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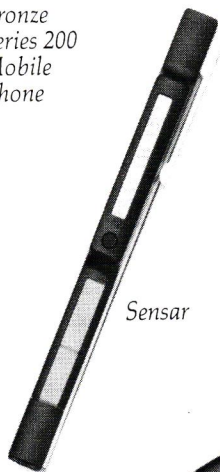
November 1988

Architectural Challenges
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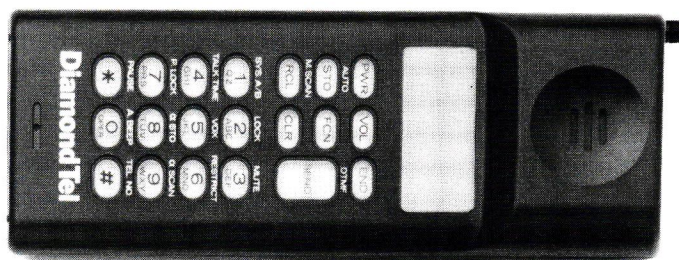
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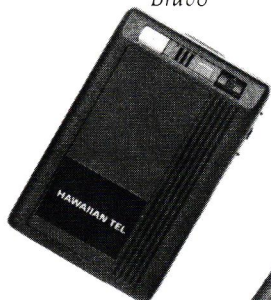
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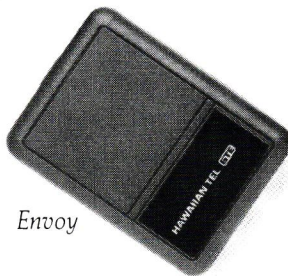
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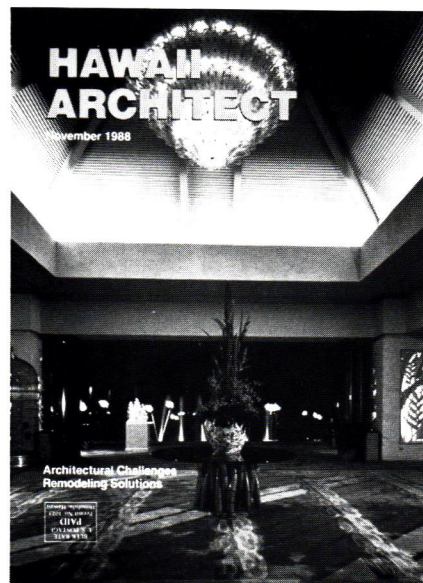
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Cover: Informal elegance is the mode of the new lobby at Hilton Hawaiian Village, a 1988 HS/AIA Design Award winner for Wimberly Whisenand Allison Tong & Goo Architects. Photo by Augie Salbosa

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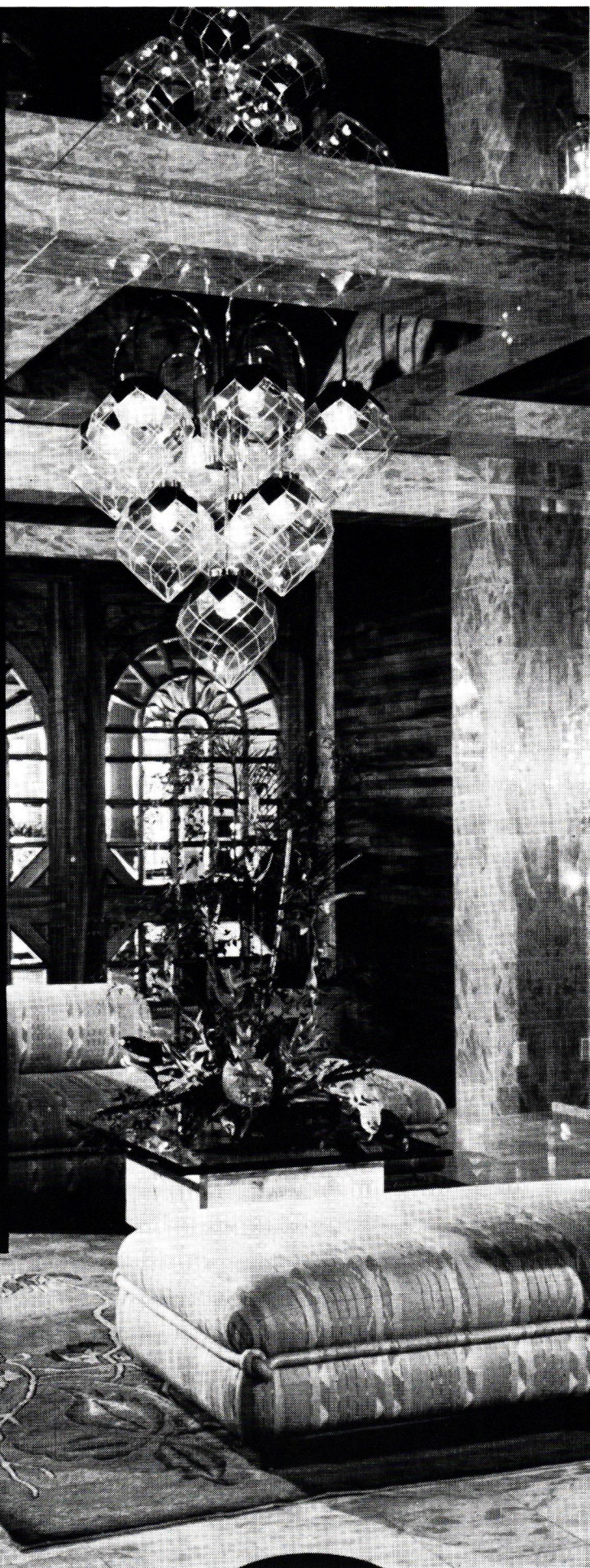
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President's Message

The Future Direction of Hawaii Society/ AIA

by Norman G.Y. Hong, AIA

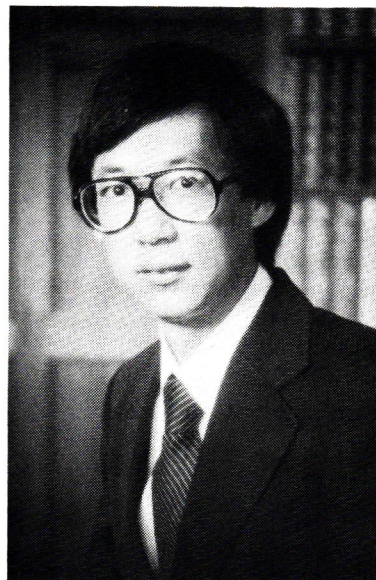
October was our most exciting — and demanding — month. Hosting the Northwest and Pacific Region Conference took a lot out of us all, but I hope you agree that it was worth it.

This month looms as our most important because it affects the future direction of Hawaii Society/AIA. On Thursday, Nov. 17, we hold our Annual Membership Meeting.

Although in past years we have had this session in conjunction with the state convention, we opted to focus this year's gathering on the important agenda at hand — the one virtually impacting us all.

First and most importantly, every member by this time has, I trust, reviewed the report from the Structure Task Force which fully details the choices and implications behind our proposed restructuring. We are indebted to incoming President Carol S. Sakata, AIA, and her committee for this careful, articulate document.

Second, we will be electing new officers and directors for 1989-90. No doubt they, and our carryover steersmen, will have a significant challenge during the transition from our current structure to a State Council of Multiple Chapters, assuming restructuring is chosen. We will need enlightened leadership and your collective support in the election.



Norman G.Y. Hong

This month looms as our most important because it affects the future direction of Hawaii Society/AIA.

Our officers and directors also will be giving reports on the Society's activities during the year. Much has happened. We seek and welcome your comments, constructive criticism and ideas. In addition, Chris Smith, our incoming Institute secretary, will report on Institute matters.

Finally, this is a fine opportunity for continued fellowship among members.

So please, mark your calendars and plan to attend this benchmark meeting. See you Nov. 17. HA

The Ultimate Train Dodge

by Mazeppa Costa

The architectural challenge of Sheraton Brisbane Hotel & Towers was designing and building a high-rise hotel over active train tracks without disrupting train schedules during construction.

The 30-story, 441-room hotel, completed in 1984, was developed as part of a downtown renewal program that preserved Brisbane's Old Central Railway Station and historic Anzac Square.

The hotel was built within air rights over land owned by Queensland State Railway. Queensland State Government Insurance was the developer. Conrad, Gargett & Partners of Brisbane was the architectural firm of record.

Architectural design consultant was Wimberly Whisenand Allison Tong & Goo Architects of Honolulu.

In a recent interview, WWAT&G project design

principal George S. Berean reviewed salient aspects of this unique commission.

"The most unusual thing about the project, of course, was the fact that we were building over an existing train station. At that time, the traffic was 70,000

One of Australia's largest hotels, Sheraton Brisbane includes a ballroom and eight other function rooms on a separate convention floor just over the lobby. Photo by David Franzen



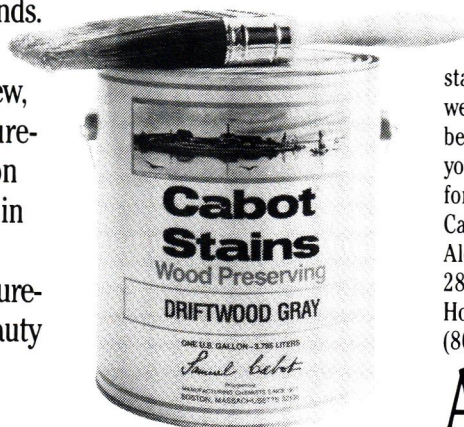


Sheraton Brisbane was built over active train tracks, seen in the foreground of this "before" picture, behind the old train station marked by the clock tower.

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passengers per day and we were building over five lines — without interrupting the schedules.

"The safety factor was incredible. We had to protect 70,000 people a day who were using the trains while the building was going up overhead.

"The biggest problem, however, was structural. The site is between two streets and

adjacent to an existing high-rise, as well as above the tracks. Because the tracks were already in place, the tower had to be located so the columns could come straight down on the platform between the tracks. The ballroom, over 9,000 square feet, required a large open space so it had to stand clear of the tower. We had to juggle the tower and ballroom; then everything else

had to fit into what was left over.

"Another problem was access. It involved a vertical solution. Bounded by 40-foot-wide Turbid Street on the west and Anne Street on the east, it was hard to work out the traffic pattern. We had to get cars off Turbid, get them where they wanted to go, then get them back to Turbid. There were a lot of conflicting forces vying for priority right of way.

"Yes, the physical constraints of the site were very demanding. Yet, we were able to come up with highly successful solutions, as evidenced by both early and continuing success of the hotel," continued Berean.

"It was the first international class hotel in Brisbane and was well received by the public even before it opened. It was booked three months in advance.

"Less than a year after it opened, it won Sheraton's Hotel for the Year award in the Pacific Far East division for level of guest satisfaction as well as profitability. It's highly unusual for a first-year hotel to be accorded that distinction."

While it may seem WWAT&G was "looking for trouble" when it decided to take on such an unusual challenge, Berean said it had been done before and noted several reasons for doing so.

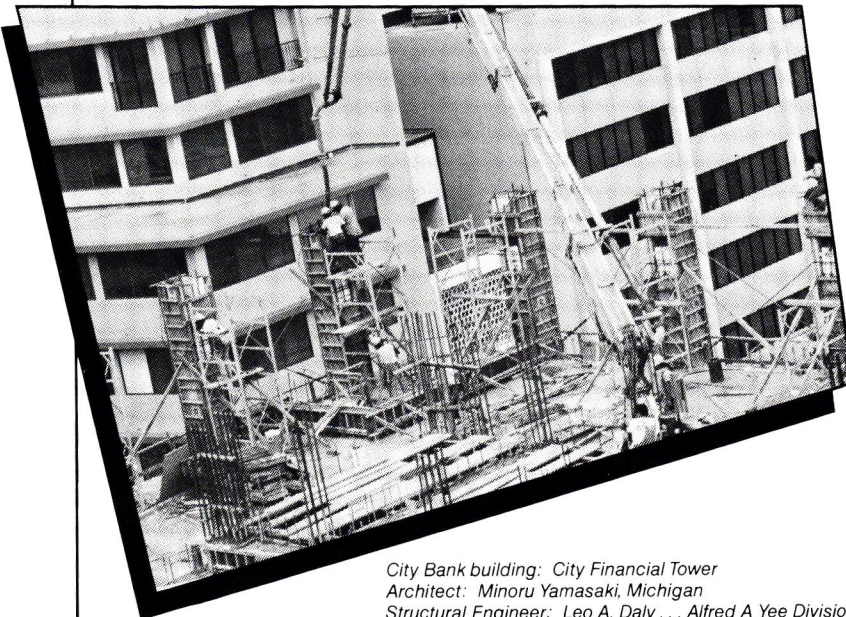
"Historically, train stations are placed in the most strategic locations in the cities," he explained. "What better spot to locate a business or transient hotel?"

"Securing air rights to build over existing entities definitely offers worthwhile opportunities to developers who find appropriate sites in short supply. I think railway yards, in particular, offer excellent opportunities for mixed use projects because the town and cities grew up around them.

"Such sites do pose a design challenge, but we enjoy this kind

(continued on page 13)

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The 30-story, 441-room hotel was developed as part of a downtown renewal program that preserved Brisbane's Old Central Railway Station and historic Anzac Square. Photo by David Franzen

"Historically, train stations are placed in the most strategic locations in the cities. What better spot to locate . . . a hotel?"

(continued from page 10)

of problem solving. We are used to designing high-rises on small sites, and we have no mind-set as to how and where things have to go. That is, we are flexible. With experience we've learned there are a lot of ways to do almost anything — not 'This is the only way to solve the problem.'

"We've been asked if it takes longer and costs more to do a project on this kind of site. I'm inclined to say it might even out. We saved time in foundation work because the tracks were laid in solid stone, but took more time building from the ground up because we had to work over and

around the tracks.

"The foundation was cheaper, but the podium increased the cost, so it was probably a wash."

According to Berean, operating a hotel in such close proximity to a busy train station has not been a problem. Noise is not a factor as the first level of rooms is approximately 60 feet above the tracks. No more than the usual amount of soundproofing was necessary, he said, and the foundation is solid so there is no vibration.

"In forming the architectural concept, we wanted to design a building that would work well in urban context, fit well with

Anzac Square, a central feature of downtown Brisbane, be sympathetic to the architecture and scale of the train station and blend in well with the new Government State Railway office building complex next door," continued Berean.

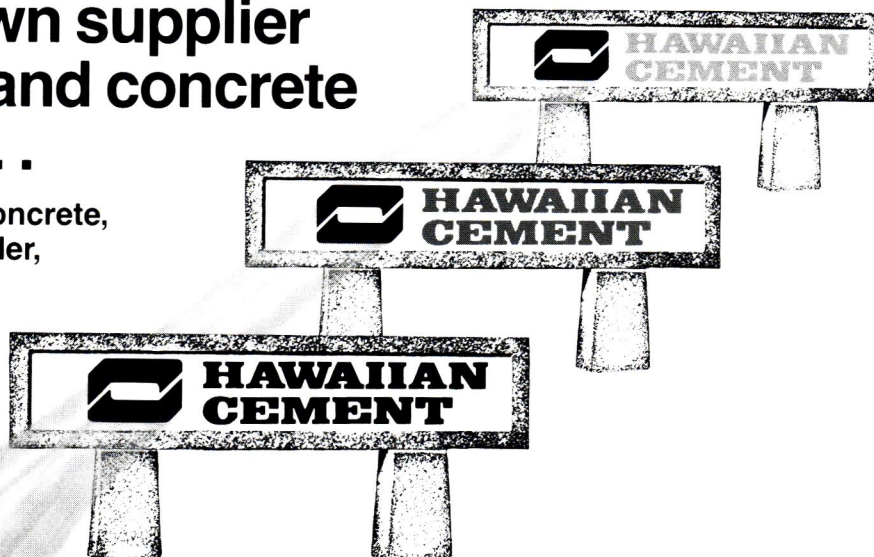
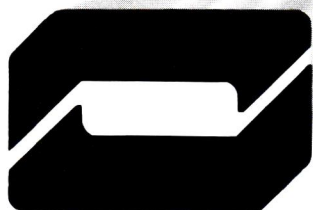
"The most important thing we learned from this project was how to prioritize the demands, sort out the importance of the various elements of the project and come up with a solution that addresses that prioritizing.

"From what I've seen, I'd say developers are thinking assertively about undertaking projects similar to this one. I know of several on the boards in various countries. They are growing more demanding, and the sites are getting more challenging all the time," concluded Berean. **HA**

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

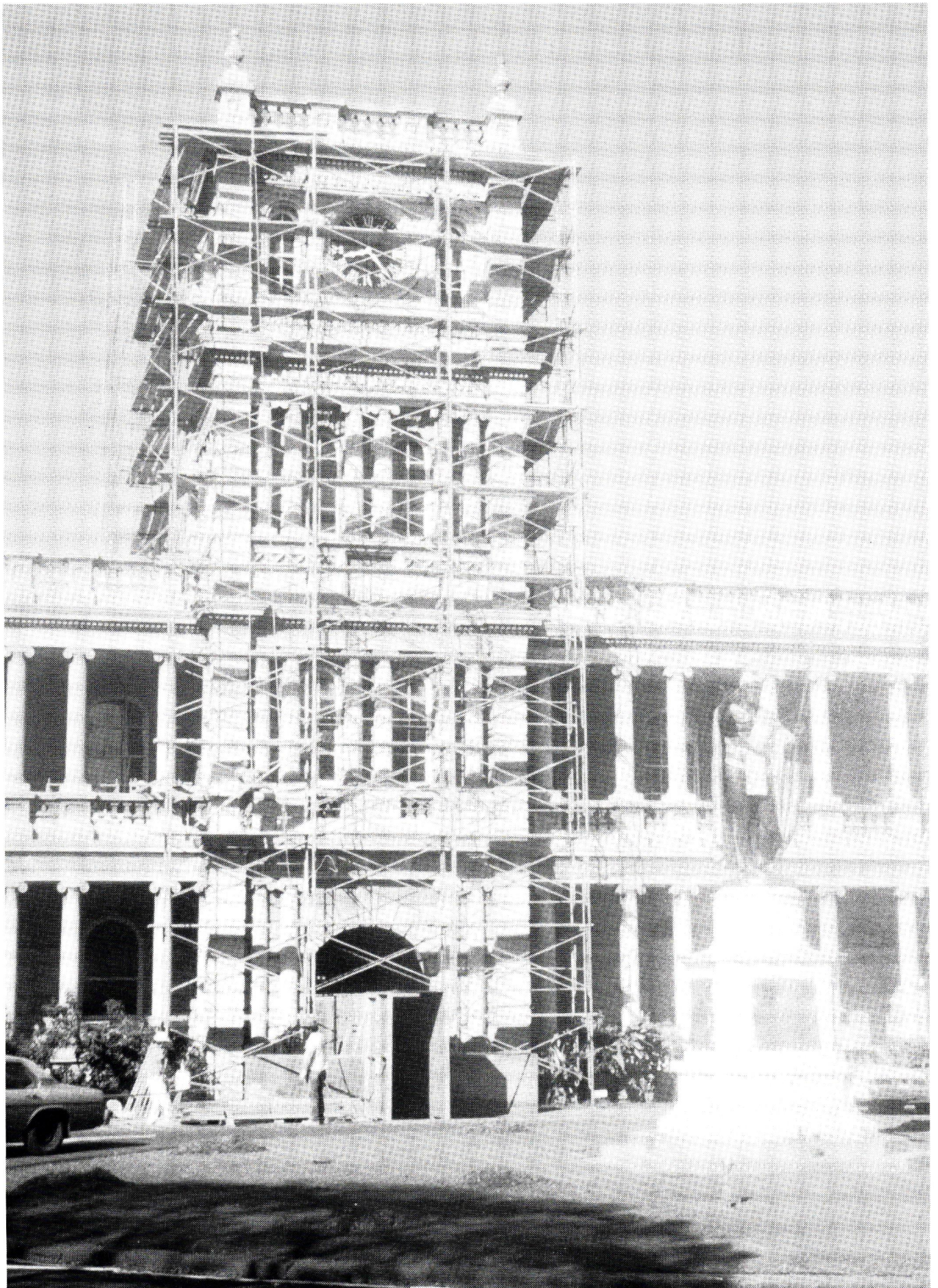
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The Aliolani Hale clock tower is surrounded by scaffolding as the concrete block exterior is patched.

History Presents the Greatest Challenge

by Paul Morgan, AIA

In wandering through the spacious chambers and corridors, one is compelled to pause in wonder . . . a scale of such vastness and magnificence . . . The extravagantly large scale . . . is ridiculously out of proportion with any possible requirement."

So groused the *Pacific Commercial Advertiser* in a Jan. 10, 1874 article as Aliiolani Hale neared completion. Indeed, the building which seemed unjustifiably spacious originally housed virtually the entire Hawaiian government including the Supreme Court; Legislature; Ministers of the Interior and Foreign Affairs; boards of Taxation, Immigration, Health and Education; and much more.

Now, the old building, bulging at the seams, cannot contain the judiciary administration much less the rest of the judiciary branch.

To provide a brief background, Aliiolani Hale was constructed in 1874, the second concrete structure on record in the Islands (the first being the old post office on Bethel and Merchant). By the early 1900s, the wood framing was termite-riddled, and in 1911 the building was gutted right to the outer concrete block walls.

A new steel and concrete frame was inserted and the interior dressed in neo-classical plaster false-work designed by architects Ripley & Reynolds. In 1940 the first floor of the *makai* wing was added under the auspices of Hart Wood's office. The second floor

was finished around 1948.

In the 1970s a major renovation, tying into the improvement plan for the Capitol District, was planned. The exterior of the building was slated for renovation based on its appearance in 1874; the interior, 1914.

The justices' area was renovated in 1978 by Architects Hawaii under Phase I. Phase II and III, which include a major relandscaping of the area around the Kamehameha statue, eliminating vehicular traffic, will be complete in early 1989 under Franklin Gray Architects and Chapman Desai Sakata.

The renovation of Aliiolani Hale, more commonly known as

the old judiciary building, presents challenges on many different levels including space planning for increasing numbers of judiciary personnel, balancing public space with working area and keeping a historical feel to older office areas being in-filled with modern office equipment.

Other challenges involve technical problems, common in historic renovations, such as inserting air-conditioning ducts in a building designed before there were such things; running electrical and communication lines; upgrading lighting to modern expectations and so on.

However, the most interesting challenge deals with handling the "historic" nature of the building

Steel framing will support slate-covered hip roof structures matching the wood framed roof removed in 1912. This will restore a major element of the Aliiolani Hale's 19th century exterior.



— approaching decisions that need to be made to rehabilitate old spaces which had undergone piecemeal alteration for 75 years and in many cases would obtain new uses.

Perhaps the best way to portray the central issue faced in this project, and in others like it, can be expressed in an imaginary dialogue between two architects of different philosophical bent (or within the mind of one tormented soul) representing two approaches which seem to be constantly at war in any renovation.

Interested person: How should the interior of Aliiolani be treated, primarily the rotunda and adjacent areas? Should it be put back exactly as it was in 1914 when the renovation was complete? Or should “weak” areas be upgraded within the framework of the time period?

Historian/archaeologist: Buildings are representatives of their time and place, of the way people felt at that time. Buildings should be preserved in the style of the originators so we can better understand those people. To alter is to reinterpret in our own way, to put “words” in the mouths of those past which may not have been intended and will therefore be false.

The best approach for renovating Aliiolani Hale is to see it as an artifact. It is the product of a time and place, of taste and technology specific to Hawaii in the late 19th (exterior) and early 20th (interior) centuries. It must not be “upgraded” or changed. It must be what it was then to understand who and what these people were who lived then.

It is important in terms of the people who built and used it — important as a link between them and us to foster the continuity humans seek.

Architect/artist: The building has elements of beauty and elements of clumsiness. The stated purpose of the 1911

renovation was to provide an environment worthy of the high task of dispensing justice. It worked to some degree, but the job was not completed according to original design drawings.

The budget was cut and the Department of Public Works finished the project. Now, years later, the opportunity has arisen to finish, or advance the job — to allow judges, as the *Sunday*

Advertiser of April 13, 1913 put it, to “set themselves down to dispense justice in surroundings compatible in artistry and dignity, with the qualities of the noble goddess” [justice].

Today, justice is still sought in these halls. Should we not continue to strive for surroundings “compatible in artistry and dignity” which were sought in 1913? Should we not



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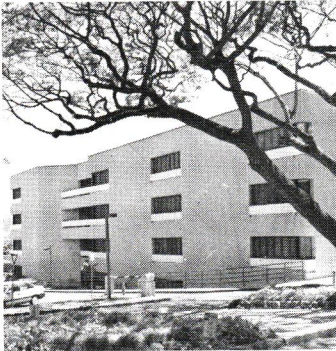
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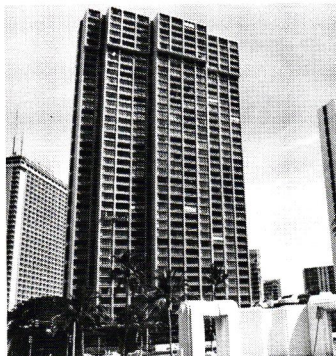
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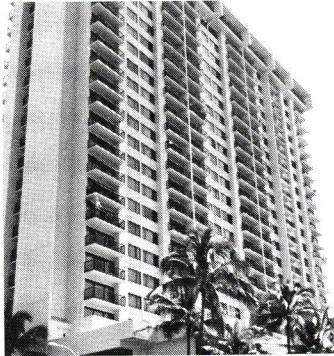
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enhance the building in harmony with the best elements that exist? If the building is not a museum, we should strive for the best possible enhancement working within the stylistic parameters set by the old building.

This does not downplay the necessity of museums. Iolani Palace is important as a period piece. It represents a specific time and specific personages. It should look exactly as it did then for our edification.

But unlike Iolani, Aliiolani is not connected with one specific period or primary personage. It played a central, if less glamorous, role in the history of the Islands through the later monarchy, the revolution, republic and territorial days. Through its halls strode the likes of Kalakaua, Sanford Dole and Walter Murray Gibson.

However, the interior these men looked upon is no more; it was completely removed in the 1911-14 renovation. Should the architects in 1911 not have changed the character of the building? Should they have returned it to the original configuration of monarchy days when there had been many complaints regarding the lack of grandeur in stairways and pinched nature of little light wells between the first and second floor? Surely the new rotunda was improvement upon this.

Historian/archaeologist: That very clumsiness you mention tells a story. It represents the condition of architecture in Hawaii at that time — a provincial Hawaii lagging some years behind the mainland in architectural sophistication. It would not be historically accurate to increase the building in sophistication, even to a level which was concurrently being produced by such persons as Cass Gilbert and other neo-classicists in major U.S. cities.

There also is a problem of expectation. When people see a



The Supreme Court takes on the appearance of downtown Beirut as layers are peeled off to expose what is left of the early 20th century walls and ceiling. The court room will be renovated in early 20th century character using original elements which are able to be salvaged.

building in an old style, they assume all elements are original and were extant in that place at that time. To "upgrade" would be to mislead people.

Architect/Artist: There are aesthetic constants — timeless beauty which is not subject to style or fashion but which can exist in any style. Architecture should strive to achieve this timelessness.

A building is not a static entity but can and should change over time for the better. As it evolves over the years, hopefully it will move ever closer to the ideals of architecture. What if certain elements of the 1914 renovation did not quite "work," either through design lapse or the meddling of the Department of Public Works? Do we preserve an awkward bureaucratic design decision? When should a building cease to grow; when should it become a museum?

And on it goes. To some extent, any renovation evokes this dilemma. A true, 100 percent restoration is virtually impossible even in a museum setting, much less a working building with modern code requirements and occupant expectations. To touch a building at all, whether for stabilization, conservation, restoration, renovation, reconstruction or adaptive reuse represents some form of intervention on the original fabric.

The degree of intervention is the judgment call which must be made . . . so, tune in next year to find out what happens and see what you think. **HA**

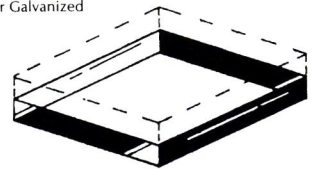
Paul Morgan is project architect for the Aliiolani Hale renovation in the office of Franklin Gray and Associates. He is currently with Church-Suzuki Architects, although he is working part-time to finish the project. His interests include historic preservation and the history of architecture.

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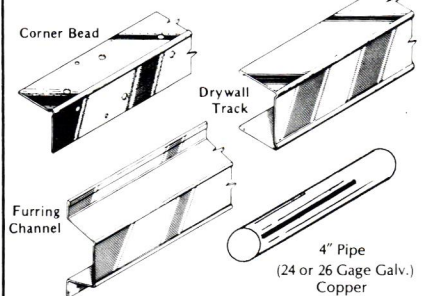
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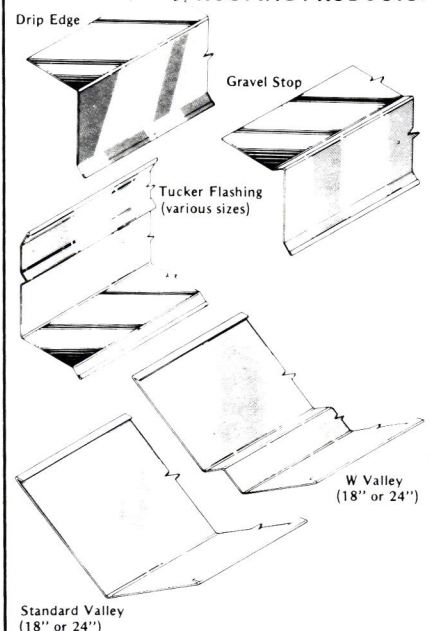
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A Make-over of Grand Proportion

by Michael James Leineweber, AIA

A make-over is a fascinating thing to watch. There is something almost irresistible about seeing years of grime wiped away from a priceless painting, or watching the restoration of an artifact rescued from the sea.

For the past two years, Media Five Limited has been involved in a make-over on a grand scale—the Ala Moana Hotel. The \$30 million face-lift for this 36-story, 1,250-room structure was commissioned

by Azabu Corporation to give the hotel a new, contemporary look.

By incorporating water features, an abundance of natural light and subtle tropical colors, Media Five achieved a gracious appearance which is relaxed yet elegant, an atmosphere architect Donna Yuen likes to call “*kama’aina* casual.”

The project scope called for complete renovation of 750 guest rooms and suites, the *porte cochere* and lobby, a connecting

shopping arcade, the tour group area, the entire second floor with its meeting rooms, ballroom and Garden Lanai nightclub and the third floor pool, deck and bar area.

Media Five also created the hotel’s new logo, designed architectural signage and stationery and served as consultant on exterior color schemes and uniform design.

We felt it was important to create a total “Ala Moana Hotel



Breaking the tradition of uniform guest room design, each new suite at the Ala Moana Hotel has a different scheme ranging from an Oriental look in shiny black (opposite) to a more tropical mixture of peaches and cream. Photos by Augie Salbosa

We felt it was important to create a total "Ala Moana Hotel experience."

experience." The design reflects the consciousness of the sequence of events a guest would experience, from entering the hotel through registration at the desk and arrival in the room.

Perhaps the most dramatic change has been to Ala Moana's *porte cochere* and lobby area. Previous guests will remember heavy, dense vegetation that once screened the hotel from Atkinson Drive. Media Five took this uninviting entrance and transformed it into a welcoming plaza bustling with pedestrian activity.

A spiraling jet stream of water at the plaza's corner attracts the eye upward and delineates the hotel's street access point to Ala Moana Beach Park. A more central, geometrically-stepped fountain provides a visual transition from the street to the entrance.

The hotel's sense of arrival is further dramatized by the redesign and integration of the lobby facade with a colonnade. *Faux* stone, a material new to Honolulu chosen to incorporate a casual yet classic look, was selected for the columns' base

trim and counters.

By day, the lobby now bursts with sunlight. Walls bordering Mahukona Street and Atkinson Drive were removed and replaced with glass. Ripping away these visual barriers gave the hotel a stronger presence at street level. Passers-by can now see the hotel's indoor activity, while guests can look out and appreciate Hawaii's sunshine.

To further identify the lobby as a major space, Media Five strengthened its look by visually opening the escalator. Removing existing shops at its base



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emphasized the vertical connection between the first and second floor.

A second goal was to increase the importance of the tour group entrance and assembly area. The group's sense of arrival was improved by accenting the entrance with an exterior canopy and redefining the registration and orientation areas.

In creating the atmosphere of an international resort, Media Five felt its "sense of place" in Hawaii was equally important. Lorrie Dalton, senior associate and interior design department manager at Media Five, commissioned local artists to create sculptures, weavings and paintings for the hotel. Exotic Hawaiian plants and floral features further enhanced the *porte cochere* and lobby areas.

One of Ala Moana Hotel's objectives is to capitalize on its proximity to Ala Moana Shopping Center. The exterior ramp to the second floor was given a more prominent look with fabric awnings and a center signage marquee.

On the second floor, function rooms were reorganized to work from a central spine and prefunction area. Pedestrian traffic on the third floor also was redefined. Visitors to the Chinese restaurant who previously wandered through the pool deck area now use a trellised perimeter walkway to reach the stairs and elevators. From the exterior, this trellis appears to give the Ala Moana a crown of vines.

While standard guest rooms were renovated, Media Five also created several new luxury suites. Following the growing trend in hotel and resort renovation, we took the 30 existing rooms on the 33rd floor and created nine elegant and spacious suites. Breaking with the tradition of uniform guest room design, each suite has a different design scheme ranging from an Oriental look in shiny black and eggplant

to a more tropical mixture of peaches and cream. Built-in wet bars and refrigerator units are two of the many conveniences featured in the suites.

The Ala Moana Hotel has played a key role in Hawaii's hotel industry since it opened in 1969. Now, through careful renovation, it has become a place for exploration and discovery, a place which excites the imagination and

creates memorable holiday experiences.

With attention to details such as shimmering glass walls, commissioned artwork and a gracious entry plaza, the Ala Moana Hotel has been transformed from a good hotel into a great one. **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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Award of Excellence

Wimberly Whisenand Allison Tong & Goo Architects Hilton Hawaiian Village

Beginning with a large, aging resort complex that was crowded, cluttered and without coherence, Wimberly Whisenand Allison Tong & Goo, approaching the project as a "journey to excellence," executed

an overall upgrading designed to take full advantage of the site's oceanfront potential.

Working with a basic design concept of "openness," WWAT&G demolished some buildings, renovated others, built new ones, con-

solidated open spaces, relocated food/beverage and retail outlets, incorporated extensive landscaping including addition of major water features, and completely gutted and rebuilt a high-rise room block.

The character of the project is exemplified in the central focal space, which affords an impressive arrival experience encompassing a new entry building and expansive garden, 9,000-square-foot pool and ocean view.

A distinguishing feature of this lavishly landscaped area is a feeling of free flowing spaciousness and the integration of food/beverage facilities with recreational areas, resulting in a many-faceted gathering spot where a holiday mood prevails, a place that seems to say, "Come, sense the pleasure of this place."

JURY COMMENTS:

"An incredible transformation of turning a 'hodgepodge' of buildings, structures and 'left-over' spaces into a first-class hotel with a lot of presence. The project is an excellent example of what wonderful results can be achieved when the client, architect and contractor are creative and highly motivated."



In the evening, the new lobby building of Hilton Hawaiian Village is dramatically lit with torches and illuminated sculpted columns. Opposite: The Rainbow Lanai Restaurant has a two-story tall ceiling with skylights to accommodate indoor trees. Photos by Augie Salbosa

CREDITS:

Architect:

Wimberly Whisenand Allison
Tong & Goo Architects, Ltd.

Client:

Hilton Hotels Corporation
and The Prudential

Landscape Architect:

Miyabara Associates

General Contractor:

Albert C. Kobayashi, Inc.

Civil Engineer:

Sam O. Hirota, Inc.

Structural Engineer:

Martin Bravo, Inc.

Mechanical Engineer:

Ferris & Hamig Hawaii Inc.

Electrical Engineer:

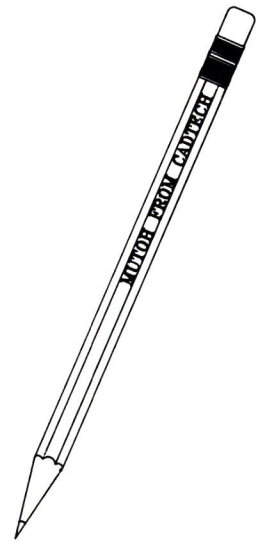
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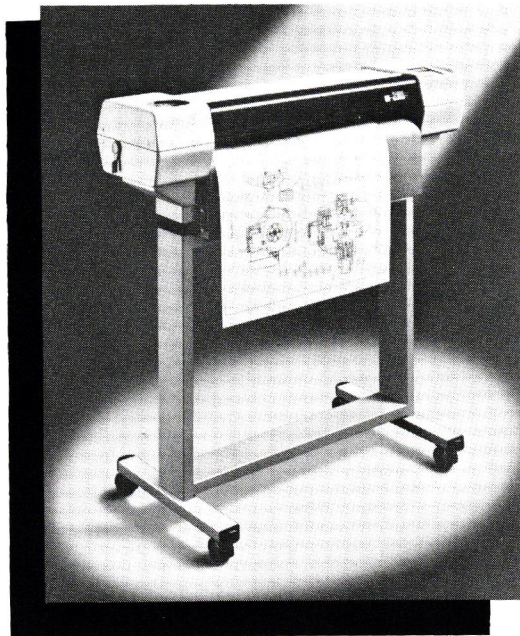
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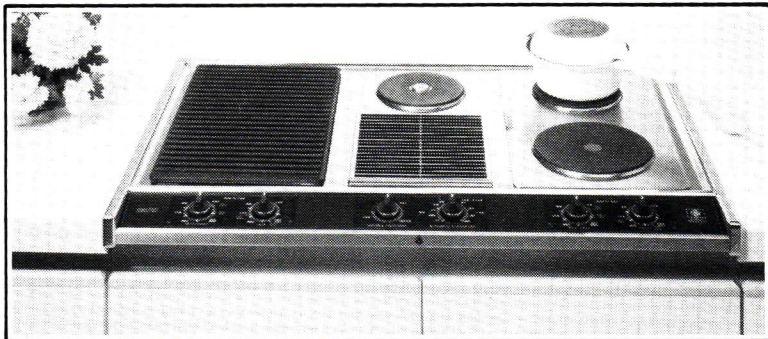
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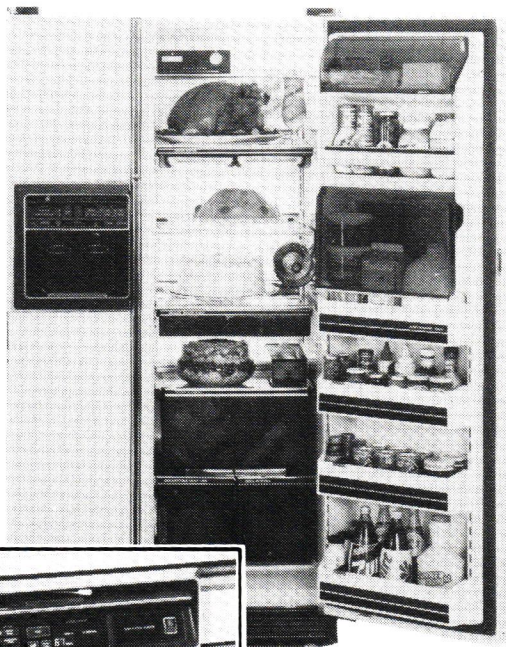
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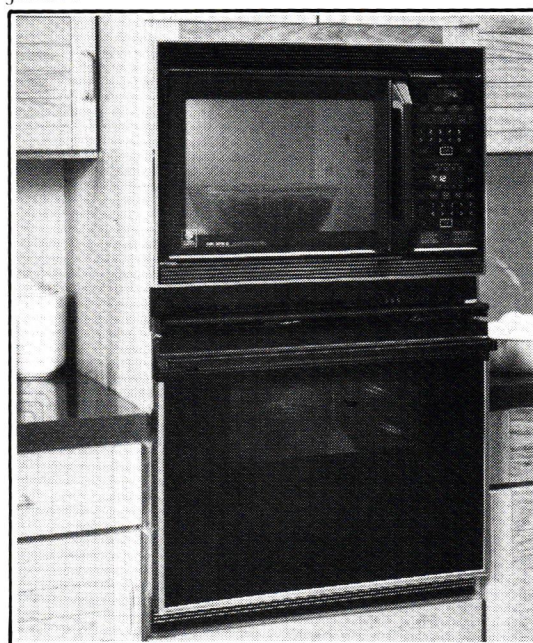
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The interior of Crystal Fantasy, toward the cash/wrap counter, shows "dragon" soffit. Opposite: Mirrors were placed in the corner of a gallery to "continue" the display. Photos by Michael Danzeisen



HAWAII SOCIETY/AIA 1988 DESIGN AWARDS

Award of Merit

AM Partners Inc. Crystal Fantasy

Cystal Fantasy involved accommodation of a set of contradictory requirements on the part of the owner's program. The existing basic space was narrow and relatively small but with a dogleg facing a dynamic water feature in the adjoining lobby. Despite the width, the owner wished to create a sense of space and openness.

There also was a need to maximize display area, with a corresponding need to provide a maximum inventory of storage space. The program also required lighting be maximized to illuminate

the product but be somewhat flexible for varying display requirements.

Less specific, but of equal importance, was a need to properly show crystalline products with the right mix of background and foreground effect. Squeezed into this, the owner wished to provide a work space where customers could observe creation of the products.

The solution led to the use of a faceted geometry inspired by the products themselves, organized to separate the long space into three functional areas. Mirrors were

placed to create an illusion of greater width and space, while display niches double as inventory storage with concealed cabinets below.

Particular care was taken to orient certain reflective planes and volumes toward the water feature to allow the interior architecture, the product and the water to merge into a whole.

CREDITS:

Architects:

AM Partners Inc.

Client:

Crystal Fantasy

Mechanical Engineer:

Yahiku Associates

Electrical Engineer:

Leung & Pang

Contractor:

Richardson Construction

JURY COMMENTS:

"The geometry of the plan, ceiling, faceted walls and the use of mirrors and glass in the display areas have created a space that sparkles, shines and glitters and that's what the merchandise is all about. The architects designed what is unmistakably a jewelry store."



Something Old, Something New

by Peggy Stern

Something old, something new . . . , so the saying goes.

While it is not a traditional marriage that is being celebrated, there is a lot of rejoicing about the coupling of the historic, old Spalding Estate on Makiki Heights with Hawaii's extraordinary permanent collection of modern art. The happy new "couple" goes by the name of the Contemporary Museum.

The opening, scheduled for Oct. 22, marks the end of a four-year building project that began with a tour of museums, including a visit to the Louisiana Museum in Copenhagen. Visited more than any other museum, it inspired the final design approach for the new museum in Hawaii — one that would retain the charisma, beauty and scale of the Spalding residence while transforming interior spaces into a contemporary backdrop for the magnificent collection it houses.

There were several major challenges along the way. The first was overcoming the anxiety of long-term residents of the neighborhood concerned about the overall impact a public attraction would bring. It took almost two years to get necessary approvals and resolve neighbors' concerns. But in the process of working through a myriad of issues with residents, creative solutions seemed to follow.

The objective of the project was to retain the integrity of the residential exterior facade, with



The meandering bridge allows numerous vantage points from which to view artwork in the Grand Gallery. To denote security without detracting from the visual impact of art on surrounding walls and floors, stainless steel wire rails were installed. Photos by David Franzen

its distinctive mission tile roof and many picture windows overlooking the sprawling Japanese gardens and city beyond, while meeting specific wall display and lighting requirements of the director.

This conflict of purpose was achieved by retaining the windows and original bamboo blinds and covering the inside walls with an interior wall system made of three-quarter inch plywood and gyp board. Upon entering, one focuses on the

unique art and forgets the transformation that has occurred.

Adjustable track lighting was installed for maximum flexibility and ease of use to accommodate rotating exhibits.

Termite damage necessitated rebuilding the entire roof. Tiles were special ordered to color match the aged and faded, multi-colored, mission-style tile that formed the original covering.

A considerable amount of the 50-year-old teak plank flooring

(continued on page 35)



Perhaps the most dramatic space in the museum is the Laila and Thurston Twigg-Smith Gallery, which takes up three stories.

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The Castle Foundation Gallery, former formal dining room, retains its French windows and view to the exterior without sacrificing valuable wall display space. Daylight spills out between the wall panel and window and washes the other wall of the gallery.

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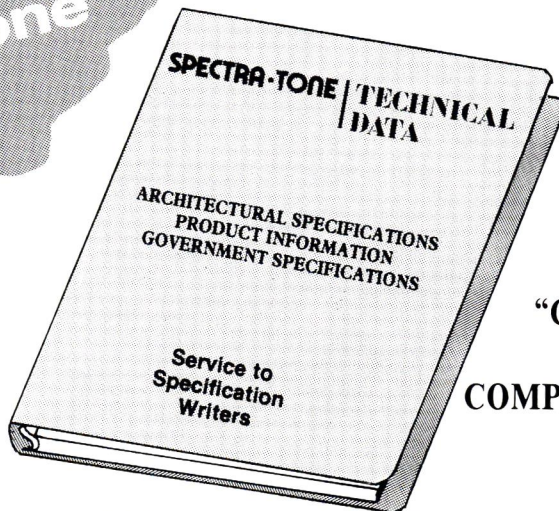
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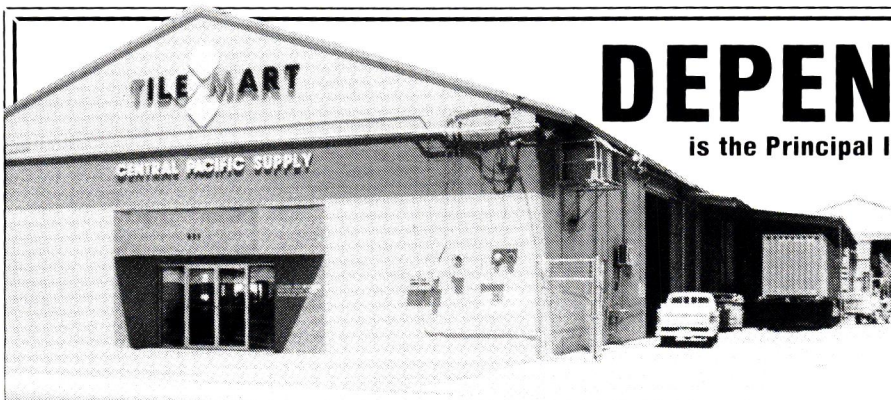


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(continued from page 30)

was saved and new teak installed as needed. The same was true of the original detailed wood ceilings with their graceful Oriental motif.

The one-story design of the original residence limited the volume of space in which to showcase large pieces. So the Laila and Thurston Twigg-Smith Gallery, named after the museum's founders, was created by removing the basement ceiling and framing, as well as the attic flooring, to create a three-story space. The roof did not have to be raised, but was reconfigured so there would be minimal interference with the upper reaches of the space.

An open catwalk connects the two galleries on either side of this dramatic gallery, also referred to as the Grand Gallery, and suspends across the opening where the first floor ceiling used to be. Built into the wall above the catwalk is a changer that houses a retractable hoist mechanism used to lower and raise pieces of art as exhibits are changed.

To forge strong architectural relationships between the indoors and outdoors, the Japanese-style courtyard garden was reoriented to face the windowed corridor between the Courtyard and Garden galleries. The former dining room, now the Castle Foundation Gallery, retains its French windows overlooking the entry, but has a gyp board display panel in front of it to maintain the display area.

The effect is that during the daytime, daylight spills out between the display panel and existing window and washes the other walls, reminding the visitor of the outdoors.

The spellbinding outdoors also has been preserved. Trails and expansive grounds originally designed between 1928 and 1941 by the Rev. K.H. Inagaki, Japanese Christian minister and landscape gardener, create the

perfect setting to highlight exterior sculptures.

The gift shop and tearoom are connected to the galleries by the *porte cochere*/reception area. Available items are displayed in the original built-in bookshelves which were preserved along with all interior paneling. Jewelry, artwork by local and mainland artists, posters, postcards and other unique gift items are for

sale in the gift shop. The tearoom will serve a light fare and beverages.

Whether it is the beautiful gardens, unique gifts, books, jewelry or what is new in contemporary art that draws people, there is something for everyone to enjoy at the new Contemporary Museum. **HA**

Peggy Stern is marketing director of CJS Group Architects, Ltd.

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For Whom the Bell Tolls

by Daniel Chun, AIA

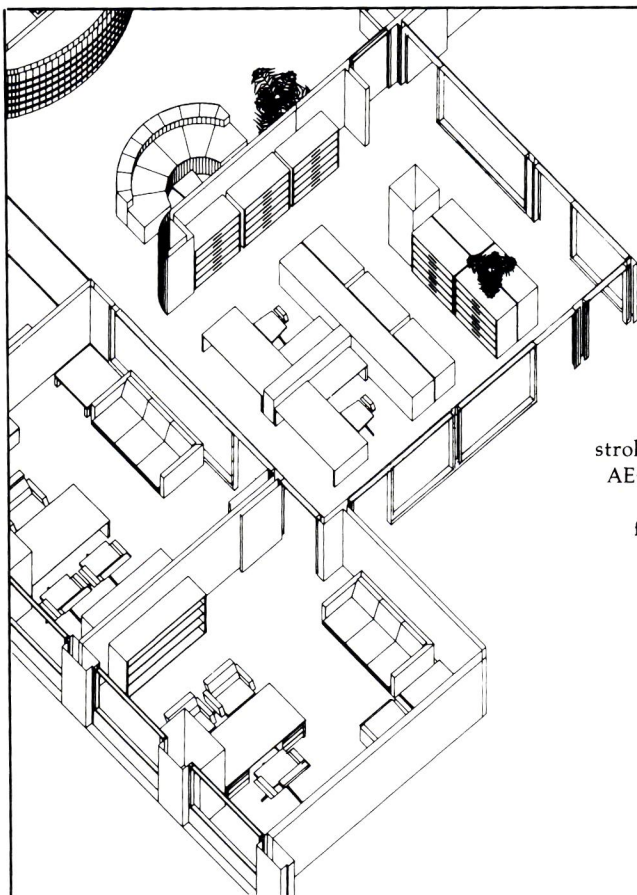
Hurricane Iwa had torn sheets of terne metal (lead-coated steel) from the Liliuokalani Protestant Church steeple. Terne metal roofing on the sanctuary and office were rusting away. In some areas the roof deck was rotted and supporting luxuriant fern growth. Water leaked from the belfry during rainstorms and caused canec ceilings to sag and fall.

The bird depicted on the new weather vane atop Liliuokalani Protestant Church is the iwa, ironically the same name borne by the hurricane which destroyed the original steeple.

Despite this damage, the small but dedicated congregation was determined to maintain this important feature of Haleiwa,

and in 1984 our firm was called upon by the church building committee.

This historic congregation



Drawing courtesy of Neeley/Lofrano, Incorporated, San Francisco, California.
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traces its roots to the American Board of Commissioners for Foreign Missions. After pioneer missionaries established churches at Kailua-Kona and the capitals of Honolulu and Lahaina, they set out to evangelize rural districts of the Hawaiian kingdom.

The Rev. John Emerson and his wife, Ursula, arrived by canoe in Waialua in 1832. Emerson served in Waialua for nearly 30 years — the first few in a thatched building.

Haleiwa was the name of the Emerson home which gave its name to the small area around the church. The congregation was called Ekalesia o Waialua — the Church of Waialua.

The earliest thatched church was replaced by an adobe building with a free-standing bell tower in 1840. Like Japanese temple architects, the designer did not combine the large hip roof with the bell structure. The heavy bracing and atypical framing may have suggested the separate tower.

This adobe church was not on the site of the modern one, but stood to the south in back of the present cemetery. Perhaps the generally higher ground elevation there can be explained by the former existence of a mud-brick building.

The congregation built a wood frame church in 1891. A steeple with an octagonal belfry was attached to the right side. The steep, eight-sided roof was surmounted by a rooster weather vane. On New Year's Day 1892, Queen Liliuokalani presented her famous clock to the congregation. The church, named in her honor, still shelters the clock.

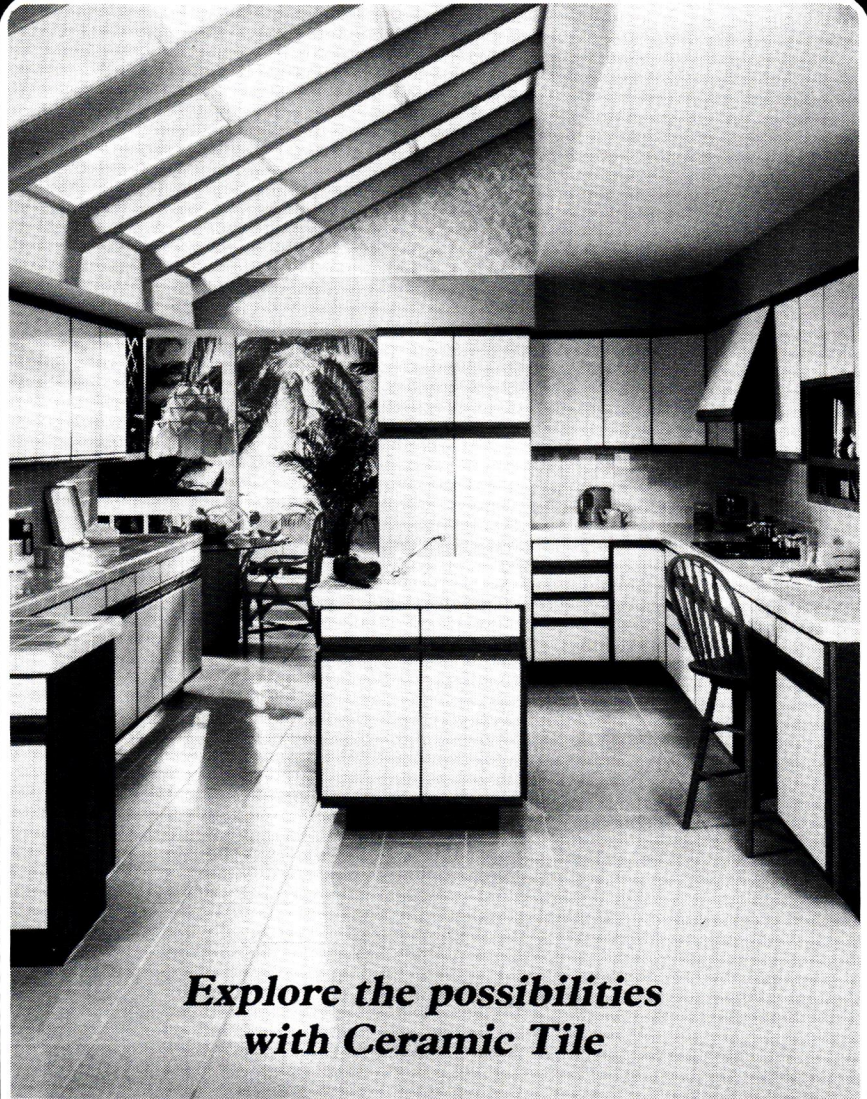
By 1961 the wood church had been replaced with the present one. Theodore Vierra, one of the first Hawaiians licensed to practice architecture, was often called upon by Hawaiian institutions. At the client-architect meeting he told the building committee he would design a "churchy" church. By

that he meant a rectangular box with pitched gable roof and a steeple over the front door. Perhaps he had premonitions of the Haleiwa Special Design District.

Vierra used stone for the front

and rear facades so the building would look like a stone church. He made the steeple eight-sided and similar in appearance to the original. The old bell was salvaged and reinstalled.

Despite the date of its design,



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the steeple is properly scaled to the church and surprisingly large when seen at arm's length from scaffolding. While materials and details suggest a 1961 construction date, Vierra made an effort to maintain the historic flavor of the town.

More than two decades of salt air generated by Haleiwa's pounding surf corroded portions of the terne metal roofing. Dry climate aggravated this corrosion by not providing cleansing rains. When rains did fall, the usual accompanying wind blew right through the louvered belfry.

Rain water caused the canec ceiling to sag and fall. Hurricane Iwa provided the occasion, not the cause, for renovation and repair work.

The louvered belfry had to remain open so the bell could be heard. Because of their arched tops, estimated louver replacement costs were

expensive. It was believed if all sides were left open, wind would bring driving rains through storm-proofed louver blades.

Hurricane Iwa provided the occasion, not the cause, for renovation and repair work.

It was then decided to treat the belfry interior as an exterior space. Rat-chewed canec was stripped from the interior ceiling and walls. These surfaces were clad with asphalt-impregnated felt and sheathed in tongue-and-groove redwood boards.

Existing louvers were treated with rust preventives and reinstalled on old sills rebuilt like exterior parapet walls. The wooden floor of the belfry was lined with copper made like a shower pan and drain pipes were installed. A curb was built up for

the new hatch cover which gives access to the space.

The hardest work involved flashing around the heavy timber

supports for the 2,000-pound bell. A copper pipe allows the bell rope to pass through the floor. Damaged canec ceilings were replaced with redwood tongue-and-groove boards.

The exterior of the steeple was stripped of remaining terne metal. The wood sheathing, which was in excellent condition, also was covered with asphalt-impregnated felt. Clapboards were simulated using redwood jalousie blades and all horizontal moldings were fabricated in copper and painted to match.

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In a rare instance of experimentation, the spandrels of the eight-sided belfry were covered with cement and glass fiber panels. This was done to avoid plastering such a small and difficult to reach area.

A new weather vane recalling the rooster design, but with greater significance for this church, was created for the steeple. The bird depicted is the *iwa* (frigate or man-of-war bird), as Haleiwa can be translated from Hawaiian as "house of the *iwa*" or "beautiful house." Negative aspects of the *iwa* have been ritually removed from the name. By coincidence, the destructive hurricane also had borne the name.

Made in copper repousse, the bird carries a fish in its mouth. Fish are the *iwa*'s favorite food and the Christian symbol for Christ. But because the weather vane was made in New England, the fish looks more like a trout than a Hawaiian fish!

Supporting the directions of the compass are fern leaves referred to in Liliuokalani's *mele inoa*:

Kaala wears a lei of rain and showers

Pouring down on Hale au'au (a gulch at Waialua),

Rainbow mist that is a lei on pili grass

Where nene grass grows close to Kupukupu ferns.

The weather vane is made entirely of copper with a supporting rod of stainless steel. Fully assembled it is about 6 feet high.

Deterioratedterne metal roofing was removed from the rest of the church and office. Except for roof valleys where most of the rust and rot occurred, the roof deck and its canec insulation were in good condition. A new standing seam copper roof was fabricated to match the existing roof nailing strips.

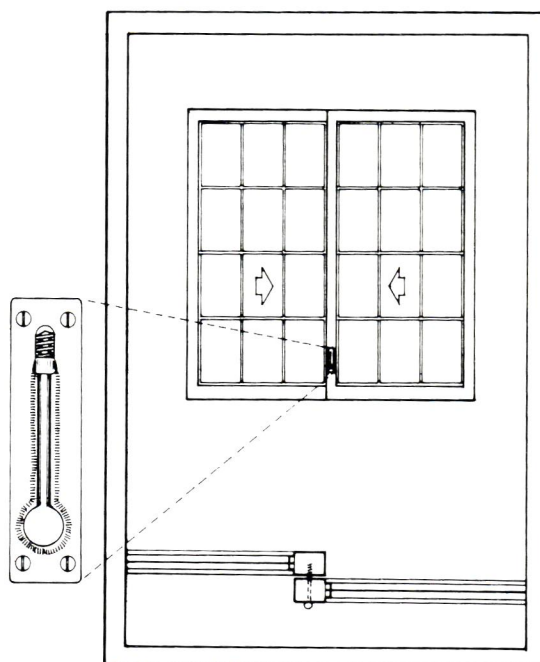
The disappearance of steeples from current church design is

probably a function of several factors. Architectural style seems to favor more expression in the roof form of the entire building. Increasing informality and height restrictions encourage more horizontal emphasis in church exteriors.

The relatively large expense to build a steeple may be hard to justify with building committees operating on tight budgets and

with more socially-oriented priorities. However, architects have difficulty finding a more widely accepted symbol of the Christian church. **HA**

Daniel Chun is a native of Honolulu and received his architectural training at the University of Southern California. A partner in the firm of Kauahikaua & Chun/Architects, Chun currently serves as chairman of the HS/AIA Membership Committee.



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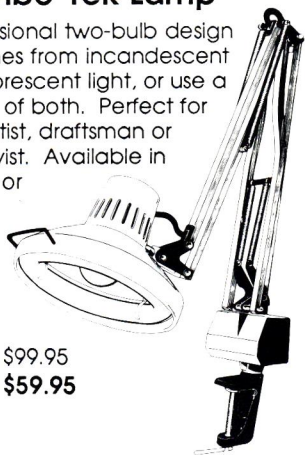
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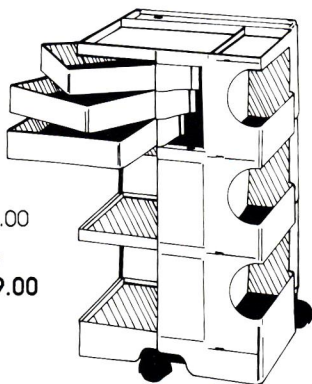
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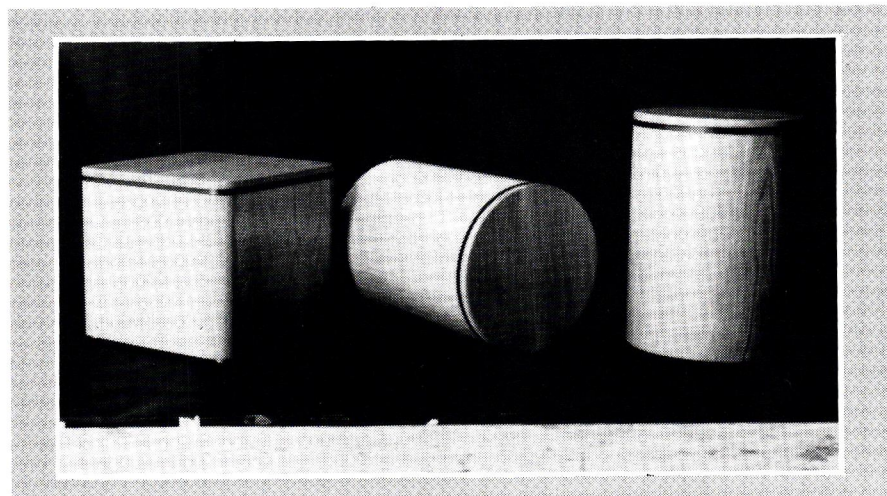
CUBICON can be used as components for cabinet construction or alone to create classic geometric furniture. They can be covered with plastic laminates, wood veneers and metals, upholstered in fabric and carpet or finished with paints or lacquers.

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Left: CUBICON rounds were painted for use in the architectural offices of Boone & Boone Inc. Below: Available in a variety of sizes, CUBICON shapes come wrapped with white oak veneer.



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HS/AIA Membership Increases

The Hawaii Society/AIA recently welcomed **Harrison G. Fagg**, a self-employed architect in Montana, as a new member.

Fagg holds a bachelor of architecture degree from the

University of Oregon. Married with three children, his oldest daughter is an architect and his youngest son is currently studying landscape architecture at the University of Idaho.

Fagg's hobbies include skiing, mountain climbing, scuba diving and golf.

Three new associate members, all graduates of the University of Hawaii School of Architecture, also recently joined the Society.

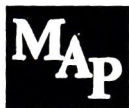
Martin V. Cooper of Sutton Candia Partners, who is married and has one child, enjoys diving and working with computers in his spare time.

Employed by Garduque Architects, **Amy Kaneshiro** includes reading, traveling and cooking as her hobbies.

Gary N. Nakatsuka, a 1985 UH graduate, is employed by Kajioka, Okada and Partners Inc.

Professional affiliate **Brian John Shuckburgh** holds a bachelor of arts in art history from the University of Victoria and Master of Arts in community and regional planning from the University of British Columbia. He is currently employed by Contract Commercial Interiors, Ltd.

James M. Chibana, also a professional affiliate, has been



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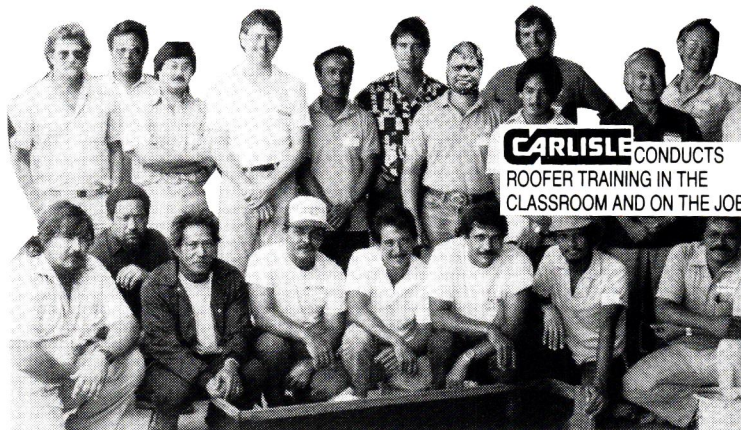
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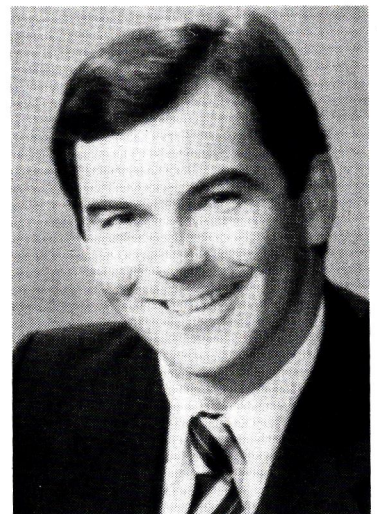
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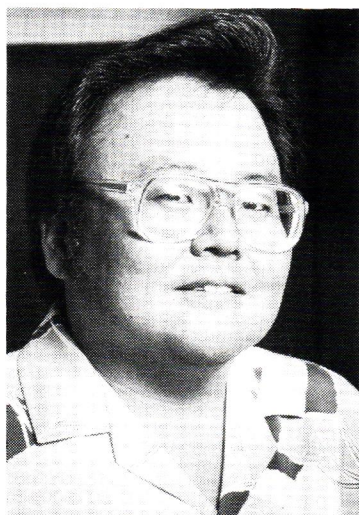
Brian Shuckburgh

employed by The Carpet Shoppe for 12 years. He received his bachelor's degree in pre-architecture from the University of Hawaii in 1976.

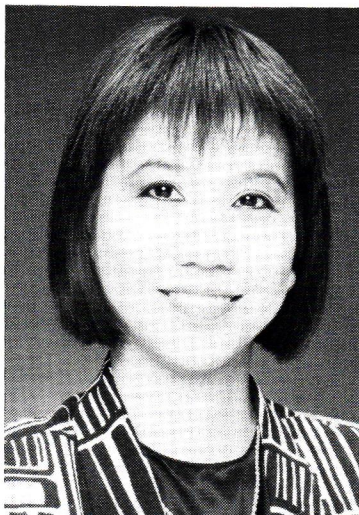
A specialist in residential and commercial architecture, Chibana enjoys bowling and golf in his free time.

A 1974 graduate of the University of the Pacific, professional affiliate **Pauline Bailey** is employed by Pacific Resources, Inc.

Bailey is married and has one daughter. A former dancer, her hobbies include ballet and jazz, music, reading and spending time with her family.



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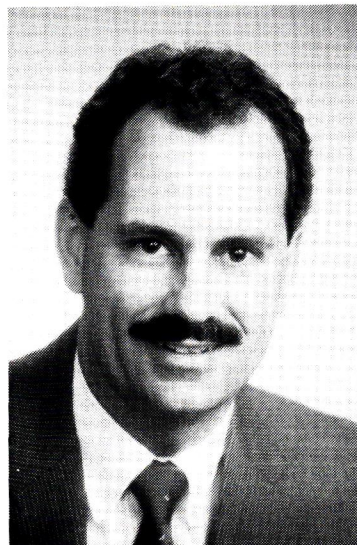
WWAT&G Names New Associate

Dale E. Moen, AIA, was recently elected an associate in the architectural division of Wimberly Whisenand Allison Tong & Goo (WWAT&G), announced Donald W.Y. Goo, FAIA, president and CEO of WWAT&G.

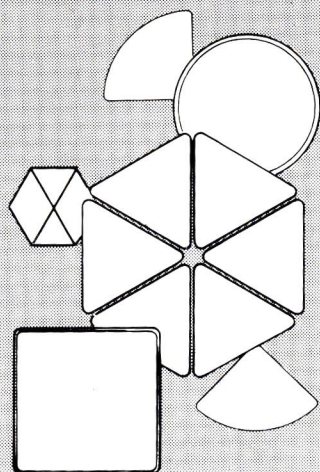
A project manager and specialist in production and computer aided design and drafting systems, Moen joined the firm in 1986.

He has served as project manager for the Ritz-Carlton Laguna Niguel Hotel additions, Ritz-Carlton Marina del Rey and Sun Valley Resort. He is currently director of production and project manager of the Waterfront Hilton in Huntington Beach, California.

Moen holds a bachelor of science in architecture from California Polytechnic State University, San Luis Obispo.



Dale Moen



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Conference Planned for Design Firm Executives

A week-long conference entitled "Success in the '90s," open to presidents and chief executive officers of architectural design firms, will cover topics ranging from managing foreign investment capital and making CADD systems profitable to growth through branch offices and exploring future markets.

Practice Management Associates of Massachusetts is sponsoring the event, expected to attract 100 design company leaders from the United States and Canada, Jan. 8-14 at the Kapalua Bay Hotel and Villas on Maui.

Guest lecturers include Zig Ziglar, author of "See You at the Top," who will use a humorous approach to address achieving

personal growth. Gerald Nirenberg will discuss improving negotiating skills in design competition.

Mike Vance, formerly in charge of creativity for Walt Disney Enterprises, will show participants how discovering hidden talents sharpens a

competitive edge. Fifteen industry experts will conduct daily roundtable discussions with workshop participants.

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Media Five Elects Two New Directors

Media Five Limited recently announced the election of **Bon-Hui Uy** and **Terry Lynne Hee** to the board of directors.

Uy rejoined Media Five as a senior principal in 1987. With more than 20 years of professional experience, he has served as consultant for some of the most distinguished firms in the United States.

His projects at Media Five have included the Pearl City Post Office, Sheraton Kauai, The Wharf in Lahaina and Sun Hills Country Club in Japan.

Uy earned a master of science degree in tropical architecture from Pratt Institute and is a graduate of Taiwan Provincial Cheng Kung University.

Hee joined Media Five in 1983 and subsequently became responsible for the organization's financial activities. She was promoted to controller in January and senior associate in May.

A certified public accountant, Hee earned a bachelor's degree in business administration and master's degree in accounting from the University of Hawaii.

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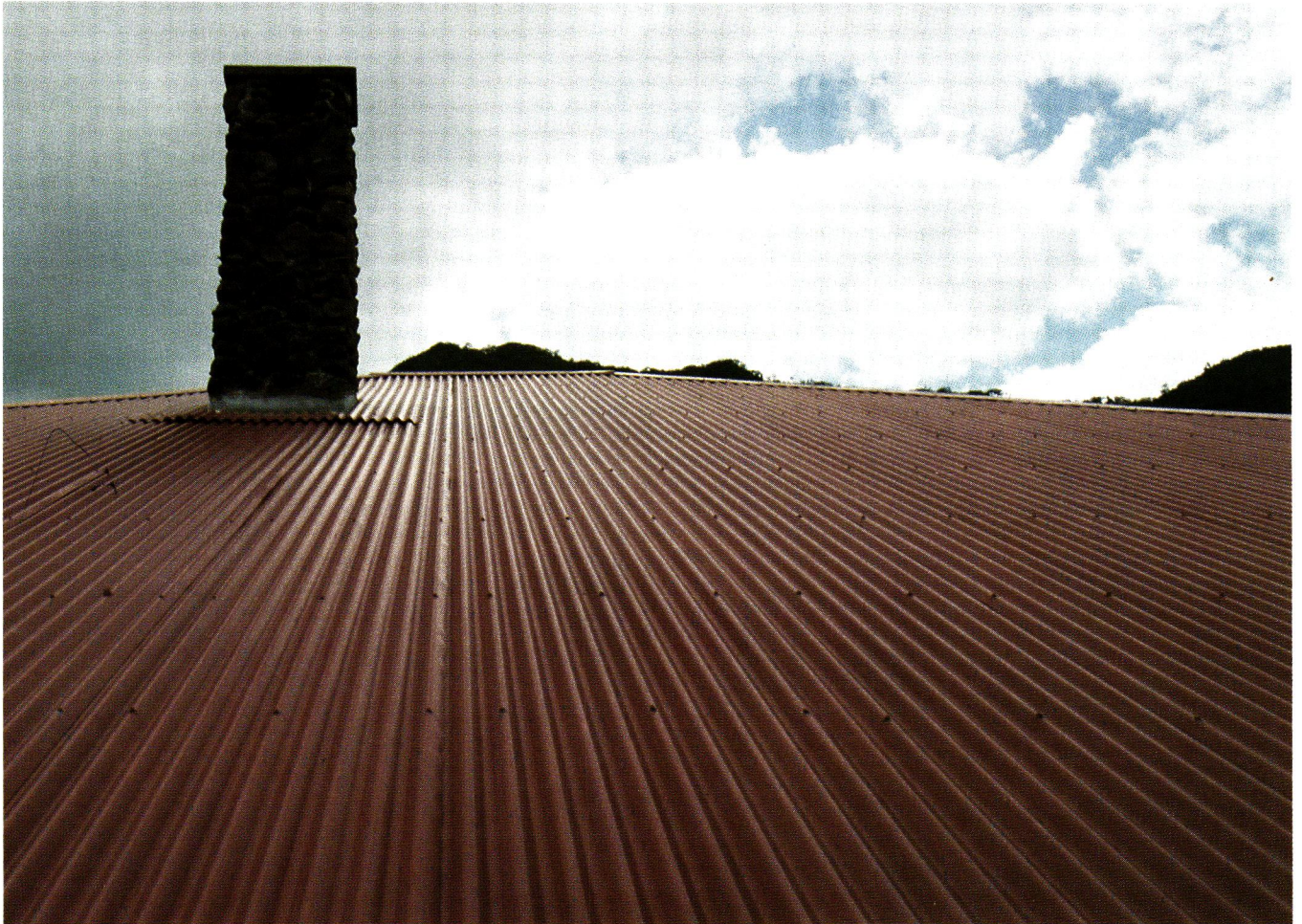
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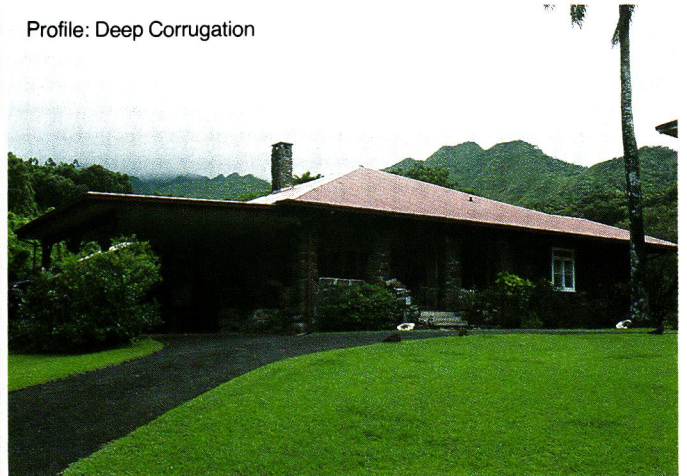
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