

HAWAII ARCHITECT

April 1989

Destination Resorts
Building Exteriors

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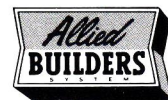


Why let a top plan down?

... with less than top contracting? At the Honolulu Club's splashy new AVANCÉ beauty salon high fashion and skilled hard hats converged following the avant-garde vision of architect Dean H. Okamoto, AIA, partner in Kodama/Okamoto Architects.

Undaunted by time and budget restrictions and a few surprises in infrastructure, Allied Builders System took the salon's progressive spirit to heart. Their equally advanced computer systems kept everyone in-the-know and moving along at breakneck pace. Bullnose corners, tubular light fixtures and other exotic challenges were met with quality finishing.

Observed co-owner Roger Yamagata: "Allied Builders? We knew their reputation. We asked for them. Why let a top plan down at the contracting end?"



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Avancé co-owner Roger Yamagata, Allied project engineer Ed Sakai,
architect Dean H. Okamoto, AIA

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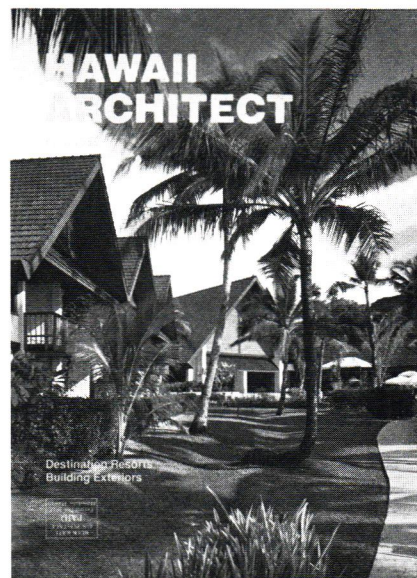
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Cover: For guest bungalows at Palau Pacific Resort, Media Five Limited selected steep roof slopes to imitate the form of the traditional Palauan abai, or men's meeting house. Photo by Dana Edmunds

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Publishers

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

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Peggi Murchison

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Bianca Kaplanek

Assistant Editor
Kathy Ward

Editorial Assistant
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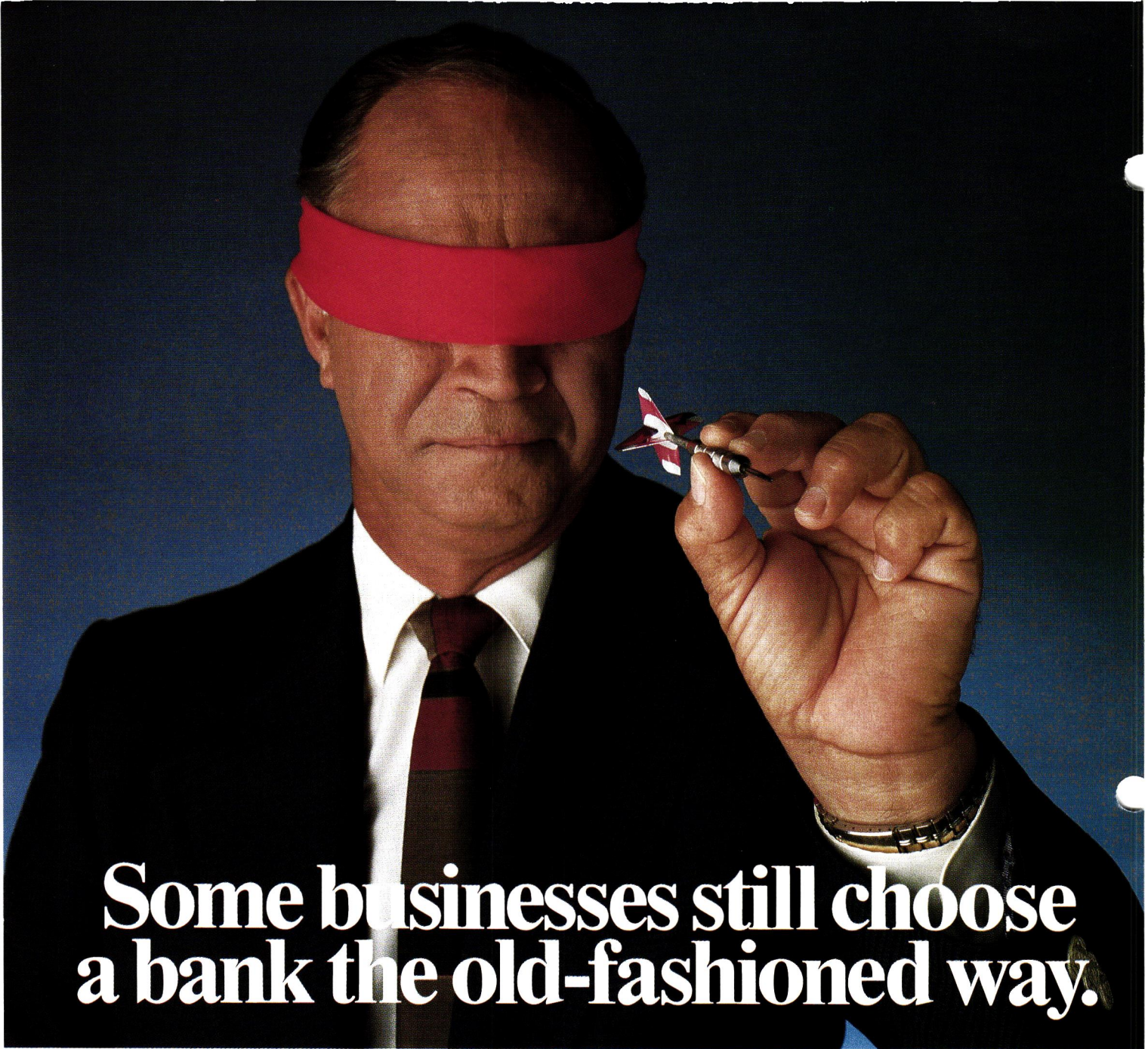
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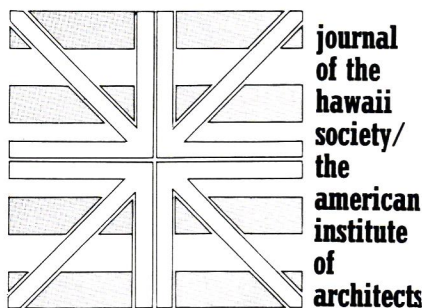
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President's Message

Design Review is a Risky Business

by Glenn Mason, AIA, Guest Columnist

Design review—these two words make most architects cringe a little, especially when that review is by a governmental agency.

Architects have traditionally fought against adoption of design review processes, but it is time to wonder aloud whether we haven't been minding the store.

Special districts of the Land Use Ordinance basically empower the county government with considerable design review powers for those discrete areas.

To the credit of the City & County of Honolulu, recent revisions to the special districts which have passed second reading at City Council have improved the clarity and efficiency of regulations in each district.

In the case of the special districts, there is a widespread, but not unanimous, feeling that the value and character of areas such as Chinatown, Haleiwa or Diamond Head are worth the price of added controls.

In their more stringent forms, such as in Chinatown or Haleiwa, or Lahaina on Maui, these controls ensure a continuity of design and encourage designs which resemble the status quo. This is arguably good for these areas. Other areas, such as the Thomas Square district, focus more on building mass than on specific building design.

We must be wary of efforts to spread this control mechanism to other areas.

There is some consideration being given to devising an urban design plan for the Honolulu Central Business District, which could address a large menu of design issues in addition to those

already controlled by the Land Use Ordinance and other agency reviews.

These issues range from sunshading, open space and pedestrian linkages to general site planning principles.

The narcotic is the thought that one master scheme can improve our capital city and guard against "mistakes." The opposite side is more design control can increase sameness and decrease the vitality borne of variety.

It may be worth a bad design or two to maintain the design freedom of private developers and design professionals.

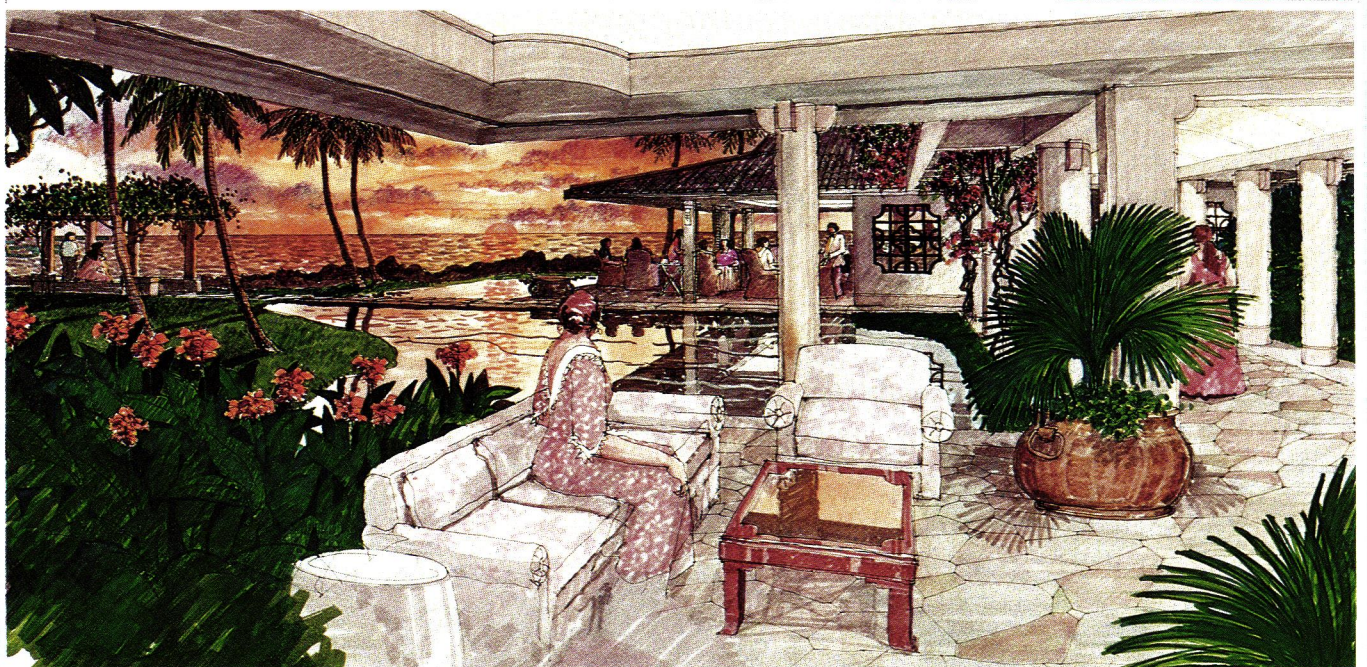
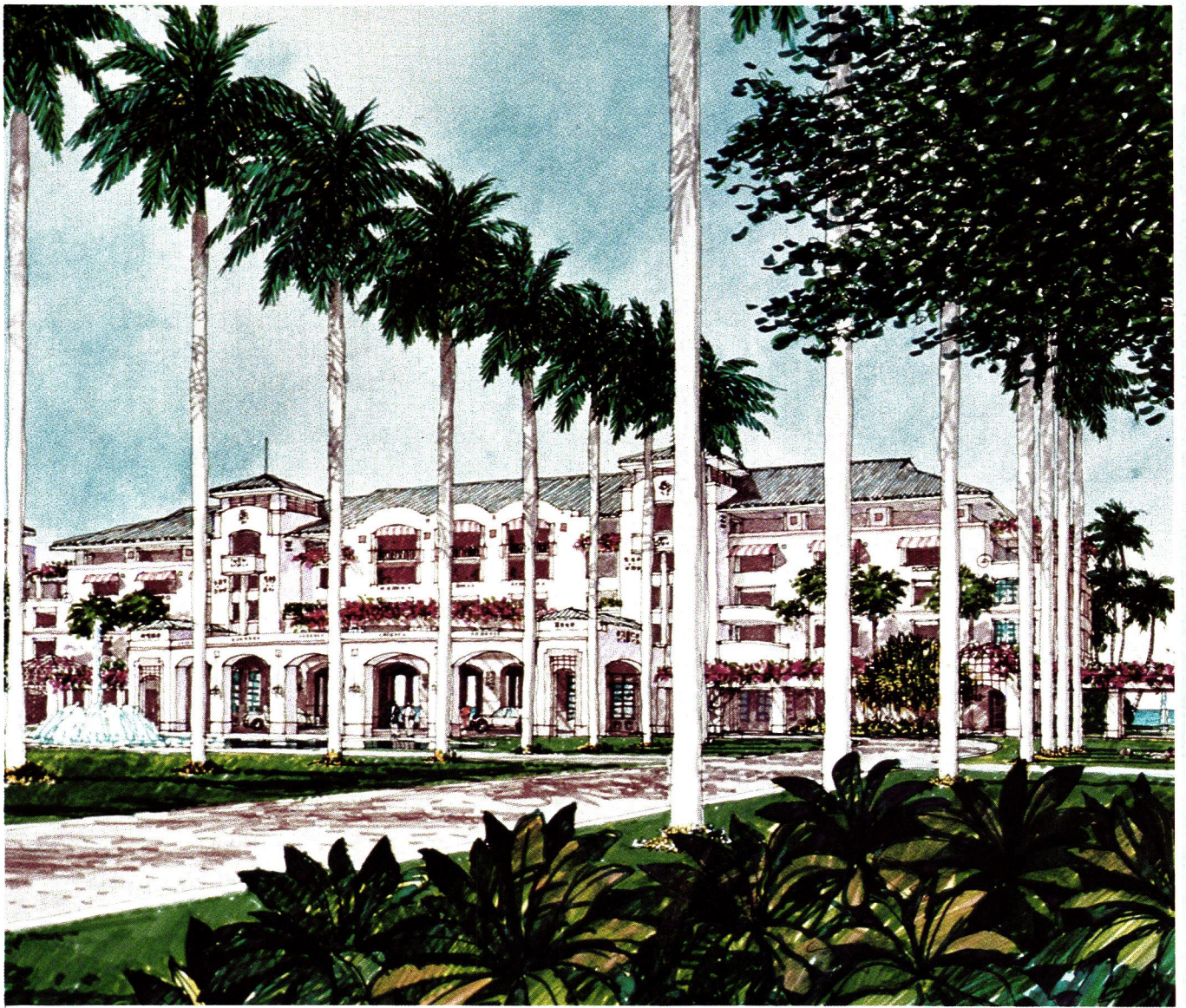
Another example of pressures to increase design review areas occurred during the initial proposals for revisions to Chinatown where borders of the district were extended purely for design reasons and not because this area was logically part of the district.

Fortunately, this "land grab" was eliminated in the revised version currently before City Council.

It's fun to critique other projects. Our Urban Design Committee did just that, in writing, for three city-sponsored projects in the last month alone. We all do it as part of our nature as designers.

There is a big difference, however, between private design review and that performed by a government agency. The latter has the force of law.

Let us not get too smug or complacent. Design review is a risky business, and we'd best all watch our pencils or CADD equipment to make sure the private sector retains as much control of them as possible. **HA**



Top: The Kona Princess is being designed as a "grand hotel" focused on the natural beauty and historic traditions of the region as shown in this view of the entry building. Above: Future guests can watch majestic sunsets while dining at the Accent Restaurant.

The Princess is Coming

by Francis S. Oda, AIA

The mention of Princess Hotels conjures up images of exotic locations, quality facilities and superb service among the cognoscente of travel.

When asked to identify Princess' United States locations, however, most are at a loss.

Perhaps best known for the Acapulco Princess, the first to create the now common pattern of free-form pools set in the context of artificial waterfalls, grottos, bridges and luxurious vegetation, Princess Hotels has focused activities in Bermuda, the Bahamas and Mexico.

It was not until last year that the company opened its first U.S. hotels, the Scottsdale Princess in Arizona and the Palm Springs Marquis in California.

Its third U.S. hotel, scheduled to open in 1992, is the Kona Princess on the Kohala coast of the Big Island.

Princess Hotels is based in New York with its parent company, Lonrho, in London.

Headed by hotelier John Price, with Jurgen Moritz in charge of corporate development, the company has taken an aggressive, optimistic view of the future of tourism in the Pacific area.

Current Pacific plans include possible locations in Thailand and elsewhere in Hawaii.

The Kona resort at Kaupulehu will be a five-star, 600-key facility designed by Group 70 as a "grand hotel" focused on the natural beauty and historic traditions of the region.

This is in keeping with the

company's corporate philosophy that each of its hotels be unique and characterize the particular strengths of a location.

The hotel will feature a golf clubhouse and championship 18-hole course at its front door. Adjacent courses will provide up to 36 additional holes.

"State-of-the-art" conference facilities also will be provided for conventions and incentive business groups.

The addition of Princess Hotels to the roster of world-class operators in Hawaii will add to the state's critical mass at the top of the incentive group market.

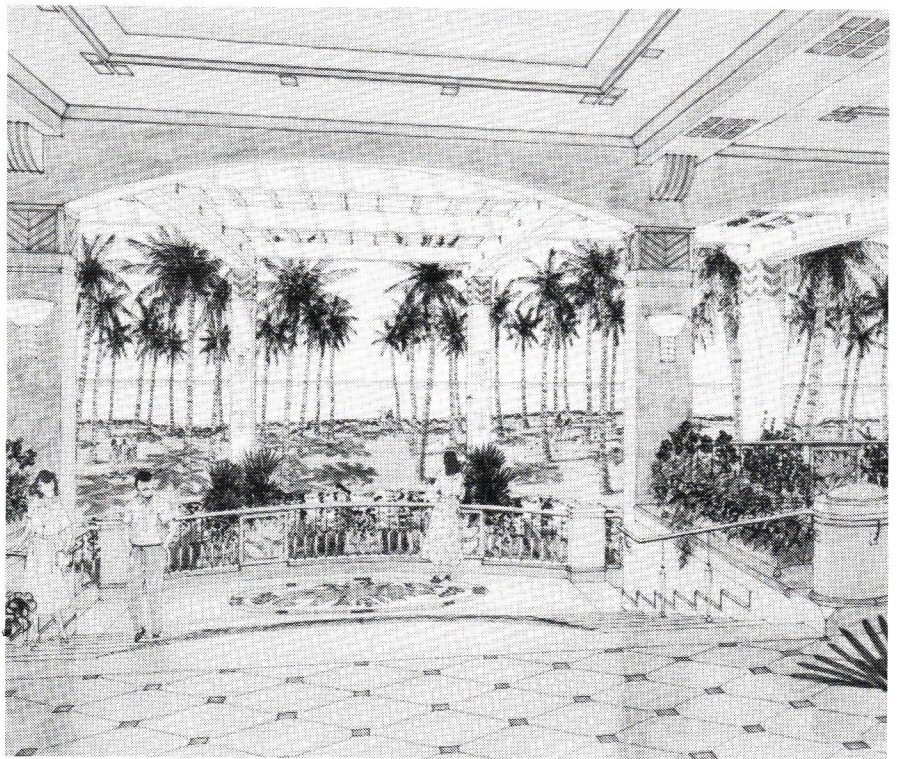
This is an especially stable part

of the tourist industry and one that fuels the free independent traveler market by introducing new, high-end visitors to Hawaii.

The incentive market also may have potential depth as it has not yet been developed in respect to Asian businesses.

Princess, with its extensive marketing network throughout the United States, especially on the East Coast, Canada and Europe, also will help expand Hawaii's reach beyond current strengths in West Coast and sunbelt markets. **HA**

Francis Oda is chairman of Group 70 Limited.



The entry lobby of the Kona Princess will offer guests a commanding view of the Big Island's Kohala coast.



All guest rooms at the Sheraton Fiji feature wooden awnings and trellises, reinforcing the overall tropical design theme at the resort. Photo by Kim Gravelle

Destination Resorts

Fijian Tradition at its Finest

by Peter Caderas

The destination resort business is booming in the South Pacific. Small, gem-like islands with pristine beaches and an exotic ambience hold an irresistible attraction for travelers wanting to escape the day-to-day grind.

Because many adventurers are willing to pay a premium for quality accommodations, island destination resorts are popping up in little-known locales such as the Republic of Belau and Vanuatu.

Media Five Limited has had a hand in furthering the development of several South Pacific sites, including Fiji's Denarau Island.

Five years ago, the firm was responsible for restoration and reconstruction of the 310-room Regent of Fiji, Regent International's first tropical island resort. That project was joined in 1988 by the Sheraton Fiji, a 300-room, 25-acre resort for which Media Five provided planning, architecture, interior and

landscape design services.

Together, these hotels offer beaches, golf, tennis, swimming and abundant scenic, cultural and historic resources.

The Sheraton Fiji is located at the gateway to the resort islands just off Fiji's Coral Coast. It combines luxury and comfort with the finest of Fijian tradition.

For example, an upscale row of boutiques inside the main hotel contrasts with the "meke," a traditional outdoor feasting area

(continued)

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for 500 people.

Media Five designed the Sheraton Fiji to sharply contrast with the nearby Regent.

The Regent of Fiji's classic tropical character reflects the present environment and culture of Denarau Island.

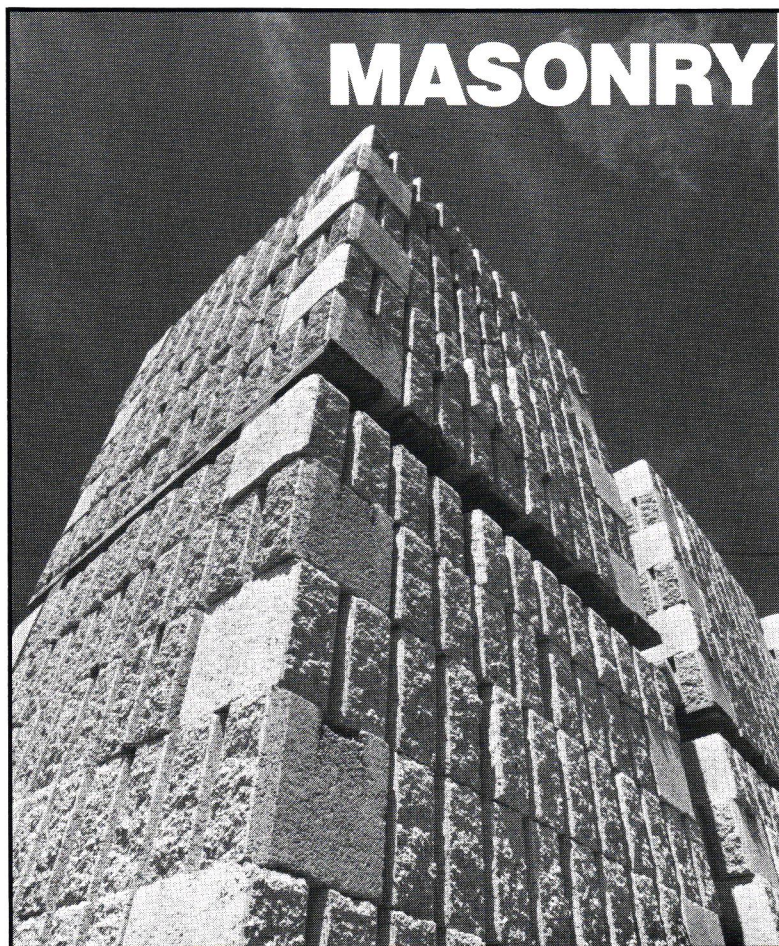
For the Sheraton, we used a multidisciplinary, interactive design approach to create a modern and spacious facility, reflecting in some areas architectural design elements found in Fiji during the time of British colonization.

Upon entering the resort, guests are immediately enveloped in grandeur and comfort. Graceful columns line the porte cochere, and pyramidic, latticed skylights provide a tropical ambience and shadow play.

With an artistic floodlighting system, the entrance makes a dramatic statement at night, especially since most of Denarau



Instead of using pastel shades in the presidential suite, Media Five chose to play dark against alabaster white for dramatic impact. Photo by Kim Gravelle



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Tile, rattan, wood and plaster are the four unifying elements of the Sheraton Fiji. Inside the lobby, tile floors wrap around an interior courtyard and expansive water feature with step-level fountains and pools of colorful fish.

Dozens of comfortable rattan armchairs are placed in intimate groupings for the convenience of weary vacationers. Overhead, bleached wood ceilings and large circulating fans further the tropical motif.

Molded plaster, found throughout the Sheraton as a construction element, also is used to create tables and dividers.

A wooden trellis, reminiscent of colonial times, overhangs the main building. It serves as the design focus for the Ocean Lanai, a 50-seat poolside bar, and provides dappled shade for visitors who wish to enjoy light refreshments alfresco.

Guests also may choose to eat at the Plantation Cafe, where the theme echoes the British influence in Fiji, or at the specialty dining facility, Ports O' Call.

The Ports O' Call entrance is flanked by a stage where Fijians perform native songs. Inside the restaurant, however, thoughts of Fiji disappear as visitors experience an atmosphere once found in exclusive British clubs, complete with accents in polished wood, glass and brass.

Ample seating is augmented by deep, plush booths that curve into a wall lined with portholes, giving the facility a jaunty, nautical look.

Private dining facilities include a ballroom with seating for 600, which is easily divided into three separate function rooms.

The Sheraton is the first resort in Fiji to offer a boardroom for business conferences, complete with audiovisual equipment and catering service. A coffee shop is adjacent to the lobby near the boutique shopping arcade.

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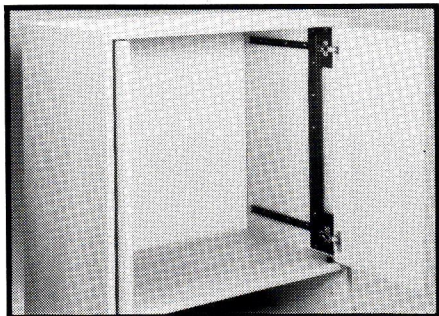


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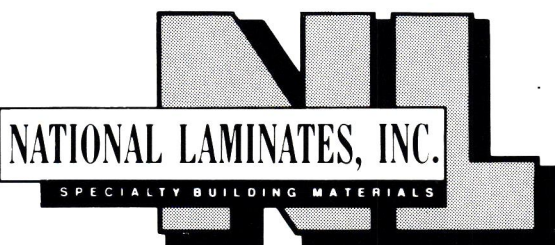


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Guests may descend from the main lobby via a wide, elegant stairway to reach the pool and curving stretch of beach beyond.

The same dramatic lighting found at the porte cochere turns the deck area, stairway and landscaping into a palette of greens and golds against the night sky.

Guest rooms are clustered in seven, two-level wings, aligned so all rooms have an ocean view. Guest wings are interconnected by walkways, one for pedestrians and the other for motorized carts, which are completely separated by landscaping.

Each wing encircles a distinctly different courtyard, ranging from the Fragrant Court with its exotic flora to one which resembles a European-style formal garden.

Wooden awnings and trellises further reinforce the overall tropical theme.

Although all guest rooms were designed with comfort and ease in mind, the presidential suite has an added touch of luxury.

Unlike the pastel-colored standard guest rooms, the suite's living area plays dark granite flooring and dark rattan tables against alabaster white love seats and armchairs. A white custom-designed accent table is topped with the same polished granite.

Strategic spotlights, a unique corbeled ceiling, dhurrie rugs and ethnic artwork are a few of the suite's additional features.

The Sheraton Fiji has all the criteria for a successful destination resort: easy international access through Nadi Airport, an attractive and exotic natural environment, adequate roads, an abundance of amenities and warm hospitality.

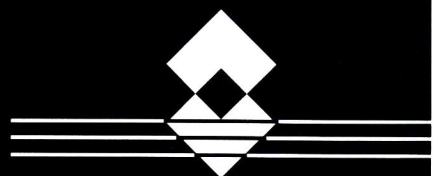
It has helped put Fiji on the "must visit" list of all adventurous travelers. **HA**

Peter Caderas, a principal of Media Five Limited, is involved with projects throughout the South Pacific.



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The Hyatt Regency Waikoloa: Achieving Milestones Against All Odds

by Rebecca N. H. Pang, AIA

It was the summer of 1986 when Hawaii's largest privately-owned project started in Waikoloa on the Kohala coast of the Big Island.

The site contractor had begun the enormous task of leveling the a'a lava field to workable pads for foundations. Monitoring was done over the 61-acre site of the shining black ground while average temperatures of 130

degrees were recorded.

We knew this would pose a problem when work forces began to increase and dry heat came across the lava fields. Waikoloa has a history of strong winds.

Hawaiian Dredging's safety department implemented an extensive program with the superintendents for heat exhaustion and advised workers to consume more than the daily

requirements of water.

With safe working conditions established, major excavation began on the main service corridor.

This tunnel, which measures more than a mile, is the main link between buildings to the service areas. Construction started from both ends as well as from the middle, branching out and making a connection.

This aerial view shows the Ocean (l), Palace (center) and Lagoon (r) towers, pools, man-made lagoon and restaurant areas which comprise the 61-acre Hyatt Regency Waikoloa on the Big Island. Photo by Scott Rutherford. Courtesy of Hemmeter Design Group



As tunnel work progressed, waterproofing followed. Eventually, backfilling hid the planned travel way for all hotel support services.

Foundation work for the three guest room towers was already in progress. The Ocean, Palace and Lagoon towers are not similar in shape and all have a different number of guest rooms and suites.

The hotel has five presidential suites located within the three towers. Each is designed differently, but all offer the best views.

The project was divided into six different teams — one each for the three guest room towers, one for the back-of-house areas, one for site work and another for the tunnel work, museum walkway and miscellaneous on-site structures.

Planning and scheduling each area was the key to the project's success. The superintendent and project engineer reviewed and evaluated three-week schedules with the scheduling engineer to assure subcontractors were staffed to complete target and milestone dates.

Any overlapping of a trade in more than one area had to be resolved so work could progress without affecting the next subcontractor. This was done weekly with intense use of computers by all departments and teams.

Material buys also were an important part of completing the project. More than 2,000 shop drawing submittals were continually being processed over a 16-month period. Without the architect's help, the fast-track process would not have been met.

A project this size does not come without changes — and many of them. Midway through the project, three days after a concrete pour and even after one bridge was complete, the contractor was asked to make revisions.

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Allocations were set aside for the owner, architect and contractor in the construction budget to allow for these revisions. We were accommodating to the changes as there were no time extensions and the date for opening ceremonies never changed.

There were the usual problems we had to face on every project. Strong winds prevented use of tower cranes, water was unavailable during a concrete pour and twice there was an islandwide blackout.

Section by section, areas were being topped off. The site began to be sculptured for boat ways and lagoons. Landscaping was started 15 months before opening to get all major trees growing and rooted in the ground.

The 100,000 cubic yards of concrete was in place and now the finishes were being started.

Again, milestone dates were being identified for room turnovers to the owner for schedule of furniture, fixtures and equipment items.

Guest rooms were being completed with different trades entering the project. Finishes, painting, wall covering, mill work, marble and glass work were being done at the same time as exterior work — roofing, placement of precast trellis pieces and cement washing.

Work on public areas and installation of more than 220,000 square feet of Arizona flagstone were being orchestrated with waterways, planting, aluminum and brass railings all becoming part of the picture.

In July 1988 it was exciting to see the waterways filled with ocean water. At this moment, a clearer idea of what hotel guests could enjoy was, in fact, real.

Trees and exteriors of painted buildings were reflecting off the surface of the water.

Tram work also was complete, with the bright new "baby" emerging from the station.

A five-car shining silver-blue tram made its debut. It was impressive. Another tram was to be in service six weeks later.

The time was getting closer. Work hours and days were

getting longer. Sept. 3 came and we made it.

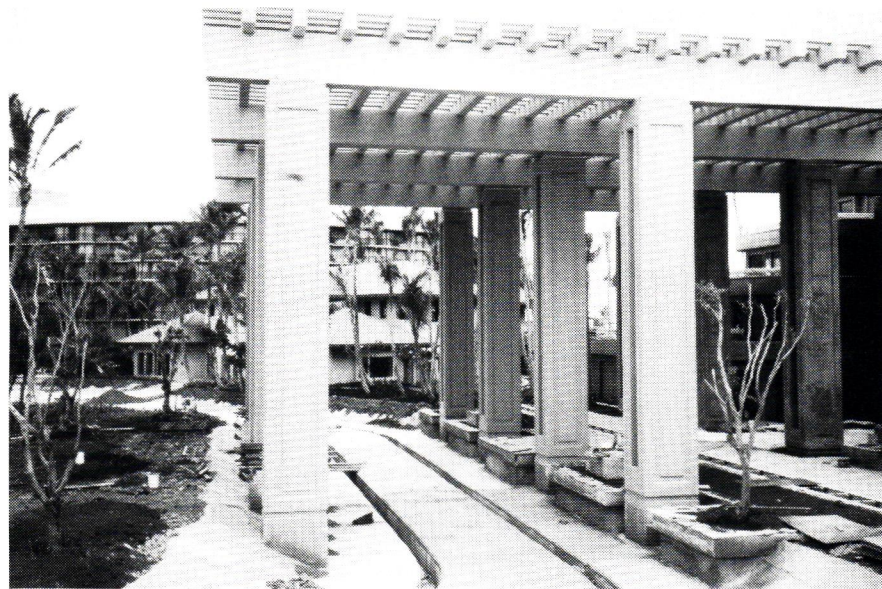
No one could ever imagine the work that was required to complete this enormous project in the allotted 26-month schedule.

It is mind-boggling to review some of the quantities of materials that went into the project.

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Structural steel	3,000 tons
Masonry	130,000 sq. ft.
Glass and glazing	200,000 sq. ft.
Lath and plastering	1,000,000 sq. ft.
Drywall	2,400,000 sq. ft.
Plumbing fixtures	4,300 each
Earthwork excavation	400,000 cubic yards
Gross floor area	1,650,000 sq. ft.

At one time, the work force on the project reached 890 persons. The office staff was required to work six days a week with varying hours. Field personnel worked overtime when necessary to meet target dates. **HA**

Rebecca N. H. Pang, an associate member of HS/AIA since 1977, is senior project engineer in the commercial division of Hawaiian Dredging and Construction Company.



Above: Construction of waterways included 100,000 cubic yards of concrete. Below: It was not until last July, when waterways were filled, that a clear vision of what hotel guests could enjoy was available. Photo by Augie Salbosa. Courtesy of Hemmeter Design Group



Illuminated Exteriors 'Paint the Art Pieces'

by Rick Chong

Neon contoured roof tops, floodlit facades, wall-washed textures, precisely illuminated support cables, glowing glass spaces — in major cities across the world, architectural exteriors and

structures are being illuminated into the dark nights.

Historical buildings, skyscrapers, bridges, steeples and institutional buildings are among the structures whose exteriors are receiving luminous treatment.

The Chrysler and RCA buildings in New York, the Eiffel Tower and San Francisco's Golden Gate Bridge are a few of the many notable illuminated architectural and structural exteriors across the globe.

In Hawaii, we are beginning to see the same trend. Central Union Church, Windows of the World (formerly the LaRonde), Century Center and Ala Moana Hotel are probably four of the most notable illuminated exteriors.

In all the projects mentioned, and many more, the building or structure becomes a piece of art.

For lighting designers, light is the media for "painting the art pieces." Brainstorming, getting a feel for what will be there and finding solutions for the desired effect are all part of the creative design process.

Surfaces and forms are carefully selected to receive luminous treatment. Light sources, including fluorescent, high pressure sodium, metal halide, incandescent, cold cathode and neon are carefully selected and placed.

Luminance balance is critical. Color can make it interesting. Hiding sources is always effective. For each exterior, a solution must be developed to provide the distinctive signature.

At Century Center, the patterned concrete band around the top, which matches the patterned bands around the



Careful integration of light sources gives the exterior of the Mililani Town, Inc. sales pavilion depth, texture and the same presence during day and night.

base floors, is illuminated with fluorescent luminaires.

The light source was selected for linear output and light intensity. Throughout the evening, patterns characteristic of the building are clearly visible.

The Mililani Town, Inc. sales pavilion, Oceanic Properties' showcase for residential developments, is centrally located in Mililani. Its architecture is characteristic of the company's many developments.

The pavilion has a strong impact on Oceanic's corporate image in the business and residential communities. Project architects designed a distinctive building exterior.

A high cathedral entry, formed on two adjacent sides by wood lattice, glass paneled entry doors beyond, a glass window with frosted corporate logo at the end of the vaulted entry and planned

landscaping make up the exterior.

One major goal was to create the same presence the building has during the day at night. Careful integration of light sources also was required. Simply floodlighting the exterior would not suffice.

The vault is indirectly illuminated with a metal halide source. The frosted glass is edge-lit with a fluorescent source. Entry doors are backlit with an incandescent source and surrounding landscape is splashed with incandescent sources.

Through the night, forms and details of the sales pavilion exterior are clear. The entire outside space glows. The architecture provides the corporation with an identifiable signature throughout the night.

In and around town, buildings have a signature all their own. Owners or corporations realize

the value of this visual billboard. For businesses, high gloss marketing and advertising has lasting effect.

An illuminated exterior fills the dark gap to provide continuous advertising 24 hours a day, seven days a week, 365 days a year.

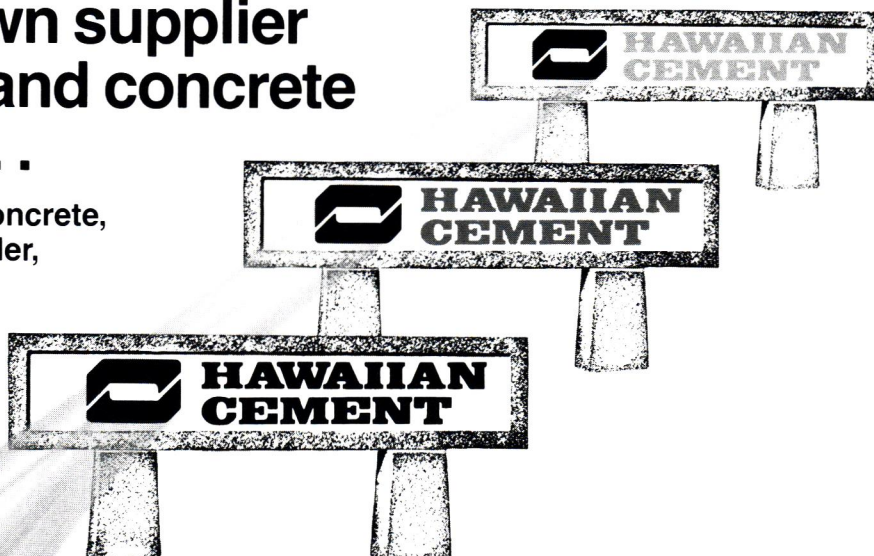
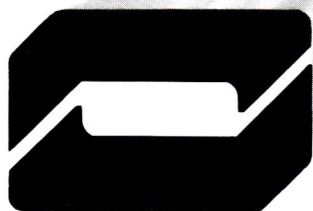
For places of worship, lit steeples provide a landmark, beaming security across the neighboring community. For the city, highlighted bridge structures provide a landmark boasting civic pride.

Consciously, you never notice the illuminated exterior, but in the back of your mind you do — subliminally, effectively and distinctly. **HA**

Rick Chong is vice president of Albert Chong Associates, a consulting, illuminating and electrical engineering firm. He holds a master's degree in lighting from the University of Colorado.

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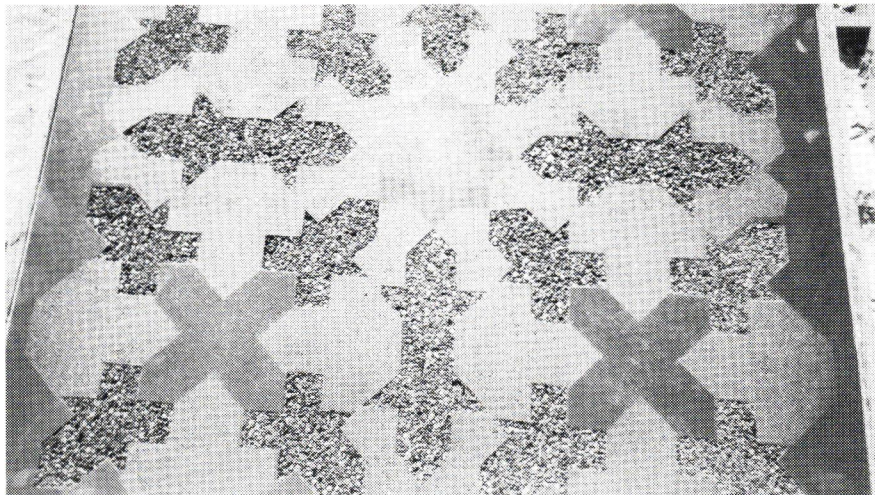
CEMENT	545-1880
CONCRETE/AGGREGATE	
Oahu	483-3300
Maui	242-8560

Art • Crete: A Lasting Impression

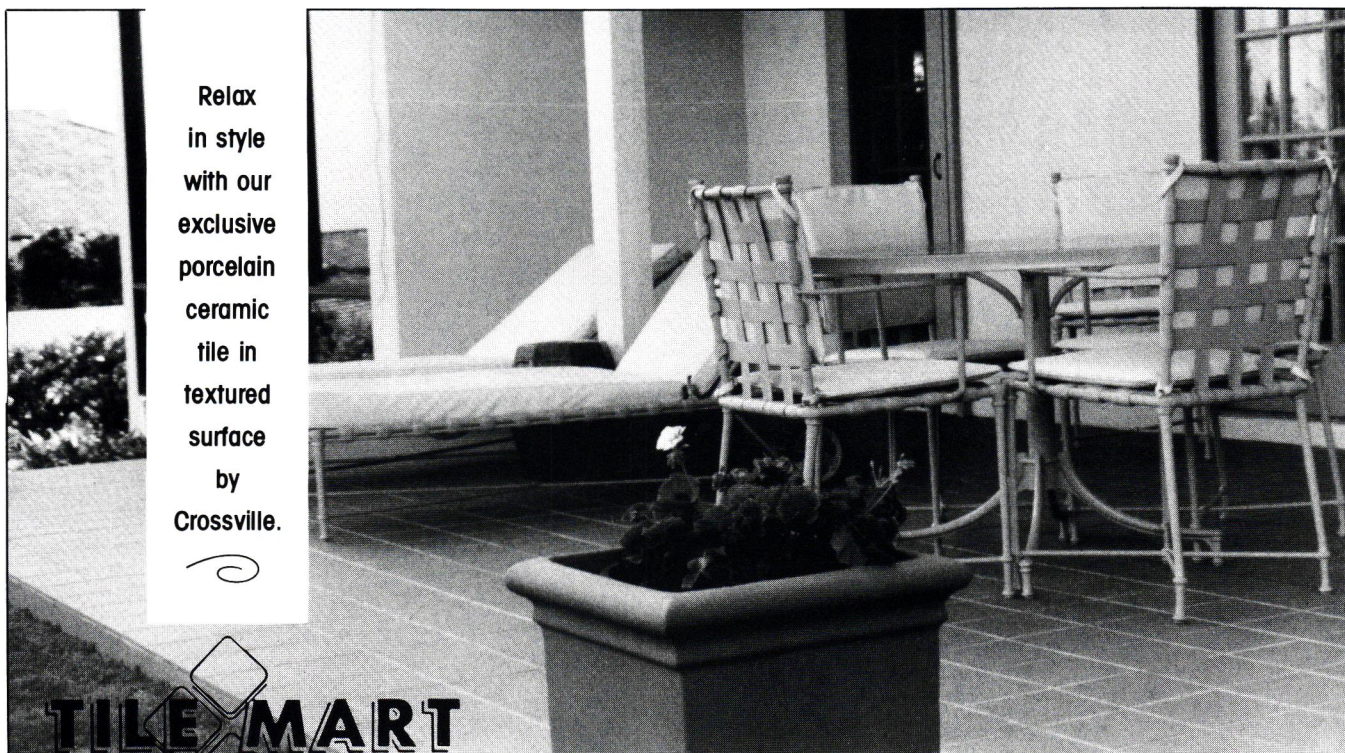
by Dirk Stinson

Art•Crete, a new approach to providing color, texture and drama to concrete surfaces, blends several specialties and new technologies within the architectural, design, engineering and construction disciplines to create an aesthetically pleasing and conceptually appropriate theme for horizontal or vertical concrete surfaces.

General exterior applications include driveways, walkways, malls, courtyards and pool and recreation areas.



To expose aggregates, the Art•Crete system uses ultrahigh-pressure water jetting, which eliminates dullness, scratching and abrasive clean up.



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Art•Crete's abrasion resistance and ease of maintenance make it an excellent choice for high traffic exterior and interior surfaces such as hotel lobbies, entrance areas, corridors, atriums and terraces.

The product was used for the Merchant and Alakea Street sidewalks and entrance way of the recently completed City Bank building in downtown Honolulu.

A coral mix seeded with a sunset red granite imported from the mainland was selected to complement the building's exterior marble finish.

Art•Crete also has been selected for approximately 100,000 square feet of walkways and corridors at the Koele Lodge and Manele Bay projects on Lanai and specified by Architects Hawaii for the Nauru Building.

By working with concrete, a proven and reliable medium, and applying the Art•Crete system, design possibilities are vast, providing a new and cost effective approach for designers.

The Art•Crete objective is to provide an owner/architect with a decorative and lasting concrete finish for projects in which the selected design will be blended into horizontal and vertical surfaces, including features such as fountains, waterways, waterfalls, planters and benches, creating an overriding theme.

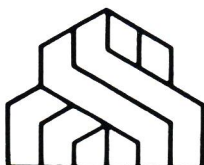
The design process begins with selection of aggregates according to color, size and shape. Choosing concrete fines and possibly the use of color tints is followed by selection of the finished texture.

Art•Crete textures range from a deep exposed aggregate rough-pebble finish to a smooth terrazzo-type finish.

Contrasting patterns and designs can be selected to further enhance the overall concept.

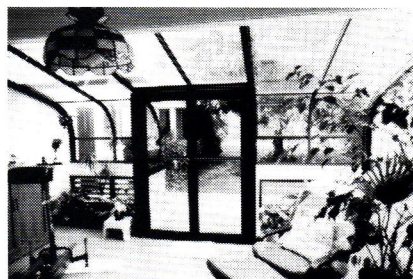
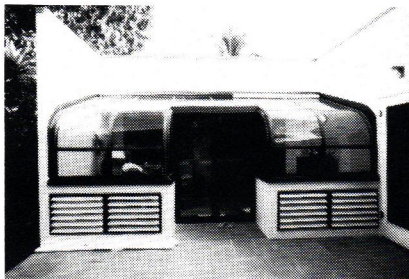
Designs can range from simple geometric patterns to complex art forms incorporating logos or theme art.

In horizontal work, Art•Crete



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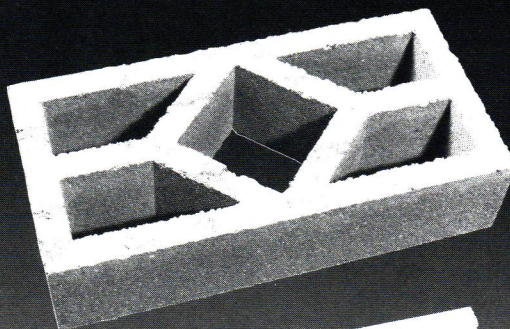
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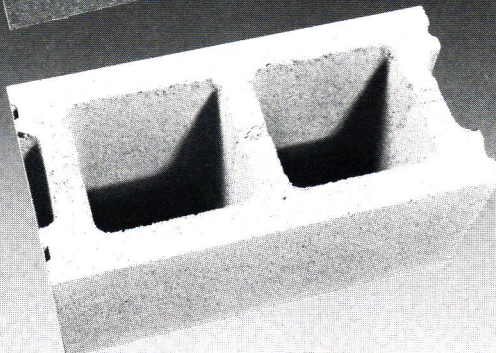
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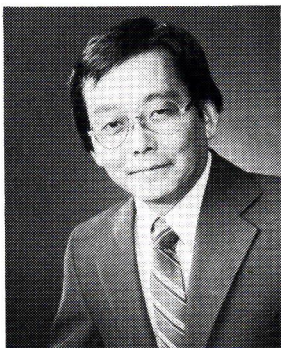
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Advice from Gene....

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offers two methods of installation.

In monolithic, selected finish is incorporated into the concrete slab during the placing and finishing operation. This is most effective for large mall areas, sidewalks and walkways.

One-inch topping employs packaged materials and is installed over a properly prepared subslab. This system is used for primary areas where tile, pavers or conventional terrazzo would otherwise be the selected finish.

Concrete mix designs are a critical aspect of the Art•Crete system.

In producing aesthetically designed architectural concrete finishes, the mix design plays an even more vital role than in conventional concrete work.

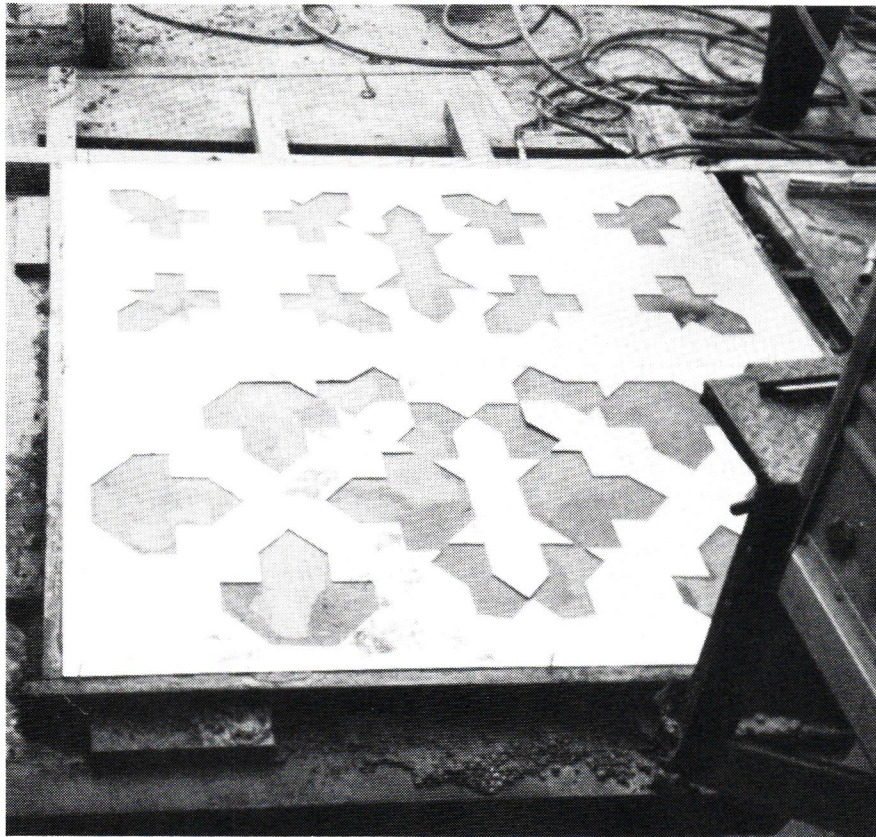
Emphasis is placed on:

- Selection of aggregates, considering characteristics such as color, size and shape;
- Determining ratio of fine to coarse aggregate with close attention to grading each;
- Selection of type and brand of cement;
- Selection of color tints and admixtures and proper dosage;
- Attaining and maintaining predetermined water-cement ratios; and
- Setting forth proper curing procedures.

To ensure a project has a consistent finish, the mix design is packaged in 100-pound bags or super bags, depending on the size or special requirements of the project.

For projects requiring large quantities of quality concrete, a mobile batch plant is used. This truck-mounted batch plant can mix as much as 60 cubic yards per hour at the project site.

Custom-blended, fine and course aggregates are delivered to the mobile batch plant and mixed to exact proportions with cement and proprietary admixtures



To create designs ranging from simple geometric patterns to complex art forms incorporating company logos, templates can be placed side by side on the concrete. Ultrahigh-pressure water jetting at 35,000 psi is used to provide consistent exposure.

providing freshly mixed concrete as needed to exact standards and specifications.

While the first major element of Art•Crete is the special aggregate mix, the second is the exposure of these special aggregates.

On relatively small surface areas aggregates have traditionally been exposed by applying a chemical retardant to the surface of the fresh concrete.

The retardant delays curing time so surface concrete paste can be brushed and washed away, exposing underlying aggregates.

This procedure works well on small areas but is not effective in producing complex geometric designs.

The traditional method of exposing aggregates on large vertical or horizontal surfaces is abrasive sandblasting.

Costs of enclosing the blast area and cleaning up the abrasive blasting material are drawbacks

to this process. It also is difficult, if not impossible, for other trades to work while sandblasting is taking place.

The Art•Crete process utilizes two primary methods for exposing aggregates. The first is the more traditional diamond grinding technique common to terrazzo finishes.

A diamond grinder cuts through the surface cement and aggregates, effectively cutting away the top half of the aggregate.

The second exposure method uses a new technology, ultrahigh-pressure water jetting, in conjunction with the diamond grinding or by itself to provide a unique finish.

Water is ejected at 35,000 psi through a 10-jet spiral manifold that rotates at 1,500 rpm. Ten hair-thin streams of water, traveling at three times the speed of sound, selectively excavate the cured cement and sand, exposing

NEW LAMPS

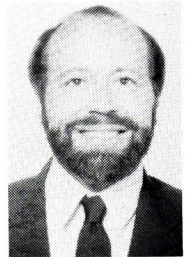
FOR OLD! NEW LAMPS FOR OLD! That's what Aladdin called out in the streets as he sought to regain the old lamp containing the genie.

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and polishing the larger aggregates.

Only water, rather than abrasives, is used to expose the

aggregates so they are not scratched and dulled.

Only 2½ gallons of water are used per minute so there is not a

problem with excessive amounts of water on the construction site and there is no abrasive to clean up.

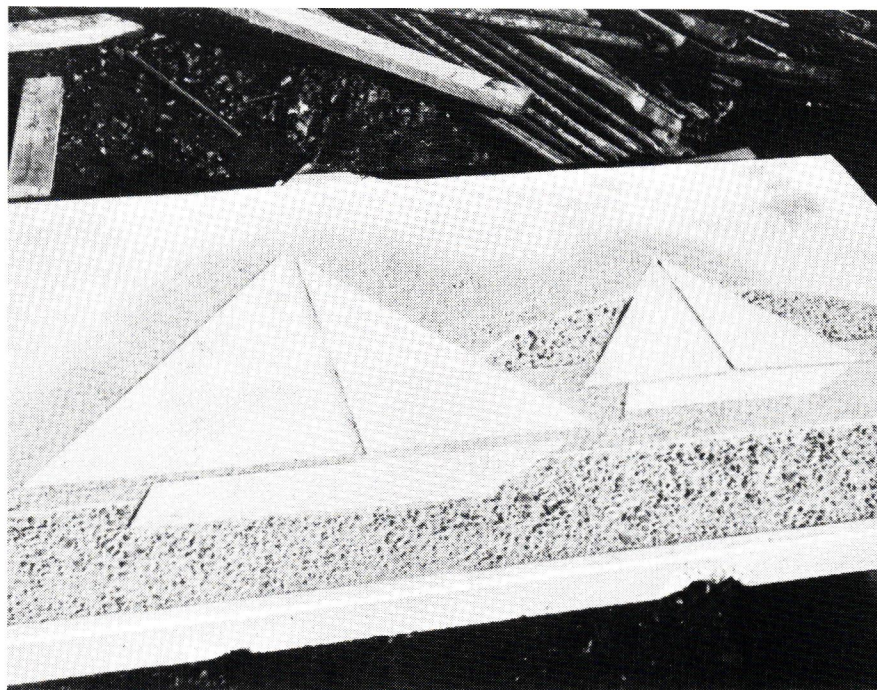
The final step in the Art•Crete system is selection and application of the concrete sealer to the finished product.

The primary function of the sealer is to preserve and protect the concrete from intrusion of harmful and deteriorating contaminants.

In addition to protecting the finish, the sealer is designed to enhance the natural color and appearance of the exposed aggregates.

Although most designers prefer a sealer that renders a natural appearance to the finish, high gloss-polished finishes also are available. **HA**

Dirk Stinson is director of marketing for Pacific Marine.



Two levels of exposed aggregate were used to create this sailboat design.

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has become Counsel to the firm.

Mr. Kodani has practiced law in Hawaii for over twenty-two years and brings with him a Japanese language capability. He will continue to concentrate on transactions involving foreign nationals, international, real estate, corporate and administrative law.

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Wood Treatment Standards

by Elmer E. Botsai, FAIA

I read with great interest Tad Ogi's article in the February issue of *Hawaii Architect* on pressure treatment options. While it was generally a good primer, it did impart some information I believe is incorrect.

Ogi stated "AWPB approved, Hawaii use only" standard was developed to provide the best treatment possible for Hawaii.

The "Hawaii use only" standard is a significant reduction in AWPB national standards. It was developed for single wall construction and was to be used for exposed locations only.

Until the advent of ACZA, normal CCA treatment did not meet the AWPB requirements for stud-type construction.

Also, there are two basic properties of wood that, to a large extent, control the end results of waterborne treatments for lumber (plywood is different). They are heartwood and moisture content.

Unfortunately, CCA does not penetrate heartwood and is adversely affected by moisture. In Hawaii we are primarily Douglas fir users and a wet wood industry. Douglas fir is approximately 90 percent heartwood by volume while pine is approximately 80 percent sapwood by volume.

While CCA is an excellent treatment for pine, it is poor at best for KD Douglas fir and terrible at best for wet Douglas fir.

ACZA, on the other hand, does give some penetration in heartwood and is not significantly affected by moisture.

Accordingly, with LP22 treatment, mainland standards can be achieved locally in Douglas fir and do give close to 100

percent penetration in 2x lumber.

Tests recently conducted at the University of Hawaii also show ACZA has a significantly higher kill ratio on the Formosan termite than equal retentions of CCA. I

am not sure the reasons are known but the results are clear. HA

Elmer Botsai is dean of the University of Hawaii School of Architecture.

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HAWAII SOCIETY/AIA DESIGN AWARDS

Award of Excellence

Media Five Limited Palau Pacific Resort

Creating an international class resort hotel in a remote and almost inaccessible spot was a challenge Media Five Limited could not resist.

Starting from scratch, project

director Thomas Pagliuso and project manager Peter Caderas developed water supply, sewage and electric power systems, and even restored an eroded beach.

Palau Pacific Resort is located

on Arakabesan Island in the Republic of Belau, which lies between Guam and the Philippines.

"Media Five was given the opportunity to design the entire resort," explained Caderas. "From planning and architecture and interiors, graphics and landscaping, to advertising and a promotional audiovisual show, we were able to create a unified resort identity — even down to uniforms and swizzle sticks."

For Media Five's multidisciplinary design team and the client, there was no question that in designing a new destination resort in this island nation, the desired result was a unique hotel with Palauan influence.

After extensive research on native architecture, arts and crafts, the site plan was based on the concept of a Palauan village, with the main lobby building centered on the property, just as the traditional Palauan meeting house dominates a village square.

Local artisans were commissioned to create authentic Palauan carved storyboards which carry the design theme throughout the lobby and guest rooms.

Public spaces represent specific storyboard concepts, as in the "Meduu Ribtal" specialty dining room, where legends of the breadfruit are illustrated by storyboard carvings on columns and fascias and depicted in the stained glass artwork and menu designs as well.

JURY COMMENTS:

"The architect was able to create an excellent tropical resort feeling with the judicious use of local materials and details. The jury compliments the design team in its comprehensive approach from the design of the self-sufficient infrastructure system to service the 250-room hotel to the attention paid to details, signage and graphics."



Only native flora was used for the landscaping at Palau Pacific Resort, furthering the design application of authentic Palauan influences. *Photo by Dana Edmunds*

CREDITS:

Architect:

Media Five Limited and
Albert H. Tsutsui, AIA Inc.

Client:

Pacific Islands Development
Corporation

Contractor:

Tokyu Construction Co. Ltd.

Civil Engineer:

Austin, Tsutsumi & Associates, Inc.

Structural Engineer:

Hawaii Structural Engineers, Ltd.
and J.P. Carpio & Associates, Inc.

Mechanical Engineer:

E C S, Inc.

Electrical Engineer:

E C S, Inc.

Landscape Architect:

Ishikatsu Exterior Inc.

Environmental:

William A. Brewer & Associates

Kitchen:

George Matsumoto & Associates



Above: Media Five designed high, lofty ceilings and fans for maximum cross-ventilation in Palau Pacific Resort's guest rooms. Below: To find local handi-crafts for the lobby, Media Five traveled to remote villages where indigenous art still flourishes. *Photos by Dana Edmunds*



HAWAII SOCIETY/AIA DESIGN AWARDS

Award of Merit

Gulstrom Kosko Group Seiko Center

Seiko Center, Ltd., a 1,100-square-foot facility located on the *makai* street level of Ala Moana Shopping Center, required a completely new storefront and focal entryway that would reflect the elegance of fine

jewelry coupled with the character of quality timepieces on display.

"We solved the problem by creating a classic arched entry using avonite, a relatively new composite material designed spe-

cifically for use in kitchen countertops," said Bill Gulstrom of the Gulstrom Kosko Group.

Avonite creates the appearance of polished granite but can be fabricated without visible joints or seams, explained Gulstrom.

The material was heated in a special oven and formed to create the vaulted entry to the facility. The rusticated archway was duplicated at the rear of the store, but with plastic laminate finishes.

The store's electronic service number system received special attention, with a custom enclosure for the standard number dispenser and circular housing for display numbers in the rear archway.

Also created was an elevated rear viewing area where Seiko watchmakers can be observed at work through a tinted glass panel.

One challenge presented by this project was getting away from the featureless parallel walls and creating interesting display space.

There was an element of precision in the solution. The zig-zag of the ceiling is exactly above the zig-zag of the display cases. Mirrors mounted on the bottoms of display cases and upper portions of the walls had to be mounted perfectly plumb or reflections of the carpet or ribbed ceiling pattern would not be reflected properly.

Lights in the center of the ceiling are placed exactly over pedestal displays, and every major element is reflected on the center axis.

The vaulted entry provided a special problem for the fabricator.



The arched entry at Seiko Center is replicated at the rear of the facility and includes the store's electronic service number system in the design. Customers are able to view company watchmakers at work through tinted glass panels located beneath the arch element. *Photo by David Franzen*

JURY COMMENTS:

"The design solution and careful detailing reflects the precision of the time-pieces being sold."

No one locally had experience bending a large sheet of avonite into the required radius.

Laminating several smaller curved pieces together presented a considerable problem when finishing the joints. A special \$4,000 oven could have been used, but could not be shipped to Hawaii in the time required for the project.

A 3½-foot by 8-foot steam box was built for heating the avonite, which was then pressed in specially built male-female molds until it cooled and retained the vaulted shape.

CREDITS:

Architect:

Gulstrom Kosko Group

Client:

Ethel F. L. Ching

Contractor:

Construction Plus, Inc.

Mechanical Engineer:

P. M. Troeger, Ltd.

Electrical Engineer:

Felipe Samson, P.E.

Designer:

Michael T. Kosko, Designers

Avonite Storefront:

Kraft Kitchens & Countertops, Inc.

Display Showcases:

Cool-View, Inc.

Electrical Contractor:

Electrical Construction Co.
of Hawaii, Inc.

Mechanical Contractor:

TSM Enterprises, Inc.

Glass & Mirrors:

Alpha Glass, Inc.



The front and rear arch elements direct customers along well-lit product display cases and wall mount areas. Recessed and direct lighting was used to create the desired interior atmosphere. *Photo by David Franzen*

New Members

HS/AIA Membership Increases Greatly

The Hawaii Society/AIA recently welcomed five new members.

James L. Hayman, a graduate of the University of Oregon, is employed by Johnson Tsushima Luersen Lowrey. He is married and enjoys golf.

Also a University of Oregon graduate, **Ian K. Costa** holds a bachelor of architecture degree and is employed by Anderson Associates Architects.

Father of two, Costa lists woodworking, carpentry and basketball as hobbies.

George E. Ramiscal of Robert C. Smelker Associates holds a bachelor of fine arts degree from the University of Hawaii.

He is married with two sons, Gavin and Brent, and is a tennis and photography enthusiast.

Sole proprietor of Sansei Architects, **Myles H.**

Shimabukuro holds a bachelor of fine arts degree in environmental design from UH and lists dancing and fishing as his hobbies.

Employed by Sutton Candia Partners, **Patrick W. Mori** received a bachelor of architecture degree from UH.

Mori is married with one child and enjoys carpentry, automobile restoration and body surfing in his spare time.

Several new associate members also recently joined the society, three of whom are employed by Yamasato, Fujiwara, Aoki & Associates, Inc.

A graduate of the UH School of Architecture, **Jarrett A. Miyaji** enjoys sports in his spare time.

A tennis and photography buff, **Joyce Shoji** also received a bachelor's degree of architecture from UH.

Enid R. Nishikura holds a bachelor's degree of architecture from the University of Wisconsin and a degree in architectural technology from Honolulu Community College. She enjoys golf, painting, sewing and photography.

Ronald Shoemaker, who is employed by Eugene E. Leucht Architects, Ltd. on the Big Island, enjoys photography, bicycling, hiking, camping, fishing and tennis.

Milan Heger of Ossipoff, Snyder & Rowland Architects holds masters' degrees in architecture and engineering from Slovak Technical University.

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Michael Aho, a graduate of the University of Alaska, is employed by Bradley Pacific, Ltd. Married with five children, Aho's hobbies include fishing and golf.

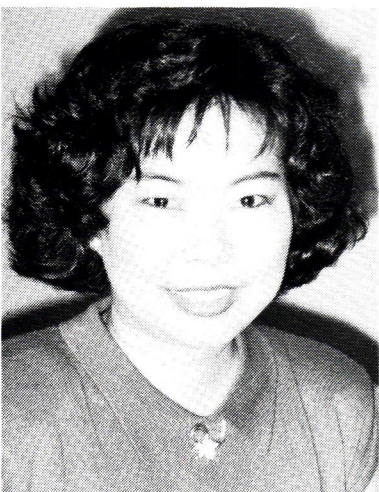
John M. Graffam of Johnson Tsushima Luersen Lowrey holds a bachelor of architecture degree from UH and includes tennis, windsurfing and woodworking as hobbies.

Diane S. Miyakawa also is employed by Johnson Tsushima Luersen Lowrey and a graduate of the UH School of Architecture.

Anne Theiss, who is employed by Group 70, holds a bachelor's degree of architecture from Smith College and a master's in architecture from the University of Oregon. She lists diving, squash, badminton and skiing as hobbies.



Michael Aho



Diane S. Miyakawa

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News

Society to Co-sponsor Pacific Rim Conference

The Pacific Rim Conference of Building Officials, co-sponsored by the Hawaii Society/AIA, will be held April 9-13 at Hilton Hawaiian Village.

Scheduled to be presented April 10, the Codes and Standards session will feature descriptions by speakers from several countries of the systems and/or basis for regulations in their respective countries.

The Code Problems/Solutions segment, to be held April 10-11, will include discussion of problems confronting regulatory agencies and possible solutions.

New Building Products/Systems is planned for April 12 and will provide advice and direction in evaluating suitability of new building

products and systems.

Registration fee is \$200 and should be sent to James E. Bihr, Conference Secretariat,

Urban Works Announces Promotions

Urban Works, Inc. recently announced the promotion of **Rodney O. Hirata** to senior associate and a director in the firm.

Cari M. Yoshida, office manager, was also named an associate.

Timothy Y.H. Leong has joined the firm as an associate project manager.

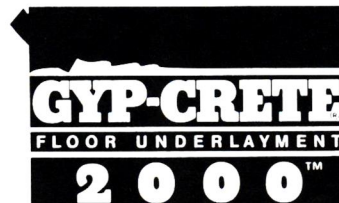
International Conference of Building Officials, 5360 South Workman Mill Rd., Whittier, California 90601.



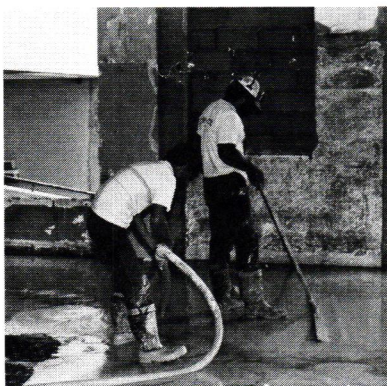
Cari M. Yoshida



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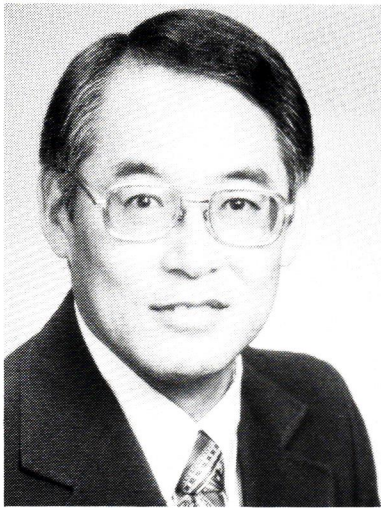
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Lawrence K. Ueki

Architects Hawaii Promotes Ueki

Lawrence K. Ueki has been promoted to senior associate at Architects Hawaii, Ltd.

Ueki, who has been with Architects Hawaii since 1975, was project architect for the Kaiser Permanente Honolulu Clinic and Kalihi-Palama Bus Facility.

A native of Hana, Maui, he earned a degree in architecture from the University of Oklahoma in 1963.

After five years in San Francisco as a designer/draftsman with Stanovich, Ikeda & Walls and Bennighoff & Associates, he spent seven years with the Bechtel Corporation in San Francisco as a project architect.

Bookstore Seeking Volunteer

A volunteer with small-business or boutique management/buying experience is being sought by the Bookstore Advisory Committee for guidance on opening a bookstore in the Hawaii Society/AIA office.

Interested individuals should contact Gordon Bradley, chairman, at 922-1253.

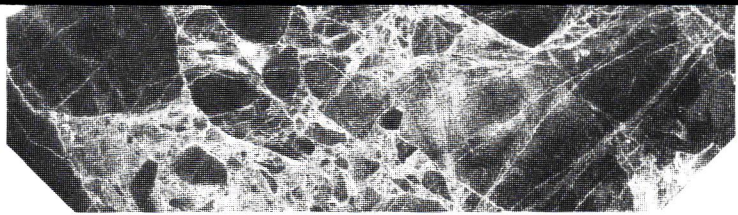
Hartman Advances at Riecke Sunnland Kono

Robert Hartman was promoted to associate at Riecke Sunnland Kono Architects, Ltd.

Hartman, who joined the firm in 1988 after working several years in Washington state, holds a degree in architecture from the

University of Washington.

He is currently working on Kahana Gateway, a commercial and residential development on Maui's west side, and Kapalua Place, a residential subdivision at Kapalua Resort.

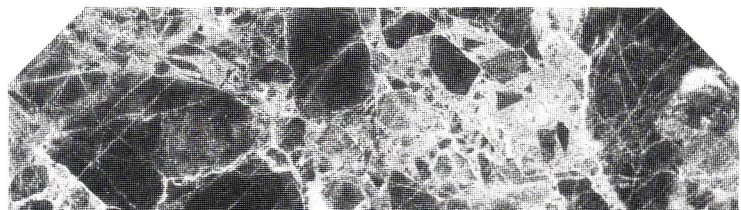


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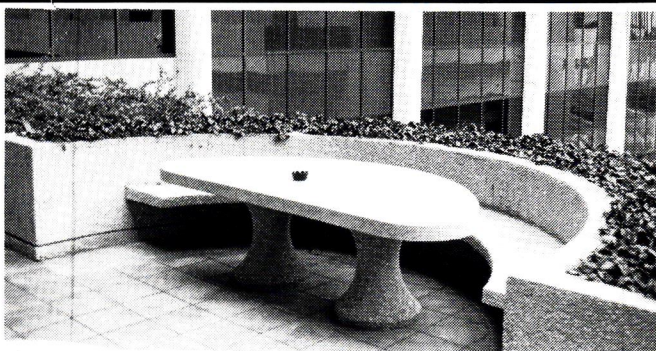
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Group 70 Converts to a Corporation

Group 70 recently converted its 18-year-old architectural practice from a partnership to a corporation. The new firm name is Group 70 Limited.

As a result of the restructuring, the five partners have assumed the following titles: Francis S. Oda, chairman; Norman G. Y. Hong, president; Sheryl B. Seaman, executive vice president/secretary-treasurer; and Robert K. L. Wong and Hitoshi Hida, executive vice presidents.

Winner of four major design competitions for local resort and mixed use commercial design in the past three years, Group 70 Limited also is now active in Australia, Japan and the Northern Marianas.

Media Five Expands Staff

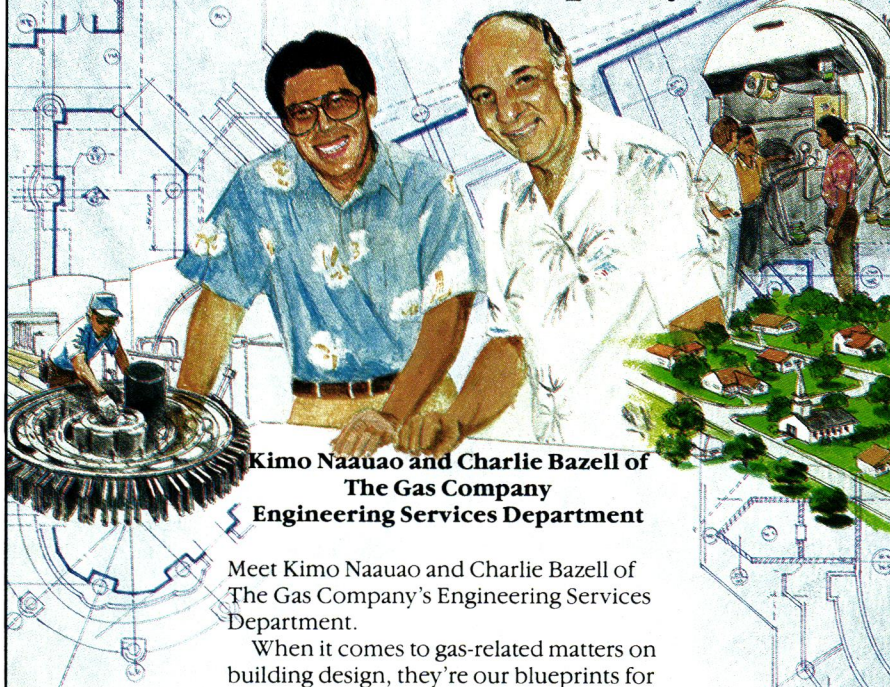
Media Five Limited recently announced the staff additions of Margaret Lynn and Dennis B. Sagacio.

Lynn earned her bachelor's degree in architecture from the University of Washington and studied planning at Edinburgh University in Scotland.

With more than 10 years experience, she has served as project architect for several public buildings in and around Edinburgh. Her current assignments include the Wailupe housing quarters for the U.S. Coast Guard and design development for the Yokohama Hotel in Japan.

Sagacio joins Media Five with 10 years experience. He earned his bachelor of fine arts at the University of Hawaii and has worked on the Intellect Building and restoration of the Moana Hotel.

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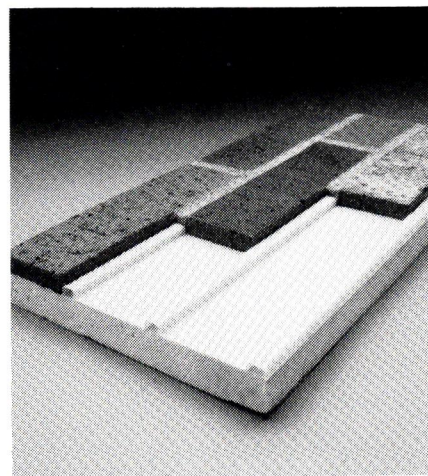
Durability, beauty and low maintenance requirements are features of U.S. Brick Systems, a patented brick panel designed to fit over wood, steel or masonry and now offered locally through Brewer Chemical.

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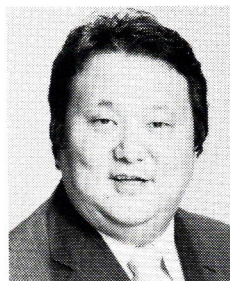
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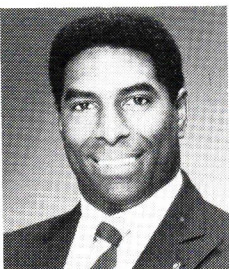
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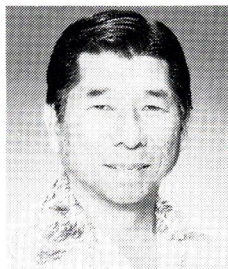
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President



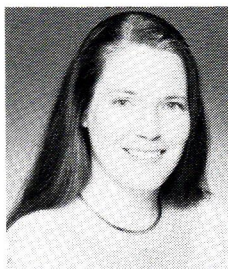
Glenn S. Sawai
Vice President



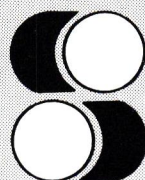
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