

HAWAII ARCHITECT

July 1992

Art in Architecture
Energy Saving Ideas



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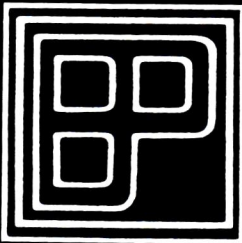
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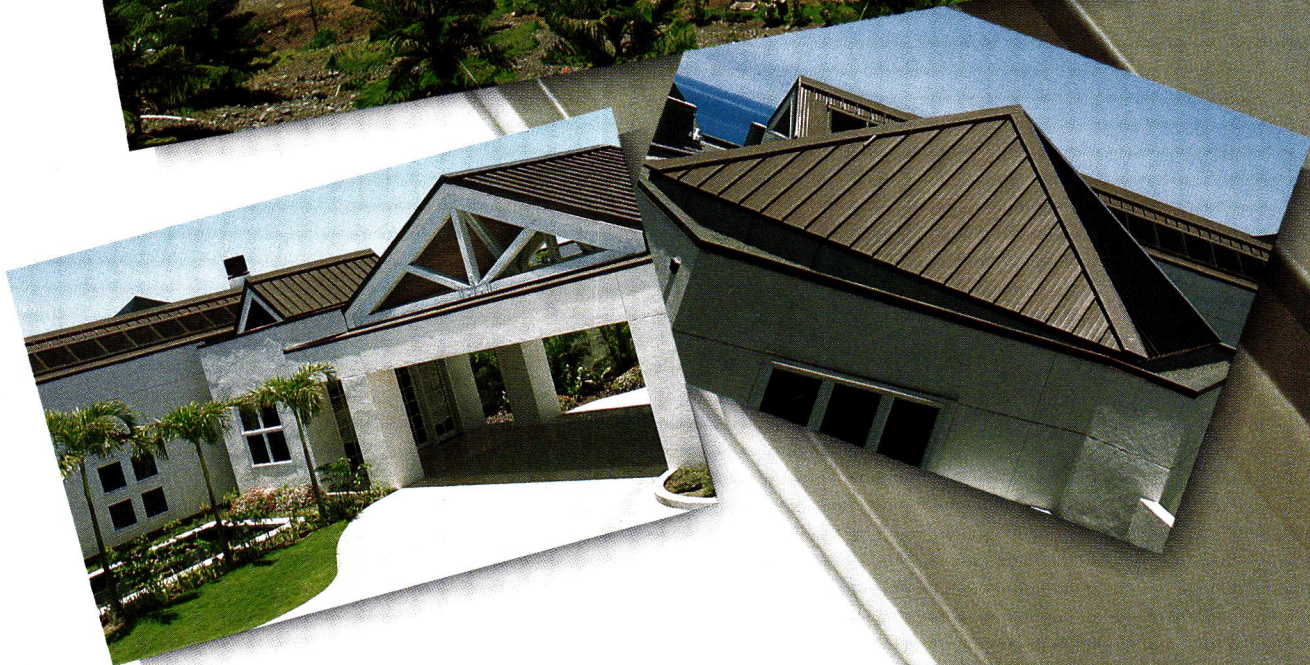
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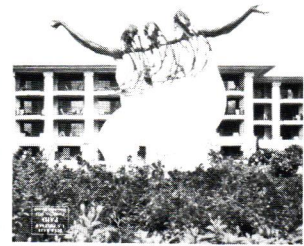
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Linda Kurihara

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In this issue ...

The cover, photographed by Oliver Koning, shows a splendid stone sculpture commissioned by the Ritz-Carlton Hotel Company for Mauna Lani Resort. The artist was David Tardiff, and the work was crafted by Goodwin International. Wimberly Allison Tong & Goo was the architect for the hotel.

Architecture, in its truest form, is art. Architecture as art differs, however, from the proper placement of fine art to enhance the architectural flavor of a building. State buildings are especially graced with great art thanks to the State Foundation on Culture and the Arts. Freelance writer Lois Whitney Bisquera looks back to the birth of the Foundation and speaks with the two men most responsible for its being.

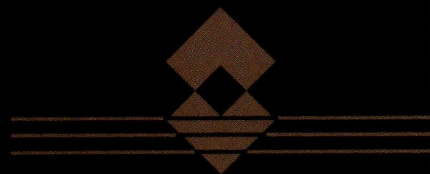
Art is personal to the person creating it. Andrew Yanoviak, AIA, took a keen interest in the Skygate sculpture in downtown Honolulu. Even though its creator was ridiculed, Yanoviak sought to understand the sculpture. He shares his ideas and photographs in this issue.

Sometimes art is not created by an artist but evolves over time. The Berlin Wall is one such piece of art. Honolulu Community College received a portion of the wall which now sits on its campus. The Freedom Monument, designed by Architects Hawaii, enhances this historic piece of artwork.



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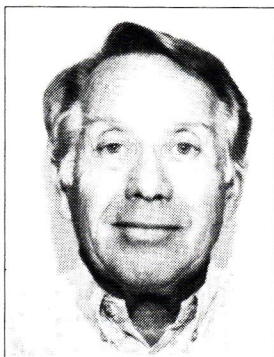
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Leadership Message

Senior Architects Have Much to Offer

by Harry H. Olson, AIA
Vice President/President-elect
AIA Maui



Harry H. Olson

In May I had the opportunity to visit Arcosanti in the Arizona desert. What Paolo Soleri has accomplished in the last 20 years gave me hope and motivation for a new tomorrow. This man dreamed of an alternative to the way cities are built ... a visionary dream of a man 73 years of age who is not satisfied simply to think, draw and argue — devoting much of his life and energy transforming a vision into stone and flesh — prevailing in a world that does not fully grasp a technologically advanced future's being implemented with shovels and picks. The work proceeds at a slow pace; however, he is not discouraged, knowing that what he has created will be for a better world.

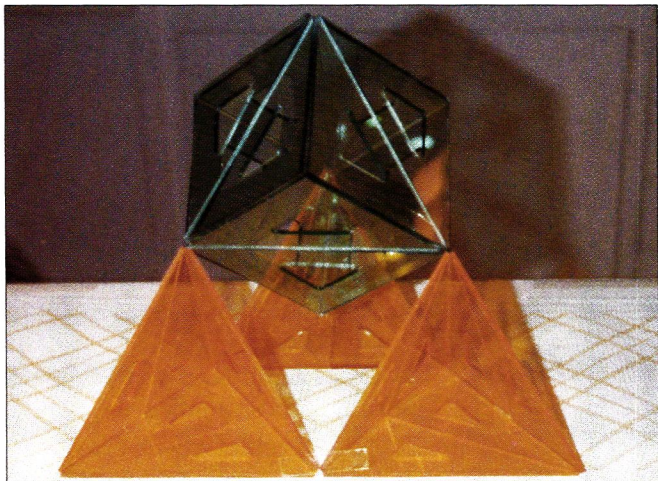
As an architect now 70 years old, from student to 50 years in the field of architecture, I was encouraged and motivated to help

create a better world for future generations. The older we get the more we find we do not know, and the search for knowledge is not limited to the new generation. As a teacher I continuously challenged my students and others to greater heights of achievement. Life does not end when you achieve senior status. We should all give whatever it takes to create a better world for ourselves and those who follow behind us.

Architects are master builders and we should all realize that we were created to reach the impossible. Too many of my colleagues, when reaching the so-called senior status, said "Leave it to the younger generation to fulfill the height of the impossible." Yet, there are many who continue to lead.

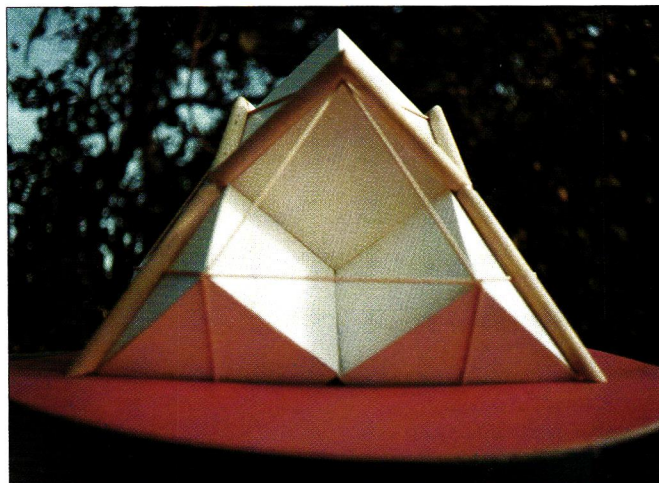
As one who feels there is still much to accomplish—speaking, writing, drawing, planning for the future—age knows no boundary. I have not meant to preach, however, when we see the works of Paolo Soleri, Frank Lloyd Wright and others of equal greatness, we must realize that architecture is more than the science of designing and building structures for aesthetic and functional criteria. Today and tomorrow we must be architects who can vision a better world for those who follow.

In reflection, I feel motivated to go forth and seek knowledge to become an architect who sought out the greatness of architecture with thought and love toward a world we can all enjoy. **HA**



ANDREW YANOVIK PHOTO

A sculptural design model titled "An ode/A node/Anode to Architecture" was inspired by Skygate.



An analytical design study model of the Skygate sculpture depicts stacked inverted cubes within tetrahedral and cube-octahedral framework.



Construction of Skygate in 1977 brought criticism from elected officials, artists and architects. Buckminster Fuller, friend of sculptor Isamu Noguchi, signed this photograph for posterity.

Grasping Skygates's Sculptural Form

by Andrew Charles Yanoviak, AIA,
CSI

Architecture has been called the "Mother of the arts." Music, literature, painting, sculpture, pottery and weavings — architecture embodies them all.

Architects, by virtue of their training and experience, have a penchant for the arts. Many architectural spaces and elements have been designed specifically to accommodate and enhance the work of artists.

The internationally famous Notre Dame du Haut Chapel at Ronchamp is a fully integrated and distinguished work of art. The architect, Charles Edouard Jeanneret (Le Corbusier), was also its painter, sculptor, ceramicist and creator of the world-renowned stained glass windows, as well as the overall master planner and site designer of the village complex.

Frank Lloyd Wright, the most notable U.S. residential architect in the 20th century, not only designed distinctive stained glass windows, carpets, furniture, lighting fixtures, dinnerware and other artifacts, he and his comrades and apprentices at the Taliesin Fellowship studios, lived, worked and rekindled their spirits in an environment filled with a variety of art forms in the midst of wonderful architectural spaces.

Architects Le Corbusier, Wright and Buckminster Fuller are AIA Gold Medalists and each has been acclaimed a "Renaissance Man" because of their multitudinous pursuits and accomplishments ala Michelangelo. While Le Corbusier may have been a "scientific-artist" and Fuller an "artistic-scientist," both broadened structural architecture boundaries. Architectural historians may place

Wright somewhere in between but he expanded and heightened our art and architectural horizons with livable atrium spaces culminating in the Guggenheim Museum in New York City, a source of inspiration for many artists and architects who have brought the outdoors indoors.

Fuller held 28 patents for his inventions including the single-fixture bathroom, and received 43 honorary doctorate degrees during his lifetime. He and sculptor Isamu Noguchi shared art and architectural studio space in Brooklyn. The late architect and noted designer Gordon Bunshaft, FAIA, as head of the Skidmore, Owings and Merrill office in New York, awarded Noguchi several choice corporate and institutional environmental sculpture commissions.

As an artist, Noguchi was also considered a "Renaissance Man" who designed and built dainty and fragile lighting fixtures as well as indestructible megalithic sculptures. In collaboration with architects Fuller & Sadao in New York, he created fountains, civic plazas, parks, sculpturally mounded parking garages with day-lighting apertures and tree wells, all as environmental stage settings for his integrated sculpture.

After the Honolulu Municipal Services Building was dedicated in 1974, a design competition was held for a suspended ceiling sculpture in the open air ground floor lobby space. The City Commission on Culture and the Arts announced that an internationally famous sculptor was being sought for the commission. I had an opportunity

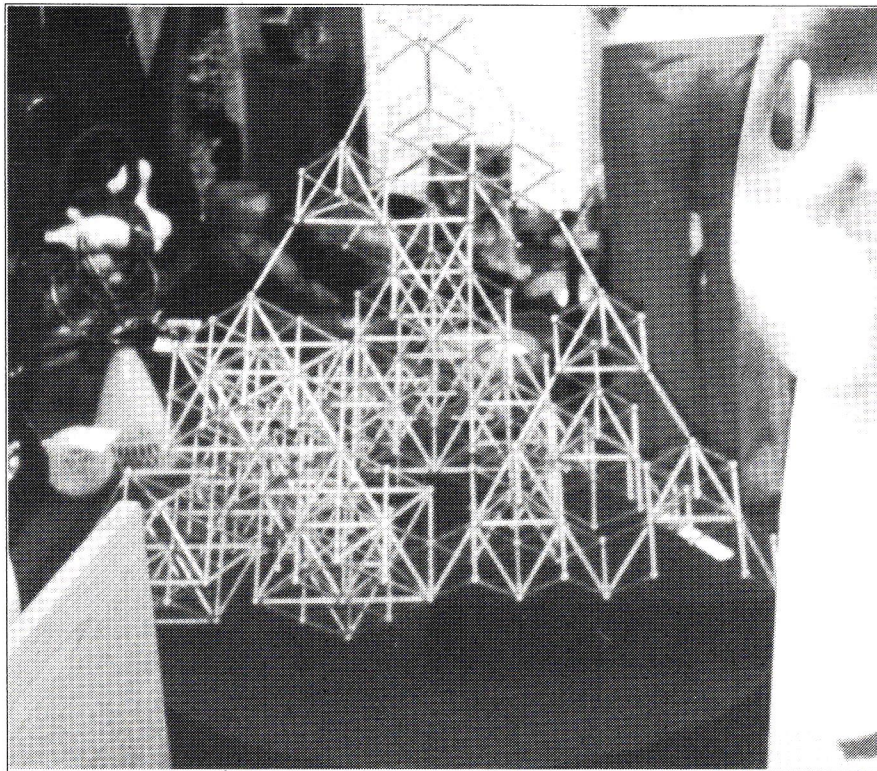
to meet with Noguchi in his Brooklyn studio and he conveyed his interest in being offered the commission.

Once Noguchi was commissioned, he rejected the indoor lobby spatial setting and personally chose the outdoor lawn area for his "Skygate" sculpture, where he wanted musical, dance, acrobatic and small stage performances, as well as political rallies to be held.

In collaboration with the late Gus Ishihara, AIA, he reshaped pedestrian walks and landscaping within the newly created "civic green" open space around Honolulu Hale. He envisioned the people in Hawaii's melting pot coming together at this microcosmic gateway, as a special "gathering place" on the island of Oahu.

Noguchi himself was the product of a Japanese father and a Caucasian mother, and he was fascinated with the cultural and artistic ebullience of the Hawaiian melting pot. However, he was perplexed that elected government officials seemed to experience grave breakdowns in human communications that affected the design quality of freeways, airports and art and architecture in Hawaii.

Most architects rarely, if ever, build their designs with their own hands whereas sculptors and other artists directly execute their visions. While Noguchi was constructing and erecting Skygate, he was subjected to derisive ridicule by elected officials and also from those in the art and architecture community who were aghast that he would dare to deviate from his typical megalithic masterpieces within serene Zen-like settings.



ANDREW YANOVIK PHOTO

This sculpture, titled "Sweet Sixteen," was submitted for the Kirin Beer design competition.

Noguchi made a professional judgment call and he was ready to propel Hawaii into the 21st century with one of the most profound and important pieces of sculpture created during the 20th Century. But Hawaii was not ready for Noguchi.

Consequently, Noguchi became non-communicative and adamantly refused to explain this mysterious work and its symbolism to anyone. His dear and trusted friend "Bucky" Fuller also kept the secret of its structural origins and significance.

Sculptor Chuck Watson, former chairman of Hawaiian Dredging and Construction, assisted Noguchi with the erection of Skygate. When I first encountered Isamu in the assembly area on Roland Land (which was in the process of being stricken from the city map), he observed me counting the component parts and we just smiled at each other and exchanged pleasantries. He just assumed I knew what it was all about.

It wasn't until Noguchi erected the first leg of Skygate on its

concrete foundation that its proportions and angle of inclination in the ground caught my eye in an inexplicable familiar way. I immediately purchased some plastic pipe and replicated Skygate in model form in my studio. There I discovered what Noguchi and "Bucky" were contributing to Hawaii. If only people knew and appreciated the geometry, there would be a Hawaii Visitors Bureau marker proudly pointing to this unique historical monument. In ancient Egypt and classical Greece and Rome, such geometrical revolutions would be treasured in temples.

I was so intrigued with the combination of the tetrahedrons and the inverted cube contained in Skygate, perceived as a hexagonal chain-linkage in organic chemistry (or one molecular node in a geodesic dome) from the upper floors of the Municipal Services Building, that I wanted Noguchi to share these concepts with the world. When there were negative critiques published in the

newspapers, I responded with positive information including photographs of analytical geometrical models that nurtured the imagination.

In the late '70s, I created an inspired sculpture titled "Sweet Sixteen" for a Kirin Beer design competition in Honolulu. This piece was a columnar spiral showing the 16 transformational steps used in generating Skygate at its pinnacle from a Cartesian coordinate cube at its base, which evolved through a Buckminster Fuller "Dymaxion" cube-octahedron.

When architect Gus Ishihara, AIA, passed away in the late '70s, I was emotionally and intellectually driven to create an original design for a commemorative memorial sculpture titled "An ode/A node/ Anode to Architecture." It was based on the sculptural form and content of Skygate. The inverted cube is formed from 45-degree triangles and the supporting tetrahedrons are composed of 30 – 60-degree triangles. These are the same angles used by the late Charles William Dickey, AIA in creating his famous "Hawaiian/ Polynesian" combination of 30- and 45-degree roof pitches.

At least two Honolulu architects have been able to incorporate the three-dimensional attributes of the "Skygate" geometry into their works of art and architecture: Warner Gayle Boone, AIA, at the Admiral Thomas Condominium and Jo Paul Rognstad, AIA on the sculptural rooftops of the Westbury condominium and the Executive Center. I have been privileged to serve as a design consultant to both of these futuristic architects. **HA**

Andrew Charles Yanoviak, AIA, CSI is chairman of the HC/AIA Environment Committee and the UH School of Architecture Committee; and serves on the Steering Committee of the national AIA Building Performance and Regulations Committee.

From Dream to Reality: The Creation of 'Art in Public Places'

by Lois Whitney Bisquera

It all began with a sheaf of paper that crossed Alfred Preis' desk in 1966 — a notice from the U.S. General Services Office that the federal government would *allow* one-fourth of one percent for art in federal buildings, *if* the funds were available. As the first executive director of the State Foundation on Culture and the Arts (SFCA), Preis was searching for ways to make art more accessible to people, as well as create opportunities for local artists.

"It was obvious that we needed to market their work, but we needed funds," Preis says in his velvety accent. "Having come from Europe, I knew that government can support art, but it

was new to the United States. The arts were used for the sake of prestige here, and although I knew of three or four organizations in the U.S. that privately funded art, I found them to be one-sided programs for the most part, satisfying only better-educated people."

Preis himself was an architect with an artistic bent, which gave him the idea of creating an "allowance" for art, similar to those for plumbing and electrical fixtures in the building process. The funds would be provided for in the initial building cost so they could not be cut, a seemingly "less painful" way to provide monies for art.

His first step was to get input

from friend and SFCA Chairman Masaru "Pundy" Yokouchi, who also was determined to bring the arts out of the museum and into the community.

"When Fred mentioned to me a bill that would make art mandatory instead of just 'allowable,' I thought it was a dream," Yokouchi recalls. "Everyone thought it was a wonderful idea, and the AIA Hawaii Society was very supportive. So I told Fred to write the bill, and I would present it to my friends at the Legislature. We channeled the bill through the Senate Ways and Means Committee Chairman Nadao Yoshinaga, who was a strong advocate for the arts. The bill was



Masaru "Pundy" Yokouchi, a founder of the State Foundation on Culture and the Arts, poses next to one of his favorite pieces of art, a painting by Tadashi Sato.

LOIS WHITNEY BISQUERA PHOTO

passed on to the House Budget and Finance Committee, which was chaired by Hiram Kamaka at the time. It went smoothly in the Senate, but there were problems with some members of the B&F Committee who objected to spending mandatory money for art. 'Why not appropriate a certain amount per year?' they said. But we were determined to make it mandatory."

Originally, the bill designated 1.5 percent of construction costs for art, but as things started to get sticky in the House, a compromise had to be found.

"Then Governor Burns heard about the situation," Yokouchi continues. "Since education and art were fundamental to his platform, he wanted to see what he could do to help. So he assigned his press secretary, Don Horio, to negotiate between Kamaka and myself. Don asked me, 'Is there any magic in the 1.5 percent?' I said there wasn't, so he suggested cutting it down to 1 percent, which turned out to be the answer. I think it was a real coincidence that all three key people were favorable to the arts — the governor, Yoshinaga and Kamaka, who enjoys painting. I don't think the bill would have passed if those three hadn't seen the inherent value in the arts."

Twenty-five years later, the Art in Public Places Program is going strong, with an annual purse of nearly \$2.5 million. Both commissioned and acquired works of art have enhanced many of the buildings that are so familiar to us — schools, airports, state offices. The success of the program has brought recognition to Hawaii's artistic community, and broadened the scope of visual arts presented to the public. As Yokouchi says with a modest grin, "Geographically, we can place artwork where the public will always bump into it, whether they want to or not!"

Preis shares his approach, describing the unexpected art



Alfred Preis, FAIA-ME, first developed a love for the arts while growing up in Vienna, Austria.

experience for the "defenseless" public.

"I believe art is the most important humanizing force — it has a benevolent influence on human beings that affects their emotional and spiritual outlook. Being exposed to art shapes people's minds, so our job is to bring them works by good artists — where they can't miss it!"

The Early Years

Not surprisingly, both Yokouchi and Preis were influenced by the arts, beginning with their early years, which were spent on opposite ends of the globe.

Yokouchi vividly remembers kindergarten on Maui, where music, dance, storytelling and painting were his solid curriculum. "Everything was taught through some form of art or another; no alphabet or even numbers!" he says. "Once we entered first grade, however, all the art was taken away, which I could never understand. Why shouldn't it be a part of education at all grade levels?"

Naturally, he has become an avid supporter of SFCA Arts in

Education programs. But looking back, his education in the arts continued long after he finished school.

"I was working in the family bakery when I was in my 30s, and I used to enjoy dabbling in painting at home," Yokouchi notes. "I was earning about \$300 a month at that time, and I had saved up \$1,000. I heard about a local artist who had gone to New York to study under Davis, a true master. The artist was Tadashi Sato, whose complex methods and combination of Oriental and abstract styles I really admired. Sato had come back to Maui, and I got to meet him at his studio, and ended up blowing all of the \$1,000 on his paintings. Boy, was my wife ever mad!"

Nevertheless, the paintings were an inspiration for Yokouchi, who still has one of his favorites hanging in his Maui office.

For Preis, however, his introduction to the arts in Vienna, Austria, is relived in memories, as he left Austria and the war behind in the 1930s. As a 9-year-old in elementary school, he became enamored with the lifestyles of

ancient Germans, which he was studying in class. He managed to persuade his parents to take him to the opera, for the sole purpose of witnessing firsthand the actors in helmets, swords and beards.

"I had no interest in music, really, only in the beards and the shields," Preis says with a chuckle. "So I had no idea that we were listening to Wagner's 'The Ring of the Nibelung.' Years later, totally by fluke, a friend invited me to the opera, a controversial opera that caused major scandal.

"The hero was a black musician, and nationalist reactionary students threw stink bombs. There was standing room only, and my friend had gotten special passes to get in. Everyone was humming along with the melodies, which sounded strangely familiar. I asked what they were singing, and the reply was 'Wagner!' The same opera I fell in love with as a child. So I have been hooked ever since then on music."

As an architecture student in Vienna, Preis lived in a 400-year-old house just five minutes away from the Opera House and museums. Entrance was free or cheap for students, and he was treated to a steady diet of theater, concerts, even American orchestras. One would think such a diverse treasury of encounters with the arts would prod him toward leadership roles, yet he still had qualms about

accepting the position as SFCA Director in 1966.

"When Pundy asked me to be the director, I was scared!" Preis admits. "I asked him, 'Who am I to be director? I have no background, no administrative or analytical knowledge. I have only a love of music and the arts.'"

With some convincing, however, he agreed, and he began a 15-year adventure with the SFCA. Ironically, several months before Preis was sworn in, it was Yokouchi who had needed a bit of convincing. He was supposed to be on his way to Chicago to represent the governor at the American Arts Council meeting. Preis thought he might also be attending, and although he had not even met Yokouchi yet, he wanted to talk with him before the meeting. But Yokouchi beat him to it.

"I got a phone call from Pundy, who was young and very humble," Preis recalls, smiling. "He said he was asked by the governor to become SFCA Chairman, but he had doubts. 'I cannot do it, I have no experience,' Pundy told me. So I reminded him that I speak with a heavy German accent, and I had learned my English from the books. You speak English well, and people will understand you, I told him. So he had no choice but to agree."

Preis did end up in Chicago, too, which greeted the delegates with


minus 7 degree weather. Yet it was by accident that the two finally met, after a concert one bitter cold evening.

"I was standing outside the theater," Preis reminisces, "when I looked over and saw a man in a tropical tuxedo without an overcoat — he was freezing! Seeing his dilemma, a few of us got together and put our arms around him to keep him warm, then we got him a ride to the hotel. And that is how I met Pundy Yokouchi — we later became very good friends."

Since then, Preis and Yokouchi have been a major driving force behind the SFCA and the creation and maturation of its numerous programs. Their commitment and leadership have helped bring new life to cultural arts in Hawaii, and new meaning to the incorporation of the arts in education. And of course, they have educated the public in the arts by placing quality works in buildings that affect our everyday lives.

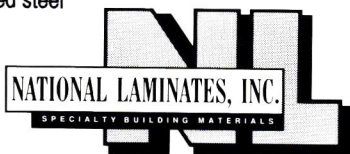
Thus, what was once a dream has become an artistic reality, a gift to the future from two brilliant men who at one time balked at taking leadership roles! They have come a long way indeed — and you can bet that Pundy will never forget to take an overcoat to Chicago ... **HA**

Lois Whitney Bisquera is a Maui-based free-lance writer.

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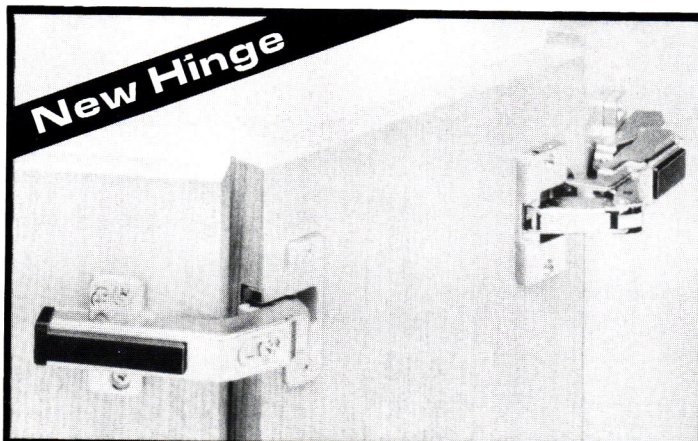
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Julius Blum Receives International Quality Certification

Berlin Wall Symbolizes Peace

Not long after the end of World War II, Sir Winston Churchill described the political barrier that separated the Communist bloc from the rest of Europe as the Iron Curtain.

In 1961, that division became a harsh reality when East Germany built the Berlin Wall, separating

East and West Berlin.

For 28 years, the Berlin Wall stood as a symbol of division, oppression and death. The long-awaited hope for a liberated and united Germany became a reality on Nov. 9, 1989, when the Berlin Wall came down.

Now, after the hard work of a history teacher and a student, a

three-ton section of the Berlin Wall stands on the campus of Honolulu Community College. It was unveiled Feb. 10 and dedicated to freedom and peace.

The dream to obtain part of the Berlin Wall was student Warren Okuma's and history teacher Rick Ziegler's. In October 1990, Ziegler placed a formal request to the Berlin Senate, and nine months later, Honolulu Community College was granted permission to acquire a piece of the wall. Honolulu Community College's piece became the third such piece to be given to the United States.

Once the college received permission to get a section of the wall, Architects Hawaii became actively involved in the design of the monument.

The design of "Freedom Monument" is the work of Dennis Daniel, AIA, principal at Architects Hawaii, and staff designer Tina Mehnert.

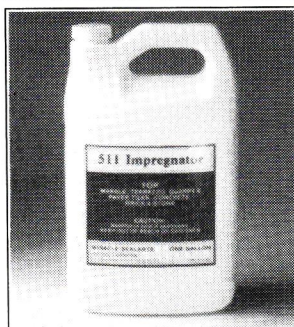
"We wanted the design to be simple and dynamic, to serve as a



Key contributors in designing and building the Berlin Wall "Freedom Monument" at Honolulu Community College are, left to right, Jim Ramirez, senior vice president, Fletcher Pacific Construction; Sen. Daniel Inouye; Murray Bauden, president, Fletcher Pacific Construction; Rob Hale, AIA, president, Architects Hawaii; and Dennis Daniel, AIA, principal, Architects Hawaii.

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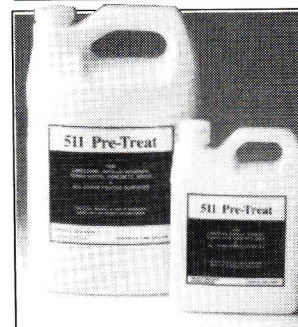


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Dennis Daniel, AIA, left, designed the monument around the portion of the Berlin Wall at Honolulu Community College to show the massiveness of the wall in its entirety. With him are Jim Ramirez, Fletcher Pacific Construction and Rick Ziegler, history teacher at Honolulu Community College.

reminder of the past and hope for the future," Daniel said. The monument adds flanking walls on each side of the original Berlin Wall, making the dimensions of the entire structure 12 feet by 12 feet. The additional concrete panels provide a feeling of the wall's massiveness and scale. Many of the elements used by the designer are just as they would have been found in Germany.

Fletcher Pacific readily accepted the job of constructing the monument. "Promoting a free

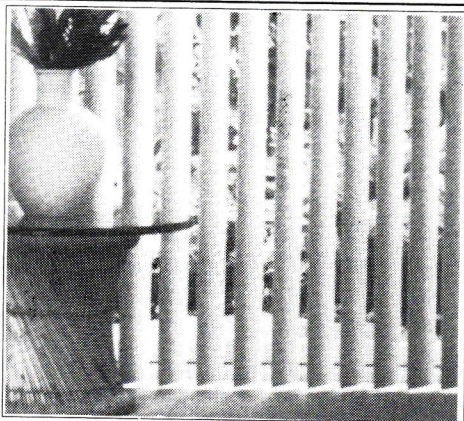
world is everyone's business," said Jim Ramirez, Fletcher senior vice president. "The monument will be a beacon of freedom over oppression for generations to come. It's a legacy we're pleased to be a part of."

Ziegler summarized the project by saying that the wall that stood in Berlin as an instrument of conflict, oppression and division and has now been turned into a monument celebrating peace, freedom and unity. **HA**

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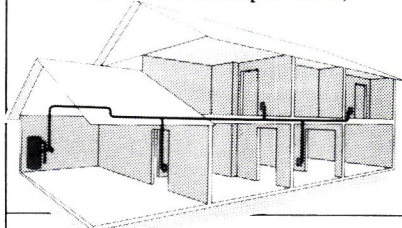


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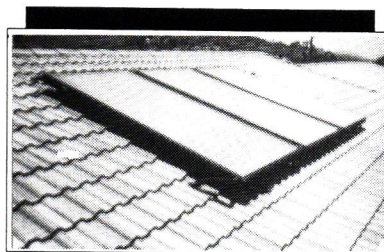
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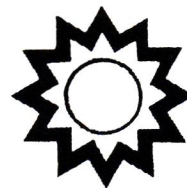
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Justifying Serious Art in Resort Architecture

by Mazeppa Costa

Gerald L. Allison, FAIA, RIBA, and principal of Wimberly Allison Tong & Goo, specialists in hotel and resort architecture, was talking to architectural students about the use of art — serious art — in hotel/resort architecture.

A pragmatist posed the question, "Since the bottom line is all-important in the hotel business and art is costly and not strictly necessary, how do we justify specifying art?"

Allison gave these reasons for incorporating art in hotel/resort architecture:

- Art adds interest.
- Art softens the architecture.
- Art personalizes the project.
- Art frequently adds value beyond the cost of the work of art.

"Sometimes art itself is sufficient attraction to swing the hotel selection in favor of the project with art rather than one without or with less distinctive art," Allison said.

"Most importantly, art is an investment to the hotel owner. Rather than decorative elements that depreciate in value, art appreciates over the years. Laurance Rockefeller was an early

leader in utilizing art in his projects — the Mauna Kea Beach Hotel being a good example. The art in the hotel has an identity as a collection in itself. And of course the Ritz-Carlton Hotel Company has a highly developed art program and significant art budget for all of its hotels.

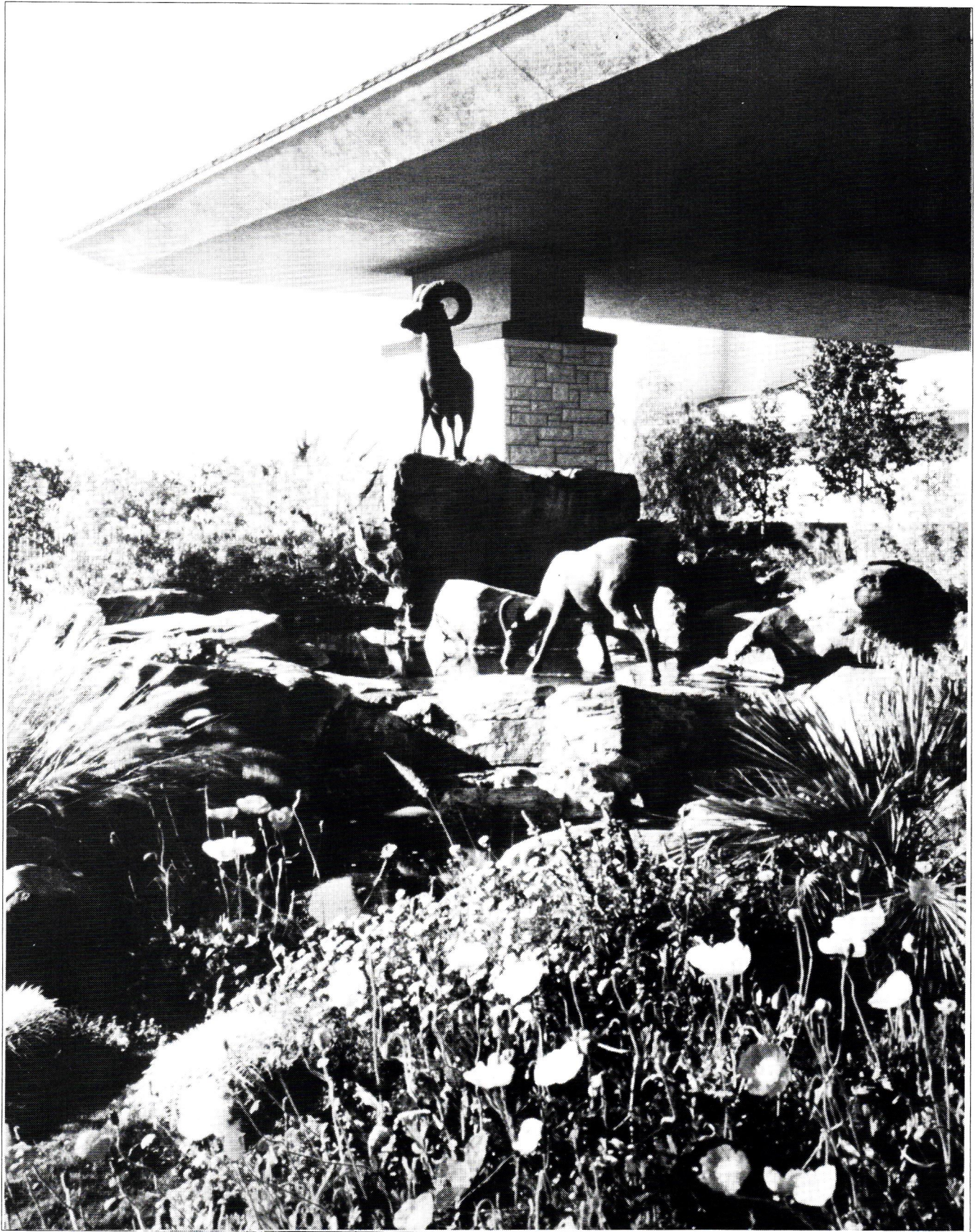
"Finally, art is a gift to the community." **HA**

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



DONALD W.Y. GOO PHOTO

A trio of exuberant hula dancers in bronze and fiberglass establishes emphatically that the Four Seasons Resort Wailea is a Hawaiian place — and that it is a place for fun and frolic. Titled "Wahines O Wailea," the work was created by Ken Shutt, who is widely represented in public and private collections throughout Hawaii.



BERGER/CONSER PHOTO

Art in resorts often helps create the feeling of having arrived at a particular place. The Ritz-Carlton, Rancho Mirage, in the foothills of California's Santa Rosa Mountains near Palm Springs, is sited at the gateway to a 310-acre wildlife sanctuary for the threatened Desert Bighorn Sheep. On arrival, guests are met by a pair of life-sized bronze statues of Bighorn Sheep positioned just outside the porte cochere. During their stay, guests often see live Bighorn wander onto the hotel grounds to nibble at the hotel's manicured lawns. Sculptor is David Wynne.

Innovative Products Conserve Energy

Several companies are realizing the need for energy-efficient products in today's market. From new light switches to entire "smart" homes, conserving energy has become a new way of life for everyone. This article will highlight a few new products and innovations designed to save energy.

New Light Switch Saves Money and Adds Convenience

PowerSavers has introduced LightAlert!, a sensor-controlled light switch for commercial and industrial buildings that reduces lighting costs. Winner of the Plant

Engineering Product of the Year Award, the LightAlert! PS1000 turns lights off automatically to save electricity whenever a room is unoccupied. It also turns lights on automatically when someone enters for convenient hands-free operation.

This switch can be installed in new construction or as a replacement for conventional light switches in areas such as offices, conference rooms, copy rooms, hallways, storage rooms, utility closets, and lavatories ... any place where people forget to turn off lights.

Utilizing an infra-red detection

system that senses body heat, LightAlert! emits no radiation and is UL Listed. It can control up to 800 watts of fluorescent or incandescent lighting at 120 or 240 volts. It fits single or multiple gang boxes. Installation is simple; there are only two wires to connect.

The LightAlert! PS1000 meets the requirements of all utility rebate programs. It can be used with dimmers and electronic ballasts.

Fiberstars Lights up Honolulu

The Honolulu skyline has gone "high tech" with fiber-optic technology providing accent lighting to one of the city's newer



ROBERT A. THOMAS PHOTO

Fiber-optic technology was introduced to the Honolulu skyline when Fiberstars was installed on the Commerce Tower. Fiberstars is a durable and safe substitute for neon lighting at only a fraction of the cost.

multi-story buildings.

The Commerce Tower, 1440 Kapiolani Blvd., has had Fiberstars lighting installed along its major horizontal and vertical edges to subtly accent its shape in the Honolulu night skyline with glowing white lines.

Fiberstars uses fiber optics technology to achieve a lighting effect much like neon lighting, but Fiberstars is much more durable and adaptable, explained Philip Iodice-Kristianson of New Wave Construction, installers of the lighting.

It was superiority of Fiberstars versus neon lighting that was an important factor in the decision of what type of lighting to use, said Rick Moss of Toff Moss Farrow Associates, lighting consultant for the building. The most obvious benefit of choosing Fiberstars over neon was Fiberstars' cost effectiveness. Fiberstars uses one-tenth of the power draw as neon, Moss said, and was easily adapted to the building's advanced computer-controlled electrical system.

Fiberstars also proved to be a wise decision because of the simplicity in installing it. "Over 3,000 feet of fiber tubing was literally glued to the vertical and horizontal edges of the building," Iodice-Kristianson said.

Installers used window cleaning rigs to access the long vertical edges of the building to complete the job in just over three weeks. "The fact that we could install this lighting with something as easy as window cleaning rigs shows how easy it is to work with," Iodice-Kristianson said. "If we had to install neon lighting, we would have to put up scaffolding, which would take a lot longer and cost a lot more," he added.

The building owners were worried that the addition of lighting to their building would cause damage to its granite surface. But, because the Fiberstars was adhered to the building, a minimal impact was created,

Moss explained.

Another benefit of choosing Fiberstars is that it is much safer than neon lighting.

Neon lighting's light source is electrically charged gas within a rigid glass tube. Fiberstars is basically a clear plastic tube with many small plastic fibers running through it. The light source for Fiberstars is housed in a "light box" attached to the end of the tube. Light passes through the fibers, causing them to glow in much the same way neon lighting does, Iodice-Kristianson explained.

"The Fiberstars cable is safe to handle when lit with no chance of electrical shock. This makes Fiberstars an excellent choice for a variety of applications outdoors and around water, including around swimming pools, jacuzzis or in the bathroom. There is even an ice rink on the mainland which had Fiberstars installed directly into the ice," Iodice-Kristianson said.

Also, with Fiberstars lighting the building, there will be no threat of strong winds breaking the fiber tubing, which might happen if neon lighting was used, Moss explained. And, the Fiberstars tubing is chemically treated to withstand chlorine, acid and ultra-violet light for up to 15 years.

An added advantage of Fiberstars, Iodice-Kristianson explained, is that the light's color can be changed very easily. A simple color wheel housed in the light box can change the color of the light to magenta, aqua, white or green with the flip of a switch.

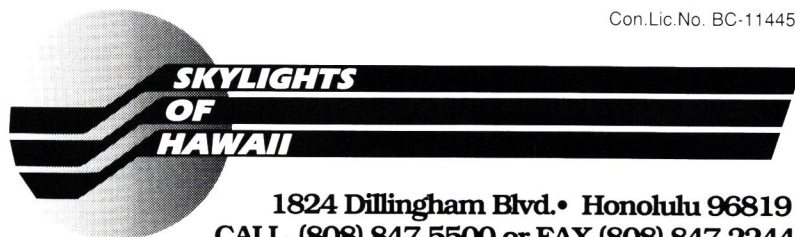
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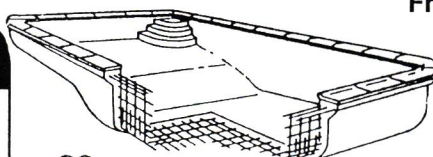
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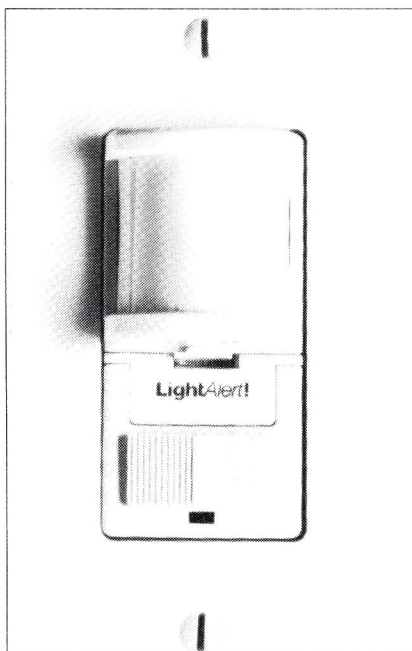
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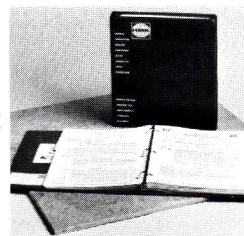
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Architects Contribute to Code Development

by Duane L. Cobeen, AIA and
Andrew C. Yanoviak, AIA

Architects were invited for the sixth consecutive year to participate in the 23rd Annual Conference of the Hawaii Association of County Building Officials (HACBO).

This year, over a dozen architects from Maui Chapter/AIA, Honolulu Chapter/AIA and the Hawaii Island Section of HC/AIA were in attendance.

For the first time, this year's presentation included members of HC/AIA committees other than Codes and Government Relations. The Housing, Energy Code and Environment committees and the Codes Committee Accessibility Subcommittee also participated. In addition, members of the HC/AIA Zoning Code Subcommittee of the

Codes Committee, the Urban Design Committee, and the Affordable Housing Task Force were in attendance.

The AIA has been promoting this type of networking between AIA committees on a regional basis for the past three years.

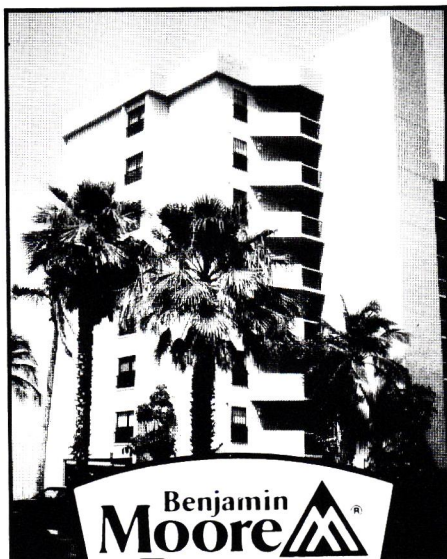
As chairman of the HC/AIA Codes and Government Relations Committee, Duane Cobeen, AIA, stressed the relative importance of building and fire officials in safeguarding the public health, safety and welfare in the formulation of codes and regulations, and their essential role during the design and construction phases in the permit review and approval processes. He further emphasized that the architects were

in attendance not only to share the culmination of the past year's efforts and experiences in their presentations, but also to listen and learn from the revelations and viewpoints of building and fire officials who concentrate their efforts on code development. Finally, he touched on mutual problems requiring major changes in the codes due to the national Americans with Disabilities Act and Federal Fair Housing Act, affordable housing crisis, imminent statewide energy code, and the common code format being addressed by the AIA.

Past HC/AIA Codes and Government Relations Committee Chair Andrew C. Yanoviak, AIA, noted that the Building Performance and Regulations (BP&R) Committee's liaison functions and testifier's participation in the four model code groups (ICBO, SBCCI, BOCA, NFPA) and CABO's Board for Coordination of the Model Codes (BCMC) provides challenges and opportunities for AIA. AIA/BP&R participated in the design standards development organizations as well as the model code groups. AIA is heavily involved in developing a "Common Code Format" with the National Institute of Building Sciences (NIBS), BCMC and the model code organizations.

Yanoviak noted basic differences between building and fire officials in the degree of safety to be provided by minimum code requirements. Building officials acknowledge some lives will be lost in emergency circumstances due to design and construction economics. Fire officials generally insist on the possibility of saving all lives, regardless of cost. As a consequence, NFPA is developing their own building code ("1") in

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addition to their Life Safety Code ("101"). The NFPA national Electric Code is a successful model that is adopted by thousands of cities nationally with virtually no amendments. Architects practicing on a national basis are maintaining libraries of over 5,400 building codes (four in Hawaii, with each of the counties adopting their own version of an amended UBC).

John Marko III, AIA, Codes Committee vice chairman, gave an update on the Americans with Disabilities Act (ADA) and effective dates of implementation. He did the same for the Federal Fair Housing Act (FFHA) and spoke on their interrelationships with the Uniform Federal Accessibility Standards (UFAS) and ANSI standards. He commented on the status of their adoption within the 1991 UBC and the Honolulu Building Code amendments. He stressed the need to develop interpretation guidelines with graphical examples of compliance or non-compliance.

Alexandra Neuhold, HC/AIA Housing Committee member, made a slide presentation on affordable housing and community development in various parts of the world. She emphasized the need to simplify and alter building and fire codes and zoning regulations to create more affordable housing.

Kent Royle, AIA, member of the HC/AIA Energy Code Committee presented an overview on the development status of a statewide Energy Code by DBED and their consultant. He stated that the new Hawaii Energy Code will be based largely on ASHRAE 90.1, and that it would replace "Article 7" in the Honolulu Building Code, which was based on ASHRAE 90.75. He mentioned that the new code will address the exterior building envelope, interior lighting, HVAC and water heating energy usage.

It is apparent that as more HC/AIA committees become proactive rather than reactive, our responsibilities to the profession and our communities will increase. For

example, the Hawaii Island Section Codes Committee is no longer just a follower, but rather a very well researched and informed leader in its professional activities. **HA**

Duane L. Cobeen, AIA, is chair of the HC/AIA Codes & Government Relations Committee. Andrew Charles Yanoviak, AIA, is chair of the HC/AIA Environment Committee and member of national AIA/Building Performance and Regulations Steering Committee.

Correction

In the June Issue of *Hawaii Architect*, the Maui firm of Johnson & Reese was inadvertently omitted from the Maui AIA Design Awards pages featuring the St. Anthony Church in Wailuku. The project was a joint venture between Johnson & Reese and Riecke Sunnland Kono Architects, Ltd. and earned a 1991 Maui AIA Design Award of Excellence.

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Waikiki Approached With Unique Vision

by Joni Ketter

This is the fourth in a five-part series explaining the Vision for Waikiki 2020 master planning program.

The five consulting teams that developed master plans for the Vision for

Waikiki 2020 project all approached Waikiki with unique styles, ideas and visions. Many common conclusions were echoed in each plan. However, the diversity of the teams' backgrounds and expertise also

lent itself to varying opinions in some areas. This article will touch on some of those differences of opinions.

International Market Place

All five teams agreed this was not a suitable place for a convention center. There was some diversity on how it could be better utilized. INTRA — International Tourism and Resort Advisors pinpointed the IMP as part of a catalyst project to help turn Waikiki around. The project would include retail, food and entertainment with 1,200 hotel rooms abutting mauka-makai corridors, opening Waikiki up to the Pacific.

Similarly, Johnson Johnson & Roy/Inc. proposed mauka/makai redevelopment with shops, restaurants and businesses. JJR planned for tall buildings with parking on the third or fourth levels with landscaped gardens on the top.

Robert Lamb Hart/Planners and Architects also proposed mauka/makai redevelopment, making the IMP the center of a "luxury district" — an elegant hotel mixed-use development.

Goody, Clancy & Associates/David Dixon & Associates proposed a new central market square built around a mauka-makai corridor. ELS — Elbasani & Logan Architects envisioned the IMP as open space.

Transportation

Most of the teams opposed bringing rapid rail transit to Waikiki. "We felt the (rail) transit was wrong for Waikiki, although right for the rest of Honolulu," said John Clancy, FAIA, principal of GC & A. The teams all agreed some sort of "Waikiki-like" shuttle buses needed to be available in the area. The one exception was Robert L.

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Modular Buildings for Modern Times



Robert Lamb Hart strongly encouraged pedestrian connections from Waikiki to Honolulu.

Hart, who proposed a very light rail overhead people mover.

Parking was addressed by all five teams. INTRA proposed erecting three parking garages in strategic Waikiki locations; JJR suggested parking at the Ala Wai Golf Course and Fort DeRussy. The remaining three teams offered underground parking as the best solution. "We were appalled at so many surface parking garages and parking structures," Clancy said. "There are 28,000 above-grade parking spaces in Waikiki. Where land is so valuable, it seems intolerable to fill it up with parking garages. Parking can be and should be put below grade. Boston's waterfront project went underground with parking right into the water. Developers and contractors always say it costs so much; when you realize the added value, the added cost is very small."

Kenneth Cobb, JJR team member, reiterated Clancy's thoughts. "Waikiki is one of the most spectacular places in the world," he said, "but it's covered with asphalt. It's 'people unfriendly.'"

A couple of the teams also felt

that in order for transportation through Waikiki to be less inviting, changes in street configurations should be made. INTRA suggested that one-way streets should be made two-way making them less efficient and giving them more of a resort pace. JJR would lessen the number of lanes and major thoroughfares, designating one lane for a Waikiki trolley, and widen sidewalks along Kalakaua and create an esplanade along the Ala Wai Canal.

Zoo/Aquarium

None of the teams condemned the Honolulu Zoo as it currently exists; however, three teams thought the land it sits on could be better utilized. INTRA would turn this property adjacent to Kapiolani Park into a Hawaii nature park and JJR would move the zoo to the park at the Ala Wai Golf Course, using the freed-up space as additional space for Kapiolani Park. Hart also suggested relocating the zoo and developing the current site as a world-class display, education and research facility.

Only GC & A proposed leaving the zoo where it is and expanding it and the aquarium into world-class entities.

Regulatory Requirements

Each team had specific opinions about land uses, height and density. Some proposed leaving these limits as they are, while others had specific plans for increasing or decreasing. All teams felt the area was overbuilt. "Cities go through cycles of growth, maturity, sliding downhill and regeneration," explained Clancy. "Waikiki hasn't experienced that because it's really only had one major growth cycle. Waikiki's development has come all too rapidly in the last two to three decades at the most. It's now approaching one of those cycles. A lot has been overbuilt. It wasn't very well planned or controlled and it was built too rapidly. Now is the time to look at it."

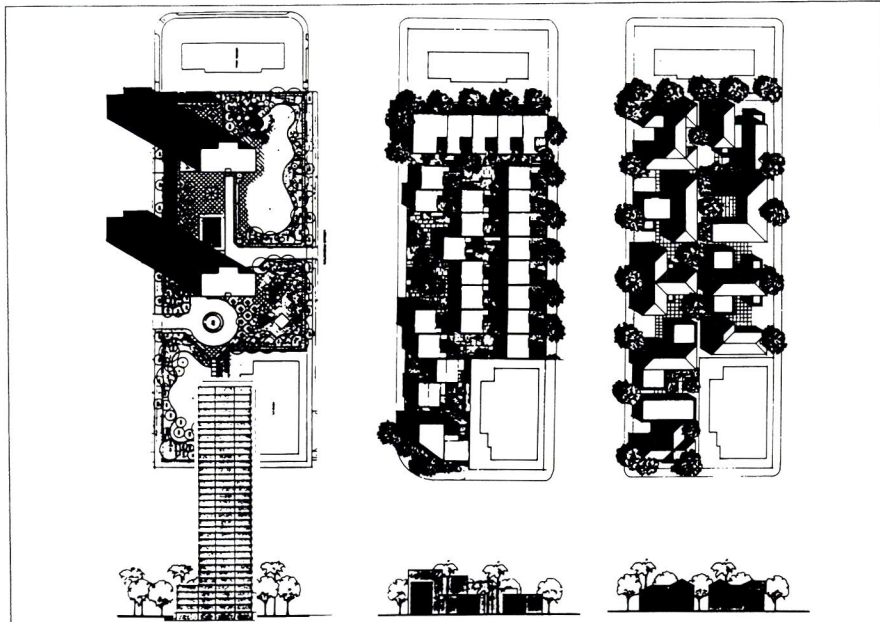
Architecture

Different teams approached the architectural style of Waikiki in

different ways. Some didn't approach it at all. "We didn't create a Hawaiian architecture at the risk of being laughed out of the room," said Adam Krivatsy, AIA, INTRA team leader. "Architects in Hawaii can create a 'Hawaiian architecture' and be better received than some international planner coming into Honolulu."

"There is an enormous opportunity for Hawaii's architects to further develop a Hawaii style (of architecture)," Hart said. "The last very great distinct Hawaiian style was done back when the homes along the Pali Highway were built. There has not really been a very distinct Hawaiian architecture in my view. I think that's the role of the architects in Hawaii, not the planners."

ELS did set down certain architectural guidelines. "We spent more time on the built pattern of Waikiki (as opposed to the public elements)," said Donn Logan, AIA, team leader of ELS. "We analyzed the age of the buildings and came up with prototypes and



ELS proposed a variety of housing types in Waikiki. This drawing shows a site near the Ala Wai Canal. The two high-rise towers have the same density as the garden apartments, center, with varied heights and four-story garden apartments, right.

architectural guidelines that will hopefully serve Waikiki into the next century." Some of these guidelines include small-scaled open spaces and building elements that create a good pedestrian experience, as well as large open

spaces and built forms that represent economically viable prototypes for hotels and other major structures. **HA**

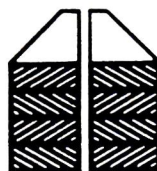
Next month, implementation strategies are reviewed.

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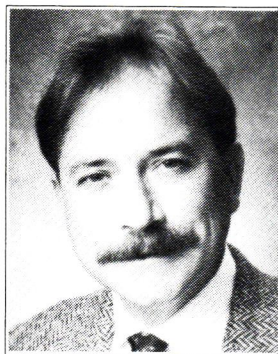
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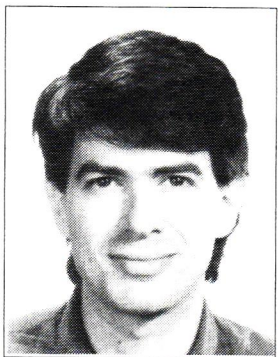
Newcomers to Honolulu Chapter

Dean T. Aoki is employed by D/E Inc. He attended Honolulu Community College and the University of Hawaii. He and his wife, Tammie, have three children: Richard, 8, Jaime, 5, and James, 3. Hobbies include computers, photography and tennis.

Warren Chen earned a bachelor of architecture from the University of Southern California. He is employed by Pacific Planning and Engineering.



John S. Edwards



Gordon O. Wallace

John S. Edwards graduated from the University of Arizona in 1972 with a bachelor of architecture. He is employed by Wimberly Allison Tong & Goo. He and his wife, Jan, have a daughter, Noel. He lists golf and tennis as hobbies.

Brian Francis Eichenlaub earned a bachelor of architecture from the Ohio State University School of Architecture. He is employed by the Hawaii Air National Guard. Hobbies include flying, photography,

camping, hiking and philosophy.

Gregorius Juhadi received a BSC in architecture from Clemson University and took graduate classes at the University of Texas at Arlington. He is employed by KOP Hawaii, Inc. He and his wife, Siew, have two children, Joshua and Robin. In his free time, Juhadi likes swimming, audio, movies and travel.

Tamya Liaw graduated from the University of Hawaii with a bachelor of architecture. She is married to Boryann and has two children, Rachel, 2 1/2 and Eric, 9 months. She likes traveling and cooking.

Hugh G. McKenzie III graduated from the University of Hawaii with a bachelor of architecture and is employed by Design Partners Inc. His wife is Alma.

Robert G. Nespor attended the University of Southern California and received his associate's degree from East Los Angeles College. He is a principal of Robert Nespor & Associates. Nespor is married and has three children. He lists triathlons as hobbies and participated in the Ironman for three consecutive years.

Brock A. Stanley is self-employed. He attended Texas A&M for three years studying environmental design and received his bachelor of architecture from the University of Hawaii. Hobbies include weightlifting and cycling.

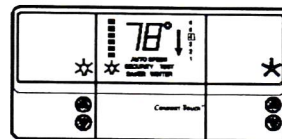
Gordon O. Wallace earned a bachelor of arts degree in physics from Middlebury College and a bachelor of architecture from Cornell University. He is employed by Group 70 International. He is married to Dr. Adelheid R. Kuehnle and enjoys playing guitar, singing, reading and painting.

William Wong earned a bachelor of fine arts from the University of Hawaii and works for U.S. Army Pacific at Ft. Shafter. He and his wife, Myrna, have two children, Jenelle, 13, and Kendall, 10. He lists tennis and baseball as hobbies.

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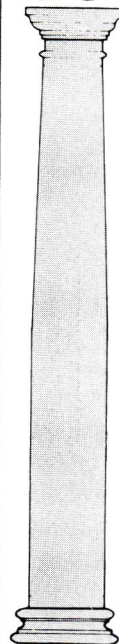
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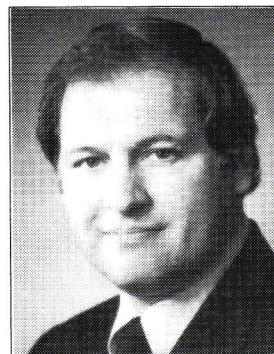
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Cruthers Named NASLI Co-chair

Evan D. Cruthers, AIA, president and chief executive officer of Media Five Limited, has been appointed Hawaii co-chair of the Pacific Southwest Regional Cabinet of the National Association for Senior Living Industries.

Cruthers has an active interest in

designing senior living facilities for Hawaii, and has steered the Honolulu multidisciplinary design firm toward local projects in this market. He currently serves as Media Five's project director for the feasibility studies under way for an elderly care and lifestyle facility on Oahu.



Evan D. Cruthers

He shares local chairmanship duties for NASLI with Clark Reeves, president of Reeves Mature Environments. They are jointly responsible for the Maryland-based organization's local member relations and information programs. **HA**

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AIA Design Winners Named

The Northwest & Pacific Region of the American Institute of Architects announced the winners of its annual design competition earlier this year with several Hawaii firms receiving awards.

Multiple award-winners included Lacayo Architects with Merit Awards for the Ferry Residence on Kauai and Rascal's Disco in Honolulu.

Additional Honor Awards went to No. 1 Capitol District Building by Projects International and the Sheraton Moana Surfrider Hotel restoration by CDS International/Virginia Murison, AIA joint venture.

Merit Awards were given to the Manele Bay Hotel on the island of Lanai by Group 70, Limited and Arnold C. Savrann, AIA; Kyo-ya Restaurant by Hideto Horiike & Associates and Roy K. Yamamoto, AIA; and Ko Olina Resort Visitors Center by Kober/Hanssen/Mitchell.

The competition is open to all the region's 2,700 members in Alaska, Hawaii, Guam, Idaho, Montana, Washington and Oregon. Projects are judged on their design, function and creative use of natural light and building materials. **HA**

New Products

Rev-A-Shelf Introduces Waste Management System

Rev-A-Shelf, Inc., manufacturers of pull-out wire accessories, introduces two new products.

For the environmentally conscious, the waste management system incorporates three removable 25 quart polymer containers and a fourth canvas bag for recyclables, and is available with $\frac{3}{4}$ or full extension slides.

The single basket and combo series are perfect for mounting under the sink or in a base cabinet on fixed shelves. These baskets have bottom mounting slides with door mounting capacity. There are seven sizes available with a new carry basket option for greater flexibility.

These and other accessories are available at National Laminates, Inc.



The waste management system provides four containers for sorting recyclables.

Wood Glue is Weatherproof

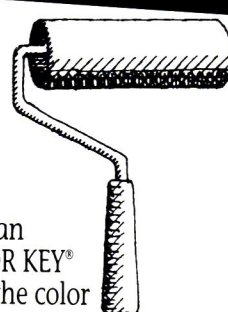
Franklin International has recently developed a new one-part, weatherproof exterior wood glue called Weatherproof Titebond® II Wood Glue. Titebond II is formulated with a propriety Polyaliphatic Resin™ polymer, Duracet XT II™, to offer professional woodworkers better performance than original Titebond® plus Type II water resistance.

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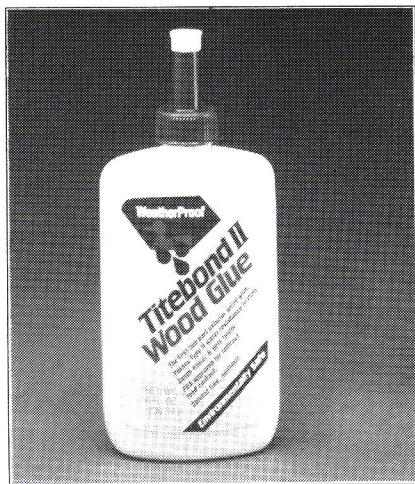
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Weatherproof Titebond II Wood Glue offers unsurpassed heat resis-

tance and resists solvents. It sands easily without softening and has strong initial tack. Like its predecessor, original Titebond®, Titebond II also forms a bond stronger than the wood itself. Titebond II is freeze/thaw stable, paintable and cleans up easily with water when wet. Its environmentally safe formulation is non-toxic and nonflammable. It offers peak performance on wood, paper, cloth, hardboard, particleboard and most other porous surfaces.

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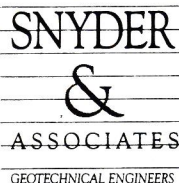
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