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Reflections of 1991

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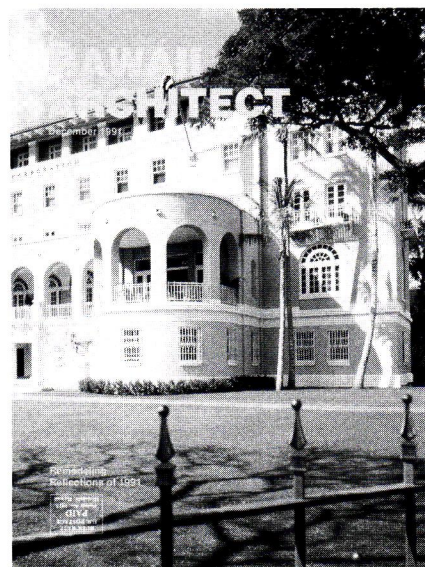
With the nation's economy in a state of recession, architects on the mainland are allowing their AIA memberships to expire. Hawaii, so far, has not only maintained membership levels but has seen the number of new AIA members soar.

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**Cover:** Cast stone details, iron grillwork and ornamental light fixtures grace the historic Spanish mission-style stucco No. 1 Capitol District Building. The renovation earned the Hemmeter Design Group, now known as Projects International, a 1991 Honolulu Chapter/AIA Design Award of Merit.

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Wahiawa, Hawaii 96786  
(808) 621-8200  
FAX (808) 622-3025

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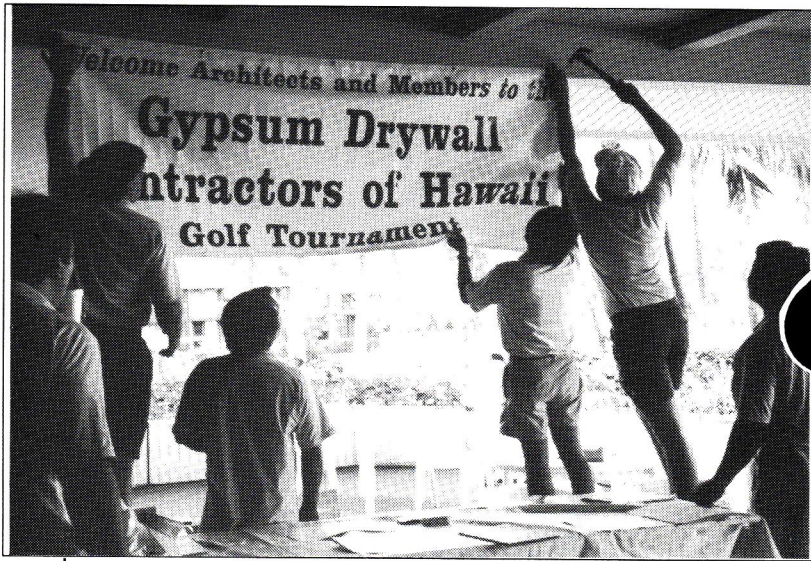
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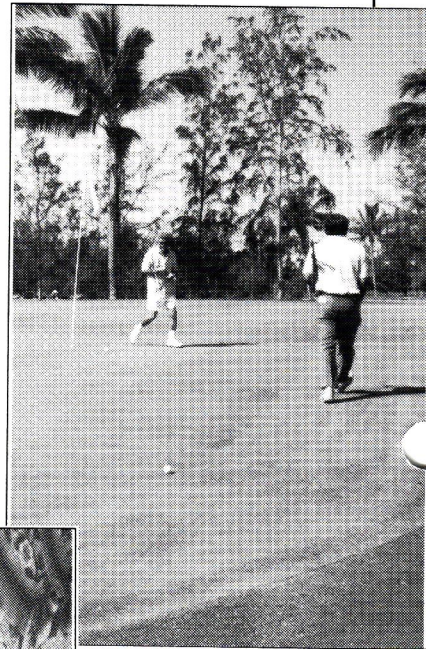


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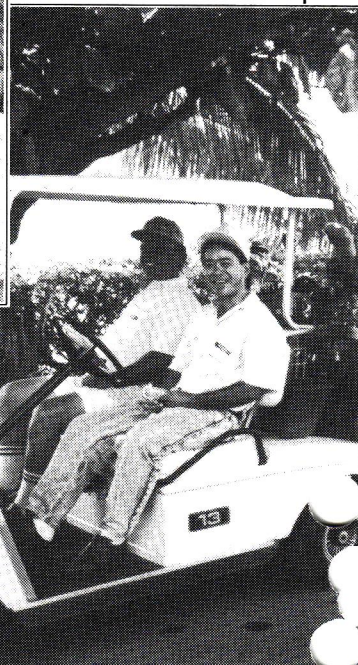
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**Hawaii Architect** is a monthly journal of the Hawaii Council/American Institute of Architects. Subscriptions are \$24 per year. Opinions expressed by authors do not necessarily reflect those of either the Hawaii State Council/AIA or the publisher. The appearance of advertisements or new products and service information does not constitute an endorsement of the items featured.

## Council Communication

# Has It Been a Year Already?

by Arthur Kohara, AIA  
President, Hawaii Council

Last September, I received a call from the managing editor of *Hawaii Architect* magazine, reminding me that an article I had promised for the December 1991 issue would be due the middle of October. Of course, procrastination, that bane of most folks, now causes me to write furiously as my deadline has shrunk to just one day and this article is due tomorrow on the editor's desk.

I wonder if George Washington wrote his Farewell Address two months ahead of time to meet a press deadline? If he did, he would probably have made his deadline easily were he an architect instead of the Father of our Country.

Which, of course, is a perfect lead-in for this final article written as your very lame duck (almost literally) president of the AIA/Hawaii Council. Although having to write something two months ahead of schedule is a little odd as some of the events one needs to write about have yet to transpire. Of these events-yet-to-be, I must keep silent.

Unlike the recent PBS telecast on the impressive life and accomplishments of President Lyndon Johnson, this administration is unable to present a long litany of achievements in its one-year tenure. However, besides keeping the organization sailing on a "business as usual" keel and keeping it securely afloat financially, it is able to report the following:

A task force appointed by then-

Hawaii Society President, Ted Garduque, to review and recommend changes to the DAGS hourly compensation scale, culminated in an announcement by state Comptroller Russel Nagata of a new revised hourly fee schedule effective July 1 for a five-year period (with incremental adjustments every year). This revision, long overdue, was made possible by the tenacious and innovative approach taken by DAGS Compensation Task Force Chair, Dennis Toyomura, FAIA.

Another change for the positive was President-elect Nancy Peacock's suggestion that a retreat be held for directors and officers of the Hawaii Council, together with invited presidents and president-elects from the Maui Chapter and Hawaii Section, for a two-day session of intensive exchange of ideas and viewpoints.

The retreat was planned meticulously by Nancy and occurred toward the middle of June at the Kilauea Military Camp, about a long Par-5 away from the large hole of Halemaumau Crater, in Volcano National Park on the Big Island of Hawaii. Unlike Napoleon's Retreat, "Nancy's Retreat" was a triumphant success that will bear repetition by future boards of directors of the Hawaii Council on a regular basis.

Out of the retreat came the impetus to take a more than cursory look at whether the image, as well as the contents, of

*Continued on Page 29*



# Smoothing Out A Bumpy Road

by Mike Nakahara

**R**emodeling is the most challenging construction assignment. Some of the biggest and best in the business would prefer to avoid it — and do. But now that Hawaii's structures are aging, owners and architects are turning to growing opportunities for structural rebirth, and we in the execution end are ready to serve.

After more than two decades in remodeling and new construction, my colleagues and I have participated in hundreds of projects. And over the years, we've seen certain elements, generic to each situation, enter the picture over and over again to dictate results. Here's one contractor's view of the process:

Traditionally, owner, architect and builder came from adversarial positions, each bearing experiences and perspectives that served to prevent them from functioning as a team. And teamwork is imperative in today's remodeling picture.

"Watch out for contractors," was what we historically heard said about ourselves, because we had these perceived faults: 1) We were seen as craftsmen whose companies were here today, gone tomorrow, because we lacked business acumen; 2) We came up through the ranks and couldn't see the big picture of development; 3) We cut corners, especially where it wouldn't show, to save ourselves a buck; 4) We had no concept of human relations and therefore, couldn't get along with anybody. Or so

the story went.

Architects, on the other hand, were regarded by contractors, (and sometimes owners as well) as "Dilettantes in Disneyland," designers who were more or less oblivious to function and unsympathetic to the problems of execution — always afraid to get their feet muddy on a jobsite.

Owners, meanwhile, were viewed as high-ego visionaries (sometimes delusionaries) with no sense of design realities, let alone the building process, including government approvals — men too often under capitalized and thus, overly concerned with hours and dollars, but expecting "the world" anyway.

Sound familiar? Well, it's not a true picture of today's remodeling arena — at least it doesn't have to be. Having participated in many, many successful remodeling efforts, where all parties genuinely looked forward to working together again, I'd like to offer some suggestions:

First, there is no perfect plan. No matter how much we all want it to be, in remodeling especially, perfection doesn't exist. Therefore, contingencies need to be packed into both the budget and the schedule, wherever possible, from the beginning. Seasoned architects know this. And when they are working with neophyte developers and owners, they counsel them to set aside for the unforeseen (something seasoned owners already plan on).

For example, Hawaii's now legendary public review process







— Building Department, Board of Water Supply, Health Department, etc. — may uncover official requests that will involve money and effort that couldn't be foreseen by the team — and which one cannot end-run around.

Second, the so-called standard bidding process needs to be refined, because the lowest bid is not necessarily what's best for the job. Owners need to understand, you can't have it both ways. "Cheap" and "quality" don't mix. Instead, we advocate the short bid list in which only selected contractors are asked to review and quote on plans and specs. If the job is modest, pick builders who specialize in such work. Likewise, select prestigious firms if it's high-end.

Third, regular communication between owner, architect and contractor is absolutely vital to project success, starting with the pre-planning stage, which is almost more critical than what goes on at the jobsite. This exchange should cover project management, ordering materials, detailed scheduling, discussion of unclear areas on plans and specs, and anticipation of problems which may occur when a specific

AUGIE SALBOSA PHOTO

*Renovations at Pearlridge Phase I required constant communication between the architect, Terry Tusher, AIA, the contractor, Allied Builders System, and the client, Mall Management Associates.*



structure or complex is brought into new use.

It is detrimental to job success for architects to "shield" owners from contractors or to have the owner and contractor convene without the architect present. All three parties should meet often! We recommend establishing regular weekly times to address project progress, problem solving and followup action.

If the owner, architect and contractor are in concert,

problems that invariably occur along the way get fixed faster. Sometimes we've even found that this operating formula translates into beating both the original time and the budget, a feat shared by everybody.

Effective communication also means that each party shares his view of the job candidly and fully. And he truly listens to the others in the team. Further, he is fair when problems do occur so that the team can decide what needs

to be done to get back on track — with minimum hassle.

Remodeling will be a big part of our insular state's future. What we in the construction industry collectively do to make the process work well will not only make our own lives happier, it will be recognized and appreciated by the community which we ultimately serve. **HA**

*Mike Nakahara is the president of Allied Builders System.*

*Renovations at the Princess Kaiulani Hotel had to be done while guests were staying there, calling for supreme organization, hotel guest diplomacy, precise finishing, regular "off hour" performance plus coordination with project contributors. David Chung, AIA, planned the lobby refurbishment.*

AUGIE SALBOSA PHOTO





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# A Transformation in Waikiki

by Robert A. Herlinger, AIA

Typically, available store locations for Crazy Shirts have been limited to "slots" within a shopping mall or spaces within a commercial strip complex with no control over the adjacent architectural setting. The Kaiulani location, however, presented the rare opportunity to design a Crazy Shirts store on a site containing a separate, self-

contained building that was part of the "streetscape."

What we started with were two 25-year-old, two-story neglected concrete masonry and wood buildings. What we ended up with was an exciting flagship store which opened up within a two-story space.

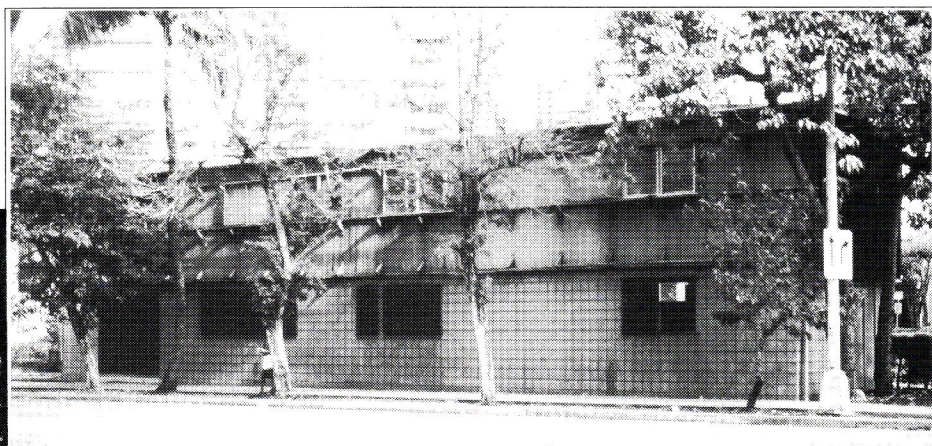
According to Rick Ralston, president of Crazy Shirts, the

result was a "miracle," "an ugly chrysalis" had been turned "into a gorgeous butterfly!" Here's how the transformation took place.

## Evolution of the Design Concept

While viewing the site and structures from various street approaches, both as pedestrian and driver, I was taken with the extremely long and highly visible Kaiulani facade. It formed a

*The facade of the Kaiulani Crazy Shirts store in the renovated stage is a much-improved version which complements the Waikiki cityscape. Inset, the building's facade before the remodeling began.*





dramatic backdrop to the view from across a city park. I knew right away that this entire facade was going to be the "window" to the store, a "window" which allowed the passerby to experience the whole store from the outside.

This concept took shape in the form of "grid-pane" treatment of the facade, using modular glass/frame proportions compatible with viewing merchandise through this "window." I sketched ideas that incorporated this window/architectural concept with a variety of merchandising and lighting schemes.

My experience with Crazy Shirts has taught me the importance of examining and developing concurrently three design areas (architectural design, merchandising opportunities and lighting) so that the resulting store design can be successful from the standpoints of consistent image and sales.

For the "window" to work as I envisioned it, it needed to be the full two-story scale, and this led to the next design challenge. The existing site consisted of two angled buildings connected by walkways. The long building was about 14 feet wide by 72 feet long. My idea was to gut the long building, knock out a portion of the wall, and make a connection to the small angled building in the rear.

As a result, the long narrow space was opened and expanded from the center, both horizontally and vertically, creating a side entry from Prince Edward Street that aligned with the axis of the entry/exit from King's Village.

The coloration and materials palette were developed around a theme of "Tropical Bermuda." The light pink-tan floor, walls and ceiling provide a refreshing and effective backdrop for the merchandise. To strengthen the effect of this newly captured two-story space, I suspended accent

lighting, as well as merchandise and props.

AM Partners, Inc. was hired to be the project architect. They contributed to the design development phase and handled the preparation of construction documents, consultants coordination and construction administration responsibilities.

The end result was the transformation of a couple of two-story, unattractive, dark

apartment buildings into a high-ceilinged contemporary retail shop which maximizes merchandise visibility through its "window" to the Waikiki community. **HA**

*Robert A. Herlinger is the architect for the design of all Crazy Shirts stores in Hawaii. He also contributes to long-range planning including work on CSI, Inc.'s new corporate headquarters.*

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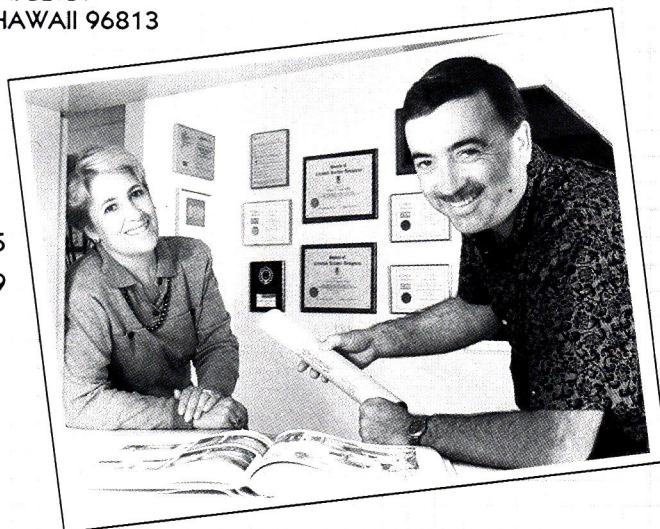
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# Renovation Provides Dignified Shelter

by Glenn Mason, AIA

Last October, the Edwin Thomas Home opened its doors to provide transitional housing for the elderly homeless in nine double and 23 single rooms. The story of how this project was achieved was a model of cooperation between a non-profit organization, the community and city and state governments.

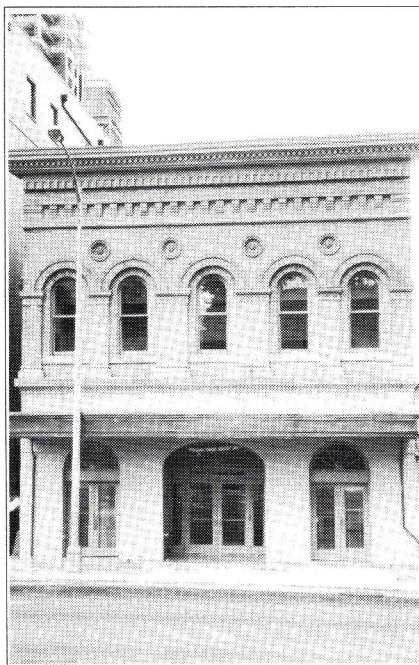
The project first began when Mr. Edwin Thomas donated \$500,000 to the Hawaii Ecumenical Housing Corporation (HEHC) to purchase an abandoned two-story brick building on Beretania Street, just Ewa of Fort Street Mall. Planning for the project soon became a race against the elements as the building was visibly deteriorating during work on construction documents.

The 1904 building, which had been declared eligible for the National Register of Historic Places in 1988, was used by the Salvation Army as a rooming house in the 1920s and '30s fulfilling a similar need as in its current reincarnation.

By 1988, the building had a collapsing wood-framed roof and extensive termite damage throughout. Before construction began in 1990, the stairs had partially collapsed and the cornice fell into the street. The handsome front facade, faced in good quality yellow brick and decorated with terra cotta details, was in fair condition. The rest of the walls were composed of very soft brick and mortar which could not meet

modern structural codes.

The site presented additional challenges as well. Access was extremely limited. A 10-foot-wide alley on one side had to be kept open to pedestrians since it was required as a fire exit from adjacent buildings. The 105-foot-deep building had only 35 feet of frontage.



*The refurbished Edwin Thomas Home on Beretania Street will provide transitional housing for the elderly homeless.*

Since the city would not allow more than one lane of Beretania to be blocked during the day, there was virtually no staging area for the contractor. This, combined with the fact that the front facade was so high, made it necessary to bring all materials and equipment into and out of the building through the nine-by-

seven-foot front entry opening.

Setbacks required by the building code mandated that the windows in the Ewa wall, which was only three feet from the property line, be set back two feet into the building. The clearances established by the housing code allowed the top floors to be naturally ventilated, thereby realizing cost savings. But the codes made it impossible to rely on existing openings for natural ventilation on the first floor, so forced air ventilation and air conditioning were installed.

It was determined that exterior walls and some arched steel windows were all that were salvageable in the building. A hybrid steel and concrete structure was used for all internal structure and to provide lateral bracing for the building.

The Hambro System, supported by a steel frame, was used for the floor and roof structure. In addition to the economy of the system, it proved to be advantageous in other ways. The steel elements could be brought into the building through existing openings and concrete floors provided superior acoustical and fire performance over the original wood system.

Floor area was increased by adding another level to the building, hidden behind the tall two-story front facade. The individual living units and common bathrooms were provided on the top two floors along with a common living room and laundry facility. A lobby,



reception desk, dining room, kitchen, office space and a manager's apartment were supplied on the first floor. Office space for HEHC was provided in the basement.

Although the budget for this project and the very constricted site established strong limitations, the entry and common areas were designed to recall the period and atmosphere of the original building. They help give the structure the dignity so needed for the people who will live there.

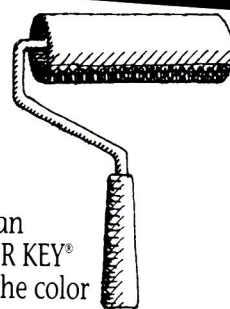
The project was made possible through the generosity of the Department of Housing and Community Development of the City & County of Honolulu and the Hawaii Housing Authority. In addition, when it became evident that the budget did not provide enough money for interior furnishings, the local American Society of Interior Designers (ASID) volunteered their time for design work and hustled donations for furnishings, signage and some finishes. The Weinberg Foundation added a substantial donation to bring ASID's work to fruition.

Many parties played a significant role and made some sacrifices to see this undertaking completed. This was not an easy project for the general contractor. American Constructors had to deal with a very constricted work area, constant changes and compromises due to the building's frailty as well as the availability of donations frequently altering the finishes and installation schedules.

The result nonetheless is worthwhile: a project which hopes to mitigate a problem to which we have all become increasingly sensitized. That is something with which everyone — from HEHC to the architect to American Constructors — can feel some measure of satisfaction. **HA**

*Glenn Mason, AIA, is the president of the Honolulu Chapter/AIA.*

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# A Wailuku Landmark Is Brought Back to Life

by Lois Whitney Bisquera

**P**risoners' names are still etched into the thick concrete walls, their scrawled messages a timeless enigma among the stacks of boxes and blueprints. The ceiling hangs low, and the cool dampness of the air still pervades the room. One can easily imagine creaking iron cell doors and heckling inmates, yet today the hum of fluorescent lights is about the only disturbance to this notorious storage and mechanical room.

The cellblock of the former Police Station in Wailuku, however, is just one tile in the floor, so to speak. The \$1.1 million renovation project completed September 1990 has brought the county-owned building back to life, and it now provides 12,344 square feet of modern office space and conference room facilities for the Maui County Planning Department and the Land Use and Codes Administration.

Every effort was made to retain as much of the building's historical "flavor" as possible, even though a tight budget and two-foot-thick existing concrete walls presented a challenge.

"At one point the county considered demolishing the building," said Dan Walsh, field representative for Gima Yoshimori Miyabara Deguchi Architects, Inc. "We could have built a high rise instead, but this



*The Maui County Planning Department and Land Use and Codes Administration are housed in the renovated Wailuku Police Station — a remarkable effort of preservation and renewal.*

is a pretty building. It helps people get a sense of the town's history — helps them understand Wailuku."

Joined by other landmarks such as the Dickey-designed Wailuku Library and the old Courthouse, the building rounds out a virtual historical district. Its red Spanish tile roof and curvilinear front stairways have always demanded attention, and it was the hub of the community as the original Maui County Building, then later as the Wailuku Police Station from the late 1960s to 1987.

A key proponent of the renovation project, former Maui County Mayor Hannibal Tavares fondly recalled his launch into politics there. As a member of the county Board of Supervisors, their meetings were the "best show in town."

The structure was completed in 1925, a handsome Mediterranean design by Maui architect William D'Esmond. Since then, it had never undergone any major renovation, which meant substantial termite and water damage to the wooden sections. The reinforced concrete walls, however, had stood the test of time, making it all possible to

retain the original exterior design and some of the interior layout.

"Those walls are unreal," noted general contractor David Niehaus, owner of Greater Pacific Construction. "The thinnest wall was 12 inches of concrete, which only gets harder through the years, and it eats anything you try to use on it. We went through at least a couple of \$5,000 saw blades!"

"The interior walls and vaults were two feet thick, and one vault door we took out weighed 8,000 pounds. Also, the rebar they used back then was far superior to what we have today — that building was built to last forever!"

Niehaus figured it should now last at least another 100 years, with such sturdy elements as copper gutters, custom-made galvanized steel railings and wooden Marvin windows. The main goal, however, was to keep as much of the original structure as possible, in both function and design.

The mission barrel clay tile roof was completely re-done, as well as the wooden rafters underneath. The elegantly shaped edges of the rafters, which neatly



line the underside of the low pitched hip roof, were modeled after the originals to replace termite-ridden ones. Nearly all the windows had to be replaced, although the new ones are still the wooden, crank-shaft type and as esthetically close to the old ones as possible. And the dull Koa paneling on the upper lanai was sand-blasted and refinished, revealing a rich, natural luster. There was one great loss, however.

"It's too bad we couldn't save the floor," lamented Niehaus. "It was really nice *lehua*, rare Hawaiian hardwood. But the building had been vacant too long and water that seeped in caused the floor to buckle."

Modern amenities have also been added, such as air conditioning throughout, a high-tech sound system for the conference room and continuing improvements to make the building handicap-accessible.

To meet the needs of future occupants and stay within the building's physical constraints, Gima Yoshimori involved both the Planning Department and Land Use and Codes Administration. As usual, space was a premium, complicated by the quest for authenticity. With

perseverance, however, and a strong personal interest, the architects reached a compromise.

Ruth Inouye, supervisor of Land Use and Codes Permits Section, worked with Greater Pacific during construction to make sure things were done the way they had wanted.

"The contractors were great — we'd say, 'why don't you do this,' and 'why don't you take out the wall,' and they'd do it! Now I absolutely love working in this building, especially because we can see outdoors. Our old office had four walls around us — I'd never trade to go back."

But for Inouye and many others, including the Maui-born-and-raised AIA architects Stan Gima, Alvin Yoshimori and Richard Miyabara, there's a more personal connection to the building, an emotional link to the past and many happy memories of the place. "I used to work here when it was the original county building," Inouye said, smiling. "We used to have the best Christmas parties right here in the conference room."

For police officer Sara Cluney, the building had another side to it as the old Wailuku Police Station.

"I was more familiar with the

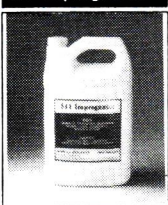
interrogation room and the dark, dingy cellblock, which I had to scrub clean at times. As a rookie, the guys would tell me ghost stories of a kid who supposedly hung himself in the cellblock with his belt, but I don't know if those are true or not. I used to work the graveyard shift, though, and sometimes papers would be scattered for no reason. There'd be weird creaks and noises with no one else in the building — even the heavy iron cell doors would slam shut by themselves!"

Ghosts or no ghosts, the building has had a colorful past as a community landmark and town center. Now the spirit of the place lives on, both in the refreshed structure and in the hearts of all who have been touched by it over the years.

Just as prisoners left their mark in the cellblock, the building itself has lent its gracious ambience as a hallmark etched into the character of Wailuku. And as time continues to flow, there will surely be a vault-full of new memories created — a two-foot-thick reinforced concrete vault, that is. **HA**

*Lois Whitney Bisquera is the managing editor of Maui Inc.*

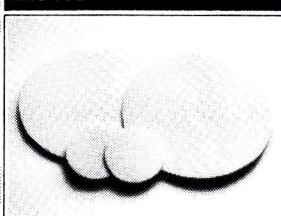
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For more than a hundred years, the site of the No. 1 Capitol District Building had been host to a tradition of hospitality. Here, in 1872, stood the Royal Hawaiian Hotel, where visitors from around the world were entertained by Hawaii's royalty. Converted to the Armed Services YMCA in 1917, it served as a home away from home for thousands of servicemen.

Even when the new YMCA was built in 1928, its design echoed the semi-circular lanais and graceful profile that symbolized for many the grandeur and good fellowship of another time. It is a history that Hemmeter Design Group sought to bring to life in restoring the YMCA for use as a new office building.

"This was a great opportunity to bring back the grace we saw in the original structure, to bring dignity to its location in the Capitol District, and bring a sense of life back to what was," said Paul Ma, project designer. The architects and interior designers of the firm, now known as Projects International, also sought to create an office building that would enrich the lives of those who worked within.

Officially designated on the State and National Registers of Historic Buildings, the YMCA was old and more than worn when it was acquired by Chris Hemmeter, who began the process of restoration in 1987.

In renewing the Spanish mission-style stucco building, all historic and architecturally significant features were carefully restored. On this extensive list were exterior surfaces and cast stone details, doors and windows, brick and tile



RON STARR PHOTO

*Restored Palladian windows, tile work, doors and trim enhance the turn-of-the-century elegance created for the executive lobby.*

interior walls, iron grillwork, stencil designs, ornamental light fixtures, balconies, lanais, lobbies and an Olympic-size swimming pool.

Creating an inspiring office environment was also a formidable task. "There was much to do to make it function," said Ma. "It was more than retrofit, everything had to be re-done." Most partitions were removed to create bright, spacious work areas. The gym was converted into two floors of offices.

An addition to the west wing provided a new library/exhibit hall, in which the exterior wall became an intriguing interior wall, complete with original windows and eaves decoration. Grand public spaces, decorated by Steve Chase Associates, have the inviting

ambiance of a luxury hotel, and convey a relaxed elegance reminiscent of F. Scott Fitzgerald's novels.

Outside, the parking lot was transformed into a large, velvet green lawn, which, rimmed by a wrought iron and stucco fence, complements the stately open spaces of the Capitol District.

"We like to think that we restored a sense of pride in this place," Ma said. "The marvel is in the new life." With its renewed classic profile, distinctive lobbies, spacious work areas, and engaging mixture of art objects, artifacts and furnishings, the No. 1 Capitol District Building enhances its history of hospitality, and reveals once again the charm and grace of times past.



JURY COMMENTS:

"This is a building that evokes  
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"It's a very successful preservation  
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"A beautiful restoration."

CREDITS

Architect — Existing Building  
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*Original tile work on the floors and walls of the entry lobby were carefully restored.*

RON STARR PHOTO



# Will Japanese Capital Return To Hawaii?

by Lori Chin

In the past five years, Japanese invested more than \$7.9 billion dollars into Hawaii, according to the state of Hawaii, Department of Business, Economic Development and Tourism. Of all foreign investments made in Hawaii, Japanese investments represent 81 percent of Hawaii's source of external capital. For a period of over 20 years, Japanese companies invested mainly in hotels, resorts and other real estate.

## Value of the yen strengthens

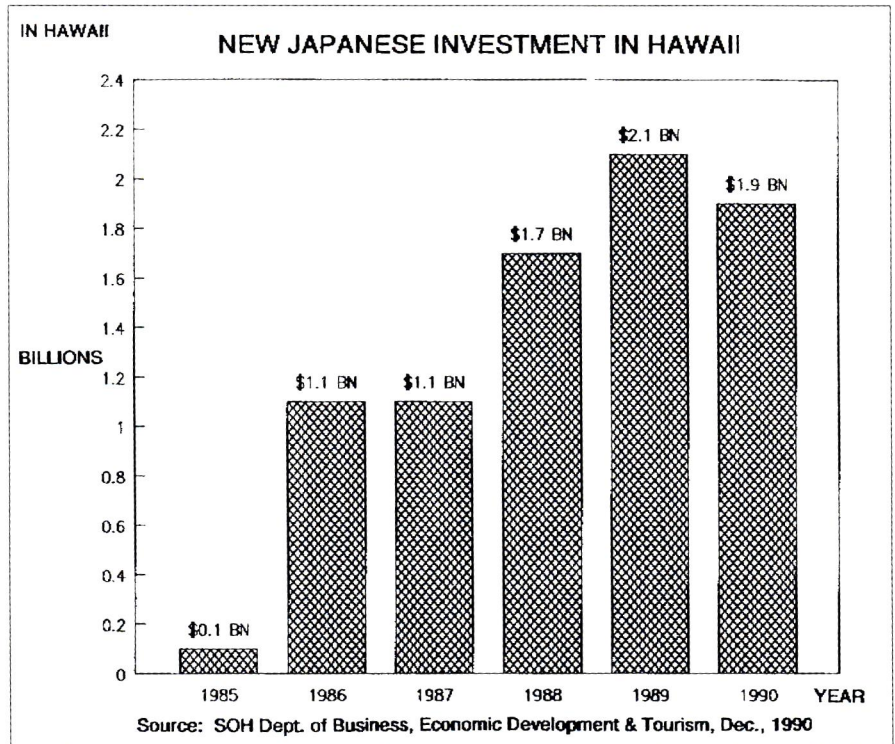
New Japanese investment in Hawaii began to significantly increase in 1986 and continued to do so for the next four consecutive years. Hotels, resorts and commercial developments throughout the state were stimulated during this period by

the strength of the yen against the U.S. dollar. Central Pacific Bank vice president of the International Banking Division, Robert Murakami, noted that, "The yen gained almost twice as much strength today compared to its value in 1985 and Japan's discount rate decreased dramatically."

The discount rate, which is the rate of interest given to banks by the Bank of Japan and impacts the prime rate offered by banks to borrowers, dropped from 5.5

percent in the early 1980s to 2.5 percent in 1988, then started to climb in 1989 to 4.25 percent. As of Nov. 7, 1991, Japan's discount rate was 5.5 percent and the short-term prime rate was 7.0, compared to a discount rate of 4.5 percent and the prime rate of 7.5 percent in the U.S.

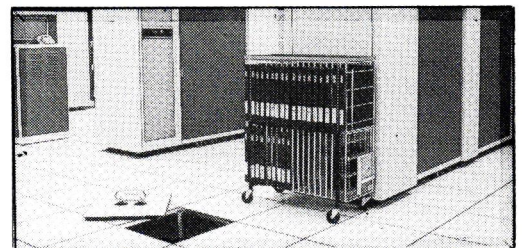
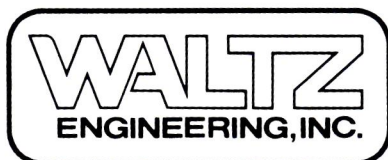
"During this time, Japan's real estate prices were increasing quickly. Many individuals were unable to afford property because of inflated prices caused by the large amount of investment



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activity in real estate", said Minoru Ueda, vice chairman of Central Pacific Bank and current chairman of the Honolulu Japanese Chamber of Commerce.

## Japanese investment in Hawaii slows

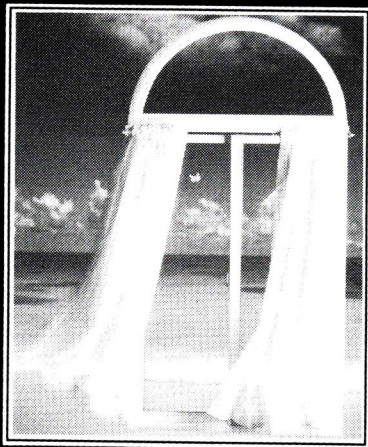
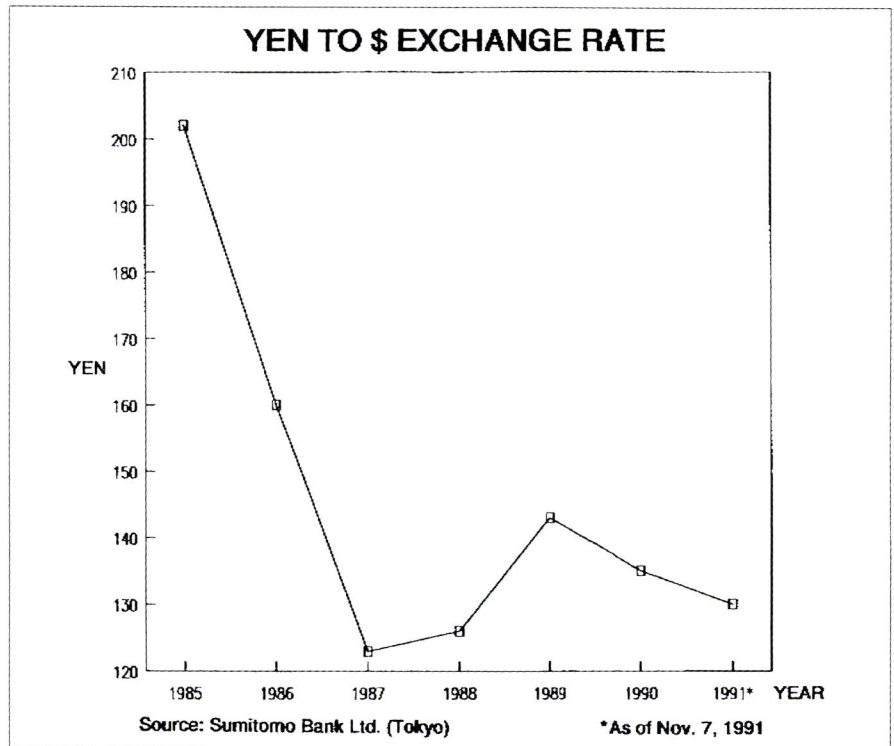
In response to runaway prices in real estate and the inflated economy, the Bank of Japan tightened the money supply and increased the discount rate to 6.0 percent in April 1990. It was at this time Hawaii began to realize a slowdown of Japanese investments. Ueda explains that the tightened money supply and higher discount rate restricted the volume of capital available for banks, especially for real estate lending.

"In Japan, the Bank of Japan chairman plays a similar role to the U.S. Federal Reserve Chairman, where they regulate the discount rate. Similar to the

U.S. Treasury, Japan's Ministry of Finance establishes monetary policies and window guidance to the banks, in particular, real

estate lending and loan funds availability in each fiscal year," said Ueda.

The resulting rise in interest



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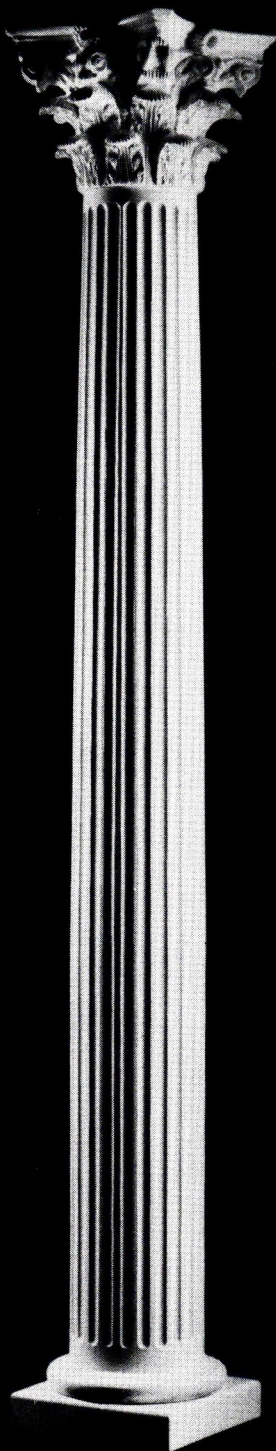


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rates and decrease in funds availability made it difficult for speculative companies to repay borrowed funds. Ueda noted that companies, highly leveraged in real estate, were severely impacted by increasing interest rates.

While existing and current development of hotels, resorts and commercial buildings continued in Hawaii, capital needed to fund new development projects and to sustain some current developments were difficult to obtain. Murakami says, "Some investors in need of additional funding are selling property in order to raise money to get out of debt."

Ueda states, "Although properties with positive cash flows can be sold at a premium, Japanese companies will usually sell non-performing investments first, at a discount, depending on need for cash."

## A new wave

Murakami suggests that if restrictions in Japan are lifted, then a new wave of conservative investors should return to Hawaii and the level of investment will eventually increase in one to two years. Ueda added, "Hawaii has one of the most attractive overseas investments to the Japanese and the investments are usually the first to be sought and one of the last to be divested."

"Generally speaking, if there is value in the investment, the Japanese companies will be reluctant to sell their investments in Hawaii as compared to investments located elsewhere."

On a final note, "There could be a resurgence of Japanese investments in Hawaii, based on the economic climate in Japan and a positive social and political environment in Hawaii." **HA**

*Lori Chin is with the marketing division of Central Pacific Bank.*

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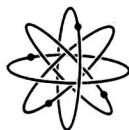
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# Local AIA Chapter Booms; National Numbers Slide

by Jeff Clark

**T**he American Institute of Architects continues to serve those who draw the plans America follows as she continues to build. Locally, architects are committed to

joining the AIA and membership numbers are continually on the rise. This isn't the case nationally, however.

"The numbers are very unreliable," said Melinda Mount.

AIA's director of membership development at AIA's Washington, D.C. headquarters.

"What we're seeing is that overall membership in 1990 dropped by a half a percent. And by the end of this year it might be as much as 2 percent," she said.

Jan Thomas Johnson, who handles public relations for the institute, said the problem isn't acquiring new members, it's keeping old ones. "We've had increases in new membership," Johnson said, but "retention of members has been a difficulty this year."

Mount would say the AIA counts "just over 56,000 members. And there's probably over 100,000 architects that are registered in the United States. So we estimate that we have somewhere around 45 percent of the market. But we are concerned about hanging onto them."

Membership is "very much a reflection of the economy," Mount summarized.

While the association as a whole is hurting membership-wise, it's a different story in the islands.

"In Hawaii, the situation is opposite — the membership is growing," Mount said. "It is one of the few places that membership has continued to grow."

And why is that?

"There's work! There's work in Hawaii," Mount answered. When the economy ails and purse-strings are tightened, she explained, the first thing a professional cuts is membership in his professional organization or association. This impulse is sadly ironic, she said, because "one of the best things you can do is use the information of your



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professional organization" to get back on track.

"All people think of is the money; they don't think of the benefit," Mount continued. "You have to communicate the benefits of membership when there's a downturn."

The Honolulu Chapter is characterized by "a very strong leadership," Mount said, and there is strong support from the firms of individual architects — that is, in many cases the firms pay the membership dues.

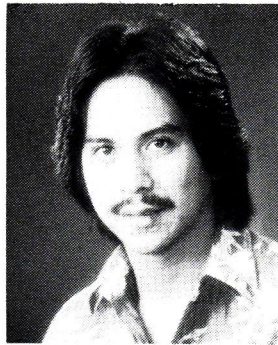
"The recessionary trend in Hawaii is lagging behind the rest of the country," said Glenn Murata of Richard Matsunaga & Associates, chairperson of the Honolulu Chapter's Membership Committee. Though the mainland has been strapped for some time, that hasn't been the case in Hawaii, he said.

He did say, however, that the recession is on its way. "Some big firms are feeling the bite," he pointed out. So far membership numbers have been doing all right, Murata said, adding, however, "I wouldn't be surprised if they start tapering off."

The Honolulu Chapter continues to grow. Beverly McKeague, Honolulu Chapter executive secretary, said the chapter started out the year with 809 members, and by November had 904 members. "It's been exhausting, believe me," she laughed. "New members take an awful lot of work to process."

The Honolulu Chapter was established in 1990. Before that there was the Hawaii Society of the AIA, which in 1990 was broken up into the Maui Chapter and Honolulu Chapter, the latter encompassing Kauai and the Big Island as well as Oahu, according to Murata. Murata estimated that the Society had 350 members 15 years ago and just under 600 five years ago.

Glenn Mason of Honolulu's Spencer Mason Architects, the Honolulu Chapter's 1991



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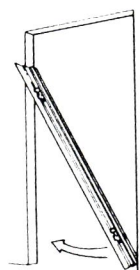
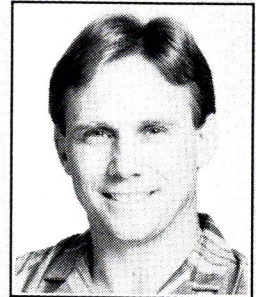
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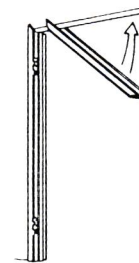
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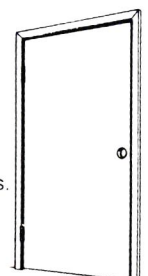


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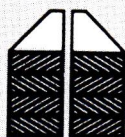


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president, cited a variety of reasons for the existence of — and for architects to join — the AIA.

First, there are social concerns. Mason thinks it's good for architects to get to know other architects, to keep communication lines open. The institute also helps architects keep in touch with past associates, including their classmates in college and colleagues with whom they have

worked at one time or another as they traverse their career paths.

Networking is also important, Mason said, especially for younger members of the profession. Beginning architects can acquaint themselves with prospective employers, for instance. It is also beneficial to learn how other firms operate. Many material suppliers join the AIA solely for networking,

Mason added.

The AIA is "our voice in the community," Mason continued. "We are, if anything, the salespeople for architecture."

Mason cited education, both of its members and of the public, as an important AIA mission.

"Education is a big part of what we do," and the AIA's programs are aimed at every level of familiarity with the field, from kids who have never heard of architecture all the way up to designers of award-winning buildings, Mason said.

Barry John Baker, interim dean of the University of Hawaii's School of Architecture, said the school's 25 graduate and approximately 200 undergraduate students "are very much aware of the AIA and its value." He said that they often join the AIAS, or American Institute of Architects Students and, recognizing its value, later join the AIA as student members.

A lot of architects say they feel a professional responsibility to join the AIA. The AIA performs a variety of services, from establishing standard contracts that protect both clients and architects to protecting architects' interests by lobbying in both the state and U.S. capitols.

Responsibility is half of the reason local architect David Miller is an AIA member.

"I feel it's part of the combination of enjoyment and responsibility of being an architect," the Architects Hawaii principal said.

Charles Wallace, vice president of Wimberly Allison Tong & Goo, joined the AIA as an associate member in 1972 because he wanted the "ability to have a forum with a bunch of people that had the same interests I had."

Added Wallace, "We all have a certain responsibility to the profession to try to make it better, and I see the AIA as a vehicle to do that." **HA**

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# Remembering 1991

*Continued from Page 9*

*Hawaii Architect* magazine need revision. The jury deliberating this very important question is still out, and the *Hawaii Architect* task force will soon make its findings and recommendations known.

Another item of discussion that surfaced at the retreat was the suggestion of having the Hawaii Council sponsor the next statewide convention. Ted Garduque was designated task force chair and has, by now, received feedback information from council membership about the pros and cons of a statewide convention. Stay tuned...

This past year was relatively calm sailing in the sea of bills at the Legislature. No controversial storm broke during the session to warrant doubling the watch or donning storm slickers by the Hawaii Council crew. Ken Takenaka, Esq., our legislative consultant, once again charted and navigated the legislative course skillfully.

Toward the middle of October, we lost the services of Shirley Cruthers, our executive director, who resigned to oversee personal business activities on the mainland which will keep her out of state on a regular basis more than 50 percent of her time. We sorely miss her happy and cheery smile, as well as her professional competence.

Finally, as I waddle off to pasture, I thank my fellow officers and directors for the privilege, the support and encouragement, even chides and snipes given me during my term of office (especially during the couple of months of my incapacitation), and ask for your continued support for the programs of your in-coming president, Nancy Peacock, as well as all the other presidents-elect who will follow her. Thanks for the memories. HA

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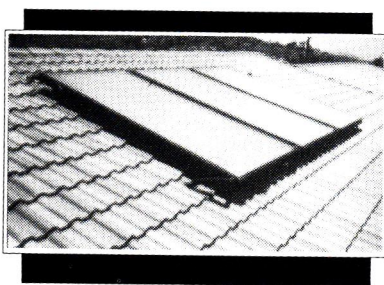
- Ralph Wilson Plastics Co. has added two woodgrain finishes to its line of textural options for WILSONART® brand decorative laminates. These introductions bring the total number of WILSONART® finish options, which also include matte, gloss, leather, pebbled and beaded looks, to 13.
- Rift Grain (#80) simulates the texture of a rift-cut veneer, while Cathedral Grain (#81) gives the "cathedral" graining effect of flat-cut veneer. The new woodgrain finishes are available on all 117 solid color options in the Color Quest® line, and may be specified on the entire line of 234 Design Group I™ colors and patterns.
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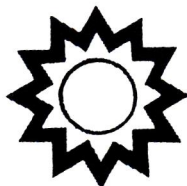
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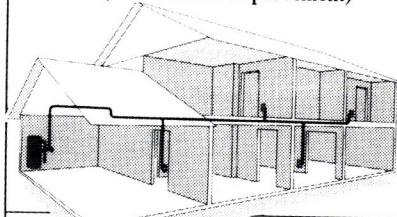


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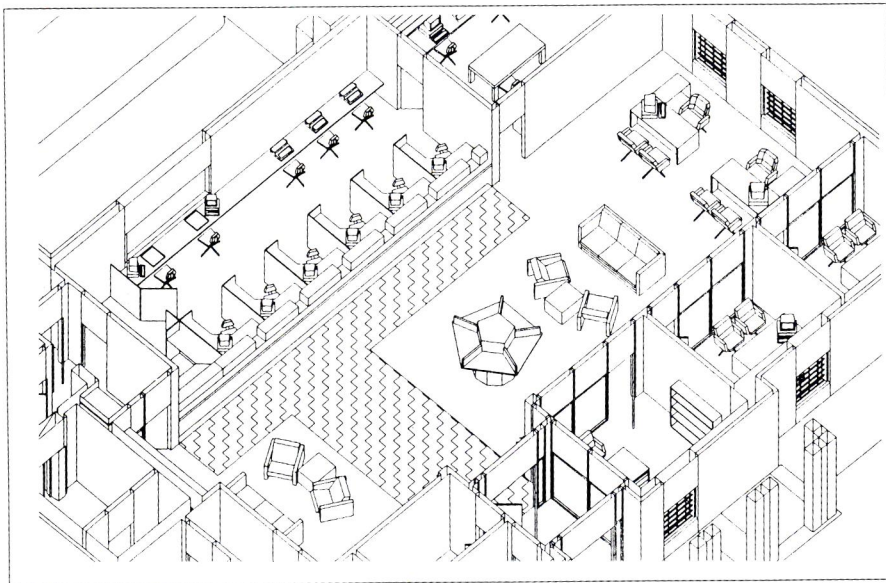


# To CAD or Not to CAD?

by Cliff Jenkins

Perhaps the single most important decision for any company or individual with one or more people working full-time designing or drafting manually is whether or not to purchase a CAD system. Even if designing or drafting less than four hours per day, the CAD (computer assisted drafting) or CADD (computer assisted drafting & design) computer may be used for other business functions such as word processing, accounting, project management or data transfer.

Deciding to purchase a CAD computer is the first big step. The

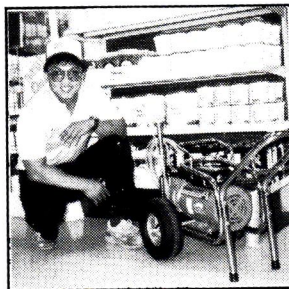


A CAD system allows the designer to bring his plans to life and view them in a 3-D setting.

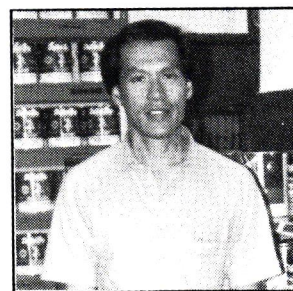
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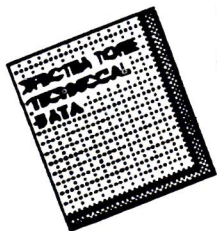


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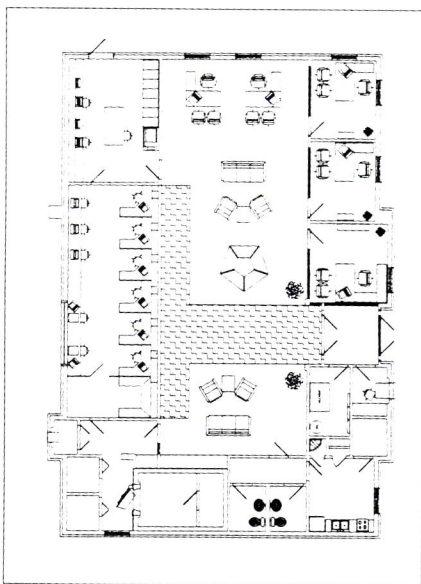
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next step is the most critical of the entire process...What system should you buy, and what hardware, software, firmware, liveware?



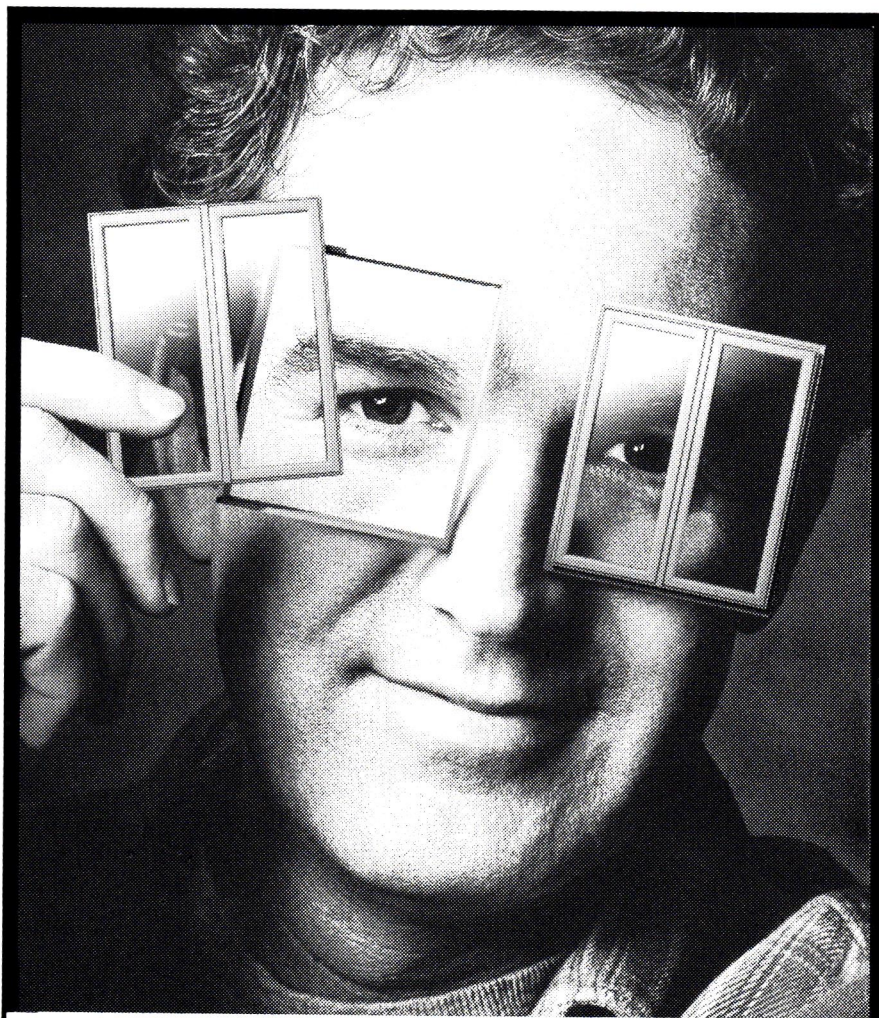
*The CAD system for architects allows free reign in design and decorating.*

Not only is this step the most important, but this is where 90 percent of the success/failure is located.

The best way not to fall into the "emotion" of purchasing the CAD system that a salesperson assured you was the best for you and your company is to create and follow the "Me Two" rule. Simply stated, myself (me) and two others in the company decide on the total system. If you are the company, bring your spouse, worst friend or best enemy with you, as long as two other opinions are there.

In a company situation there are four groups that should have input into the CAD purchase:

- **The User.** These are the folks who will spend the better part of their day in front of the tube, interacting with the system.
- **The Managers.** They are responsible for overall output and manage the user's time and directions.
- **The Approvers.** These are the people who approve the expenditure for the system. It could



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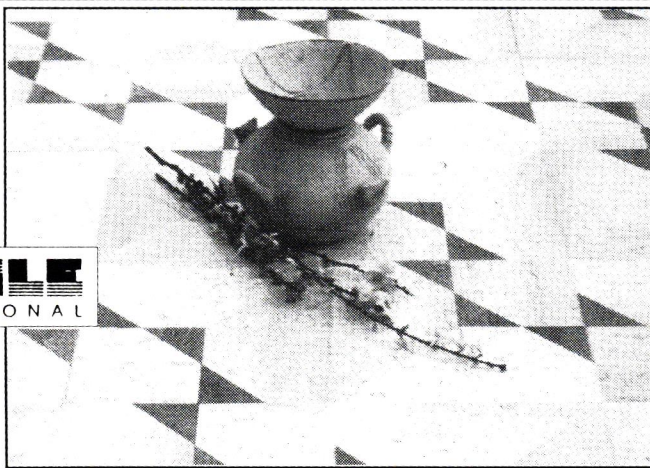


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be one person or several, a CEO, engineering V.P., a partner or principal. More often than not, the approvers will have very little contact with the system once it is installed.

• **The Purchasers.** This group can range from an independent purchasing group to a consultant who finalizes acquisition, price, terms and delivery of the system.

### CAD by Any Other Name...

So which one is the right one? One suggestion: create a checklist that itemizes the different attributes you expect from a CAD system and vendor. Include often left-out items like installation, training, support, upgrades, trade-ins, warranties, etc.

Use this same checklist against each and every product. Also, make sure that you are comparing pineApples to pineIBMs (pun intended).

A last note on software. Software is the single largest factor in determining the system's capabilities. I suggest reverse buying. Find the software first, then match the best system for the two Ps: Performance and Pocketbook.

Finally, can you justify the cost of a new cad system? The following is taken from a reprint from Dr. Joel N. Orr, principal of Orr Associates, a major consulting firm.

### CAD Cost Justified

The decision of whether or not to invest in a CAD system is directly related to the benefits you receive from the system and the speed with which you attain those rewards.

One of the best ways to demonstrate the value of an investment in CAD is to calculate the return on investment (ROI). This provides objective, quantifiable information to your company management that will help them make a decision about CAD.

The following is a simple, step-

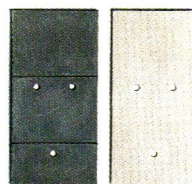
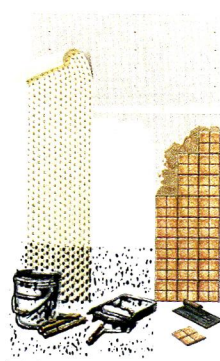


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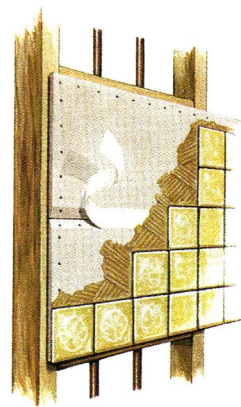


*Hardiliner offers architects, builders and tile contractors a permanent, highly water resistant wall lining for wet areas. It's also a viable alternative to greenboard and drywall when used on adjacent ceilings or walls.*



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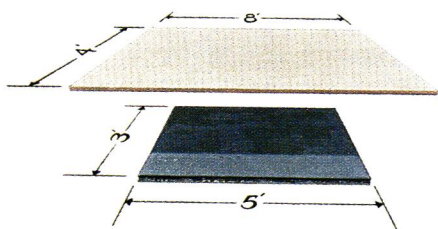
*Unlike drywall, Hardiliner is designed for high traffic areas - wall and ceilings - in wet and dry environments. Its smooth surface is made for all surfaces - ceramic tile, paint - even wallpaper.*



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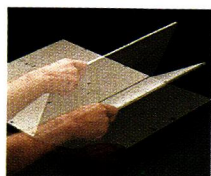


*Size is just one reason Hardibacker is easier to work with. You can order it in 3' x 5' sheets or 4' x 8' sheets to minimize joints.*



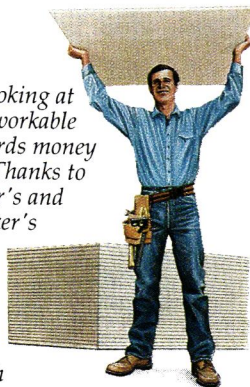
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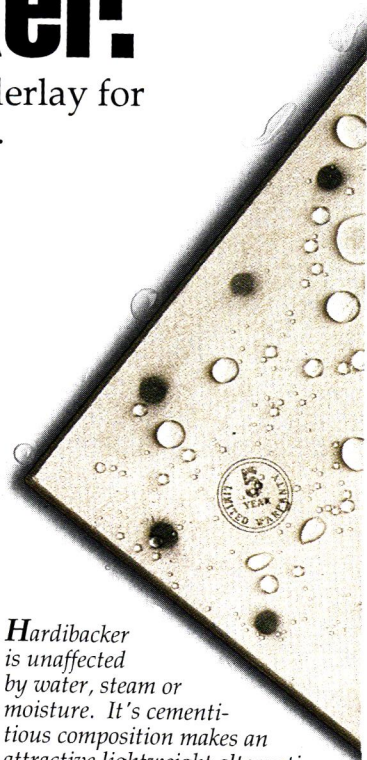


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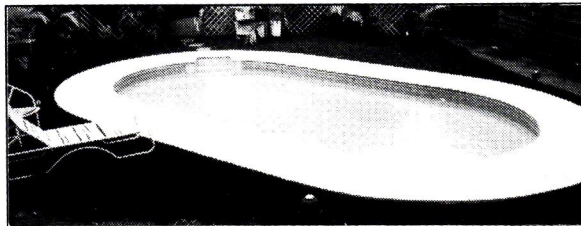
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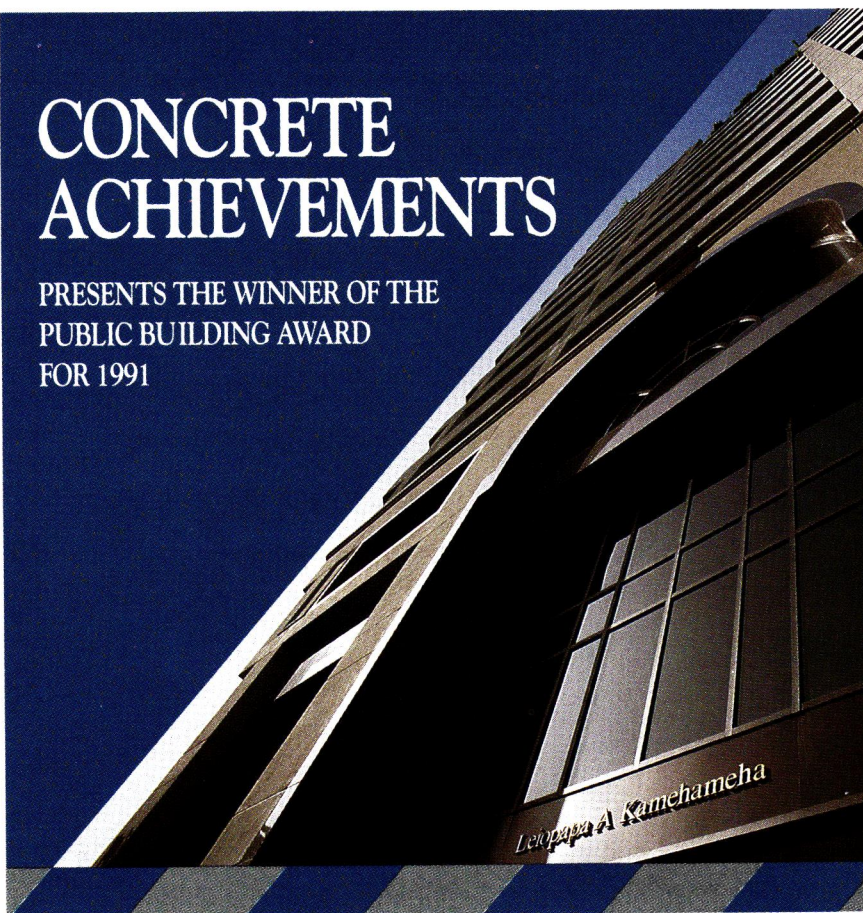
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**Contractor:** Hawaiian Dredging & Construction Company



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by-step guide that you can use to calculate the ROI on your own CAD system.

$$\frac{\left[ B - \left[ \frac{B}{(1 + E)} \right] \right] \times (12 - C)}{[A + (B \times C \times D)]} = \text{First Year ROI}$$

### Step A.

Estimate the cost of the hardware, software, peripherals and other services you will buy to equip a single CAD seat. If you're considering purchases at different cost levels, you can easily make a separate ROI calculation for each possibility. Your estimate is Variable A.

### Step B.

Next, determine the total monthly cost of a typical employee currently performing design and drafting work. You should include salary and benefits, but not overhead. Your cost is Variable B.

### Step C.

Now, you must estimate the amount of time needed to retrain this employee. Do you think that he can learn the system in one month? Four months? One of the best ways to estimate this is to talk to the CAD or engineering managers at a company that has recently installed a system in an application similar to yours. Assign this value to Variable C.

### Step D.

There will probably be some loss of productivity during the training period. How much less productive will this employee be? Will he get only 50 percent as much work done? Or can he accomplish more? Again, If you can talk with another company who's moved to CAD, you'll be able to make a better estimate. This is Variable D.

### Step E.

Finally, estimate the productivity increase gain that you expect to realize after training is completed, and assign this to Variable E. AutoCAD users often report gains in productivity of between 25 to 100 percent. **HA**

*Cliff Jenkins is the CAD Division Manager for Connecting Point.*



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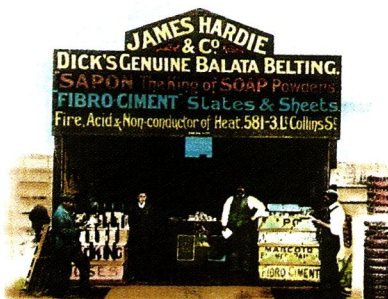
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## Architects Join Honolulu Chapter

The following architects have recently joined the Honolulu Chapter/AIA:

### AIA members

**Douglas Lyle Allen** earned a bachelor of architecture from Kansas State University. Employed by KOP Hawaii, he enjoys sports and

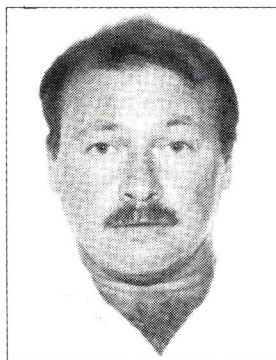
paddles in the Healani Canoe Club.

**Richard R. Bosch** is employed by Wimberly Allison Tong & Goo. He graduated from Cornell University and is married. He likes music and cooking.

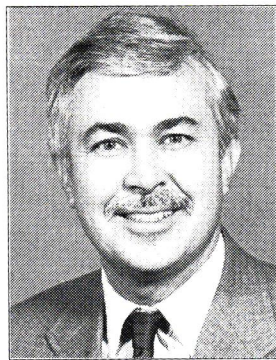
**William Joseph "Joe" Hedrick** received a bachelor of architecture from North Carolina State Uni-

versity in 1969. He is employed by Hideto Horiike + Associates, Inc. and likes walking, tennis and cooking.

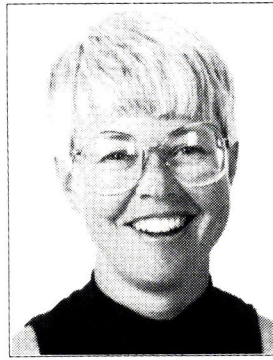
**Robert L. Jacobowitz** received a bachelor of science in architecture from City College of City University of New York. He is employed by Haseko (Hawaii) Inc. His hob-



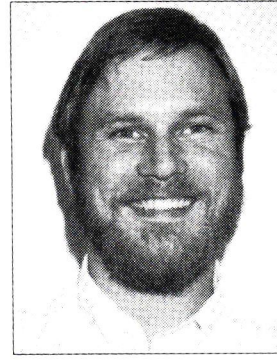
William "Joe" Hedrick



Joe Robert Johnson

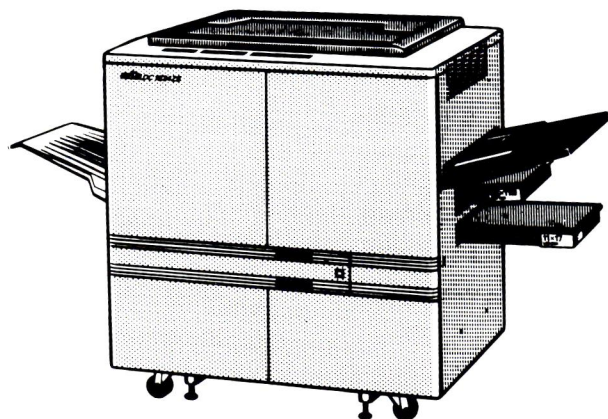


Sandra Nelson



Paul R. Remington

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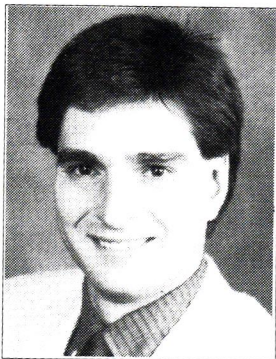
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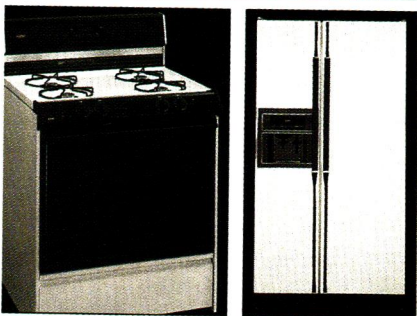
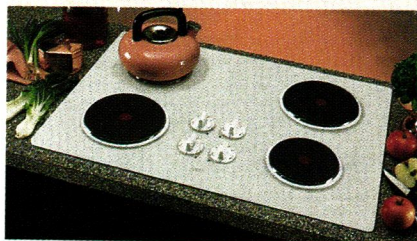
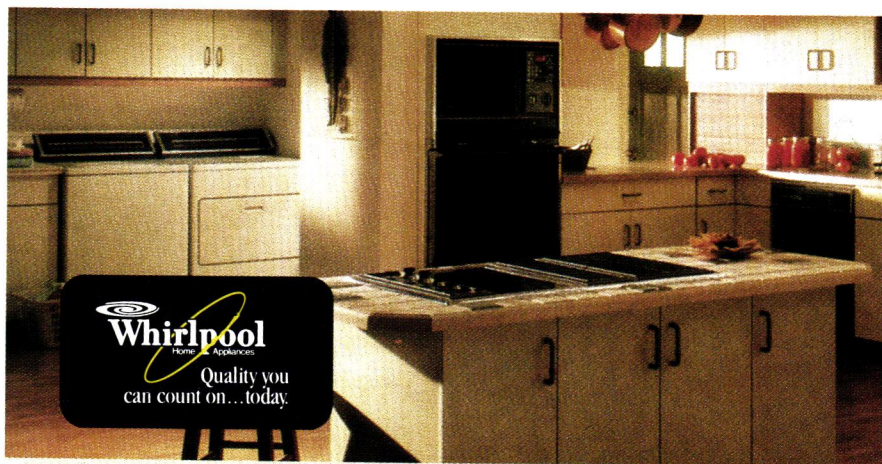
**Joe Robert Johnson** received his education at Texas A&M University and is employed by Wiss, Janney, Elstner & Assoc. His wife is Darlene and he enjoys photography.

**Merrill S. Kittinger** is self-employed and a graduate of California Polytechnic State University at San Luis Obispo.

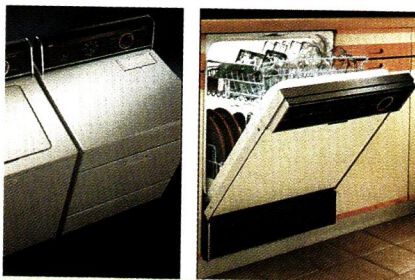
**Sandra Nelson** graduated from California Polytechnic State University in 1973 with a bachelor of science in architecture. She is employed by Pacific Island Architecture, Inc.

**Paul R. Remington** earned a master's degree in design studies from Harvard University. His bachelor of architecture was received from Kansas State University and he has experience as a physical planner and architectural programmer. He is employed by Group 70 Limited. Remington is married to Andrea L. Methven and he likes scuba diving, photography and snow skiing.

**Joseph E. Wicentowich** earned a master of architecture from Texas A&M University, a bachelor of environmental studies from the University of Manitoba and a diploma in architectural technology from the Northern Alberta Institute of Technology. He is employed by Design Partners Inc. He is married to Susan and likes computers and collecting sports cards.



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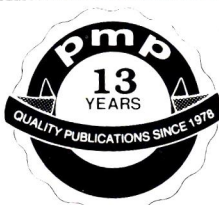
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A shimmering spectrum of color, including 24-karat gold sandwiched between thin layers of clear handcrafted glass, plays luminous light from the water's surface. A work of aquatic art.

This is the tradition of Bisazza.

For decades, Bisazza Mosaico has provided Europe and other regions of the world with spectacularly beautiful pool tile. And now Bisazza comes to America.

Exclusively throughout Hawaii and all other U.S. Pacific territories, we can work with you to transform your pool, spa and other water related designs into Italian mosaic masterpieces.

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# JORGENSEN METAL ROOFING



Architect: Charles R. Sutton & Associates, Inc.



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