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December 1988

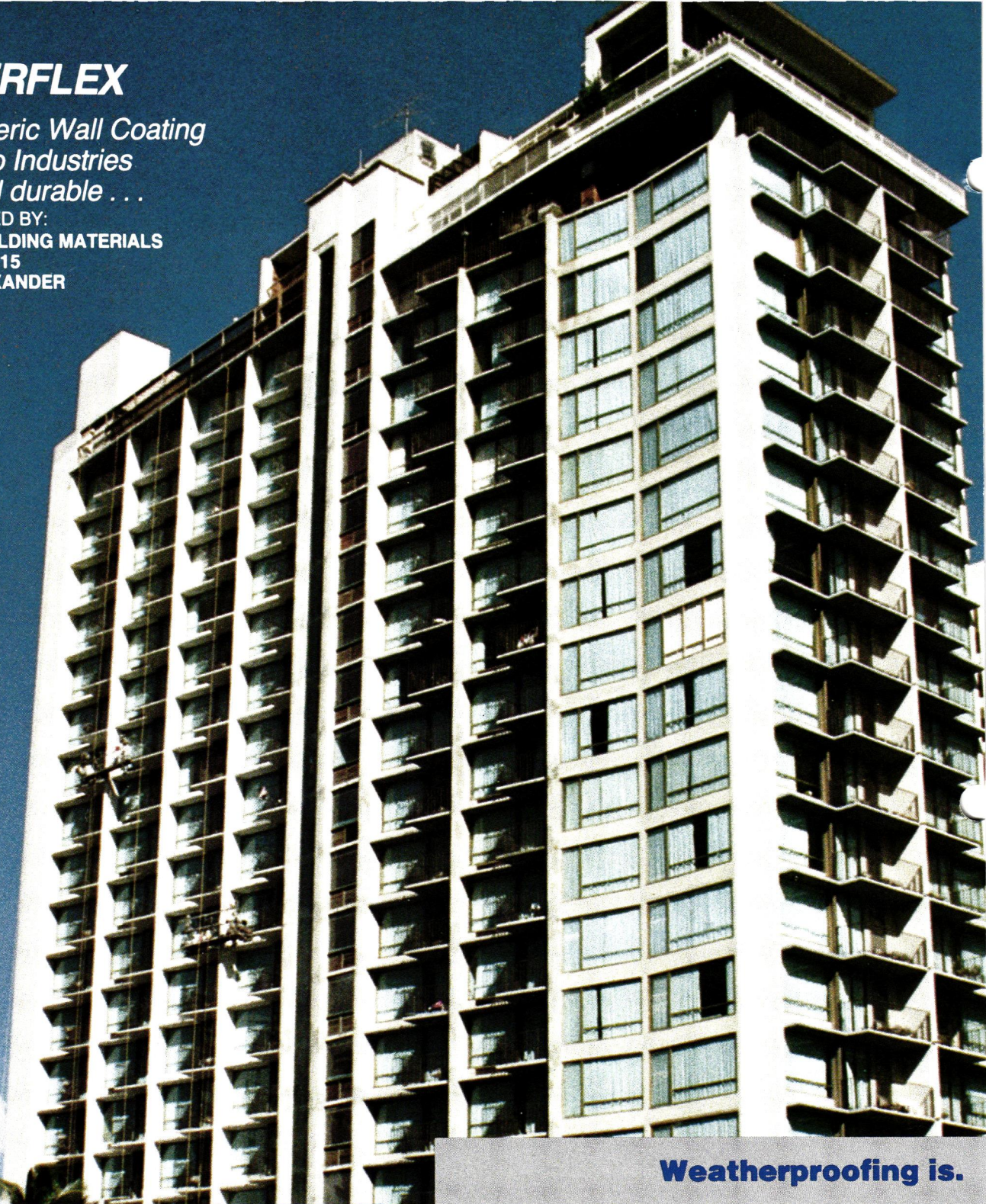
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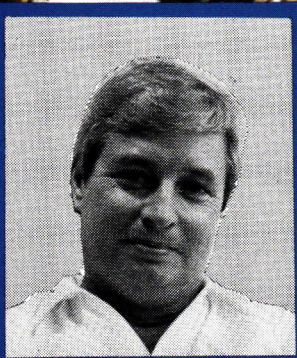
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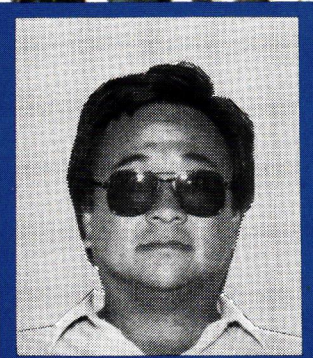
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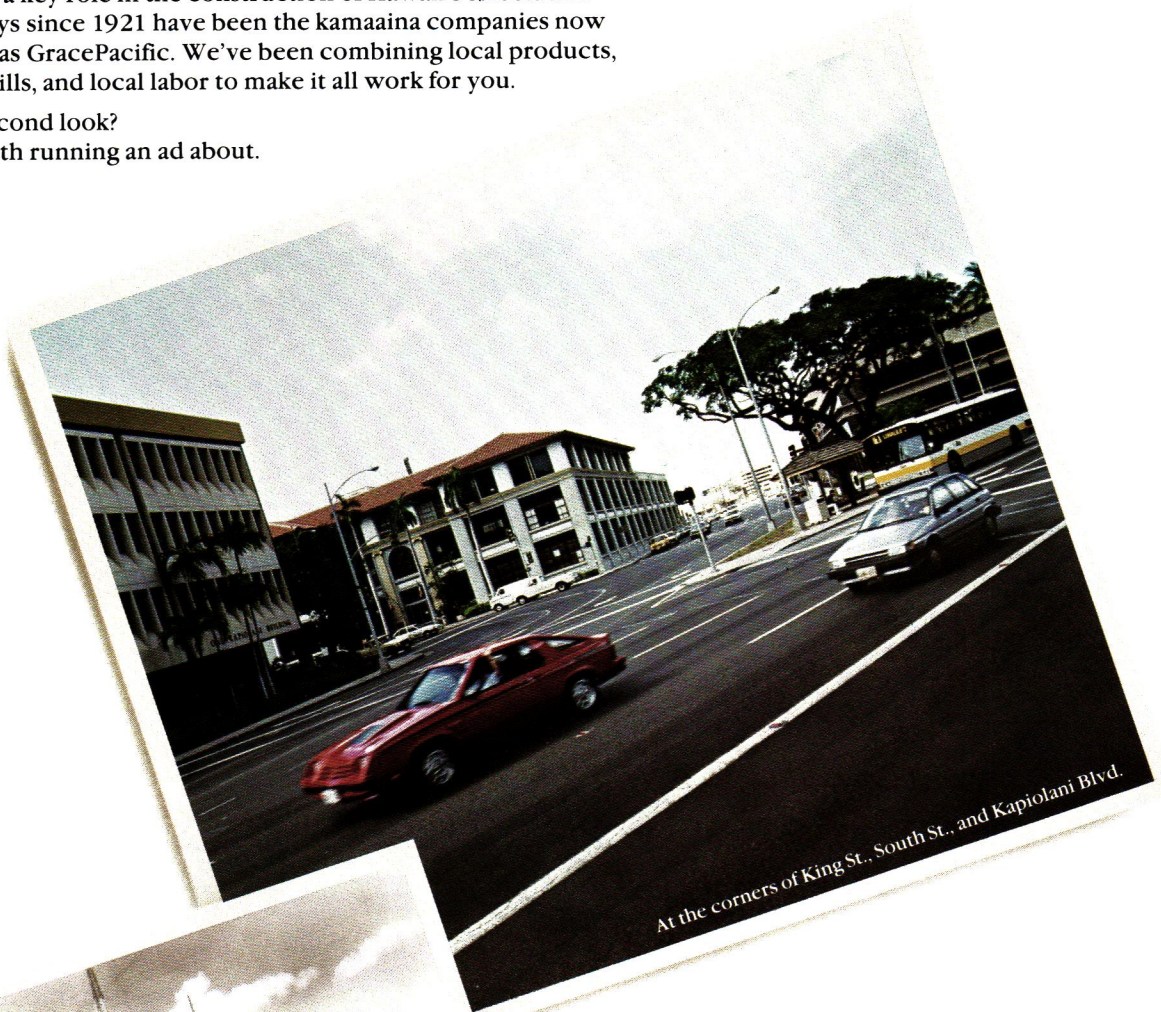
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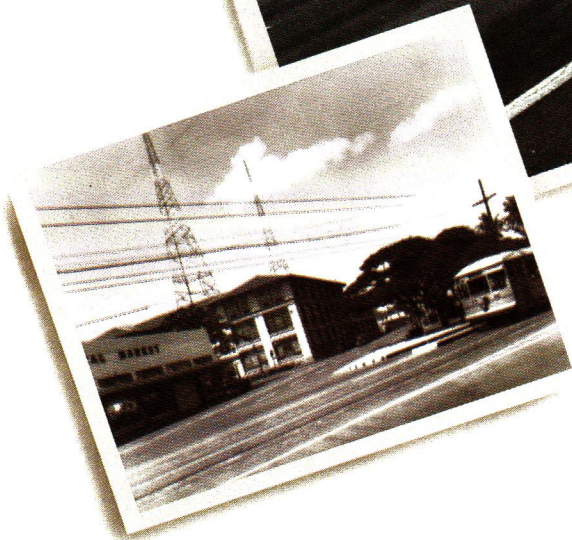
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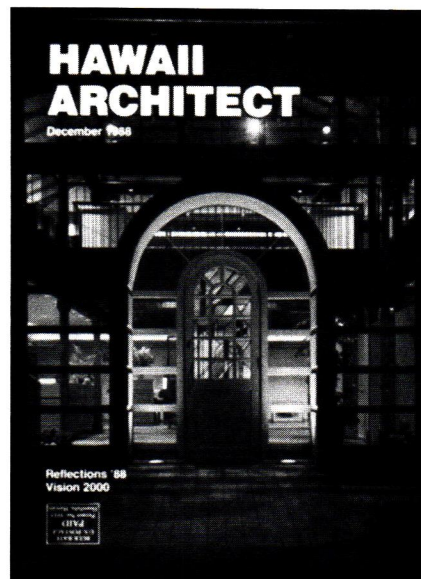
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Cover: The entrance to the RSK Building in Kahului, Maui, which was designed by and houses Riecke Sunnland Kono Architects, Ltd., was designed to allow as much natural light as possible to enter the building. Photo by Joe Pizur Photography

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President's Message

To Inspire and Nurture: A Retrospective View

by Norman G.Y. Hong, AIA

This year began with a bang. The flood in east Honolulu was a preview of the "flood" of events that challenged us all.

As architects we participated in a number of planned events and had several unexpected items appear on our annual agenda. Through it all, I think the Hawaii Society/AIA prevailed.

As your outgoing president, I would like to thank everyone who helped make this an enjoyable and enriching, as well as productive, 12 months.

Now for a quick look back at the year's highlights and proverbial "learning experiences."

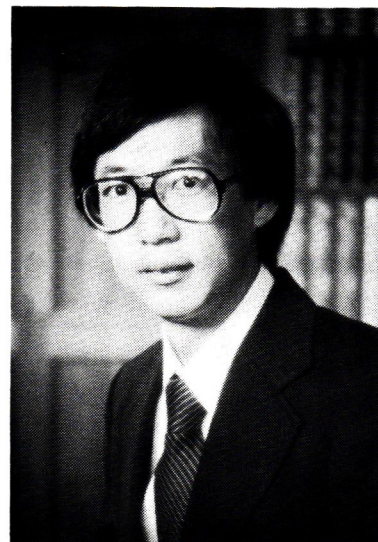
Our monthly meetings began with Greg Pai's excellent economic forecast in January.

Our town hall meeting in June on restructuring the Society was one of the most productive grassroots gatherings I've ever attended. It provided a healthy exchange of ideas and opinions affecting the future of our organization.

While the outcome as we go to press is not known, I am convinced more sessions like this are needed.

The design awards, held in July, produced the largest monthly meeting ever, with nearly 300 members in attendance. September's golf tournament raised \$5,000 for office equipment and future scholarships.

We hosted the Northwest Pacific Regional AIA Conference in Kailua-Kona in October. It was well received by mainland guests



Norman G.Y. Hong

and Hawaii participants alike. Several out-of-state members told me it was the "best ever" regional gathering they had ever attended.

Three unexpected events will be recalled in the years ahead.

We relocated our Honolulu offices into larger facilities, giving our organization a stable, 10-year operating base in an area that promises to be on the forefront of metropolitan change. What better location for architects than the "new future" end of town?

We lost our valued executive vice president, Lee Mason, to the Easter Seal Society, but managed to make a successful transition in salaried leadership with Shirley Cruthers stepping in as interim EVP.

Lee has left us a significant legacy. I believe he is the standard by which we will measure future key executives for our organization.

(continued on page 38)

Intimate Expressions of Elegance and Grace

by Michael James Leineweber, AIA

The "boutique" hotel, as we define it, is a small, intimate establishment synonymous with elegance and grace.

Requiring fine attention to

design detail and space, it is a project which challenges us to create an environment responsive to changing moods of guests in their quest for a different experience.

The boutique concept can be equally applied to hotels and resorts, regardless of location, from the urban setting of the Regent Okinawa in Japan (now known as Palace on the Hill) to

To provide the restful atmosphere sought by visitors to Hana, a feeling of relaxed spaciousness offering a pleasant transition from the outside to the inside was added to guest rooms at Hotel Hana-Maui. Photo by Augie Salbosa



Because the developer will often spare no expense in creating these gem-like hotels, they present unlimited opportunities to the design firm.



The Regent Okinawa in Japan, now known as Palace on the Hill, includes the gem-like appearance, fine attention to detail and feeling of spaciousness essential to the design of boutique hotels.

the pastoral splendor of the Hotel Hana-Maui.

The unifying hallmarks are the hotel or resort's gem-like appearance, intimate size and the way character is determined by outstanding personalized service.

These establishments also have a unique adaptation to their environment and place. They don't attempt to be all things to all people. Rather, they fill a marketing niche slightly outside the mass market mainstream. For this reason, successful boutique hotels bank on the ability to develop more personal relationships with guests.

If the manager of a 2,000-room hotel tried to spend even one

minute with each guest, there would not be enough hours in the day to achieve that goal.

In a boutique hotel or resort, which has less than 150 rooms, it is much more common for a guest to be greeted by name, extended individual courtesy by the management staff and generally treated as if he or she were visiting royalty.

As an example, housekeeping at the Hotel Hana-Maui surprises guests with baskets of fresh fruit, roasted Kona coffee, special iced teas and fruit juices.

There is no common denominator for the type of guest a boutique hotel serves. Media Five Limited's design for the

Regent Okinawa took into account the hotel's target market mix of international business travelers and local wedding parties.

To reflect this diversity, we increased the number of rooms with twin beds for business guests, installed bigger ballrooms for wedding receptions and created small function rooms for business conferences.

For the Hotel Hana-Maui, we were asked to create a compound of Hawaiiana that complements the natural beauty of the surroundings.

Visitors generally come to Hana seeking respite from modern-day stress. To provide

this restful atmosphere, Media Five expanded the hotel's original concept of open courtyards to include additional private gardens, large trellised verandas and lily ponds.

We also added a feeling of relaxed spaciousness to the guest rooms by installing wooden shutters and French doors to provide a pleasant transition from the outside to the inside.

This feeling of spaciousness in the guest rooms — another

concept boutique hotels hold in common — was applied in our design for renovation of the New Otani Kaimana Beach Hotel in Waikiki.

Knocking down walls created an ambience of a restful, comfortable retreat in the Kaimana Beach suites.

Bright colors usually associated with tropical hotels were abandoned in favor of off-white, gray and rust to complement, rather than compete with, the

vibrant colors of the natural environment.

An expanded living room area and sliding door partitions in the bedroom help underscore the feeling of homelike graciousness.

Even the boutique hotel's bath design reflects a consciousness for the need to pamper the guest. At the Hotel Hana-Maui, the bath opens to a private garden courtyard. In the Regent Okinawa's executive suite, it is oriented toward, and open to, the living and bedroom areas, adding light, dimension and depth to the sense of physical space.

Because the developer will often spare no expense in creating these gem-like hotels, they present unlimited opportunities to the design firm. They offer a chance to dream, to produce a hotel or resort which defines elegance and gracious living.

In terms of project management, it usually means more in-depth contact with the client, who has a commitment to produce the best in the hotel business.

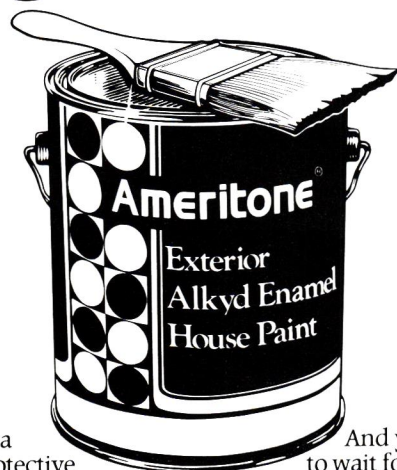
A boutique hotel becomes a labor of love for the designers, developer, operator and hotel staff. It is a joint effort which often earns recognition for quality of design and service, such as the recent five-star rating for the Regent Okinawa and the acceptance of the Hotel Hana-Maui as one of the "leading hotels of the world."

They will never replace destination resorts in mass popularity. But boutique hotels are successfully appealing to an increasing number of discriminating visitors who are searching for something different.

They are design challenges which test the ingenuity and sensitivity of the project team. **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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To Achieve the Impossible Dream

by Stanley S. Gima, AIA

Growing up in a plantation camp on Maui in the 1930s and '40s, I had no inkling of architecture or planning. Today, as an architect with 24 years of experience, I can reflect on how architectural changes have been an integral part of Maui's natural growth.

During my youth, island architecture was very simple. Houses and commercial buildings were of wood construction and sometimes purposely temporary.

Built low, small and far enough apart to allow for lots of natural landscaping between them, they were never overbearing to the environment. In fact, trees were always taller than most man-made structures. Rather than feel intimidated by buildings, we were comfortable with them.

Growing up on this spacious island laid the foundation for the basic philosophy I later applied to my architectural work and one which I believe is essential if we are to retain "an island feeling."

Around 1970, a few years after I returned from my architectural training on the mainland, I started to feel changes coming. That is also when a mental war began inside me: Was it proper to replace open areas with new buildings that now towered over the environment?

By Honolulu standards, six to 10 stories was not high, but Maui

was not Honolulu.

The Valley Isle entered a period of adjustment, and so did I. Architecture on the island accommodated the shift.

As the first wave of growth began to transform basic architectural lifestyle to a tourist resort-oriented economy, buildings got taller and bigger,



Using a petroleum-based bonding agent rather than wood or metal framing, the technique of wrap-around windows at the Wells Street Professional Center on Maui offers a continuous, unobstructed view. (Designed as Maui Office of Architects Hawaii, Ltd.)

Perhaps the greatest challenge . . . is retaining a "Hawaiian style" appearance in our high-rise designs.

construction materials got harder and stronger.

For public safety, hotels and condominiums had to be fireproof as well as capable of

withstanding earthquakes.

Financing institutions demanded structures that would at least live out their mortgage life, rather than disintegrate from



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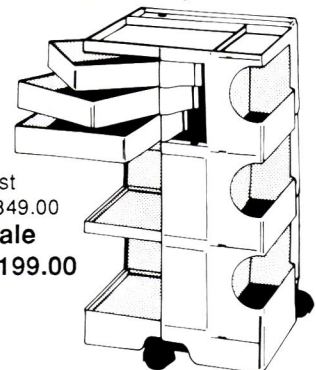
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Architectural changes on Maui resulted in various concrete, square buildings. In an effort to soften this look, the Island Sands was designed and built with curves rather than straight lines and right angles. (Designed as Maui Office of Architects Hawaii, Ltd.)

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New materials brought a different look. We did our best to soften the effect by overlaying concrete with different textures.

We tried to evoke a feeling of something natural by using roof tiles and other elements to create shadows, and designing with curves and varied surfaces instead of only straight lines and right angles.

As the needs of Maui's residential community expanded, we were called upon to create other kinds of projects.

Shopping centers replaced worn-out wooden stores. Office buildings went up to house lawyers, insurance agents, physicians and other professionals. Banks, credit unions and savings and loan associations burgeoned. State and county governments required more space and new structures.

Residents went from clusters of deteriorating plantation houses to new homes in subdivisions.

In reflecting on Maui's changes, I have asked myself whether they have been good or bad for the island community. I think they have been mostly good.

I'm a local boy who at one point could not even expect to return to live on Maui because of its severe economic limitations.

Newcomers say, "What have you done to this beautiful island? You shouldn't have built anything higher than a coconut tree."

But those people haven't been involved in the natural growth of Maui and the need for its young men and women to earn a living when the agricultural system was unable to sustain a healthy economy.

It is true some of our early resort architecture was inferior to the quality of construction today. The marketing frenzy of the early '70s allowed some amateur developers to obtain loans to put up cheap projects.

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(continued on page 16)



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(continued from page 14)

we can restrict new development and permit only projects that provide better designs, ample landscaping and lower density.

Another change I have experienced is working with the latest wave of developers who are neither Hawaii-born nor from the mainland. Working with Japanese developers, I have learned to see architectural quality through a different set of eyes.

Although the Japanese expect us to design structures that fit Maui's setting, we have to take into account their particular cultural orientation.

For example, in resort projects such as Wailea's Diamond Resort, Japanese clients have requested more exact specifications of us. They want to ensure certain quality aspects that are important to them and make them feel comfortable — symmetry, orderliness and care in the details of building parts.

They also want more natural landscaping, less density and lower buildings.

Beyond this latest wave of development is another one just beginning to rise. In the shift from agriculture to tourism, it is obvious neither one provides an adequate economic base.

Banking on Hawaii's critical position in the Pacific Basin, state and county officials, as well as astute local businessmen, are uniting their efforts to attract the next wave — the high-technology industry.

Architects will be involved in creating quiet and unhurried settings — a cross between a college campus and industrial park — desired for projects where brain power can be nurtured.

With all these changes, is it possible to predict an architectural style that might dominate in the new buildings? Because of our diverse backgrounds, I think architects here will continue to design in a variety of styles.

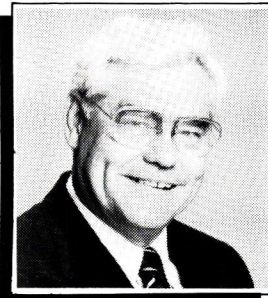
Urban buildings will look more like their counterparts in typical American cities since the materials used are more often prefabricated on the mainland. However, many opportunities exist for using an island style in resort areas, community centers, shopping plazas and restaurant complexes.

Perhaps the greatest challenge, then, is retaining a "Hawaiian style" appearance in our high-rise

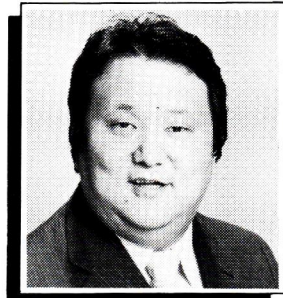
designs. How do you make a building look Hawaiian after you've passed the third story?

Ten to 20 years from now, I hope to reflect again and see how we have been able to achieve this seemingly "impossible dream." HA

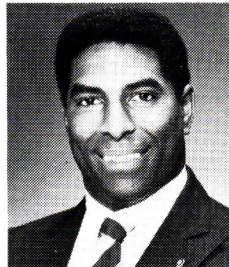
Stanley S. Gima is president of Gima, Yoshimori & Associates, a 20-person architectural firm in Wailuku, Maui. He also is president of the Maui section of HS/AIA.



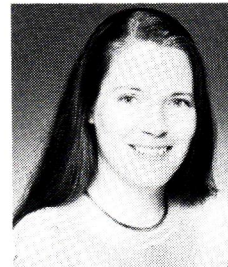
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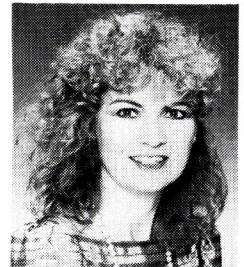
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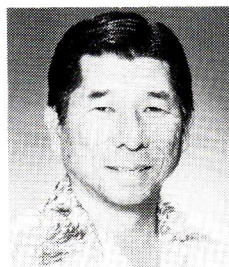
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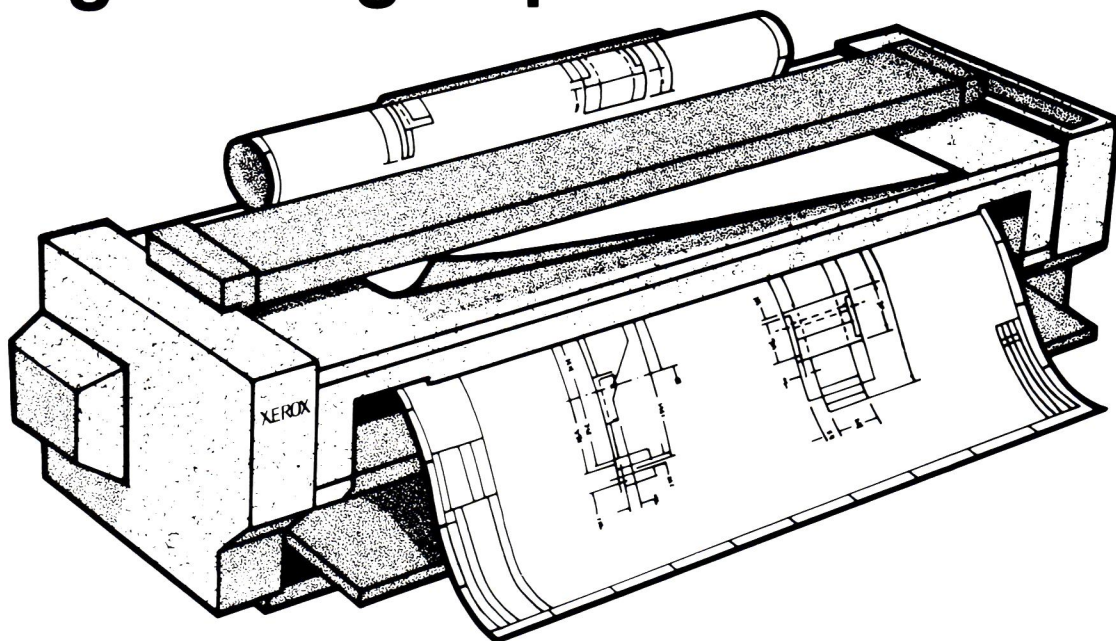


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Award of Merit

Lacayo Architects Nicholas Nickolas

Nicholas Nickolas, a fine dining restaurant at the Ala Moana Americana Hotel, involved renovating an existing 7,200-square-foot space and enclosing a 650-square-foot exterior lanai area to create a 200-seat restaurant.

The project, designed by Norman Lacayo of Lacayo Architects, included dining area, cocktail bar/lounge, stage, dance floor, kitchen and restrooms.

The client's program called for creation of a "special look — a place to make a woman feel gorgeous and make a man fall in love."

The creation of a memorable environment begins at the lobby. The warmly lit foyer is dominated by a sensuous curved wall inlaid

with the owner's signature. The space flows along the wall and leads to a raised lounge overlooking the dance floor and view beyond.

The dining area was designed to capture a sense of elegance. The space had to be intimate, yet permit "people watching." The social context in which people could see and be seen was important.

As a result, the interior was kept as open as possible. Dining tables were situated along the entire length of the exterior glass wall to capitalize on the breathtaking view. The opposite wall

was transformed into a sensuous undulating plane with lighting used to accentuate the sculptural effect.

Banquette seating was located along this wall and raised on a platform to give diners a view and a feeling of being special.

The people aspect of the restaurant was emphasized by creating a setting that would enhance and complement diners. Flattering lighting, independently controlled according to mood, and lush rose-colored finishes and furnishings were selected to create an aura of romance and glamour for diners.

CREDITS:

Architect:

Lacayo Architects

Client:

Nicholas Nickolas

Contractor:

G.W. Murphy Construction

Structural Engineer:

Shigemura, Yamamoto &
Associates

Electrical Engineer:

Toft, Moss, Farrow Associates

Mechanical Engineer:

Syntech, Limited

Interiors:

Pam Lacayo Interiors, Inc.

Opposite: A mood of fantasy and romance is created at the entry of Nicholas Nickolas restaurant. Right: A new banquet room features a "cloud-filled" vaulted ceiling, soft lighting and panorama of the city. Photos by Augie Salbosa

JURY COMMENTS:

"A strong sense of arrival the moment one steps out of the elevator. Subtle curvilinear forms are used to break up a long, rectilinear space and become very effective in creating a soft, sensual ambience for elegant dining and dancing above city lights."





CREDITS:

Architect:

Group 70

Client:

Oceanic Properties, Inc.

Civil Engineer:

M & E Pacific, Inc.

Structural Engineer:

Robert Englekirk, Inc

Project Engineer:

Stewart Williams

Mechanical Engineer:

Mechanical Engineers of Hawaii

Electrical Engineer:

Bennett, Drane & Karamatsu

Landscape Architect:

Hawaii Design Associates

Left: A ground view looking west from central court at Mililani Town Center offers a view of the town's landmark clock tower. Below: Restaurants, medical and real estate offices, clothing stores and a supermarket are among the many shops now open at the town center. *Photos by David Franzen*



HAWAII SOCIETY/AIA 1988 DESIGN AWARDS

Award of Merit

Group 70 Mililani Town Center - Phase I

Twelve years ago, the city Department of General Planning approved a commercial development plan for a 45-acre site within the core of Mililani Town in Central Oahu. The developer is Mililani Town, Inc., a subsidiary of Castle and Cooke's Oceanic Properties, Inc.

David H. Murdock, chairman of Castle and Cooke in 1986, formed a design team of Arnold C. Savrann, Castle and Cooke's corporate architect in Los Angeles, and Francis S. Oda of Group 70.

Murdock's goal was to build an economically sound project which would provide the essential ingredients for a town center. This was to be accomplished in the face of conventional wisdom dictating the project be constructed as a strip

center. Both objectives were to be achieved with a limited budget of \$42 a square foot including arcades and tenant loft space.

The town center is Mililani's premier commercial location, combining retail shops and offices in a compatible and stimulating environment. Phase I provides more than 168,000 square feet of convenience stores, specialty shops and office space.

It is conceived of as a "center" within Mililani — a central plaza with links to the residential community via malls with garden landscapes and streetscapes. The building forms are intended as a metaphor for older Mililani edifices using materials commonly found in that community. It is hoped the center will permit Mililani to evolve into a town rather than remain a suburb.

JURY COMMENTS:

"The design achieves the architects' concept of creating a 'town center' within a shopping mall. The clock tower, familiar use of building forms, contextual use of materials and well-proportioned architectural elements are in keeping with the residential scale and character of the community it serves. Garden-like landscaping, street furniture, fountains and covered arcades provide opportunities for people to watch as well as participate in the parade."



A water fountain in central court is the focal point of Mililani Town Center. Photo by David Franzen

Pomp and Circumstance

by Roldan Pasion

It is 3:30 in the morning. I'm in the studio trying to construct a perspective for tomorrow's schematic design presentation. Crumpled sketches and papers are strewn across the floor around the desk.

Besides the nocturnal geckos that crawl along the white wooden louvers, I find company in the radio which, at this time, has already played some songs three or four times.

The early morning is still in spite of the occasional roar of traffic along University Avenue and the constant hum of the fluorescent ballast above.

Guys from the lower-level studios release, in bursts, occasional grunts of dissatisfaction — or relief. It's hard to tell.

We share the same frustrations. We all wish for a cozy bed. The last business majors studying in BusAd went home two hours ago. While their task is finished I, and many of my fellow students, can barely envision the finished product.

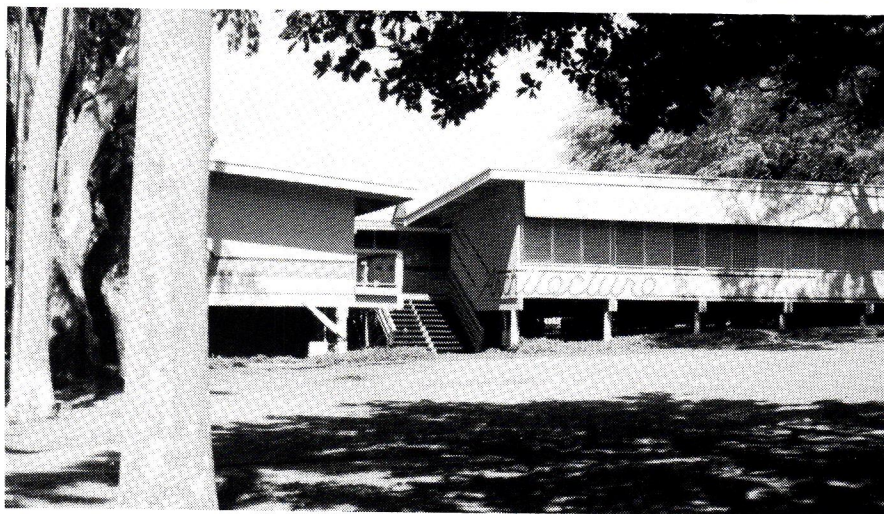
I take a gulp of cold coffee bought hours earlier. It provides reassurance and a continued source of energy and creativity. It's doing wonderful things, for I am beginning to see something forming in the sketch in front of me.

I am a 402 student in the last leg of my journey toward an undergraduate degree in architecture. Come Dec. 18 I will have been in this school five and one-half years.

What I have just recounted has been so similar to the many project deadlines that have passed through my hands. Each consumed a lot of energy. Yet, how eager I had always been for the prospect of the next.

overwhelming complications.

There are layers of issues to be dealt with, each seemingly fighting for its importance. Social problems abound, political clashes and physical and economic limitations muddy the problem.



There is irony in the cluster of portables comprising the University of Hawaii School of Architecture — a creative place that in itself is uninspiring.

There has always been a consuming anticipation of what's around the corner. This is one reason I've come to love the profession I am set to be in — why architecture has always been a challenge for me.

As I start to lay another sheet of flimsy on the drawing board, I stare at it in between yawns. This would be the last project I would do in my last months here. Complex and very involved, it is a community design for Waianae and Makaha.

In the course of research and interviews with the community and professionals outside, I came to realize the project's

I begin inking the 400th scale site plan where a home is a dot on that paper of blue. How easy, I thought, it could have been to ignore the people impacted by the lines drawn.

In the sheltered abode of the studio, with our templates and triangles, away from potential cries of concerned citizens, I saw among the works of my classmates the beginnings of *L'Enfant* plans with circular highways and radiating avenues imposed in these quaint communities.

There seems to be a preference among many to the ordered, the logical and the grand. Have we

forgotten to see merits in the illogical, the familiar, the crooked and the small? What about the intangibles — memories and the meaning of community?

As professionals, how much can we deal with tradition as it clashes with "progress?" How do we formulate a balanced design that would satisfy the fragmented interests of community and government?

Is *our* meaning of "the good life" *the* universal credo? If not, how do we manifest *their* definition in *our* design for *their* community?

In the past semester we dealt with a project that demanded we be able to detail building components and systems: roofs with waterproofing elements, curtain walls as they tie to the structure and the intricacies of mechanical and electrical systems.

The assignment at that time was the hardest I'd ever tackled. It probably still is. It dealt with



A "complex and very involved" community design for Waianae and Makaha would be the last assignment for Roldan Pasion, a December graduate of the University of Hawaii School of Architecture.

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physical elements governed by some better, comprehensible physical laws: compression, gravity, heat, loads, etc.

As such, it is my opinion its results are much more predictable than those with which we are now dealing.

The contrast above illustrates how interesting this profession is.

The curriculum of the school was tailored to give students a broad scope of training encompassing psychological and sociological implications of the built environment and technical knowledge in lighting, structures, mechanical systems, acoustics, hydraulics, etc.

On one hand, we deal with minutia, as in the importance of silicon beads for glazing. On the other, we try to grasp and deal with principles that exist between people, between people and places and between one time frame and another.

These are some of the reasons I've come to love this place.

This cluster of portables will have its place in my mind as an irony: the creative place that in itself is uninspiring. In fact, its facilities are inadequate and marginal at best.

In spite of this, I've made good friends with many of its students, found jobs through many of its faculty members.

I am grateful, for it broadened my perspective but perpetually puzzled me by the questions it had further raised.

As I near graduation, I've thought about the future and the knowledge and skills with which I am equipped. I realize all-nighters do not make an architect. Experience will. In that process, the learning will never stop.

I will make mistakes and I ask my future employers to be tolerant. I will be in the "real world" where the test of all reality will challenge my personal ideals and expectations.

We are in an intermediate school cafeteria in Waianae. The

place is sparsely attended, but my adrenaline is pumping. I take a last glance at our finished presentation boards, amazed by their completeness.

I am still thinking of what to say in the speech. The group before us is gathering their presentation from the platform, a signal they have just finished.

I size up the audience. No threat, I think to myself.

We spread the four boards in

the front, and I start to introduce our solution. HA

Roldan Pasion is a senior at the University of Hawaii School of Architecture. He will earn his bachelor of architecture degree this month. He also is an employee at Architects Hawaii, Ltd. Originally from the Philippines, Pasion lists literature as one of his leisure activities. He hopes to pursue a graduate study in architecture or urban design in the future.



Fireproofing Quiz

Q: What is the cause of most fire-related deaths — heat, smoke or toxic gases?

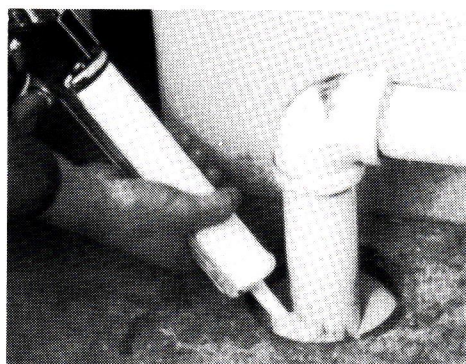
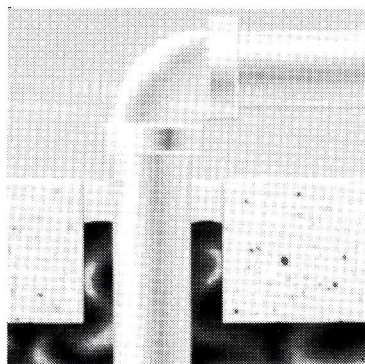
A: Toxic gases. Many victims never feel the fire or see smoke.

Q: What is the leading cause of property damage in so-called minor building fires?

A: Water, closely followed by smoke. Automatic sprinklers and the fire department do a good job of fire containment, but they may use a lot of water to do it. Even a little water — and smoke — can wreck computers, stored records and furnishings.

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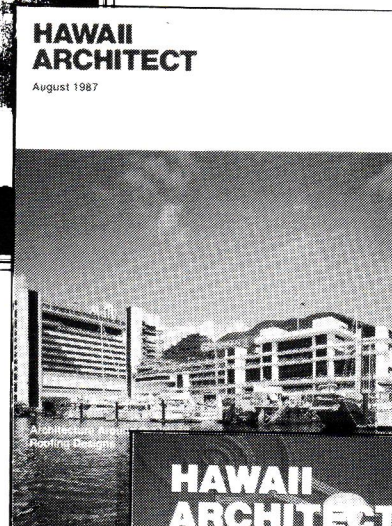
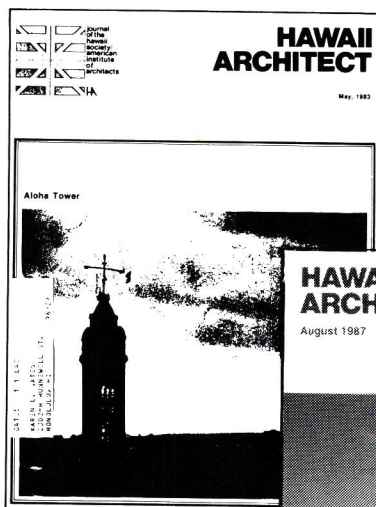
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Hawaii Architect Undergoes a Renovation

by Kathy Ward

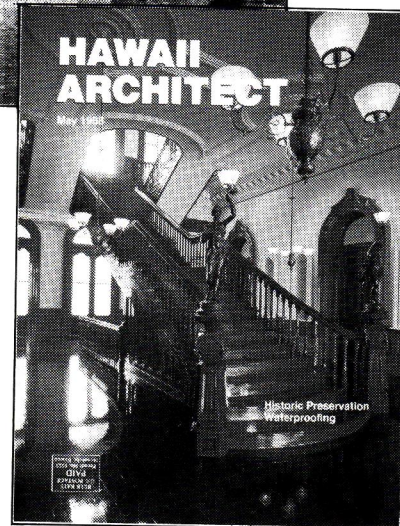
A n architect, tasked with renovating a basically sound structure, approaches the rejuvenation project with respect for the building's tradition and integrity. PMP Company Ltd., publisher of *Hawaii Architect*, has updated the magazine during the past year with the same conservative procedure.

"*Hawaii Architect* has not just changed, it has evolved into what it is today," according to Cynthia Becklund, PMP production and art director.

Some changes, beginning with the November 1987 issue, such as enlarging the name on the cover and highlighting the letters with a black shadow to make the words stand out, were subtle enough to make a difference, but not bold enough to startle readers, she pointed out.

In addition to physical “remodeling,” *Hawaii Architect* also underwent staff changes in 1988. When Jamie Kemp took over as managing editor in February, she brought with her

Before PMP Company began publishing Hawaii Architect in 1984 (top), the cover looked much different than it does today. Originally, smaller lettering was used (center). Beginning with the November 1987 issue, the name Hawaii Architect was enlarged and letters were highlighted with a black shadow to make the words stand out (right). Other recent changes included toning down banners and headlines, which previously were “stealing attention” from the articles (below).

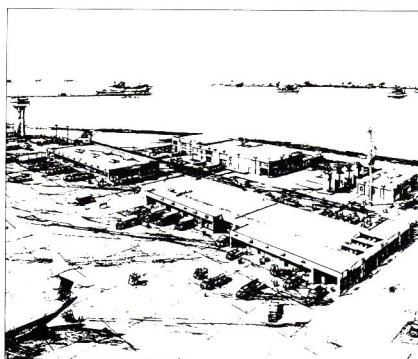


MILITARY ARCHITECTURE

High Tech in the Tropics

DIEGO GARCIA

by Michael James Leineweber, AIA
Media Five Limited



Industrial and operation facilities on the island of Diego Garcia, British Indian Ocean Territory, are part of the United States effort to strengthen its military presence in the Middle East. Approximately 10,000 personnel in the British Island are trained by the United States. Supplies and facilities had to be developed for the island, which is located in the Indian Ocean.

[illegible]

Michael Lowrey, AIA, is a principal at Media Five Limited, a design corporation offering architectural planning, landscape architecture, graphic, interior and multi-media design services throughout the Pacific.

aircraft maintenance. Building for both the low-level center and bench checks of aircraft engines, computer equipment and other aircraft parts. An industrial use facility for the storage of large palletized materials and equipment used for the repair and maintenance of aircraft. Goods will be stored in bays and are placed on a storage pad.

The second component of the Diego Garcia assignment is the new United States Air Force Optical Deep Space Surveillance 3.0 (ODSS3) where Media View is developing a building for three large antennas that will be used in a computer center. Put simply, the system informs its operators of the locations of the world's aircraft. The basic function of ODSS3 is three tracking:

- **Intelligence** is to detect and track ships in deep space and send this information to the command center, which in turn transmits data to the 4th Marine Mountain command center in Colorado.
- **Navigation** is to track ships in the Hawaiian Islands, the Pacific, the Aleutians, on Maui, and others are used in New Mexico and South Korea with a satellite site in

This was a particularly interesting challenge, says project manager Ann Matsushima. We needed to design a self-supporting utility system for a complex, high-tech industrial building in the middle of nowhere. Extremely sophisticated environmental systems had to be designed to support the highly sensitive electronics equipment. The GEDS facility has its own sewage treatment plant, water treatment plant, fire protection,

"We strive for perfection, but realize there's always room for improvement."

innovative ideas.

Kemp and Becklund worked together to continue upgrading the magazine. One of the first dramatic changes resulted from their decision that the heavy banner news and focus headings needed to be toned down and modernized.

"I was concerned that the headings were stealing attention from the articles," Becklund explained, "so we brought them down to a softer look."

In March of this year the first Aristocrat Medium Condensed type headings appeared under narrow, screened banners on the table of contents page and as identifiers throughout the magazine.

This Helvetica family typeface is more contemporary, easier to read and complements the clean lines of the block form in cover lettering of *Hawaii Architect*, according to PMP typographer Edwina Salac.

Article titles also were reduced from 32-point bold type to a 24-point Times Roman condensed lettering and more white space was allotted for copy to "breathe" on pages.

This improvement gives the magazine a less crowded look, Salac explained. The old format gave the reader no focal point and no rest point, she said.

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Architecture Around the World

Suspended Dreams in Iran

by Sam Chang, AIA

Editor's note: Although the political situation in Iran is currently unstable, prior to the Khomeini revolution, local architect Sam Chang had the opportunity to work on a number of projects in the country.



In 1971 we were commissioned by Chodrosavali Tashkari, managing director of ASSAD Construction Co., the second largest contractor in Iran, to design a prestigious residential neighborhood in the northern part of Tehran on Salavashad Avenue. Lot size of the Nilirozar Apartment complex was 180 meters by 80 meters. The project consists of three 16-story tower apartment buildings with three floors of underground parking. A 30-meter swimming pool, tennis court and supermarket also are included. A split level tower house type of apartment was designed in order to gain exterior exposure from living rooms and bedrooms. Two-bedroom apartments have an area of 1,900 square feet and three bedrooms 2,627 square feet.

Our structural consultant, Brian Hughes, introduced the post tension prestressed concrete slab and shear wall system. It was the first one built in Iran. To introduce a high technology lifestyle into the high-rise condominium market of Tehran represented a unique challenge. A second project was the Tachal Sh. Resort. Our Tehran office director, Kenneth K. Chang, AIA, was commissioned by Bahman Barmahelid to design a mid-station restaurant complex at 2,000 meters above Tehran City. It was to consist of four restaurants to handle a fast food cafeteria, a main dining room and a gourmet restaurant on top.

Due to earthquake considerations and topographical reasons, a series of shear wall structures following the mountain contour was conceived to reduce seismic effect. Numerous wide exterior steps were designed as a seating terrace to let people sit outside to watch the gorgeous panoramic view of

Work on a dramatic restaurant complex at the Tachal Sh. Resort above Tehran City was interrupted by the Khomeini revolution.

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Becklund and Kemp, who has since left the company, built on *Hawaii Architect's* tradition of using photographs to illustrate articles and as a device for breaking up large blocks of type.

Deciding that architects are apt visual recorders of their work, Kemp encouraged writers to submit photos and renderings with stories and offered full color pages when layout allowed.

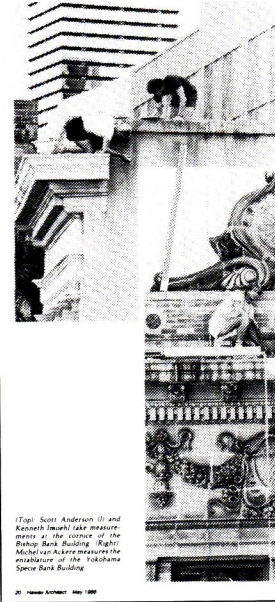
Becklund recently began using the technique of "bleeding"

Top: To soften the look of the table of contents page, a 100-line, 20 percent screen, rather than solid lines, is now used to separate entries. Center, left: The technique of "bleeding" photos off pages gives pictures a more complete look. Below, left: Condensed headline lettering and additional white space allow copy to "breathe" on pages.

Historic Preservation

Recording an Architectural Past

by Robert C. Giehrer



A community evolves reminders of where we have been become the monuments of our progress. In downtown Honolulu there are tangible reminders of early 20th century corporate and public architecture. They complement the new, providing the scale often lacking in large block developments.

These preservation adds credence to the position that our cities exist in time as well as in space. The spatial aspect of our cities is easily comprehensible; the temporal is more subtle and serves to link us to those generations which preceded us.

Knowing the contributions of our ancestors is to know our town. During the summer of 1987, a team of architectural technicians set out to document the historic buildings on Merchant and Nuuanu streets in downtown Honolulu. The project was sponsored by the Historic American Buildings Survey (HABS) of the National Park Service and was funded by a grant from the First American Title Insurance Company of America through its Hawaii affiliate (First American Title of Hawaii). The Historic Hawaii Foundation participated as co-sponsor in the project as did the Hawaii Society of the American Institute of Architects and the State Historic Preservation Office.

While Merchant Street is listed

in the National Register of Historic Places as a historic district, its buildings had not been adequately documented. Most of the buildings have undergone considerable exterior alterations over the decades, but the facades have remained essentially intact. Since, in concept, the historic district receives its identity from the relationships between its component parts, primary consideration for this project was given to a facade study. Detailed drawings of the elevations were prepared from measurements taken in the field. The drawings were presented in ink on archival quality paper.

Many hours were spent accurately and graphically recording the unique architectural details executed in cut stone and terra cotta. The detail is extraordinary, from the terra cotta work in the upper elevations of the Stangenwald-Judd & Yokohama Specie buildings to the elaborate architraves surrounding the doors on the Honolulu Police Station.

The attention to detail also can be seen in the replication of rough cut stone on the Bishop Estate and Nippon Building, and the restoration and gesso work of the Kamehameha V Post Office. The Merchant Street elevation of the Yokohama Specie Building required more than 80 hours to ink, in addition to the many hours of measuring and

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photos off pages to give a picture a more complete look. Borders and margins around a photo can give it a "chopped off" appearance. Running a photo off a page can add up to an inch and a half of space to a picture.

Readers are finding fewer "jumped" stories in *Hawaii Architect* this year because, according to Becklund, research has shown people often do not read the continuation of stories they have to search for deeper in the magazine. Articles now read continuously from title to end whenever possible, with occasional advertisement page breaks.

Though the "renovation" may not be complete for *Hawaii Architect*, Becklund said she is pleased with the magazine and feels PMP has made some pleasant changes recently.

"We strive for perfection, but realize there's always room for improvement," she added. HA

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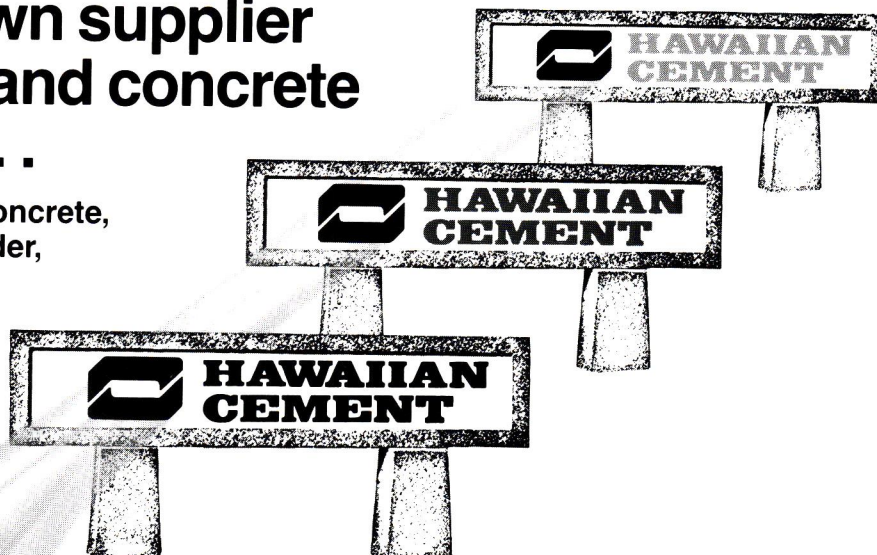
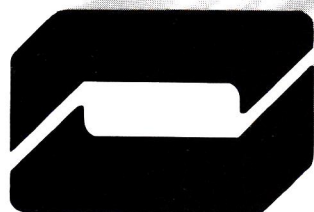
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An Exploration into the Future of Architecture

by Christopher J. Smith, AIA

Part one of a two-part series.

The world has always been, and will always be, consistently inconsistent — a place where the only real certainty is that nothing is certain.

Yet, this has never stopped people from speculating about the world's future and the shape of everything in it. To recognize this reality, we have only to recall Walt Disney's Tomorrowland, sky bridges and exotic flying hover craft in the Jetsons cartoon series, Star Wars or, closer to home, the likes of Bucky Fuller and his Dymaxion House.

Beyond this speculation lies the challenge of reducing the inherent uncertainty about the future and consciously affecting the shape of things to come through our actions and choices.

This is the concept that lies at the heart of Vision 2000, an innovative, long-range exploratory program created by the American Institute of Architects.

The goal of Vision 2000 is to better prepare us to serve the society of the 21st century by evaluating forces that will change the world and how those forces will change architecture.

Over the next few years, an intricate process of information gathering and synthesizing will occur. This information will be derived from a broad range of diverse groups affecting or being

affected by architecture.

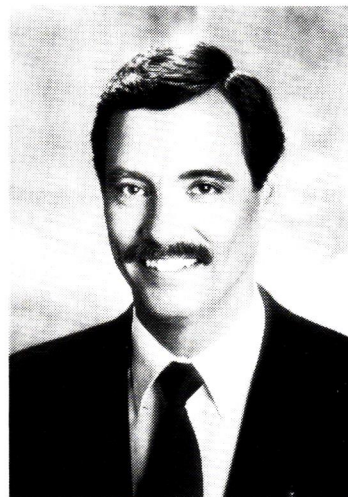
These include the design and building industry as well as client groups, public officials and the general public, including children.

The information will be sourced in four incremental phases. The first is the identification of major social, technological, economic, environmental, political and professional **trends** affecting society as a whole.

The goal of Vision 2000 is to better prepare us to serve the society of the 21st century . . .

The second is an analysis of the **implications** of those broad trends, specifically for architecture and the built environment — a way to put social change into an architectural context. (Those surveyed by public opinion research firm Louis Harris and Associates were asked to assess the importance of 27 society-wide trends likely to affect the future of architecture and estimate likely impacts of those trends they thought were most important. See accompanying chart.)

The third stage is an examination of **challenges** facing architects in light of changes in society, the built environment and the profession.



Christopher J. Smith

Last is the development of **strategies** by which those practicing the profession and AIA can take action to adapt to the changing needs of a changing world.

Trends deemed likely to have major impact on architecture

The five trends ranked as having the most impact on the profession are:

- Urbanization of suburbia
- Renovating built America
- Changing demographic composition of America
- Information revolution
- America's competitiveness in a global economy

The remaining include:

- The energy challenge
- The deteriorating environment and environmentalists' response
- Economic polarization of America
- Growing client sophistication
- Concern for indoor environment
- Changing nature and liability of profession
- National resolve to attack social problems

- Demand for accountability and efficiency in government

A group of distinguished panelists from a variety of disciplines determined some of the implications the five top-ranked trends might have on the practice of architecture.

Concerning the urbanization of suburbia, it was felt the growth debate would intensify; architects' work would be more closely tied to planners, landscape architects and other development professionals; and clustering would combine light industry, retail, environment and child care with residential building.

It was felt renovating built America will have these results: rehabilitation of existing structures will outpace new construction; older communities will grow in importance and desirability; and the deteriorating infrastructure will hinder construction.

The changing demographic composition was seen to have two major architectural implications: the need for affordable housing and new forms of housing for the elderly.

The most frequently selected architectural implications for the information revolution were the need to integrate the technological and human requirements of the work setting; increased reliance on sophisticated expert systems by architectural design; and greatly increased amounts of information to work with.

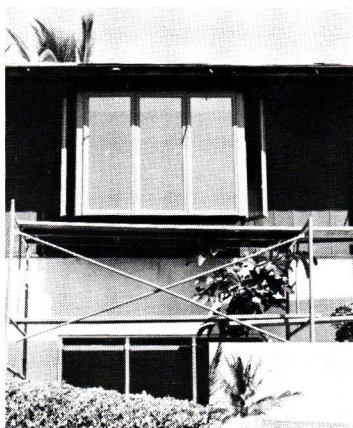
America's competitiveness in a global economy had three major implications according to those surveyed.

Foreign architects and firms will be more involved in American building. Work environments will be designed for increasing productivity and cost effectiveness. American architects will need to understand different cultures.

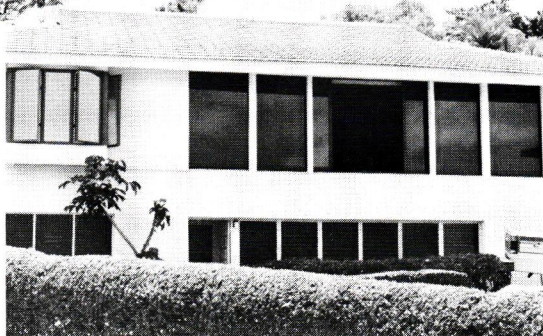
In the February issue of *Hawaii Architect*, we will examine the four societal challenges, wide-

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ranging trends embodied in them and how they will impact architecture in the 21st century.

A Guide to the Impact Assessment Grid

Attendees of the Vision 2000 conference were asked to share their assessment of the outlook for the United States by completing a brief survey.

The consolidated responses provided a consensus of the nation's future that will serve as the departure point for efforts to prepare America's architects for the realities of the 21st century.

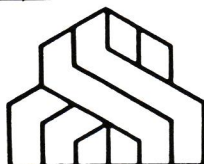
The Impact Assessment Grid is a technique for surveying and assimilating a group's judgments regarding the likelihood and potential effects of future developments.

To record judgments, participants placed the number of each trend or event on the grid at the point corresponding to what they thought was the likelihood of the development occurring, and the potential impact they believed it would have on future quality of life in America.

For example, in the example on the following page, the respondent feels continued decline of U.S. manufacturing (trend #1) would have a "severe" negative impact on the quality of life in America. At the same time, the respondent also believes the trend is "not likely" to occur.

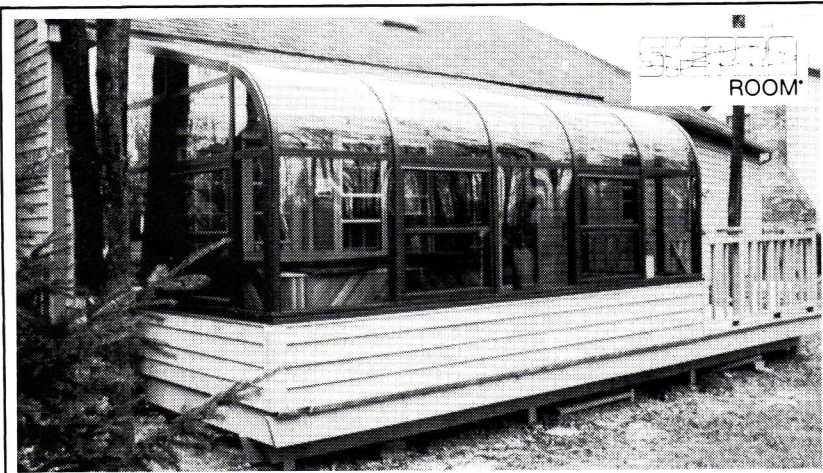
By comparison, the sample respondent believes new fabrication materials are "fairly likely" to improve the quality and reduce the cost of most U.S. products (trend #2), and this development will have a "strong" positive impact on our future quality of life.

The placement of the other numbers on the example grid



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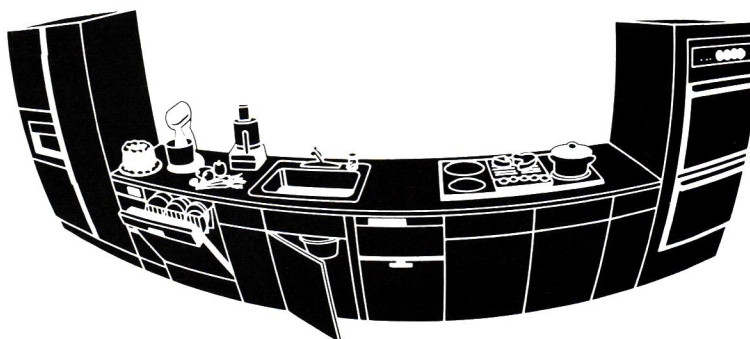
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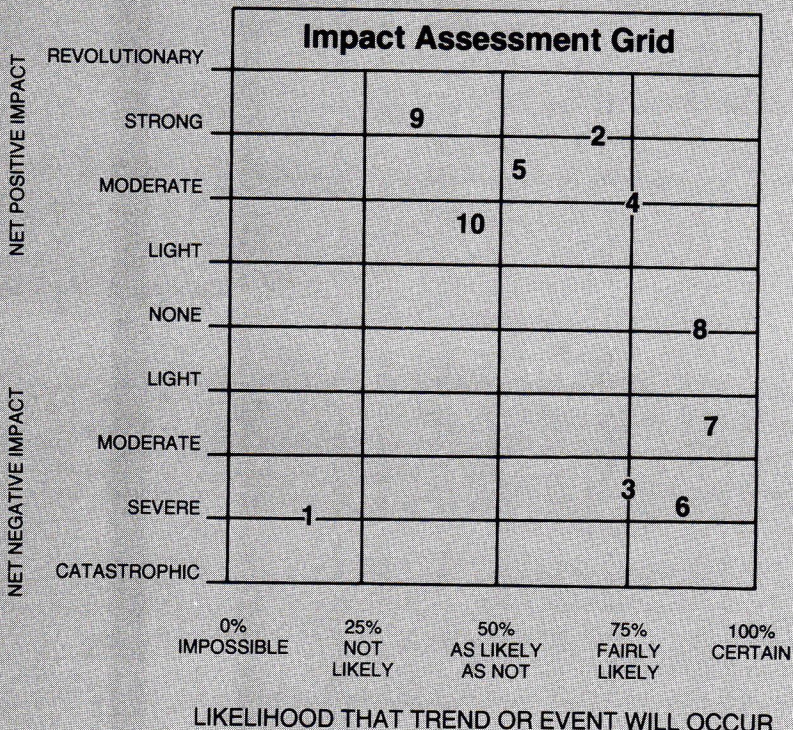
reflects the assessment of the eight other sample trends and developments. **HA**

(This article was written with excerpts from material provided by the AIA Vision 2000 office.)

Christopher Smith is president of CJS Group Architects, Ltd., AIA secretary for 1989-90 and a participant in Vision 2000.

1. U.S. manufacturing continues to decline
2. New fabrication materials reduce costs and improve quality of U.S. products
3. One-half of U.S. workers have minor children at home
4. Rising public demand to protect our architectural heritage
5. Information workers make up one-half of all U.S. jobs
6. Infrastructure decay speeds urban decline
7. Population age 75 and over doubles
8. Number of two-income households grows
9. Voters approve low-cost housing and urban renewal programs
10. Computer-aided design and engineering commonly used.

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Three promoted at JTLL

Johnson Tsushima Luersen Lowrey Inc., Architecture, Planning, Interior Design (JTLL) recently named **Pamela Nakamura, William Chang** and **Alan Yokota** to directors and stockholders with the firm.

Nakamura, business manager at JTLL, is a graduate of

Honolulu Business College. She has been with the firm since December 1976.

Chang, a project architect, has been with the company for nine years. Born in Hong Kong, raised in Honolulu and graduated from Damien High School, he received his bachelor's degree in

architecture from the University of Hawaii.

Yokota, who has been with the firm for seven years, was born and raised in Honolulu, graduated from Kaimuki High School and also received a bachelor's degree in architecture from UH. He is a project manager with JTLL.

Miyabara Named Principal at Gima, Yoshimori

Richard H. Miyabara, AIA, was recently promoted to principal of Gima, Yoshimori & Associates, AIA, Inc., an architectural firm in Wailuku, Maui.

Miyabara is a graduate of Lahainaluna High School and Arizona State University. Formerly with several architectural offices in Honolulu, he has been with Gima, Yoshimori since 1982.

BIA Names New Officers

The Building Industry Association of Hawaii elected new officers for the upcoming year at the November meeting.

They are: **Ronald Kobayashi** of A. C. Kobayashi Inc., president-elect; **Harvey Gerwig II** of Pacific Dynamics Corp., vice president; **James Zweedyk** of TKC, Inc., secretary; and **Marvin Koshi** of GECC Financial, treasurer.

Last year's president-elect, **Walter Arakaki**, will become the 34th president of BIA in 1989.

Elected to two-year terms on the board of directors were **Jeffrey Brown, Russell Monma** and **James "Kimo" Steinwascher**.

New associate directors include **Naomi Kim, Chester Miyashiro** and **Tad Ogi**.

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WWAT&G Changes Company Name

Wimberly Whisenand Allison Tong & Goo Architects recently changed the firm name to Wimberly Allison Tong & Goo.

The name change does not represent any change in organizational structure, but simply the removal of the name of George V. Whisenand who died in 1983.

Remaining names refer to founder George J. "Pete" Wimberly, FAIA, and principals Gerald L. Allison, FAIA, president WAT&G International; Gregory M.B. Tong, AIA, chairman of the board; and Donald W.Y. Goo, FAIA, president and chief executive officer.

The firm was founded in 1945, when Wimberly opened an architectural office in Honolulu. The same year, joining with Howard L. Cook, the firm became Wimberly and Cook. It was reorganized in 1962 as Wimberly Whisenand Allison & Tong. In 1971, the company became Wimberly Whisenand Allison Tong & Goo Architects, Ltd.

In 1981, in support of its expansion eastward, WWAT&G established an office in Newport Beach, California.

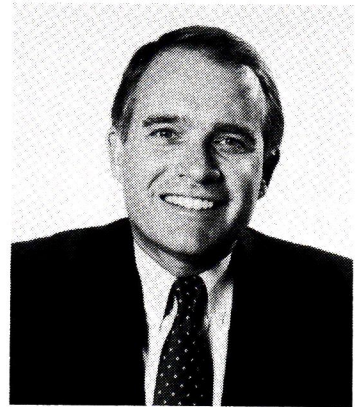
A new visual identity, together with the simplified name, marks the continuing evolution of the firm in 1988.

Davis Named to Research Council

Lee Davis, AIA, of The CJS Group Architects, Ltd., was recently named to the National Council on Architectural Research, a joint effort of the American Institute of Architects and the Association of Collegiate Schools of Architecture.

Appointed by Ted Pappas, FAIA, president of the National American Institute of Architects, Davis will be one of seven AIA members on the board. The organization is responsible for establishing a process through which professionals and educators can bring research issues to the council and integrate research findings into practice and the educational curriculum.

Some of the research subjects



Lee Davis

under consideration include energy and conservation, computer-aided design, history and preservation, seismic design and technology-aided construction.

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Sanders of Sanders Trading Company.

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To Inspire and Nurture

(continued from page 7)

Of special note is Lee's personal involvement in raising more than \$200,000 in non-dues revenues from outside sources during his two and one-half years with us. Much future success to you, Lee.

Of special note on membership, we welcomed our 700th member into the Society in July, making this a banner year for our statewide professional roster.

While recalling accomplishments like these, I would like to single out a few, among the many, who made this year something to savor: our Northwest Pacific Conference co-chairs, Frank S. Haines and Kurt H. Mitchell, and their committee members; our many committee chairs who dedicated themselves to meeting goals and objectives; and Carol S. Sakata, our incoming president (and the Society's first female chief) who did a superb job heading the Structure Task Force Ad Hoc Committee.

I also would like to recognize our outgoing secretary, Charles A. Ehrhorn, and our outgoing commissioners — Benjamin B. Lee (public awareness), Theodore E. Garduque (membership service) and Spencer Leineweber (government affairs) — for their years of service to our Society.

So how did we do in responding to this year's theme, "To Inspire and Nurture"?

I will leave you to decide that on your own. Personally, I would like to answer that question by quoting a former EVP. "Never have so few done so much for so many for so long."

I'd like to offer that as an apt "report card" for 1988. HA

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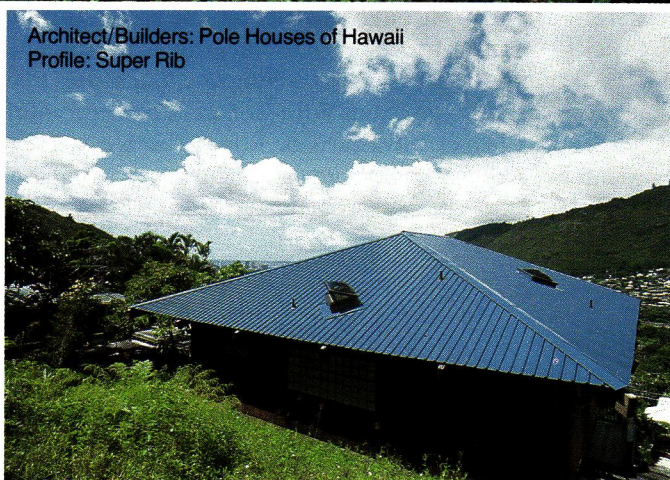


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