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May 1989

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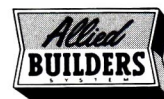
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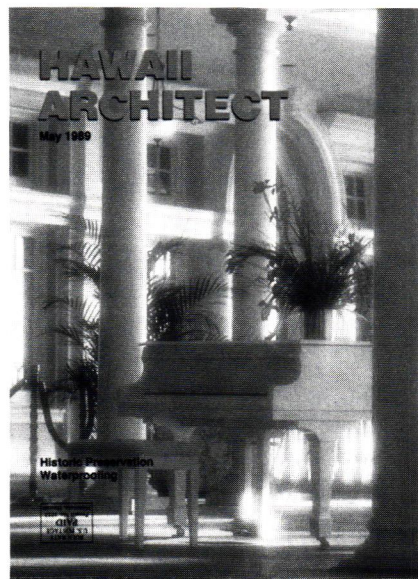
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*Cover: During recent renovations, the architectural firm of Chapman Desai Sakata recaptured the historic flavor of the Moana Hotel, as illustrated by the makai side veranda just off the lobby. Photo by Jim Buckley*

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### Publishers

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

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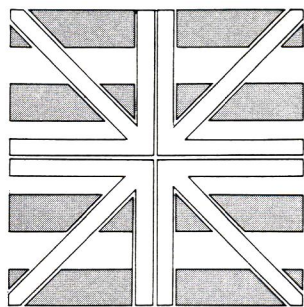
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## President's Message

# Preserving the Best Examples of Our Past

by Glenn Mason, AIA, Guest Columnist

This isn't about canning pineapple, but it could be about the Dole Pineapple water tower. In other words, May has been declared Preservation Month.

In the next six weeks, the Hawaii Society/AIA will have the opportunity to look closely at two major preservation efforts—the Hawaii Theatre and Moana Hotel.

While these projects are very different in some obvious ways, they both share some similarities which directly illustrate what the preservation movement is about.

The goal of both projects is restoration of the building to the maximum extent possible while, at the same time, incorporating facilities that meet the highest standards for the modern performance of their respective building types.

Both projects require high attention to detail and the highest level of craftsmanship, some in very specialized fields.

In May, HS/AIA will tour the still-dowdy Hawaii Theatre Center. The theatre has raised \$2.6 million of its first-phase goal of \$4 million.

To date, only minor repairs have been made to the 1922 building. In its current state, however, the building has by far the most impressive beaux arts interior of any building in Hawaii.

It is now, with the demolition of the Toyo, the last remaining

---

It is . . . the last remaining major example of the movie palace era in the state.

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major example of the movie palace era in the state.

In June the Society's meeting will be held at the Moana Hotel.

After its recently completed two-year, \$50 million renovation, the hotel has regained status as one of the crown jewels of Waikiki, a status it held with no equal when it opened in 1901.

The famed Hau Terrace is back, better than ever, and the work also included restoring the front facade, parts of the lobby and sixth-floor roof terrace.

The back-of-house tours and presentations at both buildings should prove fascinating to all and illustrate the difficulties and benefits of preserving the best examples of our past. 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.*

*Glenn Mason, a director of HS/AIA, is past chairman of the Hawaii Historic Places Review Board. He is currently on the board of the Hawaii Theatre Center.*



# The First Lady of Waikiki: Once Again, She Reigns

by Richard S. McGerrow

**T**he former “ugly stepsister” of the Royal Hawaiian Hotel once again reigns as the First Lady of Waikiki.

On March 29 the Moana Hotel, newly christened the Sheraton Moana Surfrider, was officially dedicated and reopened to the public.

The elegant, beautifully restored edifice is the result of six years of painstaking research, planning and design by joint

venture architects Virginia D. Murison and Chapman Desai Sakata, Inc. This effort culminated in 20 months of construction at a cost of \$50 million dollars.

The project began in 1983 when Murison was engaged by Sheraton Hotels to evaluate options available for the future of the Moana.

This study, which eventually developed into a master plan,

investigated three possible scenarios: complete demolition and replacement of the hotel, partial rehabilitation and total rehabilitation.

Murison’s findings indicated that the existing structure could be totally rehabilitated for considerably less than the cost of new construction.

The Moana was in remarkably good condition considering its age and the alterations it underwent



*In renovating the newly christened Sheraton Moana Surfrider, Chapman Desai Sakata addressed old-style Hawaii and established a relationship between the hotel and the environment in which it is located. Photo by Jim Buckley*



over the years. It was built with a great deal of pride at a time when the standards of building and quality of materials were considerably higher.

An added incentive for total rehabilitation was, of course, the federal Investment Tax Credit for rehabilitated historic structures. Although a major benefit of historic preservation, this does complicate the scope of work for architects.

To qualify for the tax credit, the project must meet two broad conditions. First, the building must be certified as historic. Second, rehabilitation must meet stringent published standards set forth by the U.S. Department of the Interior.

The first condition was not a problem since the hotel already had been placed on the National Register of Historic Places. The second, the purpose of which is to preserve the historic integrity of the project, was more difficult to satisfy.

To meet the standards, the historic fabric of the structure had to be established and documented. Since no drawings of the original wooden center building had ever been found, and the hotel had been altered with countless major and minor renovations, it was difficult to verify the actual architectural character of the original building.

This necessitated a lengthy search for old photographs and written accounts about the hotel.

At the turn of the century, Waikiki was still an agricultural backwater where wealthy families maintained country homes. The sailing ship dominated transportation to the islands and urban development centered around Honolulu Harbor.

Most of the city's hotels were located close to the downtown transportation hub. Waikiki was far away.

Apparently, W.C. Peacock, a local businessman, could sense the potential for development of lodging and recreational facilities

along the beautiful and, as yet, unspoiled, crescent beach where his home was located.

A drawing titled "Design for Proposed Hotel in Waikiki" was printed in a local newspaper in 1896. It showed the original Peacock residence surrounded by several outbuildings which would house a dining room, billiard hall, a bath house and 45 sleeping rooms.

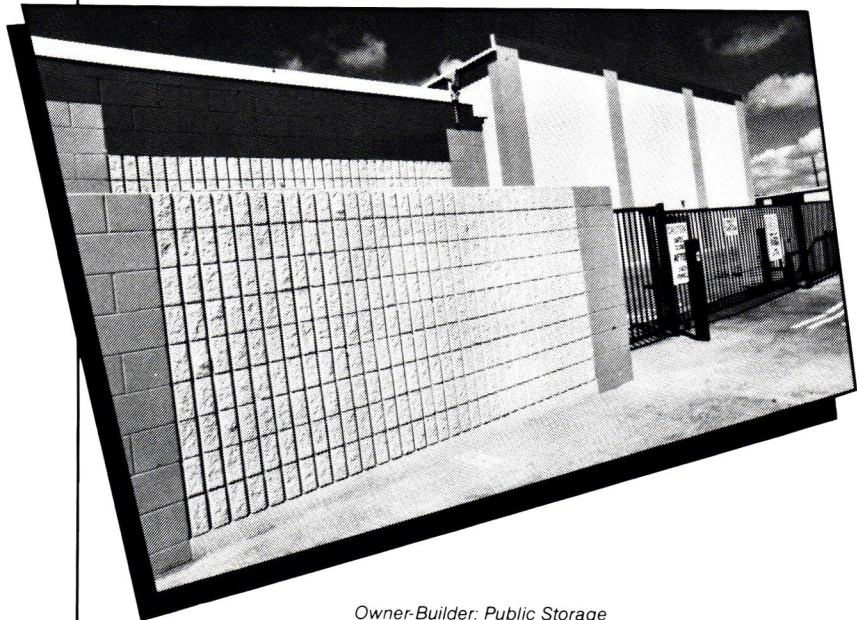
For some reason, this original

plan was scrapped. The next set of newspaper accounts described the Territorial Hotel Company, an organization, or *hui*, of investors that included Peacock as one of the main partners.

Plans called for a completely new structure on the site of the Peacock residence. It was at this point that O.G. Traphagen was commissioned to design the hotel.

Traphagen was a Duluth, Minnesota architect whose short but

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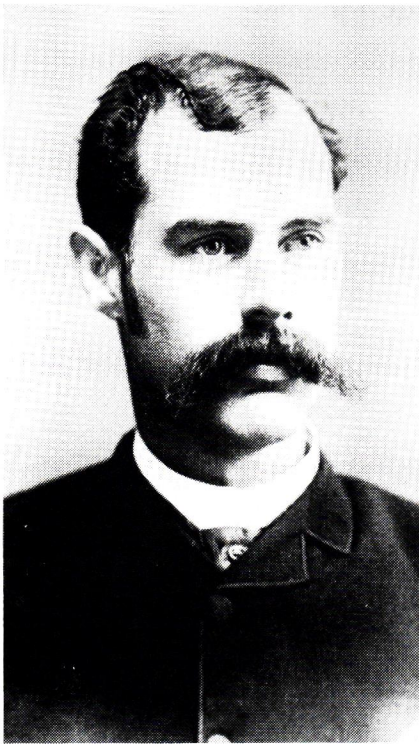
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prolific career in Hawaii produced several other notable buildings including the Alexander Young Hotel. Of the many commercial projects he did in Hawaii, only the Moana is still standing.

On March 11, 1901 the Moana Hotel celebrated its first grand opening. It was described by the *Pacific Commercial Advertiser* as a "magnificent hostelry" which "rivalled even the finest hotels which are to be seen in the most metropolitan cities on the mainland and on the continent."

And so it was that the First Lady of Waikiki ushered in the concept of resort tourism, an industry which has become the lifeblood of Hawaii's present-day economy.

In the ensuing 88 years, Waikiki has developed and

flourished around the First Lady. The wall of concrete towers which is modern Waikiki has, until recently, overshadowed the tarnished beauty of Hawaii's oldest existing hotel.

Now, fully restored, the Moana can resume its place as one of the major architectural landmarks of the islands.

As an architectural landmark there is much to be learned from the Moana. The history of architecture has been a continuous evolution of different stylistic periods and trends. Perhaps no Hawaiian building exemplifies this better than the Moana, with its long and checkered history.

Original design of the center building did not conform to any particular architectural style. It

*Originally designed by architect O.G. Traphagen (top), the Moana Hotel, pictured below approximately four years after its March 11, 1901 grand opening, was described by a local newspaper as a "magnificent hostelry" which "rivalled even the finest hotels." Photos by the St. Louis County Historical Society, courtesy of Sherry Traphagen Roberts, and the Hawaii State Archives, respectively.*





has been labeled as Queen Anne, a subcategory of Victorian architecture, and "beaux arts translated into wood." A more apt description would be a mixture of these and other styles.

Closer examination of the Kalakaua Avenue facade reveals a strong Greek revival influence, most noticeable in the graceful and classically proportioned columns of the *porte cochere*. This style is carried into the interior of the building in the forest of gleaming white fluted columns with ionic capitals spaced evenly throughout the main lobby.

The first major change to the Moana's architectural identity came almost two decades after the hotel's 1901 opening. In 1918, the Diamond Head and Ewa wings were added to the original center building. The architect for the wings, H.L. Kerr, chose to design in Italian Renaissance revival, the style popular at the time.

Throughout the years, the exterior of the wings experienced little change, probably because the steel and concrete wall construction precluded easy alteration to the window opening of the facade.

The 1918 addition contributed two magnificent public spaces now fully restored. On the first floor of the Diamond Head wing, the Grand Salon, with its Palladian windows and ornate coffered plaster ceilings, instantly became one of the most elegant gathering places in Hawaii.

In the Ewa wing, the men's billiard room, which has now been adapted as the front desk lobby, had a similar architectural treatment. The most notable architectural element in this space is the Palladian triple arch which now separates the front desk lobby from the main lobby in the center building.

The next and perhaps most drastic change to the building's appearance, particularly the interior, came with the 1930

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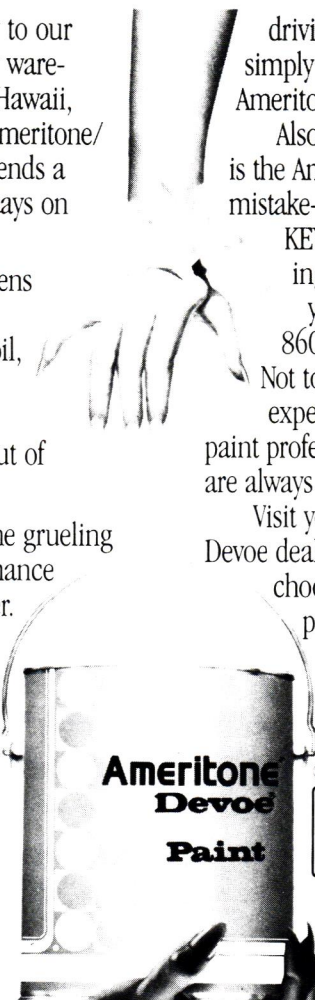
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renovations. Again, trend dictated architectural design. The hotel interior was transformed into an art deco wonderland.

Interestingly, drawings for these renovations were prepared by one of Hawaii's most venerated architects, C.W. Dickey.

The renovations effectively destroyed the original Greek revival and Victorian character of the building. Lobby columns and capitals were removed and replaced with more streamlined art deco box columns. The same thing was done to the *porte cochere* columns.

Plaster ceilings in the men's billiard room were covered with a drop ceiling. Fortunately,

however, they were covered intact and not demolished, allowing the architects to restore the plaster ceilings to their original condition during the current project.

The only aspect of the '30s renovations which seems to have improved the building and was maintained in the current project is alteration of the first floor *makai* wall. This included removal of the original windows and creation of large openings to the veranda and courtyard beyond.

The 1950s saw the last set of changes to the Moana until the recent restoration.

By this time, the Matson Company had assumed

ownership of the hotel.

Renovation plans were done on Matson Company engineering department title block, perhaps indicating no architect was involved.

There seemed to be no cohesive direction to these renovations. They were probably done purely for functional reasons, not guided by any overall design concept.

The last details of the classical or Victorian facade were removed when the fenestration was replaced by single-pane utilitarian windows and jalousies. The *porte cochere* had been completely removed in the late '40s and replaced by a canvas awning.

The banyan courtyard and Grand Salon also were altered to fit the needs of the popular Polynesian show that replaced the world famous "Hawaii Calls" radio show which had been broadcast from the banyan courtyard.

The Grand Salon was converted to dressing rooms and offices for the show. The courtyard was partially covered by a canvas tent to protect the audience during inclement weather.

The '50s and '70s were probably the nadir of the Moana since almost all vestiges of its historical past had been obliterated. By the early '80s it soon became apparent something drastic needed to be done to ensure continued viability of this valuable hotel property.

In addition to the architecture, careful attention was paid to the interior design of the refurbished hotel.

Over the years, the Moana had become dark and dingy in the corridors, guest rooms and public spaces so a commitment was made to introduce lighter colors and materials. This would give the hotel a fresher, more airy and perhaps more contemporary feeling. The brighter look also would complement classical



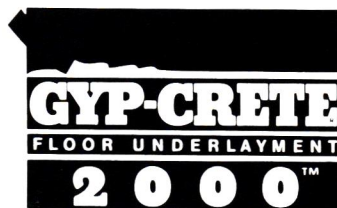
By the 1980s it became apparent something drastic needed to be done to ensure continued viability of the Moana. Photo by Olaf K. Skinses

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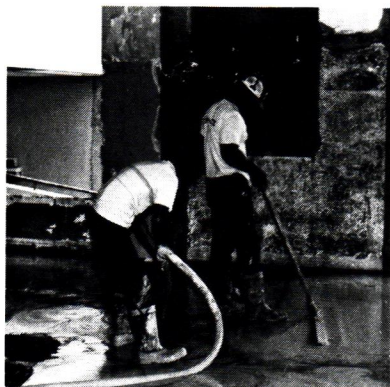




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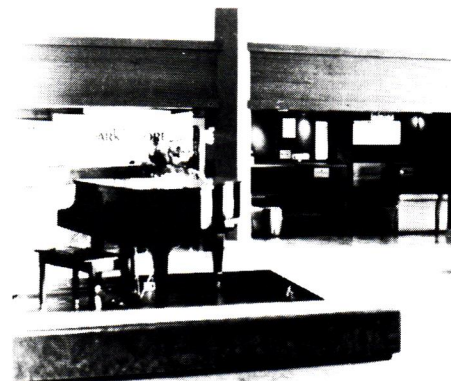


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# 'New History' is Expanding the Scope of Preservation

by Don Hibbard

**A**s a management and decision-making process, historic preservation basically attempts to answer the question, "What historic resources shall we carry into the future for the next generation?"

The response to this question often is determined on a case by case basis and frequently derives from a community-based decision involving property owners, architects, developers, concerned

citizens and organizations, and various state and county agencies, including the state Historic Preservation office.

In making such decisions, the prerogatives of property owners usually play a major role. However, certain county ordinances have been enacted which regulate actions in an effort to conserve places of historic or cultural interest.

State law tries to ensure an

informed and responsible decision is made whenever a project might affect a historic resource.

Section 6E-10, HRS, states that private landowners shall notify the Department of Land and Natural Resources before undertaking any project that will affect a property listed in the Hawaii Register of Historic Places.

The project shall not commence until the department has given its



*The Waialua Courthouse, pictured here in 1981, was recently vacated by the judiciary. The future of the building, located on Oahu's North Shore, is undetermined. Destruction is a possibility. Photo by Rick Regan*



concurrence or 90 days have elapsed.

In accordance with Section 6E-42, HRS, all state and county agencies also shall give the department an opportunity to review and comment on the project before approving any project involving a permit, license, certificate, land use change, subdivision or other entitlement for use which may affect historic property.

The law under Section 6E-8, HRS, further sets forth a spirit of state and county stewardship for historic properties under their control, as any state or county project affecting a historic property must receive written concurrence from the Department of Land and Natural Resources before it may commence.

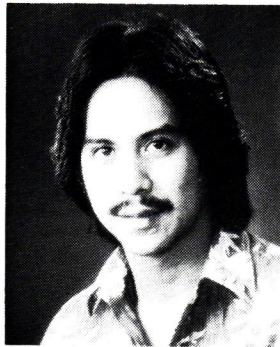
In the past, buildings were preserved based on their associations with important people and events within the community. As a result, in the 1920s a number of missionary houses were preserved, as were Queen Emma's Summer Palace, Hulihee Palace and the Lahaina Courthouse.

In more recent times, buildings of high aesthetic value have been considered for preservation. Buildings such as the Honolulu Academy of Arts, C. Brewer Building, Maui Jinsha Mission and Makawao Union Church have been placed in the Hawaii Register of Historic Places.

During the past 20 years, as the academic perspective on history broadened to include "people's history," the historic preservation viewpoint also has expanded. At Grove Farm the plantation manager's house and workers' housing were preserved.

In addition, fire stations, schools and a variety of resources associated with Hawaii's multicultural composition and plantation experience have been placed in the Hawaii Register of Historic Places.

The so-called "new history" not



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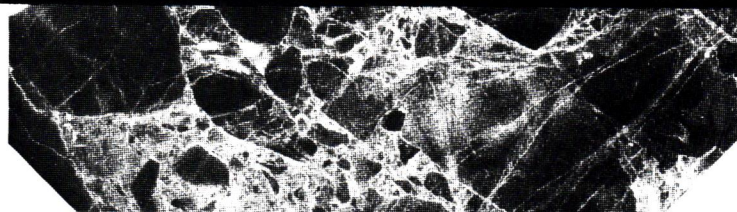


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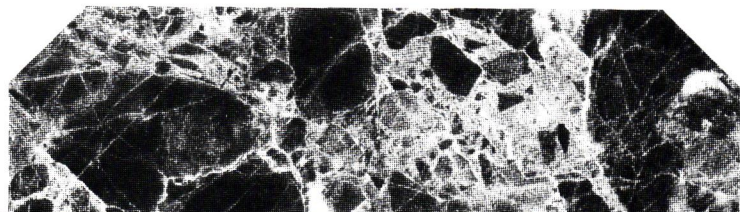
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*As one of the best examples of a plantation village on Oahu, consideration should be given to the historic significance of this semiskilled housing in Ewa. Photo, circa 1981, by Augie Salbosa*



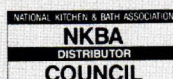
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only broadened the scope of preservation, but also its approach, by placing historic accuracy on at least an equal footing with aesthetics.

During the past year or two, some discussion has been generated over these two perspectives with regards to the rehabilitation of Aliiolani Hale, Linekona School and the state library.

As Paul Morgan noted in his November 1988 *Hawaii Architect* article, the balance between the two points of view is one that must be considered in any rehabilitation project.

In looking at the community's decision-making with regards to historic preservation over the past few years, several disappointments immediately come to mind, especially demolition of the Alexander Young Building and Toyo Theater and burning of the Katsuki and Agee houses.

However, decisions have been made to preserve other buildings. The Armed Forces YMCA and Moana Hotel have been preserved, in part due to the federal tax credit program.

The new owner of Walker Estates plans to rehabilitate this building also as a tax project.

With assistance from a state legislative appropriation, the roof of the Richards Street YWCA in Honolulu has been repaired as the initial step in a larger preservation plan. Bishop Museum and the Hawaii Theater also have benefitted from legislative largess.

The Department of Education has rehabilitated McKinley High School and the former Waialua Elementary School, and the Honolulu Academy of Arts is undertaking the rehabilitation of Linekona School.

Other structures also appear likely to survive the passage of time, including the Makiki Christian Church in Honolulu,

*(continued)*





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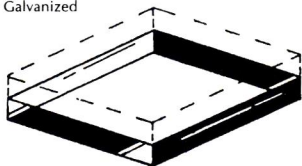


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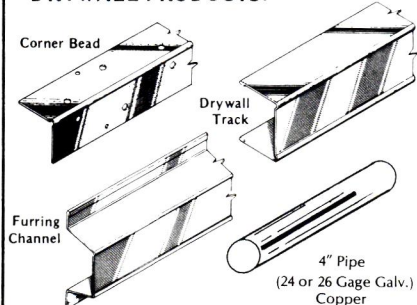
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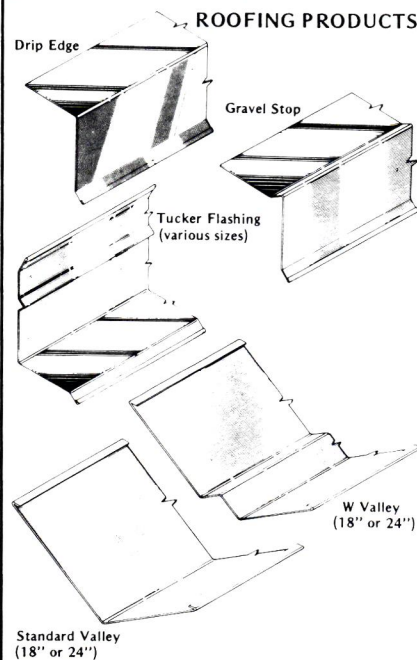
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Wananalua Church in Hana, and four city and county art deco parks — Ala Moana Park, Mother Waldron Playground, Kawananakoa Playground and Haleiwa Beach Park. Several private residences also were listed in the Hawaii Register during the past year.

A number of critical historic

preservation decisions will have to be made in the next few years. Future management of the Chinatown Historic District is currently before the County Council in the form of an amended ordinance.

Preservation of significant examples of Hawaii's plantation heritage, as embodied by such





towns as Ewa on Oahu or Maunaloa on Molokai, needs to be addressed.

Similarly, the fate of the Iao Theater in Wailuka, Waialua Courthouse in Haleiwa and Hata Building in Hilo will have significant ramifications for the revitalization of these towns' historic cores. **HA**

*Don Hibbard is architectural historian with the state Historic Preservation office.*

*This 1981 photograph shows the S. Hata Building, which anchors one end of Kamehameha Avenue, downtown Hilo's main thoroughfare. The structure is currently in need of rehabilitation and a developer is being sought. Photo by David Franzen*



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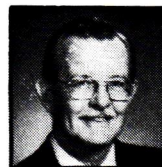
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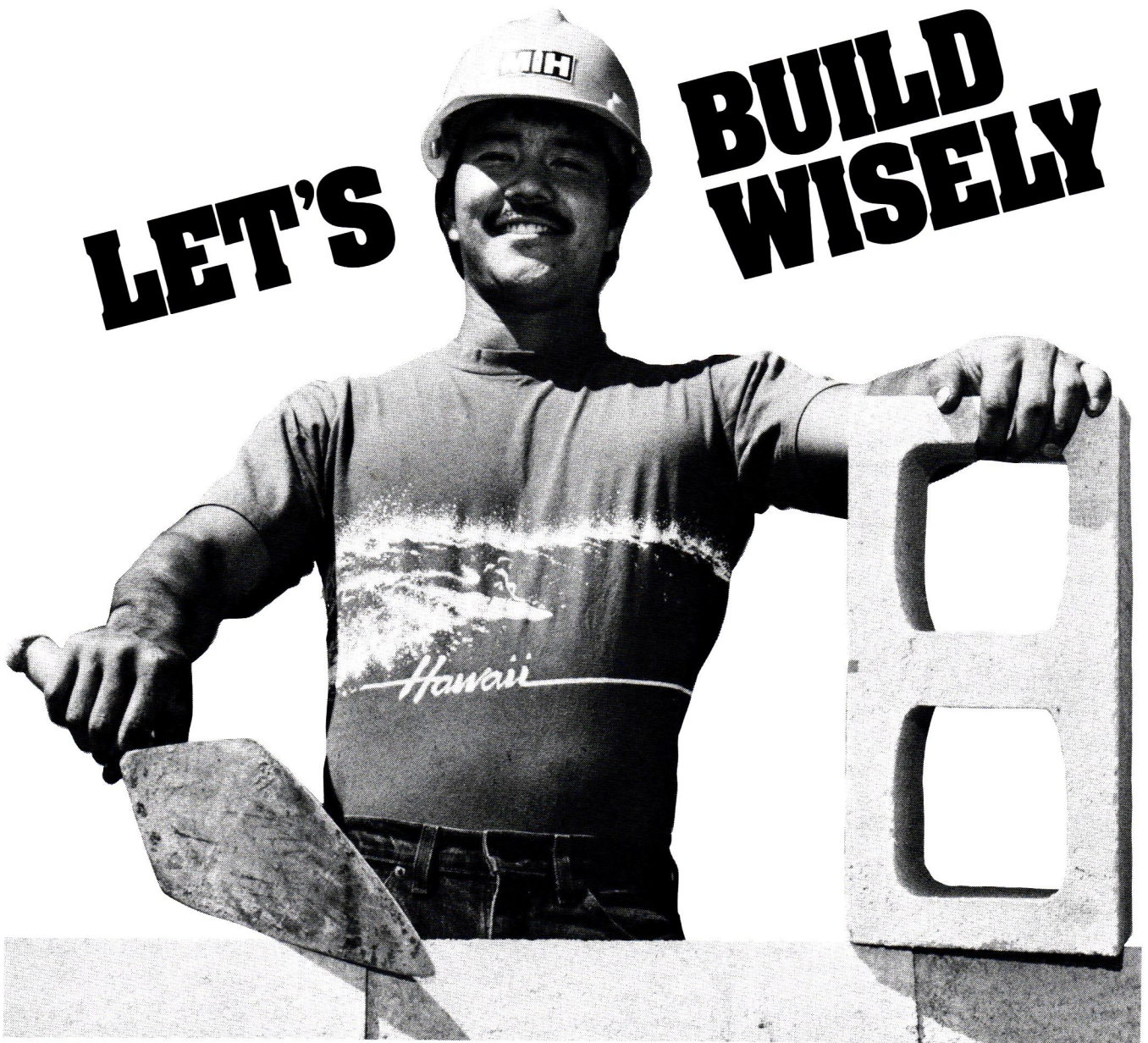
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# Main Street Gets a Character Enhancement

by Rojean Evans

**T**he visual character of a business district can carry a negative message.

Dirty, crumbling buildings and vacant storefronts make the statement "nobody cares anymore." Vandalism, graffiti and rust become the "new" downtown decor.

In such a depressed environment, customers do not want to shop in the stores or visit the professional buildings, beauty salons or barber shops.

Indifferent attitudes in many communities result in loss of a town's original character and zest. They also can result in significant historic buildings being lost through neglect, deterioration and demolition.

Main Street Hawai'i, a six-year-old preservation program of the Historic Hawai'i Foundation, focuses on revitalization of business districts in Hawaii's small towns.

Several methods are used to accomplish this task. Local community organizations learn to implement marketing analysis, promotion, business recruitment and to take a long, hard look at the design integrity of downtown areas.

Main Street Hawai'i helps each participating town establish and train volunteer design committees. The first action of a local design committee often is to heighten the community's awareness and appreciation for its older buildings by conducting a historical and architectural survey.



*Installed under the guidance of architect James McKeague, a new canopy is added to the Young Building on the corner of Haili Street and Kamehameha Avenue in Hilo.*

When complete, this survey is presented to the community at a public forum.

In 1987, Spencer Mason Architects conducted a historic inventory for two Main Street communities—Waimea and Hanapepe.

The firm provided each town with printed documents as a reference book. For Waimea, they produced design guidelines which are currently being submitted to the Kauai County Planning Department.

Wesley R. Segawa and Associates, Inc. enlisted Jim McKeague, AIA, and Laurie Aguilar, landscape designer, as

resource members to conduct Hilo's architectural survey.

This project encompassed historical data, noted architectural styles, listed unique features, included photographs and made specific recommendations for improvements.

The Hilo Main Street Design Committee encourages building owners to use this document when working with an architect or contractor.

## A business enhancement program

Main Street Hawai'i does not encourage towns to create "cute, Disneyland-like" villages. Instead, the program encourages towns to clean up existing storefronts, which sometimes means removing tacked-on aluminum facades used to "modernize" older buildings during the 1960s.

Business enhancement is the Main Street focus, concentrating on making pedestrian shopping more accessible and inviting.

By creating visual excitement through the use of contemporary paint colors and improved signage, store entrances and display windows will attract customers to come inside, browse and shop.

Main Street helps towns identify elements that form their particular sense-of-place. Building scale, materials, window styles and "set back" treatments are among the planning components addressed. Each town becomes actively involved in the creation



of its own unique character.

Another part of the program focuses on how each building interfaces with adjoining

buildings to compose the total street face. New building owners are encouraged to use window shapes and materials that

integrate well with existing buildings.

The Main Street approach is to create downtown areas which attract customers as a district and, once again, become destination-shopping experiences.

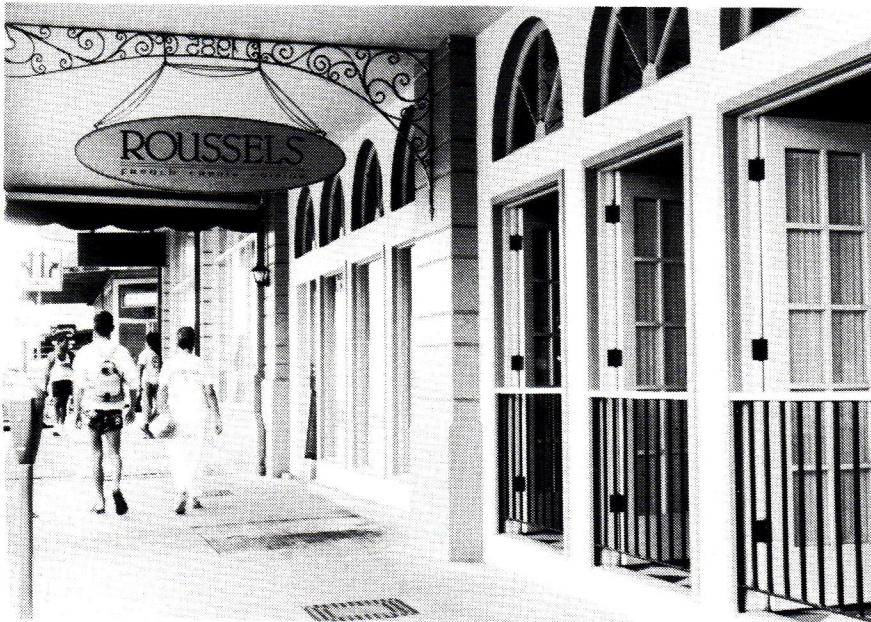
When residents of Kaunakakai, a potential Main Street town, were asked what they liked best about their town, they said, "Its quaintness."

According to Main Street philosophy, this means not ignoring, tearing down or discarding meaningful structures and activities which provide a sense-of-place to residents.

### A national success story

The preservation strategy behind the Main Street program was established by the National Trust for Historic Preservation.

In 1977, the Trust became concerned with the plight of  
(continued on page 30)



*Roussels, a French creole restaurant on Kiawe Street in Hilo which opened in 1985, presents an attractive street face and sign.*



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# HAWAII SOCIETY/AIA 1988 DESIGN AWARDS

## Award of Merit

### Johnson Tsushima Luersen Lowrey Inc. The Row

**J**ohnson Tsushima Luersen Lowrey Inc. won its award for designing an "oasis" located in the center of the Restaurant Row complex.

A bar called The Row, owned by Alan Beall and Bruce Stark, the "oasis" was designed to be a playful structure and good neighbor to surrounding offices during the day, while becoming a festive, action place at night.

Located at the intersection of several walking thoroughfares, it is a natural meeting place. Color and design are exciting and modern.

The row has stepped-back pyramidal form, supported on four corners by towering concrete columns that rise well above the rest of the structure. JTLL achieved lightness and airiness with a steel

frame sheathed in glass and aluminum.

Casual seating surrounds a central bar allowing patrons to see and be seen. Exterior colors blend into the splash and sparkle of banners and lights suspended over the bar and tables.

At the four corners, seat-height planters define the area and provide additional seating.

The open character of the structure invites walk-in informality, while deep shadows contrasting with bright open areas surrounding it suggest the kind of intimate atmosphere associated with a business environment bar.

#### CREDITS:

##### Architect:

Johnson Tsushima Luersen Lowrey Inc.

##### Client:

The Row Corporation

##### Contractor:

Allied Builders System

##### Structural Consultant:

Richard Libbey, Inc.

##### Mechanical and Electrical Consultant:

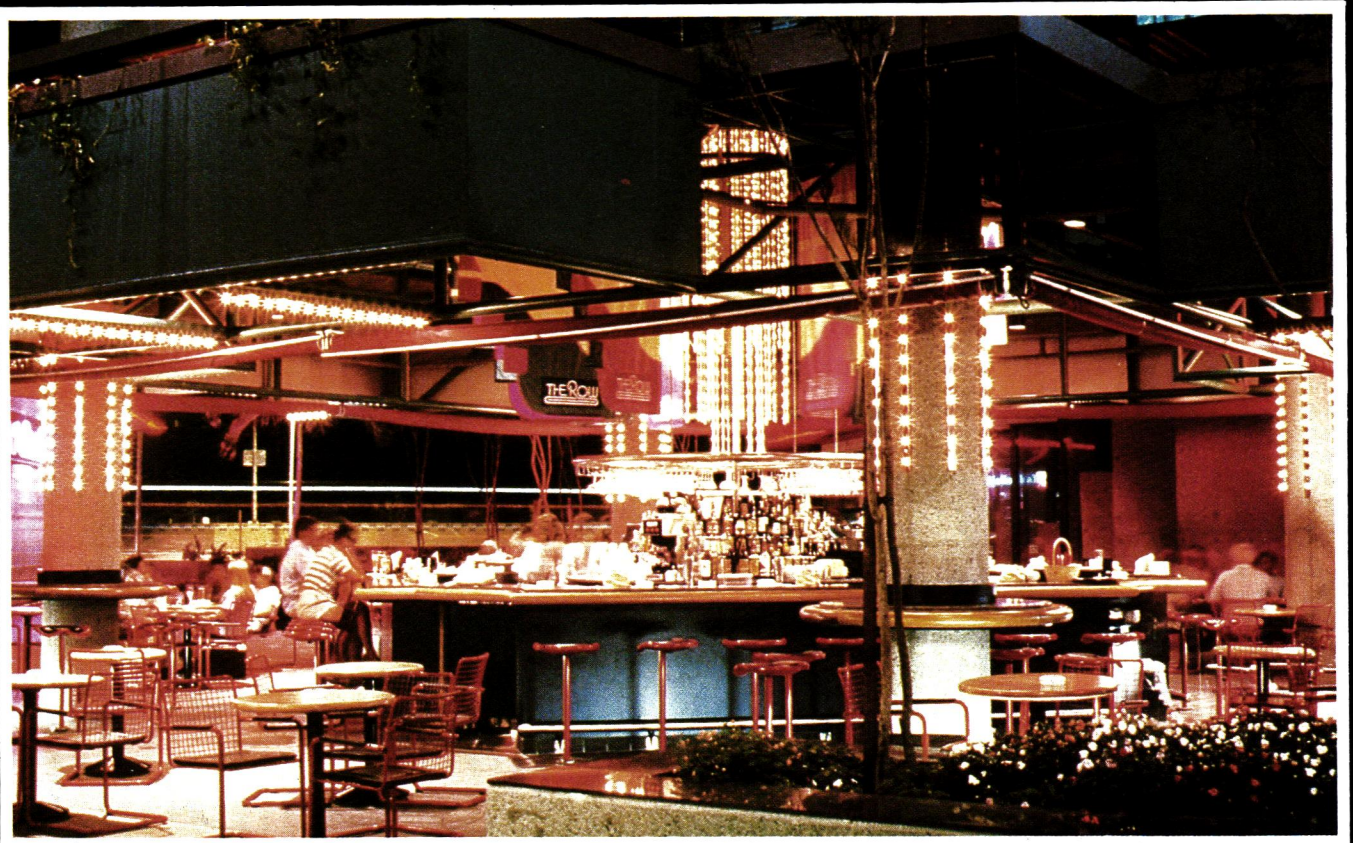
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##### Food Service Consultant:

George Matsumoto & Associates

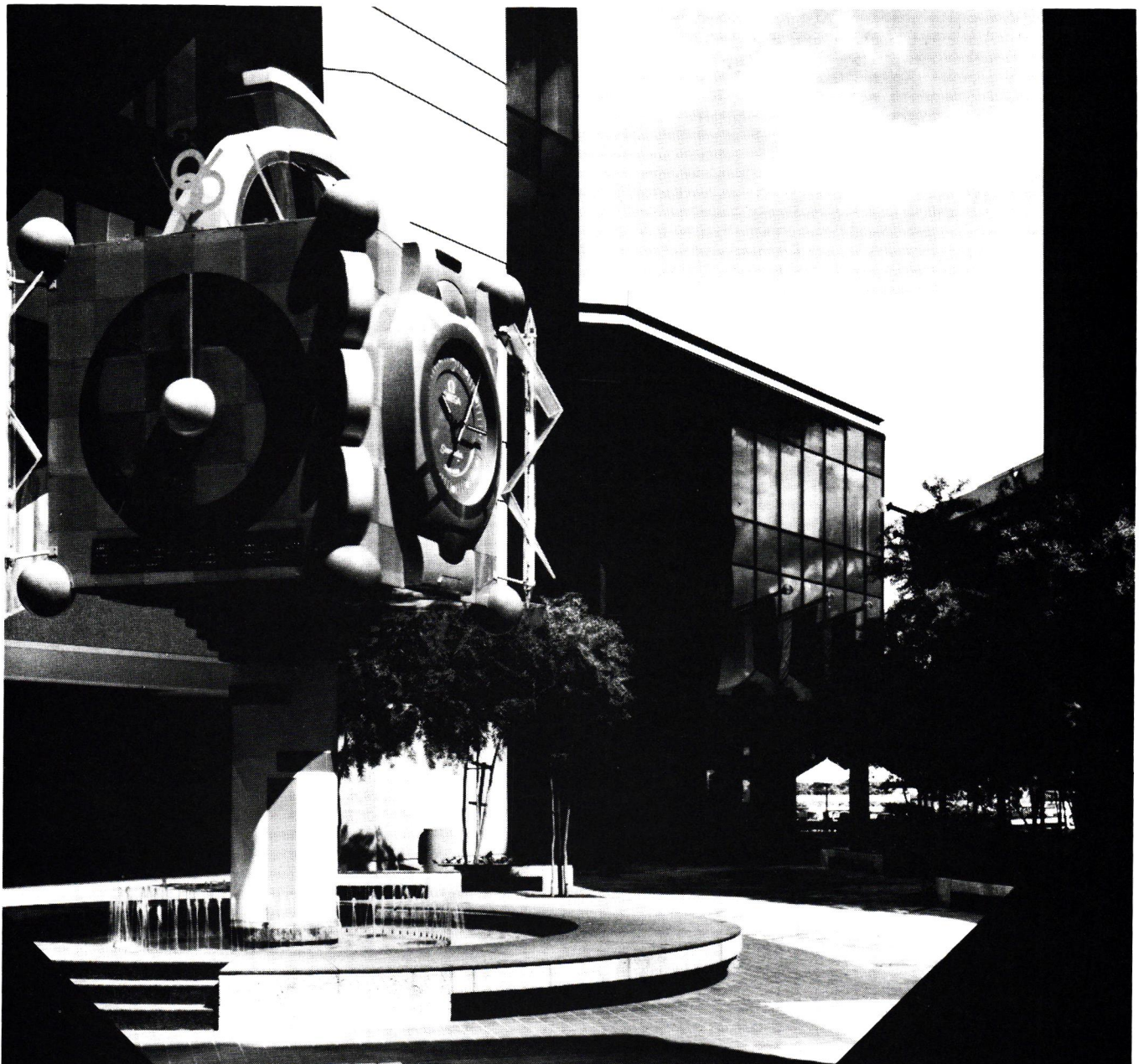
#### JURY COMMENTS:

"The jurors liked the innovative structure and the playfulness of the spaces created within. We agree with the architects that it's a colorful, festive, outdoor bar — a place to see and be seen, but not on a windy day."

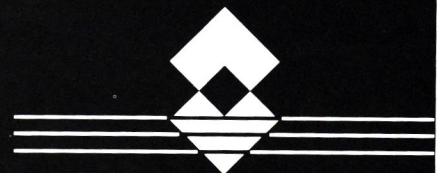


Colorful banners and sparkling lights are suspended over The Row bar at Restaurant Row (opposite), making it a festive scene at night (top). Photos by Augie Salbosa





Everything about Restaurant Row exudes pizzazz—whimsical design and ultra-mod ambiance to the shops and restaurants housed there. To complete the look of sophisticated fun, multi-colored porcelain tile is used throughout the walk areas. This 6" x 6" Paddy Stone is ideal for outdoor use since it's non-skid and non-absorbent. Indoors or out, row on Row, our tile is functional art.



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In conjunction with the sixth annual Great Hawaiian Pumpkin Party, the supporters listed above made substantial contributions to the University of Hawaii Foundation to enhance and enrich the programs of the School of Architecture. These funds will be used to improve and properly equip facilities, upgrade computer facilities, provide for visiting lectureships and sponsor continuing education for practicing professionals.



# HAWAII SOCIETY/AIA 1988 DESIGN AWARDS

## *Award of Excellence*

**Media Five Limited**  
**Susan Marie, A Woman's Specialty Boutique**

### JURY COMMENTS:

"The architects have created a very elegant setting for gracious shopping and display of exquisite fashions. Soft forms and colors are conducive in motivating shoppers into spending lots of money."





**M**arie Pagliuso gave her husband a challenge — to create a unique design identity for Susan Marie, a woman's specialty boutique, that would give her an edge in a highly competitive market.

Thomas Pagliuso, senior principal and founder of Media Five Limited, responded by designing a retail space with an atmosphere of elegance and grace, where unhurried browsing and purchasing are encouraged.

As a result, Susan Marie appears as an oasis of tranquility amid the bustle of South Coast Plaza, one of Southern California's largest shopping centers.

Pagliuso sought to blend the contemporary and classical, and achieved it by using rich materials and simple architectural elements. A storefront of bevel-edged rose stone, polished brass and curved stretched-canvas awnings impart an inviting grace and ease.

Dramatically-lit display windows, revealing an ivory-colored baby grand and sweeping staircase in the background, further entice passers-by to enter Susan Marie.

One of the shop's special features is its nearly 13 feet of clear structural height. Media Five took advantage of this by designing a floating wood truss in its center.

"We wanted a whimsical but strong design element to set off the open display balcony, window panes, the romantic, classical aspects," explained Pagliuso.

Media Five's attention to detail resulted in custom-designed jewelry showcases and a combination of bleached oak and marble flooring.

Behind the marble-top sales counter, an oversized sofa and accent furniture provide shoppers with an inviting, quiet place to rest and enjoy a complimentary glass of wine.

## CREDITS:

Architect:

Media Five Limited

Client:

Marie L. Pagliuso

Contractor:

R.C. Brown & Associates, Inc.

Structural Engineer:

Brandow & Johnston Associates

Mechanical Engineer:

S.M. Daderian and Associates, Inc.

Graphic Design:

Creekmore & Bahasa

Lighting:

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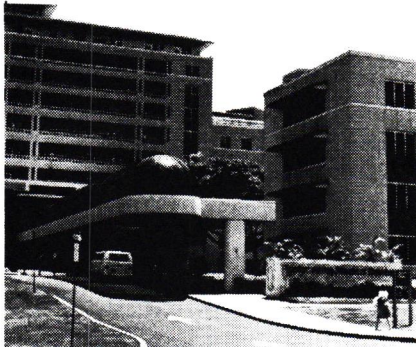
Opposite: Media Five used contemporary and classical design elements to create a dramatic shopping environment for Susan Marie. Right: A floating wood truss above the oak and marble floor adds a whimsical but dynamic touch to the interiors. Photos by Susan Seitz





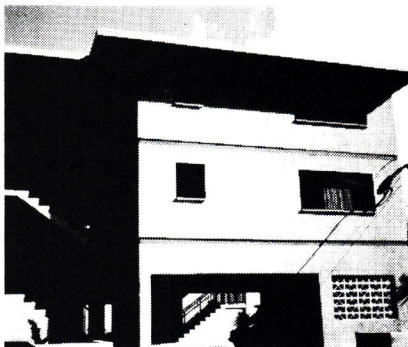
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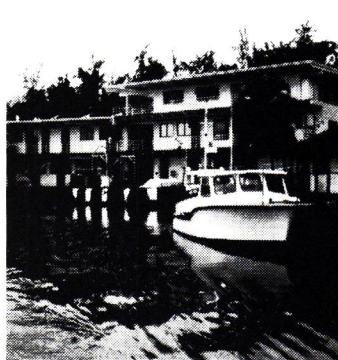


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## A Character Enhancement

(continued from page 23)

historic neighborhoods in the United States due to the national trend of migration to suburban areas and the advent of shopping centers.

As a result, historic business communities were dying from desertion, neglect and economic deprivation.

The Trust's recognition of the impending loss of a nationally valuable cultural heritage resulted in formation of the Main Street program.

Building owners or city fathers could not be expected to maintain historic buildings without viable economic resources. If downtown businesses could be helped to become more successful, the resulting higher rents could make it economically feasible for landlords to rehabilitate their buildings.

Preservation of historic buildings would be the natural result of this process.

### A local success story

In 1988, four Hawai'i Main Street towns realized an investment of more than \$5.6 million from the private sector. There was a total of 39 rehabilitated buildings in Hilo, Wailuku, Hanapepe and Waimea, West Kauai. New buildings also were added to Wailuku and the West Kauai area.

The Main Street process may appear slow. It works with many owners at one time rather than just one, large developer. It is not "convenient." Creating community consensus takes time. **HA**

*Rojean Evans, Main Street Hawai'i's program coordinator, is responsible for public relations and conducting training workshops for town projects.*





*Hilo's attractive older storefronts and landscaping provide an invitation for shoppers to explore along Kamehameha Avenue.*

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# Waterproofing: Are We Learning From Past Mistakes?

by Joe Dupont

**A**re we learning from our past mistakes, or are we headed for more problems?

Over the past six to eight years, local courts have been inundated with water intrusion damage suits resulting from a variety of problems. These include roof leaks, walls and lanais spalling and cracking, parking and recreation deck leaks, below grade water damage into structures and so on.

About 70 percent of the problems I have been working on over the past two years have involved buildings and structures constructed during the last building boom, from 1975 to 1980.

We are now in another construction boom. What's in store for us in a few years? More suits? I hope not.

Architects, engineers, specifiers and design professionals try hard to put the right products in the right places to prevent water intrusion and ultimate damage to the structure and interior. Somewhere down the line, however, things can go wrong.

First, no material is a cure-all. If such a material existed, several people would be out of work.

Individuals must look at using the best materials for each area being waterproofed. Then, the key is to make sure it is applied or installed properly, according to manufacturer specifications and recommendations.

However, what the manufacturer recommends is generally the minimum

requirement for his product to work so he can remain competitive with comparable

products on the mainland.

With that in mind, consider the extreme weather conditions in



*Wall penetrations not properly waterproofed can result in constant water leakage into a structure and outside spalling.*

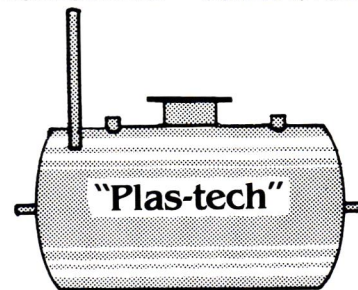




*Above: Roof leaks can cause interior and exterior damage. Below: Failure to waterproof lanai decks can result in spalling and damage to the structure.*



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the Pacific. In many cases, manufacturer recommendations may work.

But, through experience I have found you must beef up some of these systems and watch the application or installation to ensure the waterproofing or roofing system will be successful and not cause problems down the line.

Another recommendation is to select contractors or subcontractors who specialize in the type of waterproofing work you need done.

Make sure they have experience installing the system you have selected. You don't want them learning on your project.

Check some of their prior work. Inspect the project and talk to the owners or managers to see if there were problems during installation.

If there was a problem, find out if it was solved.

If problems resulted from materials, the manufacturer should have taken care of them. If it was application, the contractor should have fixed it.

Bear in mind that anyone in the roofing and/or waterproofing business in Hawaii who has not had any problems has not been in the business here very long.

Once you have a properly installed waterproofing system, let the owner know what type of maintenance is required to maintain the system. A roof or deck coating will last longer when properly maintained.

Most manufacturers have maintenance instructions, however, they normally get lost along the line. Make sure these instructions get to the owner or maintenance people. **HA**

*Joe Dupont is the president of Dupont Enterprises, Inc., which provides waterproofing recommendations and consultant services. He is a member of Construction Specifications Institute, serving on the Technical Documents Commission.*



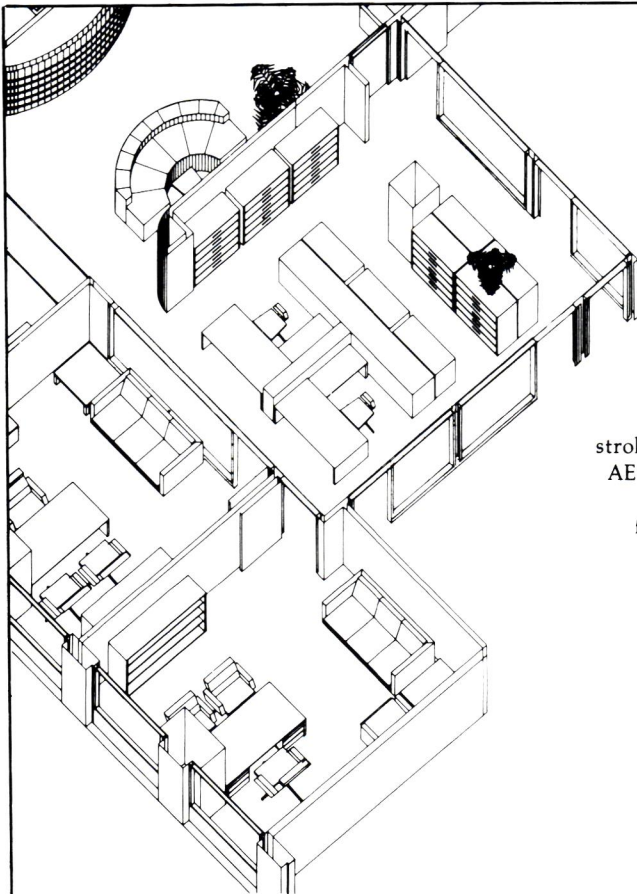
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# To Live and Work 'Down on the Ice'

by Peggy Stern

Chris Lindenberg of The CJS Group Architects Ltd. recently returned from McMurdo Station in Antarctica.

Lindenberg is construction project manager for The CJS Group on the Replacement Science Facility, designed by the Honolulu firm under contract to the Pacific Division, Naval Facilities Engineering Command for the National Science Foundation's Division of Polar Programs.

Science facilities of the U.S. Antarctic Program at McMurdo Station currently occupy several temporary buildings. As science efforts changed since the expeditionary days of the program, the buildings were expanded and modified to meet these new requirements.

Now, however, the buildings are inadequate and outdated. In some cases, they do not meet recognized safety guidelines.

The new science facility

alleviates these conditions, enables the science program to use more modern equipment and allows moderate growth in research efforts.

In December 1984, a CJS team conducted staff interviews and a site analysis, analyzed the data, suggested a building site and recommended a "pod" concept to allow change and growth.

The facility includes a core pod, housing administrative functions, with an additional pod for each



*This June 1986 rendering by Carter Black of Kailua was prepared for the 35 percent review presentation from the design concept plans.*



scientific discipline. All are connected by a circulation spine.

The program was accepted in 1985, the site prepared in 1987, and vertical construction began in October 1988. The National Science Foundation is planning partial occupancy during the 1991-92 season.

The following is an interview with Lindenberg on what it is like to live and work "down on the ice."

**Q:** Hawaii is about as opposite as you can get from the polar region. I'm sure many people don't know much about this frigid frontier. How would you describe the Antarctic continent?

**L:** Well, this might surprise you, but Antarctica is like a desert. The humidity is only about 5 percent and, as you might imagine, temperatures are extreme. Many have likened it to "Saudi Arabia with snow."

The relationship this has to construction is significant because it can be 15 degrees below zero on one side of a building and 45 degrees above on the other at the same moment in time. It is a difficult design job to balance this temperature differential.

**Q:** Are there seasons down on the ice or can you work there all year long?

**L:** The austral summer season opens in August with "Winfly," the first winter fly-in to Antarctica.

Usually, six to eight C-130s loaded with 20,000 to 22,000 pounds of passengers and cargo bring in 120 people to open up

the station, conduct early-season science and prepare the station for the scientists and others arriving later. The season usually runs through February.

An icebreaker precedes incoming supply and fuel ships once a year in February.

... without the normal light refractions ... the snow appears turquoise and coral-colored ...

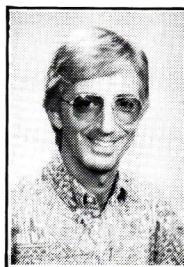


*This overview of the project shows McMurdo Sound, which recently was cut by an icebreaker. On a clear day, the Trans Antarctic Mountain Range ("Royal Societies") can be seen in the background.*

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Approximately 100 of the 1,000 people who make up the summer population "winter over" after February during the long, dark months of the Antarctic winter.

**Q:** Who works down there and how does everyone get along?

**L:** The Antarctic Treaty is the mechanism for fostering international cooperation for furthering the science efforts being accomplished in Antarctica.

Twenty-two countries are

consultative parties to the treaty and 20 of these maintain a year-round presence in Antarctica. An additional 17 countries are acceding nations to the treaty.

In part, because the environment is so hostile, people are very dependent on one another and a spirit of cooperation and *esprit de corps* characterizes the place.

Typically, "no" is not in the vocabulary. If you can help someone, you do and information

sharing is common. I guess you could liken it to the "aloha spirit" of Hawaii.

**Q:** What are some problems encountered in such an isolated locale and how do people handle them?

**L:** Isolation, boredom and sensory deprivation are the biggest hurdles and most people handle them by working long hours, reading, watching videos, working out at the gym and eating in the Navy mess hall.

Depression is not uncommon, in part because of the lack of sunlight during the long, dark winters and lack of sound, smells and sights other than snow. For these reasons, it is not a place for those with low self-esteem.

Also, unlike most societies you're used to functioning in, there are no family members permitted so you don't have people from young or old age groups.

**Q:** Are there other personal concerns in such a remote and difficult region?

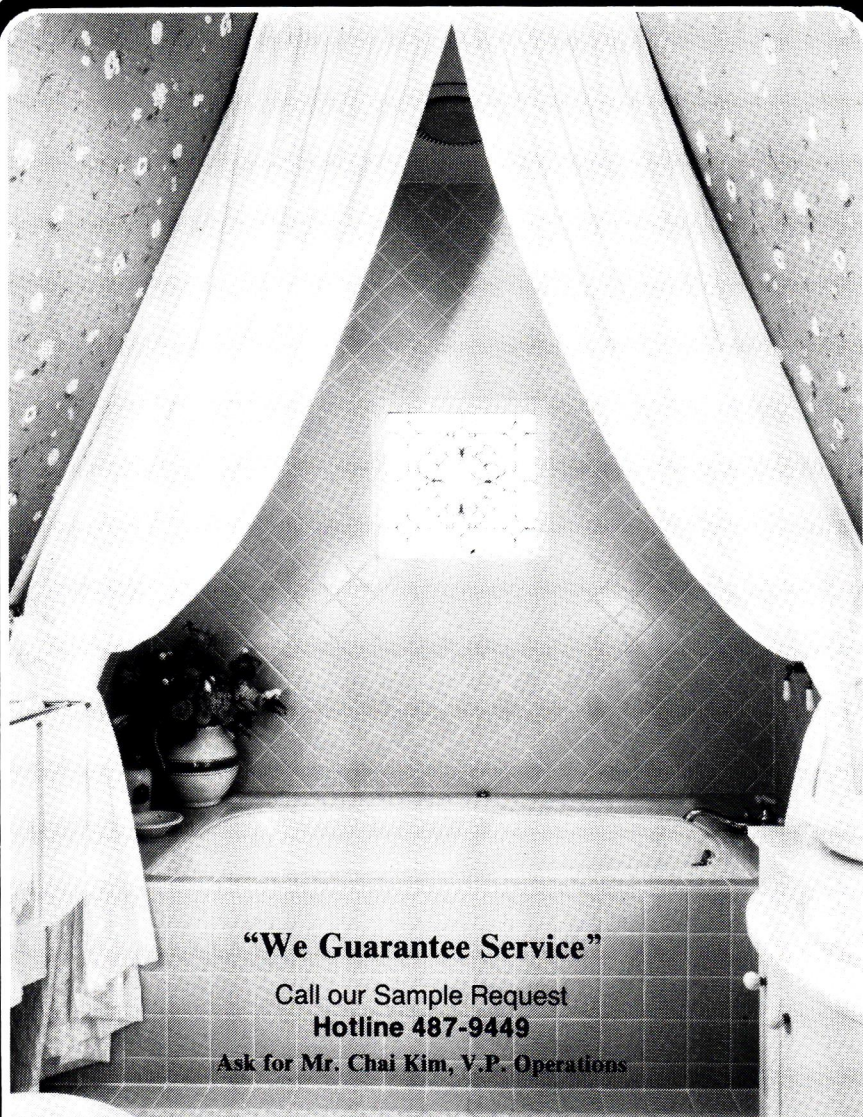
**L:** Yes. The two which come to mind are safety and health.

Things we take for granted at construction sites topside are not appropriate down on the ice. For example, you can't wear a hard hat because they aren't insulated and don't keep your head warm in the freezing climate.

Probably our biggest safety problem is slipping and falling. For this reason, and again the lack of insulation, steel-toed boots aren't wearable down there. Instead we wear what are fondly referred to as "bunny boots" (because they look like Bugs Bunny feet) which are air-insulated rubber boots with air valves.

The trick is to remember to release the valves before traveling on an airplane or they might explode when high altitudes are reached.

As for health, because of the isolation from people, your immune system is not exposed to



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normal germs. Consequently, whenever a new group flies in, the residents tend to get the "crud," an endemic respiratory virus.

Dehydration is another problem that one has to be conscious of. Greater than average water consumption is required during the winter months.

**Q:** What about environmental conditions and their effect on the construction process?

**L:** Many people don't realize this, but McMurdo Station is built on an island near Mt. Erebus, an active volcano. Because of the extremely dry conditions, the volcanic ash forms a light, gritty dust that stays in the air and settles on everything, fouling computers and mechanical equipment.

Also, the lack of humidity produces material fatigue, especially with synthetic materials like fan belts, and adhesives dry out fast and lose integrity.

One of our biggest problems is keeping bolts tightened and we have to "re-rattle" them frequently.

Snow accumulation is another problem. For example, a 35-foot arch protecting some buildings was crushed by the snow. It's hard for most people to conceive, but the snow is two miles thick at the South Pole so you can imagine the difficulty in building foundations.

It's also extremely tenuous crossing the sea ice to go to outlying camps because of the extraordinarily cold temperatures, high winds and lack of structures for shelter.

**Q:** Are there any phenomena particular to the region that we might not be aware of?

**L:** Yes, there are some very interesting occurrences.

One is what are called "whistlers," electrical charges that come off lightning bolts

far away in the North American hemisphere. They are one of the things being studied by atmospheric scientists.

Also, there are layers of ice that contain living legends which can be dated in much the same



*The "number one" citizen of the realm is the Adelie penguin. Animals are protected under the laws of the Antarctic Treaty.*

fashion carbon dating explains geology.

Another interesting phenomenon is that without the normal light refractions we are used to, the snow appears turquoise and coral-colored rather than white.

**Q:** What about animal life in Antarctica?

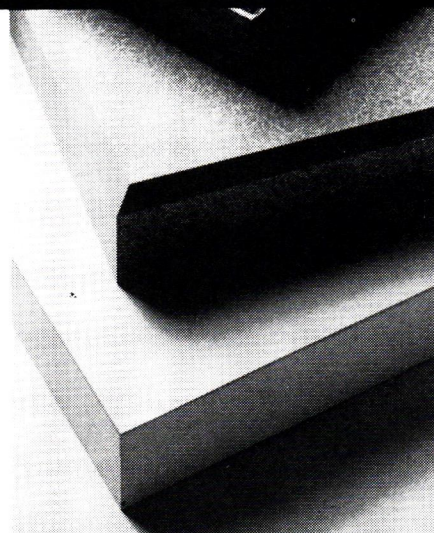
**L:** Animals have rights in this part of the world. (They don't call them emperor penguins for nothing.)

Under the terms of the Antarctic Treaty, people cannot interfere with the animals and this is taken very seriously. If an animal comes toward you, you are obligated to turn and walk the other way.

A man I know was almost cited for helping a seagull tear open a bag of corn chips it discovered in the trash. **HA**

*Peggy Stern is director of marketing with The CJS Group Architects Ltd.*

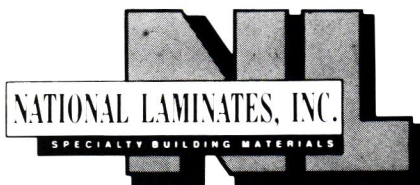
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# Myers Elected Associate with WAT&G

**Richard M. Myers** has been elected to the position of associate with Wimberly Allison Tong & Goo.



Richard M. Myers

A project architect with special skills in administration, Myers joined the firm in 1984. He has been associated with such projects as Hilton Hawaiian Village master plan and renovation, Waikiki Beachcomber Hotel and Mauna Kea Beach Hotel Conference Center.

He is currently project architect for the 605-room Hyatt Regency

Kauai Hotel at Keonelo Bay, scheduled for completion in late 1990.

After graduation from Leilehua High School, Myers attended Washington State University where he was a member of Tau Beta Phi engineering honors society and earned a bachelor of science in architecture degree, cum laude, in 1980.

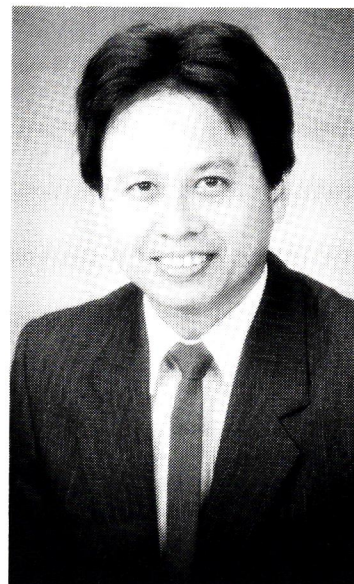
## Architects Hawaii, Ltd. Promotes Deguchi

**Wes H. Deguchi** was recently promoted to senior associate at Architects Hawaii, Ltd.

A member of the firm since 1977, Deguchi was project architect for the Tokai University Pacific Center and Liliuokalani Gardens condominium.

Born in Kona, Deguchi earned a degree in architecture from Arizona State University in 1975.

He is a faculty member at the University of Hawaii School of Architecture and a member of the American Planning Association.

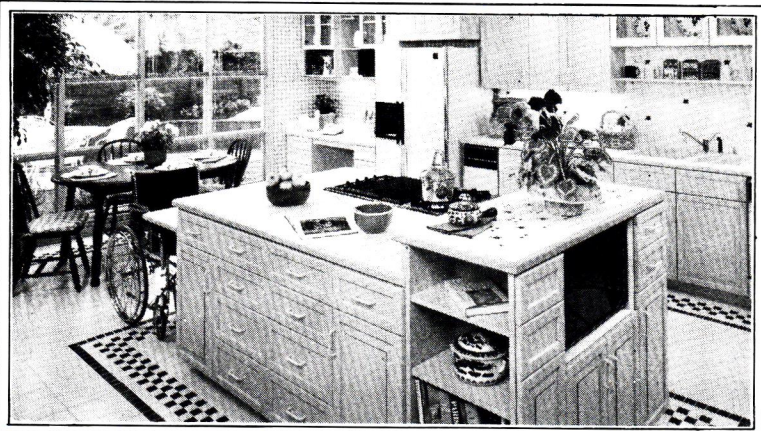


Wes H. Deguchi



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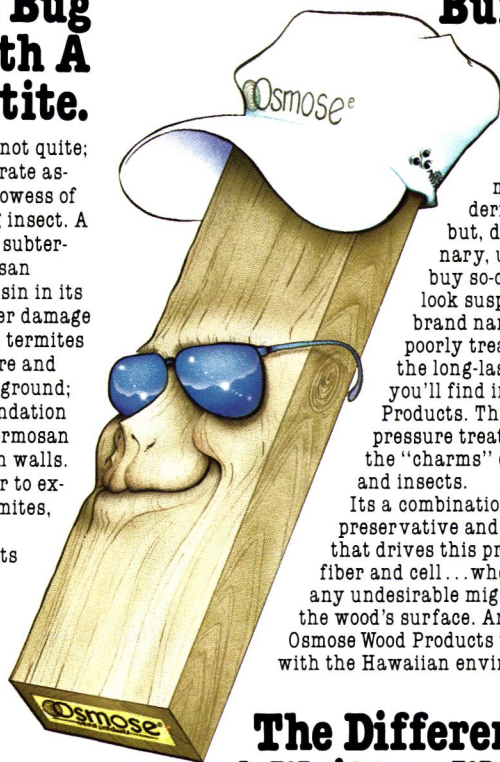
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# The First Lady

(continued from page 12)

architectural details.

In the guest rooms, louvered shutters were chosen to cover the large windows. Previously, heavy drapes blocked out almost two-thirds of the available light. Use of shutters also had some historical precedent since Traphagen had used shutters in several of his other successful projects.

Furnishings were given much consideration in the rehabilitation plans. On the guest floors, the original hotel featured different hardwood for furnishings and trim on each floor. This concept has been retained in the current restoration.

Oak, mahogany, maple, koa and cherry identify a floor from the second to sixth floors, respectively. In public areas, the furnishings approach was to treat

the building as if it were a fine home that has evolved over the years, much like a sea captain's home filled with pieces from his travels.

Unlike the perfectly matched furniture and accessories of contemporary hotel design, a deliberate attempt was made to present a more random and informal collection of pieces. The overall effect, however, is still subdued elegance. Scale of the hotel is small and intimate enough to create this special atmosphere.

The extensive millwork found throughout the hotel also deserves special mention. When the Moana was originally built, design elements such as balcony railings and balusters (which in modern times are considered expensive and ornate) could simply be ordered out of catalogs and assembled on site.

Since these catalog companies are no longer in existence, most

of the intricate historical millwork had to be hand carved. Column capitals that were originally plaster castings also had to be hand carved out of wood since the technology is not available to manufacture them in the traditional way.

Ironically, the current restoration probably involved much more hand work than the original construction.

Perhaps the most interesting and challenging aspect of this project from the design professional's point of view was the incredible amount of architectural detective work that went into documenting the historical aspect of the building and translation of this research into working drawings that could actually be built.

Luckily, many old photographs were of excellent quality and could be blown up to reveal intricate details that were once the Moana.

Using proportional dividers and magnifying glasses, counting the horizontal wood lap siding on the building and using that as a measuring stick, designers were slowly able to re-create the architectural details of the original Moana.

Because of the fast-track nature of the project, many details could not be verified until demolition and construction actually began. Once the skin of the building was peeled away, ghosts and shadows began to appear.

For the Moana joint venture job site staff, ghosts and shadows were not supernatural beings, but depressions in the layers of paint which, over the years, had built up around a particular shape. On floors, they were depressions in the wax buildup where columns once stood.

Diverse elements such as the precise attachment of the *porte cochere* to the main building and the applied plaster *fleur-de-lis* were all revealed this way. Once discovered, the ghosts and

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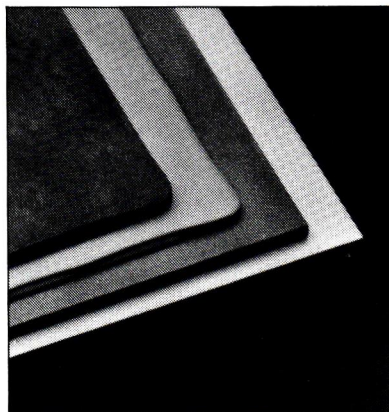
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shadows allowed the staff to either confirm or alter their assumptions and complete the detailing of these elements for construction.

The six-year saga that led to the restored splendor of The First Lady of Waikiki has been a difficult but rewarding experience for all the architects and joint venture staff who worked on the project.

Since the master plan was finalized in 1985, there were many changes in scope and budget due to cost factors, change of hotel management and functional or code requirements.

The one crucial component which has never been compromised is the historical integrity of the project. This is due, in large part, to the commitment and foresight of the hotel's present owners, Kokusai Kogyo Corp. of Japan.

The rehabilitation of the Moana has achieved what it set out to do. It has updated the facility to a hotel which is safe, functions efficiently, provides increased revenue and exhibits a style and dignity which could never be duplicated in new construction.

But the project has perhaps a much wider significance. It has

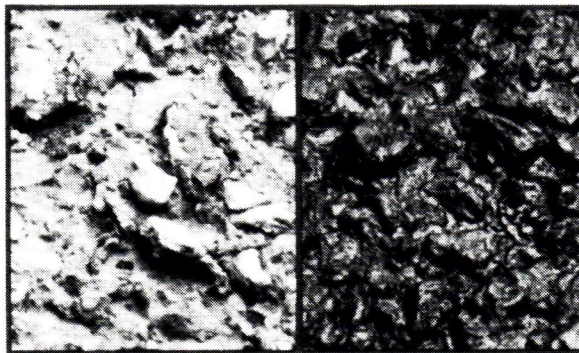
returned to the community an important link to its history and cultural heritage.

Not since the days of "Hawaii Calls" has the First Lady been a world famous symbol of gracious island living. HA

*Richard McGerrow is deputy construction administrator with Chapman Desai Sakata, Inc., an architectural firm which specializes in resort and commercial projects in Hawaii and the Far East. He has been involved in the restoration of the Moana Hotel for the past three years.*

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The Perma-edge system includes conventional moldings for a straight edge, bevel moldings for a decorative look and solid wood moldings.

Conventional and bevel-edge moldings are available in a variety of high-pressure laminate or metallic laminate faces to match or contrast with the countertop.

Solid wood moldings include the Heritage, Kingston and Princeton series and are available in red and white oak, white birch, cherry, black ash, hard maple and hickory.



WILSONART Perma-edge moldings provide a wide selection of surfacing materials for countertop edge treatment.

### Announcing the 4th Annual

## HAWAII RENAISSANCE

The local awards competition recognizing excellence in design and construction of residential and commercial remodeling projects.

Contractors, builders, architects, planners, developers, suppliers and other construction principals may enter projects in Hawaii Renaissance '89. Projects completed after January 1, 1988, are eligible for this year's competition.

### CATEGORIES

Award categories include residential, commercial, kitchen and bath remodeling, indoor/outdoor living areas, and landscape remodeling.

### JUDGING

Judging will be based only on BEFORE AND AFTER photos, color slides and floor plans.

### ENTRY DEADLINE

Entry deadline is *June 1, 1989*.

Completed entry binders will be due by June 29.

### AWARD WINNERS

Award winning projects will be featured in the September 1989 issue of HONOLULU Magazine.

The 1986 and 1987 local award winners were also honored in the national competition sponsored by the nationally circulated *Remodeling* magazine and the National Association of Home Builders' Remodelers Council.

For entry information, call the  
Hawaii Remodelers Council at 847-4666.



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# Honolulu

HONOLULU Magazine



# Sears Introduces Jenn-Air Appliances

A complete line of Jenn-Air kitchen appliances is now available at Sears, the company's contract appliance sales division recently announced.

Sears will sell and service a full range of products, including grill ranges, cooktops, range hoods, wall and microwave ovens, refrigerators and dishwashers.

It is the first time in Sears' 102-year history that it will offer name brand major appliances in addition to its Kenmore line.

"Jenn-Air appliances answer Sears' desire to provide a broader range of products to the building industry," said Larry Lewis,

## State-Approved Septic System Now Available at T.R. Company

A recently passed state ordinance requires installation of a septic tank and accompanying seepage field on property that does not connect to an existing sewer system.

Although previously unavailable, such a system is now sold locally through T.R. Company.

Plas-tech, an individual wastewater system, is approved by the state Department of Health. The horizontal underground cylindrical septic tank is constructed of fiberglass-reinforced polyester resin in accordance with the National Bureau of Standards.

Septic tank and seepage system can be installed with a backhoe.

The system, manufactured locally, is available with all seepage lines and fittings or the tank system can be purchased separately.

district manager for contract appliance sales.

"These products appeal to the upscale home buyer. Now Sears can give builders a choice from a broad range of innovative products, both with excellent reputations for quality and

service," added Lewis.

For Jenn-Air products, Sears provides an expanded distribution network for the builder through its contract appliance sales division. Local representative John Silsby can be reached at 735-3454.

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# The Society Welcomes Eight New Members, Affiliates

The Hawaii Society/AIA recently welcomed four new members.

**Chi-Hung Ma**, employed by Hemmeter Design Group Inc., holds a bachelor of architecture degree from Tunghai University in Taiwan and a master's in architecture from Southern California Institute of Architecture.

A graduate of the University of Hawaii School of Architecture, **Darryl A. Yamamoto** is employed by Stringer Tusher & Associates, Ltd.

His hobbies include painting, bowling and body boarding.

**Patricia S. Kuehn**, who is employed by Chapman Desai Sakata, Inc., holds a bachelor of science degree in architecture from the University of Texas, Arlington.

Married with two children, Brian and Aaron, Kuehn enjoys camping, hiking and scuba diving.

A sailing enthusiast, **Daniel W. Whitney** is a graduate of the

University of Kansas and employed by Garduque Architects.

Several new associate members and professional affiliates also recently joined the Society.

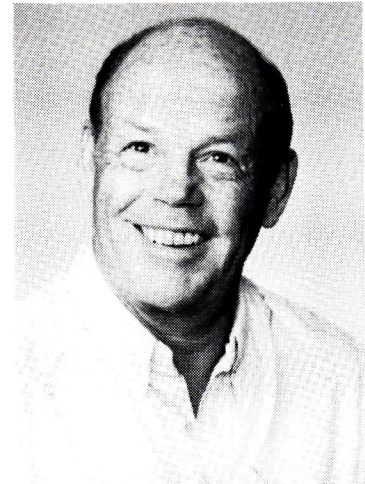
Employed by Wimberly Allison Tong & Goo, **Jeffrey S. Nakamura** graduated from the University of Washington in 1987 with a bachelor's degree in architecture.

He lists sailing as a hobby.

**Pak K. Kwan** of Hawaii Pacific Architects, Inc. earned a bachelor of architecture degree from the Technical University of Nova Scotia, Canada and a bachelor of science degree from Mount Allison University, Canada.

Married to Miyuki Kitsuda, Kwan enjoys music, travel and the arts.

Professional affiliate **Stuart Alan Cooley** is employed by Hawaiian Electric Company, Inc. He holds a bachelor's degree in physical science from the University of Maryland at College



*Virgil L. Larson*

Park and a master's in mechanical engineering from the University of Hawaii.

A newlywed, Cooley's hobbies include soccer and computers.

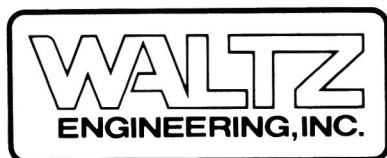
**Virgil L. Larson**, also a new professional affiliate, attended Gonzaga University in Spokane, Washington, and Diablo Valley College in California. He is employed by Kawneer Co.

Larson is married and has three grown children.

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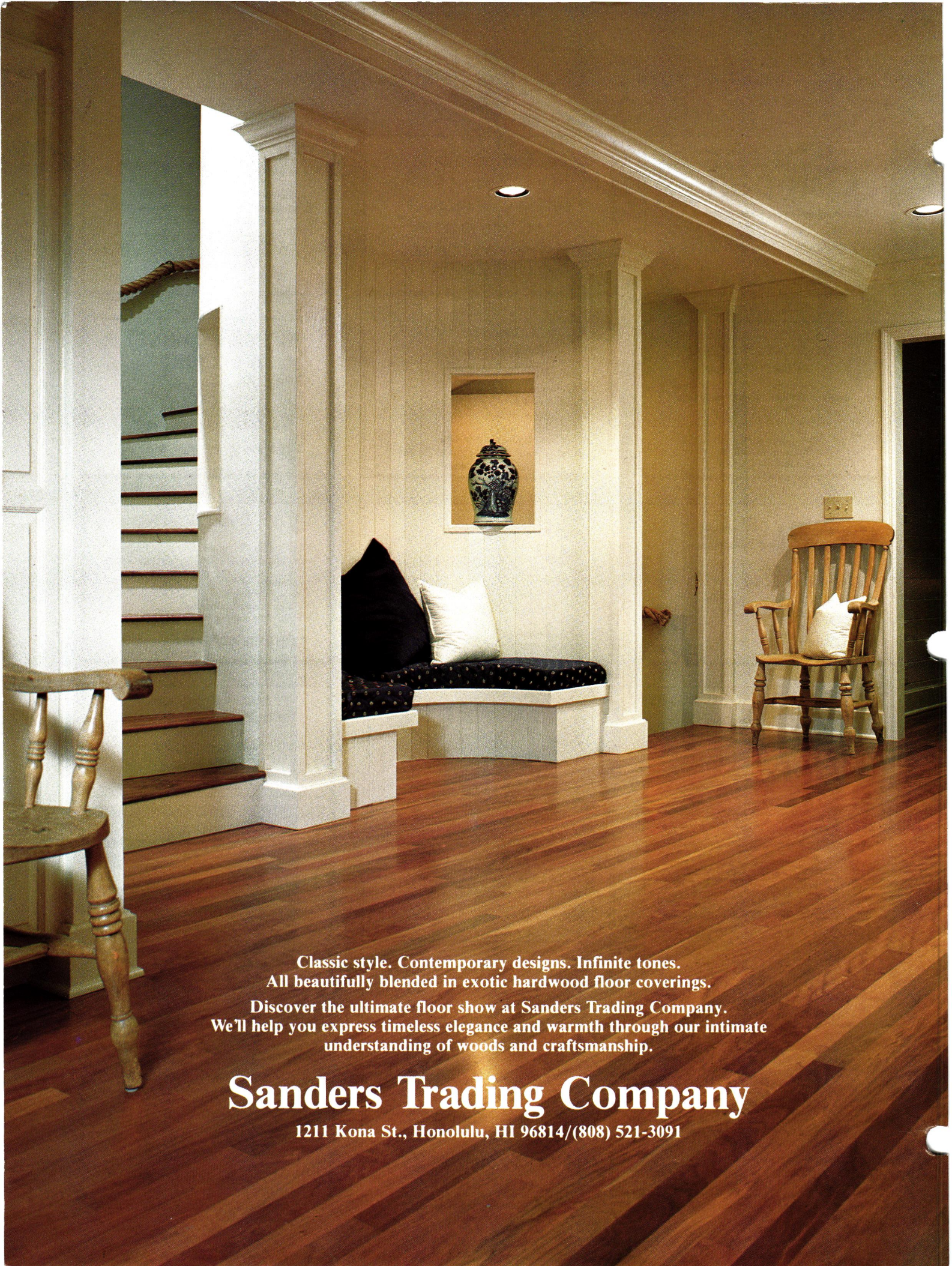
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