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September 1990

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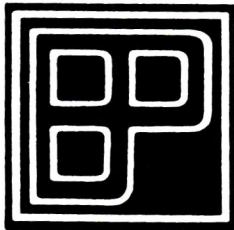
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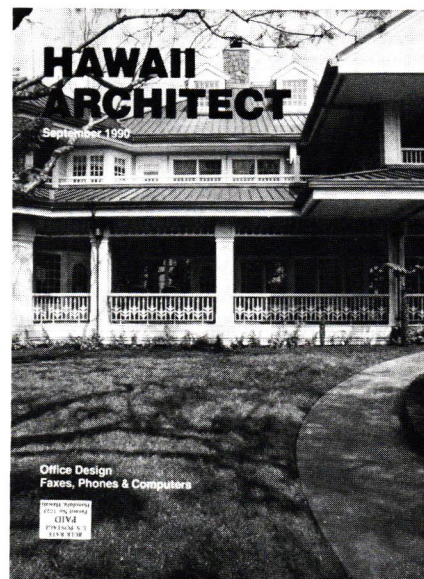
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**Cover:** *The Lodge at Koele* was a 1990 HC/AIA Design Award winner for Group 70/Arnold Savrann, AIA.

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Publishers

1034 Kilani Avenue, Suite 108  
Wahiawa, Hawaii 96786

(808) 621-8200

FAX (808) 622-3025

PUBLISHER/EXECUTIVE EDITOR  
**Peggi Murchison**

EDITOR  
**Aimee Rush Holden**

PRODUCTION/ART DIRECTOR  
**Cynthia Becklund**

Graphic Artist  
**Leonardo Henobio, Jr.**

Production/Typography  
**Pam Sledge**  
**Pam Timothy**

SALES MANAGER  
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P.O. Box 1053  
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## President's Message

# Where Are We Headed?

by Hans Riecke, FAIA  
Maui Chapter President

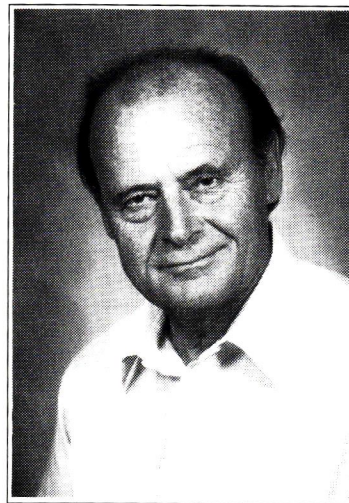
The year is now more than halfway over, and our chapter is alive and well. Past programs and activities included a very successful golf tournament, an exciting bridge building contest, a well-attended seminar by Tom Posedly and an informative presentation by Mr. Arakaki of the Corps of Engineers on wetlands preservation and management.

Events scheduled for the rest of the year include a sandcastle contest, workshop with internationally-known planner and architect Andres Duany, a candidates forum, an affordable housing charrette, and, of course, our year's end theater/Christmas party.

To make all this happen requires the efforts of many dedicated members. I would like to take this opportunity to thank those who have committed their time and energy and again urge those who have not participated to become active.

Now, I would like to touch on a totally different subject. I just returned from an excursion to what used to be East Germany. This is a country which, for the last 45 years, was governed by a Communist regime under which virtually all aspects of life were controlled by politicians and bureaucrats. This was to be a workers' paradise where the needs of all people were guaranteed to be met by the government.

What I experienced in traveling through parts of that country and in talking to people living there



Hans Riecke, FAIA

was a bit different: dilapidated buildings, deteriorated roads, polluted air and water and people who were afraid. The country is bankrupt and many of its people have turned into zombies, still waiting for someone to tell them what to do and to take care of them.

Under the Communists, ability and productivity were not rewarded, but towing the party line was. There were three bureaucrats for every productive worker, one officer for every soldier. Private initiative was not only discouraged, but punished. In short, the ultimate government-controlled society had been established.

So what are we doing in the United States? Since I immigrated to this country 37 years ago, a drastic change has taken place. A relatively uncontrolled society has changed to one that is largely controlled by rules and

*Continued on Page 35*



# The Changing Face of Architecture Offices

***Design professional finds the computer's influence on office layout is no laughing matter***

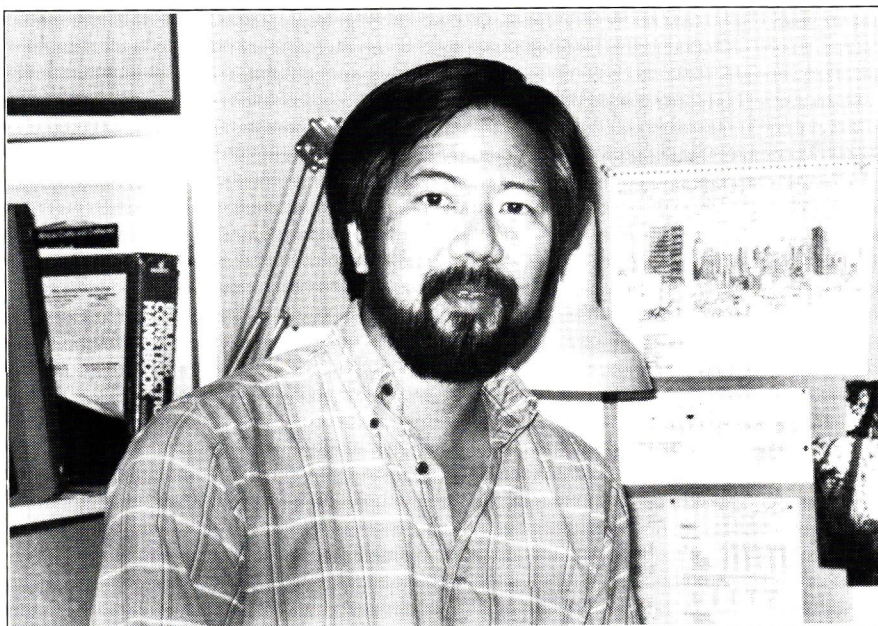
by Jeffrey Nishi, AIA

A few years ago, while involved in a brainstorming session on the design of an architecture office which was stepping into the CAD generation, we jested about displaying the computer system in an area which would be exposed to the client. This space would be viewed from behind frameless glass walls. We further fantasized of dressing the staff in white lab coats and having them all wear plastic clip identification cards with full head ID pictures. We made light of the change in the office space and spoofed at the design impact this new generation of technology would have.

A short time later, I selected the space to be my new office. Realizing that the computer was in my future, I made a sober, and what I thought progressive, decision to provide dedicated circuits at all my drafting stations in anticipation of this new machinery. I thought this would provide amply for the future.

That being resolved, I proceeded on with the space selection based on a featured antique window with some wiggly glass panes which dominated the two-story space and flooded natural light into the work environment. Only after moving into the space and purchasing the computers did I find out what I *didn't* know.

The dedicated circuits are marginally necessary and are actually a painless and minor concession as compared to the



*It was only after choosing his office space and visualizing its design that architect Jeffrey Nishi found out what he didn't know about computers in the work environment.*

havoc this new technology is playing on my office environment. I find myself battling the shape, size and location of the work stations and the addition of more computer support equipment (plotters, printers and paper storage). The feature window, which provides a bright ambience, also reflects off the computer screens obscuring the image. Our office scape is in full transition due to the introduction of the computer into the architects' working spaces.

The entrance fee into the world of CAD technology has taken its toll on the classical working environment. The space I selected because of its high ceiling and high level of natural light has not

come together as I had originally visioned. New technology has pocketed the staff into the dim corners where the CAD screens live happily, and the plotters and copy machinery now enjoy the high bright space with the feature window.

The computer station is quite different from the traditional drafting station. I have seen situations in which four stations have been packed into a space which formerly would have provided only two. Natural light sources, which are desirable for drafting situations, are quite unsuitable for the CAD stations. The traditional highly-lit drafting room is now replaced by the twilight illumination of



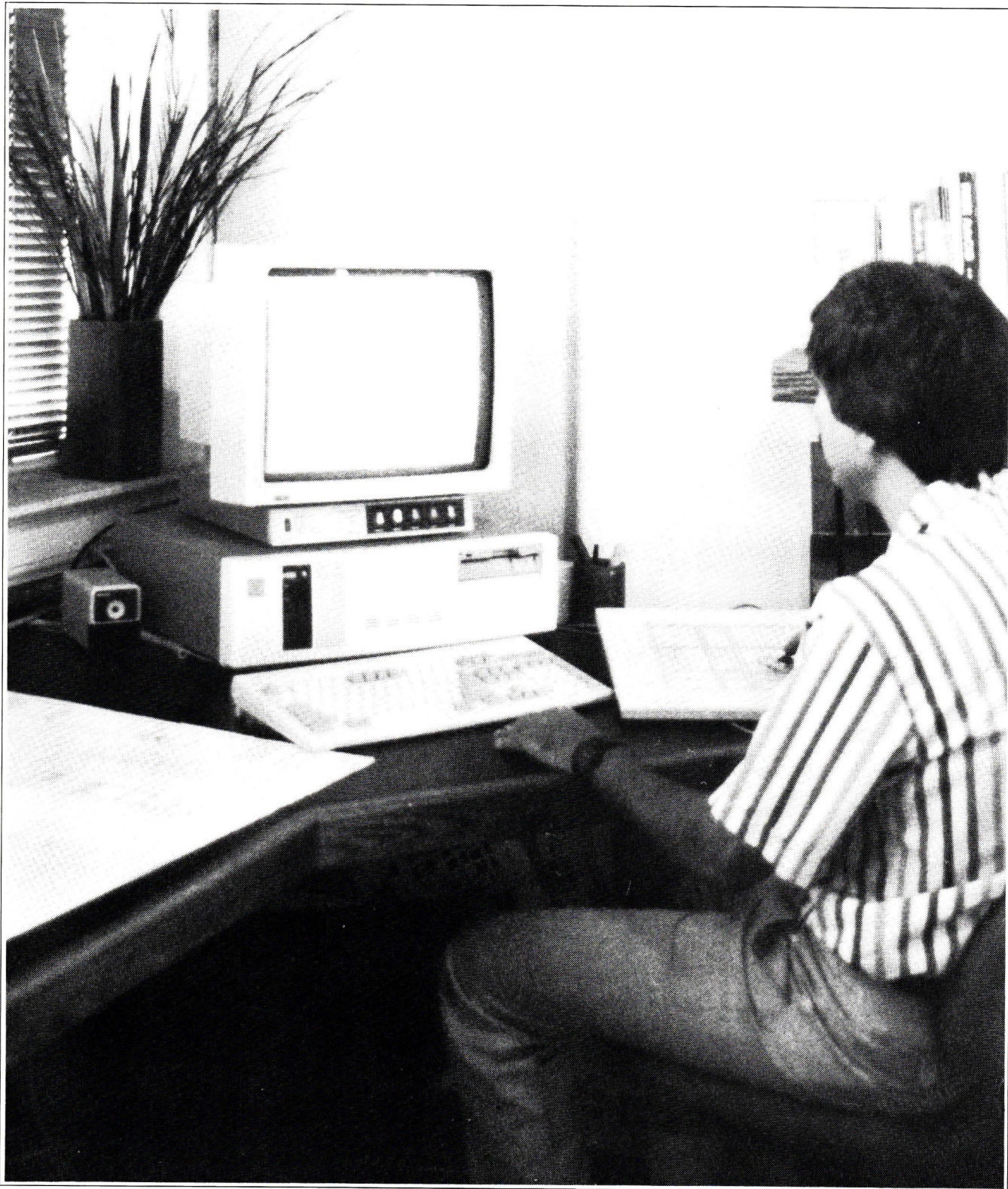
fluorescent lighting behind parabolic defusers. CAD operators given the drafting spaces first either request blinds on all the windows or have a hood made so they can view their screens like old-time

photographers.

But take heart, there may be a "bright" side to this. The real work to the computer station exists on the other side of the screen, which can reduce overhead factors. If you turn off

the lights, work stations can be compacted and you can rent basement space — where your computers will be most happy. **HA**

*Jeffrey Nishi is principal of Jeffrey Nishi & Associates/Architects.*



*CAD screens are better-suited to dim corners than the bright spaces of an office.*



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# Design Decisions For the '90s

by Gibb Fischer, AIA  
and Jeff Hawk

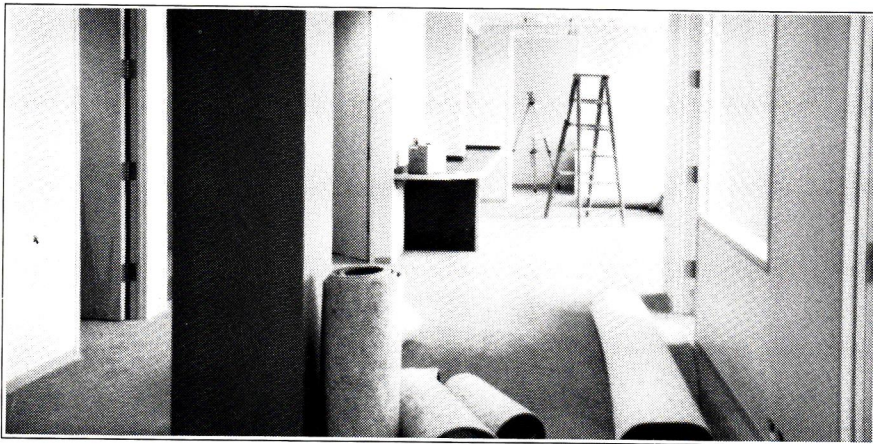
**T**raditionally, office design has been a mixture of several elements: fashion, function, laws and personal preference. Recently, office interiors have been affected by another design demand — environmental safety and preservation.

We've all heard, seen or read the abundance of information in the media concerning the environment. Such words as ozone, greenhouse, deforestation and toxic are on everyone's lips and have had a direct impact on office design in the '90s.

In April of this year the AIA announced plans to publish an environmental resource guide for architects. Relying on information from the EPA, manufacturers and other conservation organizations, the publication will provide information on the environmental safety of various building products.

One manufacturer, Herman Miller Inc., has made a sustained effort to operate with ecology in mind. The furniture manufacturer has made it company policy to stop using tropical woods that cannot be obtained from sustained-yield forest sources. This means that if the wood is not from a renewable reforestation farming source, Herman Miller simply uses another type of wood.

It is this type of decision that is becoming important in office design. More and more, we will see social responsibility win out



*Dangerous emissions are at their peak during installation of materials, and ventilation should be run continuously to allow fumes to escape.*

against the almighty dollar. In the past, if South American rosewood was popular and profitable, it would be cut down to the very last tree. Designers in recent times, however, have learned to say "enough," and are willing to make socially responsible decisions even at the risk of losing a job.

The spectrum of environmental hazards extends from far-away South America right into the workplaces of the United States. Offices are environments, and there are concerns over what goes into them. Many hazards are literally right under our noses. Thus, the ecology of office buildings has recently become a key design element for architects. The problem is volatile organic chemicals in the work place, and they may cost U.S. businesses \$1 billion a year in employee medical costs, lost productivity and damage to interior fixtures, furniture and equipment.

Volatile organic chemicals come

from a variety of common office products. Particleboard contains acetone, a nervous system depressant that can cause drowsiness and thereby decrease productivity. Even more serious is formaldehyde, a potential carcinogen, which also is contained in particleboard. Carpets and carpet adhesive contain formaldehyde as well. This means employees can be surrounded on all sides by dangerous chemicals.

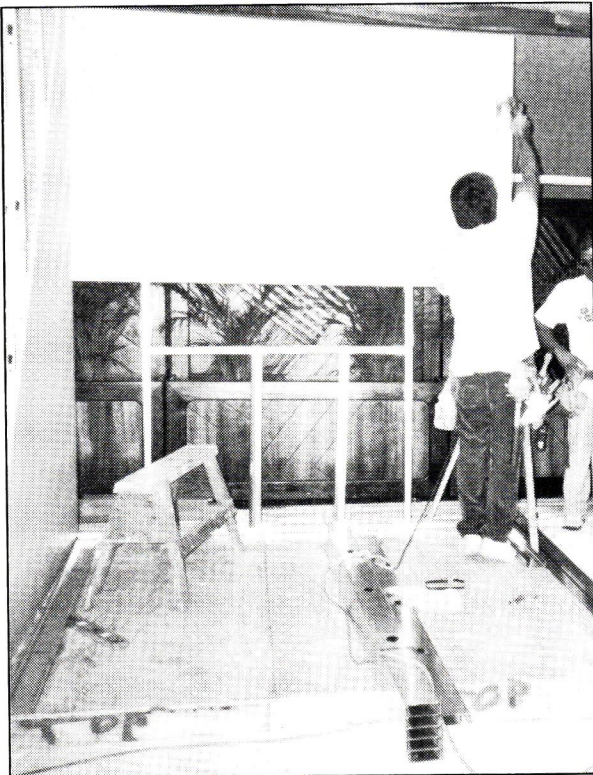
Latex caulking, used extensively in most office construction, also contains several hazardous chemicals. Caulking can contain benzene, a known carcinogen; toluene, a central nervous system depressant; and methyl ethyl ketone, which can cause nasal, skin and eye irritation.

The problem for architects is that no conclusive studies have been made to quantify or qualify the dangers of using these

*Continued*



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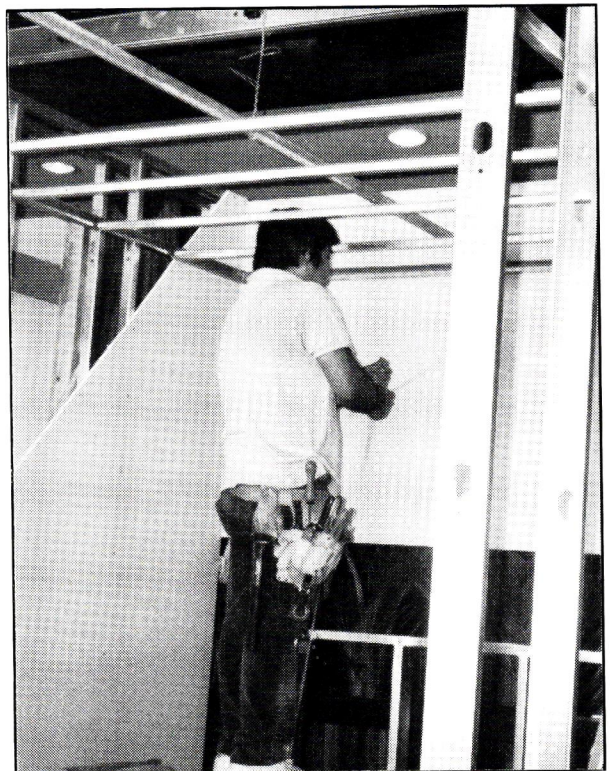
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products. Laws do not preclude their use as they are now incorporated into interior construction under standard practice.

Design, with these items in mind, can make a major difference in air quality in the workplace. Copy machines, fax machines and laser printers all contain chemical-based toners and developers and should be well-ventilated away from the working area. Cigarette smoke, another known carcinogen, should also vented directly out of the building or eliminated altogether by recommending no-smoking policies.

However, keep in mind that ventilation systems also can cause problems by not performing well enough or by drawing in fumes from areas where auto exhaust, fumes from roofs, or other airborne pollutants are present.

How does the designer take all these elements into account? The EPA has set up an educational program on indoor air quality for architects. Though the course is only in its pilot stage, there are steps each architect and designer can take to improve a building's environment as well as the global environment.

First of all, before the site is even selected, an architect should be aware of the potential pollutants that can affect a building. Such things as oil and gasoline in the earth below a building can emit fumes which can seep into a building. Nearby freeways and factories can pollute the air around a building, creating the need for filters in the ventilation system.

In the building design phase, designers should take into account the pollutants present in an office. The proper venting of pollutants from copiers, faxes and other office machines is important to employee safety.

The designer also should be highly selective when it comes to materials. Laminated wood

products, furniture and carpet and ceiling coverings all can be sources of pollution. They also may be made of materials which are environmentally unsound. By choosing materials as selectively as possible, future woes can be avoided.

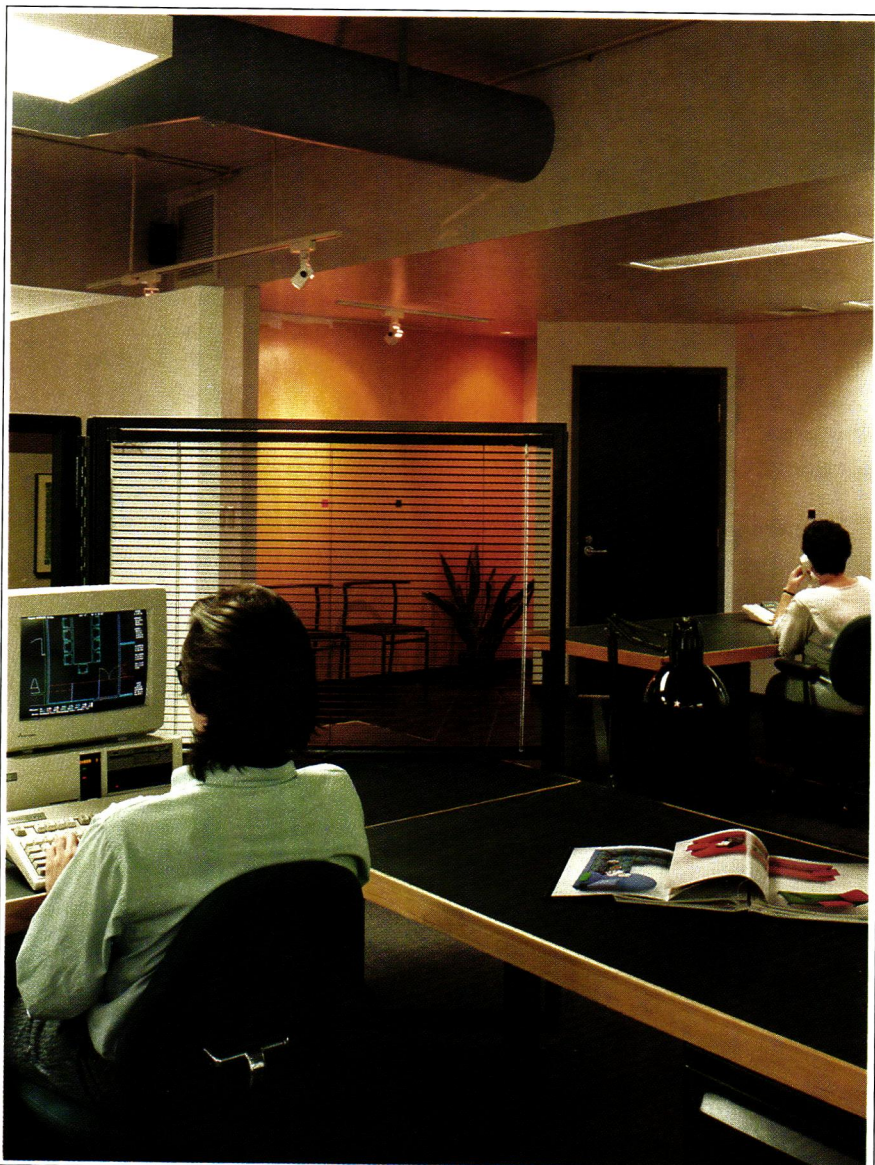
When the materials are installed, emissions are at their highest. Carpet adhesives, window caulking and drying paint can give off hazardous fumes. It is wise to run the ventilation system continuously until the tenants move in to allow the majority of the fumes to escape.

Granted, the list of potential hazards and dangers is a long and

tedious one; it sounds like a big headache for the designer to take such seemingly unnecessary steps. However, the issue at hand is not short-term headaches, it is worker health and environmental protection.

Creating an environment that is socially responsible, not only for the worker but for the world at large, will save some pretty big headaches in the long run. The benefits of environmentally-conscious design decisions will only become apparent with time. **HA**

*Gibb Fischer is senior designer at Ferraro Choi & Associates. Jeff Hawk is a local freelance writer.*



DAVID FRANZEN PHOTO

*Proper office design, taking into account hazardous chemicals and materials, can make a major difference in air quality in the workplace.*



# Comfort: A New Buzzword in the Workplace

by Nancy Nahas

One are the days when employers plopped a steel desk under a fluorescent light and expected employees to be happy and do a good job.

Along with office automation has come an increased emphasis on physically tailoring an office to its workers. More and more employers are realizing that the office environment can affect the way their employees do business.

Function, lighting, furniture layout, aesthetics and color are just some of the things taken into account when designing an office environment that enhances employee productivity, mood and efficiency, according to Janet Daniel, president of Daniel Designs and Hawaii Chapter president of the American Society of Interior Designers.

With people spending more time in the office than they do awake at home, it is essential to

have a workplace they are comfortable in, she said. "People are more productive when they enjoy their workplace," Daniel said.

Functionality is the first thing Daniel considers when designing an office space for a client. The space must be designed around the needs of the user, she said.

Daniel also considers aesthetics and how the office environment affects someone's psychology, because design of an office space plays a huge role in employee productivity, she said.

Furniture is another important aspect of office design. Conventional office furniture is fading in popularity, and new modular units that can be adapted to each employee's needs are coming to the forefront of office design. Systems furniture allows more people to fit into less space, important in Hawaii's costly

commercial market. Daniel said.

According to an article titled "Understanding the System" in the June 1990 issue of *Modern Office Technology*, systems furniture offers employers more flexibility in less space, reduced maintenance costs and room for growth. For these reasons, systems furniture is the fastest growing segment in the office furniture industry today.

"Systems furniture components tend to be less massive, easy to assemble and link, and, because dimensions are standard, easy to configure in very limited space," the article stated.

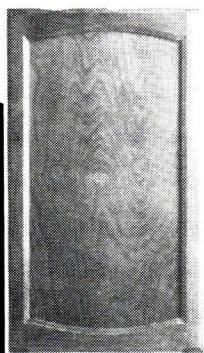
Patricia M. Fernberg, in an article titled, "Modular Systems: Divide and Conquer Space" in the September 1989 issue of *Modern Office Technology*, said modular furniture offers greater variety, aesthetics and ergonomic features at a better price than traditional

## MEET SOME OF OUR TOP PRODUCERS

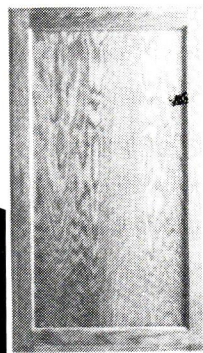


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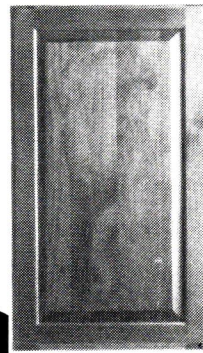
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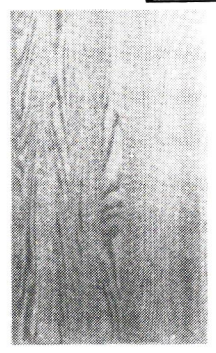
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furnishings.

"In addition, employees increasingly are concerned with the ergonomics, aesthetics and the psychological aspects of the office and its furnishings, and they're drawn to those furnishings with visual and tactile appeal," Fernberg states.

Lighting is another important consideration when designing office space. Daniel said she prefers natural lighting in an office, but mixes it with incandescent, fluorescent and halogen lighting. "A variety of lighting is less tiring to people," she said.

With all the interest in the psychology of color, employers also want to color their workplaces in shades that will increase output as well as decrease stress for their employees.

When choosing color for an office, Daniel said she leans toward greens because they are more healing than other color families, but each office must be considered individually.

If the work area will house a lot of people, Daniel said she likes to use carpeting and wall coverings to absorb noise. Artwork and plants humanize the workplace and provide visual relief, she added.

Daniel said with more people working on computers, employers are more selective about the chairs and monitors they purchase. Office design has become progressively more sophisticated, Daniel said, primarily because the consumer has gotten more sophisticated.

"It's an awareness that has accumulated over the last five, six or seven years," she said.

With the wide range of prices and quality in office furniture, employers have more choices today than a decade ago, Daniel said. "New technology has given consumers a nice range and selection. It's refreshing for everybody." **HA**

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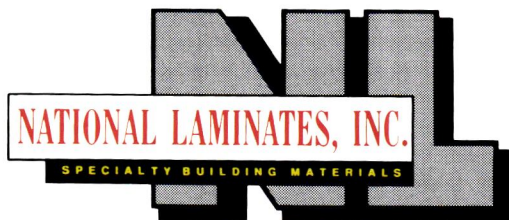
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## Office Design

# Honfed Tower Tenants Treated to Premium Office Space

**A** new commercial building will grace Kapiolani Boulevard behind Ala Moana Shopping Center in Honolulu early in 1991. Leo A. Daly serves as project architect as well as providing full interior design services for future improvements in the 15-story, 112,000-square-foot office building.

The Daly architectural team incorporated lush green gardening concepts as the main theme for the structure, which is set back from the street to allow gardens to surround the building with flowering ground covers, shrubs and ornamental trees such as bougainvillea, manila palm, silver queen and MacArthur palm. Planting is brought into and under the base of the building in the motor banking plaza, and extends into the lobby arcade through the use of a backlit trellis of flowering plantings. Balcony levels and roof gardens of the offices and parking levels are planted with colorful flowering vines and shrubs.

The ground floor contains banking facilities for Honfed Bank and has been designed to relate to the lively pedestrian activity along Kapiolani and Kona Street adjoining the shopping center. The polished red granite clad walls of the building base frame large decorative windows which allow generous interior views of the banking activities. and lobby-arcade from the perimeter walks and streets.

Large portals at Kapiolani and Kona Street elevations provide a stately inviting entrance into the arcade and lobby. Granite finishes

are continued from the exterior into the interior where they are utilized on the floors and walls in polished and rough finishes of the same stone.

The upper seven stories of the building provide office spaces located around a central elevator and utility core. This allows outstanding views from all office floors to the ocean, mountains and city scape of Honolulu and gives tenants prime office accommodations.

The desirability of this office space is further enhanced by the provision of exterior balconies, providing roof gardens at many office locations. These roof gardens also add exterior interest to the design of the building by shaping its exterior forms in a striking sculptured non-conforming shape.

Granite, natural-colored finished aluminum, warm-toned glass, flowering garden balconies and ground floor gardens provide a Hawaiian environment both comfortable in its setting and appealing to those that will experience it in its urban Honolulu setting.

When completed, Honfed Tower, developed by Honvest Corp., will have Honfed Bank as the major anchor tenant with 10,000 square feet of ground space with drive-up tellers. Additionally, other tenants will occupy seven office floors totaling 108,000 square feet. These include the tower's architect, Leo A. Daly, and other commercial clients. A six-level parking structure allows for 362 car stalls. **HA**



The upper seven stories provide office spaces located around a central elevator and utility core, allowing outstanding views from all office floors to the ocean, mountains and city scape.

---



*Upon completion in early 1991, Honfed Tower will comprise 15 stories and 112,000 square feet of office space.*



# HAWAII COUNCIL / AIA 1990 DESIGN AWARDS

*Award of Merit*

## **Group 70/Arnold Savrann, AIA The Lodge at Koele**

### JURY COMMENTS:

*"This is an attempt at a different kind of destination resort for Hawaii. It has the feeling of an English manor rather than a beach hotel."*

*"The interior design; the detailing, the finishes and the furnishings are comfortable and elegant."*



*A restored reservoir became a significant element in the lodge's landscape.*

DAVID FRANZEN PHOTOS





*The site's existing Cooke pines were retained to create a breathtaking accent for the entry facade.*

**L**ocated approximately 2,000 feet above sea level next to Lanai City, Koele is a unique off-ocean location for a five-star Hawaiian hotel. It was the site of the long-defunct Lanai Ranch and is at the base of wooded hills overlooking pastures and pineapple fields.

The Lodge at Koele, a 102-room hotel owned by Castle & Cooke, Inc. and managed by Rock Resort, was conceived as the ample house of a *kamaaina* family. Its site plan recognizes the existing trees which were retained and which strongly influenced the parti. A reservoir overgrown with vegetation was restored and filled to become a significant landscape element.

The hotel's architecture responds to the country home theme and reflects elements of the oldest residence on the island: the Bloomfield-Brown house. Specific hotel features such as the broad entry

lanai, the music room, library and trophy room support the gracious Hawaiian lifestyle of a time past.

The interior design, an integral element of the concept, also responds to the country estate theme. Furniture, art and accessories are idiosyncratic and personal, much as one would expect in a home rather than a hotel. The intent of the site plan, landscaping and architecture is to give the sense of the lodge "having always been there."

The Lodge at Koele is a study in contrasts. It is an inland hotel in Hawaii's beach-oriented hotel market. It is a hotel that conveys the personality of someone's home and evokes a time past with all the most modern conveniences and services. The intent of the lodge's architects and designers was to respond to these opposing forces with the measured grace of Hawaii's *kamaaina* past.

#### **CREDITS:**

Owner/Developer:

**Castle & Cooke, Inc.**

Principal Architects:

**Group 70/Arnold Savrann, AIA**

**Francis S. Oda, AIA, AICP**

**Hitoshi Hida, AIA**

**Robert K.L. Wong, AIA**

Contractor:

**G.W. Murphy Construction Co., Inc.**

Landscape Architect:

**Walters Kimura Motoda, Inc.**

Civil Engineer:

**M & E Pacific, Inc.**

Structural Engineer:

**Robert Englekirk, Inc.**

Mechanical Engineer:

**Benjamin S. Notkin/Hawaii Inc.**

Electrical Engineer:

**Toft Moss Farrow & Associates**



# HAWAII COUNCIL / AIA 1990 DESIGN AWARDS

## Award of Merit

### West Beach Estates Ko Olina Resort Visitor Center

The challenge for Kober/Hanssen/Mitchell Architects in designing the Ko Olina Visitor Center, a 1990 Hawaii Council/AIA design award winner, was to "create an office/visitor center that introduces visitors to a unique Hawaiian resort community."

"Exciting," "stimulating" and "sophisticated" were qualities the developer, Herbert Horita, sought in setting a standard for resort communities with the new resort located in rural west Oahu. These qualities had to be evident in the center's design, function and ambience.

The building's main function would be as the resort's primary marketing tool, where future guests, the travel industry, potential visitors and the public could gather to hear the Ko Olina story. The center also would demonstrate the developer's commitment in marketing the resort, as well as setting a standard of excellence in design for the entire project.

The architecture, interiors and landscape of the visitors center combine to form a sequential experience that informs and excites the visitor. The building site, on a bluff overlooking one of the resort's manmade lagoons, integrates the mountains with the sea.

Upon entry to the center, the visitor can preview a display of Hawaiian artifacts prior to viewing a presentation in the sophisticated multimedia theater. Visitors then pass through a series of display areas, each describing a different aspect of the resort.

It was important that visitors proceed through the facility on a specific route. This allowed the building to be seen appropriately with the climactic conditions of the site. The gallery and theater, which required a closed structure, were placed where the views were not critical. The room requiring the best view was located at the point closest to the beach, offering a sweeping panorama of the lagoon and future developments beyond.

Offices were designed to con-

tinue the visitor experience and quality standard. Conference rooms are located to take advantage of the views, especially the dramatic sunsets.

The overall design recalls the natural beauty of the nearby shoreline and overall resort. Sand-blasted coral/limestone aggregate concrete walls, sandstone pavers, bleached teak, copper roofs and sisal carpets were selected to recall the natural beauty of the nearby shoreline and overall resort.



MICHAEL FRENCH PHOTOS

*The center's main function is as a marketing tool, where the public can gather to hear the Ko Olina story.*



## CREDITS:

Owner/Developer:  
**West Beach Estates**  
Architect:  
**Kober/Hanssen/Mitchell  
Architects**  
Civil:  
**Community Planning**  
Structural:  
**Shigemura, Lau, Sakanashi,  
Higuchi & Associates, Inc.**

Mechanical:  
**Frederick H. Kohloss & Associates**  
Landscape:  
**PBR/Hawaii**  
Interiors:  
**Kober/Hanssen/Mitchell  
Architects**  
Exec. Contractor/  
Construction Manager:  
**KG (Hawaii) Construction**

General Contractor:  
**Albert C. Kobayashi, Inc.**  
Media Consultant:  
**Tom Coffman/Producer's  
Workshop**  
Sales Design Consultant:  
**Hasulak & Associates**  
Exhibits:  
**Momi Cazimero/Graphic House**  
Graphics/Signage:  
**Clarence Lee Designs**

## JURY COMMENTS:

*"Good, thoughtful, straightforward architecture."*

*"Although this is not an inexpensive building, the jury was impressed with the restraint of the architects in their choice for details, materials and finishes. The design solution demonstrates attentive consideration at every level of the project."*



*Offices were designed to continue the visitor experience and take advantage of the views.*



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# Calculating the Impact of the Personal Computer

***The PC's universal acceptance has revolutionized all aspects of practice***

by Larry Ho, AIA

Walk into a Honolulu architectural office today, and you would witness employees using a number of small desktop computers to perform a variety of tasks related to both architecture and business. Since the introduction of the personal computer and its universal acceptance into the workplace, small computers have revolutionized all aspects of practice, from the way we work and the types of work that we are now able to address, to the things and services we produce.

Clearly, the computer has been embraced by the modern Honolulu architectural practice. The typical office boasts a number of computers, used for a variety of purposes:

- design, drafting and presentation (CAD, desktop publishing)
- specification writing (word processing, data base)
- project/general accounting (spreadsheets, accounting software)
- project and office scheduling (project scheduling software)
- product lists, schedules (data base software)
- architectural program and publication production (word processing, desktop publishing)
- remote data base inquiries, research (data communications software)
- facilities management (data base, specialized software)
- general productivity aids (personal scheduler, electronic rolodex).

Interesting new technologies are now being combined with the computer, resulting in exciting new applications that are currently available, albeit little used locally. Of these technologies, one of the more useful and immediately applicable in the architectural office is the storage of vast amounts of retrievable text data on a single compact disk (CD), identical to commercial music recording CDs. McGraw-Hill, publishers of *Sweet's Catalog*, now offers all *Sweet's* subscribers a CD version of their catalogs. Using a CD-

ROM (Compact Disk-Read Only Memory) equipped computer, an architect can now execute a rapid and thorough search through the entire catalog with the capability to search for products by name, manufacturer or descriptive keyword.

Another McGraw-Hill product utilizes Expert Systems technology to assist the architect in writing specifications. The "SweetSpec" service utilizes a combination of software and data communications to allow architects to apply a mainframe-based specification writing



*New laser technology has produced machines that can make precisely-cut model parts of incredible detail.*



## FOUNTAINHEAD

BY NEVAMAR

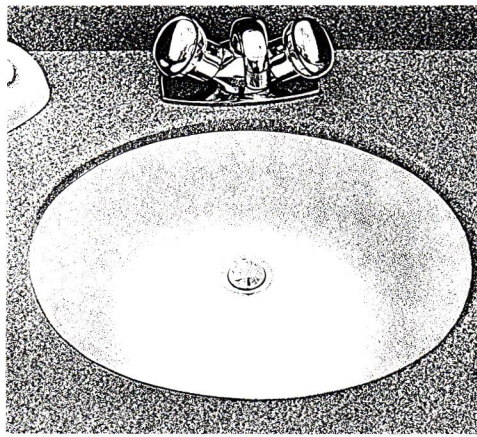
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program to their projects under a standard cost-per-specification-section fee schedule. The system emulates a human spec writer, prompting the user to answer a number of questions about the project. Each successive question is based on initially-provided information as well as previous answers. Upon completion of the question/answer session, the information is transmitted via modem to a mainframe computer on the mainland that produces the final specification.

Expert Systems technology has the potential to revolutionize business computing in the '90s, just as the personal computer did in the '80s. This technology combines software and hardware to emulate the activities of a human expert, allowing non-expert users to address tasks and problems they ordinarily would not be able to handle. Expert Systems already enjoys wide acceptance in the financial, high technology and service sectors of the economy, with systems in use at Fortune 500 companies such as American Express, Motorola, Digital Equipment Corp., Federal Express and IBM.

The integration of video technology with computer-aided modeling and rendering offers exciting possibilities for near-term implementation and development. Due to the drop in cost of computing power in the last decade, this technology is now open even to those with modest means.

Image manipulation technology may completely supercede, or at least seriously compete with, the traditional hand renderings architects have produced in the past. An architect can now rely on a computer to accurately construct a properly-shaded image of a building design in lieu of a hand-drawn perspective. This image can then be combined with an actual photograph or video image of the setting for a

*Continued*



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photorealistic image of the building and site. This image can be further manipulated to add or subtract components or, if desired, to emulate the "feel" of a painting produced by hand.

Architectural model-making also has felt the impact of new technologies and computers. Computer-driven milling machines have been around for years, and have been used to produce architectural models in the past. The development of smaller and more powerful computers along with new laser technology has resulted in a self-contained model-making tool no larger than the average pen plotter that can produce precisely-cut model parts of incredible detail directly from CAD files. If the history of other computer-related products is a clue to the future of these tools, we should see the price drop from the current \$125,000 to the \$30,000 to \$40,000 range within the next three years.

The early '90s will see networks of powerful work stations become commonplace in architectural offices. Raw machine power will be supplemented by intuitive, easy-to-learn-and-use interfaces that will allow operators to achieve levels of productivity presently uncommon. Some currently available examples of these types of interface devices include:

- Sensor gloves which allow a user to interface with a computer through gestures and hand movements without striking or touching a sensing surface such as a pad or keyboard.
- Voice recognition systems which recognize and implement spoken commands.
- Handwriting recognition devices which recognize and convert handwriting into computer-useable text and commands.
- Miniaturized image reflection headsets which use



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LED technology and an oscillating mirror to "scan" a display image directly on the user's eye. The resulting image from this lightweight headset is the appearance of the computer-generated display superimposed on the user's field of vision and apparently floating in space 2 feet in front of the user.

Finally, the '90s will provide our profession with amazing new tools that will enable us to create full-size model "realities" of newly-designed spaces. Through the use of existing technologies such as reflective image projectors or holography, a convincing, true-scale computer-

generated virtual model may be "experienced" by participants, without the use of cumbersome CRTs or projection screens. Even more exciting are new developments in interactive devices, such as the sensor glove, which when coupled with tremendous computing power will enable participants to interact with the computer-generated virtual environment. Participants will not only be able to see what a space looks like, but will be able to move around inside that space, opening doors and moving objects.

We have come a long way with the use of the computer in

architectural practice through the last decade. Few visionaries in 1980 would have been able to predict the rapidity of growth of computer technology or the sheer scale with which computers would affect our everyday working lives over the following decade. It's exciting to think that we can look forward to even more developments in the decade to come. **HA**

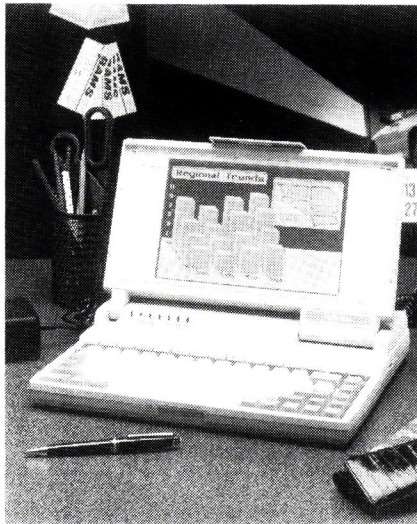
*Larry Ho is a project manager at Ferraro Choi & Associates, Ltd. He has over 10 years of experience with mainframe, mini and personal computer systems in business and architecture. His current focus of interest is Expert Systems applications in architectural practice.*



*This CD-ROM reader with compact disk contains the entire Sweet's catalog.*



## A Look at What's New



**R**emember when computers weighed 25 to 30 pounds and were about the size of a microwave oven? The thought of taking one with you on a business trip and placing it on the food tray of an airplane probably seemed as remote as the Berlin Wall crumbling.

Well, welcome to the age of modern technology, where laptop computers weigh as little as 6 pounds, fit into briefcases and produce documents, spreadsheets and contracts as well as any computer on the market.

Portable laptops are changing

the face of business and may be the answer to ultimate efficiency.

They can be hooked up to other computers by attaching a modem, and files can be transferred back and forth. Most laptops weigh approximately 6 pounds and can hook up to any printer. Among the most popular are Toshiba, Compaq, Zenith and Epson. All are IBM compatible and are equipped with a hard drive. Prices range from \$1,200 to \$4,000, depending on megabyte capability, standard and optional features.

The Toshiba T1000XE (left) features a 20MB hard disk drive, 1MB RAM, battery pack and universal AC adapter. Options include an external floppy disk drive and an automobile power adapter. It weighs 6.2 pounds and is a slim 1.78 inches thick, small enough to fit into a briefcase.

Wonder what's in store for communications technology during the next 10 years? According to Michael Linos, vice president of marketing for Honolulu Cellular, emphasis will be on extending area coverage and producing a line of lighter, more powerful cellular phones and faxes.

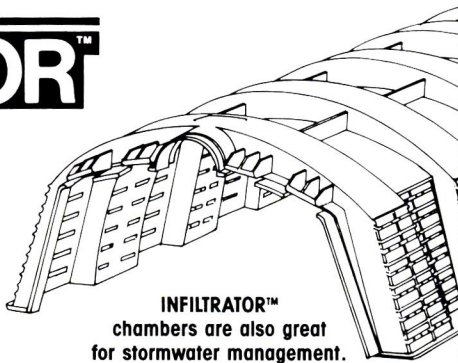
Examples of the latest innovations include a new personal phone that fits inside a shirt pocket or small purse, and the new cellular answering service. Cellular customers can check their messages 24 hours a day from their portable phone or any other regular service phone. **HA**

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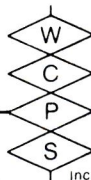
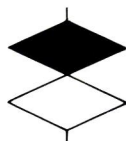
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# The Circle Completes Itself

***Tile, resurging in popularity, is one of the oldest building materials still being manufactured***

by Dana Pirics

**W**e are forever creating the "new and modern" present by borrowing from the past. This can be seen everywhere — in the fashion industry, morality and politics. It also holds true in the tile industry.

Keeping in mind that tile trends seem to run in approximately 20-year cycles, the history of tile is quite amazing. Created 1,000 years before the birth of Christ, tile is one of the oldest building materials still being manufactured.

People can walk into new buildings of the '80s and feel as if they are stepping back in time. While many buildings constructed in the 1920s, '40s and '60s are sometimes overlooked as obsolete, there is currently a resurgence of tile work from those periods.

## **What is causing this renaissance?**

One of the most prevalent complaints heard throughout the architectural and design industry concerning tile is that most tile continues to "look the same."

In lieu of the availability of "different" tile, designers and architects must constantly strive to develop new and creative ways of working with tile by combining colors, textures and sizes into exciting, trendsetting patterns.

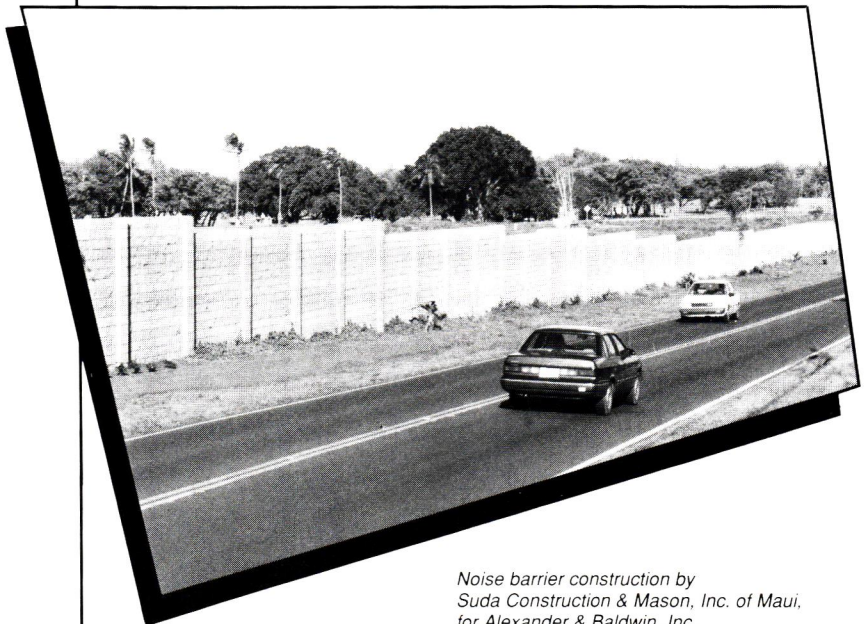
Designers and architects tend to borrow from the past to reconstruct and refine decorating opportunities, resulting in the resurgence of "old to new."

Another reason for this renaissance appears to be the unconscious desire to return to "grass roots" — to slow down the

hectic pace of modern society. What better way to do this than to surround ourselves with

memories of "better-days-gone-by" in the buildings where we work and live?

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Closing the door (temporarily, I might add) to the high tech futuristic styles of today opens the door to borrowing from our detailed and artfully designed tile projects of yesteryear.

"There is a whole trend toward pattern and detailing that has been lacking in architectural finishes. We are now heading in that direction," according to Nancy Lyman-Peacock, AIA.

## How do we recognize these trends?

### Color

The dark browns and oranges, or "muddys," of the '60s evolve into a mix of warm neutrals with splashes of bright, trendy "now" colors to become the "new" trends of the '80s.

Color detailing with tile has moved out of the bathroom and into all areas in commercial and

residential projects.

### Size

Tile will always need to be scaled properly to the size of the room in which it is to be installed. However, mosaic tile (1 inch by 1 inch to 2 inches by 2 inches) is experiencing a strong comeback. This resurgence, in large part, is due to improved grout additives which help eliminate major cleaning problems of the past.

Mosaics make possible artistic detailing on projects where a splash of color and a touch of intricacy is desired.

Marie Calander Restaurants display this creativity to the fullest extent by utilizing color and size to establish an atmosphere rich in detail.

On a more subdued level, using mosaics to transcend an otherwise purely functional and institutional atmosphere, Foodland Stores create a "homespun" feeling for busy shoppers.

Yesterday's 6 inch by 6 inch porcelain paver has taken on chameleon-like characteristics to suit multiple applications. A 4 inch by 4 inch smooth surface porcelain tile for a bathroom becomes an 8 inch by 8 inch "slate" surface in a busy shopping mall only to dress up as a 12 inch by 12 inch highly polished granite look-alike for a bank.

### Shape

The smaller hexagon "muddy" brown has become the larger pastel glazed "octagon and dot." Parallelograms, octagons, triangles, pickets (elongated hexagons), rectangles, fish scales and valencias are all on the return.

Tile will continue to be a beautiful and functional building material. And in this "jet" age of progressive designs, let us not forget that most discriminating design ideas have been borrowed from our past. **HA**

*Dana Pirics is a representative with Coast Enterprises of Hawaii.*



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# Hawaii Architects and Builders Win Gold Nugget Merit Awards

Three Hawaii entries won merit honors at the Pacific Coast Builders Conference 27th annual Gold Nugget "Best in the West" Award ceremonies.

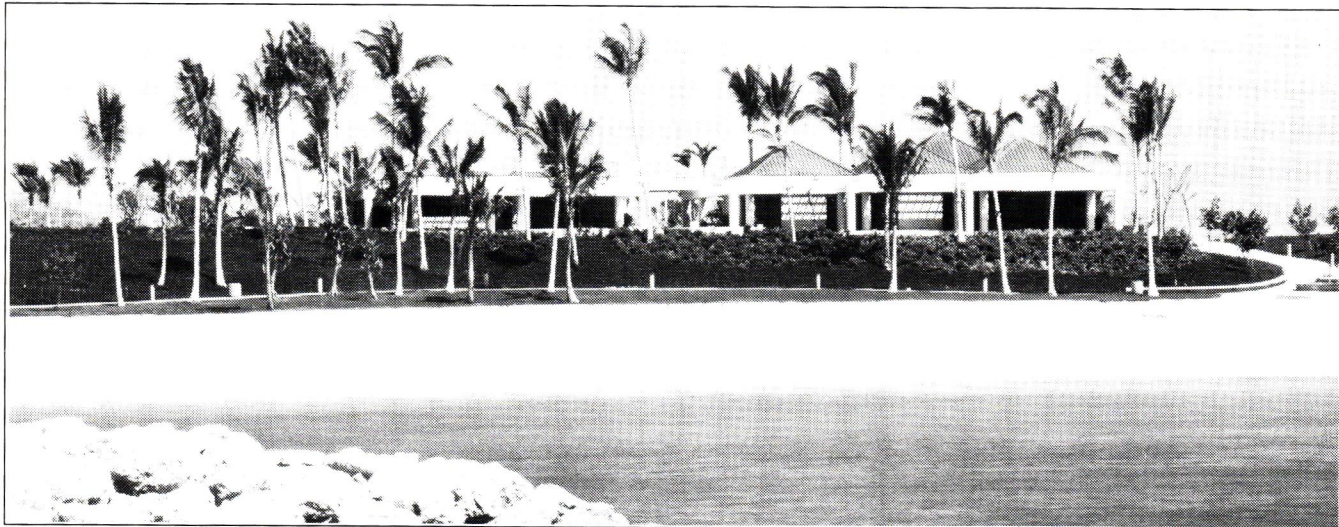
Ko Olina Visitor Center, Kamoana Place, Ewa, designed by Kober/Hanssen/Mitchell Architects, won a Merit Award in the Best Public or Private Special

Use Facility category. The builder is Albert C. Kobayashi, Inc. and the developer is West Beach Estates.

The Riecke Sunnland Kono Office Building, Kahului, received merit honors in the Best Office/ Professional Building (under 50,000 square feet) category. Dave Sharp Contracting is the

builder, and developer credit goes to Hwe Partnership.

Capturing a Merit Award in the Best "On the Boards" category Community Site Plan - Over 100 Acres, was Lahaina Master Planned Project, Lahaina. The developer is state of Hawaii, Housing Finance Development Corp. Land planner is PBR Hawaii.



MICHAEL FRENCH PHOTO

Kober/Hanssen/Mitchell's Ko Olina Visitor Center took merit honors in The Best Public or Private Special Use Facility category.



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The Riecke Sunnland Kono Office Building in Kahului earned a merit award in the Best Office/Professional Building category.

The Gold Nugget Award competition, co-sponsored annually by PCBC and *SUN/COAST Architect/Builder* magazine, salutes the outstanding achievements in architectural design and land-use planning for residential, commercial and industrial projects in the 14 western states.

This year's winners were selected by a 15-judge panel from a record 887 entries. Gold Nugget Award Chairman Joe Pickett Jr. of Fresno said, "These winning entries will become the trends that sweep east to capture the imagination of architects, builders and buyers alike throughout the nation."

The Pacific Coast Builders Conference, sponsored by the California Building Industry Association (CBIA), is the oldest and largest regional building industry conference and new products exhibit in the nation. **HA**

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## President's Message

*Continued from Page 7*

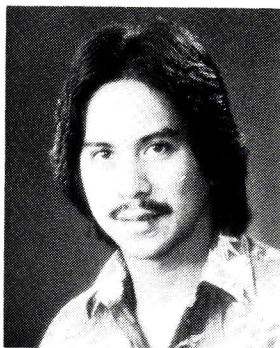
regulations, bureaucrats and politicians. The trend is still going in that direction.

I, for one, spend most of my energy during each working day dealing with the rules and regulations instead of doing productive work. Are we improving the quality of our lives? I don't think so. On the contrary, our buildings are becoming more expensive, but not necessarily better or more beautiful, and the infrastructure of our cities and towns is deteriorating.

We may not realize it, but we are paying an enormous price for those controls and the army of regulators. In the United States we have not reached the state of affairs I found in East Germany by a long shot, but the proliferation of layer upon layer of federal, state and local rules has already had a significant impact on cost and productivity in this country. **HA**

## Writers, story ideas sought for *HA*

*Hawaii Architect* is seeking writers to contribute to the magazine. If you have ideas for articles, know of interesting topics, or need deadline or focus information, please contact Aimee Holden at 621-8200 or write: *Hawaii Architect*, 1034 Kilani Ave., Ste. 108, Wahiawa, HI 96786.



Paul Dela Cruz  
Type R Printer

## *Advice from Paul*

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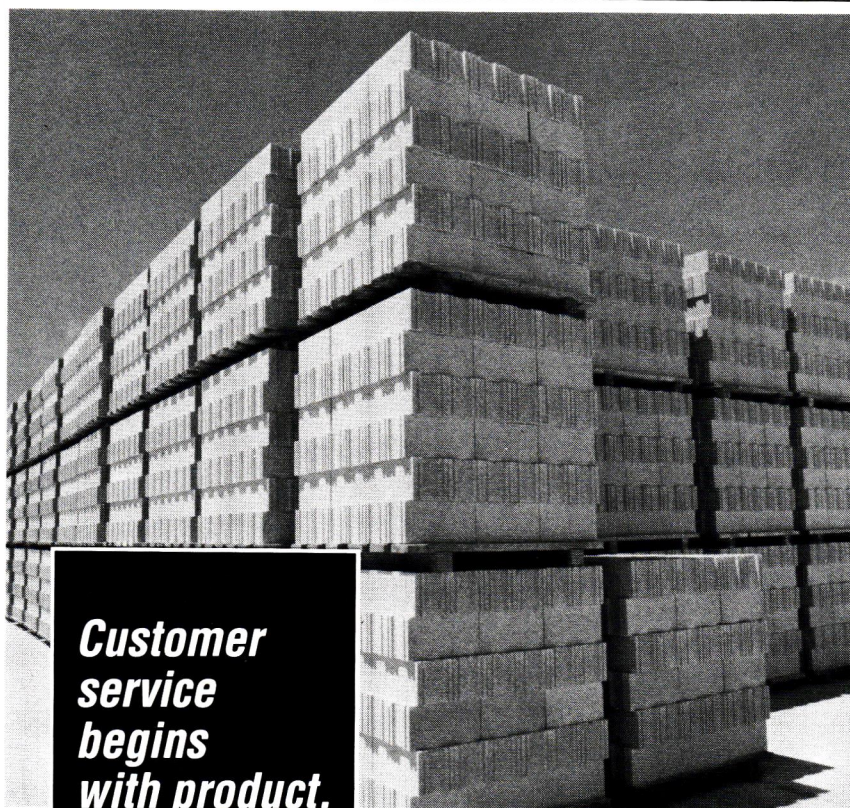


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## New Members

# Honolulu Chapter Welcomes 8

The Honolulu Chapter/AIA has added five new members and three associate members to its ranks.

**Norman L. Bechtold** holds a bachelor of architecture degree from Arizona State University in Tempe. He currently is head of the Interior Design Department at Chaminade University of Honolulu.

Married, he enjoys drawing, sketching, traveling and model railroading.

**Samuel H. Brown Jr.**, with Brown Design Architects, holds a bachelor of architecture from Howard University, a master's in architecture from Harvard University and a bachelor of science in chemistry from Virginia Union University. His pastimes include photography, snorkeling, painting, backgammon and sailing.

Employed by The CJS Group Architects Ltd., **Leonard James Cardoni** holds a bachelor of architecture degree from California State Polytechnic University and an associate of arts degree from Santa Ana College.

He is married, and his hobbies include tennis, snow skiing, traveling, collecting antiques and artwork.

**Robert E. Oliver III**, an amateur radio buff, earned a bachelor of architecture degree from Clemson University. He is self-employed.

**Terry Stephens**, with the University of Hawaii School of Architecture, holds a bachelor of architecture degree from the University of California, Berkeley. He has three grown children, and his pastimes include gardening, Model "A" Ford restoration, hiking and creative writing. He also is a member of the Classic Yacht Association.

The Honolulu Chapter also

welcomes associate members

**Peter T. Coffin**, **Diane M. Irikura** and **David D. Moore**.

Employed by Media Five Limited, Coffin holds a bachelor's degree in environmental design from Miami University in Oxford, Ohio.

Irikura, with AM Partners Inc., is a graduate of the UH School of Architecture.

A Cal Poly San Luis Obispo graduate and now employed by Wimberly Allison Tong & Goo, Moore's hobbies include running, biking and skiing. **HA**



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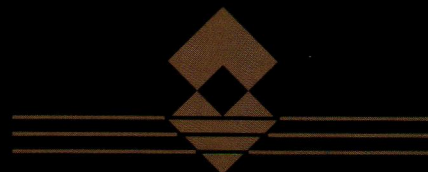
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The Waikiki Beautification Project started from the ground up, literally. From Kalakaua Avenue at Ala Moana clear down to the intersection of Kapahulu, 150,000 square feet of architect-specified Paver Tiles were laid in four-inch squares complementing Hawaii's sand and earth tones. In addition to looking beautiful, the tiles are skid-resistant, have a low moisture absorbency, and are extremely durable. Next time you're in Waikiki, count the tiles. You'll find more than a million examples of our art.

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## Split System Now Available To Cool Hawaii's Interiors

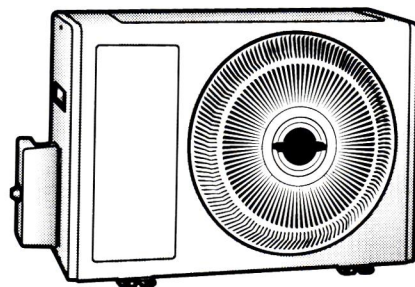
The Hitachi Split-Type air conditioner is now available through Hitachi Sales Corporation of Hawaii, Inc.

The split system air conditioning system has enjoyed tremendous acceptance in Hawaii's residential homes, condominiums and small offices. In many cases it replaces the window air conditioner and the duct-type central system.

The Hitachi split-type air conditioning system uses a

separate indoor fan coil, hung on a wall, and an outside condensing unit, connected by refrigerant piping that only requires a 3-inch hole through the wall. Extremely silent operation, slim and attractive design and high technology are trademarks of the system.

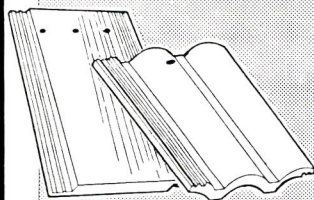
Information and availability of the Hitachi Split-Type air conditioner can be obtained by calling Home Comfort Air Conditioning at 235-4763.



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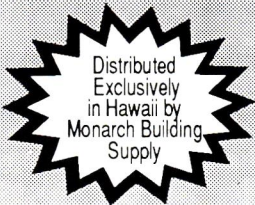


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