

HAWAII ARCHITECT

July 1991

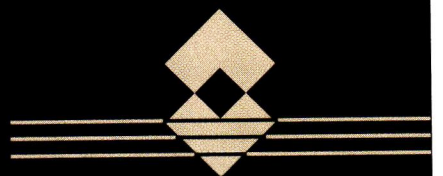
Art in Architecture
Interior/Exterior Lighting

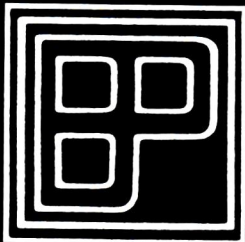
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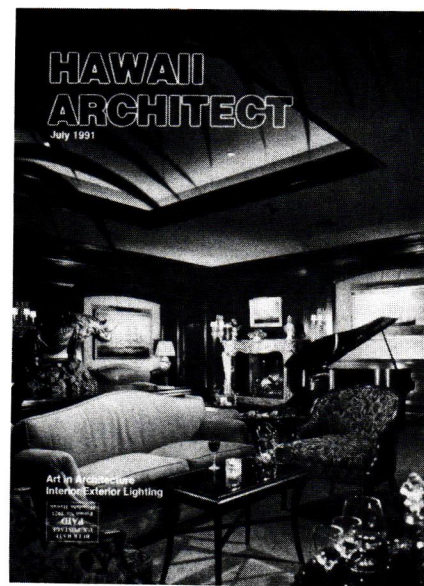
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MILROY/MCALEER PHOTO

Cover: The bar in the Ritz-Carlton, Laguna Niguel, designed by Wimberly Allison Tong & Goo, features 10 works of art including paintings, a bronze sculpture and a French, mid-18th century carved verde marble fireplace mantle.

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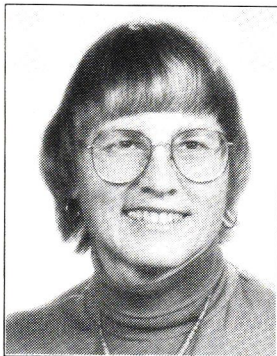
President's Message

Communication is Essential

by Marie E. Kimmey, AIA

President-Elect, Maui Chapter/AIA

The state of Hawaii is unique in many ways. It is blessed with a semi-tropical climate and a rich panoply of cultural influences, including Eastern, Western and Polynesian. No other state or district in this country is faced with the separation and isolation created by our island chain.



Marie E. Kimmey

Populations and life-styles have evolved on each island in different ways. Oahu has long been the cultural and commercial center in Hawaii and the entire Pacific basin. Maui has recently experienced unprecedented growth due to expanded tourism, yet still fiercely attempts to retain its essentially rural character. The Big Island, Kauai, Molokai and Lanai, running only slightly behind Maui in population and tourist growth, have their own reactions to the coming 21st century.

Chiefly due to difficulties posed by Maui's physical separation from Oahu and the other islands, Maui AIA members formed our own chapter over a year ago. Since we have been on our own, Maui members have benefited in many ways. It has not only fostered Maui member unity, it

has served to strengthen and more clearly define the Honolulu/Big Island Chapter as well.

It is important to maintain strong ties of communication among Hawaii's chapters. We must all be aware of the importance of sharing thoughts, goals and ideas. Good examples of this are the Andres Duany Seminar on Neo-Traditional Town Planning presented by the Maui Chapter last September, which drew some key Honolulu Chapter members and the recent Honolulu Chapter tour of the Grand Hyatt and Four Seasons hotels at Wailea, Maui which was shared by Honolulu and Maui members alike.

The Hawaii Council has the difficult task of melding a disparate membership into a cohesive whole.

In June, Hawaii Council directors joined with chapter presidents and president-elects of both the Honolulu/Big Island and Maui chapters for a weekend retreat at Camp Kilauea on the Big Island. I feel that this kind of meeting paves the way to a rich future for architects in Hawaii.

I urge all Hawaii AIA members to be aware of events offered on all of the islands through chapter newsletters and the *Hawaii Architect* magazine and to participate at home as well as when on another island. As long as we keep the lines of communication open in these ways, the Hawaii Council/AIA will continue to benefit us all. HA

Ambitious Ritz-Carlton Art Program Expands

by Mazeppa Costa

Collecting great art is synonymous with creating a truly gracious home away from home, according to Horst Schulze, president and chief operating officer of the Atlanta-based Ritz-Carlton Hotel Company, which is now expanding globally.

Significant to this development has been the establishment of one of the most ambitious art

programs in the hospitality industry. According to Schulze, "We are an international hotel company, which has great respect for the history of our name. Our collection helps embellish our tradition and distinguishes us from other hotels."

The collection spans both European and American periods beginning as early as 1700 and continuing through the early

1900s. The art and antiques housed throughout the public areas of each Ritz-Carlton hotel include paintings, antique prints, animal and equestrian bronzes, Aubusson tapestries, Persian carpets, Georgian and Regency antiques and silver.

"Artwork is carefully selected for each individual property to enhance that hotel's particular environment," said Schulze. "We



MILROY/MCALEER PHOTO

On one level of the Grand Staircase at the Ritz-Carlton, Laguna Niguel, hangs an 18th century Belgian verdure tapestry. The chandelier is English, 24-light Osler Cut crystal, circa 1850, with etched hurricane shades.

go to great lengths to capture the spirit of the hotel and its locale and marry it to the art. This creates a subtle balance and celebrates a gracious lifestyle."

The company maintains a serious commitment to preserving and enhancing the collection. Care is taken at each property to ensure a fully climatized, museum-like controlled environment. In addition, trained art docents are available to give guided tours to those who wish to learn more about the art.

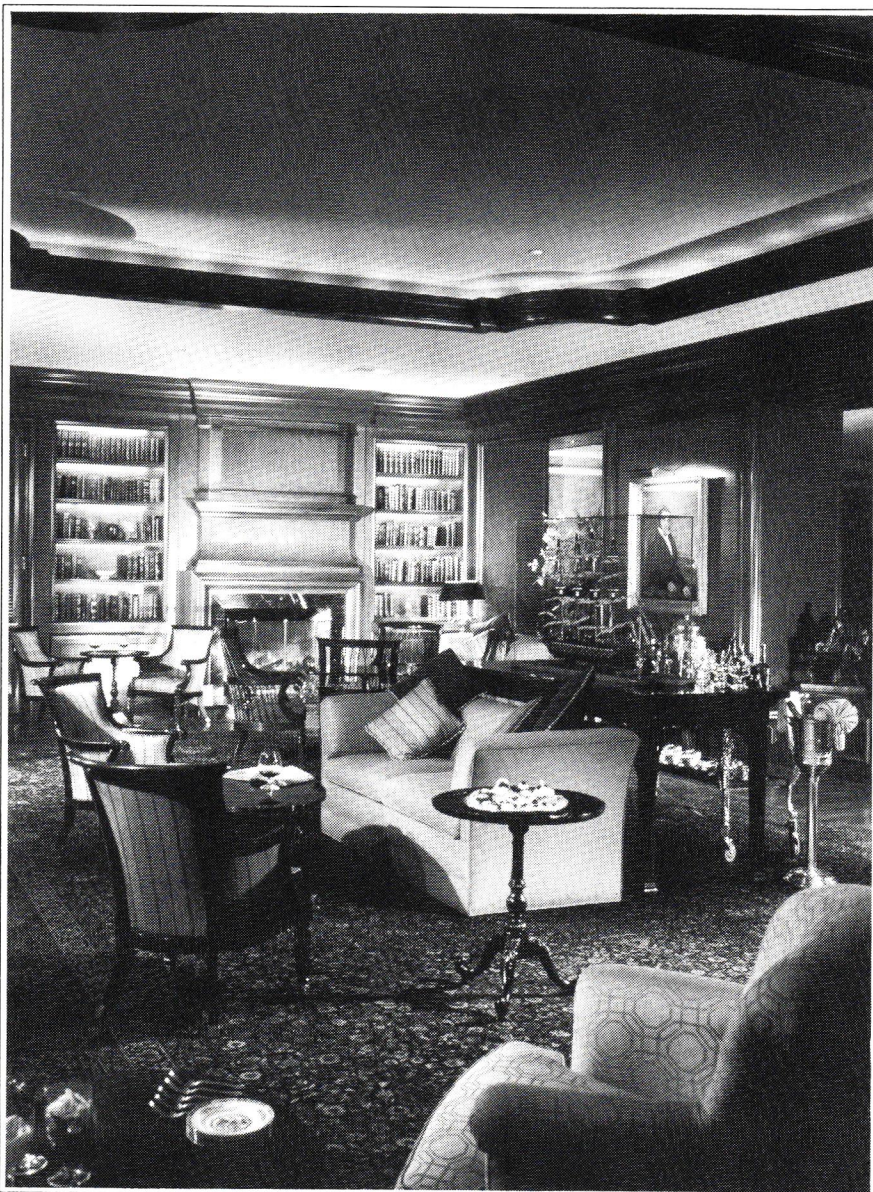
As each hotel in the company exists as a financial entity, the art and antiques belong to the individual hotel. This allows a greater independence when it comes to acquiring pieces for new properties.

"We budget for the art just as we budget for other necessary fixtures and equipment required in building a hotel," said Marilyn Bohling, design coordinator of the Ritz-Carlton Hotel Company.

"An interior designer is in charge of the aesthetics. His job is to create an ambience for each public space in the hotel. Therefore, he has in mind the type of art he wants. His proposals are reviewed by a selection committee. After approval has been given, the buying is done by a corporation," Bohling said.

"We view the art collection as a good investment that will increase in value over the years." The Ritz-Carlton, Laguna Niguel (California) — designed by Wimberly Allison Tong & Goo — is a fitting example of the strong focus placed on art by Ritz-Carlton. The collection features many British and American marine paintings, showcased by panoramic ocean views from the hotel and surrounded by rare imported hardwoods and Italian marble quarried especially for the hotel entrance areas.

Among the most notable works is a pair of paintings by Dominic



MILROY/MCALEER PHOTO

The library includes these art works: an antique Kashan rug, early 19th century, of Manchester wool; 18th century English club chairs; a George IV library table and "Painting of a Naval Architect," a 19th century oil on canvas, American School.

Serres, The Elder (1722-1793). They portray British ships at sea, one in battle and the other amidst a storm. Painted in 1776, the paintings were originally in the Bermuda Maritime Museum's collection. They hang in the hotel's Lobby Terrace.

Other works in the collection include original prints, watercolors, sculpture, Persian carpets, antique furnishings and objects d'art from the early 18th century throughout the mid-20th century.

The first Ritz-Carlton hotel in Hawaii opened last year at Mauna

Lani Resort on the Big Island, and the second is currently under construction on Maui at Kapalua. Both were designed by WAT&G.

The Ritz-Carlton Hotel Company now operates 20 domestic hotels and one international property. Expansion continues in 1991 with the opening of hotels in Palm Beach, Amelia Island (both in Florida), Tysons Corner (Virginia), Hong Kong, and Double Bay (Sydney, Australia). **HA**

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

Alfred Preis: Artist-Architect and Proud of It

by Joni Ketter

For Alfred Preis, FAIA-ME, incorporating art into architecture is not nearly as important as recognizing architecture as the truest form of art.

"I don't distinguish between the two," he said. "I think it's important the architect identifies with the artist, considers himself an artist and is respected as an artist. Some architects don't think they're artists, but I'm very proud of being an artist-architect."

Preis' philosophy is evidenced by the many artistic projects to his credit — particularly the world-famous design of the Arizona Memorial. In addition, he designed the entrance building at the Honolulu Zoo, the First United Methodist Church and several schools and residences.

Even though Preis believes architecture is an art form, his commitment to the use and appreciation of fine art surfaced when he founded and became director of the state Foundation on Culture and the Arts in the '60s.

Preis grew up in Vienna, Austria and received his architectural education there. However, in the 1930s, there wasn't a lot of architectural work to be found in Vienna. "Most architects did furniture design or remodeled apartments and storefronts," Preis recalled with a distinguished accent.

With Hitler at Austria's back door, Preis and his intended wife agreed they would leave Vienna. The young architect attained a



Alfred Preis

book listing the names and addresses of all the architects in the United States, and he wrote to them, inquiring as to possible employment.

Preis did not receive many responses, but did get a particularly intriguing answer from a woman in Santa Barbara. "She wrote to me and told me about a young man in Honolulu who was very busy," Preis said. "She passed my papers on to him."

Sometime later, Preis received word from Connie Conrad, a Honolulu architect who later became wealthy in the jewelry business. "The letter was written on orange paper," Preis remembered. "Conrad offered me a job, sight unseen, at \$75 a month."

So, Preis and his new bride fled Austria for a better life in Hawaii. They arrived first in New York with \$4 each and nine trunks full of clothes. "My first impression of America was of slight

disappointment," he said. "I was disappointed in the architecture. The buildings were enormous. I looked upon America with very idealistic eyes and didn't see it."

They boarded a freight boat as the only passengers and sailed for Hawaii via the Panama Canal.

It took over a month to arrive and Preis said he became more scared with each passing day. "I was afraid of failure," he said. "The position with Conrad was very unsure since it took a whole year to get here. I hoped he hadn't changed his mind."

The uncertainty was overshadowed by the excitement of arriving in Hawaii. That happened in the wee hours of the morning on June 22, 1939. "My first impression of Hawaii was of the humid, fragrant air," Preis said.

When asked where he wished to live, Preis, who spoke no English, gave the only answer he could: "Waikiki." "We found a studio apartment at Kalakaua and Lewers," he said. "The only thing between us and the Royal Hawaiian Hotel was a field of carnations. Kalakaua was lined with poinsettia trees. I've never seen anything like that before."

Working as an architect in Hawaii was a humbling experience for Preis at first. He had to overcome the language barrier and also deal with the different Hawaiian customs. Preis succeeded with the help of his wife. "She translated from English to German the building code and the plumbing code,"

“I, for reasons I didn’t know I had,
felt the real purpose of the memorial should be
to make people think about the war.”

Preis said. Thus began his training in English.

The other problem with Preis’ debut American architectural career was in actual job duties. “Conrad didn’t know what to do with me,” Preis said. “He had me in mind as a designer and had me doing small things at first. I was able to design furniture and such which looked vastly different [from Hawaiian styles].”

Preis’ insight into continental

architecture led Conrad to utilize his skills in modern, less ornate designs. Eventually, Conrad offered Preis a partnership in his company which Preis refused. “I had a hunch about the war,” he said.

On Dec. 8, 1941, Preis and about 50 other Caucasians were interned at Sand Island along with Japanese Americans. He was released about 3½ months later and went to work at the Halawa

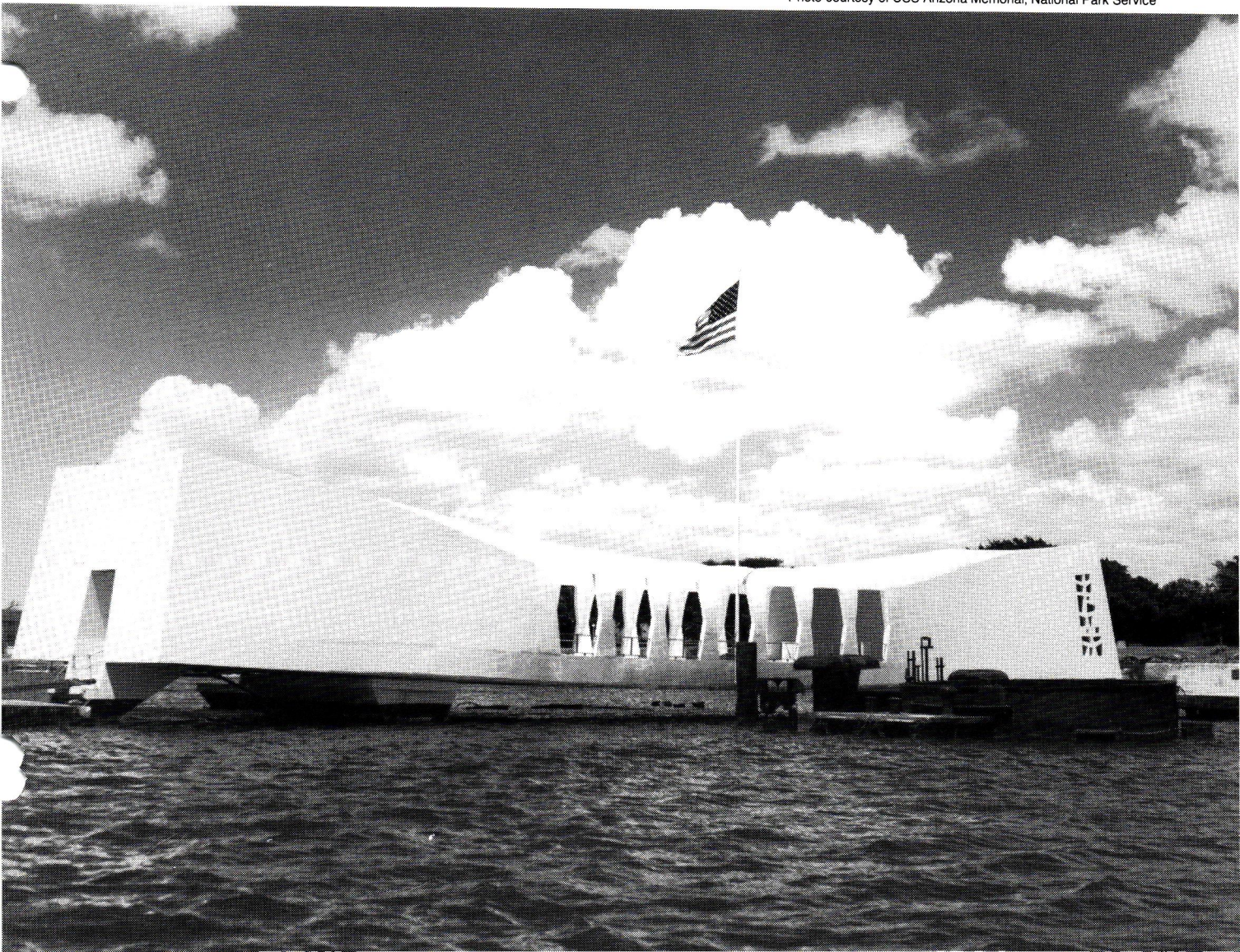
Quarry as an efficiency engineer, since the only architects working at that time were employed in the war effort.

He was relieved of his “boring” during the war,” Preis said. “The quarry owner asked me to design five houses.” miners, to receive federal housing during the war,” Preis said. “The quarry owner asked me to design five houses.”

It was during the time that

Alfred Preis is credited with designing one of the most well-known works of art — the Arizona Memorial at Pearl Harbor.

Photo courtesy of USS Arizona Memorial, National Park Service



Preis was engineering the design of these five small houses he became acquainted with several other architects and government workers, including Hart Wood, who was at that time, territorial architect.

"My first major job with Hart Wood was building a post-war airport," Preis recalled. Wood allowed Preis to make public appearances regarding the airport which made his name known.

Preis, acting on the word of several bored Hawaii architects, approached Wood about reconvening the Hawaii Chapter of the AIA. "He said he would help start up the Hawaii Chapter if I would do all the work," Preis said with a slight chuckle. "This gave architects the chance to meet and talk to each other," Preis explained.

"During the first meeting, we decided to prepare ourselves for the post-war world which included building a war memorial."

The group of architects immediately split over the war memorial idea. "There were those who wanted a practical building as a memorial, such as a convention hall," Preis said. "I, for reasons I didn't know I had, felt the real purpose of the memorial should be to make people think about the war. It should make people realize it's their own war and they should realize their own civic attitude about the war. No matter how much we dislike it, there will be wars."

Preis eventually became president of the Hawaii Chapter/AIA and chairman of the War Memorial Committee. This committee selected seven of almost 100 proposed sites for the memorial. Preis' favorite idea at that time, he said, was an underwater memorial. However, the Navy decided the memorial had to be a bridge. A combination bridge and underwater memorial the entire length of the ship was proposed by one group of



ANDREW YANOVIAK PHOTO

Alfred Preis was honored at a reception held May 18 at the home of University of Hawaii President Al Simone. The next day, Preis received an honorary doctorate of humane letters from UH for his contribution to Hawaii's cultural and art communities.

architects but was dismissed because of its enormous costs.

"I was lying in bed, thinking of a construction method we could afford," Preis said. "The most economical way to build a bridge is by suspending it between two vertical supports. And, I tried to dream it into an idea.

"The suspended portion of the memorial depicts our initial defeat — the attack of Pearl Harbor against our will. The supporting vertical poles illustrate the upward thrust that symbolizes our victory."

While the war memorial was being designed, Preis declined a partnership offer from Wood and struck out on his own. "For a long time I was the only architect in private practice doing private work," Preis said. This private practice lasted from May 1943

until October 1963 when he was recruited by the late Gov. John A. Burns to serve as the state Planning Coordinator. "I was to give advice on aesthetic and social planning matters," he said. "My second day of work I was asked to help select the site for the second state office building. It took all my courage to speak up and say we first needed a master plan.

"The concept of our city [Honolulu] was partially my idea," Preis said. "Every building looks different, has a different style. The collection of architecturally different styles was eventually brought together with the landscaping."

While working for state government, Preis noticed a need for art appreciation and was instrumental in establishing the state Foundation on Culture and the Arts in 1965 and was named its executive director in 1967.

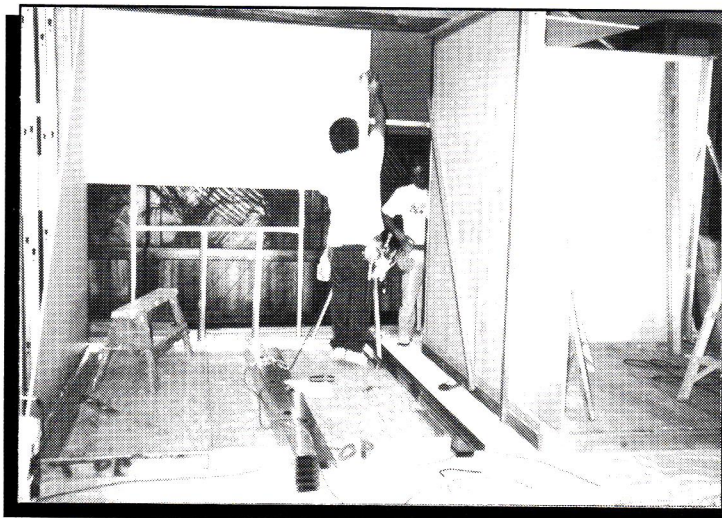
Preis worked toward a statewide Governor's Conference on Culture of the Arts which took place in 1966. "It was an intensive exploration of what people really wanted," Preis said, adding that the successful conference resulted in some very important ideas, including art in education.

The result was a statewide Artist-in-the-Schools program which allowed practicing artists to work face-to-face with students.

Preis also initiated the appreciation of other art forms, including various authentic ethnic dances. He drafted the "1 percent" bill which was passed in 1967 and reinstated in 1981. It requires 1 percent of the construction costs of public projects be used for the purchase of artwork for the building. This bill found its beginning in Hawaii and has since been copied in various forms in several other states.

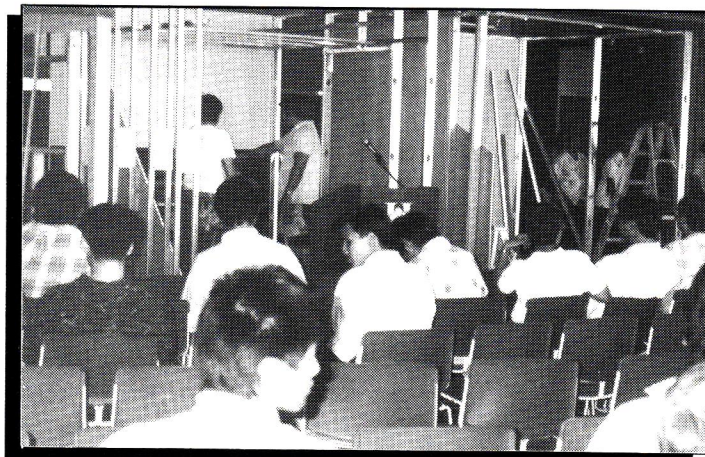
"It helps create a market for art and an appetite for art appreciation," Preis said. **HA**

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Appropriate Art Enhances Architecture

by Janis W. Beuret

A good work of art in the right place enhances one's appreciation of both the art and its surroundings. A strong work of art cannot be placed just anywhere. Similarly, an interior having strong visual character demands more of its artwork than merely being the right colors.

The Tosei Shoji Commerce Tower provided the opportunity to use strong art and presented the challenge of finding, or creating, the right places.

Designed in the international style of architecture, Commerce Tower was a dramatic addition to the Honolulu skyline. The massiveness of the building and the granite facade were intended to project a solid and substantial corporate image.

Hidden among interior walls and floors of the building are cable raceways and other high tech features that permit tenants to quickly adapt to changing needs of the electronic age. This is a building that could be located in any major city.

But Honolulu is not just any city. Group 70, Limited, architects and interior designers for the project, insisted that the building acknowledge its special environment.

Outside, bougainvillea planted along the tiered, lower elevations soften the "big city" image that granite connotes.

Inside, artwork inspired by the islands' environment welcomes visitors to the premises.

As art consultant to the owner

and architects, I wanted the art collection to be equally as dramatic as the building. I also felt that the work should be abstract, yet approachable rather than intimidating. To Hawaii audiences, these properties may seem to be mutually exclusive, but they are not.

In feeling, the lobby is small, dark and richly appointed in masculine materials (leather, granite, box panelling) and masculine colors (burgundy, steel

blue). It is a contemporary version of the smoking room of a businessmen's club.

Two exceptional works of art bring light and an ethereal quality to the space, yet hold their own ground within it.

Daniel Wall's large acrylic painting on aluminum creates a window to a distant horizon. Aptly named "In the Sky above the Earth," its translucent colors change as though they were wispy clouds transformed by



D. JEFFREY HELBERG PHOTO

Sculptor Rick Mills was commissioned to create this cast glass sculpture for the lobby of Commerce Tower. Its title, "Atlantean Dreams," makes reference to the mythical lost continent of Atlantis.



Art is a vital element in the design of the lobby of Commerce Tower.

AUGIE SALBOSA PHOTO

wind and the angle of light.

"[The painting] introduces a sense of movement and the ever-changing nature of the elements that contrasts with and enhances the solidity of the interior forms and materials," said Ann Theiss, the project's interior architect.

Nearby, a six-foot sculpture by Rick Mills stands in a niche. This mysterious artifact, made of cast glass, captures light and gives it form, mass and density. Its thinner halo has the quality of sunlight as seen from several feet below the surface of the ocean. Its denser trunk bears a closer resemblance to weathered stone

or patinated metal.

The uniqueness of the material evokes a sense of awe and wonderment from virtually everyone who passes through the lobby. People who don't usually respond to abstract art find it fascinating. They even touch it.

In the elevator corridor, the elements are further represented in Leslie St. John's painting, "Pele." It conveys the artist's impression of the energy one feels in the presence of the active volcano, Kilauea. She variously interprets that energy as physical, spiritual and creative.

Located in the secondary lobby

at the rear entrance to the building is a painting by Mark Kadota. Its dominant horizon line opens the small space to yet another distant plane.

The search for these works of art and the difficulties inherent in the process of casting glass consumed many hours of time over a 20-month period. We feel the results were worth the effort. **HA**

Since 1979, art consultant Janis Beuret has specialized in the planning and acquisition of fine art, artifacts and fine crafts for building owners, architects, interior designers and corporate collections.

Avoiding Disasters at the Photo Lab

by Jerry Fujioka

You are a dedicated commercial artist. You produce architectural renderings — beautifully detailed, painstakingly accurate.

But something has gone terribly wrong today. The copy prints and transparencies that you had made at the local photo lab look simply awful. The golf course in the background and the lawn in the foreground have come out not lime green but dull brown.

And while the beige building looks fine, the driveway pavement has reproduced not black but blue, and the doorman's uniform has come out not blue but black! And half the sky is a perfect "sky blue" and the other half is ... purple!

Expecting the worse, you rush back to your desk and pull out your original rendering. It looks perfect. The greens are green, the blacks are black, the midnight blue is midnight blue and the sky is a perfectly even turquoise.

Relief turns to bewilderment and bewilderment to rage.

As farfetched as this scenario may sound, it is based on some honest-to-goodness, real-life experiences. I know, because it was our copy technician and our photo lab that produced those disasters!

While it may be rare for all these problems to converge in a single rendering, I can make at least two definitive statements: every artist, without exception, will experience reproduction disappointment of varying



A camera technician prepares to shoot a picture of an architectural rendering.

magnitude, and this will happen more often than not.

How can this be? And what can we do about it? These are exactly the kinds of questions we addressed at some major architectural firms in Hawaii.

What Happened?

The causes of reproduction problems fall into three broad categories: 1) copy techniques and equipment, 2) laboratory film and materials, and 3) artists' pigments and materials.

Copy Techniques and Equipment

Reproduction problems in this category include: graininess or lack of sharpness, excessive

contrast, poor color saturation, "hot spots" or uneven illumination, poor color balance or exposure, and so on. Although these problems are quite common, a complete discussion is beyond the scope of this article.

There is no substitute for an experienced technician or photographer, and equipment can make the difference between merely acceptable and truly fine.

Laboratory Film and Materials

Even with today's vast and revolutionary changes in photographic materials, modern films still fall short of human eye capabilities. Because of the mind-vision link, we are able to

mentally process great extremes of scene brightness (contrast) and see into deep shadows as well as light areas. We can instantly compensate for large variations in lighting conditions from dawn to dusk.

On the other hand, all films must be optimized for certain exposure, lighting and color biases. For example, film color reproduction is optimized to faithfully reproduce flesh tones, "neutrals" such as white, gray and black, and "memory colors" like blue sky, green grass, sand, etc.

As a result of designing films to reproduce these colors "correctly" under diverse photographic conditions, certain other colors — lime green, chartreuse, orange and pink, for example — may not reproduce accurately. To design film to precisely reproduce these other colors, while possible, would mean sacrificing more "important" colors. What this means to you is that there are colors on your palette that will never reproduce the way your eyes see them.

Another example where the design of the film necessarily leads to compromise involves contrast. The human eye can process a much greater brightness range than film — as much as 10 or more times the range. When the film is printed onto photographic paper, the brightness range is even more dramatically reduced.

While our eyes can easily see the doorman's blue suit as distinctly blue, the film and paper see it closer to black. If we lighten the print to bring out the blue, the upper end of the brightness scale will tend to "wash out."

Getting both highlight and shadow detail in the same print is possible, but it involves the additional time and expense of contrast masking, retouching or electronic enhancement. Most often, an acceptable compromise is chosen.

Artists' Pigments and Materials

Film also can appear to fail when it interacts with certain pigments and substrates widely used by artists. If the reproduction shows that some colors reproduce well — such as the beige building in the example above — and other colors fail miserably, the problem almost always lies in the reflective characteristics of the pigments or substrate along with the film's enhanced sensitivity to a particular wavelength of light.

**There are colors
on your palette
that will never
reproduce the way
your eye sees
them.**

Nearly all films, for example, have an inherent sensitivity to ultraviolet and infrared radiation. Dyes and pigments used in artists' media — particularly Marsh-type pens often seen in architectural renderings — can reflect ultraviolet and infrared energy. The human eye, by comparison, is relatively insensitive to U.V. and I.R. radiation — we simply cannot "see" that far into the ends of the color spectrum.

Going back to our example above, we see that U.V. reflectance of the black pigment used for the pavement shifted the color balance to blue. The most dramatic illustration of this phenomenon, which Kodak calls "anomalous reflectance," was the two-toned sky. What actually transpired in this case was that after doing half of the sky, the artist had run out of his favorite turquoise blue and used another manufacturer's pigment which to

his eye, looked like a perfect match. The film however, "saw" that the new pigment strongly reflected the far red and infrared end of the spectrum and consequently "changed" blue to purple.

Other examples of anomalous reflectance include black lines and type reproducing reddish or brownish, pink or bluish backgrounds which should have been white, and green foliage that turns yellow, reddish or brownish.

What Can We Do? A Cost Effective Compromise

Unfortunately, there is very little we can do about most of these problems without involving a great deal of time and expense. Prevention in most cases is the only reasonable cure.

The best and most cost effective solution involves close cooperation between artist and photo lab. The reprographics department at Light Inc. offers extensive testing of dyes, pigments and substrates. Testing requires that the artist produce a color palette using favorite colors applied in varying densities and on different substrates, all clearly labeled. The lab will photograph this palette with a standard gray scale and color bar and will produce a set of 4x5 reproduction quality transparencies, negatives and photographic prints.

The artist now has a method of clearly seeing which colors are problematic and which are not. He also will discover which substrates reproduced "correctly" and which did not. The artist may do as many color palettes as he feels necessary. We usually do not charge for this service.

Using this color testing method, it is possible to choose brands and colors that will reproduce acceptably each and every time. **HA**

Jerry Fujioka is the president of Light, Inc.



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Six Projects Earn Awards of Merit

Six Awards of Merit were presented during the annual Honolulu Awards banquet held June 15. Thirty-five entries were submitted to the seven-member jury.

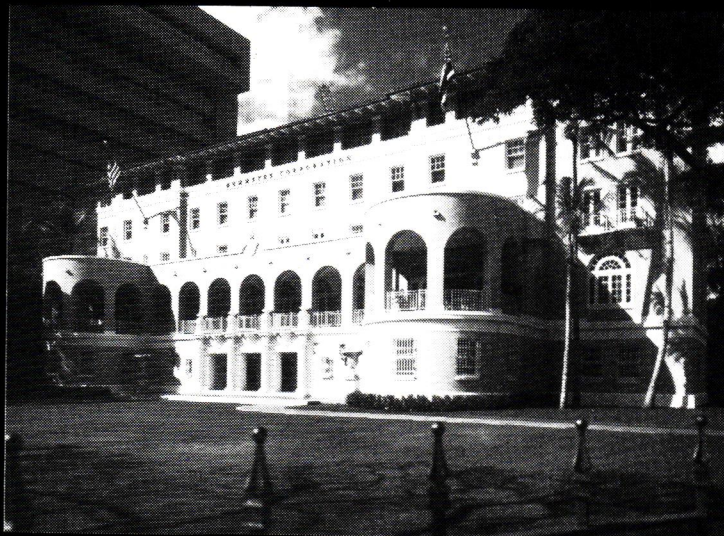
For the first time in Hawaii, while reviewing the entries, the "Question of Excellence" was discussed on KITV, channel 4 and winners were announced.

The award-winning projects were featured in the June issues of *Hawaii Architect* and *Hawaii Architects* and an explanatory booklet.

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, the jury was videotaped
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e aired on July 5, 8:30 p.m.
ature the selection process

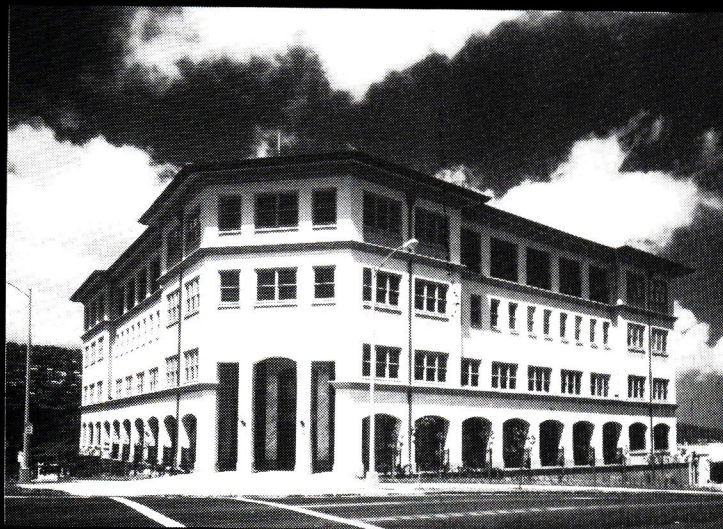
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Proper Lighting Enhances Environment

by Rick Chong

Without light, one cannot experience the environment. As designers, we create environments which consist of elements, forms, surfaces and finishes, which visually provide spatial cues for one to have an experience or to complete a task.

Important to the designed environment is illumination. With an appropriately illuminated environment, forms have shape, surfaces have texture and finishes emulate color. With inappropriate

or no illumination, forms become one dimensional, surfaces become smooth and finishes turn shades of gray-blue. Light becomes essential to one's ability to visualize the environment.

Visualizing the environment physiologically involves the human sense of vision. The sense of vision is based on the human eye's ability to absorb and selectively process light.

In an environment, one's vision will involve: 1) the process of orientation or, in other words,

the process of entering an environment and being able to clearly visualize the form, surfaces and finishes without encountering visual clutter; 2) the formation of spatial impressions or, in other words, the determination or selection of visual cues which help characterize the environment; 3) the making of simultaneous or successive comparisons or, in other words, the comparison of adjacent surface brightness or task/surround brightness; and 4)

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identification of meaningful information sources or, in other words, to be able to identify visual tasks or visual cues that provide important information.

When illuminating a visual environment, the designer needs to have a basic knowledge of the physical means in which we perceive light. The eye has the capability to respond to a range of approximately one to 10 trillion. The eye, at any one instant, can see within a range of one to 100. The eye sees a small portion of the electromagnetic spectrum known as the visible spectrum, which ranges from violet, blue, green, yellow to red. The eye is most sensitive in the green-yellow range and least sensitive in the violet and red areas.

The eye has its highest visual clarity in a very narrow two degree cone along the light of sight. It is within this cone that the eye has excellent response to color. As the field of view increases, visual clarity and color perception diminishes. Also, one's visual response is dependent on the intensity of light and the time one has to perceive it.

Brightness is a subjective phenomenon that varies with the adaption of each individual observer. Visual response to brightness also depends on the distribution of light. Extreme unequal brightness present in the visual field will impede the perception of lower intensity detail. This problem is called glare. With age, one's visual perception, speed of perception and resistance to glare decreases.

Two visual processes already mentioned become a primary concern when designing the luminous environment. The first process is that of spatial orientation. The designer should be concerned with the effect of light in defining the space, the forms and the surfaces and activity. The designer should not introduce visual confusion, which could involve a grouping of

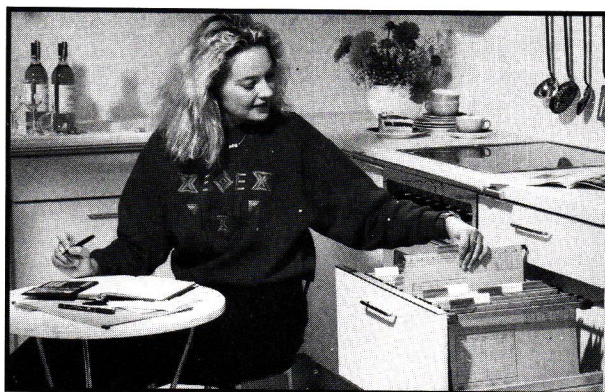
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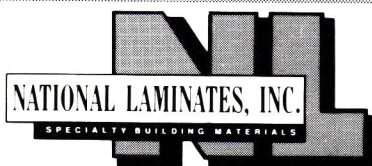


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luminaries within the same room, but all oriented differently.

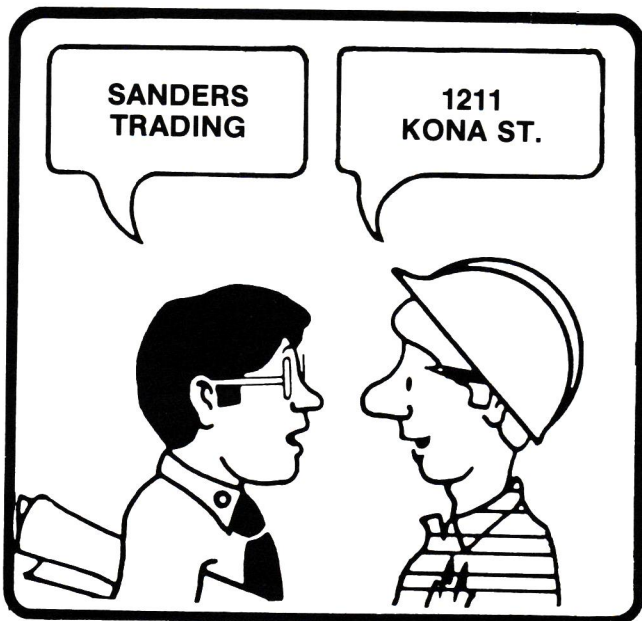
The second process is that of defining significant information centers. A good design will not only identify important centers of information but will go further to assist in the accurate communication of visual detail required for acceptable performance of normal activities. In other words, a good lighting design will provide focal and adequate illumination to accurately and productively perform tasks such as reading. The designer's ability to address the two processes by providing visual spatial cues will determine the success of one's ability to experience the environment.

Light affects how well tasks can be seen, and subsequently, how well they are performed. Light affects the visual quality of a space and how that space affects the experience of users. Light provides and enhances spatial cues.

The designer should be sensitive to spatial light cues such as sparkle, silhouette, focal emphasis and color tone. Light also provides and enhances behavioral cues. The designer should realize the effects the overall lighting system has on the user.

A lighting system that indiscriminately illuminates the environment will provide no visual cues, resulting in a bland psychological response. A lighting system which illuminates the environment in specific patterns of light and shadow and reinforces features and information, will be more arousing psychologically.

Light provides a distinct character and a specific spatial order to forms, surfaces and finishes in the environment. Light has a direct influence on the ultimately important human response. Light makes the environment luminous. **HA**



The Art of Landscape Illumination Involves Care and Creativity

by Beth Ellyn Rosenthal

Leo Valen and his wife sit on a park bench on the grounds of the Hilton Hawaiian Village, watching a swan glide gracefully across a picturesque pond. But they are watching the aristocratic creature at midnight instead of high noon.

The shimmering light bathing the bird in a silvery glow comes from gas discharge lights carefully hidden in palm trees 60 feet tall. Even when the full moon is hidden by dense cloud cover, guests at one of Hawaii's largest resorts can enjoy the lushly landscaped terrain after sunset, as well as before.

The carefully placed fixtures are the handiwork of John Watson Landscape Illumination, Inc., a Dallas, Texas-based company specializing in design/build projects. The company installed 160 fixtures on the hotel's 22-acre compound.

"Everything was dark before they installed the lights," said Valen, who has vacationed at the Hilton Hawaiian Village since 1964. "We love to sit here at night and look at the birds and trees," said Thomas Johnson, the Hawaii district manager for John Watson. "We enable hotels and resorts to schedule nighttime activities that add to their bottom lines."

At the Hilton Hawaiian Village, the landscape illuminator created a design that featured the hotel's key profit centers. "The hotel

wanted the property to look inviting and secure at night, so guests would be more likely to take advantage of the hotel's bars, restaurants and entertainment, instead of leaving the property for dinner and drinks," said Johnson, who is based in Kailua-Kona.

Today, the serpentine pathways meandering past ponds, waterfalls, statues and exotic birds, are almost as crowded at

two in the morning as at two in the afternoon. "That's how I measure our success," Johnson said.

The 35-year-old hotel, still the largest in Hawaii with 2,523 rooms, spent \$100 million renovating the resort in 1988. The hotel spent about \$4 million of that sum on annual, perennials, shrubs and rockscapes to complement the towering palm trees that already lined the beach.



Strategically-placed lights cast a soft glow across the lush terrain at the Hilton Hawaiian Village.

Jeanne Park, the hotel's spokeswoman, said the resort wanted to maximize its substantial investment in the property's landscaping and grounds with a sophisticated lighting plan.

"We view the night as a blank canvas with light and shadow as our paint," said John Watson, who pioneered the landscape illumination field after World War II. "Our goal is to make a property more beautiful at night than it is during the day." Watson, a painter, has studied with American impressionist Andrew Dasberg and with masters at the Sorbonne in Paris.

A Watson fixture plan places great importance on design. "Landscape illumination is not simply placing a light in a tree," said Johnson, who has been with the firm for 15 years. "We design our projects with as much care and creativity as the building architects and landscape architects we work with."

The keys to a sophisticated lighting design include placement, shielding and light intensity. The Watson company, which manufactures many of its own fixtures, uses downlights high in the tree boughs and uplights buried in the ground to create intricate shadow patterns that look like Swiss lace.

Special shields focus the illumination and also hide the light source. Glare is an unforgivable sin. Shields guard against light pollution.

"You can't achieve a romantic effect by ordering lights from a catalog and then bolting them to the trees," Johnson said. "Landscape illumination is an art, not a science."

For example, the company design for the Hilton places its lights high in the palm trees underneath the fronds. "The lights cast a soft, diffused glow over the area," Johnson said. The tall placement also allowed the hotel to minimize the number of

fixtures required while maximizing coverage.

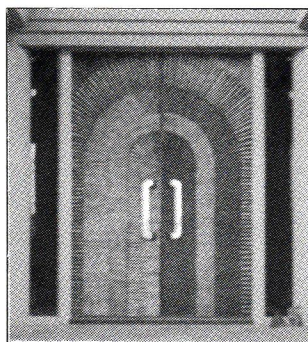
Although the resort loved its moonlit ambiance, its executives were worried about security. "We sought to light the dark pockets that could hide some sort of trouble. We wanted to make sure none of the grounds looked threatening to the guests," Watson said.

Watson personally designed the

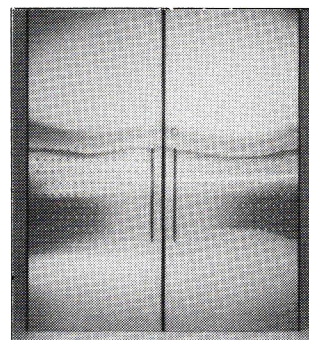
fixture plan for the Hilton Hawaiian Village, at a cost of less than \$150,000. The property posed a series of challenges. A pond near the front desk was the natural habitat for rare red winged flamingos. The hotel's horticulturist was insistent on not disturbing the sleeping habits of the birds. That meant no extraneous lights could be used on the pond.

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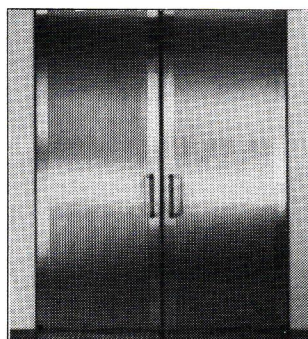
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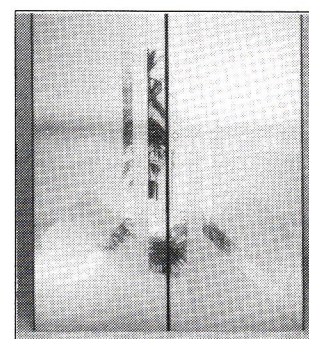
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From the open air lobby, guests are treated to grand vistas of the pool and ocean because of lights installed high in the mastodonic palm trees.

Watson solved the problem by directing his "MoonShadows" away from the birds' nests. Instead, limpid beams reflect into their pond. "The birds think there's a full moon," Johnson said.

Watson sat beside the front desk and watched guests arrive before determining a grand plan for the porte-cochere and entry building. "I feel an exciting design is important at check-in because the view creates the guest's first impression of the resort," he said. "I've checked into many hotels at night and have had no feeling of the hotel's identity or personality. I made certain Hilton guests would have a definite feeling of entry when they arrived."

From the open air lobby, guests are treated to grand vistas of the pool and ocean because of lights installed high in the mastodonic palm trees.

The height of the trees made the two-week installation tricky, Johnson said. "It was like hanging lights on flimsy telephone poles, since the palm trees are always swaying in the wind. There are no limbs to hang onto when the trade winds blow."

Because the Hilton is frequently sold out, the installers had to hang lights while guests were paying up to \$275 a night to enjoy the trip of a lifetime. Johnson said the crew installed lights by the heavily traveled

walkways at sunrise, when most of the guests were asleep. "We work hard at keeping a low profile on-site," he said.

However, Hilton guests became fascinated with the spectacle of installers shimmying up 60-foot trees carrying hefty fixtures. Quite a few would gather at the base of the trees to watch the crews work. Some captured the process with telephoto lenses. One guest even wrote Johnson a letter stating the installation was the most exciting entertainment on the trip! **HA**

Beth Ellyn Rosenthal is the manager of public relations for John Watson Landscape Illumination in Dallas.



The exterior lighting system at the Hilton Hawaiian Village illuminates hidden places which provides additional security for guests.

Mixed-Use Design Here to Stay

by Clifford E. Hanssen, AIA

We are seeing the dramatic emergence of one of the most exciting building types in Honolulu. Mixed-use projects are on the boards in many offices and appear to be the hot project type for the 1990s, and perhaps beyond. Among the most publicized mixed-use projects are:

- Aloha Tower Development — Condominiums/Offices/Retail/Hotel/Maritime Facilities/Parking, etc.
- Honolulu Convention Center Project (at the old Aloha Motors site) — Condominiums/Hotel/Convention Facility/Retail/Office Building/Parking
- Waikiki International Convention Plaza (at the International Marketplace site) — Condominiums/Hotel/Convention Facility/Retail/Parking
- Harbor Court (at the site of Bethel St. Parking Structure) — Condominium/Office Building/Retail/City-owned & Private Parking
- Pacific Nations Center (North of Beretania between Fort St. & Queen Emma) — Condominium/Office Building/Retail/City-owned & Private Parking
- Pawa'a Redevelopment Master Plan (Superblock at Beretania St. Police Station) — Affordable Housing/Condominiums/Retail/Parking
- Waikiki Entertainment Center (site of existing Waikiki Theatres) — Theatres/Shopping Mall/Office Building/Parking

- Keeaumoku Superblock (Just mauka of Ala Moana Center) — Condominium/Office Building/Retail/Parking

- Ewa Marina — (Residential/Commercial/Marina/Golf Courses)

Why are Honolulu architects suddenly seeing so many mixed-use projects here? I believe the main reasons are:

1. Diversification lowers risk: Mixed-use projects reduce the developer's risk by allowing him to develop a smaller portion of each use, so his own large project doesn't create an oversupply of any one market segment. This is especially true with the massive projects now being proposed due to the infusion of Japanese capital.

2. Higher and better uses: The City & County of Honolulu has determined that it should get greater return from its well-located properties that house old parking structures and soon-to-be-abandoned buildings. Harbor Court and Alii Place are the first of several of these redevelopments.

3. Required mixed-uses: The Hawaii Community Development Authority (HCDA) requires any sizable residential project in Kakaako to include a percentage of industrial and affordable housing. While some early residential condominium projects paid in lieu fees, new projects are being told they must provide these functions on-site. Also, the

Honolulu Land Use Ordinance requires that ground level retail be provided in some districts, even though the project may be, basically, a residential condominium.

4. Synergetic relationships: These are a blend of functions that help each other, for instance, hotel and retail facilities adjacent to a convention center.

5. Public-use bonuses: Density and height bonuses are being allowed by government in return for the developer building a function needed by the community.

6. Shared Parking: Mixed-use projects can have more intense development of very high-priced land by getting maximum value out of the parking through shared use of parking stalls.

7. Rapid transit creates concentrations of activity around each station. These "people hubs" encourage development of high-density mixed-use centers in close proximity, or in joint development with the public transit agency.

8. Honolulu is now a big-league, dense, international city and investors have gained confidence that they can be successful with large projects here.

Each mixed-use development (commonly called an MXD) is unique in relation to any other MXD. The particular mix of ingredients varies in response to the specific market, the focus varies, and the specific site configuration, neighborhood and

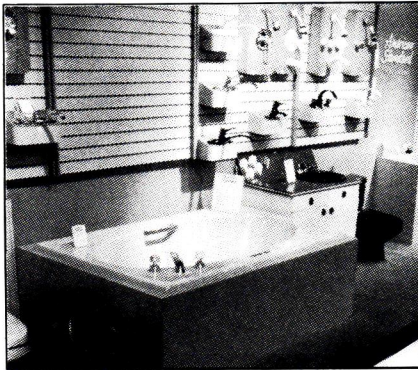
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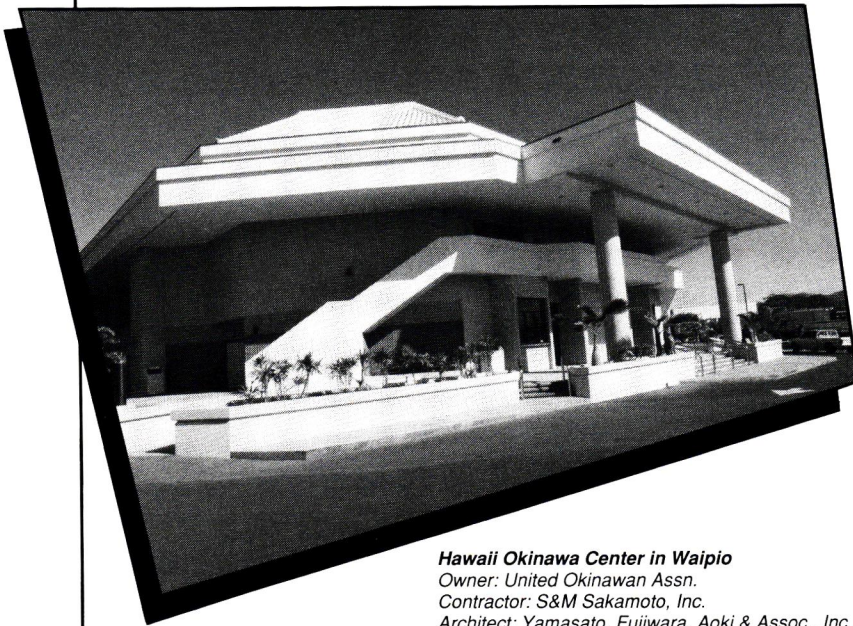
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zoning all greatly influence the design. While there is enormous diversity with this building type, there are some constants of true MXDs:

1. There are always three or more significant revenue-producing uses.
2. There is significant physical, functional and operational integration of project components.
3. Development is in conformance with a coherent plan.
4. Residential condominiums are frequently used as the fastest income producer, the "cash cow," to help pay for construction of other ingredients which have a much slower payback. Many people are willing to spend a good deal of money to live in tall towers in the midst of a lot of action.
5. Retail is often the central element and a major long-term income producer. These are the "people spaces" that give life (movement, color, interest and change) to a project.
6. Theatres and office buildings are a natural combination, as their hours of operation do not overlap. This frees up considerable numbers of parking stalls for "joint use."
7. Business hotels are a frequent component with other business uses.
8. Urban mixed-use projects are served by parking structures. With the right mix of uses, these parking facilities can be occupied 24 hours per day.

MXDs usually fall into one of the following four categories: mixed-use towers with layered uses; multi-tower megastructures; free-standing structures with pedestrian connections (the most common variety); and combinations.

Here are a few things we've learned that may be of value to others:

- Satisfying often divergent

requirements makes these difficult projects to design.

- Floor-to-floor heights vary with each use. Peak usage times vary by time of day and day of week for various uses. The number of interface considerations between the various uses grows geometrically.

- An experienced parking consultant is necessary, as the interactive public/private/reserved/open/security/parking control issues are more complex.

- Retail in an MXD is tricky and there have been many failures. Attempt to route pedestrians through the retail areas enroute to other activities and to-and-from parking.

- Prepare a detailed code/zoning analysis up front for each function and each combination of functions. Area separations and exiting can be complex.

- Reach agreement early on with government authorities regarding "shared parking."

- MXDs have been most successful in dense urban cores where more people converge and where they are conditioned to pay for parking in a structure and are used to walking to a variety of destinations. In suburbia, people expect to have convenient, on-grade parking in front of every store, theatre or office, and walking between functions is normally quite limited.

- Including "CARE Packages" (culture, amusement, recreation and entertainment) in MXDs can energize them and create extended use day and night.

MXDs have been around for many years. We are currently seeing a higher percentage than in the past. A good example of an older MXD in Honolulu is the Ala Moana Center Complex. The shopping center and its vast parking structure are connected to the Ala Moana Hotel, Ala Moana Pacific Center, Ala Moana Building and across Piikoi Street is the 1350 Ala Moana Condominium. All of these

buildings were developed by Dillingham Corporation.

We designed the Ala Moana Pacific Center office building and have our offices in it. From actual usage, I can attest that the bridge connection over Kona Street to the shopping center makes a "superior" office building out of a "nice" office building. Short-term parking at the shopping center is

frequently used by clients and consultants when they come for meetings. Staff enjoy lunch hour shopping and dining at the center. We walk to conferences at the Ala Moana Hotel, etc. The rent rates in the building are the same as downtown which is a good indicator of tenant satisfaction.

There's a danger in having too many MXDs in Honolulu.

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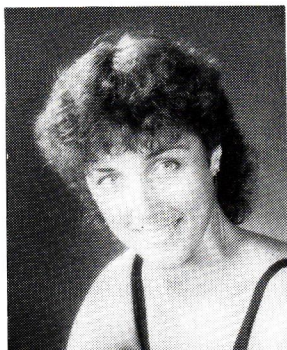
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Because of the high water table, we will have mostly above-grade parking structures. Thus, it is possible that one day we will see a city filled with large, somewhat self-contained "complexes" that, due to the massive parking structure bases, appear oriented to motorists, rather than to being approached on foot.

The streetscape would get ever more isolated from the action and amenities which would be found at the podium level. With the present HCDA design guidelines, the Kakaako neighborhood appears headed in this direction, and the Kapiolani corridor may, too, although I understand the HCDA design guidelines are being restudied based on the "lessons learned" to date.

It is up to Honolulu's architects and building developers, to make certain that at least portions of our towers come down to the street level, that entries can be approached on foot, that significant human amenities and landscaping are placed at the street level, in addition to being on the podium level. Unless we concentrate on the pedestrian aspect, Honolulu could become more like downtown Atlanta, a cluster of huge, mixed-use projects linked by bridges and tubes, with the street level generally becoming less friendly to people and more given over to the automobile.

The number of MXDs here will probably keep growing in the years ahead. Thus, more architects should gain expertise in this difficult, but very important, building type. It appears likely that the largest MXDs will be designed by teams composed of specialists in the various building types. In my 30-plus years experience with many building types, MXD has to rank number one in "degree of difficulty" and is exciting to work on. **HA**

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New Members

Chapters Welcome Members

The Maui Chapter/AIA welcomes two to its ranks.

AIA member **August Sterling Percha** is doing business as Pacific Design Team. A 1976 graduate of Lawrence Institute of Technology, Percha enjoys automobile restoration and his dog.

Associate member **Victor M. Pensado** received his bachelor of science in architecture from the University of Texas at Arlington in 1989. An employee of Maui Architectural Group, Inc., Pensado likes sketching, softball, water skiing, snorkeling and fishing.

Eight AIA members and seven associate members have joined the Honolulu Chapter of the Hawaii Society/AIA.

Benjamin G. Abad-Santos, employed by CDS International, received his bachelor's degree in architecture from National University. He has three children and enjoys sailing.

Paul M. Bleck earned his bachelor of architecture from California Polytechnic, San Luis Obispo, in 1973. Employed by Thomas E. Tibbles, AIA, Bleck is married and enjoys fishing, swimming, water skiing and hiking.

Lowell K.W. Chun is employed by AM Partners, Inc. He received his bachelor of architecture from Cornell University and a bachelor of arts in English from the University of Hawaii. His spare time is filled with hiking and physical cross training.

Danilo D. Lopez is doing business as Danilo D. Lopez Associates. He received a bachelor of science degree from the

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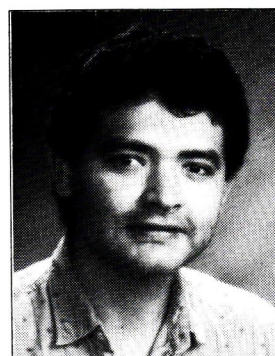
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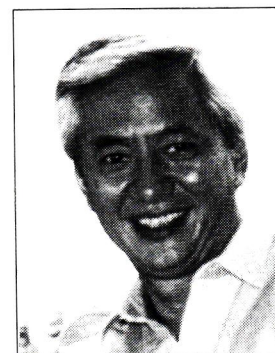
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Victor M. Pensado

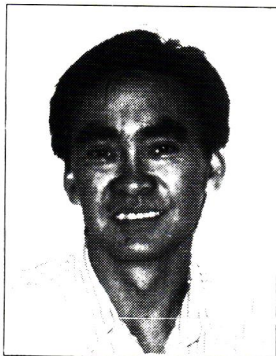


Benjamin G. Abad-Santos

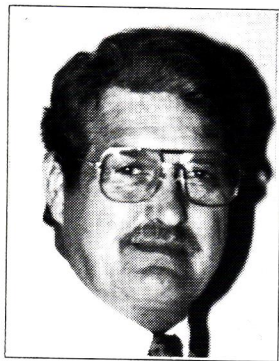
University of Santo Thomas in Manila, Philippines. He and his wife, Preciosa, have two children, Andre, 16, and Blanca Angela, 9. He enjoys basketball, tennis, fishing and skydiving.

Barry Ng received his bachelor of architecture from the University of Hawaii and is employed with Roy Yamamoto, Architects, AIA, Inc. He is married and enjoys tennis and softball.

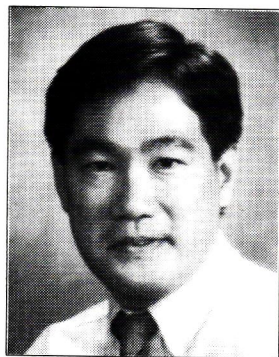
David Blair Reid received his training from Michigan State University and is employed by KOP Hawaii, Inc. He and his



Danilo D. Lopez



David Blair Reid



Gerald T. Takano

wife, Bonnie, have five children, Debra, Susan, Wendy, Amy and James. His favorite pastimes include reading, music and the French horn.

Gerald T. Takano, employed by Media Five, Ltd., graduated from Syracuse University in New York. He enjoys traveling and rendering.

Paul M. Tonaki graduated from

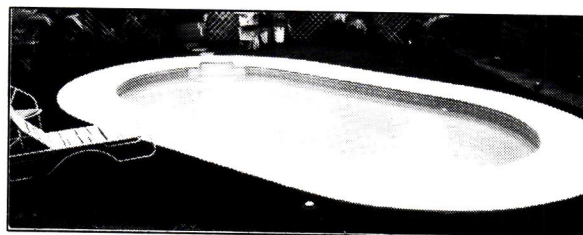
the University of Oregon with a bachelor of architecture degree and is now employed by KOP Hawaii, Inc. He is married and lists golf, softball and Nintendo as hobbies.

Associate members include **Ed Champagne**, a 1987 graduate of the University of Idaho with a bachelor of architecture. Employed by Design Partners,

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Inc., Champagne enjoys skiing, golf, running and work.

Corrin Chui-Yi Chan received a bachelor of architecture from the University of Hong Kong, a master of science in architecture and urban design from Columbia University and is employed by Okita Kunimitsu and Associates. Chan lists photography and travel as favorite pastimes.

Jonathon G. Geis graduated from Texas Tech University with a bachelor of architecture and is employed by Taisei Hawaii Corp. Geis is married and likes reading, running, flying and sailing.

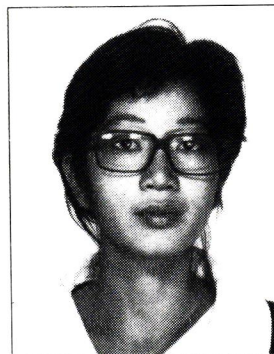
John Y. Harada works for Kober/Hanssen/Mitchell Architects and graduated from the University of Oregon with a bachelor of architecture.

Lawrence O.T. Ho graduated from Occidental College with a bachelor's degree and is currently pursuing a master's in architecture at the University of

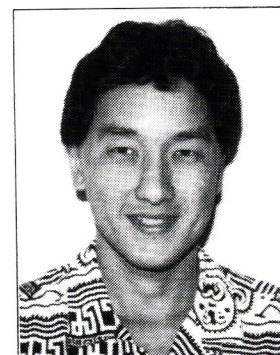
Hawaii. He is employed by Ferraro Choi and Associates, Ltd. Ho is married and likes windsurfing, swimming, hiking, boating and traveling.

Mary Suenaga, employed by Media Five, Ltd., graduated magna cum laude from the University of Oregon with a bachelor of interior architecture. Volleyball, airbrush art and graphic design are among her hobbies.

Synthia Y.R. Walton is employed by Media Five, Ltd. She received an associate of art degree from San Diego Mesa College and likes downhill and cross country skiing, scuba diving, fishing, traveling, photography, boating, golf and watching auto racing.



Corrin Chui-Yi Chan



Lawrence O.T. Ho



Mary Suenaga

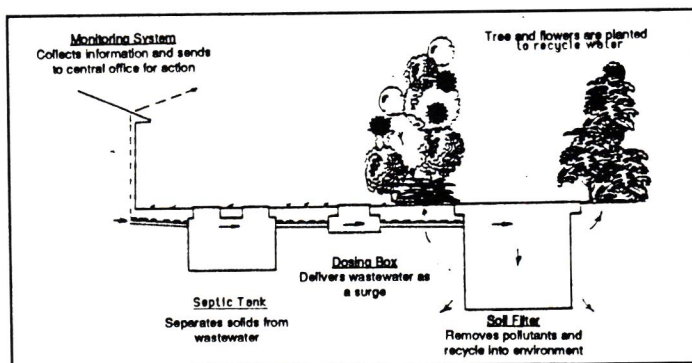


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Letter to the Editor

Dear Editor:

A recent article in the April 1991 *Hawaii Architect* magazine by Andrew Charles Yanoviak, AIA, CSI, titled "Architects Meet Environmental Challenges" makes some sweeping and irresponsible statements that require a response.

Mr. Yanoviak's allegation that government agencies have neglected to properly review plans or hydrological calculations, or to enforce regulations and codes is unfounded and without basis. No landowner, developer, engineer or architect is granted any favors or special treatment. Each project design is reviewed for conformance to existing ordinances and standards. Construction projects are inspected to ensure that design drawings are being adhered to.

In addition to the normal review process, the City & County of Honolulu has had in effect, since 1989, an interim development control ordinance regulating development in specific valleys on Oahu with a history of problems that we face. We would no more say that our problems are caused by high-rise buildings earth movement and landslides. This does not indicate that the city and county is insensitive to hillside development.

Civil engineers are not insensitive to the environment. They deal with this issue every day as they attempt to deal with society's concerns and needs as they balance the environmental factor with many other issues, including housing, wastewater treatment, solid waste disposal, economic development, limited land area, etc.

We invite Mr. Yanoviak to come up with reasonable and realistic solutions to what he perceives as inconsistent and detrimental civil engineering actions. His criticisms are unjustified and take on a

pompous attitude that does not do his profession justice.

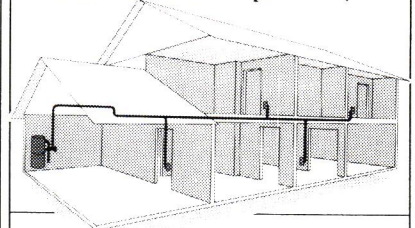
There are many issues to be dealt with in Hawaii. The answers aren't always clear. Oftentimes it takes a great deal of communication and patience to come up with a solution that will work the best. To lay the problem on the civil engineering profession is ignoring the role each of us plays in coming up with solutions to difficult problems that face. We would no more say that our problems are caused by high-rise buildings created by the jaded architectural profession that offend our senses by creating concrete canyons throughout downtown Honolulu than we would say that civil engineers are responsible for mutilating our landscape.

Sam Callejo
Director and Chief Engineer
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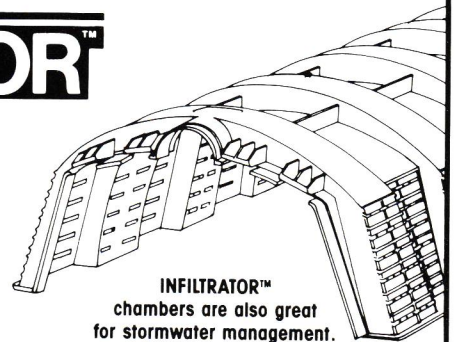
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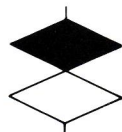
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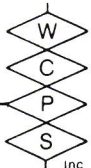
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