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Art in Architecture

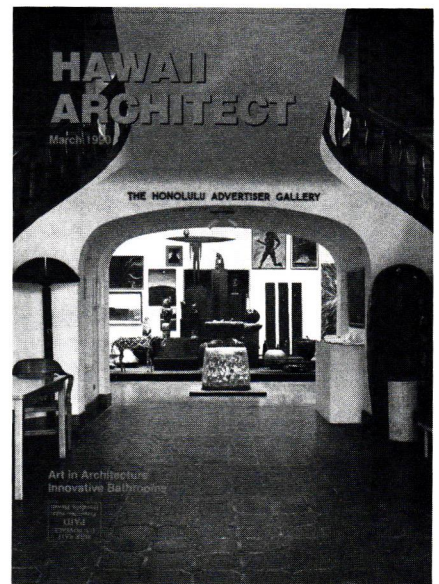
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Visitors last month to The Honolulu Advertiser Gallery were treated to "Visions of the Volcano," a traveling exhibit featuring 105 works by local and mainland artists. The gallery houses a corporate collection including nearly 1,000 works by artists from throughout the world. Photo by Greg Yamamoto

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Publishers

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

PUBLISHER/EXECUTIVE EDITOR
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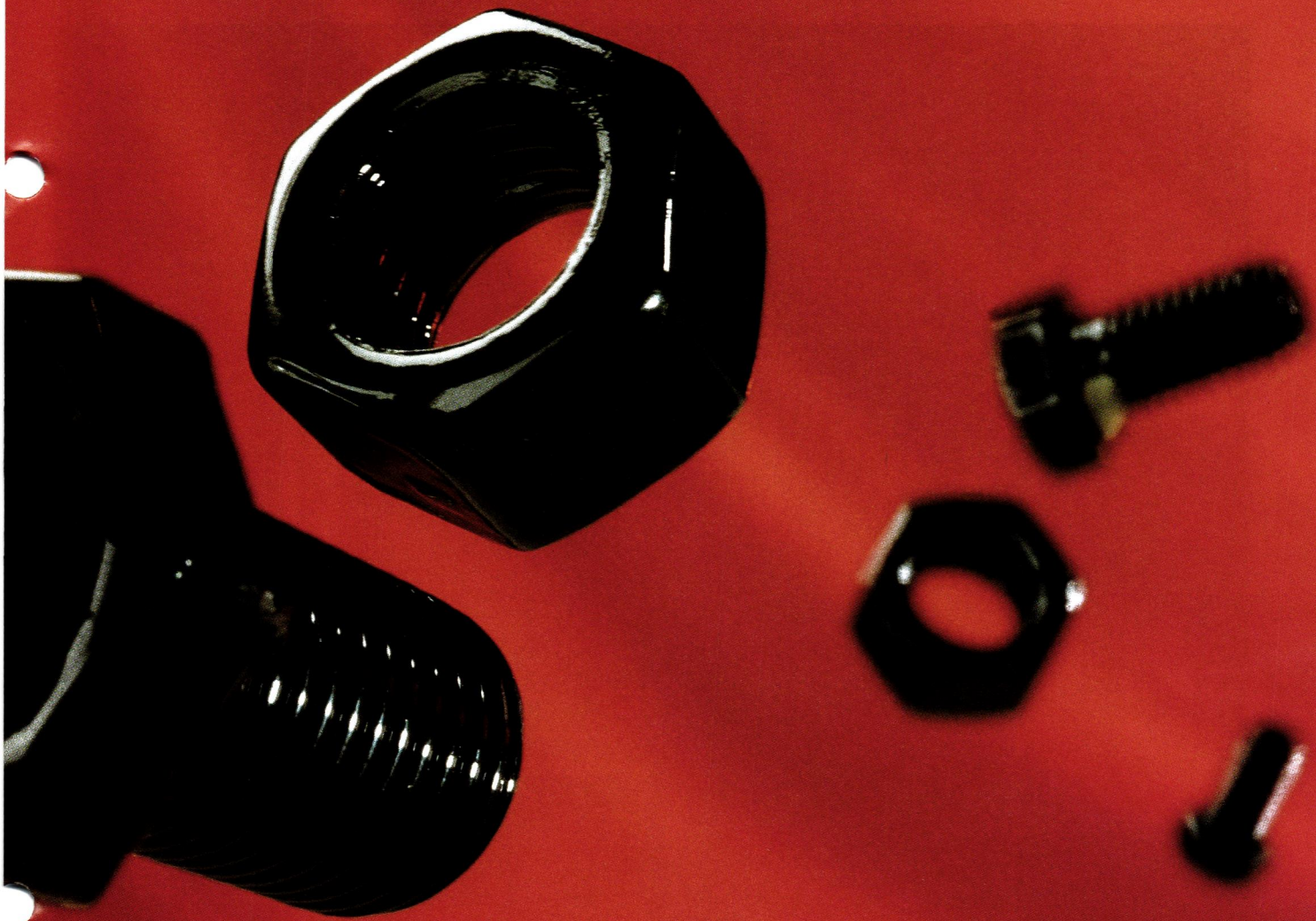
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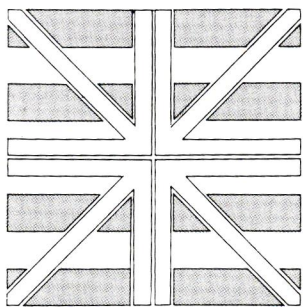
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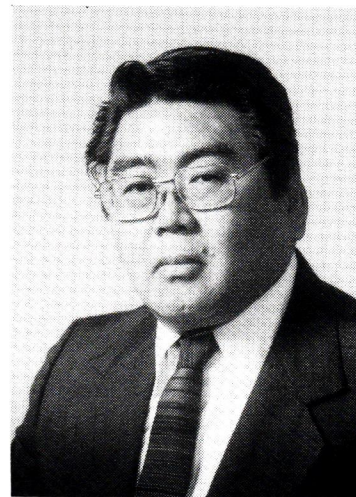
President's Message

Hawaii Council/ AIA: Its Past, Present and Future

by *Dennis T. Toyomura, FAIA*
President, Hawaii Council/AIA

In 1926, more than six decades ago, a small group of architects felt the need for an organization to address the concerns of architects in Hawaii. They requested that the American Institute of Architects establish a chapter in Hawaii which was called the Hawaii Chapter of the American Institute of Architects.

In 1975, the chapter's name changed to Hawaii Society/AIA to reflect the broader activities of



Dennis T. Toyomura

Hawaii, once considered a small local community with limited resources, has grown into an international crossroad in the Pacific . . .

the profession.

As the societal issues in Hawaii became more complex, the Hawaii Society/AIA began petitioning the AIA for a state council to address the concerns of the community and the profession. On Dec. 6, 1989, the American Institute of Architects chartered the Hawaii Council, American Institute of Architects as the state organization, with Honolulu and Maui organizations as chapters and the Hawaii Island organization as a section of the Honolulu Chapter.

Hawaii, once considered a small local community with limited resources, has grown into an international crossroad in the Pacific and will continue to grow in the emerging age of the Pacific Rim nations. Due to better data

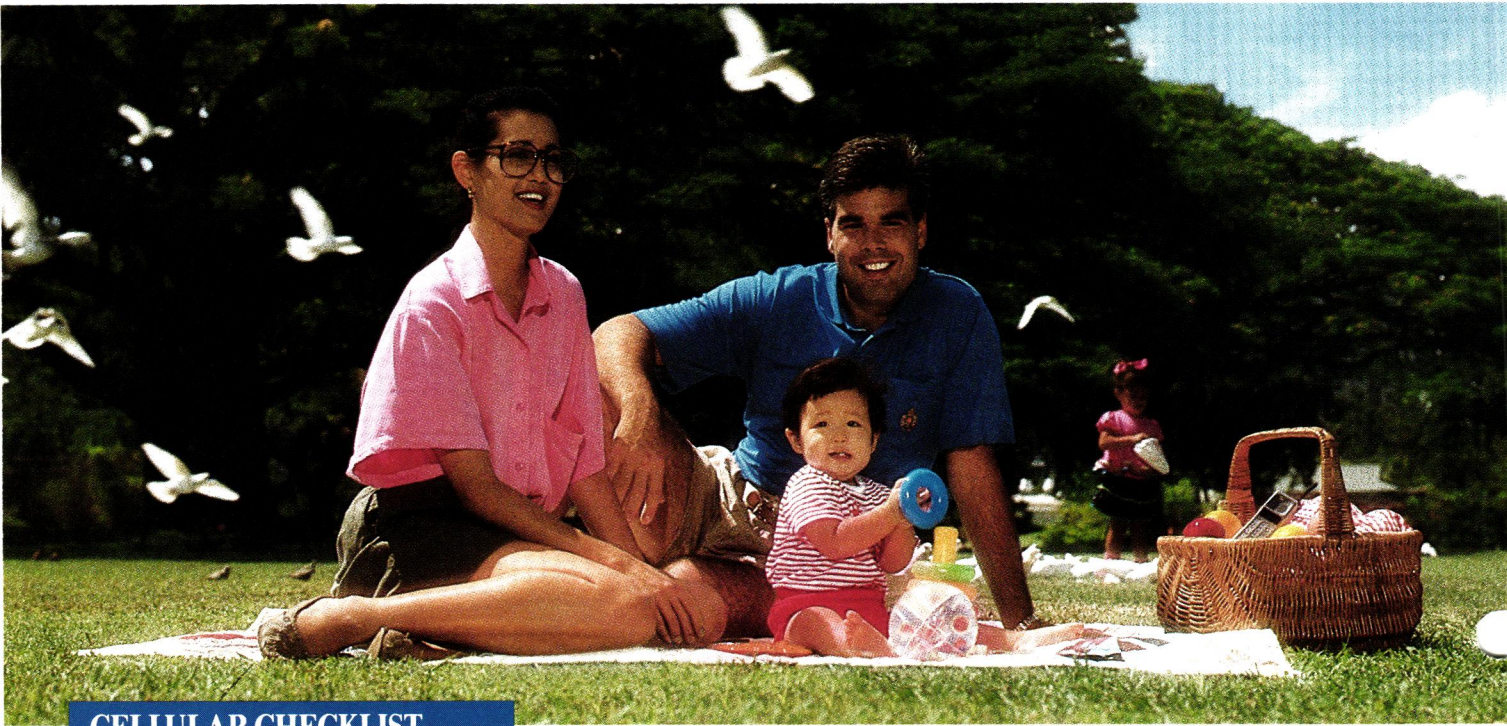
communication, transportation and new scientific technologies, Hawaii is becoming more involved with the rest of the nation and the world. Many new business activities have come to Hawaii, and many more will be drawn to our shores as we expand our national and international ties.

Architects will be in the midst of social, cultural, legal, political, economic and technological developments. They will be called on to provide leadership for these.

Thus, architects must keep pace and be actively involved and concerned with issues affecting their profession as well as their pivotal role in an international society. Architects must meet the challenges of the future rather than becoming a victim of it. **HA**

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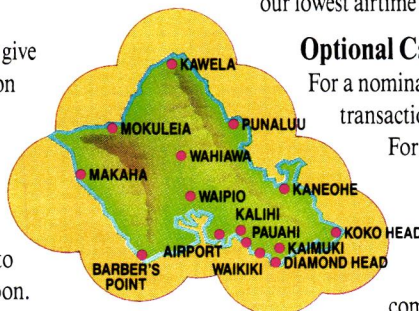
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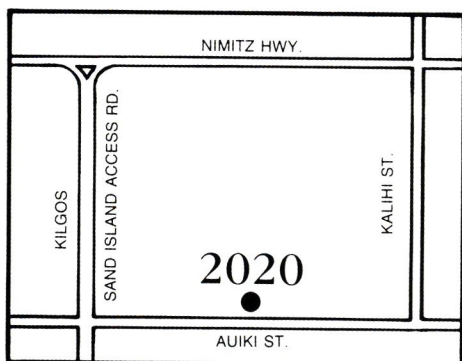
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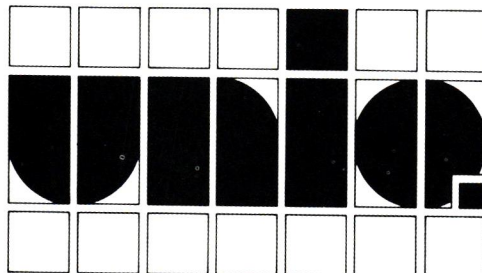


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Introducing Hawaii Council/AIA Officers and Directors

On Nov. 16 last year, the Hawaii Society/AIA held its last annual meeting, and on Dec. 6, 1989 the Hawaii Council/AIA was chartered.

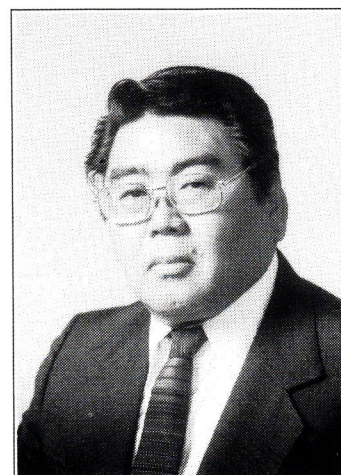
The new format includes the Maui Chapter, which encompasses all of Maui County, and the Honolulu Chapter, which covers the rest of the state including the Hawaii Island Section.

The State Council is governed by a board of directors, which comprises a president and president-elect and six delegates — one from the Maui Chapter

and five from the Honolulu Chapter, one of whom represents the Hawaii Island Section. One chapter delegate also serves as secretary/treasurer.

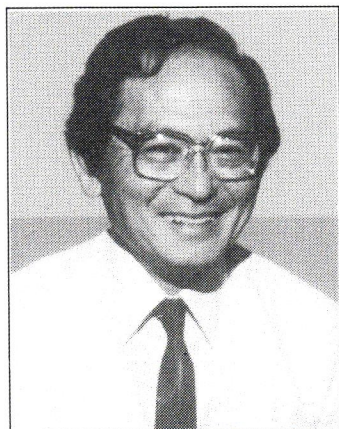
Delegates to the State Council were selected by their respective organizations. Honolulu Chapter representatives were elected by the Honolulu members of the HS/AIA board of directors. The president and president-elect were elected by the Council board of directors.

Following are brief biographies of the Hawaii Council/AIA officers and directors.



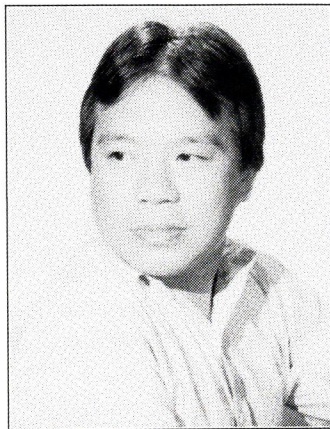
**Dennis T. Toyomura, FAIA
President**

Toyomura, principal of Dennis T. Toyomura, FAIA, Architect, has served as treasurer and on the board of directors of the Hawaii Society/AIA. He now serves on the board of directors of the Research Corporation of the University of Hawaii. Toyomura's term is one year.



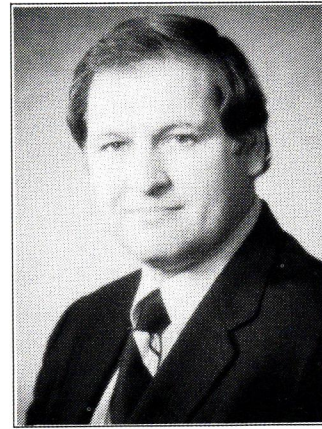
**Arthur A. Kohara, AIA
Vice President/President-elect**

Kohara, a 1955 graduate of the University of Oklahoma School of Architecture, opened his general practice in Hawaii in 1962. Since then he has served the Hawaii Chapter and the Hawaii Society in several positions including as 1986 president, director and as chairman of various committees. He will serve a one-year term.



**Daniel G. Chun, AIA
Secretary/Treasurer**

Chun, a partner of Kauahikaua & Chun/Architects, is a native of Honolulu. He received his degree from the University of Southern California and served on the Hawaii Society/AIA board of directors from 1985-87 as the Public Awareness commissioner. Chun will serve a three-year term.



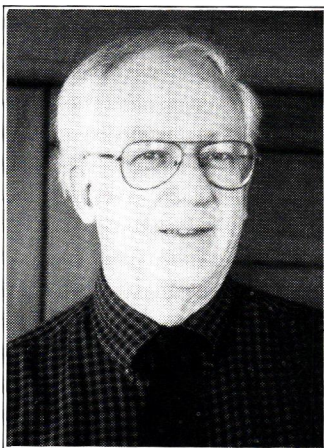
**Evan D. Cruthers, AIA
Director, Honolulu Chapter**

Cruthers is president and chief executive officer of Media Five Limited. He earned a bachelor of architecture from the University of Idaho and attended Harvard University Graduate School of Design. He has served as 1987 president of the Hawaii Society/AIA. He will serve a one-year term.



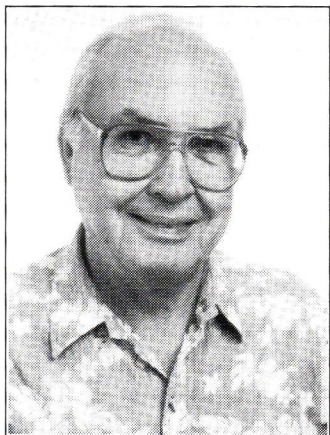
Frank S. Haines, FAIA
Director, Honolulu Chapter

Haines, chairman of Architects Hawaii Ltd., has been a member of the Hawaii Society/AIA since 1948. A graduate of Princeton University and Massachusetts Institute of Technology, he served as president of the Honolulu Chapter in 1960. He most recently served as the co-chairman of the Northwest Region Conference held in Kona in 1988. His term is one year.



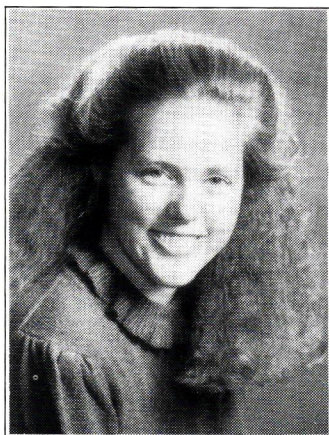
Harrell L. McCarty, AIA
Director, Hawaii Island Section

McCarty, a principal in the firm of Oda/McCarty Architects since 1966, is a 22-year AIA member. He is a graduate of the University of Oregon School of Architecture. McCarty recently served as a Design Awards Program juror at the Northwest Regional AIA Convention in Bend, Oregon, and as a member of the AIA State Council Task Force. His term is two years.



Ormond L. Kelley, AIA
Director, Maui Chapter

Kelley is president of Ormond Kelley/Edmond Akiona Architects in Wailuku, Maui. He earned a bachelor of science degree from Kansas State University in 1949 and has been an AIA member since 1961. He is a past president and director of the Maui Section HS/AIA and is a licensed architect in Hawaii, California, Arizona, Kansas and Guam. Kelley currently sits on the board of trustees of the Maui Historical Society. He will serve three years.

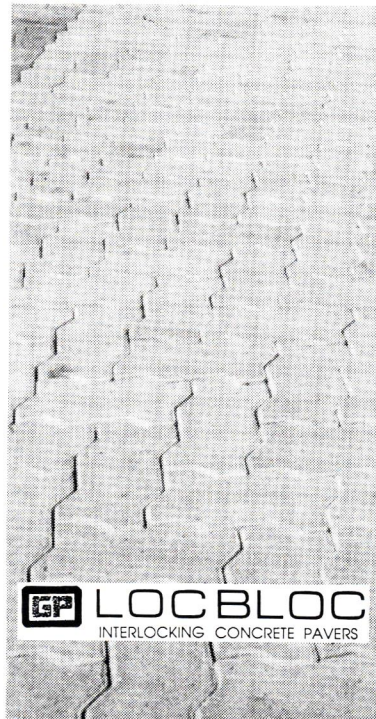


Nancy L. Peacock, AIA
Director, Honolulu Chapter

Peacock is president of Nancy Peacock AIA, Inc. in Honolulu. Born and raised in Honolulu, she earned a bachelor of architecture from Cornell University in 1978 and received her license in 1983. Peacock has served on several committees and the AIA board of directors. She also is a member of the Mayor's Special Design Districts Advisory Committee and other community and advisory boards. Her term is two years.

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The Significance of Artwork

by Jan Yamamoto

The exterior design of a structure can make a dynamic architectural statement. No matter how good the design is, however, the rooms within the structure appear lifeless without artwork and accessories.

A trend of the '90s is the inclusion of art specification and

selection within an interior design contract. Most clients today are well educated with sophisticated tastes. They understand that artwork plays an important role in the completion of a home, office or resort. It can set the theme, or merely give an interior space a warm appeal.

Media Five Limited has

provided art consultation and accessories specifications for a number of projects ranging from the simple to the complex. For instance, the scope of services for the interior design of LeLagon Pacific Resort in Port-Vila, Vanuatu, included the selection of accessories and silk flower arrangements for use throughout

The Hawaiian quilt wallhanging over the registration desk in the lobby of Pali Momi Medical Center was designed to contribute to the space's warm ambiance. Photo by Ron Starr





Museum quality antiques are used to extend an elegant, European design theme throughout the Dai-ichi Hotel Tokyo Bay.
Photo by Lorrie Dalton

the resort. This may seem a strange element for a resort located within a tropical climate, but flower gardening is not a

native custom in Vanuatu.

Even though flowering plants were successfully incorporated into the resort's landscape, cut

flowers are not cultivated for interior use. Silk flower arrangements were a good alternative.

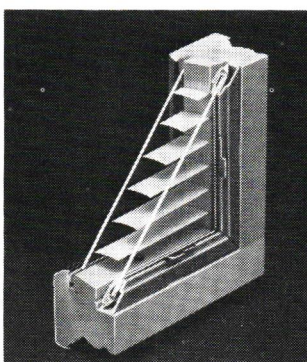
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A more comprehensive project was the artwork for Pali Momi Medical Center in Aiea. Media Five worked with Fine Arts Associates to provide the client with one of Oahu's most outstanding collections of custom art pieces outside of a museum. All public spaces are filled with art produced by local artisans in a variety of media. More than 90 percent of it was commissioned work.

Although there is no standard for artwork selection, as it often depends on the client's preferences, considerations are the type of project and its intended audience. The artwork for Pali Momi was intended to represent the people of the Pearl City area, one of Hawaii's true melting pots.

A Hawaiian quilt was commissioned for the lobby to illustrate the *ohia* flower, Pali Momi's symbol, and an oriental

obi wall hanging was created from antique Japanese fabric.

For the new executive bungalows at Mauna Lani Bay Resort, a different approach to the artwork and accessories selection was taken. The client had 45 lithographs struck from the original plates made of Tahiti's flora and fauna, which were sketched on Captain Cook's voyage to the Sandwich Isles. The art collection was framed and incorporated into the interior design. Accessories such as plates, vases, ashtrays and carved wooden shells were selected to finish the rooms.

Media Five also is completing a corporate retreat compound on the Kohala Coast for a Japanese firm. Since the client is well-known for an outstanding corporate art gallery in Tokyo, simple posters would not be appropriate for the firm's Hawaiian bungalows. Instead, commissioned or original watercolors and acrylics were used to accentuate the interior design scheme.

The best time to develop an artwork selection package is during the planning stage. If a client understands the importance of artwork, its selection can be incorporated in the initial contract. Because enough lead time was available, Media Five selected museum-quality antiques for the public areas of the Dai-ichi Hotel Tokyo Bay.

Art can enhance the design of any project. Its placement and selection can reinforce a theme, extend a color palette, add a dash of style and reflect the personality of the client. Art can emphasize an architectural detail or draw attention to a custom finish. It is the final touch to an architect's work and completes the project. **HA**

Interior designer Jan Yamamoto is vice president of Media Five Limited and has provided art consultation and selection for a number of projects including the executive bungalows at Mauna Lani Bay Resort.



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The Concept Begins With the Client

by Donald W.Y. Goo, FAIA

If architects are going to talk about art as an integral part of a project, they have to talk about it up front.

Art in architecture starts as part of the initial concept at the first meeting with the client.

From the very beginning, the architect should consider the part art will play in the project and, from first meetings with the client, include art in the picture as described to and developed with the client.

Reality sets in when the budget is set. Art should be an important budget line item, and so should be established early in the client's mind as a part of the whole;

then figured in the budget.

Don't leave it to "just happen" as, say, part of furnishings. Ideally, the architect visualizes, conceptualizes, master plans or orchestrates the whole; gets the concept accepted; then gets the art — as well as other elements — appropriately budgeted.

In the master plan and renovation of Hilton Hawaiian Village, for instance, the concept of incised panels in the entry building columns was established early and the budget for the panel art was incorporated into the construction budget.

Art design, selection, commissioning, coordination and,

later, maintenance can be handled in a variety of ways; frequently by the interior designer, sometimes by an art coordinator or curator and, at times, even by the landscape architect.

The important thing to remember is that art in architecture does not happen by itself. It happens because an architect promotes it from the beginning as an essential part of the concept. HA

Donald W.Y. Goo is president and chief executive officer of Wimberly Allison Tong & Goo, a 250-person architectural and planning firm with offices in Honolulu, Hawaii and Newport Beach, California.

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has become a partner of the firm and that the name of the firm has been changed to **Bays, Deaver, Hiatt, Kawachika, Lezak & Kodani**. Mr. Kodani has been counsel to the firm and speaks Japanese. He will continue to concentrate on transactions involving foreign nationals, international, real estate, corporate and administrative law.

Michael D. Rudy

formerly of Seder & Chandler in Worcester, Massachusetts, has also joined the firm. Mr. Rudy will continue to concentrate on real estate, business and corporate law.

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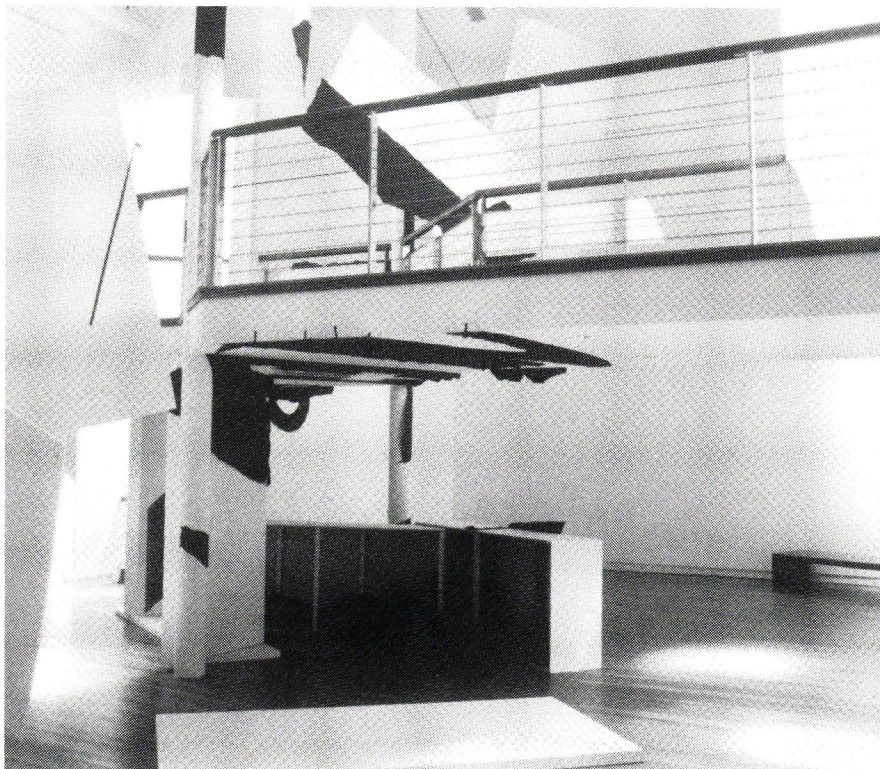
by Thomas Macaulay

I recently had the unique opportunity of creating the first environmental installation to be exhibited in Hawaii's newest art institution, The Contemporary Museum in Honolulu. The installation transformed the two-story Laila and Thurston Twigg-Smith Gallery from a room in which to view discrete objects into a total environment.

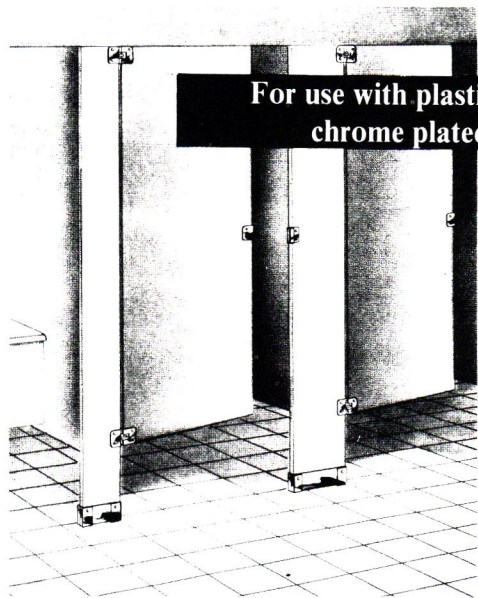
Various elements of the gallery were used as surfaces on which I interspersed an image intended to transfix viewers and elicit a heightened awareness. Audience interaction was the focus of the installation, with the journey from diffuse chaos to a center of calm being the experience I hoped to convey.

For the past 20 years I have worked to integrate elements of

Continued



Various elements of the Laila and Thurston-Twigg Smith Gallery in The Contemporary Museum were used to intersperse an image intended to transfix viewers.



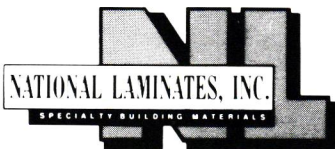
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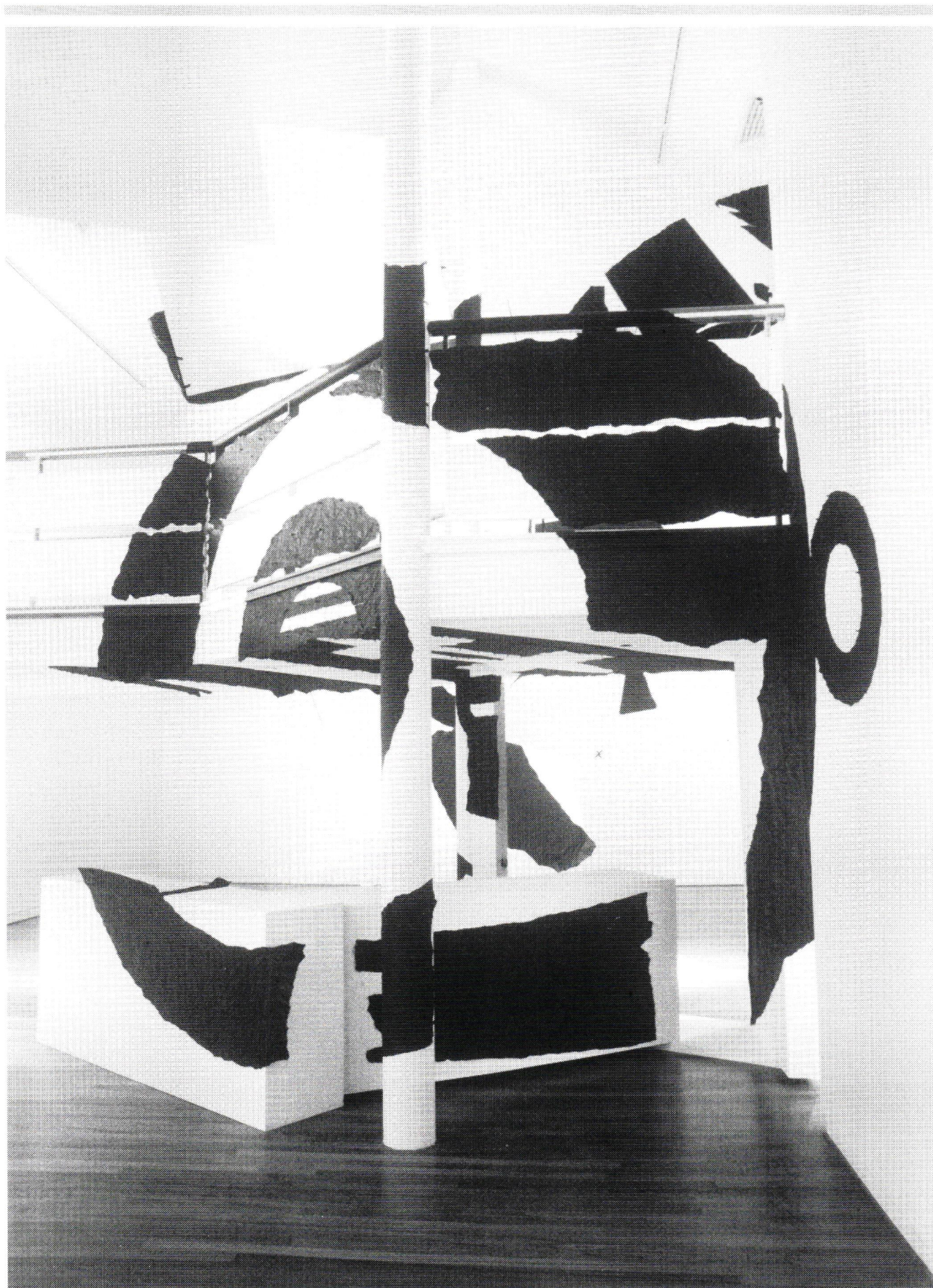
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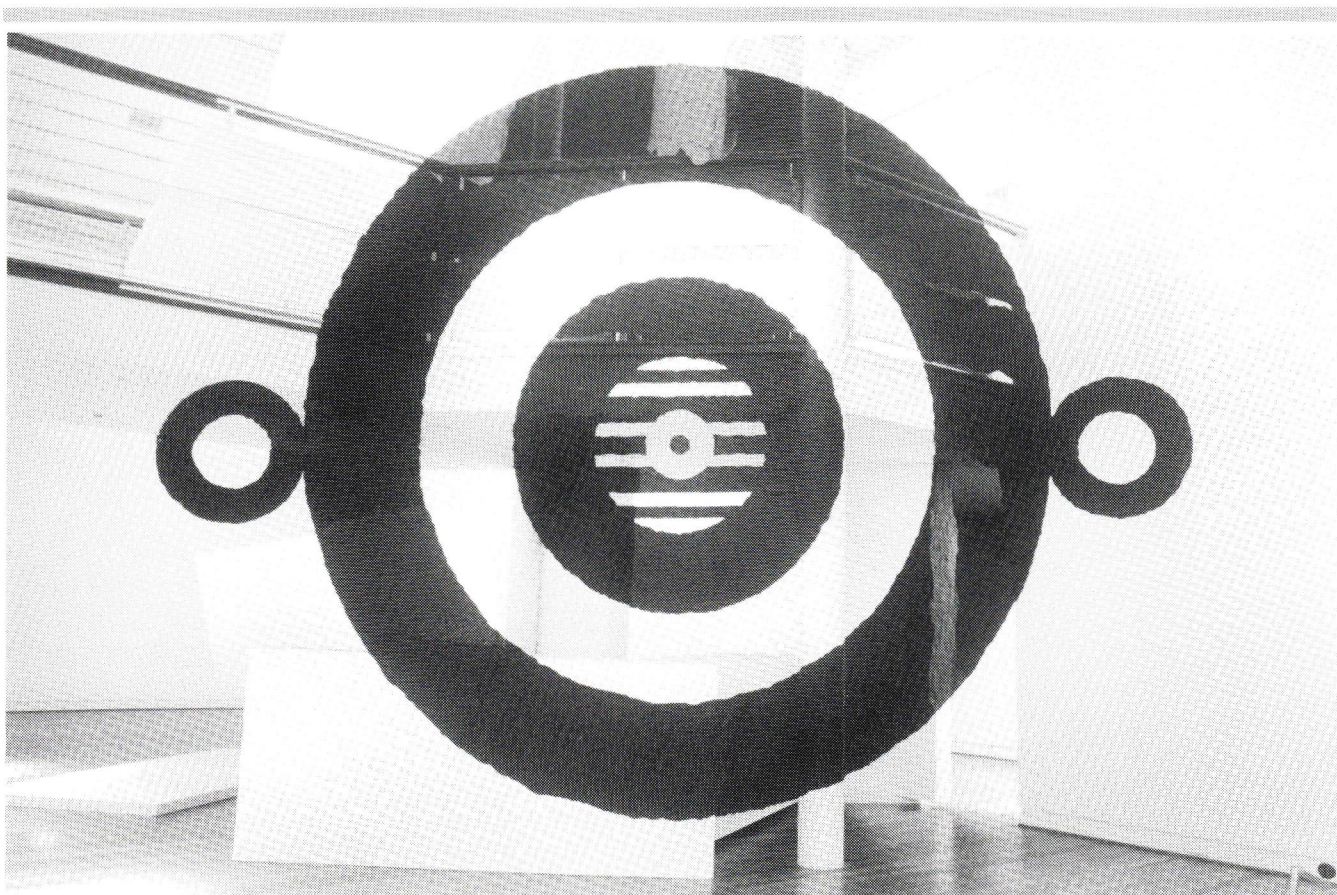


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"Installation for The Contemporary Museum" introduces visual information which at first appears to conflict with the designed spatial order of the site.



Arriving at a specifically-located bench in the gallery, the circle begins to coalesce and viewers find the image comes together precisely at the moment they sit down.

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... I contrasted the light,
angular volume of the gallery
with a dark, circular image that emerged
... to reform as each viewer
discovered its existence.

architecture and visual art through temporary works built into existing interior spaces.

"Installation for The Contemporary Museum" introduced visual information which at first appeared to conflict in all ways with the designed spatial order of the site. In fabricating this environment, I contrasted the light, angular volume of the gallery with a dark, circular image that emerged from the seemingly disjointed space to reform as each viewer discovered its existence.

I employed the circle as a means to visually tap into a viewer's pre-rational consciousness. This powerful shape, symbolic of personal wholeness and rooted deep in the collective unconscious of humankind, is an image I have investigated extensively during construction of more than two dozen environmental installations.

Because I find visual art a temporal, transitory experience — like dance, theater and music — my primary concern is not with permanence. For this installation I used black construction paper, wrinkled before being attached to the railings of the bridge and suspended by ropes from existing eyes in the ceiling.

Just as I incorporated various elements of the room into the piece, I also selected existing sculpture pedestals and platforms from storage to build a structure under the bridge that cuts through the gallery. From one side this structure served as a support for the black paper shapes which formed the bottom of the large circle, and from the

other became an enclosure for a "scrap pile" of black paper.

The layout of this installation encourages viewers to first walk over the bridge, and then to circle back through adjoining rooms before descending the stairs to the gallery floor. The placement of the "pedestal and platform" construction guided individuals on a circular path around the darkened perimeter of the room toward an illuminated corner framing a gallery bench. Other than this single area of light, the room was illuminated only with several low-wattage fixtures on the bottom of the bridge and ambient light from doorways

connecting adjacent galleries.

Having arrived in the vicinity of the bench, and with the circle now beginning to coalesce, viewers found the image came together precisely at the moment they sat down. I intended that the effect would be one of connection and completeness, much like I had felt only days before while sitting on a bench surrounded by the museum's oriental hillside garden.

In the darkened gallery, with the two outer circles engaging longitudinal peripheral vision, a viewer's mind easily centered on the middle image and could become open to a universal level of consciousness. **HA**

Thomas Macaulay has investigated the subject of perception through his art for the past 20 years. He has traveled the world studying various art forms, and has received fellowships from the Guggenheim Foundation, the Asian Cultural Council and the Ohio Arts Council.



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A Collection of Importance

Where else but in The Honolulu Advertiser building can you find a horse on the second floor landing?

by Sharon Carter Smith

The *Honolulu Advertiser* is probably the only newspaper in the country with a horse on the second floor landing — a Deborah Butterfield horse, that is. And when the director of the Boston Museum is in town, he isn't in the News Building to place a classified ad; he's here because he's heard about the corporate art collection.

The irony is that *The Honolulu Advertiser* Collection is probably better known in mainland art circles than to people right here in Honolulu. Essentially, the News Building houses one of the best corporate collections in the United States. Many who come to place ads are surprised to discover so much art, and they often end up wandering around the building, much of which is open to the public, to explore and "talk story" about the art.

The collection comprises approximately 940 works and includes paintings, drawings, prints, photographs, ceramics, sculpture and textiles. The focus is primarily American contemporary and mainly figurative with a strong tendency toward humor in much of the work. It includes many internationally-known artists as well as artists from Hawaii's own prolific art community.

An annual budget ensures the growth of the collection, most of which is purchased by Thurston Twigg-Smith, publisher of *The Advertiser*. Twigg-Smith is a trustee of The Contemporary Museum and also sits on the

board of the new Museum of Contemporary Art in Los Angeles.

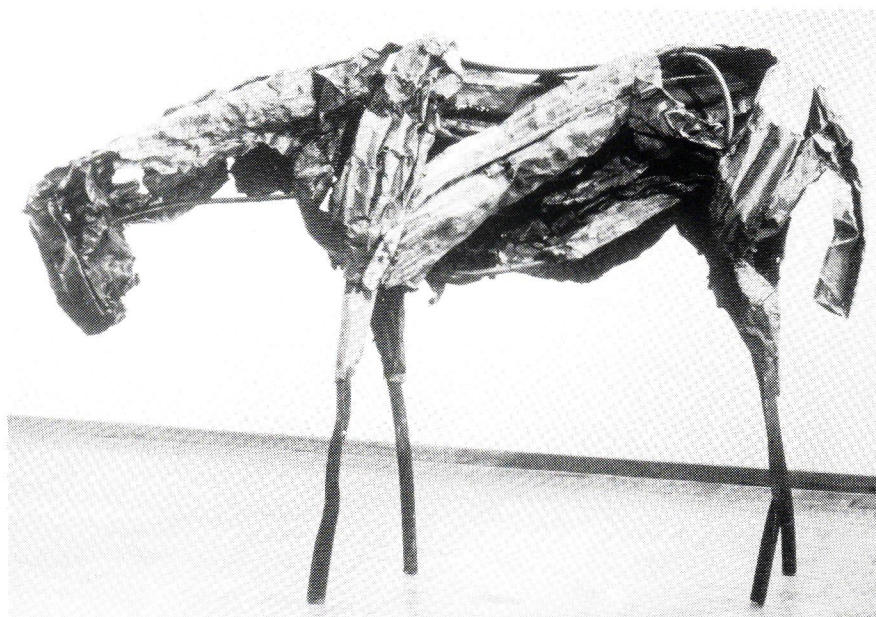
"Although art has always been a part of my life, I never thought I'd become so thoroughly addicted to collecting it," Twigg-Smith said, adding that art's effect in the workplace is simple: it can teach people to think.

Corporate art collecting is not a new phenomenon. Large corporations across America are beginning to realize the importance an art collection can play in the corporate image presented to clients and as an incentive to employees in the workplace; through seeing something that is different, that expands their horizons, that excites intellectual curiosity.

While most collectors form an attachment to their art that excludes selling, the investment value of an important collection is hard to ignore given recent auction activity.

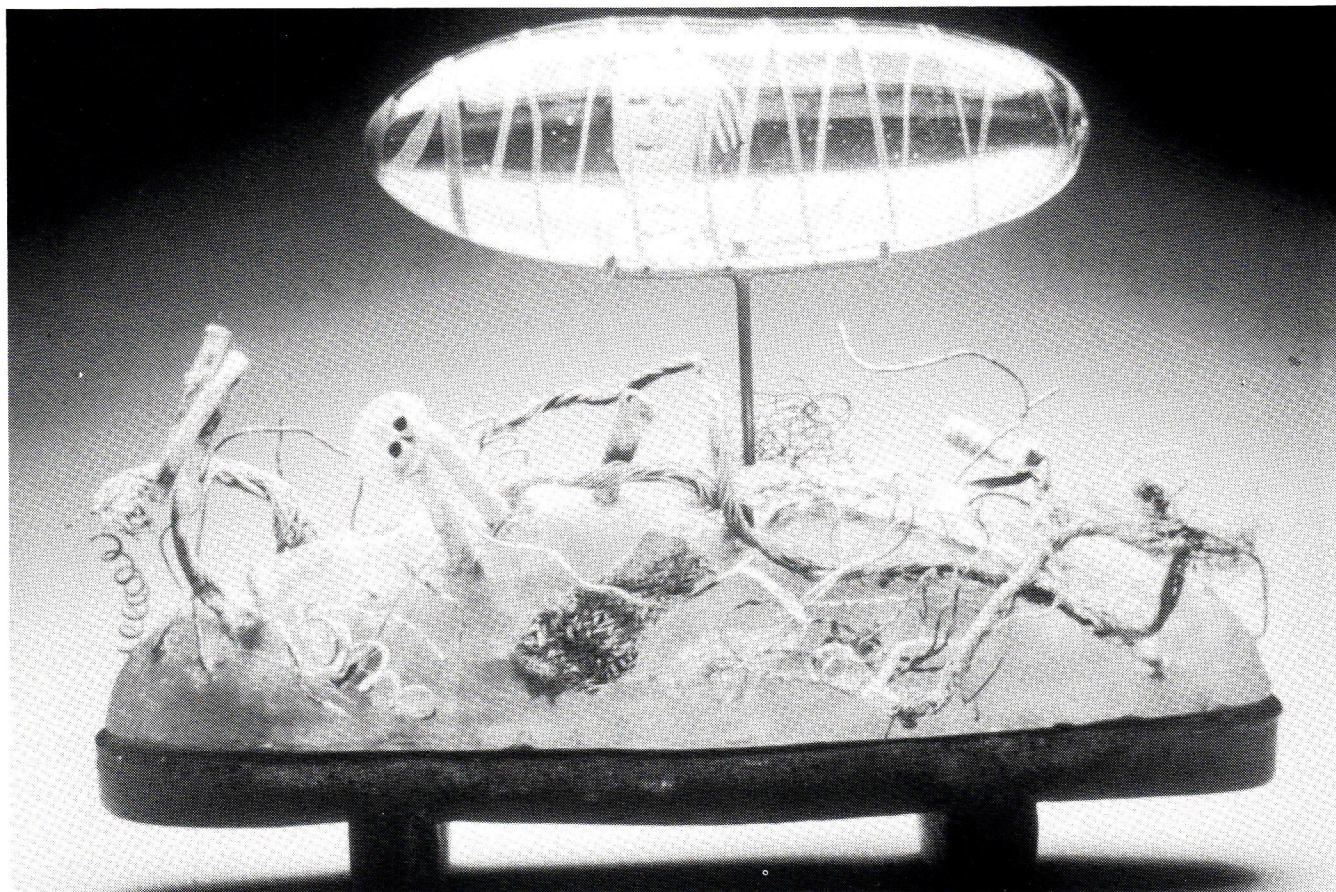
The Honolulu Advertiser Collection was initiated in 1961 when Twigg-Smith started The Contemporary Arts Center in an open courtyard exhibition area which was the future site of the News Building, in which the existing gallery is currently housed.

The Advertiser purchased art from each exhibition in support of community artists and now periodically contributes the work to The Contemporary Arts Center, which in 1988 changed its name to The Contemporary



"Nahele" was part of Deborah Butterfield's 1986 "Hawaiian Horses" exhibit. The work was fabricated from old metal roofs canvassed from the Big Island garbage dump.

Large corporations across America are beginning to realize the importance an art collection can play in the corporate image presented to clients . . .



Tennessee artist Hank Murta Adams uses blown glass and wood or metal to create works such as "Hovering." Adams had a 1984 solo show in The Honolulu Advertiser Gallery.

Museum and moved to Makiki Heights with what it now owns — art purchased by *The Advertiser* through 1980.

The corporate gallery's changing exhibit space is still maintained by the museum, but the rest of the building is a constantly changing display of the permanent corporate collection.

There is an inherent responsibility connected with maintaining a corporate collection. To maximize the effect of the collection as a whole, it is important to agree on a direction or focus. This not only creates relationships between works in the collection, but alludes to a correlation between the collection and the corporate image that is inescapable.

For instance, an investment

firm that wants to project stability might collect old masters, while a company in computers might want to project a more progressive, modern awareness by collecting contemporary, experimental art. Without thoughtful planning, it is easy to amass a collection helter-skelter that has no interrelationships and is unrelated to the corporation it represents.

Maintenance also is paramount. Responsibility for conservation, documentation, public relations and employee interaction are just some of the considerations that come with the corporate art collecting phenomenon.

Honolulu has more knowledgeable and sophisticated art collectors than even a decade ago. This is evidenced by the

quality of art in exhibits, by public support for The Contemporary Museum and the new wave of corporate support which integrates art in the workplace, thereby emphasizing public/employee relations and stimulating creativity.

It also shows in the wonderful community response to *The Advertiser* Collection and the constant stream of visitors interested not in placing a classified ad, but in visiting art from all over the United States. **HA**

Sharon Carter Smith is the company curator for The Honolulu Advertiser. Her office is on the third floor of the News Building at 605 Kapiolani Blvd., and she invites individuals or groups interested in a tour of the collection to contact her.

Bathing in Luxury

by Clark (Skip) Morgan, AIA

The bathroom. In terms of architectural history, this element of the home is the latest, the most expensive, the least used and most private. It was not until after 1830 that the improved water closet with a stationary bathtub connected with fixed piping became common. Although the water closet was invented in 1596 by Sir John Harington, the lack of potable water and an adequate sewage disposal system prevented the emergence of the modern bathroom for over two centuries.

Many of us remember outhouses or privys well into the

20th century. And, just prior to or in conjunction with their use, a basin and pitcher of water for washing accompanied by a commode provided the necessities of hygiene for most of the world.

Ancient public fountains and bathhouses provided a center for hygiene and social interaction. The evolution of the residential bathroom, while serving a hygiene function, effectively eliminated two traditional meeting places and their social attributes.

The resurgence of the residential spa has ancient social roots, but seldom do we see it

incorporated into the bathroom for other than private individual use.

San Francisco's pre-1906 building code required a separate toilet room apart from the basin and bathtub. This concept is a necessity for a luxury bathroom facility. Isolation means a separate room with a door — not merely a partition. This separation allows for comfortable multiple use.

Often, the term "luxury" is associated with expensive finishes, fixtures and ornamentation. Marble, gold, exotic woods and custom fixtures



Hale Ho'omalie on Hawaii Loa Ridge, designed by Skip Morgan for Seven Seas International, Inc., features a truly luxurious bathroom that includes views of Koko Head and Diamond Head from the shower and sauna, and a small garden off the tub.

are used to adorn cramped spaces that shut out the outside world. Much as a beautiful woman is enhanced by minimal makeup, sculpted space is enhanced by subtle finishing.

The greatest luxury is space. This is followed closely by the relationship of the bathroom to the outside. Often, by incorporating dressing and closet facilities with the shower, bathtub, sauna, and a pair of individual vanities at least 5 feet wide, the resulting space requirement is a large, comfortable area. Avoid a shower door; dedicate enough space and proper floor drainage to compensate for splashed water.

Utilize natural vistas if privacy can be maintained. If not, create exterior related spaces and views with a walled garden and spa.

Years ago, I designed an addition onto a house for a hotel executive in the Yosemite Valley. The site backed up against the

talus slopes of the valley wall. A huge boulder sat in the exact location of the proposed bathroom site. The solution: enclose the boulder. It became a part of the shower which had a clear glass wall to the mountain slopes and a clear glass wall opposite a private garden. True luxury.

The third most important element of a luxury bath is lighting. I prefer indirect lighting behind and below the mirror, under the vanity and in ceiling coves supplemented by direct recessed lighting and exposed makeup lighting.

The house I designed for Seven Seas International has an unusual master bath suite. It covers 350 square feet including dressing and closet areas with a multilevel ceiling varying to 10 feet high. It has views of the ocean from the sauna, shower, bathtub and vanities. No view from the toilet, however. There are no doors

except to the toilet and sauna.

Norwegian marble floors and vanity tops represent the high end of finishes. The Eljer Erielle line of faucet was used. Full width, full height mirrors over the vanity add to the feeling of spaciousness. Cabinets with white lacquered doors are by Poggenpol. The closets have over 20 lineal feet hanging space and due to the high ceilings, easily accommodate a second row of hanging space.

Most people just smile when they see this bath suite for the first time, probably thinking "what fun" or... "give me a break." **HA**

Clark "Skip" Morgan has been an architect since 1969. He is now president of Architekton, Ltd. which he founded in 1986. Morgan designed and built Hale Ho'omalie on Hawaii Loa Ridge for Seven Seas International, Inc., the developer of the property. The house was featured in the 1989 Parade of Homes.

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Avoiding Construction Claims Requires Understanding

by Phillip L. Deaver, Esq.

If there is a central truth about construction claims, it is that they should be avoided. Those who have been through a lengthy litigation or arbitration will endorse this view immediately. Nevertheless, the volume of construction claims is once again on the rise.

In Hawaii, construction claims are cyclical. In the early 1980s, a huge volume of construction litigation choked the courts. The litigants learned firsthand about the expense, aggravation, unproductive time and the stigma that frequently results from construction claims. Through these experiences, those in construction became motivated to avoid claims.

Construction claims became less prevalent for a few years, but are on the rise again. People are forgetting lessons learned in the early 1980s, and are becoming bolder about moving into an adversarial arena.

During and after construction projects, problems frequently arise which call for a resolution between two or more parties. When a solution is not reached, one party may ask one or more others for some type of relief. This relief may be monetary, an adjustment of a contract, the performance of certain work or some other action or agreement.

The term "claim," as used in this article, refers to such a request, whether made formally or informally.

Construction claims arise because of a discrepancy between

the parties involved about the appropriate resolution of a problem. Most commonly, these discrepancies occur when the legally correct solution differs substantially from what might objectively be considered a fair result.

There are three sources of legal obligations that might be relevant to a typical construction dispute: statutes of regulations; the common law; and contracts.

Construction claims became less prevalent for a few years, but are on the rise again. People are forgetting lessons learned in the early 1980s . . .

Statutes, regulations and the common law establish rules that are necessarily general because they apply to a broad range of circumstances. Although these rules of law sometimes produce unfair results, in most cases the results are fair.

Contracts, on the other hand, are specific to a particular transaction and are written by people interested in that transaction. One party in the transaction frequently has control over the terms of the contract, either through greater bargaining power or because the other party simply does not care.

As expected, when one party writes a contract without input from the other party and a problem arises, the resolution as dictated by the contract may not

be a fair result.

This explains why attention to contracts is perhaps the most important step in avoiding claims. These basic guidelines should be followed:

- Develop a contract that works well for you and use it whenever possible;
- When that is not possible, carefully review the contract before signing it, and ask for reasonable modifications of unfair

provisions;

- If the other party will not agree to reasonable modifications, ask whether you are willing to accept the risk presented by the unfair provisions and whether you want to work with a party unwilling to make reasonable modifications to a contract before it is signed;
- After the contract is signed, read it occasionally, be aware of your rights and obligations under the contract and act accordingly.

The key to avoiding construction claims is to understand why they arise. This understanding is advanced by knowing more about specific construction claims, the forums in which claims are resolved and specific contract provisions of particular importance. **HA**

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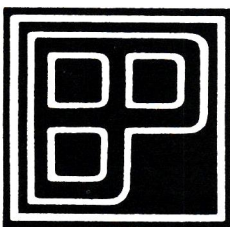
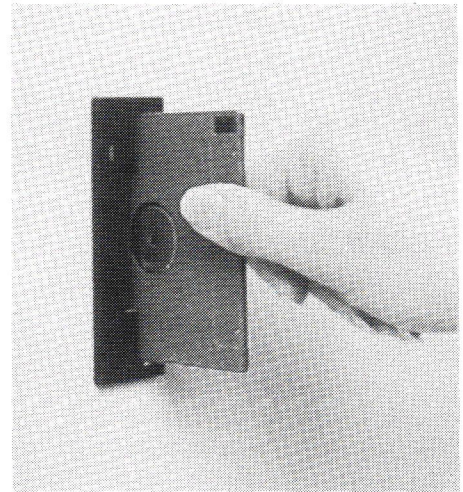
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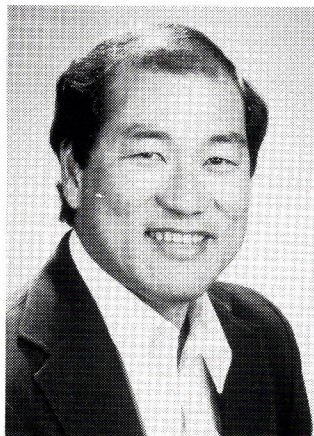
Training Tomorrow's Architects

by Glenn K. Miura, AIA

For the past 10 years, the Hawaii Society/AIA (now known as the Honolulu Chapter/AIA) Public Education Committee has been successfully focused on the Architect-in-the-School Program. This is part of a nationwide program to teach elementary school students about the built and natural environments.

Students, teachers and key members of the Department of Education fully support the efforts of this committee because projects carried out with the students integrate many disciplines of education and provide students with hands-on activities.

Past projects have included a balsa wood bridge building, sand castle contest, straw towers, designing the bedroom of your



Glenn K. Miura

dreams, redesigning your classroom and gingerbread houses around the world.

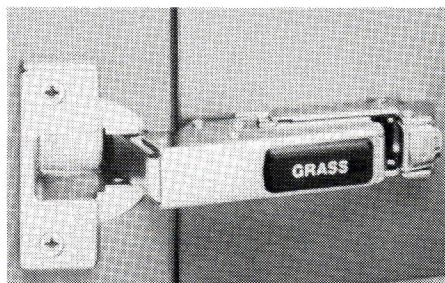
Last year a team of eight architects on the committee had the most unusual assignment to date — the design of a Mars-based colony and space station. We divided into four teams to

service four schools in the Moanalua/Salt Lake area.

Although the project sounded a bit "spacey," it made the students think about issues such as the basic necessities of life, energy conservation and the psychological needs of man. It also provided students with an opportunity to address philosophical issues such as why man should reach for the stars.

The project lasted six weeks. The architects generally went out to meet with the classes at least once a week. You can imagine the "creative madness" that ensued with the energetic "gifted and talented" students led by these teams of architects and educators.

We began by defining the purpose of the colony, then programmed the size of the colony and specific functions.



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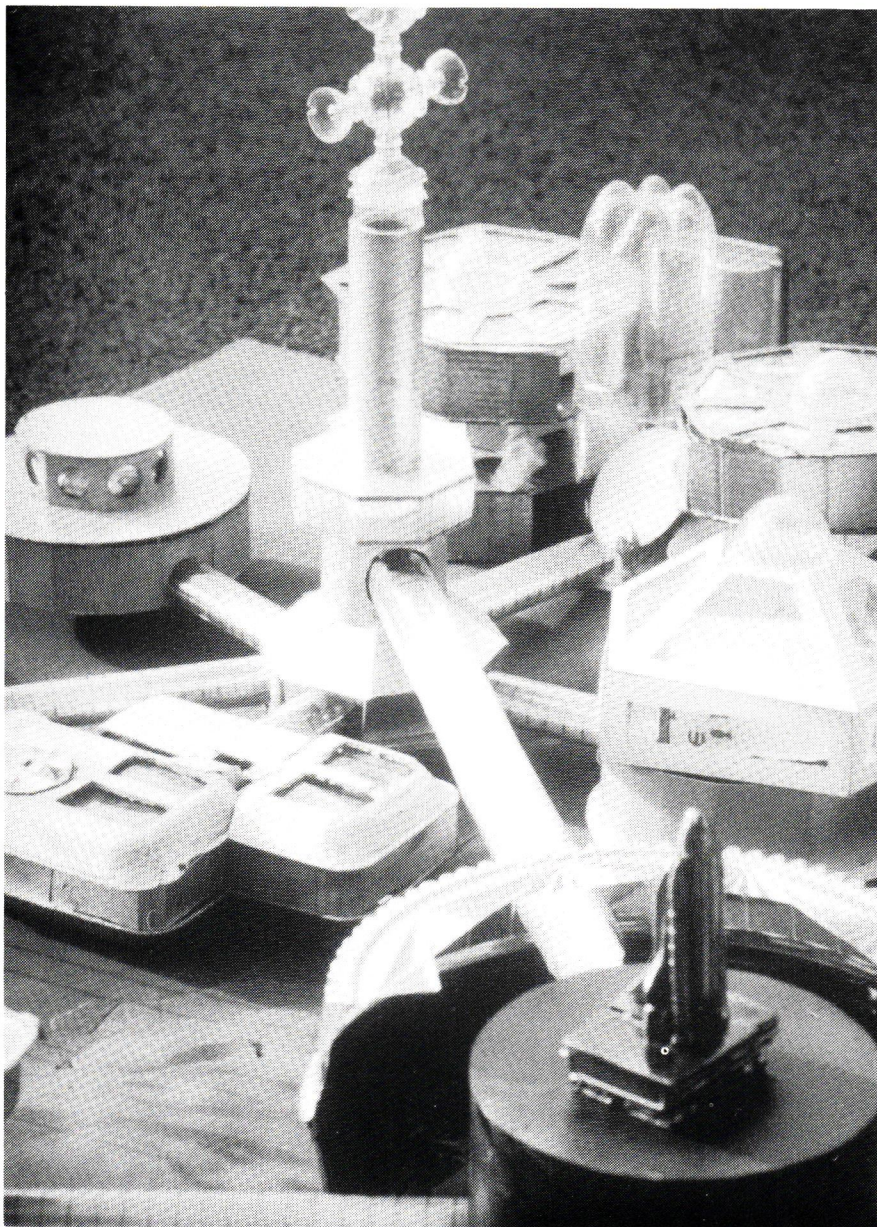
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Next, we allocated special requirements, organized the colony in terms of circulation and adjacencies and translated the two-dimensional plan into three-dimensional form.

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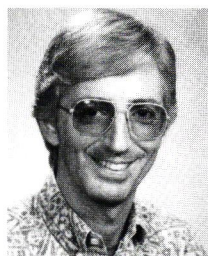
The final product, scaled models of the colonies, went on display in the Hospitality Room at the Aloha Stadium on "Space Day," a year-end event displaying all space-related projects. Hundreds of students, teachers and educators from the Central Education District visited the display, the first space exposition of its kind.

The projects were well received by everyone. The students were especially proud of their accomplishment. They walked away with a better understanding of what it takes for man to survive in the last frontier. **HA**

Glenn Miura is vice president of CDS International.

(Left) A Mars-based colony and space station designed by students in the Moanalua/Salt Lake area required thought about the basic necessities of life, energy conservation and man's psychological needs.

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Hara Honored for Promoting Cooperation

by Bianca Kaplanek

Honolulu-based architect Ernest H. Hara, AIA, was presented with a

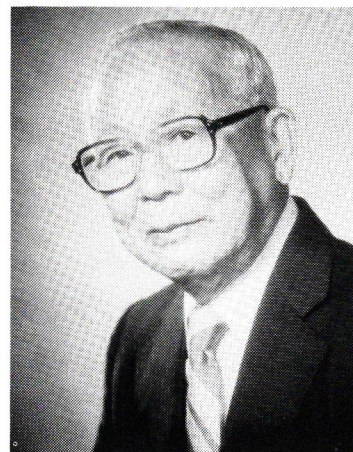
resolution from the national American Institute of Architects board of directors for his efforts

to promote closer cooperation and professionalism between American and Japanese architects.

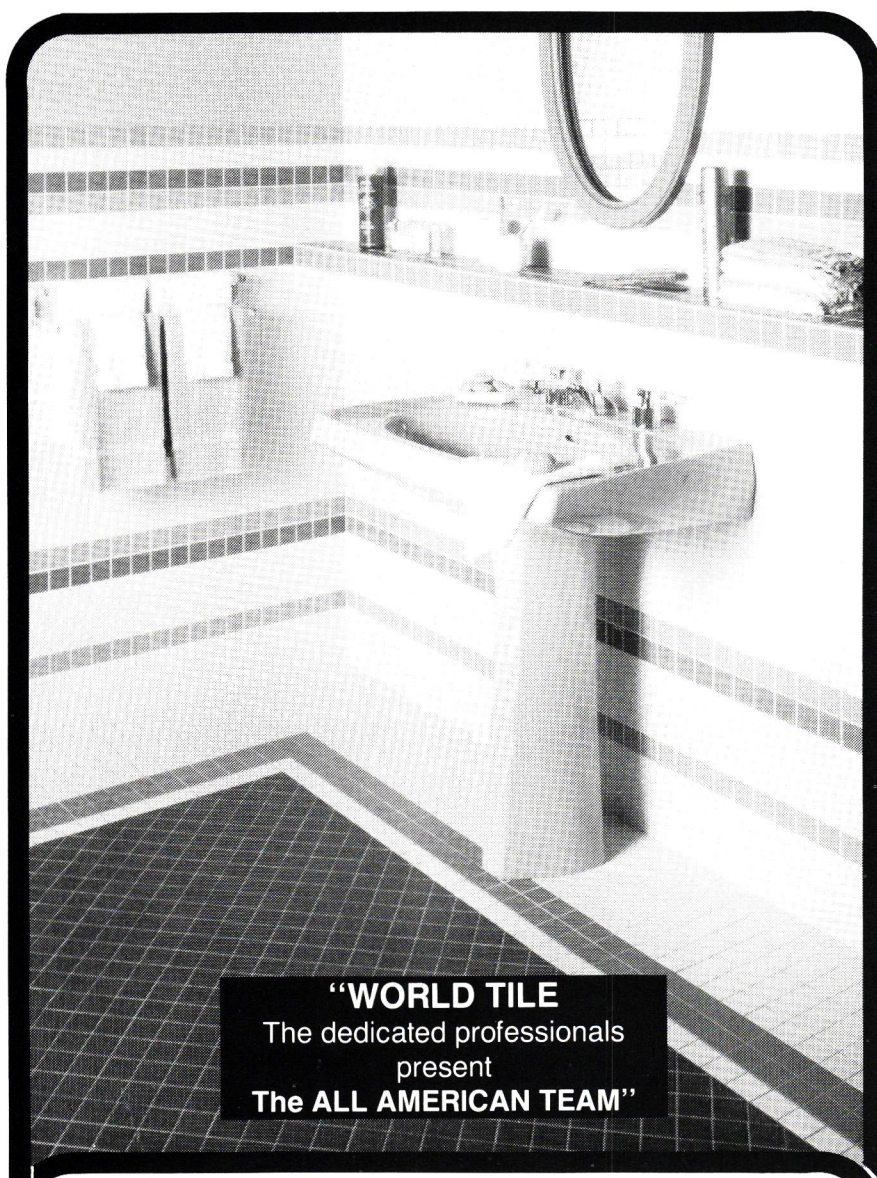
The resolution, signed by Benjamin Brewer, FAIA, national AIA president, commended Hara for "his diligent efforts in assisting the Japanese Institute of Architects and American Institute of Architects in the formulation, drafting and execution of the American Institute of Architects/Japanese Institute of Architects accord on professionalism."

Hara said the honor came as a complete surprise. "I never would have dreamed of it," he said.

Hara received the resolution at a convention of the Japanese Institute of Architects held Nov. 15-17 in Nagoya, Japan. He was one of six members representing AIA at the convention. Other attendees were Brewer; Sylvester Damianos, FAIA, president-elect; Donald Hackl, FAIA, former national AIA president; James Cramer, national AIA chief executive officer and executive vice president; and James Soheeler, FAIA, group vice president.



Ernest H. Hara



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At the convention, AIA and JIA concluded a one-year effort to further closer cooperation in architecture between the United States and Japan. It resulted in the signing of an accord on professionalism in architecture.

Main objectives of the accord are that AIA and JIA share common goals for organizing and uniting members of the architectural profession in Japan and the United States; promoting aesthetic, scientific and practical efficiency of the profession; and advancing the science and art of planning and building by advancing the standards of architectural education, training and practice.

Other objectives include coordinating the building industry and architectural profession to ensure advancement of the living standards of people through their improved environment and increasing the services of the profession to society.

The signing of the accord was "very formal," said Hara. "The president of JIA left a copy (of the accord) at the U.S. Embassy to show that architects (in both countries) are working in harmony," he explained.

Following the signing of the accord, Hara, Brewer and Hackl were elected honorary fellows of the Japanese Institute of Architecture. As the first foreigners to receive such an honor, Hara said he and his colleagues were "dumbfounded."

"Everything came as a surprise," he added.

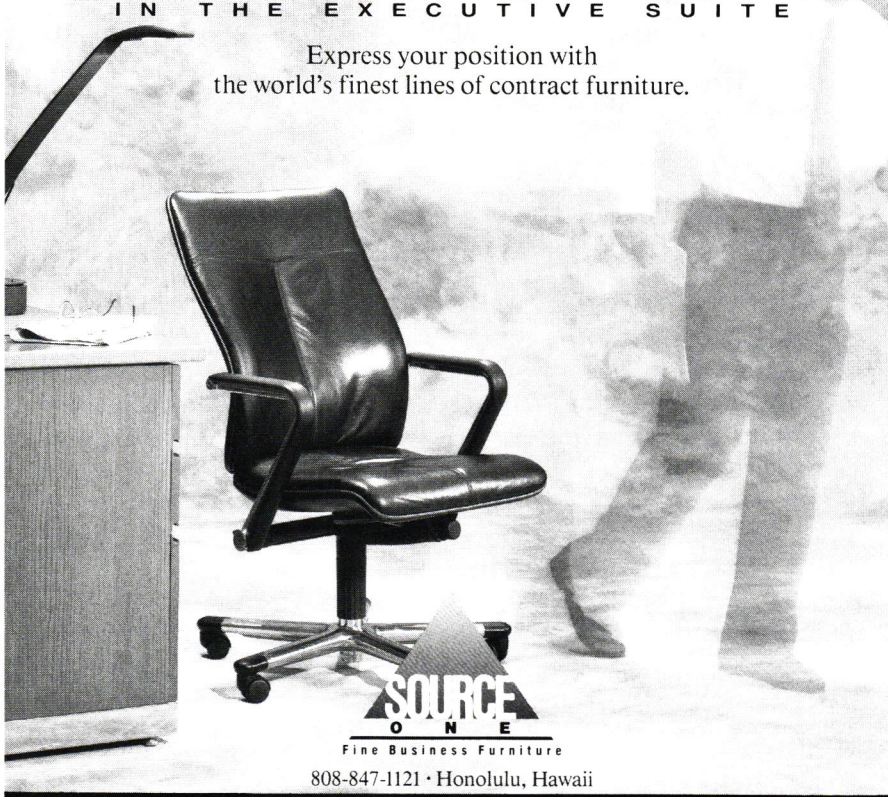
A native Hawaiian, Hara has been practicing architecture here since 1946. He is a graduate of Punahou School and received his bachelor of architecture degree from the University of Southern California in 1935.

AIA also has a similar accord with Canadian architects, said Hara, adding that he hopes there will be more accords between the United States and the world. HA

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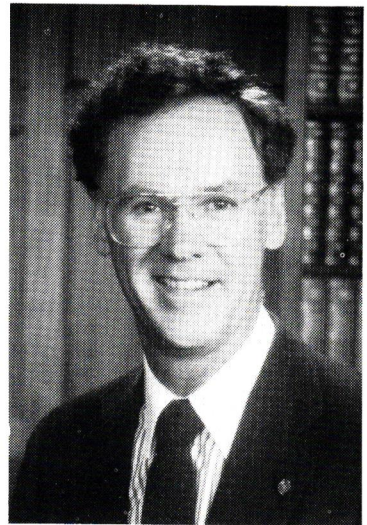
Yanoviak Named to AIA Steering Committee

Andrew Charles Yanoviak, AIA, recently was appointed to the Steering Committee of the American Institute of Architects Building Performance and Regulations Committee by national AIA President Sylvester Damianos, FAIA.

Yanoviak has been serving on the national AIA/B P & R Committee for the past two years and as a member of the Building Performance Issues Task Force since 1989.

Yanoviak also serves on the

Honolulu Chapter/AIA board of directors as chairman of Governmental Affairs and the Codes and Government Relations Committee. **HA**



Andrew Charles Yanoviak

WAT&G Takes Top Award

From a field of 225 entries nationally, Wimberly Allison Tong & Goo architects and planners won two awards recently from the Society for Marketing Professional Services.

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Media Five Limited Adds to Staff

Media Five Limited recently announced the additions of **Ralph BruinsSlot** and **Raymond C. Keim** as project architects and **Frank A. Lamb** as project manager in the architecture department.

BruinsSlot was general manager and designer for the Bruden Company of Novato, California, he worked with Sun House Design, Inc., a Santa Rosa, California, company, also as general manager and designer. For four years prior to that, he served as an architectural consultant.

BruinsSlot graduated cum laude in math and physics from the University of California at San Jose and completed his graduate studies at UCLA and the University of Santa Clara. He is a member of the Sigma Pi Sigma Honorary Society and Alpha Gamma Sigma Scholarship Society.

Keim was principal at Ray Keim Associates in Corvallis, Oregon from 1970 to 1977. He also was a designer with Merrill Architects from 1977-1980.

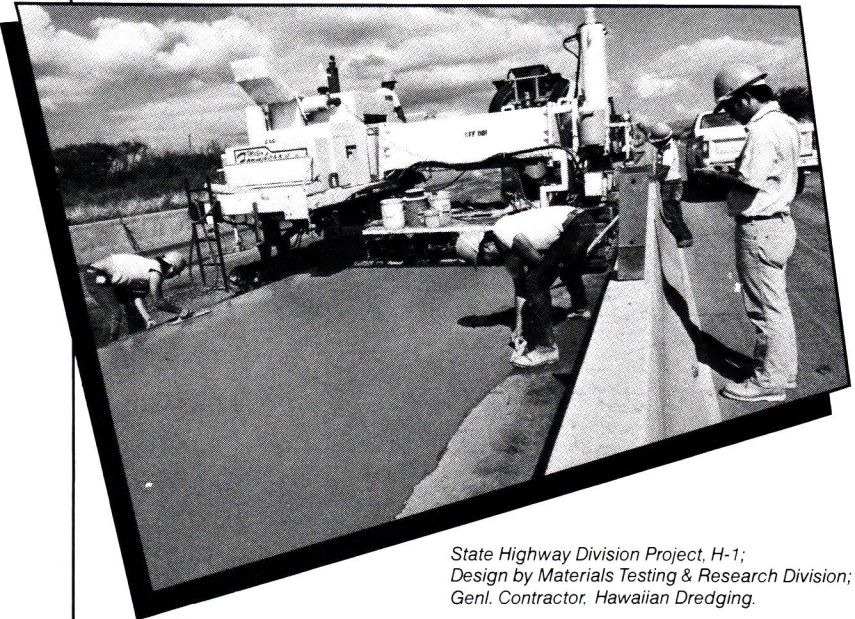
He holds a bachelor of arts degree from Oregon State University and studied solar design and arctic engineering at the graduate level.

Before joining Media Five, Lamb was a project manager with

The Hemmeter Design Group. He brings 25 years of experience to Media Five, including 12 years in private practice.

Lamb holds a bachelor's degree in architecture from the University of Florida. **HA**

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James Joins CJS Group

John James has joined the staff of The CJS Group Architects, Ltd. as project architect.

Previously with Haller & Larson Ltd. in Denver, Colorado, James began his career as an apprentice in the Taliesin Fellowship of the Frank Lloyd Wright School of Architecture in Lugano, Switzerland, Spring Green, Wisconsin and Scottsdale, Arizona. **HA**

More and more of the construction on Hawaii's highways, streets, runways, and other areas of heavy traffic is being done in concrete. In the life cycle of a roadway, no other material costs the taxpayer less, no other material serves him better.

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Honolulu Architect Designs Award Winning Awning

The Industrial Fabrics Association International announced at its annual convention that the awning at the Trattoria Manzo restaurant at Waterfront Plaza in Honolulu received an Outstanding Achievement Award in the Commercial Canopies category.

Lou Chan and Associates of Honolulu designed the awning.

The unique shape of the awning follows the angular lines of the building and the outermost edge of the restaurant area. It allows maximum usage of space for seating. The awning gained recognition for its design as well as for the execution. Lou Chan and Associates' uncommon design

and the skill and craftsmanship required to execute the design was recognized by the trade as superior quality worthy of award.

The annual competition, sponsored by the world's largest international textile association, recognizes the latest advances in industrial fabrics design and manufacturing. In the more than

40-year history of the competition this is the first Hawaiian entry to ever win in any category.

Entries were received from all over the world including Japan. Judging is handled by an international team of industry experts, educators and consumer and trade publication editors. **HA**

Garduque Heads Honolulu Chapter

The Honolulu Chapter of the American Institute of Architects has installed officers for the 1990 term. They are: president, Theodore E. Garduque, AIA (Garduque Architects); vice president/president-elect, Glenn

E. Mason, AIA (Spencer Mason Architects); secretary, Sheryl B. Seaman, AIA (Group 70); and treasurer, John M. Okita, AIA (Okita, Kunimitsu & Associates, Inc.).

Members of the board of directors are: Fred L. Creager, AIA; Robert M. Crone, AIA; David H. Hart, AIA; J. Norman Lacayo, AIA; Robert A. Luersen, AIA; Kurt H. Mitchell, AIA; Patricia T. Shimazu, AIA; Darrell S. (Buck) Welch, AIA; and Andrew C. Yanoviak, AIA.

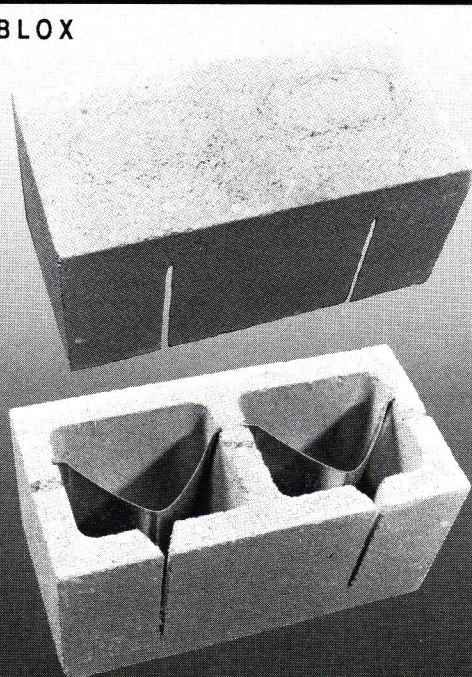
The Hawaii Island Section director is Eugene E. Leucht, AIA. Keith M. Tanaka, Associate, is associate director. **HA**

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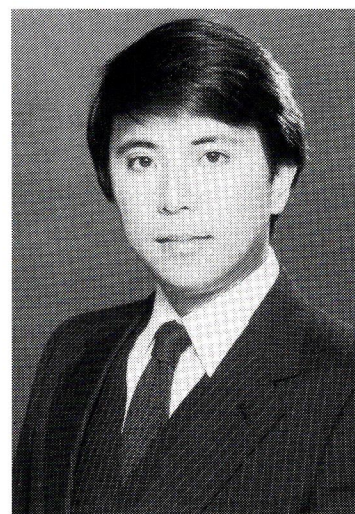
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Theodore E. Garduque

Hawaii Council Among Exhibitors at EXPO 90

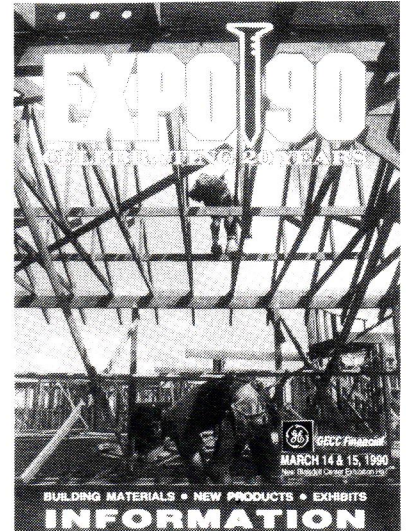
The Hawaii Council/AIA will sponsor an exhibit focusing on the organization's goals in the 1990s and the range of services provided by architects at the Building Materials Exposition this month.

The 20th annual event, which last year attracted 3,000 visitors from the construction, real estate, remodeling and architecture

industries, will feature 105 companies from Hawaii and the mainland displaying new products and services.

Co-sponsored by the Building Industry Association of Hawaii and GECC Financial Corporation, EXPO 90 will be held March 14 from 4 to 8 p.m. and March 15 from 11 a.m. to 8 p.m. at the Neal Blaisdell Center Exposition Hall.

A business card is required for entrance and admission is free. Attendees are invited to a complimentary cocktail party hosted by the BIA both days from 4 to 8 p.m. For more information, call 847-4666. **HA**



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Philip K. White Relocates, Hires Two

Philip K. White Associates recently relocated its offices and added two architects to its staff.

The firm moved from 1210 Ward Ave. to 851 Pohukaina St., Building C, Suite 1. The phone number, 521-6761, remains the same.

New to the staff are **Robert Lesnick**, AIA, formerly an associate architect at Arthur Kimbal Thompson Associates, and **Thomas Allen Fisher**, previously an architectural designer with CDS International.

In addition to his experience in project management, Fisher also specializes in computer-aided design. **HA**

Honolulu Chapter Earns Full Service Status

The American Institute of Architects (AIA) named the Honolulu Chapter/AIA a full service distributor of AIA documents for 1990. The "Full Service Program," in its second year, was established to foster superior service to AIA documents purchasers nationwide.

Under the program, the Institute recognizes the superior standard of service provided by the best AIA document distributors by granting them the "full service" designation.

"Full service distributors are those retailers who adhere to Institute requirements that are aimed at better serving purchasers of AIA documents,"

said Kathleen Daileida, AIA publications sales manager.

Stocking the complete line of AIA documents, maintaining regular hours for documents sales, promoting documents and providing accurate, up-to-date information about the documents are some of the requirements of full service distribution.

The Institute encourages AIA members and all users of AIA contracts and forms to support full service retailers that are committed to providing maximum service.

AIA contracts and forms have been published for more than 100 years by the American Institute of Architects. They serve as standard forms of agreement

among the various parties involved in design and construction projects, and for use in office and project administration. **HA**

TRB Forms Two New Firms

TRB Hawaii, Ltd. Architects and Energy Consultants recently realigned its functions under two separate companies.

Last month, Jim Reinhardt, AIA, opened Architectural Diagnostics, Ltd. The new firm will reflect Reinhardt's concentration on legal and building technology issues.

Cliff Terry, AIA, continues the general practice of architecture as TRB Architects, Ltd. with special emphasis on energy conservation and building site environments.

"My partner and I decided to reorganize the financial side of the firm by setting up two separate business entities," said Terry. "We will support each other's projects with staffing and consultation effort, although we will be contracting and billing for our projects separately.

"This change reflects the increasing specialization which Jim and I have seen the firm evolve into," he added. "Jim has been working primarily on legal and building technology issues, while I continued a more general architectural practice.

TRB Architects, Ltd. will continue in its present location at Bishop Square, Pauahi Tower, Suite 110. Architectural Diagnostics, Ltd. will occupy an office next door, in Suite 1100. **HA**

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CDS Promotes Miura

CDS International recently promoted **Glenn K. Miura, AIA**, from senior associate to vice president and a principal of the firm.

Miura holds a bachelor of arts degree in prearchitecture from the University of Hawaii and a master of architecture from the University of California at Berkeley.

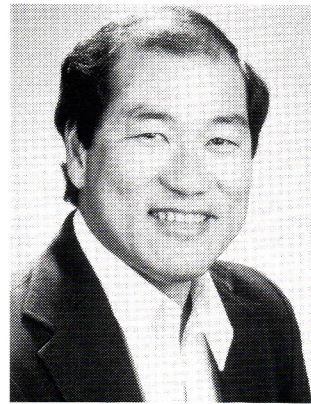
He has 18 years of professional experience in architecture and has been a registered architect in Hawaii since 1976.

At CDS, Miura serves as assistant director of design for some of the firm's major projects.

His professional experience in Hawaii and the Far East includes destination resorts in Japan, government buildings, multifamily housing, office buildings, private residences, schools and shopping complexes.

He is currently design review architect for Mililani Town and Mauna'olu Estates in Makaha.

Miura is an active AIA member, serving on the Public Education Committee, which voluntarily teaches students in Hawaii's public elementary schools about the built and natural environments. **HA**



Glenn K. Miura

Media Five is 29th in Nation

Media Five Limited again has been named one of the nation's top 100 interior design firms for hotels, resorts and restaurants.

The firm placed 29th in *Interior Design* magazine's 1989 "Hotel and Restaurant Giants" survey, which was based on the volume of interior design fees for hotel, resort and restaurant installations.

Media Five was the highest

ranking firm from Hawaii, with an interior design construction dollar volume of \$25 million.

Among the installations which contributed to Media Five's 1989 ranking were the Ramada Renaissance, Ala Moana Hotel, Bistro Icho and The New Otani Kaimana Beach Hotel in Honolulu, and the Dai-Ichi Hotel Tokyo Bay and Fuji International resort in Japan. **HA**

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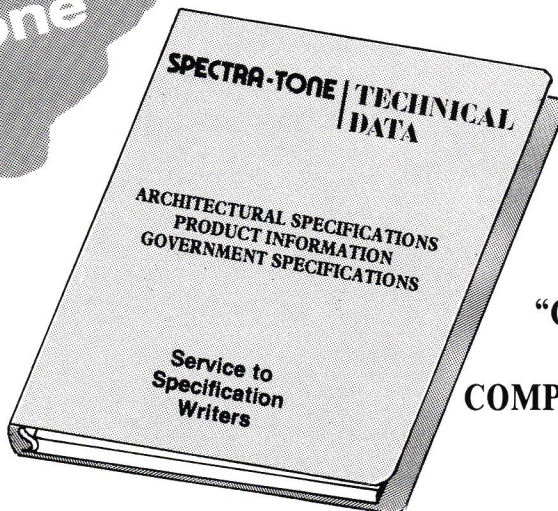
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The Hawaii Chapter Welcomes New Members

The Honolulu Chapter/AIA has welcomed four new members during the past few months.

Leslie Taylor of Oda/McCarty Architects Limited in Hilo holds a bachelor of arts degree from

Mary Baldwin College in Staunton, Virginia, and earned her master's in architecture from Washington University in St. Louis, Missouri. She lists painting, drawing and swimming

as hobbies.

Sam Young Park, who is self-employed, earned his bachelor of architecture from the Carnegie Institute of Technology. Married with three grown children, he enjoys golfing and traveling. Park is currently writing a book titled "An Introduction to Korean Architecture."

Employed by Wimberly Allison Tong & Goo, **Charles Edgar Sims** holds a bachelor of architecture from the University of Texas. He spends his free time going on jungle explorations in search of rare and exotic plants.

A transferee from the Houston Chapter/AIA, **Dean A. Allen** is a 1976 graduate of Virginia Polytechnic Institute and State University, with a bachelor of architecture. This tennis and jogging enthusiast is married and has two children.

Of the 16 new associate members who recently joined the Honolulu Chapter, four are employed by Media Five Limited.

Rick L. Carraway earned his bachelor of architecture from Louisiana State University and enjoys snow skiing and gourmet cooking. **Brian Meier** holds a bachelor's and master's in architecture and master's in business from the University of Illinois. His hobbies include golf and photography.

Deborah Elise Rosenblum attended the University of Virginia School of Architecture, where she graduated with a bachelor's in planning. She earned her master's of architecture from the University of Texas. Her hobbies include photography and travel.

Jenny Bryan Crone holds a bachelor of architecture from the



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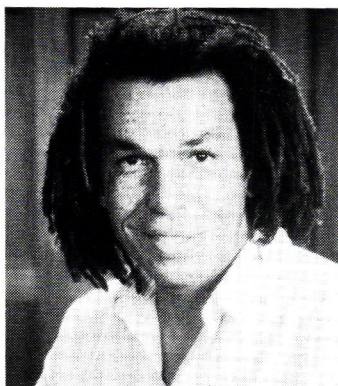
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University of Oklahoma.

A member of Philip K. White & Associates, **Julina B. Dela Rosa** holds a bachelor of science from the college of architecture at the University of Santo Tomas in the Philippines. She enjoys reading and watching movies.

Gregory Field is one of five new associate members who graduated from the University of Hawaii with a bachelor of architecture degree. Employed by Spencer Mason Architects, he lists bicycling, swimming and reading as hobbies.

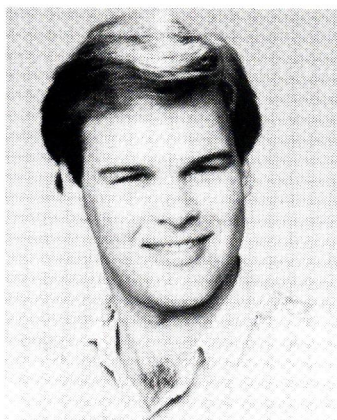


Gregory Field

Fidel A. Francisco of Pacific Architects, Inc. enjoys calligraphy, building models and playing basketball and tennis.

Laurie I. Kimura of Lacayo Architects includes all water sports, snow skiing and biking among her hobbies.

Paul Andrew Pollock, who is with Arthur Kimbal Thompson & Associates, Ltd., is a sailing and racquetball enthusiast. **Beverly D. Major** of Leo A. Daly enjoys swimming and fiber arts.



Paul Andrew Pollock

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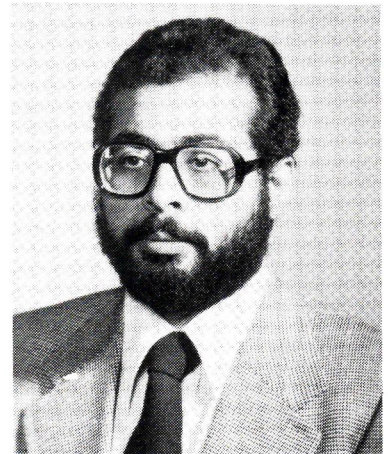
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Other new associate members employed by Leo A. Daly are **JoAnn Tasaki** and **Patrick Edwards**.

Tasaki holds a bachelor of fine arts degree from the College of Design at California State University, Long Beach. She lists biking, hiking, swimming and fishing among her pastimes.

Edwards, who earned his master's of architecture from the University of Nebraska, is married and enjoys reading and swimming.

Abd-el-rahman A. Sultan holds a bachelor's from Ain Shams University in Cairo and a master's and doctorate from the University of Tokyo. Employed by AAS Associates International, he is married and lists diving and swimming as hobbies.



Abd-el-rahman A. Sultan

A graduate of the University of Arizona, with a bachelor of architecture, **Sandra J. Giblin** works with Sam Chang Architect and Associates, Inc. Married, she enjoys skiing, hiking and snorkeling.

Paul Noborikawa, who holds a bachelor of architecture, is employed by Kajioaka Okada Partners Inc. Home remodeling and surfing are his hobbies.

Employed by Johnson Tsushima Luersen Lowrey Inc., **Lyle A. Fong** earned his bachelor of architecture from the University of Oregon. He also attended UH. Fong's hobbies include tennis, softball and basketball. **HA**

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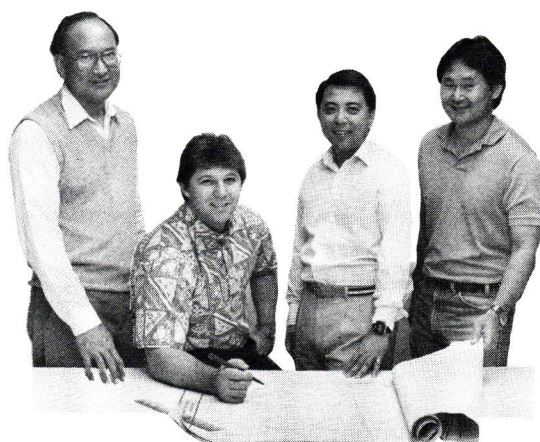
Major improvements in scattered areas at the Princess Kaiulani Hotel called for a supremely accommodating contractor. Even as beautifully redesigned lobbies emerged, envisioned by the Gulstrom Kosko Group, and the popular Aina'hau Showroom expanded with the overview of Ted Garduque, AIA, the hotelier 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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Architect David Chung, Hotel Food and Beverage Manager Chip Bahouth,
Architect Ted Garduque, ABS Project Manager Ed Sakai