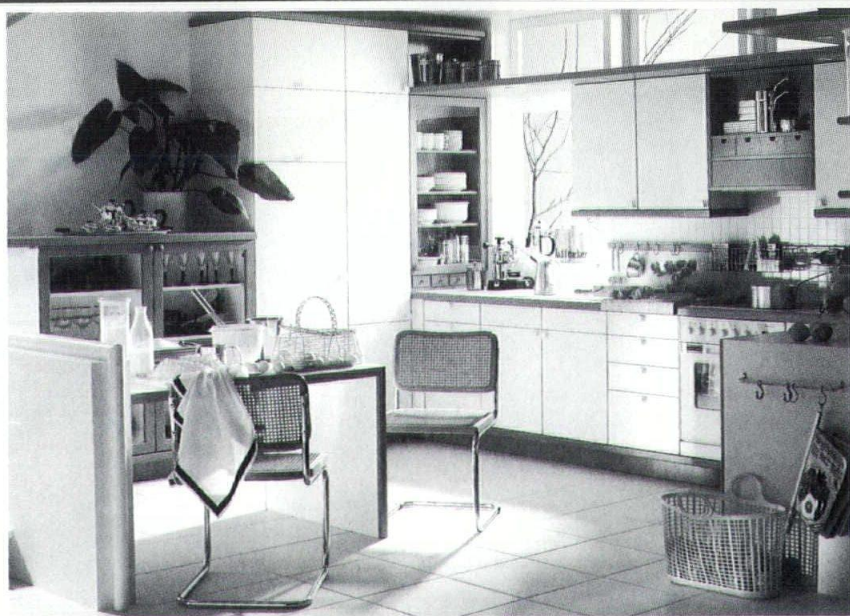
"There's just enough danger to add a certain sense of adventure. It's not a big deal, but there are dangers.

"The first possibility is that the float plane never comes back for you. It has happened. A pilot dropped off a Honolulu couple on an island and forgot about them until weeks later. Not knowing how to survive in the wilderness, they perished. From exposure and lack of food—even with the woods full of berries and the lake full of fish. We take precautions against such an occurrence by letting someone know where we're going and when we expect to return.

"The second danger is the possibility of drowning. Dressed in heavy clothes and wading boots, if you slip and fall in a fast river, get water in your boots and panic, you can drown. Also, the float plane can purl, nose under, if the pilot is inexperienced.

"Then there is risk of a different nature—which is no danger at all as long as you're staying within your catch limit. No matter how remote your location, you can always expect a fish and game warden. And they come in all guises. Once we were talking to a man who was out fishing with his wife and young son. Obviously quite interested in our catch, he turned out to be a warden.

"But the ever-present—and real—danger is from bears. Normally, they're shy and not aggressive unless you happen upon them unexpectedly—



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especially when they're with cubs, as is likely at the time of year we're there. We make it a practice to make noise wherever we go.

"We each carry a whistle. If we're drifting down the river in an inflatable raft, we blow the whistles as we go around a bend, because if we rounded a bend quietly and surprised a bear with a cub, she would attack. At night, singing in the outhouse takes on a new meaning.

"The likelihood of bear contact is great because we go where the fishing is good, and the bears go where the fishing is good. Man is the intruder into the bear's territory. The trick is to work out a co-existence in which nobody gets hurt.

"At the cabin, we have nightly bear visitations. We have a .38 and a shotgun and we could fire off a few rounds. But we're too lazy to clean the firearms, so we routinely set off firecrackers at night to say 'we are here.' But the bears tend to forget. The smell of food attracts them. At one of the cabins, I normally sleep on a screened porch. I can hear the bears knocking over rubbish cans and sometimes see one stick his nose up to the screen. The thought of a mere mesh of screen between me and a 2,000-pound bear sharpens my sense of hearing immensely.

"One night we watched as an enormous grizzly put his nose against a window of the cabin. The next morning we checked the mark left by the bear's nose — it was the size of a tennis ball. An adult bear on his hind legs can stand 10 feet tall. When we camp outside in a tent, we hang our food up in a tree.

"At the end of our week, we pack up the salmon, and when the float plane comes for us, we walk away—already planning our return the following year."

The moral of all this may be, if you're careful about the grains of rice, you shouldn't have to worry too much about the price of salmon. HA

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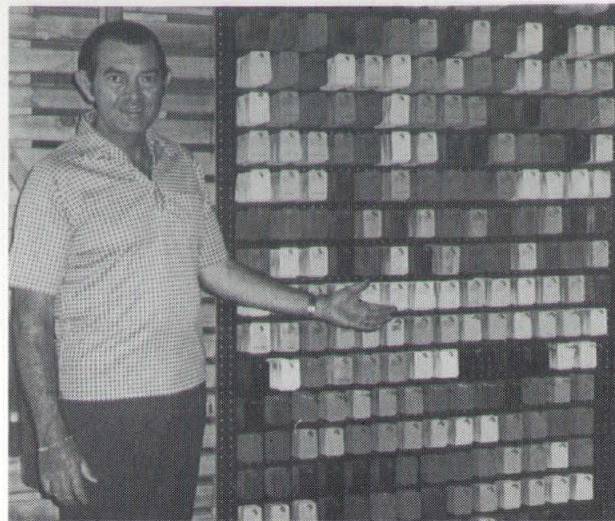
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Work or Play?

by E. Alan Holl, AIA, CSI
Chairman, Professional Development Committee

Work or Play? We readily recognize the work component of professional development, but, if play is construed as recreation (Webster: to create anew, restore, refresh), then the HS/AIA's Professional Development Committee's programs include both work and play and, therefore, pleasurable satisfaction. You might ask, why? To answer, we must identify how we came to be, who we are and what our current and long range goals are.

Because of overlapping areas of interest and endeavor, the board

combined the previous continuing education and professional practice committees. This year the committee's visible activities include the mini-workshop series of monthly workshops on a

state architect's convention on the 1987 revisions to the AIA's A201 family of documents.

Current committee members include Alan Atkinson, Gilman Hu, Frank Haines, E. Alan Holl,

"... the HS/AIA's Professional Development Committee's programs include both work and play and therefore, pleasurable satisfaction."

variety of practice elements, a seminar on procrastination and a fall seminar on the architect, real estate and the developer. We are considering a workshop at the fall

Jack Lipman, Brenda Lowery, A. Kimbal Thompson and Andrew Yanoviak. This is not an exclusive club. We have an imposing list of goals and a considerable set of tasks this year. All require time for research and implementation. Your participation would be welcomed. Remember the cliché "You receive from an organization in proportion to your contribution." We certainly can use assistance.

In addition to the seminar and mini-workshop programs, the HS/AIA board has charged this committee with development of a technical data bank focusing on the use of materials and construction techniques as they apply to design and construction in Hawaii and development of technical data sheets for distribution via the HS/AIA Memo.

We contemplate that the latter will ultimately provide a 3-ring binder desk-top reference for the kind of information periodically needed but difficult to locate quickly — such commonplace but essential items as the galvanic table, sizing calculations for rainwater gutters and

(continued on page 40)

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KITCHEN PLANNING



Creative lighting techniques seem to "open up" the kitchen at the Sullivan residence as light flows through the room.

Basic Kitchen Lighting

*by Rick Chong
Albert Chong Associates, Inc.*

Any connoisseur of foods who has toiled over the hot stove, whipped up a strawberry soufflé or sneaked a late night pepperoni and mushroom pizza, knows how important it is to have good lighting. Think how precarious it would be to slice a succulent prime rib without adequate lighting or searching for the bottle of oregano for the marinara sauce — like looking for a needle in a hay stack.

The kitchen is a space where critical tasks occur daily. It demands well-lighted areas that can be divided into four basic areas: countertops, stoves, sinks and cupboards. Good lighting levels in these areas is normally achieved utilizing standard kitchen designs.

In designing all four areas in the kitchen, there is a standard set of guidelines normally used to decide on appropriate lighting. The first consideration should be recognition of the task which takes place in that area. What type of action will occur? The second consideration is the lighting level. How many footcandles?

The third consideration is the physical characteristic or limitation of the area. Is there anything potentially obstructing the light? Could a luminaire possibly be installed in this location? The fourth consideration is aesthetics. What is the atmosphere? And finally, any unique requirements should be considered.

The kitchen countertop is by

far the most used area in the kitchen. If an item comes out of the cupboard or off the stove, chances are it will probably rest on the countertop. This is also where the majority of difficult tasks, like slicing, measuring, reading, mixing, whipping, etc. take place. Lighting levels are recommended to be in the range of 50 to 100 footcandles. Because countertops typically have physical obstructions like wall cabinets and a person's upper torso in front of the counter, placement of luminaires is critical.

Special consideration should also be given to countertop finishes. Matte finishes are recommended to eliminate potential reflected glare. If a shiny surface (i.e. marble) is desired for aesthetic value, then

diffuse-type luminaires should be used. Diffuse luminaires also provide a minimum amount of glare from shiny finished utensils. Placement of luminaires is typically in the ceiling, either surface- or recess-mounted, in a soffit, in a valance with translucent or louvered panels, wall bracketed or under wall cabinets. Indirect systems would provide very diffused lighting.

In addition to the countertop, the stove top also involves difficult tasks like stirring, flipping, sauteing and mixing. Recommended light levels are the same — 50 to 100 footcandles. Around the stove, there are also the same physical obstructions as above and around countertops. Again, placement of luminaires is critical and should be studied.

Because stove tops, pots and pans and utensils often have shiny finishes, diffuse luminaires are also desired. Luminaires are also located in the ceiling, in a soffit or in a valance. Normally, stoves have a hood above them

that has a built-in light. The hood light plus the luminaires in the ceiling usually provide good lighting for the stove area.

"Diffuse luminaires also provide a minimum amount of glare."

The sink area is very similar to the countertop because dishwashing requires the same high light levels used over countertops and stoves. The only difference is that if there are wall cabinets above the sink, the cabinets are placed higher than they are above countertops. Placement of under-cabinet light is not recommended since the luminaires will be visible and cause a contrast glare problem. Downlights, especially low-voltage type, are an excellent way to provide task lighting above the sink.

Cupboards create the problem of lighting vertical surfaces without causing glare from light sources. Lighting levels are not required to be as high as in the areas previously discussed. Usually 30 to 50 footcandles is adequate. A difficult task can be searching for spices, canned goods, etc. An overhead (ceiling, etc.) lighting system is usually adequate, but additional wallwashing type downlights would provide more vertical footcandles and visibility. They enhance cabinet finishes. Ideally, providing lighting within each shelf, so that those obscure objects in the back of the cabinet become visible, would be nice, but is usually not economical.

Obviously, from the above discussion, lighting for kitchens is somewhat standard. Unique ideas such as cabinet door switches that turn on interior shelf lights could be incorporated. This would be different, unique and expensive, but at least not "cookbook lighting design." HA



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KITCHEN PLANNING

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by Michael L. Smith, CKD & Susan Palmer
Kitchen Concepts Plus, Inc.

In keeping with the high demands of juggling home life and careers, homeowners today must consider either finding a new house to suit their present needs, or looking for ways to improve their existing homes.

Faced with the large financial and emotional expenses of moving, many families are opting for remaining in their present homes, and focusing on new ideas to update and increase their storage and provide efficiency to increase the limited time the family spends together. Ironically, what in the past was considered

the most important area for shared family activities—the kitchen—is enjoying a revival, once again becoming an exciting part of the family's lifestyle.

Those of us specializing in the residential kitchen and bath industry are encountering more knowledgeable clients that are demanding a customized individual style for their designs. No longer wanting to settle for rectangular, traditional floor plans, today's clients are exposed to the latest trends and challenge designers to provide unique approaches to solving the problem of inadequate space. At

an increasingly rapid rate, manufacturers of essential elements involved with kitchens and baths are accepting the challenge and providing designers with excellent "tools" to accomplish their new goals.

Today's advanced cabinet design often revolves around angled or circular cabinetry within the floor plan. These special cabinets offer an unusual and creative approach to kitchen and bath planning. Some solutions are possible with stock cabinets, while more sophisticated concepts can only be obtained with custom cabinetry.

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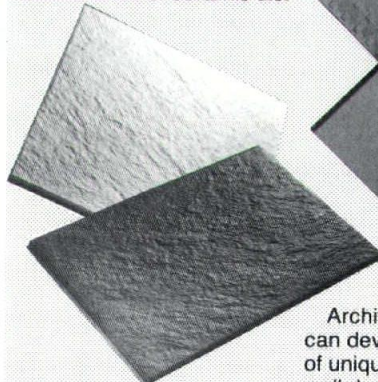
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Vertical and/or horizontal radius edges on wood and laminated doors are being offered both in 90° or 180° wrap, thereby softening the overall look of cabinets. The usual right-angled corner cabinets can be specified with inner radius doors, and peninsulas can end up with outer radius doors, providing a smooth ending. A simple addition of three inch-wide, radius-end panels, both for wall and base cabinets that begin and end in obtuse angles, add interest and direct traffic flow. Bringing a major appliance out in three-dimensional fashion with either angled or radius edges creates excitement. Some manufacturers offer gabled and arched wall cabinets in solid wood, glass or combinations of both, adding yet more choices to design cabinetry with furniture-like quality.

Repetition of the design form can be found in a wide selection of accessories, including tiles and wallcoverings. Highlighting the room with arched windows, skylights and/or unique lighting techniques will often add that final touch of drama.

Appliances are available today with clean, smooth lines or curves and profiles that blend with contemporary styles. With the addition of trim kits, refrigerators, dishwashers, etc., can be equipped with contrasting or custom door panel styles adding continuity to the overall design.

In the bathroom, vanities can be suspended from the wall without toekicks and have bowed fronts with accent lighting underneath, adding a dramatic mark of distinction. Half-circle tubs with reflecting ceiling coves may include skylights and/or other innovative lighting techniques. There are large varieties of lavatories offered both in pedestal forms and custom-painted porcelains. Whirlpool tubs can be specified in many shapes, sizes and colors.

In situations where budgets are limited, using stock cabinets at a

slight angle at the end of a cabinet run can add interest and direct traffic flow. Countertops reflecting the angle, or finished with round edges, usually do not strain the financial allowances, and can give a special touch.

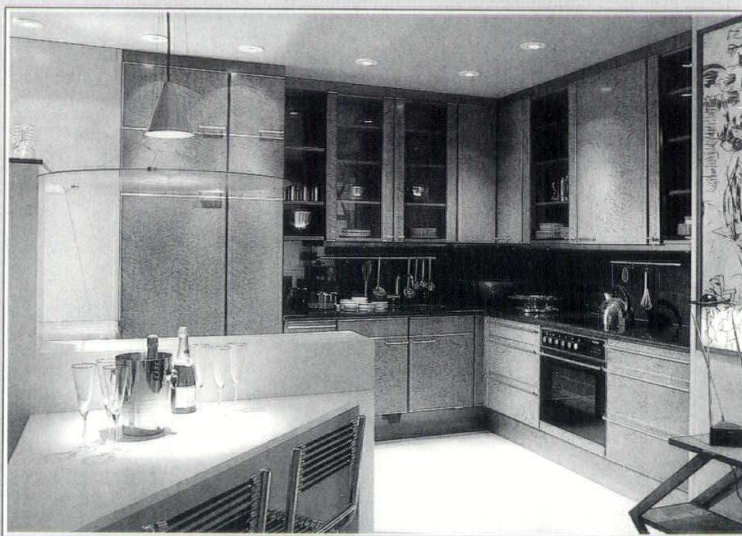
Care must be taken in the initial planning stage that functional considerations will not be lost simply for angles' sake. In the rush to create the latest "look," many errors can be built into the basic layout of a room causing wasted space, unnecessary distances and

questionable safety zones.

Are there adequate drawer and door clearances so the physical cabinet can be used without blocking an adjacent cabinet or appliance? Is there enough space allowed for passage while the cook is using the oven, dishwasher or refrigerator?

Keeping basic kitchen standards in mind when designing will ensure a rewarding floor plan that will enhance your clients' homes and make their daily chores more fun and sociable. **HA**

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Kitchens Featured in Home Show

The Kitchen Center of Hawaii, a division of TKC, Inc., has been selected as partner and co-sponsor of the 10th annual Honfed Better Home Show to be held June 17-21 at the Blaisdell Center. The theme of this year's show is *The Kitchen*, with emphasis on the newest trends in appliances and kitchen design.

"We wanted to increase the show's appeal," said Art McKinlay, marketing director for Honfed. "The Kitchen Center will be providing one of the most ambitious kitchen displays ever seen in a trade show here."

Jim Zweedyk, vice president of The Kitchen Center of Hawaii, said, "It's not often you have 80,000-90,000 customers come through your showroom. We'll

definitely have our best foot forward."

As part of the partnership, Honfed and The Kitchen Center will hold a drawing to give away to a lucky attendee of the show a complete kitchen renovation, including professional design and installation. "There was more money spent on kitchen renovation in the U.S. last year than was spent on new kitchens. That should tell you something of people's interests. We want to keep the Better Home Show fresh and in keeping with today's lifestyles," said McKinlay.

The Kitchen Center display will occupy over 1,200 square feet, feature state-of-the-art appliances, innovative design layouts for kitchens and a design

computer to "draw" your kitchen while you wait. Those interested in having their kitchens rendered are asked to bring a sketch of their room with dimensions, including those of windows and doors.

Sakata Appointed

Carol Sakata, AIA, principal at Chapman Desai Sakata, was recently appointed chairperson of the National American Institute of Architects' five-member Women in Architecture



Carol Sakata

Committee. She served as a member of the committee for the previous two years.

An active member of the Hawaii Society/AIA, Sakata is currently serving a two-year term as treasurer of the society, and has been a member of the board of directors for the past four years.

The national AIA's Women in Architecture Committee reviews, monitors and develops AIA policies and programs to insure full opportunities for women in architecture. Within the profession, the committee promotes the full integration of women into the field of architecture.

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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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ARCHITECTS: (Iolani Palace restoration, phase 7 & 8.)
Geoffrey W. Fairfax, FAIA & Associates

GENERAL CONTRACTOR: Kenneth Shiroi & Company

OWNER: Friends of Iolani Palace for the State of Hawaii



NEWS

Zakahi Promoted

George J. Zakahi has been promoted to Kauai branch manager at Gasco, Inc., a subsidiary of Pacific Resources, Inc. (PRI). He was formerly manager of the materials department for gas services and joined the company in 1969 as an administrative trainee. Prior to coming to Gasco, Zakahi was a contract administrator for the U.S. Air Force.

A native of Honolulu, he has an



George Zakahi

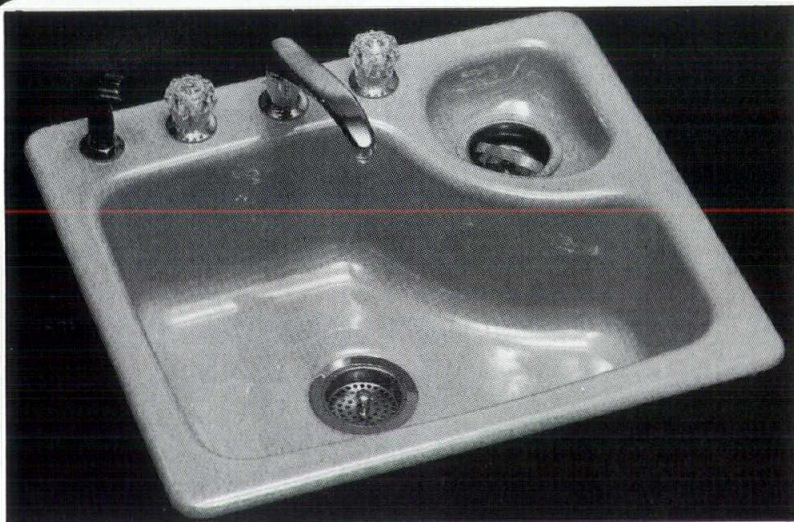
associate of arts degree from Windward Community College

and is a member of the Purchasing Management Association.

Lee Named Project Architect

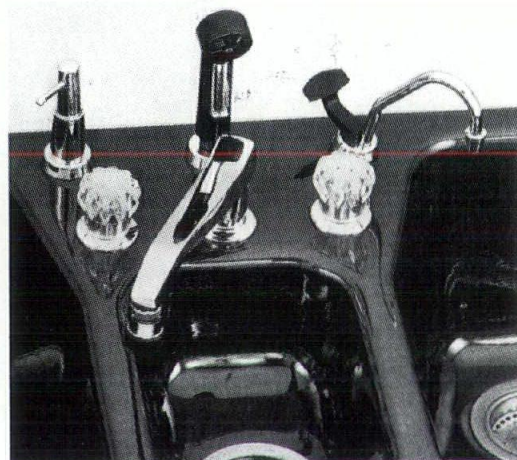
The firm of Chapman Desai Sakata recently promoted **Rodney C.P. Lee** from project job captain to associate/project architect.

In this capacity he is responsible for supervising the production of the firm's interior design projects.



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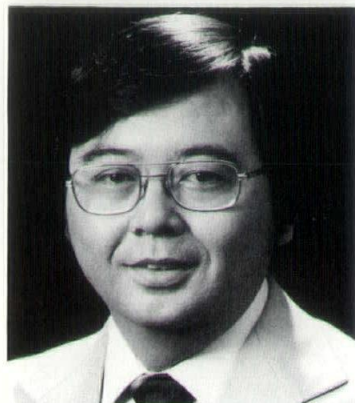
WAIPAHU 94-173 Leokane St., Phone: 671-5407

KAUAI 3039 Aukele St., Phone: 254-6991

MAUI Kahului Bay G, 310 Hukilike St., Phone: 877-4443



Lee is currently the project architect in charge of space finishing for the offices of Peat Marwick Main & Co., and recently completed similar work for Damon Key Char & Bocken.



Rodney C.P. Lee

In his six years with Chapman Desai Sakata, Lee has also worked on the renovation of the historic Moana Hotel in Waikiki, various office spaces at Dickenson Square in Lahaina, Maui; and a variety of military projects in Hawaii and the Philippines. These include the Composite Medical Facility at Clark Air Base, and Yongsan (Dragon Hill) Project, to be constructed in Seoul, Korea this fall.

A resident of Kaneohe, Lee holds a Bachelor of Fine Arts degree in pre-architecture from the University of Hawaii at Manoa. He has ten years of professional experience in architecture.

Renaissance '87 Competition

Hawaii Renaissance '87, a competition for contractors, builders, architects, planners, developers and other construction principals, recognizes excellence in design and construction of residential and non-residential remodeling and rehabilitation projects.

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

Renaissance '87 is sponsored by the Hawaii Remodelors Council (HRC) of the Building Industry Association of Hawaii (BIA) and *Honolulu* magazine, in cooperation with the National Remodelors Council of the National Association of Home Builders. Don Spada, of Spada Builders, Inc. is chairman of the project.

Projects completed after Jan. 1, 1986 are eligible for this year's competition. Projects may be entered in rehabilitation, residential remodeling and landscaping remodeling categories:

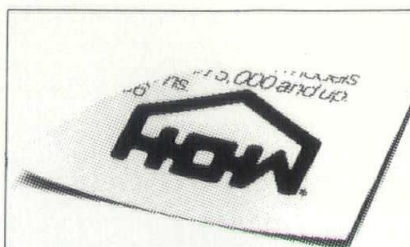
- **Rehabilitation** typically involves large-scale interior reconstruction, generally includes replacement of major systems, and may involve exterior restoration or additions.

- **Residential remodeling** may involve improvement of large areas of a home, addition of a room or remodeling of a kitchen or bath.

- **Landscaping** covers indoor/outdoor living areas.

The fee for each entry submitted by BIA members is \$175; the non-member fee is \$225. 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.

The winning projects will be judged by a jury which will include contractors, architects and developers. The judges will select grand, merit and honorable mention awards as 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 the *Honolulu* magazine. For further information, call the Hawaii Remodelors Council at 847-4666.



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NEWS

Young Promoted To Associate

Mark H. Hastert, manager of Helber Hastert & Kimura, Planners (HH&K), a division of Wimberly Whisenand Allison Tong & Goo Architects, Ltd. has announced the election of **Kevin M. Young**, ASLA to associate.

Young joined HH&K in 1986 as a project planner and landscape designer. His areas of specialization are master planning, urban design, site planning and landscape design.

He holds a Bachelor of Science degree in City and Regional Planning from California Polytechnic State University (San Luis Obispo) and a Master of Landscape Architecture degree from California State Polytechnic

University (Pomona). His experience with Helber Hastert & Kimura has centered in Hawaii and Australia.

HH&K specializes in community planning,



Kevin M. Young

environmental studies and large scale multi-use project design in Hawaii. The firm has also been

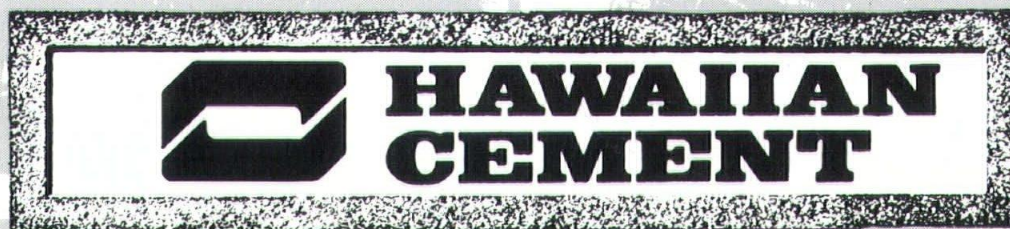
active in tourism, resort and recreational planning throughout the Pacific Basin, often working in a team with the WWAT&G architects.

Seminar on Masonry

A seminar on basic design construction and the latest changes in the Uniform Building Code on Masonry will be sponsored by the Cement & Concrete Products Industry of Hawaii (CCPI) beginning at 9 a.m. June 25 at the Pagoda Hotel, C'est Si Bon room.

Featured guest speaker will be James Amrhein, executive director of the Masonry Institute of America in Los Angeles. A nationally known masonry design

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and construction engineer, Amrhein is the author of the *Reinforced Masonry Engineering Handbook*.

Designed to interest anyone involved in the public or private sector of the construction industry, the seminar should be of benefit to architects, engineers and students. The \$50 fee (\$15 for students) includes parking, lunch and handout materials.

Deadline for registration is June 19. For more information, call CCPI, 833-1882.

Riker Named Sales Manager

Miki Riker, account executive for *Hawaii Architect* magazine, has been promoted to sales manager for PMP Company Ltd., according to a recent announcement by Peggi Murchison, president.

In addition to *Hawaii Architect*, PMP Company also publishes *The REALTOR®*, a semi-monthly tabloid for the Hawaii Association of Realtors; *Ka Nupepa o Mililani*, a bi-weekly newspaper circulated throughout Central Oahu by direct mail; the *Parade of Homes Guide*, an annual publication; and the *American Planners Association's Annual Directory and Information Guide*.

Riker, who has been with PMP Company for nearly three years, formerly was with Pan American Airlines in Hawaii and Guam. She is originally from Ulm, Germany and has traveled extensively throughout the world.



Miki Riker

MAP Elastomeric Quiz

Q: What's elastomeric? Isn't that just a 1980's new word for flexible?

A: That's correct. Most paint flexes a little, but THOROLASTIC® elastomeric acrylic coating stretches more than **150 percent** after nearly four years of weathering.

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AIA Issues Documents

In response to changes in the legal climate and the construction and insurance industries, the American Institute of Architects (AIA) has revised 12 of its most popular standard form documents over the past five years. The 1987 editions were issued to local AIA distributors in May.

Never before has the AIA introduced so many related documents at the same time in order to provide the construction industry with a fully integrated set of forms. The newly revised documents represent the most intense and comprehensive drafting effort in the AIA's 130-year history.

The language of all 12

documents has been carefully structured to coordinate their use on the same project and to strike an equitable balance among the interests of all parties involved in the construction process. This is the result of a conscious decision to uphold a tradition of fairness that stretches back 99 years, according to AIA President Donald J. Hackl, FAIA.

The AIA documents contain input from a number of construction industry groups, including the Associated General Contractors of America, American Specialty Contractors, American Subcontractors Association, and the Surety Association of America, as well as building owners, developers, clients and lawyers in an ongoing effort to obtain industrywide consensus.

The fully integrated set of documents includes:

A201 General Conditions of the Contract for Construction

A101 Standard Form of Agreement Between Owner and Contractor (Stipulated Sum)

A107 Abbreviated Form of Agreement Between Owner and Contractor (Stipulated Sum)

A111 Standard Form of Agreement Between Owner and Contractor (Cost Plus A Fee)

A117 Abbreviated Form of Agreement Between Owner and Contractor (Cost Plus A Fee)

A401 Standard Form of Agreement Between Contractor and Subcontractor

A511 Guide for Supplementary Conditions

A701 Instructions to Bidders

B141 Standard Form of Agreement Between Owner and Architect

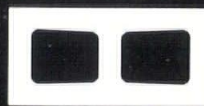
B151 Abbreviated Form of Agreement Between Owner and Architect



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C141 Standard Form of Agreement Between Architect and Consultant

C142 Abbreviated Form of Agreement Between Architect and Consultant

The C142 document is entirely new. Others have been revised based on comments received on earlier editions. The changes include new provisions governing shop drawing review, correction of work, engineers' certificates supplied by the contractor, and hazardous wastes encountered on the job site.

To help architects understand the revised documents, the AIA is launching a nationwide documents education program.

New CSI Officers Elected

The Honolulu Chapter of the Construction Specifications Institute recently elected new officers. Newly elected leaders are Ron York, president; Roy Nihei, first vice president; Bruce Christensen, second vice president; Jack Wilmoth, secretary; Ted Clay, treasurer; and Jim Armstrong, Bill South and Justin Koizumi, directors.

Update on Natatorium

After the May deadline of *Hawaii Architect*, the state legislature voted \$1.2 million into the state budget for planning and design work to begin restoration of the Waikiki War Memorial Natatorium, according to Nancy Bannick, vice president of Friends of the Natatorium.

The group, which has been working since last summer to achieve the state's commitment to restoration, also has the support of the Hawaii Society/AIA, Bannick said.

Hawaii Architect plans to publish periodic progress reports covering the Department of Land and Natural Resources' handling of the project and the status of the Friends' effort to establish the Natatorium, according to Nancy Bannick, vice president of Friends of the Natatorium.

Leong Named Associate

Timothy Y.H. Leong, AIA, was recently promoted from project architect to associate of Chapman Desai Sakata.

Leong has eight years of professional experience in all phases of architecture, including



Timothy Y.H. Leong

resort, residential, institutional and educational facilities, and commercial space finishing work.

Most recently he has worked on renovation projects for Aliiolani Hale, the swimming pool complex and Hamilton Library at

the University of Hawaii, and the historic Moana Hotel in Waikiki.

In addition, Leong has been part of the architectural teams working on the Yong San Hotel in Seoul, Korea, and the Shanghai Pankow Center, to be built in Shanghai, China.

Leong is a member of the Public Education Committee of the Hawaii Society/AIA. A resident of Hawaii Kai, he has been a violinist in the Honolulu Symphony Orchestra since 1981, and is a member of the Strings of Hawaii Quartet.

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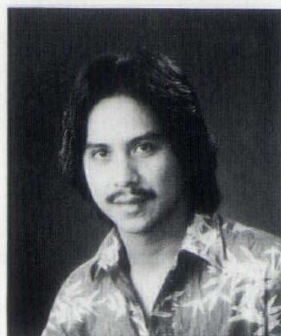
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NEWS

New Flooring At Armstrong

Armstrong World Industries has recently developed a new kind of sheet vinyl flooring with unusually realistic ceramic tile patterns. The new line, named Popular Choice, comes in three patterns and 13 colors.

The pattern realism is made possible by an exclusive new technology that permits the positioning of vinyl particles on the printed patterns beneath the durable no-wax surface. As a result, the patterns have ceramic-like texture and contrasting matte and shiny areas. This gives Popular Choice vinyl floors the look of glazed ceramic tile.

Popular Choice has a highly stain-resistant Color Guard vinyl no-wax surface, and the vinyl particles add an extra measure of toughness. In fact, Armstrong

says the new line is the most damage-resistant "rotogravure" (printed pattern) flooring it makes.

Popular Choice floors have Rear Guard protection against discoloration from mold and mildew and an Interflex backing for ease of installation. Interflex-backed floors require less subfloor preparation, can be installed over most kinds of surfaces, and are fastened down only at room borders and seams (if any).

Popular Choice is available in 6- and 12-foot-wide rolls. In the 12-foot "SeamSaver" width, the flooring will cover average-size rooms without a seam.

The three patterns are Port Glen, Bridgeton and Princeton Park. All three resemble square ceramic tiles. Port Glen is the largest-scaled pattern of the three and Princeton Park the most decorative.

Takaki Elected Senior Associate

Signey C.L. Char, Hawaii division manager of Wimberly Whisenand Allison Tong & Goo Architects, Ltd., recently announced the election of **Stanley Takaki** to senior associate.

Takaki joined WWAT&G in 1977 as a job captain. He has served in both the Newport Beach, California and Honolulu offices, where he has been



Stanley Takaki

involved in production and documentation on major hotel projects such as the Ritz-Carlton, Laguna Niguel (California); Tapa Tower/Hilton Hawaiian Village; Hyatt Regency Maui; Turtle Bay Hilton & Country Club renovation and Hilton Hawaiian Village renovation.

White/Cleve Offices Relocated

The joint offices of Philip K. White Associates, AIA, and Dian Cleve Design Ltd. will be relocating to 1210 Ward Ave. Expanding personnel and additional spacial demands have precipitated the move to larger quarters.

Philip K. White Associates, AIA, was most recently involved

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in a joint venture with Duane L. Cobeen, Inc. AIA, on the new Hawaii Maritime Center project at Pier 7 in Honolulu.

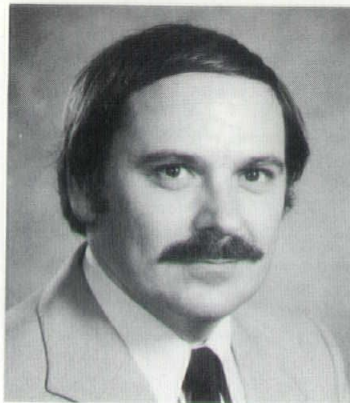
Dian Cleve Design Ltd. has just completed the interior design for Oceanic Properties/Castle & Cooke third floor renovation at the old Dole cannery building on Iwilei Road.

Caderas Promoted

Media Five Limited recently announced the promotion of Peter Caderas to principal. He was also elected to the Board of Directors.

A Swiss-born architect, Caderas has contributed his expertise to Media Five since 1981. He is currently director of project management, graphics and multimedia at the firm's Honolulu office. His recent projects include Mauna Lani

Point, Palau Pacific Resort, the Sheraton Fiji and the Hotel Hana-Maui renovation.



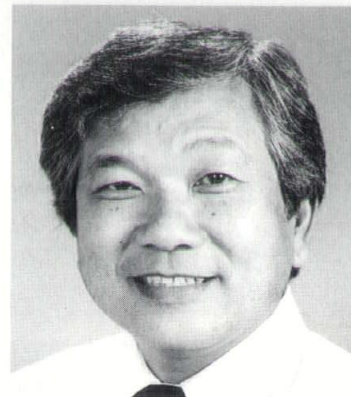
Peter Caderas

Lee Joins Jorgensen

Bunny T.B. Lee, previously with Hawaiian Dredging, has joined the Earle M. Jorgensen Company to create the new

position of manager-steel building materials in the company's manufacturing division.

Lee will be working with all the products manufactured by Jorgensen, dealing directly with architects and contractors in an effort to expand the use of its products in projects throughout the company's marketing area, and to oversee the quality-control and service aspects of the manufacturing division.



Bunny T.B. Lee

Neo-Classic (ne'ooklas'ik), *n.* 1. a ceramic floor tile that combines age-old classic beauty with the newest manufacturing technology. It is a floor tile with that handcrafted look. 2. the Neo-Classic is an 8"x8" tile available in five soft colors of a "natural" look to back up your favorite color scheme. 3. Come and see this outstanding addition to our line.

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President's Message

(continued from page 4)

the Thomas H. Creighton Journalism Award. Named in honor of Mr. Creighton for his many contributions as an architect, writer and editor for *Progressive Architecture* and the *Honolulu Advertiser*, the award is now in its sixth year.

Public Education Committee. Members of this committee are the "teachers" within our society. Under the chairmanship of Glenn Miura, Chapman Desai Sakata, over a dozen members go into the public schools to dispel the mysteries of architecture and inform students about the role an architect plays in the community. This year the committee will host a tour of architectural works, open to the general public, in conjunction with the annual State Convention scheduled for Nov. 6-7.

Hawaii Architect Committee. Chaired by Patricia Shimazu, Kajioka Okada and Partners, the committee is responsible for the editorial content of our monthly magazine, *Hawaii Architect*. Under the committee's leadership, the magazine's content, editorially and pictorially, has improved substantially.

Of all our commissions, the Public Awareness Commission

may have the most fragile and fickle fraction of our society's 1987 goals and objectives, for these commissioners and committee chairpersons are striving to help the general public appreciate the stature and worth of architects and architecture. It is a responsibility for all of us to share.

We can all make a contribution by helping on the committees or contributing ideas. We can also help by serving as "Goodwill Ambassadors" for our society, each one of us personally demonstrating through our own practice and professionalism that we deserve the respect of our community and have many contributions to make to the quality of life in Hawaii.

Remembering that the society represents who we are as architects collectively, it is important for us to remember as well that the society is represented by who we are as individual architects, in our work with our clients and our community. To further do your part, we can be fair, taking care to avoid the sometimes gratuitous criticism of one architect by another. Critical evaluation of our compatriots and peers demands prudence, since even constructive criticism can be misunderstood by the non-architect and garbled further in

every repetition.

The Public Awareness Commission and its three committees are dedicated to presenting to the general public the professional competence, social consciousness and individual service of the architect through himself, his work and his endeavors. We have a fine story to tell. Let us each contribute to the quality of it, and tell it to those who need to know. HA

Home Show Scheduled

The 10th annual Honfed Better Home Show is scheduled for June 17 to 21 at the Neal S. Blaisdell Center arena and exhibition hall. The show attracts 80,000-90,000 people during the five-day event.

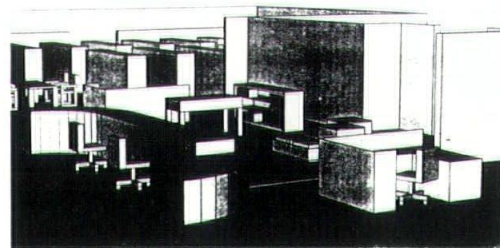
Booths and displays will take up 100,000 square feet of exhibit space, offering a host of the latest trends for home building, remodeling and decorating.

The show runs Wednesday - Friday, June 18-20, 5 to 10 p.m.; Saturday, June 20, from noon to 10 p.m.; and Sunday, June 21, from noon to 6 p.m.

Admission is \$1.50 for adults and \$1.00 for children 7-12 years old. Children under seven are free when accompanied by a paying adult.

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Sailing

(continued from page 11)

Then, suddenly, at 4 p.m. we popped out of the fog as through a curtain, and there, spread before us about 15 miles ahead was the California coast, bathed in sunlight. We could clearly see our friend, Point Arguello on the port beam, and to our right were the Channel Islands. Dead ahead was Santa Barbara, white houses dotting her gray-green hills. We had missed Richardson Rock completely and it was lost somewhere in the shroud of fog we now could see, hanging solidly behind us like gray-white vertical cliffs. And as suddenly as we left the fog, the wind died and the seas flattened. Our spirits soared, and we chattered excitedly like Mynah birds. For Mike, Nancy and I, it was particularly eventful, since none of us had done an ocean passage before. We had conquered our own little Mount Everest. Marshall was a bit more blase, but even he could hardly

contain his pleasure in the moment.

With the wind gone, we started the engine, dropped the mainsail and headed for Channel Islands Harbor. We passed the outer channel marker at 35 minutes past midnight, went into the main turning basin, spun around in front of an empty slip, came up alongside, dropped our mooring

"... as we left the fog, the wind died and the seas flattened."

lines on the cleats and ran up the dock, stumbling all the way because of this suddenly unmoving walking surface. Ahead was our final destination, the bar of the Whale's Tale, which we reached just before "last call."

Four Irish Coffee's later, we had recalled many of the adventures of the past 18 days: the three mahimahi we had caught, sashimied or broiled; the fishing net floats we spotted, all of which turned out to be plastic, not blue-green glass; our "point-

of-no-return" steak dinner, which included a bottle of fine wine, started in a dead calm and finished by being tossed overboard, half-eaten, in order to shorten sail with the sudden return of blasting tradewinds;

"Zeke" and "Flo," the sea-birds that were our constant companions for 10 days or so; the tug-boat that passed close by one midnight, but would not answer our friendly call on the VHF radio — unfriendly folks; the spectacular sunrises and even more spectacular sunsets; the feeling of terror below decks at three in the morning, when life is at its lowest ebb, the boat shaking, rattling and rolling in high winds and heavy seas, only to go on deck and find her swooping over the moonlit seas as well behaved as you could wish; the constant "babying" of the refrigeration system—they never work properly in small boats anyway—in order to save all those beautiful steaks, chickens and pans of lasagna.

Taking my first sextant sun shot one day north of Honolulu, anticipating a really good "fix," carefully doing the calculations and plotting it on the chart, to find we were —tah-dah!—20 miles west of Tokyo; the tedious boredom at times when there is nothing to do but eat, read and sleep (and take noon sights); four of us hunching over the transistor at night listening to the Radio Mystery Theater broadcast from Los Angeles, only to have the one line that explains the plot obscured by static at just the crucial moment; and mostly the camaraderie and companionship of four people who began as relative strangers and in a short time became good friends through many shared adventures.

Therapeutic? You bet. Frightening? At times. Fun? Mostly. Uplifting? Not at the time, only in retrospect. Healthful? Yep. (I lost 15 pounds, even though we ate plenty.) Do it again? Call me when you're ready to leave! HA

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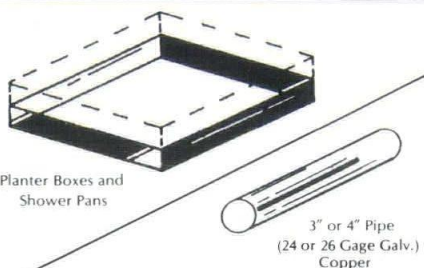
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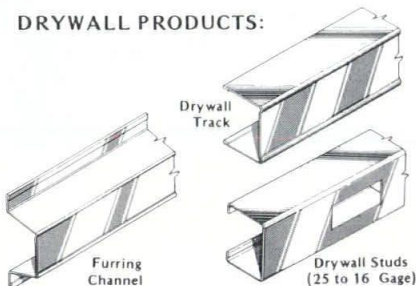
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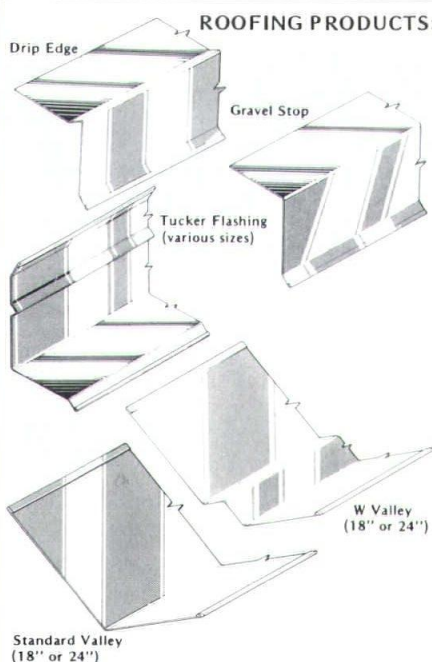
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Work or Play?

(continued from page 22)

downspouts, ICBO approved one-hour unit corridor assemblies, basic stair and railing design criteria, basic ANSI handicapped standards, joint sealant dimensions and others that should be available in a desk top reference.

Before publishing these "Tech-Data" sheets, we should have an inventory of at least 12 photo-ready copies on hand plus at least 12 more in preparation. Input on suggested subjects and specific data on Hawaii material use and construction techniques is needed, as is specific research and development. We welcome input from any source—architects, engineers, contractors, material suppliers, attorneys and building owners or operators. In fact, we welcome contributions by anyone who believes he has an idea to improve design and construction in Hawaii. Don't let the photo-ready graphics requirement hinder your participation. Media Five's graphic department has already provided us with a model format. The committee will arrange for photo-ready copy preparation. Phone or send your ideas to HS/AIA. Students, associates, and AIA members, join us the second Wednesday of each month at 4:30 p.m.

The mini-workshop series has exceeded expectations. Participants are extraordinarily enthusiastic, not only about the comprehensiveness and quality of presentations, but the dynamic discussions as well. To put the series in perspective in relation to the management aspects of architectural practice, Alf Werolin, who has been a management consultant to design professionals since the early 50s, was the initial speaker.

Nancy Von, a local public relations consultant, and David Cheever, a marketing consultant, conducted the second workshop on public relations and marketing stressing P.R. techniques, firm

perception, marketing plan development and implementation. The third workshop focused on the ground rules of any architectural service, the client/architect agreement. Evan Cruthers, CEO of Media Five, Ltd. (and currently president of HS/AIA) led this workshop discussing essential elements of the client/architect relationship, and because of their complexity and duration, the need for a written agreement and the essentials of such an agreement.

Subsequent workshops include:

June 17 **Drawings and Specifications/Common Sense** — Jim Reinhardt, AIA; Andrew Yanoviak, AIA

July 15 **Project Management/Client Satisfaction with a Profit** — E. Alan Holl, AIA

Aug. 19 **CADD - Do's and Don'ts** — Ted Green, A. Kimbal Thompson, AIA

Sept. 16 **Contractor Selection - Negotiation and Bidding** — Frank Haines, AIA

Oct. 21 **Human Resources - The Employment Cycle** — Owen Chock, AIA

Those sharing in this year's professional development committee's activities and/or programs will experience a measure of professional "re-creation." The dynamics of today's professional practice requires active continuing education not only to restore and refresh to current active use that which may have been subordinated in the hectic pace of yesterday's activities, but also to create new skills to cope with tomorrow's challenges.

If, for no other reason than the personal pleasure and gratification received by participating in these programs, the rewards would seem to justify the investment. Join us and share your wealth of experience or help us to continue to develop additional knowledge to further our value to the community. It is work, but it is also play. **HA**

Security in the Built Environment

by Edward R. Aotani, AIA
Aotani & Associates, Inc.

The American Institute of Architects' (AIA) Committee on Architecture for Justice (CAJ) held its first 1987 meeting in Honolulu in February at the Hyatt Regency Waikiki. The focus of the meeting was on "Security in the Built Environment." Among the guest speakers were Ted Sakai, corrections administrator of the state of Hawaii, who spoke of the problems and challenges faced by the state in its prison construction goals; and James K. Stewart, director of the National Institute of Justice (NIJ).

In his keynote address, Stewart praised the AIA and the committee for working together to try to solve the shortage in correctional facilities faced by states nationwide. He stated that architects are important partners of the criminal justice system, and that their assistance is needed to solve this crisis. Stewart said that a \$20 billion investment over the next 10 years is required to create the spaces needed.

The NIJ has undertaken a major initiative to make prison

construction quicker and more economical, and as part of this initiative, has published the first edition of the *National Directory of Corrections Construction*. This directory profiles facilities

built or remodeled since 1978. The NIJ hopes that state and local officials will use it to select architects whose designs have been successfully completed.

The NIJ has also set up a Construction Information Exchange, and regularly publishes a series of construction bulletins of case studies involving successful construction projects.

Stewart also urged the participants to make security an indispensable element of design. The built environment affects crimes at many levels, and urban decay is reversible with the help of security-conscious design. Architects could also minimize third-party suits with security-conscious design, since the majority of these cases are due to

"inadequate security."

Carl Kellem, Director of Security Programs for the IBM Corporation, presented the topic entitled "Environmental Security: What Architects Need to Know."

"The built environment affects crimes at many levels, and urban decay is reversible with the help of security-conscious design."

He discussed the procedures undertaken by IBM to ensure protection of its employees, physical assets and information.

To assure the security of their corporate sites, IBM utilizes modern technology and design concepts that define the territory, provide surveillance and control access. It was noted that the technical and design skills used to secure justice facilities can be applied to the corporate environment.

The CAJ is currently recognized as a driving force in the area of criminal justice facilities planning, design, engineering and construction. It is one of the AIA's open committees with both active and corresponding membership



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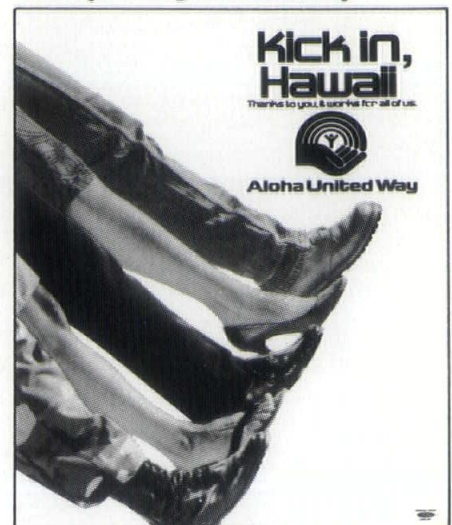
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available to all AIA members. The committee meets three times annually. This year's remaining meetings are scheduled for June 19-21, at the AIA National Convention in Orlando and October 7-10, at Columbus, Ohio.

The issues addressed by CAJ include those related to the justice system including law enforcement, courts, correction and juvenile facilities. This year, the committee's interests have expanded to include crime prevention through design. The

committee develops and disseminates information on the design of facilities, market trends and emerging technologies.

In addition to the meetings and conferences, the CAJ sponsors ongoing activities which include the annual Exhibition of Architecture for Justice. AIA architects are invited to submit projects for this juried exhibit. The exhibit is displayed at client organizations, conventions and appears in an illustrated catalogue. Other projects include publication of the Justice Design Resource File, containing

information useful to the first time, as well as the experienced, justice project architect.

For more information on the CAJ membership and activities, contact Michael Cohn at AIA Headquarters (202) 626-7366. Extra copies of NIJ publications are available by contacting Aotani & Associates Inc. at 531-0586. **HA**

Edward R. Aotani, AIA, is president of Aotani & Associates, Inc. which specializes in justice facilities planning, programming and design.

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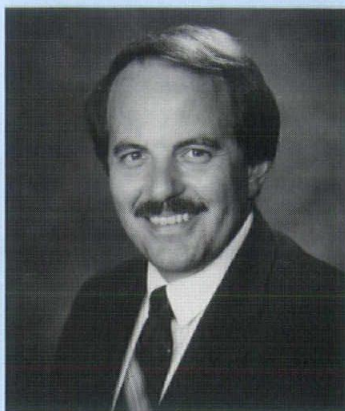
The Hawaii Society/AIA has welcomed many new members into the organization including one member, five associate members, three professional affiliates and three students.

Student affiliate **Anne K. Carroll** studies architecture at the University of Hawaii. She is employed by Media Five, Ltd.

Benny Chan, student affiliate, studies architectural drafting at Honolulu Community College. His favorite hobby is photography.

Len A. Ganote, with Hawaiian Pacific Elevator, has joined AIA as

a professional affiliate. He graduated with a bachelor's degree in electrical engineering from Purdue University. Ganote



Len A. Ganote

and his wife Ann have three children: Suzanne, 24; Michelle, 22; and Matthew, 14. He enjoys sailing, swimming and golf.

New AIA member **Earl Yukio Miyamoto** is employed by Wallace Y. Omori, AIA. He received his Bachelor of Fine Arts degree in General Environmental Design from the University of Hawaii. He is married to Diane Naomi Miyamoto and enjoys cycling, photography and tennis.

Associate member **Charito L. Alcantra** also is employed by Wallace Y. Omori, AIA. He attended West Valley College and the University of Oregon. His

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many hobbies and sports include photography, painting, drawing, rowing, racquetball, golf, skiing and fast cars.

Professional affiliate **Todd Lindsey Whitlock** is employed by Charles Pankow Builders. He holds a Bachelor of Arts in English from the University of California at Berkeley and also graduated from The Advertising Center in Los Angeles. Married to Tracy Griffen Whitlock, he enjoys golf, swimming, skiing, bodysurfing, gardening and jogging.

Associate member **Jan N. Kubota** is employed by Okita, Kunimitsu & Associates, Inc. She holds an Associate of Arts degree from Honolulu Community College and likes meeting people, aerobics, jogging and softball.

Delton K. Miyamura, associate member, also is with Okita, Kunimitsu & Associates, Inc. An Associate of Arts graduate from Leeward Community College, he enjoys a variety of sports including tennis, bowling, surfing, jogging, softball, basketball and volleyball.

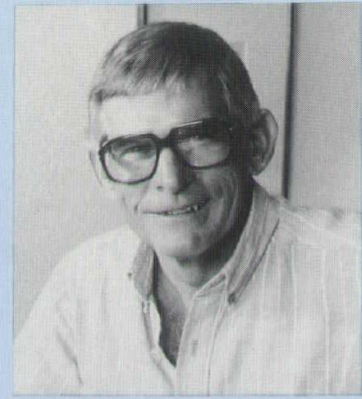
Luanne M. Gomes, currently enrolled at the University of Hawaii School of Architecture, has joined AIA as a student affiliate. She and her husband Juan have a son, Grant, aged 10. She enjoys reading, swimming, aerobics, tennis, music and dancing.

Terry Lee Hildebrand, associate member, is employed by Suzuki, Kawabata & Associates. He holds a Bachelor of Architecture from Illinois Institute of Technology and a master's degree in urban and regional planning from the University of Hawaii. He is married to Carolyn Weygan-Hildebrand and enjoys printmaking, photography and travel, and reading about science, philosophy and art.

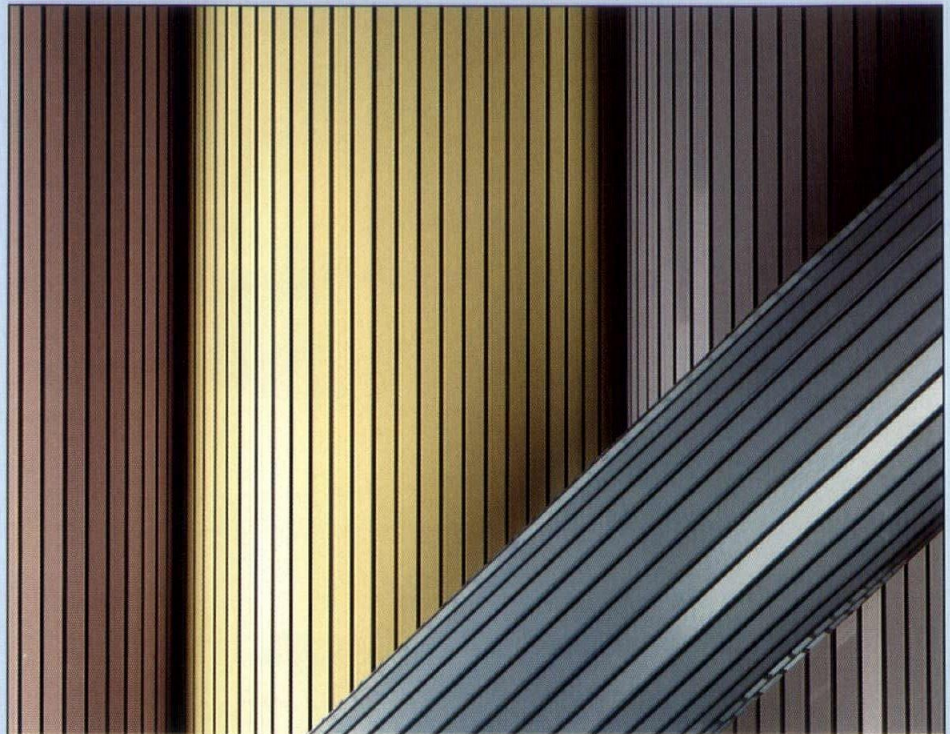
Barry James, associate member, is employed by CJS Architects Group, Ltd. He has a Bachelor of Architecture from the Welsh School of Architecture, University of Wales, Cardiff, Great Britain. Married to Rhonda Lee Boucher, he enjoys world travel, photography and music.

Russ Riley, ASLA, a self-employed landscape architect on Maui, has joined AIA as a professional affiliate. He has a Bachelor of Science from the

University of California and is married to Cathy Riley.



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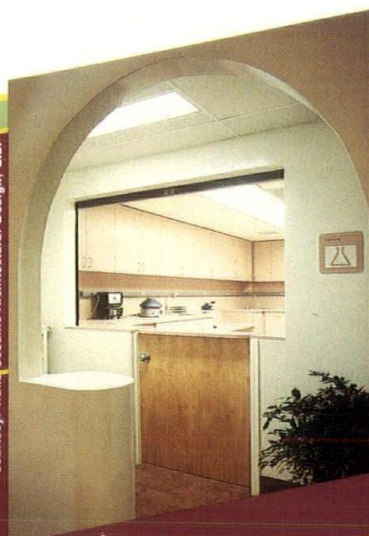
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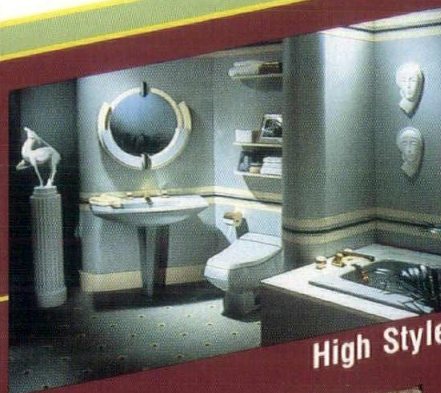
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Canal du Midi

(continued from page 17)

After eating breakfast and lunch aboard, we normally went ashore each evening for dinner and found excellent small restaurants with gourmet meals in the villages along our route. These villages were very picturesque and full of fascinating old buildings. Churches and houses were naturally the most numerous in the architecturally-exciting category. Each town is built around a tree-shaded square and dominated by an interesting old Romanesque church. With a great deal of history to this area going back to the Celts, Greeks and Romans, there are also many archaeological sites and museums to explore.

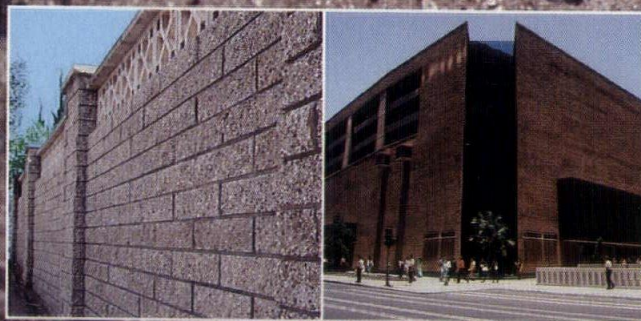
At sunset we often enjoyed a glass of wine in the cockpit as the sun was setting over a town, accompanied by the ringing of church bells. We sometimes wondered if our lives in the good old USA are just a bit too high tech, as we enjoyed the simplicity of life aboard our small boat.

As a way to see the countryside in a leisurely manner and have the option of stopping to investigate interesting villages and churches, we have found nothing to match our cruise along the Canal du Midi. HA

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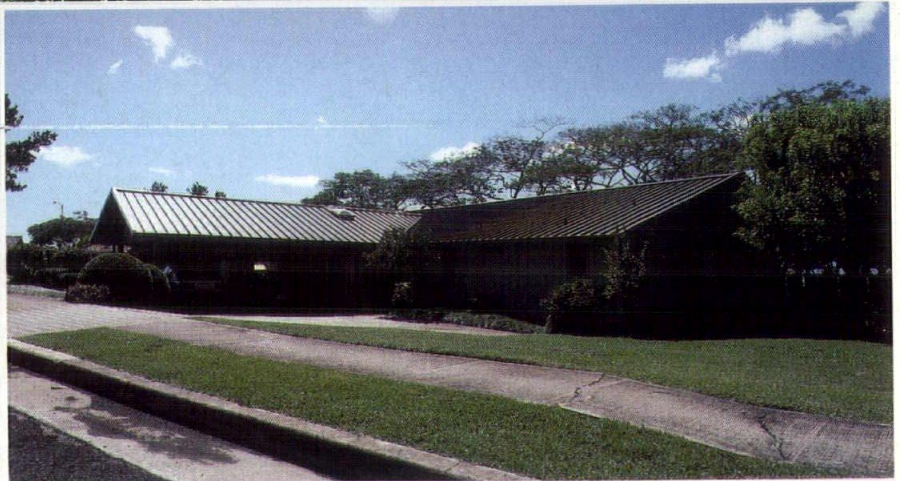
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