

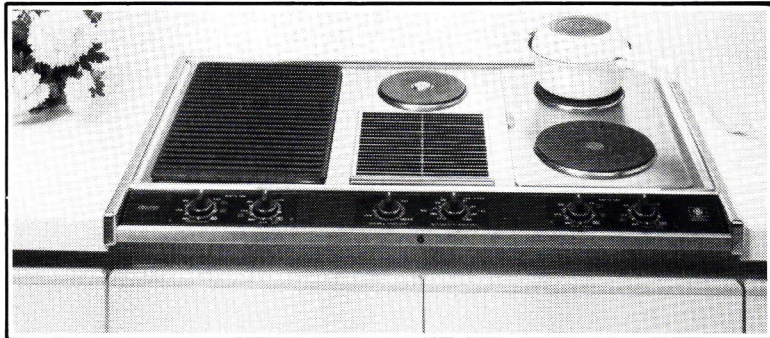
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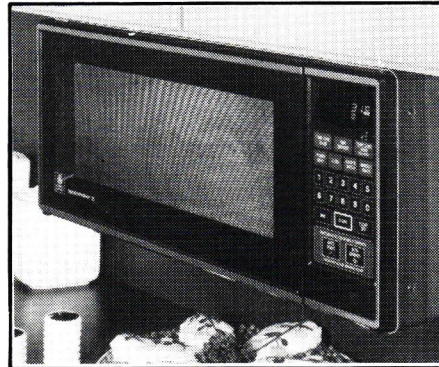
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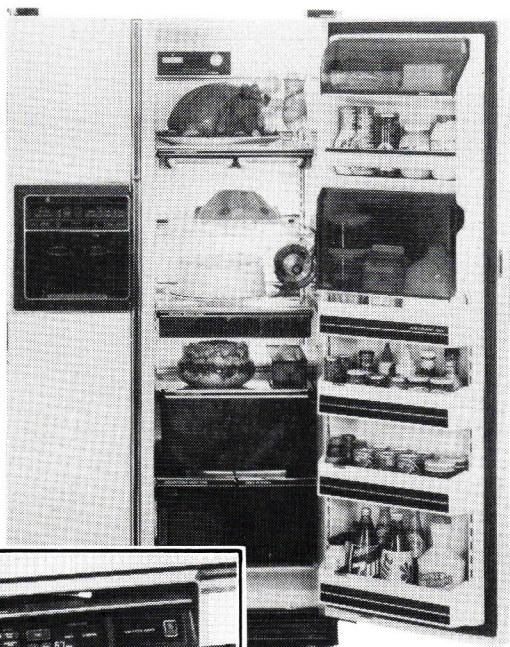
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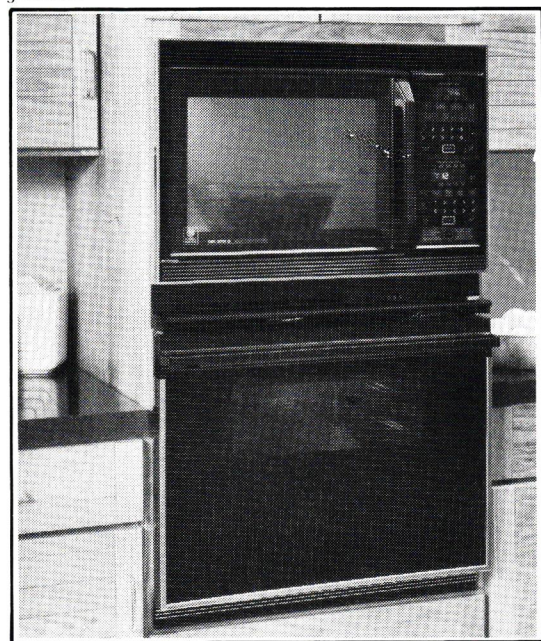
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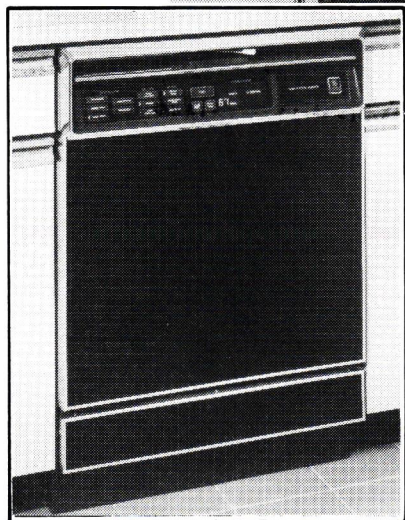
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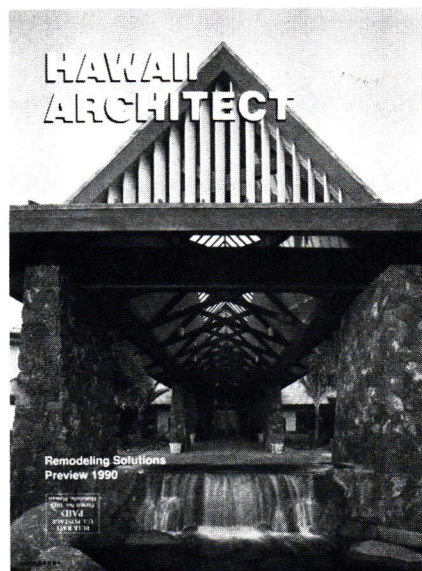
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Cover: The porte cochere of the Catamaran Beach Hotel in San Diego features open-scissors trusses which facilitate the double-pitched Dickey roof and, together with the skylight, create strong overhead interest. The Hawaiian theme of this Wimberly Allison Tong & Goo project is manifest in generous use of lava rock here and in other public areas. Photo by Ron Moore

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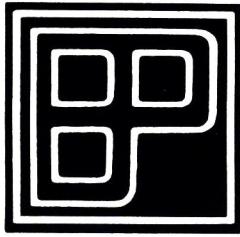
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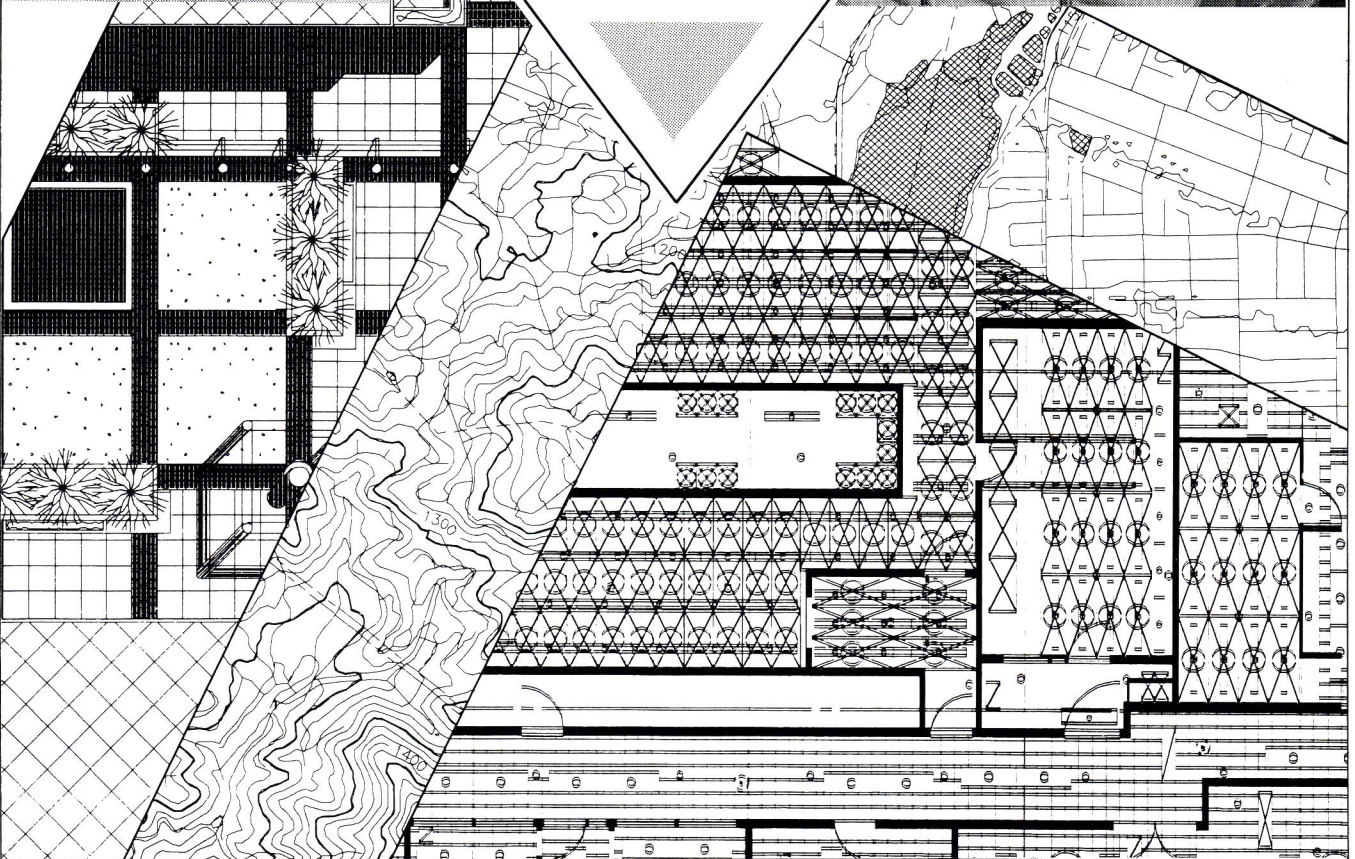
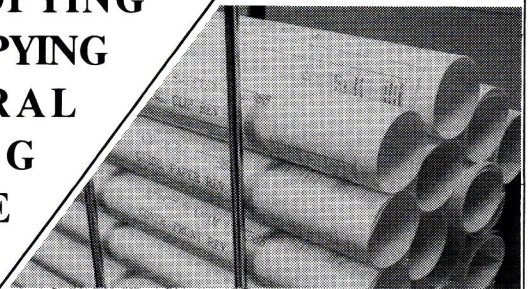
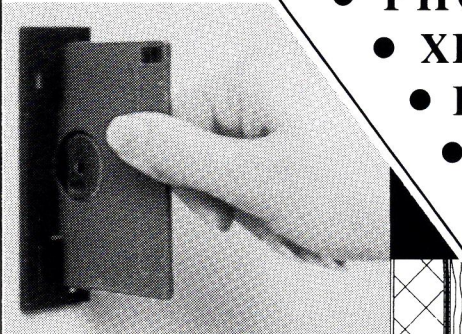


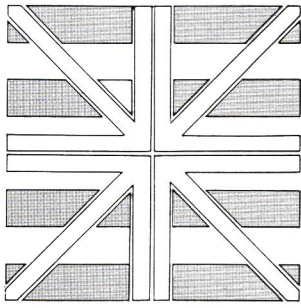
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President's Message

Remodeling the Hawaii Society/ AIA

by Carol S. Sakata

November is a very important month on the Hawaii Society/AIA calendar. It is when the annual meeting is held and officers for the coming year are elected. This year, however, there will be a different flavor to the proceedings — Nov. 16 will be the last HS/AIA annual meeting.

"What was that?" you ask. "The end of HS/AIA? Did I miss something this year? Was I so busy working that I didn't have much time for AIA?"

Fear not. HS/AIA is not going out of business. Rather, it is transforming into a new, more vital organization for the 1990s and beyond.

This year's annual meeting will be the final step in a conversion process that began almost three years ago with the Maui Section's position paper requesting reorganization of HS/AIA to better address the needs and desires of non-Oahu members.

A task force was formed to study Maui's petition. Through its deliberations, a recommendation was made to form a statewide AIA Council made up of member chapters.

This model was approved by the membership at the 1987 and 1988 annual meetings. A more detailed planning and Institute approval process was undertaken this year.

The new format promises to be flexible and exciting. The results will be self-governed chapters which will deal with local interests and concerns and a



Carol S. Sakata

statewide organization dedicated specifically to legislative action and governmental relations at the state level.

This should provide stronger, more consistent and effective lobbying at the Legislature and promote proactive rather than reactive legislative action.

It also should afford greater visibility and stature for members who undertake the crucial and often thankless responsibility of handling legislative action and governmental affairs.

Initially, there will be two chapters in Hawaii. The Maui Chapter will encompass all of Maui County. The Honolulu Chapter will cover the rest of the state and include the existing Hawaii Island Section, until such time as it is ready to become a Chapter in its own right.

(continued on page 46)

The Kalakaua Center: A Chance to Flex Creative Muscles

by Aubrey Olson

It was known as the Mitsukoshi Building, or "the building with the waterfall windows," from 1979 to 1987. Hawaii businessmen — indeed, anyone who passed by — also knew it as a retail venture that failed miserably.

Locals tolerated its presence as they might an eccentric old grandfather. While tourists may have briefly wondered at the dry, calcified double windows, they

probably paid much more attention to Elvis Presley's silver Mercedes-Benz, which was parked out front for a few years as an unsuccessful gimmick.

But in 1985, The Mutual Life Insurance Company of New York, in partnership with island developer Graham Murata Russell, took possession of the ailing structure on the corner of Beach Walk and Kalakaua Avenue after its former owners went

through a \$15 million foreclosure suit.

Thus began the notorious building's rebirth as the site for desperately needed office space in downtown Waikiki. High-end retail stores, such as Louis Vuitton, Fiorucci and Pomare, also will inhabit the first two floors of Kalakaua Center.

Rather than tear down the entire structure, The CJS Group Architects Ltd. chose to keep the



Sympathetic to the needs and wants of Japan Travel Bureau, Ferraro Choi was able to carry the themes of the rest of Kalakaua Center into designs for this overseas company. Photo by David Franzen

Locals tolerated its presence as they might an eccentric old grandfather.

original shape because of prior zoning requirements which allowed for heavier densities.

This gave the building an economic advantage in terms of size and shape (we'll never see anything like this in Waikiki again). However, the decision was not without its drawbacks, especially when it came time to renovate the interior.

Not only did the interior architect, Ferraro Choi & Associates, Ltd., have to deal with adapting a uniquely shaped outer shell to the regularities that office space demands, but the firm also had to meet the design challenge presented by the exterior's innovative glass curtain wall, which features teal, peach and

smoke-colored panels.

There is a subtle playfulness about the Kalakaua Center found nowhere else in the city.

However, the owners took to heart their responsibilities as "good neighbors," adopting and relandscaping the park at the tip of the site and opting to extend, at their expense, the city's brick sidewalk texture around the corner and down Beach Walk.

The attempt is to blend the building with the city's existing design elements while at the same time injecting a shot of the unexpected. This structure has a sense of humor.

Rather than let the building's quirks hinder the design process, Ferraro Choi saw the unique

project as a chance to flex its creative muscles.

When designing an interior, the firm uses a microcomputer system that allows for variables, such as budget and the desires of the client, while keeping the constants, like the actual outer structure, or "skin," on a permanent data base.

This gives the design team strength and flexibility, which translates into an unprecedented capability to meet all the needs of a given client.

Ferraro Choi's success at the ANA Kalakaua Center is a prime example of the advantages of this computer service. The new owners of the building, 2155 Kalakaua Partners, are even

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offering tenants a package deal whereby Ferraro Choi provides design services and estimates costs.

If a tenant chooses to bring in his own architect — as about 25 percent have — Ferraro Choi reviews the plans to assure the work meets a standard design theme and quality.

This allows the firm to tailor

each area of office or retail space to an individual tenant's needs, while at the same time maintaining a general continuity.

This would have been less of a problem had the building remained slated exclusively for retail use. In that case, each floor would house only one tenant. The challenge came when many of the floors were divided up for

office space.

Escalators and elevators are positioned in the main lobby to effectively separate retail from office traffic. But how could the building be drawn together as a whole? The architects saw the need for harmony between the divisions.

So, continuity is a key word in the treatment of the ANA Kalakaua Center renovation. Nowhere is this more apparent than in the firm's decision on the art that enhances the elevator lobbies and main entrances and reception rooms of some tenants.

For this crucial aspect of the building's interior, Joe Ferraro commissioned the talents of local artists Helen Gilbert and Kenneth Bushnell. The end result is no mere wall covering.

The work is not contained in any type of frame, just as the building itself defies the normal, cost-efficient rectangle. The art pulls the toy-like quality of the building indoors on a smaller, but more intense scale.

When the oak-paneled elevators open, the visitor is immediately greeted by backlit geometric shapes that seem to leap off the walls.

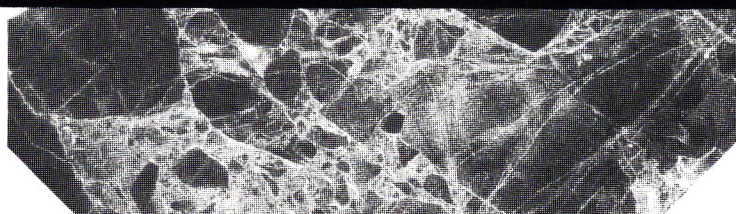
The edges of the mounted triangles and wavy lines are given a coat of salmon that fades into a delicate coral, or a strip of teal that washes into a light mint. Yellow or pink light might bounce off a blank edge, coloring it and the wall around with the tint.

The piece on each floor is somehow reminiscent of nature's elements — the slant of falling rain, the ripples of the ocean and the colors the Hawaiian sun bestows on it all. Yet, every part acts in concert based on the patterns of an equilateral triangle.

Gilbert calls it an "eternal geometric landscape," as it combines the best of art, architecture and nature.

Details of the lobby art are carried with subtle finesse into

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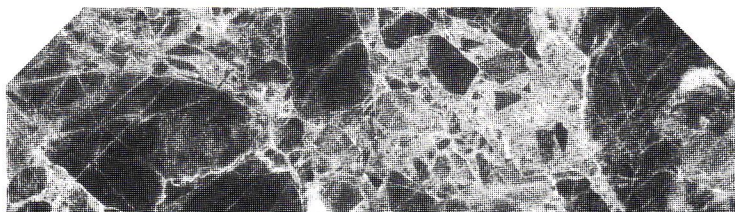


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The Redawning of the Age of Aquarius

by Glenn Mason

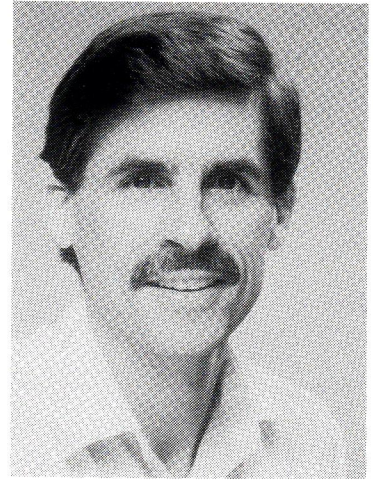
It is axiomatic in the preservation field that the architect will be dealing, at times, with materials or systems which are unusual in the architecture of today. The Aquarius Mural, centered in the rotunda of the state Capitol, exemplifies this point.

The 20-year-old work, by Maui artist Tadashi Sato, had deteriorated to such an extent that it was concluded the only way to save it was to destroy it and replace it with one which was properly installed.

The mural, 35 feet in diameter, was composed of approximately 50,000 glass tiles ranging in size from $\frac{3}{8}$ -inch square to $\frac{3}{4}$ -inch square. The original had cracked along precast concrete slab joint lines.

Subsequent repairs had been made with an inappropriate organic adhesive setting bed which deteriorated quickly and compounded the damage.

The mural also had become dirty, and the glass tiles had lost most of their sheen largely due to water ponding which occurred



Glenn Mason



Chief muralist Ralph McIntosh makes the final adjustments in tile placement and color for the Aquarius Mural, located in the rotunda at the state Capitol.

... it was concluded the only way to save it
was to destroy it ...

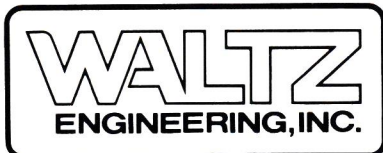


Use of paper-backed sheets and the jigsaw puzzle nature of the installation were among the unusual characteristics of renovating the mural.

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The Aston Corporate Headquarters at the Waikiki Trade Center uses a complete Tate Access Floor system with Panel Mate Carpet Tiles.

over much of the perimeter of the mural.

Several things worked in favor of replacing the mural. Sato was still available to re-create his artwork. He had retained the original sample board from the company in Italy which fabricated the mural.

Although the company had since gone out of business, guidance of the tile sample board

proved valuable in communicating with the fabricator of the new mural, Ceramica Reggio, also an Italian company. We also benefited from being able to take photographs and tile samples from the original mural for use by the fabricators.

There were some unusual characteristics of this project. Glass tile must be face-mounted. That is, the tile is glued to a sheet

of paper, back buttered and set paper side up.

After the setting bed has partially hardened, the paper is washed off and minor adjustments are made to individual pieces of the mural to eliminate joint lines.

Installers had to fit the very irregularly shaped pieces together like a giant jigsaw puzzle. Without the fabricators' map and numbering of each piece, the task of putting the mural together would have been enormous.

The setting was made more complicated because Sato's design could have no distinct lines in color of jointing. Wichert Tile brought a nationally known muralist, Ralph McIntosh, and his crew to Hawaii to do the entire mural installation.

The original mural had been installed on a mortar setting bed only $\frac{3}{4}$ -inch thick which was adhered to a 2-inch concrete slab protecting the rotunda's waterproof membrane. That slab was sloped only 1 inch in 17 feet.

After the setting bed was removed, a polyethylene cleavage membrane was installed, as was a fiber-reinforced setting bed which added $1\frac{1}{2}$ inches of slope to the mural — enough to be almost imperceptible but still allow a slope of $\frac{1}{8}$ inch per foot.

The entire mural also was elevated by $\frac{1}{8}$ inch to keep off any standing water. This little detail has already proved its worth.

The final touch involved replacing the 30 brushed stainless steel bollards with 16 bronze stanchions with recessed bases. The new stanchions will weather to a warm bronze color. Typical of other finishes at the Capitol, this color should be less of a distraction from Sato's great work. **HA**

Glenn Mason is a principal in the firm of Spencer Mason Architects, a general service architectural firm with extensive experience in the restoration and preservation planning fields.

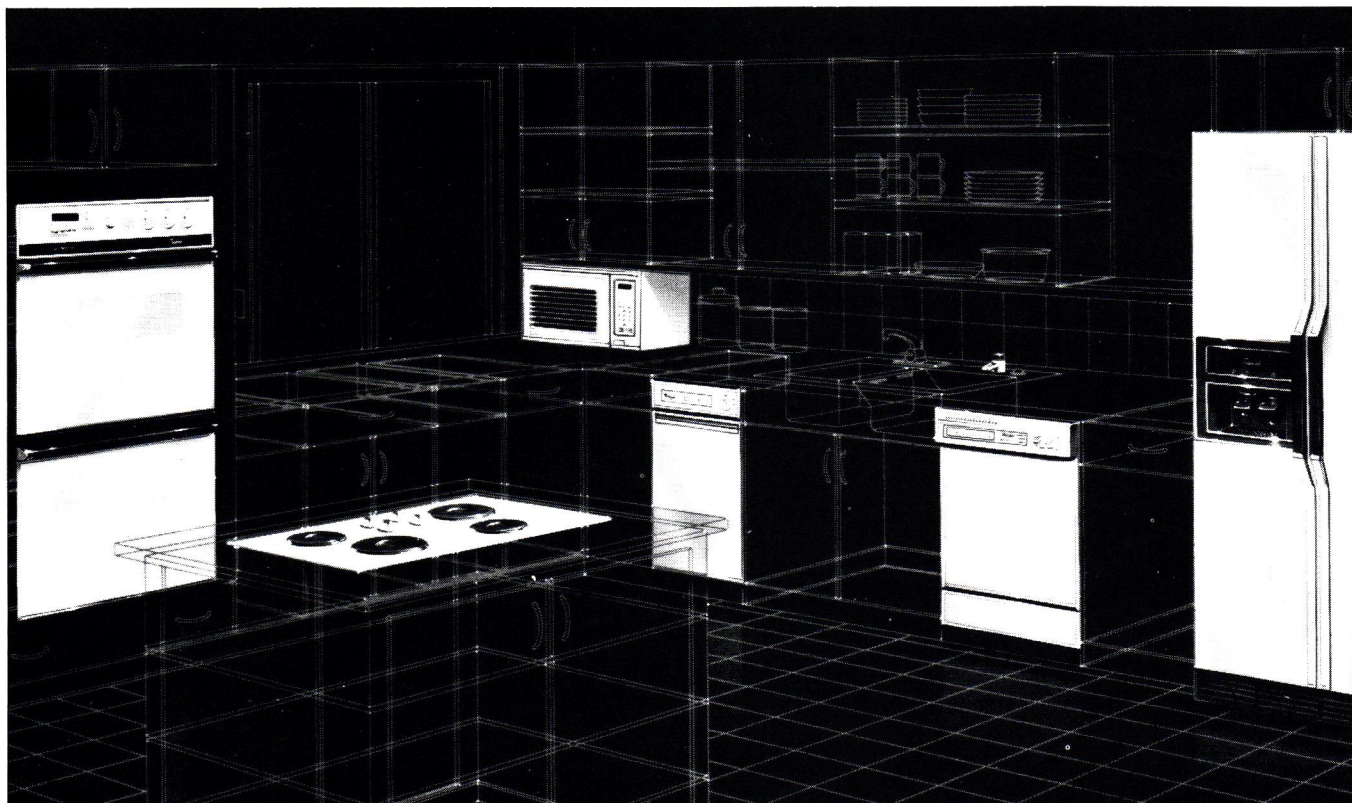
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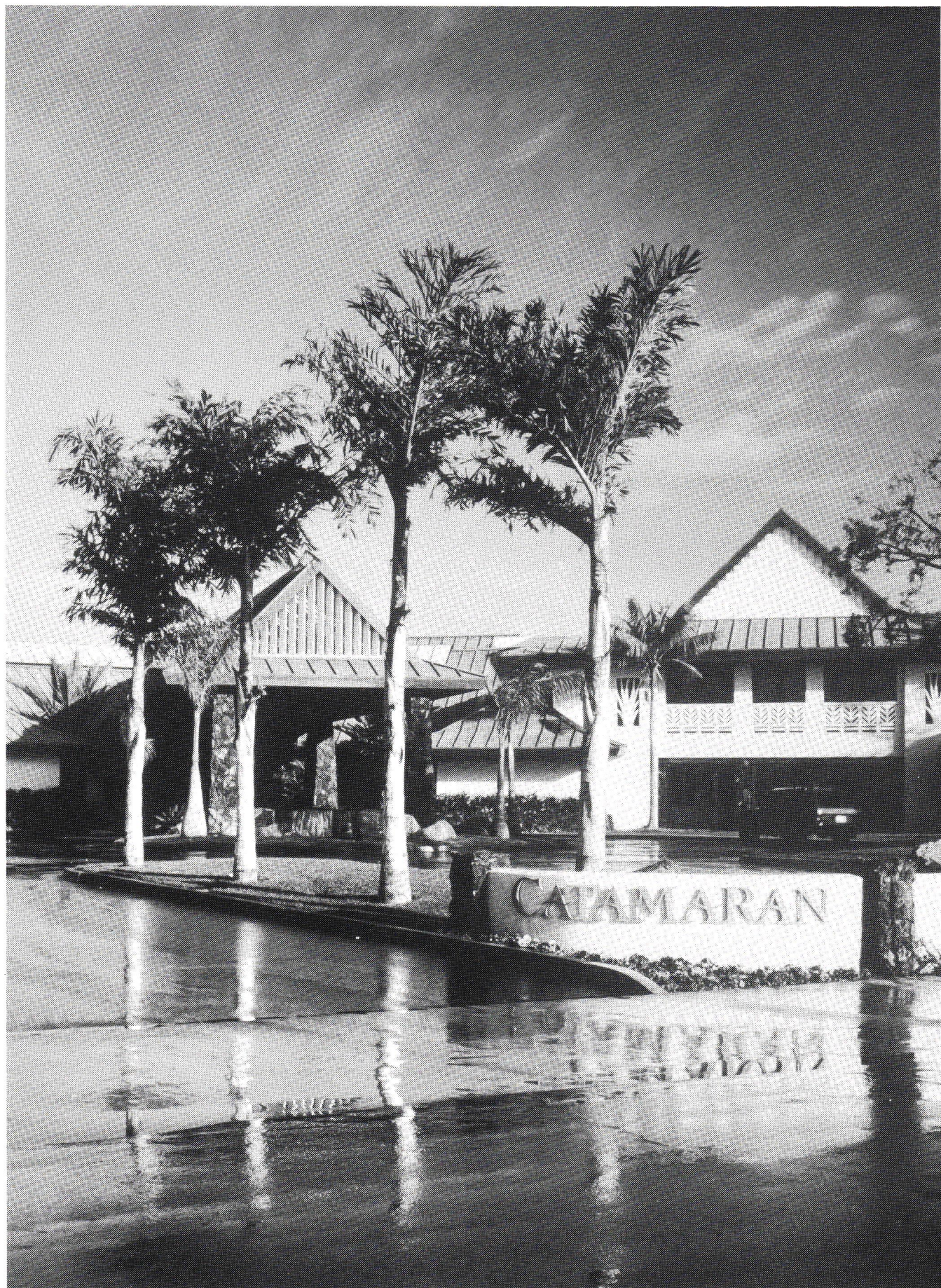
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Renovation of the Catamaran Beach Hotel included demolition of the entire original building except for the hotel ballroom A-frame, and all but the skeleton of that was removed. The two A-frame roofs mirror each other in shape, and all roofs are verdigris, standing seam copper. Photo by Ron Moore

Raising a Dickey Roof in San Diego

by J. Patrick Lawrence, AIA

The owner of San Diego's Catamaran Resort Hotel was excited — and flattered — when television producers asked if they could use the hotel to film portions of an upcoming miniseries based on

James Michener's novel, "Space."

His pride was tempered, however, when it was explained that the hotel was a fine example of vintage Coco Beach, Florida, circa 1960.

Facing that undeniable

statement of his hotel's out-of-date position in the marketplace, the Catamaran's 27-year-old owner, Bill Evans ("built" the same year as the hotel), decided to update the Polynesian-style

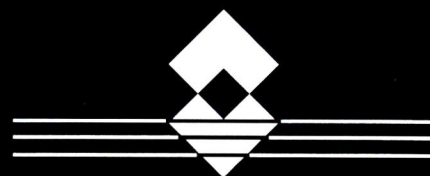
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The Catamaran restaurant, coffee shop, bar and meeting, executive board and all other public rooms are located in this two-story structure. Guest room wings (actually separate buildings) and a parking structure complete the 312-room resort. Photo by Ron Moore



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resort to better compete with its more up-to-date neighbors.

When Wimberly Allison Tong & Goo came on board, it was initially suggested that the design solution would entail changing the Polynesian theme to Mediterranean.

But after a few passes at the Mediterranean character that pervades Southern California — each was too costly to be feasible — the suggestion was made to keep but update the Hawaiian theme.

After all, they had an architect from Hawaii, didn't they? And with the Mediterranean influence all around, a Hawaiian theme could stand out and make a fresh statement.

The project's final design solution owes its derivation to the civic and residential architecture of Hart Wood and C. W. Dickey. These names, well known in architectural and even lay circles in Hawaii, represent a new and unique architectural identity in San Diego.

The most prominent element of the original structure was the large, A-frame roof over the hotel ballroom. Intended to be reflective of a Hawaiian longhouse, the roof sprang from the floor line of the second level and extended to a height at its ridge approximately 50 feet above the ground.

Interior treatment of the sloping ceiling was exposed wood decking, carried from the ridge to the floor line. This treatment was an inefficient way of enclosing meeting space, costing some 20 percent of available floor area because of low ceiling height at the edges.

In addition to these conditions, the city of San Diego had enacted a maximum allowable building height of 35 feet above ground level. Initial forays to the planning department indicated there would not be room for interpretation of this maximum.

The A-frame roof could stay,

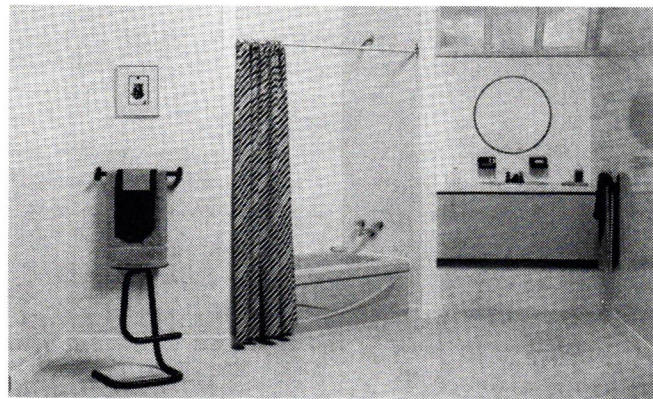
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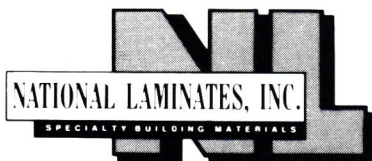
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The soft Hawaiian character of the Catamaran is expressed in the strikingly handsome bar through the use of koa wood and a hand painted mural of Polynesian subject matter. Photo by Ron Moore

however, nothing but paint could be added above the 35-foot limit. The problem was to gain back the lost floor area while respecting the height limit and somehow incorporating any solution into an attractive and integrated design.

While Dickey certainly didn't invent it, the double pitched roof form that became his namesake single-handedly provided the key to all three dilemmas.

Creation of the second of the double pitches of a "Dickey roof" was made possible by starting at the maximum 35-foot height and extending a new roof outward from the original frame.

This second "leg" of the roof, sloping at a pitch lower than the 12-in-12 pitch of the main roof,

allowed new headroom at the edges of the ballroom, thus regaining the floor space lost in the original design.

The double pitched form of the main roof became the focal point of a consistent and pleasingly proportioned architectural character.

In the two years since completion of the Catamaran renovation, average daily room rates have increased approximately 50 percent, with higher seasonal peaks. Although occupancy has always been high at the Mission Bay location, project director David Cherashore points out that "the crowd has changed."

For many of the transplanted

Hawaiians in WAT&G's Newport Beach, California office, the Catamaran project was an opportunity to remember their roots and stay in touch with the beautiful architectural styles of Hawaii.

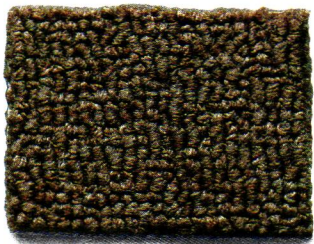
For all of us, updating a perfect example of the '60s was good fun and highly satisfying — especially the raising of a Dickey roof in San Diego. **HA**

J. Patrick Lawrence, a vice president and principal of Wimberly Allison Tong & Goo, was project architect on the Catamaran Resort Hotel remodeling project. At that time, he was stationed in the firm's Newport Beach office. He has since returned to the Honolulu office, which he joined in 1978.



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When renovating this hollow tile Kailua beach house (shown "before" in insert), the architect retained only the basic structure and remodeled "from top to bottom."

Remodeling: Architecture on a Budget

by Wayson Chong, AIA

Designing for existing structures is a difficult and time-consuming task. The architect is often challenged by clients who wish to "modernize" a fairly old structure with many cosmetic and structural flaws.

The projects shown here typify my approach to design when clients want the highest quality of materials and design within their limited budget.

For residential and commercial

projects, I am constantly called upon to work with structures that share common architectural elements of form.

In many cases, the client has acquired the home through family conveyance and has limited resources with which to "upgrade."

Because of this lack of capital, I carefully develop a master plan with the clients' input. By doing this, priorities and cost estimates can be developed

prior to construction.

This is not necessarily an unusual design approach. It also gives the owner a better understanding of the many factors required in making the right decision during the early design stages so he or she is not shocked by the actual construction cost bid, which usually comes in higher than expected.

My design criterion is simple and

(continued on page 29)



Originally an open area susceptible to the weather, the Kahala Towers condominium project required only enclosure of an existing space.

HAWAII SOCIETY/AIA 1989 DESIGN AWARDS

Award of Merit

Franklin Gray & Associates First Interstate Bank

The latest branch of First Interstate Bank of Hawaii in the Marine Center, Hawaii Kai, is typical of the other four award-winning branches designed by Franklin Gray & Associates for First Interstate Bank in that it is not typical.

When Donald MacGregor, president of First Interstate, became involved in developing new branches for the bank in 1972, he directed the architect to design each branch as a unique entity. Any thematic element pursued had to relate to the area and customer base it would serve.

In the case of the Hawaii Kai branch, the obvious direction due to its water-oriented location was toward a nautical theme. The challenge was to develop a marine ambience while avoiding more commonly used cliché decorations such as portholes, ships' bells and anchors.

In answer to this concern the architect elected to dispense with any direct use of these kinds of elements, and instead utilized

materials and colors commonly associated with ships and ship construction, such as oak plank flooring, copper and canvas. These are used in various combinations to impart the desired nautical effect.

Project artwork made up of

embossed panels of white, blue and polished copper, along with signage, graphics and furnishings were designed and selected in concert with preparation of the architectural plans to ensure project cohesiveness and balance.



CREDITS:

Architect:

Franklin Gray & Associates
Architects Inc.

Client:

First Interstate Bank of Hawaii

Contractor:

Constructors Hawaii Inc.

Structural Engineer:

Robert Englekirk Inc.

Consulting Engineers

Mechanical Engineer:

Bill Olson & Associates Inc.

Electrical Engineer:

Bennett Drane Karamatsu

Electrical Engineers Inc.

Due to its proximity to the ocean, design of the First Interstate Bank of Hawaii called for a nautical theme. However, rather than use cliché decorations such as portholes and anchors, the architect opted to utilize oak plank flooring, copper and canvas. *Photos by David Franzen*

JURY COMMENTS:

"This project displays a great depth of design revealing more detail as it was viewed with more scrutiny. (It) continued to intrigue and delight the jury the more they examined it. The site visit revealed more than the pictures could portray.

"This light and airy design is a refreshing departure from the contemporary period architecture. Colors express personality.

"This project displays a well-balanced scale in size and proportions. (It) is a fine example of total control of the architect, up to the design of the wall decorations."



The jury felt this project, pictured showing the teller counter and counter service area, displays unique design depth.

HAWAII SOCIETY/AIA 1989 DESIGN AWARDS

Award of Excellence

City & County of Honolulu West Loch Estates

Faced with a shortage of more than 40,000 affordable housing units on Oahu in 1987, the City & County set a new, aggressive program to provide affordable housing for the people of Honolulu. One part of that program is West Loch Estates.

The West Loch master plan is designed to reclaim approximately 450 acres of underutilized, partially fallow agricultural and shoreline land in the Honouliuli Stream Floodplain in the Ewa district and transform it into a comprehensive

planned residential and recreational community with affordable and market priced homes.

The master plan incorporated several key concepts including environmental and urban design features of the highest possible quality; cost-efficient design of dwelling units to ensure affordability; a mix of unit types; a full range of community and recreational facilities; and, most important, financial self-sufficiency — 40 percent of the homes would be offered at market prices with excess revenues from

these sales used to write down the price of the affordable units.

Residents of West Loch Estates will live in a virtually self-contained community which will include spectacular views of Pearl Harbor and the project golf course, a shoreline park providing walking/jogging/biking trails adjoining the golf course and restored fish ponds within the park. An 18-hole golf course will be constructed in the otherwise unusable floodplain area.

A school site, district park with ball fields, tennis and basketball



The West Loch Estates model homes complex showcases four affordable homes (left) and four market homes (right). *Photo by Salvatore Lanziloti*

courts and a recreation building also will be provided.

Greenbelts will link residential and recreational areas. An elementary school, neighborhood shopping area and community child care center will be within walking distance for most residents.

Adjacent to the child care center, at the edge of the community, a

park-and-ride facility will allow express buses access to West Loch without having to penetrate residential streets.

There will be housing close to the shopping center and within a short walk of the park-and-ride facility specifically designated for the elderly.

Other significant urban design

features include emphasis on short cul-de-sac streets and cluster housing to enhance neighborhood identity; design of the golf course to serve, in part, as a flood retention basin; and restoration of abandoned fish ponds and development of a water bird habitat into the shoreline park and as an educational resource.

JURY COMMENTS:

"The jury believes this planning project to be a significant departure from past community designs. It is an example of excellent design making a contribution to the community."

"Design attention to elements such as vistas from roadways, massing and mixture of types and sizes of structures on the site, the use of short cul-de-sac and utility service roadways and sensitive setbacks make this an example of excellence in planning which should serve as a guide for future projects."

CREDITS:

Architect:

Benjamin B. Lee,
Deputy Director,
Department of Land Utilization

Client:

Frank F. Fasi, Mayor
Jeremy Harris,
Managing Director
City & County of Honolulu

Landscape Architect:

Lester H. Inouye & Associates

Master Plan Prime Consultant:

R.M. Towill Corporation

Site Plan, Phases I and II:

Helber Hastert &
Kimura Planners

Site Plan, Phase II:

Richardson Nagy Martin,
Architects/Planners

Golf Course Consultant:

Belt Collins and Associates

Environmental Impact Statement:

Environmental Communications,
Inc.



Forty percent of the homes at West Loch Estates will be offered at market value, with excess revenues used to write down the price of the affordable units. Market units include the Kamani model (left), while the Hibiscus (right) is an example of the affordable homes to be offered. Photo by David Franzen

10 years old. And growing fast.



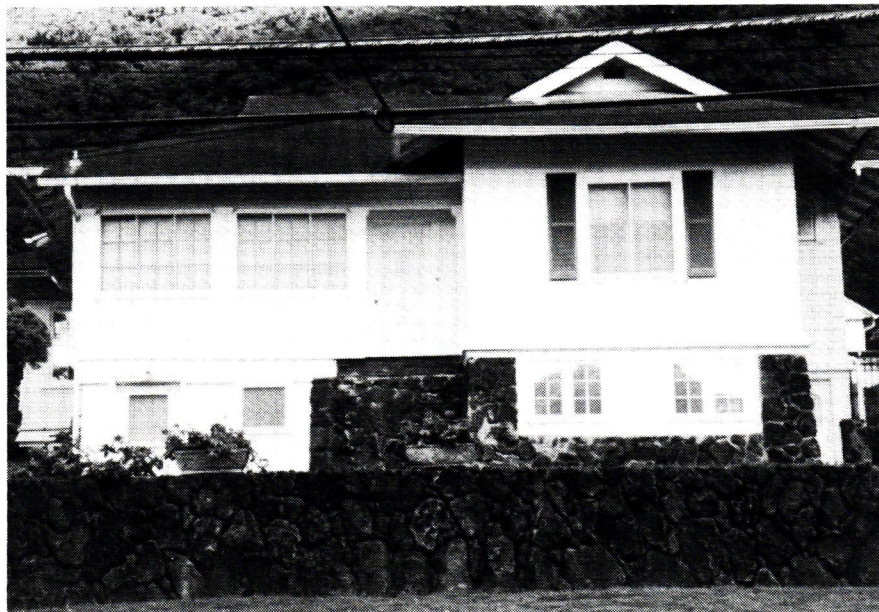
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The real challenge . . . truly is to be able to conform to a tight budget and still provide . . . good design.



Renovations for this Manoa home included a very costly entry hall.

(continued from page 23)

involves answering the following questions:

- What is the appropriate character of the structure in relationship to its surroundings?
- Is the structure worth saving?
- Is the budget realistic in terms of the client's expectations?
- What are the functional requirements of the structure now, and what will they be in the future?

Once these questions are answered fully, a concept can be developed to provide the client with the optimal design within his or her budget. The real challenge of remodeling

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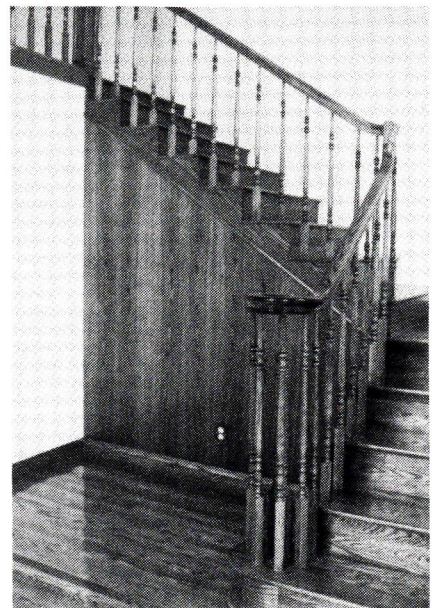
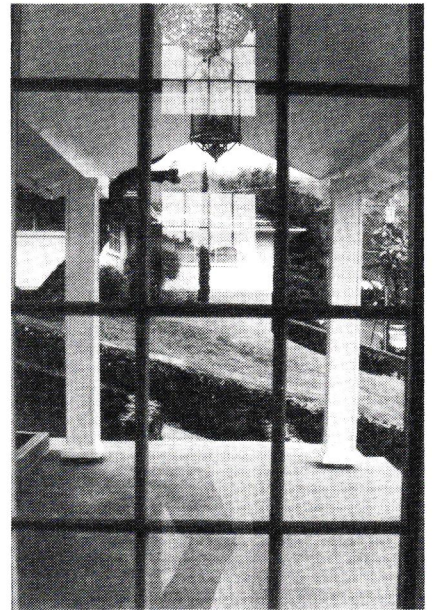


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*These special group rates are based on availability of category. The offer is good from Sept. 1 through Sept. 15 and Oct. 15 through Dec. 15 1989. Other restrictions may apply.



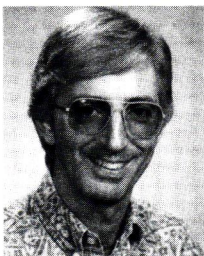
structures truly is to be able to conform to a tight budget and still provide the client with good design.

It is imperative, especially today, that the architect strive for the highest quality of affordable design. **HA**

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

The new covered entryway of this Manoa residence features French windows. A grand staircase also was added.

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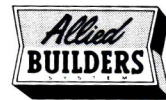
Mall Management Vice President Charles Shaller recalls the conversion of Pearlridge's old Daiei store into a series of shops as having been a tall order for Allied Builders, but it was one that produced "spectacular results" for owners and shoppers alike.

Complicated interfacing with existing infrastructure, a tight timeline, a vital need to keep the "show on the road" at the Mall, while working effectively with various other on-scene contracting and management entities—these were the execution challenges facing the nationally honored firm.

"A lot was going on at once," recalls Architect Terry Tusher of Stringer, Tusher & Associates. "Allied's crews kept the ball rolling. When problems arose (and they always do in rehab) they were responsive and extremely candid about the resolution options."

"Good intent is swell," concludes Shaller, "but for us, the bottom line is great results. When the dust was settled, that's what we knew we had from Allied."

Allied project manager Tim Leistico, architect Terry Tusher, AIA,
Mall Management vice president Charles Shaller

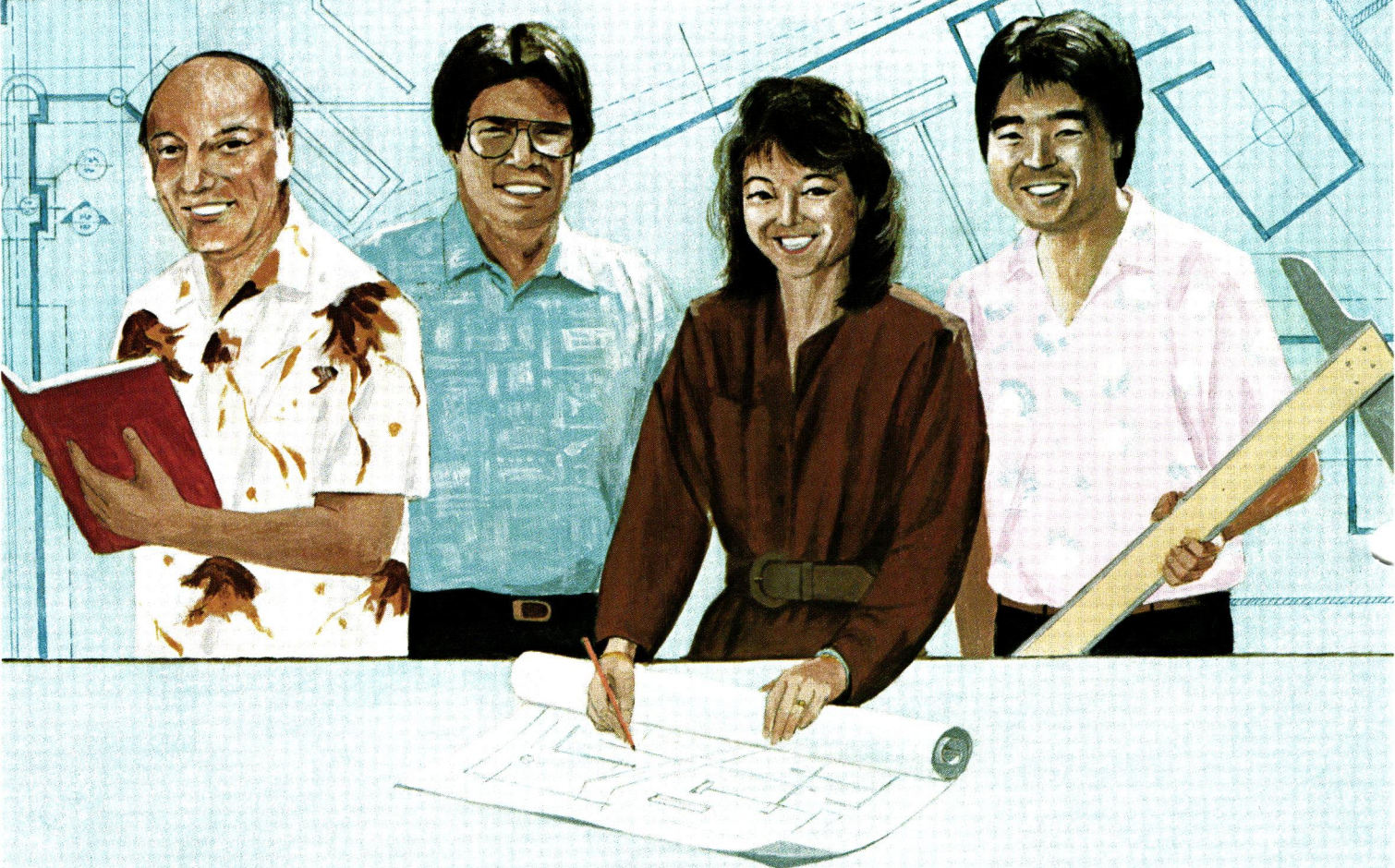


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Kimo Naauao: 547-3519 (Oahu)

Eric Kashiwamura: 547-3564 (Oahu)

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Writers, Committee Members Sought for *Hawaii Architect*

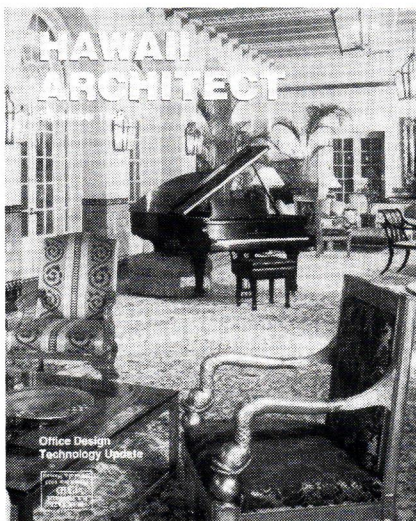
In an effort to offer a greater variety of information to readers, the editorial focus of each issue of *Hawaii Architect* magazine throughout 1990 is listed in the chart on the following page.

Articles need not be limited to recently completed, new projects. They may include future projects currently in the design stages or old projects not previously showcased in *Hawaii Architect*.

In the past, stories have generally been written by or for AIA-affiliated architects. Generic, informative pieces by other authors on certain topics also will be considered.

Articles should be about two to four pages long, typed and double spaced. As many black and white and/or color photographs as possible also should be submitted. A complete list of guidelines for contributing writers is available from the editor.

Deadlines are approximately six weeks prior to the month of publication. Anyone interested in contributing to *Hawaii Architect* should contact the editor at 621-8200.



The *Hawaii Architect* Publication Committee also is seeking new members. The committee meets the third Tuesday of each month from

noon to 1 p.m. at the Hawaii Society/AIA office.

HS/AIA members interested in joining should contact Bob Fox, committee chair. HA



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HAWAII ARCHITECT

1990 Editorial Focus

JANUARY

SUN	MON	TUE	WED	TH	FRI	SAT
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**Architecture & Government
Floor Coverings**

FEBRUARY

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**Competitions
Wood/Structural
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MARCH

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**Art in Architecture
Innovative Bathrooms**

APRIL

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**Destination Resorts
Building Exteriors**

MAY

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**Historic Preservation
Waterproofing**

JUNE

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**Architects
at Work & Play
Kitchen Planning**

JULY

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**Architectural
Challenges
Appliance Update**

AUGUST

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**Architecture
Around the World
Roofing Concepts**

SEPTEMBER

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**Office Design
Faxes, Phones &
Computers**

OCTOBER

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**Commercial
Developments
Windows & Doors**

NOVEMBER

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**Architectural Trends
Landscape
Architecture**

DECEMBER

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**Remodeling
Reflections on 1990**

Architects with completed or upcoming projects that fall into one of these categories and who would like to feature them in *Hawaii Architect* should contact the editor or members of the Publication Committee.

Reprographics: Upholding an Image

by Jack Evans

Reprographic service firms have been in the graphic communications business since the first sun-frame, loaded with drawing and blueprint paper, was shoved out an East Coast window on a rail at the turn of the century.

The equipment has changed, the processes have become more complex and the demand for better registration continues. However, it is still basically graphic communications.

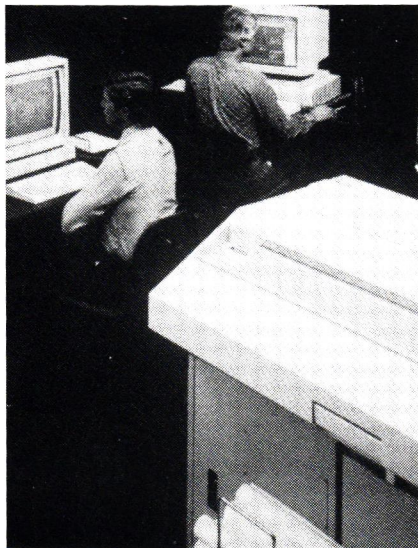
Reprographics is a market-driven service industry in which current technologies and processes need to be matched to the needs and demands of the customer.

Drafting methodology has evolved from traditional, manual pencil drafting to systems drafting (overlays, cut-and-paste, appliques) to computer-aided design (CAD). All are actively used today.

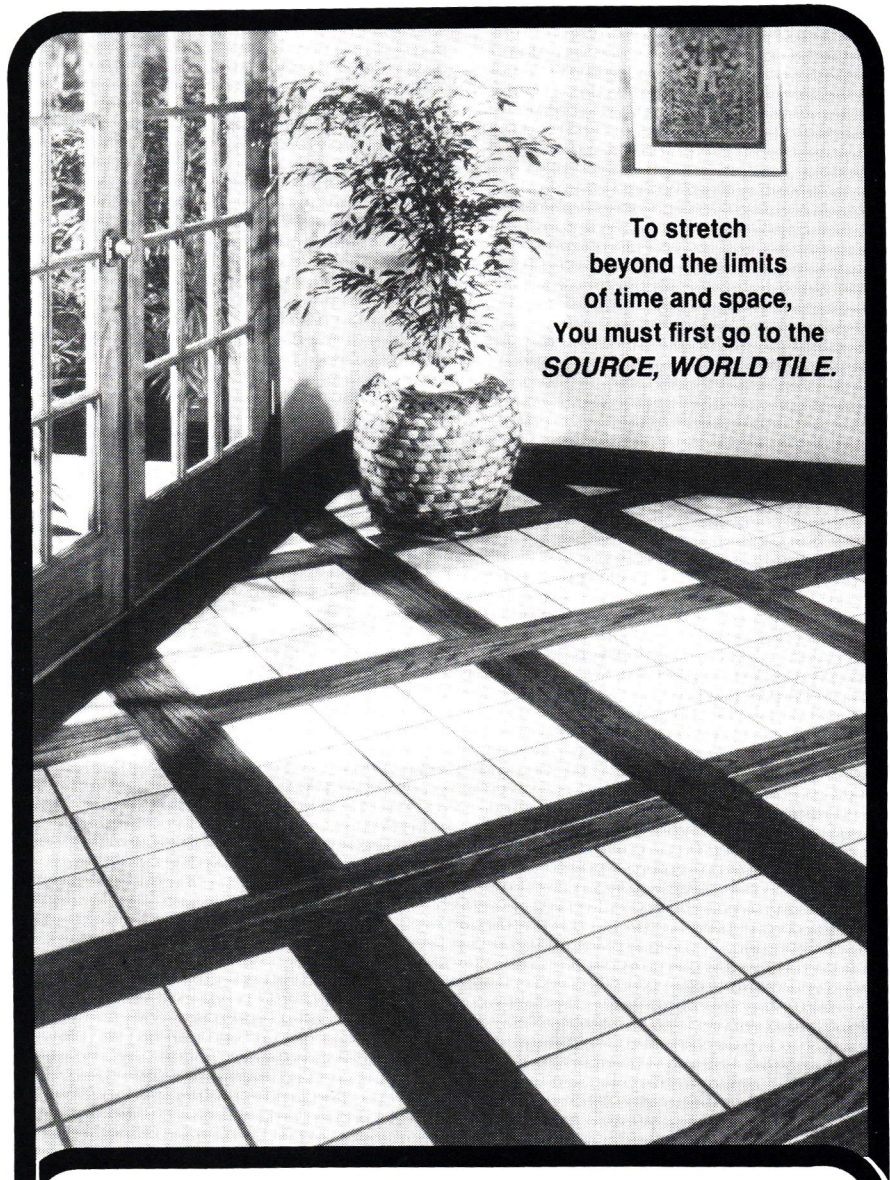
Interestingly, recent industry surveys show that only 15

percent of documents being processed are CAD generated, and only 25 percent are drawn using systems-drafting techniques.

Basic arithmetic suggests the other 60 percent are being done by the old standby method — manual drafting. What does that mean for the future?



Despite rapid advancement in computer technology, recent surveys indicate 60 percent of documents being processed are still done by manual drafting.



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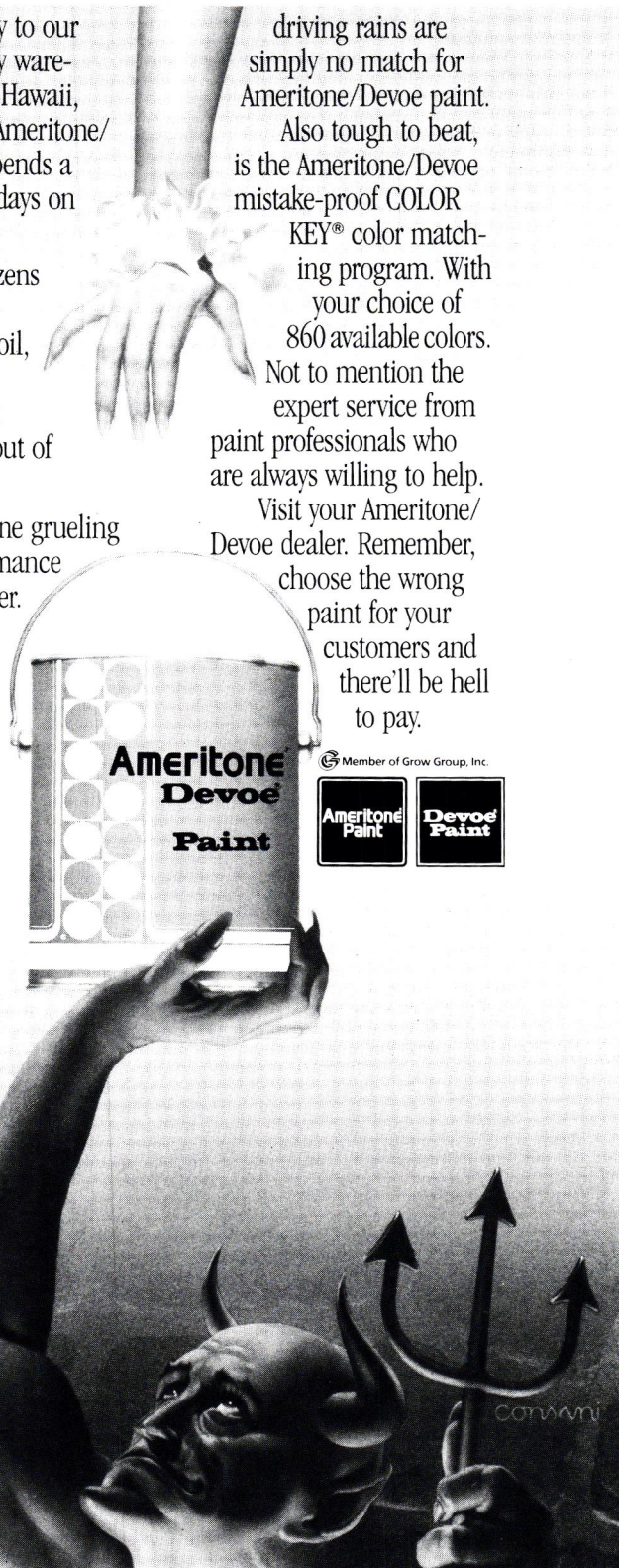
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The surveys noted that traditional manual drafting is slowly being replaced by CAD generated output, and systems drafting usage is relatively constant.

If the rate of change remains steady, manual drafting will be around well into the 21st century. What remains unknown is whether CAD technology will be as readily accepted by future generations.

The problems of today are more likely to be bottlenecks created by high speed drafting on computers rather than slow plotters available.

Today, a laser plotter, the Xerox 8836, will address any CAD system and produce plots 10 times as fast as any current pen plotter to plain paper, untreated vellum and films.

This does not mean all reprographic firms are ignoring technology turns. Many are embracing them readily.

Several reprographic firms in major cities are already installing high quality, high volume laser plotters and CAD plotter/scanner service bureaus to accommodate these changing technologies.

As we approach the last decade of this century, I think back to the end of the '70s. Overlay drafting, cut-and-paste and half-size color sets were all the rage. CAD was just starting, and only a few people in Honolulu understood the impact it would have.

I remember a gentleman saying that, in spite of the cost, one-third of the firms in town would probably have at least one work station someday. I shouldn't have laughed.

Now, as we enter the '90s, CAD is pervasive, color output is being demanded and we are being asked to convert data to data bases (scanning) and electronic data to hard copy (plotting). **HA**

Jack Evans is president of The Blue Print Company Image Control Enterprises.

Society's Strength Continues to Grow

Richard Wayland Balcom of CDS International is one of three new members who recently joined the Hawaii Society/AIA.

A graduate of the University of Hawaii, Balcom holds a bachelor's degree in economics and master's in architecture. He is married and enjoys photography and computer graphics.

Also a UH graduate, with a bachelor's in architecture, **Janine S. Clifford** is employed by Palffy & Associates Inc. in Tokyo. A registered architect in New York, Clifford is married and lists skiing, reading and sketching as hobbies.

Roger Kent Brasel, who is self-employed, earned his bachelor's degree in architectural studies from Oklahoma State University. He is married and his pastimes include golf, tennis, jogging, snorkeling and scuba diving.

Barbara Sannino and **Gail E. Gronau-Brown** have been added to the Society's roster of associate members.

Employed by Spencer Mason Architects, Sannino holds a bachelor's from UH and enjoys

theater and dance in her spare time.

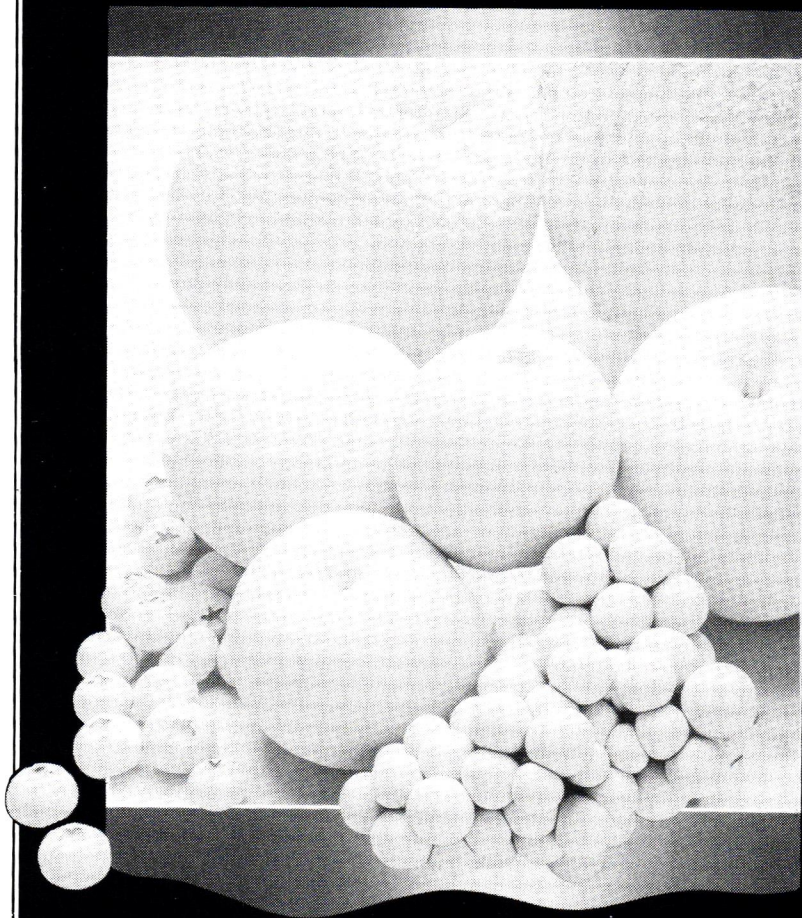
Gronau-Brown, of Nancy Peacock, AIA, earned her bachelor's in art education from

the University of Oregon in 1981 and bachelor of architecture from UH in 1987. Married, she includes hiking, aerobics and cooking as hobbies.



Barbara Sannino

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The paint industry has been remiss in their exclusion of delicate, soft colors. This omission has been addressed by the development of the Colors In White selection. Thirty-two blends, tones and shades have been divided into eight basic color families.

CDS Promotes Desai and Sakata

CDS International recently promoted **Pravin Desai**, AIA, ASID, from vice president and treasurer to president and treasurer, and **Carol S. Sakata**, AIA, from vice president and secretary to executive vice president and secretary. Both remain principals of the firm.

Desai is an architect, interior designer and ceramicist.

As director of design for architecture and interior design at CDS International, he has served as principal in charge on a wide variety of projects in both design disciplines.

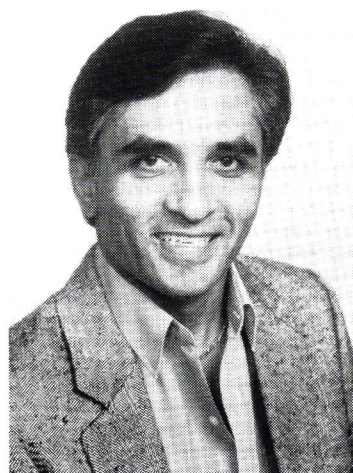
Desai's professional experience throughout Hawaii, the mainland and Far East includes retail shops, space planning and finishing, shopping centers, hotels, resorts,

office buildings and residential, educational and recreational facilities.

He has served on the board of governors of the Hawaii Chapter of the American Society of Interior Designers and state Foundation on Culture and the Arts, and has been an instructor of interior architecture at the University of Hawaii.

A cum laude graduate of the University of Washington with a bachelor of architecture degree, Sakata is currently president of the Hawaii Society/AIA and vice chair of the City & County of Honolulu Building Board of Appeals.

She formerly served as elected treasurer of HS/AIA and appointed chair of the Women in



Pravin Desai



Carol S. Sakata

Architecture Committee of the national AIA.

At CDS International, Sakata serves as director of production and operations and principal in charge of a variety of projects, such as the historic restoration of the Moana Hotel and design of the Royal Waikoloan hotel on the Big Island.

Her professional experience in Hawaii and the Far East includes resorts, hotels, medical facilities, multifamily housing and office buildings.

She is a member of several professional and civic organizations, including the Rotary Club of Honolulu.



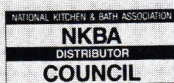
Diamond Cabinets has introduced a brand-new International Line of wood-doweled "NO FACE FRAME" constructed cabinets. The International Line is based on the European 32mm system. Available in four interchangeable door styles: Avanti, Clarion, Coronet and Milano.

Pictured here is the Avanti style, in driftwood finish and designed for contemporary decorating ideas.



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HS/AIA Members Are Honored in Statewide Competition

Charles Lau, AIA, and the joint architectural venture of CDS International and **Virginia D. Murison**, AIA, received top honors at the Building Industry Association of Hawaii's fourth annual Hawaii Renaissance, a statewide competition recognizing excellence in design and construction of residential and commercial remodeling projects.

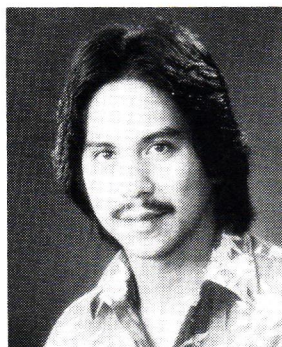
Lau, of AM Partners, Inc., received the Grand Award for renovation of Danelle Christie's, a jewelry shop at the Ramada Renaissance Ala Moana Hotel.

CDS and Murison earned the Judge's Choice Award for historic renovation of the Sheraton Moana Surfrider Hotel.

Several AIA members were included among the six merit award winners. They were: **Kurt Mitchell** of Kober/Hanssen Wyse Mitchell for Lahaina Broiler; **Thomas Agawa** of Thomas Agawa, AIA, & Associates for the Maharaja Restaurant and Discotheque; **Arnold Savrann** of Castle & Cooke, Inc. and **Brian Takahashi** of AM Partners for Dole Cannery Square; and **Dee Crowell** of Urban Works, Inc. for Architect's Office.

Robert Littman, of Kailua Property Partners, who earned an award for Kailua Marketplace, was one of five to receive an honorable mention.

The six-member judging panel included **H. Stanley McEntire**, AIA, ASID, of McEntire Association, and **Owen Chock**, AIA, of Design Partners, Inc.



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Media Five Names New Board Members

Media Five Limited recently announced the members of its 1989-90 board of directors.

They are: **Marvin J. Tilker**, executive vice president of C. Brewer & Company, Ltd.; **Dean Ho**, president of Capital Investments; and **David H.**

McCoy, chief operating officer of The Estate of James Campbell.

Also serving on the board from Media Five are: **Melvyn Y.K. Choy**, chairman; **Michael James Leineweber**, vice chairman; **Evan D. Cruthers**, president and chief executive officer; **Peter Caderas**,

chief operating officer; **Bon-Hui Uy**, executive vice president; and **Ann N. Matsunami**, senior vice president.

Daly Announces Staff Changes

Leo A. Daly has appointed **Andrew E. Dauch Jr.** managing director and **Simon Cheng** director of operations for the Hong Kong office.

Dauch, who holds a bachelor of architecture degree, has worked in Hong Kong for more than 10 years as an architect and project director for a variety of projects throughout Asia.

Cheng is an electrical engineer with more than 20 years experience in design and project management for projects throughout Asia and the United States.

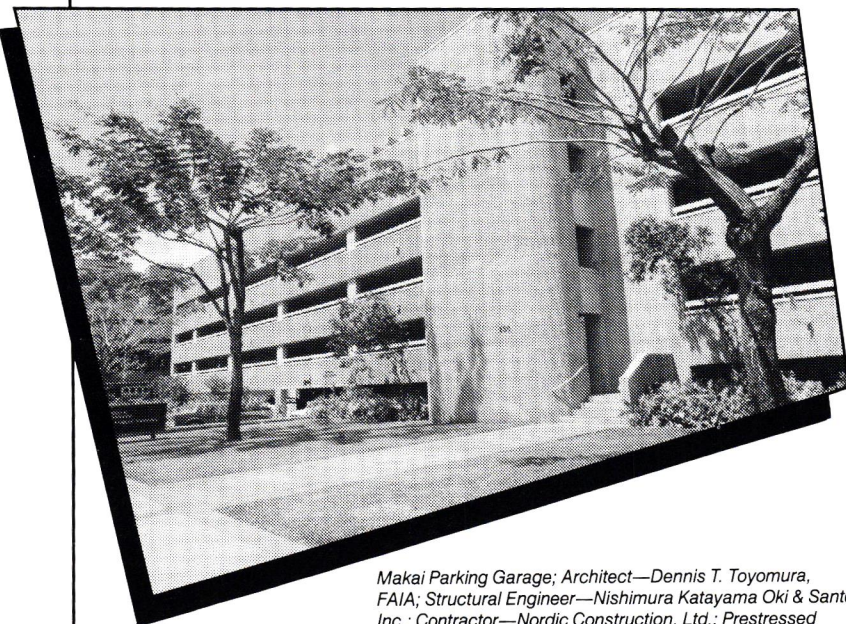
In addition, **Arthur E. Hansmire**, vice president, has relocated to the Leo A. Daly western region office in Los Angeles to direct technical operations.

Wagner Rejoins Long & Associates

Steven Wagner recently rejoined Long & Associates, AIA, as project manager.

Before opening his own drafting and architectural design company, Wagner was involved in several of the firm's luxury residential projects. He is currently assisting project architect John Clements, AIA, with the overall production of the multimillion dollar project on Diamond Head Road.

CONCRETE IDEAS



Makai Parking Garage; Architect—Dennis T. Toyomura, FAIA; Structural Engineer—Nishimura Katayama Oki & Santo Inc.; Contractor—Nordic Construction, Ltd.; Prestressed concrete—Con Fab Corp.

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\$10,000 Donated for Renovation of Church Bell

Media Five Limited has donated \$10,000 to the Wananalua Congregational Church in Hana, Maui, for renovation of the church bell tower. The 150-year-old church underwent extensive renovation which was scheduled for completion by mid-October.

"Wananalua Church holds a special place in Hana's history," said the Rev. Edith Wolfe, pastor of Wananalua.

"It was Hana's first church and was built entirely by hand by the people of Hana. Media Five's generous gift will help us restore the bell tower which will once again call the congregation to worship."

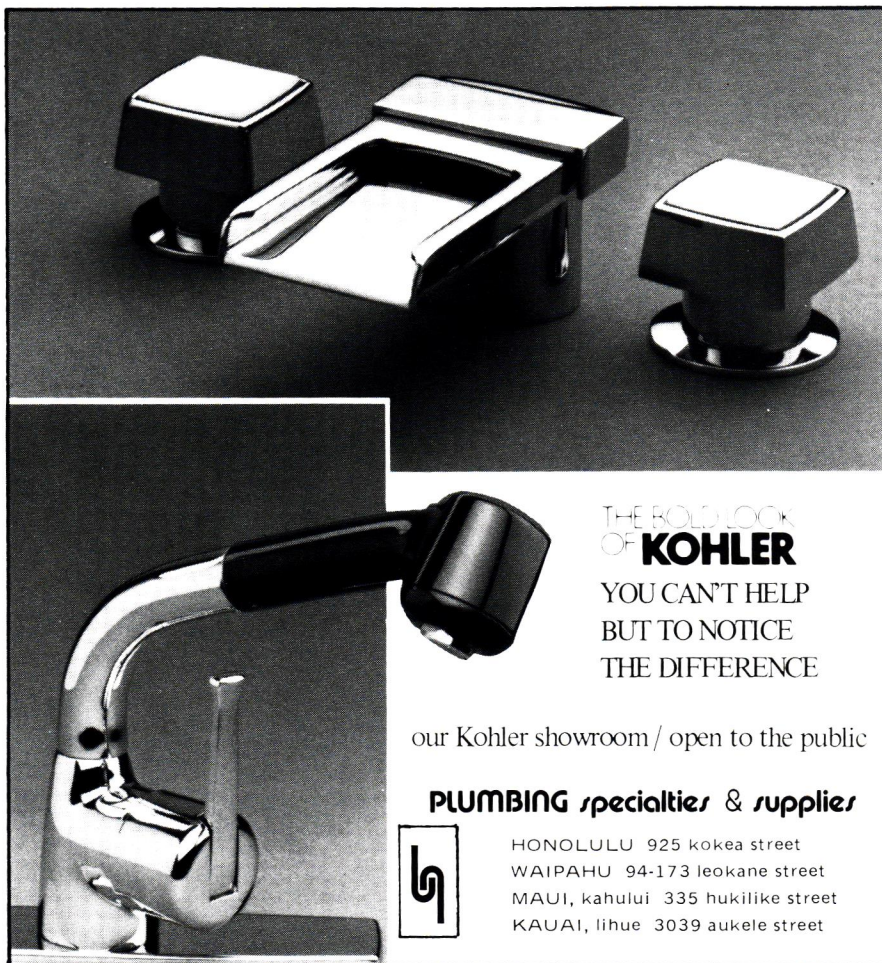
"We are honored to be a part of this restoration effort," said Peter Caderas, chief operating officer of Media Five.

"Over the last five years of working with the Hana Ranch development, we have come to admire the people of Hana for their strong sense of community and self-reliance which were no doubt the reasons why Wananalua Church was built."

The church, founded in 1838, was constructed entirely of native materials by the all-Hawaiian congregation. Lava rock came from the area and the ruins of an old *heiau*. Timbers were cut and carried from the surrounding mountains. The bell tower was added to the structure in 1898.



Aloha United Way




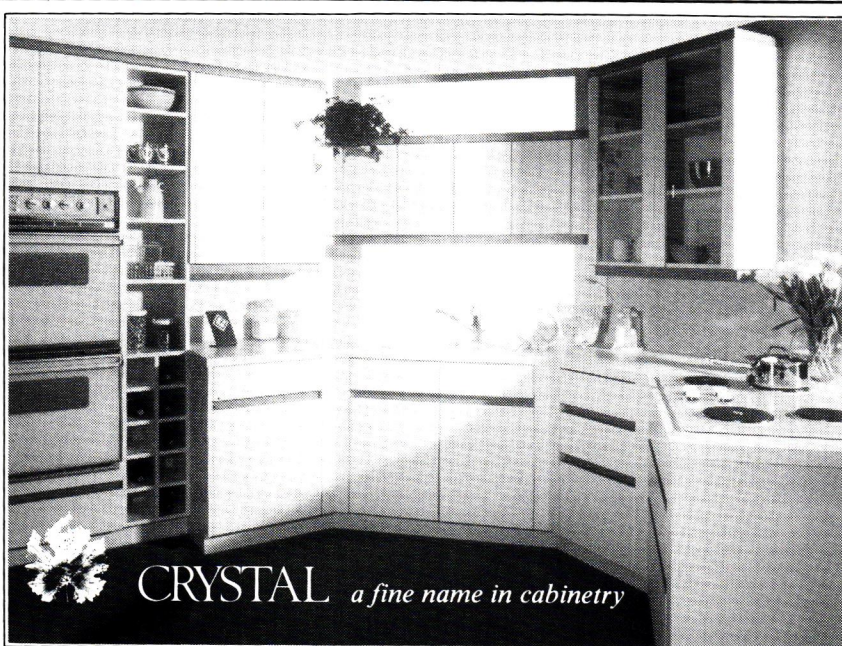
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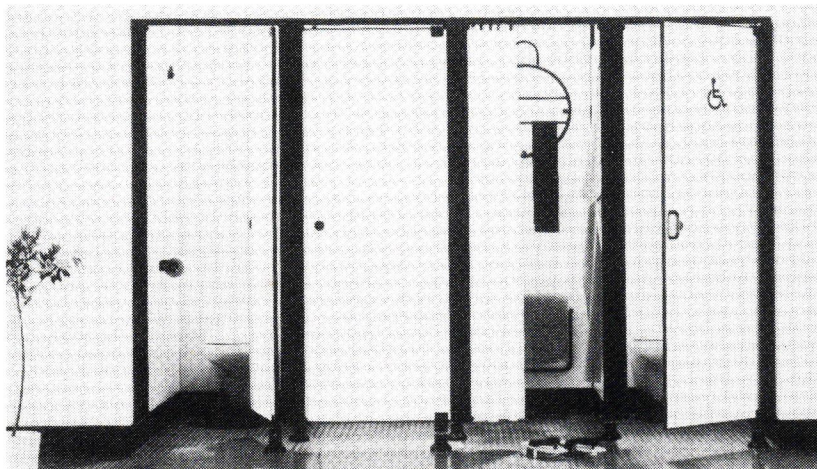
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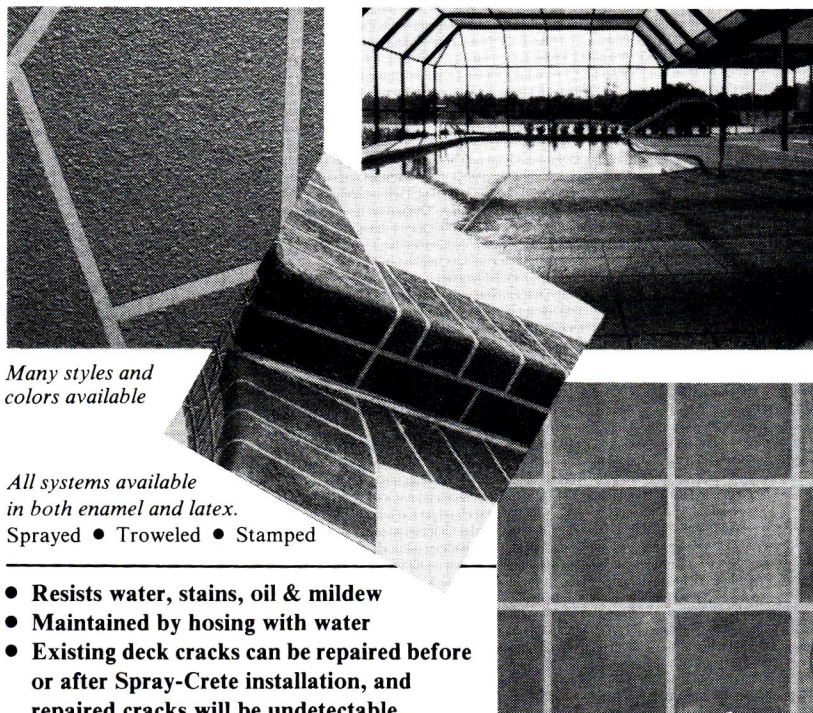
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Media Five Welcomes Holl

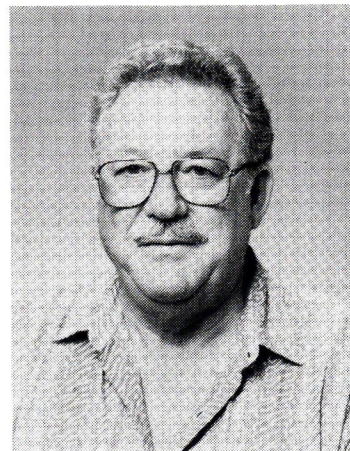
E. Alan Holl, AIA, recently joined Media Five Limited as director of project delivery. He will be responsible for quality assurance, project delivery systems and administration of architectural projects.

In 1984, Holl formed an architectural consultancy firm specializing in technical, managerial and construction administration services. Previously, he had been principal-in-charge of Stone Marraccini Patterson's Honolulu office.

He also was partner with Chandler Kennedy Architectural Group in Canada, where he was project director for the \$500 million Alberta Urban Hospitals Project.

In 1987, Holl was elected president of the Hawaii Society/AIA after serving five years on its executive committee.

He has won several architectural design awards including the HS/AIA Design Award of Excellence in 1974 and 1980 for Straub Clinic-Hospital and the Lucy Henriques Medical Center, respectively.



E. Alan Holl

Vintage Doors Offer Security, Energy Efficiency

An entry door offering the look of oak and traditional beveled leaded glass with the performance of insulated glass and foam filled steel has been introduced by Peachtree Doors Inc.

The Vintage system features elegance in an energy-efficient door. It is shipped with a "stand-in" door prehung in the frame. The prefinished door panel is sent separately.

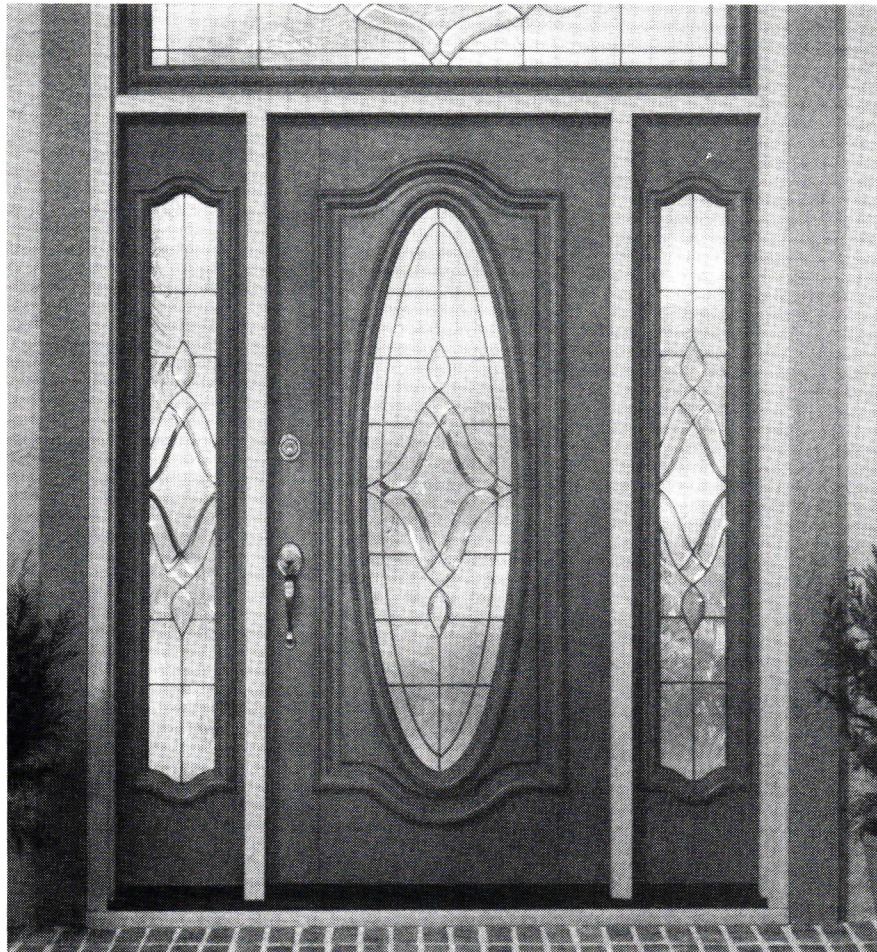
The stand-in door has its own lock set so the weathered-in home can be secured throughout construction. It also can withstand the punishment of a construction environment. When the home is ready for occupancy,

the stand-in can be replaced by the prefinished Vintage door panel.

Vintage is available in five unlit and five lited models with matching side lites and transoms available. Lited versions offer center panels, side lites and transoms in a choice of five design motifs in beveled leaded glass designs.

These handcrafted leaded glass panels are sealed within the air space between two sheets of tempered glass.

The Vintage entry door system is available locally through Lee Haskin Company, Ltd.



The Vintage door features elegance in an energy-efficient door.

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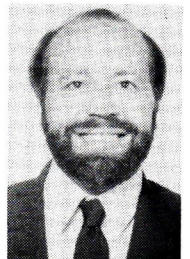
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Flexing Creative Muscles

(continued from page 10)

the corridors, with glass block providing an open transition from one to the other. Of course, these are not ordinary corridors.

Although the shape of the building was not conducive to the

requirements for office space, interior architects were able to create a simple, elegant hallway out of a shape somewhat like a cross between a hexagon and a kidney.

Stately oak doors rise to a 9-

foot ceiling. The most exciting part of the hall design, however, is the lighting technique. Similar to the backlighting on art pieces in the lobby, halls are illuminated through use of lighting coves.

While actual fluorescent tubes remain unseen, the light reflects gently but efficiently throughout the corridor space.

The flooring option is another example of how Ferraro Choi has accommodated the different needs of its various clients.

Removable panels can be laid above the original concrete flooring with 8 inches between. Raised flooring is then covered with carpet panels matched to the decor of the office furniture.

This gives companies the option for easy change or expansion because all wiring laid under these panels can be reached for additions, alterations or upgrading.

Japan Travel Bureau is one tenant that has made use of the option, and its advantages have paid off.

Although the office space is not yet completed, the company has been growing, and changes have been required. It has already avoided expensive, time-consuming reconstruction in moving computer cables and phone lines.

Ferraro Choi was sympathetic to all the needs and wants of Japan Travel Bureau in terms of lobby and office design. They were able to carry the themes of the rest of the building into the designs for this overseas company.

Expanding on the understated frame of black granite that lines the elevator doorway, Italian granite and marble were used for the main desk and table in Japan Travel Bureau's entrance room.

Japanese style is expressed in



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When oak paneled elevators in the Kalakaua Center open, visitors are greeted by backlit geometric shapes that seem to leap off the walls. Photo by David Franzen

the form of *shoji* screens used in place of a wall to separate the reception area from executive and reservation offices.

But the final coup is the choice of art. Between the screens is another piece by Gilbert. The art continues with the lines of the *shoji* screens but brings in the playful angularity of the lobby work.

Although the form came first and the function had to fit it, the ANA Kalakaua Center became an arena in which Ferraro Choi & Associates is displaying its flexibility.

Difficulties presented by the building's shape and size allowed the firm to open new pathways for creativity — and Waikiki has found itself with an exciting new landmark. **HA**

Aubrey Olson, who holds a bachelor's degree in English from the University of California at Berkeley, is a freelance writer.

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Remodeling HS/AIA

(continued from page 7)

The State Council will begin with six delegates — one from the Maui Chapter and five from the Honolulu Chapter, one of whom will be from and represent the Hawaii Island Section.

There also will be a president and president-elect, for a total of eight members on the board of directors. One chapter delegate will serve as secretary/treasurer.

At the Nov. 16 annual meeting, bylaws for the new State Council will be ratified. The Honolulu Chapter will then conduct its inaugural meeting, ratify bylaws, elect officers and conduct other business. Maui and the Big Island will hold annual business meetings on their home islands.

Delegates to the State Council board will be chosen by their respective organizations. Honolulu Chapter delegates will be elected by the Honolulu members of the current HS/AIA board of directors at the December business meeting.

The Council president and president-elect will be elected by the Council board of directors at the first meeting, Dec. 12.

Annual meeting packets containing proposed bylaws and candidate information have been mailed to all members. Please review them and plan to attend the meeting and luncheon from 10:30 a.m. to 1:30 p.m. at the Ilikai Hotel. In consideration of everyone's busy schedules, this will be our only meeting during November.

Don't miss the opportunity to be part of AIA history in Hawaii and to congratulate members of the new Maui Chapter. **HA**

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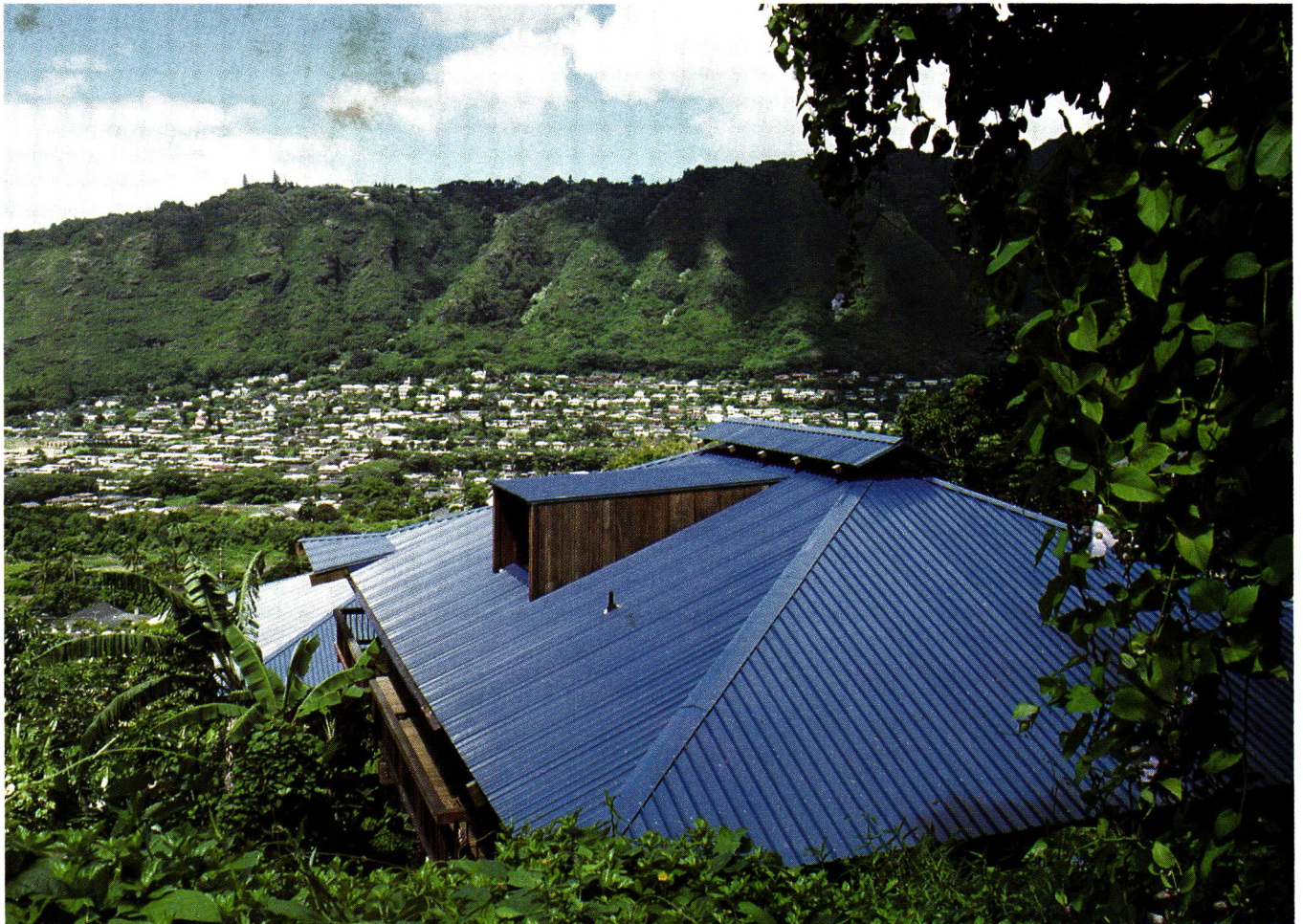


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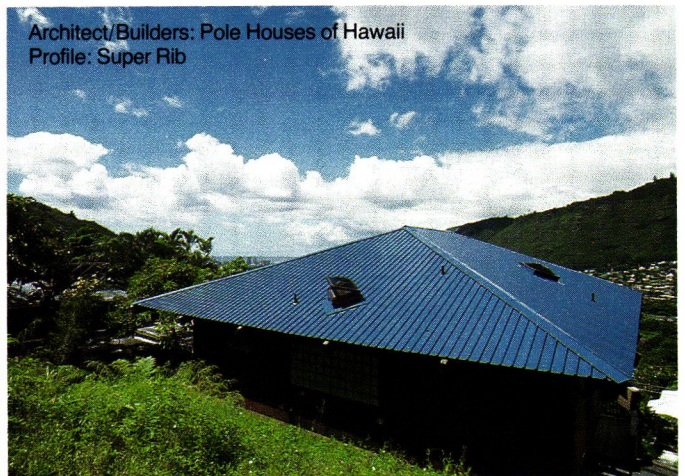
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