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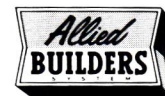
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Floor Coverings

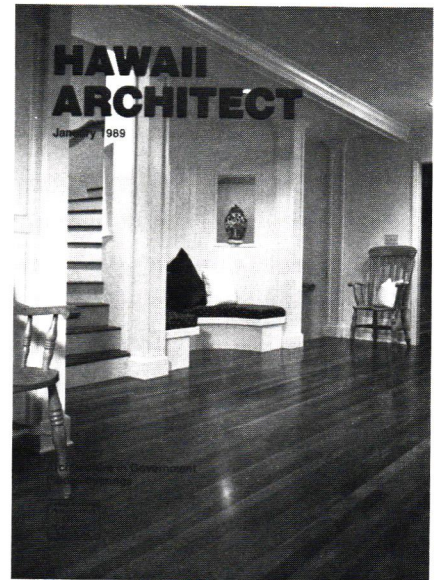
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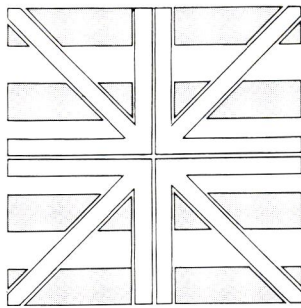
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President's Message

Designing Our Preferred Future

by Carol S. Sakata, AIA

Happy New Year and welcome to one of the most challenging 12 months in the history of Hawaii Society/AIA.

This year we will see significant changes being planned and implemented as we move from design into "construction documents" for our new state council/chapters structure, which will take effect next January.

While this may not seem like an overly fascinating task, laying a strong foundation for these new entities will facilitate continued growth of our organization and its ability to respond positively to the needs and desires of all our members.

It also will represent us effectively to the public and elected and appointed governmental officials.

As we move into a new level of detail for restructuring, I would like to extend my sincere thanks to all the Structure Task Force members who dedicated their time and creative thoughts over the last year and a half to this effort.

I know our neighbor island members also appreciate your interest and involvement. At times, I'm sure they felt they were dealing with either "Mission Impossible" or "The Impossible Dream."

Finalizing the many details still required for initiating the new structure will consume a considerable amount of the Society's resources during 1989, as four task forces will be



Carol S. Sakata

working on various portions of the job. However, this will not be our only emphasis.

In addition to HS/AIA's ongoing activities and programs, which will proceed under the able leadership of the directors and committee chairpersons listed in the adjoining organizational chart, we will be undertaking or significantly upgrading our efforts in the following four areas.

- Continued management of HS/AIA's \$250,000 energy grant with the state Department of Business and Economic Development, which not only produces non-dues revenue for the Society, but provides business opportunities for our members as well

- Implementation of a more definite Intern Development Program to assist associate

(continued on page 30)

1989 HS/AIA Organizational Chart

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Alfred Preis: Governmental Employee and Critic

by Bianca Kaplanek

Alfred Preis was born in Vienna, Austria. Following the arrival of Hitler, he left his native land and was hired "sight unseen" by Connie Conrad, architectural renderer and partner with the Hawaii firm of Eahl and Conrad. He and his wife arrived here June 22, 1939.

Preis spent much of his career working for government. He wrote several bills on shoreline management and authored a bill that established the Foundation on Culture and the Arts.

The last position Preis held before retiring in 1980 was

"Instead of treating me with hostility,
I was greeted with open arms."

director for the state Foundation on Culture and the Arts.

The following narrative is a recap by Preis of the events which led to and took place during his employment with government.

"Just days after the attack on Pearl Harbor, almost all offices were closed and the architects took employment at Pearl Harbor or with the (Army) Corps of Engineers. At the 14th Naval District, you had Joseph Van Ohrt, Gunnar Schelderup, Bill

Horn and others.

"Of the people who came there, there must have been at least 20. Among them were (George) Wimberly, (Val) Ossipoff, Alan Johnson and many, many more.

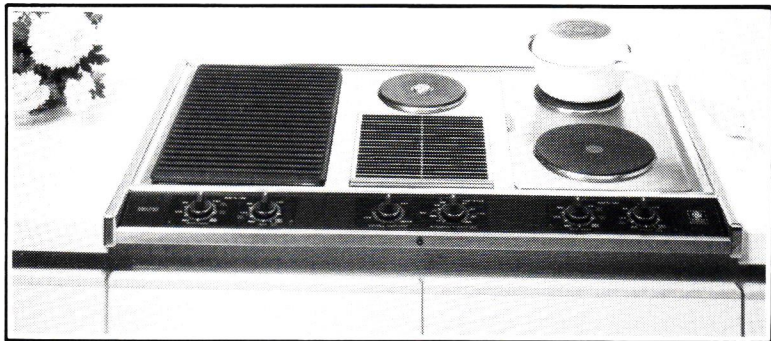
"At the Corps of Engineers I knew only Robert Thompson and Connie Conrad.

"There were some architects employed in new federal and state offices. Hart Wood, a very prominent architect, became territorial architect. There were two architectural firms which did

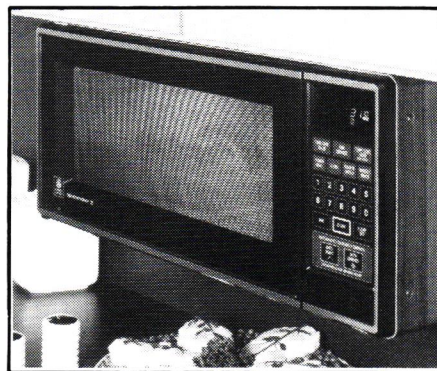


One of Alfred Preis' first major governmental projects was designing the Arizona Memorial. Photo courtesy of the USS Arizona Memorial, National Park Service.

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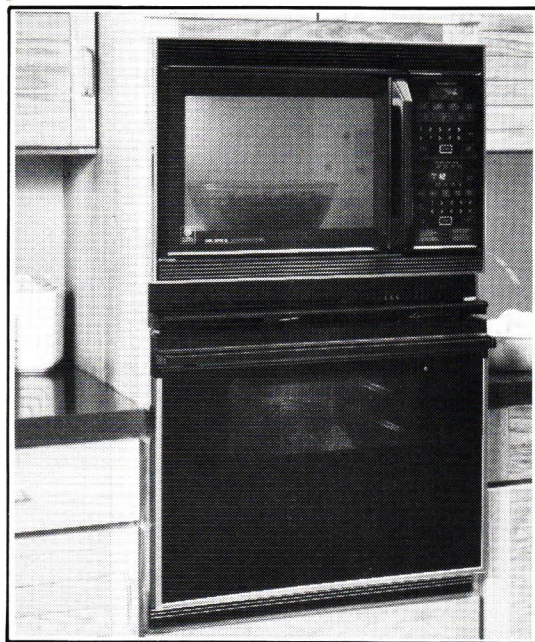
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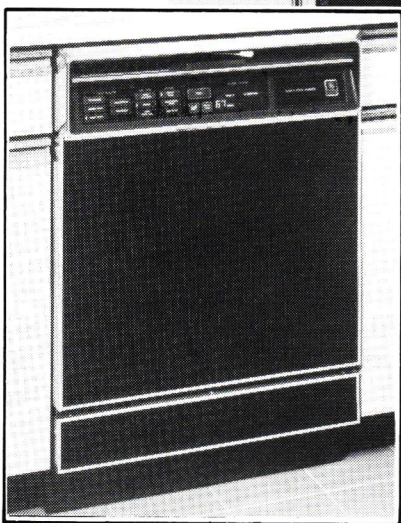
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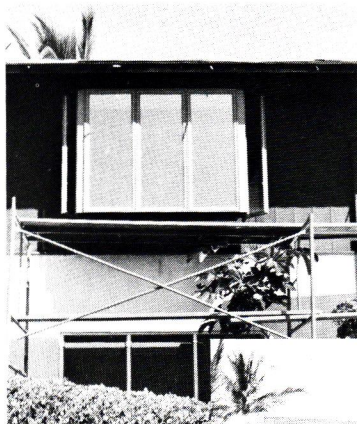
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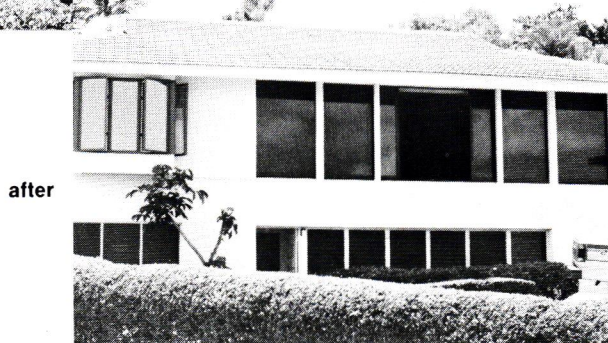
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not close. They continued to work because they were working for the war efforts.

"One was Charles Dickey Associates and the other was a joint venture of Guy Rothwell and Mark Lester. I, having been an alien at that time, was interned for three and a half months.

"I was then employed in a quarry as efficiency engineer. I had a very boring job for a long time. Suddenly, the owner came to me and said his quarry workers would qualify, like coal miners, to get buildings built.

"He wanted me to design five buildings. I did five little houses that I think are still there.

"Through that effort I got acquainted with various offices. (Eventually) I was invited by Hart Wood to work for him as a designer of an airport project, which was marvelous.

"Just about 1942, the architects I met or ran into decried how bored and hungry they were for some real architectural work. So I persuaded Hart Wood to reconvene the Hawaii chapter of the American Institute of Architects.

"He said, 'Okay, I'll do it if you do the work.' We had regular meetings at the YWCA and decided to think ahead to the day when there would be peace.

"Our first problem was a war memorial. We had two different parties. One wanted a practical memorial—concert hall, boxing ring or something like that. The other, which I headed in a way, we called a contemplative memorial. And you may not believe this, but out of that grew the Arizona Memorial, of which I became the architect.

"In time, we ran out of ideas and ended up with a relatively small group — Ossipoff, Johnson, Phil Fisk (and a few others). We met at my house, made a big pot of goulash and sat down and designed Honolulu.

"I opened my office in March

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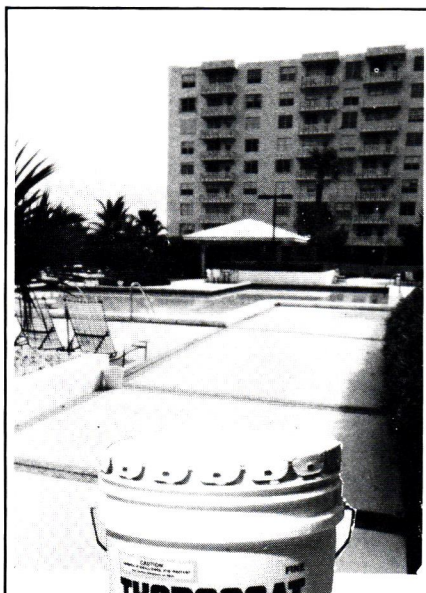
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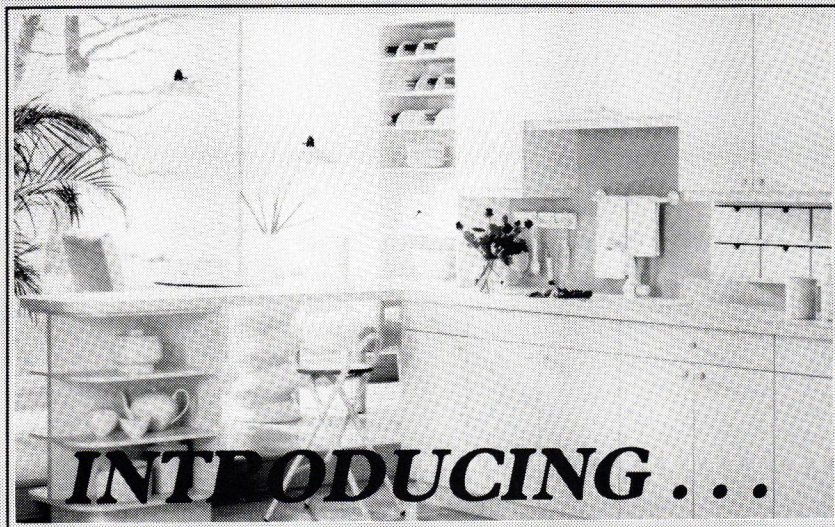
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1943. In 1945, when the war ended, all building restrictions were waived or lifted, only to be reimposed a few months later. That made the whole thing very hectic because people had building plans and suddenly found out they couldn't get materials.

"So a great number of offices opened or reopened. There was a great deal of work here.

"There were several architects employed as chief draftsmen in city, county or territorial offices. In an increasing manner I became involved in all kinds of public questions having to do with urban design, environmental design, architecture and so forth.

"Invariably, I became involved with lawmakers in both the city and state. We were actually still a territory at that time.

"I developed, unknown to me, (a reputation as) a critic of government in design. Since I was the only one that spoke with an accent, I was quoted left and right.

"In 1963, Gov. John A. Burns appointed me to become state planning coordinator. My role was basically to see after the aesthetic and social concerns in planning.

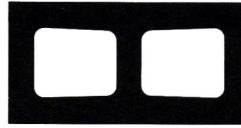
"As I mentioned, I was considered a critic of government. I thought they would hate me. I was prepared to be all defensive. The enormous surprise was that they knew way more about me than I knew about myself. And instead of treating me with hostility, I was greeted with open arms.

"The governor sent a circular to all department heads ordering them to comply with my meeting calls and to give me all the cooperation I wanted. I was assigned to the Department of Planning and Economic Development.

"It never entered my mind I would be treated so grandiously — except my salary was small. But I had lots of fun." HA

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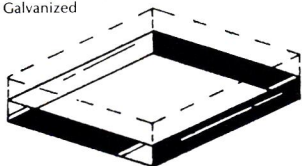


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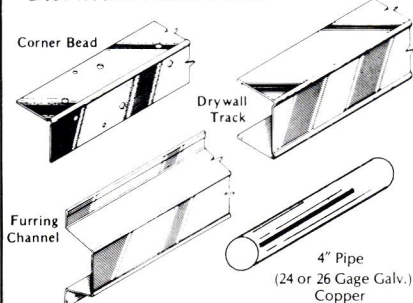
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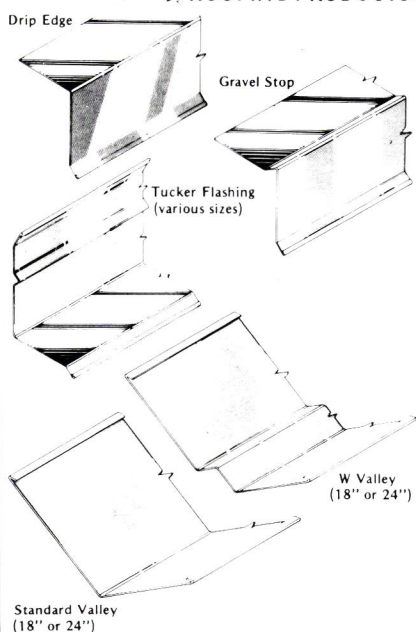
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Architecture in Government

Regulation: A Better Understanding

by Constance Cabral

This past legislative session brought about revisions to Chapter 464, HRS, the law regulating engineers, architects, surveyors and landscape architects.

A better understanding of what these revisions are and why they were made may be gained through understanding regulation.

The purpose of regulation is to protect public health, safety and welfare by establishing education and experience requirements to be met by applicants for architectural registration to ensure, at the least, minimally competent practitioners in the profession and to regulate that practice by disciplinary action where possible.

Since the early days, it has been a recognized and accepted function of state governments to regulate activities which, even though formally private in nature, nonetheless affect public health, safety or welfare.

One aspect of this role has been regulation of professions whose members are considered to have special responsibilities to the public and individuals receiving services.

Regulation protects consumers of services rendered by architects. The necessity of ensuring that those who practice architecture have attained a minimum level of competence is evident.

Regulation protects the public at large. The primary responsibility of an architect is, of course, to design buildings that

are safe, durable and satisfy reasonable environmental standards.

To accomplish this, the architect's design must satisfy the applicable requirements of law and be a correct application of the skills and knowledge of the profession.

Every profession, including architecture, has private organizations with some ability to regulate the members of the profession.

In architecture, the American Institute of Architects determines to a considerable degree acceptable terms for contracts between architects and their clients and promulgates ethical standards for its members.

Why, then, is it necessary to involve the state in regulation, which is in part already performed by the profession itself?

That state involvement is believed necessary would seem to be conclusively demonstrated by the fact that every state has adopted legislation regulating the practice of architecture.

There are two reasons for state involvement. First, public regulation has no interest other than public interest.

Second, public regulation can be made binding on all members of the profession. In contrast, the scope of a private body's regulatory scheme and its authority to enforce that scheme is, in the final analysis, entirely dependent on voluntary

The purpose of regulation is to protect public health, safety and welfare by establishing education and experience requirements . . .

cooperation of the persons regulated.

As was previously stated, the purpose of regulation is to protect public health, safety and welfare by establishing education and experience requirements to be met by applicants for architectural registration.

It was with this in mind that the Board of Registration of Professional Engineers, Architects, Surveyors and Landscape Architects proposed the following revisions to Chapter 464, HRS:

- Applicants with a master's and NAAB accredited bachelor's degree may qualify with two

years of experience

- Applicants who have gone through a four-year architectural curriculum may qualify with five years of experience

- Applicants with an NAAB accredited bachelor's degree may qualify with three years of experience

(Note: Only the revisions have been included here. Other qualifications remain the same.)

Also during the 1988 legislative session, the term "supervision of construction" was changed to "observation of construction."

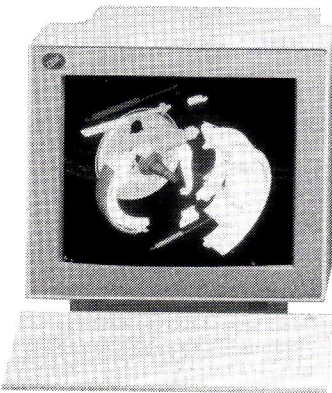
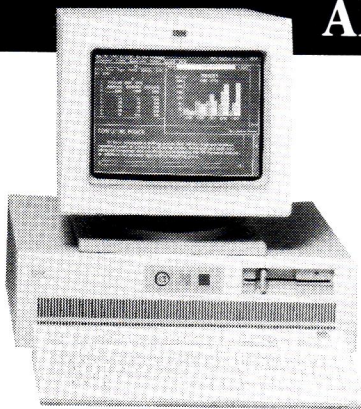
The provision pertaining to reinstatement of registration was clarified by providing guidance to

persons who fail to reinstate within one year of the expiration of their certificates of registration.

Persons interested in reviewing the new law may obtain copies by sending a check for \$1.25, payable to the Department of Commerce and Consumer Affairs, to: Cashier, DCCA, P.O. Box 541, Honolulu, HI 96809. **HA**

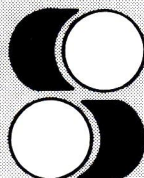
Constance Cabral has been an employee of the Department of Commerce and Consumer Affairs for the past three years. She serves as executive secretary to the Board of Registration of Professional Engineers, Architects, Surveyors and Landscape Architects.

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Hardwood Floors: Creations of Warmth

by Aimee R. Holden

Hardwood floor coverings are beautiful, affordable, practical and can be used to create a certain "mood," according to Bill Sanders of Sanders Trading Company.

"Wood floor coverings are perfect anywhere you want to create a feeling of warmth or 'naturalness,' and they are much easier to maintain than ceramic and tile," said Sanders.

"They can take a lot of wear and tear and continue to look good."

When choosing hardwood flooring, however, several factors including price must be considered.

Wood coverings can be divided into three groups—domestic, oriental and Hawaiian — and prices vary within each group, explained Sanders.

Prices on some coverings begin at \$2.50 to \$3 per square foot, he added.

"Light colored domestic woods such as white oak and ash are very popular now. The light coloring is achieved by 'whitewashing' the wood, which is very different than bleaching it," explained Sanders.

"Bleaching the wood puts a yellow cast in it, so customers must be sure to specify what they want."

Maple is another domestic wood sometimes used, however, it does not take a stain well, according to Sanders.

"It gets blotchy and will always

remind you of a gym floor," he said.

"When oriental wood is used, 99 percent of the time it is teak. Rosewood is used sometimes, but it is very expensive—\$10 to \$20 per square foot. For this reason, there is very little 'true' rosewood used.



The Lewers House of Halekulani Hotel retains much of its original atmosphere. Floors, expanded during renovations, were originally thought to be of ohia. On closer examination, it was discovered they were of chocolate heart. Matching wood was obtained from the Australian company that provided the original flooring in 1931. Photo by Craig Kojima

"Koa, ohia, keawe and eucalyptus are the Hawaiian woods," said Sanders.

Design, method of application and type of finish also must be considered when choosing a wood floor covering.

"The type of finish is especially important," said Sanders.

"In a residential area you would want to use a urethane or Swedish finish. They are easier to take care of and don't water spot. The disadvantage is that these finishes scratch.

"In a commercial area, a penetrating oil finish or 'impregnating' the wood are the best choices because they are very durable. The disadvantage is that these finishes do water spot.

"You would never want to put a surface coat, such as urethane, in a

commercial area because it could not be maintained on a daily basis. The penetrating finishes can be touched up daily, but in order to touch up a surface finish you would have to shut down the building or business and recoat the floor," explained Sanders.

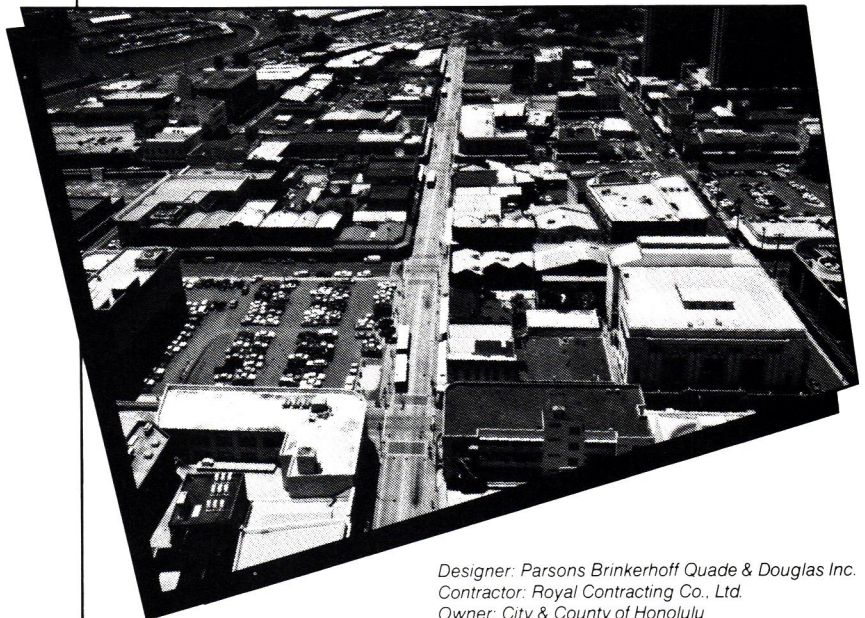
Protecting the surface of wood floorings is important, as is protecting the underside. Termites are abundant in Hawaii and can pose a threat to some

types of wood floors, according to Sanders.

To prevent termite damage, floors that are hardwood all the way through are recommended, he said.

Pine, a favorite of termites, is sometimes used as a backing for wood floor coverings, offering a readily available meal for the pests. While this may result in substantial savings, it is not recommended, said Sanders. **HA**

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Floor Coverings

The Ceramic Selection

by Mike Ferguson

When choosing ceramic tile for floors, first consider if it is safe — slip resistant.

The standard test is skid resistance procedure No. SE-781, which results in the issuance of a coefficient of friction number. Anything with a coefficient of friction number of .5 and above is considered slip resistant.

In most cases, the manufacturer/distributor will be able to provide this information. However, no floor of any material can be considered totally slip-proof because moisture and

maintenance are not consistent factors.

Next, consider how well the tile will wear. Normally, unglazed tile does not present a problem because it provides a similar surface appearance throughout the body of the tile.

Glazed tiles, on the other hand, often are rated and classified into groups numbering I thru IV. Group IV is the type best able to withstand floor conditions, including all residential and most commercial applications such as exhibition halls, hotels and restaurants.



Neoclassic, cork-colored tile with black trim from the glazed Progressive series was used on the second floor of Liberty House at Kahala Mall.

Tests covering water absorption (ASTM C-373), breaking strength (ASTM C-648) and abrasive wear resistance (ASTM C-1027-84) are helpful in making a determination as to wear characteristics. Other available tests, such as those for thermal shock, usually do not apply in Hawaii's climate.

Another item to think about is the ability of the tile to withstand staining.

Glazed tiles and high quality porcelains (those having absorption rates of 2/10ths of one percent or less) are least likely to pose problems and are usually preferred when stains are a major consideration. However, when properly treated, light colored quarry tile and other unglazed tiles also can avoid stains.

Different tiles require different treatments, so get manufacturer/distributor recommendations.

A vital concern when selecting tile is to ensure proper installation.

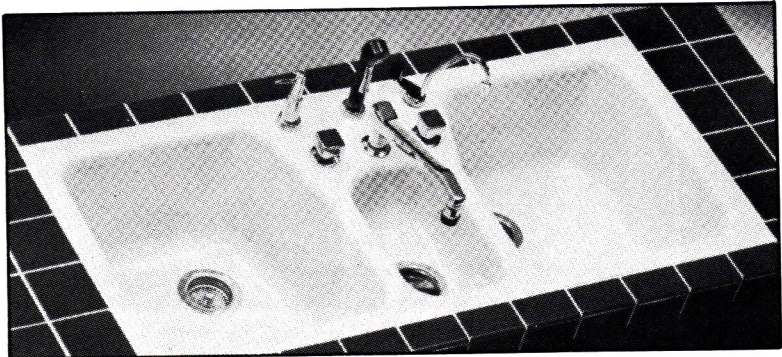
First, be certain the tile industry ANSI standards are followed. Most are found in ANSI A 108.1 and A 108.5.

The "Handbook for Ceramic Tile Installation," published by the Tile Council of America, and updated yearly, is an invaluable resource, covering specifics of installation for virtually every situation. It also includes helpful details on expansion joints, sound-rated floors, etc.

Finally, be sure everything possible has been done to provide a floor that is ready for the new owners to maintain with regular and easy procedures. Once this is done, the architect, designer and installer can consider the floor "a job well done." **HA**

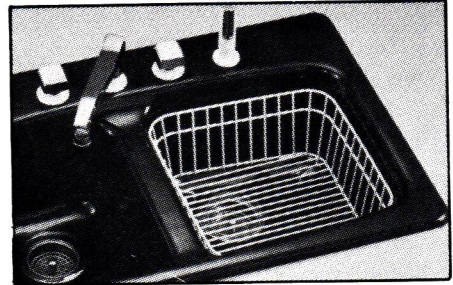
Information contained in this article is based on material in Ceramic Tile Institute's Field Report #73-5-1 and from Florida Tile/Sikes Corporation.

Mike Ferguson is sales representative for Central Pacific Supply/Tile Mart. He has been with the company in various capacities for 10 years.



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Recipe for a Renowned Paper Floor

by Mary Philpotts McGrath, ASID

Necessity" is the mother of invention, and in our case "frugality" was the father. Thus, a very endearing floor was born at a now defunct Chinatown art gallery.

Gallery managers complained the floor inspired questions and discussion which distracted patrons from concentrating on the merchandise.

At first appearance, the floor of brown "butcher paper" suggests tile or leather. Then it brings the questions, "What is it? How do

you install it?"

Here is the recipe.

Ingredients

1 roll medium weight craft paper
1-3 gallons white glue
1-3 gallons acrylic tile finish
Low wash tubs
Large paint brush
Large sponges
Sponge mop and replacement heads
Single edge razor blades

Preparation

A clean, even floor is necessary.

Fill dents and scrape or sand irregularities.

Tear paper into desired "tile" shapes. Tear all edges. Do not have any cut edges on paper tiles or they will show through the overlap.

Mix one-half gallon of glue with same amount of water. (Thicker paper will require thinner mixture, so add more water.) Crumple paper and soak for 15 minutes in glue mixture, filling wash tub loosely with paper.

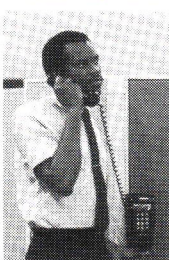
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The technique of using butcher paper to create a look of wood flooring was used throughout Graphic House in Honolulu.

Application

I suggest you make a sample board first.

Gently squeeze out excess glue. Paper should be soaked and dripping.

Apply paper directly to floor. With a brush or sponge, stroke out all air bubbles by forcing them gently to the edge. Overlap next paper. Apply 2 to 3 square yards at a time.

As you continue, carefully inspect drying tiles. If air bubbles appear, slice them with blade and soak with more glue mixture. Soaking the paper allows maximum stretch. It should shrink as it dries.

To remedy bubbles, force glue into underside or soak longer and add more water to glue mixture.

You cannot walk on tiles until they are completely dry, so you must maintain access to each applied section until it has finished stretching.

After floor is dry, paint or sponge on a second application of glue-water solution of one-half part each.

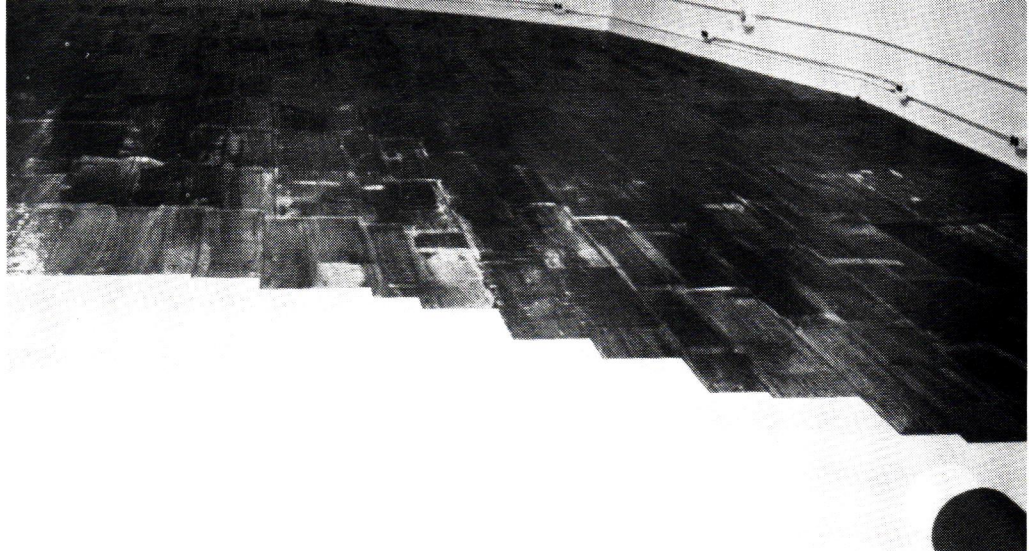
After the floor is completely dry, apply several coats of floor finish with a sponge mop according to label instructions. The heavier the final finish, the better the protection on the paper.

We maintained our floor with Mop and Glo or a vinyl floor finish product. Be sure floor is clean (no dust and particles) before applying maintenance finishes.

Approximate Yield

One medium to large room HA

Mary Philpotts McGrath is owner of Philpotts and Associates Inc., an interior design firm. For more than 25 years, she has worked closely with Hawaii architects from conception to conclusion of projects.



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Bridging the Gap Between Success and Failure

by Christopher J. Smith, AIA

Part two of a two-part series.

In the last issue of *Hawaii Architect*, we left off with a presentation of the top ranked social trends and implications they are likely to have on architecture.

What do these changes mean for architects? What challenges do we face in the next century?

To understand these challenges, we must first understand the array of forces sweeping through society and affecting basic human values.

Drawing from discussions held by the 12 distinguished panel members, these challenges can be divided into four areas.

The first is the challenge of creating livable cities. This includes such problems as the decline of infrastructure, housing and transportation crises, urbanization of suburbs, physical and cultural isolation of minorities and traffic gridlock.

The second is the challenge of changing human values which reflect a concern for this and future generations in the face of the decline of moral infrastructure, the need for political leadership and the fragmentation of society.

The third challenge is that of technological innovation which embodies the pervasive influence of computers, the need to integrate technology and human values, changes in the design process and fundamental changes in the nature of work in an information society.

Fourth is the challenge of global economic realities brought

on by growing global interdependence and changing international economic relationships.

These four societal challenges and the wide-ranging trends embodied in them will have an enormous impact on architecture in the 21st century.

Panelist Max Schuette, chairman of American General Investment Corporation, summarized it this way:

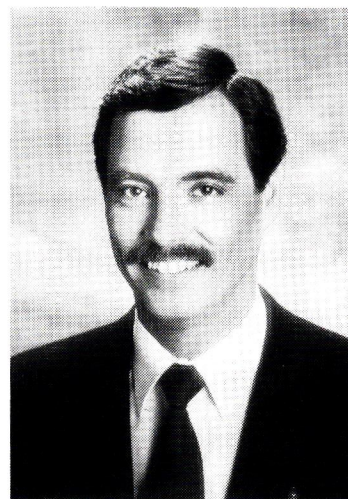
"Our vision of the future has to bridge that gap between the tremendous success and the tremendous possibilities that we have in technology, and the tremendous failures and problems and challenges we have in the very fundamental areas of human relationships and the relationship we have with our environments."

How will architects and the environments we create respond to society's needs? What services will architects need to provide to American society as a result of the forces of change?

What roles will we play? What skills will we need to develop? What will remain the same and what will be new?

To explore these questions, Vision 2000 surveyed 300 architects to find out which trends they believed were important and most relevant to architecture.

They were asked to analyze trends based on a) the likelihood that the trend would occur; b) the



Christopher J. Smith

degree to which the trend would have an impact, either positive or negative; and c) the degree to which the trend would have an impact on the built environment.

Following are the top five architecturally-relevant national issues voted most likely to shape 21st century practice.

- Computer aided design and engineering become common to all industries.
- Public support for preserving America's architectural heritage rises.
- Public standards of professional responsibility and liability rise.
- Growing use of expert systems and computer models promotes increased client sophistication.
- The U.S. public supports increasingly stronger environmental protection measures.

If these are the issues affecting the built environment, what roles, functions and services will architects need to provide in order to be responsive?

Some will be similar to those provided today. Traditional services will not disappear, though they may be modified by client demands and changes in technology.

According to conference

participants, the top 10 roles in order of importance are:

- Community design and planning
- Public education and awareness
- Public policy involvement
- Project management and coordination
- Architectural design
- Continuing professional education
- Programming and feasibility analysis
- Architectural research and development
- Site selection, planning and analysis
- Environmental impact analysis

While many roles architects will play in the year 2000 will remain the same, changes in technologies and social needs will compel architects to play additional, new or innovative roles to remain competitive and be an influential force in the year 2000.

It was the consensus of the group that architects will need to function in the following 10 roles.

- Provide community services
- Take public leadership and advisory roles
- Support of, and participation in, building research and development
- Support of, and participation in, materials R & D
- Advocate progressive design-related legislation
- Promote public education and awareness
- Develop software and expert systems
- Promote unified codes and standards
- Develop computer modeling systems
- Restoration and preservation

These ideas will serve as a springboard for further discussion in the year ahead as the profession takes a hard look at itself and its future in a changing world.

As the year 2000 approaches,

architects must make choices about skills we acquire and roles we play. A measure of our profession's special responsibility is whether society meets its challenges, which depends in part on whether architects meet theirs.

Some see the future as a collection of technologies, inventions and objects. Perhaps it is better to view the future as a time and place shaped by the natural consequence of choices

and actions we make.

As the Vision 2000 program proceeds to step four, AIA will call on local chapters and committees to further examine these challenges. I urge all to participate. **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.

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In Summary — The 1988 Northwest & Pacific Regional Conference

by Kurt Mitchell, AIA

Good Morning. I have a reservation on your 8:30 flight to Kona," I said.

"I'm sorry sir, but your 11 a.m. reservation was canceled," said the agent.

"What do you mean an 11 a.m. reservation! What do you mean canceled! By whom?"

Could this be the beginning of things to come for the Northwest & Pacific Regional Conference?

"Well, our 12:15 flight is open," said the agent.

"But I have an 11 o'clock meeting in Kona," I barked back.

It was not going well and I still had not even left Oahu.

As co-chairman of the 1988 AIA Northwest & Pacific Regional Conference, one of my worst fears was that this event, planned over the last two years, would be a disaster.

But in the end, and during the actual conference, telltale signs indicated it was going to be a success.

Although things were looking better once I arrived, they weren't much better.

Having recently completed one of its most important events — the Ironman Triathlon — the hotel was behind schedule preparing for our conference.

Through this adversity, Jack and Shirley Lipman and friends did a fine job getting the arts and crafts ready. On the other side of the Kamehameha Ballroom, Stacey Ledesma and Shirley

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Cruthers were preparing for the mad rush at registration opening.

Although behind-the-scenes committee members hurried last minute preparations, things fell into place as the initial events began to unfold.

The first of several "ice breaker" no-host cocktail parties seemed to have everyone in the right spirit. It was time to make new friends, renew past associations or just "talk shop."

Everyone was anxiously awaiting the trip to the first major social event. As we stepped off the bus for the Kona Coast dinner cruise, we were individually escorted by Polynesian hostesses and high-spirited hosts for picture-taking.

It was not until Norman Hong, HS/AIA president, and Ben Brewer, 1989 incoming AIA president, and friends donned coconut shell halter tops, grass skirts and wigs to entertain attendees that I realized we were in for an enjoyable conference.

The first full day began with a speech by Hawaii County Mayor Dante Carpenter, who commented on Pacific Rim development and its future impact on Hawaii County and the Pacific area overall.

The mayor challenged each of us to do our best to enhance projects being developed into outstanding contributions to our environment.

Following the mayor's speech was the first professional program, moderated by Elmer Botsai.

The program, which highlighted two local architectural firms that practice in Asia, Australia and the South Pacific, began with Larry Helber's presentation on the trend of tourism in the Pacific.

George Berean then discussed Wimberly, Allison, Tong & Goo's experience working in the South Pacific.

This was followed by David Miller's presentation on starting an Architects Hawaii office in

Hong Kong and doing business in China, which offered new insight to attendees with thoughts of expanding to the Far East.

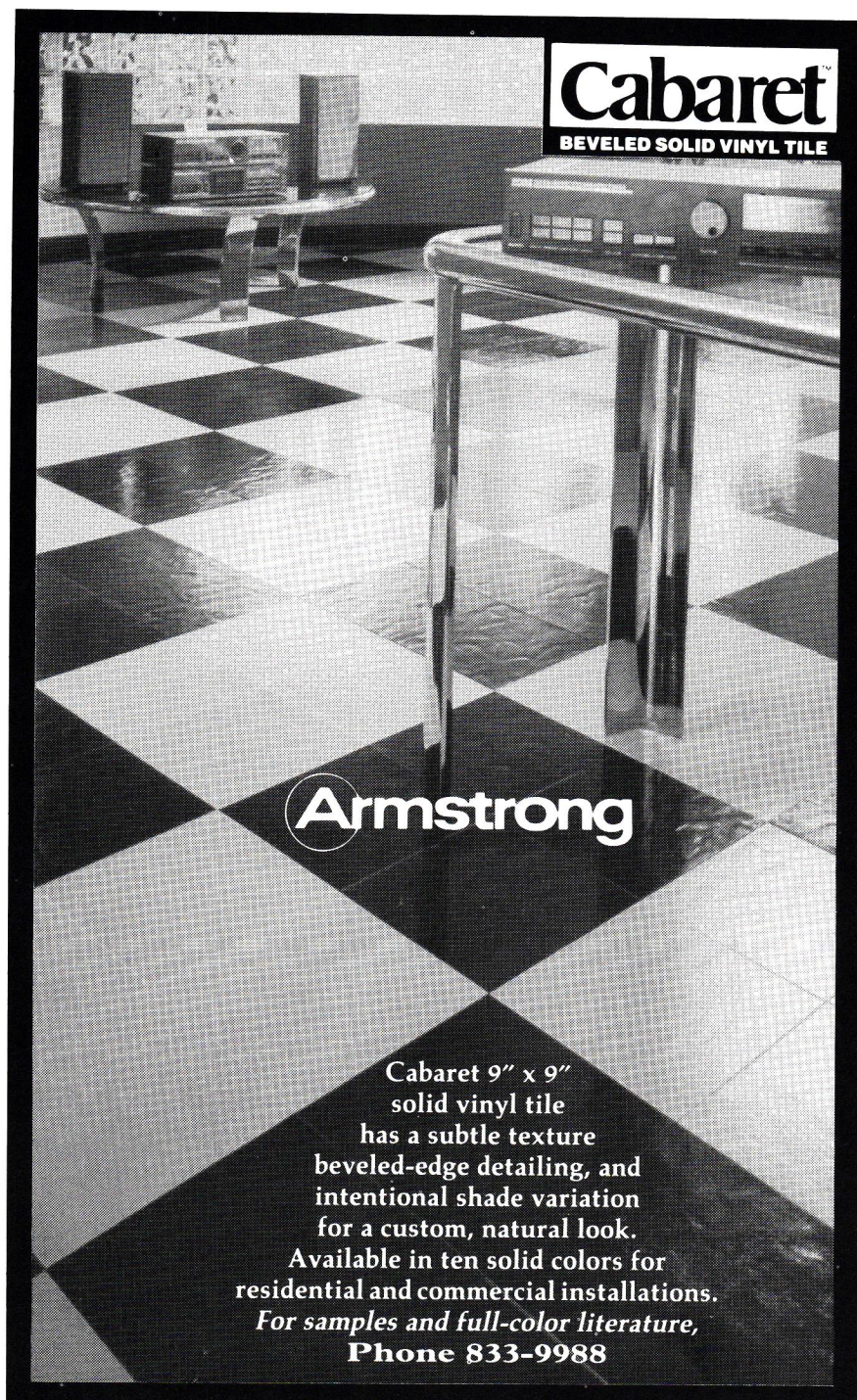
The afternoon was set aside for attendees to visit more than 40 exhibitors, browse the arts and crafts shop, play golf or tennis or participate in one of many scheduled tours.

Some had AIA business to attend to. Others, who could not get away from their work, spent time on projects in Kona or via

that nasty invention — the phone.

Throughout the day, the weather was beautiful, and as a finale, it provided a fantastic sunset for our evening event at Hulihee Palace in Kailua-Kona.

A tour of the palace was educational and uplifting for visitors as well as local HS/AIA members. It also provided another perfect setting to again see old friends and meet new people.



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Off in the bay, the festival of lights of the SS Monterey provided a beautiful backdrop.

Day two of the conference began, for some, with early morning meetings on various AIA affairs. Others enjoyed a continental breakfast and spent time with product exhibitors and in the arts and crafts shop.

The professional program continued on the same level of presentation, but with a different perspective.

Fellow practitioners from Australia, New Zealand and Japan presented their projects and style of practice to a standing-room-only crowd.

We were fascinated at some of their work. It was evident that throughout the Pacific Rim, innovative, good design exists.

At lunch, conference attendees listened as Ben Brewer spoke about the upcoming year and direction of AIA. An important



Moderated by Elmer Botsai, the professional program held the first day of the 1988 Northwest & Pacific Regional Conference highlighted local architectural firms that practice in Asia, Australia and the South Pacific.



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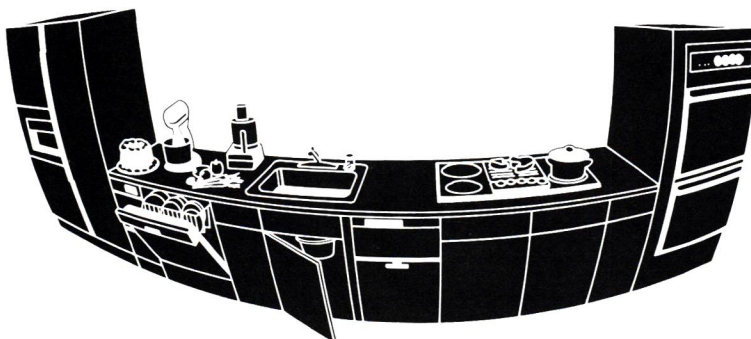
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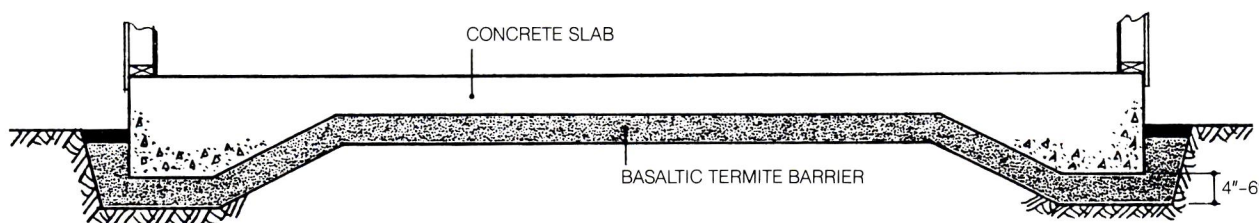
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issue further explored in an afternoon session was Vision 2000/Education Initiative.

This was my first exposure to Vision 2000, which concerns itself with important issues all AIA members should understand.

Again, the afternoon was reserved for leisure activities such as golf, tennis and viewing exhibit products. An expanded discussion on Vision 2000 also was presented.

Of course, tours were available. One of the more popular was of the new Hyatt Waikoloa. It was amazing to see 50 plus architects on an architectural tour keep their comments in check.

Capping off the conference was a traditional luau on the grounds of the Kona Surf Hotel, which provided a beautiful setting with a dark evening sky falling into the night ocean and the twinkling lights of Kailua-Kona beyond.

I don't think anyone could have created a better backdrop for the stage. From the pig being unearthed from the *imu*, to the last bump by the Tahitian dancer, a fun time was had by all.

The general business meeting closed the formal portion of the conference. Dick Hobbs and Don Lutes, Northwest & Pacific Regional directors, informed attendees about the region's past activities and what to expect in the upcoming year.

On my last day, as I got ready to leave for the airport and a confirmed flight reservation, I was stopped by several people who wanted to thank the Hawaii chapter for putting together such a good conference.

As the plane lifted off the ground and headed north to Honolulu, I couldn't help but think about the handful of people whose efforts made the conference a success.

So to Frank Haines, Norman Hong, Shirley Cruthers, Jack Lipman, Shirley Lipman, Walt Bell, Nancy Peacock, Eric Crispin, Tom Tibbles, Terry Cisco, John

Parazette, Jim Bradley, Dwight Kauahikaua, Blaise Caldeira, Gordon Bradley, Art Kohara, Owen Chock, Elmer Botsai, David Hart, Glen Mason, Carol Sakata, Doug Luna, Don Shaw, Nick Huddleston, Bill Brooks, Jeff Nishi, Nick Butterbaugh, Ted Garduque, Chris Smith, Keith Tanaka, Stacey Ledesma, Virginia MacDonald, Russ Apple, Beverly McKeague, Vicki Wong, Lee Mason, Jim Osika and the

associates and students who assisted, a great big *mahalo* for your efforts and valuable time.

You can now relax and look forward to meeting in Bend, Oregon for the 1989 Northwest & Pacific Regional AIA Conference. HA

Kurt Mitchell, a principal of Kober/Hanssen Wyse Mitchell, served as co-chairman of the 1988 AIA Northwest & Pacific Regional Conference in Kona.

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Designing Our Preferred Future

(continued from page 6)

members in their pursuit of professional licensing

- Publication of a follow-up issue to our 1969 "Decade of Design," featuring significant architectural projects honored by HS/AIA during the last 20 years and serving as a timely memento to commemorate the end of our organization in its current form

- Establishment of an architectural bookstore in our new office, which will provide a valuable service to members, allied professionals and our "informed public," while contributing a new source of non-dues revenue

I challenge each of you to join me in making the AIA in Hawaii what you want it to be — to work toward "designing our preferred future" — by getting personally involved.

If you see a committee on the organizational chart that intrigues you, don't be shy. Call the chairperson or commissioner for more information or ask the AIA office for a copy of the 1989 "Program and Budget," which outlines the goals and objectives of standing committees.

Like all organizations made up of volunteers, ours needs more of them. There is much to be gained personally and professionally by being active in what Elmer Botsai frequently refers to as the "only game in town."

I would like to see each of you at the HS/AIA ballpark at least occasionally during 1989. I hope many of you will obtain season tickets and that more than a few will try out for the team. **HA**

Carol S. Sakata, AIA, has been a principal of Chapman Desai Sakata, Inc., a full-service architecture, planning, interiors and graphic design firm, since 1979.

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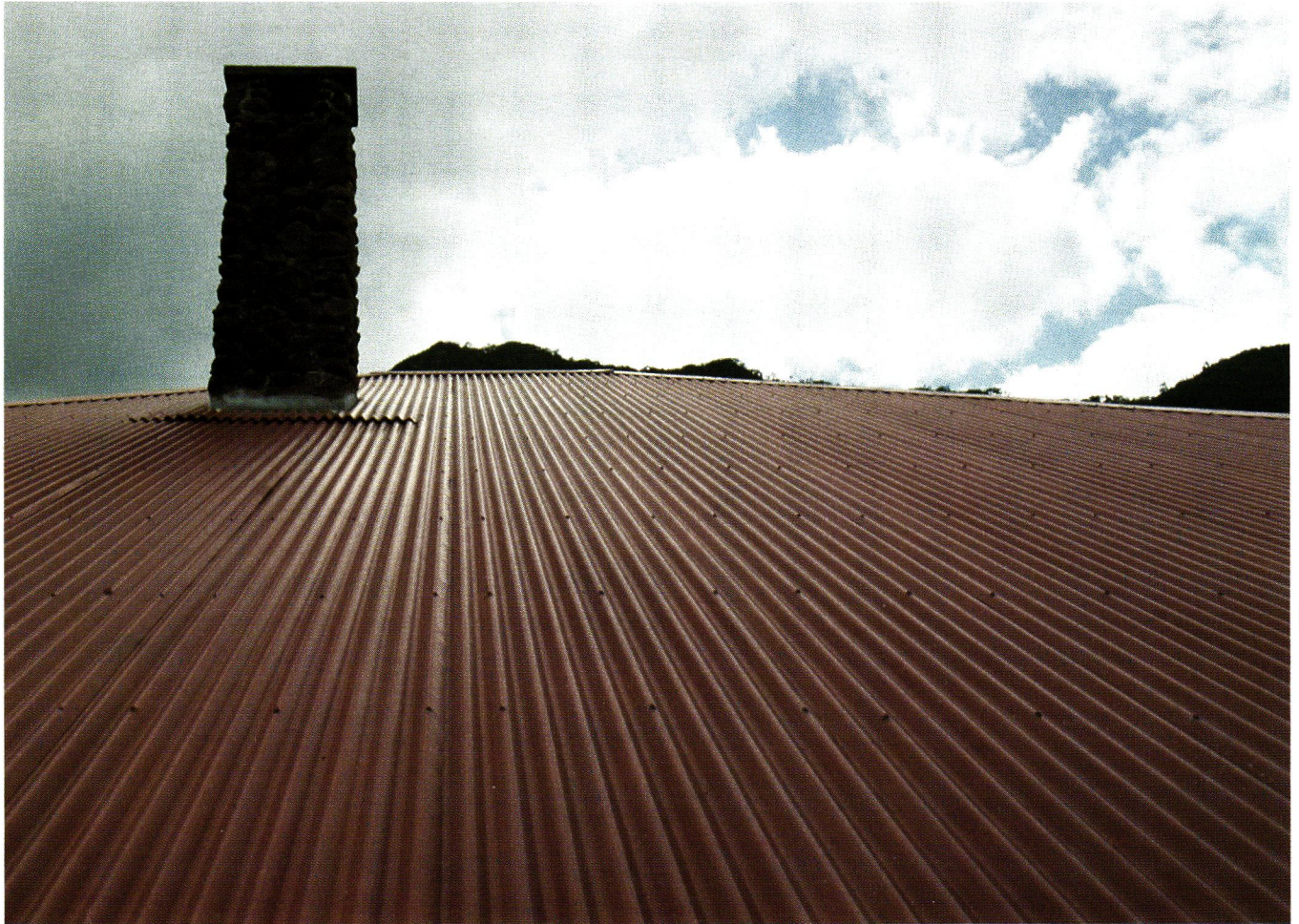
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