

# HAWAII ARCHITECT

October 1987

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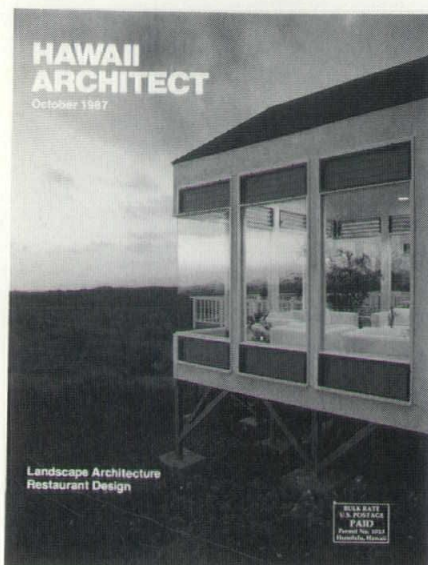


**The Team:** Dennis Osato, A.I.A., Architect, Media Five, Ltd.  
Nathan Mau, Project Developer, Straub Family Health Center  
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**Cover:** Creative simplicity in the design of the residence of Mr. and Mrs. Charles Park in South Kohala, Hawaii Island, won a 1987 Design Award for George Heneghan Architects. David Franzen Photography

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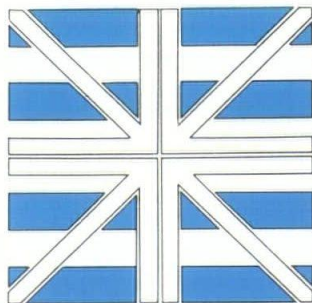
Good lighting reinforces the setting and design theme of a restaurant, as well as defines space, texture and all other elements of architecture.  
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## PRESIDENT'S MESSAGE

# Register for Archifest 87

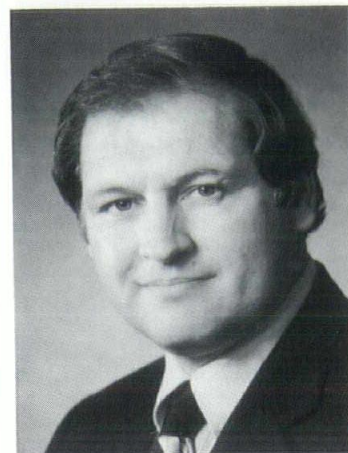
by Evan D. Cruthers, President  
Hawaii Society/AIA

**C**lear your schedules for the 6th and 7th of November and fill out the registration form that has recently been mailed to you! Plan to attend our state convention, "ARCHIFEST 87 PLANNING: TOWARD THE YEAR 2000." It's going to be an important opportunity for professional growth, as well as a great chance to get together with peers to discuss issues and set new directions and goals.

For two days at the Honolulu Academy of Arts, you can immerse yourself in a "mini-retreat" where the camaraderie emanating from our informal discussions is sure to elicit a wealth of ideas, suggestions and innovative planning possibilities. Expect your first pleasant surprise when you open your registration packet. I'm not going to reveal what it is, however I know it will contribute to your sense of fellowship.

The State Convention Committee, headed up by Lee Davis, has carefully put together a program tailored to enlist your insights and ideas concerning the important issues of today and tomorrow. Convention highlights include presentation of the first HS/AIA long-range plan, a session on office survival strategies to make it to the year 2000, and a Round Table with noted architects, planners, landscape architects and officials on Kaka'ako Waterfront planning, a key issue affecting the overall growth of the state.

In addition, the committee has obtained sponsorships and other revenue producing events to reduce the cost of registration to



Evan D. Cruthers

a bargain level. This, and the agenda, make this convention a "must attend" event.

Two continental breakfasts, two lunches, two wine and cheese functions and all convention programs, including a "New Documents" seminar are covered by the low registration fee. Non-registrants can participate in the general meeting, and may attend the "New Documents" seminar for a fee. In addition, for a very reasonable cost, registrants and their spouses or guests may attend the Convention Banquet on Friday evening, Nov. 6, at the Pacific Club, where they will be treated to an address by National AIA President Don Hackl, who is an accomplished speaker.

Other convention related activities include a gubernatorial proclamation of the first week of November as "Architecture Week," and an Open House of architect's homes on Sunday, Nov. 8.

I have been to many conventions where it seemed difficult to obtain useful information, and where it felt as if it took longer to get to and

(continued on page 38)



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**2.** The Residence at Punahou, a condominium project consisting of 19 two-bedroom and 4 one-bedroom units. The project has been appraised at \$2,432,000.

**3.** Hawaii Medical Association Building, a 22,400 square foot, four-story office building. The property has been appraised at \$3,260,000.



MEMBER FDIC



# African Savanna Planned for Honolulu Zoo

*by Ronald W. H. Mah, ASLA, Principal, PBR Hawaii*

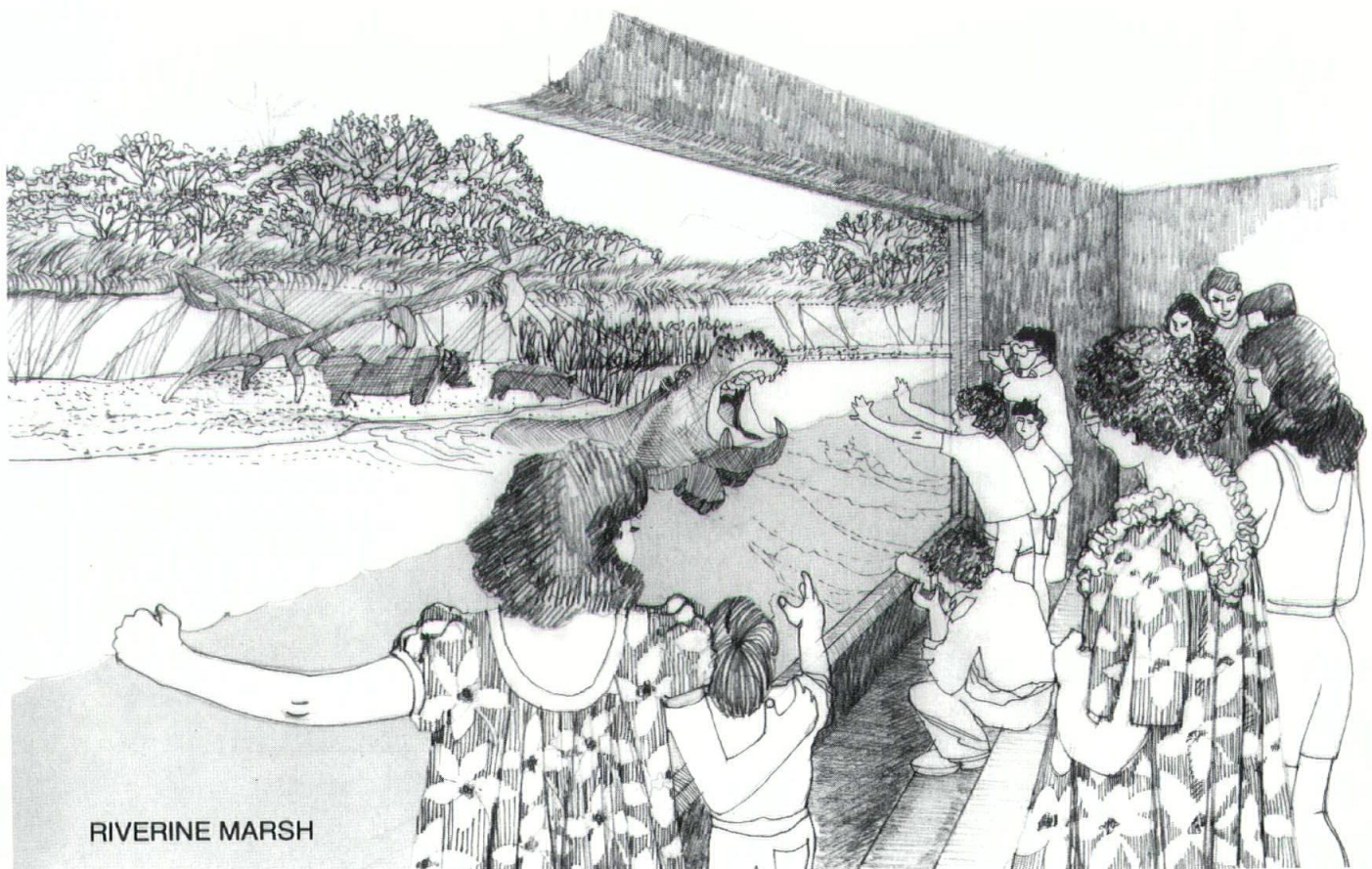
**F**rom the lush green surroundings of Kapiolani Park, people will enter the Honolulu Zoo and discover its newest major attraction, the African Savanna, which will be starting construction in early 1988. The goal of this new and exciting series of exhibits will be to transport the zoo visitor from the urban setting of Waikiki into the African wilderness, as if he or she was taking a nature tour of East Africa.

The challenge to the consulting

firms of PBR Hawaii and Jones & Jones of Seattle is to simulate the African savanna environment, within which animals will be presented in settings much like those in which they would be seen in nature. Views will be of the African animals and their habitats, not of other visitors and animal holding areas. The dry slopes of Diamond Head and the more distant forested slopes of the Koolaus, seen over foreground plantings, will furnish a borrowed landscape

to further the illusion of a trek through this varied continent. Barriers and animal holding buildings will be hidden wherever possible; substrates and surrounding trees, shrubs and grass plantings will simulate the natural habitat of these animals.

A major factor in creating the image of the African savanna will be the use of plant material native to this part of Africa which have adapted to Hawaii's environment. Extensive research has been performed by PBR



RIVERINE MARSH



Hawaii to identify, locate and quantify potential sources of these African plant species; as well as "simulator" plants that are non-African, but have the visual characteristics of savanna plants.

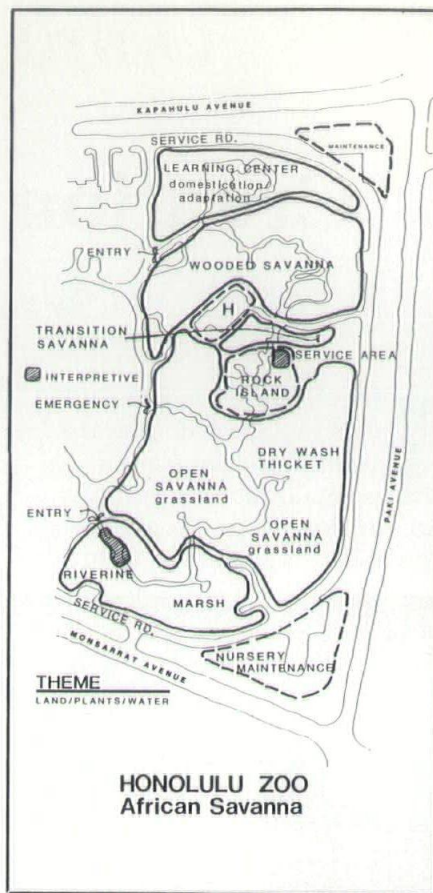
Our preference and intention is to use African plants predominantly. This desire is tempered with the reality that Hawaii's commercial plant growers currently do not possess an extensive inventory of African plants. Therefore, African plantings will be concentrated near the visitor pathway and exhibit foreground areas, where interpretive signage will identify these unique savanna plants and inform the visitor of their role in the ecology of the African savanna. Simulator plants will be used as filler plantings and background vegetation.

The savanna will be presented in a series of habitat zones, simulating those typical of and widely distributed in this biome. These zones will be arranged in a logical order, although obviously

compressed, as they might be seen during a lengthy walk through some part of Eastern Africa. Major habitat zones will include the *Riverine Marsh*, *Open Savanna*, *Rock Island*, *Transition Savanna* and *Wooded Savanna*. Visitors will be able to enter the Savanna from either end and experience these habitat zones in an orderly manner, with smooth transitions between each of them.

The African savanna's ecosystem is richly provided with interesting phenomena that, when effectively interpreted, will amaze and educate the public. This ecosystem as a whole is quite special and, fortunately, has been much studied recently because of concern for Africa's dwindling wildlife. A primary topic to be covered by the savanna's interpretive material will be the physical nature itself of the savanna, those unique aspects that make it a savanna rather than some other biome.

Upon entering at the Diamond  
(continued on page 36)



Location map detailing the major habitat zones in the African Savanna.

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# Creation of a Tropical Garden

by Stephen C. Haus, ASLA, Haus Associates

If architecture in Hawaii is a roof in a garden, then the tropical garden plays a pivotal role. Landscape architecture in the tropics uses the house as shelter from sun and

rain, and the garden as an outdoor living room. The tropical garden represents the image of paradise that visitors take home with them.

The creation of a garden in the

tropics relies on color, water and lush foliage. Color is needed to stand up to the overwhelming green of the tropics. The primary reds of "Peter Buck" Ti, Neoregalia bromeliads and bougainvillea varieties hold their own against the onslaught of green. A technique of water colorists called "color jumping" is useful. Allow a theme of repeated and reflected color combinations to run the gamut of the garden. Continuity in color selection will prevent hodgepodge. The many shades of green will provide a neutral backdrop and contrast. White flowers provide an intermediary. The neutrality of gardenia, white impatiens and periwinkle helps to mirror and tie together the clashing colors of a garden in the red/purple/pink spectrum.

The relationship of color to sky and ground will vary. By the ocean, blue flowers have a tendency to be swamped by the blue of sky and ocean. Yellow will provide a refreshing opposite. The cloud bank of Lyon Arboretum is relieved by the spring flowering of orange day lily.

In the Mapes Garden at Lyon Arboretum, color continuity is provided by the lilac pastel of society garlic (*Tulbaghia violacea*). The flower acts as a color code in the garden, guiding the circulation of the path and dry stream. This sweep of color and texture follows an s-curve through the garden tying together upper, middle and lower garden levels. The Mapes Garden contains the entire color spectrum in its floral cycle, but



The courtyard garden of the Outrigger Canoe Club uses the bromeliad *Vriesia imperialis* as a focal point. The dry stream formalizes a natural pattern to solve a drainage problem. All designs and photographs by Stephen Haus



because of succession of bloom and use of pastels, the effect is impressionistic.

Water, real or implied, is often the focus of a tropical garden. The passage of water from the mountains to the sea is the traditional mandala of the Japanese garden, and the life blood at the Hawaiian *auwai*, or irrigation channel.

The seasonal dry stream suggests water and meditation. At the Outrigger Canoe Club, the flooding of a new sunken boardroom from a courtyard is resolved by sculpting the earth into a dry stream garden that runs with the rains. Volcanic rock defines the bends and falls, while river rock ushers the rain along its course. The carving out of a central island is the stage for a *Vriesia imperialis*, the largest specie of the bromeliad family. It acts as a visual vortex at the waterfall junction. A massing of red bromeliads cushions the stream as it banks a turn, and dwarf rheo (*Rhoeo spathacea*)



*Providing a calming and cooling effect, this waterfall at the Kahala Hilton is the new focus of the Hala Cove Garden.*

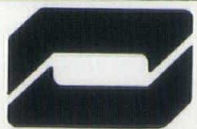
repeats the rosettes on a smaller scale. Mondo grass serves as a dark green foil to the primary reds of the bromeliads.

Large foliage, multicolored leaves and palms distinguish the tropical garden. The jungle effect is achieved by the layering of vegetation. Into this fabric are

carved niches and clearings for shafts of sunlight and bloom. There is a scale relationship to clearing and jungle where open space equals the height of the jungle "wall." Otherwise, the jungle overwhelms the viewer. The clearing is as important as

*(continued on page 38)*

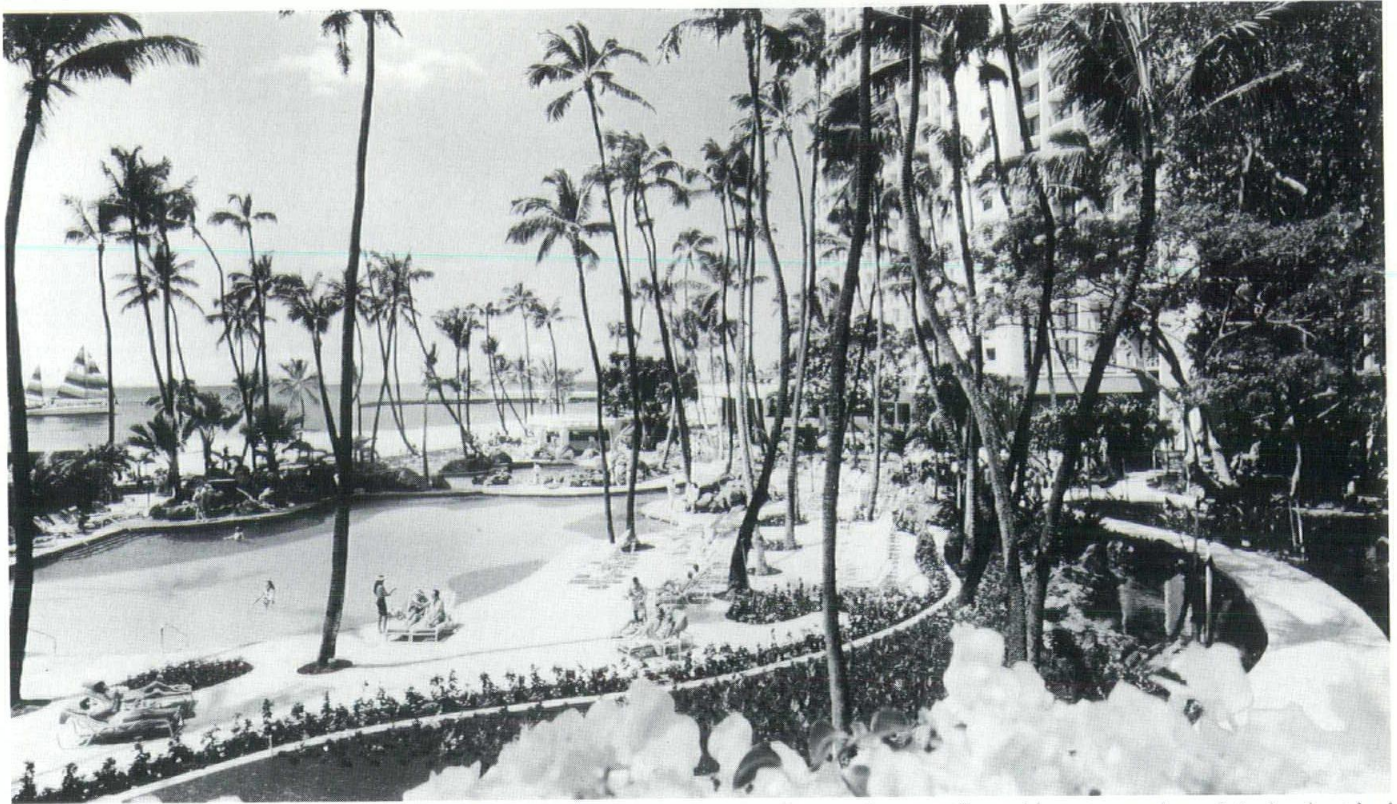
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*The pronounced curvilinear form of the Hilton Hawaiian Village landscape plan is reflected here in pool, pool deck, plant bed and walkway shapes — even in coconut palm fronds and trunks. Photo by Jim Buckley*

## Formulating Design Solutions

*by Mazeppa K. Costa*

**L**andscape architect Mike Miyabara and architect Donald Goo were talking about the scheme of things having to do with Hilton Hawaiian Village's \$80 million master plan and renovation, now nearing completion. Both designers were discussing the same space and its design elements as if it were his own domain. This gave rise to the question, "Where does the architect end and landscape architecture begin — and the other way around?"

Miyabara was quick to respond, "We feel one sign of a successful project is when you can't *tell* where architecture ends and the landscape begins."

Goo added, "As in the new entry building, which opens up and allows the landscape as well

as people to flow right through the building . . ."

"Right," said Miyabara, "We even put a banyan in the bar end of the building. In time it will canopy a large part of the room."

"To accommodate it, that area has a very high ceiling with a large skylight," explained Goo.

The area Miyabara and Goo were talking about is a central space of over two acres in the high density 20-acre Hilton Hawaiian Village resort complex in Waikiki. And the way they, together with Dave Woolsey, were talking is good indication of how they worked in concert in complementary roles to formulate design solutions on this challenging project.

The overall goal was, literally, to change the character of the aging, congested, can't-see-the-

ocean-for-the-buildings portion of the Village.

"The whole thing began quite specifically," said Goo, "in 1982 when Barron Hilton stood talking to Don Knab in a lanai suite at the grand opening of Tapa Tower and, looking down on the disjointed accumulation of structures and exposed mechanical equipment below, observed, 'We've just gotta clear that mess up. We've come this far, let's finish it.'"

"With that admonition," added Goo, "we went to work to establish a master plan concept."

Goo explained that the given was a crowded collection of resort facilities in urbanized Waikiki. Although the property was ocean front, the placement and design of some buildings hid that fact

*(continued)*



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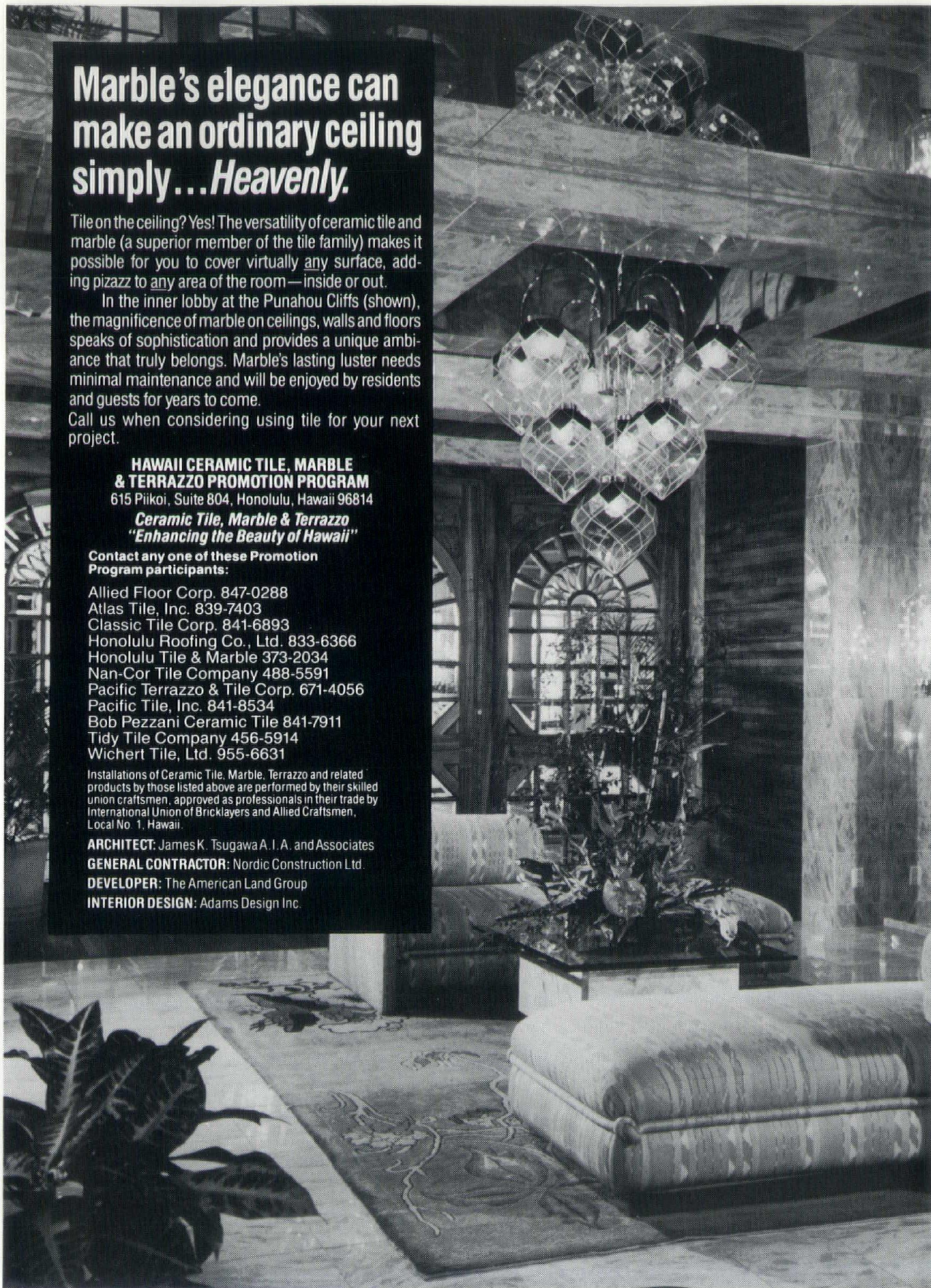
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from arriving guests, who found little to support Hawaii's celebrated image.

What the Village needed was a concept that is inherent in its current promotion theme — Return to Paradise.

As the concept was developed, the goal became to open up the congested area, to keep it active and to give it a feeling of free-flowing spaciousness that at once welcomes guests and evokes strong feelings of "This is where I want to be."

"From the moment of their arrival, we want guests to switch from their up-tight workaday modes to a relaxed Pacific — holiday mood," said Goo.

"In a very real sense, we went about setting the scene that would pull guests 'on stage,' as it were, into the production, the resort 'theatre,' allowing them to get caught up in the experience in Paradise," he continued.

"The design principles utilized to achieve our ends were the

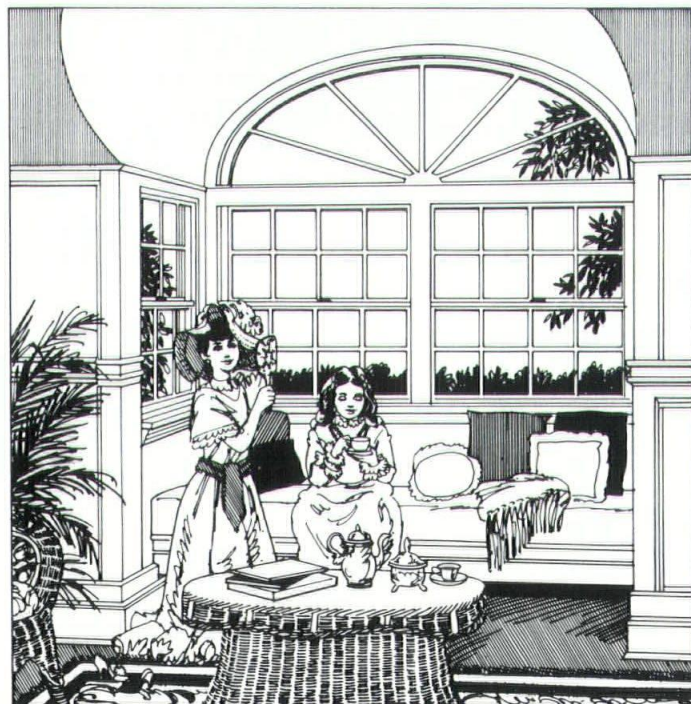
(continued on page 18)



At the Hilton Hawaiian Village's two-story high Rainbow Lanai, interior-exterior boundaries blur as rooms open up, structural elements extend into the outdoors, and plants are used prominently under roof, as well as outside. Karen Suenaga Photo for WWAT&G

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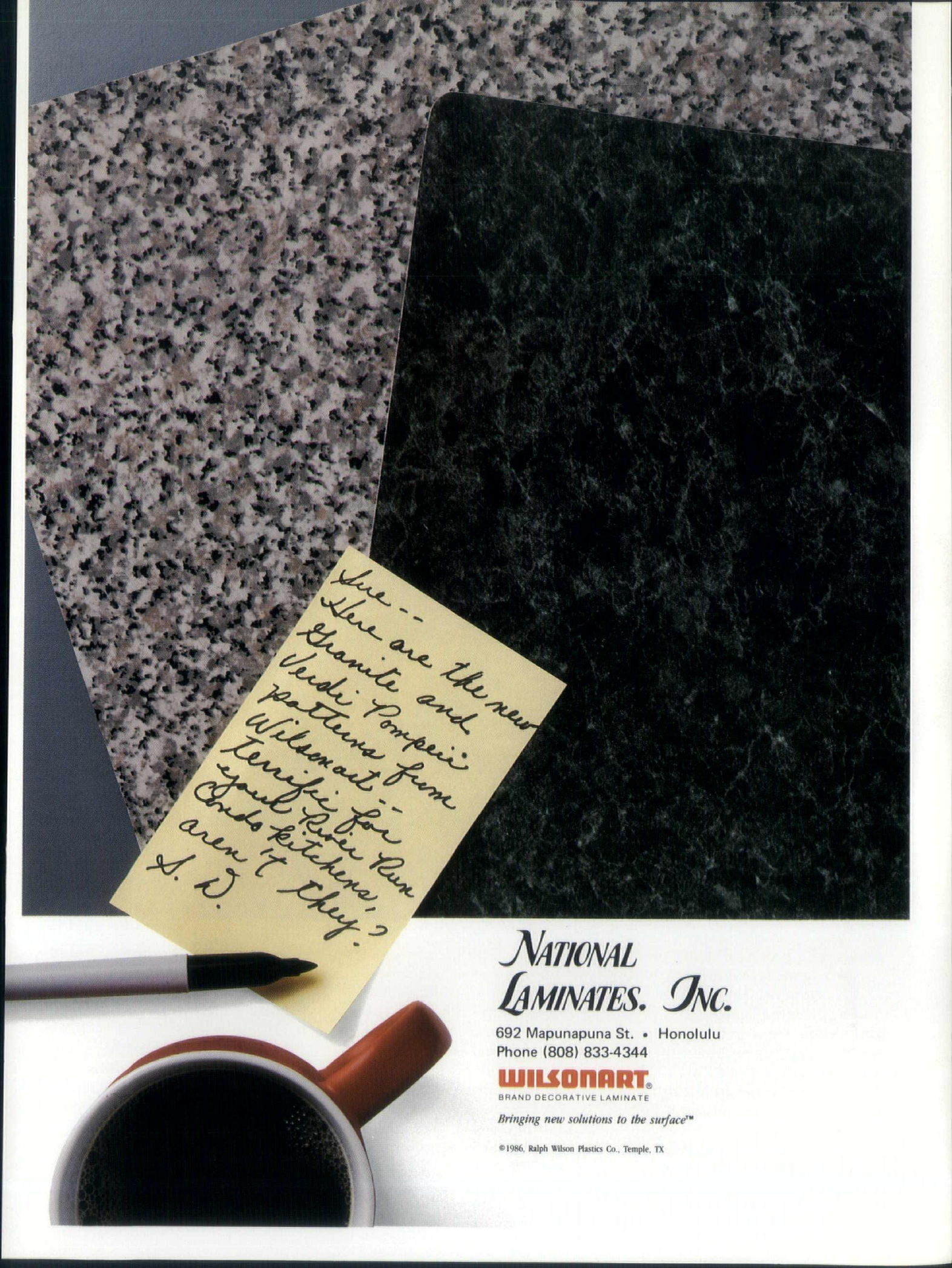
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*The expansive golf course at the Mauna Lani Bay Hotel allowed for challenging design opportunities. Making bold statements, using both land forms and variety of plant material, golf course designers created an exciting course to play on.*

## Golf Course Design - A Topographic Sculpture

by Rodney Wright, Associate Member ASLA, ASGCA, BCA Golf Design, Ltd.

**T**he broad influence of landscape architecture touches a number of related design professions from civil engineering to urban planning. One of the most dynamic and exciting fields in which landscape architecture makes a significant impact is golf course design.

A golf course is a versatile landscape amenity which can serve a number of different land use functions. Aside from its

obvious recreational use, it holds an important visual element. By its size alone, a 150-acre to 200-acre golf course is a dominant landscape feature in most hotel resorts and real estate developments.

The lush fairways of a golf course bordering an entrance road, function as a green belt to set the mood and welcome visitors into a resort. The course can serve as a buffer between parcels for different land uses. A

golf course can also be configured to act as a window in framing a beautiful ocean view or even become a spectacular focal point itself.

From a landscape architectural point of view, the golf course can be considered a grand scale free-form topographic sculpture that offers designers an opportunity to make bold statements with landforms and plant material. In doing so, however, the designer must not lose track of the fact



that his ultimate objective is to provide a golf course layout that is not only challenging, but, most importantly, fun to play.

Landscaping a golf course is a specialty in itself. The choice of plant material is dependent not only on natural environmental conditions, but also on compatibility with normal activities of play and maintenance. For example, the planting of trees having a low branching structure near landing areas should be avoided because of the difficulty in playing shots from under them.

Proper placement of plant material on the golf course is also important. All too often, fairways are planted on both sides with monotonous straight lines of trees used to define space. A much more effective and aesthetically pleasing technique is to arrange masses of trees sited to create a variety of interesting spaces for golfers to play through. In this way, a more informal and natural setting can be designed to complement the surrounding landscape. This is especially true in Hawaii, where natural beauty abounds.

Hawaii's beauty and attractiveness as a destination has placed it in the midst of a golf boom. Because economic conditions have made real estate and resort development in Hawaii particularly attractive, investors have brought in large amounts of

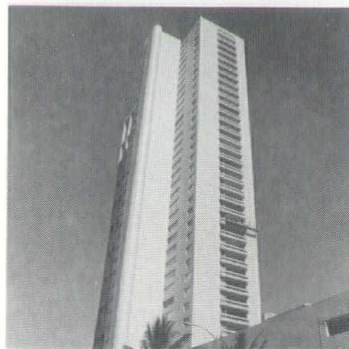
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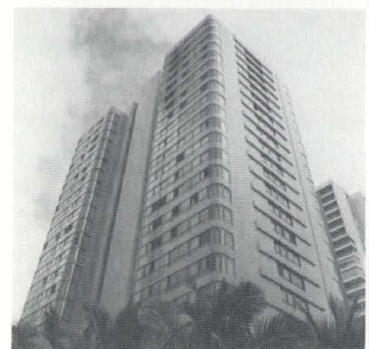
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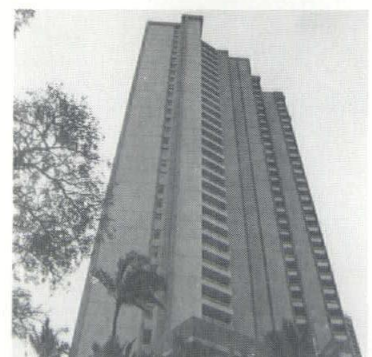
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capital, especially from Japan.

Driven by their enthusiasm for the game of golf, many Japanese investors are jumping at the opportunity to build new golf courses in the state, especially on Oahu. Consequently, tracts of land large enough to accommodate golf courses are in big demand. Local real estate brokers are scrambling to put deals together. A number of feasibility studies have been carried out for prospective golf course sites around the island. A few of these sites look promising while many have shown to be prohibitively expensive for construction, even by Japanese standards.

The future of golf development in Hawaii looks bright as long as careful planning and design are carried out by design professionals dedicated to the preservation and enhancement of Hawaii's magnificent landscape.



*Fairway planting at Oahu Country Club is an example of mass planting different combinations of vegetation to obtain strong design expressions appropriate with the large scale of the golf course.*

Today's golf course architect must be well versed in a number of related disciplines including

agronomy, hydrology, site engineering, landscape design, environmental protection,



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graphic arts and real estate development, to mention a few. Much more effort goes into the design and construction of a golf course than most people might expect. In addition to the finely contoured earthforms on the surface, there is just as much detailed work found under a golf course in the form of drainage and irrigation systems.

Traditionally, landscape architecture has been the preferred course of study for aspiring golf course architects for two main reasons. First, a large portion of golf design is pure landscape architecture - site planning, grading and drainage. Second, there are no college degrees offered specifically in golf course architecture. Apprenticeship under a qualified golf course architect is the most common method of learning the finer points of the field.

Another landscape architect



*Golf course architects, Rodney Wright (left) and Robin Nelson working on one of many golf renovation projects currently under way in Hawaii.*

working with me, who has specialized in golf course architecture, is Robin Nelson. Interestingly, Nelson pursued an

education in landscape architecture as a means of becoming a golf course architect. On the other hand, I was exposed to golf course architecture through my interest in landscape architecture and found it so intriguing and challenging that I decided to make it my career. Together, with nearly 30 years of golf design experience between us, we form a team whose strength comes from approaching golf design from varying perspectives of landscape architecture and golf design. HA

*Rodney Wright is an Associate Member of the American Society of Landscape Architects. From Atlanta, Georgia, Wright recently joined BCA Golf Design, Ltd., a division of Belt Collins & Associates. He regularly collaborates with other design professionals on projects throughout Hawaii, the mainland U.S. and abroad.*

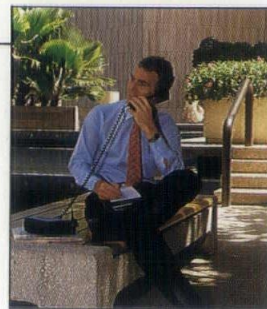


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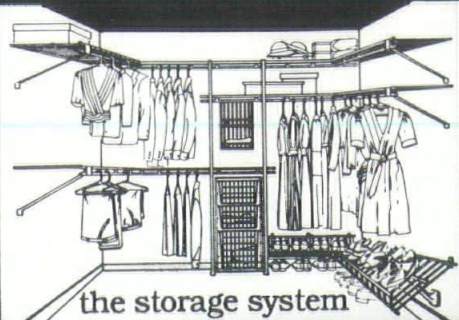




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A banyan tree in Hilton Hawaiian Village's new entrance building lounge is accommodated by a high ceiling and large skylight. Karen Suenaga Photo for WWAT&G

## HHV - Interview

(continued from page 12)

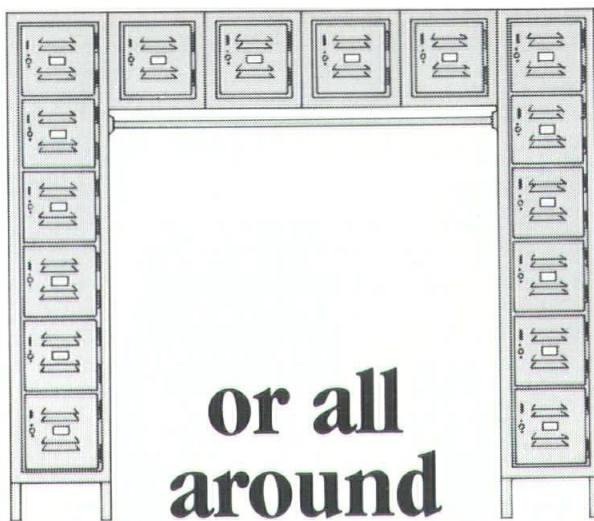
same for both the landscape and architecture," said Miyabara, who then went on to explain more about the use of form and feeling to express the concept.

"We felt the goals could be achieved through creation of a landscape environment of curvilinear form and having strong appeal to the senses — a sensuous environment, if you will — while combining utilitarian aspects of the landscape with the pure aesthetics of the exterior spaces," Miyabara continued.

"The flowing and interconnecting function of the landscape spaces and outdoor functions calls for a relaxed and fluid design form — thus, the decision to use a distinctly curvilinear form. While appearing random and natural, the forms, shapes, lines and volumes are not random but were used in a deliberate manner to achieve the overall character of the landscape," explained Miyabara.

"Functionally, plantings provide visual screening, wind screening

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and shade to protect against direct sunlight and to reduce ground temperature.

"Aesthetically, the landscape imparts a unified character to the complex as a whole and also gives particular areas their own individualized character."

Continuing, Miyabara said, "For example, the openness of roofed areas, the flow of curved line and spaces, the magic of water as expressed in the 9,000 sq. ft. super pool, waterfalls, streams, ponds, gurgling jets and the majestic Pacific were utilized. Additionally, the generous flow of plants into interiors, as well as throughout exteriors, changes in elevation, variety in textures, patterns of light and shade, fragrance of flowers and splashes of botanical color were used."

"And one of the most distinguishing things about this space," interjected Goo, "is the integration of food and beverage facilities with recreational areas. This results, in part, from making recreational activity a focus of food and beverage outlets. The combination results in a lively, active — albeit relaxed and comfortable — scene. A pleasant, many-faceted gathering spot."

"In summary, the project, which is within the urban environment of Waikiki, is like a multi-experiential landscape oasis," said Miyabara, "an area that says quite openly, 'Come, sense the pleasure of this place.' " HA

*Barron Hilton is chairman and president of Hilton Hotels Corporation; Donald R. Knab is president of Prudential Realty Group; Mike Miyabara is proprietor of Miyabara Associates, Landscape Architects and Planners; Dave Woolsey, landscape architect, is a former partner of Woolsey, Miyabara & Associates, Inc.; and Donald W. Y. Goo is president and CEO of Wimberly Whisenand Allison Tong & Goo Architects, Ltd.*

*Mazeppa Costa is a Honolulu-based writer and public relations specialist.*

## MAP Elastomeric Quiz

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**Q:** Is that good? You know some coatings stretch even more.

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# HAWAII SOCIETY / AIA

## Mr. and Mrs. Charles Park residence a South Kohala Subdivision



The Mr. and Mrs. Charles Park residence, designed by architect George Heneghan, AIA, was constructed on a strict budget and a small lot in a South Kohala subdivision, Island of Hawaii. The arid nature of the terrain and occasional strong trade winds are design factors. The use of fine materials in a consistent manner complements the clean simple design which captures a sweeping coastal view. The project requirements are met with creative simplicity. The furnishings, specified by the architect, also emphasize simplicity.



# 1987 DESIGN AWARDS

## George Heneghan Architects, AIA



### CLIENT:

Mr. and Mrs. Charles Park

### ARCHITECT:

George Heneghan Architects

### CONTRACTOR:

Schilling Construction

### LANDSCAPE ARCHITECT:

David Y. Tamura Associates, Inc.

### INTERIORS:

George Heneghan Architects

### JURY COMMENTS:

"The project clearly demonstrates that high quality appearance is not dependent on a large budget."

"The home is simple and sparse, yet elegant. Moreover, it works well both internally and on the site."

"Refreshing, pristine object in the landscape. Well-thought-out and detailed with everything in its proper place."



The following Associate Members were recently welcomed to the Hawaii Society/AIA. Joining the organization were:

**Bonnie K. N. Arakawa** who is with Media Five Ltd. She received a bachelor's degree in architecture from the University of Hawaii in 1984. She is married

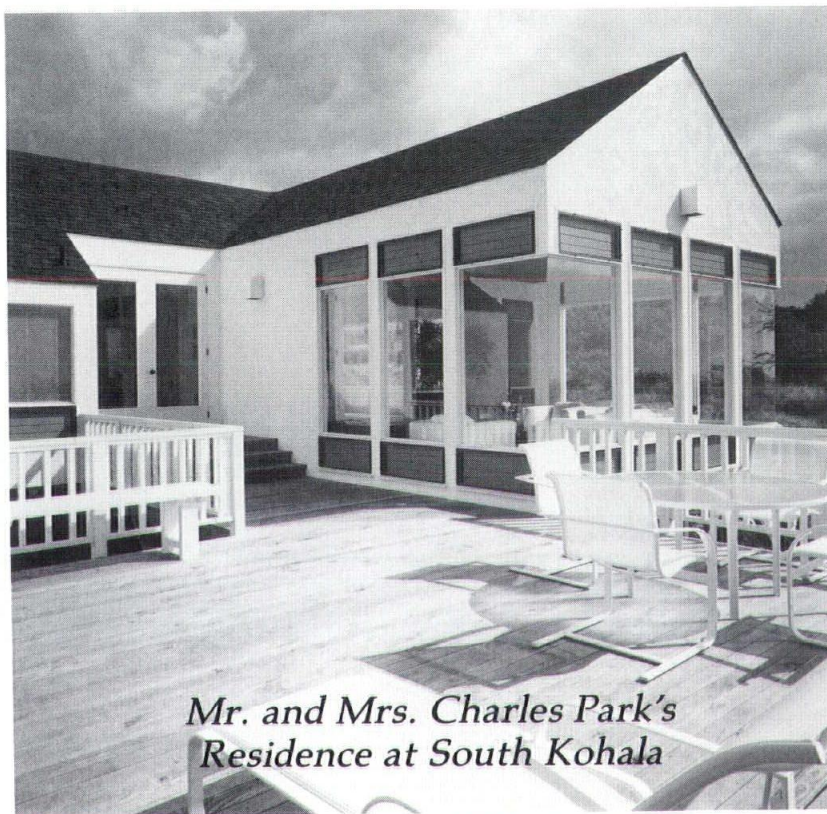
and enjoys golfing and Japanese landscaping.

**Craig S. Burcker** is with Honolulu Construction Co. He received his training from the University of North Carolina and New York University. He and his wife, Leslie, have one daughter and are awaiting their second child. Burker is interested in art

and diving as hobbies.

**Canossa I. M. Choy** is with the firm Lawton & Umemura. She received a Bachelor of Science degree from Chu Hai College in Hong Kong, and a Master of Science degree from Pratt Institute in New York. She and husband, Stephen, have two daughters. Choy enjoys various sports, traveling and drawing.

## Winner of Hawaii Society/AIA 1987 Design Award



*Mr. and Mrs. Charles Park's  
Residence at South Kohala*

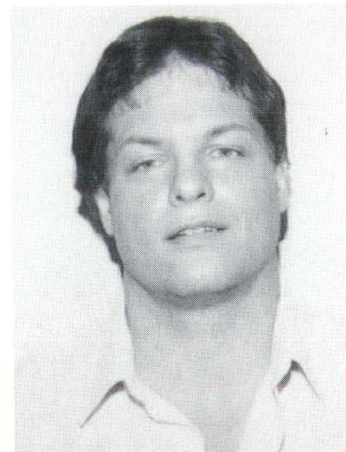
Photo Courtesy of David Franzen Photography

*We're proud to have been a part of it.*

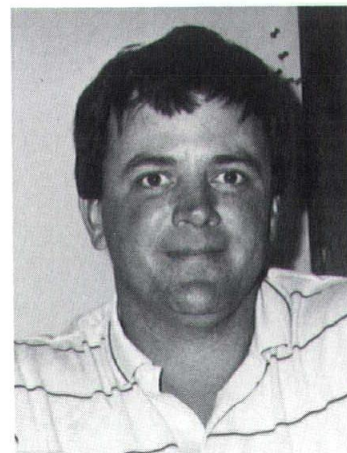
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**Michael Garni** is with the firm of Philip K. White. He received his training at Vermilion Community College and the Milwaukee Area Technology School. He is married and enjoys racquetball, cooking and reading.



**Mark Robinson Heyd** is with Clarence A. Vernon AIA



# Showhouse '87 Fundraiser Opens

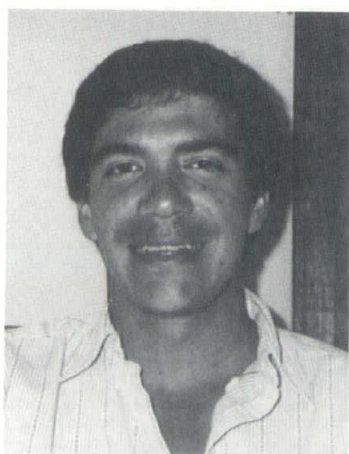
The American Society of Interior Designers (ASID) and the Historic Hawai'i Foundation have joined forces this year to create Showhouse '87. As in years past, Honolulu's most accomplished interior designers will bring their finest creative effort to the task of turning a well-known island residence into a true showcase. Funds raised during Showhouse '87 will be used to fund preservation projects, as well as ASID scholarship programs.

## New Members

(continued)

University in St. Louis in 1977 and the other from the University of Hawaii in 1986. Heyd enjoys coaching sports and playing golf in his spare time.

Jan. A. Nakano is with Media Five Ltd. She received a Bachelor of Architecture degree from the University of Hawaii. As hobbies, Nakano enjoys aerobics and shopping.



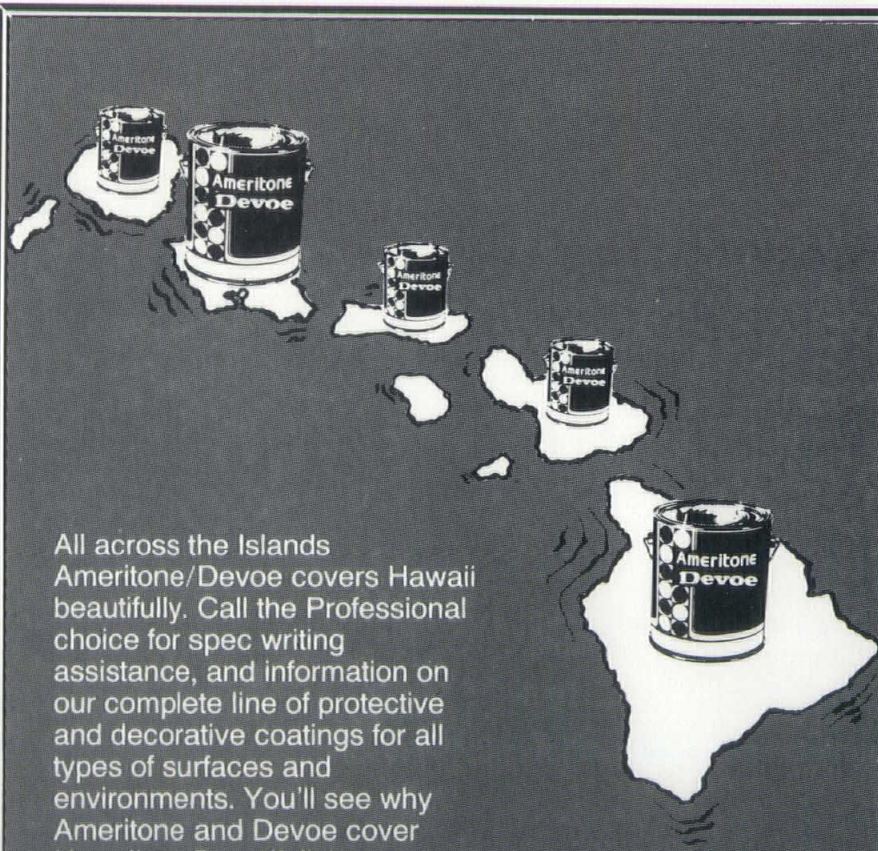
Thomas Werner Umbhau is with the firm Clarence A. Vernon AIA Architect & Associates. He holds a Bachelor of Architecture degree from the University of Hawaii at Manoa. Umbhau enjoys biking, racquetball and watercolor painting during his spare time.

Showhouse '87 is located at 4423 Kahala Ave., a beachfront property formerly owned by developer Fritz Burns. Open to the general public the first week in October, visitors will have the opportunity to explore each room and enjoy the fascinating design solutions offered by ASID members. Also, a variety of food and beverage options will be set



up throughout the grounds and on the gorgeous hau tree lanai.

Historic Hawai'i and ASID will be offering the home on an exclusive basis to charitable, service and private organizations in Honolulu for special events. Groups planning to hold a fundraiser or social function should seriously consider reserving Showhouse '87.

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*Use of reflective surfaces adds depth and sparkle to the room, as seen at Fishmonger's Wife in Ala Moana Center. Each fixture type is "balanced" and set at different intensities. Photos by Augie Salbosa.*

## Lighting Considerations for Restaurants

*by T. E. Garduque, AIA, Wudtke Watson Garduque Associates, Inc.*

**I**ntuitively, most of us understand that good lighting in a restaurant is desirable. Good lighting reinforces the setting and design theme, while at the same time makes people feel good about themselves and the place they are in. Using correct color-balanced lighting can make for appealing food presentation as well.

Lighting is an elusive medium which defines the sculptural qualities of architecture. Lighting can also define space, texture and

all other elements of architecture, including color. In restaurants, we can use lighting to define intimate dining areas with subdued light, or high key areas such as exhibition cooking, oyster or sushi bars. The principles of general illumination, task lighting and daylighting are used actively as in the design of office buildings or shopping centers.

Consideration should be given to light qualities desired for all phases of a restaurant's daily operation. The lighting for

breakfast (usually high key, using morning light) obviously, is quite different from that of lunch, cocktail-sunset and dinner. The designer, having to deal with all of these variables, often has to compromise the quality of lighting effect. Compromise also sets in with cost constraints and energy budgets.

Under these circumstances, it may be best to plan for flexible lighting, or a system of flexible lighting to achieve the desired

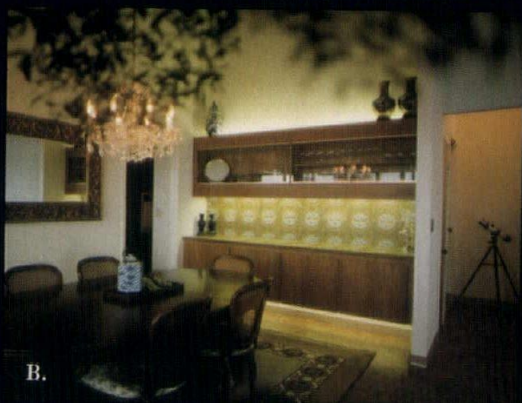
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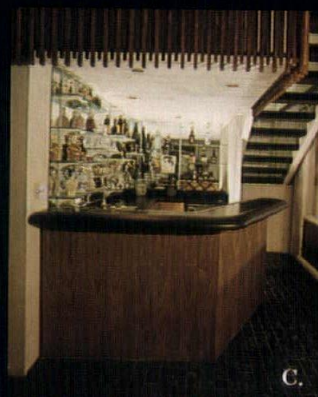
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effect. Flexibility is the key. Desired light levels at lunch are sure to be different from dinner, even in an enclosed room. Flexibility, in this instance, can be realized by use of dimmer switches and by zoning or "ganging" groups of fixtures. Since the final lighting effect cannot be communicated by working drawings or manuals, it is imperative that the designer "balance" or "tune" the lighting during the final stages of installation. Simple marks on the dimmer switch plates tell the staff where to set the lights for each time of day. Actually, there are computerized devices which memorize up to four settings (breakfast, lunch, dinner and clean-up) and can be programmed with a self-timing mechanism.

"Tuning" the lights gives the designer the opportunity to balance lighting conditions not planned. Most designers know that the behavior of color changes with different light sources such as fluorescent, incandescent quartz-halogen, etc. But to go further, color behavior also changes with the angle of light (the way the light source hits the surface) and the degree of texture in the finish surface. Thus, a wallcovering with horizontal ribbing will completely change character with adjacent ceiling downlighting as opposed to even interval spotlighting at 30 degrees.

Flexibility is also important from the functional standpoint. Often, a restaurant staff will regroup loose tables and chairs for large parties. The carefully designed recessed downlight in the ceiling may no longer work, and may cause disconcerting shadows. Perhaps the designer would be better off selecting a track or swivel type fixture where furniture groupings are likely to change. And, if they are, fixtures should be placed within reasonable reach of the staff to allow change.

Consider locating light fixtures at a workable height so that



*Bounced light on pyramid-shaped ceilings diffuse light. Using quartz bulbs in its lighting design gives the Fishmonger's Wife restaurant a prismatic glow. Neon high key's the entry area.*

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conventional incandescents or low voltage (quartz-halogen) can be used. Locating lights too high may result in the need for high output lights, such as mercury-vapor, which has an undesirable effect on the presentation and appeal of food products, facial complexion and color. Light fixtures which are too high may cause glare problems and increase energy costs.

The use of fluorescent lighting in dining areas or for food presentation is not generally desirable. Care should be given to develop light traps or methods of shielding fluorescents in "back of the house" areas so that the dining ambience is not ruined with constant opening and shutting of kitchen service doors. These days, the use of neon is quite popular. However, neon can be a bright source of light, often overwhelming the desired lighting and color scheme. The flicker the neon produces by arcing gases can be annoying in dining areas.

In summary, there are changing variables in restaurant lighting. Light fixtures and zoning of light fixtures which have flexibility in changing the angle and intensity of light may be best to solve these variables. Color-corrected lighting enhances food presentation, thus indirectly affects sales and customer satisfaction. Use the appropriate light source for the function, and locate fixtures within workable heights. A balance of high-key and low-key areas of lighting can make for dramatic statements and emphasize space and form. **HA**

*Ted Garduque, AIA is principal and vice president of Wudtke Watson Garduque Associates, Inc. The firm practices nationally and has offices in San Francisco, Honolulu and Connecticut. Over the past 15 years, the firm has completed hundreds of restaurants. Garduque actively participates in the design and administrative stages of all restaurant, leisure, hospitality and resort projects for the firm.*

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# AIA State Convention Planned for November

**T**he 1987 HS/AIA State Convention will provide members with an opportunity for professional growth, getting together to discuss issues and setting new directions and goals. Convention events are currently being planned around the theme of planning for the future.

First-day convention highlights for Friday, Nov. 6, include a Round Table on a state issue with noted architects, planners, landscape architects and officials; an HS/AIA business meeting, during which the Society's first long-range plan will be presented;

and, in the evening at the Pacific Club, the HS/AIA Banquet.

Events on Saturday, Nov. 7, include a session by the Coxé Group on office planning and

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## ARCHIFEST 87 PLANNING: TOWARD THE YEAR 2000

*November 6 and 7  
Honolulu Academy of Arts*

---

organization strategies to make it through the year 2000, and a discussion of the new "AIA Documents." The national and

local AIA boards of award winning projects will also be on exhibit throughout the convention.

Other activities include an official proclamation of the first week of November as "Architecture Week," and an Open House of architects' homes on Sunday, Nov. 8. In addition, the last of a five-segment television series on architecture throughout the United States, "America by Design," will be airing on KHET just before or during the week of the convention.



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# Annual Sandcastle Contest Set in Maui

The 11th annual Maui Sandcastle Contest is set for Sunday, Nov. 29, from 8 a.m. to 1 p.m. at Kamaole Beach #1 in Kihei, Maui, Hawaii. This event is co-sponsored by PALM (Planners, Architects, Landscape Architects and Interior Designers of Maui), the Maui Section AIA (American Institute of Architects), the County of Maui Parks and Recreation Department, and the Sandcastle Restaurant at Wailea Shopping Village.

Sand creations may range from true castles to sculptures of all manner of beings, real and imaginary. Registration will begin the morning of the event with the actual contest starting at 8:30 a.m. Judging will begin at 11:30 a.m. and all sculptures must be completed by noon.

Prizes donated by local merchants will be awarded for

best sand creations, with Grand Prize and First Place trophies from the Sandcastle Restaurant. There are no entry fees.

Brought back by popular demand, Joe Maize, "The Sandman of Waikiki" will again demonstrate his sand crafting magic as a special exhibitor. Maize has been fascinating visitors and residents alike with

incredible sand kingdoms he creates almost every weekend in front of the Royal Hawaiian Hotel on Waikiki Beach.

If the variety of sand creations seen at previous contests is any indication, this year's event will be a delight for participants and spectators. Further information can be obtained by calling Marie Kimmey at 877-7688 weekdays.

## ASLA Recognizes Moore

The American Society of Landscape Architects recently announced the election of Richard Alan Moore into the Council of Fellows of the society. He is recognized for his outstanding contributions to the profession by excellence in executed works of landscape architecture.

With his internationally acclaimed excellence in design

abilities, as well as his expertise in site development and master planning, Moore has made significant contributions to the profession of landscape architecture for many private and public clients.

Moore has been a visiting lecturer at the University of Hawaii, Harvard, Texas A & M and many other highly recognized universities.

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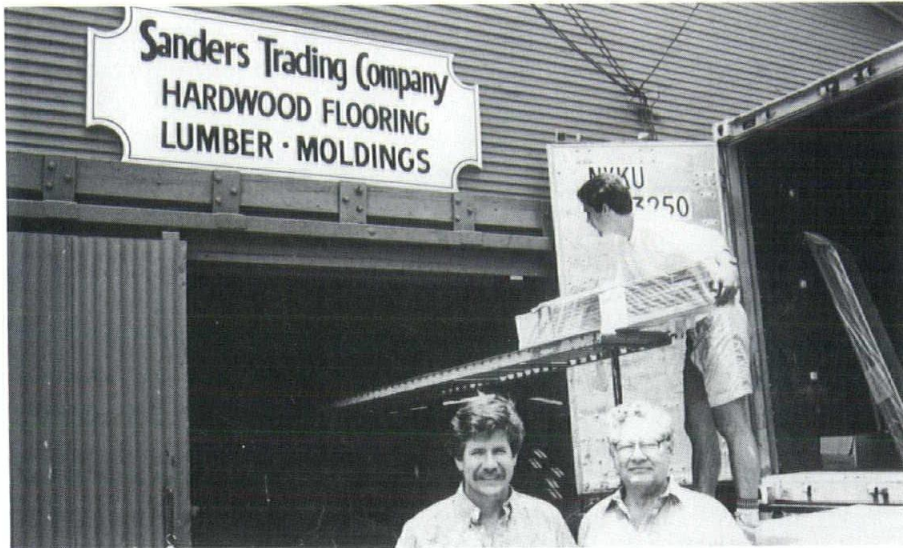




# Sanders Celebrates 10 Years of Success

**S**anders Trading Company is a busy place. As customers mill about the office, management and employees are occupied by numerous phone calls. Outside,

laborers efficiently unload a truck full of processed lumber, which will soon be enjoyed as beautiful hardwood floors in several of Hawaii's finer residences.



*Bill and Earl Sanders stand in front of their successful family-owned and operated business, while Mel Horner unloads lumber into the warehouse.*

Sanders Trading is currently celebrating its tenth anniversary of supplying wood to a large percentage of Hawaii's architects, flooring contractors and installers, for products such as distinctive hardwood flooring, molding, handrails, furniture and even picture frames.

With only one product offered at the company's outset, Sanders Trading today offers all domestic and imported species of wood including oak, koa, eucalyptus, teak, kiawe and ohia. Samples of various floor patterns are displayed in the company's showroom, along with furniture handcrafted by Earl Sanders, company founder and president.

The company's customers are about 80 percent contractors and 20 percent owner-builders. All wood is bought mill-direct, offering customers an attractive price for quality products. "We cut out the middleman—we are the middleman," said Earl.

Earl conducted a tour of the showroom, while his son, Bill, manager of the company, answered an architect's phone inquiries about a product. As the business has grown, so too has Bill's knowledge of his products, he said.

"Architects often need information. We have a background in wood and we are willing to share our information," Bill explained.

He researches the types, colors and patterns currently popular to make sure there is always a ready supply of a wide variety of products immediately on hand.

Sanders Trading has supplied wood flooring for hundreds of Hawaii's custom homes. Among their commercial successes are the oak columns and trim at Ward Centre and all of the hardwood flooring at the Halekulani Hotel.

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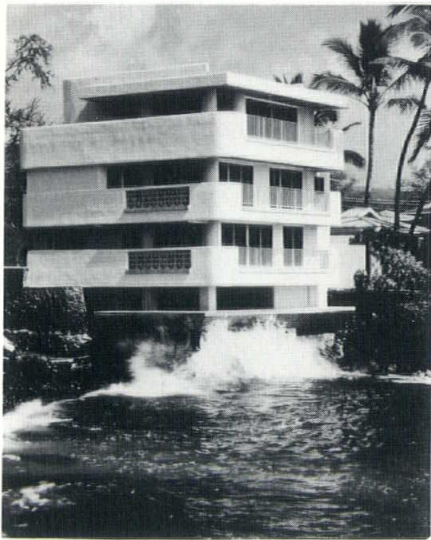
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# Hawaii Renaissance '87 Awards

The winners have been announced for the Hawaii Renaissance '87 contest, a competition for contractors, builders, architects, planners, developers and other construction principals. This contest recognizes excellence in design and construction of residential and non-residential remodeling and rehabilitation projects. It was sponsored by the Hawaii Remodelers Council (HRC) of the Building Industry Association of Hawaii (BIA) and *Honolulu Magazine*. Grand prize winner was Robert Nespor of Robert Nespor & Associates, for the residential rehabilitation of the Foo residence in Kailua-Kona, Hawaii.



*Robert Nespor & Associates won the Grand Prize in the Hawaii Renaissance '87 contest for their rehabilitation of this Kailua-Kona home.*

Merit Awards were presented to: David Puder, president of Kahala Construction for the residential remodeling of Kealaolu, a Honolulu residence; Michael L. Smith, CKD, owner of Kitchen Concepts Plus for the remodeling of a kitchen at the Jasmine House in Honolulu; Spencer Leineweber, partner with Spencer Mason Architects for the commercial restoration of Queen's Plaza; and George S.

Berean, of Wimberly Whisenand Allison Tong & Goo, Architects, Ltd. for hotel and restaurant rehabilitation at the Waikiki Beachcomber Hotel.

There were also three honorable mentions, two of which were presented to Gregory A. Culver, president of Pua Lani

Landscapes for his residential landscaping projects at two Honolulu homes; and to James Makato Sakamoto, executive vice-president of S & M Sakamoto for the restaurant rehabilitation of Zippy's restaurant at Koko Marina Shopping Center in Hawaii Kai.



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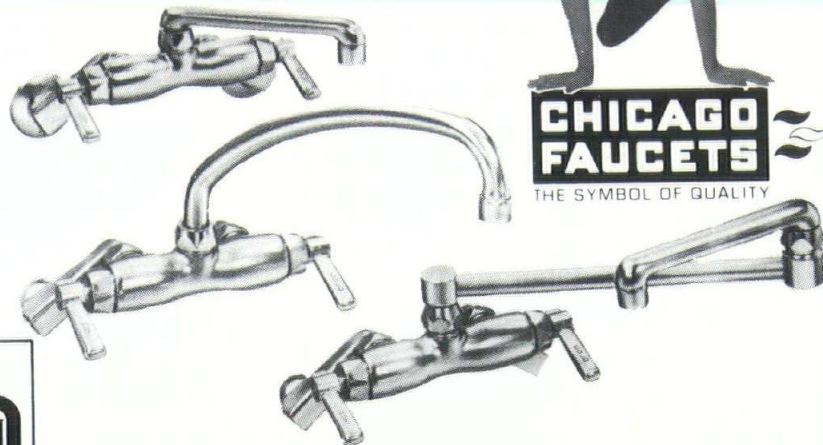
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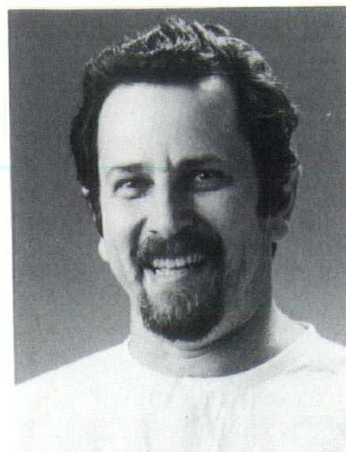
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## Herlinger Heads New Architectural Firm



Robert A. Herlinger, AIA, has been named president of The Pencil Pushers, Inc., a newly formed architectural firm, which is a subsidiary of Ralston Enterprises. The announcement was recently made by Rick Ralston, president of Ralston Enterprises, doing business as Crazy Shirts, Inc.

The new firm will be serving the architectural needs of all Ralston Enterprises companies. The Pencil Pushers, Inc. is headquartered in Halawa Valley's central park industrial complex.

Herlinger is past owner of Robert A. Herlinger, Architect, AIA, based in Kailua, Hawaii since 1975.

## Promotion for Maekawa

Keith M. Maekawa was recently advanced to the position of associate in the firm of Wimberly Whisenand Allison Tong & Goo Architects, Ltd.

He joined WWAT&G as a draftsman in 1968 and worked his way up the ranks to job captain and project architect while working independently on the technical and academic aspects of architecture.

Maekawa is a member of the American Institute of Architects (AIA) and Construction Specifications Institute (CSI).

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## NEW PRODUCTS



Looking over a new line of granite tiles are John O'Conner (left), general manager of Stonetiles of Australia and Baboo Wickramaratne, vice president of Honolulu Roofing.

### New Line of Granite Tile Introduced

by Michelle Cometa

In a return of the usage of natural materials in the building industry, Stonetile of Australia has recently introduced a new line of granite tiles to the Hawaiian marketplace.

According to John O'Conner, general manager and director of Stonetile, architects, engineers and interior designers have recently departed from heavy usage of aluminum, glass and other synthetic materials for commercial and residential structures.

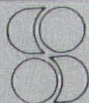
There has been a demand, O'Conner said, for materials that give a residence, office or

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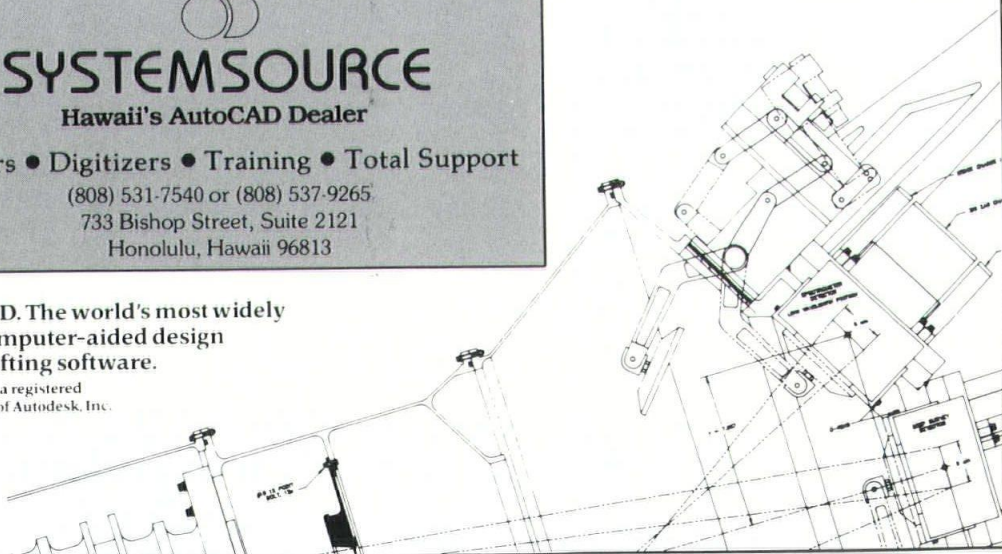
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shopping mall a look that is at once practical and pleasing to the eye and also makes a personal statement about the owner.

Stone quarrying and the natural stone industry, particularly granite, have enjoyed a resurgence in business due to this new popularity, said O'Conner, who has observed the trend in Europe and Australia.

O'Conner, with Stonetile for five years, has been associated with the owners of the company for more than 25 years. An attorney by profession, O'Conner acted on behalf of corporations in the stone industry as adviser and counselor. Over the years, he has had the opportunity to observe trends in the industry in building and architecture, he said.

Granite tiles are distinct in color, and with techniques used and perfected by Stonetile, they can be cut into shapes and sizes according to builder or designer specifications, he said.

While granite tile has always been highly desired, it was also extremely costly, he said. But due to techniques now available to fabricators, "we are able to produce and transport it more inexpensively."

Previously, only skilled stonemasons were able to work with granite. Today, however, the skills of others, such as those working with ceramic tile, can be utilized, he said.

According to O'Conner, granite tiles are relatively maintenance-free and durable enough to hold up in heavy-traffic areas such as offices and shopping malls. Available in different colors and patterns, they are also retainable, fire resistant and not prone to attack by insects, acid or food stains. Granite has a very low expansion rate in heat or cold, he said.

Available colors are called by the names of capitol cities in each of Australia's six states, for example Sydney red, Melbourne grey and Adelaide black. They also come in a range of finishes from highly polished to coarse.

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# African Savanna at Honolulu Zoo

(continued from page 7)

Head end of the 15-acre African Savanna complex, visitors will first pass through the *Riverine Marsh* zone, a riparian setting with extensive water bodies and a diversity of gallery forest plants. Water lilies, papyrus, lotus and other aquatic plants of the area will be prominent in the marshes, along with a variety of albizzia and erythrina trees, shrubs and grasses. Visitors will literally be surrounded by water as they view the hippopotami, Nile crocodiles, fishes, turtles, waterbuck, impala, colorful and noisy marsh birds such as storks, ibises, herons, flamingoes, ducks and shorebirds and other animals common to Africa's riverine marsh lands.

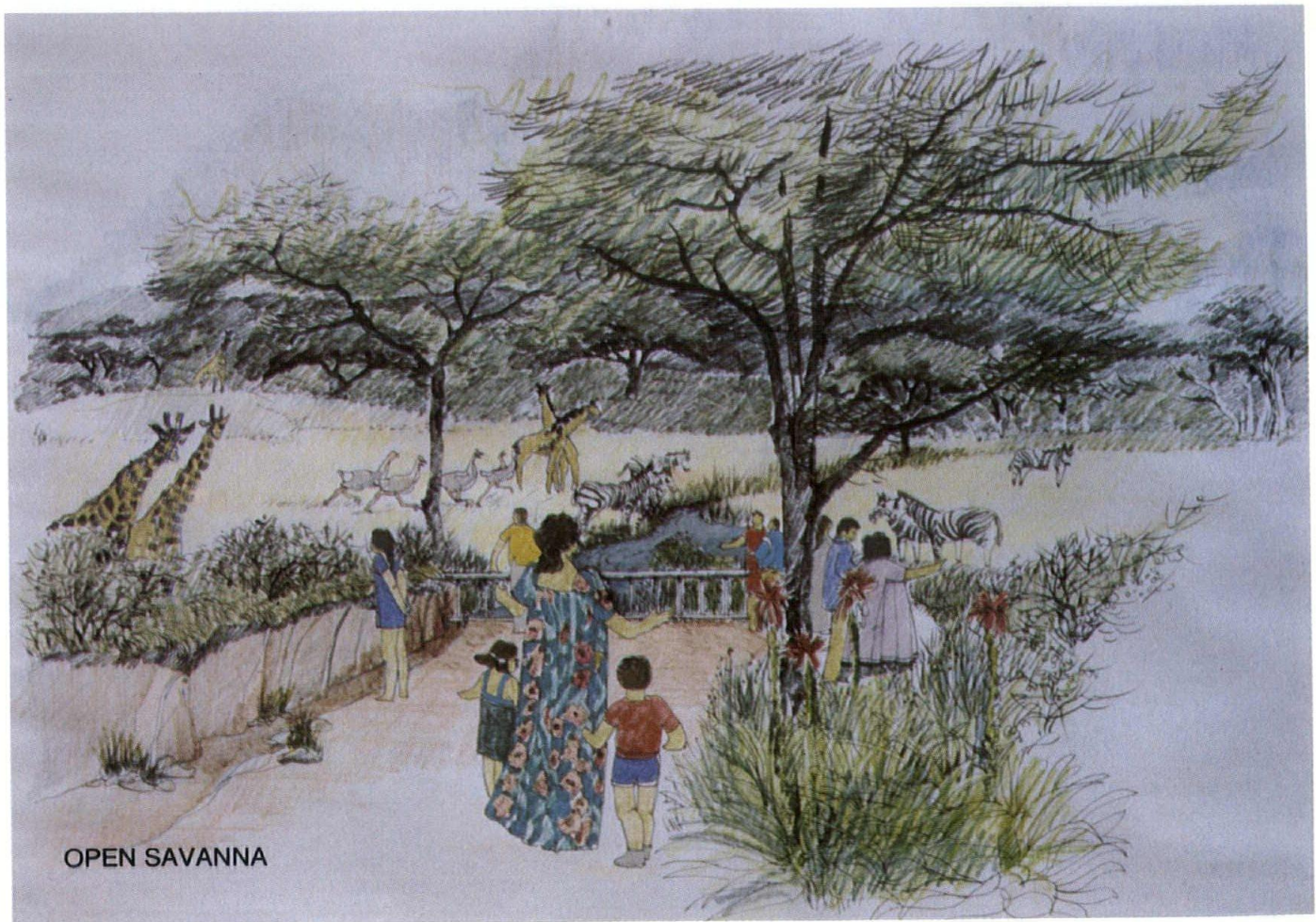
Next, the visitor will enter the *Open Savanna* zone between two

large mixed-species exhibits on either side of the path, as if walking up a narrow dry wash, immersed in the teeming life of the African plains. A variety of grasses will dominate here, along with scattered acacia, albizzia and erythrina trees. Stories will be told about the importance of grass, the differential utilization of grasses and forbs by different grazing animals, and the seasonal cycle that dominates this environment. A herd of grazing antelopes will be on display including oryx and Thomson's gazelle, and birds such as cattle egret, secretary bird and helmeted guinea fowl. On the other side, will be more familiar savanna animals such as rhinoceros, giraffe, zebra, ostrich, marabou stork and kori bustard. Between these large grassland

exhibits, a series of enclosures will include the spotted hyaenas, patas monkeys, bat-eared foxes and cheetahs.

Continuing onward, visitors will become increasingly aware of the massive granitic boulders of the *Rock Island* zone ahead, as if they were approaching a rock kopje or inselberg across the African plains. Smaller, rock-adapted animals such as the klipspringer and rock hyrax will be displayed along with larger species that often visit the rocks, including a pride of lions.

In the midst of the rocks will be situated the Savanna Interpretive Center, with educational material and small animal exhibits intermixed, along with restrooms and other visitor amenities. A pair of Verreaux's eagles will be featured in a flight cage, and



OPEN SAVANNA



another will hold a diverse assemblage of waxbills, the colorful finches of the savanna, and whydahs, which lay their eggs in waxbill nests. Other animals will include a variety of reptiles, amphibians and insects.

Passing between the last of the boulders, visitors will enter the *Transition Savanna*, or "bush" which will have scattered acacia trees and an often dense understory of smaller acacia species, croton and techlea. Animal species will include a troop of olive baboons and an exhibit with meerkats, social little civets that are always attention-getters.

Next, the visitor enters the *Wooded Savanna* zone which will feature savanna trees such as the impressive baobab tree, sausage tree and several acacia species. A walk-through aviary filled with savanna trees and shrubs will house a collection of woodland birds, such as ground hornbills, vulturine guinea fowl and yellow-necked spurfowl. This

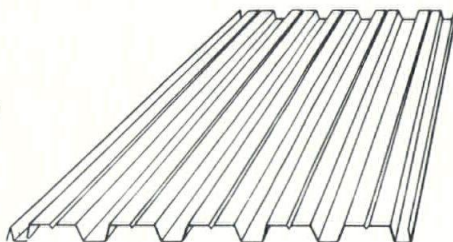
will be followed by a flight cage with carrion-eating vultures. Visitors will also encounter the lesser kudu, a beautifully marked spiral-horned species of antelope and one of the most impressive of Africa's ungulates, the Cape buffalo.

Finally, visitors will find another Savanna Entry Station that will sum up the general features of the African savanna environment through which they have just passed. HA

*Ronald W.H. Mah, ASLA, has been involved as PBR Hawaii's project manager for the Honolulu Zoo Master Plan, which was successfully completed in 1984. He currently serves as principal-in-charge of the detailed landscape planning and design of the African Savanna, the Children's Learning Center and the Education Pavilion projects which will be starting construction at the Honolulu Zoo in late 1987 and early 1988.*

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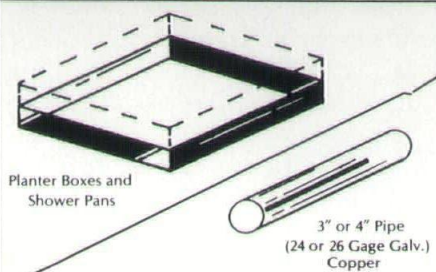
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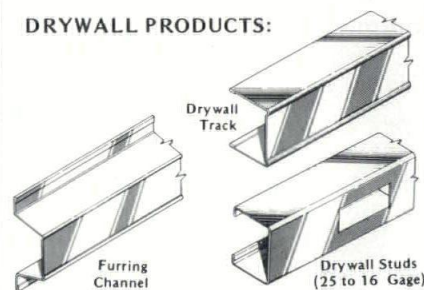
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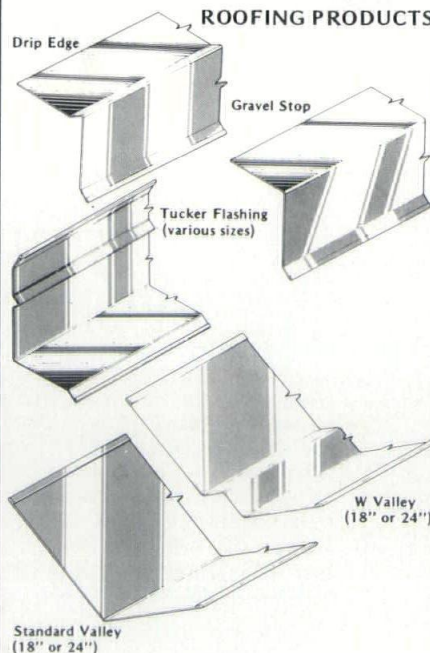
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## Tropical Garden

(continued from page 9)

the frame.

In the central court of the Kahala Beach Condominium, the multi-layering of vegetation creates the tropical effect. A canopy of African tulip trees provide shade, while rhaps palm and areca palm frame the ocean axis and screen views between apartments and the cypress grass and spathiphyllum add color and texture on the ground plane. A waterfall and stream unify the composition. The garden becomes a three-dimensional outdoor room.

If Hawaiian architecture has been dominated by the mainland box house, a missionary import to keep their winter out, then perhaps the tropical garden can provide a release. Living on the lanai, a roof in the garden is open to the trade winds and seasonal bloom. So let's break down those walls and open the house to the garden.

*Stephen Haus is the principal of his own firm, specializing in resort and residential landscape design. He has been a recipient of the Rome Prize in Landscape Architecture, and a Henry Luce Scholarship to Kyoto, Japan.*

## President's Message

(continued from page 4)

return from the event than to attend. Value is often perceived in the difficulty of achievement, but let's not be deluded about the value of attending this convention. The 1987 State Convention is tailor-made to ensure ease of attendance, a wealth of information, maximum assistance and active member participation.

I urge you to join me at our Convention. It's sure to be a memorable event with vital information for each of us as professionals and as society members.



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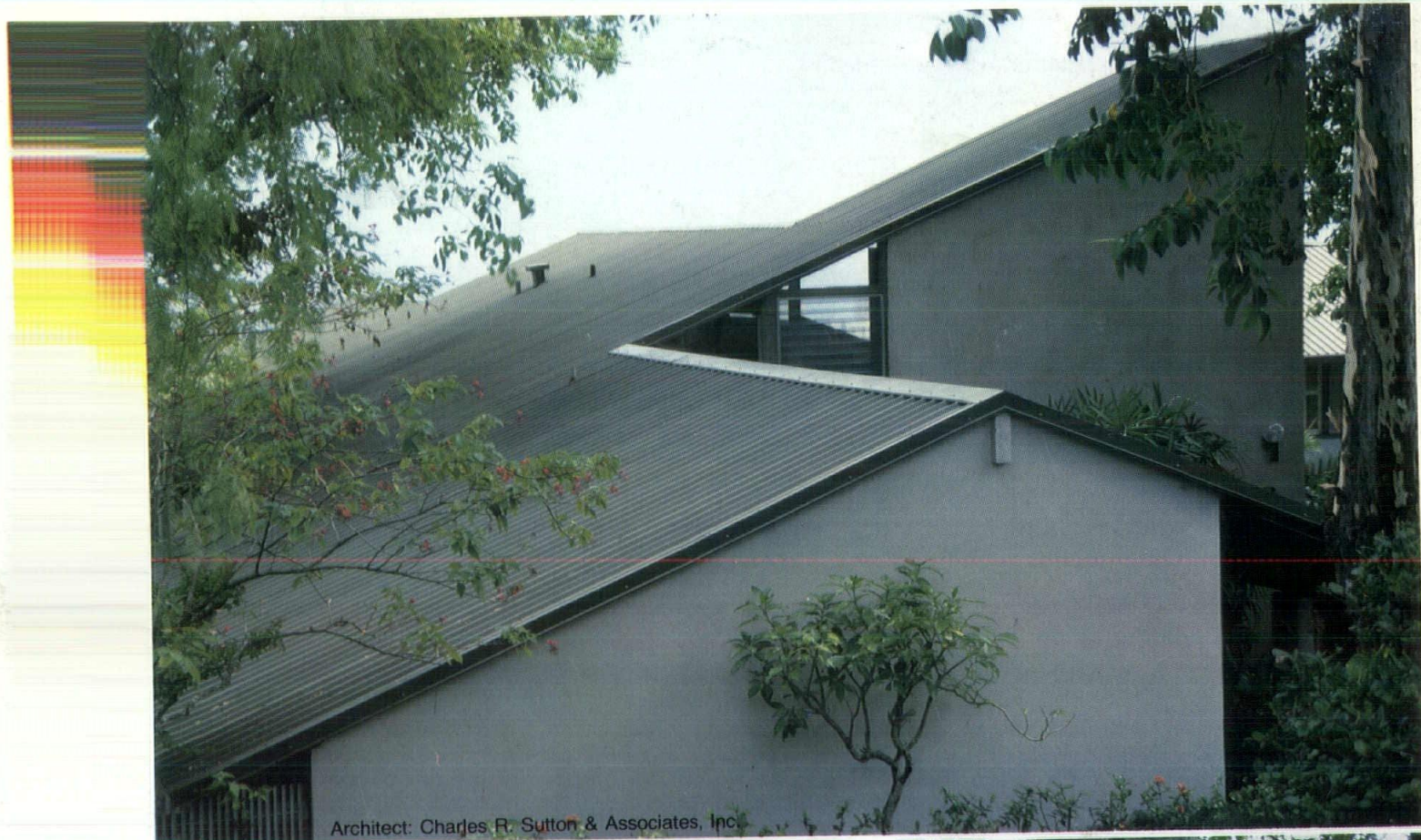
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