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July 1989

Architectural Challenges
Appliance Update

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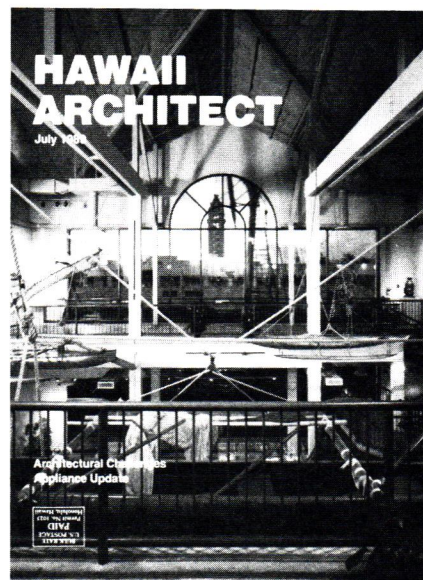
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Cover: A large window, focal point of the Hawaii Maritime Center museum, provides a view of Aloha Tower and a bustling harbor, tying together historical artifacts and Pacific commerce. Photo by Augie Salbosa

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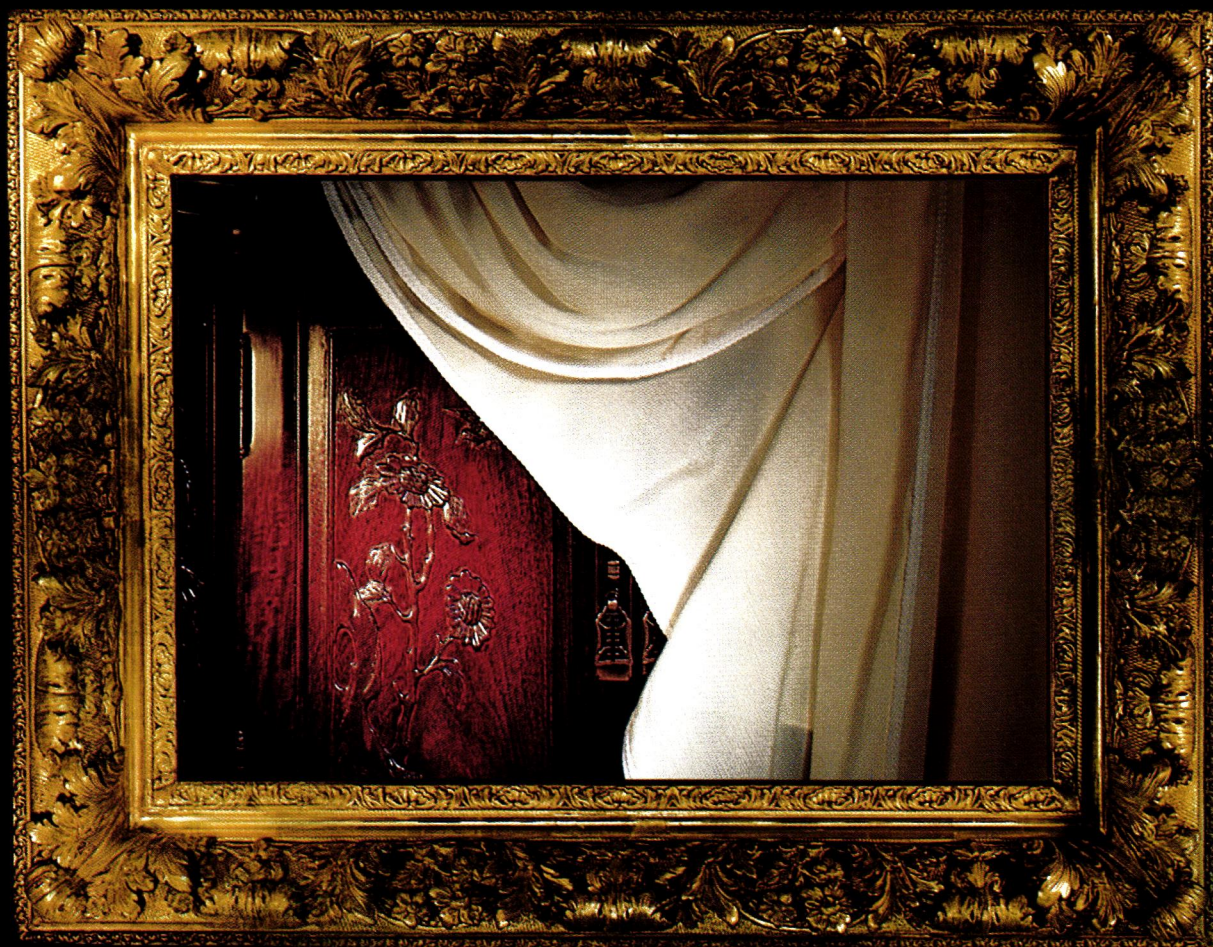
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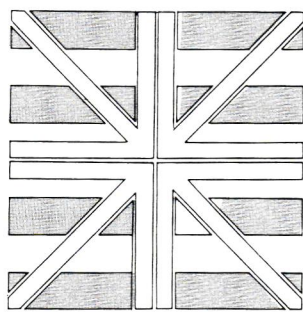
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President's Message

Participation Urged in Code Development

by Andrew Charles Yanoviak, AIA

The Pacific Rim Conference of Building Officials attracted many outstanding administrators of building codes and design standards to Honolulu in April.

As conference co-sponsor, HS/AIA featured several distinguished speakers at the monthly dinner meeting.

Omkar Nath Channan, chairman of the World Organization of Building Officials, commended Hawaii as the logical gathering place for building officials from the Pacific Rim nations and beyond.

He acknowledged that many architects, engineers, planners and designers in Hawaii are already involved in projects on an international scale for Pacific Rim countries and encouraged all to become more involved in providing uniformity in various codes encountered in professional practices.

James E. Bihr, P.E., president of the International Conference of Building Officials, gave a slide presentation of selected ICBO publications as part of the model code development process.

He explained methods by which code change proposals are accepted for voting status at the annual conference and how successfully adopted changes eventually are incorporated in the Uniform Building Code.

Bihr also noted that ICBO now has three architects on its administrative staff. Five years ago they only had engineers.

He encouraged further

participation by architects in the code development process and noted that a predominant number of ICBO professional members are architects, even though most ICBO building department heads are professional engineers.

Jake Pauls, architectural research consultant formerly with the National Research Council of Canada, gave a slide presentation concentrating on the design and regulation of building codes and standards as they apply to stadia, auditoria, stairs, ramps and handrails.

Pauls cautioned that building code provisions are strictly representative of absolute minimum requirements and architects and engineers should pay more attention to development and application of design standards for projects.

Bob Fowler, P.E., AIA director of building inspection for Abilene, Texas, and chairman of the AIA Building Performance and Regulations Committee, challenged architects to join ICBO.

He said architects as building designers and site planners have a much-needed perspective and grasp of performance problems and could make a major contribution in their communities.

David Bullen, AIA, director of the Building Performance and Regulations Committee, encouraged further participation on AIA open committees.

He offered copies of the 1988

(continued on page 38)



Past and Present are Linked in the Hawaii Maritime Center

by Philip K. White, AIA

Five years ago, when planning began for the Hawaii Maritime Center, the executive board committee knew it would be a complex undertaking to unify new and existing historical facilities and balance the difficulties of harbor front construction with overlapping public agency jurisdictions.

It was left to the architects, Philip White & Associates and Duane Cobeen & Associates, to cope with the specific challenges of designing and building the Maritime Center's Kalakaua Boathouse.

In addition, integrating the Center's existing attractions with a new building to create an inviting gathering place where

local residents and visitors could learn about Hawaii's ocean-going past was important to fulfilling the principals' long-term vision.

Cobeen and I faced extraordinary design, site and regulatory challenges in the planning and execution of the Maritime Center. We also were charged with illustrating, through building design, the major themes of the Center.

It was necessary that the boathouse design help increase public awareness of the many connections between the working harbor and diverse, historical elements of the Maritime Center.

A modern museum requires a circulation pattern allowing sequential experience of exhibits. Tight control of temperature, humidity and light quality is necessary for preservation of artifacts and historical treasures.

The long, narrow site (410 feet by 80 feet) is surrounded on three sides by water, limiting access for construction and future operations of the Maritime Center and commercial tour boat operator to one narrow end.

A bridge over the single access route allows only 9 feet of clear headroom. Structural integrity of concrete bulkheads at the pier edges was unknown.

Access and utilization of the site had to be shared with the U.S. Coast Guard, which operates and maintains the main harbor range light at the seaward end of the pier, and with a commercial tour operator who moves as many as 1,200 people on and off



Above: The Hawaii Maritime Center museum interior shows exhibits and display cases designed in the shape of a double hull canoe. Opposite: The Kalakaua Boathouse, designed to increase public awareness of the connections between a working harbor and historical elements of the Maritime Center, reflects the style of the king's original structure. Photos by Augie Salbosa.

There is no other location in which this maritime museum could so completely integrate the history of its community and its current working life.

the pier several times a day.

Throughout the design and permit processes, federal, state and city agencies were kept abreast of other requirements and modifications. The agencies most involved were the harbors division of the state Department of Transportation, which is responsible for all harbor and shoreside activities; Department of Land and Natural Resources, which oversees all state land; Department of Land Utilization, which has jurisdiction because the pier falls into a corner of the Capital Design District; U.S. Coast Guard, which is responsible for all aids to navigation; and U.S. Army Corps of Engineers, which

approves any construction taking place in the water.

Cobeen and I, who jointly-ventured the architectural work, created an open, airy and inviting wood structure with windows and balconies offering views of Honolulu's working harbor.

Wood construction provided an economical and structurally light building, which added minimal additional loads to the existing pier edge bulkheads.

An old-style wooden wharf on the Ewa side of the pier extends the usable area of the pier and facilities viewing the Falls of Clyde.

A large arcade on the Waikiki side provides access for the Coast

Guard, tour boat operators and those who wish to fish or otherwise enjoy the waterfront.

The Kalakaua Boathouse now joins Aloha Tower, a historic landmark, the Falls of Clyde museum ship and Hokule'a voyaging canoe to complete the Center's attractions.

The two-story, 25,000-square-foot structure reflects the style of King Kalakaua's original boathouse and includes a maritime museum, full-service restaurant, gift shops and space for festivals and gatherings.

Using the ocean as a unifying element, and through juxtaposition of historic exhibits with modern maritime activities

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of the harbor, the Maritime Center connects several centuries of Pacific exploration, settlement and commerce.

We, therefore, designed a large window as a focal point of the museum, giving the public views of not only Polynesian canoes and the Falls of Clyde, but also of Aloha Tower and the bustle of a working harbor.

Although windows are normally considered the scourge of museum artifacts, the Maritime Center's upbeat emphasis on the evocative qualities of a museum experience made the window imperative.

An experienced sailor who has climbed many masts, I also designed a tower known as the "crow's nest," which gives one the feeling of being aloft in a fully-rigged sailing ship.

All public agencies and private organizations involved with the project were brought in at the schematic design level. Periodic checks kept them aware of even the smallest changes.

Before beginning any serious planning or design work, Cobeen and I asked all agencies for comments and requirements. Cobeen indicated the Maritime Center regulatory process was extremely complex.

Throughout the course of the project, we participated in more than 60 meetings with government agencies.

G.W. Murphy, the general contractor, devised highly creative ways to work within the constraints of the low bridge and limited construction area.

A hole deep enough to accommodate large trucks under the bridge was created. Wood structural elements too large to be brought any other way were fabricated on site.

In less than five years, the Hawaii Maritime Center went from announcement to opening.

This is an amazingly short period when one considers the possible complications of

designating the site, obtaining necessary permission, raising funds, creating exhibits and designing and building a recreational waterfront development set on a historic working harbor.

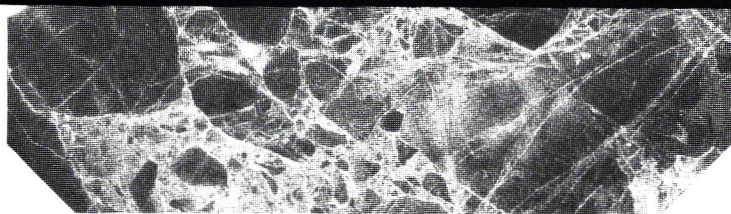
There is no other location in which this maritime museum could so completely integrate the history of its community and its current working life.

The Hawaii Maritime Center

helps bring together the farthest point of Polynesian migration and commerce and the center of Western influence in the Pacific.

Nowhere else can one stand among Polynesian voyaging canoes, look through the rigging of a tall ship to Aloha Tower and see beyond it to the maritime activities of the present day harbor. **HA**

Philip K. White heads Philip K. White & Associates.

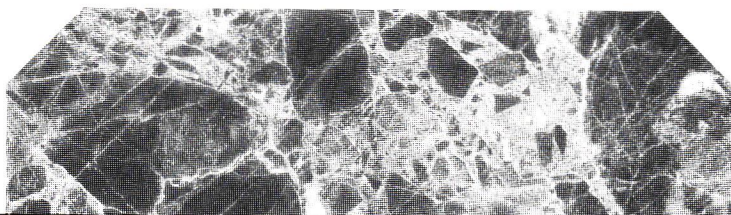


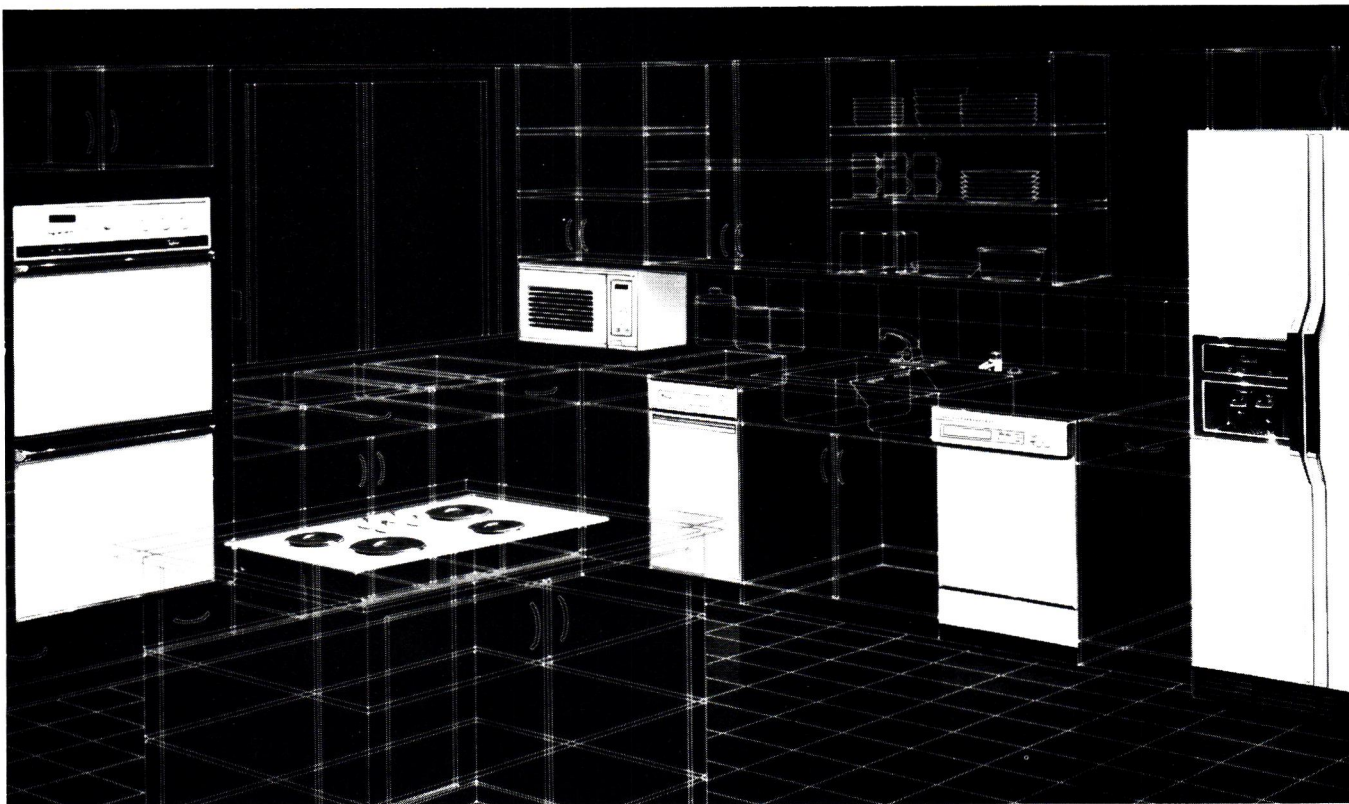
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Branching Out: The Challenge of Expanding a Practice

by Buck Welch, AIA

So your office is prospering. You've overcome the challenges of limited budgets, tight sites, tricky programs and impossible government regulations to the amazement of your clients, partners and yourself.

Your office has grown from a renovated garage with a part-time secretary to a staff of 75 in a high-rise masterpiece (of your own design of course).

No more mountains to climb? No more challenges to overcome? Create your own! Open a remote branch office and hang on.

The following are nine major challenges of branching out. If you can overcome most, or all, of these, you can consider yourself a shoe-in for a fellowship, a candidate for the AIA Gold Medal and a king-size masochist.

More important, you can be secure in the knowledge that you have succeeded where 90 percent of firms that try have failed.

Picking Your Spot

When asked why he robbed banks, John Dillenger replied, "Because that is where the money is." Most branch offices also want to be where the money is or, more accurately, where the money will be in the future.

The challenge is to pick the right spot at the right time. One method is to let your client pick the spot for you, preferably by commissioning your firm to design a \$200 million resort in a hot market area.

Unfortunately, perfect opportunities seldom occur in real life. If you want to export your special talent or get involved in international projects, you may just have to mobilize for two or three locations, then attack the one that presents the first *reasonable* opportunity.

Predicting an Unfamiliar Economy

You don't know if it's going to rain on your golf game tomorrow, but you're expected to know if the exchange rate of the yen will rise or fall against the Hong Kong dollar over the next 24 months.

Read all the respected financial forecasts, subscribe to expensive think-tank newsletters and consult your banker. In the end, tossing a coin may be more accurate and less expensive. Most of the major economic swings in this century were not foreseen even by the "experts."

Staying in Touch With the Branch Office

This is where the old adage "out of sight, out of mind" was invented. No sooner do you dispatch your key partner and spend a fortune setting up this clone of your perfect firm, then you promptly push the whole thing out of your mind. Telex equipment, fax machines, Federal

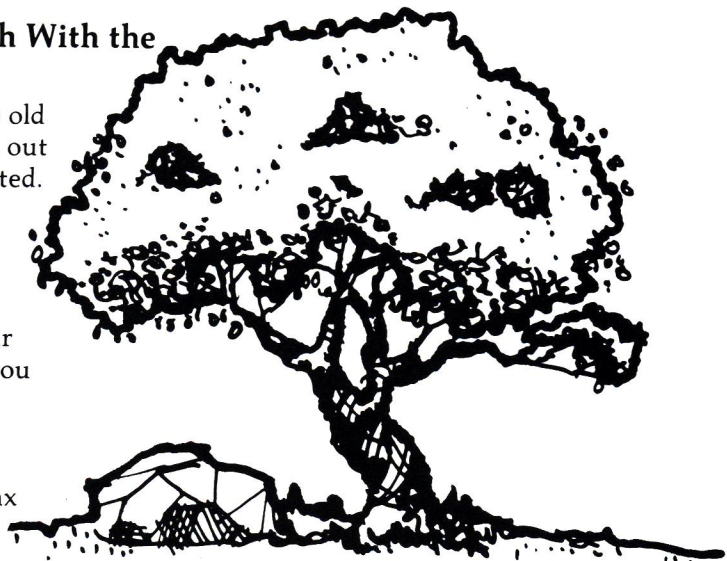
Express deliveries, overnight letters and long distance phone bills all make you think you're staying in touch. Then, at the annual board meeting or on your biannual trip up-country to get the "feel of things," you find out your partner is living in a commune and the People's Revolutionary Army has occupied your office.

Good communication won't guarantee a successful branch, but bad communication will usually guarantee a flop.

Learning the Local Ground Rules

Imagine playing Monopoly without knowing the rules and you have a good idea of what it's like to set up a practice in a distant location.

Unless you joint-venture with a local office or hire a local manager, you have a lot of learning curve to negotiate before



the projects start rolling in.

"You mean you didn't know that the mayor's brother-in-law was the electrical contractor you refused to put on the bid list?"

"We don't care if your design calls for a concrete frame, the Directorate of Full Employment has an excess of steel workers at present . . . revise the drawings."

In other words, get to know the courses before you tee off and your scores will improve.

Blending In But Standing Out

The nail that gets hit is the one that stands out.

Chinese Proverb

An expert is someone from out of town.

Farmer's Almanack

The trick is to balance on that "fine line." You know, that line in your brochure that says you have worldwide experience *and* an

intimate knowledge of local conditions and practices, while maintaining competitive fees.

Good line; fine, but good.

Getting Over the Hump

You finished that big project that brought you to this distant business mecca only to find out that this was the only new work planned in this part of the world in this century.

Many firms find it far easier to land a big one and start up in an exotic port of call than to stick it out, rain or shine, over the long haul.

The hard-working branch manager and his expert staff must keep in mind that no matter how big the current bird in hand, it is always the *next* project that will keep the office alive in the long run.

Taking the Right Jobs

A real danger in trying to make a success of a new office is working yourself out of business.

Afraid to turn down any project or potential client, the branch manager inadvertently guarantees failure by working for poor risk clients who can't pay even modest fees, or by agreeing to unrealistically low fees just to have work.

Either way, the results are the same: the branch loses money on the project and/or the client confirms that you will work for peanuts — which confirms his value of your effort.

Better one good client than 10 bad ones.

Key Staff Balancing Act

After months of administrative preparation, a global move and a compensation package that Ross Perot would envy, you learn your partner's mother is in Queen's Medical Center and you have to cancel your fly-fishing vacation to live out of a suitcase in Bangkok for six months.

And remember those plans to switch staff back and forth



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between offices as the economy dictates? Too bad — no one in the home office can letter drawings in Arabic.

Plan on it; the guy most needed for a project will always be in the other office, locked into a long-term project and without a green card.

Knowing When to Quit

When you challenge the unknown, it's hard to know when you've missed the boat. After all, there are always bigger and better projects about to break loose and another couple of months will see you through.

The experts tell you setting up specific targets to aim for will tell you how you're doing. The challenge isn't setting up the targets; it's taking action once you've missed them.

At some point in every contest the issue is no longer in doubt. The challenge is to retreat and live to fight another day if you're not on top when you reach that point.

Of course, these aren't the only challenges in opening a branch office.

Other "minor" challenges such as turning a profit, designing good buildings, attracting qualified staff and making new contacts also are there. But, hopefully, you've already proven your firm can meet those challenges here at home.

So, do your homework, prepare your cash flows and print up new business cards, but don't forget, in the end, it may be chance which dictates the success or failure of a branch effort.

In this case, it is, as always, better to be lucky than good. For those who are both, the challenges, though formidable, only make success sweeter. **HA**

Buck Welch is a director with Architects Hawaii Ltd. and was partner in charge of the firm's Texas office from 1985-87.

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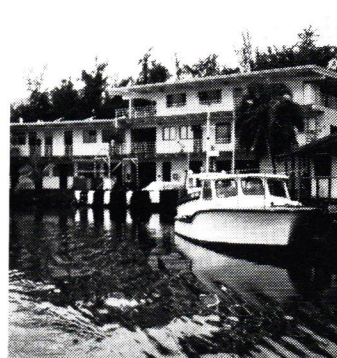


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Architect Flooded With Response to Community Service Offer

by Wayson Chong, AIA

It has been more than a year since the New Year's Eve flood of 1987 which devastated areas of Kailua and Hawaii Kai.

Following that disaster, I decided I might be of some help by offering services to the people affected.

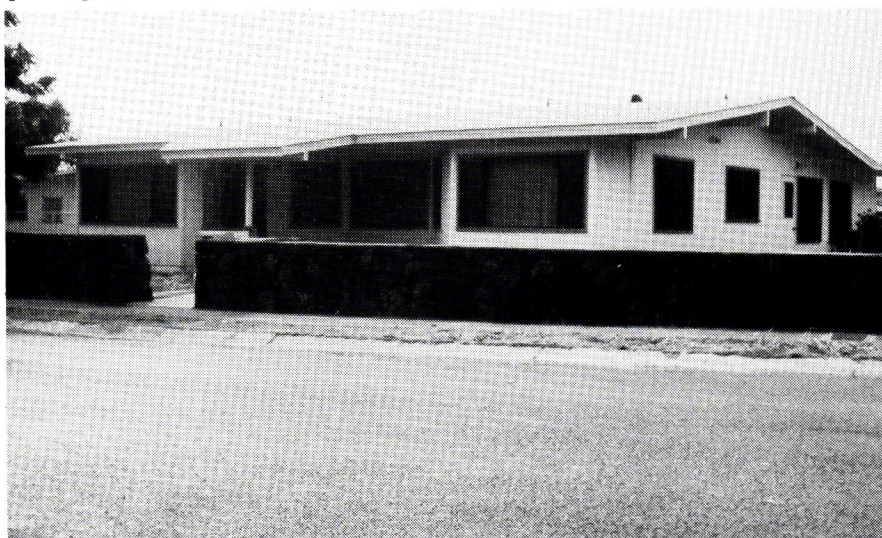
Initially, I contacted the HS/AIA president to see if the Society would be bringing some logistical support to the community through a network of various community groups and to possibly develop a task force for formulation of various actions to react quickly to the disaster.

HS/AIA decided to wait for the city and state to take the lead before taking any action on its own. The Society did, however, offer its assistance to the mayor and governor.

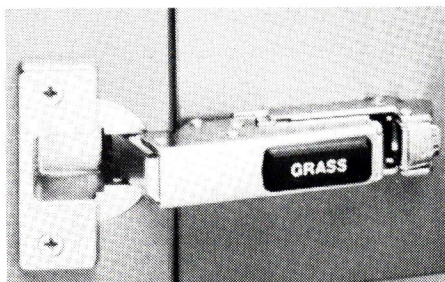
Because the situation was urgent for those whose homes were uninhabitable, I immediately volunteered my services by placing an advertisement in the

daily papers offering free consultation and architectural services.

Jerry Tune of the *Honolulu Star-Bulletin* wrote an article



A wall was added to deflect future flooding of this Niu Valley house which was reconstructed after the 1987 New Year's Eve deluge.



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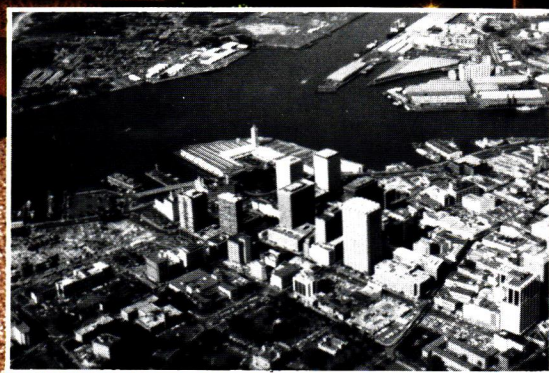
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about what architects were doing about the disaster, which resulted in an overwhelming response.

I received more than 80 phone calls for assistance the first week the ad ran. During the weeks that followed, I received approximately 20 to 30 calls daily for about a month.

It was obvious from the outset there was an overwhelming need for help among the flood victims.

Calls concerning all aspects of construction problems, flood related or not, were fielded. Many were minor in nature and could be handled by phone.

More critical problems such as mud slide damage, foundation settlement and shifting of structures required scheduling site visitation and follow-up action.

As a result of my ad, volunteers from various professions also called to offer assistance. In particular, draftsmen, contractors, cleaners and others directly and indirectly connected with the building industry came to the victims' aid.

These volunteers were instrumental in doing many of the follow-up jobs. Engineering consulting firms from the soils, structural and other disciplines also offered *pro bono* services whenever possible.

Surprisingly, the architectural profession was limited in its support. The few who did help, however, did a yeoman's job.

The worst case of flood damage was to a policeman's home in Niu Valley. The house was almost destroyed by flood waters which had come through his front living room and bedroom walls.

The home required extensive architectural services and coordination with the owner in developing proper forms and applications required by the Small Business Administration office for funding.

The rewards for me have been an appreciation letter and card from a family in Kailua who wrote and expressed in very

touching terms the value of the services they received, and the Christmas cards, thank you phone calls and genuine appreciation expressed by all who called for help.

It definitely will be one of the challenges of future architects to be able to provide timely, *pro bono* services to our community when needed.

It is time for the architectural profession to give back to our community not only in times of crisis but also as an ongoing program for our Society. I know the Hawaii Society/AIA can meet that challenge. **HA**

Wayson Chong, principal of Wayson W. C. Chong, AIA and an HS/AIA member since 1970, specializes in home design.

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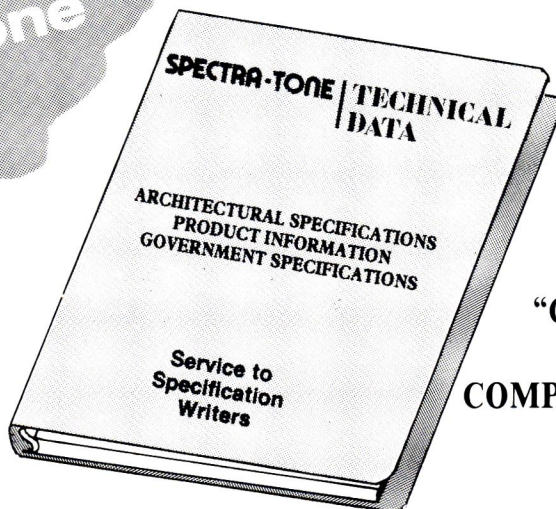
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Kapalua Place Blends Nature and Architecture

by Betsy Dixon

As Hawaii's popularity continues to grow worldwide, especially among luxury home buyers, choice waterfront sites for single-family homes are becoming increasingly rare.

For those buyers seeking the most elegant, distinctive settings and designs, price is only one of several factors to consider. Exclusivity, privacy, security and style are at least as important, and often more so.

For these individuals, Kapalua Place is being created on Maui's northwest coast. Set amid the award-winning Kapalua resort, 8.88 acres of prime beachfront property framing a sandy bay were set aside for eight very special private homes.

The design architect chosen by Kapalua Land Company, developer of the site, is Hans Riecke, principal of Riecke, Sunnland, Kono Architects Ltd. on Maui.

"One of the strongest traditions at Kapalua, dating well back into the 19th century, has been care and respect for nature," said Gary Gifford, president of Kapalua Land Company.

"As we built the resort, we stressed what we call 'disappearing architecture.' That is, architectural design which blends with the land, rather than dominating it. We knew that criteria would be especially important to the discerning buyer



Recalling native Hawaiian style, natural rock from West Maui quarries was used to build 5-foot walls defining the perimeter of luxurious lots where all homeowners will enjoy ocean views. Photos by John Severson

we had in mind for Kapalua Place.

"Hans understood our goals, and his ideas embodied the qualities that we wanted for the property."

Riecke's assignment was challenging in several ways.

First, lots for eight homes had to be created on the 8.88-acre parcel, with as many as possible having waterfront exposure. A real sense of privacy and security also had to be conveyed for each home.

Finally, in keeping with Kapalua tradition, the development had to complement the natural environment to the maximum degree possible.

Riecke was well up to the task. He came to Hawaii in 1970, as a partner in a California firm, to oversee a project. Captured by island life, he moved his family to Maui and in 1974 started his own practice.

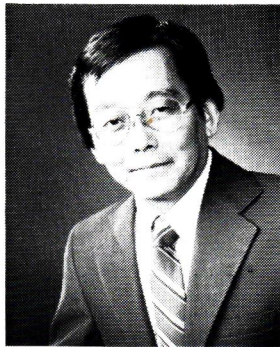
Since then, the firm has designed buildings on all the islands. His projects range from single-family and multiunit residential housing to commercial and institutional structures including several churches. But Kapalua Place was a special endeavor.

"This was a unique project, in large part because there is so little waterfront land left on Maui to build upon," explained Riecke.

"We wanted to preserve the natural ambience of this site and at the same time, create a luxurious setting where all the owners could enjoy the ocean view and the beachfront.

"Kapalua Place is the only single-family residential area at the resort that has direct ocean frontage. The challenge was to make the best use of it — to provide privacy but still make the site inviting."

The design solution is a clever arrangement of lots. It allows five homes to be built fronting the beach, while the remaining three are set above and farther back. This division offers each home an ocean view.



Gene Fujioka
Vice President

Advice from Gene ...

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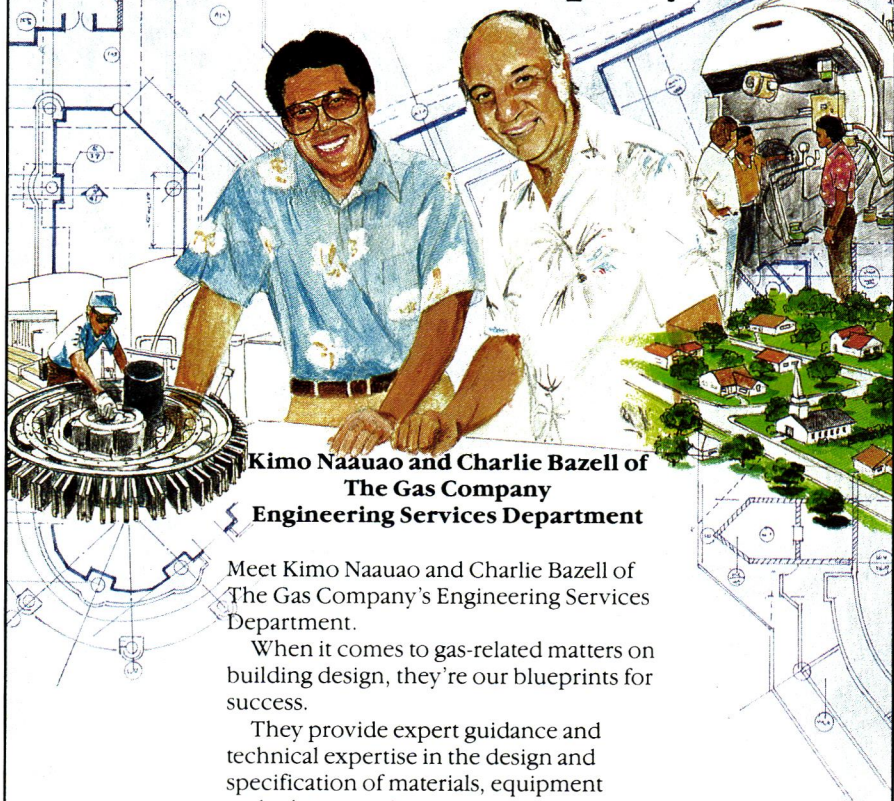
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Masonry posts with lanterns flank gates at lot entrances to the eight home sites planned for Kapalua Place.

The goal of creating an atmosphere of privacy and security was achieved through use of natural rock from West Maui island quarries.

The rock was used to build 5-foot walls defining each lot, and perimeter walls surrounding the property as a whole.

A gated pavilion marks the master entrance to the site. Each lot entrance features curved walls with gates flanked by masonry posts with lanterns.

Due to the site's ocean proximity, hot-dipped galvanized steel was used for fences and gates. With a good paint finish, it is more corrosion resistant than aluminum and conveys a higher design quality.

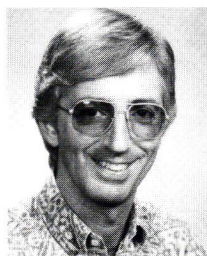
"The natural rock walls are the feature I like best," said Riecke.

"They recall the style that native Hawaiians used extensively. Their character sets the right tone of quality and emphasis on natural materials that the houses themselves will reflect."

A design review panel will help ensure the homes adhere to basic construction covenants.

The site required modification of existing grades to make it possible for each lot to have an ocean view. As a result, there are no flat building pads, so some

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stepping-down will be necessary—and desirable.

"We didn't want just two-story structures on flat lots," said Riecke.

"The building setbacks for each lot are considerably wider than the county ordinance requires, but there is ample room for different designs. The range of design choices that owners will have is quite generous, but there are some limitations.

"There is a maximum allowable roof height, for example, to preserve ocean views. Also, roofs must be acid-washed copper to achieve a greenish tint so they blend with the existing foliage. Kapalua's other buildings are roofed with green concrete tiles to achieve the same effect," he explained.

"Our concerns for Kapalua Place homeowners on the three sites overlooking beachfront homes were addressed in several ways," continued Riecke.

"No reflective building materials are permitted, and 4-foot overhangs are required where glass occurs. We also stressed the use of natural materials and colors in the earth tone range, rather than bright tints.

"In addition, we recommended hip roofs rather than gable end to encourage softer roof lines. Another important feature is a beach access for the uphill homes, guaranteed by a direct path with rock wall borders.

"Finally, landscaping will be a very important part of the overall look of the site, so we require that landscape architects be used and tree heights be restricted, again to preserve views. But we're not dictating a style," said Riecke.

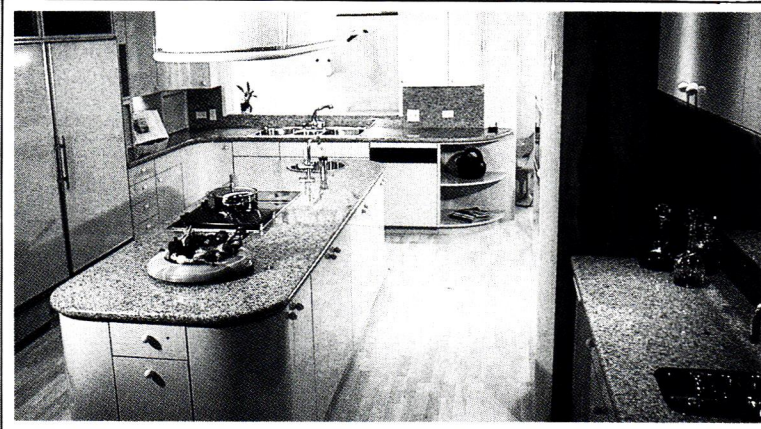
"The ultimate goal, and the real challenge, is to make sure Kapalua Place homes fit into the environment with grace and beauty." **HA**

Betsy Dixon is a member of the Pacific Group, public relations counsel for Kapalua Land Company.



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Preis Interior Design Vocabulary Speaks Clearly in a New Location

by Janet Thebaud Gillmar,
ASLA

Transported through time and space, the interior of the Scudder-Gillmar art deco house designed in 1939 by Alfred Preis for a site near the Ala Wai Canal in Waikiki is now at home in the envelope of a contemporary house at Keauhou in Pukele Valley.

Hard-pressed by Waikiki's rapid urbanization, but imbued with a love for the house, the Gillmars began, in 1974, to move its distinctive interior elements to a

shed on their new land at Keauhou.

The project took much more time, effort and money than originally anticipated. The results, however, have been very satisfying to them and to Preis and his wife, who visited recently and saw their past spring to life.

The new house is a meeting ground incorporating the influences of its magnificent new site, the splendid old Preis design and program requirements of the



The heart of the Scudder-Gillmar house transported to a mountainside rain forest is a fireplace faced with horizontal layers of sandstone from a former quarry on Diamond Head. Photos by Monte Costa

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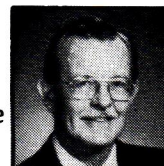
One of them is real wood shakes - rough hewn, an inch thick, and a dark mellow brown. You and I like their solid, traditional look. We take pride in the appearance of our shake-roofed buildings. Unfortunately, Hawaii's steady wet-dry-wet-dry climate often wrecks wood roofs in as little as ten years. Sadly, it costs a bundle to replace deteriorated shakes.

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family. Primary mediators include the owners, Jack and Janet Gillmar (a history teacher and a landscape architect) and Walter Ishikawa, a master carpenter.

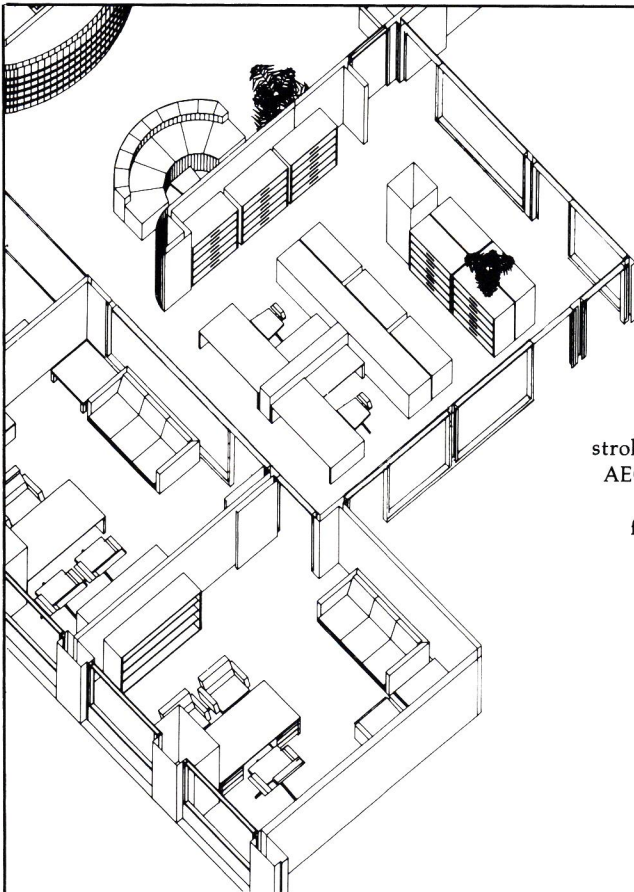
The *genius loci* of the mountain rain forest site — its superb views, terraced landform, potential soil movement and wind-driven high rainfall — suggested the overall orientation, massing, entrance relocation and type of construction for the reconstituted house.

The original art deco construction, with its slab-on-grade, exterior plaster walls and flat roof, was inappropriate on a mountainside in a rain forest. The new house was changed to wood frame, redwood and corrugated steel siding, a sloping roof and specially designed foundations to minimize the risk of sliding.

The entire design of the new house, however, has been guided by consistent use of the Preis



A distinctive play of horizontal and vertical lines in Alfred Preis' furniture was picked up in mahogany woodwork detailing in cabinets throughout the house.




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The new house is a meeting ground incorporating the . . . new site, the splendid old Preis design and program requirements of the family.

interior design vocabulary.

While only the interior of the original two-story living-dining-mezzanine bedroom unit has been faithfully reconstructed, its basic elements of simple, sand-textured plaster walls and extensive Philippine mahogany woodwork are continued throughout the interior.

Preis-designed *shoji* cabinets and furniture saved from the garden apartments adjacent to the original house have been adaptively reused in the kitchen and other locations.

Further unifying the new house, the distinctive play of horizontal and vertical lines in Preis' furniture and cabinetwork was picked up for design of wood detailing throughout the house in exterior siding and decks as well as interior mahogany woodwork.

The exterior and interior were reintegrated at the new site in a way that is appropriate to the original design and new, rain forest conditions.

At the heart of the new house, as at the original, is a fireplace faced with horizontal layers of sandstone from a former quarry on Diamond Head.

In addition to all the reconstructed Preis interior, parts of several Honolulu landmark buildings which have been demolished or remodeled have been carefully integrated into the new house.

The entry doors were designed by the Church of the Crossroads architect Claude Stiehl for a Waikiki apartment building. A hala-patterned grille from the C. Brewer Building by Goodhue Associates graces the front entry as well. Immediately upon entering, one also encounters a wall of tile from the old Theo H.

Davies Building designed by Louis Christian Mullgardt.

A kitchen wall has a frieze of three panels of Jean Charlot's murals from the old Bishop National (First Hawaiian) Bank

building in Waikiki. All these diverse elements have been integrated into the whole by means of their framing patterns, materials and/or colors.

This project suggests one way in which architectural treasures from the past can be given new life as part of a new whole. **HA**

Janet Gillmar is a member of the American Society of Landscape Architects and is self-employed. She has been a frequent contributor to Hawaii Architect magazine.

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Smart Houses Are Homes of the Present and Future

by Richard M. Moss

If you grew up in the '60s watching television as I did, you already know the Smart House is the completely automated house just like George and Jane Jetson had in "The Jetsons" cartoon show.

Back then, the idea that a house could do so much was only for children. Yet much of the science fiction we imagined as youngsters is already here. Ideas we can

barely imagine as adults are just around the corner.

Couch potatoes can already control lights and appliances such as televisions and stereos.

New systems, ranging from digital electronic dimmers which allow memory dimming of lights from multiple locations, to sophisticated low voltage microprocessor-based central dimming systems for control of

lighting and appliances, are proven and readily available.

You also can buy a climate control shower with steam, sauna, spa and telephone which can check your blood pressure and monitor your heart if you have enough spare change.

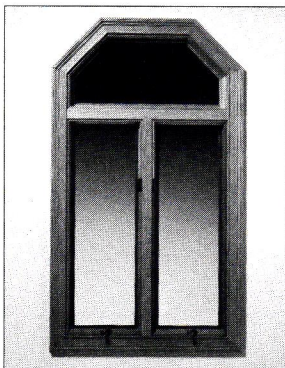
You can listen to a baby sleeping in another room, buy televisions so big that Consolidated Amusement threatens to call them mini-theaters, listen to home audio systems that rival the volume and fidelity of a Rolling Stones concert and have a security system so sophisticated you may have trouble getting into your own home.

Household appliances, if purchased recently, are already controlled by microprocessors for efficiency and reliability. Coffee



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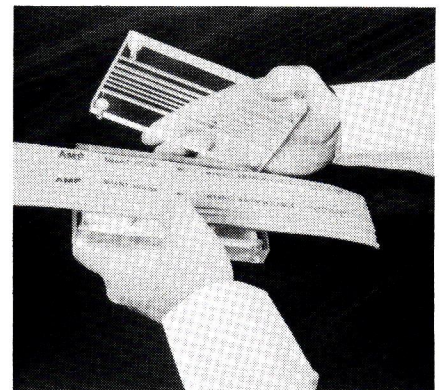
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A multiconductor flat ribbon cable attached to clamp-like connectors is one type of wiring system currently being designed to accommodate Smart House operations of the future.

makers can be programmed to turn on in the morning so you can wake up to a fresh pot.

If you're like me, you battle the Red Baron on Flight Simulator, keep track of your finances and write articles for *Hawaii Architect* on your home computer.

I predict what will be available in the future will only be limited to how much we want to spend and how long we can wait.

Part of the excitement is that some things predicted just two years ago to be available in five years are already here, although some promised last year won't be here for a long time.

Robots will, of course, be commonplace someday. They will talk with you and do all the things we saw in B movies. However, they are still more like high tech toys.

In the not too distant future, appliances will talk to a central computer just as you will. Advances in voice technology are progressing rapidly. Speaking to a computer will be as common as the keyboard or Touch screen monitor.

Your refrigerator will tell you if the door is ajar, the air conditioning system will automatically match your moods exactly and the lawn will be watered and fertilized automatically after sensing the amount of moisture and residual ammonia.

One of the most exciting possibilities associated with the Smart House will be in communications. A modem, connected to a home computer, may allow many to work at home.

Voting at the nearest polling place may soon be done via a cable connected to the television, as interactive TV is currently feasible, yet still too expensive.

Pushing a button to prepare breakfast as Capt. Kirk did on "Star Trek" is around a few corners, but we are definitely on the right trail.

Ideally, these new systems

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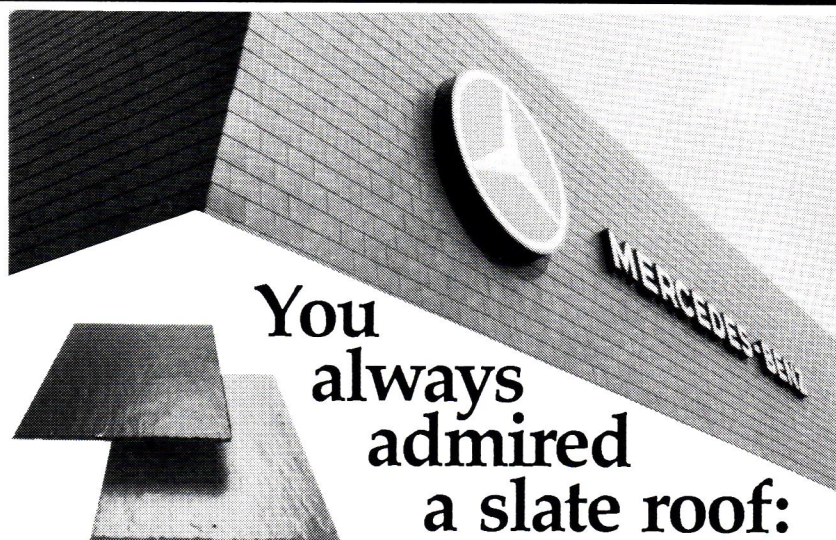
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A model of the Smart House system shows the network for power distribution to control points throughout a home.

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would be simple and easy to install and operate. Unfortunately, additional special wiring will probably be required to eliminate interferences inherent with systems that use existing wiring.

The electrical and appliance industry has developed the standards, but is behind in the reality. However, it will come.

For most systems reviewed, Smart Houses can add anywhere from \$6,000 to \$20,000 to the cost of a basic house, according to recent literature. The cost increases quickly as more points to monitor and control are added.

Our experience for the "Smart Office Building" systems designed for Commerce Tower, an office building utilizing one of the most sophisticated energy monitoring and control systems available, verified the high cost associated with each additional "point" desired to be controlled.

We have, or are designing, several multimillion-dollar houses and have been asked to design Smart Houses. However, after discussions with clients, we determined the fully integrated system is not yet what the client really wants.

Separate but well-engineered systems chosen for efficiency, reliability and maintainability have been selected rather than the central computer system as that industry is still in the early stages of development.

The future is here. It is just a matter of paying for it and waiting to get the bugs out. It is all going to be very exciting.

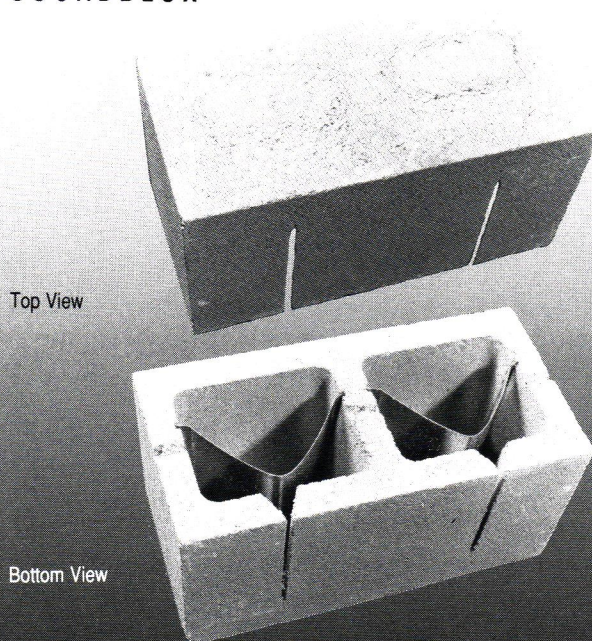
My only fear, however, is that the price of progress may be that our most highly developed muscle will be our index finger. HA

Richard M. Moss, a graduate of the University of Hawaii, is a registered professional engineer in Hawaii, California, Arizona, Nevada, Oregon and Guam.

He is principal engineer for Toft Moss Farrow Associates and has received several National Illuminating Engineering Society lighting design awards.

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Young Architects Encouraged to 'Make it Happen'

by David H. Hart, AIA

As the new year began, new HS/AIA president Benjamin Brewer II challenged the executive committee and himself to focus upon the trials and tribulations of the young architect.

Those he referred to were not associate members who recently attained a license, but individuals in the profession between 30 and 35 years old who are principals, managers, directors, etc., of their own or someone else's firm.

"The young architects are the leaders of tomorrow," said Brewer, whose focus was to find a way to address concerns, interests and activities of this particular group.

He wanted to see young architects more proportionately represented at the chapter, societal, regional and national levels. Out of this desire to infuse

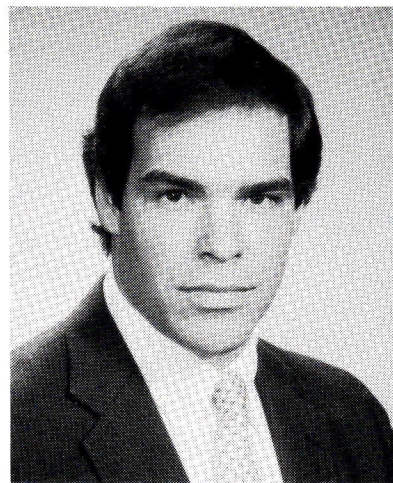
the AIA with the young leaders of tomorrow, today, came the creation of the Young Architects Forum.

The concept was to select 36 architects from across the United States to gather at Grassroots '89, in Washington, D.C., and the National AIA Convention in St. Louis to review the Vision 2000 program and present a challenge agenda to the national AIA.

At Grassroots '89, the Young Architects began their review of the Vision 2000 program, discussing trends and formulating concepts of what the world may be like in the year 2000, conceivably the year many of this group would be leading the profession.

The Young Architects took part in various workshops and investigated concepts such as:

- Design excellence as it related



David H. Hart

to the profession, the individual and the small firm;

- Trends across the country as they related to architecture, environment, etc.;
- Review of the various possibilities associated with this trend, both positive and negative; and
- Development of strategies and scenarios for addressing the trends so a better environment could possibly be achieved.

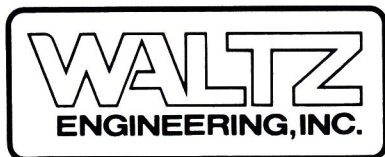
With the conclusion of Grassroots '89, the Young Architects began to focus on the national convention and the report and challenge which would be given.

Each member was assigned a role and responsibility, including gathering data regarding constituent reactions to Vision

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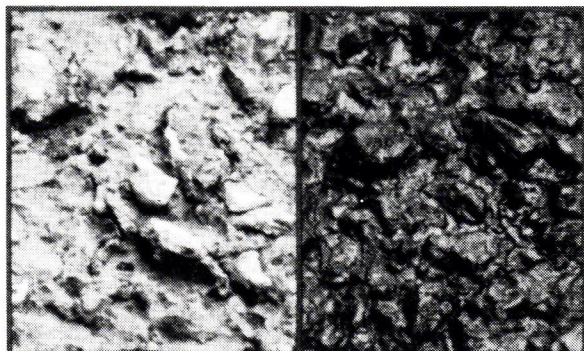
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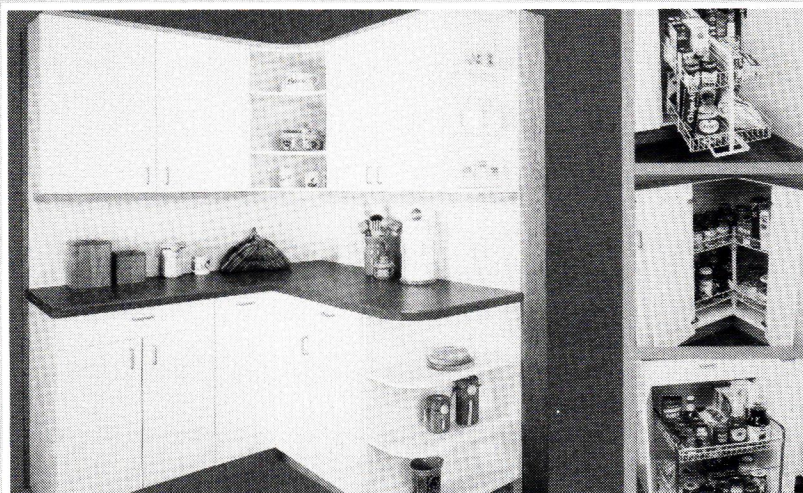
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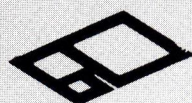
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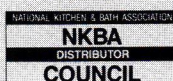


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2000, review of AIA's long-range plans, analysis of present projects and budgets as they relate to the young architect, and many other tasks to analyze whether AIA is moving in the right direction to allow young architects to realize their full potential in the leadership of tomorrow.

A five-member steering committee, which represented the broad concerns of the country and all young architects, was selected. This committee coordinated the various individuals under their direction, reviewed information and met in Tampa, Florida, to begin formulation of a challenge agenda presented at the national convention in May.

As was stated at the convention, "The challenge to ourselves and to the AIA is to be visionaries, to be community leaders, but also to be producers of relevant solutions to problems that affect our quality of life as we move into the next century. It's time for us to take action—to make Vision 2000 become Action 2000."

The central focus of the Young Architects Forum presentation was to "Make it Happen."

To strengthen the resolve, and to challenge the AIA, the following list of action items were presented.

- We believe in Action 2000.
- Anything is possible.
- Our educational system should better prepare us to be architects.
- Educator/practitioner partnerships demand our involvement to be successful.
- We should be better prepared for the business of architecture.
- We believe in value-based compensation for all levels of the profession.
- Architecture should be as diverse as the public it serves.
- We believe in alternative career paths.
- We believe in design excellence.

- We believe in mandatory intern development.
- We believe in mandatory continuing education with design excellence at the core.
- We believe in the leadership potential of young architects.
- We believe in positive values, being responsible, sustained involvement and collective goals of the profession.
- Political involvement is vital for survival.
- We believe in working with the public.
- We believe in fun and fellowship in the AIA.
- An AIA policy should involve young architects in implementing the AIA's long-range plan.
- Young architects are key to making these visions a reality.

At the conclusion of its national convention presentation, the forum committed itself to "making it happen" by working within communities to be producers of better architects, clients, members and environments for living.

"We are committed to action and we challenge you to make it happen."

What is the future? It has already begun. Many young architects are actively involved in their communities on various committees.

Many have become involved in conducting and focusing upon Vision 2000 seminars. Some are involved in education, while others are involved in small firm organization.

The future is up to all of us — on a local, regional and national level — not just a select few. It takes getting involved, staying involved and committing time and energy to bettering the architectural profession.

On a local level, we have already begun looking at activation of students and associate members, and have resolved to develop an orientation seminar for all new members.

At the regional conference in Bend, Oregon, we are planning to

hold a Young Architects Forum, open to all who are interested. Many of the same Vision 2000 experiences in trend analyses and scenario development, which the national Young Architects Forum experienced in Washington, D.C., will be offered.

Nationally, we are further developing the agenda for the Young Architects, investigating our findings and establishing goals and objectives. Within these areas we are looking at possibly

funding a national program measured by various milestones and products.

The bottom line is that today is the day for action. It is time to stop asking the age-old question, "What will the AIA do for me?"

Realize that it is time for you to become involved. Commit yourself now to "Make it Happen." **HA**

David H. Hart is division manager of Daniel, Mann, Johnson & Mendenhall — Hawaii.



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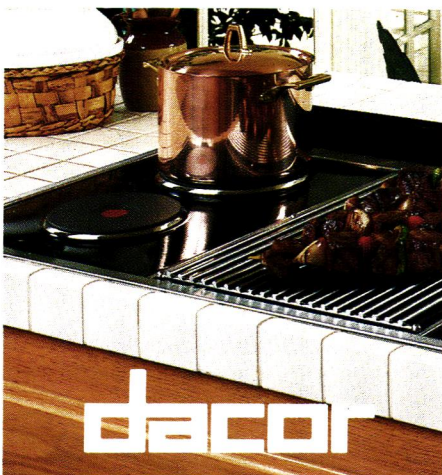
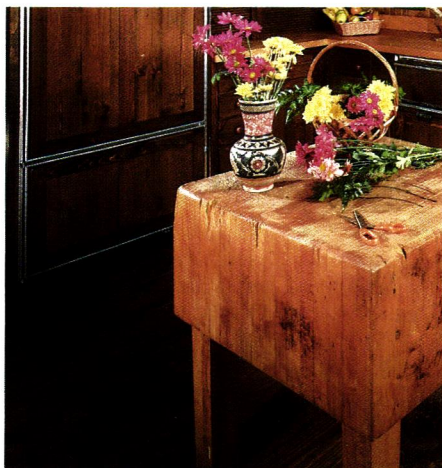
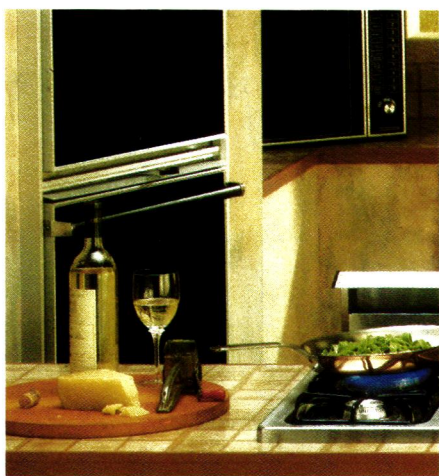
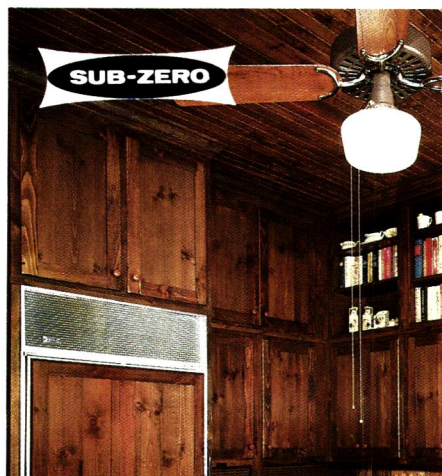
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Participation Urged in Code Development

(continued from page 7)

publication, "An Architect's Guide to Building Codes & Standards." A limited number of copies are available at the HS/AIA office. **HA**

In lieu of her monthly message, Carol Sakata, 1989 HS/AIA president has invited several writers to occasionally contribute to her column to inform Society members on a variety of topics.

Andrew Yanoviak is a member of the HS/AIA board of directors and vice commissioner for Codes and Government Relations.

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Letter to the President

Foundation Praises Historic Preservation Coverage

Dear Carol:

We sincerely appreciate the Hawaii Society/American Institute of Architects' recognition of historic preservation in the May 1989 issue of *Hawaii Architect* magazine.

The feature articles on the preservation of our historic past are relevant and articulate. The superb photography and the handsome layout enhanced their message. The overall impact of

this issue is *magnificent*.

The Sheraton Moana Surfrider restoration project is an important asset to all efforts to keep our treasured past. Hawaii preservationists owe a great debt to Peggi Murchison and to all involved in this issue featuring the restoration of the "First Lady of Waikiki."

We are pleased that Main Street Hawai'i was included in your preservation issue. This Historic Hawai'i program is

having a positive impact on the revitalization of small towns throughout the state.

We also appreciate the article by Don Hibbard on the expanding scope of preservation.

It is heartening to have HS/AIA express its support by using historic preservation for a May issue theme.

**Phyllis G. Fox,
President**

Historic Hawai'i Foundation

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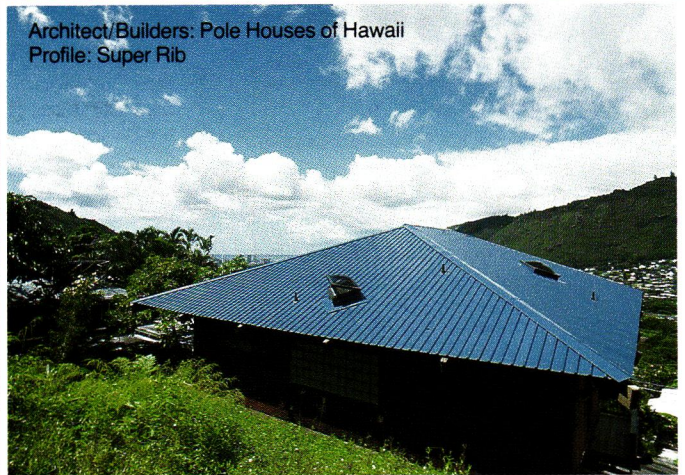
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