

HAWAII ARCHITECT

August 1990

Architecture Around the World
Roofing Concepts

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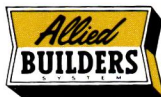
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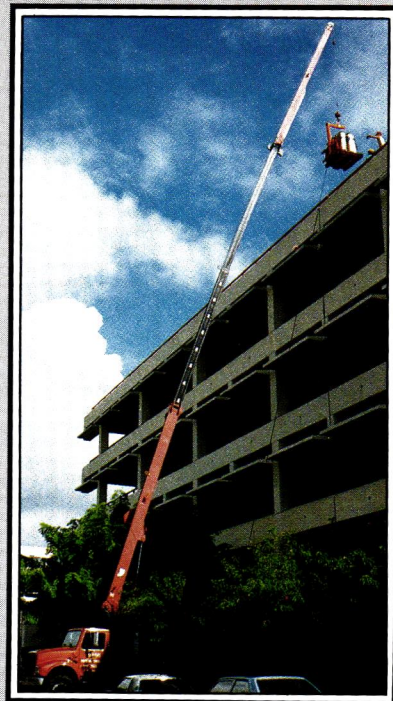
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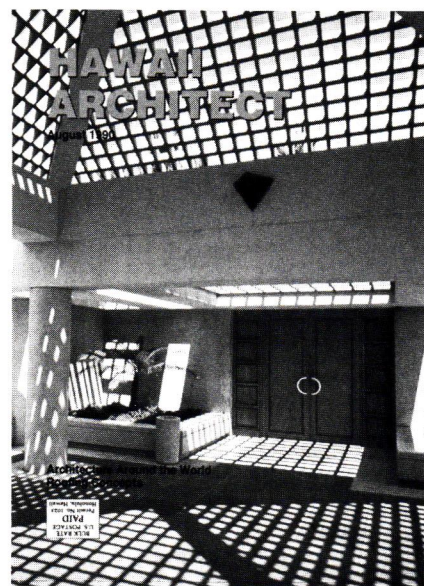
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Cover: The Ko Olina Resort Visitor Center was a 1990 Hawaii Council/AIA Design Award winner for Kober/Hanssen/Mitchell Architects. Photo by Michael French

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Simple dwellings draped with fresh cotton, cooled with thatched roofs and cleaned with whitewash set the style for LeLagon Pacific Resort. Photos by Masahiko Wada

Luxury Resort Developers Conquer Untamed Tropical Isle

by Ann N. Matsunami, AIA

The opportunity to design a remote South Pacific island resort has a certain romantic appeal. I usually think of swaying palm trees, empty white sand beaches, balmy breezes and crystal clear water. The Independent Republic of Vanuatu certainly has all of these ingredients. The designers at Media Five Limited soon learned that, in addition to its natural beauty, working on the LeLagon Pacific Resort project also meant cyclones, earthquakes, machete-wielding natives and a real intercultural exchange.

ambitious development ever attempted on Vanuatu, and one project team members at Media Five will long remember.

Today, Port Vila is a lovely site with many modern conveniences. But just getting to Vanuatu in the mid '80s tested our stamina. Air transportation was unreliable, with planes landing only once every 10 days . . . maybe. Connections through Fiji, New Caledonia, New Zealand and Australia were unreliable at best. With the development of the hotel and airport facilities at Port Vila, this situation improved considerably.

Media Five was asked to provide everything from architecture to graphic design for LeLagon, including the new identity symbol. We even had input into the project's name change from Hotel LeLagon to LeLagon Pacific Resort, which incorporated a reference to the operator, Pan Pacific Hotels.

We wanted our design to be in

harmony with its tropical setting. All 140 rooms have views of the gardens and lagoons, and a strong, steeply pitched roof form provides an integrated appearance for the detached pavilions, *porte cochere*, lobby and main dining room. In arriving at a concept, we carefully considered the lack of

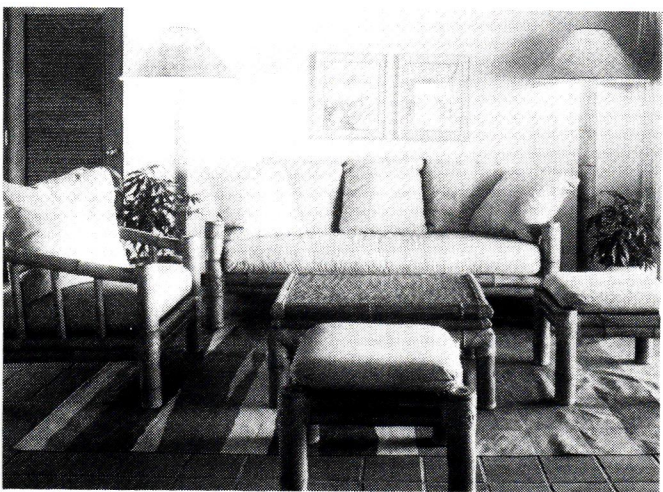
available building materials, technology and trained labor.

Vanuatu is at the bottom of the United Nation's list of underdeveloped countries, having less resources than most of those in the Third World. It was difficult to teach people the concept of quality, when most of them slept on dirt floors and had no running water. Most had no idea what a luxury hotel should look like, much less how it should be built, as there were no comparable projects elsewhere in Vanuatu.

The only way the multinational team of an American contractor; Japanese and French subcontractors; Australian and New Zealander and Italian foremen; and native workers from Vanuatu could communicate was by using the native pidgin language of Bislama. Local Hawaiians familiar with Pidgin English, such as Pan Pacific Construction's James Gomes, had an easier time figuring this language out. If you can picture workers using phrases such as "haos blong mi" for "the house belongs to me," or "my house," you can imagine what the job site usually sounded like.

Labor was more than reasonably priced — 50¢ per hour for the equivalent of a journeyman carpenter and \$2 per hour for a foreman — but eventually the labor costs were comparable to other sites due to the number of people it required to perform simple tasks.

According to Gomes, known in Bislama as "big fulla" (important man), it took 150 workers to construct the dining facility alone — a feat which normally would have required 35 people. Furthermore, a 16-cubic meter concrete pour (about 20 yards) took one full day to complete as



Tropical furnishings in natural cotton, bamboo and rattan were selected for all of the guestrooms. Due to Vanuatu's high humidity, cotton dhurrie rugs and tile were used as the floor treatments.

Hotel LeLagon was built on the edge of Erakor Lagoon near the town of Port Vila when Vanuatu was known as the New Hebrides. In 1986, Pan-Pacific Development, Inc. decided to replace the existing structure with a new 140-room resort. This was the largest and most



Sharp rooflines and thatching serve as the unifying design elements for the detached buildings at LeLagon Pacific Resort.

all mixing was done by hand.

Despite our concerns about the quality achievable under these circumstances, the hotel exhibits excellent workmanship — a compliment to the contractor, Pan Pacific. The roofs of the main

public buildings feature wood structural framing. In each building, the roofs are centrally supported by four 27-inch diameter columns. The highest apex is 40 feet, where eight 50-foot long, 6.5 foot x 13 foot

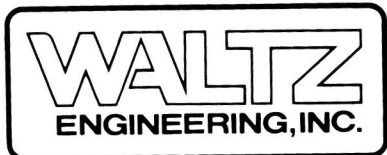
beams meet. These beams were hand-lifted into place using scaffolds. We expected disaster, but the result was a perfect apex joint and beautifully straight, smooth and round columns.

As the project progressed, site

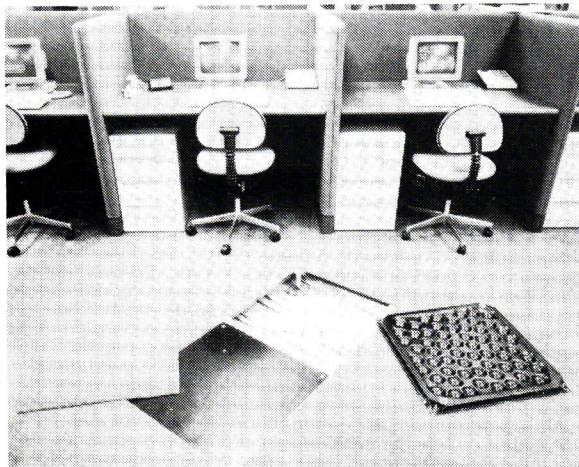
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visits became more and more exciting. We had decided to use thatching for the roofs, in keeping with our desire to combine the sophisticated with the primitive. In February 1987, about halfway through construction, Cyclone Uma proved that our buildings could stand up to the stiffest of winds; the thatching, however, was heavily damaged along with most of the materials stored on site. It took almost a year to get new thatching from neighbor islands not affected by the cyclone.

The cyclone did not help Vanuatu's continuing fight against disease. Malaria had always been a problem, but the water from the storm also brought hepatitis and cholera — which made even eating a daring adventure. Trips to Vanuatu were not popular at this time.

The LeLagon project gave us the opportunity to test our endurance as well as our ingenuity, not only from an architectural standpoint, but also in interior design. Although Vanuatu is similar to other tropical islands with its abundance of colorful flowers, florists are non-existent. We wanted the hotel operator to have access to flowers on a regular basis, and first considered building a nursery. However, maintenance requirements coupled with the lack of a trained labor force made us reconsider the solution. Eventually, we decided to include silk flower arrangements for the public spaces in our scope of interior design services.

In May 1988, during the construction of the project, there was a *coup d'etat* related in part to foreign investments and development in Vanuatu. Many anxious moments passed during this political upheaval, when, depending on the *coup's* outcome, even the hotel's lease was in jeopardy.

While Media Five faced some

unusual challenges with this project, LeLagon Pacific Resort is considered one of our biggest successes. Its simple dwellings draped with fresh cotton and cleaned with whitewash have appealed to sophisticated travelers around the world, and resort occupancy is running close to capacity. Vanuatu itself has begun a modernization program

to improve its economy through tourism.

For us, it was the adventure of a lifetime. **HA**

Senior vice president Ann N. Matsunami served as Media Five's project manager and project architect for LeLagon Pacific Resort. James Gomes, project manager for Pan Pacific Construction who lived in Port Vila for two and a half years, also contributed to the article.

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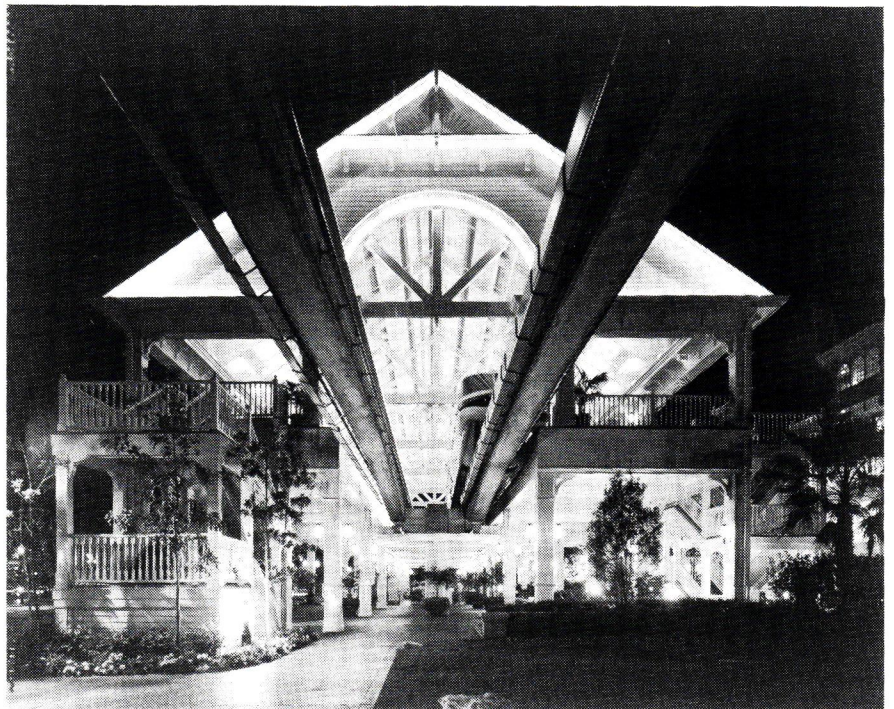
Backstage at Disney World's Grand Floridian

When the client asks for "a themed resort adventure" and brings in his "imagineering" people, you know you're not in Kansas anymore. And when he says the hotel should "project" like an actor in front of an audience, you start to wonder if you're dealing with architecture or entertainment. But before long, you pick up the lingo: service areas are "backstage," uniforms are "costumes," and the entire complex is a "fantasy destination." You're in Walt Disney World.

Wimberly Allison Tong & Goo's Grand Floridian Hotel could have been pure fluff — all show and no substance, but it isn't. The buildings may be a bit theatrical, but they are not just stage sets. Guests sitting on the hotel's spacious verandas, for example, can knock on the railings and window trim and find real wood.

Like every good magician, design principal Gerald Allison had a few tricks up his sleeve. The materials used within touching distance of guests are wood, but those used elsewhere are mostly Fiberglas. The central Florida climate is hard on wood, so Allison used it sparingly.

After considering a number of Asian themes for the resort, Disney eventually looked to models closer to home, in particular, expansive Victorian hotels such as the Grand Hotel on Mackinac Island, Michigan, the Del Coronado near San Diego,



A Victorian train station disguises the monorail system which connects Disney hotels, Magic Kingdom and EPCOT Center. Photo by Ron Moore

and the Bellevue Biltmore, 80 miles away in Clearwater.

Allison borrowed a sense of casual grandeur from his Victorian sources, imitating the way they could be both big and informal. Without being literal, he appropriated specific forms — cupolas, dormers and octagonal towers.

The resort's plan originally called for 750 guest rooms divided among a main building and five lodges. When Disney asked for another 150 rooms, Allison solved the problem without changing the number of buildings or their blueprints; he inserted the extra rooms under the project's expansive red roofs and turned

false dormers into real ones. The sloped ceilings and distinctive windows in these rooms give the feeling of "grandma's attic," says Allison, and have made them the most popular accommodations in the resort.

Because the Grand Floridian is connected to other Disney hotels as well as Magic Kingdom and EPCOT by a monorail, WAT&G had to deal with a futuristic transit system in a 19th-century-revival environment. The architects decided to hide the monorail in a structure modeled after a Victorian train station. The device works, but only when the trains aren't zipping by.

The hotel's most dramatic

interior space is the grand lobby with its 85-foot ceiling, three domed skylights and encircling balconies. The Victorian theme is maintained throughout the

interior, although the color scheme is lighter than late 19th century decor.

"We wanted a seamless kind of design in which you can't tell

where the architecture stops and the interior design begins," Allison explained. **HA**

Reprinted with permission from Architectural Record.



WAT&G's Gerald Allison chose a Victorian theme, minus the dark decor, for the Grand Floridian. Photo by Ron Moore

STATEWIDE ROAMING?

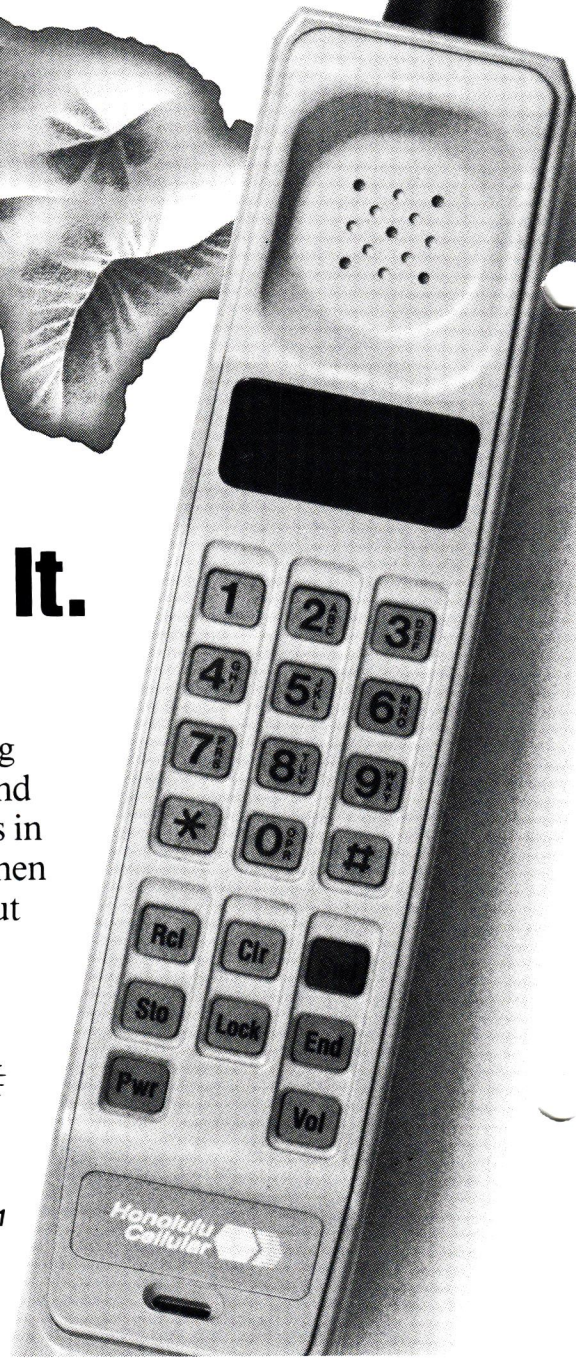


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Up on the Roof: Metal Meets Hawaii's Unique Demands

by Richard Foust

The maxim "form follows function" seems particularly appropriate when applied to the subject of roofing. Hawaii's climate makes critical demands on roofing products, especially with regard to their capacity to shed large quantities of water quickly and withstand the accompanying sudden changes in temperature.

Metal roofing's water shedding abilities are well known, and for this reason it has become a logical and popular roofing material

choice in Hawaii. Traditionally, the thought of metal roofing conjured visions of the old-fashioned corrugated style installed with nails. However, many functional advancements have been made to improve appearance and reliability. These include the development of more versatile patterns of corrugations, more corrosion-resistant materials and dramatically improved paint systems and accessories. These technological advances have served to make

metal roofing an even more reliable and beautiful roofing material choice.

Historically, the "standing seam" roof has long enjoyed the reputation of being a premier metal roofing system. "Standing seam" is a generic term describing a metal panel whose ribs "stand" at an angle and height sufficient to discourage the capillary action of water. These panels then attach to the structural supports by means of a concealed clip inside the standing seam. This

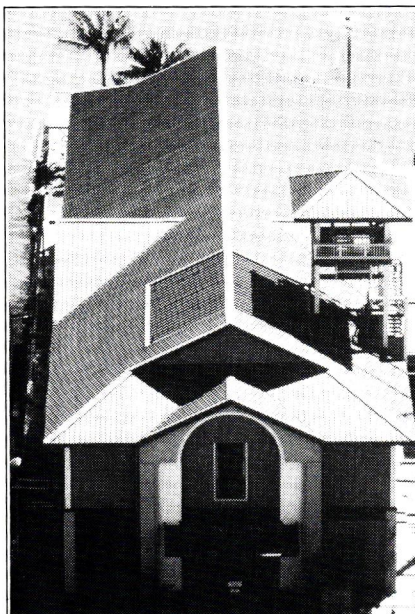


This Hawaii Loa Ridge residence, topped with Dimondek copper roofing, illustrates metal's capability as a reliable and beautiful material choice.

eliminates exposed fastening and allows the roof membrane to "float." Thus, the roof can expand and contract in response to temperature changes, effectively eliminating the detrimental effects of thermal shock.

Today's standing seam is no longer as labor intensive or expensive as the traditional hand-formed style such as that installed on the Bishop Museum. Modern standing seam panels are machine formed, easily installed and cost effective.

As for form, standing seams often have been selected by architects primarily as a design element. Flexibility of design can be achieved by utilizing the many variables available. These include the material's ability to be used on a very low slope to the vertical. For example, on the Kahului Airport the standing seam is used not only for roofing but also for the soffit and fascia.



Hawaii's Maritime Museum is a local example of successful installation of copper roofing.

Additionally, standing seam panels can be manufactured from a wide range of materials, finishes and colors. Materials include

galvanized steel, stainless steel, aluminum and copper. A wide variety of finishes and surface treatments also are available. And, of course, there are an unlimited choice of colors from which to choose.

A few recent local installations of copper include the Maritime Museum, Lodge at Koele, the Ko Olina Resort Visitor Center and a Hawaii Loa Ridge residence.

Examples of custom finishes include the new Kahului Airport Terminal, the Kalihi-Palama Bus Facility, the Mililani Program Center and the St. Francis Medical Clinic West.

As with most products, proper attention to design, specifications and installation are vital to obtain a quality roof. However, these examples serve to illustrate that although form may indeed follow function, it doesn't have to. **HA**

Richard Foust is product manager of Earle M. Jorgenson Co.



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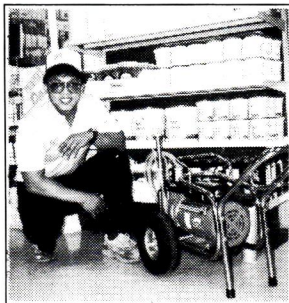
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Moana Wins Award of Excellence

Once again honoring quality over quantity, the Hawaii Council/AIA recognized the excellence of five local firms last month at the annual Design Awards banquet.

The council presented one award of excellence, three awards of merit and a special civic enrichment award during the July 24 event at the Waialae Country Club.

The historic rehabilitation of the Moana Hotel was selected from among 39 entries as this year's award of excellence winner. The architect for the rehabilitation of the 89-year-old hotel was Virginia Murison of Chapman Desai Sakata Joint Venture Architects.

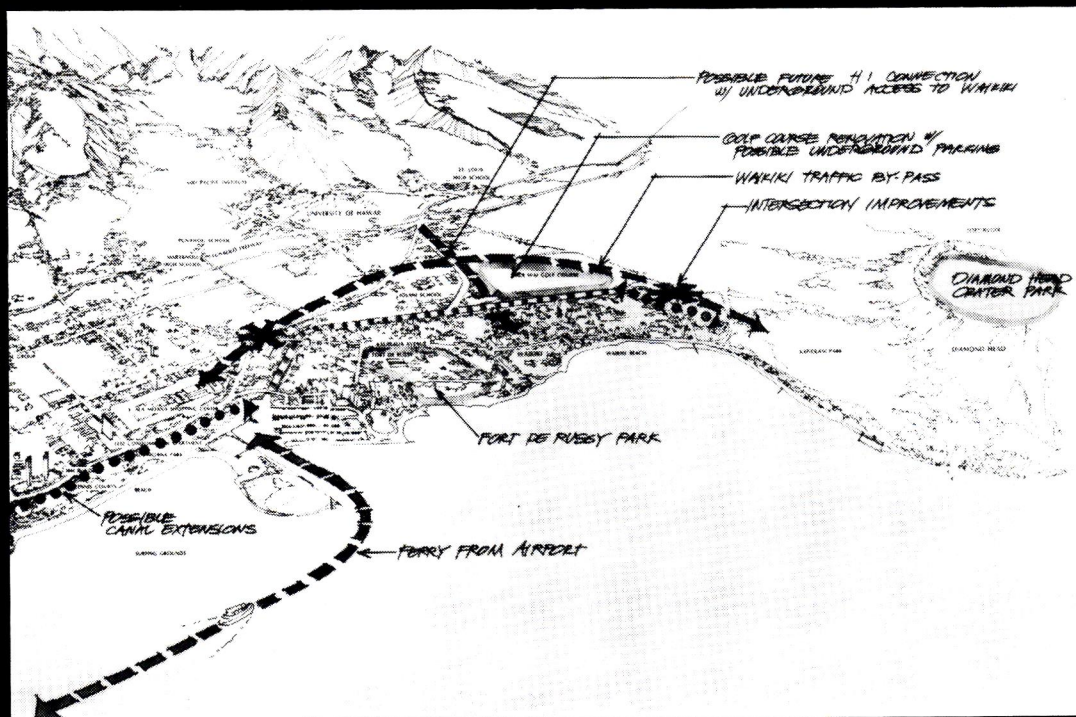
The award-winning projects will be featured in upcoming issues of *Hawaii Architect* with

jury comments, photographs and an explanation of the design approach. HA



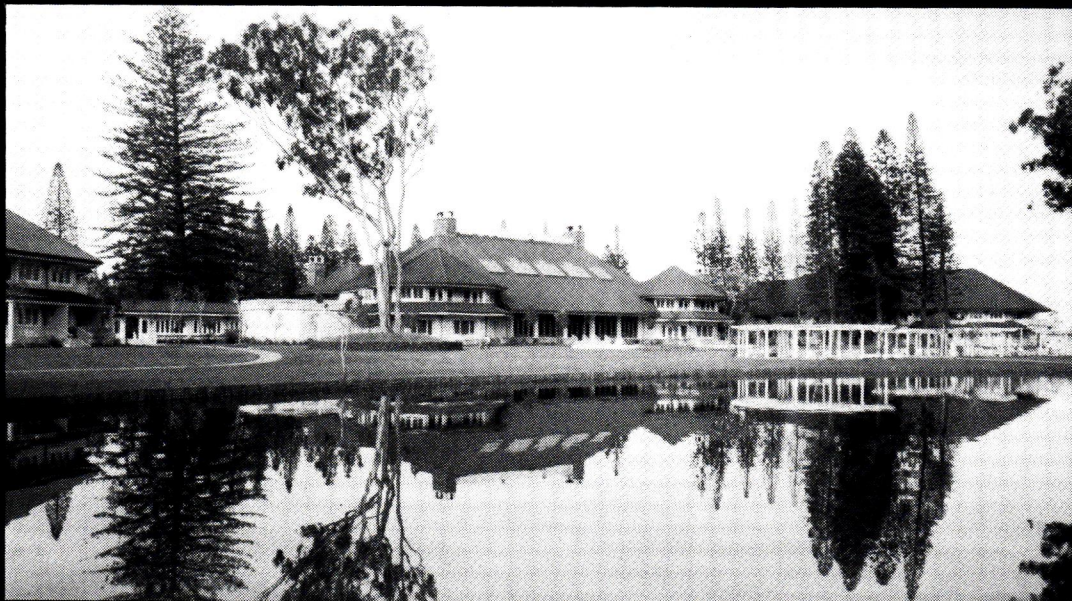
AWARD OF EXCELLENCE

Historic Rehabilitation
of the Moana Hotel
Virginia D. Murison/
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Joint Venture Architects



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Waikiki Master Plan
The Queen Emma
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AWARDS OF MERIT

The Lodge at Koele
Group 70/
Arnold Savrann, AIA



**Ko Olina Resort
Visitor Center**
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Ferry Residence
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Tailoring a Five-Star Hotel To a Third World Country

by Robert M. Fox, AIA

Designing architectural projects around the world can be fulfilling, challenging and frustrating due to the cultural, political, environmental and professional differences encountered in far flung corners of the world.

Calcutta is no different. In fact, Calcutta, by its very nature, presents some unique challenges outside the normal realm of architecture that require the architect to get involved in order to see the project through.

Calcutta is a dichotomy in modern urban terms. On one hand it has grandiose houses, elegant gardens and pristine golf courses, while on the other hand the inner-city of Calcutta is like walking back 10 centuries in time.

At one time, Calcutta, under the British raj, was the show place of India as an industrial center and the hub of intellectual activity. After the capital was moved to New Delhi, Calcutta went on a continuous decline. There is, however, an undefinable vitality about Calcutta that gives amazing testament to the human spirit. It also still is an industrial and intellectual center in eastern India.

The challenges faced in designing a five-star hotel in Calcutta were multi-fold. The first was trying to find a site which would be adequate in size and location. A site was chosen across from the Calcutta Zoo, one block from the race course and located along a *nala* (drainage canal).

One unforeseen challenge was a suit brought against the hotel because the proposed location would adversely affect the migratory and mating habits of the Siberian Stilt Crane. The accusation was found groundless and the Taj Bengal Hotel proceeded. From the initial time of design to the actual construction, the project took approximately seven years.

One unique aspect of the hotel is that in the back-of-house area there is adequate room to house the entire hotel staff for a period of up to two months. That includes all foods and beverages necessary to keep the hotel in operation during a general strike by external labor forces.

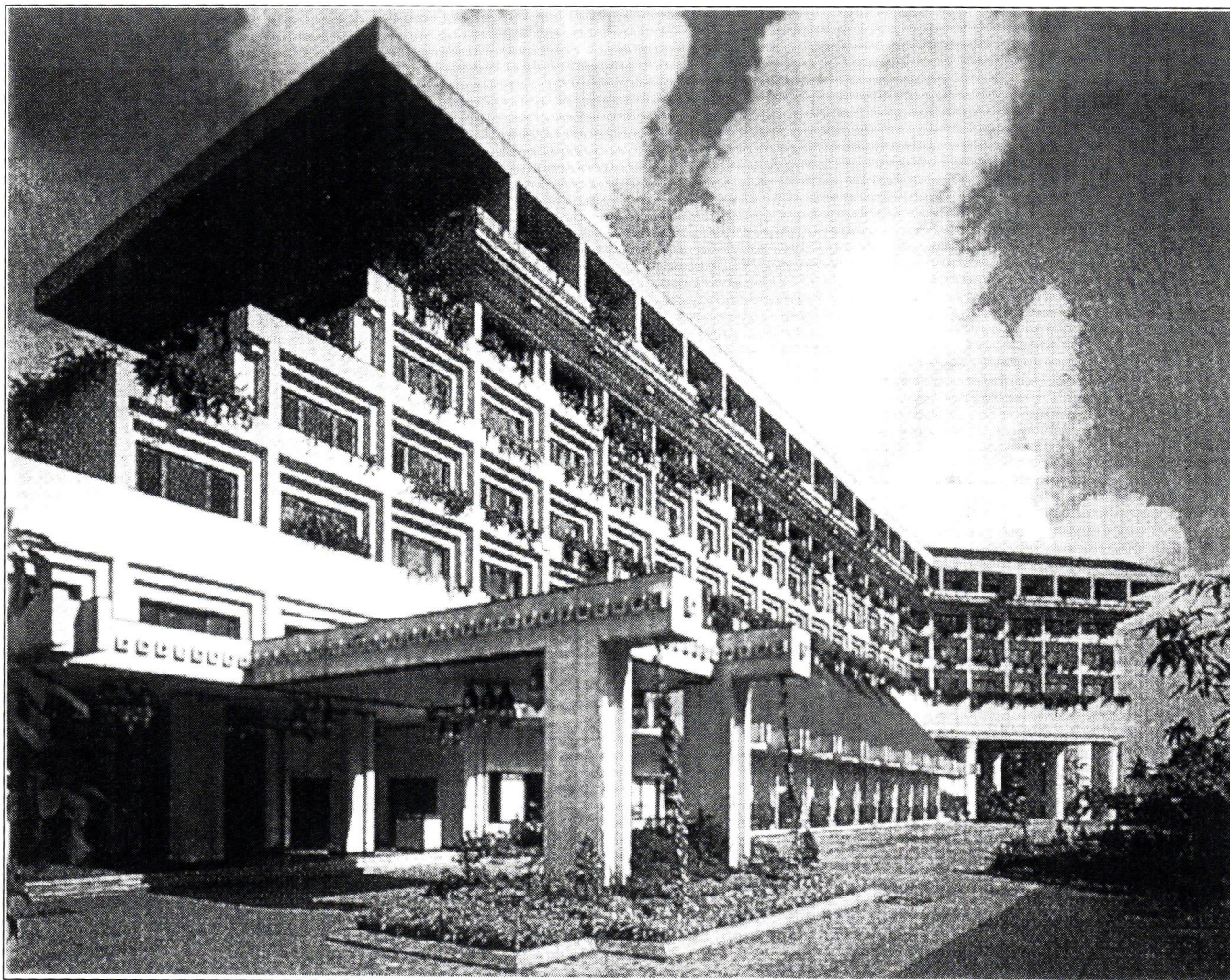
The hotel is designed in a triangular plan with an internal garden. One of the reasons for the triangular form is that it allows security guards a clear line of sight from a central position to all doors at each level, ensuring that there are no problems for the guests.

The design of the hotel incorporated many of the design elements found in the area, including relief details, planters and stepped window frames.

One of the names being considered for the hotel discotheque was The Black Hole. It seemed like a good idea, as who would go to Calcutta and not visit The Black Hole of Calcutta. Unfortunately the name was discarded as the owners felt it was not appropriate for a five-star hotel. **HA**

There is an undefinable vitality about Calcutta that gives amazing testament to the human spirit.

Robert M. Fox is president of Fox Hawaii International Architecture/Planning which has produced work in more than 20 countries in Asia and the South Pacific.



Above: Design of the hotel incorporates many elements found in the Calcutta area, including relief details, planters and stepped window frames. **Below:** The Taj Bengal's triangular design allows security guards a clear line of sight to all doors at each level.



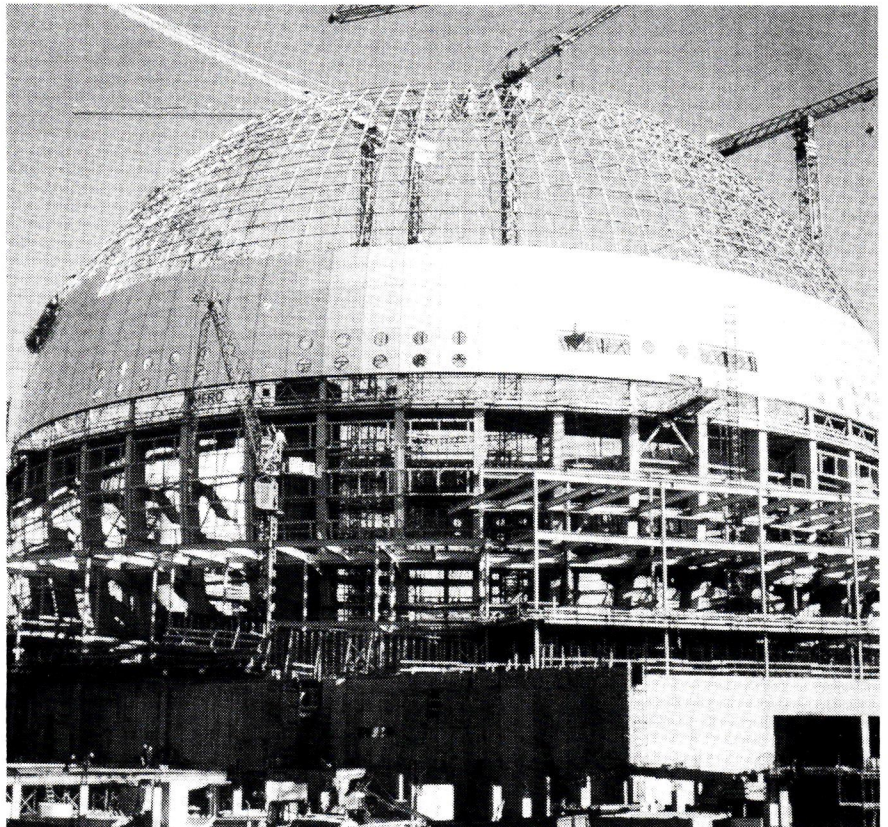
Space Frame Tops Stockholm Globe

by Peter Greene

Pilots flying into Stockholm have a new and unmistakable landmark, the Globe Arena, whose designer calls it the largest spherical building in the world. The 360-foot-diameter by 280-foot-high sphere housing a multipurpose sports and entertainment arena was designed and built in only three years. The upper half is formed with a patented lightweight space frame; the lower half is framed with structural steel.

The Stockholm-based architectural firm Berg Arkitektkontor AB worked with three contractors to develop an architectural and engineering concept that was economical and could be constructed within the time limit.

Svante Berg, a principal in the Berg firm, says the designers' goal for the arena was to "compress the distance between the furthestmost seat and the



The globe's structural system is more akin to an egg sitting in an egg cup than a conventional geodesic dome.

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center of the action." The city, which will own and operate the globe, specified a circular arena, but Berg rejected a cable-hung or conventional domed roof because it would trap hot air, making the top tier of seats uncomfortable. From this evolved the concept of a truncated sphere, which carried the advantage of providing a prominent landmark.

By including moveable seating stands at the playing level, Berg's design can accommodate a maximum of 16,000 spectators for boxing or 14,000 for hockey.

The globe's structural system is more akin to an egg sitting in an egg cup than a conventional geodesic dome in which the same structural system prevails over the whole surface. Below its equator, the arena is built with heavy steel members that carry the dead and live loads of the seating. This structure also cradles the upper hemisphere, which is built with a lightweight, patented space frame.

In the lower half, 48 curved steel columns carry the loading down to the foundations. The columns are slightly tapered box sections 80 x 21 inches at the base. They weigh 33 tons each and contain exhaust ducts for the heating and ventilating system. Circumferential girders tie the column tops. The engineering consortium, Arenakon-strukturerna, called for diagonal wind bracing comprising large diameter steel pipes forming an "A" and connected into the sides of the box columns.

Before erecting the steelwork, the contractor slipformed four concrete stair towers that were designed to brace the steelwork temporarily during erection. After completing the steelwork, the contractor removed the bracing connections and the stair towers now stand independently.

Hovet received 10 proposals from Europe and Japan for the structural frame and skin above the equator. The bids included

concrete, plastic and steel panels. The design team rejected nine proposals because they did not meet the technology or the cost requirements.

Mero Raumstruktur GmbH & Co., Wurzburg, West Germany, met Hovet's specifications with a proposal for a galvanized tubular steel space frame and aluminum cladding.

Hovet awarded Mero a contract


and gave the supplier six months to supply and install 215,000 square feet of structure and sealed cladding.

The space frame structure divides the surface into trapezoids, about 12 x 14½ feet, that subdivide into 12 x 7¼-foot bays to accept panels of that size. The frames, nearly 7 feet deep,

Continued

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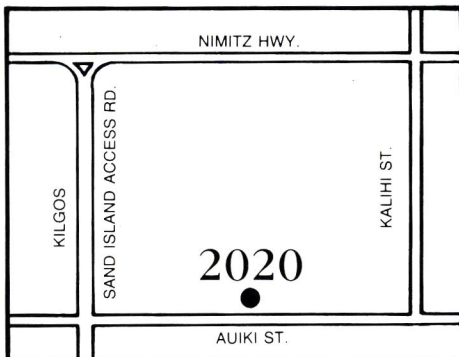
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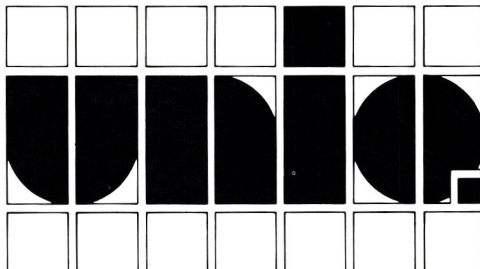


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Cold winds restricted work at the top of the dome to two hours at a time during the winter months.

weigh 6.3 per square foot of developed surface.

The Stockholm climate can create extreme surface temperatures of 167° F and -49° F. Mero turned to a Swiss company, Alu-Suisse, to develop an insulated panel that would perform through this range. During erection in winter, cold winds restricted work at the top of the dome to two hours at a time.

Mero supplied field supervisors and an engineer to manage about 100 riggers working around the clock. Hovet assigned four tower cranes, three inside the arena and one outside to serve the riggers. The crews worked off three types of erection scaffolds designed for three levels of slope.

Because the dome is a lightweight structure, the designers had to engineer a support system to suspend from the roof a 150 x 230-foot platform 110 feet above the floor. The platform supports electronic scoreboards, sound and lighting systems and up to 30 tons of equipment in concerts.

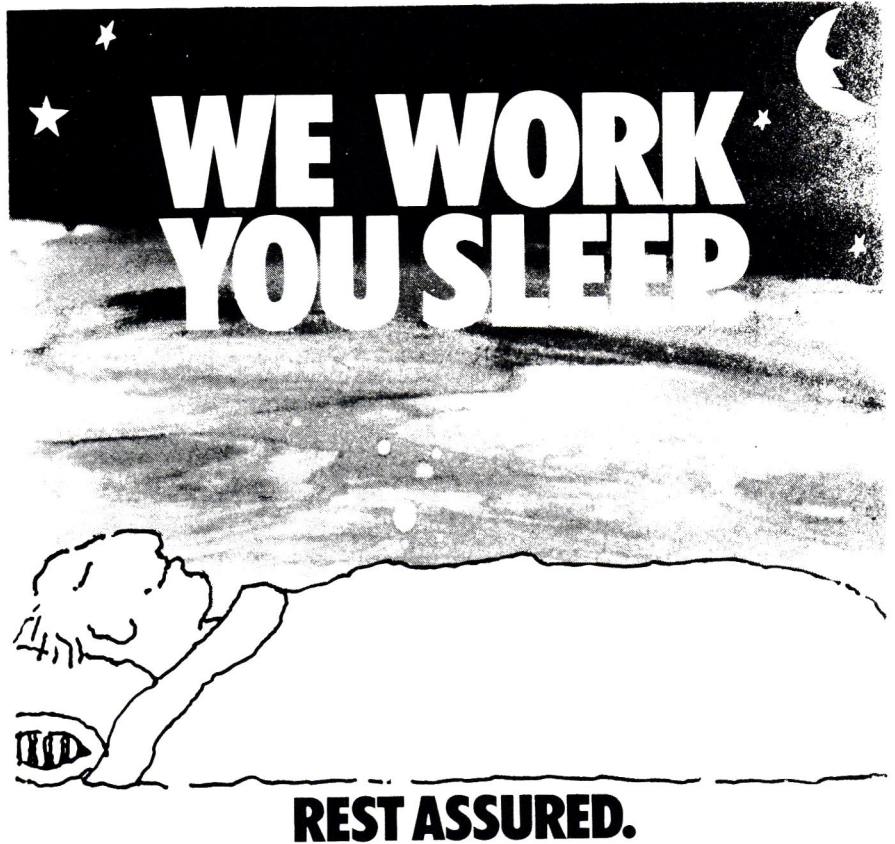
Since a lot of this concert equipment is concentrated at the stage end of the suspended platform, the engineers had to design a system to transfer the asymmetrical loading to the roof without putting an eccentric loading into the space frame.

This was accomplished by suspending the platform from the crown of the dome instead of directly from points located around the space frame. Then, to counter the concentrated loading at the crown, the engineers supplied a vertical reaction through a mast suspended beneath the dome's apex. The lower end of the mast is

supported by 48 cables that radiate upward and outward to nodes around the space frame. They transfer the loading indirectly and evenly to the frame. **HA**

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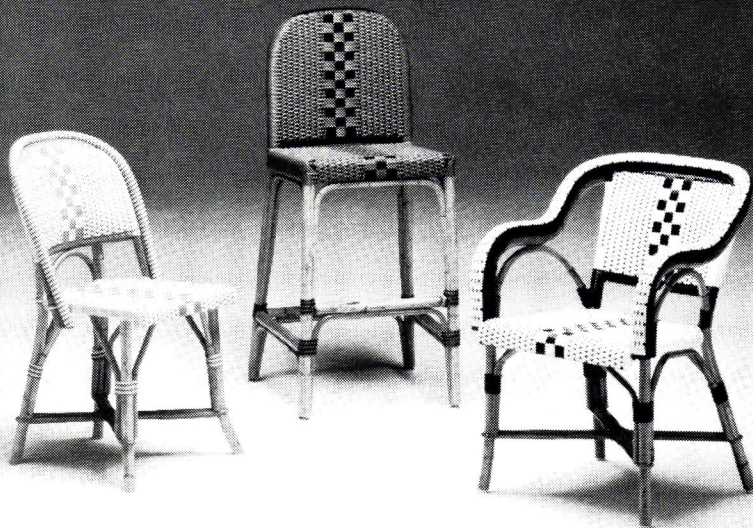
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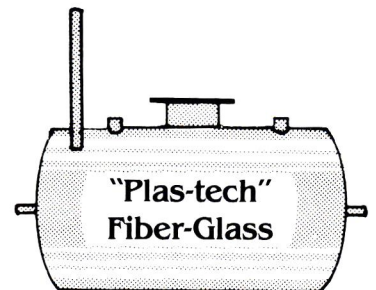
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Quality Control Begins Before Construction

by Lance L. Luke

In the past, quality control came into play during project inspection at the time of substantial completion, or, possibly, at the start of construction. Today it is important that quality control be implemented even before groundbreaking.

Whether the contract is a standard AIA agreement between owner and contractor or one between owner and designer/builder, several issues should be addressed prior to execution of any construction contract.

- The contractor and architect/engineer firm should have a

separate department to actually perform quality control/assurance inspections. This department should be in charge of total quality management (TQM), total quality assurance (TQA) and total quality control (TQC) for all projects under construction.

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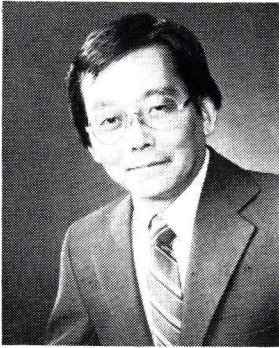
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control, the contractor and design team should assure the owner/developer of their commitment to quality assurance not only at the time the construction contract is signed but throughout the project.

The contractor and design team also should inspect work at periodic intervals and construction cycles, not only upon submission of the contractor's draw request and when the project reaches substantial completion. The periodic inspections should not only be completed by the job superintendent and project architect but by others not directly involved in the project on a day-to-day basis, i.e., job foreman's supervisor, associate architect, etc.

This method allows for a "second opinion" as well as inspection by a different set of eyes and perhaps a different perspective. Note that the definition of "periodic" should be defined prior to the start of construction. If a project is on a fast-track or accelerated schedule, construction inspection must be completed more frequently.

- The developer/owner should ensure the contractor does not rely heavily on others to maintain quality control. The contractor should be responsible for construction for quality control and should conduct inspections for quality assurance.

- The general contractor should make sure all project sub-contractors also have their own quality management/control plan which is implemented throughout the span of the project.

- The general contractor also should have a separate punchlist crew or quality control department that handles all punchlist, maintenance and warranty items. Although this department will usually become actively involved at the time of substantial or final completion, it also can act as another inspector



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for the general contractor during the construction period.

Generally, once a project is completed the entire management and construction crew moves on to another project. The developer and condominium owners and tenants of the property then may have a hard time dealing with construction workers who are not around or are too busy working on another job. The quality control department can provide direct communication, follow-up and prompt repairs, and can properly address the developers' and owners' concerns.

Of course, construction items or equipment involving specially approved installers, fabricators or continuing warranties must be repaired by respective and approved sub-contractors and suppliers. This special quality control department also should work with the job superintendent and project architect in the submission of the contractor's final payment request.

- The general contractor should include in the construction contract a paragraph that assures commitment to quality assurance. Such a paragraph could read:

"Forty-five days prior to the expiration of the one-year contractors' warranty, contractor, along with the project architect and owner, shall inspect all areas of the project for quality assurance. These areas include but are not limited to all common areas, interior construction, roof, parking deck, etc. and also incomplete and warranty work in progress and all outstanding items on the then-current punchlist."

To further maximize full communication between all parties and maintain maximum quality assurance, owner/architect/contractor meetings or owner/design-builder meetings should be held monthly, weekly or as often as necessary to successfully monitor construction progress.

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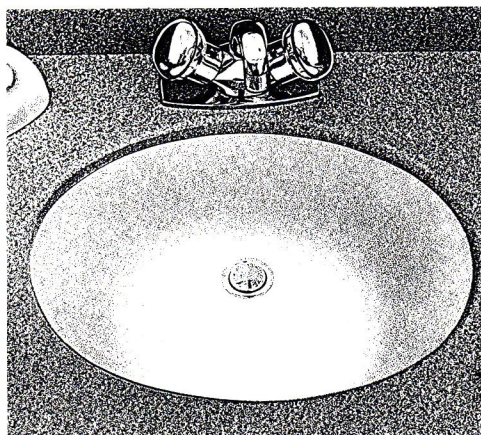
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These meetings are the standard "construction progress" meetings to discuss construction scheduling, shop drawings, plan and specification clarifications, etc.

Meetings of lesser importance, such as those to clarify minor construction details, can be held separately between the contractor and architect. The owner/architect/contractor meeting should consist of two parts; the formal meeting and the ever-important site inspection/project walk-through.

The site-inspection will clarify conditions and problems in the field as well as complete the periodic construction inspection. (The architects' inspection to certify the contractor's pay request/monthly draw may or may not be conducted at the same meeting.)

Minutes of the meetings should be taken by the general contractor and copies sent to all parties for review, follow-up and filing. If not proprietary, copies of all field reports (including photographs) by the owner, architect/engineer or contractor should be submitted to all parties. This aids communication between the parties, strengthens teamwork and provides full project construction documentation.

This task as well as the other points mentioned get the entire team to work as one with the understanding that "we have nothing to hide and we're working together to build a better project."

And, who knows, with everyone's cooperation, punchlist inspections may become a thing of the past. HA

Lance L. Luke is president of Lance L. Luke & Associates, Inc. consultants in real estate development, project management and construction inspection, specializing in quality control and quality assurance project inspection for new construction. He is an affiliate member of the American Institute of Architects.

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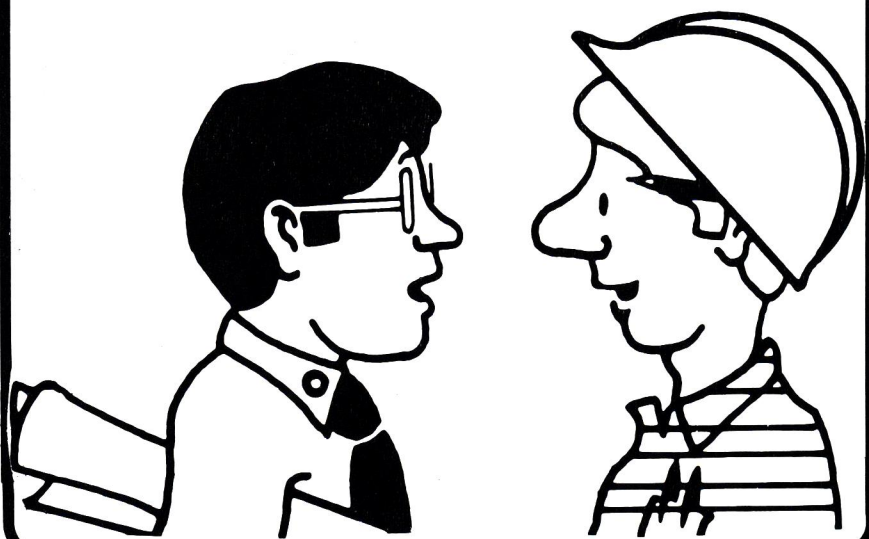
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Continued Strength in Construction Predicted

Bank of Hawaii's Department of Economics forecasts a 12.5 percent increase in total construction for 1990, bringing the dollar value up to \$3.6 billion, with construction jobs holding at their current high level. The forecast was made at Bankoh's briefing to the construction industry where the bank's annual "Construction in Hawaii" report was released.

"The phenomenal strength of Hawaii's construction boom has surpassed our expectations each year since the boom started in 1985. For 1989, we were off by 10 percent in our forecast, as were construction industry executives who were informally polled last year," noted David Ramsour, senior vice president and Bankoh's chief economist.

The estimated value of private building permits is predicted to rise to \$2.1 billion in 1990, an 11 percent increase over 1989. Ramsour pointed out that data for the first quarter of 1989 already shows a level of authorized construction in excess of \$1.9 billion on a cumulative basis.

Government construction is expected to jump 12.4 percent from 1989 to \$1.0 billion in 1990.

The average construction job count is expected to remain near last year's record 29,200. The tight labor market will keep the count from changing much, according to Ramsour. **HA**

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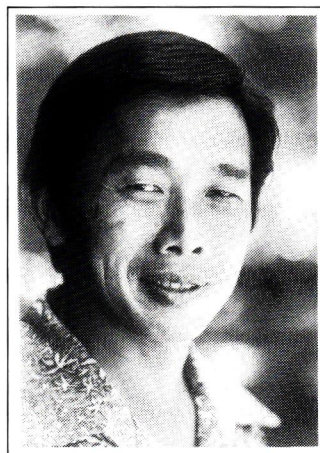
"Great! What about the other 'what ifs'?"

"Sure do. Looks like I'm covered. I'll be by tomorrow to finalize my investment decisions."



WAT&G To Open London Office

Donald W.Y. Goo, FAIA, president and CEO of Wimberly Allison Tong & Goo, has announced that the architecture and planning firm will open a London office in September.



Donald W.Y. Goo

Goo said WAT&G will open the London office to provide a convenient base of operations for the firm's considerable work in Europe and to better serve clients there.

He added that as a result of the widespread recognition of WAT&G's work in hotel/resort and other leisure-related facilities, the firm has a rapidly expanding global market and has become one of the 10 largest architecture and planning firms in the nation.

Going to London to establish the new office will be WAT&G principals George S. Berean, AIA, and Ronald O. Van Pelt, AIA, who will head a staff of 10, which is expected to expand to 20 in two years. **HA**

Letter to the Editor

Update on UH's Dr. Burgess

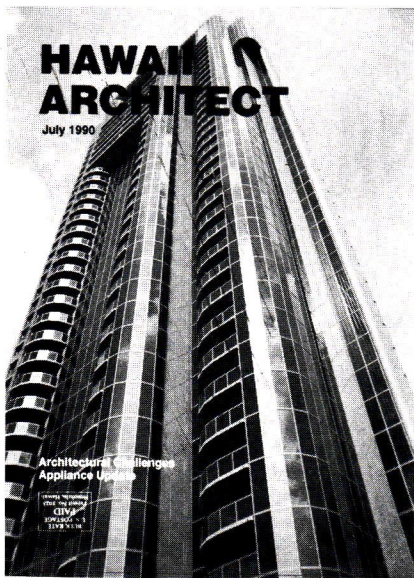
Dear Editor:

Many Hawaii Council/AIA members will remember Dr. Hugh Burgess who was with the University of Hawaii School of Architecture. After he left Hawaii, he was at Arizona State. He then became head of the School of Architecture at the University of Nevada at Las Vegas (UNLV).

I had the pleasure of spending time in April with Dr. Burgess, including a most enjoyable lunch. When he first came to UNLV three years ago, he had 11 students and one part-time instructor. Three years later he has a 300 student enrollment and most of the funds are in place for construction of a new architectural facility, estimated to cost \$11,000,000. What an achievement!

He asked me to pass his aloha and best wishes to his many friends. HA

Forrest D. Bennett, P.E.



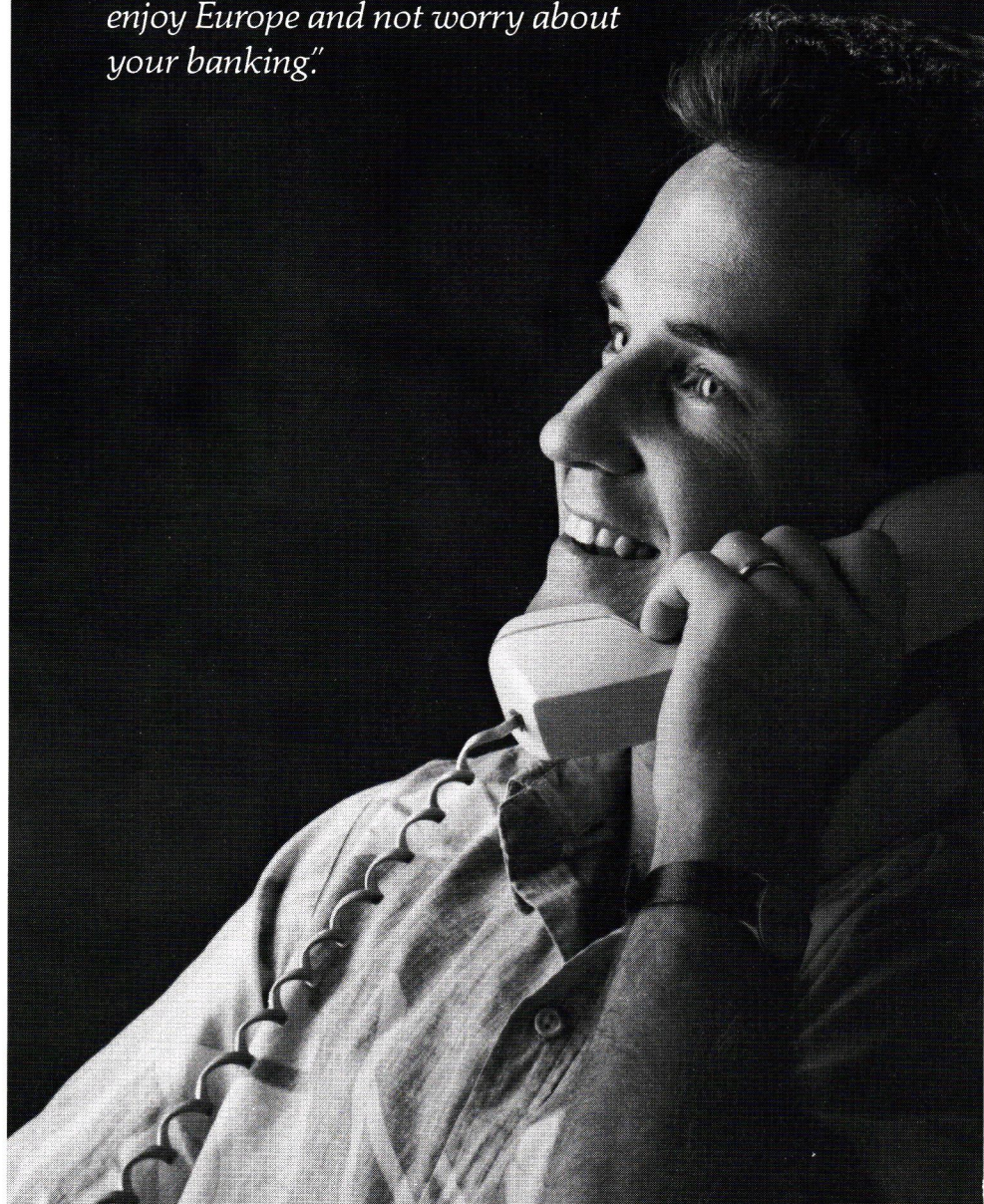
One Waterfront Plaza and Tower, pictured on the July cover of *Hawaii Architect*, was designed by Warner Gayle Boone, AIA.

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New Products

National Laminates Has New Door Pediment

Ornamental Mouldings Limited has introduced the following new products distributed locally through National Laminates, Inc., Kona Laminates, Inc. and Maui Laminates, Inc.

A new door pediment can be sold separately or with pilasters and plinth blocks. Both items are available in White Hardwood and Red Oak.

A new dentil block ceiling cornice with dimensions of 6 and 5/8 inches by 1 and 3/4 inches uses a special exterior glue to provide a large scale all-wood exterior cornice. A new ribbon and reed pattern with dimensions of 3 and 1/2 inches by 11/32 inches offers a large-scale chairrail with a bamboo-like pattern.

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Honolulu Chapter Welcomes Four

The Honolulu Chapter/AIA welcomes one new member and three associate members this month.

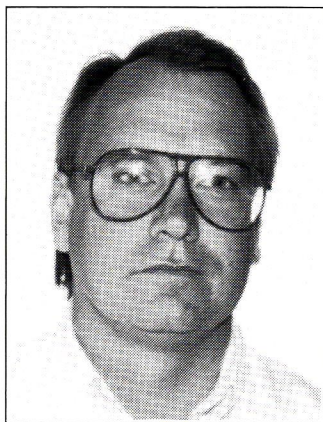
New member **Randy Foltz**, employed by Nansay Hawaii, holds a bachelor's of architecture degree from Arizona State University. He is married, and his hobbies include fishing, biking and volleyball.

Steven M. Higashiyo, with S. Kato Associates, has a bachelor of architecture degree from the University of Hawaii. He enjoys golf and tennis.

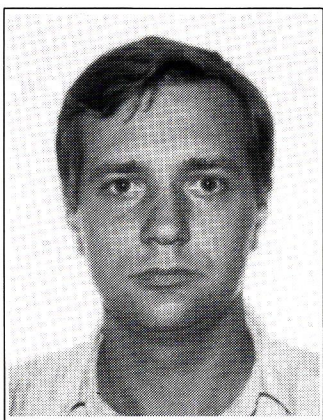
Marek Krukowski of Media Five, Ltd. is a graduate of the Warsaw Polytechnical Institute in Warsaw, Poland, and holds a

bachelor's degree from the Boston Architectural Center. He is married, and his pastimes include sailing, scuba diving, skiing, traveling and windsurfing.

Warren Keng Fatt Loh, employed by Jeffery Nishi and Associates/Architects, holds a bachelor's degree from the UH School of Architecture. **HA**



Randy Foltz



Marek Krukowski

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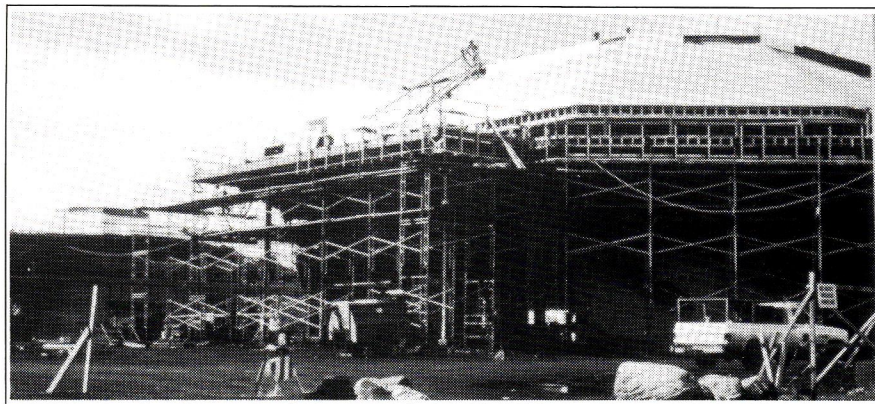
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Correction

The Hawaii Okinawa Center, pictured in the July issue of *Hawaii Architect* with an article titled "Japanese Influences Sway U.S. Construction Practices," was designed, built and financed entirely by local firms, not by Japanese developers as the inclusion of the picture suggests.



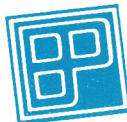
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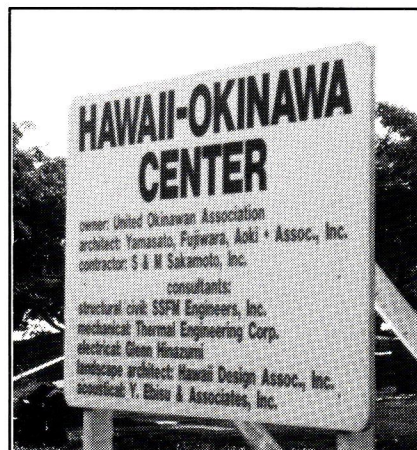
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