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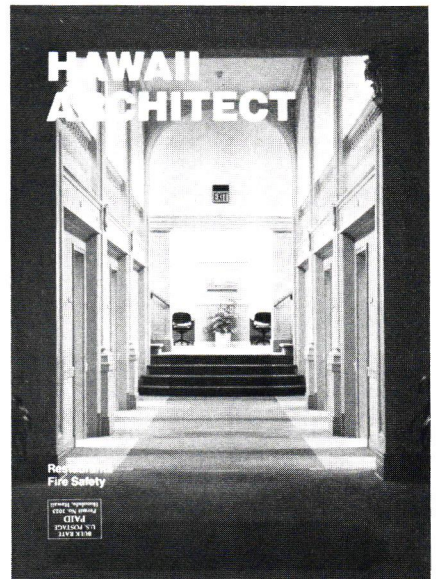
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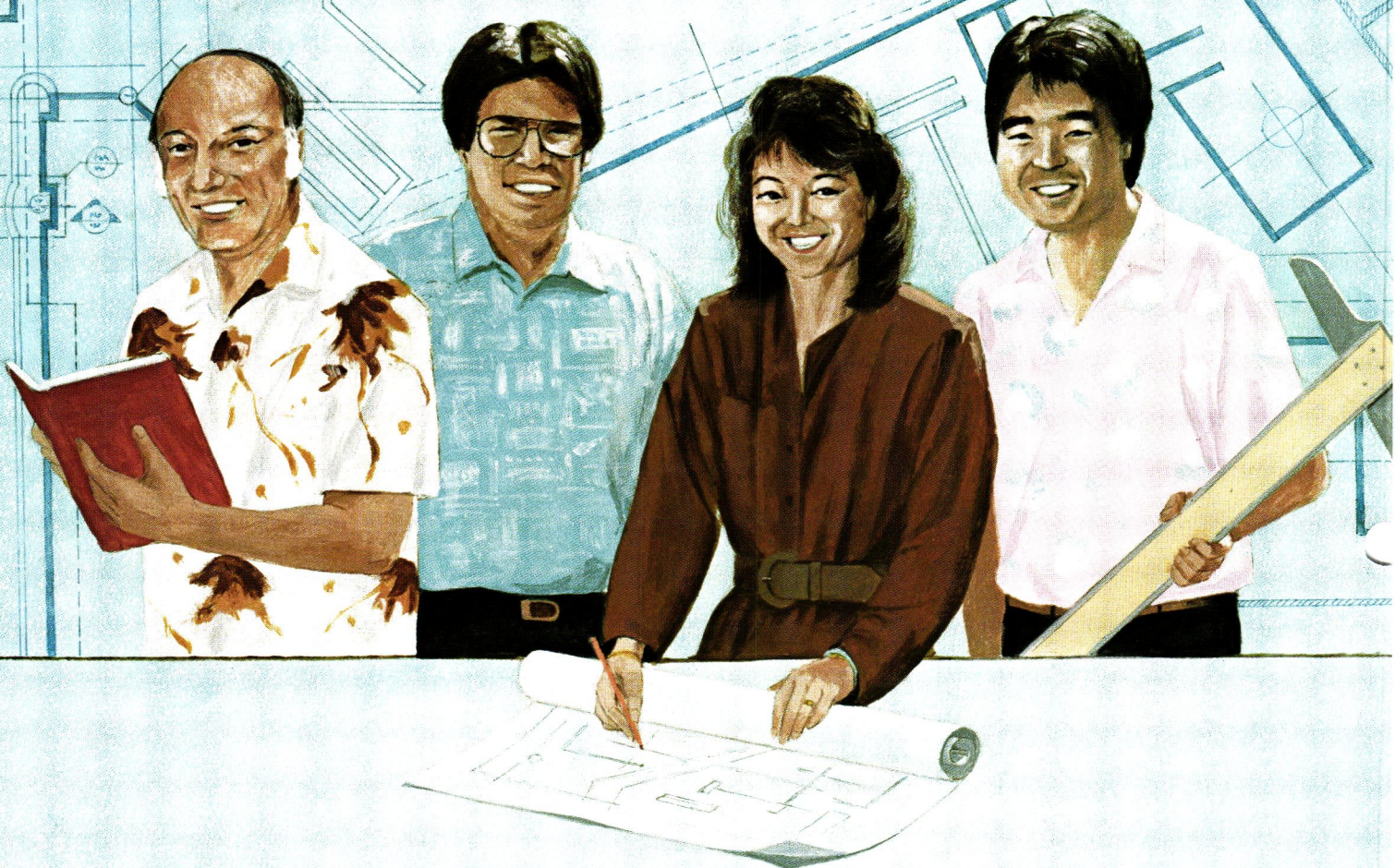
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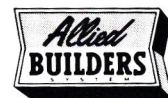


When you can't halt hospitality... Allied comes through

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

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

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

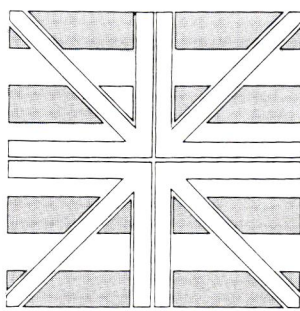


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Hawaii Architect is a monthly journal of the Hawaii Society/American Institute of Architects. Subscriptions are \$24 per year. Requests may be mailed to 1034 Kilani Ave., Suite 108, Wahiawa, HI 96786. Opinions expressed by authors do not necessarily reflect those of either the Hawaii Society/AIA or the publisher. The appearance of advertisements or new products and service information does not constitute an endorsement of the items featured.

President's Message

Quality Education is Needed to Meet Future Challenges

by Ann Matsunami, AIA, and
David Hart, AIA, Guest Columnists

What are young architects concerned about? The answer may surprise you.

During the national AIA conference, architects between the ages of 30 and 35 came together in a symposium to discuss issues and trends most likely to affect our profession in the year 2000. Most were project managers, middle managers or independent business owners.

Together, they found three areas of common concern: the quality of education, litigation and the expansion of career opportunities in architecture.

Attending architects agreed that the lack of consistent, quality education was the biggest problem now facing the profession.

They cited little understanding of the basics of design, lack of historical perspective and poor training in the fundamentals of architecture as problems firms face when hiring recent graduates from institutions across the country.

To solve this educational crisis, attendees recommended all architects participate in the educational system. They did not limit this assistance to local universities, but included primary and secondary schools on the theory that early influence is essential in the formation of quality architects for the year 2000.

For many architects attending the symposium, heaven is a place where no attorneys are allowed,

and hell is where everyone gets sued.

We've all faced the rising costs of insurance and attorneys' retainer fees. Participants concurred that litigation is sending a strong signal that clients have the right to expect quality work.

The solution seems to be multifaceted. We will need to work through the education system to promote the importance of quality. We also will need to develop better relationships with clients as well as contractors.

We must become more business-oriented and write better contracts. Finally, we will need to push arbitration rather than litigation by creating open communication networks with attorneys.

Although architects expressed concern for these problems, they also were heartened by a positive new development transforming the profession. With the expansion of a global network, new niches are opening up which architects can and should fill. To be a designer is a worthy goal, but it should no longer be the single goal graduates hope to achieve.

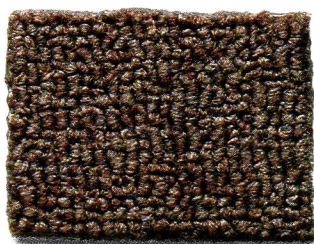
For example, a graduating architect interested in politics could become a mayor who understands our concerns. Another, whose talents lie in business, could become an architectural firm's business manager.

(continued on page 38)



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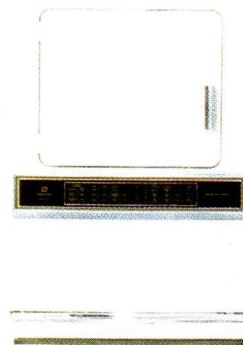
Take our electric wall oven with microwave, grill range, and deluxe model cooktop (they're pictured below, left to right).

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The Willows: Shades of Past and Present

by Sid Snyder, AIA

The Willows Restaurant, located on Hausten Street in the Moiliili-University district of Honolulu, is on property that has the natural advantage of an artesian spring controlled to create a pond in which carp can live.

Original buildings group around the pond, which is well secluded from direct view upon entering. The entry allows one to peek as one comes through stone walls at the street beneath the trademark willow tree overhanging the entry.

A covered walkway curves in one large arc from the street to the hostess stand located in its own small shed building. To the left is the doorless bar, backed into a blank wall with a skylight and wide open to a paved patio beyond.

Here patrons can sit under the single sloped roof and talk to the bartender or turn around to face the courtyard with plumeria trees framed by the thatch of the roof above.

In the courtyard, small chairs and tables allow patrons to be on a lanai at the edge of the outdoor setting. On the patio, thatched "umbrellas" over each table protect patrons from the hot midday sun at lunch and rains at other times.

A key building, the Pool Pavilion, faces the pond. Low eaves allow all four sides to be open with the view predominantly of the pond. With its low rake and generous overhang, windows and screens are not needed.

Beyond, toward the kitchen on a corner of the property adjacent to the street, is a small dining area which seats groups as well as individual diners in a more secluded setting.

Beyond the patio lie two distinct buildings. The Fish House, no longer in its original form, is placed with a blank wall on one side and three sides open to the garden.

However, this has been replaced by a larger shed-roof structure with greater seating capacity. It is more finished, with high polished koa and additional decor on the walls.

A longhouse, or Luau Pavilion, at the extreme back of the

property seats larger groups. Built simply, as is the entire complex, of ohia beams resting on ohia posts and moss rock lava walls, the building is capable of seating approximately 150 people. It includes a garden and small stage for entertainment.

Under a tall roof of rough cut fir decking, large, shapely ohia limbs are wrapped in rope at the building joints. Center lighting, glass balls and nets in earlier days, and now a skylight monitor run down the ridge of the building. This building, again because of overhangs and secluded gardens, is window and doorless to give the Hawaiian experience.

A unifying feature is the use of ohia in a rather contemporary detail of a concrete base relieved to create a reveal between base and column at the base and the top.

There it is joined by pegs to ohia beams in a variety of methods to create a delightfully contemporary idea executed in material native to Hawaii.

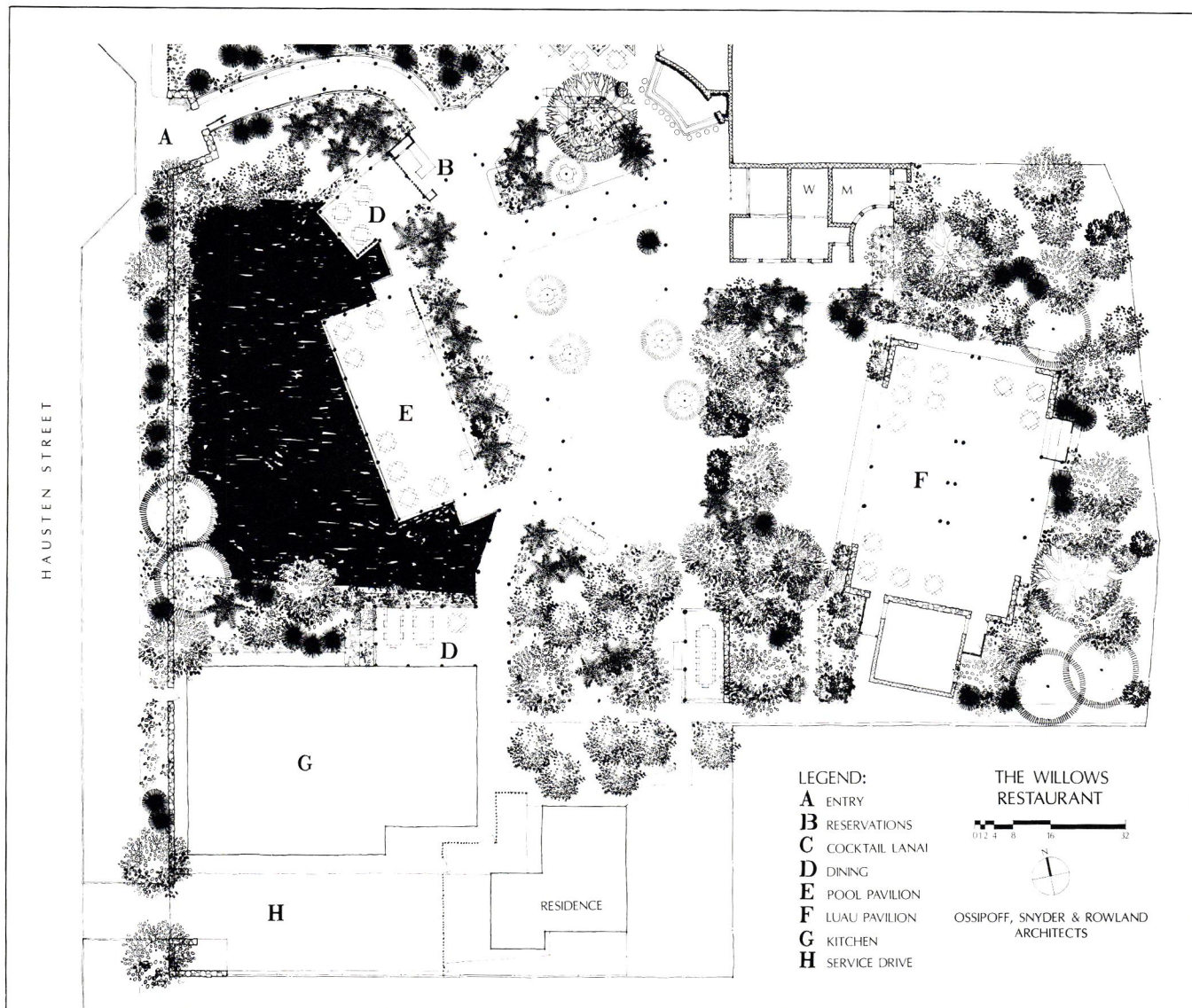
The plan probably best shows the use of an urban site to create a jungle combination of water, trees, birds, shade, flowers and all the indoor/outdoor juxtaposition of Hawaiian life.

Comments from Vladimir Ossipoff

When I first started on this job, The Willows was a family affair. There was no parking area across the street, no *halau*, separate *hales* or kitchen to speak of.

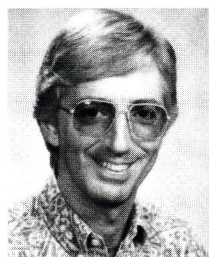


In the entry breezeway path and roof, viewed here from the Hausten Street entrance, beams of ohia follow a zig-zag pattern in framing the roof. In plan the path is an arc. Posts and beams connect via a peg of smaller diameter wood. Photo by Sid Snyder



Site plan for *The Willows Restaurant* by Sid Snyder, AIA.

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"The whole atmosphere was very informal and extremely friendly."

The owners were the genial songster Al Kealoha Perry, who at the time was working for the Navy at Pearl Harbor; his wife, Cathleen, who single-handedly ran the show; her brother Buster McGuire, who occasionally showed up at The Willows; and Al or Cathleen's mothers, who lovingly puttered in the garden.

The large lanai was in place at the edge of the pond, which was clear before the stream that fed it was broken into somewhere near the intersection of University Avenue and King and Beretania streets.



Thatched "umbrellas" on patio tables protect patrons from Hawaii's midday sun and unpredictable rain. Photo, circa 1960, by Danny Morse

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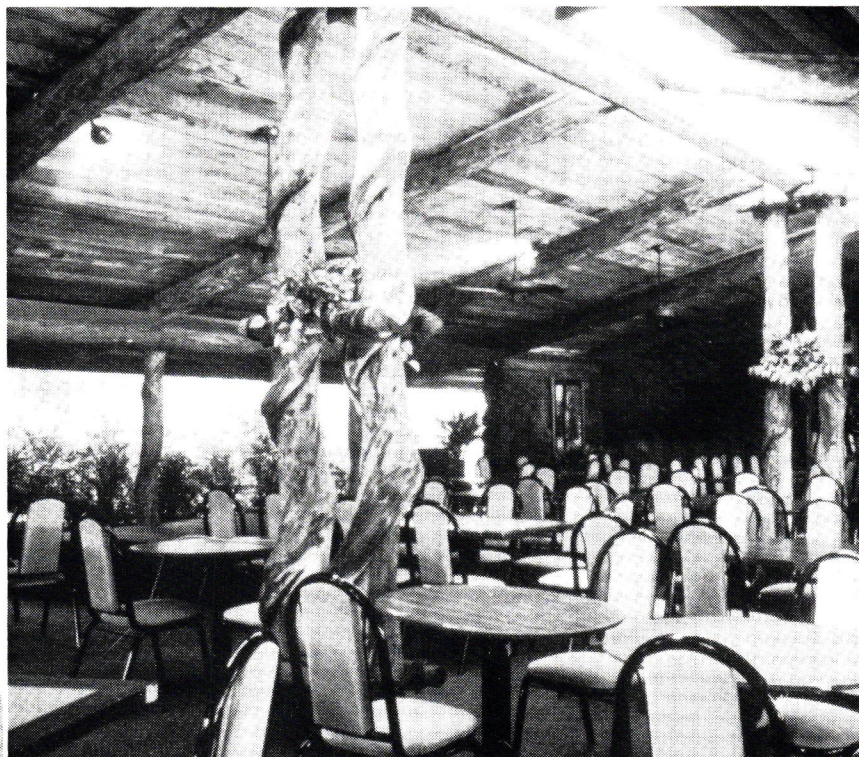
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Right: Double columns of heavily deformed ohia columns support beams of the same in the Luau Pavilion, which has no windows or doors. The roof is tongue and groove 2-inch thick fir. A skylight monitor was added by the present owners. Photo by Sid Snyder. Below: Looking from the small pavilion toward the entry, this photograph, circa 1960, reveals the "new" smaller pavilion on the left and an original dining pavilion to the right. Photo by Hideo Niiyama



The far side of the pond was bordered by a half dozen or so willow trees from which the name of the establishment originated.

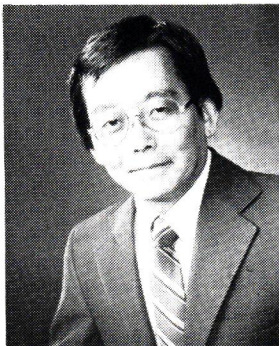
Hamburgers, drinks and a limited fare were prepared on the ground floor of a two-story house and served by a waitress or two.

The whole atmosphere was very informal and extremely friendly, as were my relationships with Al and Cathleen. The attempt, in what was considered to be a rather major expansion, was to perpetuate this ambience. **HA**

Sid Snyder is president of Ossipoff Snyder & Rowland Architects, Inc. He is involved in design and administration of the firm, which he joined in 1957. Snyder has worked on several diverse projects including the Centex Building, Mililani Mortuary complex, Kahulu Airport and Hawaiian Life Insurance and PRI offices.



From the Pool Pavilion, carp (koi) in the pond are viewed through ohia railings. The thatch roof "decoration" which overhangs the caves lasts about two years. Photo by Sid Snyder



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Spicing Up the Dining Experience — Thai Style

by Robert M. Fox, AIA

Thailand is a peaceful and beautiful country. The people are very gentle and social. They enjoy dining out either as couples with friends or entire families.

To satisfy this social and dining experience, a number of new restaurants have been built in the capital city of Bangkok.

It is a unique situation as the area where these restaurants are located is a relatively small linear strip of land owned by the Thailand Railroad Company and situated in a flood plain.

The government decided the land could be used on a temporary basis for recreation or dining. A number of new restaurants have been constructed, some seating as

many as 3,000 patrons.

These restaurants are unique in that they have been designed to include the cultural and architectural style of Thailand. Also, as they are located in a flood plain, all are built over ponds.

As the lease for the land is short term, very modest materials and construction techniques have been utilized.

For example, hardwood piles are used for the foundations, and floors are spaced timber. Buildings are basically open pavilions with metal roofs.

The design ingenuity has created a very pleasing architectural character in a tropical garden lagoon setting.

Service in the restaurants is as unique as the architectural

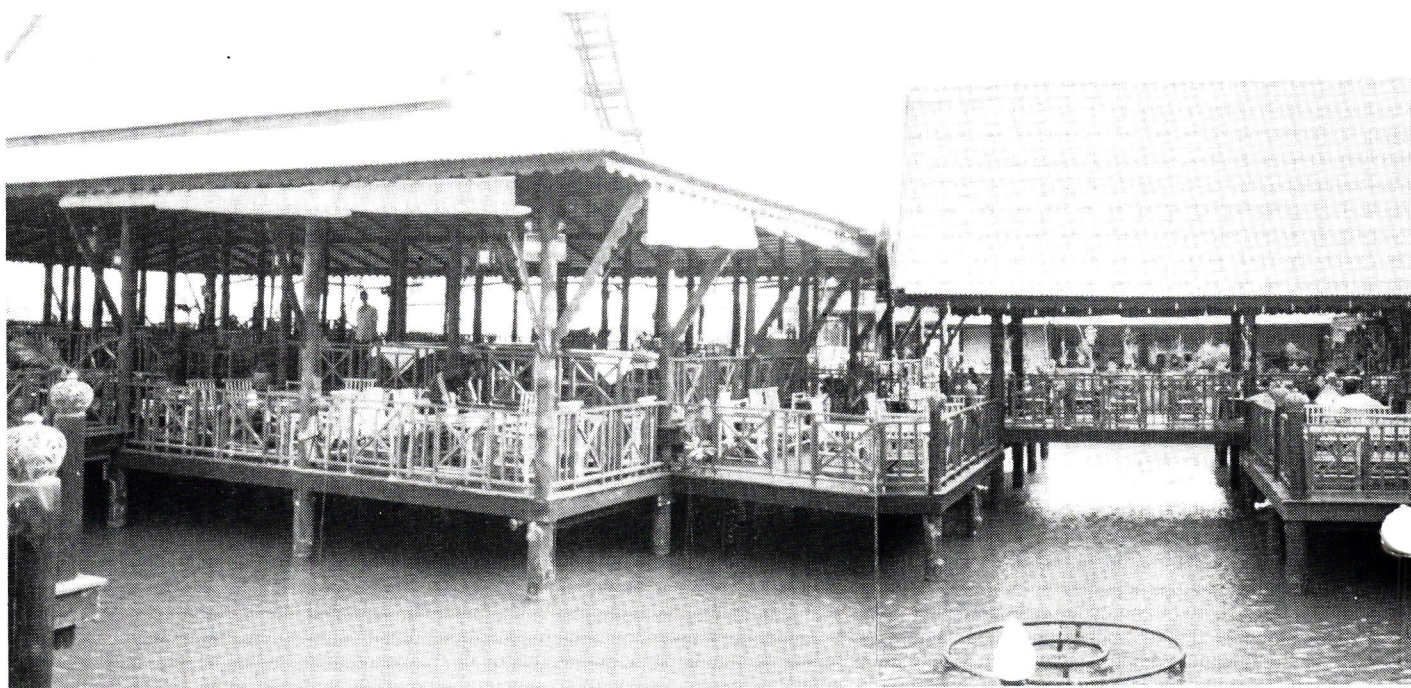
character and design. Some food and drinks are brought to the tables by waiters wearing roller skates, which is almost a necessity when a restaurant has 3,000 seats in an open-air environment.

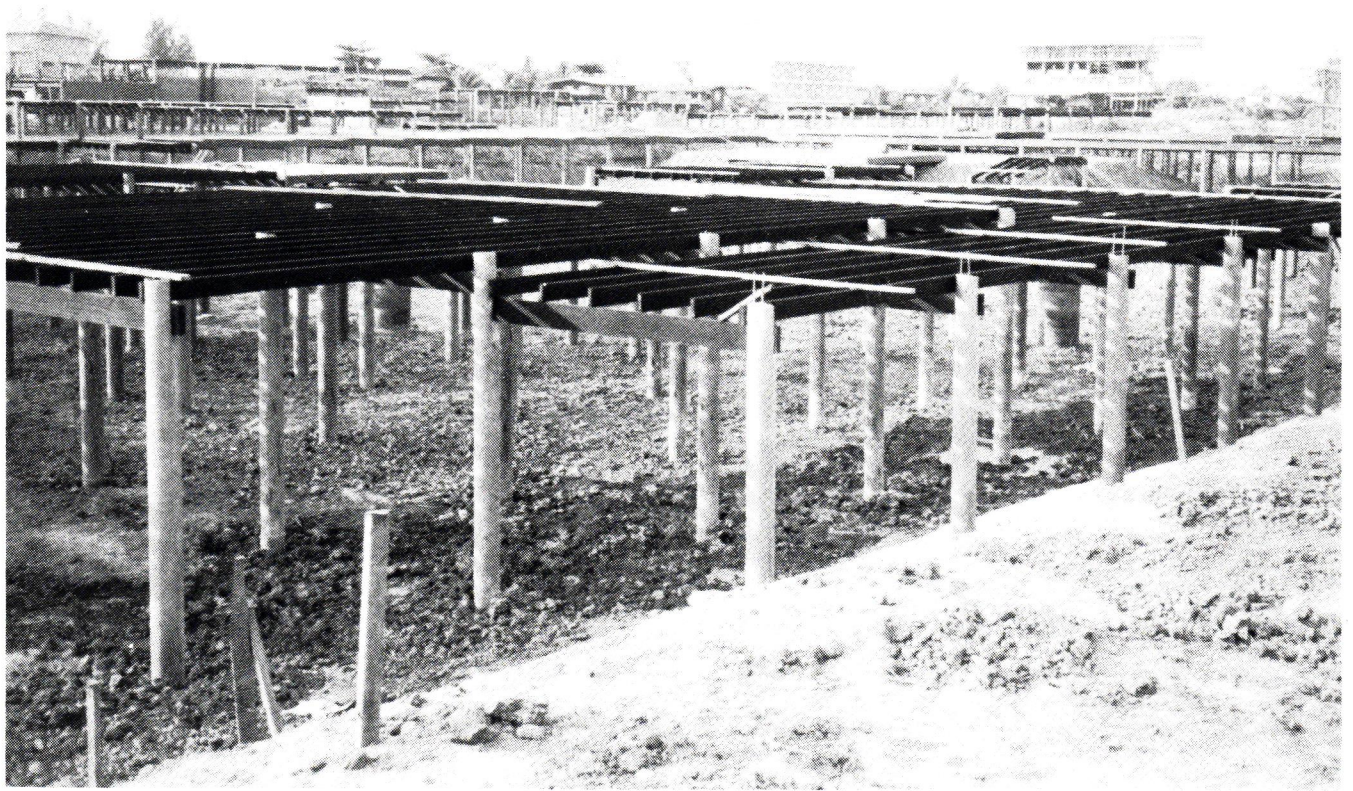
The dessert portion of the meal is served by young girls in small boats who deliver the food directly to the table.

The fare is primarily seafood and, as is customary with Thai cuisine, usually very hot.

The overall architectural ambience and character provide a unique dining and social experience which could be adapted to our Hawaiian climate and lifestyle. **HA**

Robert M. Fox is president of Fox Hawaii, Inc.





Foundations were built in a man-made lagoon (above), over which simple Thai-style buildings were constructed (opposite and below). Some restaurants seat up to 3,000 patrons and dessert is served by young girls in small boats.



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Kona Village Resort: Serving the Aloha Spirit

by Henry E. Reese, AIA

The origin of the Polynesians can be traced to the dim prehistory of Southeast Asia. Starting from as yet unknown centers, people of various racial strains sought new homes.

Some probably migrated from a sense of adventure. Others were forced to migrate because of warfare, or in search of less populated areas where food was more plentiful.

In 1959 Johnno Jackson, an oil contractor from California, and his wife, Helen, sailed to Kahuwai Bay aboard their 42-foot

schooner, the New Moon. He leased acreage from Bishop Estate and was determined to reconstruct the ancient village of Ka'upulehu.

At one time Ka'upulehu was named Manuahi and had a population of 10,000 to 12,000 people. The name Ka'upulehu has evolved from many previous names and spellings. It is believed to originally have been Ka-ulu-pulehu, "the bread fruit roasting."

The area has had its share of problems, including a drought and lava flow from Huala'lai in 1801, which caused most of the



Above: A tiki sculpture adorns the roof of a guest unit at Kona Village Resort. Below: Portraying a typical Polynesian-style roof, the Hale Moana restaurant was built in 1969 primarily for meetings and special events.



people to move north to Puuanahulu or south to Kona. The last resident was Mahiko, who died in 1939.

In 1946, ponds were closed from the sea by a tidal wave. This mixed the white sands of Kahuwai Bay with the black sands of Maheawalu, to create the "salt and pepper" beach.

Under the name of Island Copra and Trading Company, construction began on a home for Jackson. Materials were brought in by barge or dropped by plane on the beach. Finally, some were brought over a very rough six miles of road from the main highway.

Tongan, Samoan, Tahitian, Fijian and Hawaiian huts began to take shape along the beach and were spaced around the small lagoon. A longhouse was built over the foundations of the original village longhouse.

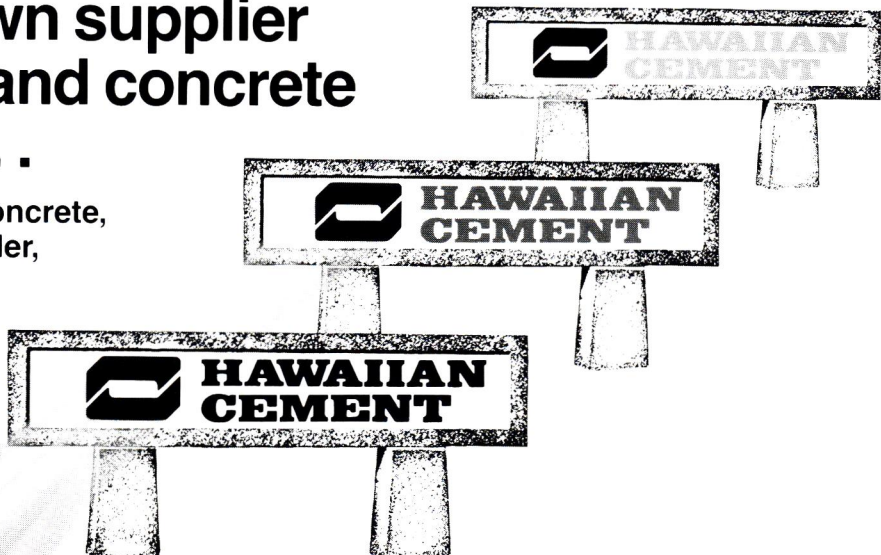
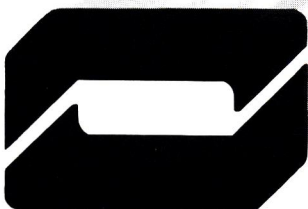
An airfield was built, an



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electrical plant was installed, and a radio telephone finally linked the village to civilization.

Guests arrived by air in the village airplane, often piloted by Jackson. Royal Hawaiian Air Services also flew in guests and supplies. In 1967 it provided all air transportation for the village.

Maids, cooks and waitresses were flown in and out of the village each morning and evening. Planes also brought in groceries, bar supplies and ice daily.

In 1967 Jackson sold the Kona Village Resort to Signal Properties, and a \$1 million expansion program followed.

A seven-mile road from the Belt Highway was installed. A new Hale Moana dining room was built and 24 additional *hale* units were added. Other additions included a swimming pool and a bar made out of the hull of the New Moon which had sunk in the bay.

To build the original Hale Samoa dining room, roof beams had to be set in place by helicopter. The building was constructed using hao trees and a thatched roof.

The new Hale Moana restaurant built in 1969 changed the longhouse into an area for meetings and special events.

In 1988 the Hale Samoa was converted into a gourmet dining room, serving international food and featuring Pacific dishes. The dress code forbids coats and ties at dinner.

Today, Kona Village Resort stands alone as a unique and exclusive Hawaiian-style resort hotel.

It was born of a dream to reconstruct an old Hawaiian village and built, for the most part, by Hawaiian labor. Guests are given the true *aloha* spirit. HA

Henry E. Reese, a sole proprietor, is a Honolulu-based architect.

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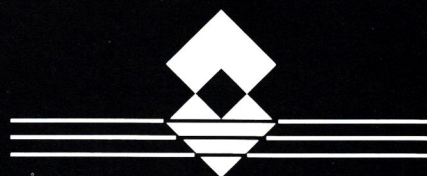


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"A sensitive use of colors directs the eye to the architectural features."

"Subtle selection of soft, cheerful, youthful, subdued colors is used very successfully to create a calm aura throughout the building."



Built in 1908 as a library, Cooke Hall now boasts faculty offices, classrooms, a conference room and other support areas in the basement, first floor and mezzanine. Photo by David Franzen

Bill Brooks, CJS Group project architect, led the team that designed the renovation of Cooke Hall at Punahou School. Ironically, Brooks (class of 1969) was in the building more as an architect than as a student.

During his years on campus, Brooks developed a sensitivity and awareness of Punahou's unique culture and an appreciation for retaining it.

Cooke Hall was originally built in 1908 as a library. The challenge for The CJS Group's redesign was to reinstate the historic quality of public areas of the building while modernizing office interiors to meet contemporary faculty and student needs.

For redesign of the interior, original features such as mezzanine arches, exterior doors and ceiling moldings were preserved, restored or replaced.

Capitals for 10 new columns were cast in plaster from a mold taken from one of the existing originals. Existing remnants of original paneling, ceiling moldings and trim were used as the basis for new construction detailing so no transition would be apparent.

The CJS Group also was charged with the responsibility of restoring the openness of the original design which had been lost over the years

to full height partitioning and suspended ceilings.

In addition, the architects had to replace all double hung wood windows, wood panel doors, decorative plaster capital columns and other features per their original construction.

Simple, modern and visually separate office furnishings and work surfaces congruent with the interior space were selected. The

atmosphere is serene and well-adapted to its modern use.

Perhaps the most dramatic feature of the renovated building is restoration of the large, oval, colorful stained-glass skylight over the lobby.

For more than 30 years the skylight had been hidden behind a dropped ceiling that concealed the air conditioning system. Many did not know of its existence.



Architects met the challenge to restore the openness of the original design, which had been lost to full height partitioning. *Photo by David Franzen*

CREDITS:

Architect:

The CJS Group Architects, Ltd.

Client:

Punahou School

Structural Engineer:

Shigemura Lau Sakanashi

Higuchi & Associates, Inc.

Mechanical Engineer:

Cedric D.O. Chong &

Associates, Inc.

Electrical Engineer:

Toft Moss Farrow Associates

Acoustical Engineer:

James K.C. Chang, P.E.

Contractor:

American Constructors

Hawaii Inc.

Signs of the Times

by Eileen A. Mortenson

Graphic design work for restaurants is enjoyable and challenging, with hotel food and beverage outlets and free-standing restaurants being among the most interesting, said Richard Reese of Richard Reese Designs.

The firm handles the visual communication needs of many large visitor-oriented developments. While some are more challenging than others, all have unique requirements, said Reese.

The recent project with the most impact on the dining habits of Honolulu residents is, of course, Restaurant Row. Although each restaurant did its own graphics, Richard Reese Designs created the signing systems for common areas.

The Restaurant Row co-owner and co-developer asked Reese to design the standards and criteria for all signing that would eventually be designed and erected by future lessees.

This eventually required obtaining a variance from the Department of Land Utilization for use of neon.

When construction began on Restaurant Row, Kakaako was governed by a sign ordinance that prohibited use of neon and restricted signing areas to a small size unsuitable for the large spaces and structures of the Waterfront Plaza development.

Since the entire landscaped setback area fronting Ala Moana Boulevard and other streets is zoned for park use, ground signs

were not permitted.

Also, in consideration of office space tenants on upper floors, the Waterfront Plaza developer did not want large commercial signs to overwhelm during the daylight hours.

Yet, it was obviously important to potential restaurant tenants to have a substantial impact on street traffic. This was a particular concern after dark, the busiest time for most restaurants and when daytime business

tenants are gone.

Neon solved the problem. Signing was placed behind glass storefronts so it did not intrude into the setback area. It was integrated with the building during the day, but at night made a strong visual statement to establish identity to residents and visitors on their way to Waikiki from the airport.

After the Restaurant Row variance was obtained, the sign ordinance was changed to permit



The sign at Cafe Kiowai, an informal restaurant at the Maui Prince Hotel, is fabricated of stained glass.

larger and more illuminated signing in Kakaako, consonant with civic ambitions for development of the area.

Another somewhat unusual project for Reese was creation earlier this year of the only fiber-optic light mural in Hawaii for Rumours nightclub in the Ala Moana Hotel.

Working on refurbishing the disco, the interior designer originally wanted painted artwork for one area. But the impact in the subdued light level environment of an integral light source image convinced the designers to consider this approach.

Richard Reese Designs researched the new technology and designed the 50-foot-long light mural.

This simulation of a wave looks a lot like neon, but its colors change — starting at one end of its 400 feet of glass fiber strands



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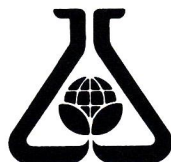


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and continuing to the other end. These color changes come from two color generators at each end of the mural, but patrons don't know that and may wonder about their eyes after a while.

The Food Court at Oceanic Properties' Dole Cannery Square, a Sutton Candia Partners project, posed an interesting problem for Reese when each of four food outlets had to be designed to appear different from its

neighbors.

"The design criteria for the Food Court was to give the impression of vendors selling a variety of delicacies similar to Quincy Market in Boston," said Dian Cleve, project interior designer.

"It was our job to create that feeling. The major portion of the designing was done by Richard Reese Designs."

In line with his more usual

assignments, Reese designed the signing systems for Seibu and the Maui Prince Resort, including the Prince Court for fine dining, Cafe Kiowai for informal dining and the Molokini Lounge.

The dry climate of Makena exemplifies the challenges of designing and fabricating signing that can withstand Hawaii's weather.

Wood sometimes used in signs dries out in the desert-like air. Some of those signs, however, are soaked daily by water sprinklers. They then dry out again. Much of the time they also will be fading in the strong Hawaiian sun.

To combat this, Richard Reese Designs combines experienced detailing and specifying of traditional materials with use of new and composite signing materials such as Sintra (moderately expanded closed-cell PVC plastic) and Alucobond (aluminum-sandwiched polystyrene) that can accommodate the vagaries of climate.

That is evident in signing for the Waiohai Resort on Kauai, which after withstanding Hurricane Iwa's winds, rain and submersion in high water only needed to be polished.

Future projects for Reese include working with the Gulstrom/Kosko Group on the Mandarin Singapore's new hotel in Kuala Lumpur, creating image designs and signing for the hotel and its eight restaurants.

A graphic designer for the past 20 years, Reese trained at the Massachusetts Institute of Technology as an architect.

"I know architects are sensitive about signs, so we don't just design for owners," said Reese. "We design for architects, too, and we make sure our graphics are compatible with the architectural designs." HA

Eileen A. Mortenson is principal of Eileen A. Mortenson Associates Public Relations in Honolulu.

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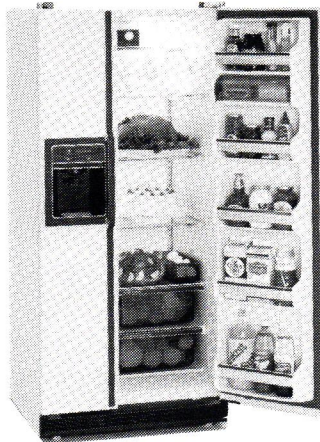
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Fire Codes and Architecture: What's Hot and What's Not

by Andrew Charles Yanoviak, AIA

Architects pride themselves on the creation of dramatic forms and fascinating spaces. The interplay of mass and void, and simultaneous sense of openness and enclosure, are essential ingredients in the creation of sculpture as well as architecture.

Le Corbusier, internationally renowned "master of modern architecture," proclaimed that "architecture begins in section" (cross or longitudinal).

The late Louis I. Kahn, FAIA, who planted the seminal seeds for the postmodern stylistic movement in architecture, offered several "Kahn-esque" definitions of architecture with lots of "Kahntent" befitting his visionary environmental "Kahntext."

Among these, Kahn (and Corbusier) agreed that "architecture was the masterful and orderly play of light on forms in space" that the perceiver would appreciate "both intrinsically and extrinsically."

Armed with all this design philosophy and more, the architect who has sold his client on his imaginative and innovative design capabilities now stands before the fire department plan reviewer or building department official for the "acid test."

Far too many architects view the fire code as a "maintenance" rather than a design document, which is where trouble begins.

Figuratively speaking, in many of these confrontational situations the architect has been

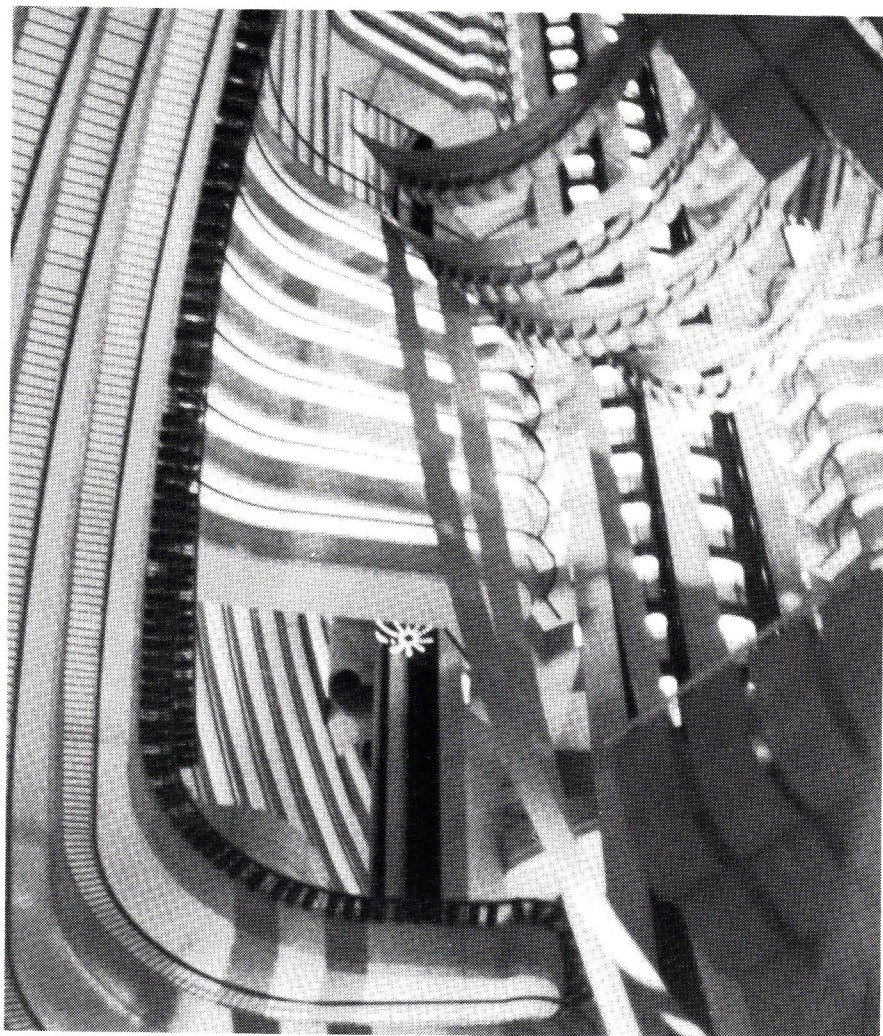
known to leap out of the frying pan and jump directly into the fire.

When the architect conceives his architecture and discusses plans and models with his client, he envisions beautiful forms and spaces and the masterful play of light on pure white or pastel color

walls with an ambience of hanging tapestries and decorative plants, etc.

He also imagines appreciative perceivers moving graciously and comfortably in styles similar to those of an ancient Grecian agora or a Roman forum.

With pronounced



When fire officials review plans, they do not necessarily see great sculptural design such as this combination of hanging tapestry and hotel atrium space created by John Portman for the Embarcadero Center in San Francisco. Photo by Andrew Charles Yanoviak

contradistinction, when the fire department plan reviewer, with a background in firefighting and perhaps even fire protection engineering, views building permit application plans, he does so from an entirely different perspective.

No matter how impressive the architect's song and dance presentation of sculptural and imaginative forms and spaces, and beams of light interplaying with mass and void, or how great and exciting his client thinks his innovative architecture is, fire and building officials ultimately grant required approvals or denials of the proposed design.

When the fire official reviews the design depicted on plans prepared for construction, he does not necessarily see pure white walls, great sculptural spaces or people waltzing in togas, sarongs or muumuus.

Instead, he envisions the flow of deadly black, sooty smoke, toxic fumes, hot fireball gases and disoriented people in catastrophic panic situations with impaired vision and breathing capabilities.

He imagines the opportunities the innovative architect has created for flashover, the passage and spread of smoke, fire, fumes and water, and the difficulties created for firefighters challenged with the responsibility to contain the fire, smoke and fumes within compartments.

He sees the patina of oiled wood ceilings, textured carpeting, flammable tapestries and furniture as additional and calculable fuel load and flux.

The fire official also is interested in openness and enclosure, but from the standpoint of flame spread and smoke passage. He may be more interested in defining corridors and passageways, ceiling plenums, air-conditioning ducts, grilles and fire dampers, than the "Hawaiianness" of the architecture.

Many building officials have

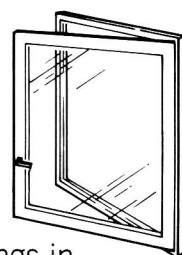
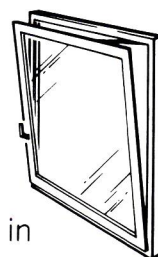
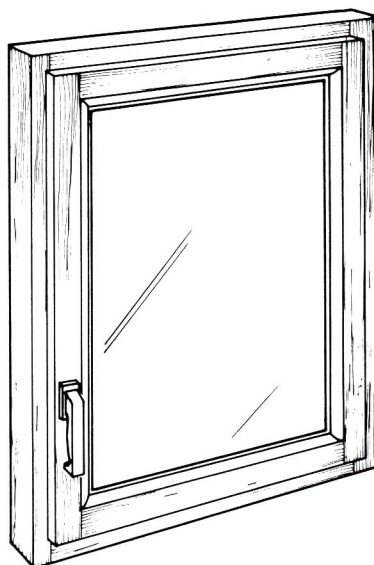
challenged architects who expressed personal dissatisfaction with the awkwardness of the language and meaning of certain passages within the model building codes to begin their proposed rewriting of the code by defining what is meant by a "corridor" space.

The International Conference of Building Officials (ICBO), which publishes the Uniform Building Code (UBC), also

writes and publishes the UBC Handbook, *Building Standards* magazine and the *Application/Interpretation Manual*.

These three publications graphically illustrate and further define the functional design parameters for a "corridor" space on the basis of the fire protection concept of compartmentation.

ICBO also publishes the UBC Standards as well as the Uniform Fire Code (UFC) and UFC



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Standards in conjunction with the Western Fire Chiefs Association (WFCA). ICBO takes great care to coordinate and eliminate conflicts between UBC and UFC.

The annual ICBO conferences, at which code change proposals are addressed and accepted or rejected, are well represented by

WFCA members, building officials, code consultants, fire protection engineers, manufacturers' representatives and a small minority of architects generally perceived to have selfish interests.

The American Institute of Architects Building Performance

and Regulations Committee has been attempting for several years to get architects more involved in code revisions and code development work. While ICBO had only engineers on staff until about five years ago, they now have three architects-in-residence.



While the architect, John Portman, and his client, the Embarcadero Center, may have seen this sculpture and hotel atrium space as innovative, fire officials may have viewed it as a potential hazard. Photo by Andrew Charles Yanoviak

Although architects can become professional ICBO members, unlike building and fire officials, they do not have a vote on proposed code changes at the annual conference. Architects can, however, propose code revisions and addendums.

The Building Officials and Code Administrators International (BOCA) and National Fire Protection Association (NFPA) allow professional architect and engineer members to initiate and vote on code change proposals.

BOCA writes and publishes the Basic/National Building Code used as the model code in Midwest and Eastern states. NFPA is author and publisher of the Life Safety Code and the National Electric Code.

There is much for responsible design architects to do beyond their concerns for pure aesthetics and stylistic mannerisms. Most design standards are developed by practicing architects and engineers without intervening governmental agencies or code organizations.

Architects also voluntarily serve on the American Society for Testing and Materials technical committees for development of design standards which precede provisions contained in building and fire codes.

Historically, architects have been dependent on engineers and others for classification of types of fire-resistive construction. Consequently, Underwriter's Laboratories, the Gypsum Association, ICBO and others have conducted the ASTM E-84 and E-119 fire tests and published the results.

Many floor, wall and roof assemblies can no longer be validated on the basis of acceptable fire tests. This is one area alone in which architects can make a major contribution. **HA**

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

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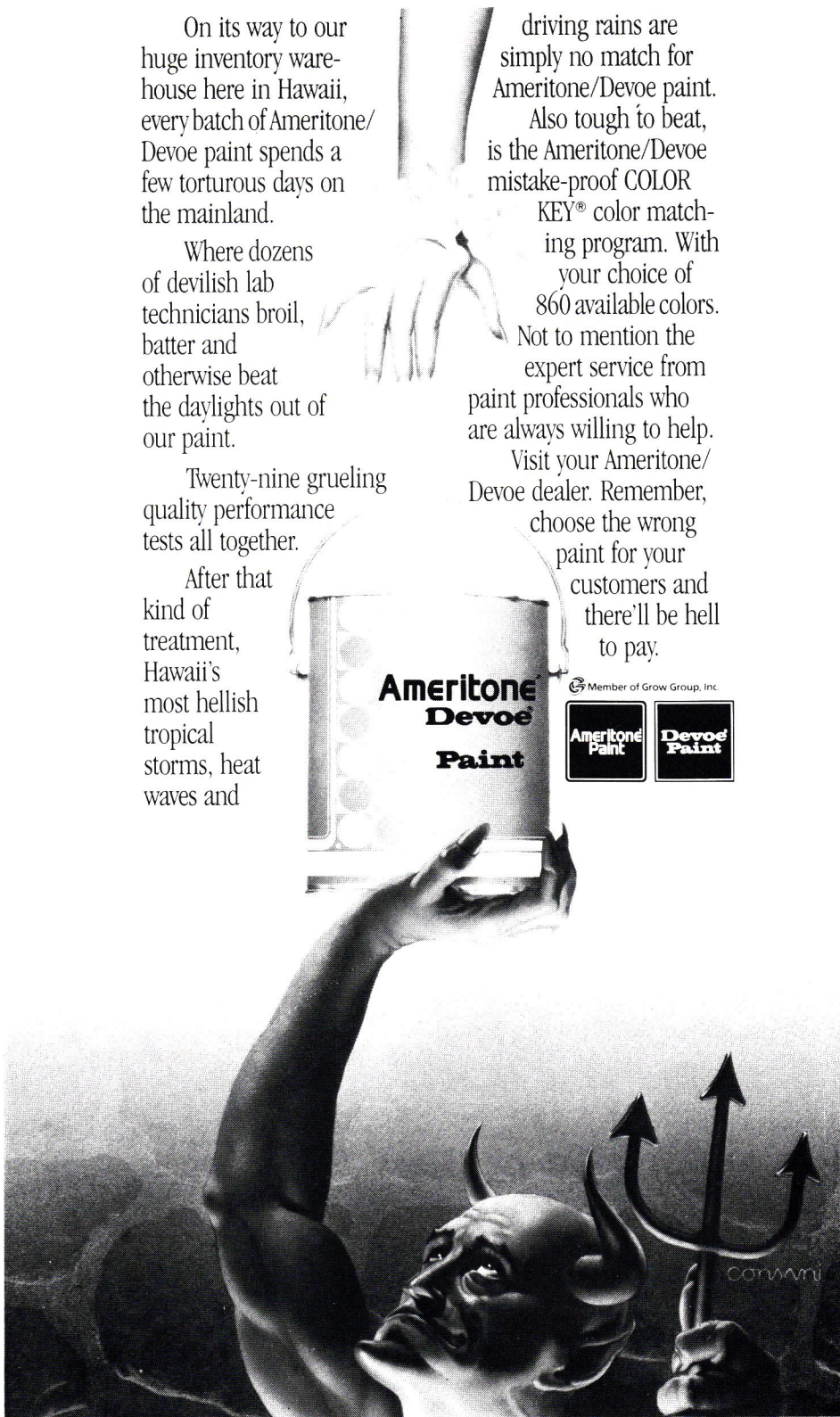
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Technology 'Rains' in Automatic Sprinkler Protection

by Samuel S. Dannaway

One important area of fire protection experiencing rapid technological development and increasing application in buildings is automatic sprinkler protection.

The following are several items pertaining to automatic sprinkler systems which may be of interest and, hopefully, of use to architects.

Sprinklers, Codes and Standards

Section 3802(h) of the 1988 Uniform Building Code requires automatic sprinkler protection in all new apartment houses three or more stories in height or containing 15 or more dwelling units, and in every new hotel three or more stories in height or containing 20 or more guest

rooms. (Note: The various counties of Hawaii have not yet adopted the 1988 Edition.)

Related to this upcoming requirement, a new standard from the National Fire Protection Association — NFPA 13R, "Standard for Installation of Sprinkler Systems in Residential Occupancies up to Four Stories in Height," 1989 Edition — has just been published.

NFPA 13R is a hybrid of NFPA 13D, "Installation of Sprinkler Systems on One- and Two-Family Dwellings and Mobile Homes" and NFPA 13, "Standard for the Installation of Sprinkler Systems."

It applies "life safety" residential sprinkler technology to many larger residential occupancies and should result in a reduced cost over the standard NFPA 13 system.

It is important for a designer intending to use this standard to first get permission from the authority having jurisdiction, i.e. the building official or insurance carrier.

Quick Response Sprinkler Technology with Extended Coverage — Sprinklers and Hotels

The extended coverage sidewall sprinkler (note the correct term is "sprinkler" not "sprinkler head") has been much used and abused, particularly in application to new and existing hotels.

The advantage of this sprinkler is its capability to cover an area up to 20 feet long, and in some cases up to 24 feet. Standard



These ornamental, low profile sprinklers are of the quick response type. However, a sprinkler is not necessarily a listed quick response extended coverage sprinkler even though it has a quick response element.

sidewall sprinklers can only cover up to a 14-foot-long area.

The extended coverage sprinkler can protect a typical hotel room without the need to extend sprinklers and piping out into the room. It can obtain a listing from Underwriter's Laboratories (UL) as an extended coverage sprinkler because it is equipped with a quick response element.

However, a sprinkler is not necessarily a listed quick response extended coverage sprinkler even though it has a quick response element.

This appears to be a fine distinction, but becomes critical if one is truly interested in providing a sprinkler system with increased "life safety" performance.

Section 3802 (h) of the 1988 UBC requires that all sprinklers used in dwelling units or guest rooms be residential or quick response type. If one elects to go with an extended coverage horizontal sidewall sprinkler, it must be a UL-listed quick response extended coverage sidewall.

Sprinklers and Aesthetics

In recent years, the sprinkler industry has made a major attempt to provide sprinklers that are "less ugly."

A wide variety of ornamental and concealed-type sprinklers is now available. The basic ornamental sprinkler has a chromium finish with chromium escutcheon plate.

Also available are recessed versions in which the sprinkler is partially recessed in the ceiling. Certain manufacturers use a low profile design so the sprinkler, though not recessed, has a very modest profile.

Several coated sprinklers are available with white or black acrylic coatings and matching escutcheons. Sprinklers using a glass bulb rather than fusible element also are being marketed

in many aesthetically pleasing styles.

Concealed sprinklers often are found in large public areas with low ceilings. Sprinklers are hidden behind flush mounted cover plates which come in a variety of finishes. There are even cover plates which have a finish similar in appearance to acoustical ceiling tiles.

One disadvantage of concealed sprinklers is that building occupants are not readily aware they are in a sprinklered building.

Residential or quick response sprinklers are not currently available in recessed or concealed versions.



Recent attempts by the fire sprinkler industry to provide a product that is "less ugly" include sprinklers that are (l-r) recessed, made with a glass bulb and concealed.

Sprinklers and Combustible Concealed Spaces

A basic tenet of sprinkler protection is to provide 100 percent coverage throughout the building. When combustible concealed spaces are present, it is important that sprinkler coverage be included in these areas.

If this requirement is overlooked during the design stage, it can result in costly change orders during construction. Failure to extend sprinkler protection to these spaces could lead to failure of the

sprinkler system to control a fire.

Combustible concealed spaces generally occur where lighter weight, Type V construction is used. These spaces are usually located above finished ceilings where wood joist, composite wood joist or wood truss construction is present. Small strip shopping centers frequently use this type of construction.

Sprinklers and Performance Design

The engineer responsible for design of the sprinkler system is often asked by the architect to locate sprinklers on contract drawings. In most cases, this is

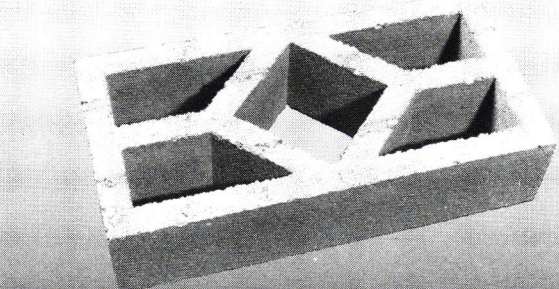
not necessary. In addition to being redundant, it may lead to conflicts with installing contractors.

Sprinkler standards promote the use of a system whereby engineers provide the preliminary or performance design and qualified sprinkler contractors provide installation or shop drawings.

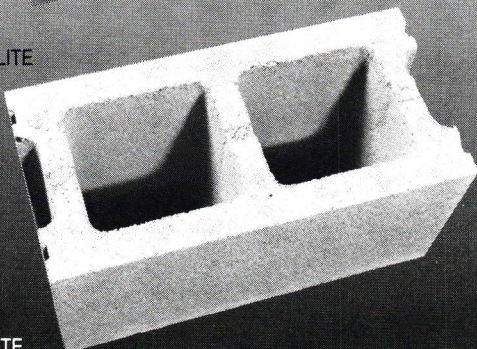
In a performance designed sprinkler system, the engineer is responsible for clearly specifying the design criteria; ensuring there is adequate water supply and space for installation of sprinkler

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system piping and other equipment; and identifying special requirements, such as beam penetrations.

The performance design must clearly indicate all areas where sprinkler protection is required, including concealed spaces, overhangs, etc.

Sprinklers should only be located on contract plans when aesthetics are of critical importance. A "tight spec," proper selection of sprinklers and ensuring that pipe can be properly concealed will usually minimize the need for these occasions.

Sprinklers and Misconceptions

Misconception #1: All sprinklers will operate in a fire.

For a sprinkler to operate during a fire, the heat activating element must be heated to its operating temperature. Only sprinklers directly affected by the heat of the fire will operate and discharge water.

Misconception #2: Sprinklers will cause excessive water damage.

Of course, water damage occurs when a sprinkler operates. However, people are often more concerned about an accidental water discharge than the potential ability of the system to control or extinguish a fire and limit catastrophic damage.

Factory Mutual recently analyzed water and fire losses in computer rooms over a 10 year period. There were 33 water damage losses with an average loss of \$18,300, while there were 72 fire losses in unsprinklered facilities with an average loss of \$100,200. **HA**

Samuel S. Dannaway, P.E., is president of S.S. Dannaway Engineering, a firm specializing in fire protection engineering and code consulting. He is a graduate fire protection engineer from the University of Maryland at College Park.

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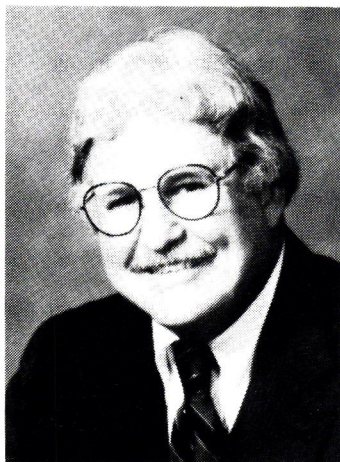
The Kalakaua Center



Daly Announces Three Additions

Leo A. Daly has announced three additions to the firm.

Donald O. Fowler, AIA, who joined as senior architect, entered the firm in April.



Donald O. Fowler

He has nearly 30 years of extensive experience as a planner, architect and designer of large development projects in California, Hawaii and the Pacific Basin including shopping centers, banks, hotels, restaurants, housing projects and urban development.

His prior work background includes nine years with GTE Hawaiian Tel, five years with the Honolulu City and County Urban Design Branch and four years of private practice as a design consultant.

A graduate of Punahou School, Fowler earned a bachelor's degree in architecture from the University of California at Berkeley.

Richard A. Sisitsky recently joined the firm as a member of the interior design team.

Sisitsky is a space planner and interior designer with experience in a variety of projects including commercial, corporate office, banking facilities, hotel, restaurant and residential design work.

He is a graduate of the University of Massachusetts at Amherst with a bachelor's degree in interior design.

Also joining the Leo A. Daly interior design team was **Beverly D. Major**, who has eight years of experience in hotel interior design.

A graduate of the University of Hawaii with a bachelor's degree in liberal studies, Major is an associate member of the Hawaii Chapter of the American Society of Interior Designers (ASID) and is currently serving her third year as professional development and education chairman.

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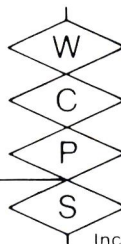
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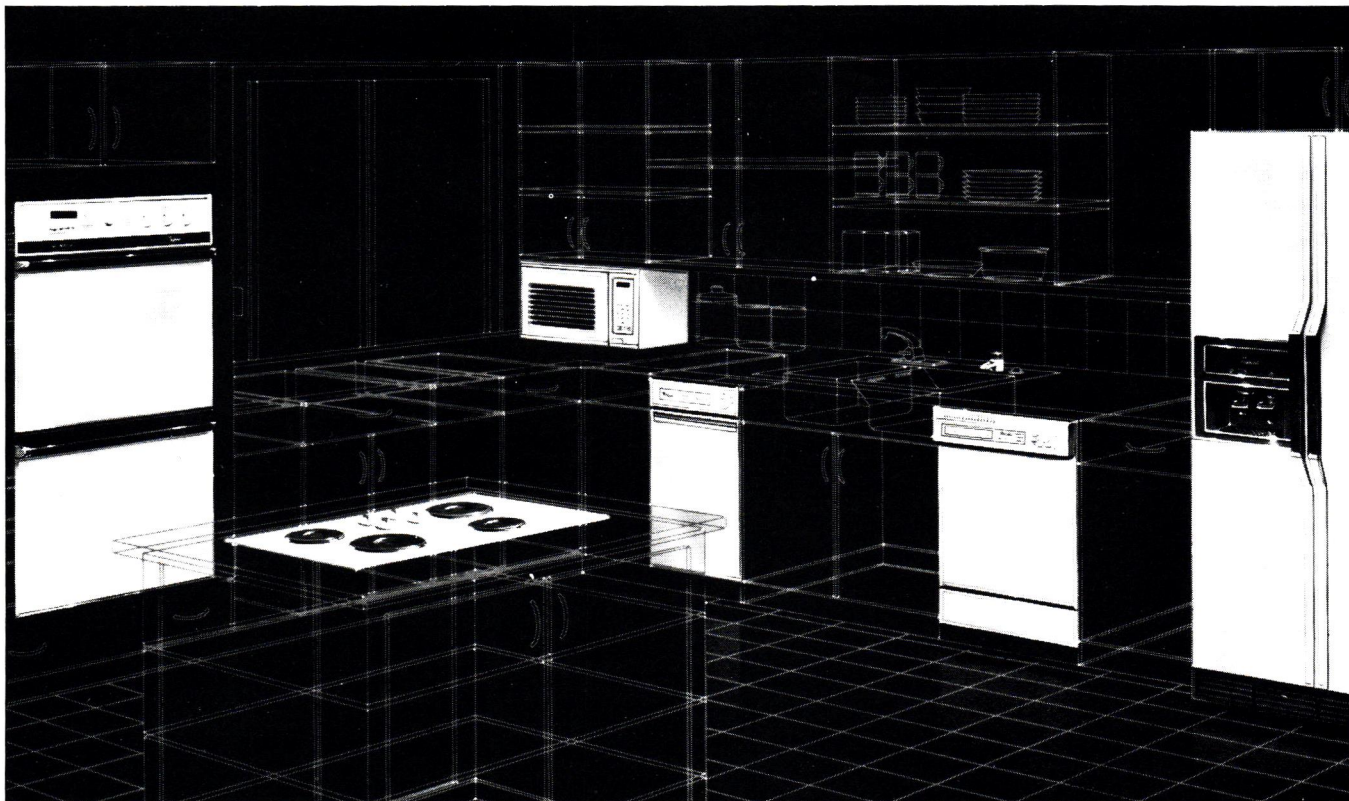
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Berean Appointed to Pacific Asia Travel Council

George Berean, AIA, has been appointed to the Pacific Asia Travel Association Development Council.

PATA, an international organization devoted to tourism, provides members with market information, product development, education and promotional opportunities.



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Onishi Named President of Lacayo Architects

Patrick T. Onishi, AIA, has been named president of Lacayo Architects, Inc., with **Norman Lacayo**, AIA, assuming the role of chairman and chief executive officer of the firm.

A longtime member of the firm, formerly known as Norman Lacayo, AIA, Inc., Onishi obtained his bachelor of architecture degree from the University of Colorado. He has been an active member of the architectural community in Hawaii since 1968 and has served as a part-time member of the University of Hawaii School of Architecture for several years.

In addition to Onishi's appointment, **Roger Anderson**, **Kenneth Grimm**, **Bill James** and **Daniel Moran** were named associates with the firm.

Lacayo Architects also announced recent new members.

They include **Jerry Chaney**, formerly with Ferraro Choi and Associates; **Rae Douglass**, formerly with Architecture One in Arizona; **Daniel Kanekuni**, formerly with Wimberly Allison

Tong & Goo; **Alvin Nakamura**, formerly with Franklin Wong & Associates; **Pablo Paredes**, formerly with Hugh Farrington; and **Gary Signs**, formerly with The CJS Group Architects, Ltd.

Kober/Hanssen Wyse Mitchell Adds Four to Staff

Kober/Hanssen Wyse Mitchell, Architects has announced four additions to its staff.

Mark Nakahira, who joined the firm as a project designer in the architectural design division, was previously with Hemmeter Design Group where he was project designer on the Hemmeter Corporation Building.

Kirk Nakahira, also a project designer, recently returned to

Honolulu from New York where he practiced architecture with Kohn Pedersen Fox Conway and Fox & Fowle Architects.

Amy Kaneshiro Arakaki, previously with Garduque Architects, joined Kober/Hanssen Wyse Mitchell as project interior designer.

Karen Sakamoto, also a project interior designer, was formerly with Hemmeter Design Group.

For the next four months, the most desirable place for Kama'ainas to meet is also a bargain.

For business, the Hotel King Kamehameha houses the finest convention facility in Kailua-Kona. The grand Kamakahonu Ballroom alone occupies 5,200 square feet of spacious elegance; banquet capacity up to 375; theater capacity up to 600. A pre-function foyer with room for reception of up to 300 is available as well as sophisticated AV facilities and the uncompromising support of a full Convention Services Department.

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- Special Reduced Group Rates on catered food functions at the Hotel for 20 people or more.

*These special group rates are based on availability of category. The offer is good from Sept. 1 through Sept. 15 and Oct. 15 through Dec. 15 1989. Other restrictions may apply.

Ferraro Choi and Associates Welcomes Marion and Ho

Ferraro Choi and Associates has announced the staff additions of **Alexandra I. Marion** and **Lawrence O.T. Ho**.

Marion, who joined Ferraro Choi as facilities programmer and space planner/interior designer, received her bachelor's degree from the University of Wisconsin School of Architecture and Urban Planning. She was formerly facilities planner at Lawton Umemura Architects, and her previous experience includes international projects in Central and South America.

Ho joined the firm as project manager with responsibilities encompassing aspects of computer support and space planning and design. Former

director of computer services and project manager at Hemmeter Design Group, Ho received his

master of architecture from the University of Hawaii School of Architecture.

Building Code Seminar Set

Al Goldberg, author of the 1988 Design Guide to the Uniform Building Code, will conduct an all-day seminar Oct. 7 at the University of Hawaii.

Titled "Overcoming the Dread of the Code," the seminar will be held in Business Administration Room A101 from 9 a.m. to 4 p.m. with a one-hour lunch break beginning at noon.

Registration, except for SAIA members, will include a copy of the 1988 design guide. 1989

supplements to the guide will be available for \$6.75.

Cost is \$25 for SAIA members, \$50 for associate and outer island members, \$100 for HS/AIA members and \$200 for non-members. Anyone who signed up for the Season Ticket is already registered for the seminar.

Early registration is encouraged as seating is limited. To register, call Bev or Vicky at the HS/AIA office, 545-4242.

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CDS International Promotes Chapman

CDS International recently promoted **Donald D. Chapman** from president to chairman of the board and chief executive officer.

Chapman, who founded the firm 31 years ago, remains a principal of the firm.

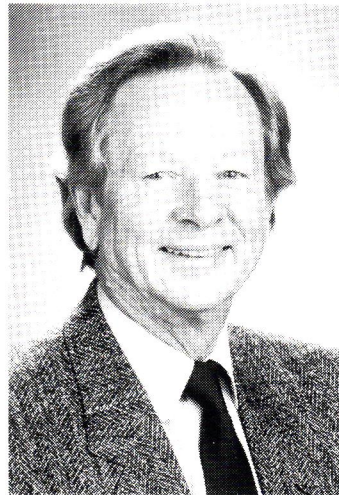
Born and raised in Hawaii, Chapman has headed numerous

architectural projects in Hawaii, other areas of the Pacific Basin and the Far East.

He served on the state Board of Registration for Professional Architects, Engineers and Surveyors as an appointee of the governor from 1980 to 1988 and as elected president of the Hawaii

Society/AIA from 1968-69 and 1981-82.

In 1984, Chapman was made a Fellow of the American Institute of Architects, a national honor bestowed on a select few of the nation's architects who have made a significant contribution to their communities and profession.



Donald D. Chapman

Quality Education

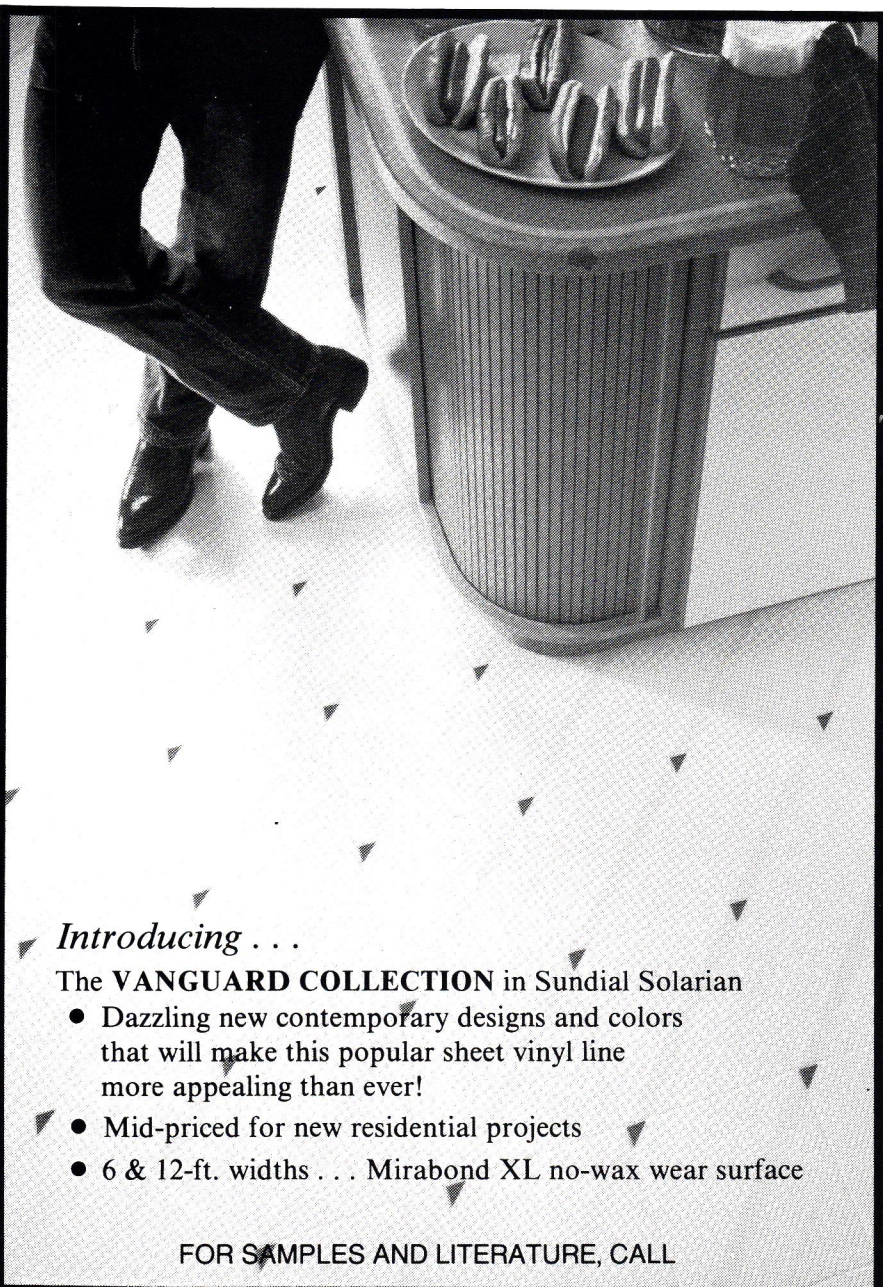
(continued from page 7)

How can we take advantage of this global development? We can encourage students to look at alternative career paths in architecture and press universities to offer better career guidance.

The three issues identified at the symposium — quality education, litigation and new career opportunities — are already affecting our profession. Their future benefit or detriment will be determined by our involvement outside the office.

It is up to us to ensure that our profession will grow to meet and conquer challenges presented by the future. **HA**

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



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