

HAWAII ARCHITECT

March 1989

Art in Architecture
Innovative Bathrooms

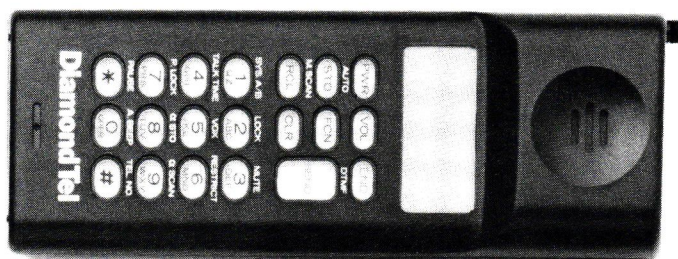
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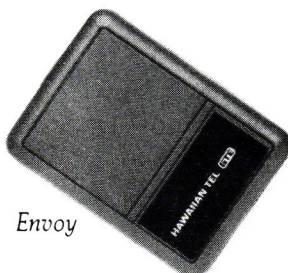
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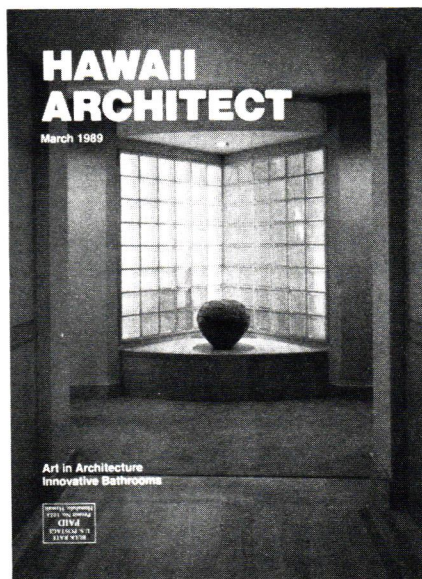
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Cover: Simple yet elegant best describes the raku pottery used as art in architecture at Media Five's Asahi Jyuku, formerly known as Kuilima Development Company Inc. Photo by David Franzen

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Major improvements in scattered areas at the Princess Kaiulani Hotel called for a supremely accommodating contractor. Even as beautifully redesigned lobbies emerged, envisioned by the Gulstrom Kosko Group, and the popular Aina'hau Showroom expanded with the overview of Ted Garduque, AIA, the hotelier continued to serve.

"We were on a tight timeline facing a holiday opening," observed Garduque. "Allied's crews were always responsive and concerned with quality execution. Even when the normal problems in renovation occurred, they stayed on top of things."

Adds GKG's David Chung, AIA: "Allied reacts well to the design professional. Beyond this, they know that change at hotels cannot interfere with visitor pleasure. They worked odd hours and with diplomacy when hotel guests were around."

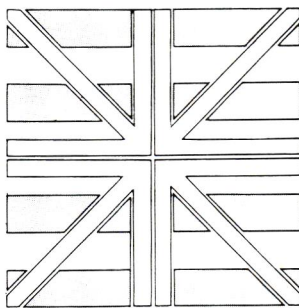


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President's Message

Preparing for the Next Energy Crisis

by Kent Royle, AIA

Hawaii architects will be prepared for the next "energy crisis" thanks to HS/AIA's Energy Efficient Design Education Project. Even if oil keeps flowing, however, the potential for energy conservation in Hawaii's buildings is tremendous.

Buildings today can be designed to use one-third to one-fifth the energy their predecessors did 30 years ago. Energy savings become greatly magnified over a building's 40-year plus life span.

In Hawaii, where 90 percent of this energy is supplied by imported oil, the impact of energy savings on the economy is profound.

Unfortunately, buildings are rarely designed as energy efficiently as they could be. The developer who plans to sell the project soon has little incentive to invest in increased design or construction costs. A designer may lack technical understanding or assign a low priority to energy issues.

The state of Hawaii is taking a "carrot and stick" approach to encourage energy efficient building design.

The "stick" will come in the form of proposed codes regulating building energy use. Architects will have to comply with these codes if adopted by the counties. The "carrot" is a major educational effort aimed primarily at architects.

HS/AIA has contracted with the state Department of Business and Economic Development to promote energy efficient building

design. In January, a work plan, authored by project managers TRB/Hawaii Ltd., was submitted to the state.

The plan outlines nine phases of work to be completed over the next three years. This \$250,000 project will be funded from the approximately \$14.5 million in funds awarded to Hawaii from the Exxon Corporation.

One project goal is to develop technical expertise and awareness for architects to incorporate energy efficient design strategies in their practices.

The project will provide a variety of opportunities for HS/AIA members to become involved as volunteers, paid consultants or program participants. HS/AIA also will receive \$25,000 of the total budget for project administration.

This year the project will focus on education. A guidebook outlining energy efficient design strategies for Hawaii will be prepared this spring. It will explore decisions made during the schematic design phase that most impact energy consumption.

A slide show also will be produced to illustrate applications of the guidebook's concepts. The guidebook and slide show will be presented in seminars on Oahu, Maui, Kauai and the Big Island next fall. **HA**

In lieu of her monthly message, Carol Sakata, 1989 HS/AIA president, has invited several writers to occasionally contribute to her column in an effort to better inform members of Society activities.

Kent Royle is project manager with TRB/Hawaii Limited.

A Return to Paradise

by Jeri Bostwick

Last year an extensive master plan and renovation of a large portion of the aging Hilton Hawaiian Village was completed.

Art was integral to the master plan's "Return to Paradise" concept. But art at the resort is not confined to the renovation.

It is found in structural and decorative form throughout the Village. While not all Village art is Polynesian in theme, it generally supports and reinforces Hilton's

long-standing "Polynesian village" concept for the complex.

Wimberly Allison Tong & Goo was the architectural firm used for the master plan/renovation and Tapa Tower, completed in 1982.

"Art has been integral to the Polynesian way of life for thousands of years," said Donald W.Y. Goo, WAT&G president and principal in charge of Hilton Hawaiian Village's refurbishing and design and construction of

Tapa Tower.

"Hawaiians outfitted their temples with carved images of their gods, decorated their homes and garments with multipatterned tapa, wove glorious feather capes with designs symbolic of royalty," continued Goo.

"Their Polynesian cousins, the Maori, carved whole houses with intricate designs and symbols from lintel to roof-tree.

"In that way, I considered art



Cobalt blue heron-patterned vases standing 8 feet tall greet guests as they enter the Golden Dragon room at Hilton Hawaiian Village. Photo by Augie Salbosa

integral to the Hilton Hawaiian Village 'Return to Paradise' renovation. And most especially, art that supports the overall Polynesian village theme that was established for the Village many years ago," he added.

"The Village comprises numerous structures of different sizes, shapes and character built at different times by different people for different owners.

"So it isn't surprising Village art is represented in a variety of ways. Still, it is melded into a compatible whole, with emphasis on the Polynesian — but including generous accents of Oriental and Indonesian-inspired art."

In the recent renovation, said Goo, art and artifice contributed to the dramatic new entry and lobby building which provides guests "an impressive arrival experience."

On a newly created hill raised 7 feet above surrounding driveways and walkways, the building is a series of open pavilions supported by massive rectangular columns that, on each side, contain sculpted panels depicting stylized botanicals.

The building provides a daytime see-through view to the new 9,000-square-foot "super pool" and palm-lined beach. Flaming torches and illuminated flower-sculpted columns welcome guests to a romantic Hawaiian scene by night, when the lobby becomes focal point of the central 5 acres.

The warm, back-lit sculptured panels of the entry's supporting columns echo the "Return to Paradise" theme.

Designed by Hawaii artist Ken Shutt, the 40 panels depict graceful heliconia and bold bird of paradise, selected by artist and architect as frontal-effective distinctive Polynesian shapes. Both flower designs were popular in repetitive patterns of ancient Hawaiian tapa.

For each column a load-bearing, 3-foot-square pillar is on the

inside. Fiberglass sculptures are inserted in an exterior 7-foot-wide pillar. The frame becomes part of the "picture" and contributes a feeling of strength.

Fiberglass and polyester sculptures were cast in a rubber mold, giving them a finished texture to match the lobby stucco. They were painted the same cream tint for daytime viewing. Back-lit by night, they offer exotic silhouettes.

Particularly interesting among the many art forms used throughout the Village are the great etched glass doors to The Bali Room restaurant.

Called "Bali Beach Sea Foam," they show huge waves rolling along an Indonesian seacoast.

In the newly reconstructed All'i Tower, an etched glass false skylight in the Tropic Surf Club depicts "Palm Leaves" against the blue of a Hawaiian sky.



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Pink and blue back-lit panels portray a Hawaiian beach at twilight in the etched glass screen behind the piano in the Golden Dragon lounge. Photo by Augie Salbosa

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"Return to Paradise" is reflected in the etched glass screen behind the white piano of the Golden Dragon lounge. The pink and blue back-lit panels portray a Hawaiian beach at twilight with waves hiding the sun's last glow as it disappears against the horizon.

Brass outlines the panels, drawing all eyes beyond them to large etched brass circles surrounding huge brass doorknobs on the Golden Dragon doors protected by stalwart Chinese horses of gilded cast iron.

The brass designs are by Hirsh-Bedner and the horses are from Art Group International in Los Angeles, as are the 8-foot cobalt blue, heron-patterned porcelain vases just inside the doors.

At the entrance to Hilton Hawaiian Village, the 35-story Tapa Tower is dedicated to a specifically Polynesian art theme — tapa, the decorated mulberry bark cloth that was an important part of early Polynesian culture.

Ancient tapa designs are highly compatible to modern taste and provide source material for a variety of contemporary design motifs.

At Tapa Tower a tapa pattern is incised in the building's concrete facade. A 16,000-square-foot custom-designed carpet in the ballroom features a tapa design.

A Tongan ceremonial tapa used in the coronation of the King of Tonga hangs in the main elevator lounge, and exterior concrete walls and floors have tapa designs sandblasted into them.

One of Hawaii's largest metal sculptures is the tapa-inspired Mamoru Sato work that hangs from the ceiling of the Tapa Tower central lobby.

Fashioned of brass and painted a rich black patina in multiple, repeated tapa patterns, the sculpture consists of 11 separate panels that hang one behind the other in a parallel row. Lengths increase from 4 feet for the outer

sculptures to a maximum of 32 feet for the center one, which hangs just 12 feet above the lobby floor.

The most familiar village art — something almost every Oahu visitor sees — is the 280-foot-high "rainbow" that gives the older Rainbow Tower its name.

Reaching from sky to sand on the narrow ends of the 31-story tower, the bow has 17 colors rather than the more conventional seven.

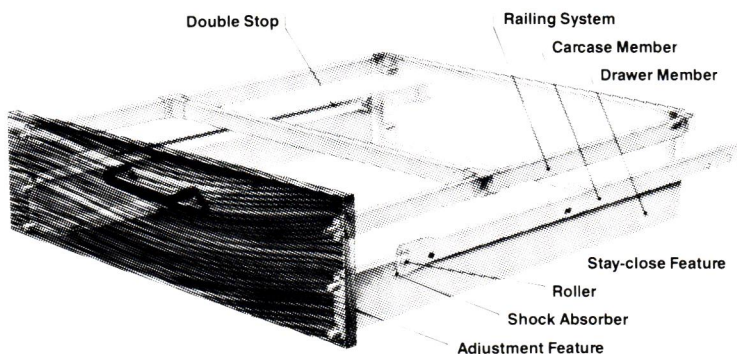
Various glazes and textures of the tile developed for the mural by Franciscan Studio Ceramic of Los Angeles enable bright Hawaiian colors to remain the same when seen by sunshine or artificial light.

Throughout the 22 acres between Kalia Road and the beach, art in architecture signals a "Return to Paradise" at the Hilton Hawaiian Village. **HA**

Jeri Bostwick is a Hawaii-based freelance writer.

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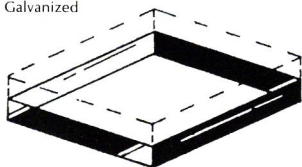
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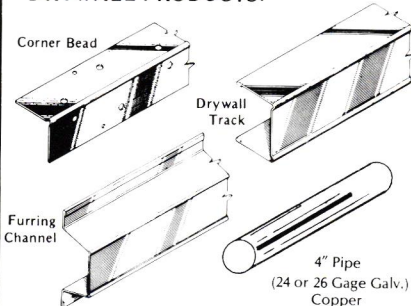
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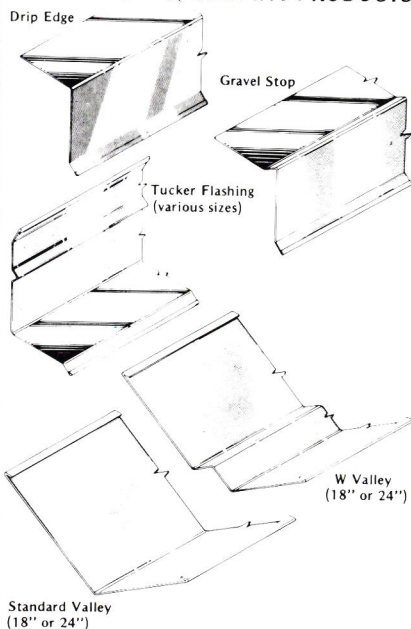
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Art in Architecture

The Enhancement of an Architectural Theme

by Daniel Chun, AIA

By definition, the fine arts exclude architecture but include paintings, sculptures, ceramics and other works typically added to buildings to cover bare walls.

Art in architecture occurs on different levels, from fine art to decorative art often designed by the architect in collaboration with skilled craftsmen. Wood carving, weaving, metal work and furniture are examples of decorative arts which can enhance architectural themes.

In Kauahikaua & Chun/Architects' Bishop Memorial Chapel, decorative arts were used to convey a message dictated by the building committee. Design had to suggest a personal memorial, be a spiritual center for Christian worship and highlight locally available materials and craftwork. The work had to be perceived as Hawaiian.

The works commissioned were first suggested by the architect and then designed in detail with skilled artisans. Materials dictated some design decisions. Individual commissions demanded patience and endurance on the part of the artisans.

Long hours were expended by the architect in coordinating work attached to the building and installed by the general contractor.

Decorative art in the chapel is typically executed in native Hawaiian woods. No metal is found naturally in Hawaii and our local craftsmen seem to be far

more talented in woodwork than in other media.

The inherent grain and color of wood sets up an immediate positive association in most people. It is the only building material perceived as having been alive.

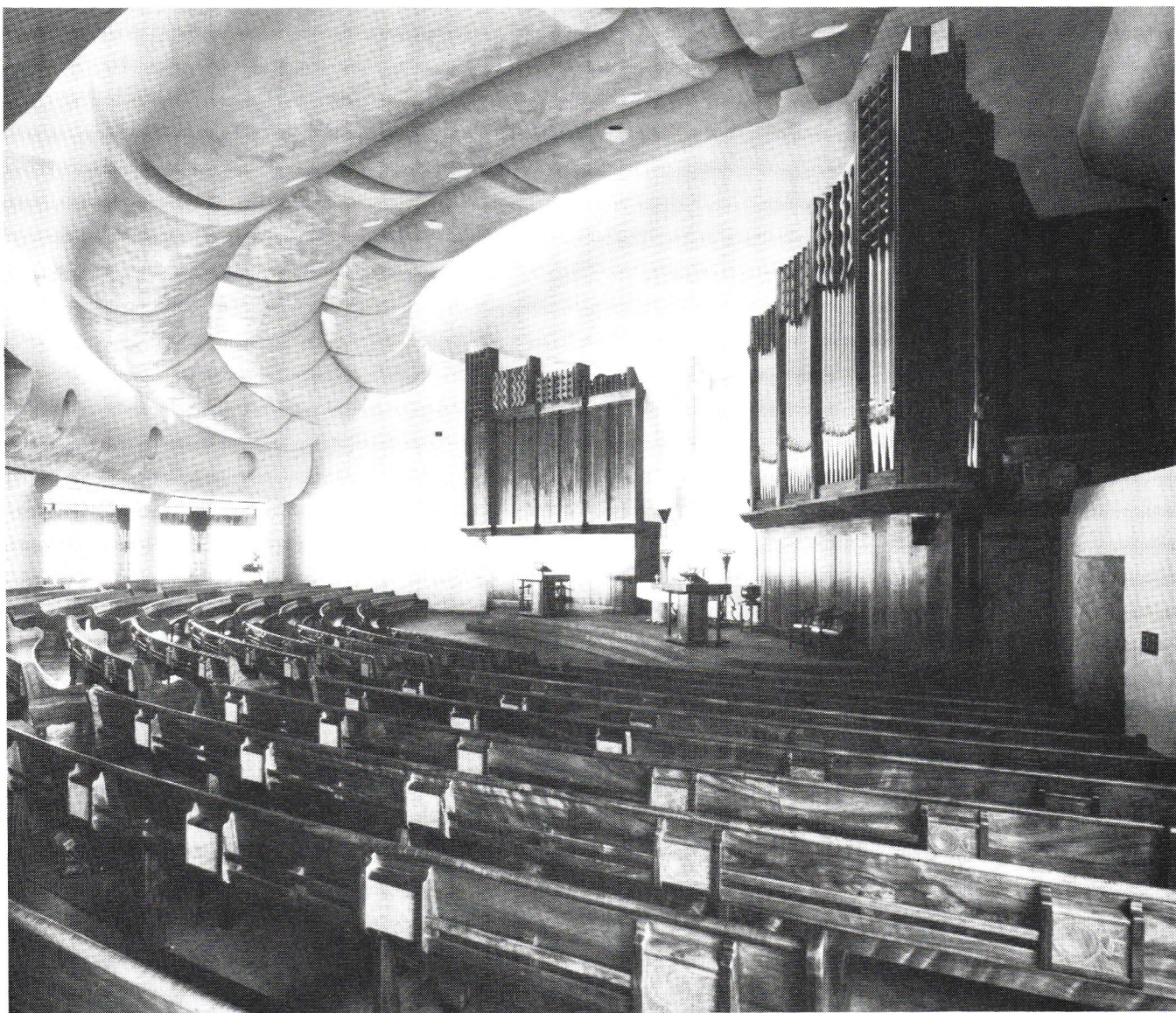
Frieze

A frieze is a decorative band bearing lettering or sculpture. In classical Greek architecture, it was the only exterior decoration placed on buildings. Design was inspired by Roman temples and triumphal arches which bear inscriptions 20 centuries old.

The text at Bishop Memorial Chapel is the Thirteenth Article of the Bishop will establishing Kamehameha Schools. Words express the founder's attitude that the land was not a personal possession, but a trust. Some passages are among the more moving words familiar to students, alumni and friends.

Repetitive use of the pronoun "I" imparts a personal character to the memorial inscription which would otherwise have been written in the third person and in paraphrased passages certain to be less compelling.

Letters are 2 inches high with the entire frieze some 104 feet long. Individual sentences vary in length. The background is solid koa with letters treated with gold for legibility. The frieze was installed at an angle, also for legibility.



Pipe organ shades are carved in koa with Hawaiian design elements, while the complementary design on the left side is covered by telescoping doors. The koa-clad structures are the height of a typical three-story building. Photo by Augie Salbosa

Art in architecture occurs on different levels,
from fine art to decorative art often designed by the architect
in collaboration with skilled craftsmen.

Use of wood technology was decided early due to a preference for Hawaiian materials and locally-available craftsmen.

The process began by ordering koa boards for lengths of the sentences, some of which were nearly 16 feet long.

This presented some difficulty as trees tend to be short and the chain hoist at the sawmill is made for smaller logs.

Boards were shipped to Los Angeles for kiln drying and

returned in big bundles. The architect located each matching pair and panels were then edge-glued to size.

The text was silk-screened onto the panels and hand-chiseled by Chris Sorenson. The lettering was gilded.

Incorporation of this frieze into the chapel has given the text wider exposure to all elements of society. Most people would never pick up a history book to read the 10 sentences outlining the broad

philanthropic purpose of the will.

Pipe Organ Shades

Pipe organ shades are perforated coverings on top of organ pipes.

They are perforated to allow sound to escape because pipe notes emanate from the top of the tubular form. They are typically carved to give a delicate, airy appearance to a classically-built pipe organ case which always has a solid, heavy base.

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Organs require architectural design just as buildings do. In this case, our firm designed the case in consultation with the British organ builder.

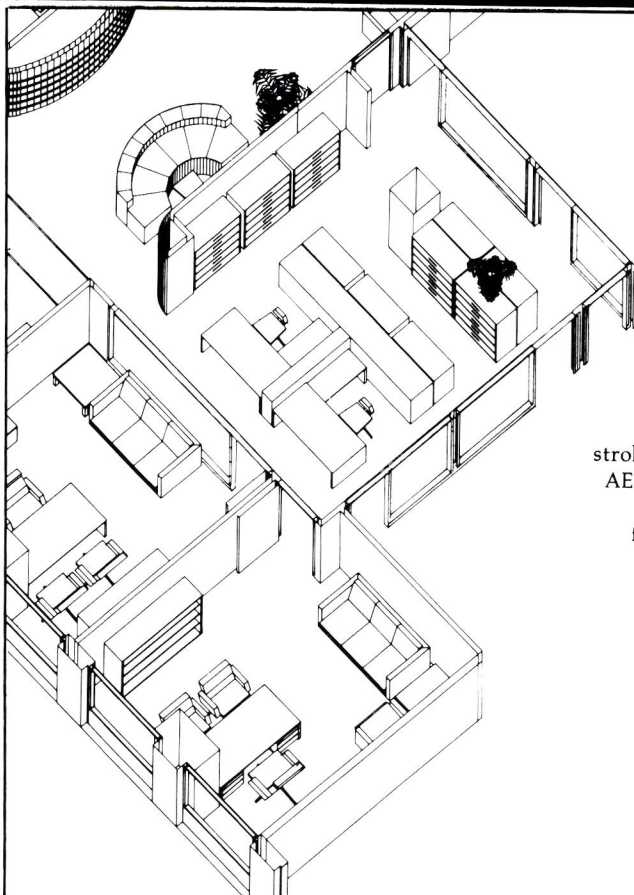
Pipe shades almost always are designed to enhance the architectural theme of the space containing the organ. In this situation designs inspired by Hawaiian sculpture were incorporated.

Koa was selected for its native origins. The pedal tower, or tallest part of the case, is carved with crescents — a form used in the furniture design and floor and ceiling plans.

The scale of the carvings was carefully manipulated to suit the size of the room and mounting height. For example, the highest carvings are 29 feet above the floor and correspondingly large.

The process began by searching for artisans. Phil Hooton and Don

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Wilkinson of North Kohala were selected on the basis of skill, dedication to the task and their place of residence.

It was decided to fabricate these carvings in Kohala—about 5 miles from the birthplace of Kamehameha the Great.

The architect was charged with coordinating pipe shades carved in Kohala and attached to the koa organ case built in Honolulu. This entire assembly surrounds the pipe and wind chests built in southern England using metric measurements. Full-size drawings were made of the carvings and used as templates.

Pauahi Pew

A pew is a church bench surrounded by a railing and entered through a gate. In past centuries it was customary for families to lease a pew by donating to the family church. Everyone else had to stand or sit on benches.

The Pauahi Pew is symbolically reserved for the founder and encloses a 19th century koa bench belonging to the bishops. The material is mostly Hawaiian koa fabricated by Wright Bowman Sr.

The crescent shape echoes the chapel floor plan and is meant to draw the viewer toward the portrait on the wall. Twined wood spindles mimic those on the bench.

The floor boards are a foot wide suggesting an antique built when bigger trees were available.

Pulo'ulo u or *kapu* sticks are wrapped with Hawaiian kapa and inlaid with light wood of the lama tree (*diospyros sandwicensis*), acknowledging the building site at Kapalama — the enclosure of lama wood.

Triangulated corners of the pew recall 19th century stands and greatly assist in the structural integrity of the pew. Design was made much easier because no gate was deemed necessary.



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Sundial Solarian Bath Collection

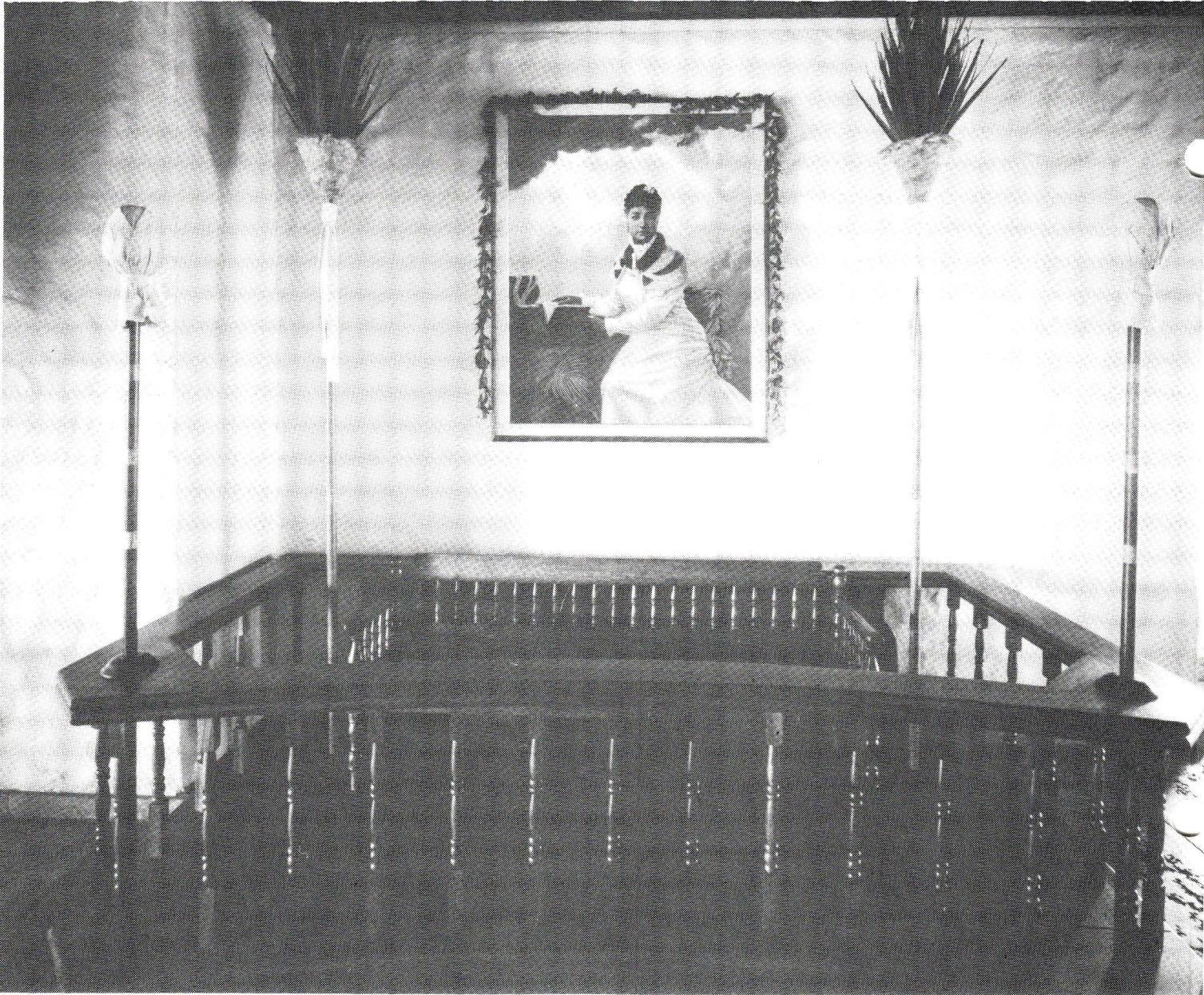


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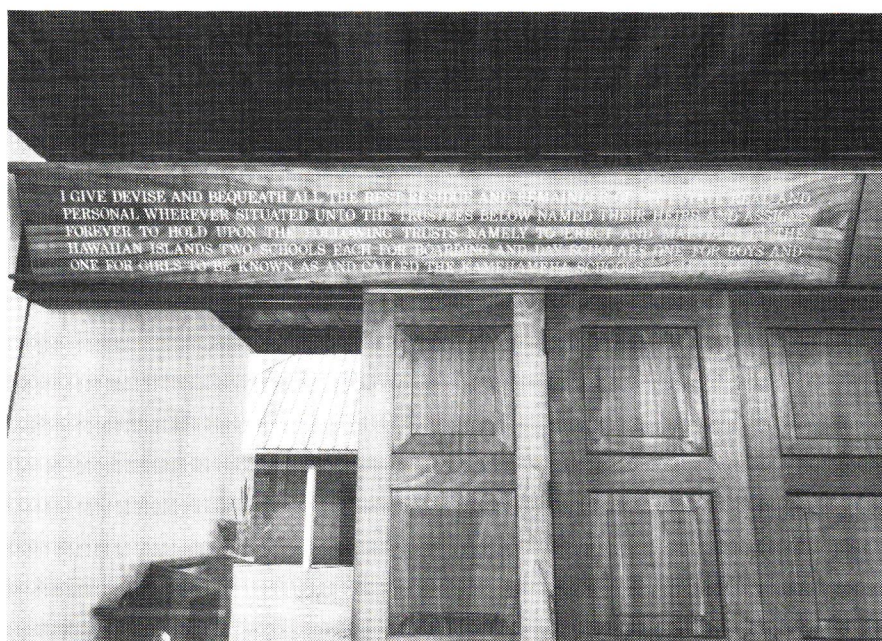
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All furniture was designed by the architect. Incorporation of decorative art allows unique expression which separates architecture from building. Time-consuming, subject to delay and debatable as to its success are art descriptions of this type of work.

Intense personal involvement, the pleasure of completion and the ability to provoke a response in the viewer are the rewards. **HA**

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



Top: A portrait of Bernice Pauahi Bishop hangs above the custom-designed Pauahi Pew, which encloses a 19th century koa bench. Above: Book-matched koa boards with hand-chiseled letters treated with gold spell out the text of Bernice Pauahi Bishop's will. Photos by Augie Salbosa

Mililani Goes To Florida



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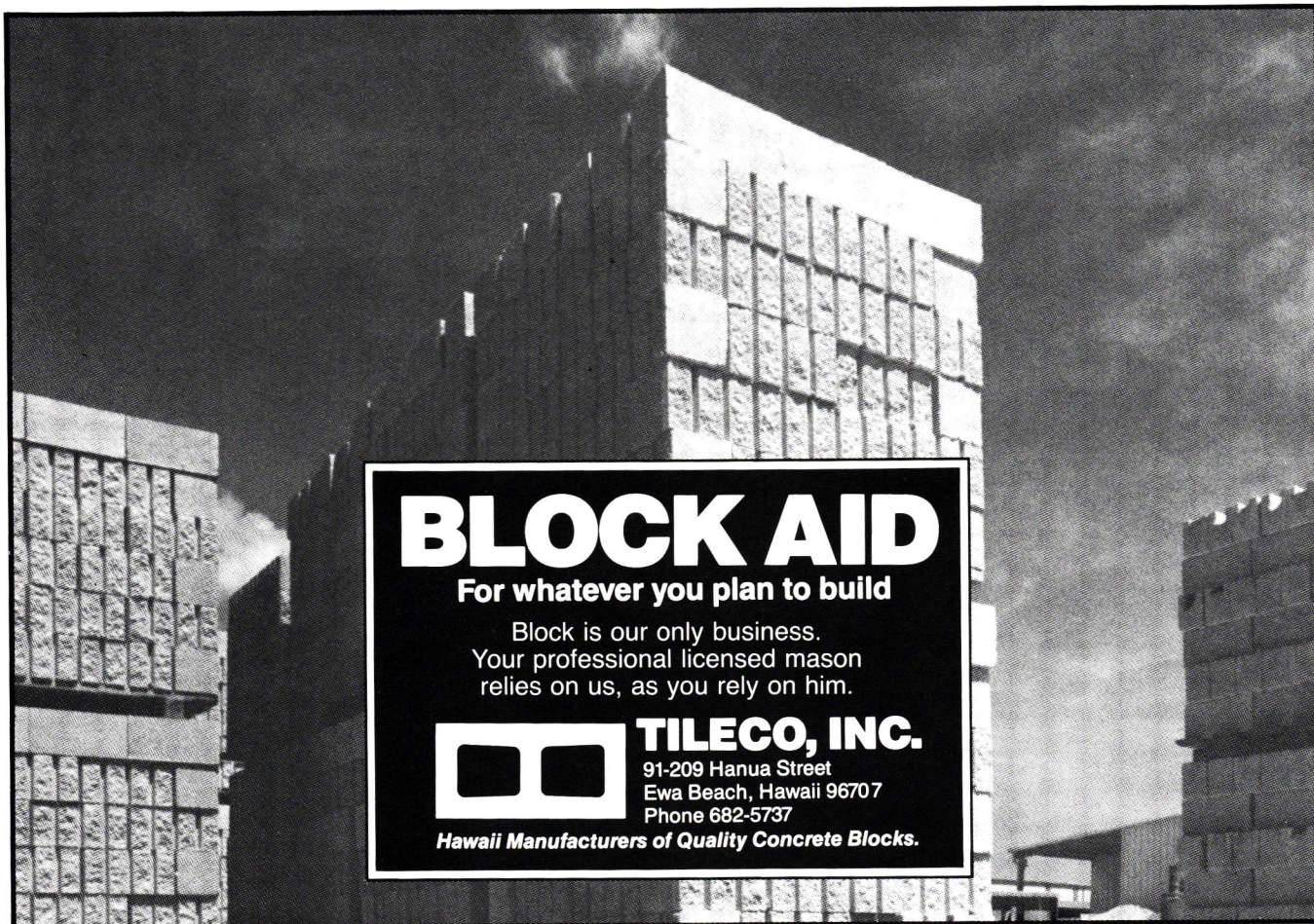
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Morning Glow: Art Re-creating Life

by Carol Khewhok

The sun beams down on the ocean surface of the newly-renovated lobby of Waikiki's Outrigger Reef Hotel.

This is not due to an unexpected tsunami, but to the combined visions of artist Emiko Mizutani, representatives of the Outrigger Reef Hotel and architect David Stringer of Stringer Tusher and Associates.

Upon entering the lobby one is instantly drawn to the focal

point, "Morning Glow," a 9' by 37' ceramic tile mural. Water flows down textured surfaces of the pieces, which are coated with iridescent glazes of gray and tan.

Lighting is purposefully subtle, yet reflections from the glazed tiles and shimmering water send beams of light dancing around the work. The mural re-creates the sea surface while enhancing the surroundings of the open air lobby and gardens.

Including a mural in the lobby renovation was the recommendation of the architects, according to David Ayre, also with Stringer Tusher.

"We felt the need to include art in terms of the hotel environment," he explained.

"Water surrounds the Outrigger Reef, and we wanted to repeat the water theme in the lobby. We felt that a three-dimensional wall piece would be



"Morning Glow," a 9' by 37' mural which comprises 1,500 handmade ceramic tiles, is the focal point of the Outrigger Reef Hotel lobby. Subtle lighting and water flowing down the glazed tiles give the illusion of beams of light dancing around the work. Photo by Gary Hofheimer.

the preferred element."

Mizutani, represented by Fine Art Associates, was selected for the project from five potential candidates after the architects and representatives from Outrigger Hotels reviewed her portfolio.

Her record of successful artworks for public places, including Liliuokalani Gardens at Waikiki, the Rehabilitation Center of the Pacific, Tokyo Stock Exchange Club and Asahi Newspaper Company in Tokyo, as well as successful exhibitions in New York, Tokyo, Israel and Italy convinced everyone involved that she was more than capable of handling the proposed project.

The mural, which took approximately a year from conception to completion, posed an unusual array of creative and technical challenges to Mizutani.

"The mural's size was a problem at first," she said. "I'd done a number of large-scale

projects in Japan, but I'd never worked on such a long horizontal project. My studio was so small that I had to lay out the tiles for the mural one-third at a time.

"The luster glaze used on the pieces was also a challenge. That glaze is extremely poisonous when being fired. Also very flammable. Fortunately, once the glaze has been fired it is completely safe."

Mizutani made each of the mural's 1,500 tiles by hand, a project that took four months to complete. She also had to incorporate water and light systems into her design.

Water engineers provided the expertise in setting up and installing the water system, an integral part of "Morning Glow."

According to architects from Stringer Tusher, the artist and representatives from Outrigger Hotels and Fine Art Associates, it was teamwork and cooperation that made the project particularly

memorable.

"The teamwork went quite smoothly from our viewpoint. We spent time with the artist and with the owners of the Outrigger, and I think everyone agrees that the project is a great success," said Ayre.

Art, such as Mizutani's mural, has a rapidly expanding role to play in Hawaii's buildings, he added.

"These days, there is a greater use of art with buildings," said Ayre. "This is the first time we've done a hard body installation of this size. We've used tapestry elements in the past, but this is something different.

"I think that it's very exciting to involve art with architecture, especially when the art is integrated with the building itself." **HA**

Carol Khewhok, public relations representative for the Honolulu Academy of Arts, is a Honolulu-based freelance writer.

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The Addition of

A photographic essay by David Franz

"The conscious use
imagination, especial
aestheti



Top: With a tree-lined pedestrian walkway and open tropical interior, the Crazy Shirts corporate offices in Aiea were designed to offer a street-like feeling. The hanging antique metal fish is part of a rotating art display which changes monthly. Architect: Robert A Herlinger.



Right: Several forms of Chinese art were used in this suite at the Sheraton Brisbane Hotel & Towers, including a four-paneled paper screen with landscape motif hung as a wall painting, carved teak furniture and an elaborate free-standing rosewood screen. Architect: Wimberly Allison Tong & Goo.

istinction

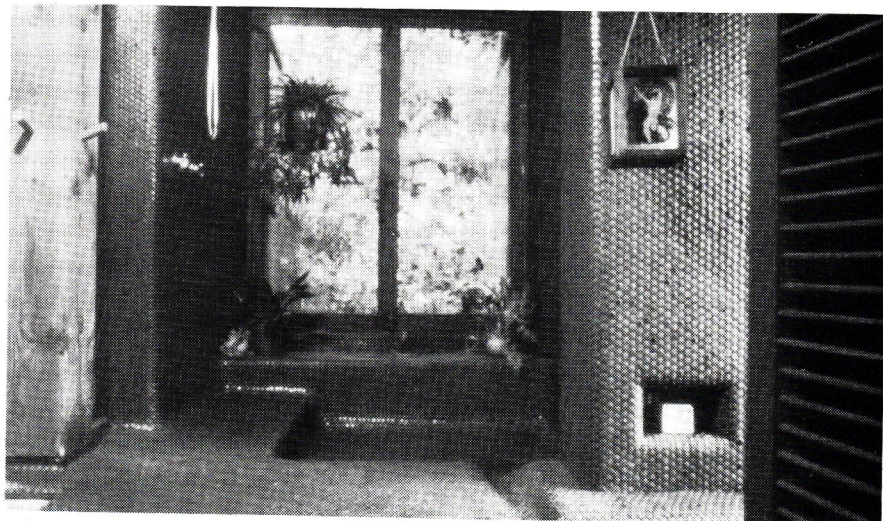
skill and creative
in the production of
jects."

— Art, as defined by Webster's Dictionary



Top: The Regent of Bangkok was designed to create an elegant residential-style building, combining clean post-modern lines with traditional Thai features. On either side of the large colonnaded entrance are two sandstone elephants. Left: Although originality and simplicity are hallmarks of the Regent of Bangkok, some of the art is traditional and complex, including two intricate wood carvings which relieve a great amount of unadorned wall space in the lobby. Architect: Wimberly Allison Tong & Goo.

Bathing in an Inviting Environment



This more contemporary bathroom integrated the bathtub and shower even though they have separate functions in the room. Making the design tie together is a flowing of lines much like a water sculpture.

by Norman Lacayo, AIA

Our approach, when designing a house, is to treat the master bathroom as one of the most important parts of the structure.

We think of the bathroom in terms of personal, intimate relationships that develop in and around the bathroom. This is especially true in the case of the master bath because it becomes a part of the bedroom.

A conventional bathroom has a tub with a shower curtain, a toilet fixture next to it and a lavatory or two. There is nothing inviting about the room in general, and people are in and out as quickly as possible.

Our objective is to make the area one of the most inviting rooms in the house. Even with budget and size constraints, we try to make it look less clinical and more glamorous.

We try to create a setting with a little excitement for the people who will live in the house.

The focal point of the bathroom is the tub so it should be as elaborately planned as any other fine area of the home. We try to view it as something that is multipurpose.

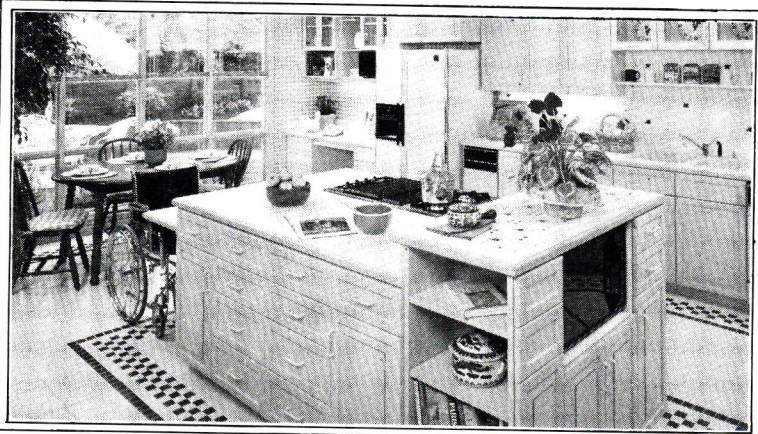
On the one hand, it is practical for daily cleansing, but it also is a place for relaxation where you can pamper and be nice to yourself.

Some people will see themselves in a very glamorous situation with bubble bath, champagne and candlelight. Perhaps once or twice in their lives they will live that fantasy. Others will actually make it a



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... elements in the room
... can help make
bathing more romantic,
such as a fireplace
or nice view.

point to enjoy this type of
relaxation all the time.

There's no question the tub
and dressing areas take a lot of
space. In some cases, bathrooms
are designed almost as big as the
master bedroom.

For those who cannot afford
the luxury of space, this may
seem like a waste. But consider
that most people just sleep in the
bedroom and otherwise spend
little time there.

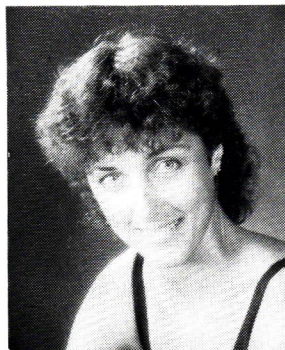
People who take baths,
however, spend more waking
hours in the tub than in their
bed. This gives a different
perspective to the importance of
what a bathroom should do as far
as becoming an inviting
environment.

Making the bathroom more
inviting is not limited to private
residences. With some of the
newer bed and breakfast hotels
that cater to newlyweds, it is
becoming increasingly popular to
put the bathtub inside the
bedroom.

Of course, there are other
elements in the room that can
help make bathing more
romantic, such as a fireplace or
nice view. Many hotels even
feature baths with Jacuzzis for
two.

Many people see taking a bath
as something to be shared. One
thing we have seen happen is that
once people experience "glamour"
bathing, they may never want to
go back to a conventional
bathroom. HA

*Norman Lacayo, president of
Lacayo Architects, is recognized for
his designs of restaurants, offices,
residential and commercial projects.*



Kim Giovenella
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Design/Practice for the '90s

by Christopher J. Smith, AIA

It's another new year. George Bush isn't the only one assembling his administration and charting his course as 1989 unfolds in the nation's capital.

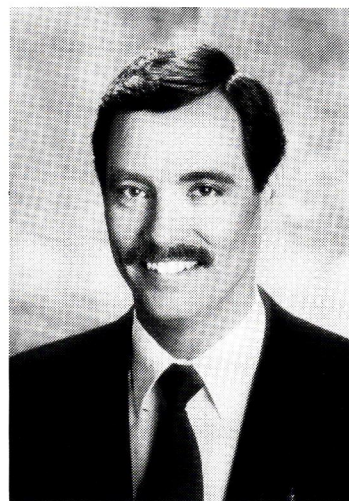
Ben Brewer, newly elected president of the American Institute of Architects, is engaged in similar activities at 1735 New York Ave., headquarters of AIA.

I hope I have conveyed how fortunate and excited I feel to be involved with the Institute in the planning process as the 40th secretary. Many people have asked me what exactly the

secretary does and what I hope to accomplish in this position.

While primary responsibilities, spelled out in the organizational bylaws and rules of the board, involve record keeping and information dissemination (i.e. meeting agendas, minutes, notices, membership rolls, annual reports and legal records for the Institute, board and executive committee), the office of secretary is far broader and more challenging than generally recognized.

The secretary is involved with



Christopher J. Smith

election of national officers, conveyance of all AIA award programs, the fellowship program and advocating for a diverse set of professional issues.

The job entails a minimum of 70 days of formal meetings per year, not including travel time to various meeting sites and the hours involved in executing associated duties.

Where the outgoing secretary

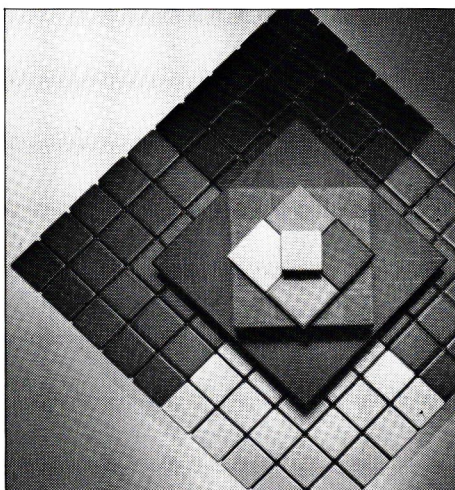
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focused on membership service and governance, I am concentrating on streamlining the flow and communication of information to broader audiences. Applying information systems technology is one approach I am investigating.

The Course of Action for the Institute in 1989

In keeping with design excellence, the cornerstone of architecture, the theme for 1989 is "Design/Practice for the '90s." The goal is to make AIA a national forum regarding design.

The program which will create this leadership in the '90s unites architects, public clients, developers, lawyers, educators and researchers to examine different models for identifying, measuring and recognizing design excellence.

These models will provide keys to understanding what will drive architecture in the future.

Building upon data compiled through Vision 2000, AIA components and committees will continue to examine the implications of relevant trends.

They will then share this data with the Young Architects program which will project a "most probable" scenario for the future marketplace and develop optimum design/practice responses.

Simultaneously, case studies of design/practice at every level of the profession, from seasoned to entry-level practitioners, will be examined to identify management techniques that will facilitate creation of excellent design, now and in the future.

Over a seven month period a variety of publications, eight conferences, meetings and 10 special convention programs will explore the design/practice for the '90s issue.

By bringing together architects, clients, educators, researchers and the Young Architects group to discuss excellence and practices

(continued on page 31)

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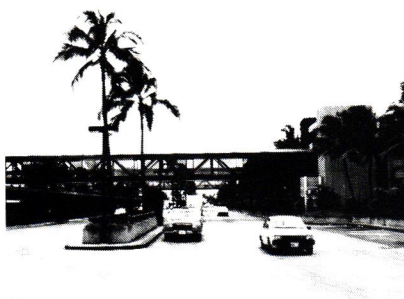
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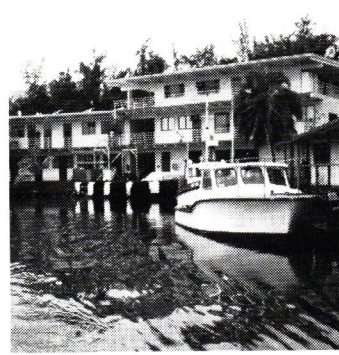


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Award of Merit

Lewis Ingleson Private World

Priate World, a 720-square-foot retail shop at Ward Warehouse, specializes in fine quality bed, bath and table linens, accessories and gift items.

The owner wanted a light, airy, inviting design that would allow delicate merchandise to be displayed to its best advantage. The architecture was to be dynamic enough to draw customers into the shop, yet not overpower the merchandise.

Display space was to be maximized and include two major pieces of the owner's existing furniture. Lighting was to be flexible to highlight continuously changing displays. Minimal storage was desired.

The shop is divided into three areas, thus reducing the tunnel-like proportions of the existing space and creating a processional movement drawing customers into the shop.

Large wood columns and a variety of ceiling heights and floor levels define the spaces and add interest. Existing ceilings were retained at the front and rear, while new ceilings were added at the center.

Textures are smooth and light.

To enhance merchandise displays, subtle colors act as a backdrop, with the exception of the upper portions of the existing wall and ceilings which are a dark neutral color to reduce the visibility of the existing structure and equipment.

Merchandise is displayed on flexible wall fixtures or free-standing glass cubes. Glass shelving augments the light, while airy ambience, and track lighting allows maximum flexibility.

JURY COMMENTS:

"The architect was able to create spatial variety and ambience which complements the display and sale of the client's merchandise in a very confined space."



Adjustable wall shelves were included in the design of Private World to maximize space and accommodate continuously changing displays. Photo by David Franzen

CREDITS:

Architect:

Lewis Ingleson

Client:

Private World, Inc.

Structural Engineer:

Les Nagata, Inc.

Mechanical Engineer:

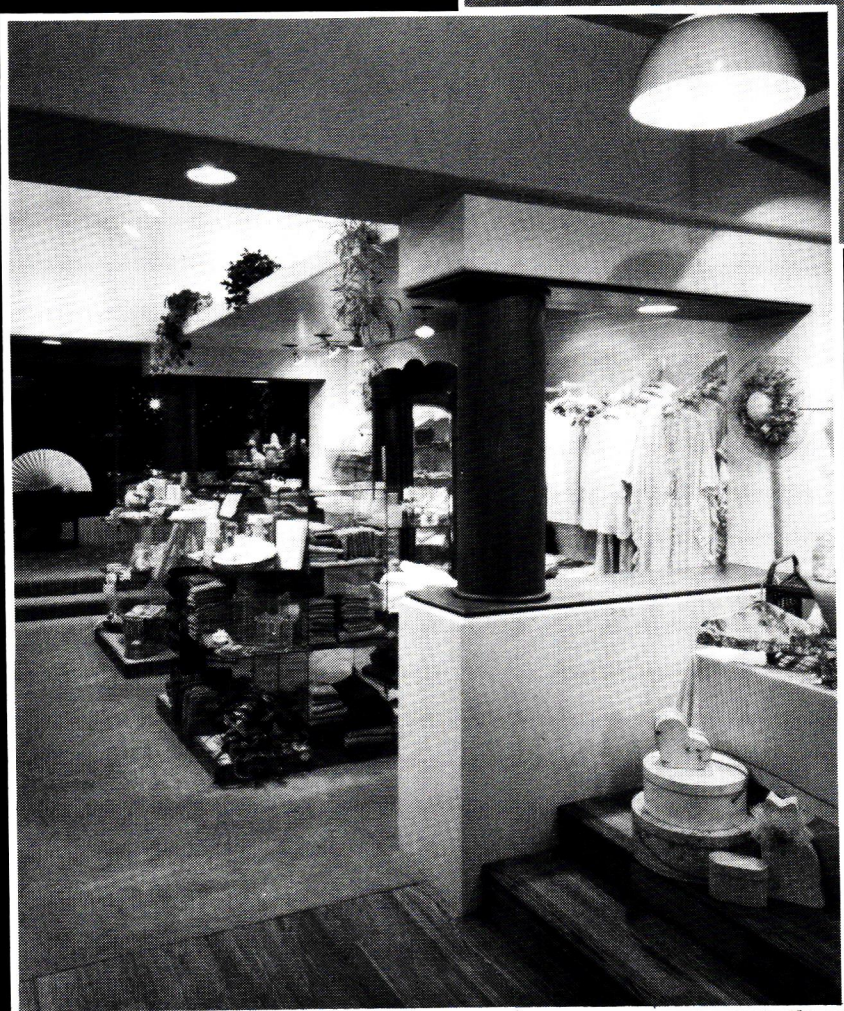
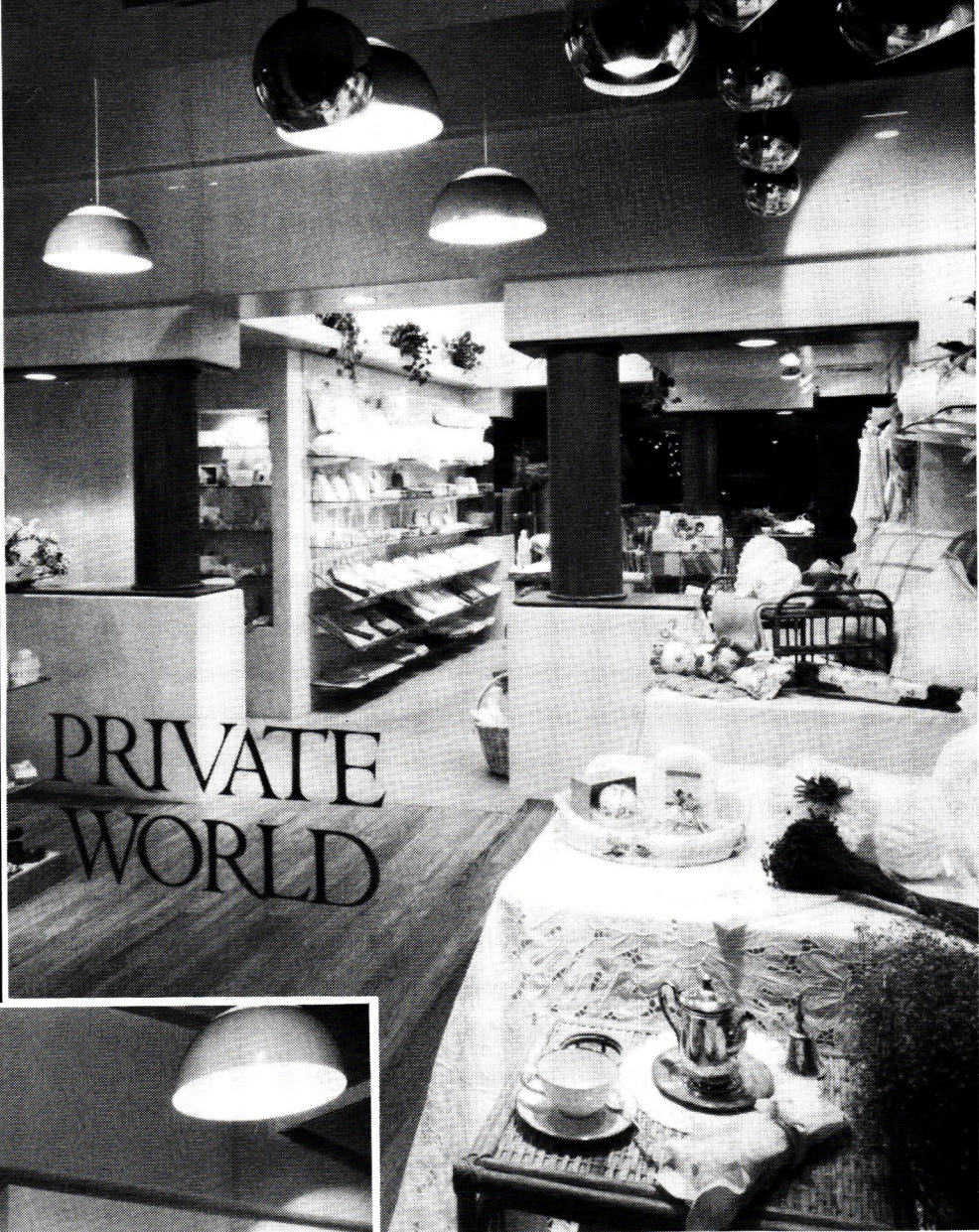
Kenneth Thom & Associates

Electrical Engineer:

Bennett & Drane

General Contractor:

Tommy Toma Contractors



Top: Upon entering Private World, patrons view displays on a raised bed to the right. Left: Throughout the store, merchandise also is displayed on flexible wall fixtures or free-standing glass tubes. Photos by David Franzen

HAWAII SOCIETY/AIA DESIGN AWARDS

Award of Merit

Eugene Leucht Leucht Residence in Kohala



The entry corridor leads to the master bedroom in the back of the home. Doors are used only for powder rooms and the master bath. *Photo by Eugene Leucht*

The project, an architect's residence, is located on a 2-acre site in a semirural community approximately 6 miles north of Hilo, Hawaii on the Hamakua coast.

Steep ravines form the boundary lines on two sides of the triangular-shaped property, with the residence sited on the crest of the sloping portion of the land, providing a commanding ocean view.

Minimizing impact to the site was accomplished by developing a pole structure, thereby diminishing excavation.

Ocean views from all living areas were achieved by providing full height sliding glass doors and glass areas along the entire ocean side of the house. This also enabled taking advantage of trade winds during the day for ventilation.

No windows were placed on the west side of the house because of the hot afternoon sun. Full height strip louvers were installed at the pole locations to capture night mountain breezes.

The interior is entirely open with visual separation of areas achieved by use of screen walls. Other than the powder room and master bath, doors are not used to separate areas within the house, providing a feeling of all spaces flowing into one another.

The studio structure, with a loft bedroom and full bath, is totally separated from the main house. Connected only by a walkway, it provides guest quarters with the

lower level of the studio structure an ideal area in which to retreat, study and/or pursue hobby endeavors.

Provisions for future utilization of alternate energy sources, such as wind generation, were planned and provided for in the project.

JURY COMMENTS:

"A functional floor plan which maximizes indoor/outdoor living. The use of natural materials and exposed structural elements creates a warm, rustic appearance appropriate for the country setting."

As this view of the living room from the dining area shows, the architect achieved his goal of creating a feeling of openness with a rustic, informal yet sophisticated interior. *Photo by Eugene Leucht*

CREDITS:

Architect:

Eugene Leucht

Contractor:

Eugene Leucht

Structural Engineer:

Richard M. Libbey, Inc.

Electrical Engineer:

Wallace Oki

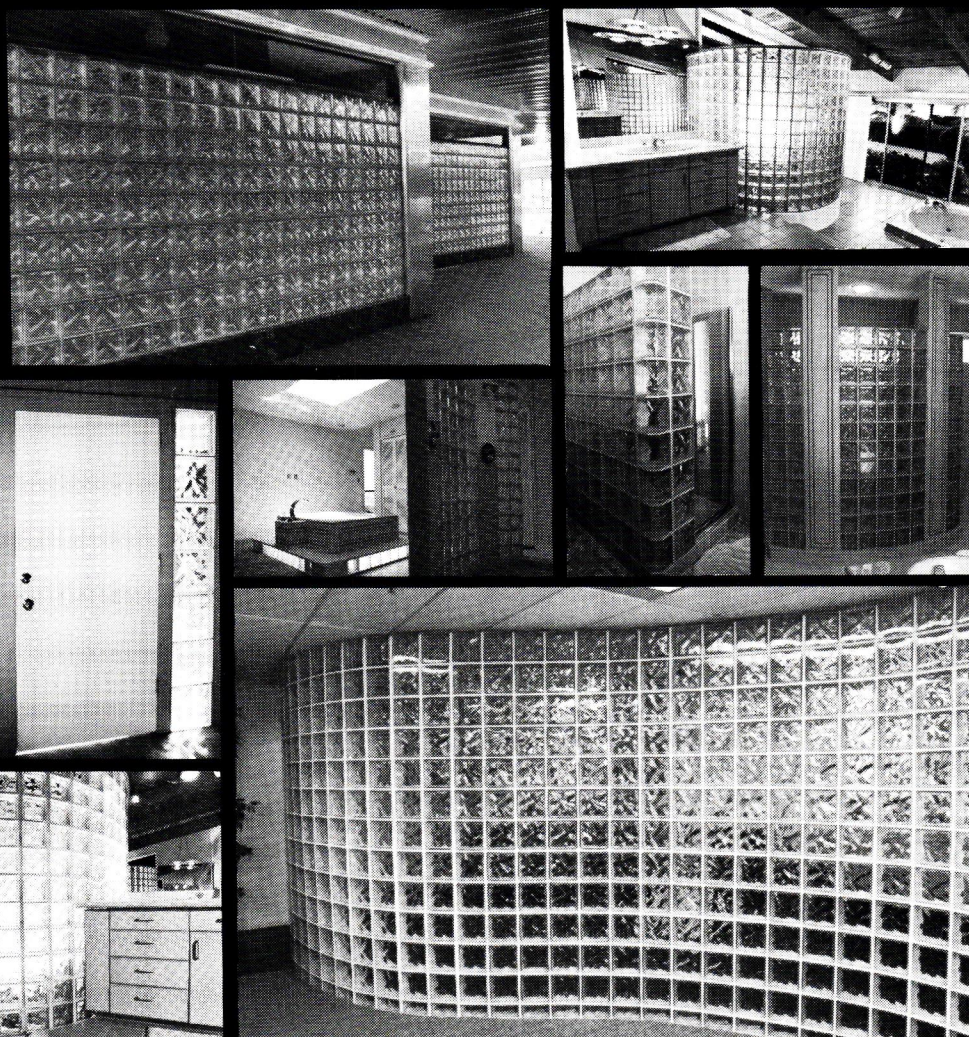


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(continued from page 25)

that can consistently produce it, AIA hopes to strengthen its position as the voice of the profession on design.

The schedule of events outlined by Ben Brewer includes the following:

- **Small Firm Roundtables** — To identify special needs of small member firms and discover how AIA can meet these needs; to allow participants to identify immediate, direct, useful information that can help in daily practice.

- **Large Firm Roundtables** — A forum for chief executives of large firms to discuss and exchange information on issues of common interest.

- **Components and Committees** — To help examine design excellence models and practice future implications and opportunities.

- **Young Architects** — Will develop a challenge agenda for the Institute based on analysis of architects' roles and capabilities, a projection of future societal needs and development of a preferred and probable scenario for the future.

- **Expert Panel** — A group of experts from research, legal, client and development communities will meet three times a year to discuss a variety of perspectives on excellence.

- **Signature Firms** — A group of nationally recognized firms of significant size will examine conditions and practices that nurture and encourage excellent and consistent design.

In the second half of the year, results of the events will be assembled into an analogy which synthesizes all that has been learned. **HA**

Christopher Smith, president of The CJS Group Architects, Ltd., is AIA secretary for 1989-90.

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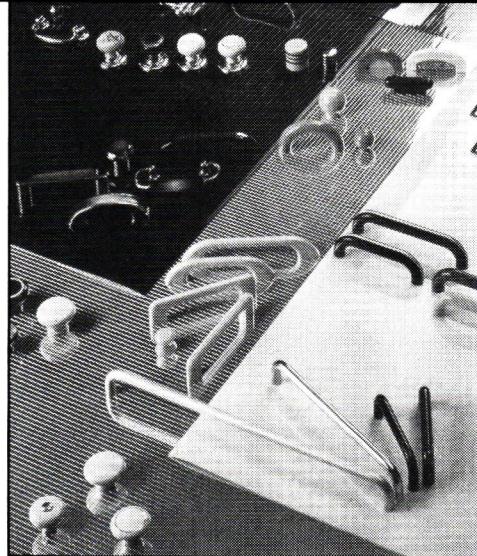
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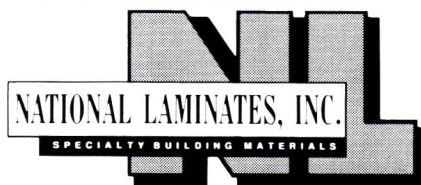
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Helber Hastert & Kimura Elects New Associates

Leslie Kurisaki and **Rick Phillips** have been elected associates at Helber Hastert & Kimura, Planners, a division of Wimberly Allison Tong & Goo.

Kurisaki joined HH&K in 1986 after working as a city planner in California. Her areas of expertise include military installation planning, technical report writing and environmental impact analyses.

Kurisaki holds a bachelor of arts in communications from the University of California, San Diego and master of arts in urban planning from the University of California, Los Angeles.

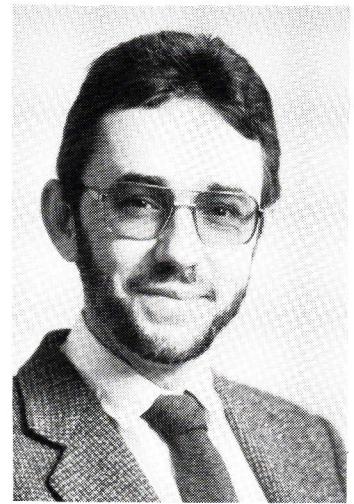
Phillips, who joined HH&K in 1987 as an urban designer, was previously design and planning consultant in Tucson, Arizona and Vancouver, British Columbia.



Leslie Kurisaki

His areas of special competence are urban design and planning, transportation planning, urban heritage and architectural design.

He holds a bachelor of architecture degree from the



Rick Phillips

University of Arizona and has done postgraduate studies in urban planning, design, transportation and landscape architecture at the University of Toronto.

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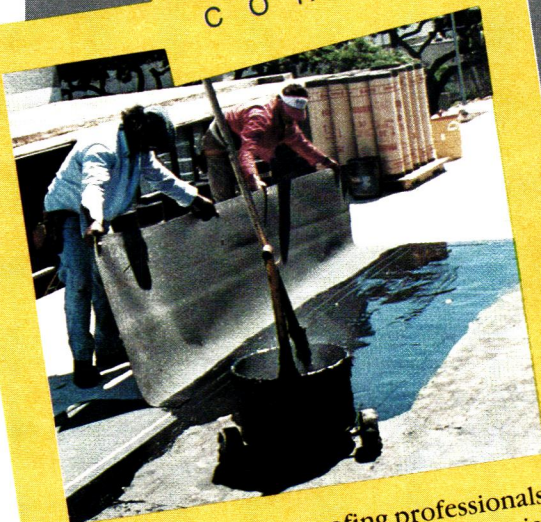
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Three New Associates Named at Group 70

Group 70 architects, planners and interior designers recently promoted **Ann Theiss**, **Norma J. Scott** and **June Fukushima-Lee** of its interiors division to associates within the firm.

A graduate of Smith College, Theiss received her master of architecture degree in 1979. She

was previously project manager with Soderstrom Associates of Portland, Oregon.

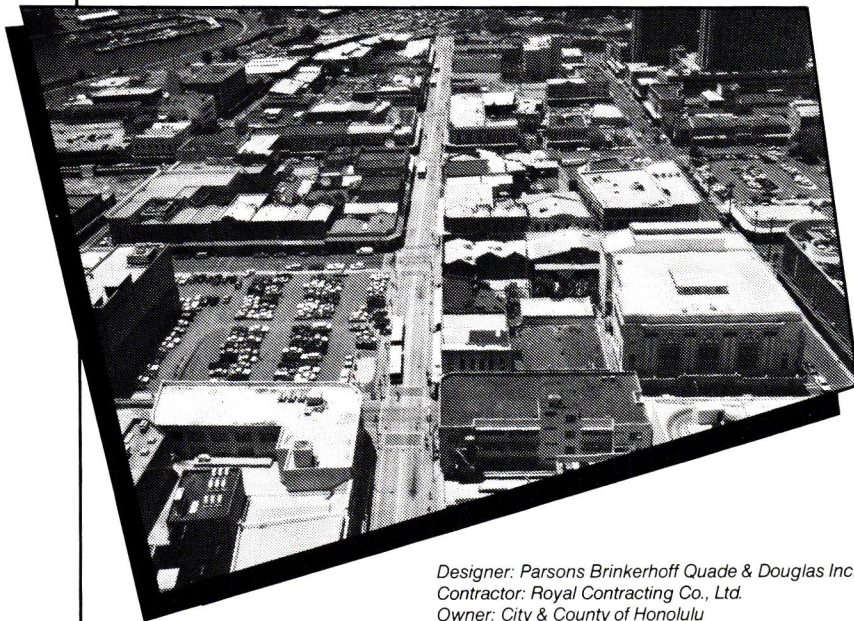
Theiss joined Group 70 after moving to Honolulu in 1987.

Scott has a bachelor's degree in environmental design from the University of Hawaii, and studied interior design at Ryerson

Institute of Technology in Toronto, Canada, where she was born and raised. A Hawaii resident since 1970, she joined Group 70 in April 1987. Scott was previously associated with Media Five.

Fukushima-Lee, who joined Group 70 in 1987, earned her bachelor's degree from the University of Hawaii. A Hawaii native, she was previously with Charles Black Associates.

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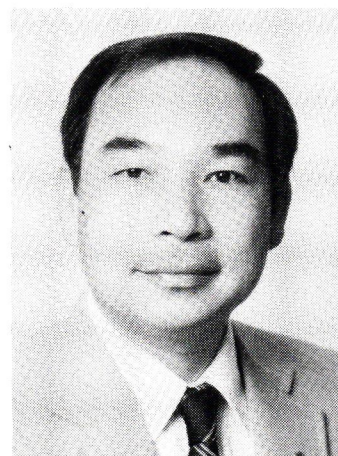
Architects Hawaii Promotes Chan

Charles K.Y. Chan has been promoted to associate at Architects Hawaii, Ltd.

Project designer for the award-winning Kaiser Permanente Honolulu Clinic, Chan is currently project architect for the twin 45-story towers at One Waterfront and Nauru Towers at 404 Piikoi St.

Prior to joining Architects Hawaii in 1982, he was involved in project design and designer/draftsman work for five years.

Born in Hong Kong, Chan graduated from the University of Hawaii with a bachelor's degree in architecture. He is a member of the AIA Public Education Committee.



Charles K.Y. Chan

Jensen Joins The CJS Group

Lee Jensen recently joined the staff of The CJS Group Architects, Ltd. as interior designer.



Lee Jensen

Jensen's responsibilities include interior space planning, furnishings specifications and purchasing, design development and production and art consultation. She is currently working on several campus renovation projects at Punahou School.

Prior to joining The CJS Group, Jensen worked as interior design consultant to McWen Marketing Corporation, former Wendy's restaurants in Hawaii, and several private clients established during a two-year period as sales associate for ScanLine office interiors.

Hayashi, Miyakawa Advance at JTLL

Johnson Tsushima Luersen Lowrey Architects recently announced two promotions within the firm.

Sharon H. Hayashi, interior architect, has been named director and stockholder.

Raised in Vancouver, British Columbia, Hayashi received her bachelor's degree in interior architecture from the University of Oregon. She has been with JTLL for eight years.

Diane S. Miyakawa, project interior architect, has been named an associate.

Miyakawa, who has been with the firm for six years, was born and raised in Honolulu, graduated from Kalani High School and received a bachelor's degree in architecture from the University of Hawaii.

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EXPO 89 Will Feature 1988 HS/AIA Design Awards

Hawaii Society/AIA 1988 Design Awards will be on display at the Building Materials Exposition this month.

The 19th annual event, expected to attract 2,000 visitors from the construction, real estate, remodeling and architecture industries, will feature 70 companies from Hawaii and the mainland displaying new products and services.

The Hawaii Office of Space Industry, devising plans for a proposed launch facility at Palima Point on the Big Island, will present unmanned space exploration missions in a special exhibit.

Co-sponsored by the Building Industry Association of Hawaii

and GECC Financial Corporation, EXPO 89 will be held March 8 from 4 to 8 p.m. and March 9 from 11 a.m. to 8 p.m. at the Neal Blaisdell Center Exposition Hall.

A business card is required for

entrance and admission is free.

Attendees are invited to a complimentary cocktail party hosted by the BIA both days from 4 to 8 p.m. For more information call 847-4666.

Media Five Increases Staff by Two

Media Five Limited has announced the staff additions of **Paul R. Remington** and **Le Roy D. Johnston**.

Remington, who will serve as architectural planner and programmer, earned his master's degree in design studies from Harvard University, and has more than 10 years experience.

Johnston, who joined Media Five as a project architect, earned his bachelor of architecture degree from North Dakota State University.

With a career spanning 18 years, Johnston served as president of the Montana Chapter of the American Institute of Architects.



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HS/AIA Welcomes Five New Members

The Hawaii Society/AIA recently welcomed three new members.

Carol M. Torigoe, employed by Kajioka Okada & Partners, Inc., holds a bachelor of architecture degree from the University of Hawaii.

Torigoe enjoys golf and traveling. She and her husband have a 9-month-old son, Trevor.

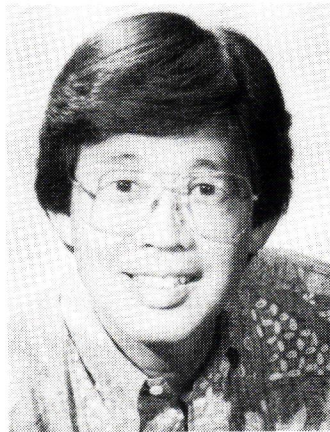
Rodney K. Misawa, who is self-employed, earned his bachelor of architecture degree from the University of Oregon and master's in business administration from Golden Gate University.

Misawa's hobbies include

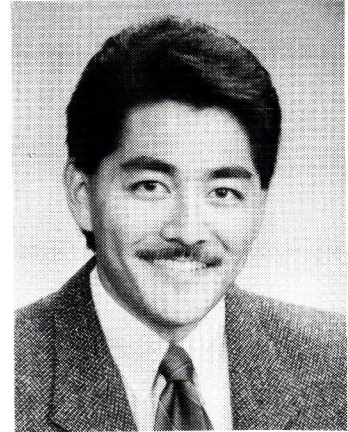
reading, photography, running and investment research. He and his wife, Joyce, have an 11-year-

old daughter.

Clayton H. Nishikawa, employed by Gima Yoshimori &



Rodney Misawa



Clayton H. Nishikawa

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Associates, holds a bachelor's degree from the University of Hawaii School of Architecture.

Nishikawa is married and enjoys weightlifting and ocean activities.

Three new associate members also were welcomed into the Society.

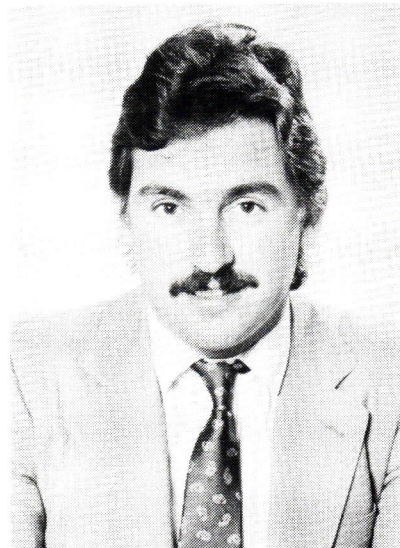
Brent Koos, a computer science, travel, history and adventure enthusiast, is employed by The CJS Group Architects. His education includes four years at the University of Hawaii and two years at the University of Maryland at Vienza, Italy.

Koos and his wife, Elaine, have an 8-year-old daughter, Jennifer.

Employed by Media Five, **Ana Veronika Rode** holds bachelors' degrees in architecture and marketing from the University of Colorado at Boulder. Her hobbies include traveling and athletics.

James Gerald Freeman, employed by Johnson Tsushima Luerson Lowrey Inc., holds a bachelor's degree in architectural technology from Memphis State University and a master's in architecture from the University of Texas, Austin.

Freeman enjoys golf, sailing and photography.



Brent Koos

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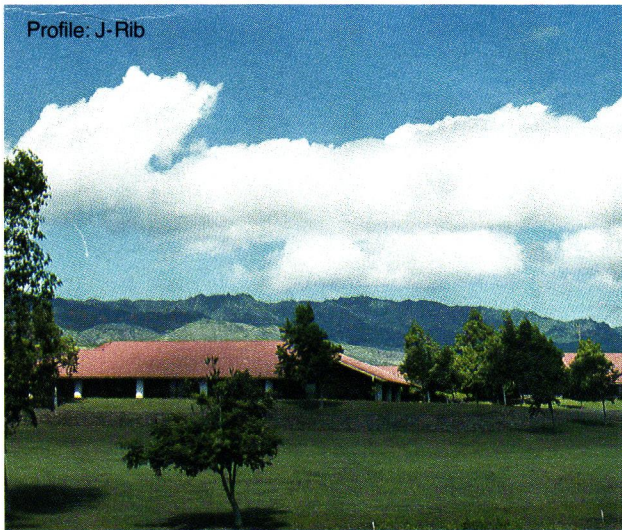
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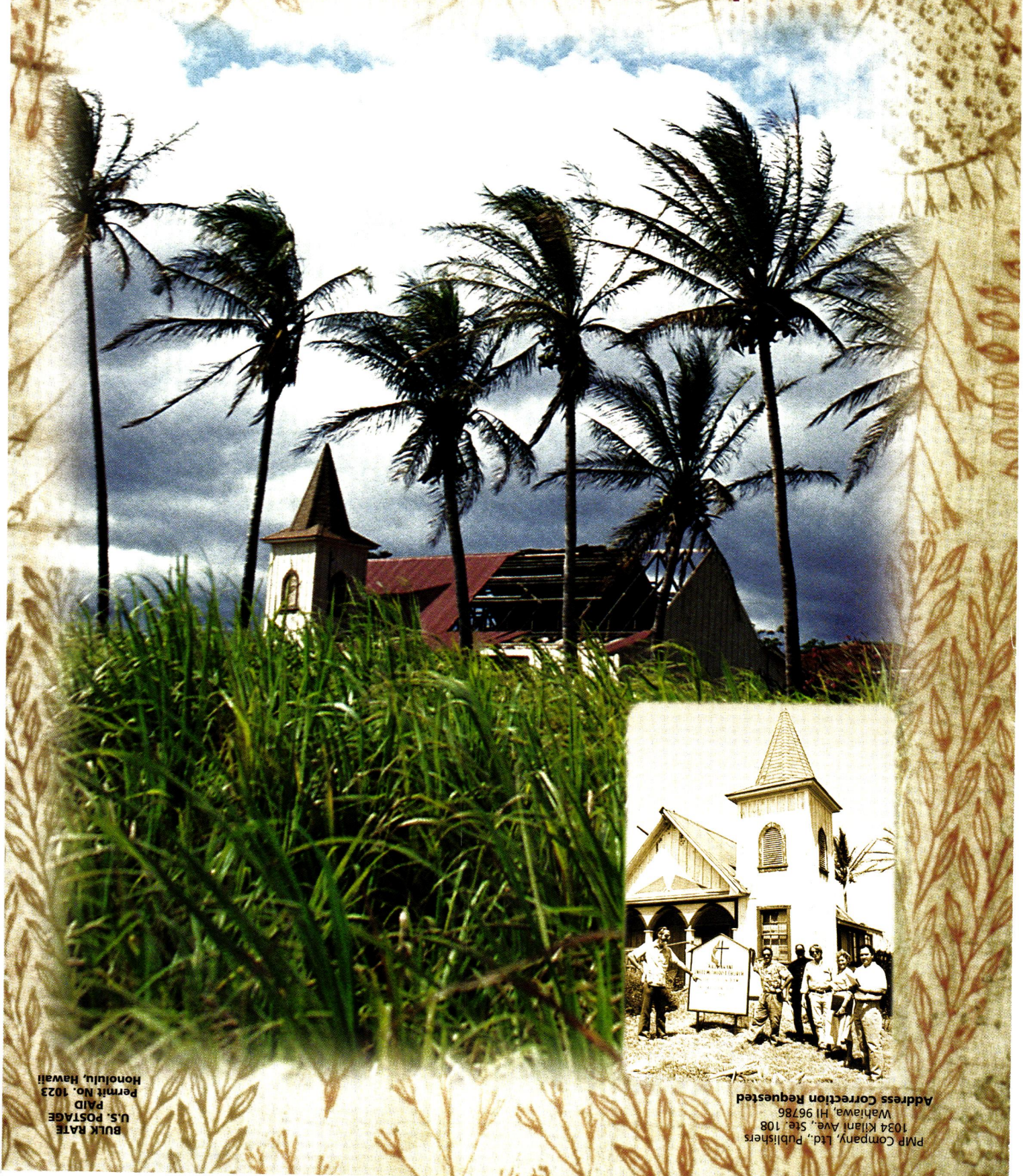
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Hawaii Pacific Architecture

The Journal of the AIA Hawaii State Council • September 1994



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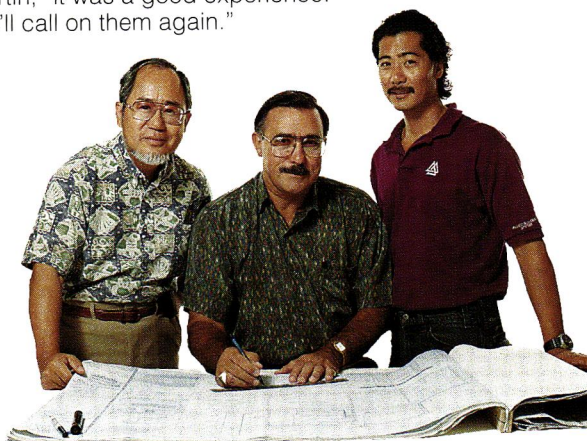
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Architect Dennis Lee, Continental Hawaii Manager Bill Martin,
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Leadership message

Communicating Effectively with State Agencies

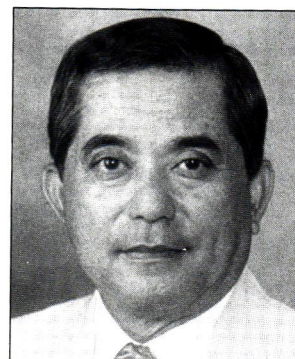
by Stanley S. Gima, AIA
President

Last month, I outlined the main areas of work that the AIA Hawaii State Council (AIAHSC) has to continuously monitor and provide the leadership for. The first of six main areas was covered in last month's article (legislative work). This month's discussion is about our efforts to communicate effectively with state agencies.

Because the AIAHSC is the state component of the American Institute of Architects, we must provide that vital link between state agencies and individual AIA members (or AIA chapters). To accomplish this, we have set up liaison committees to monitor the state agencies including:

1. Department of Accounting and General Services (DAGS)
2. Department of Commerce and Consumer Affairs (DCCA)
3. Department of Transportation (DOT)
4. Other state agencies

There may be other liaison committees or task forces created, as the need arises. Recently, an ad hoc committee was created to work with the Department of Health and Human Services on a problem area related to permits for ventilation and air conditioning, known as a "Form-1 Permit." After it was determined to be a common problem with most architects, the AIAHSC, in cooperation with our engineering counterparts (CECH), formed an ad hoc committee headed by Steve Heller, AIA, to approach the State Department of Health. After meeting several times



Stanley S. Gima

with the appropriate people, the committee is progressing cooperatively toward a plan to improve and speed up the processing of Form-1 applications.

The above is an illustration of the power of "communicating effectively" with a state agency. It does no good to simply criticize or castigate individual employees at a state agency. They are doing their best and should not be blamed for the inadequacies of the system. Instead, creative and cooperative solutions can be initiated by making your ideas known to AIAHSC.

Once we determined that a problem is common to other architects, we can work on it, using the leverage of the AIAHSC and its total AIA membership behind it.

Ideas on this topic can be called in or faxed to us at the AIAHSC office. Member participation could make a meaningful impact, and fellow AIA members will benefit from all ideas and suggestions.

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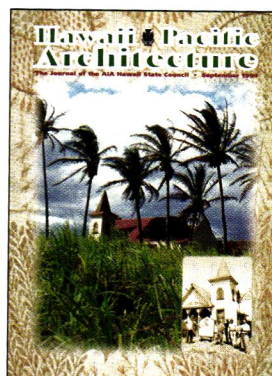
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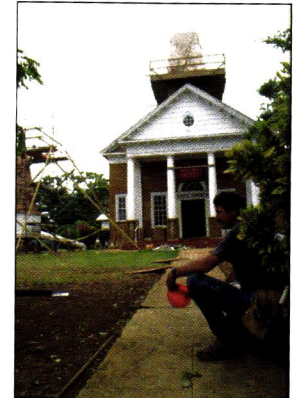
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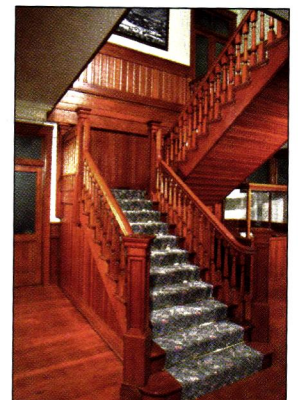
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Tim De La Vega Photo



8 Winds of Change



20 Design Award

IN THIS ISSUE ...

Our focus is Kauai's two-year recovery effort from Hurricane Iniki. Plans to save, restore and preserve historically significant structures have resulted in many successes. The Kaumakani United Methodist Church, featured on the cover, was initially scheduled to be demolished, but the congregation was able to convince the Hawaii District Committee of the building's importance to the community.

Their victory was just one of many that followed the hurricane. In fact, only 16 percent of the inventoried historic buildings were demolished.

In addition to preservation successes, advancement was made in clarifying the Uniform Building Code design requirements which will help reduce future wind-related damage.

Kauai's rites of passage are still incomplete.

Some insurance claims are still to be settled and rebuilding done. Architects and planners continue to be closely connected to the progress. Combining the island's economic changes with the people's traditional values and heritage in a design plan for future development is still ahead.

Our Hawaiian tapa design is courtesy of Bishop Museum.

Maui Chapter Selects Scholarship Recipients

Alvin M. Yoshimori, president of AIA Maui, announced the selection of two Maui students as recipients of \$1,500 scholarships.

Saly Sisouvong and Christine S. Shimabukuro were presented awards at a luncheon held at the Sandalwood Clubhouse Restaurant July 28.

Sisouvong, from Makawao, is a 1994 graduate of Maui High School and has been accepted at the School of Architecture, University of Hawaii at Manoa. Sisouvong is the oldest son of Lienne and Sane Sisouvong. He was nominated by science department chairman Edwin T. Ginoza of Maui High School.

Shimabukuro, from Kula, is a 1990 graduate of Maui High School. She is currently enrolled in the UH School of Architecture. She is the daughter of Lynn Shimabukuro. Gordon D.C. Tyau, associate professor at the School of Architecture, nominated Shimabukuro for the award.

WAT&G Wins Award for The Bluffs

The Honolulu office of Wimberly Allison Tong & Goo was honored with a prestigious Gold Nugget Grand Award for The Bluffs at Mauna Kea, a residential condominium community at Mauna Kea Resort in Kohala, on the Big Island.

WAT&G won two Gold Nugget Awards in the 1994 contest; one for the Wailea Golf Clubhouse and one for The Bluffs, making both projects eligible to win the grand award.

Sponsored by the Pacific Coast Builders Conference and Sun/Coast/Architect/Builder magazine, the Gold Nugget is an awards program open to

projects in 14 western states and throughout the Pacific Rim. A record 450 entries were submitted and 37 grand awards were presented.

"The floor plan is the main strength of this 3,985-square-foot unit," and "very elegant island living," were two of the comments made by the judges. Other comments included "tremendous indoor-outdoor living space with marvelous detailing;" "all of the main rooms open up onto the deck;" and "the blue roofs fit well in this ocean setting."

ADA Coverage Expanded

Effective July 26, the Americans with Disabilities Act covered an additional 500,000 business and nonprofit workplaces with 15 or more full- or part-time employees, bringing the total number of covered workplaces to 2 million. The law provides civil rights protection for people with disabilities, including AIDS. Now the law covers 1.8 million businesses and 200,000 nonprofit organizations including private employers, state and local governments, employment agencies, labor organizations and joint labor-management committees.

The ADA prohibits discrimination in recruiting, hiring, firing, promotion, training, compensation, benefits, job assignments and other terms and conditions of employment. It does not impose affirmative action obligations to employ or advance in employment.

For more information, contact Erica Jones at (510) 465-7884.

Gerell to Lease Marin Tower Project

Mayor Jeremy Harris announced on July 20 that the city entered into a 50-year lease with the The Gerell

Group to master-lease all of the commercial space fronting Smith Street, Maunakea Street and Nimitz Highway in the city's recently completed Marin Tower project.

Marin Tower is the city's latest mixed-use development in Chinatown that includes 236 residential rental apartments, a 411-stall parking garage and 13,681 square feet of street level commercial space.

The Gerell Group responded to the city's request for proposals to master-lease the commercial space, construct interior improvements, and then market and lease to individual shops and businesses.

Gerell has been involved with many Chinatown projects including the Maunakea Marketplace.

AIA Honolulu Annual Golf Tournament

This year's Ninth Annual AIA Honolulu Golf Tournament is scheduled for Oct. 7 at the Honolulu International Country Club. A "shot-gun" start is planned for noon. Proceeds will be used as awards and scholarships for deserving students at the University of Hawaii School of Architecture.

This year's tournament will be a scramble-format, organized around three-man teams and is open to everyone. Individuals are also invited to register and will be assigned to a team. An awards buffet will be held in the clubhouse immediately after the tournament.

The tournament is limited to 70 three-player teams. Entries will be accepted on a "first come, first served" basis. Entry fees are \$100 per person, \$270 per team of three, and \$500 per sponsoring patron. Patrons will be

entitled to receive a full page advertisement in the souvenir program, the opportunity to place a sponsorship sign at one tee and entry for one three-player team.

Registration deadline is Sept. 23. Call Bob Lazo at 528-3139 to request a registration form or for more information.

Historic Foundation Seeks Preservation Nominations

Nominations for the 1994-95 Historic Hawaii Foundation Preservation Honor Awards are being accepted until 5 p.m., Sept. 15. An awards presentation ceremony will be held at the Foundation's annual meeting in the spring 1995.

Projects qualifying for nomination include preservation, restoration, renovation and interpretation of sites, buildings, architecture, districts, archaeological sites and objects of significance in the history and culture of the State of Hawaii.

For information contact Dion Coschigano, Historic Hawai'i Foundation at 537-9564.

Sub-Zero Appointed Gaggenau Distributor

Gaggenau, a leading German appliance manufacturer, recently appointed Sub-Zero Distributors Inc. as their exclusive distributor for Hawaii.

Featuring advanced technology and innovative design, Gaggenau products include halogen cooktops, modular systems for deep frying, BBQ and wok cooking, convection wall ovens, stainless steel dishwashers and specialized hoods. All Gaggenau products are backed by a two-year full warranty.

The acquisition of Gaggenau is an expansion for Honolulu-based Sub-Zero Distributors Inc.

"We're absolutely thrilled to be representing the Gaggenau line," said Bob Riggs, Sub-Zero Distributors Inc. president and CEO. "Sub-Zero built-in refrigeration and Gaggenau cooking, cleaning and ventilation products complement each other. Our dealers and builder customers will really appreciate the full kitchen package we have assembled."

WAT&G to Design Plaza Hotel Kempinski Jakarta

The architectural firm of Wimberly Allison Tong & Goo has been commissioned to design The Plaza Hotel Kempinski Jakarta, a combination hotel/condominium tower to be constructed on 3.5 acres in the central business district of Jakarta, Indonesia.

The management contract was signed by the owning company, P.T. Prima International Development, Jakarta, a subsidiary of P.T. Midplaza Prima and Kempinski Hotels S.A., Geneva in April.

WAT&G principal-in-charge Ronald J. Holecek, AIA, described the building as an elegantly-proportioned, luxury high-rise richly accented in stone and marble. The 460-foot-high tower will combine a 350-room hotel with 260 condominium residences on the upper floors.

Now in schematic design, with construction scheduled to begin by the end of 1994, the hotel is expected to open by the end of 1997.

The Plaza Hotel Kempinski Jakarta Tower presides over a lush garden setting including pool and terrace, fitness and health center, restaurant

and a German beerhouse.

The hotel will offer banquet facilities, board rooms and a business center, as well as two floors of retail shops.

WAT&G project designer is Bill Reed. Interior design is by James Northcutt & Associates of Los Angeles.

Ehrhorn Selected As Parade of Homes Judge

The 1994 BIA Parade of Homes begins Saturday, Sept. 10, 10 a.m. to 5 p.m., and continues for three consecutive weekends through Sunday, Sept. 25.

Sponsored by the Building Industry Association of Hawaii and the Hawaii Association of Realtors, the 38th annual Parade will showcase 36 entries: 27 on Oahu, two on Hawaii, four on Kauai and three on Maui.

The full spectrum of housing available on the market today is represented in the Parade with single and multi-family homes and high-rise apartments ranging from \$103,380 to \$911,600. Non-competitive entries include rentals and public housing projects.

Charles A. Ehrhorn AIA, president-elect, AIA Hawaii State Council was selected as one of seven judges for the parade. Judges will choose a "Grand Champion" and two "Best in Show" winners this year, one from Oahu and one from a neighbor island.

Awards will be presented Sept. 16 at the Sheraton Waikiki Hotel. For more information, call 847-4666.

Winds of Change

by Fritz Harris-Glade, NCARB, AIA



The facade completely separated from the roof assembly of the Kahalewai Building leaving it to lean perilously over the sidewalk for months before repairs were completed.

Photos by Tim De La Vega



Missing its steeple and part of its roof, (above) the Union Church in Koloa is one of many historically significant buildings saved as a result of continuing restoration efforts.

Two years ago, shortly before 4 p.m. on Sept. 11, 1992, 124-knot (140 plus mph) gusts of Hurricane Iniki struck the island of Kauai. Generating high winds over a vast area and storm surges from Kekaha to Poipu, ranging from 10 to 20 feet respectively, Iniki left behind a path of destruction, with property damage over \$1.8 billion.

The effect of the storm was widespread, with the most severe damage occurring on the south, east and north ends of the island. Iniki damaged nearly 14,000 single-family homes and most of the resort properties in the Poipu Beach, Kapaa Shores and Princeville areas. Fortunately, only three deaths were attributed directly to the storm. Unfortunately, the island's historical structures did not fare as well.

Restoration & preservation efforts

"The hurricane had a tremendous effect upon Kauai's historic resource," explained Gary Canner, AIA, Kauai County historical preservation planner and technical assistance survey team member.



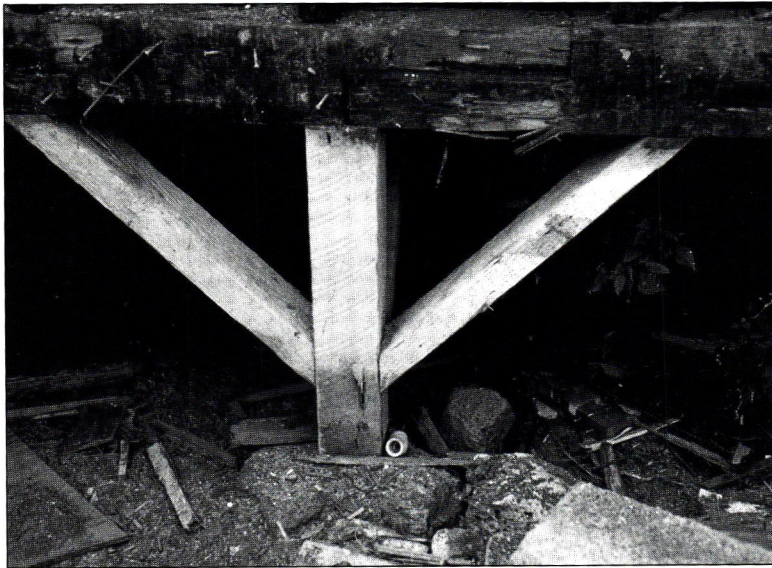
On Kauai's south side, Lawai Road before (above) and after (below) Iniki reveals the physical loss suffered. FEMA allocated a total of \$9.6 million in disaster relief assistance for emergency repairs.

Four years before Iniki struck, the county hired Spencer-Mason Architects to compile a complete index of historic buildings. "The study identified and inventoried 280 structures. After Iniki that inventory played a vital role in enabling the county to target assistance and provide protection for these buildings. Grants from the state historic preservation division of the Department of Land and Natural Resources (DLNR), Historic Hawai'i Foundation, the Wallace Alexander Gerbode Foundation and the National Trust for Historic Preservation were allocated to many of the inventoried buildings," Canner said. "A historic preservation planner position was created within the county government to provide technical assistance to owners of these buildings. As a result, only 16 percent of the inventoried structures were actually demolished," Canner emphasized.

Carol Lau Ogata, AIA, staff architect for the state historic preservation division of DLNR commented, "Kauai and the Historic Preservation Committee have done a lot.... they are very pro-active and quite diligent." Recently, the county commissioned Spencer-Mason Architects to prepare an update of their original inventory. Glenn Mason, AIA, has high praise for Kauai's "very active cultural heritage community." He cites their efforts as an excellent example of what should be done statewide. "Kauai county's work has proven to be extremely beneficial in the planning process, not to mention being an invaluable tool for the rebuilding effort following the devastation caused by a natural disaster," said Mason.

"The county of Kauai, through our commis-





Old Code:
The quality and design of wood members and their fastening was only implicitly addressed in old building code standards and adherence did not always result in a flawless structure.

sion, has been very instrumental in saving a lot of these buildings,” Michael Fayé, vice president and manager of Kikiaola Land Co. and former chair of the Kauai Historic Preservation Review Commission said in an interview published in *Historic Hawai‘i* magazine. Fayé believes local review played an important role in the tremendous progress to date. Yet he still grieves for the storm victims, particularly in his town of Waimea, where reportedly half of the old buildings are gone.

The commissioners primarily reviewed public and commercial buildings. They met monthly and guaranteed a quick turnaround of applications. “We still have another year’s work to do,” Fayé said, and “many challenges ahead.”

The question of razing or rehabilitating damaged structures is still to be decided in many cases. Although initially scheduled to be demolished, efforts are currently underway to rebuild and restore the Kaumakani United Methodist Church (originally known as Makaweli Church at Camp 4). Built between 1911 and 1916, the original Victorian-style structure was constructed from materials donated by Hawaii Sugar Co. The church, which is thought to be the oldest Filipino church in the United States, has endured deterioration and renovation before.

While only a portion of the roof on the original building was damaged in 1992, the rectory and social hall were completely destroyed by Iniki’s forces. Ed Campbell, former chief building inspector for the county’s Office of Emergency Permitting, volunteered his professional expertise and assisted the current chief building inspector, Tim De La Vega in prepar-

ing restoration plans for the damaged church.

De La Vega, a 1985 Cal Poly-San Luis Obispo architectural engineering graduate, has become a driving force in the restoration crusade with the cooperation of community members. Community involvement restoration strategies are currently being developed to enable church parishioners to gather enough volunteer manpower and donated materials to complete the restoration project. “Parishioners are very proud of their church and their heritage,” noted De La Vega. He added, “. . . for several generations the community has demonstrated their willingness to be physically involved in the actual construction . . . hopefully they will be able to repeat that effort.”

Howling effects

Ironically, the storm did have some positive repercussions. The construction industry on the island was markedly slow prior to the storm. The vast destruction made way for a boost to the sagging industry. With the infusion of capital from insurance settlements, desperately needed renovation and repair of the island’s older buildings became possible and opportunities for design professionals opened up as well.

Shortly after the hurricane, the Kauai County Council solicited requests for proposals from consulting firms interested in providing plan review, permitting and inspection services for all damaged structures. The Keith Companies-Hawaii of Kapaa was selected for the ambitious task and the Office of Emergency Permitting (OEP) was established.

Peter N. Vincent, AIA, was one of many architects statewide who responded to the challenge of rebuilding the island. For the past two years Vincent has been the chief building official of OEP. I, along with Honolulu’s Thomas J. Posedly, AIA; associate member Palmer W. Hafdahl; John Misen, AIA, formerly of Oahu; as well as Big Island architects Ed Campbell, AIA of Waikoloa; and Robert E. Oliver III, AIA, of Hilo all joined the ranks of OEP. As a result, the OEP was able to provide Kauai residents with a high level of diversified professional expertise and talent which had previously not been available from the local government.

To facilitate and finance the rebuilding process, the Kauai County Council made a formal request to the state’s Department of Civil Defense (DCD) for technical and financial assistance. The DCD then applied for disas-

ter relief assistance funds from the Federal Emergency Management Agency (FEMA). As a result, FEMA initially allocated \$5.6 million to fund the necessary technical assistance and subsequently allocated an additional \$4 million with the stipulation that the county take necessary steps to insure a future hurricane's effects would be minimized.

Building code modifications have since been addressed to clarify the somewhat vague design requirements in place before Iniki struck.

Prior to Iniki, the county was using the 1985 version of the Uniform Building Code (UBC). That version of the code only implicitly addressed the quality and design of wood members and their fastening. The county had, nonetheless accepted adherence to the requirements as satisfactory compliance for wind design.

Shortly after Hurricane Iniki, Kauai county adopted an appendix to the most recent version UBC (1991) which was put into place to provide direction and further interpretation of the implied design and construction practices of the 1985 code. The clarification specifically addressed design and construction of light-frame buildings in high-wind areas. Appendix section 2518 applies to regular-shaped buildings which have roof structural members spanning 32 feet or less, are not more than three stories high, are of conventional light-frame construction and are located in areas with potential wind speed from 80 through 110 miles per hour. The new section is very explicit in its requirements and contains graphical presentations not contained in older versions of the code. Compliance should help reduce wind-related damages in the future.

In December 1993 and January 1994, the OEP conducted a Real Property Damage Assessment Survey. Storm victims responded to a post-Iniki questionnaire distributed by the county's real property tax office and responses were cross-referenced with disaster damage registration information also submitted by victims. This exercise identified a necessity of 8,354 building, 6,276 electrical and 3,774 plumbing permits. At press time, the OEP had issued 6,134 building, 4,749 electrical and slightly over 2,000 plumbing permits in its two year's of operation.

Since Iniki, the OEP has been able to process most permit applications within three to four weeks compared to the Public Works Department's pre-Iniki time frame of three to



four months. Sophisticated computer-assisted tracking, scheduling, monitoring and inspection dispatching coupled with an impressive number of staff members account for the uncharacteristically quick response.

The OEP's primary focus was to help storm victims and strive to expedite the rebuilding process while simultaneously providing more stringent and thorough code enforcement.

Island residents, design professionals and contractors have all learned from the Iniki experience and are optimistic the quality of construction and the permit/inspection process will improve. Peter N. Vincent, AIA, offered his opinion. "The Kauai County staff members have worked hard to increase their level of service and shared in the challenge to get local contractors and homeowners to comply with more stringent code requirements. Adopting UBC Section 2518 was a good first step, but

**New Code:
Appendix section
2518 of the UBC
has been
adopted to
implicitly
address the
quality and
design of wood
members and
their fastening.**

should be followed by increasing the wind speed design factor from 80 mph to 90 mph or greater."

"Next, I believe that all of the counties in the state should unify their building code requirements and take a serious look at revamping the entire permitting and inspection process. After having been the building official at the OEP for nearly two years, I feel that the process could be greatly improved upon and that architects and engineers could help play a significant role in the evolution of public works," said Vincent.

The next front

Mike and Alan Faye of Kikiaola Land Co. plan to develop a mixed-use project on their family's 800 plus acres near Waimea.

Debris scattered everywhere when the force of the storm washed another house into the Alerton Estate on Kauai's south side.



J.W. Marriott has reportedly purchased a portion of Hemmeter's Kauai Lagoons project on the shores of Kalapaki Bay in Lihue. Marriott allegedly plans to convert a portion of the existing 1200-room "Westin" facility into vacation time-shares and is considering filling-in and draining many of the elaborate water features in an effort to limit excessive operational costs. The project is scheduled to re-open in late summer/early fall 1995.

Pravin Desai, AIA, CDS International is the supervising architect for the new 120,000 square foot K-Mart being built at Kukui Grove Shopping Center in Lihue. The store, reported to be one of the chain's largest facilities, has caused other retailers to consider expanding their facilities.

Greg Kamm, vice president, Grove Farm Properties, Kukui Grove's developer, points to his company's plans for their 600-acre Lihue-Puhi project. "We are very excited about the affordable and market rate residential components of our planned community project," said Kamm.

As one of Kauai's largest private land owners, Grove Farm owns 22,000 acres. The company ran one of Kauai's oldest sugar operations at one time. Grove Farm has ceased growing and refining sugar cane but continues to lease much of their agricultural land for that purpose.

Today Grove Farm has turned their focus to being good stewards of the land. They are pursuing forestry and other diversified agricultural uses along with their residential and commercial development and long range planning studies of the company's holdings. Heather Harvey, APA, former Keith Company manager for OEP, who joined Grove Farm Properties as their manager of planning said, "We are just about the only major developer on the island that is proceeding with construction of new projects."

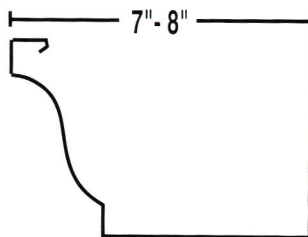
"We are concerned about our position in the marketplace, however, optimistic that we will be right-on with our projects ... time will tell," Kamm concluded.

♦ Fritz Harris-Glade, AIA, NCARB, lived in the Poipu Beach area of Kauai for over a year-and-a-half while project manager (during construction) for WAT&G's award-winning Hyatt Regency Kauai at Shipwreck Beach. After Hurricane Iniki, he commuted from Kailua-Kona to Kauai for another 13 months to assist in the rebuilding process. He currently lives on the Big Island with his family.



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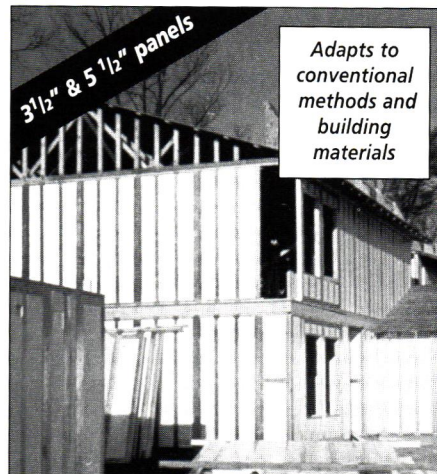
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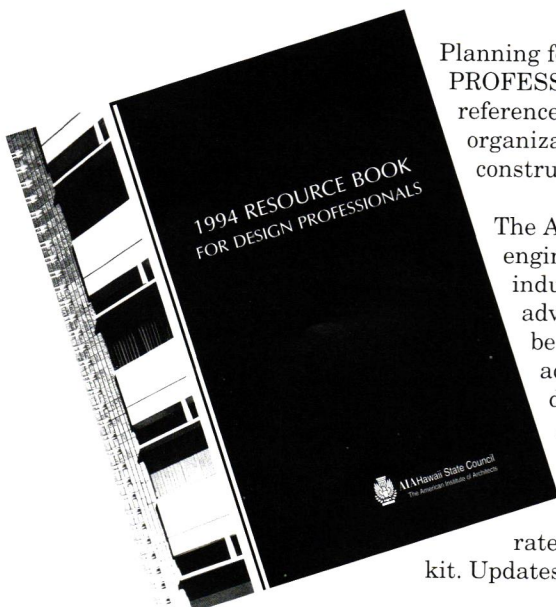
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The AIA Hawaii State Council suggests that architects, designers, engineers, suppliers, contractors and other companies within the industry participate with an advertisement in the directory. Firm advertisements will be integrated with firm listings and listings will be organized per discipline with reference to the respective firms' advertisements. Listings are subject to qualification under our discipline categories. The AIA is also requesting updated, corrected and/or omitted information from the 1994 edition that should be included in the upcoming edition.

Detailed information on the publication including advertising rates can be obtained by requesting the RESOURCE BOOK media kit. Updates, corrections or omissions may be submitted to:

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Kauai presses on with optimism

An Island in Transition

As the two-year recovery effort continues on Kauai, the forecast for the island has a spirit of optimism. "Kauai is an island in transition," Dee Crowell, director of the Kauai County Planning Department said.

Until recently, the main focus of the planning department has been directed toward facilitating recovery. Now, the emphasis has been expanded to include a direction once the island has been fully rebuilt. "Before we continue on with our old ways, the people of Kauai may want to think about the kind of lifestyle and environment we want and the kinds of methods and tools we will use to achieve and maintain them," Crowell said. In addition to moving forward, the county is now looking backward in an attempt to reflect on and

reevaluate past influences of the ever-changing island. Part of the healing for the community will now involve determining how the results of these influences and changes will fit into Kauai's "General Plan" for tomorrow. The planning department's General Plan is the framework to evaluate and guide future development of the county," said Crowell.

For more than 100 years, the large sugar and pineapple plantations were the major determinants of Kauai settlement patterns. The major landowners created small, self-sufficient villages centered around a small sugar mill or pineapple cannery. Surrounded by thousands of acres of cultivated landscape, each village had its own schools, churches, movie theaters, banks, markets and stores. There was little need to ever leave the village.

Sugar cane and open space characterize Kauai's past, but is there still a place for them in the future?



In the early 1970s, Kauai began to change. As the pineapple industry began declining, the tourism industry began to grow in its place. By the 1980s, tourism had replaced both pineapple and sugar as the dominant industry of the island. Resorts were built outside the villages and hotel workers were compelled to travel from their villages to get work.

Development of the shopping center outside Lihue was the catalyst which led to the closing of many village stores that could not compete. External forces such as NAFTA and GATT may further deplete the surviving sugar industry. Some of the sugar plantations will survive, but the pulling out of potentially tens of thousands of acres of sugar will change the visual make-up of the island. What will replace it?

New challenges facing the transitioning Kauai center around creating a viable environment for agricultural activity and a framework for future development to retain at least a perception of open space. The goal is to design a plan which allows for more intense and diverse uses to revitalize small towns.

Should the new bus system be maintained, expanded or dismantled, should agricultural land be rezoned for urban development and what can be preserved of past social order and heritage are unresolved issues requiring the expertise and insight of planners and architects alike.

The planning department is determined to make this the largest citizen planning effort in the state's history. To get both the public and private sector working together and thinking creatively is the department's aim. "The issues that face us on Kauai are diverse, but all are inter-related," Crowell said.

The exhaustive recovery is by no means complete, yet. There are still insurance claims to be settled and rebuilding to be done. The pursuit, however, to rise above the disruption and chaos Iniki brought about is stronger than ever.

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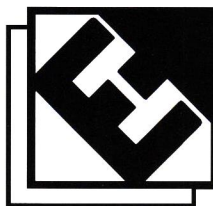
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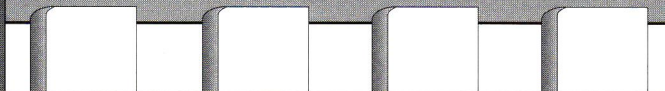
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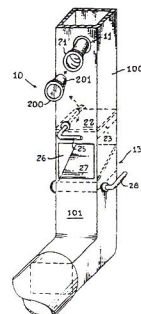
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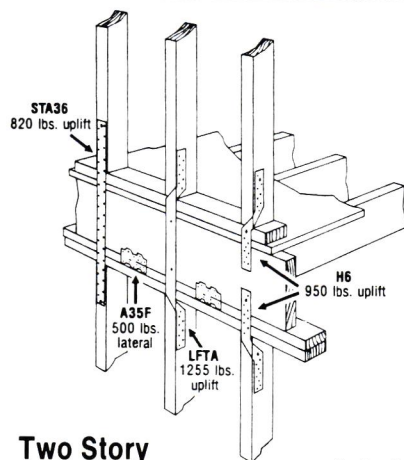
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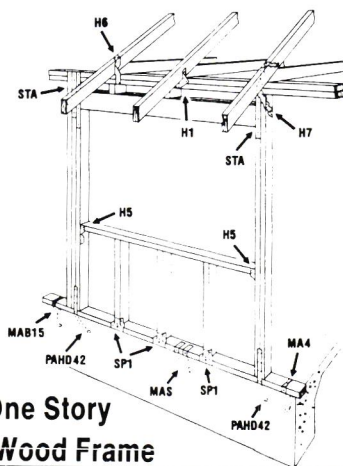
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Martin & Bravo, Inc. (structural);
Benjamin S. Notkin/Hawaii
(mechanical); and Toft Wolf
Farrow & Associates (electrical).

Landscape Architect: Miyabara
Associates

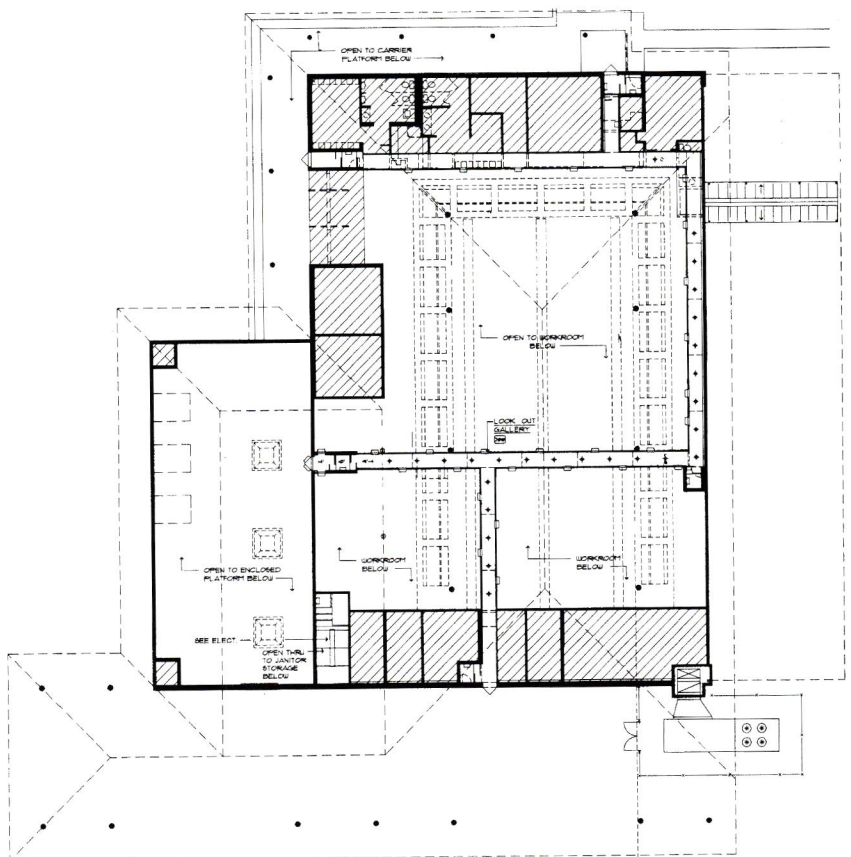
Other Consultants: James K.C.
Chang & Associates (acoustical);
Construction Services, Inc. (cost).

The Kauai main post office annex, completed in late July 1992, survived Hurricane Iniki intact and operational. The new facility replaced the old main post office in downtown Lihue, however, customer services currently remain at the old building.

Rigid steel framing was used for the building which is located on a 5-acre site immediately adjacent to Lihue Airport.

Designing a state-of-the-art mail processing facility, with provision for the future addition of a customer service area was a challenge to architect Kimbal Thompson.

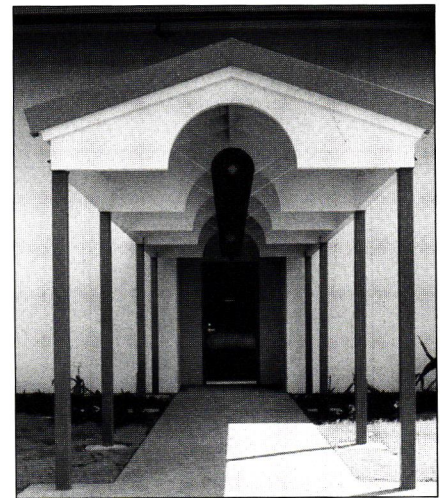
The plan required design for controlled access directly from secured portions of the airport to permit direct delivery of bulk mail to and from the aircraft apron. The



Kauai main post office floor plan.

facility also needed to be located mid site to maximize security yet allow for direct secured airport access.

Aligning building geometry with the only right angle corner of the property permitted both maximum efficient site utilization and retention of surrounding grassed and planted areas. This siting also afford-



Detail photo of interim covered walkway from employee's parking area into the new Kauai main post office.

ed more interesting oblique views of the structure from the highway and future public access from the new airport road.

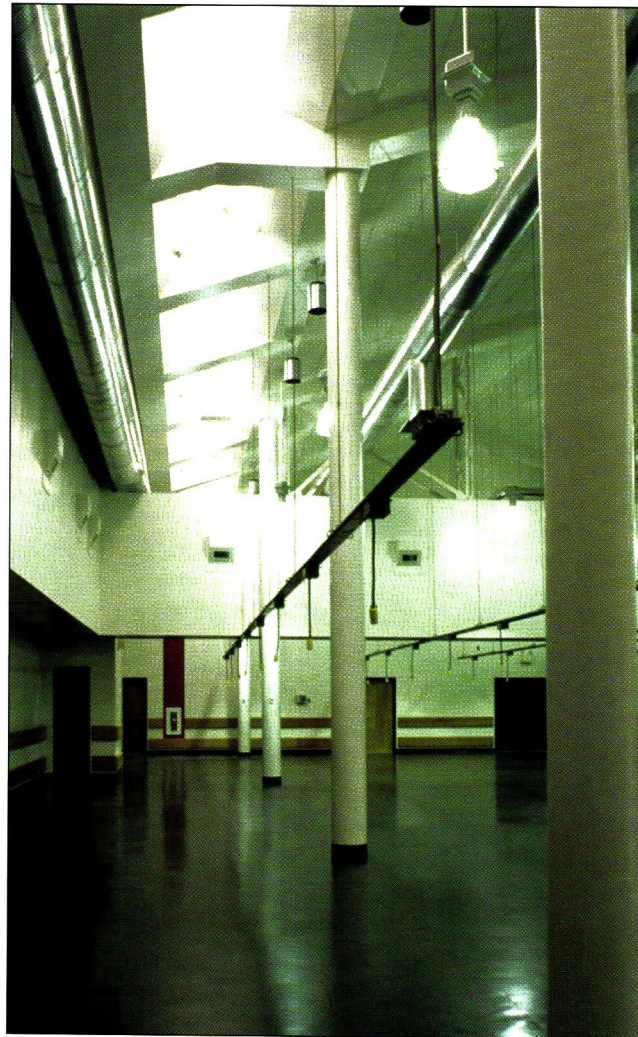
Maximum efficient daylighting was provided using northeast to northwest orientation of skylight slits and good ventilation of exterior covered work areas.

The tent-like roof afforded economic space enclosure and a shape quite compatible with the Kauai environment. The roof shape also somewhat reduced potential building bulk and was designed to provide an integrated shape for the future customer service facility addition.

Inside, the skylight shape and supporting structure format the contextual work room environment while adhering to strict postal standards. Insulation in skylights and Tectum panels integrated into the ceiling design permit exceptional acoustic performance.

Offices, computer room, training and break rooms, restrooms, locker rooms and storage rooms encircle the workroom on three sides permitting a temporary barrier on the fourth side which can be removed to facilitate the future addition of the customer service area to the north-east. The lookout gallery location was placed to accommodate this potential future expansion.

The exterior forms, colors and materials are traditionally appropriate to Kauai.



Integrated into the ceiling design, skylights provide natural lighting in the work room of Kauai's new main post office.

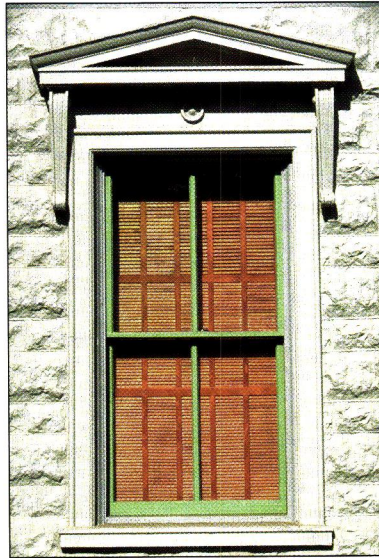


The new main post office, adjacent to Lihue airport, completed in July 1992 just prior to Hurricane Iniki, survived the storm intact. The facing wall elevation indicates the area of a future customer service lobby.

Award of Merit

Historic Preservation/Adaptive Reuse

Spencer Mason Architects



The focus of Spencer Mason Architects' renovation of the Former Maui Circuit Courthouse was to use the building to tell the story of its 86-year history while making it function as a completely modern office space for the prosecuting attorney.

Refined analysis of competing interests resulted in Spencer Mason's decision to make a priority of the restoration of the exterior of the building and interior entry lobbies. Doors, windows, "Florentine" glass, door and window hardware, wood wainscots, the original staircase, and the triple-track shutters were all restored or replicated.

In every case possible, original materials were restored

rather than replaced. Although the first floor in the 1907 section was completely replaced due to termite damage, the new concrete and steel floor was overlaid with wood flooring to match the original. The walls above it were shored until the new floor would take their weight. Original doors were

patched, wainscots, windows and casings were stripped of paint and refinished. Original hardware was refurbished and where new hardware was needed in the restored areas, it was cast to duplicate the originals.

New elements were differentiated from the originals to enhance the storytelling aspect of the building. New baseboards were identical to the originals in height but differed in one small change to the ogee molding at the



Listed on the National Register of Historic Places, renovations were made to accommodate the Maui County Prosecuting Attorney's office and to tell the story of the building's history.

top. New walls were composed of gypsum board on steel studs and the restored walls were plaster on wood studs.

The first floor displays were also created to tell the story of the architectural design and construction of the building. The display included a model of the original building, before renovations in the 1920s and 1930s and the addition in 1962. The model was built with a cut-away roof to allow viewing of the original configuration inside the courtroom complete with authentic furniture replicas based on old photographs.

The architects were challenged with supplying future tenants of the building, attorneys and counselors of the Maui County Prosecutor's office, with the maximum number of private offices within its 11,000 square feet. Restoration of historic spaces, including the large open courtrooms and entry lobbies, was also desired.

Though Wailuku was not yet served by an electric power plant at the time the building originally opened some 86 years ago, today finished renovations of the Former Maui Circuit Courthouse include modern amenities of central air conditioning, handicap accessibility, and security control.

Credits

Owner/client: County of Maui

Architect: Spencer Mason Architects

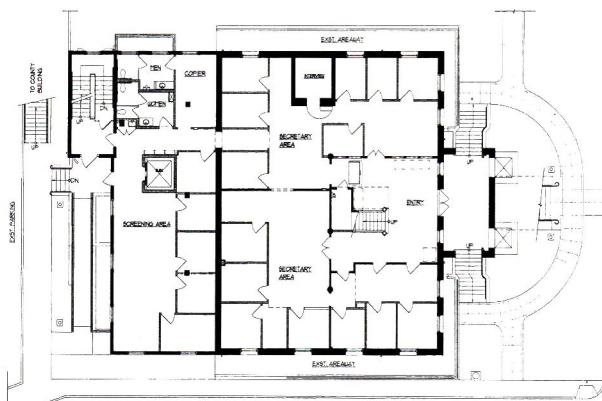
Mechanical Engineer: Mechanical Engineers of Hawaii

Structural Engineer: Richard Sato & Associates

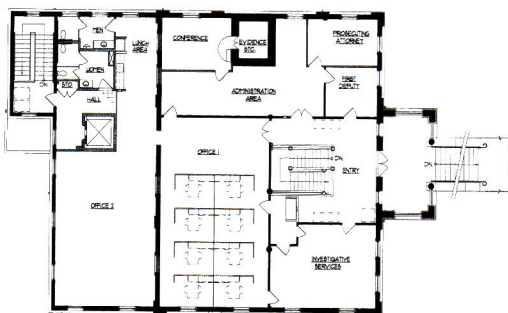
Electrical Engineer: Bennett, Drane & Karamatsu

Landscape Architect: PBR Hawaii

Contractor: G.W. Murphy Construction Co.



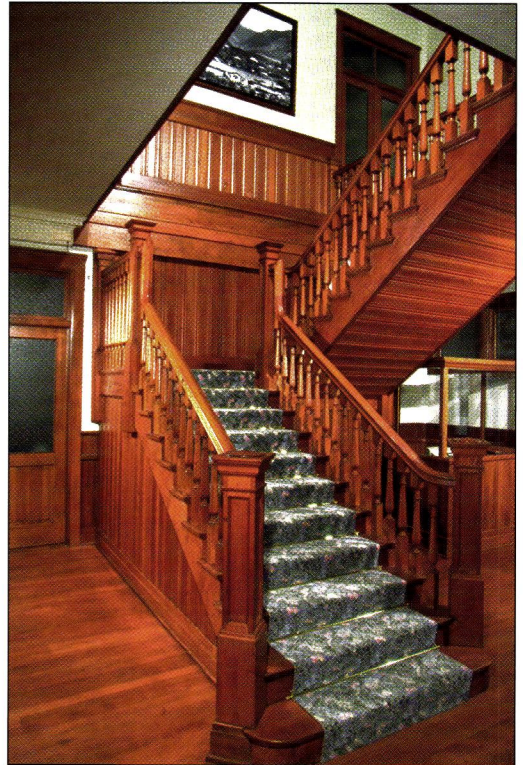
Lower Floor Plan - After



Upper Floor Plan - After

Jury's Comments:

"Recognized specifically for its effort to recycle and adaptively reuse landmark civic structures."



After



Before

Stunning restoration of the courthouse's original staircase reflects the research done on the history of the building and the judiciary on Maui.



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Company: _____

Total No. Attending: _____

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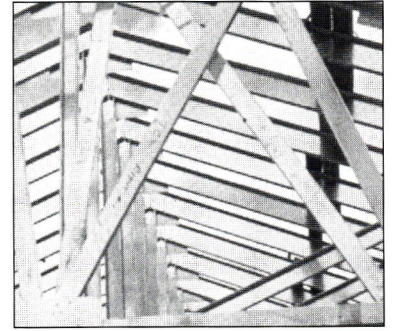
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Environmental benefits claimed by both

Steel vs. Wood Framing

by Paul Sanders



With lumber prices unstable and the quality of available framing lumber declining, there has been a flurry of interest in steel framing for new houses. Advocates of both steel framing and wood are using environmental claims to promote the use of their products.

A common claim in favor of steel framing is its recycled component. Advocates contend steel is recycled at a rate of 66 percent nationally. But a closer look at industry statistics reveals the materials used in residential steel framing actually contain an average of 24 percent reclaimed steel, according to *Environmental Building News*, a trade newsletter which highlights environmentally sustainable design and construction.

The rival wood industry maintains it takes less energy to produce framing lumber than steel. Recent Canadian research, comparing the energy input per pound, shows steel five to six times as energy intensive as lumber, although the research does not reflect that it takes more wood than steel to frame a home. Therefore, in a more accurate per-house comparison, steel may be closer to 25 to 40 percent

more energy intensive than wood.

To advance the use of wood, it is also argued that wood is naturally renewable. But opponents rebut the resources renewability depends largely on forest management and harvesting practices, which vary widely from region to region.

Arguments and apprehension aside, many professionals agree steel-framed housing has a future in Hawaii's building industry. Abe Lee, of Abe Lee Development Inc., said demand for steel-framed housing has increased over the past few years, perhaps confirming there is a positive outlook for this new industry in Hawaii.

Lee, however, will be the first to admit the local industry is still hampered by lack of experience and some engineering problems. "The industry is still in its infancy," Lee acknowledged, "and the lack of working knowledge is slowing down full acceptance."

He reported that several residential projects which were slated for steel framing reverted to using lumber because "it took too much time to build due to inexperience." Engineering problems, Lee explained, become apparent, especially during the construction of trusses. "Simple gable roofs are easy to do," he said. "It's another matter when designs call for dutch-hip roofs or hips and valleys. This is where the process breaks down."

According to Lee, Australia is years ahead of Hawaii in steel-frame design technology. "They have erected thousands of steel-framed houses in Australia and New Zealand, now they are exporting the technology," he said.

The latest information about the metal building systems market is available from the Metal Building Manufacturers Association (MBMA). Their review tracks the industry's growth since 1988.

Design Partners Inc. was the architectural expertise behind the residential steel-framed subdivision in Mililani Mauka.



Evidence shows developers, environment and consumers may benefit

Termite Resistance Popularizes Steel

by Sam Galante

Hawaii's wood-munching termites don't have a chance to make a snack out of homes made of galvanized steel studs and joists or metal trusses. Using these materials instead of wood may be the latest building trend. In fact, for some 1,250 homes, either under construction or completed, where non-wood materials are used, termites are out of luck.

On Oahu, residential projects already utilizing the "anti-termite" metal stud framing include a 500-unit multi-family Schuler Homes project in Makakilo; a 328-unit Castle and Cooke single-and multi-family project at the Cottages in Mililani Mauka; and a 305-unit single-family project now under construction in Ewa, SummerHill by Gentry Homes. On Maui, C. Brewer Homes 116-unit single-family project in Waiolani also features this new approach to building.

The technology to produce light gauge steel-framed homes has been around for some time, but in Hawaii the use of steel has only recently become popular. In the past, metal studs

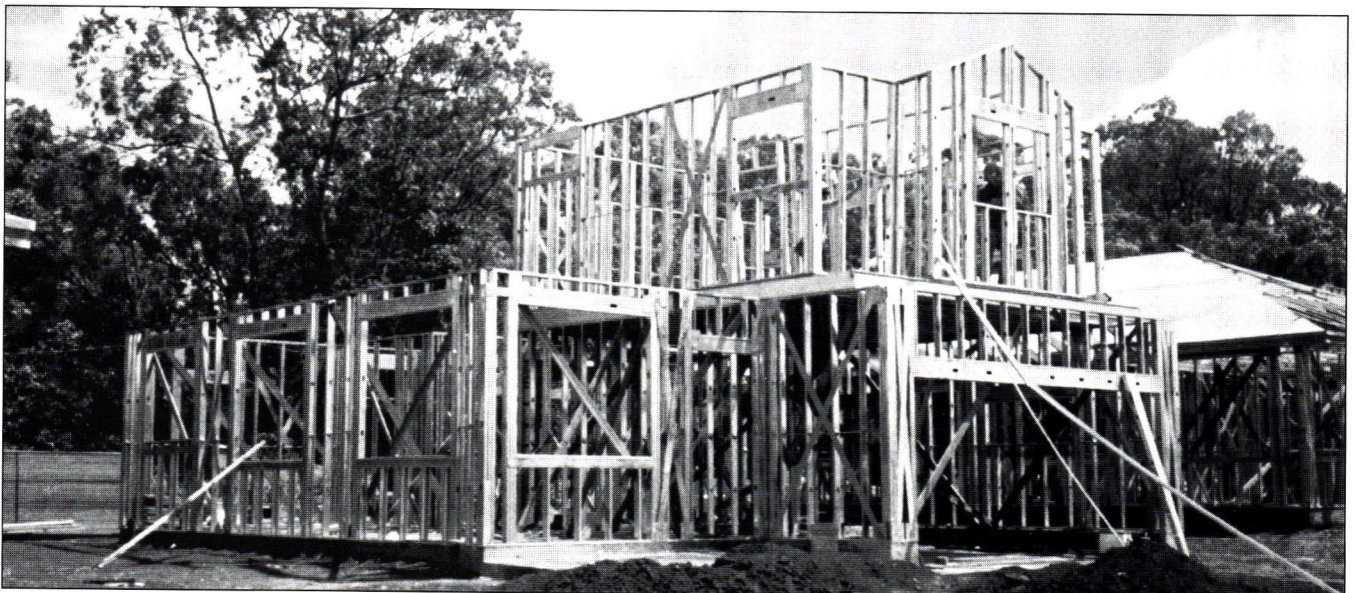
were more expensive than wood studs, but all that changed when wood prices skyrocketed.

Metal prices, on the other hand, have remained quite stable. The ability to mass-produce metal studs can offer home-owners a 25 percent cost advantage over wood. Homes with steel construction can theoretically be built faster since components are already cut to exact lengths. The speedier construction could also save developers' money on financing.

The increasingly limited supply of lumber led to finding alternate, more "abundant" resources. Perhaps environmental benefits will be even greater as this new trend becomes more common. As long as metal framing offers builders a cost advantage over wood, you can expect metal stud framing to gain a large percentage of the market.

♦ *Sam Galante is the sales and marketing manager for Studco, a local metal stud manufacturer.*

Entire subdivisions like this one at Mililani Mauka are also currently under construction in Makakilo, Ewa and Maui using steel-frame technology.



STEEL STYLES

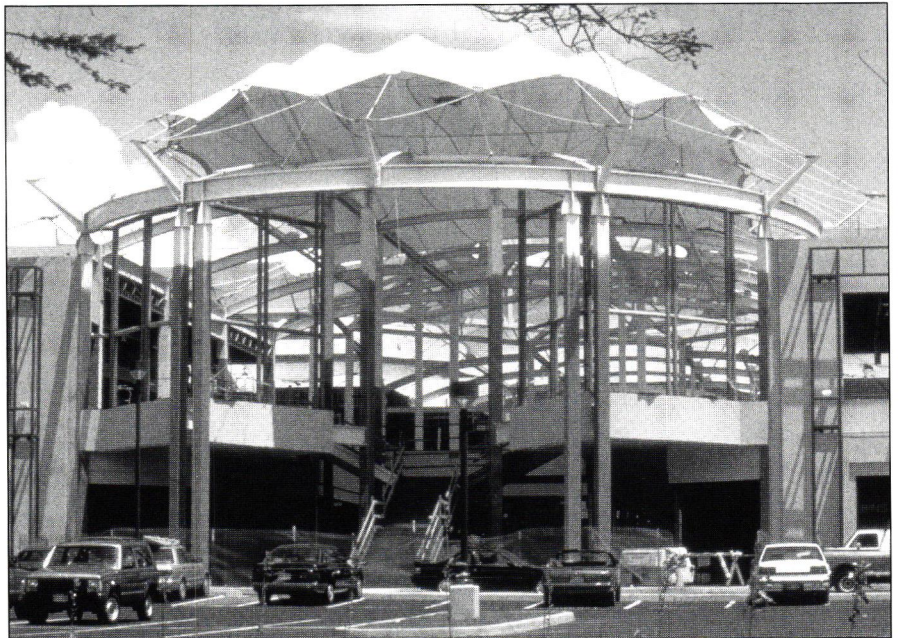
Project Profile: KAAHUMANU CENTER

The original Kaahumanu Center was completed in 1972 and comprised of 129,355 s.f. of existing shops, a Sears and Liberty House all on one level. The building was constructed of pipe columns, open web joists and glu-lam beams.

The new renovation and expansion of the center, which will be completed in November of 1994, adds 108,000 s.f. of new shops, a food court, an 6-screen cinema, a JCPenney and two parking structures.

Maui Land & Pineapple's goal was to create "a covered, not enclosed" shopping experience, which is more conducive to the Maui environment. They also wanted a center which would be designed for one used primarily by local residents, but would create a shopping environment which would also appeal to visitors to Maui as well.

The metaphor chosen to fulfill this vision, was that of the tall sailing ships which brought commerce to the islands. This image is con-



A steel structure was chosen to support the fabric roof as well as the new floors due to the rapid erection of the 108,000 expansion of the Kaahumanu Center.

veyed by using the sail-like forms of the Birdair Teflon Coated Fiberglass Roofing and the steel pipe and cable rigging.

A steel structure was chosen to support the fabric roof as well as the new floors due to its rapid erection time. The columns which support the new second floor and roof often times fell within existing tenant space. This necessitated inserting the columns through the existing roof, which remained in place, and a connection to the new footing which had been dug and poured at night. This had to be accomplished while keeping the existing tenants in business.

By doing work at night and well coordinated erection sequences, we were able to maintain the original completion date despite a 3 month delay in starting construction.

The steel, which is exposed to the trade winds off Kahului Harbor is protected by a special coating provided by Tnemec company, Inc.. This coating consists of a shop applied zinc primer and an acrylic polyurathane enamel finish coat which is field applied.

The Primary engineering challenge of the project was to create a structural system to support the pre stressed fabric roof and new second floor which could be integrated into the existing mall structure.

Phase one of the project called for a new fabric roof structure between the existing one story mall buildings. The original mall roof structure was removed between buildings, and a new structural steel frame was constructed which supports the original building roofs on either side, as well as the new

fabric structure.

Phase two of the project included the construction of a new two story wing built over the existing mall building. The existing roof structure remained essentially intact, while the new steel framed floor structure was constructed overhead. New steel columns were located adjacent to existing lease lines to avoid interference with current tenants as much as possible. Where existing building columns has to be removed, a unique saddle-hanger system was devised to hang the existing mall roof beams

from the new floor above.

The pre stressed fabric roof structure above the new building imposes lateral loads on the order of 1,200 pounds per foot. In order to resist the severe loads created by the fabric, while still using a conventional uptopped steel deck diaphragm, a system of radiused structural steel compression struts were constructed across the new mall. The bracing system is supplemented by steel moment-resisting frames, which also act as the primary lateral load resisting system for the new building.



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UNIVERSITY OF HAWAII'S SPECIAL EVENTS CENTER

Credits

Client

Maui Land & Pineapple
Company, Inc.

Architect

Altoun + Porter Architects

Structural Engineer

Robert Englekirk, Inc.

General Contractor

U.S. Pacific Builders, Inc./Keller
Construction, Ltd. Joint Venture

Steel Erector

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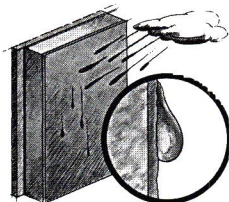
The primary engineering challenge of the Kaahumanu center project was to create a structural system to support the prestressed fabric roof to be integrated into the existing mall structure.

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The micropores in StoSilco®'s structure (see left) are too small for water to pass through. And because silicone is extremely hydrophobic, StoSilco® repels any water that touches it—its surface dries quickly, because water beads up and rolls off.

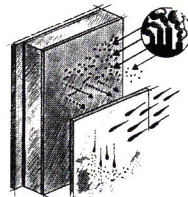
Compared to ordinary coatings, there's far less water penetration, and the surface stays drier—which means less dirt pickup, mold and mildew growth, and discoloration.



StoSilco on an EIFS system

NON-THERMOPLASTIC

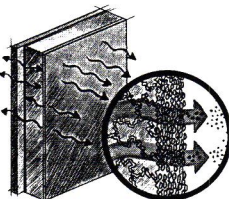
Ordinary thermoplastic coatings soften and become tacky in the heat. But StoSilco® is non-thermoplastic, so dirt, mold, mildew, and airborne pollutants aren't likely to stick to it. They might rest on the surface—but rain washes them away. This combination of non-thermoplasticity and water repellency makes StoSilco® coatings virtually self cleaning, and drastically reduces the presence of mold and mildew.



StoSilco washes clean in the rain

VAPOR PERMEABLE

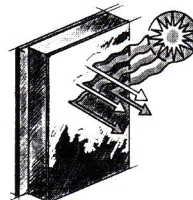
To prevent damage from built-up hydrostatic pressure, a building must "breathe", and allow water vapor to pass through. With its multitude of densely packed micropores, StoSilco® is much more vapor permeable than ordinary acrylics. It prevents hydrostatic pressure buildup and reduces the likelihood of blistering, cracking, and peeling—all while successfully repelling water!



Vapor molecules pass through and StoSilco's micropore structure

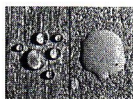
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Highly hydrophobic.

Water spreads out and stays on ordinary acrylic coatings; but on StoSilco®, it beads up and rolls off—taking loose dirt, particles with it. StoSilco® coatings stay both cleaner and drier—which reduces surface degradation and the need for constant maintenance.



water on StoSilco® Water on ordinary acrylic

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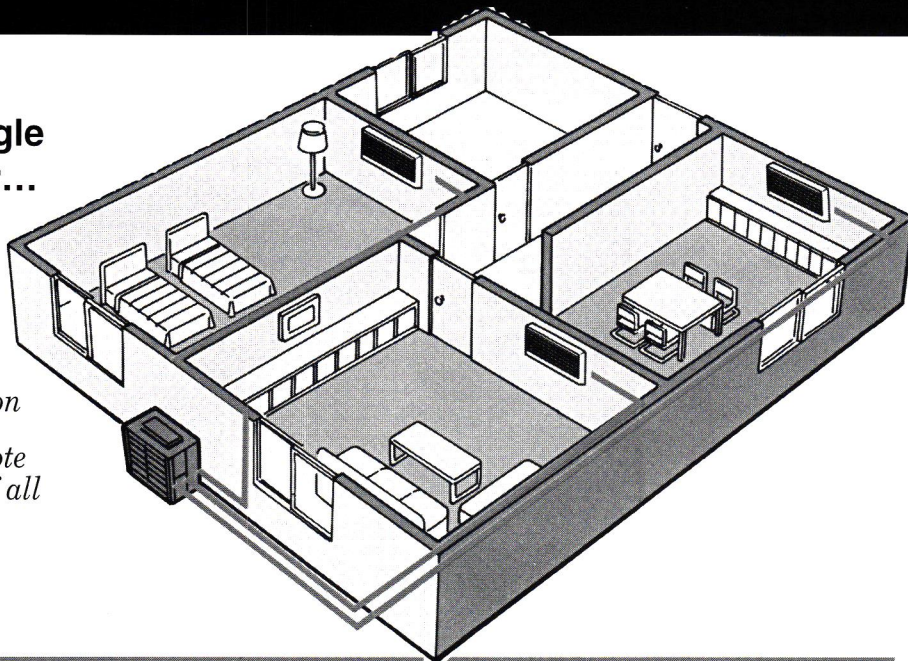
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Controversy over 'goofy' architecture

Signature Architects

by Tracy L. Sakamoto, Associate AIA



Hotel Cheyenne at Euro Disney Resort was designed by Robert Stern, AIA.

Frank Lloyd Wright once said, "Architecture is the scientific art of making structure express ideas." Creating is the foundation of the Walt Disney Co. In 1984, Michael Eisner, chairperson and CEO of the Walt Disney Corp., formed the Disney Development Co. (DDC). This group's primary task was to develop the land around Magic Kingdom theme parks. DDC's concept gave way to Walt Disney Signature Architects.

This title has been given to an elite group of world-famous designers including Michael Graves, Robert Stern, Arata Isozaki, Antoine Predock and Frank Gehry, who have been commissioned to design resort hotels, business centers and entertainment complexes that embody the same focus and sense of place found within the theme park.

However, these projects, coined "Entertainment Architecture," have been the subject of controversy within the architectural community. Some feel Disney exceeded its limits by using art and exploration as a design tool. Opposing views however, feel Disney's designs

fail to challenge our culture or our time.

Each of Disney's projects captures a unique and highly animated design flavor. Their kingdoms are built upon two fundamental theories:

1. Disney has developed a specialized design process that truly exists in its own realm. Clearly the trinity of form, commodity and delight are approached from a different angle.

2. Disney embraced the hopes and dreams of common people as the driving force behind this process. Unlike a traditional practice where architects build relationships with private clients or organizations, Disney builds relationships directly with the public.

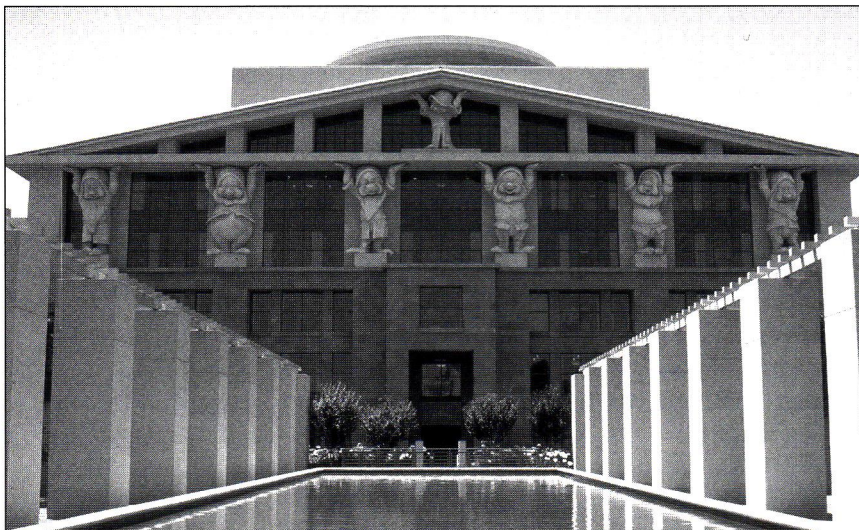
People looking for entertainment are Disney's clients. Disney provides this by creating a dream world where people can experience an environment completely different from their everyday lives. They take an idea and express it in a way that will captivate minds and allow people to believe for the moment they are in a fantasy world. This is entertainment architecture.

Each project expresses a very strong idea.

Whether it is a prominent corporate identity or a wild western town, theme development is used to establish a distinct and identifiable sense of place. Criticism aside, it cannot be denied that the Walt Disney Co. has successfully provided cultures around the world with years of excitement and enjoyment. They have created a style of design that is uniquely the Disney touch.

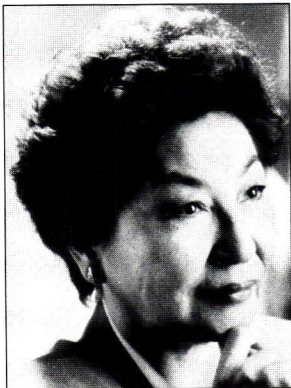
♦ Tracy L. Sakamoto, Associate AIA, was the recipient of an Architectural Research Scholarship sponsored by the University of Hawaii School of Architecture.

**Walt Disney
Corporate
Headquarters at
the Walt Disney
Studio lot in
Burbank,
California was
designed by
Michael Graves,
AIA.**



New era in state government

Candidates Speak on Industry Issues



"Merit selection of architects and members of the design professions is an essential part of insuring excellence in state government projects."

Patricia Saiki

Whoever wins the election for Hawaii's next governor may trigger the start of a new political era at the state capitol — with candidates all calling for changes in the way the state does business with private industry.

Hawaii Pacific Architecture has requested and received written responses from four major candidates concerning their views on issues affecting architecture and the building industry.

The following questions and responses are meant to help give AIA members more insight into four of the gubernatorial candidates: Ben

Cayetano, Frank Fasi, Jack Lewin and Patricia Saiki.

Q: What are your views regarding the basis and procedures for selection of architects for state funded building projects?

Cayetano: As your members may be aware, the Legislature passed a new procurement code in 1993 to address concerns with favoritism in the award of non-bid government contracts. The new Hawaii Public Procurement Code, which went into effect on July 1, is intended to make the procurement process much more open and to promote competition among vendors.

During legislative deliberations on the new code,

concerns were expressed by architects and other design professionals that selection of professional service providers should not be based solely on the lowest fees. Notwithstanding these concerns, the Legislature included provisions in the new code which places emphasis on the competitive sealed proposal process but allows for certain exceptions.

The competitive sealed proposals process involves a public solicitation of proposals, and an evaluation of respondents' proposals based on the factors and factor weights specified in the proposal solicitation document. Factors for evaluation include technical capability and approach for meeting performance requirements, competitiveness and reasonableness of price, managerial capabilities, etc.

There are two exceptions from the competitive sealed proposals process. The first is if the Chief Procurement Officer (CPO) authorizes an agency to use the pre-qualified professional services pool process. This process establishes a number of steps to protect against favoritism. Those steps include an agency screening committee to review providers' statements of qualifications, a ranking—in order of preference—of the three most qualified providers with whom the State will negotiate, and a public notice for projects with services worth \$10,000 or more. The second exception to the competitive sealed proposals process is if an agency head determines in writing that the pool process must be used because of urgency. This process outlines circumstances that the CPO must consider before providing authorization.

The selection of professional service providers can be quite involved. It is too early to tell at this time how well the new selection process will work. However, until enough experience has been gained with the process,



"As part of my package to improve the business climate, I will be proposing elimination of the 4 percent excise tax on the export of services."

Ben Cayetano

we are going to have to work within its parameters in the spirit of the procurement reforms.

Fasi: I wholeheartedly support the non-bid process for selection of professional and consulting services for state jobs. This process has been utilized successfully by the federal government for a number of years. Architects should be selected based on qualifications and experience for the project under consideration with price negotiated later. I am confident that our middle management civil servants have the knowledge and negotiation skills to get a fair price for both the professional and the tax payers.

Incidentally, I also support a restriction on soliciting campaign contributions from any recipient for a non-bid contract.

Lewin: Our state procurement law does not require that the state select its professional services based solely on the lowest bid. It requires us to weigh professional qualifications and competence, using considerations such as technical qualifications, experience with similar projects, current workload, reputation, and special knowledge, if required, in rating the various proposals received in the bid process. Special points are also awarded to locally-based firms. Then, if two or more comparable proposals are received, an award will be made, based on price.

This law is fair and fiscally responsible. I would adhere to it for the selection of architects for state-funded building projects, as well as for the purchase of other professional services.

Saiki: Merit selection of architects and members of the design professions is an essential part of insuring excellence in state government projects. The choice should be made in consideration of experience with similar projects, familiarity with local conditions, technical expertise, and professional reputation—never on the basis of lowest bid.

The public's mistrust of our

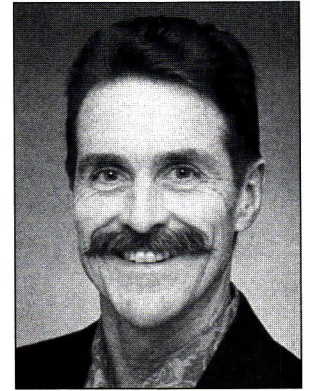
system of non-bid contracts can be repaired if all steps in the selection process are open and fair, and I look forward to sitting with the AIA and other professional leaders to draft such a system.

In the case of a major project, a design competition would not only result in selection of a top design team, but would interest and involve the public from the inception of the project.

Q: How would you implement the "streamlining" of state regulations regarding land planning and zoning?

Cayetano: Economic and social conditions have changed dramatically since the land use regulation system was first established during the early sixties. A major overhaul of the system appears warranted to address problem areas and to better meet present conditions. The primary aspect that has to be straightened out is defining appropriate roles for the state and county governments in the land use regulation process. From my perspective, state government needs to focus on overall land use policies and strategic, long-range planning to ensure that broad, statewide policy objectives and goals are met. County governments, in turn, need to be delegated authority over land use planning and decision-making within the scope of the state's overall policies and strategic plan. The state should not be making decisions about individual projects, rather it should be establishing overall planning policy and direction. County government planning capabilities are much more sophisticated now than when the land use planning process was first established, and they should be left to determine the course and pace of development within their own counties.

Another aspect that has to be improved is coordination of state and county planning efforts. Right now planning coordination is done largely on an ad hoc basis. The process has to be much more organized and delib-



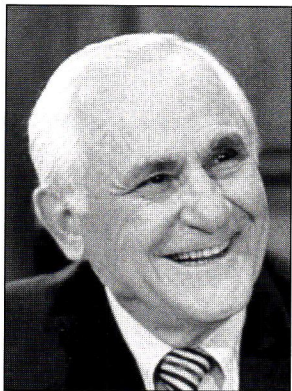
"I would absolutely support the revision of Hawaii's lien law to include the work of design professionals and surveyors, as subject to a mechanic's lien to assist in the recovery of debts owed to them..."

Jack Lewin

erate in order to ensure that state and county governments are not working at cross-purposes, and to maximize the use of scarce state and county government resources for infrastructure and public facilities. One way to do this would be through the establishment of an executive planning council comprised of the governor and the four mayors, and advised by the private sector and expertise from the University of Hawaii.

A third aspect that needs attention is an articulation of well-defined and consistent land use policies and procedures. The policies should address preservation of prime agricultural lands, protection of natural resources, and needs for economic development and housing. The procedures should provide for administrative reviews and public involvement in the decision-making process within reasonable time frames.

Fasi: One of the first things that I would do after becoming governor is to do everything in my power to eliminate the state Land Use Commission. This commission has out-lived its usefulness, and is an



"One of the first things that I would do after becoming governor is to do everything in my power to eliminate the state Land Use Commission."

Frank Fasi

unnecessary and time-consuming part of the land use planning process. The counties are perfectly able to responsibly plan and manage the lands within their respective areas.

I believe there should be strong restrictions on land uses within our conservation districts and I would maintain a policy which restricts development in these areas. The other areas of the counties should be the responsibility of the county legislative bodies. Thus, much of the streamlining must be done at the county level. I believe that on the whole, we are over-regulated, at both levels of government.

Lewin: We need to get the red tape and excess regulation out of businesses' face. Hawaii presumes

business will break the law, so we place endless hurdles in front of all projects. Why not consider the reality that 99 percent of business does obey state laws and issue permits by rule. In other words, let businesses proceed faster and enforce the law on those few who risk breaking it.

Planning documents should be reviewed for clarity and edited, if necessary, to reflect clear goals and implementation guidelines. (Input from your organization and others in the community would be welcome here.) I will work to see that government becomes more responsive to business needs and expedites that response. I concur with your observation that government needs to be in a position to accommodate opportunities. Working together, we can see that state of readiness becomes a reality.

Saiki: I am committed to the restructure of the planning, zoning and permit process to provide more efficient and responsive service. Where state and county agencies deal with the same project, or the same subject matter, time and cost savings will result if their hearings are combined and streamlined. We cannot afford the present expensive redundancies.

A separate office of the environment which consolidates the responsibilities scattered throughout state agencies will shorten and simplify environmental clearance of projects without jeopardizing environmental well being.

To reduce the fragmentation of government, I will propose the consolidation or elimination of as many overlapping or underperforming units as possible.

Q: What measures could you install to help Hawaii's architects compete for foreign projects, against non-Hawaii firms who have no tax burden like our 4 percent general excise tax?

Cayetano: One of the areas that has potential for growth in Hawaii is the "soft goods," or knowledge, industry, of which architectural services are a part. Hawaii does not face conventional obstacles of transportation costs and distance when it come to competing in the knowledge industry. Further, quality-of-life factors are important in the location of knowledge-based companies, and that is to our advantage. But to encourage growth of the "soft goods" industry here, a better climate needs to be created for business, especially small businesses.

As part of my package to improve the business climate, I will be proposing elimination of the 4 percent excise tax on the export of services, just as presently exists for the export of tangible goods produced in Hawaii. Currently, there are excise tax exemptions for exported technical computer services and for scientific contracts with U.S. agencies. Eliminating the excise tax on all exported services would greatly increase the competitiveness of Hawaii-based firms in the growing global, soft goods market.

Fasi: I appreciate your concerns regarding paying the 4 percent gross income tax for work performed outside of Hawaii for a foreign client. However, if we were to exempt architects from this tax we would also have to exempt all other business activities by local firms in foreign countries. I am inclined to follow the federal laws and would need to study further how other states handle the issue. Basically, I am open to discussion.

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Lewin: Many Hawaii-based businesses are faced with this concern, if they are competing for foreign contracts. Quite frankly, I would need to see hard figures on this issue, before I could responsibly take a stand.

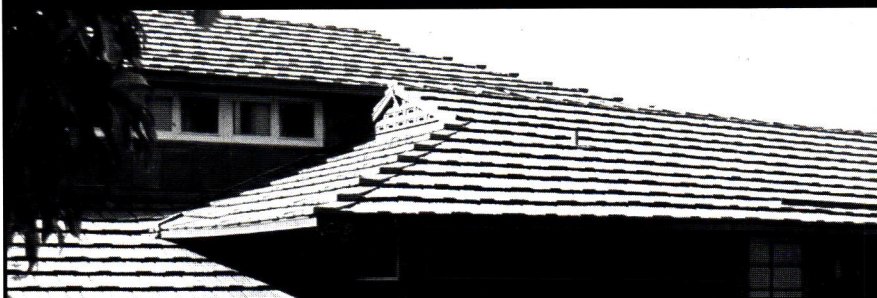
I would like to know how other states, many with an excise tax in excess of 4 percent, handle this problem. And, if the numbers show that the potential loss in revenue from exempting foreign work for foreign clients is truly off-set by new income generated from the income and purchases of individuals employed in Hawaii working on these projects, I would certainly entertain the active pursuit of such an exemption.

One other fairness issue in taxation should also be considered for offshore (foreign) companies: The "unified income tax." Hawaii has a "shoreline tax" policy, meaning we tax foreign companies only for the in-residence Hawaii income. This means they pay no taxes since they transfer income out of state and have their support bases elsewhere. The unified tax collects income tax on the percent of total international business incomes that comes from Hawaii. Other states do this and collect significant corporate income taxes.

Saiki: I support firmly a change in Hawaii's tax laws so that exported services will be exempt from the GET just as exported goods are exempt. If we are serious about diversifying and expanding our economy we must remove the tax impediments that prevent our professionals from competing in world markets.

Removing the GET from exported services will have a number of beneficial consequences: improvement of our present anti-business image, retention of professional firms tempted to move offshore because of present competitive disadvantage, improving the potential for importing jobs and capital to Hawaii, implementation of the economic diversification so many agree we need. Most importantly, it will permit Hawaii

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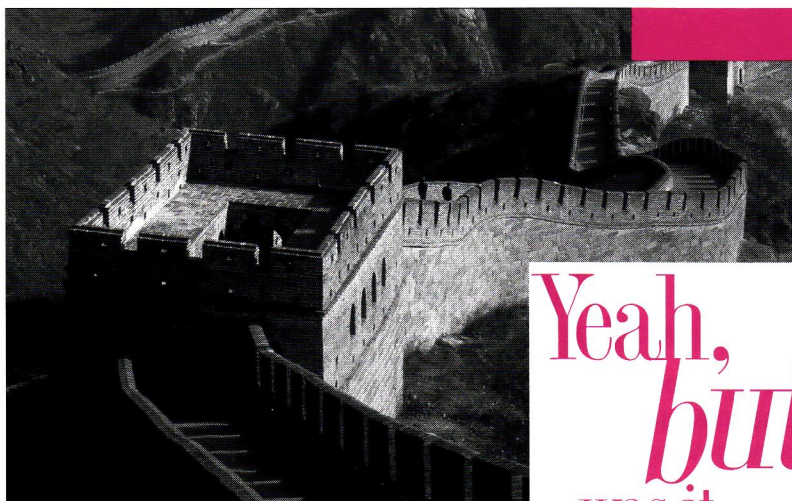
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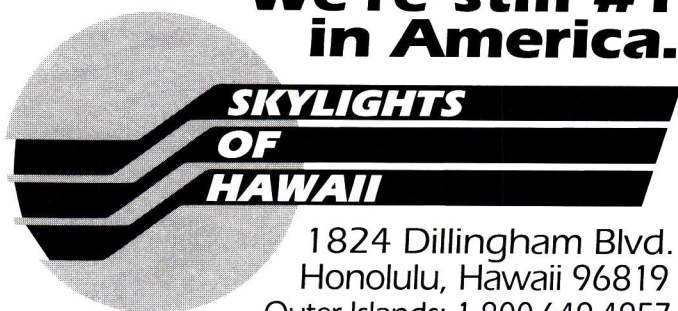
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to be a major player in the developing economic growth of the Pacific Rim.

The AIA's position for exemption of foreign services from imposition of the GET is supported by the report of the last Tax Review Commission, and by the Arthur Little study of the general excise tax, which reported that the present tax "makes competition in out-of-state markets difficult where competitors do not have to contend with such an impost."

Q: How would you assist architects to gain fair and equal treatment under Hawaii's lien laws, which at present do not allow us the privileges given to building contractors and suppliers?

Cayetano: The present mechanic's and materialman's lien statutes do not address architectural and other design professionals services. The problems with payment for design professional services should be reviewed by the Legislature, and if warranted, consideration should be given to establishing an "architect's lien" as has been enacted by other states.

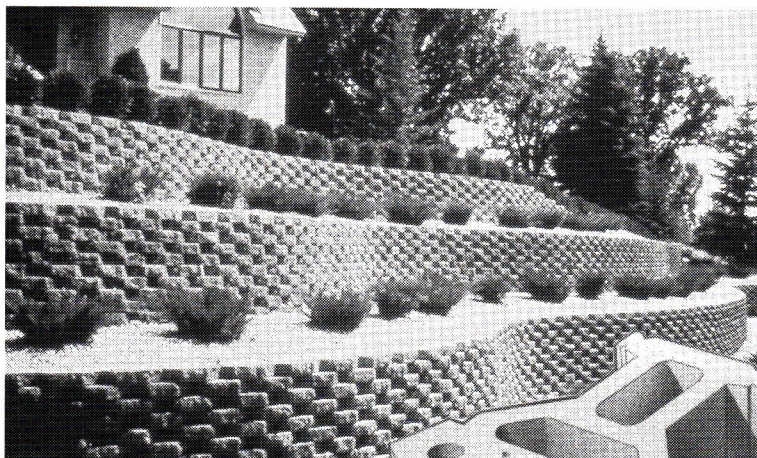
Fasi: I am pleased that you brought the issue of the lien laws to my attention. I was not aware that the current law states that in order for a lien to attach, a visible commencement of improvements must have been made to the property. Any work done by an architect that would lead to the creation of an improvement should be treated in the same fashion as the improvement itself. Thus, I would support change to the Hawaii revised statutes that would permit architects to recover the costs of any such work.

Lewin: I would absolutely support the revision of Hawaii's lien law, HRS Section 507-41, to include the work of design professionals and surveyors, as subject to a mechanic's lien to assist in the recovery of debts owed to them for their work in improving real property. I agree that the current law is unfair and needs to be changed.

Saiki: After many years of legisla-

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tive debate, the dilemma of extending the mechanic's lien law to cover architects remains unresolved.

Under current law a lien cannot be attached until "visible" improvements have been made. To protect architects the law would have to be changed so that liens could attach on

the basis of work designing and drafting plans.

Because, this would disturb the present priority of eligibility among those attempting to collect debts owed to them for work on a project, there has been consistent opposition to making any change. I believe a

compromise could be worked out which would assist the architects without jeopardizing the position of others working on a project, and I will sit down with all the affected interests to develop a proposal to be presented to the next session of the Legislature.



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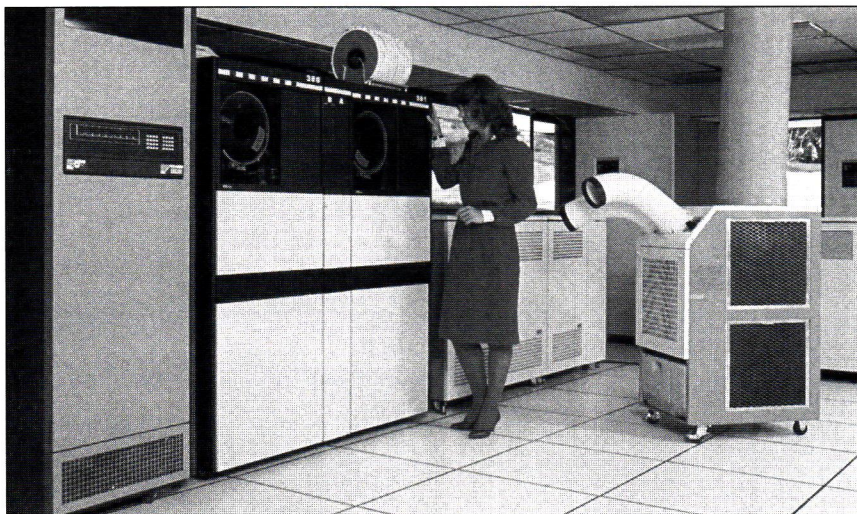
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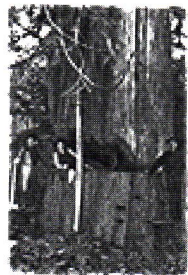
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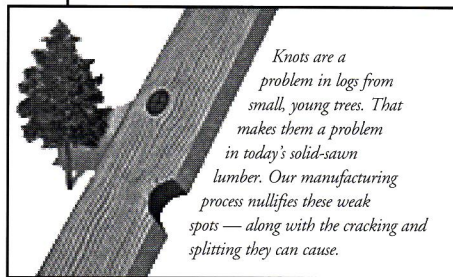
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Letter to the Editor

Dear Editor:

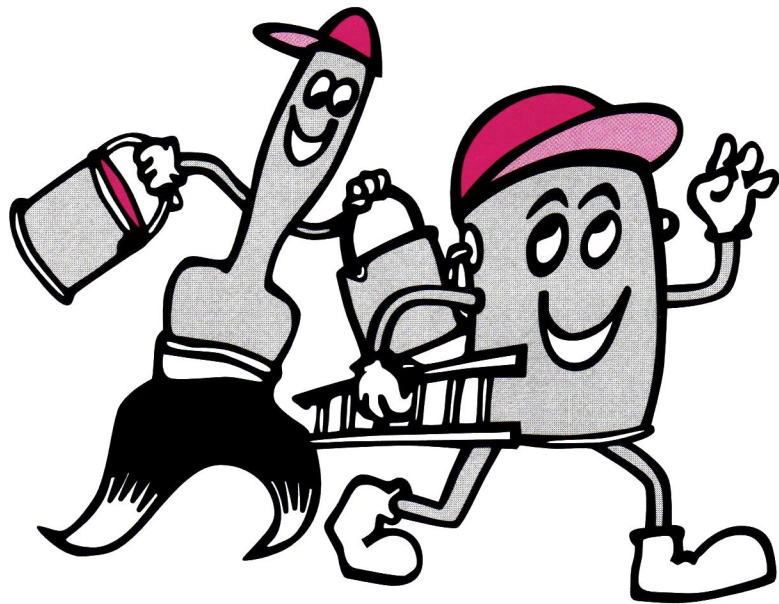
Many thanks to you and to distinguished Hawaii architects Vladimir 'Val' Ossipoff, FAIA, 'Pete' Wimberley, FAIA, and Charles Sutton, FAIA, as well as noted structural engineer Alfred Yee, P.E. and Maui's Dr. 'Pundy' Yokouchi for the splendid commemorative centerpiece on Dr. Alfred Preis, FAIA, in the June issue of Hawaii Architect. As a true friend and major contributor to the betterment of our community and our Hawaiian sense of place, he will be sorely missed.

At the Arizona Memorial service, while his longtime professional colleague and personal friend 'Val' was speaking, the sun's rays highlighted one of his often discussed favorite design details combining horizontal, vertical and diagonal architectural and structural elements. The magnificent beauty emanating from this sparkling nodal gem incorporated not only some of his brilliant philosophy and technological talents, but also his ability to integrate art, sculpture, music, poetry and drama within this world renowned creative architectural masterpiece.

At some very special moments during the enrapturing eulogy offered by Dr. 'Pundy' Yokouchi at the First United Methodist Church, a beam of sunlight shone directly on his portrait in Rembrandt fashion. At the end of this memorial service, there was a halo (an artistic 'nimbus') surrounding his head. Both of these remarkable happenings were captured on film; however, these fleeting space-time, art and architecture—even astronomical...and yet earthly cultural events occurred without computer-aided design. Is it any wonder that Frank Lloyd Wright defined 'Architecture' as 'A Great Spirit'? Not when you have a chance to visit such masterful works in the presence of the 'master architect.' Mahalo nui loa to all of those in Hawaii nei who came and shared.

Andrew Charles Yanoviak, AIA,
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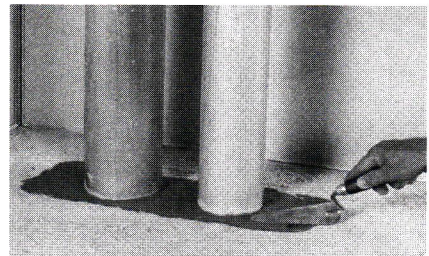
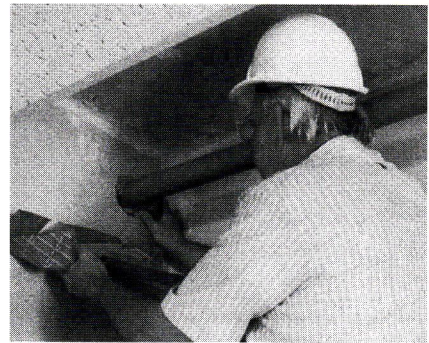
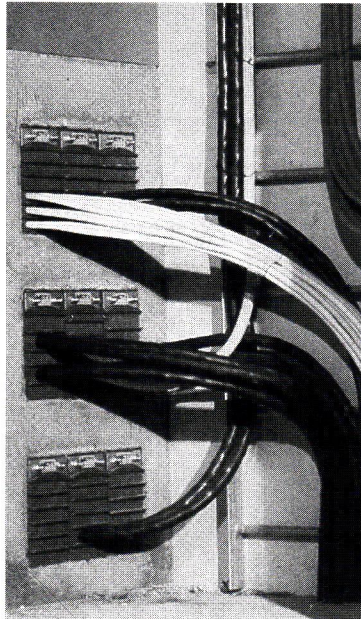
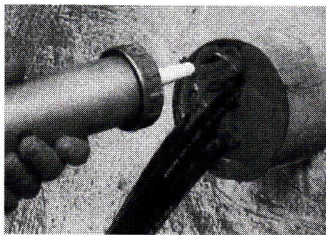
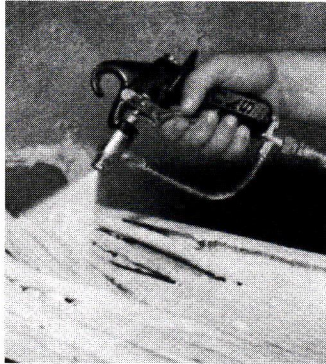


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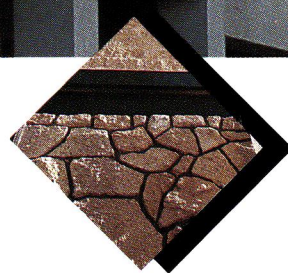
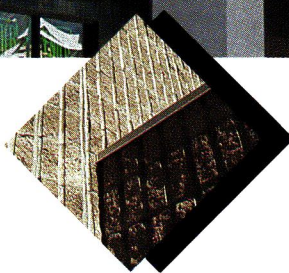
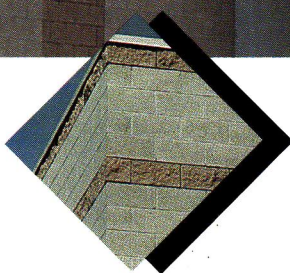
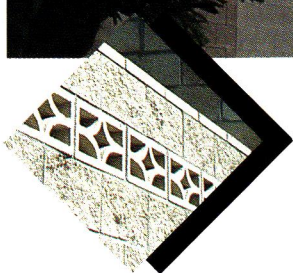
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