

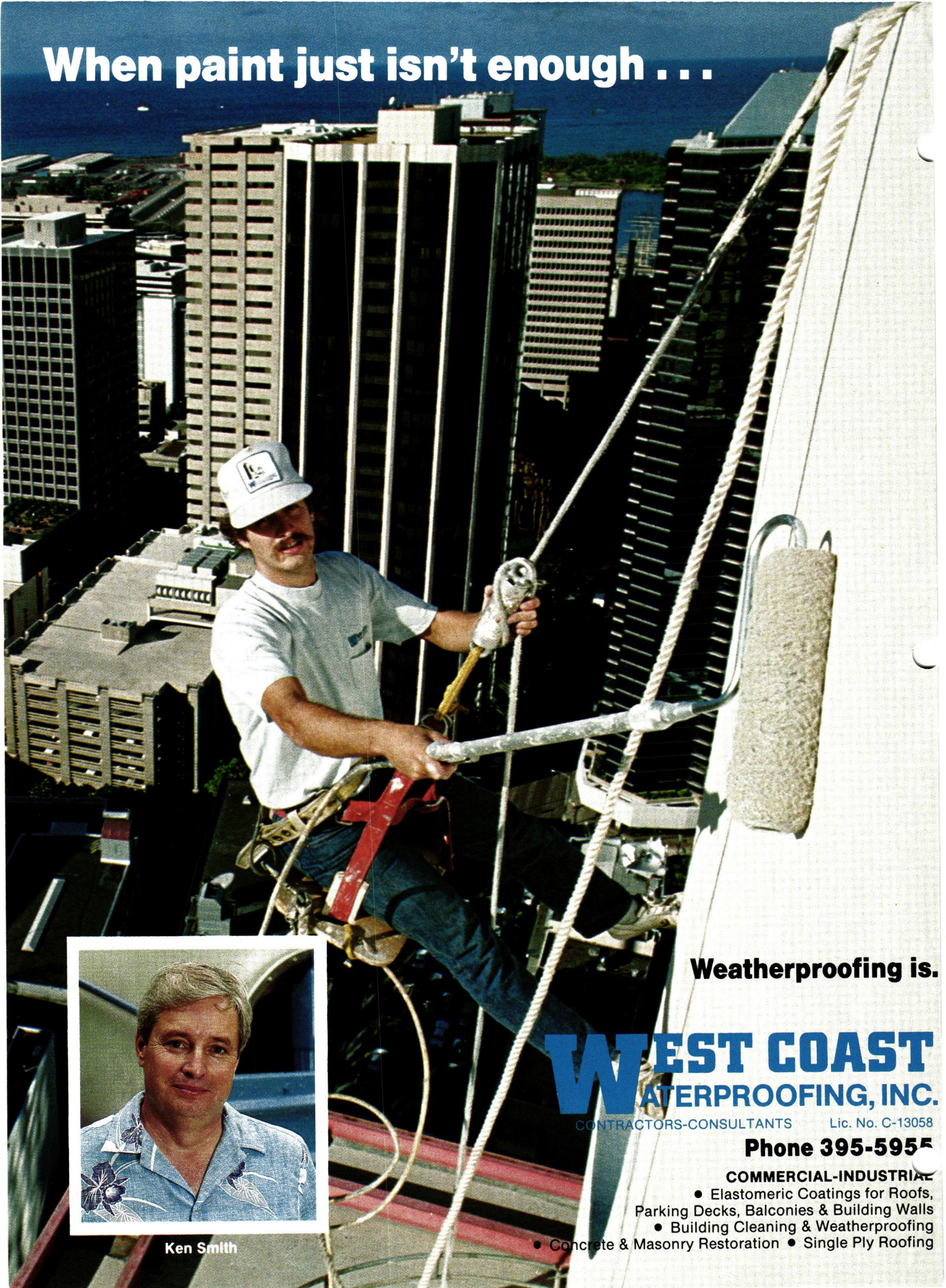
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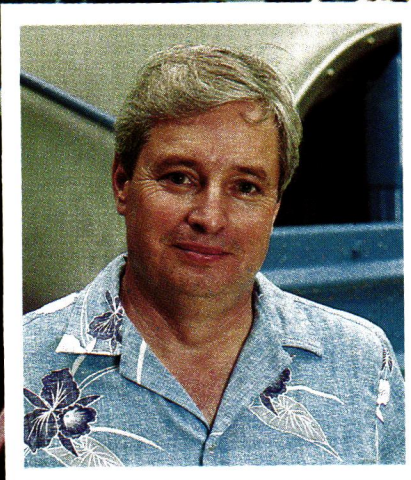
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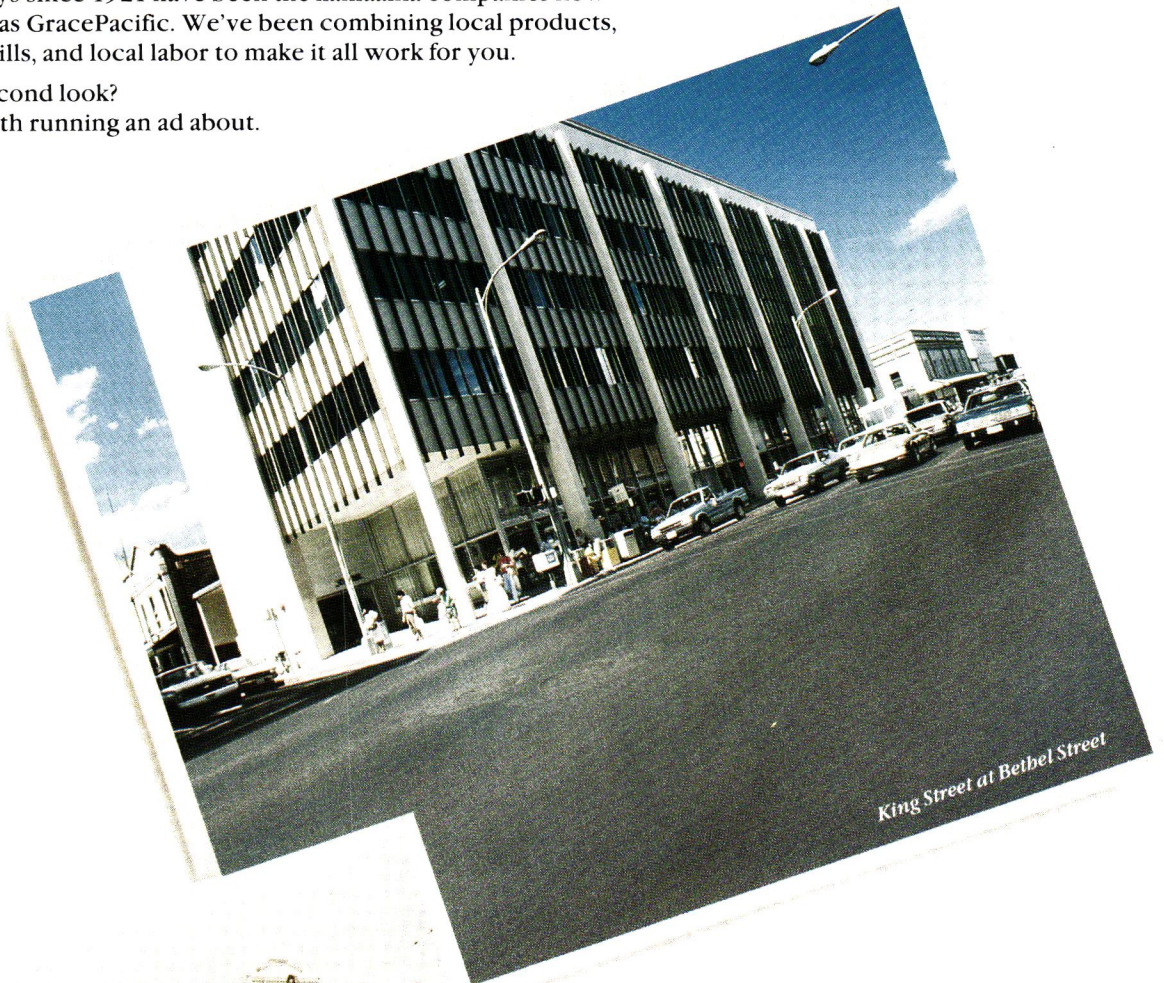
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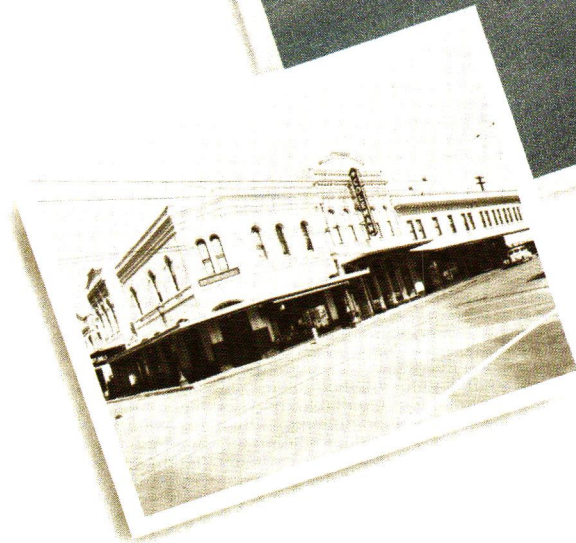
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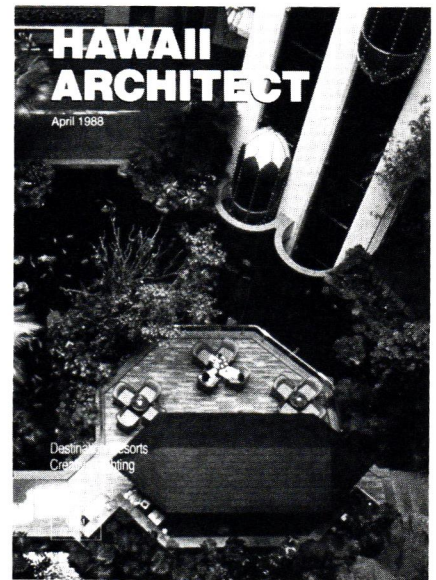
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The interior of the Hyatt Regency Cheju focuses on a central atrium which provides a tranquil tropical atmosphere for hotel guests. Photo by David Franzen



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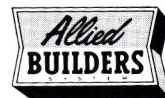
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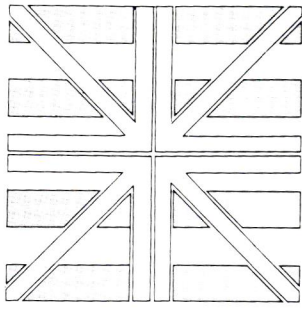
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President's Message

Hawaii Resort Design: Exportable Success

by Norman G.Y. Hong
President, Hawaii Society/AIA

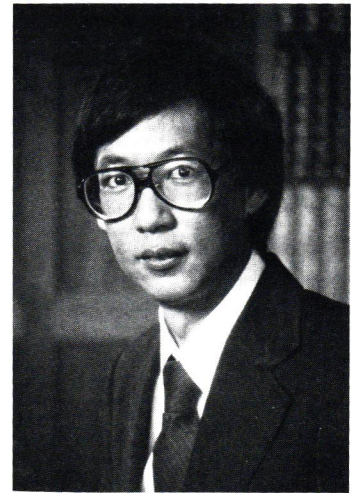
Hawaii is experiencing an architectural renaissance in its resort development and it's one that our own very excellent local talent can take credit for producing.

During the territorial years of our visitor industry, owners often went to the mainland for their design requirements. But today, with destination resorts a major trend, Hawaii's own firms, among them Wimberly Whisenand et cetera, Architects Hawaii, Lawton & Umemura, Group 70, Media Five and Chapman Desai Sakata, have collectively contributed several world famous resorts to our community and elsewhere in the Pacific. More are on the way.

In fact, where once we might have been regarded as the "unknown factor" in resort design, and then traveled through a sometimes painful coming-of-age, today we're the pacesetters.

In keeping with our Society's Pacific focus for 1988, I can't help thinking about the prospects for the future. Ours is, after all, a highly exportable service—and one we have only to make equally recognized and sought after in visitor-oriented communities and countries beyond our shores.

How does this happen? Actually, it already has. Witness, for example, the work that is under way by Wimberly Whisenand Allison Tong & Goo Architects on the \$700 million



Norman G. Y. Hong

redevelopment of Australia's World Expo site in Brisbane. This is only the beginning.

We would be foolish, however, to wait for our reputation in resort design to quietly work its way around the globe. We must be assertive. We must individually, and perhaps collectively, begin to market our talents abroad. Even when we are traveling for pleasure into foreign ports, for instance, it may be worth our while to visit their equivalents of our Chamber of Commerce and/or the Hawaii Visitors Bureau.

If sufficient interest in the idea of a collective outreach exists, the Society may opt to formally consider it for special programming. I will welcome your thoughts on our becoming "ambassadors of creative spirit" in resort development. **HA**

The 102-room Koele Lodge, at the northern edge of Lanai City, will reflect the New England influence in early Hawaiian architecture.



Destination Resorts

A Fantasy With Substance

by Francis S. Oda, AIA

Nowhere is one person's fantasy more another person's reality than on Kauai.

Backed against the hills and at the island's center, a community of 2,000 resides within the Cook Island pine groves of Lanai City. Twelve thousand acres of pineapple fields stretch toward the sea, creating the setting and very reason for this community's existence.

The upland hills with deer,

quail and partridge provide meat for the table and adventure for the stout of heart. Miles of deserted sandy and rocky coastline promise solitude and fish. Romantic? Well, yes, but this is a romance punctuated by the 5:30 a.m. whistle that startles visitors and awakens plantation employees to each workday.

Residents of Lanai have balanced the realities and romance of the island into an enviable lifestyle that has seen little

alteration for three generations. Now the qualities that Lanaians so prize—the island's rugged beauty, wildlife, historic places and artifacts, its isolation and relaxed lifestyle—will cause change to the island and its people. Led by David Murdock, chairman and chief executive officer of Castle and Cooke, the outside world is about to discover Lanai.

What will they see? A fantasyland carved out of the

They will experience an island community opened to visitors; a resort not limited by the boundaries of hotel grounds, but extending to the life of an island.

island, isolated in its own illusions? A fictional Hawaii, to fulfill the tourist's desire for the exotic and bizarre?

Some might want this Fantasy Island experience, but they will not find it here. Instead they will experience an island community opened to visitors; a resort not limited by the boundaries of hotel grounds, but extending to the life of an island.

A key to this experience will be Lanai City. Lanai City is the quintessential plantation town and is said to be the third oldest

planned "city" west of the Mississippi. Begun in 1922, its gridded streets flank the nine-acre Central Park. At the top of this park, filled with Cook Island pines, is the Dole Company's office building. On both sides are the island's stores and shops. At the foot of the park are several churches, a county building and the school.

Immediately adjacent to the stores and spreading to the southeast and northwest sides of town are single-walled plantation houses with painted corrugated

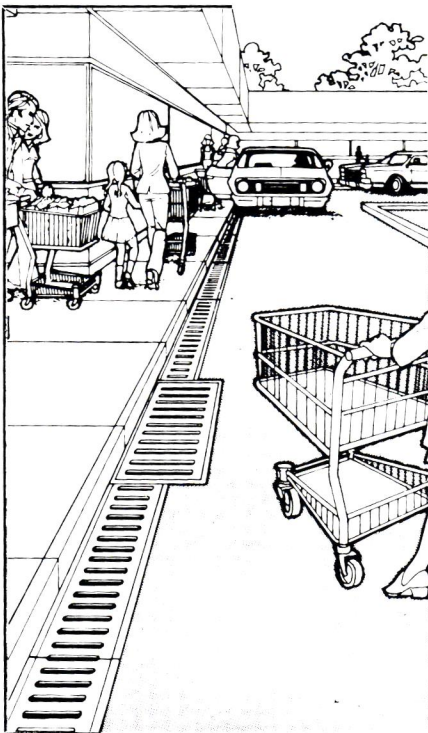
roofs. Yards are well kept and vividly green because of the town's higher elevation and cooler temperatures.

Lanai City will remain a functioning plantation town and its commercial core will continue to focus on the needs of the local community. No attempt will be made to shift to a Lahaina-like orientation.

Buildings will be refurbished or rebuilt in the character of the place and according to urban design criteria to be developed by Group 70 for Lanai City, in



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A typical Lanai home exemplifies island construction.

concert with Maui County's Country Town Urban Design guidelines. New single family housing for residents and hotel workers, designed by Kajioka, Okada & Associates, will be

woven into the community with appropriate forms and metal roofs.

The 102-room Koele Lodge, now under construction on the northern edge of Lanai City, also

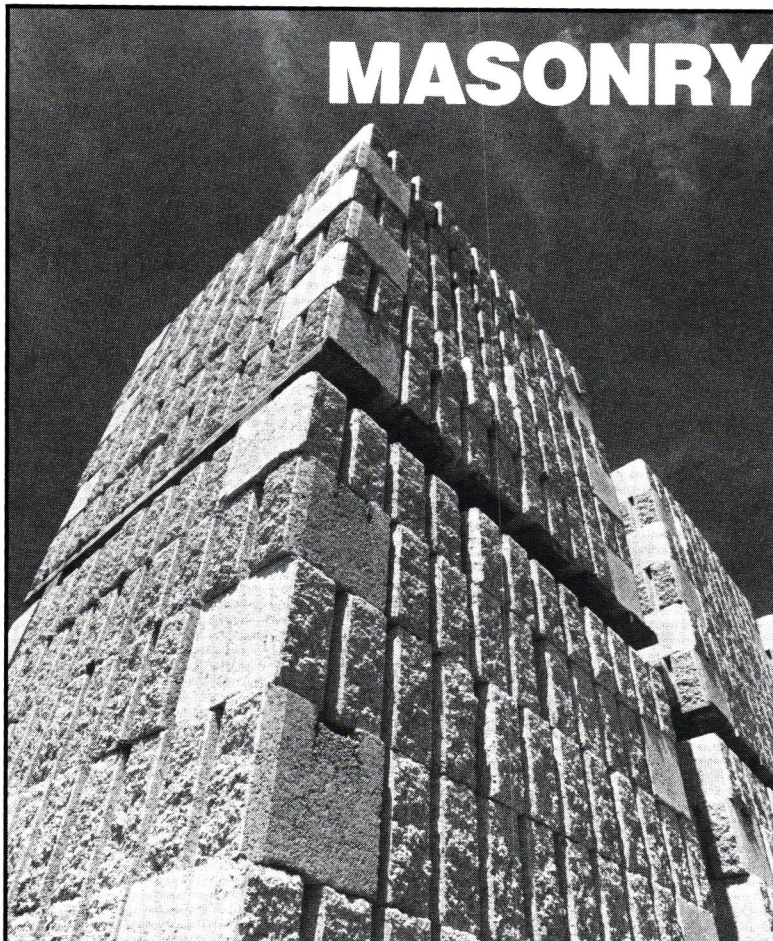
will reflect Lanai's traditional architectural qualities. Modeled after the Bloomfield-Brown house, Lanai City's first structure built in 1923 and the residence of the first plantation manager, the hotel reflects the New England influence in early Hawaiian architecture.

Nestled among trees on high ground at the end of an existing avenue of 60-foot high Cook Island pines, the hotel's character and setting will suggest that it has "always been there."

Landscape designed by Walters, Kimura & Associates will feature rolling lawns, ethnic gardens and a two-acre reservoir rediscovered while clearing the site. Southeast of the lodge will be an 18-hole course designed by Jack Nicklaus.

Southwest will be a stable and open pastures for horses. The Lanai Ranch used to occupy the site of the hotel and in the opinion of ex-cowboy Ernest

(continued on page 38)



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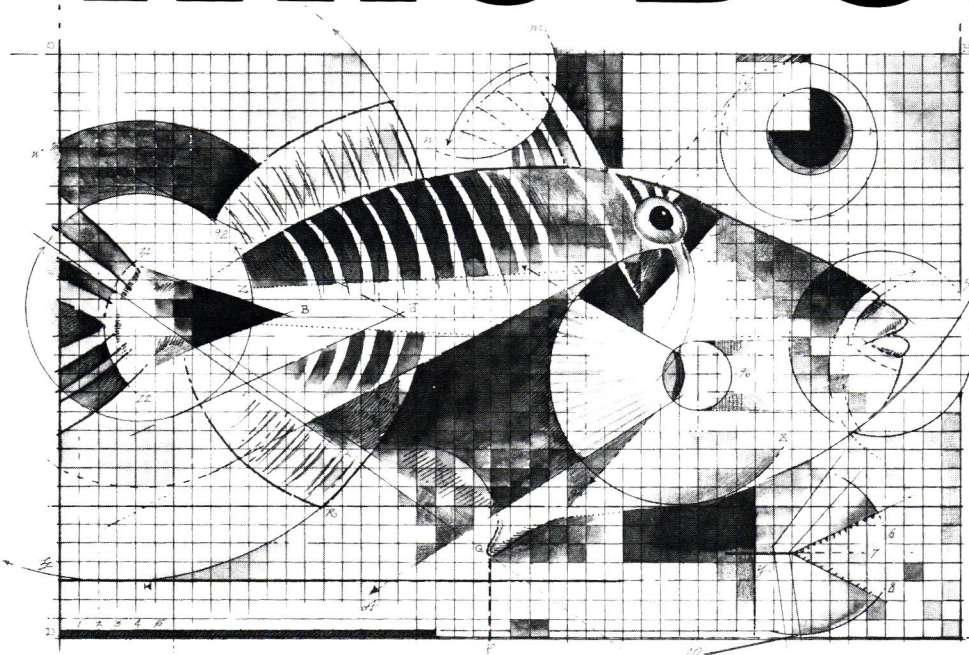


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The Stories of an Island Culture

by Michael James Leineweber, AIA

Destination resort design is enjoying a renaissance in the South Pacific. Located in relatively small island nations, served by international airline routes, and possessing the added locational criteria of attractive natural environments, adequate road access and people who generously welcome visitors, these destination resorts work economically because they appeal to the high-end traveler who is willing to pay a premium to enjoy relaxed tropical luxury and "get away from it all."

Media Five Limited has provided its multidisciplinary design services for a number of these new destination resorts, ranging from the Hotel Hana-Maui in Hawaii, to the Regent of Fiji and Sheraton Fiji in Nadi, Fiji; the Hotel LeLagon at Port Vila, Vanuatu; and the Palau Pacific Resort on Arakabesan Island in the Republic of Belau. Each has required a design solution that is particularly responsive to its own unique island environment, history and culture.

Open for the past several years and now a proven success, the

Palau Pacific Resort illustrates an integrated multidisciplinary design approach to tropical destination resort design. Located on Arakabesan Island, which is connected via a causeway to Koror Island, capital of the Republic of Belau, the site is one of the few in the islands that is accessible by car from the airport. In addition, there was the opportunity to restore a beach. This was accomplished after extensive civil engineering and oceanography studies determined that, by building a jetty, the previously washed away beach could be recreated.

The challenge was to design an international class resort hotel in a remote tropical location. The site location required the design of an entire infrastructure to support a hotel of 200-250 rooms on its 52 acres.

A water system was developed by a combination of three methods: two deep wells, the damming of an existing stream and the use of rooftops as catch basins. Each water source is treated individually before going into a 500,000 gallon

reservoir tank constructed for a fresh water supply.

Similarly, a sewer treatment plant had to be built to take care of the waste water, and electricity had to be generated for all electrical power. These constraints helped us, on the other hand, to be energy efficient. Heat from the oil-fired electrical generators was reused to heat the domestic hot water as well as the guest room air conditioning system. This proved to be the most economical and least expensive system in terms of initial as well as operational costs.

The site plan was based on the concept of the Palauan village, where the *abai* form sets the visual pace as the most prominent feature. The *abai* is the traditional Palauan meeting house for men, and is located in the village square. In the resort, the lobby structure is therefore centered on the property, with the individual guest rooms spreading out.

Incorporating the design principles of the *abai*, the central



The vivid greens of Palau's lush vegetation at day give way to the brilliant blues of a tropical evening, reflected on the waters of the pool at the Palau Pacific Resort. Photo by Dana Edmunds

facility has its steep roof slopes, a very lofty, open feeling and a breezy lobby environment. This basic form also was adopted for the upper level guest room design.

The carved Palauan storyboards were incorporated extensively throughout the lobby areas, in the guest rooms and as a design theme for the specialty dining room, where wood carving was used on columns and fascias. Extensive research was done, together with the director of the Palauan Museum, to produce storyboard designs that were authentic and to select Palauan artists who could execute the designs most appropriately.

Besides these strong cultural influences in design, the natural elements had to be taken into consideration. Rain, humidity and heat are much greater in Palau than in Hawaii, and while the guest units are all air conditioned, a great effort was made to orient the public facilities to allow for maximum cross ventilation. For

the most part, tile rather than carpet was used to reduce moisture-gathering materials.

From the standpoint of detail and structure, the entire development had to be designed as simply as possible, as any elaborate design could not be appropriately executed with the manpower available in Palau. Equipment and materials were also selected with great sensitivity to cost, maintenance and life span. The general contractor, Pan Pacific Construction, used as much local manpower as was possible, with as many as 600 indigenous people working at the site during construction.

Media Five was contracted to provide multidisciplinary services from planning through architectural design, interior design, landscape master planning and graphics and signage design. This allowed us to create and implement a strong, unified design theme throughout the resort, and to incorporate and

coordinate all of these various aspects at the same time.

As with the planning and architecture, the interior design, artwork and graphic design strongly reflected the Palauan culture. Local arts and handicrafts were used as much as possible with the encouragement of the client, Pacific Islands Development Corporation. While it would seem to be quite easy to find local people to do baskets, storyboards, art and various artifacts, unfortunately we found through our research that most of the indigenous art had died out, and we had to again, with the help of the museum director, make a great effort to go into some remote outlying areas to find people who could still perform the tasks needed to provide the artwork and handicrafts for the hotel.

In the furniture design, local motifs were used as the basis for such items as carved panels, cocktail tables and stained glass. Throughout the main facility, the



The steep roof slopes and openness of the Palauan abai was maintained in the airy lobby of the resort. Photo by Dana Edmunds

public spaces were selected to represent various specific storyboard concepts. The *Meduu Ribdal* specialty dining room, for example, represents the breadfruit and its associated stories in the storyboards, stained glass artwork and menu designs.

Research also gave us the

background and motifs for other components of a comprehensive graphics design package that included a logo design, all signage, the design of hotel staff uniforms, brochures, posters, advertisements, invitations, napkins, swizzle sticks and related hotel amenities.

Landscaping presented another design opportunity for uniqueness. The client wanted to have the resort planted only with indigenous flora, and again, a great deal of research was conducted for available plant materials.

Another unusual aspect of the site was its use during World War II as a Japanese seaplane station. A number of historical sites were preserved and incorporated into the project, after identifying and surveying old reports and photographs and locating the various sites and structures through site survey. Access to these historical sites was cut out of the dense forest and made into natural trails, with planting and displays along the way to identify the various flora and fauna species found in Palau.

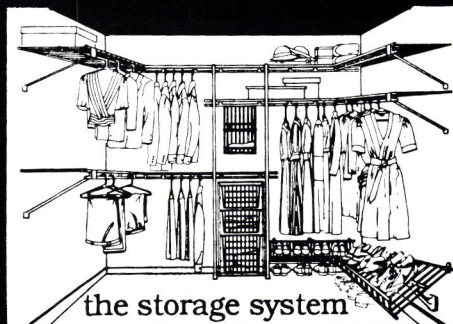
As the Palau Pacific Resort illustrates, design teamwork and consideration of infrastructure environment, climate, culture, history, work force, materials and maintenance are all important. The establishment of a strong, integrated design solution was critical in achieving a destination resort that will remain appropriate to a unique setting in the Pacific Islands. **HA**

Michael Leineweber is a principal of Media Five Limited, and travels extensively to serve clients in Hawaii and throughout the Pacific Basin.

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The Hyatt Regency Cheju offers a commanding view of Cheju island in addition to vistas of the hotel's gardens. Photo by David Franzen

A Flagship for a New Resort

by Mazeppa Costa

Imagine this: On Niihau, the first master planned visitor destination resort complex opens with a world class 224-room Hyatt Regency Hotel which includes a casino where doors are open only to international guests—no U.S. citizens may gamble. And for the international guest, the whole resort is a duty free zone. Further, the island is

known as a honeymoon haven, and the resort is expected to attract large numbers of American honeymooning couples.

Don't panic. U.S. laws haven't changed and the Robinsons haven't opened Niihau to hotel development. We wanted you to do a little imaging.

Roughly, the imaginary scene above describes the kind of

program Honolulu-based Wimberly Whisenand Allison Tong & Goo Architects faced when they accepted an offer to design the first hotel—a Hyatt Regency—in the Choongmoon Beach Resort complex on Cheju Island off the southernmost peninsula of South Korea.

Intrigued by this image of a hotel in which some guests have



Hotel rooms are either Western or Korean-style, with floors that are heated by coils underneath the surface flooring.
Photo by David Franzen

access to all hotel amenities and others don't, we asked its architects to tell us more. Do the hotel's built-in inequities make its guests feel as if they are caught up in a time warp on an old time luxury liner with steerage and first class accommodations? Not at all, we were told.

"To us, it was a highly unusual set of circumstances," said Gregory M. B. Tong, WWAT&G chairman and principal in charge, "but the strangeness of the casino

situation was largely a curiosity to us. A reflection of the South Korean government's seriousness about attracting the international traveler and being firm about their intents—including gambling laws. Gambling is illegal for South Korean citizens. And that's that.

"First and foremost, we were concerned, as we always are, with the responsibilities of designing a hotel that is eminently right for its site, pleasing to its guests, and

practical for management and staff," Tong continued.

"Of equal concern was the broader picture—responsibilities inherent in design of a first project in a given resort. Designing the initial hotel in a master planned destination resort area is a markedly significant trust, in view of the influence of a first hotel in setting the pace of the resort and influencing value of surrounding property for years to come."

While WWAT&G has been entrusted with the design of the initial project of many resort areas throughout the Pacific, the Hyatt Cheju assignment loomed as an especially interesting challenge.

Not only was it to be the first hotel of the Choongmoon Beach Resort that would ultimately bring to the exotic island of Cheju nine individual hotel complexes, it would be the first international standard hotel on the entire island, and the first opportunity for WWAT&G to work in Korea. That was a whole new ball game.

"True, Cheju Island is often called 'The Hawaii of Korea,'" said Sidney C. L. Char, project architect.

"And Cheju—like Hawaii—is volcanic in origin. Also, they grow a lot of pineapple there. But that may be the end of the similarities between Hawaii and Cheju," mused Char, as he remembered many trips back and forth between Honolulu and Cheju.

When pressed for some of the differences and difficulties, he said:

"Certainly one of the biggest differences was the matter of protocol. We may think we are businesslike and structured in our procedures, but our business etiquette is nonexistent compared to that in Korea. Learning about—and having to handle—the layer upon layer of protocol was an education in itself."

Language difficulties?



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"You might think the language barrier would be the most troublesome thing, but it really wasn't. There were translators. The interesting thing is that we used sketching a great deal—far more than usual—to make sure we understood and were, in turn, understood.

"Yet there were communication difficulties," Char confided. "They involved government requirements, local codes. For this we relied greatly on our associate architect in Korea. But it was not enough that he understood them; it was necessary for us to understand the specifics, too.

"The most difficult aspect of the project, however, was the matter of logistics, timing, getting the various people from several parts of the world together in the same place at the same time—and the appropriate time at that.

"During the design process, the Korean architects worked with us in our Honolulu office for two weeks. They went home and later returned with the working drawings. Then we reviewed these drawings, focusing mostly on the visuals because all their notes were in Korean. As the process continued, we reviewed their work by making numerous trips back and forth to South Korea—about every six weeks.

"There was also close interaction with the interior design firm because the building was of an unusual configuration."

What about the building, the program, what the developer wanted and WWAT&G's design solution?

Char responded, "Hyatt Regency Cheju was to be the flagship for the whole resort complex and the first major hotel on the entire island.

"For this, the clients wanted something different. They also specified a casino and Korean-style as well as Western-style rooms.

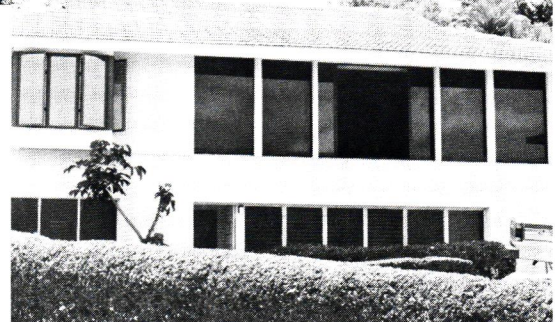
(continued on page 36)

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From Vision to Reality

by Jan Kagehiro

It takes exceptional design talent to transform developer Christopher B. Hemmeter's visions into reality, and for Lawton & Umemura, Architects, AIA, Inc., that challenge is all-

consuming and energizing.

Hemmeter first began working with Herbert T. Lawton and Robert Umemura when the developer built the Hyatt Regency Waikiki. The

relationship proved so successful that Hemmeter again selected the firm to design his first world-class resort, the Hyatt Regency Maui. In 1986, Hemmeter bought
(continued)



Five columned jacuzzis border The Westin Kauai's 26,000-square-foot swimming pool complex. Photo by Douglas Peebles

A sweeping arcade borders one of The Westin Maui's aquatic features — a pool filled with water fowl and koi. Photo by Douglas Peebles



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These developments are so noteworthy in scale and architectural features, they have been dubbed "super resorts."

(continued from page 20)

the firm, which now is the largest in the state with more than 120 employees.

Through its relationship with Hemmeter, Lawton & Umemura has had the opportunity to provide design support for three of the world's most innovative resorts, The Westin Maui, The Westin Kauai at Kauai Lagoons and the Hyatt Regency Waikoloa. These developments are so noteworthy in scale and architectural features, they have been dubbed "super resorts."

The Westin Maui involved a complete redesign and rebuilding of the Maui Surf. The result is a bigger-than-life resort featuring huge Romanesque columns, sweeping staircases, swan and koi

pools, and a 25,000-square-foot swimming complex of five pools fed by four waterfalls and connected by a network of super-slides and bridges.

The Westin Kauai at Kauai Lagoons, which transformed the former Kauai Surf into a grand-scale resort, conjures scenes from ancient Rome and Greece. Built around the Palace court — a 2.1-acre reflecting pool — the hotel features include vast columned arcades filled with art, a European health spa complex, a 26,000-square-foot swimming pool complex with five Jacuzzis, one mile of lagoons and an inland waterway for canoes and Italian-made taxi boats. Lawton & Umemura left no corner untouched at this resort — at

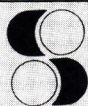
every turn there's a surprise.

Visual impact at the Hyatt Regency Waikoloa on the Big Island (scheduled to open Sept. 15) begins at the 70-foot wide entryway grand stairway descending to the lagoon, around which the resort's three low-rise towers are built. An oasis in the midst of lava rock, the resort's waterways, extensive tropical gardens, and open, airy architectural design provide arresting views in all directions. A 3/4-mile-long museum walkway with five art galleries will display Pacific and Oriental art pieces. The hallmark Hemmeter swimming pool complex is 22,180 square feet and includes waterfalls, slides and a grotto bar. **HA**

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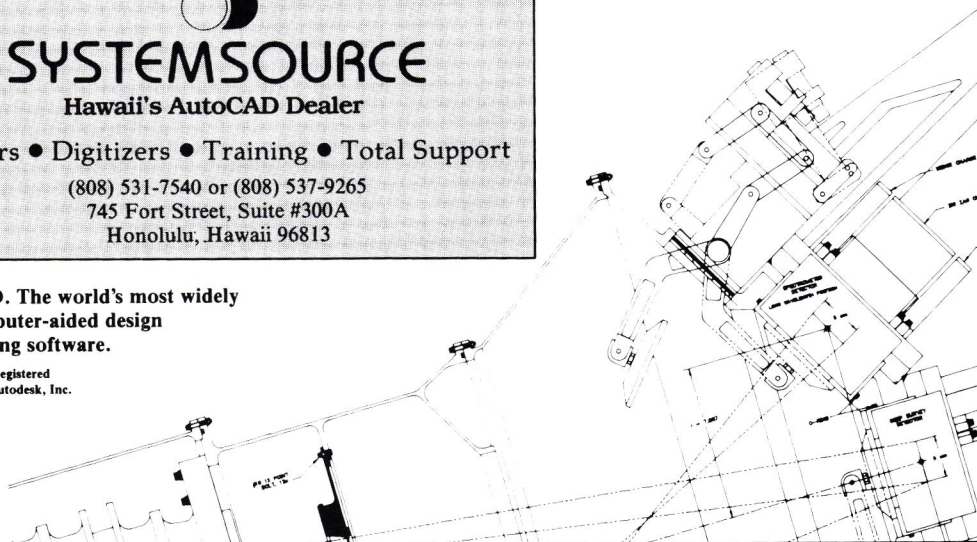
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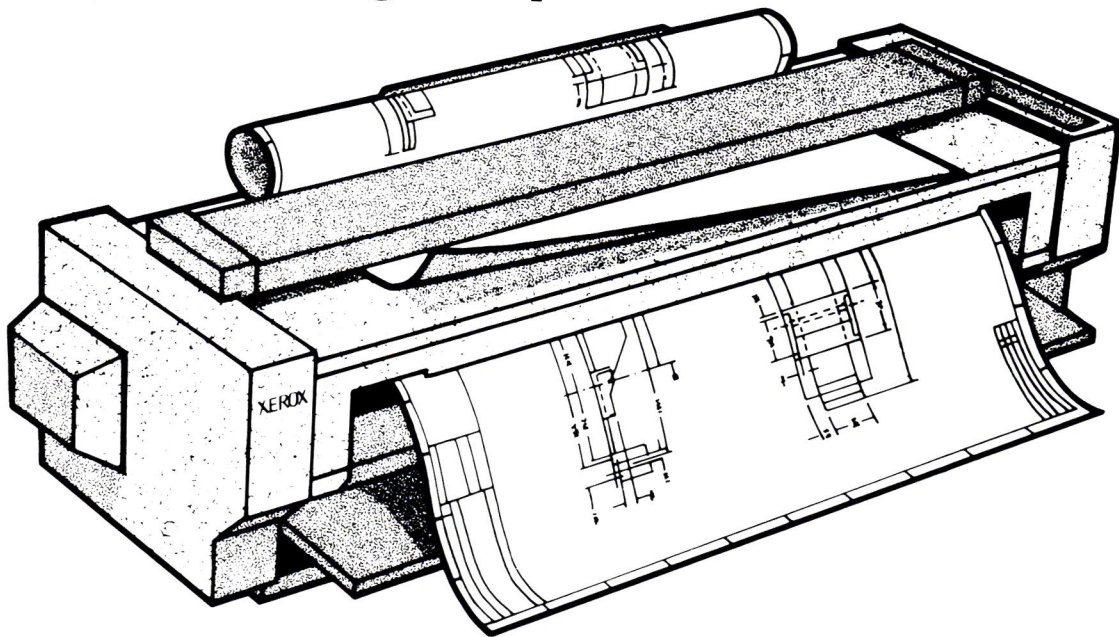
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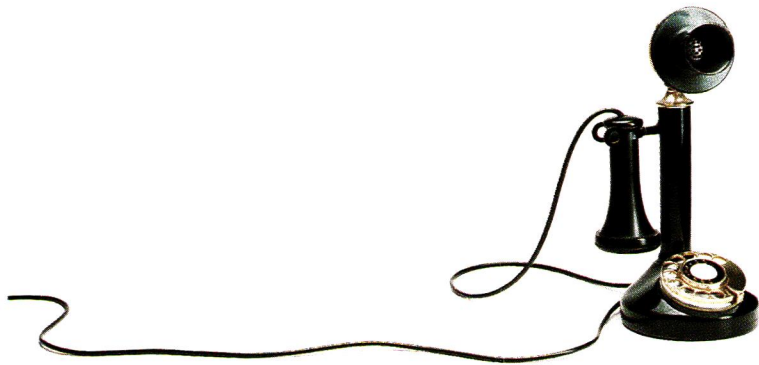
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At Honolulu Federal Savings and Loan Association in Kahala, fluorescent coves for vertical and task lighting were used with incandescent accent lighting. Photo by Augie Salbosa



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An Art and a Science

by Richard M. Moss

Because of my personal interest in architecture, and after I became involved in the Illuminating Engineering Society (IES) and learned some of the technical requirements of quality lighting, lighting design became a visible part of my business.

While working with some of

my clients, I discovered that while they were very interested in creative lighting, they were not educated in some of the technical aspects of light. We discovered that my creativity, from a technical background, worked extremely well with the architects' creativity and artistic background. Working together,

our efforts could result in new and unique solutions for our projects.

Lighting design is, as the IES commonly states, "an art and a science." Translation — creativity is nothing without technical background and vice versa.

Observation is an excellent way to learn lighting design. Notice



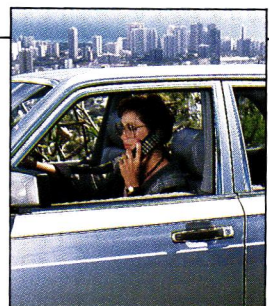
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what is attractive in lighting, not necessarily the lights themselves, but the effect of the lighting on the architectural space. After all, the purpose of lighting is to accent the architectural space and not the other way around.

Is it visually attractive and enhance the feeling of the space; does it help attract business to the project; is it comfortable to be in the room; is it appropriate; is it functional?

All lighting design should be done with those who have design control of the architectural space. Successful lighting design is just as dependent on good architecture as it is the appropriate type and quantity of lighting fixtures. All of my most successful projects were designed "over the table" with the architect. The end result was much better than either of us could have done individually and sometimes significant changes resulted in the architecture after the discussion of ultimate goals.

Start thinking of the lighting design and talk to the engineer/lighting designer during design development — don't wait until construction documents are hard-lined and expect to get the best lighting design.

Helpful Hints

Jewelry Stores:

- Low voltage, quartz halogen lamps are the only way to go now. They cost more but nothing is better for value. Even the jewelry store owners know about them now and you should have no difficulty convincing them.

- The beam pattern is in the specific lamp chosen. Low voltage lamps have inherently better beam control than standard lamps which means you must plan the aiming of the beam carefully — there is not a lot of spill light.

- If you properly illuminate the merchandise, you probably don't need to light the corridor, except steps or special transitions.

- Case lights can work great. But be careful — fluorescent case

Successful lighting design is just as dependent on good architecture as it is the appropriate type and quantity of lighting fixtures.

lights don't make jewelry sparkle but incandescent lamps are hot.

- Make sure you provide vertical illumination within the store — sometimes the cases can be well lit, but from the outside the store walls and ceiling appear so dark you can't tell the store is open.

- Watch out for mirrors — they have been known to create some unexpected and objectionable reflections.

Restaurants:

- Dimmers, dimmers, dimmers. This type of space challenges the designer and takes coordinated careful thought to really make something different for a very

competitive market.

- Don't forget vertical illumination.

Offices:

- The standard 2' x 4' prismatic lens luminaire is common.

- With the increase in the use of computers, parabolic louvres are becoming more popular. These are great as they cut off the light above the 45/60 degree angle and provide low ceiling brightness so as to minimize reflectance from computer screens.

- Be aware that parabolic louvres change the overall appearance of brightness (not necessarily the footcandle level)

in the office and sometimes "accent" lighting will be necessary to make the office appear bright and/or interesting.

- Don't forget vertical illumination — where appropriate only, as a bright wall also will create glare on a computer screen.

- "Indirect task/ambient lighting" is overrated (a humble opinion).

- Remember that reception areas are functional, too.

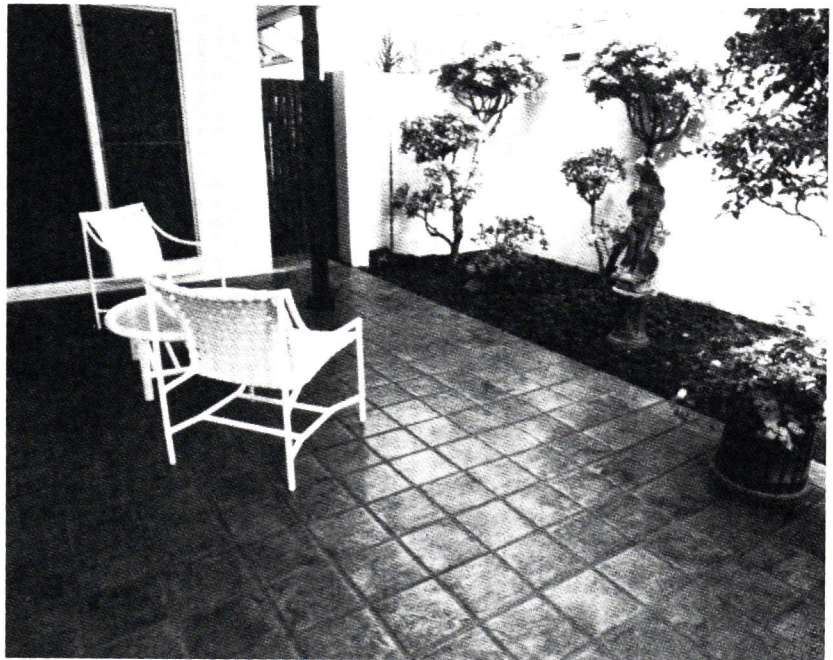
Lighting design is a great challenge, potentially lots of fun and can either accent or detract from the architecture you worked so hard to create. Have fun. **HA**

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An Illuminating Medium

by Rick Chong

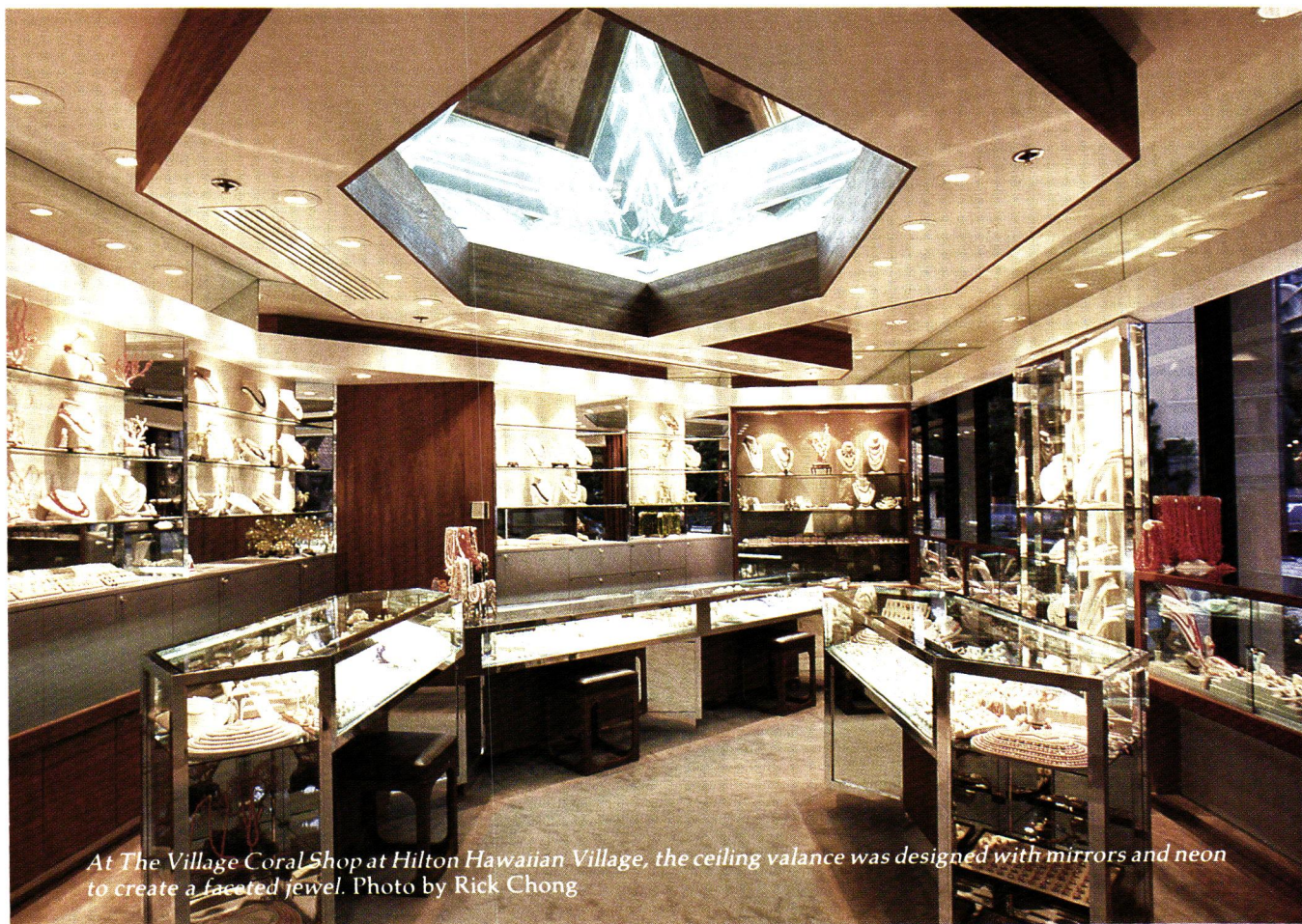
The painter uses his paints; the potter uses his clay; the photographer uses his film and camera; the sculptor uses a variety of metals and woods and the architect uses his pencils and pens. All artists have a medium which they use to

create and convey the ideas, feelings and designs they have envisioned.

Like other creative people, the lighting designer uses lighting as his medium to evoke a response, to create a mood or to enhance a space. The lighting designer

designs or places the luminaire, or does both. Luminaire design, architectural design and art that uses light are areas where the designer utilizes lighting as a medium to express his ideas.

Aesthetically, it is essential that
(continued)



At The Village Coral Shop at Hilton Hawaiian Village, the ceiling valance was designed with mirrors and neon to create a faceted jewel. Photo by Rick Chong

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



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(continued from page 28)

the luminaire selection be cohesive with the theme of the space. A post-modern building would be ruined with luminaires that would fit in better in a seafood restaurant. A Japanese restaurant looks the part with carefully selected luminaires that give the space that Oriental flavor.

Like a sculptor or potter, luminaire designers use woods and metals to create a stylish statement. They use their original ideas to develop luminaires for the next level of lighting designers, who in turn utilize them in their own ideas. Luminaire designers create forms that fit and function in distinct architectural spaces.

When the architect or interior designer get together with the lighting designer, they formulate their spatial ideas and themes into an architectural design. In their design, the experience they wish to create is clearly reviewed and stated. The lighting designer can take those desired experiences and create visual clues that strengthen them.

The lighting designer creates the visual clues by either selecting the proper luminaires or placing them discreetly throughout the space to enhance the architecture. The lighting assists in visually evoking the creative feelings of the design team. In this area the lighting designer uses lighting—luminaires created by luminaire designers or other carefully placed light sources (fluorescent strips, neon tubes, etc.)—as his creative medium. He can create patterns with luminaires or he can highlight architectural lines that result in a visual experience.

When luminaires that strengthen the feeling of the space are not available, the lighting designer is challenged to be more creative. He works with the design team in coming up with the correct solution. Occasionally, this means creating



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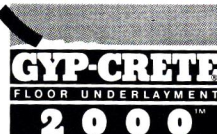
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an architectural detail enhanced by lighting or creating a custom luminaire for use in the space.

There will always be the situation where the lighting designer will not be able to find that perfect luminaire for the space. Many times there may be a luminaire close to the style that is desired, or a style that fits, but does not provide the proper illumination. The lighting designer must now not only select luminaires but must also be the luminaire designer. He must create the luminaire that will enhance the architectural space and evoke that desired feeling. (One finds this situation very common in hotel lighting design.)

Like the sculptor, he visualizes the space, formulates his ideas and creates the luminaire for the space. He creates the proper sculptured form and selects the necessary lamps. The finished lighting piece is placed in the space, completing the visual experience.

At the far end of the spectrum, there is the pure artist who uses lighting as his medium in his art work. This is found in modern art and in the revival of neon. Here, the artist uses different luminaires, tubes and lamps in a variety of colors and arrangements. Lighting is his paint. Lighting creates form. It is an essential ingredient. It makes a statement. Lighting illuminates ideas in people's minds.

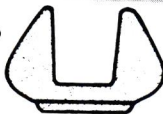
For the lighting designer or the lighting artist, lighting provides the creative medium which is used to express his ideas. Like a painter, he strokes the architectural space with shades of light and shadow. Like a sculptor, he forms the space into a visual experience. Like a symphony conductor, he orchestrates the various sources into a beautiful harmony. Like a photographer, he instills a vivid picture into the minds of those who view it. The lighting designer's medium provides an illuminating experience. **HA**

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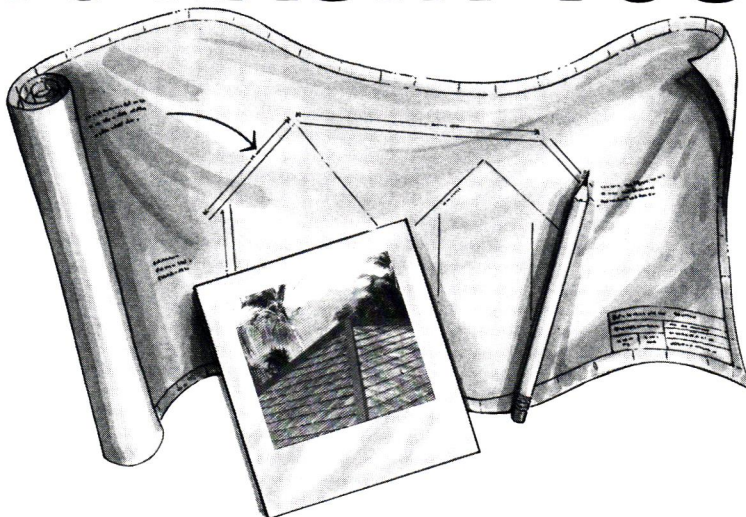


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State Capitol Earns Architectural Arts Award



The Hawaii State Capitol building in Honolulu was recently selected winner of the 1987 Hawaiian Architectural Arts Award.

The Hawaii State Capitol has been awarded the 1987 Hawaiian Architectural Arts Award, representatives of the State Foundation on Culture and the Arts (SFCA) recently announced.

Established in 1984, the annual award is presented to an architect and building patron in recognition of an achievement of architectural excellence that reflects Hawaii's natural and cultural assets. Governor John Waihee presented the award during ceremonies in his office.

The design of the Hawaii State Capitol was prepared by the joint venture of Belt, Lemmon and Lo, a Hawaii-based partnership of architects and engineers, and the mainland firm of John Carl Warnecke and Associates, architects and planning consultants. The key principals of the two firms were Robert M. Belt, Cyril W. Lemmon, Donald T. Lo and John Carl Warnecke.

The Hawaii State Capitol, dedicated on March 15, 1969, represents a blend of function, beauty and historic significance. The Capitol is a centerpiece of downtown Honolulu, and complements the majesty of Iolani Palace and Ali'iolani Hale, the two earlier seats of government, and Honolulu Hale, Honolulu's City Hall. The Capitol is built on the historic site known as the Schuman Armory Blocks.

The Capitol has a presence both light and uplifting, and a sense of repose that seems important to Hawaiian architecture, agreed the jury, composed of five panelists representing design and the arts.

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Cemcel translucent panels give you performance options. U-values of 0.24, light transmission as high as 63%, and shading coefficients from .19 to .85.

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Promotions Announced at Several Island Firms

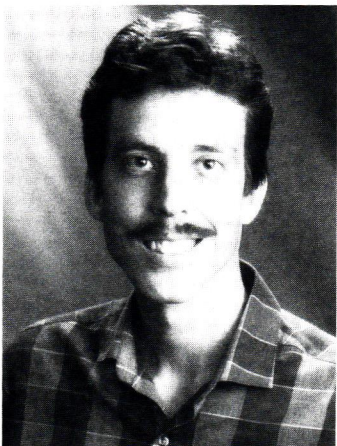
Duane Kanuha has joined the land planning/landscape architecture firm of PBR Hawaii as managing director of the new Hilo office.



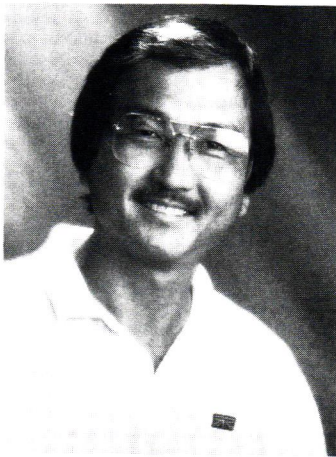
Duane Kanuha

As managing director, Kanuha will be responsible for directing and coordinating PBR Hawaii's projects on the Big Island. Kanuha was formerly the Hawaii County deputy planning director and assistant land agent for the State Department of Land and Natural Resources. Prior to joining PBR Hawaii, he was principal of DK Planning.

Gregory A. Bayless and Alvin Sakutori have been named associates of Gima, Yoshimori &



Gregory A. Bayless



Alvin Sakutori

Associates, AIA, Inc.

Bayless is a registered architect. He is treasurer of the Maui Chapter of the American Institute of Architects and member of Planners, Architects and Landscape Architects of Maui (PALM).

Sakutori is construction documents coordinator with the firm. He was previously with Architects Hawaii Ltd. in Honolulu.



Sonny Pabo

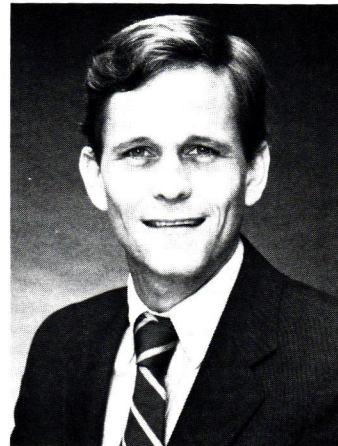
Sonny Pabo was recently named an associate at Group 70 architects, planners and interior designers.

Pabo, a native of the

Philippines, joined the firm in 1987. He was previously associated with Johnson Tsushima Luersen Lowrey Inc. A resident of Honolulu since 1966, Pabo was educated in architecture at Manila's Far Eastern University.

Thomas A. Fee, AICP, has been promoted to senior associate of Helber Hastert & Kimura, Planners, a division of Wimberly Whisenand Allison Tong & Goo, Architects, Ltd.

Fee joined HH&K in 1985 and



Thomas A. Fee

was made an associate the same year. Among the projects he has worked on are the Hawaii Ocean Science and Technology Park Feasibility Study, master plans and environmental reports for Mililani Mauka, Kapolei village and Town Center, the Ewa Visitor/Resident Entertainment Attraction and the Kohanaiki Resort, and regional plans including the Ewa Long Range Master plan and the Central Oahu/North Shore Plan.

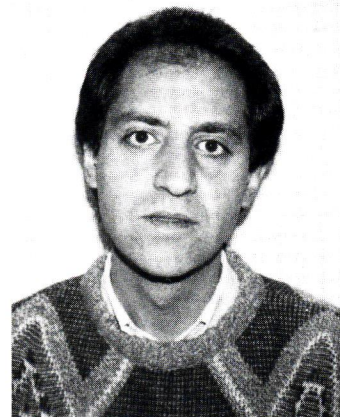
Before joining HH&K Fee was a planning consultant and real estate appraiser working with both the private sector and the state and local governments.

Newcomers Add to Hawaii Society's Strength

Joining the Hawaii Society/AIA as an associate member is **Barbara Allen**, who holds a Bachelor of Science degree in Architectural Engineering from the University of Colorado and a Master of Science degree in Architectural Technology from

Columbia University's School of Architecture.

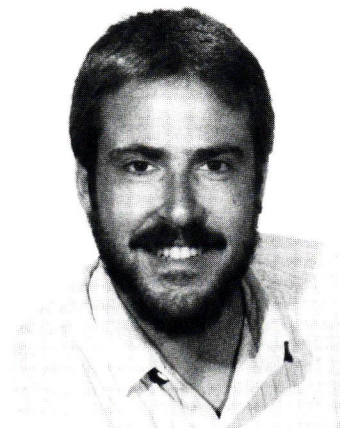
Employed by the University of Hawaii's School of Architecture and owner of Barbara Allen Lighting Design, Allen's hobbies include reading, dancing and outdoor sports.



Leon H. Kazarian

Leon H. Kazarian was recently welcomed as a new member of the Hawaii Society/AIA.

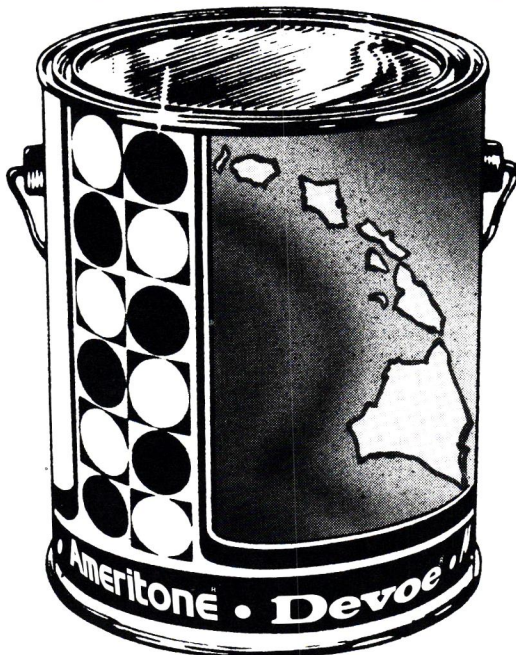
Kazarian received his Bachelor of Arts degree in Architecture from the University of California-Berkeley. Sole proprietor of Leon Kazarian Architect in California, he plans to open a Honolulu office in the future. His hobbies include reading, collecting stamps, skiing and listening to classical music.



Mark Lively

Mark Lively of Lively Architects was welcomed to the Society as a new member. He holds a Bachelor of Architecture from Texas Tech University. He is married to Rebecca Lively and enjoys travel, languages, and furniture design and construction.

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Lev Savin

New member **Lev Savin**, who is employed by the Department of Public Works, American Samoa Government, holds a master's degree in Architecture. He and his wife, Tatiana Kalanzi, have three children, Olga, Rebecca and Wilson. His hobbies include traveling, biking and swimming.

Also joining the HS/AIA was **Mark C. Dowell** of Daniel Mann Johnson & Mendenhall. Dowell earned his Bachelor of Science degree in Architectural Studies from the University of Illinois and master's degrees in Architecture and Business from Washington University-St. Louis.

New associate member **Don Houston** earned his Bachelor and Master of Arts degrees from University of California-Berkeley's College of Environmental Design. Employed by Architects Hawaii, Houston enjoys martial arts and is an instructor of Chen Tai Chi.

James Donahue of Riecke Sunnland Kono Architects Ltd., also a new associate member, earned a Bachelor of Arts degree in Political Science from the University of Washington and a bachelor's degree in Architecture from the University of Hawaii. He enjoys hiking, swimming, reading and playing dominoes. Married to Carol Boushey, the couple has a daughter, Erin Marie.



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(continued from page 19)

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The hotel complex mounts a dramatic promontory offering a full 360-degree vista of the island and is comprised of an eight-story high octagon-shaped atrium-type main building, a separate and much smaller casino building that mirrors the shape of the hotel proper and an arcade joining the two buildings.

The domed structures are a contemporary translation of the island's indigenous architectural form, the stone with thatched-roof folk cottage.

The interior of the hotel focuses on the expansive central atrium and is intended to echo the tranquil tropical atmosphere of the surrounding terrain. An enormous skylight filters sunlight down into the atrium where glass elevators 'float' up and down overlooking space designed to create a feeling of comfortable outdoors even when it's wintry outside—a waterfall, palm trees, lush greenery, a carp pond and traditional "wedding" ducks in honor of the honeymoon couples.

The waterfall separates into two streams leading guests, on the one hand, to a heated indoor swimming pool or, on the other hand, past a Western-style restaurant and the interior garden of a Japanese-style restaurant, before continuing outdoors.

There a larger waterfall splashes into a landscaped free-form outdoor pool and grotto bar. Dining facilities also include a European-style restaurant and a contemporary Korean-style restaurant. Polished pink granite

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flooring in the lobby extends through the arcade linking the atrium with the casino.

The hotel's 224 guest rooms range from twin size to the presidential suite.

In addition to the predominant Western-style rooms, there are 40 Korean-style rooms featuring *ondol* floors, which are heated by coils underneath the surface flooring. Guests can sleep in comfort on *futon*, enjoying the gentle warmth of radiant heat. The deck of the indoor pool and floors of private dining rooms in the Korean-style restaurant also utilize *ondol* flooring.

"Development of Cheju," explained Char, "is firmly supported by the South Korean government, which was thinking ahead to the 1988 Olympics during the planning of Hyatt Cheju. The Summer Olympics site in Seoul is only an hour's flight from Cheju International Airport—just about like a trip from Honolulu to the Big Island."

Nor have things been at a standstill at the Choongmoon Resort since the opening in 1985 of Hyatt Regency Cheju. The next addition to the master plan is well under way. To be located immediately adjacent to Hyatt, it will be a 450-room Spanish style resort developed and operated by Shilla Hotels.

And once again WWAT&G architects are making frequent trips back and forth to Cheju.

"How do you feel about resuming the Cheju commute?" we asked.

"We're very pleased, of course, and what we learned during the Hyatt Cheju process helps a lot with the new project," answered Char.

"But," he quipped, "I think the most fortunate thing of all is that we like *kim chee* — in Korea you get it with every meal." HA

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



Kim Giovannella
Copy Technician

Advice from Kim...

Architectural Renderings

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Contractors, builders, architects, planners, developers, suppliers and other construction principals may enter projects in Hawaii Renaissance '88. Projects completed after January 1, 1987, are eligible for this year's competition.

CATEGORIES

Award categories include residential, commercial, kitchen and bath remodeling, indoor/outdoor living areas and landscape remodeling.

JUDGING

Judging will be based only on *BEFORE and AFTER* photos, color slides and floor plans.

ENTRY DEADLINE

Entry deadline is *June 1, 1988*. Completed entry binders will be due by June 30.

AWARD WINNERS

Award-winning projects will be featured in the September 1988 issue of HONOLULU Magazine.

The 1986 and 1987 local award winners also received awards in the national competition sponsored by the nationally circulated *REMODELING* magazine and the National Association of Home Builders' Remodelers council.

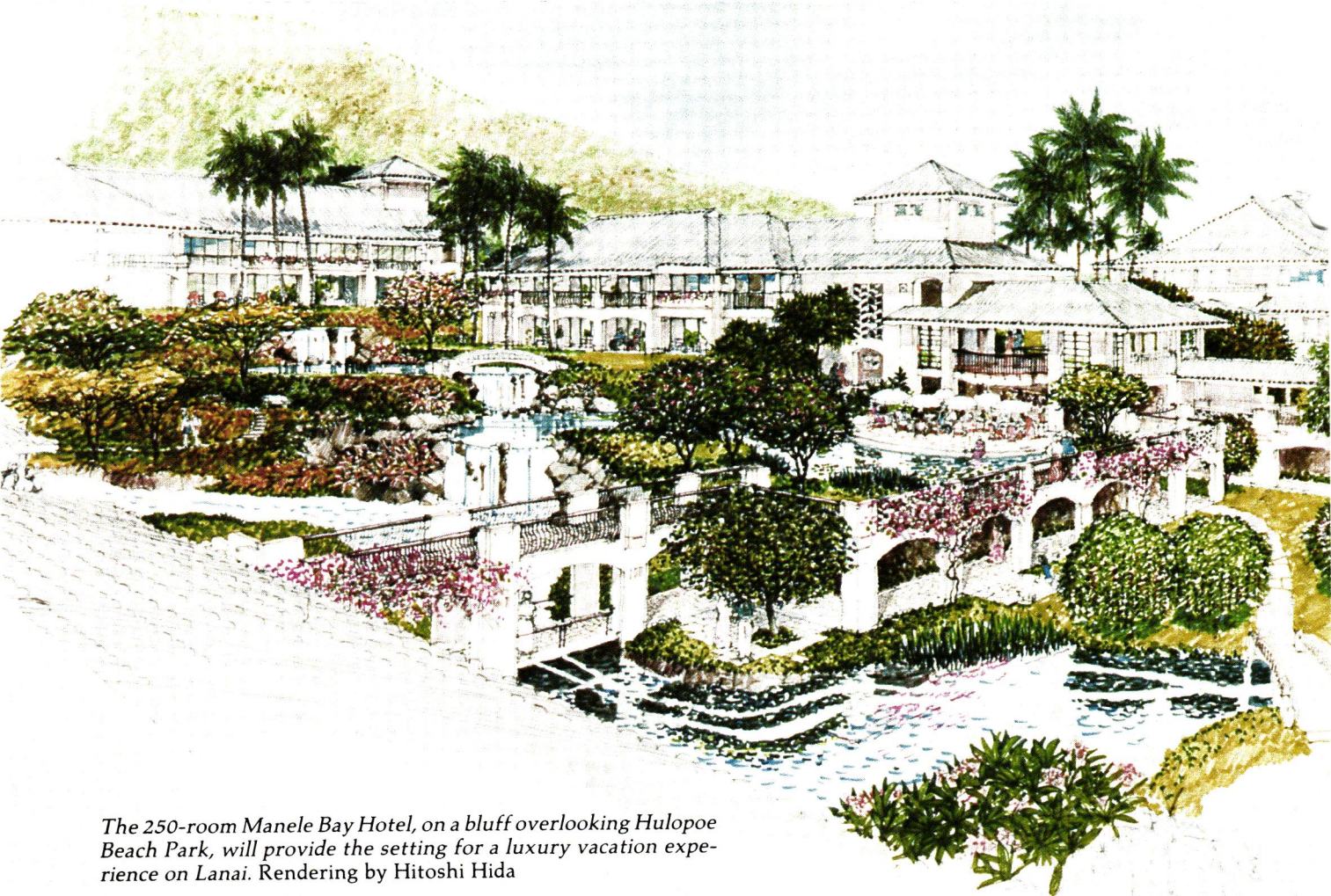
For entry information, call the Hawaii Remodelers Council at 847-4666.

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The 250-room Manele Bay Hotel, on a bluff overlooking Hulopoe Beach Park, will provide the setting for a luxury vacation experience on Lanai. Rendering by Hitoshi Hida

(continued from page 10)

Richardson (who still lives on the site), "This is how it used to look." He refers to the rolling grasslands that have recently replaced choked clumps of undergrowth and Christmas berry.

A 20-minute ride to Hulopoe Bay leads to the site of the 250-room Manele Bay Hotel, now being graded. This two-story hotel, which will step down the slope of the bluff next to Hulopoe Beach Park, brings something new and old to the island. It is envisioned as a large residence with main house and court villas evoking the Oriental/Mediterranean influence in Hawaiian architecture of the 1920's - 1940's.

With bluish-gray tile roofs shading off-white masonry walls, espaliered with climbing vines and bougainvillea, the hotel will provide the setting for a luxury

vacation experience served by Rockresorts, manager of both hotels and partner in the venture.

Court buildings will focus on gardens designed by Walters, Kimura & Associates based on the cultures of the Pacific Rim. Hawaiian, Chinese, Japanese and Southeast Asian gardens will emphasize the multi-ethnic composition of the island's population and Hawaii's multi-cultural character. Another 18-hole golf course by Nicklaus will be set on the bluffs overlooking the sea.

The adjacent Hulopoe Beach Park will be expanded and improved for community use. Traditional camping privileges at the park and access to all areas of the coastline will continue. Significant archaeological artifacts will be preserved in place and identified for residents and visitors to study.

Numerous other projects are being contemplated and completed, not the least of which is a major recreational center with soccer fields, swimming pool, baseball diamond, archery range, etc., recently dedicated to the community by David Murdock. Part of Murdock's vision is to move the island toward greater self-sufficiency in agriculture with expanding vegetable production, reinstituting beef production, raising game birds and poultry and keeping bees for honey.

There is fantasy in this vision, but it is fantasy tied to the lives and hopes of real people. The Lanai that is emerging exemplifies the use of creative resort development as a springboard to build and achieve shared visions. This, then, is a fantasy with substance, a reality made of dreams. **HA**

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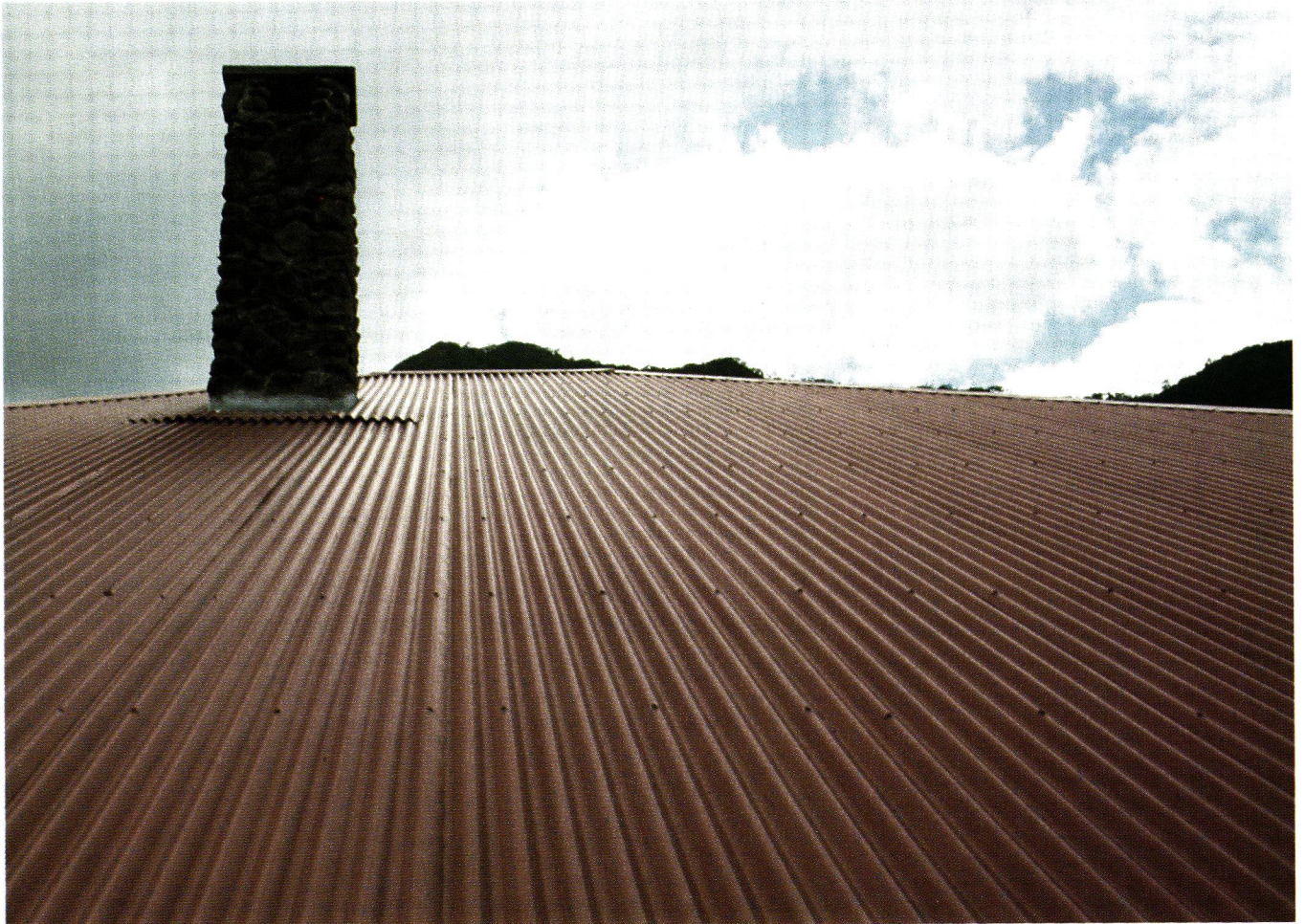
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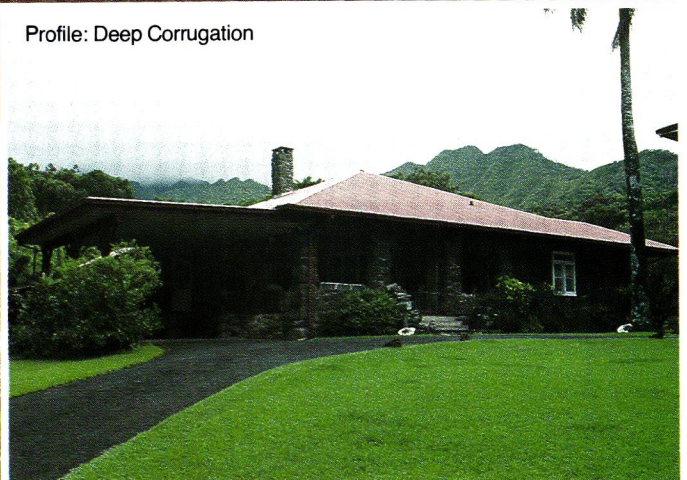
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