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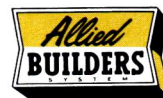
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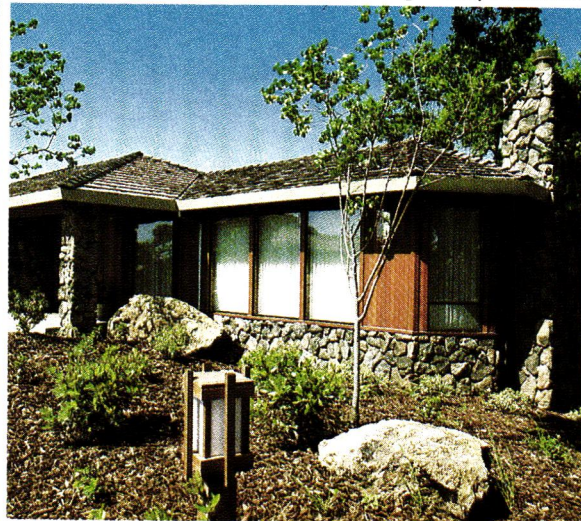
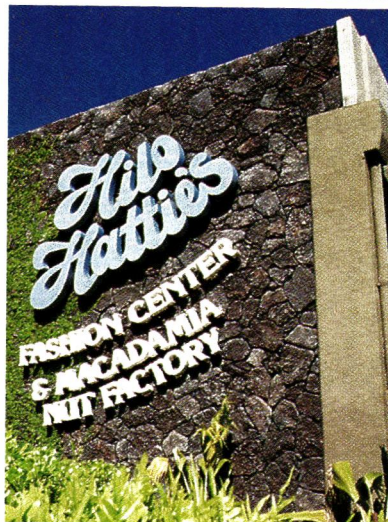
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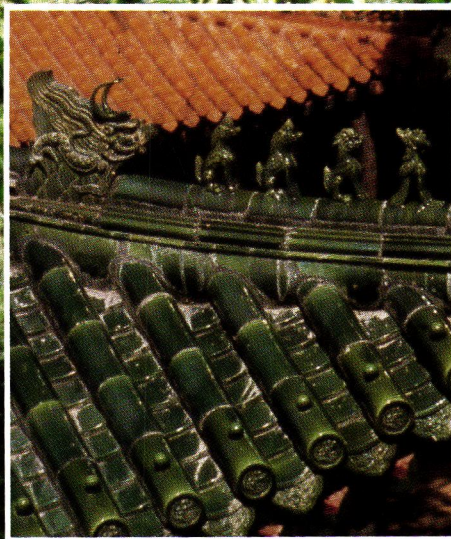
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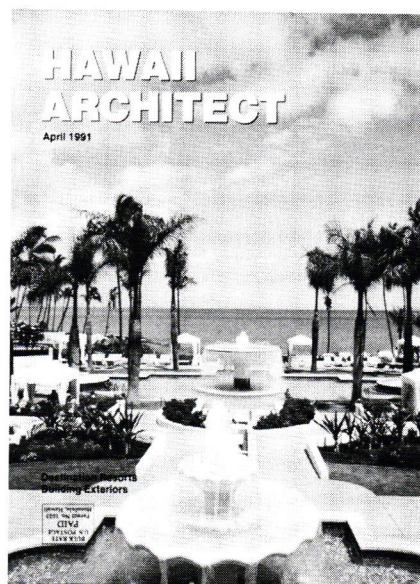
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JAIME ARDILES-ARCE PHOTO

*Cover: Maui's palatial Four Seasons Resort Wailea was designed by Wimberly Allison Tong & Goo principal, Kevin N.P. Chun.*

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Wahiawa, Hawaii 96786

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FAX (808) 622-3025

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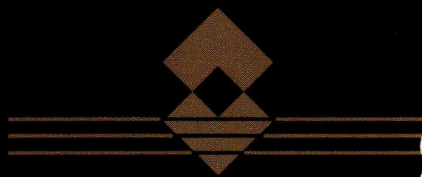
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## President's Message

# Giving the Client Due Credit

by *Clemson Lam, President  
Hawaii Island Section*

One component of the architectural project architects often take for granted and forget to give due credit to in a successful project is the client.

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The client, not the architect, sets the tempo for the project.

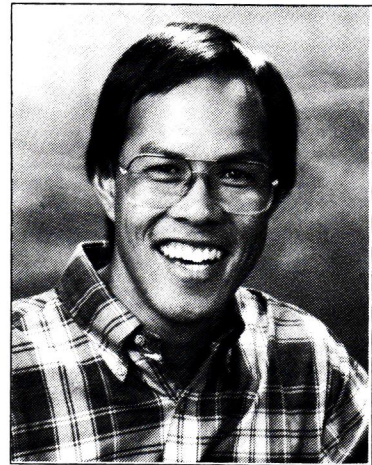
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The buyer of our services and the one who eventually has to live with our triumphs and our mistakes plays a pivotal role in every project. A successful project is not the architect's project nor is it the client's project, but it is a joint effort of the two working together.

In this effort of working together, architect and client may enter into the relationship rather formally through a business commitment. But the architect/client relationship usually develops into much more, simply because we must know so much about each other. This is particularly true of the residential architect.

On a recent return trip from visiting a client's home, I reflected on the wonderful experience I had just had. These people I am beginning to know had welcomed me into their private world. They had shared intimate spaces meant only for themselves — hoping I would see and then be able to translate their lives into another place in another world.

Realizing how these clients had



*Clemson Lam*

opened up to me and placed their trust in me, I became aware of the magnitude of my responsibility — the delicate process of getting to know the clients so I can make the decisions they would choose when confronted with the circumstances and choices of the project.

The client, not the architect, sets the tempo for the project. A home may be a showpiece for entertaining or a quiet, cloistered environment. No matter what the dictates of the site, the climate, or architectural style, this "tempo" established by the client should be evident everywhere. The residence is a chance for clients to realize their dreams and it is these dreams that bring a unique character to every project.

Each client's personality plays a part in the unique nature of every design project. For me, working with clients on projects makes the architecture profession ever interesting. I don't think I'll ever get bored of it. **HA**



# Wailea Designed as Palatial Villa for the Tropics

by Mazeppa Costa

Before it was designed, the Four Seasons Resort Wailea was envisioned by its owner as a palace in Hawaii. Opened one year ago, this regal resort overlooks an idyllic white sand crescent beach bordering the sparkling waters of Maui's sunniest shore. Fit for any king, it also is comfortable as a tropical beach residence — which is exactly how it was designed to function.

Designer Kevin Chun, Wimberly Allison Tong & Goo principal, smiled when he said, "You might say it feels palatial while functioning tropical.

"From the very beginning, and at every level, there was commitment to quality of highest degree and character associated with personages of highest position.

"When WAT&G was asked by Takeshi Sekiguchi, president of Wailea Beach Palace Company, if we were interested in designing the project, he defined it as 'a palace.' That was it. 'Palace' was the bottom line.

"By definition we were to think palatial. We are always committed to the concept of appropriateness to site, climate, host culture and project type or purpose. In this case, that added up to architecture on a grand scale responding to a tropical climate, prevailing tradewinds, splendid ocean views and an informal lifestyle," Chun continued.

"We knew our client was firm in his request for 'a palace' of 370 rooms on this particular 15



JAIME ARDILES-ARCE PHOTOS

*Extensive use of french limestone door surrounds, bleached teak louvers and paneling complement elegant furnishings and art. Chandeliers for all public meeting rooms were individually designed as a collection, each employing different motifs of flower petals and shells.*



*The architect designed a largely symmetrical building evocative of the grand and formal resort hotels of the late nineteenth century, wrapping around formally-laid gardens and water features which cascade to the gardens' focal point, the swimming pool.*



acres," Chun said. "We also knew that Four Seasons Hotels was to be the operator, and that translates to world-class accommodations, typically expressed somewhat informally. All the better because this was to be a resort, a place dedicated to pure pleasure.

"Given this program, we

climate," Chun said.

Throughout our design process we utilized things that are associated with tropical architecture — natural lighting, cross ventilation, deep eaves and sun-protected and breeze-cooled open spaces.

"In addition to taking full advantage of views, we took

shaded from Maui's almost constant sun and cooled year-round by prevailing winds.

"One of the things that I especially like about this is the feeling of indoor spaces gradually becoming outdoor space, with little or no precise indication where one ends and the other begins," Chun said. "A

---

Fit for any king, it also is comfortable as a tropical beach residence — which is exactly how it was designed to function.

---

arrived at a concept I like to call 'a palatial villa by the sea.'"

If "palatial," "grand scale" and "splendid ocean views" suggest a vast expanse of space, that is inconsistent with reality. The site proved to be long and roughly rectangular with the shortest side fronting the ocean.

Chun said the challenge of providing ocean views from the majority of guest rooms through this elongated corridor was met by designing a U-shaped building with the resulting large central courtyard facing the water. Guestrooms were laid out in a herringbone pattern — rooms placed at a 45 degree angle to corridors.

"This solution resulted in 85 percent of the guestrooms having a clear, unobstructed ocean view," Chun said.

"The rather compact size of the site precluded spread-out or rambling architecture and meandering, informal landscaping. In contrast to the formality of the architectural elements of the landscaping, much of the plant material is lush and tropical.

"Although of palatial proportions and character with decidedly elegant details and furnishings, the resort was designed to function appropriately for and in harmony with its tropical setting and

maximum advantage of warm, year-round temperatures by opening up numerous public spaces. Both the fine dining restaurant and the casual grill are designed to give guests the option of indoor or outdoor dining by day or evening. Hallways in guestroom wings, atypically, have natural light and ventilation, no air-conditioning. Conference and banquet rooms — also atypically — have natural light and ocean and/or garden views.

"Many outdoor spaces were designed to be comfortably

tremendous amount of public space that would ordinarily be clearly perceived as 'rooms' feels more like deep, richly appointed verandas flowing casually and openly from one to another."

It is significant to note this kind of design is possible in only a few places in the world. This project was designed especially for this location, in context with its characterizing features.

Chun sums up the \$160 million project this way: "There is an ambience of grandeur that is a factor of the project's size and proportion and certain of its architectural elements such as symmetry and massive columns. This is combined with openness and informal flow of spaces, breezes that are invited in, shade amply provided where needed, a light color palette, informal furnishings and fabrics, and generous use of tropical greenery and exotic flowers — all of which speak clearly of tropical architecture.

"In short, Four Seasons Resort Wailea is a place where those accustomed to luxurious surroundings can feel at home and where the rest of us can act out fantasies of palatial living." HA

## Wailea Credits

### Owner

Wailea Beach Palace Company

### Operator

Four Seasons Hotels

### Architect

Wimberly Allison Tong & Goo

### Interior Design

James Northcutt Associates  
Los Angeles

### Landscape Architect

Walters, Kimura &  
Associates, Inc.

### General Contractor

S.C.C., Hawaii  
(Shimizu Construction  
Co., Ltd.)

*Mazeppa Costa is a Honolulu-based writer and public relations specialist.*



# Princeville: Transformation of an Existing Resort Development

by Thomas P. Papandrew, AIA, FASLA

Princeville, the resort residential community and major destination on Kauai's spectacular north shore, is undergoing a major transformation with new development and redevelopment directed toward repositioning Princeville in the marketplace.

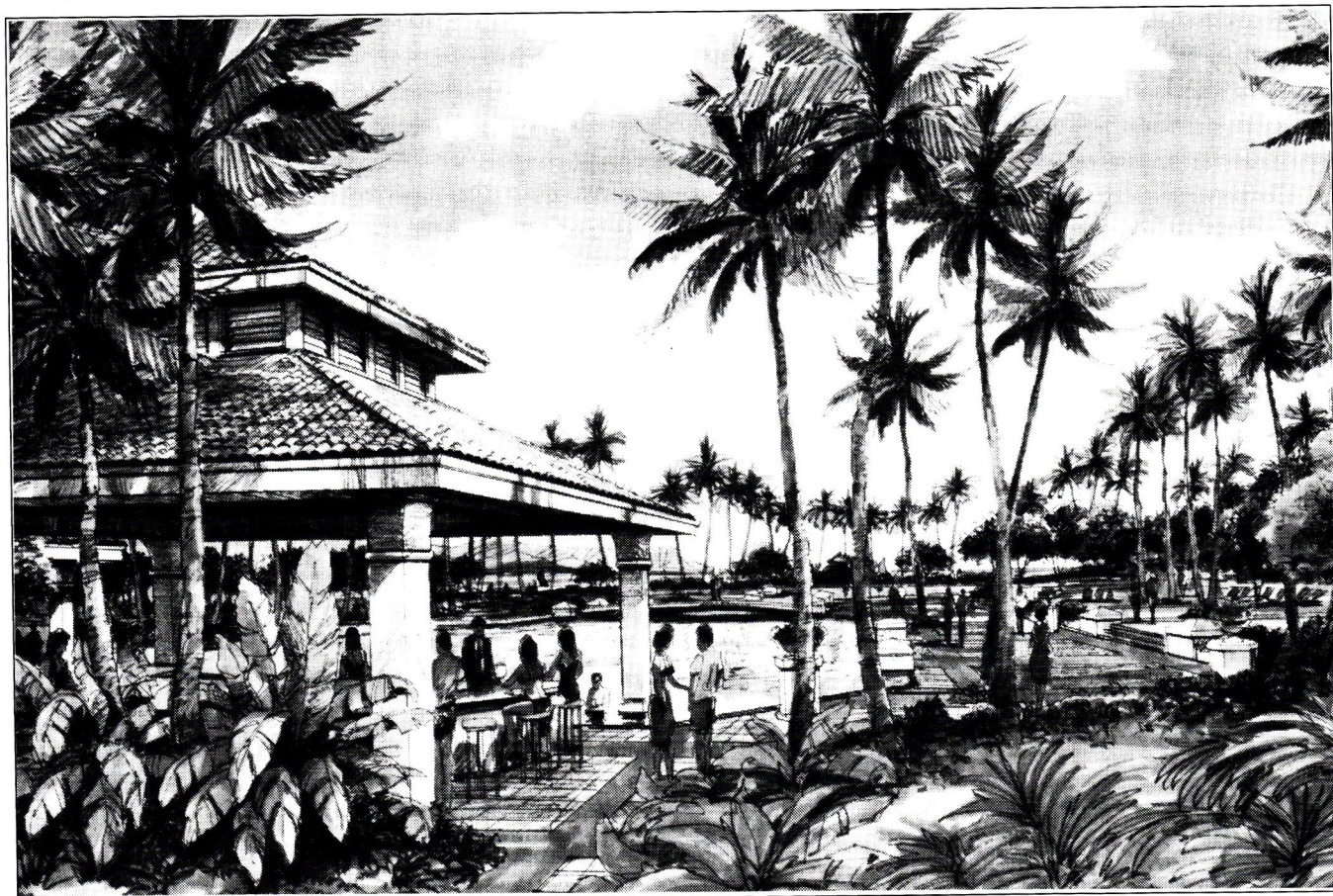
Begun in the late '60s, Princeville has had a checkered history, responding to the marketplace, the national and international economy and three changes in ownership. For most

of its years, Princeville was owned and developed by Consolidated Oil and Gas from Denver, Colo.

Recent development at the resort was initiated in 1987 by Qintex and the Mirage Resorts from Queensland, Australia. For a variety of reasons, primarily the general decline of the Australian economy in the last two to three years, Qintex bowed out as the major owner of the resort in late 1989. Fortunately for the community, three Japanese firms,

with Suntory holding the majority ownership position, stepped up to complete redevelopment begun in 1987 and to direct future development of the resort. Nippon Shinpan and Mitsui are the two other firms currently involved in the project.

Since 1969, most of Princeville's development has been concentrated in the area known as Phase I. This area includes 27 holes of golf designed by Robert Trent Jones II, residential and condominium



*An artist's drawing shows the pool area at the Princeville Hotel, now under construction.*





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*Plans for Princeville Phase I include 27 holes of golf, a shopping center, resorts and residential housing.*

units, the Princeville Shopping Center and the Princeville Hotel. Several areas, including the previous Hanalei Plantation site, remain to be developed in Phase I. The Hanalei Plantation site commands one of the most beautiful views in the world with Hanalei Bay and River in the foreground and the graceful fluted cliffs of Na Pali that rise directly from the blue Pacific to elevations of 2,000 and 3,000 feet in the background.

The Princeville Hotel, managed by Sheraton Corp., originally opened in 1985, was closed to undergo major renovations in 1989. The renovations seek to reposition the property in the marketplace. The architectural

firm of Brooks Australia (Des Brooks with partner in charge, Stuart Shakespeare) has redesigned the hotel to open it to the view of Hanalei Bay and the ocean. Upgraded hotel rooms and mini suites, redesigned restaurant spaces, common areas and lobby, as well as new pool and landscape, will be featured when the hotel opens in May of this year.

Other projects currently under construction include a golf clubhouse which will serve the Prince Golf Course. The recently completed 18-hole championship course is the first development in Princeville's Phase II area. The golf course, another Robert Trent Jones II design, has been the subject of numerous recent

accolades. The golf clubhouse promises to be equal to the golf course. It also is a Brooks Australia design.

The Bluffs at Princeville is currently on the boards and will be the first resort residential property to be completed in Princeville's Phase II area. The homes are being designed by Bud Holden from southern California. Belt Collins & Associates is providing planning, landscaping architecture, and civil engineering services for all the projects currently being developed.

Princeville Center, the community's shopping center, will be expanded to provide a variety of retail sales and services for the Princeville, Hanalei and



Kilauea communities. The commercial expansion area on the east side of the existing shopping center will provide for additional future demands as the resort-residential community develops.

Current construction activities also include the development of a new resort entry, entry road and upgraded landscape and signage along the roadway to the Princeville Hotel.

Relocation of the entry roadway will provide space for the proposed Neighborhood Park and future commercial expansion area, which will accommodate the new library.

Proposed future development would include improvements to Kuhio Highway by the state Department of Transportation. This highway provides the only means of vehicle access to the region, connecting Princeville to the Hanalei and Kilauea communities of the North Shore region, as well as to the rest of Kauai.

A variety of transportation modes are planned to serve the community. Wherever possible and appropriate, alternative transportation systems such as bikeways, jogging and pedestrian paths will be installed. These facilities are intended to link major activity centers in the resort.

The present owner/developer is committed to building a quality project developed in an orderly way, providing for the needs of the visitor and the resident. Various programs are under way to work with the state Department of Education on school needs, and with other local, state and federal agencies on additional community needs and concerns.

The future of Princeville and its place as a premier resort destination serving Kauai and the Hawaii community appears to be bright. **HA**

*Thomas P. Papandrew, AIA, FASLA, is president of Belt Collins & Associates (Hawaii).*

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# Ko Olina's Shoreline Parkway Provides Access to Resort Community

by R. Stan Duncan, ASLA

**T**he Shoreline Parkway at Ko Olina will be the most publicly accessible shoreline fronting a major resort community in the state. It represents a significant, privately-funded effort to provide unrestricted and free flowing access to and from the shoreline and four beautiful crescent-shaped swimming lagoons created at Ko Olina. From the initial stages of design, it was important that shoreline improvements be accessible to the entire resort community. This required careful planning and design to integrate and connect the shoreline to the resort community and provide public shoreline access.

"Unique," "inviting," "harmonious" and "accessible" were qualities that developer Herbert Horita requested of the design team prior to developing design concepts for the Shoreline Parkway. These qualities were mandatory for the Shoreline Parkway's final design, function and overall ambience.

The design team, headed by the resort's chief planner, John L. Chapman, along with PBR HAWAII, project landscape architects; Leo A. Daly, marine engineers; Community Planning, Inc., civil engineers; Ronald Ho & Associates, electrical engineers; and Wilson Okamoto and Associates, architects, worked

closely in designing and formulating the final configuration of the Shoreline Parkway.

The Parkway encompasses over 20 acres of oceanfront property with access provided at the ends of four cul-de-sacs within the resort. Primary components of the Shoreline Parkway include four swimming lagoons, a meandering walkway, seating areas, restroom facilities, landscaping and public parking areas.

Recognizing the shoreline's importance to the overall success of Ko Olina, the design team developed concepts offering the visitor an inviting and relaxing



*A model illustrates Ko Olina Resort's Shoreline Parkway, future hotels, marina and luxury condominiums.*





*The magnificent view of Shoreline Beachwalk as seen from Ko Olina's Visitor Center.*

shoreline experience. The design team felt the natural beauty of the existing rocky coral/limestone coastline, tidal pools and abundant marine life should be preserved and enhanced as much as possible.

The overall design of the shoreline improvements mirrors the natural beauty of the existing coastline, as evidenced in the form and finishes of materials selected. Sandblasted concrete with coral/limestone aggregates was utilized in shoreline walkways, planter walls and seating areas. In addition, coral rock walls at restroom facilities and sandstone paving materials around seating areas were selected to reflect the natural qualities of the coastline.

The most inviting shoreline improvement is the spacious and meandering shoreline walkway or beachwalk, which is 12 feet wide and stretches over a mile and a half along the shoreline. The beachwalk fronts all seven resort parcels and three luxury condominium sites, ending at a nine-acre shoreline public beach park adjacent to the channel at the Barbers Point Deep Draft Harbor.

As envisioned, the beachwalk furnishes the visitor with a continuous, beach-oriented promenade, providing visitors the

opportunity to stroll along its entire length without interruption. The shoreline beachwalk also was structurally designed to accommodate resort service vehicles required to maintain the resort's lush tropical landscaping, beaches and other shoreline amenities.

Visitor safety and evening security also were important to the developer, so coral aggregate concrete light bollards and landscape lighting fixtures were provided along the beachwalk and at seating areas. Circular concrete planter seating areas were designed to include drinking fountains, outdoor showers, public telephones, shade trees and colorful accent plantings. These seating areas offer visitors a comfortable place to rest and enjoy sweeping views of the shoreline's landscaping, white sandy beaches, turquoise-colored lagoons and deep blue ocean.

Construction of these shoreline improvements, especially the four swimming lagoons, required an extensive and lengthy governmental approval process at federal, state and county levels. Several shoreline permits were obtained by the developer prior to construction. Each of the lagoons varies in size and shape, offering a unique and different lagoon

*Continued on Page 34*

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# Waimea Plantation Cottages Offer Unique Resort Experience

by Robert M. Fox, AIA

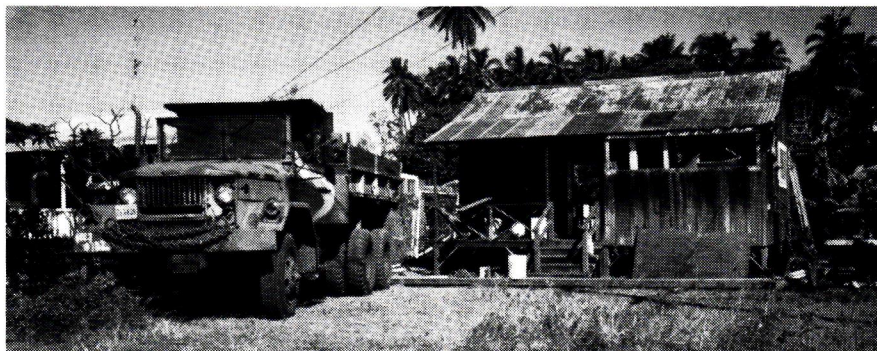
**T**he Waimea Plantation Cottages offer a hotel experience unlike any other resort destination in Hawaii. The accommodations are individual cottages which originally served as housing for plantation workers. The design concept was to develop a relaxed resort environment with the flavor of older-style cottage hotels which have disappeared from Hawaii.

Kikiaola Land Company had been a sugar company for over 75 years under the name Waimea Sugar Co. In the late 1960s, the company ceased growing sugar but retained an inventory of older buildings which housed the company office, repair yard, mill building and a number of residences occupied by employees and retirees.

The residences were camp houses based on plans provided to plantations by the Hawaiian Sugar Planters Association and laid out in the traditional plantation grid pattern.

In 1982, Hurricane Iwa had a devastating effect on Kauai, and Waimea in particular. Many of the plantation cottages at Kikiaola were washed from their foundations and some were smashed into trees.

Fox Hawaii, Inc. was, at that time, developing a master plan for 700 acres of Kikiaola land, including approximately two miles of beach frontage. One element which had been incorporated into the master plan was a small-scale beachfront



*Before and after shots of the cottages at Waimea highlight vast improvements.*



hotel which would include freestanding cottages as a primary focus.

Even though Hurricane Iwa wreaked havoc, it also provided a golden opportunity. A survey of the dislocated buildings found most still in reasonably good structural condition although they needed a great deal of repair and renovation.

A master plan was developed for the hotel site which rearranged the configuration of the plantation cottages into a more relaxed, informal layout. This site plan provided views from every cottage in the

direction of the ocean along open landscaped spines which also allowed for pedestrian access from the cottages to the ocean. Individual cottages were renovated as visitor accommodations with larger doors opening onto lanais, updated bathroom and kitchen facilities.

The integrity of the buildings' 1920 and 1930 character, both on the interior and the exterior, was maintained and complemented with design elements reflecting the style of the period.

The final outcome is the Waimea Plantation Cottages



Resort reflecting a distinct character of an era long past in Hawaii.

The variety of cottage types offers a unique blending of '20s and '30s architectural residential styles reflecting the simple housing provided for plantation workers. Only the Kikiaola cottages affected by Hurricane Iwa were converted into hotel accommodations. Approximately 50 additional cottages still house retired employees on a site adjacent to the hotel.

When Kikiaola Land Company exhausted their inventory of unoccupied cottages, they combed West Kauai for additional buildings. They were successful in obtaining a wide assortment of plantation cottage types which were integrated into the hotel master plan.

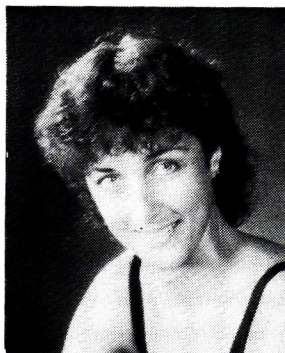
Many of the buildings were in an advanced state of disrepair but under the guidance of Mike Faye, Kikiaola manager, the cottages were renovated to function for hotel use.

All the cottages have an individual theme with furnishings from the '20s and '30s including kitchens with screened food safes, pine tables, wicker lanai furniture and lauhala mat floor covering on 1-by-4 painted floors.

The project was very economical with an average cost of \$40,000 each for a two-bedroom cottage with large bath, kitchen, living and covered lanai.

Waimea Plantation Cottages preserves a Hawaiian character of days long gone and also is a successful project for the twenty-first century. The reuse of buildings which were considered beyond repair proves that recycling and preservation can be cost-effective, environmentally desirable and aesthetically pleasing. **HA**

*Robert M. Fox, AIA, is president of Fox Hawaii, an international architectural/planning firm based in Honolulu. Randal Fujimoto was the landscape architect for the project.*



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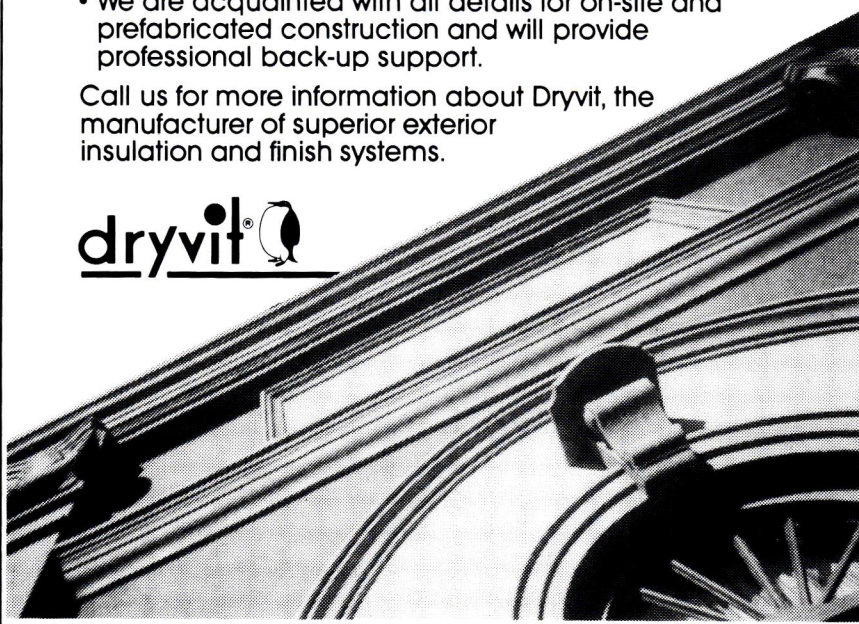
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# Acapulco Inspires Hotel Design

**T**he vitality and natural beauty of the resort city of Acapulco on the southern coast of Mexico helped inspire the design of the Acapulco Marriott hotel, according to Michael M.S. Chun, AIA, principal in charge and manager of the Newport Beach office of Wimberly Allison Tong & Goo (WAT&G).

Construction on the Acapulco Marriott, which is to be developed by the major Mexican industrial firm of Cemex and operated by Marriott Corporation, began in the spring of 1990. Completion date is scheduled for late 1991.

"Acapulco epitomizes internationalism and a high-spirited zest for living," Chun said. "Our design team set out to convey a timeless quality and reflect the exuberance of this

major destination city in architecture of the building, while offering guests a highly functional and hospitable environment in the tradition of a premier hotel."

The resulting structure will capture the excitement of the city in a contemporary, international style which combines a bold juxtaposition of geometric forms — cylinders, rectangles and squares — with the kinetic qualities of light, color, space and water.

The hotel, the first major resort to be built in Acapulco in recent years, will consist of two guestroom wings — one is a 14-story rectangular unit, the other a 25-story tower. The wings are linked visually by a monumental cylindrical elevator shaft sheathed in green glass. A red glass dome

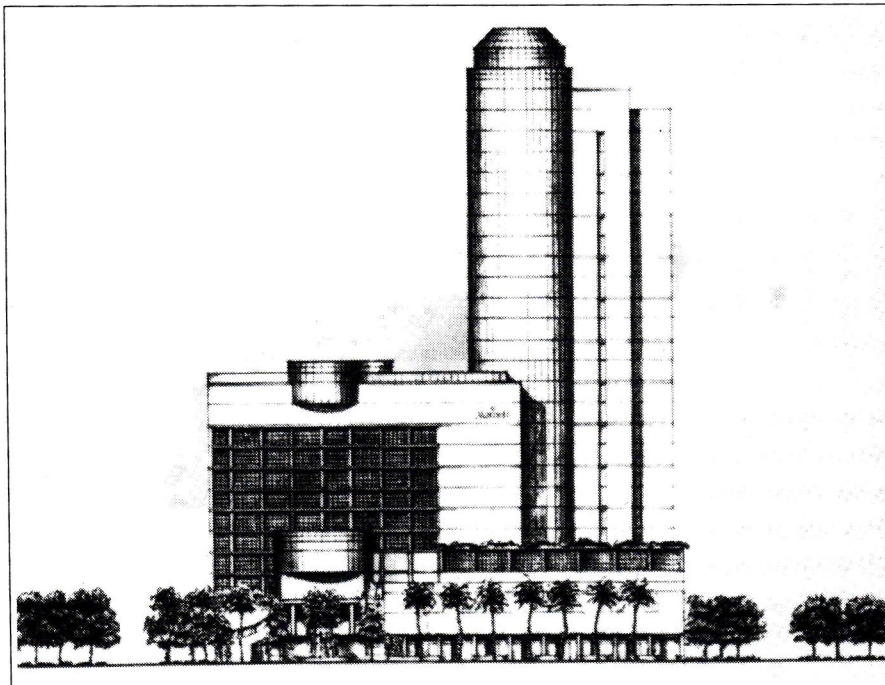
will cap the elevator tower and a second red dome will crown the presidential suite atop the rectangular tower. The curving shapes of domes and elevator contrast with the precise angular silhouettes of the hotel.

The green and red glass adds warmth to the sculptural forms and enlivens the overall effect with the national colors of Mexico.

The setting for the Acapulco Marriott, a prime site on the southernmost part of Acapulco Bay nestled below mountain ranges, will serve to enhance the project's dynamic design. In this instance, the design team used light, water and the natural landscape as materials with minimal environmental intrusion. A four-story high opening — a giant paneless window — will cut through the hotel wall from the floor to the ceiling level of the atrium lobby, shaping kaleidoscopic images of sky, mountains and sea. These images will change, depending on the viewing angle of hotel guests.

A stroll-through sculpture garden will lead the visitor into the main lobby where a dramatic water fountain — the source of all water features of the hotel complex — will serve as the symbol of Acapulco's and Mexico's vigor and as focal point for the hotel's interior. Wall space, open space and niches will be provided throughout the hotel for display of Mexican art and artifacts.

In addition to its visual excitement, the hotel will offer visitors a wide range of amenities



*An artist's drawing of the Acapulco Marriott features the cylindrical elevator shaft.*



and activities. Restaurant and entertainment facilities will be varied and will include a specialty restaurant, reached by a grand stairway to the mezzanine floor. This restaurant will offer gourmet dining and a spectacular view of Acapulco Bay. Two casual restaurants — one in a colorful outdoor setting, the other a 24-hour cafe with dining terrace — will be available for guests seeking an informal atmosphere.

A spacious lobby lounge/bar, visualized as a central gathering place in the hotel, will feature live music and entertainment, a dance floor, stage and retractable movie screen.

Adjacent to the lobby will be a beauty salon, gift shop, airline/car/tourist reservation desks, and a watersports center. Ample convention facilities will include a 10,000-square-foot ballroom and four meeting rooms.

Outdoor areas of the hotel will emphasize water activities and native landscaping. One notable outdoor feature will be a water course which will cascade into waterfalls, water slide and the main guest pool. An elevated bridge will lead from the lobby over this water feature and into the outdoor dining area. Jacuzzis, tennis courts, sculpture garden, health club and a variety of beach activities, including parasailing and windsurfing, will be provided for guests' enjoyment.

Chun, a specialist in the field of resort architecture who served as a principal for the Four Seasons Newport Beach and the Grand Floridian Beach Resort at Walt Disney World, called the Acapulco Marriott an example of "optimistic, modern architecture. We think it captures the dynamic quality of Acapulco and the energy of Mexico as it emerges, once again, as a leader in the resort field.

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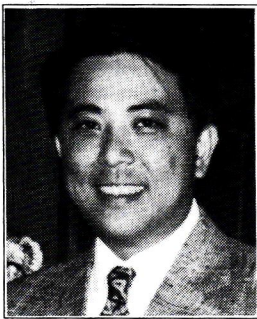
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# Introducing Hawaii Council/ AIA Officers and Directors

*The new Hawaii Council/AIA is entering its second year. The State Council is governed by a board of directors which includes a president, president-elect and seven delegates — five from the Honolulu Chapter, one of whom represents the Hawaii Island Section, and two from the Maui Chapter, one more than during its first year. One Honolulu Chapter delegate also serves as secretary/treasurer.*

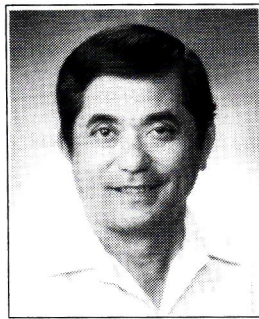
*Delegates to the State Council were selected by their respective organizations. Honolulu Chapter representatives were elected by the Honolulu members of the HS/AIA board of directors. The president and president-elect were elected by the Council board of directors. Following are brief biographies of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

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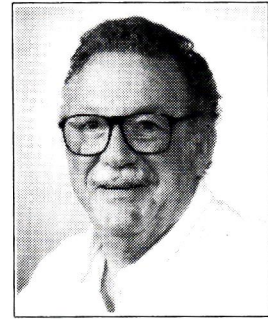
**Ted Garduque, AIA  
Director, Honolulu Chapter**

Garduque, a Honolulu native, has designed projects on all major Hawaiian Islands, the Far East and the South Pacific. He has served on the HS/AIA board of directors and is the immediate past president of the Honolulu Chapter/ AIA. He is founder and principal of Garduque Architects and has spent 15 years contributing to many award-winning projects. He is finishing the second year of Peacock's two-year term.



**Stanley S. Gima, AIA  
Director, Maui Chapter**

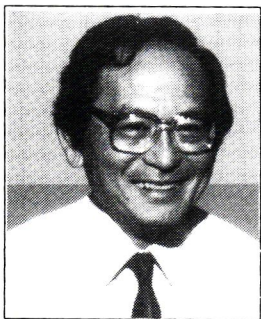
Gima, chairman and partner in Gima Yoshimori Miyabara Deguchi Architects Inc., has been an AIA member since 1970 and is a past president of the Maui Section. He served on Hawaii Society's Task Force in 1989 that formulated the basis for the Society's evolution into the State Council. Gima graduated from the California State Polytechnic University with a degree in architectural engineering and is licensed in Hawaii and California. He is serving the first of a three-year term.



**E. Alan Holl, AIA, CSI  
Director, Honolulu Chapter**

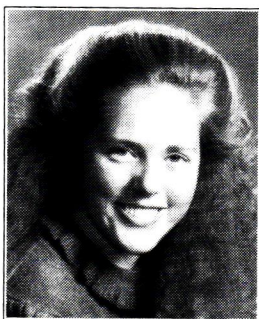
Holl has been a member of the Hawaii Chapter since 1970, served on the Executive Committee from 1973-77, was president in 1978 and presided over the HS/AIA Professional Practice Committee from 1984 through 1990. Holl received bachelor's and master's degrees from the University of California at Berkeley. He is employed by Media Five Limited in the capacity of project delivery manager. He is serving the first of a three-year term.





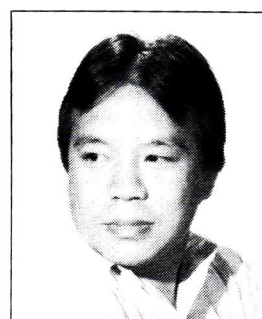
**Arthur A. Kohara, AIA  
President**

Kohara, a 1955 graduate and later assistant professor at the School of Architecture, University of Oklahoma, has served the Hawaii Chapter and the Hawaii Society in many positions including 1986 president. He follows charter President Dennis Toyomura, FAIA, as president of the restructured Hawaii Council/AIA. He chairs the Government Affairs and DAGS Compensation committees and is serving a one-year term as president.



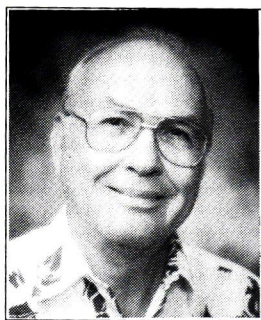
**Nancy L. Peacock, AIA  
Vice President/President-elect**

Peacock is president of Nancy Peacock, AIA, Inc. She earned a bachelor of architecture from Cornell in 1978 and has served on several committees and the former AIA Hawaii Chapter Board of Directors. She serves on the National Committee of the AIA "Young Architects Forum" and was the AIA's Liaison for two years to the state Foundation on Culture and the Arts. She is president of the Uluniu Swimming Club on Laie. She is serving a one-year term.



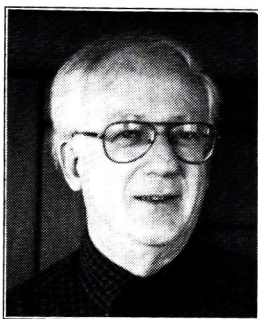
**Daniel G. Chun, AIA  
Secretary/Treasurer**

Chun, a partner of Kauahikaua & Chun/Architects, graduated from the University of Southern California. A member of AIA since 1978, he served on the board of directors from 1985-87 as Public Awareness commissioner, the 1985 and 1987 state convention committees and was chairman of the state council task force. He was recently selected as a Living Treasure of Hawaii by Honpa Hongwanji Mission. Chun is serving the second year of a two-year term.



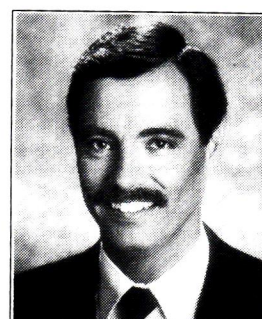
**Ormond L. Kelley, AIA  
Director, Maui Chapter**

Kelley, president of Ormond Kelley/Edmond Akiona/Architects in Wailuku, Maui, earned a bachelor of architecture from Kansas State University in 1949 and has been an AIA member since 1961. He is a past president and director of the Maui Section HS/AIA and is a Maui Chapter director of the Hawaii Council/AIA. He is a licensed architect in four states and Guam and currently serves on the board of trustees of the Maui Historical Society. He is serving the second year of a three-year term.



**Harrell L. McCarty, AIA  
Director, Hawaii Island Section**

McCarty is a principal in the firm of Oda/McCarty Architects. The firm has been in Hilo since 1966. McCarty is a graduate of the University of Oregon School of Architecture and has been an AIA member for 23 years. McCarty has served as a Design Awards Program juror at the Northwest Regional AIA Convention in Bend, Oregon and as a member of the AIA State Council Task Force. He is serving the second year of a two-year term.



**Christopher J. Smith, FAIA  
Director, Honolulu Chapter**

Smith, president of The CJS Group Architects, Inc., has been active with the Hawaii Society and restructured Hawaii Council for several years. He was national AIA secretary from 1988 to 1990, Hawaii Society/AIA president in 1984 and a member of the board of directors from 1970 to 1985. Smith received his degree in architecture from California Polytechnic University in San Luis Obispo. He chairs the Intern Development Program. He is serving the first of a three-year term.



# Polystyrene Created During 1949 Accident

by Frank A. Lamb, AIA

**T**he evolution of a product is a curious thing and it is not always necessity that mothers invention; sometimes it is by accident.

This certainly happened in 1949, when someone at BASF accidentally left a batch of polystyrole in a dryer overnight. When they arrived for work the next morning, the polystyrole, like things left in my refrigerator, had evolved into an entirely different life form. The original batch had expanded to produce a material that would eventually become known throughout the world as polystyrene.

While this original batch of foam was not of uniform density

and was not in many ways the same material that we know today, it was the basis that led to the development of expanded bead molding in 1950. By 1952, a patent had been granted to BASF for expanded polystyrene board.

Three years later, the first experiments using the foam boards as building insulation were taking place in Germany. Originally, the foam boards were attached to the exterior of the building using a cementitious adhesive and then coated with a mineral plaster. The result was a stucco-like exterior with a layer of exceptional insulation directly behind it.

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As significant as the newly-evolved system appeared to be, cracking of the exterior coating remained a problem.

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color consistency, but great flexibility and crack resistance as well. The bonus came with the discovery that it would bond to metal, wood, glass and masonry surfaces. By 1956, almost a dozen companies were licensed to produce the new synthetic resin materials.

The combination of the two materials did not occur until the early '60s when Portland cement was added to the resin material. This mixture produced a new generation of coatings with greatly improved tensile strength, light weight and added adhesive capabilities. It would bond not only to the insulation board but the fiberboard substrates which were currently in use.

The continuing development of the system has not stopped. New applications and product developments are constantly being found.

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This does not mean that special shapes and decorative modeling must be eliminated because you are conforming to the shape of the flat sheets. Any combination of shapes can be constructed by

simply carving the foam base to fit the contours desired and coating them with the materials in much the same manner.

The result is a smooth, continuous surface with excellent flexibility characteristics, high cracking resistance, good color consistency and remarkable resistance to water penetration. To further improve the list of advantages, it can be applied over

wood, concrete, metals and a remarkable range of other materials. These bonus features make it an excellent product for use in building renovations as well as new construction.

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*Frank A. Lamb, AIA, is with Fox Hawaii, Ltd.*

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# Architects Meet Environmental Challenges

by Andrew Charles Yanoviak, AIA, CSI

Architects are being challenged to become more involved in preserving and conserving environmental resources.

To what extent architects and other design professionals will become involved in mitigating depletion of the ozone layer, the greenhouse effect, global warming, pollution of our oceans or extinction of whales and destruction of rain forests, remains to be seen.

The Honolulu Chapter/AIA has formed an Environment Committee patterned after the national committee. The annual Design Awards program and projects featured in *Hawaii Architect* prove there are many architects in Hawaii dedicated to keeping Hawaii natural, beautiful and healthy.

These gifted and talented architects create outstanding interior and exterior environments which are often lauded for their appropriateness in Hawaii. When you have an opportunity to actually experience these works of architecture or study the site plans, floor plans, sections, elevations, design details and conceptual design models and photographs, you may delight in the aura of spaces and environments created.

If you are an architectural design critic, your appreciation of fine architecture will undoubtedly extend to the structural system selected and its effect on the spatial proportions, as well as to the integration or exposition of mechanical, electrical, artificial and natural lighting elements. You will assuredly acknowledge the intellect involved in establishing functional

relationships and circulation systems.

If you are sufficiently prepared, your perception of the design concept may lead you to marvel at the balanced composition including the site development and landscaping. If not, you may be satisfied to appreciate other areas of problem-solving and design capabilities, including the use of geometrical forms, patterns, materials, colors and textures.

In any event, you may recognize the degree of human comfort and accommodation provided, and your evaluation will test and measure to what extent the minimum requirements of the zoning and building codes and other environmental design and planning regulations, whose primary purpose is the protection of human health, safety and welfare, have been met or surpassed.

A recent local business magazine article cited several instances where lack of environmental quality of water and land use, building design and construction, are impaired by severe shortages in qualified personnel in government. Apparently, on some islands, open space setbacks, area and height limits are being ignored and not enforced by government officials.

In addition, there are indications that the longstanding inherent reverence and respect for Hawaiiana and Polynesia by local architects has suddenly given way to insensitive foreign transplant design idioms that are being rejected as hideous, unsightly and unappealing to local residents. Some of the more sensitive and deeply offended have moved to other neighborhoods or neighbor islands, while some have left



ANDREW CHARLES YANOVIK PHOTO

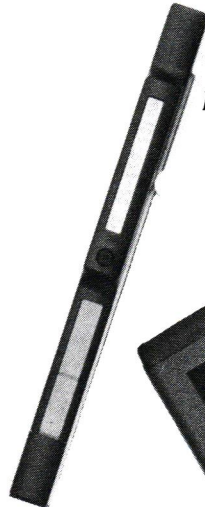
*The Willows Restaurant, designed by Vladimir Ossipoff, FAIA, utilizes environmental elements and has been lauded for its "appropriateness" in Honolulu.*



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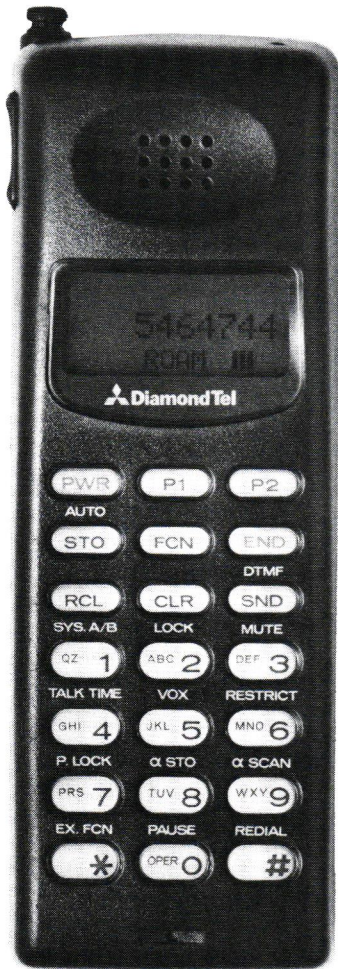
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Hawaii for greener pastures.

HC/AIA Environment Committee member Francis Haines, FAIA, has made several presentations of his slide show "Is There a Hawaiian Style of Architecture — Should There be One?" Environment Committee Vice Chairman Sidney E. Snyder, AIA, and Christopher J. Smith, FAIA, also have addressed this issue in view of some necessary proposed revisions to the Land Use Ordinance (LUO). They are studying the possible implementation of appropriate "floor area ratios" and other zoning regulation controls for the design of single family residential units and luxurious mansions on large house lots.

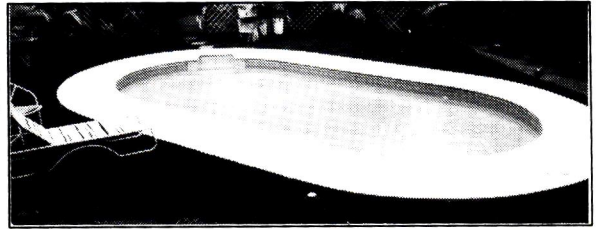
There also is room for improvement in the coordination of local zoning and building codes, which are based on the adoption of the amended Uniform Building Code (UBC) for design parameters such as area and height regulations, which are creating ugly terraced hillsides and unattractive flat roofed commercial or industrial-looking residential structures, without the preferred Hawaiian or Polynesian sloped roofs that often contribute to excellence in architectural design aesthetics.

Inquiries about the permit approval process have revealed that plans stamped, sealed and signed by professional civil engineers are being exempted from review or correction. Hydrological sheet flow calculations for many hillside developments are nonexistent, or approved without official government review or enforcement. As manifested by major substandard bulldozing projects taking place in our more natural environments, engineers and the developers and landowners serving as their clients are taking advantage of government regarding a marked lack of regulation and enforcement of our codes,

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ordinances and design standards.

Although USGS aerial survey maps are useful in preliminary planning and schematic architectural studies, they should not be permitted as a base map for engineering construction drawings or grading plans in lieu of certified land surveys.

Controversial projects in pristine ecological environments have included illegal dumping of hazardous construction materials and major scarring of ridges and filling of gulches. These and other "strip mining" and irreparable unapproved landfill desecration operations continue with inept governmental intervention.

Speculative multistory luxury homes are being built with non-structural slabs-on-grade over 20 and 30 feet of non-compacted loose fill which generates an essential question that has been asked repeatedly at the AIA office — "Who will Regulate the Regulators?" The City Council? Community action groups? Our professional design and planning societies? Or all of us working together?

Perhaps government must revise its policy of permitting a civil engineer to tackle the natural landscape as a sole disciplinary design professional, especially in Hawaii. A more qualified architect-planner or landscape architect-planner should be in charge of an interdisciplinary team of design professionals, including soils and civil engineers, landscape architects, hydrologists, botanists, etc. Civil engineers operating strictly on their own, have been known to be insensitive to Hawaii's natural environmental conditions and in far too many instances have irreparably mutilated our natural landscape.

Environmental scientists and insurance companies are aware of the risks being taken in a climate where several 100-year and 300-year storms have already occurred in the last few decades

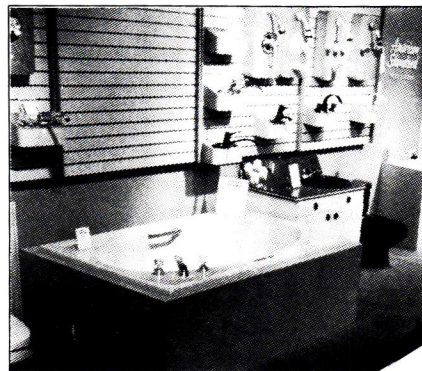
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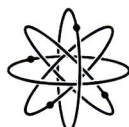
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Along with HC/AIA President Glenn Mason, AIA, and HC/AIA Urban Design Committee Chairman Robert Crone, AIA, as chairman of the HC/AIA Environment Committee, I have written a congratulatory letter to Gov. Waihee for his exemplary leadership in preserving and conserving Heeia Wetlands and Mount Olomana.

In the very near future, the HC/AIA Environment Committee plans to assist government in addressing the excessive ocean pollution at Campbell Industrial Park caused by minimal setbacks and the production of construction industry materials used in the manufacture of concrete. Membership input and participation are invited. **HA**

*Andrew Charles Yanoviak, AIA, CSI, is chairman of the HC/AIA Codes and Government Relations Committee and the HC/AIA Environment Committee and is on the Steering Committee of the national AIA Building Performance and Regulations Committee.*



# Maui Firm Opens Honolulu Office

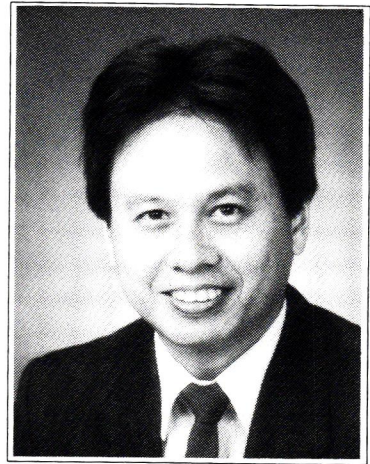
Gima Yoshimori Miyabara Deguchi Architects, Inc., one of Maui's largest architectural firms, has opened an office in Honolulu's Waterfront Plaza. This marks the firm's first expansion into the Honolulu market.

Gima, Yoshimori began in 1969 as the Maui office of Architects Hawaii, Ltd. In 1984, Stan Gima and Alvin Yoshimori reorganized the firm and began operating as Gima, Yoshimori & Associates, AIA, Inc.

Wes Deguchi, principal in charge of the new office, said, "The Honolulu office is a response to the needs of Gima, Yoshimori's existing clients, as well as a way to expand and

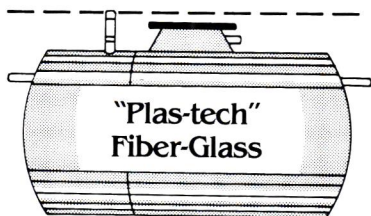
diversify our client base. We have concentrated on Maui in the past, but many of our clients had interests across the state. Now that we are operating in Honolulu as well, we are a more interdisciplinary firm, offering quality service with emphasis on design sophistication and technical know-how."

Deguchi, who was born and raised in Kona, stressed that the company intends to maintain its extensive ties to the Maui community. "This is not a matter of shifting from being a Maui-based company to a Honolulu-based company," he said. "If anything, we are now 'Hawaii-based' and able to design projects anywhere in the state."



Wes Deguchi

Gima, Yoshimori & Associates, AIA, Inc. became Gima Yoshimori Miyabara Deguchi Architects, Inc. in January 1991. HA



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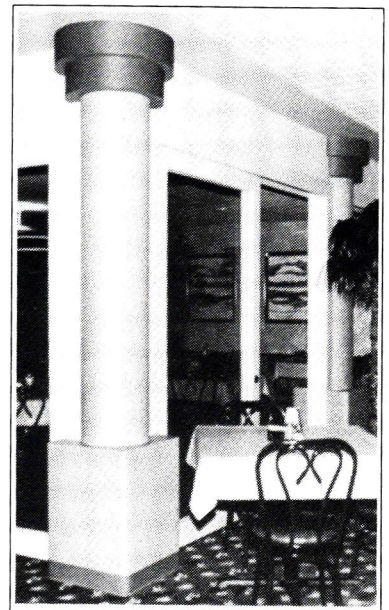
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## Honolulu Chapter/AIA Welcomes Five to its Ranks

One professional affiliate and four associate members joined the Honolulu Chapter/AIA recently.

The professional affiliate, **Joseph M. Shelton**, is employed by Construction Watch/Hawaii. He received a bachelor's degree in industrial education from the University of Southern Colorado. He and his wife, Jane, have three children, Amy, 19, Carrie, 16 and Sean, 10. He enjoys scuba diving and cooking.

Two of the four associate members are employed by Cobeen, Tsuchida & Associates, Inc. **Gary S. Andrada** is a 1990 graduate from the University of Idaho with a degree in

architecture. His pastimes include radio control cars and planes, building models, airbrush painting and sports. **Francisco Jove** graduated from Iowa State University with a bachelor of architecture. Jove enjoys swimming, reading and travel.

**K. Nichols (Nik) Butterbaugh** graduated from the University of Hawaii with a bachelor of architecture. An employee of Kober/Hanssen/Mitchell Architects, he enjoys surfing, windsurfing, sailing, travel and carpentry. He and his wife, Jill, have two children, Dylan, 4 and Wyatt, 2.

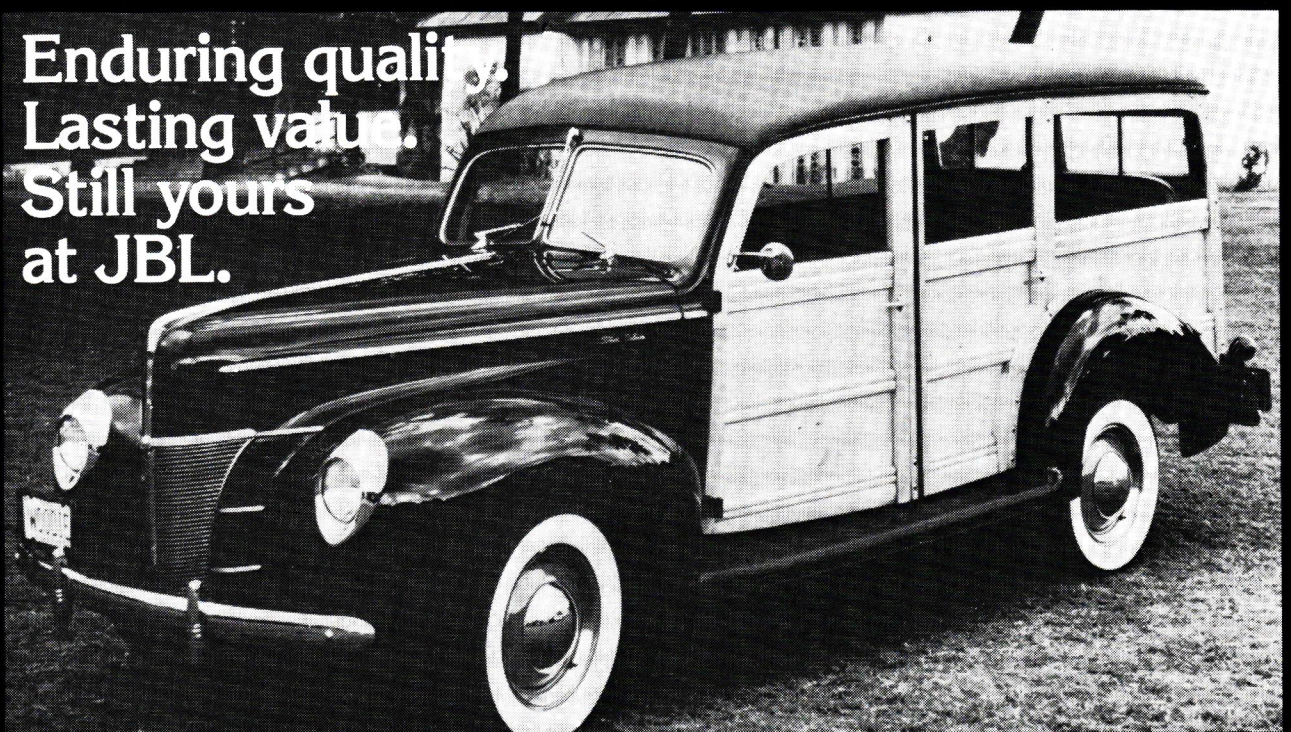
A Media Five employee, **Holly**

**Kaufmann** received her architectural training and degree from the University of Houston. She enjoys skiing, painting, dancing and travel.

### Correction

An error was made in the February 1991 issue of *Hawaii Architect*. An article concerning Maui's general plan was incorrectly titled "Planning for the Garden Isle's Future." Maui is known as the Valley Isle while Kauai is the Garden Isle. *Hawaii Architect* regrets any confusion on this matter.

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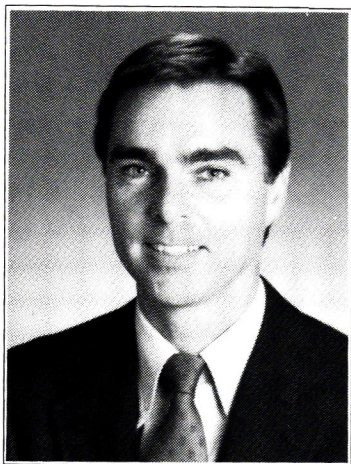
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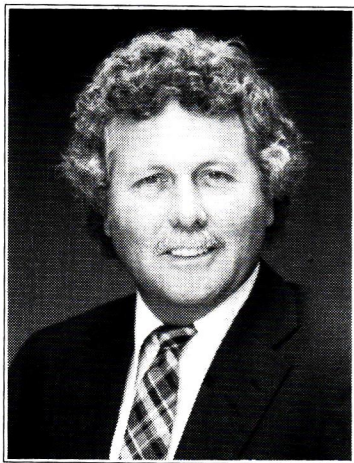
## Firms Announce Appointments

Edward Z. Pskowski has been named a principal of Leo A. Daly. His responsibilities include client management, business development and achievement of the firm's financial goals. Pskowski has been with Daly since 1984.

Leo A. Daly is an international planning, architecture, engineering and interior design firm.



Edward Pskowski



Thomas Fudge

Kober/Hanssen/Mitchell Architects recently named Thomas M. Fudge as the firm's secretary/director of interiors.

Kober/Hanssen/Mitchell Architects is a full-service planning and exterior/interior architecture firm specializing in retail, office, mixed-use, condominium, theater, building rehabilitation and public projects. **HA**

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Four crescent-shaped swimming lagoons along Ko Olina's Shoreline Parkway have been created.

## Shoreline accessible

*Continued from Page 15*

experience. Every lagoon was designed to flush naturally, depending on the natural ocean currents and wave action to constantly clean and flush the lagoons with each tidal change.

The landscape design of the shoreline was intended to be simple and straight forward. Salt tolerant plant materials were selected to provide a framework from which adjoining shoreline resort parcels could integrate their own landscape designs. Informal groupings of specimen size Coconut palms and clusters of shade producing trees such as Milo, Hala, False Kamani, Kou, Sea Grape, Hau, Wili-Wili, Monkeypod and Banyan Trees were selected due to their ability to survive in close proximity to the ocean. Over 800 Coconut palms and nearly 500 trees were planted along the Ko Olina

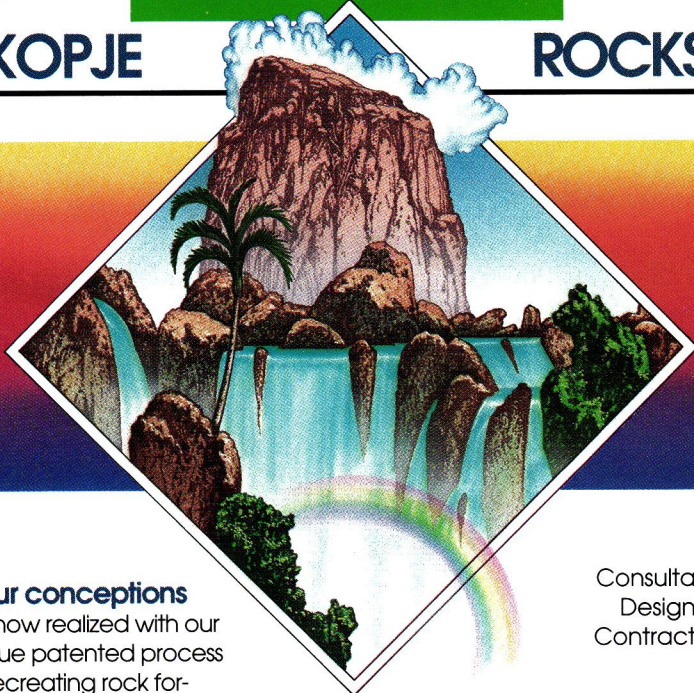


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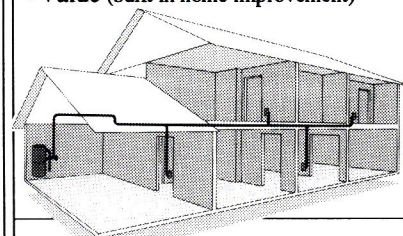
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Shoreline Parkway. A green carpet of seashore paspalum grass lies on the makai side of the shoreline beachwalk. Colorful shrub and groundcover of Bougainvillea, Tiare Gardenia, Red Hibiscus, Spider Lilies, Naupaka, Dwarf Rhoeo, Ice Plant and Beach Morning Glory plantings also were utilized.

The overall design and execution of these shoreline amenities has transformed this once barren and harsh coastline into a lush tropical oasis. With up to 4,000 visitor rooms and 5,200 residential units planned for Phase I of the 642-acre Ko Olina Resort, the Shoreline Parkway will undoubtedly provide an unlimited amount of joy and user satisfaction for years to come. **HA**

*R. Stan Duncan is a principal at PBR HAWAII and is the 1991 president of the American Society of Landscape Architects, Hawaii Chapter.*



*The Shoreline Parkway provides unrestricted shoreline access.*

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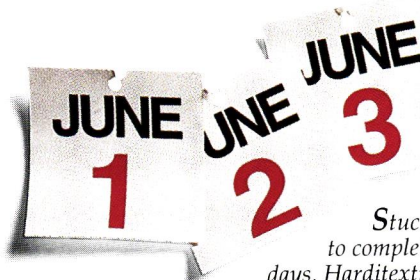


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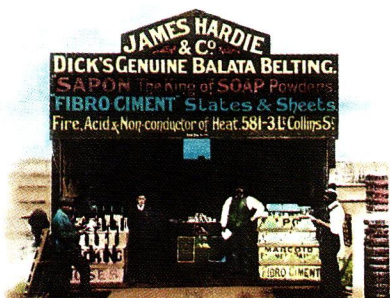
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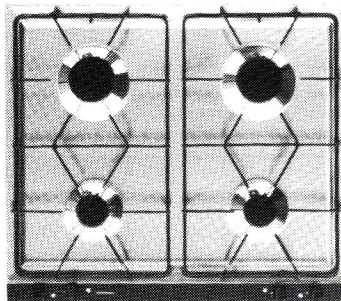
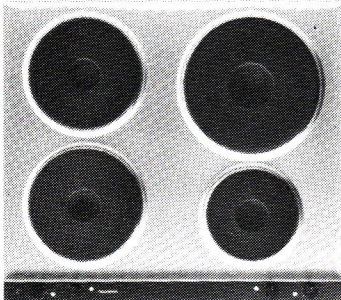
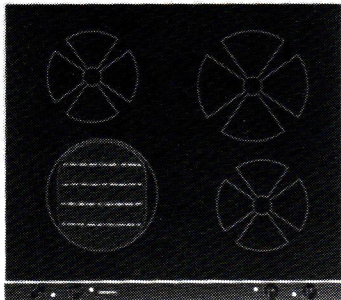
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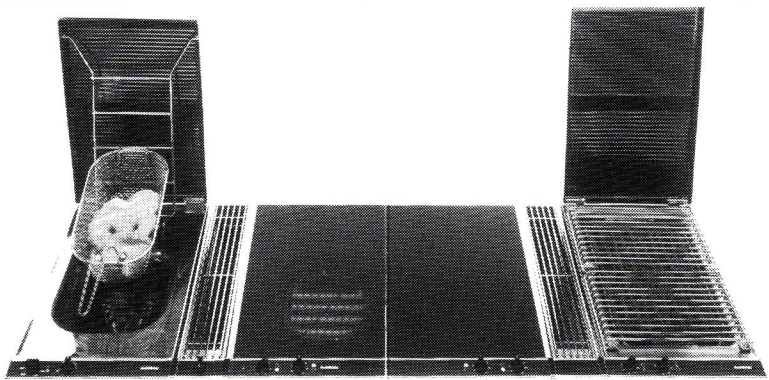
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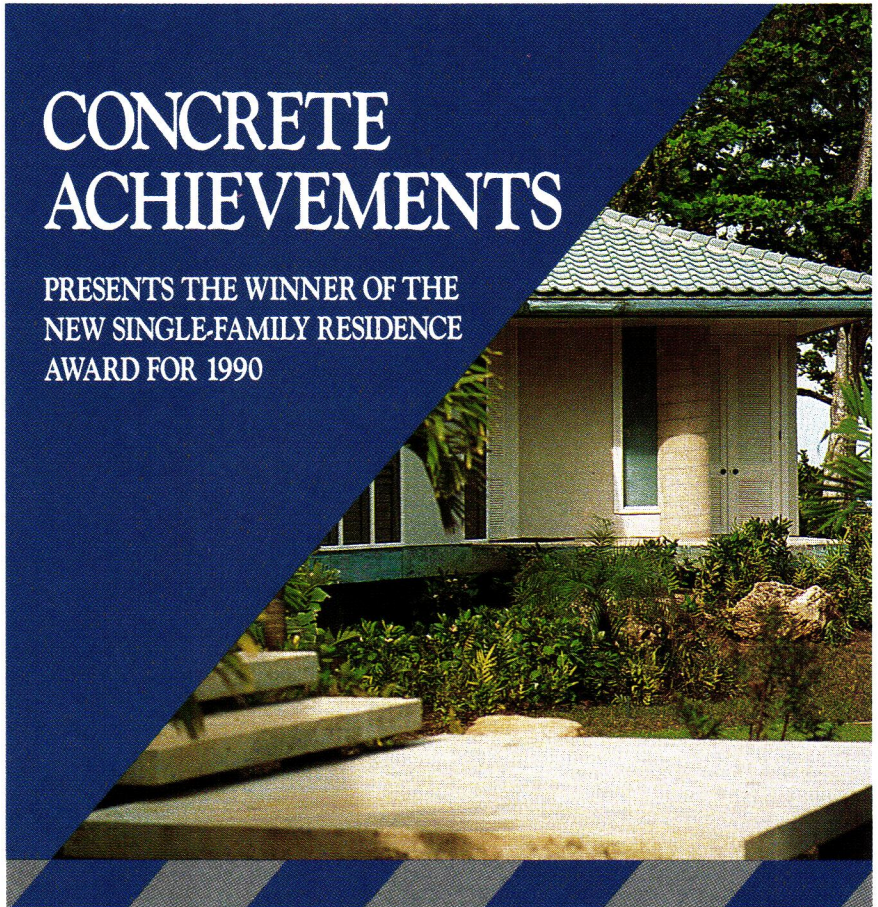
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Architects, interior designers, kitchen designers, developers and hotel representatives viewed a short narrated slide presentation previewing Wilsonart's introductions for the coming year and applications of these new products.

Informative and colorful displays featured specialty items such as new finishes, new colors and patterns, metals, tambour veneers, colorthrough laminates, chemical and stain resistant laminates, custom edge treatments and structural laminate panels — "A World of Options." HA

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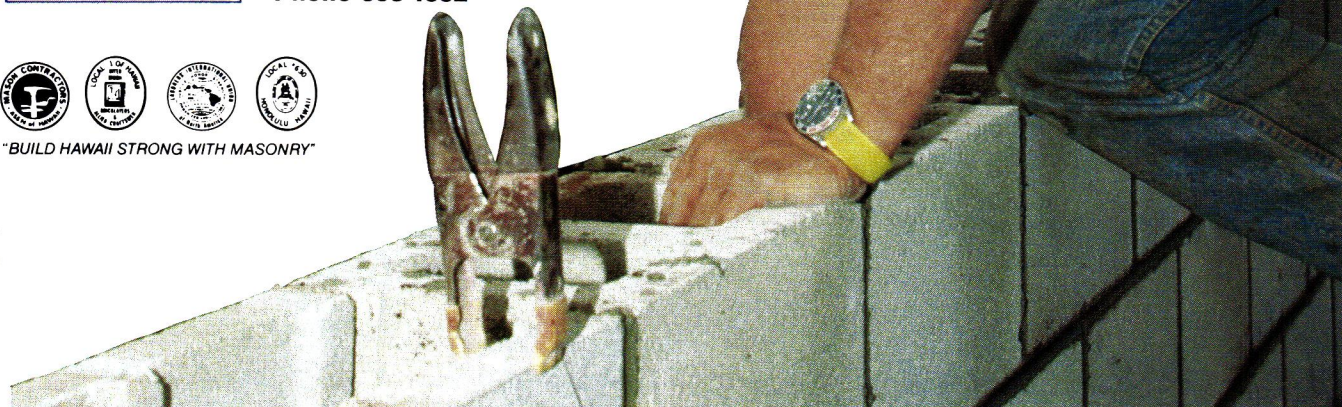


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# DIMONDEK<sup>®</sup> METAL ROOFING



Architect: Group 70  
Profile: Dimondek 400



## Roll formed in Hawaii for immediate delivery

- Floating, concealed anchors eliminate fasteners through panel and allow for expansion and contraction
- Long lengths eliminate end laps in most cases
- Preformed seams lock together without special seaming tool
- Available in prepainted steel, aluminum, stainless steel & copper



## JORGENSEN STEEL & ALUMINUM