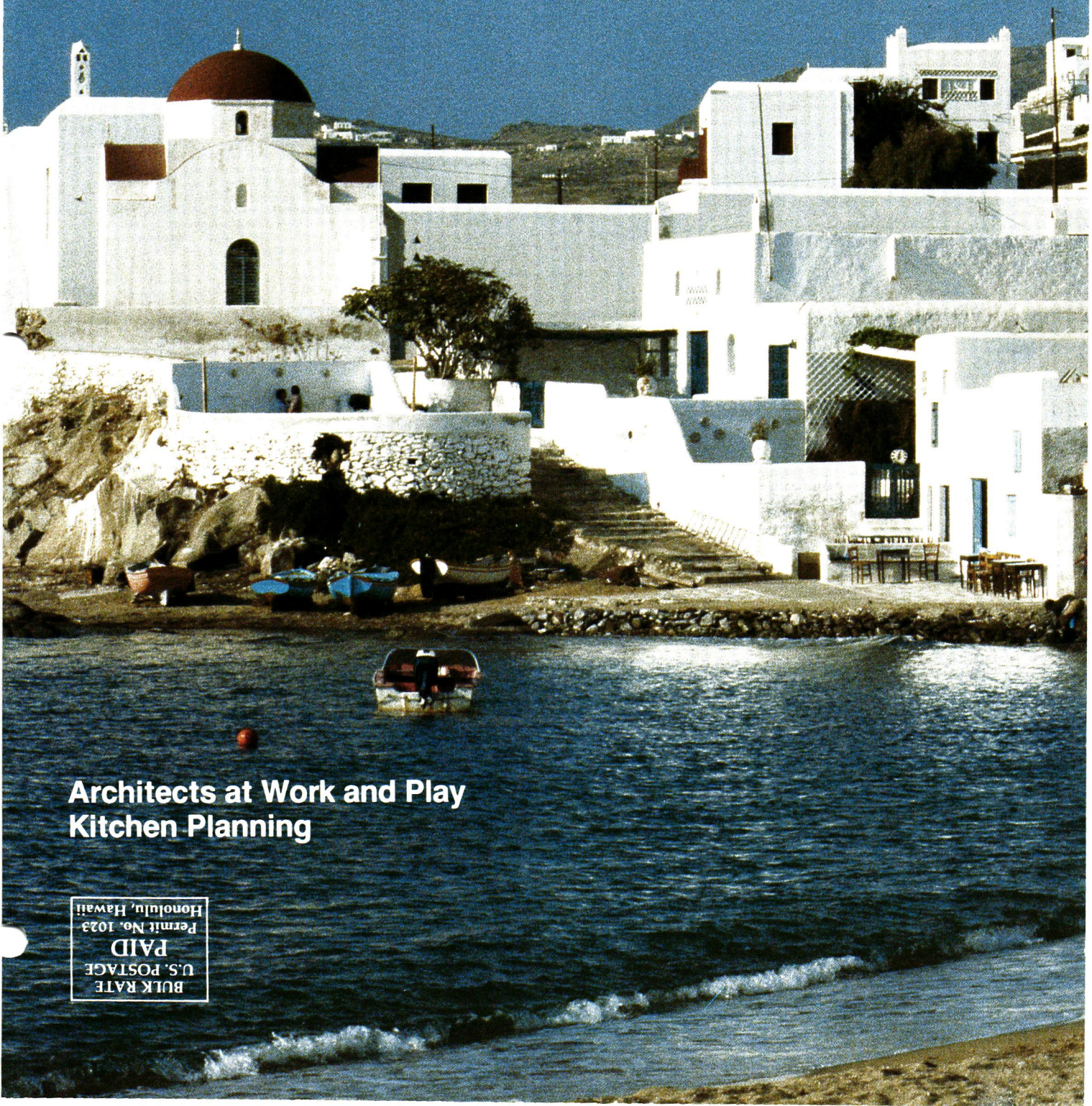


HAWAII ARCHITECT

June 1988



Architects at Work and Play
Kitchen Planning

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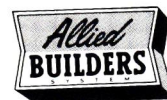


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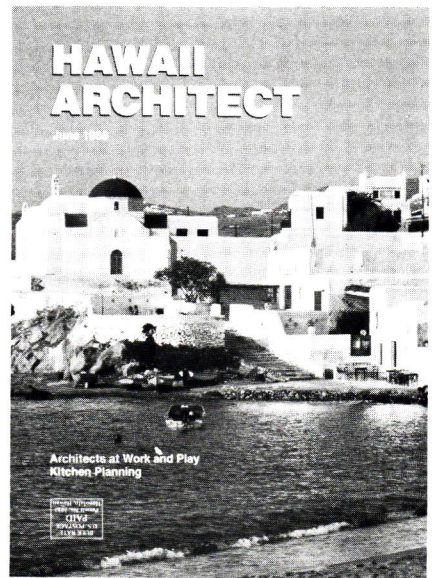
Like a knight in shining armor, an aspiring architect wields a sword, in the form of a pencil, to add beauty to the world.
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Cover: Clusters of homes dotting the cliffs of Mykonos, Greece offer interesting design ideas to a traveling local architect. Photo by Norman Lacayo



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Publishers

1034 Kilani Avenue, Suite 108,
Wahiawa, Hawaii 96786
(808) 621-8200
FAX (808) 622-3025

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MANAGING EDITOR

Jamie Kemp

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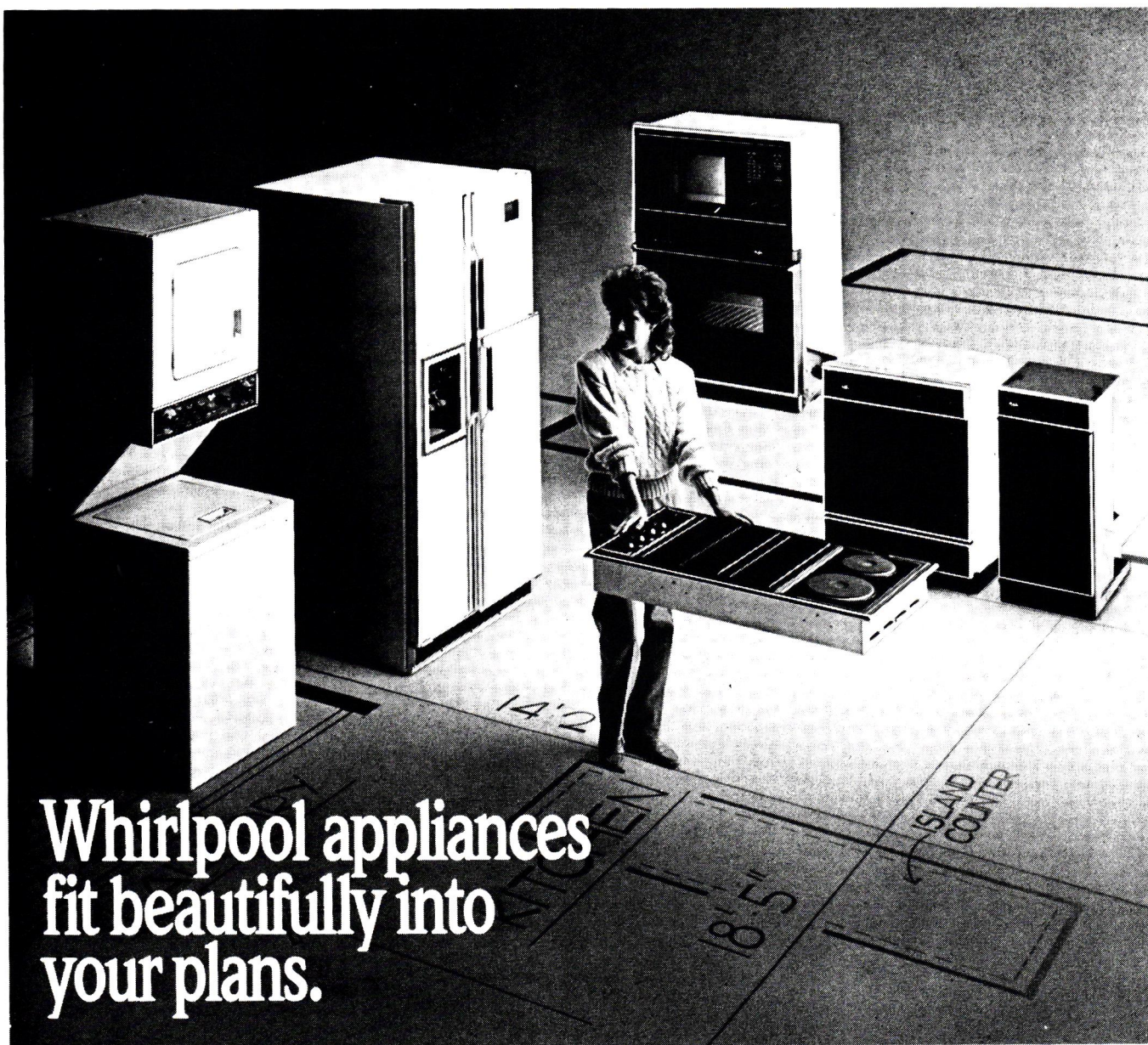
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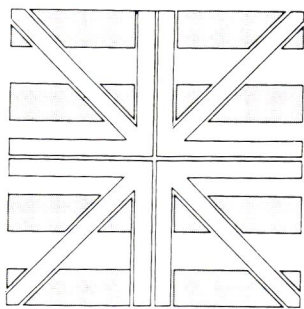
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President's Message

Architects and the Fun Factor

by Norman G.Y. Hong, AIA

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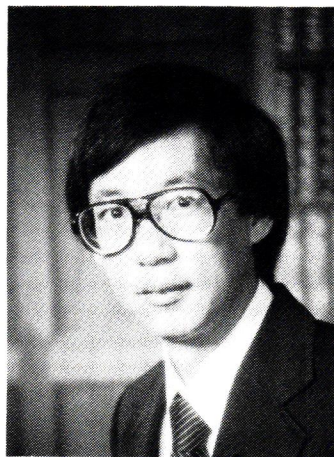
Goethe spoke of architecture as "frozen music." More recently, Patrick Quinn, noted designer and former dean of Rensselaer Polytechnic Institute in New York, who has traveled the globe, addressed the UH School of Architecture and spoke of our craft as "the creative task of making places enjoyable for users."

Both are pleasing images, for surely it is true that architects at work or play have a good time. We try to provide living environments that make people feel good. We deal in visions, true, but the overall quest is pleasure.

Contrast our professional mission, if you will, with that of the attorney seeking an acquittal, a physician staving off death, or an accountant trying to keep the tax man at bay. Noble as their battlefields may be, their common areas are combative rather than artful.

We, on the other hand, must meet the challenges of functionalism, cost-benefit and structural integrity. But there's still that special ingredient of delighting the client. In a sense, our reward is the owner and end-user's smile.

As a group, we have various examples of working play or playful work. The popular Beaux Arts Charity Ball, infamously presented in September 1948 by Hawaii architects, brought a European tradition to McCoy Pavilion. Today, UH School of Architecture's sand castle and pumpkin carving contests — thoroughly enjoyed by the public as well as professionals — have



Norman G.Y. Hong
accentuated our light-hearted creative side.

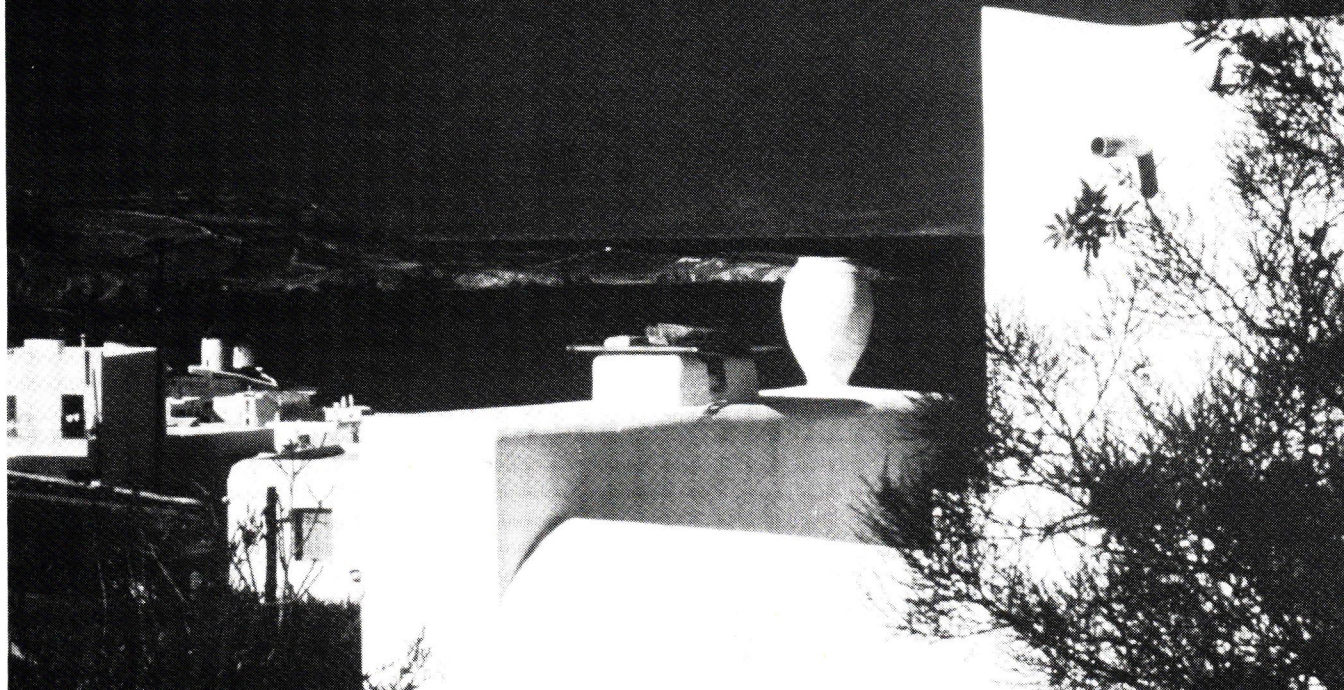
As school lets out for summer and our children look around for things to do, we might want to give them a playful look at our work. Why not plan a guided family tour that takes your youngsters to see some of our local design?

It could include older structures such as the Academy of Arts, The Pacific Club or Kamehameha Schools, or contrast hotels such as the Royal Hawaiian with Waikiki's Hyatt Regency. Grand estates and modern townhouses might make another outing.

Not to be forgotten in this exercise, of course, would be your very own contributions. In short, it would be a "fun" history lesson that would make you and your work more meaningful and vivid in your child's eyes.

We owe it to our offspring and to ourselves as role models to make the words "architect" and "architecture" real. And in the process, let's remember the "fun factor" that is part of our professional experience — and our offering to the community. **HA**

The hillside homes of Mykonos, Greece offer commanding views of the surrounding countryside and deep blue water.



Architects at Work and Play

The Living Experience of Travel

by Norman Lacayo, AIA

We are so lucky to live in Hawaii — surrounded by such incredible beauty. Living in such a stimulating environment creates a real challenge to search out other inspiring places.

Yet, for those in our profession, traveling is one of the most rewarding gifts we can give ourselves. The discovery of

something never seen before is the ultimate reward. The appetite for this kind of discovery grows with each travel experience.

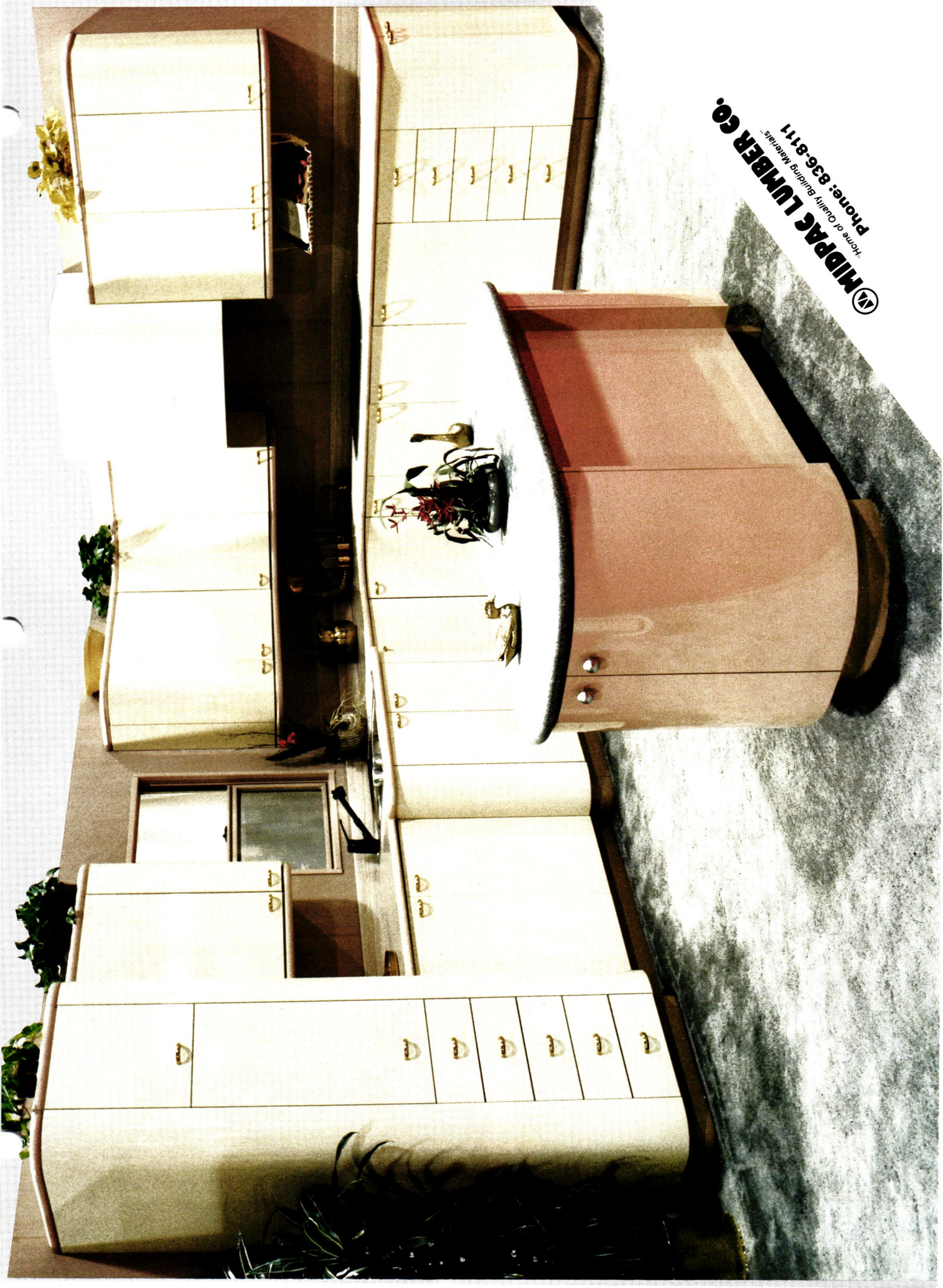
It stands to reason that your surroundings are a major influence on your work. Living on islands like Hawaii, where we are so isolated from the rest of the world, tends to narrow our vision. It is one of the few

disadvantages of living here.

Travel is one way to break away from the everyday rut and broaden your vision. I can't think of a trip I've taken where I didn't return with ideas or concepts formulated as a direct result of what I had seen or done. I feel my experiences have led me to more interesting and dynamic solutions

(continued on page 10)

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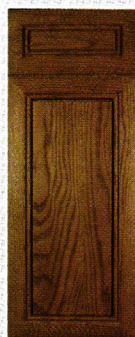
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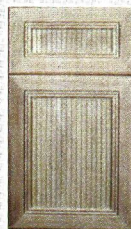
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Solid Wood Trim



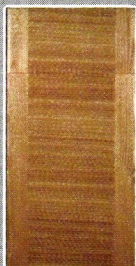
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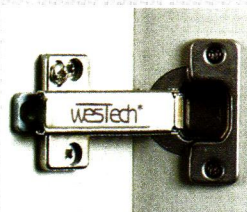


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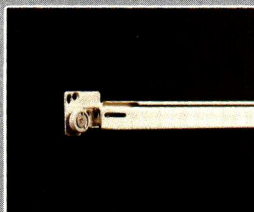


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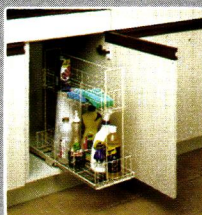
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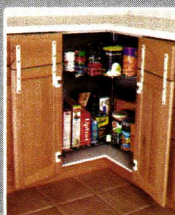
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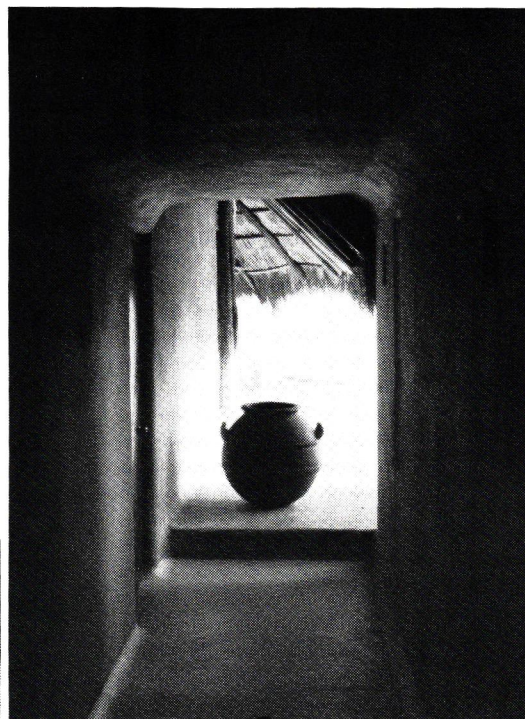
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Walking through an area, sensing the spaces, sensing the experience — these are the most important aspects of travel and the essence of what should be conveyed through design.

Right: Looking out toward one of Careyes' protected coves while wandering through El Mirador, a hilltop restaurant and disco. Costa Careyes is a stretch of about 2,500 acres between Puerto Vallarta and Manzanillo on Mexico's Pacific coastline. Below: The exterior of a private residence in Careyes. Gian Franco Brignone, creator and owner, set up basic design tenets of 'Careyes style.'

Photos by Norman and Pam Lacayo



(continued from page 8)

and design approach.

Our travels tend to lean toward foreign recreational resort areas because of the excitement and novel experiences they offer. It is a thrill to discover things that are done in a different way than we're used to, and this is the payoff.

I adapt what I like to my work and try to retain all I can as a resource for future design. There is a certain level of sophistication which is achieved only by the living experience. Reading about an experience, seeing pictures or even a video convey some of the information, but these pale in comparison to actually going to new places where you absorb the environment and stimulate the senses. Walking through an area, sensing the spaces, sensing the experience — these are the most important aspects of travel and the essence of what should be conveyed through design.

When traveling, I try to make every situation as enjoyable as possible while also keeping my clients in mind. Many seek the

same type of "feeling" I'm experiencing, especially in Hawaii's market, where we are so heavily involved in a resort-type existence.

Unless one is able to conceptualize from a different reference point, the tendency is to use the same resources.

One of my purposes in traveling is the discovery of a fantasy. We spend a lot of time planning and researching places to go, always with certain goals in mind. Fortunately for me, travel is a joint effort with my wife, Pam, who does most of the research — looking for places from which we will get the most. I like to go to areas where I'm thrilled and am forced to look at things through different eyes. Unless one is able to conceptualize from a different reference point, the tendency is to use the same resources. I feel it is important that the "creative juices" are kept stimulated and flowing.

Some of the places we have seen seem to be in a different century. It's fascinating to see how needs are met and egos fanned throughout the world. It's almost like time travel, which has to do with not only the architecture, but also the way people have lived in the last few centuries. We have lost some of the romance, charm and mystery life had in those days.

Mykonos, Greece, was a very romantic, intimate spot. None of the hotels in the town were very attractive so we instead stayed at one of the villager's houses in a room they rented. We had a great view of the sea and town, sprawled over the rugged coast,



Looking up at the rafters of some of the Casitas de las Flores — small apartments in Careyes, Mexico. Careyes has been called by some the most perfect marriage of Italy and Mexico.

all of the houses cohesively white with occasional bright patches of color.

Careyes, Mexico, was another interesting, secluded, village-type area. Here, though, we stayed at a resort hotel. Catering to those who wanted to get away in comfort, the Hotel Plaza Careyes was very luxurious and beautiful, yet there was just one telephone in the whole village.

Travel is something everyone

should experience. When a person spends all his developing years in a certain environment, it is difficult to develop a feel for things apart from instinct and what is absorbed from the surroundings. Experiencing something new gives you more choices and encourages activity. Travel is a dynamic way of gaining experience. **HA**
Norman Lacayo is president of Lacayo Architects.

A Shelter for Street Children

by Rose Churma, AIA

It was the perfect Baguio evening, cold and dry. Everything was still except the car that carried us slowly toward the city's hilltop marketplace.

"Let us stop here," our police escort ordered. He agreed to give us a midnight tour of the marketplace and assured our safety.

He was dressed for battle, from his boots and fatigue uniform to the gleaming armalite slung on his shoulder. He beamed the electric lantern at the barricaded entrance to the Baguio Hilltop Hotel, an architectural monstrosity which dominates the

market area. Built in the 1970s, the building was condemned by the city soon after completion because it was structurally unsafe.

"The children here used to sneak through the barricades and spend their nights here," he said, as he inspected the locks to the building entrance.

By then, our presence had attracted the attention of vendors who were still present. In the gloom I could sense their concern at the sight of our fully geared escort. Our tour guide's silhouette seemed menacing in the darkness. I wondered whether we could draw the

children out of their makeshift shelters.

"The shelter for the children, we need that here ma'am," he said. Not even his military garb could camouflage the softening of his voice as he talked about the plight of the children and the community's inability to provide for them. Although he said this in a pidgin mix of English and Ilocano, I knew Patti understood.

Patti Lyons, president of Hawaii's Child and Family Service (CFS), and I embarked on this trip in January in response to her agency's goal to establish a shelter for street children in the Philippines. CFS, a private, non-



Baguio's shelter for street children is a wooden structure built in the 1930s which was used as a vacation retreat for seminarians. Children were scheduled to move into the residence by the end of May. Photo courtesy of Child and Family Service

profit agency, began as a financial relief service in 1899. Today it provides social services to more than 10,000 families and 26,000 individuals in Hawaii. In January, the agency's long range plan was approved, extending its service to the Pacific.

At the request of the Philippine government, the agency will provide a shelter in Baguio City, located approximately 150 miles north of Manila and 5,000 feet above sea level. This project represents a dramatic challenge to CFS, and puts it in a position of operating a program in a country in the midst of social and political change.

I met Patti in February 1987. We both had just arrived from visits to the Philippines. It was her first trip there, primarily to strengthen the agency's ties with the new government involving the CFS adoption program. At our first meeting, she was eager to share her experiences and already determined to do something for the children of the Philippines.

It touched me. It also echoed the sentiments of most Filipinos in the Philippines and Hawaii who wish to improve conditions in the country. Needless to say, when Patti asked me to help her agency set up the project, it was an offer I could not turn down. After all, it is a rare opportunity to do something worthwhile for a city which nurtured me, a city I call home.

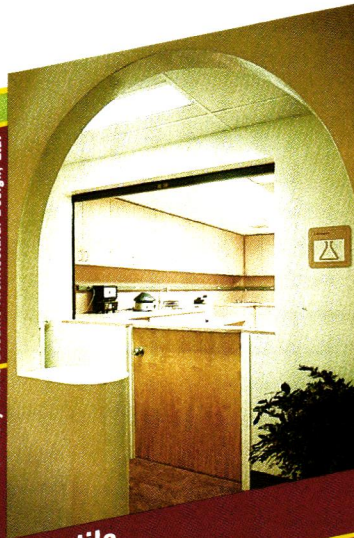
As the eldest of six children, one of my chores was to "go to market," which is not quite like grocery shopping. In the absence of carts, *comboys* helped shoppers carry their purchases as they went "marketing." These young boys helped augment the family income from tips they received from shoppers. Some also peddled cigarettes and assorted items.

Although most of these

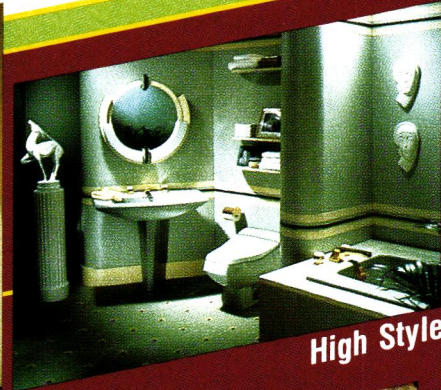
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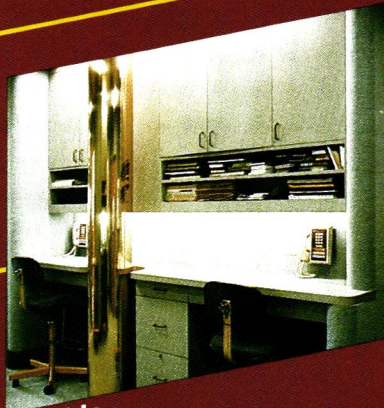
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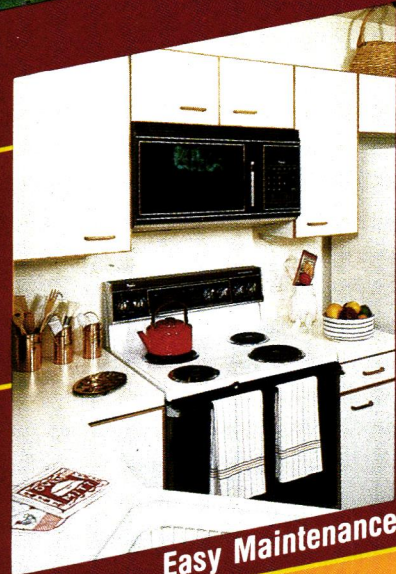
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children have families, a growing number have no home to speak of. The majority have resorted to sleeping on the streets and are the prey of drug peddlers and pimps. However, the situation in Baguio is not as overwhelming as in Manila's Ermita area, Olongapo or Angeles City. It was felt that a pilot project of this sort had a better chance of succeeding in Baguio.

After three centuries of Spanish rule, the first Filipino republic was established on June 12, 1898. In December 1898, at the end of the Spanish-American War, the United States paid Spain \$20 million for, among other things, "rightful supremacy" in the Philippines. Accordingly, America sent 70,000 men to protect U.S. interests in that country. After three and a half years of military action, the United States firmly established its first and only colony in Asia.

Typical of most Western colonizers during that era, American officials sent to the Philippine Islands were determined to find a "hill station." The Americans wanted a cold place so they could get away from the heat.

When the Americans "discovered" Baguio, it consisted of about 40 Filipinos and a German scientist. There also were two wooden houses. One was occupied by the German, the other by Mateo Carino, the local chief whose family owned most

of Baguio before the new arrivals appropriated most of it.

Baguio is the only American made city in the Philippines. Well-known city planner Daniel H. Burnham took a special trip to the Philippines in 1904 to develop plans for the city. He never charged for his professional services, believing his personal philanthropy would allow him more freedom and give more weight to his proposals. The city he planned for 25,000 in 1904 has since grown to 350,000 in 1988.

That night, as we searched for the children and their makeshift pallets, we stumbled onto the unfinished rooftop of the market. From that vantage point, the city looked so calm and peaceful—quietly asleep at midnight. But around us, construction debris made the place feel desolate, like an abandoned urban battlefield.

Remnants of the children's

existence were evident: a tattered T-shirt left out to dry, plastic sacks taped together, a forlorn shoe stuck to a twisted steel rod.

"I think we're too early, Patti. They come up here after one or two in the morning," our tour guide said as we headed back to the car.

We saw the children on their way down the hillside, but in a flash, they hid in the shadows. We called out to them, assuring them we meant no harm, that we wanted to help. Sensing their fear, our police escort moved away from us. Cautiously, the children emerged from the gloom and approached us. We sat on our haunches on the sidewalk, and the children crowded around us. They huddled together to keep warm since their clothes were inadequate against the cold January night.

(continued on page 17)



Top: Young boys work as peddlers on Baguio streets. Right: The centralized markets of the Philippines are home to a growing number of street children, who carry shoppers' purchases in exchange for a few pesos. Photos by Rose Churma

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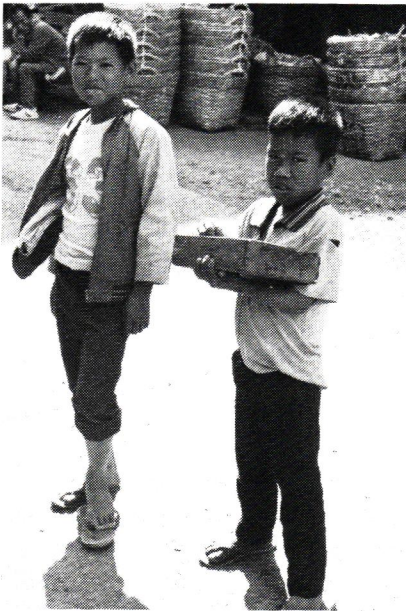
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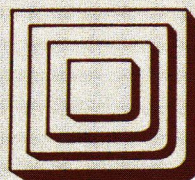
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None of the presentations I am required to do as part of my profession can come close to that night.

(continued from page 14)

"Rose, tell them about the shelter and what we plan to do," Patti whispered in my ear. "You can speak Tagalog, and they all seem to understand that language."

I looked at the children, and they stared back at me, an expectant look on their faces. Despite what they endured to survive, there was that trusting look. For a moment it unnerved me. I could not remember my own language. Since moving to Hawaii 11 years ago, I conscientiously strove to be articulate in the English language, but in doing so had lost

proficiency in the language of my childhood.

Emotion best described as stage fright took hold of me. None of the presentations I am required to do as part of my profession can come close to that night. Thankfully, I came through, not the way I would have wanted to, but a bond was established with the children. They agreed to meet us the next day and brought other children with them.

The shelter, opened last April, is in good hands, but more funding is needed. The response from the Filipino community has been overwhelming. Support also

has been extended by the Honolulu City Council, the Legislature, the Office of the Lieutenant Governor, the Philippines Consulate and Hawaii companies with business interests in the Philippines.

It is appropriate that the pilot project is in Baguio. Daniel H. Burnham would be pleased. Although the planning guidelines he established for the city have long been ignored, the philanthropic spirit he brought with him in 1904 has been rekindled in a new form. **HA**

Rose Churma is a partner in Design Lab, an architectural firm.



Patti Lyons (l) and Danny Urquico conduct their second meeting with Baguio's street children to explain plans for the shelter. Photo by Rose Churma

This 30" by 48" stained glass piece, inspired by Gaudian and gothic design, required three months of patience, skill and bandages. Photo by Mark Lively



At Leisure to Design

by Mark Lively, AIA

Architecture is a profession that attracts us by the challenge of creating forms and spaces that are a delight to the senses. However, opportunity doesn't always offer

the kind of freedom to create that architects dream of. Therefore, I am eager to pursue design opportunities outside the office.

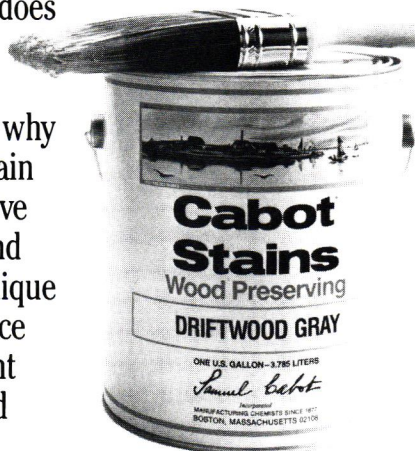
I became interested in crafts during my undergraduate years.

Photography, woodworking, stained glass and metal working fascinated me. I learned the nature of many materials by working with them, which has afforded me a greater

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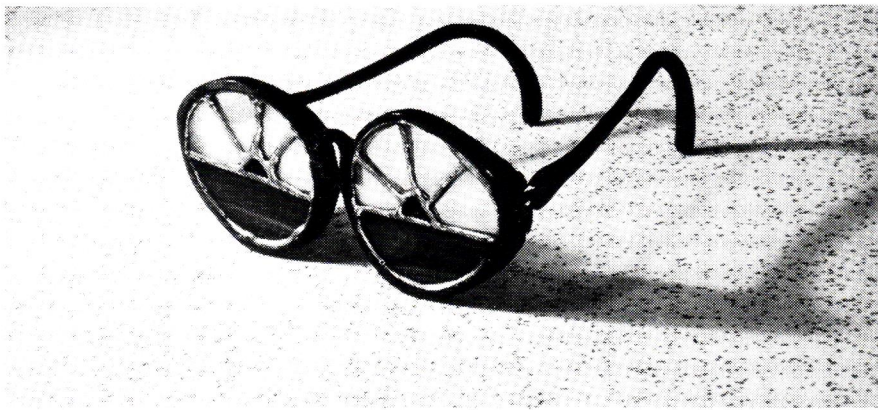


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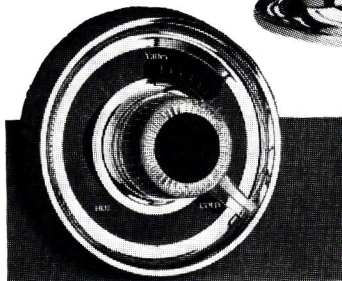
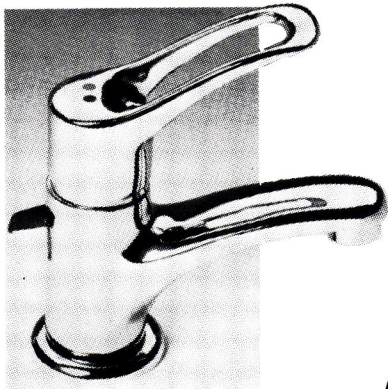
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understanding of them in my architectural work as well.

One of my first endeavors was a stained glass and wood sculptural piece inspired by Gaudian and gothic design. The long serpentine shapes of glass required plenty of patience, skill and bandages. Sometimes a piece would have to be recut three or four times before the shape would be realized without breaking.

Working with stained glass I discovered that quality of work cannot be fully judged until it is finished. After three months, the 30" by 48" piece was ready to hold before the light. The sense of gratification inspired me to continue.

Next I began working on a frame for the stained glass of complementary design and complexity featuring free flowing lines and curvilinear shapes made of laminated and carved walnut. Another three months (700 man hours) later, the six-foot high, 42" wide by 18" deep sculpture was complete. I feel this piece is one of my best designs and attribute this to my initial ignorance of both stained glass and sculptural woodworking. Had I known how difficult it would be to fabricate I probably would have compromised my own design.

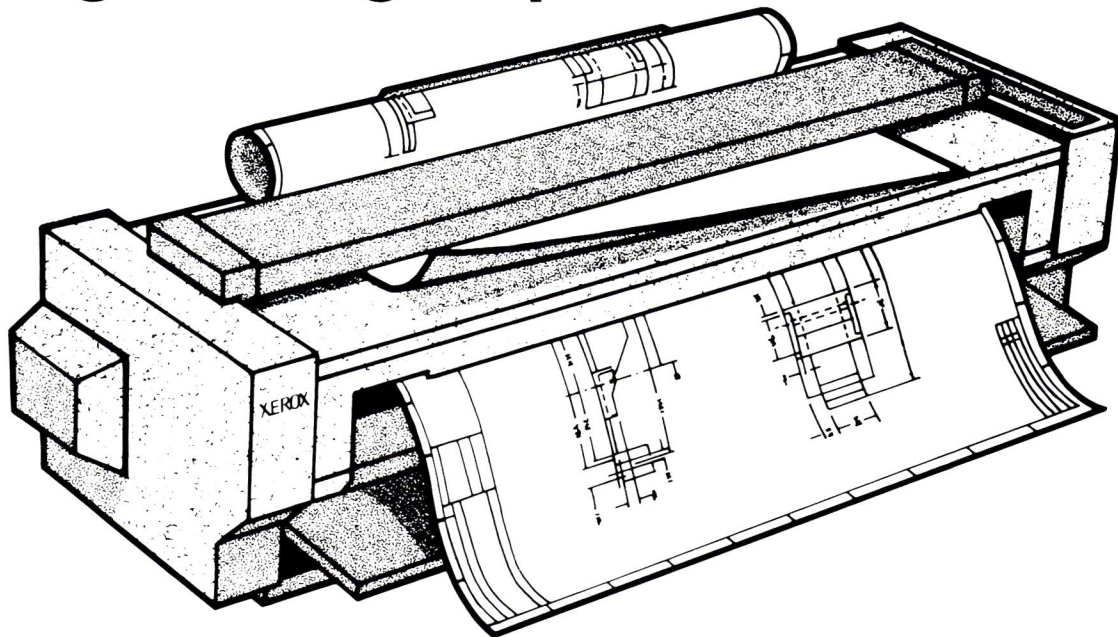
Since then I have produced a number of glass, wood and metal works including a three-dimensional glass piece reminiscent of the Art Deco style as a retrofit into an antique radio case.

More current projects are related to furnishings for home and office. An oak table with three-inch slat legs and a marble and ceramic tile top was influenced by simple Oriental forms and contemporary detailing. A drafting table is a menagerie of dimensional lumber

(continued)

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Right: A drafting table features a lacquer finish and sandwich joinery to make the piece rigid. Below: This oak with oil finish dining table has a marble top with a ceramic tile border. Photos by Mark Lively



(continued from page 20)

assembled with craftsman-style joinery.

One of the best things about designing for oneself is the design process continues throughout construction. To me, this is a most satisfying process. Forms and proportion can be experimented with in three dimensions and the visual and tactile feedback ultimately lead the designer to a very satisfying conclusion.

Having recently opened our own architectural practice, my wife/partner, Rebecca, and I find we don't have as much free time anymore. However, the need to furnish the new office is providing challenging opportunities for furniture design. We hope this work will one day become an integral part of our practice. **HA**

Mark Lively is president of Lively Architects.

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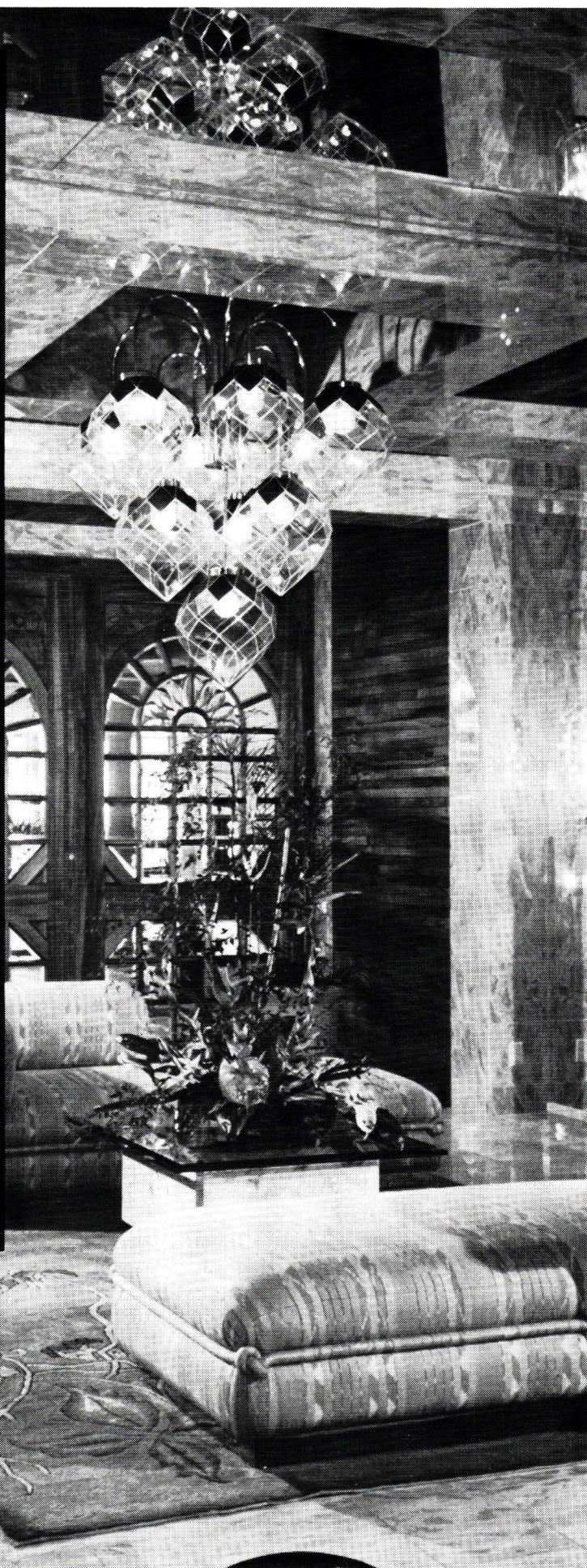
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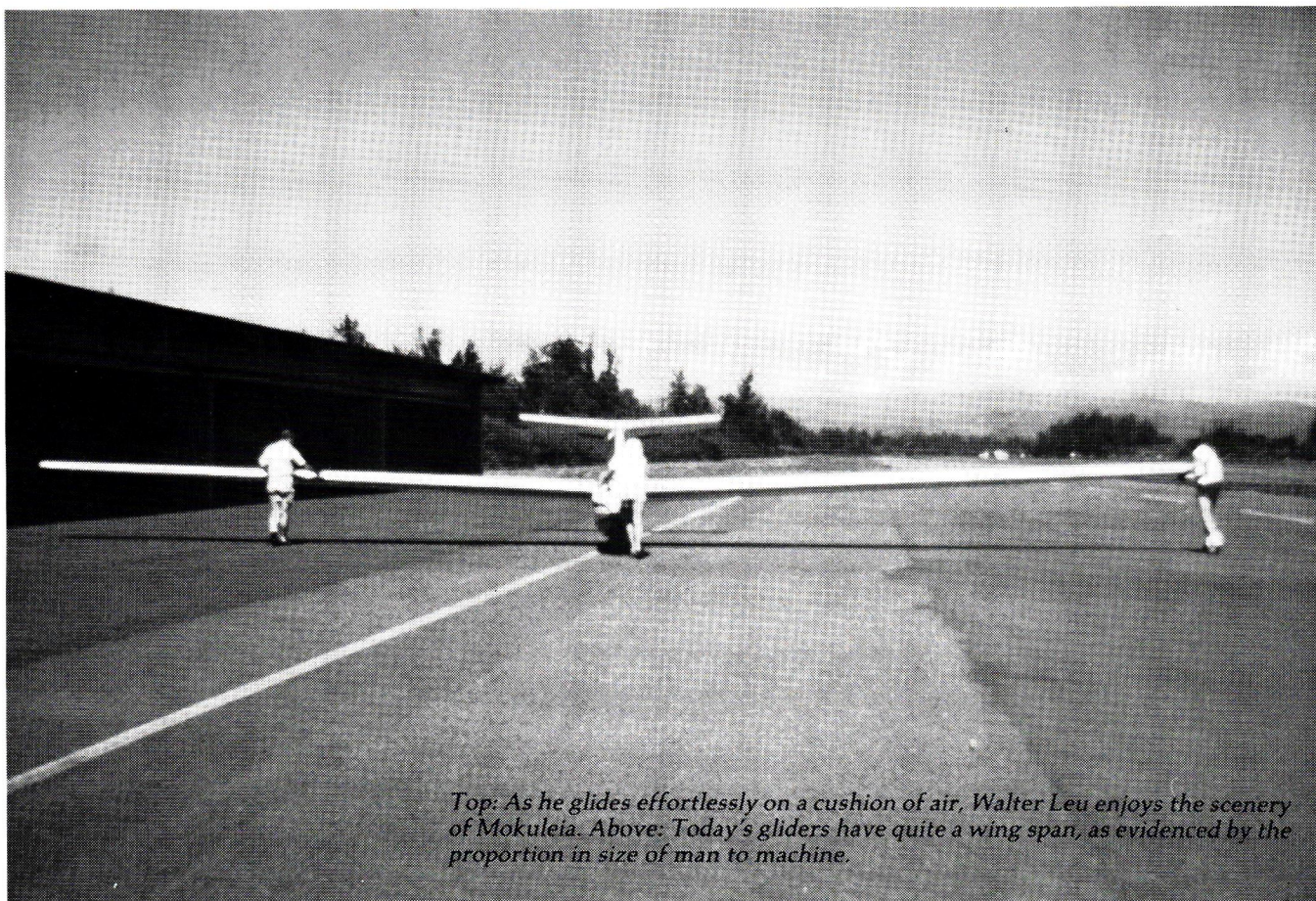
The Freedom to Fly

by Walter Leu, AIA

When I was a teenager, some years ago, I had to make the same decision as Jonathan Livingston Seagull: Should I fly to eat, or eat to fly? In other words, should I become a professional pilot whose work, after all, most likely consists of a lifetime of routine, interspersed with moments of

absolute terror, or should I fly only when I want?

Looking back now, I am glad that in my inexperience I made the right choice. While studying and being an idealist about the arts and architecture, I spent every free moment of time at our small airfield learning to fly in many short hops of three





Architect Walter Leu has found an exciting yet relaxing hobby, piloting his own glider plane. He is shown here at Dillingham Air Field after a thrilling ride above Mokuleia. Photos by Jamie Kemp

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minutes or more if I was lucky.

It required lots of teamwork to maintain the equipment, operate the winches, pull out the cable, move the gliders and sometimes retrieve them from outlandings, all for the benefit of one lucky person to experience the joy of free flight in nature's environment.

At that time, gliders were simple contraptions of plywood and fabric, elementary by today's standard. However, I was shocked and somewhat surprised to find the glider from which I received my first instruction hanging from the rafters of the Swiss Transportation Museum and the wing of the "Grunau Baby" I soloed decorating the airfield restaurant.

Today I am still as fascinated as ever by the sport of soaring. The gliders have evolved into sleek, functional, elegant, wonderful machines. Their design does not change like fashion in Paris. Every new model is scientifically developed and a step closer toward perfection.

Every time I release the tow, my mind works on a different wavelength. No longer am I the architect restricted by codes, clients with more money than taste, greedy attorneys, hypocritical politicians, post modernism and other meaningless fads, mediocrity, false promises and unrealistic expectations.

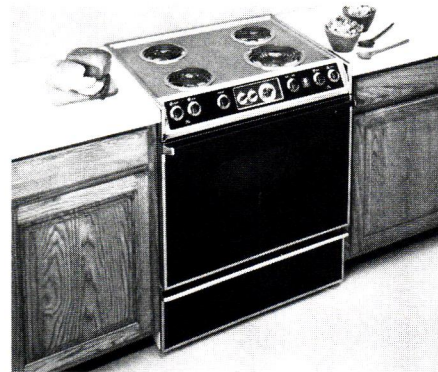
I search for rising air to take me to higher altitudes and higher levels of consciousness. Should I see a bird flying next to me thousands of feet high, just for the pure joy of it, I remember Jonathan, who said something like: Freedom is the very nature of being and whatever stands against it must be set aside, be it ignorance, superstition or limitations in any form. HA

Walter Leu is project architect with Wilson Okamoto & Associates.



Top: Gliding offers incomparable views of local scenery. Above: The aircraft makes a smooth landing at Dillingham Air Field.

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This photo, taken by Robert Wemkam in 1962, shows a clear view of Diamond Head unencumbered by the multitude of high-rises which would come in later years. Photo courtesy of Salbosa Photography



Architects at Work and Play

The Fight to Save Diamond Head

by Sidney E. Snyder, Jr., AIA

SAVE DIAMOND HEAD sounds 60ish with the SAVE buzz word. In the days when revelers were saving the Banyan Tree Inn — a Waikiki pub — why the fuss and bother to start a group rallied around a similar cry to save Diamond Head?

Jet planes, statehood, mortgage financing, a condominium law to replace cooperative ownership, increasing visitors and a major population expansion added up to Diamond Head being developed.

By 1961 many felt the dense development of apartments was an inevitable beach development beginning at Kapiolani Park, extended around the base of Diamond Head and on to Kahala.

The non-ocean sides and mauka slopes were considered good for development, with a dry climate and saleable name — “The Slopes of Diamond Head.”

It wasn't long before there were two groups: those who sought to develop the Diamond Head shoreline and the other

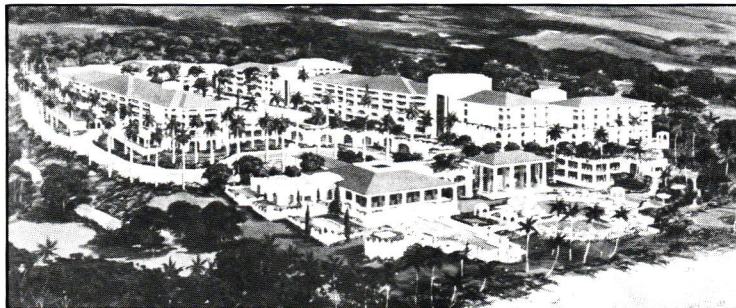
group, who saw their prized place of the rugged cone being wrapped insensitively in concrete and glass.

March 1962 was a flashpoint time for zoning and development. The March 26 deadline for application brought forth an 11-story co-op apartment house at the end of Kalakaua Avenue proposed among 30 projects requesting approval.

Eighteen days later, five organizations launched a petition drive requesting a comprehensive



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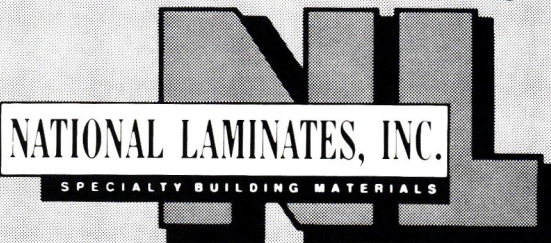
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development plan for Diamond Head and Waikiki. Sponsors were the Outdoor Circle, Honolulu Chamber of Commerce, League of Women Voters, We the Women and the Hawaii Society of the American Institute of Architects (HS/AIA).

The petition began, "We, the undersigned, are in favor of conserving Diamond Head as a place of natural beauty and historical interest and of protecting its silhouette and its tree-covered hillsides and its

proportionate size against encumbrances."

The petition went on to plead for a comprehensive plan. Committee groups were offered a speaker to give the "Save Diamond Head" position.

In May, HS/AIA and other organizations took the petition to City Hall. The City Council did not act too quickly. The council was working hard at passing proposed apartment construction on a seven-acre area which was by then in virtual defiance of widely expressed public wishes.

Feeling the spot zoning granted was less than legal, a suit was filed challenging the council's right to rezone. The suit's intention was to stop high-rise and hotel construction near the foot of Diamond Head. Presiding Judge Jameson's ruling went much further, apparently

stopping any Honolulu landowner from rezoning his land from residential to hotel/apartment unless he provided a formidable supply of statistics, maps and economical and social information to back up his claim that rezoning was warranted.

By 1963 this moratorium caused Mayor Blaisdell and City Council to announce their intention to adopt an island-wide General Plan. The upshot brought forth two sides of the economic coin: rising land values and economic pressure which might sooner or later force development of the residential area at the foot of Diamond Head, balanced by the fact that for Hawaii, natural beauty is an incalculable economic asset. The reason the state could develop a major tourist industry was the

same reason many new residents moved here. It was noted further that natural beauty was the reason Hawaii was televised and photographed endlessly for national distribution.

With legal action in place, some councilmen such as Richard Kagiya felt the city's legal staff was at fault for not taking immediate action to appeal the zoning case to the State Supreme Court. In 1965 City Planning Director Frank Skrivaneck informed a Mayor's Advisory Committee which worked on a Diamond Head Development Plan that funds might be available soon to hire an urban design consultant. The idea was urged by Aaron Levine of Oahu Development Conference (ODC) and Alfred Preis, FAIA, state planning coordinator, both members of the committee.

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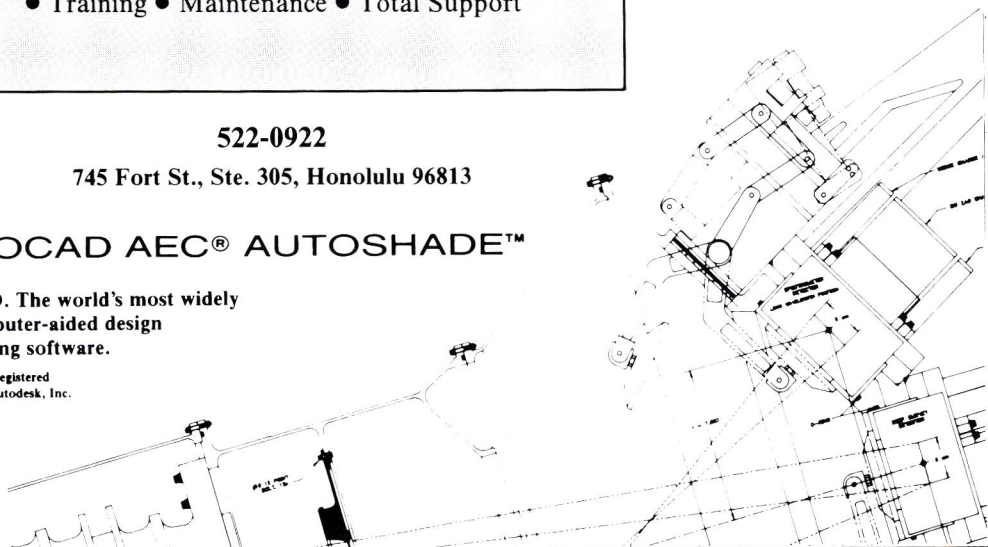
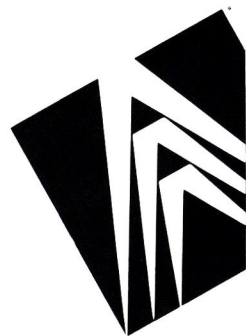
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On Aug. 13, 1965 the mayor named Warnecke and Associates as urban design consultants for the area. Meanwhile, Skrivanek said he anticipated no official rezoning action at the Poni Moi section (end of Kalakaua Avenue) of Diamond Head until the planners completed their study.

The City Planning Commission ignored the Advisory Committee's recommendation that action be withheld on rezoning and recommended approval of a petition to rezone 14 lots from residential to hotel/apartment use, thus permitting construction of four high-rise buildings.

By 1966 one nine-story apartment building was approved at 3056 Kalakaua Ave. The ODC plan was to place high-rise structures in certain areas where high-rise apartments already

existed and add a park in what was then a residential area between Poni Moi and Coconut avenues.

The HS/AIA in 1967 favored an extension of Kapiolani Park through the area where high-rise hotels and apartments were proposed on the slopes. Ed Sullam, president of the then 180-member HS/AIA, wrote the City Planning Commission with concerns regarding a complex of hotels and apartments planned for the area.

He was quoted in part as saying, "We have been told again and again that a deluge of visitors is almost upon us — one million per year next year, a million-and-a-half by 1970, two-and-a-half million by 1975. What will the impact be? Will we have anything left of the fabled beauty of Hawaii?" Admitting it was not an

easy task, the HS/AIA proposal asked that sensitive concern be given to preservation lest Hawaii's uniqueness be destroyed in the name of economic progress.

In 1967 various owners in the areas felt a complex of luxury hotels and apartments, primarily high-rise with 2,000 units located between Coconut Avenue and the Lighthouse, would be proper use of the property.

The proposal apparently enraged the greater community. On April 7, 1967, Honolulu Planner Walter Collins said the proposed high-rise apartments for Diamond Head Complex would "totally disregard established criteria for the orderly growth of tourism in Waikiki and throughout the state as well as the principles of good planning."



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HS/AIA prevailed as an ardent supporter of planning principles and community goals.

Collins said all parties involved must work to "receive great dividends of the future demanded by a long view, not only for the island but for the whole state and to continue our lead in the world in resort planning which is an *urgent responsibility and that our quality be the best.*"

Blaisdell took on the Outdoor Circle, saying he looked with favor upon the proposal to create the 2,000 unit hotel/apartment complex. Mrs. Robert T. Sasaki, president of the Outdoor Circle, said her group favored historical zoning under the Comprehensive Zoning Ordinance.

"Diamond Head is backed up to Waikiki and is a renowned symbol throughout the world. If it is to be saved, we must act now. We must not sell off our privilege to enjoy a heritage only loaned to us by nature," Sasaki said.

In 1967, six proposals for the Master Plan of the Diamond Head area reached the City Planning Commission. They would consider only four. The State Land Department proposed a 40-foot treetop level height limit for future buildings within three miles of the base of Diamond Head. The department was charged with preserving Diamond Head as a scenic monument under 1965 state legislation. Some of the many plans, including those of Warnecke, encouraged medium density apartments and championed the idea of eventual park development so Kapiolani Park would open to the ocean when extended toward the

lighthouse.

A June 1967 *New York Times* article recited the Diamond Head use argued in Hawaii and mentioned "25,000 orange-colored bumper strips inscribed 'Save Diamond Head' being seen in Hawaii and on the mainland."

"Controversy over the future of the 50th state's most famous landmark, a 15,000-year-old extinct volcano 761 feet high, was sparking all the bitterness of a hot political campaign."

A number of waterfront property owners became known as the Diamond Head Improvement Association, led by well known leaders of Honolulu. By now there was a Save Diamond Head Association, which along with the Waikiki Jaycees, had a full page ad in a Sunday newspaper giving seven reasons why Diamond Head must not be defaced, and urging individuals to send in a dollar to help win the war or at least lend moral support.

Participation by HS/AIA included a representative as part of the group. Wesley Kinder, AIA, a Diamond Head resident, serves on Save Diamond Head to the present day. The group's president through 1986 was Hadyn Phillips, another long-term HS/AIA member. I became involved when Don Chapman, AIA, asked for a member representative.

One may say HS/AIA helped in the planning and in the conflict resolution. HS/AIA prevailed as an ardent supporter of planning principles and community goals.

One event, on Oct. 8, 1975, had monumental impact on preservation in Honolulu—the City Council passage of a Scenic-Cultural-Historic ordinance still in effect in the 1987 zoning code.

The end of suggested uses is not in sight. Debate of land usage continues with three current proposals.

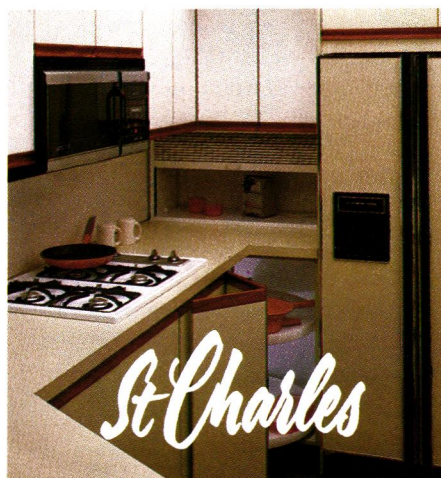
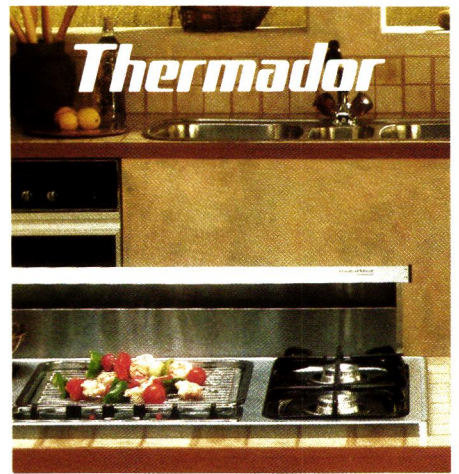
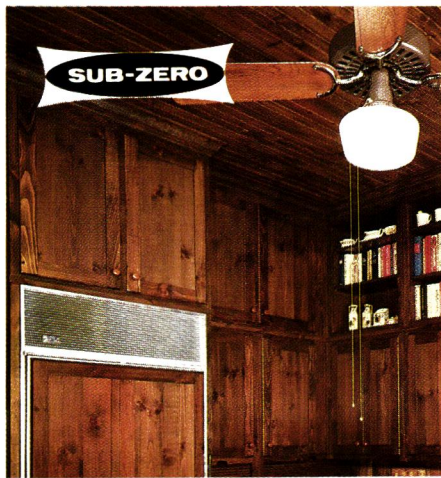
Some politicians want to study the possibility of building a golf course inside the crater. While not the worst idea, such use is counter to the state mandate to preserve Diamond Head and let it remain in a natural state.

A tennis complex of nine to 14 acres is proposed for the outer slopes of Diamond Head near 18th Avenue. Many feel tennis is not what was intended when the word "recreation" was used in earlier legislation to preserve the slopes from development.

The city Transportation Department is working with the community for a Diamond Head Road improvement along the ocean side, dealing with auto and bus traffic, parking, joggers, walkers, cyclists, motor bikers, windsurfers and sightseers. Landscaping, paving and walls are major components in such design. Underground utilities and new street light poles could reduce the man-made influence.

More events will come forth for people to consider and work on to conserve *Leahi*, the state's best-known landmark. **HA**

Sidney E. Snyder is president of Ossipoff, Snyder & Rowland, an architectural firm.



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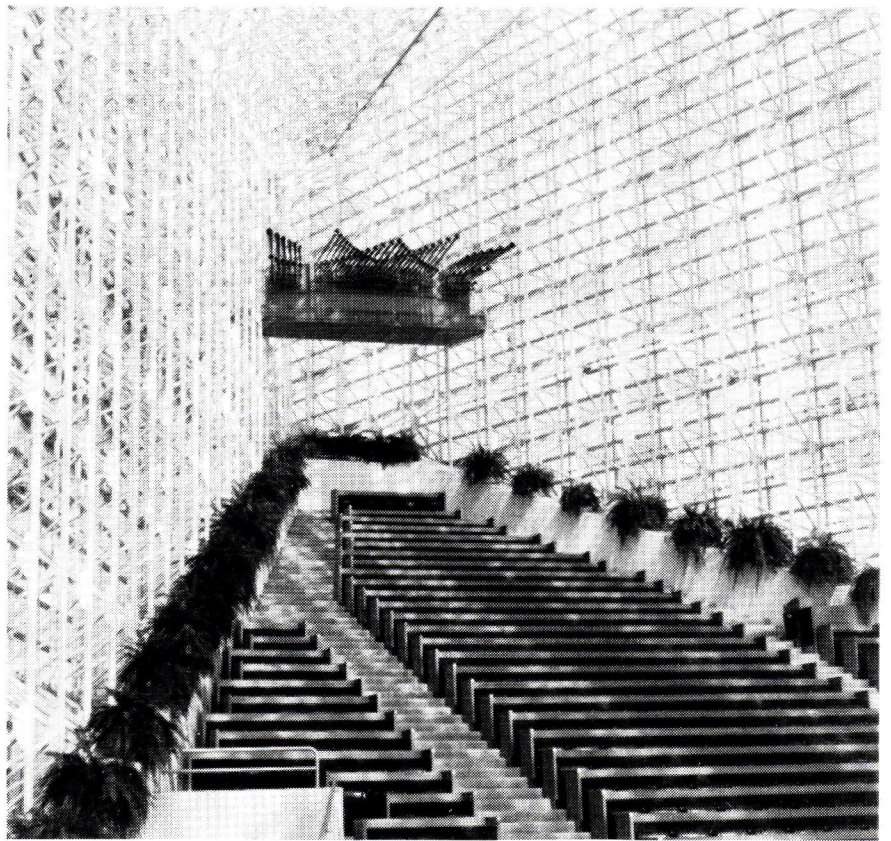
(Part two of two parts)

by Andrew C. Yanoviak,
AIA, CSI

The International Conference of Building Officials (ICBO) produced some major revisions to the UBC (Uniform Building Code) Section 306 in recent editions.

On March 1, 1987, the City and County of Honolulu adopted the 1985 UBC with amendments as the local building code. For the first time ever, it contained UBC Section 306; however, this requirement was not scheduled for enforcement until March 1, 1988 for all non-exempted permit applications.

At a recent CECH (Consulting Engineers Council of Hawaii) conference, we learned from the speaker that several mainland jurisdictions are not enforcing UBC 306 even though they have adopted same. It is difficult to imagine just how profound an effect such a seemingly insignificant code provision can have on the business of constructing buildings. It may eventually alter the entire practice of architecture and building engineering in Hawaii.



High technology space frame walls and roof structure are featured at the Philip Johnson, FAIA "Crystal Cathedral" in Garden Grove, California. Photo by Andrew Yanoviak

However, we are still lacking applicable information in the following areas:

- **Contractual agreements** between architects and owners, and architects and their structural engineering consultants regarding special clauses or phrases to accommodate the provisions of UBC 306.

- **Fee schedules** for design professionals such as architects and structural engineers as well as the so-called "special inspectors."

One area of major concern is that architects and engineers will be assuming additional risk and workload for reduced compensation. Owners will assuredly experience high construction costs to compensate the special inspector who may be another architect, engineer or qualified testing laboratory technician. According to limited research efforts, the fees for the special inspector will at least be as

much as the basic structural engineer's fee; however, they could be higher where multiple inspectors are required.

- **Qualifications of the special inspector.** ICBO conducts a certification program with examination requirements. Initially, the City and County of Honolulu is planning to qualify only licensed architects and engineers in their areas of specialization. However, observation of design or construction defects before they become serious failures or catastrophes involving human injury and death cannot be guaranteed.

- **Professional liability insurance** rates and coverages. In most mainland jurisdictions where UBC 306 is being enforced, unless the special inspectors are qualified licensed design professionals, they cannot obtain professional liability insurance.

Therefore, in those areas

where there are serious construction litigation problems, the professional liability responsibilities accrue to the engineer-of-record and in turn, the architect-of-record as the "umbrella." Some structural engineers and architects are predicting that more A/E's will decide to "go bare" (i.e. become uninsured) or form insurance captives as the economic climate of professional practice worsens.

On the basis of a poll taken among Hawaii Society/AIA members last fall, the HS/AIA Codes Committee decided not to take a position for or against the implementation of UBC 306, even though many felt that it would definitely improve quality control of construction.

During a recent board meeting, HS/AIA decided not to interfere with the City and County of Honolulu Building Department decision to begin enforcement of UBC 306 on March 1, 1988. However, the Codes Committee was authorized to meet with the Building Department to promote timely modification of UBC 306 to include the revisions previously recommended by SEA/OH (Structural Engineers Association of Hawaii).

These proposed amendments consist of revising "special inspections" to "owners' construction observation" and "special inspector" to "owners' construction observer." In addition, in conjunction with recommendations from design professional liability insurance carriers, the term "periodic inspection" would be revised to "observations when required."

Furthermore, on the basis of discussions with professional liability experts, only the owner should sign the special form provided by the Honolulu Building Department along with the application for a building permit. Also, neither the architect nor the structural engineer-of-

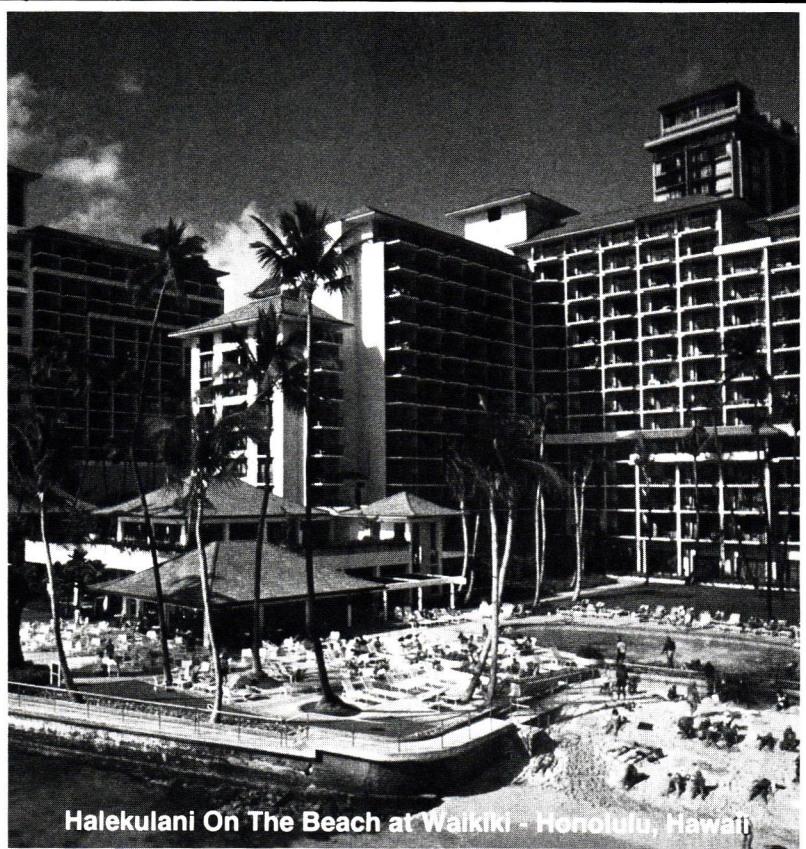
record should specify or scope the services to be performed by the "owners' construction observer," because of the assumption of unnecessary vicarious liability risk and possible contributory negligence without proper compensation for same.

As high-rise construction in Honolulu transcends the 350 foot height limit and approaches 500

feet, and as higher strength concrete mixes are utilized, the need for closer observation of the contractor's work will be more obvious. **HA**

Andrew Charles Yanoviak is chairman of the HS/AIA Codes Committee and the Professional Liability Subcommittee. He is a member of the AIA National Building Performance and Regulation Committee.

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Kitchen Design: A Team Effort

by J.A. "Tony" Gerimonte

Many elements are combined in a properly designed kitchen. These include not only the function of the kitchen, but also the work and talents of many professionals. From the time the project is conceived by the owner until the last tradesman leaves, it is a combined team effort.

From the time food enters the kitchen until it leaves, design either adds to or detracts from convenience, function and basic workability of the kitchen area. To properly combine all aspects into a truly great kitchen which satisfies the needs of the client takes a team of people: customer, architect, kitchen design specialist and contractor/installer.

The customer provides not only the physical location and desire to improve the kitchen area, but other elements unique to the family. It is these other elements that should play an important role in achieving a



Top: This photo shows what a typical team can encounter when beginning a project. This is truly a dysfunctional kitchen designed to satisfy only the basic cooking function...indoor cooking. It allowed for little family participation and actually served to ban the family from the kitchen area. Right: This is the same kitchen!

truly outstanding kitchen design.

The architect plays an integral part in conceiving and planning the overall relationship of the kitchen to the remainder of the home. Questions such as where windows should be, ventilation, lighting (natural or man-made) and the overall relationship of the kitchen to other areas are critical.

Another vital member of the team is the kitchen design specialist. Working with the client, the design specialist integrates the beauty of design with the function of a well-planned operational kitchen. Items to be considered are style and type of cabinets, countertops, floor coverings, food landing areas, food storage areas, preparation and clean up areas, cooking surfaces/areas, food serving areas, the traditional work triangle (the relationship of stove, refrigerator and sink) and of course, budget.

Combining all functional elements with "family unique" elements such as number of persons involved in the cooking process, general lifestyle patterns, age of family members and general style of cooking, i.e. Oriental, continental, gourmet, Western or traditional takes unique skill and knowledge.

The last, and one of the most important members of the team is the contractor/installer. He is the craftsman who combines all desires of the homeowner and other professionals into the finished product.

Once all elements are combined, the result is truly a transformation. The kitchen becomes both functional and beautiful. The finished product brings family and friends into an environment filled with convenience and luxury. *Bon appetit.* HA

J.A. "Tony" Gerimonte is general manager of Merit Kitchens, a division of TKC, Inc., and a licensed contractor.



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One View

My Sally Forth

by Eric Chun

Sometimes the world seems like an ugly place. With all the hate and grayness, one may feel as though he should just give up on life. But there exists something which can brighten this drabness. This something is art.

I believe that by freely expressing ourselves through art, we can lift ourselves above this dark world. Like the writer Alexander Solzhenitsyn said in his Nobel Prize acceptance speech, "Art can enhance life here on earth." I express my feelings through art and feel that I can change my world with it. Therefore, I plan to sally forth like a knight in shining armor, valiantly brandishing my sword, in the form of a pencil, intent to beautify the world with my art.

There are several different ways in which I can use my pencil to enhance life. The first is simply drawing pictures for different uses, such as shirts or signs; things that many people will see. The second is becoming an architect and creating structures which will help beautify the environment rather than trample and destroy it. These are also meant for many to see.

Drawing enables me to put my pencil to good use. I can create new worlds or enhance the one we live in. For instance, as a freshman, I learned of a contest for the class shirt. I saw this as a way to share my artistic views with the class. I was overjoyed to find that my design was chosen, and I knew, when I saw everyone wearing the shirt, I had added some beauty to the world (or the campus, at least).

I enjoy doing these sorts of things and adding my touch of artistry to life, which is why I

decided to become a Punahou Carnival artist. I wanted to contribute to such a fabulous project and felt that being one of the artists would utilize the best of my abilities. I intend to keep adding my artistic views to the carnival and other things to help brighten the world.

In addition to using my sword to beautify the world through pictures, I plan to expand my artistic ideas into three dimensions through architecture. I've always enjoyed creating buildings in my mind but was never able to actually put them on paper until I took mechanical drawing.

That class enabled me to put the fantastic ideas I had envisioned on the drawing board. I know the word "mechanical" doesn't exactly bring to one's mind creative thoughts, but I believe it is merely the technical side to architecture, with which one can do anything he wants. The trouble is what you end up with is box-like structures with very unimaginative designs that take away from the environment and make things very drab. I believe that architecture should blend with and enhance the environment and should be almost organically designed. This would help to beautify our world and make life a lot more enjoyable. I plan to use my creative ideas in the field of architecture to do just that.

I believe Don Quixote would have thought my quest for beauty through art to be an extremely worthy and noble cause, for he was a man of art himself. His entire mission as knight-errant was based upon the literature he had read, and literature is a form of art.

He would appreciate the need to enhance our normally routine lives here on Earth and rise above the drab world. In this respect, I think Don Quixote would have praised my sword as a necessary tool in fighting evil. And of course, I feel the same way. With

my pencil, I am able to stifle the darkness and evil in the world simply by creating something beautiful, something that brightens our world and enhances our lives. **HA**

Aspiring architect Eric Chun is a student at Punahou School.



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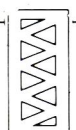
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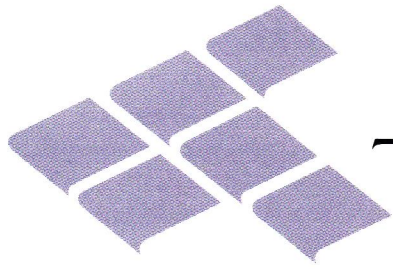
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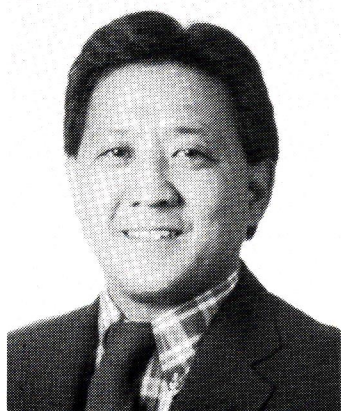
Fujimoto Opens Landscape Architecture Firm

Randal Fujimoto recently announced the opening of his new firm, Randal Fujimoto, Landscape Architect, with offices at 3260 Alani Drive, Honolulu.

The firm provides comprehensive landscape architectural and land planning

services and design for residential, resort and hotel developments, landscape irrigation and planting, hardscape elements including landscape lighting, swimming pools and water features, and landscape grading.

Fujimoto's landscape architectural experience includes past associations with Belt Collins & Associates and Woolsey, Miyabara & Associates, Inc. in Honolulu and Garden Enterprise in Seattle, Washington.



Randal Fujimoto

CSI Names New Officers

Construction Specifications Institute recently announced its new officers for July 1988 to July 1989.

They include: President, Alan Shelmerdine, CCS, Media Five Architects; First Vice President, Bruce Christensen, BC & Associates, Inc.; Second Vice President, Justin Koizumi, CCS, Lawton & Umemura; Treasurer,

Ted Clay, Honolulu Wood Treating; and Secretary, Jack Wilmoth, King & Neel.

Directors are Russell Moy, CCS, Russell Moy & Associates; Roy Nihei, Group 70; Gilman Hu, Gilman Hu Architect AIA; Jim Armstrong, Douglas MacMahon; and William South, M.A.P.

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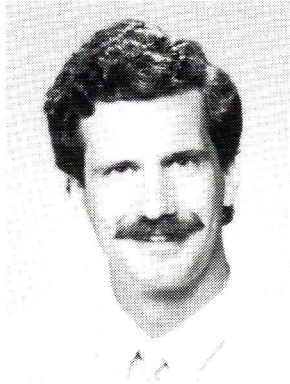
Promotions Announced at AKTA

Robert Edward Lesnick, AIA, and **David Fredrickson, AIA,** were recently named Associate Architects with Arthur Kimbal Thompson & Associates (AKTA), Ltd.

Lesnick is a *cum laude* graduate of the University of Massachusetts and has a Master of Architecture degree from the University of Colorado. Current projects under his direction

include the Kaiser Punawai Clinic.

Fredrickson has a B.F.A. in Architecture from the University of Hawaii. He brings extensive previous project experience to AKTA including residential office buildings, medical facilities and corporate headquarters. He most recently was project architect for the renovation of the Kaiser Lahaina Medical Clinic and several retail stores.



Robert Edward Lesnick



David Fredrickson

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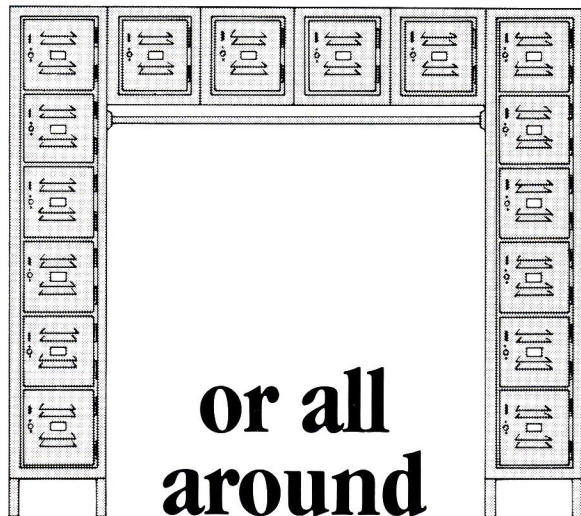


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Luna Opens Own Firm

Architect **Douglas P. Luna**, AIA, has gone into independent practice. He had served with several Honolulu architectural firms since graduation in 1982 from the University of Hawaii - Manoa, School of Architecture, which he attended after a 14-year career in banking.

The practice, located at 60 N. Beretania Street #1009, will concentrate on residential and commercial new construction and major remodeling work.

Lawrence, Choi Promoted at WWAT&G

J. Patrick Lawrence, AIA, has been advanced to principal and elected vice president of Wimberly Whisenand Allison Tong & Goo Architects. **Sunny Choi** has been promoted to controller of the firm.

Lawrence joined the firm in 1978 shortly after graduating from the University of Oregon where he earned a Bachelor of Architecture degree.

In 1981 he moved from the Honolulu office to assist in establishment of the firm's Newport Beach office. He became an associate in 1982 and was appointed senior associate in 1985.

Choi joined WWAT&G as assistant controller in 1986 and was designated acting controller in 1987.

She graduated *cum laude* from Brigham Young University, Hawaii with a Bachelor of Science in Accounting.

Choi is manager of the firm's accounting department and is responsible for accounting systems, functions and procedures as well as supervision of the accounting staff firm-wide.



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Tennis Court-of-the-Year Awarded to Local Firm

Specialty Surfacing Company Hawaii, Inc. recently earned first and second place awards in the 1988 Court-of-the-Year Contest sponsored by *Tennis Industry* magazine.

The firm won first place honors for Mauna Lani Bay Hotel's Tennis Garden on the Big Island. The project features 10 hard championship courts designed to offer a variety of speeds on the playing surface and the intimacy of a private court.

Batteries of two and three courts are staggered at different depths of lava flow and complemented by landscaping which offers a garden-type setting.

The second place award was presented to Mauna Lani Racquet Club, part of the Mauna Lani Resort development. A complete

tennis facility, the Racquet Club was designed to take advantage of the contrast between a lush garden setting and barren black lava landscape. There are eight tennis courts including two grass courts and a landscaped exhibition court with bleachers,

the focal point of the 13,500 square foot clubhouse.

Specialty Surfacing Company, recipient of a Court-of-the-Year award in 1986 for Kapalua Tennis Gardens on Maui, was contractor for three of the 10 courts nominated for this year's contest.

Grimm Joins CJS Group

Kenn Grimm was recently named Director of Construction Administration for The CJS Group Architects, Ltd.

Grimm previously held the position of project architect at Soderstrom Architects in Portland, Oregon. He worked on several award-winning projects including the Portland Center for the Performing Arts, the Riverfront Forum Building and

the Embarcadero Condominiums, and also has specialized in historic preservation projects.

Additionally, Grimm managed production of educational, health care, municipal and commercial facilities for Cooper Consultants Inc. in Phoenix, Arizona.

Grimm received his B.A. in Architecture from Washington State University.

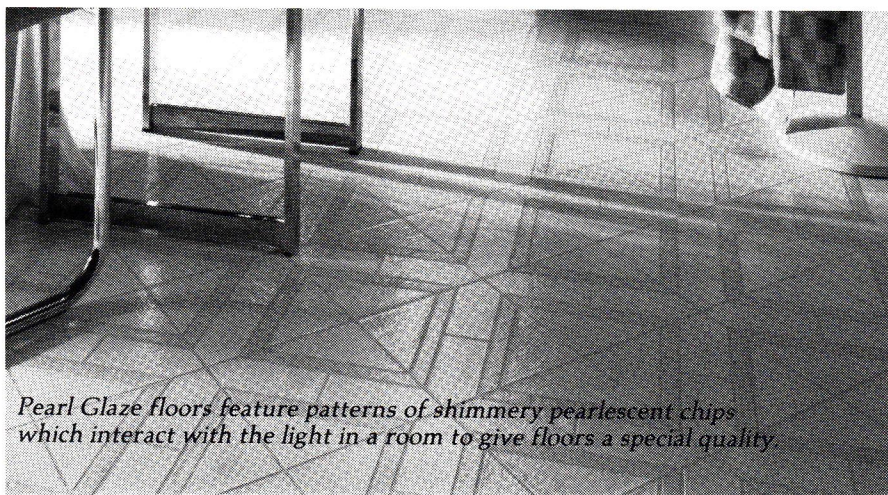
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Pearl Glaze floors feature patterns of shimmery pearlescent chips which interact with the light in a room to give floors a special quality.

New Products

Armstrong Adds to Flooring Collection

The North Court floor pattern is the latest addition to Armstrong's Pearl Glaze Collection of Solarian Supreme no-wax sheet floors. It is available in six-foot-wide rolls in white, rose, blue, cream or oyster pearl.

North Court, like all Pearl Glaze patterns, is made by Armstrong's exclusive inlaid color process. Rather than print patterns onto the backing, they are built from several color vinyl granules which are then fused together by heat and pressure.

The floors are given a hard, clear urethane no-wax surface for protection and easy cleaning. North Court is available at Armstrong distributors.

Monier Offers "Wood" Tile

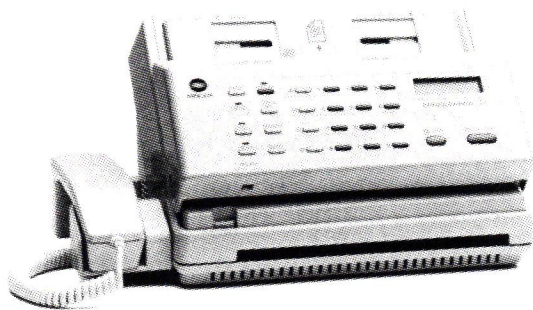
Monier Roof Tile recently introduced its new line of Homestead tile to Hawaii.

Homestead, a field tile which looks like fire retardant wood shake but costs less to install, combines the strength and durability of concrete with the aesthetic appeal of wood. It has a gentle curve which adds strength and, when added to its textured surface, provides visual interest from both a distance and close-up.

Homestead is available in a range of color coated hues with an emphasis on grays and browns. It carries a Class A fireproof rating and can withstand extreme changes in temperature. It also has been designed with a unique "weather check" system on the underside of each tile to provide protection against wind-driven rain.



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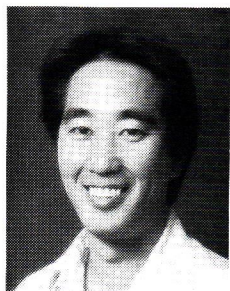
MINOLTA

New Members

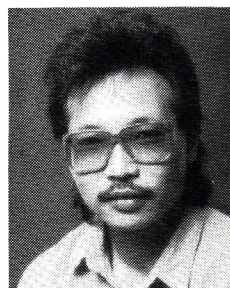
Wayne Ichimura and Herb Oshiro Jr., of American Carpet & Drapery Company, recently joined the Hawaii Society/AIA as professional affiliates.

Ichimura holds an A.A. degree in business from Kapiolani Community College. He is married to Faye Ichimura and enjoys martial arts and volleyball.

Oshiro, also a graduate of Kapiolani Community College, attended the Professional School of Real Estate and Kenji Kanazawa School of Real Estate. His hobbies include reading, cooking and playing volleyball. Oshiro and his wife, Kathy, have a 17-year-old son, Randy.

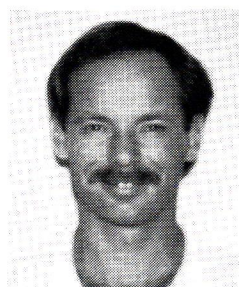


Wayne
Ichimura



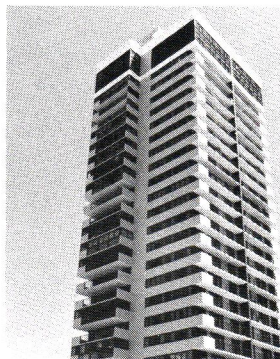
Herb
Oshiro, Jr.

The society also extended a warm welcome to professional affiliate **Richard Harwood Norman**. Norman graduated from the University of Cape Town, South Africa in 1979 and is currently employed by Saylor-Bidwell Pacific, Inc. His hobbies include windsurfing and photography.

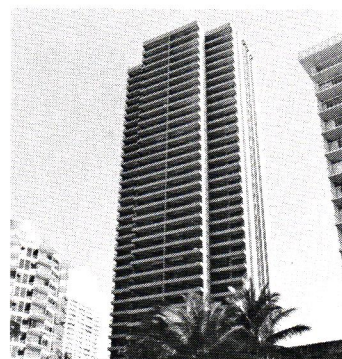


Richard
Harwood
Norman

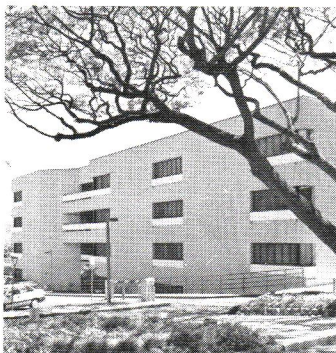
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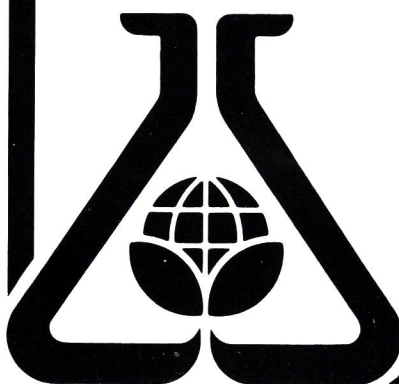
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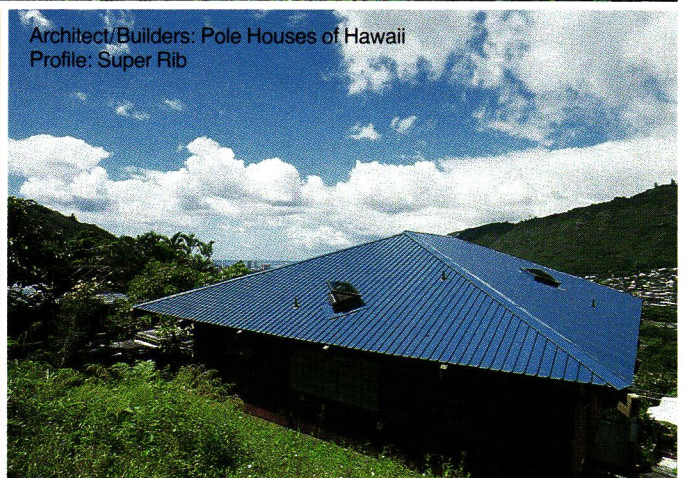
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