

HAWAII ARCHITECT

June 1993

- 
- ▶ *Agricultural Tourism*
 - ▶ *Japanese Ski Resort*
 - ▶ *Kitchen Planning*

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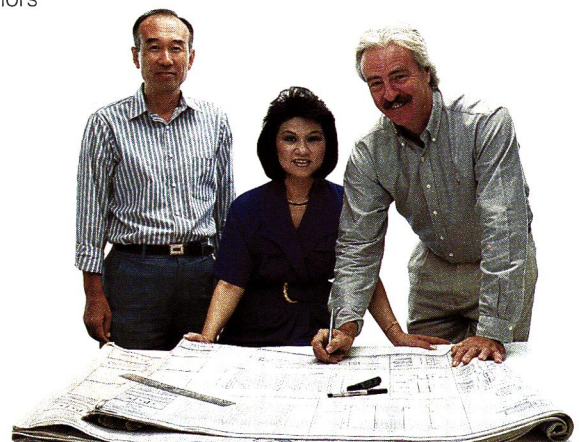
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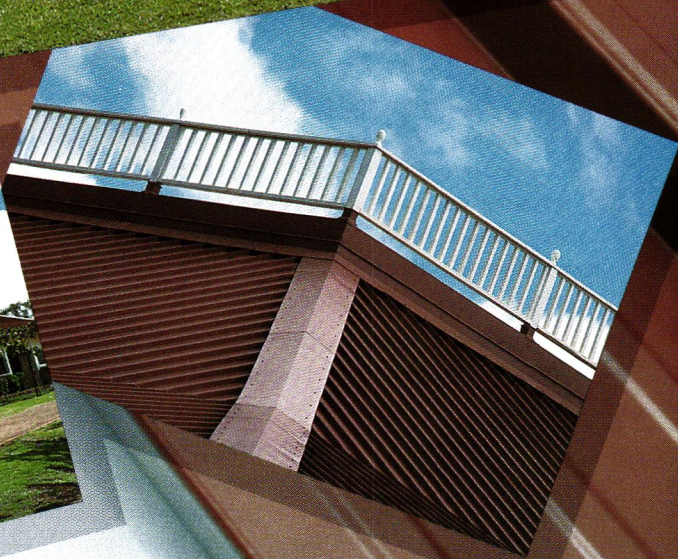
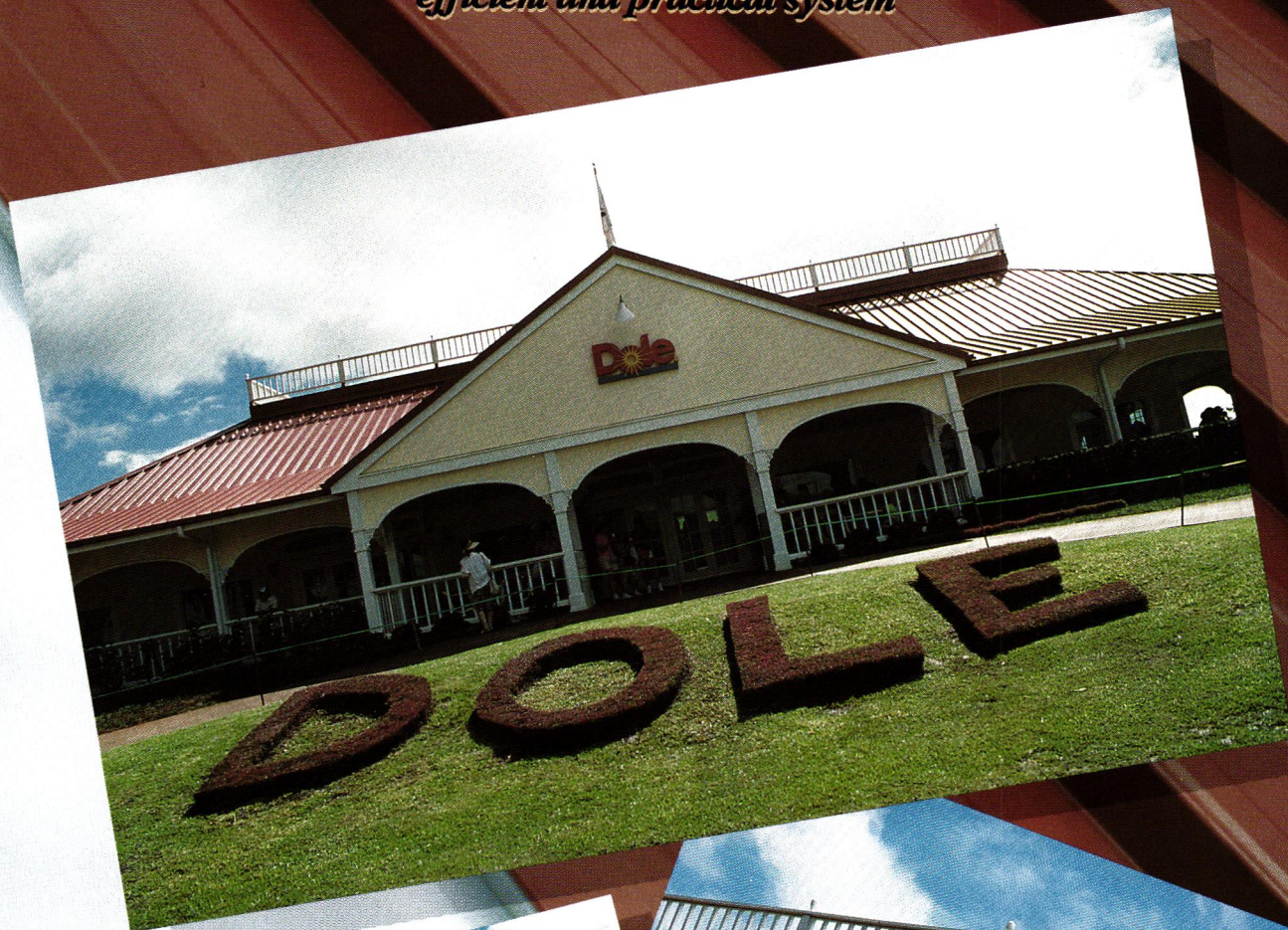


Architect Roy Yamamoto, Jetour's Manager Pat Yoshimoto,
ABS Project Manager Jim Becker

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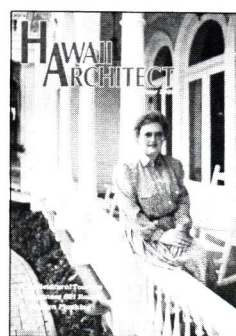
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ERROL J. CHRISTIAN PHOTO

The cover features Carol Sakata, FAIA, posing in front of the Moana Hotel in Waikiki, a historic structure she helped renovate. The AIA recognized Sakata's outstanding contributions to the profession by selecting her for fellowship in

the College of Fellows. She will be presented with the Fellowship Medal at the June 18-21 AIA convention in Chicago.

Recreational/Resort Architecture is the main focus of this issue of Hawaii Architect magazine.

Hawaii's declining tourism trade is affecting major destination resort development. In promoting tourism, the Department of Business, Economic Development and Tourism concentrated on Hawaii's surf and sand. In competition with other destinations offering similar promises, the state has failed to lure enough visitors to keep resort destinations booked to capacity. Recognizing this, the state is adjusting its advertising to promote Hawaii as more than just "surf and sand."

Perhaps it's time, as Francis Oda, AIA, suggests, for architects to get together and focus on a new vision of Hawaii, expressed through architecture, that respects, promotes and shares the islands' natural beauty, Hawaiian culture, language and aloha spirit.

Architects must not only provide design solutions for commercial structures, but also a vision that state agencies and the community can draw upon in shaping the islands' future while preserving culture and natural environment for future generations.

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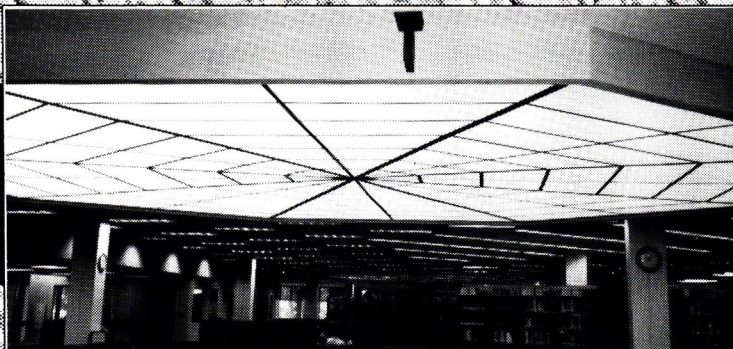


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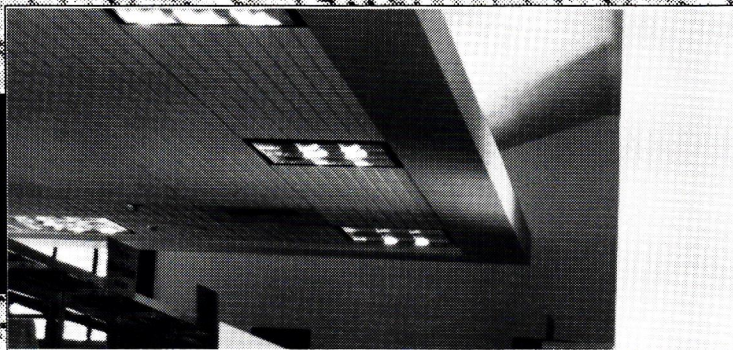
Manoa Innovation Center

General Contractor - Teval Corporation
Architect - Wong, Sueda & Associates, Inc.



Kapiolani Community College Diamond Head Campus Library

General Contractor - Tower Construction
Architect - Murayama, Kotake, Nunokawa & Associates & Robert Matsushita & Associates



Hawaii State Public Library (Main Branch)

General Contractor - G.W. Murphy Const.
Architect - Aotani & Associates

CORRECTION

The Gypsum Drywall Ad in the April Issue of Hawaii Architect Inadvertently Listed Only the Contractor & Architect of the Interior Office Improvements for the Estate of James Campbell.

It should have also read:

Campbell Estate Office Building Shell And Interior Common Areas

Project Name: **James Campbell Building**
Owner: **The Estate of James Campbell**
Architect: **Kober/Hanssen/Mitchell Architects**
Contractor: **Nordic Construction Limited**
Drywall Contractor: **J.M. Sueda**



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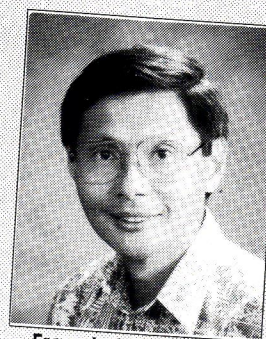
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Architects: Keepers of the Culture



Francis S. Oda, AIA

As architecture students, we were taught that the cultures of ancient civilizations were often understood through their buildings and art. Whether Minoan, Egyptian or Inca, the essence of whole civilizations was most vividly represented by their architecture and patterns of place making.

In some of these civilizations, architects were civil and religious leaders and, therefore, definers of culture. In others, architects served the civil and religious leaders and were creators of culture. In our egalitarian modern Hawaii, the thought of architects as definers or creators of culture may be presumptuous, yet I am intrigued by the possibility that we have the responsibility to be "keepers of the culture."

Dr. George Kanahale, Hawaiian scholar, businessperson and himself a "keeper of the culture," uses this term to describe the responsibility of those in the visitor industry to know and reflect Hawaiian history, culture and values. How much of this responsibility do we, as architects who shape modern Hawaii, share in this role?

MORE OFTEN THAN NOT, we might be accused of destroying Hawaii's culture by representing foreign ideas and forms. It's no wonder, since many of us were trained on the mainland and share, even with graduates of the University of Hawaii, a more intimate knowledge of the culture and buildings of ancient Athens, Rome or Kyoto than of Honolulu, much less Hanalei. How can we be the keepers of a culture about which we know so little?

This is no reason, however, to abdicate a historic role of our profession to culture keeping and making. By virtue of our everyday acts of buildings, we unavoidably make cultural statements; but whose culture and what statements? We need to create our multi-cultural Hawaii with buildings, plans and interior

architecture which speak to our people of who we are and where we live.

TO ACCOMPLISH THIS, we need to re-educate ourselves, possibly through AIA-sponsored lectures and seminars. We need to know Hawaiian history, culture and values, especially as they relate the Hawaiian sense of place, traditional use and stewardship of land. We need to understand Hawaii's natural history, geography, geology, botany and their relationship to the culture. We need to learn Hawaiian at a functioning level. We need to both appreciate and learn more about the various cultures which make up modern Hawaii. We must all master the art and architectural history of our state.

Wonderful resource people such as Dr. Kanahale, Rubellite Kawena Johnson, Yoshito Simoto, Don Hibbard and others have a wealth of knowledge which should find its way into our thinking and work.

I can envision a time when architects would again be primarily valued for their knowledge and ability to eloquently create buildings and plans of cultural relevance and value, and less for our technical ability to design functional and economic structures. (This latter ability is now shared by some builders, engineers and non-licensed "designers.")

LOOKING AT MOUNTAIN, shoreline or valley locations, architects would have such a knowledge of the ecology, history and essential qualities of sites as to capture and enhance their Hawaiian sense of place. At that time, architects would be called on to take leadership roles in tourism, education, government land use, arts and housing. Why? Because we would be able to use our artistic, business and technical knowledge to creatively serve the larger objectives of our community as "keepers of the culture."

► Francis S. Oda, AIA, ACIP, is chair/principal, Group 70 International.

Another vision for Hawaii Agricultural Tourism

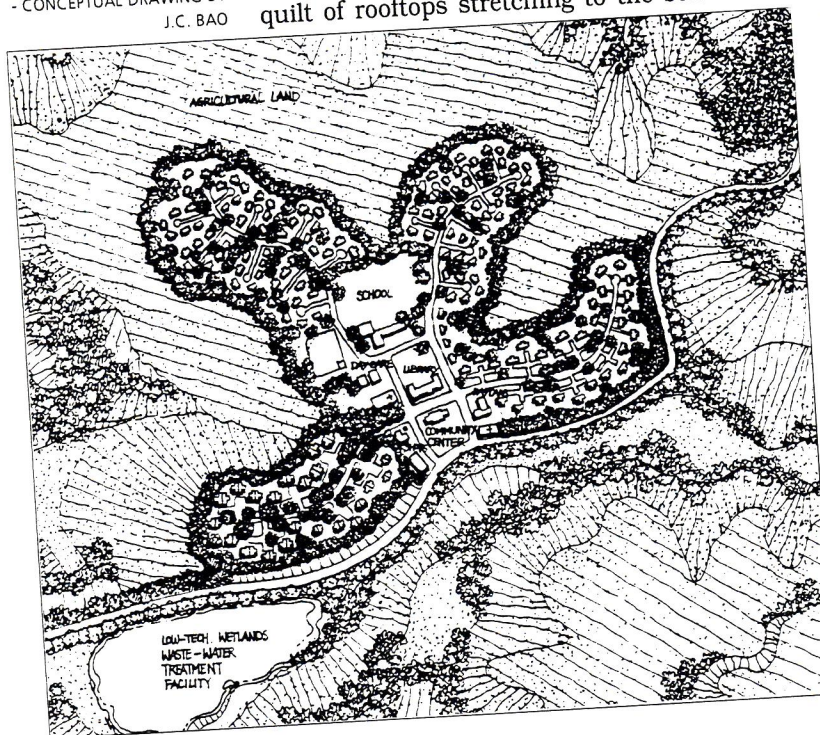
by
Francis
S. Oda

Within the next decade, about one million acres of land in Hawaii may lose market viability. Now close your eyes and visualize how the lands of Hamakua, Waialua, Kaanapali mauka and virtually every large agricultural parcel may look after the year 2000 without sugar, pineapple or cattle production. Do you see anything? No?

Well, you are not alone, for few alternatives to our current large-scale agricultural uses of land have proved to be "viable." Attempts at developing crops such as coffee, macadamia nuts, guava, etc., for two decades have yielded only 42,400 acres of land cultivated in 1991 for these alternative crops, or 2.5 percent of Hawaii's agricultural lands. All that seems to thrive on ex-agricultural lands are subdivisions.

Cluster community.

CONCEPTUAL DRAWING BY
J.C. BAO



this might come true, there may be an alternative. Its ingredients are housing (and other urban uses), agriculture and tourism, usually viewed as competing uses, which are merged together in this new land-use paradigm. Considered separately, these uses do not appear to be sustainable into a foreseeable future without severe negative consequences.

Today, most of Hawaii's cattle are sent to Canadian feed lots and slaughter houses at prices which foreshadow the demise of the industry. Sugar and pineapple are having difficulty. Small-scale agriculture cannot successfully compete with urban uses for land. Alternative agriculture cannot find large-scale markets and/or subsidies to ensure sustainability.

HAWAII HOUSING is largely provided in faceless subdivisions or dense high-rise complexes. With cost such a determinant, simply having a house is the issue—a "Hawaiian" lifestyle is not. The special character of defined communities, still a reality during the 1960s and 70s, has given way to impersonal sprawl and a loss of a Hawaiian sense of place.

Today, Hawaii's tourist focus and infrastructure is based on resort destinations and zones. Waikiki, Kaanapali, Poipu and West Hawaii have become places where tourists experience the *fantasy world of other tourists*. Little of the real Hawaii seeps through. These conditions are anti-ethical to the growing worldwide eco-cultural tourism trend, which, if not addressed, will leave Hawaii at a severe disadvantage in the competitive tourist market.

THE NEW VISION is based on the premise that housing, agriculture and tourism are essential to each other's viability in a preferred Hawaii. Envision, instead, future housing clustered like the old plantation villages and camps surrounded by tree farms of bio-engineered native hardwoods, macadamia orchards, gardens of drip-irrigation dry-land taro, flower nurseries, grazing lands, seed corn plots, bo-

tanical gardens, community gardens, individual garden plots, banana patches, etc. Imagine these villages focused around little centers with a convenience store, churches, postal service, day care center and even a McDonald's. Several would have schools, some a library. The communities would be small enough for one to know one's neighbors, yet large enough to support common services. Critically, these communities would not expand beyond specified limits.

Agricultural lands surrounding these villages would be "perpetual open spaces" via easements in favor of the residents of the villages. The value of these agricultural lands would be minimized by the village property owners and the original developers of the communities based on the value captured from the residential use of portions of the agricultural lands. This would reverse the current competition between small-scale agriculture and housing based on the "highest and best use" notion where an either/or choice seems inevitable.

Envision *agricultural tourism* as another critical ingredient of this mix,

for low land costs alone will not ensure the viability of agriculture. Locals and visitors may take tours of agricultural operations, such as the native hardwood tree farms within which other native flora and fauna are nurtured and featured; buy taro products such as cakes, cookies, chips and slices at a farm also tracing the importance of taro in the Hawaiian culture and overnight at a bread-and-breakfast farmhouse related to a tropical flower farm featuring tours, cut flower sales, wood products and lots of aloha. Imagine guest ranches tied to working cattle and horse operations which allow one to experience Hawaii's paniolo lifestyle.

FINALLY, ENVISION THESE villages as transit nodes interlocked in a system which gives easy access to each other and urban centers. With well-planned modes of transit and computer modems, telephones and fax machines, one would not have to have an agricultural job to live in these villages.

For this vision to be realized, current concepts in housing, urbanization, agricultural land and tourism in Hawaii must change. The Land Use

laws which mandate "contiguity" or urbanizing only land which is contiguous to existing urban land have led to urban sprawl. The Land Use priorities which pit agricultural uses against housing and tourism must be changed to recognize an *enforceable balance*. The concept of containing group tourism facilities must give way to the thin spreading of tourist lodging and activities *throughout the community* to accommodate the emerging eco-cultural-agricultural tourism market.

OTHER COMMUNITIES have, in part, established models for this approach. The Swiss have long established firm boundaries for their settlements and have maintained the balance between urban development and agriculture for generations. A recent study by the Center for Rural Massachusetts of agricultural lands along the historic Connecticut River Valley argues for the creative physical and economic balance of historic agricultural uses and new development. A growing worldwide trend toward developing "neo-traditional" communities or "livable towns" is being championed by such notables as Prince



▲ A vision of Waialua in the year 2000.

- CONCEPTUAL DRAWING BY J.C. BAO

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Phillip and architects Andres Duany, Elizabeth Plater-Zyberk and Peter Calthorpe. These neo-traditional towns focus on old-fashioned principles of community building.

IT SEEMS THE TIME has come, in fact, been forced on us in Hawaii to create a new paradigm or sustainable agriculture, housing and tourism. Now close your eyes for a last time and re-envision the lands of Waialua sprawling to the sea as a patchwork quilt of agricultural fields supporting a number of crops and partially forested. Villages which look like groves of trees intermittently dot the landscape and are linked by transit. Within the villages, our families, friends and relatives live a Hawaiian lifestyle similar to that of our parents and grandparents. Guests from the mainland or abroad stay at nearby bed-and-breakfasts and experience the real Hawaii.

Is this dream too far-fetched? Only if we choose to limit our vision, even with our eyes wide open.

♦ Francis S. Oda, AIA, AICP is chair/principal, Group 70 International.

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A design consideration Security Systems

by
Albert B.
Denis

There was a time in Hawaii when security was largely a state of mind, and most people who lived here rarely gave it a second thought. Some among us even remember when unlocked doors were commonplace, and attacks against property were rare. Those days are gone forever.

In today's litigious crime-ridden society, "you can't be too careful," is not only wise counsel, it's imperative for developers of office buildings and condominiums — and for all who represent them, including architects. Security is so important that end users list it among their top considerations when seeking to lease or buy. These same users are receiving huge monetary judgments when they show in court they have *not* been adequately protected.

The ideal place to address security issues is *before* the building is built, with the developer and architect, at the design level. A four-phase approach is recommended:

1. DEVELOP AND DOCUMENT the existing standard of care for electronic security systems and hardware, security staffing and procedures.

A comprehensive survey of properties similar in size, configuration and quality to the planned should be undertaken by an outside entity, one with no vested interest in the project. This audit should document the high and low ends of security measures utilized at the properties examined.

This information should also be used to assess the validity of subsequent security plans for the new development, and can be used in court, if the need to document security planning should ever arise. This report would also include a statistical analysis of crime occurring in the project's neighborhood (dating back three to five years).

2. REVIEW PRE-CONSTRUCTION PLANS with developer, architect and electrical engineer for

optimal cost-effective security system installation.

The proposed system should be reviewed against the minimum standard of care identified in Phase I in order to integrate security consultant findings with construction plans.

The earlier security consultants are involved in this process, the better. Quite often we do not recommend the latest gadget on the market because it does not have a track record and thus, may not be accountable in a court of law. The final step in this phase is to assist the electrical engineer in specifying actual devices and locations on site blueprints, prepare specs and solicit and review bids from electronic security contractors.

3. INSPECT THE PROJECT TO ENSURE that security systems are being installed as planned.

During the last phases of construction, the project is inspected to ensure that security system hardware is installed according to plan.

A status report is then issued to the developer, noting discrepancies and recommending corrective action. This report should include a recommended security department organization with staffing or specifications to solicit bids from reputable security contractors.

4. INSPECT THE PROJECT 30 TO 60 days after security systems and hardware have been installed.

During this phase, the consultant tests the new system to ensure that it operates as specified.

Any property owner or developer can be the target of a lawsuit. In such event, the named defendant who has sought out and followed the professional guidance and recommendations of a security consulting firm is unquestionably better positioned to defend against claims of negligence.

♦ Albert B. "Spike" Denis, CPP, is president, Safe-guard Services.



Award of Merit

Interior Architecture

AM Partners, Inc.
W H Smith Grand Hyatt

In 1991, W H Smith Inc., asked AM Partners, Inc. to design the W. H. Smith Grand Hyatt Sundry/Logo shop located in the retail shopping arcade of the Maui Grand Hyatt Wailea Hotel. The assignment consisted of interior space planning and design for this 3,100-square-foot sundry/logo shop.

The architect was also asked to custom-design the wall and floor merchandising sys-

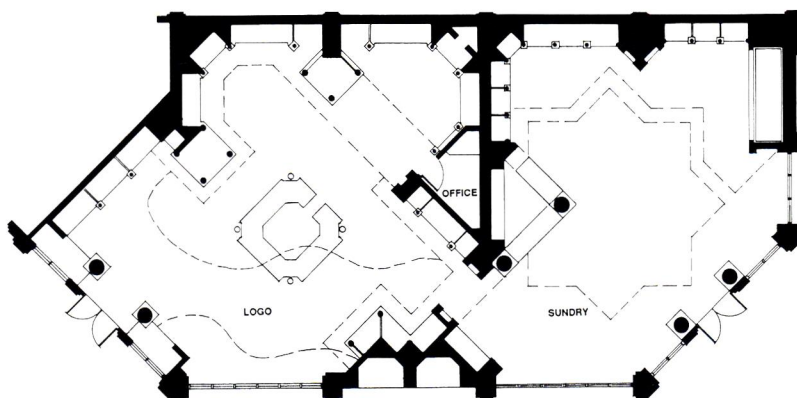
tems, lighting layout/selection, material/finish selection, props/display/accessories, and coordinate the work of project consultants.

The project required the development of two separate retail experiences within one area. The merchandising of sundry and logo goods was to be displayed in separate areas yet were to be connected by a unifying architectural theme.

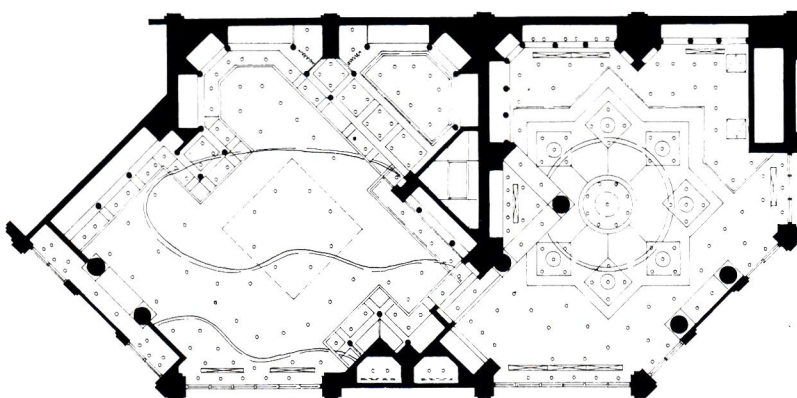
The logo shop required departments for resort-wear, men's wear, women's wear and jewelry/accessories, each addressing unique merchandising needs.

The sundry shop required specialty areas for health and beauty products, paperbacks, magazines, moveable floor units for soft and hard goods and built in refrigerators.

The shop was designed with an elegant resort-oriented modern Moroccan theme. The resulting architectural design was implemented through a combination of whimsical palm columns, special ceiling treatments, detailed floor patterns and detailed ornamental casework. These elements blend to create a unique and elegantly coordinated theme of ornament and merchandise. The interiors feature a fabric curtained domed ceiling which creates a focus for the shop. Customer circulation follows a convenient path to encourage the sales of "impulse" merchandise. The resort logo merchandise sales were enhanced through the prominent opportunities for display and the use of lighting to highlight the attractiveness of the merchandise.



FLOOR PLAN
0 4' 8' 16'



REFLECTED CEILING PLAN
0 4' 8' 16'

Credits:

Owner:

W H Smith Inc.

Developer:

W H Smith Inc.

Architect:

AM Partners, Inc.

Principal in Charge:

Charles Lau, AIA

Project Architect:

Jeffrey W.H. Kop, AIA

Mechanical Engineer:

Lance Uchida

Electrical Engineer:

Leung & Pang Associates, Inc.

General Contractor:

Atelier Builders, Inc.

Jury's Comments:

The Jury was taken with the project's whimsical detailing and imagery. One juror called it "a phantasmagoria of cleverly detailed, nicely finished, highly imaginative glitz."



▲ Logo shop, W.H. Smith, at the Grand Hyatt Wailea Maui.

Sakata's first ►
assignment at CDS
involved work on the
Makalapa Bachelor
Officers' Quarters.



Profile of a professional architect **Carol Sakata, FAIA**

by
Paul
Sanders

Although Voltaire wrote in 1750 that "all roads lead to Rome," only five paths lead to the AIA's College of Fellows. These paths have a common denominator—hard work, commitment and personal sacrifice—without guarantee of ever reaching the destination.

Carol Sakata, FAIA, Hawaii's first female fellow believes her AIA and other professional involvement, not her design contributions, and luck, were responsible for her selection as a Fellow. Since joining CDS International (formerly Chapman Desai Sakata, Inc.) in 1972, a firm of which she is executive vice president, Sakata helped stage the National Convention in Hawaii in 1982 and served as Hawaii Society/AIA president in 1989, the first woman to serve in this capacity. During her tenure as presi-

dent, the Hawaii State Council/AIA became a reality.

"We shepherded the concept over a two-and-a-half year period," she recalls, "trying to persuade members that the council could better coordinate efforts to influence legislation at the state level, than could a committee within the chapter, which is how government affairs used to be handled."

AT THE NATIONAL level, she served on the Institute's Women in Architecture committee for three years, a committee she chaired in 1987, and is currently vice-chair of the Steering Group of the International Committee and chair of its practice sub-committee.

She considers participation in AIA an important part of an architect's continuing education.

"I recommend it. I have enjoyed the interchange of ideas with other architects," she says. "I learned a lot from my peers. I know it takes time away from the office, and I am grateful to my partners for allowing it."

Most people think all architects are primarily designers. They are surprised to find out this is not necessarily the case. Sakata is involved in the technical and management aspects of the business.

While at the University of Washington, from which she graduated cum laude with a bachelor's degree in architecture in 1969, Sakata worked for Northwest Millwork Company, "turning architects' drawings into shop drawings that could be understood by the fabricators and installers."

"It taught me to look at documentation packages from a user's standpoint," she recalls.

Kenneth Whitcomb,
CDS International,
Virginia Murison,
AIA, and Carol
Sakata, AIA,
accepting HC/AIA
excellence award in
1990. ▼



"Little did I know that this assignment would influence my career."

Sakata's first job was as a draftsman with Roehrig Onodera & Kinder, an architectural firm which occupied the penthouse atop the historic First Hawaiian building on King and Bishop.

"Onodera helped me a great deal," she recalls. "He believed in teaching young architects. He took me along to job sites, introduced me to clients and, although he did not need any technical help, he always solicited my input."

In 1972, she joined Hogan and Chapman (now CDS) and, seven years later, was promoted to principal of the firm.

The former Seattle resident wears many hats at CDS. She may be principal in charge on one project and production director or technical advisor on another.

"Each client is unique," she recognizes, "and the client-architect relationship depends on the degree of client sophistication. I try to deter-

mine the needs of each client up front. Oftentimes, what clients think they want may not be what they need or may not even be feasible. My job is to deliver the best possible solution."

SAKATA IS MODEST about her architectural accomplishments.

"My portfolio is slim," she quips. "Most of my projects have lasted two to three years."

The results, however, belie her assessment. One of the projects in which she was involved, the historical renovation of the Moana Hotel in Waikiki, has received twelve prestigious awards, including the 1992 President's Historic Preservation Award from President Bush; and a 1990 excellence award from the HC/AIA.

She indicates this project, a joint-venture, was unique because it involved two female architects sharing responsibilities. Coincidentally, for a certain period of time, the electrical and structural engineers, and the landscape architect principal and project designers were also women, which was unusual for a field office.

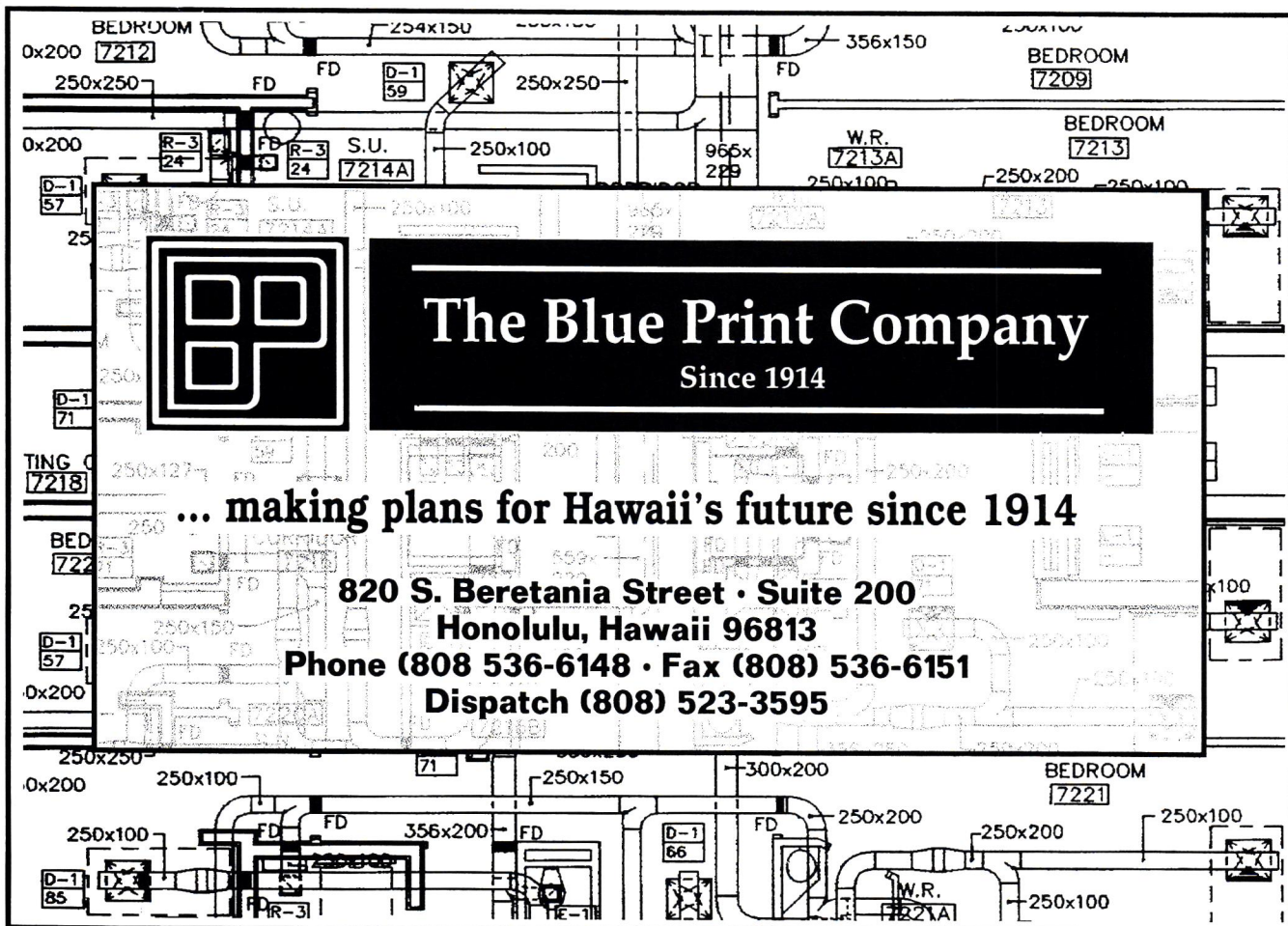
"I WAS PRINCIPAL in charge for CDS," she says. "Virginia D. Murison, AIA, was the architect in charge of architectural design and interior design, while we provided technical support and expertise in design development, construction documents and construction administration."

The project was carried out as an historical rehabilitation, thus entitling the client to preservation tax credits.

"We had to abide by strict rules and regulations, and on several occasions had to dissuade the client from including features that would have jeopardized the historical rehabilitation status," she explains. "At the same time, we had to meet code—a juggling act."

THE MOANA HOTEL is flanked by the Surfrider and the Ocean Lanai, two structures under the same ownership, which were partly refurbished at the same time.

Sakata currently is principal in charge of another renovation project involving one of Honolulu's most be-



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▲ Carol Sakata, FAIA, participated in the historic rehabilitation of the Moana Hotel in Waikiki. The project won 12 prestigious awards.

DAVID FRANZEN PHOTO

loved structures, the Pacific Club, a Vladimir Ossipoff design. The project is being done in consultation with Ossipoff.

"It's rare for an architect to have the opportunity and privilege of working with the original designer and one who is both famous and a highly respected member of the community," she says. "It beats having to guess the original intent."

SAKATA HAD KNOWN from an early age that she wanted to pursue an architectural career. From her grandparents, she acquired a love for photography and art; from her father, an engineer by training, she developed an affinity for math and organizational skills.

"We used to visit open houses on Sundays," she recalls, "and we always had drafting tools and slide rules around the house."

If there are not many female professionals in architectural firms to-

day—including at CDS—it's because, "traditionally, it is a male profession," she claims.

"Young girls are discouraged, by either parents or school counselors, from pursuing architectural careers," she explains. "Adults tend to orient them toward more traditionally female endeavors."

According to Sakata, it will take a while before the male/female ratio in architecture evens out.

"During the past ten years, there have been encouraging signs that the situation may be changing," she points out. "Half the enrollees in some schools of architecture are women. Although they graduate, many of them do not enter the profession's main stream. I don't know why. I can only speculate these graduates either postpone starting a career in architecture or use their talent and skills in other ways."

SAKATA BELIEVES SHE was not

"pushed" toward a more traditional profession because her parents had three girls and no boys.

"In our family, there were no stereotypes," she said. "The three of us have all pursued 'technical' careers at various stages of our lives—one sister as an electronics technician; the other as a veterinary technician."

She explains that because there were no girls her age in their neighborhood in Seattle, she did things boys do—model trains, baseball, etc. "I didn't have much time for dolls," she says. "I was perfectly content drawing houses and building them with plastic blocks or Lincoln logs."

She is married to Merritt T. Sakata, AIA, owner of Hambro-Hawaii, Inc., a Honolulu-based company that sells construction materials; and Architecture Unlimited, Inc., an architectural firm specializing in commercial and light industrial design projects.



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Dynamic

Contributing to the design Golf Courses

by
Brian
Takahashi

In spite of recent controversies over golf course development in Hawaii, successful resort development is often dependent on this land-intensive feature. In *The Price of Paradise: Lucky We Live Hawaii?*, Bruce Plasch presented a sound argument on the economic sensibilities of this land use. Furthermore, golf courses simply make sense as a resort-related use from the planning perspective. They provide the planner with a use that is attractive to the resort user and the local population, while serving as a buffer between the resort and the surrounding area. The golf course is used as a transition between various uses, from agriculture to housing, from resort to commercial.

Golf courses are important to the economic viability of resorts since they are not seasonally dependent and local demand is high. Golf courses also provide a symbiotic use for ancillary resort functions. Restaurants, shops, lodging and others are obvious economic benefactors; however, other activities which can support resorts can be incorporated in sensitive and prudent golf course planning.

FOR THE NON-GOLFING resort guest as well as the general public, golf courses provide the setting and transition zone which enhances a sense of escape. However, the typical contemporary golf course provides little else to the non-golfer. Often, the golf course simply becomes an open space at the entry of the resort. Perhaps it is time to fully integrate this green space for the benefit of all resort users. Some examples of this are the inclusion of jogging paths or nature trails along course boundaries. It is also important in resort planning to use the

golf course in areas that are ill-suited to other uses. Golf courses should be used to turn less desirable land into assets for both the resort and the community.

THE MODERN "LINKS" style course may provide opportunities for nature lovers to enjoy new wildlife habitats that develop on links style courses. Rather than the sterile edifices to engineering that contemporary courses all too often convey, it may be time to return to the true nature of the sport through the modern links design. Links style courses respect the natural contours and conditions of the existing site and minimize alteration of these environments. By designing to limit water and herbicide use, greater environmental economies can be achieved.

From a socio-political standpoint, it appears that golf course designers compete to produce extravagant courses with key "signature" holes. This sometimes leads to using the best sites in a resort area for golf courses, something that should be avoided.

TRUE, THESE CREATIONS do become the calling card for some resorts; however, they may also be perceived as monuments to man's handiwork and ability to dominate nature.

Add to this auras of exclusivity and perceived indulgence and excess, and it is easy to see the enmity of this use to non-golfers and the environmentally conscious population. Conversely, the opportunity exists to promote the environmental advantages of natural golf courses as transition areas where the built environment can meet and co-exist with our vital natural environment.



◆ Brian Takahashi, AIA, is principal, AM Partners.

Posing a hazard to human health Lead-Based Paint

by
**Christie
Adams**

Are you designing improvements or additions to any commercial or residential projects that were built before 1978? If so, these structures may be hazardous to human health due to potentially dangerous lead from interior and exterior paints applied to such structures.

Brian Ter Haar, Hawaiian regional technical representative for KTA-Tator, a paint coatings engineering firm in Kaneohe, said that many Americans, including design professionals, remain unaware of the risks of exposure to lead from lead-based paints in residences and commercial structures, despite publicity in recent years about the adverse effects of lead on human health.

KTA Environmental, a subsidiary of Ter Haar's firm, recently presented an educational seminar in Honolulu on lead paint abatement. The all-day program was sponsored by the nonprofit Painting and Decorating Contractors Association of Hawaii and the Steel Structures Painting Council.

"LEAD-BASED PAINT CAN seriously threaten human health," Ter Haar said, adding that carefully documented medical research shows

that exposure to lead particles through inhalation or ingestion can cause behavioral and learning disorders in children, decreased cognitive abilities, irreversible neurological damage, decreased sperm count resulting in decreased fertility, encephalopathy and, in severe cases, even death.

In the United States, construction experts estimate that up to three-fourths of all homes and industrial structures built before 1978 may contain lead-based paint.

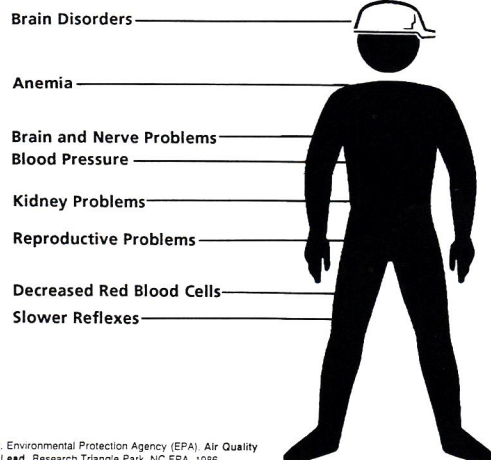
THE NATIONAL CENTER FOR Lead-Safe Housing estimates that three million American children are currently in jeopardy as a result of exposure to lead-based paint. Exposure occurs when lead-based paint chips, peels, flakes or forms a powder, or when unknowledgeable individuals improperly remove old, lead-based paint, thereby creating dust or fumes which can be inhaled, or particles that may be ingested.

Ter Haar suggested that design professionals, as well as homeowners and renters, and owners, managers and tenants of commercial buildings, investigate what types of paint cover their structures, and whether or not the paint is lead-based. He also urged them to assess the condition of the interior and exterior paint surfaces in their properties to identify chipping, peeling, flaking, powdering and other conditions of deteriorating paint which could lead to lead exposure and potentially serious health problems.

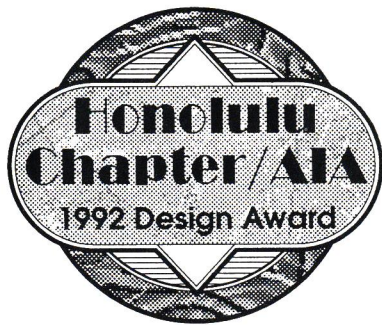
PROFESSIONALS AND LAY-PEOPLE who need assistance regarding lead-based paint should contact the State Department of Health or their family physicians about health concerns and phone the Painting and Decorating Contractors Association of Hawaii. **HA**

✦ Christie Adams is president, Christie Adams & Associates, a full-service marketing and public relation firm. From 1984 to 1986, she served as the first executive director of the AIA in Hawaii.

Health Effects of Lead in Adults. ►



Source: U.S. Environmental Protection Agency (EPA). Air Quality Criteria for Lead. Research Triangle Park, NC EPA, 1986.



Award of Excellence

Single-Family Residence

**John Hara Associates Inc.
The Makiki Residence**

In 1988, a private party asked John Hara to design a single-family residence for a family of four in urban Honolulu.

The architect's challenge was to design a home providing the clients and their two young children privacy, comfort and well-being. The residential lot is located on a steep slope with limited access and marked by a portion of an unattractive and inaccessible gully. The site, however, offers a commanding panoramic view of the city. The architect's challenge was to take advantage of the positive features and find solutions for site limitations to develop a concept that met client requirements.

The unattractive site suggested a disposition of platforms and the building of massive retaining walls to impose order. Vehicular access ties one portion of the plan to the entry level; the creation of a lower platform forms the basis of a "yard" containing a pool and the unlikely relationship of inside and outside made possible by creating the site. The upper and lower levels duplicate functions for different

kinds of experience. The upper level is more formal and the lower level more informal and associated with family activities. Spaces on the upper level are lit by skylights, modified and controlled by wood grills, providing indirect, controlled natural light.

The character of the resulting architecture consciously reflects the personality of the owners. The finishes are simple and enduring: copper shingles on the roof, travertine on the decks and lanais and clear rift-cut ash throughout.

The architecture deliberately avoids any stylistic references to form and nostalgia. The Makiki residence is, simply, a single family residence which respects its neighbors and provides its owners the comfort and practicality they desire.

Credits:

Architect:

John Hara Associates Inc.

Principal in charge:

John Hara, AIA

Civil engineer:

Belt, Collins & Associates

Structural engineer:

Robert Englekirk Inc.

General contractor:

Tommy Toma Contractor, Inc.

Living room, the Makiki residence. ▼



Jury's Comments

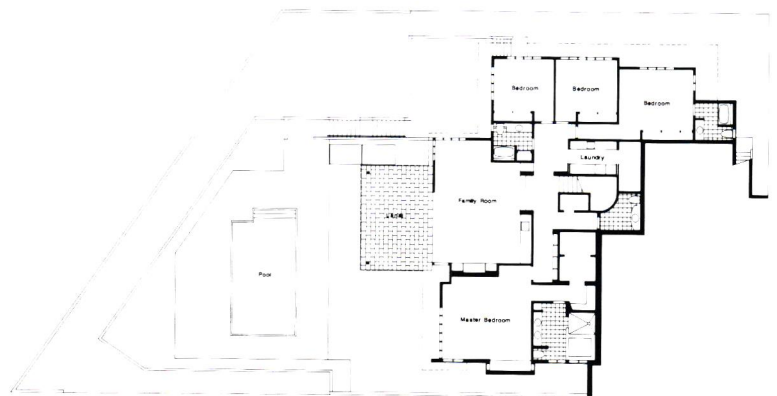
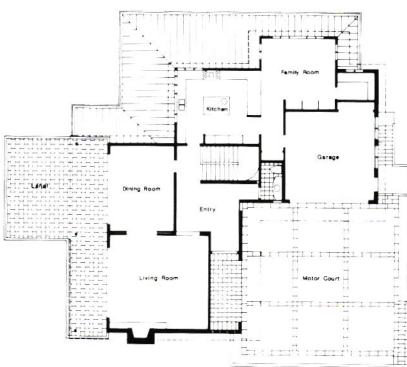
The jury observed that the house was meticulously detailed, clean and simple. Another said, "The architect's mastery of refined detail and his ability to deliver an impeccably finished project are evident throughout. It was a real treat and an education to be able to visit this home."



▲ Dining room, the Makiki residence.

DAVID FRANZEN PHOTOS

Upper Floor Plan



Lower Floor Plan

A destination for all seasons
Deco Ski Resort

by
**Peter
Caderas**

At Media Five, the upscale Gran Deco Hotel & Ski Resort in Urabandai, Japan, was a job to test our resourcefulness. We were given the task of creating an all-weather, all-season resort that would be as attractive and enjoyable in the middle of the summer as in the height of the winter ski season. In essence, we were creating two resorts in one.

When Tokyu Corp. and the Japanese government began planning the project, they came to Media Five for the concept. The firm provided services in all disciplines of the project, from planning and architecture to interior design

and graphics.

The resort is designed in a contemporary international style with a cozy residential feeling, created by breaking up building masses both vertically and horizontally. Natural light and exterior views are maximized throughout the project, to provide a sense of casual indoor-outdoor sportiness. In keeping with the resort's aura of warm friendliness, the exterior surfaces are painted in shades of warm apricot and "sunset glow," capped with richly patinated copper roofs.

THE RESORT'S FAMOUS neighbor, picturesque Mt. Bandai, is a significant landmark to the Japanese. Consequently, the whole com-

The snowed-in Deco
Alpine Ski Resort in
winter. ▼



plex is oriented toward the mountain and the resort entryway frames the breathtaking view. To complement the natural setting, buildings were designed to fit into the contours of the landscape, to avoid obscuring views of Mt. Bandai or significantly disrupting the appearance of the valley. Terracing and modulation create a distinct base/midsection/cap (roof). The base establishes a footing to accommodate snow build-up while variation in the two top tiers minimizes the sense of size.

WE ENJOYED AN UNUSUALLY high level of design integrity on this project. It isn't often that a project of this size remains true to its original concept. There's almost always something that doesn't translate from paper to concrete. We drew on a wealth of experience in the hospitality industry and it paid off. For the most part, the owners were generally able to build on a what-you-see-is-what-you-get basis.

Designing an all-season resort, in a place where the seasons actually

change, presented some intriguing challenges. For example, signage had to be visible in snowy conditions without overwhelming or clashing with the pristine rural environment during the rest of the year. Roof lines and overhangs had to be specially designed to support the extra weight of snow drifts and ice build-up.

Since most skiers tend to be day-trippers, non-guest accommodations like restaurants, changing areas, shops, health club and spa facilities received an extra measure of design time. Conversely, the 500 hotel, condominium and villa units, although completely accessible to and from the ski slopes, are totally separated from the main activity areas. Those who choose to come and stay at the Gran Deco Hotel & Ski Resort can bypass the hustle and bustle of the main public areas, if they choose. It is a comfortable balance.

THE RESORT FEATURES a 100-room hotel, 100 serviced condominium units and 300 condominium villas, with an adjoining tennis club

and health spa. The area boasts excellent skiing and other snow sports in the winter, with hiking, tennis and the spa to entertain visitors in the warm months. The first phase of construction, which opened in December, 1992, consists of the ski facilities and the hotel.

Landscape architect Tongg, Clarke and Mehler used the full array of natural assets to create a setting that would make the most of the special environment, in all seasons of the year. Clusters of trees are used to frame buildings and discreetly screen service areas. Fresh water ponds and streams were integrated into the design to reflect Urabandai's environment, which is known for its many lakes. In the summer, the pools are tranquil water features. In winter, the shallow water freezes quickly for skating.

DESIGNING THE PROJECT was an exercise in accentuating the natural attributes of the site without creating any significant detractors. Our experience in creating a natural bal-

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The upscale Gran Deco Hotel and Ski Resort in Urabandai, Japan, was designed for all seasons, providing opportunities for snow sports in the winter and hiking, tennis and spa during the warm months. This Alpine resort was built near picturesque Mt. Bandai, a significant landmark to the Japanese.



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ance and harmony between buildings and the environment, to give this project a sense of place, was more important than knowing a lot about building a ski resort.

♦ Peter Caderas is Media Five's chief operating officer and was project director for this project.

Architect offers planning tips for handicapped

If you are presently involved in the design of facilities for the physically handicapped, you should get first-hand information from someone with a handicap.

This should not be too difficult. But how often will you find an architect with 41 years of professional practice who is now visually impaired (legally blind) and living alone. I can suggest tips on the use of colors, contrasts, lighting and the elimination of other subtle obstacles which may improve your design with no increase in construction costs.

This offer is extended to all design professionals — without charge. However, if you gain something useful from my experiences, you may decide to drop a coin into my "tin cup," which will go to a charity to feed the hungry.

Morris Schechter, AIA, Member Emeritus, (808) 947-1897.



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Brand awareness ranks among the very top producers, and is further enhanced by aggressive national consumer advertising and promotions.

To ensure availability, the company maintains 10 strategically located warehouses throughout the country. These are then backed by a

network of over 200 building material distributors committed to serving the specific needs of the builder and remodeler.

Aristokraft's 1800 employees are not dedicated to being the largest cabinet company, but simply the best

cabinet company through innovative products, benchmark quality and superior service.

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▲ 'Crescendo' cabinetry manufactured by Aristokraft combines the contemporary clean look of white with easy-care laminates.

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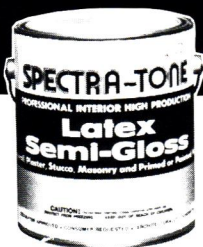
vides a versatile substrate for signage needs.

The product is also used in cabinetry, table tops and applications where sanded plywood is normally used. Because it is humidity resistant, it is often used in countertops, moulding around doors and windows, door jams and window sills.

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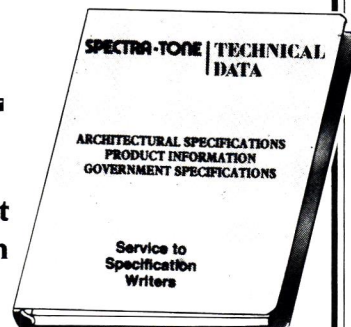


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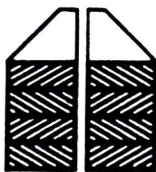
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Providing protection from hurricanes

Samoaan Fale

by
Cliff
Terry

As we rebuild after Hurricane Iniki, it may be of value to reflect on the designs which served the Pacific islanders well, long before Western designs and materials were introduced. On Sept. 11, 1992, the eye of Hurricane Iniki passed directly over the island of Kauai, devastating homes, businesses, crops and much of the island's lush vegetation.

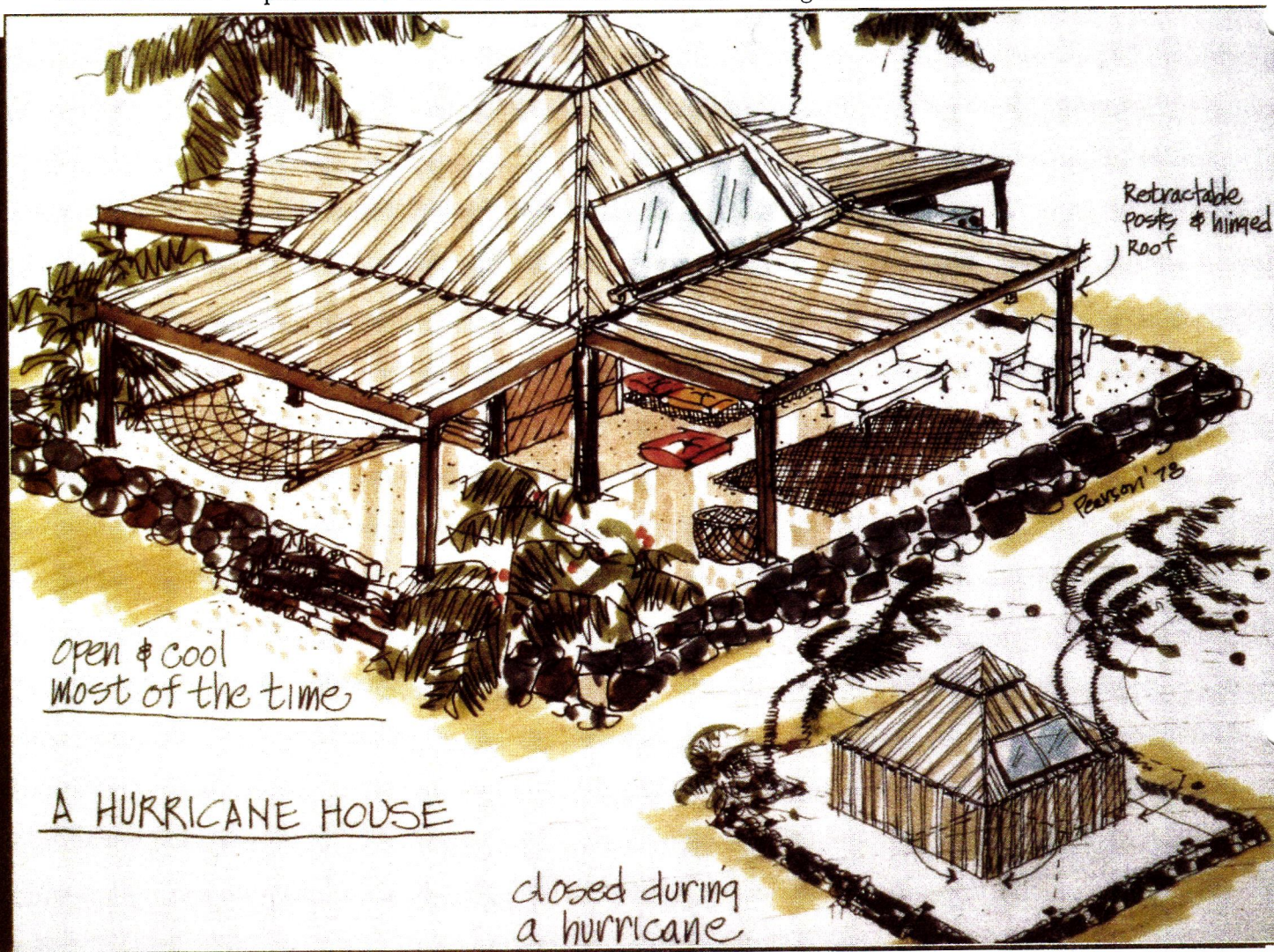
In the weeks after this catastrophe, a profound realization arose in the minds of all those affected: In the face of a staggering natural phenomenon the most venerable structures

may be reduced to battered shells. Our vulnerability showed its face everywhere around us.

THIS RECENT DISASTER and its effects on so many homes on Kauai brought to mind a project for which we were once engaged by the government of American Samoa, a location also subject to the destructive forces of hurricanes. The challenge was to design a home which would reflect the traditional *fale* design, and which would also provide protection from 100-mile-per-hour winds.

The *fale* or traditional Samoan house responded well to the climate most of the time, being little more than a roof over a raised stone

Hurricane house. ▼



platform. The open sidewalls let the breezes pass through, while the high-pitched roof sheltered the occupants from rain. Traditional woven mats hung from the eaves provided a measure of privacy during times when it was wanted. Of course the open construction provided no protection from hurricanes, and many houses blew away during severe storms.

THE DESIGN WE FORMULATED offered a combination of traditional and contemporary construction, responding to both the village lifestyle and hurricane force winds. The design was an open structure with partial exterior walls at the kitchen, bath and bedrooms. The most important feature was the hinged roof sections which shaded the interiors and protected them from rain. The hinges allowed the roof sections to be dropped down to form storm-resistant sidewalls, which were locked in place by hinged support columns. We calculated the weight of the sidewall sections to be certain they could be lowered and raised by two people. We also provided a hinged door in one of the sections, aligned with a door in the house, to allow people to get in and out when the panels were lowered.

This simple design offered comfortable protection during fair weather, a reflection of Samoan cultural tradition and protection from hurricane force winds.

♦ *Cliff Terry, AIA, is president, TRB Architects, Ltd.*

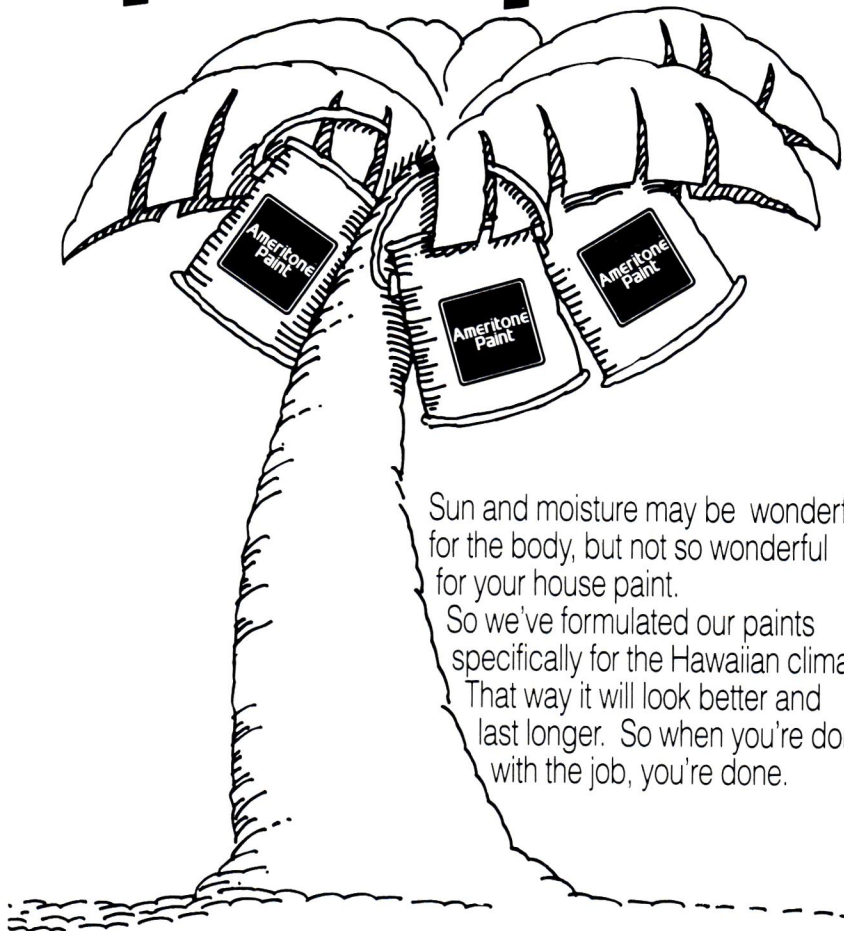
Better Home Show Scheduled

Bank of America Hawaii will present the 16th Annual Better Home Show June 16-20, at the Neal Blaisdell Center. The event will showcase everything from home repair to refinancing, furniture and foundations. Attendees will also have a shot at winning \$25,000.

The Better Home Show will offer a wide variety of product and service displays, demonstrations and seminars, as well as expert tips and the latest developments and trends.

Admission is \$2 for adults and \$1.50 for children over 7.

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Project Profile: Ihilani Hotel

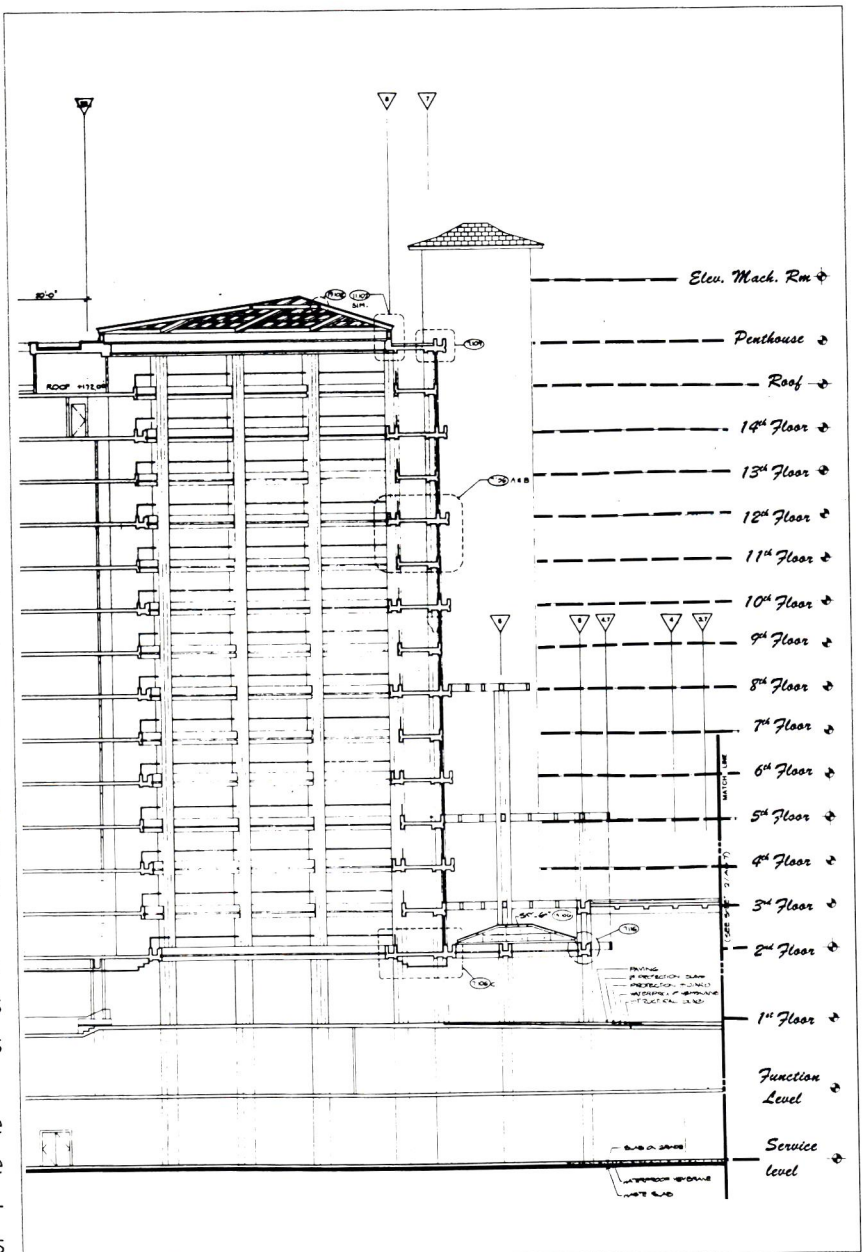
Architecture

As the premier hotel project at Ko Olina, the Ihilani Resort and Spa was designed to reflect and symbolize the concept of quality and grandeur of a first-class destination resort. According to Larry Stricker, AIA, project architect on this project for Stricker, Lindgren, Wilson & Associates Architects, Inc., the concept stressed "tasteful architecture; abundant open space; water features and lush tropical landscape; plentiful recreation features; and an efficient and pleasant circulation system."

The building was conceived as a grouping of spaces which terrace from two stories at the Lagoon up to 14 stories at the Lobby Atrium, said Stricker. Reflecting the shape of the site and maximizing lagoon and ocean views, clusters of guestrooms with Hawaiian pitched roofs are connected in a pin-wheel fashion to allow for a maximum of privacy and ocean views.

On the upper floors guestrooms have been carefully designed into the pitched roofs with sloping cathedral ceilings and dormers that open to roof-top lanais.

The major design feature of the hotel is the 14-story atrium which is the center of the lobby and the heart of the building. Encircling the building with its broad overhangs and lanais are planters and trellises which abound with the colorful flowers and vines that typify Hawaiian landscapes. Stricker said the steel construction was selected as the structural system for both the pitched roof framing and the support structure for the atrium skylight. In what is generally a poured-in-place concrete structure, steel was chosen



for these areas for aesthetics, light weight qualities, fire resistance, ease of fabrication, strength and durability. Forming a pitched roof by pouring concrete into forms, Stricker said, would have been much more difficult, more time consuming and more expensive. Hence, steel was the logical choice.

Engineering

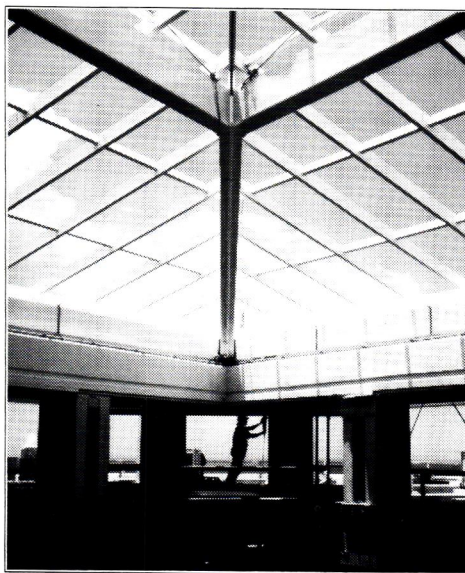
Ben Ranada, structural engineer of record for the Ihilani Hotel project, says that the selection of construction materials for the roof of this resort was dictated by the architect's concept of the building's form.

Ranada reported that his selection of steel for the upper portion of the structure was based on several factors, one of which was that its type 1 construction "required the use of noncombustible materials."

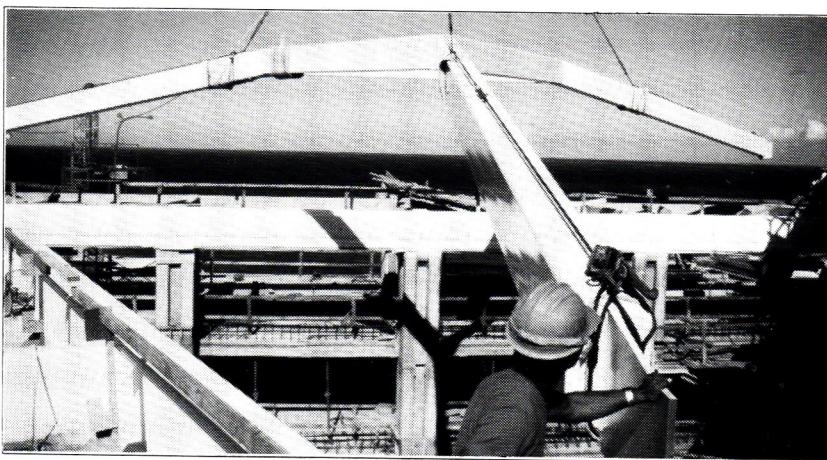
The roof framing could have been made of concrete, Ranada indicated. Steel, however, offered the "perfect" solution because it has the advantage of being light weight as compared to concrete, which is heavier.

We used steel frames with a metal deck diaphragm, then rigid insulation with a plywood nailing surface over the insulation," he explained. Clay tiles made in Hawaii were selected for the roof exterior.

The structure is designed to code which requires resistance to 80 miles



Pitched roofs constructed of steel are arranged in pin-wheel fashion at the Ihilani resort hotel.



Worker places steel framing atop the structure.

per hour winds. Portions of the roof along the edges required an even greater resistance factor. Steel is a perfect material to withstand wind, especially at this height (172 feet above ground level). In this case, steel not only met code, but exceeded it by a large safety margin.

"Cost was not necessarily a factor in selecting steel over concrete," Ranada said. "The steel had to be imported, adding to overall costs. However, the main advantage was that steel is lighter. With concrete, we would have had to pour into sloped forms or pre-cast framing, which are time-consuming and more complex operations. In contrast, steel is easy to assemble."

Ihilani Hotel

(Ko Olina, Oahu)

Height:

172 feet — 14 Stories

Gross Area:

625,900 square feet

Structural Steel:

Approximately 50 tons

Prime Contractor:

Pan Pacific Construction, Inc.

Steel Contractor:

Industrial Welding

Architect:

Killingsworth, Stricker, Lindgren,
Wilson & Associates Architects, Inc.

Structural Engineer:

Leo A. Daly



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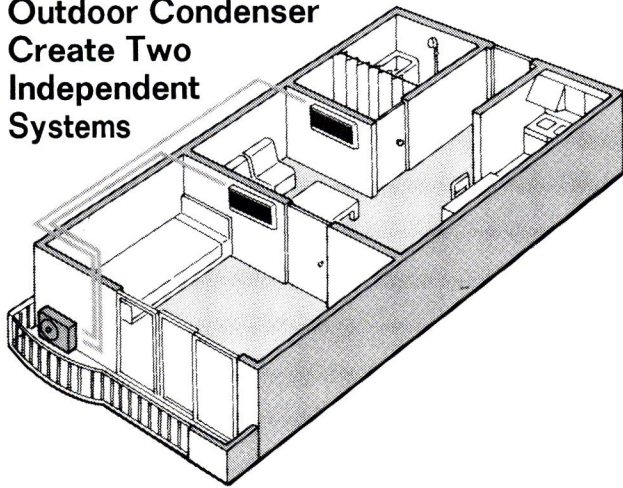
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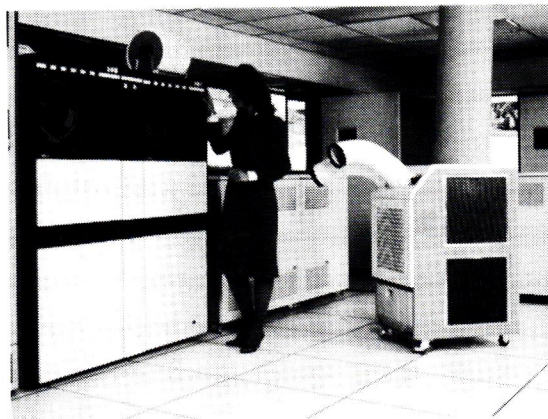
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Panelists Address Housing Needs

The April general membership meeting of the AIA Honolulu Chapter focused on housing that is affordable, livable and responsive to Hawaii's unique conditions. More than 125 members and guests attended this panel discussion at the Plaza Club. Panelists included representatives from the state, the city of Honolulu and the private sector.

Nick Huddleston, AIA, co-chair of the Housing Committee and panel moderator, asked panelists what can be and is being done to provide affordable housing for Hawaii.

Joseph Conant, executive director, Housing Finance Development Corporation, described the state's initiative in providing for sale single-family and rental multi-family housing. Several of the projects, Kapolei/Ewa, Oahu, and Honokowai Kauhale, Maui, are described as villages. He explained that although not substantially different from typical suburban subdivisions, these projects have provided a 60/40 mix of affordable and market-rate homes—usually adjacent to a golf course. Other developments include Kama'akee Vista rental housing in Kaka'ako and self-help housing in Milolii, Big Island.

Robin Foster, chief planning officer, City of Honolulu, described the new direction taken by the Department of General Planning. After receiving a mandate from the voters in the last general elections, the department is reevaluating its role in the planning process. Foster reported the department is moving away from being a regulatory agency—a task better performed by the city's Department of Land Utilization.

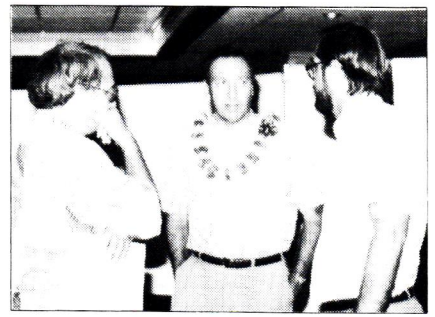
Accordingly, development plans would no longer duplicate zoning maps by being parcel-specific in detail. Instead, the department will concentrate on planning and charting

the direction development will take on Oahu.

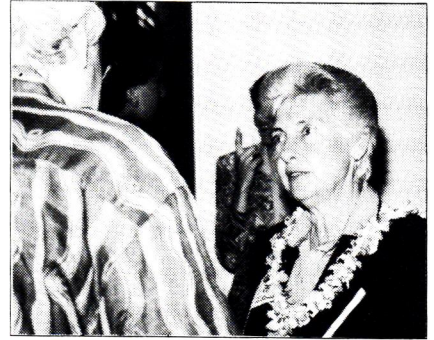
Jim Turse, director, City Department of Housing and Community Development, presented several recent and proposed housing developments, and discussed the emerging philosophy of the department. Turse showed slides of the proposed Pawaa housing project, scaled back from last year's proposal, that preserves and enhances the street front along the King Street corridor.

Another proposed project on Kekaulike Street in Chinatown reinforces the urban streetscape by adopting the forms and textures of the late 19th century brick and stucco buildings of the era. The street level will reflect the shop fronts typical of Chinatown, with housing units on the upper floors. The proposal for the Ewa Village considers the pedestrian in the town planning and housing development. The core of the community is reinforced by civic space and a triangular park at the town center. The housing development is within 1,500 feet of the center—a 10-minute walk to the shops along the town's center.

Representing the private sector were two of Hawaii's most prolific builders—**Tom Gentry** and **Jim**



▲ **Jim Turse**, center, City Department of Housing and Community Development, talks with attendees following his presentation.



▲ **Rep. Virginia Isdell**, chair of the housing committee, was a guest at the AIA/HC April meeting.

LORI ARIZUMI PHOTOS

Schuler. Gentry emphasized that quality and affordability need to be designed in by the architect. Schuler, a trained architect, echoed these sentiments and pointed out that the cost of land is a major factor in housing cost. Unlike the city and state, the private developer must buy land—but the few large land holders only let loose a small amount each year and keep the market clamoring. More units per acre and lowering infrastructure costs were seen as strategies for achieving quality affordable housing.

♦ Gregory Field.

JIM HAYES » » » » » » » »
Architectural Illustration*

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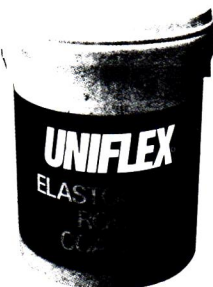
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AIA Greet Earthday

Earthday started bright and early at the University of Hawaii at Manoa April 22, with a nationwide video-conference on "Land Use, Resources and the Urban Ecology" sponsored by the AIA Center for the Environment.

The video-conference, co-sponsored locally by the AIA Honolulu Chapter Housing committee and the UH School of Architecture, reached 2000 participants in 50 states and 150 locations.

Host Denis Hayes welcomed viewers and introduced the series. Peter Calthorpe explained how dysfunctional design creates transportation gridlock, expensive housing, sometimes disastrous environmental impacts and a decline in social interaction. He advised participants to "put the cars in the back, the porches in the front and line the streets with trees."

Cluster zoning was a recurring theme with many examples, including Village Homes, designed by Michael Corbett and built 20 years ago in Davis California. The project, an environmentally and socially responsive development that began as a truly affordable community, has become so popular that its homes now command high prices and are no longer within the affordable range.

Andre Duany, one of America's most influential planners, led a dis-

cussion on town planning, zoning, urban agriculture and other key issues that may shape future urban form, while developer John Clarke presented his evolving vision of "Haymount," a Virginia mixed-use project located along the Rappahannock River where co-existence with the natural habitat of the bald eagle was an important feature of the community design.

The three-hour video-conference concluded with the presentation of "The Greening of Harlem," which demonstrates how the single-handed determination of one woman recreated an entire section of Harlem through renovating and "greening" of deteriorated playgrounds, school yards and parks.

♦♦Jo Paul Rognstad, AIA

Showings Set

Arrangements have been made with the University of Hawaii's School of Architecture to show the videotape of the entire "Earthday Video-conference" on Wednesday, June 9, 2 to 5 p.m.; Saturday, June 12, 9 a.m. to 12 noon; and Monday, June 14, 7 to 10 p.m.

The videotape will be shown at the UH School of Architecture. Call the school at 956-7225 for presentation room location.

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CCPI seminar set

"Design of Concrete Slabs on Grade" will be the subject of a day-long seminar sponsored by the Cement and Concrete Products Industry of Hawaii (CCPI), Tuesday, June 8, at the Pagoda's C'est Si Bon Room. Contact CCPI for details.

Holecek promoted

Ronald J. Holecek has been promoted to president and chief executive officer, Wimberly Allison Tong & Goo. Holecek, 47, succeeds Donald W.Y. Goo, 59, who was named chairperson. Former chairperson Gregor M.B. Tong, 63, is chairperson emeritus.

Ueki promoted

Gima Yoshimori Miyabara Deguchi Architects (GYA) has recently promoted Lawrence K. Ueki, AIA, to principal of the firm. In the newly-created position, Ueki will be responsible for the management and administration of the firm's fiscal, personnel and facility matters.

Resort ranks high

The Ritz-Carlton, Mauna Lani, Big Island, was selected as one of the "top 50 resorts in the United States, according to a recent Zagat survey of experienced travelers. The resort was ranked 16th, based on scores given in four categories—rooms, service, dining and public facilities.

Portmore promoted

Ralph E. Portmore, AICP, vice president, Group 70 International, has been promoted to the position of associate partner in the firm. Announcement of Portmore's new status as a shareholder in the organization was made public by President Sheryl B. Seaman, AIA..

HICA sets expo

The Hawaii Island Contractor's Association (HICA) will hold its third

annual Building Expo at the Afook-Chinen Civic Auditorium in Hilo, July 23 and 24. The expo, co-sponsored by First Hawaiian Bank, is co-chaired by Mike Pearring of Big Island Asphalt and Hugh Willocks of Willocks Construction.

AIA explores concepts

Opportunities to connect design excellence with environmental goals and to build a collective vision for sustaining the world's future are explored in a new report, *Design and Environment*, published by the AIA.

Design Awards Banquet Set

The Honolulu Chapter/AIA will present awards to winners of the annual Design Awards Program at their July 22 banquet/meeting to be held at the Hawaii Prince Hotel Waikiki.

Design Award Chair Glenn Mason, AIA, said the program's jury selection process is underway. Although winners will be notified after June 20, specific award types will not be announced until the evening of the banquet.

Again this year, awards will be presented in the following eight categories, including single-family residential buildings; multi-family residential buildings; renovations and additions buildings; historic preservation/adaptive reuse projects; office, commercial and institutional buildings; interior architecture; hospital-ity/recreation buildings; and other design.

Mason reported that, as in 1992, awards of "excellence" and awards of "merit" will be presented to winners in each category. In addition, a "grand" award will be selected from award of excellence entries which "best exemplifies outstanding design."

Purpose of the annual program is to provide an avenue through which architects may be recognized by their peers for "their effort and dedication to excellence or architectural design." It is also the goal of the chapter to raise public consciousness and awareness of design excellence and the role of the architect.

State convention set

Ted Garduque, AIA, Garduque Architects, is chair of the AIA/Hawaii State Council's convention planning committee responsible for the 1993 statewide convention, to be held Oct. 9 and 10 at the Princess Ruth Ke'elikolani Auditorium, Kamehameha Schools.

GYA promotes Morimoto

Gima Yoshimori Miyabara Deguchi Architects Inc. (GYA) recently promoted Clyde H. Morimoto to senior associate of the firm. He will be responsible for overseeing fiscal matters and continue to serve as specifications writer and computer manager.

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New Members

AIA members

Edward J. Estlund, self-employed; Barbara Sannino Shideler, Spencer Mason Architects; Yoshimasa Kaneko, Leo A. Daly; and Steve M.K.T. Tong, Sam Chang Architect & Associates.

Associate members

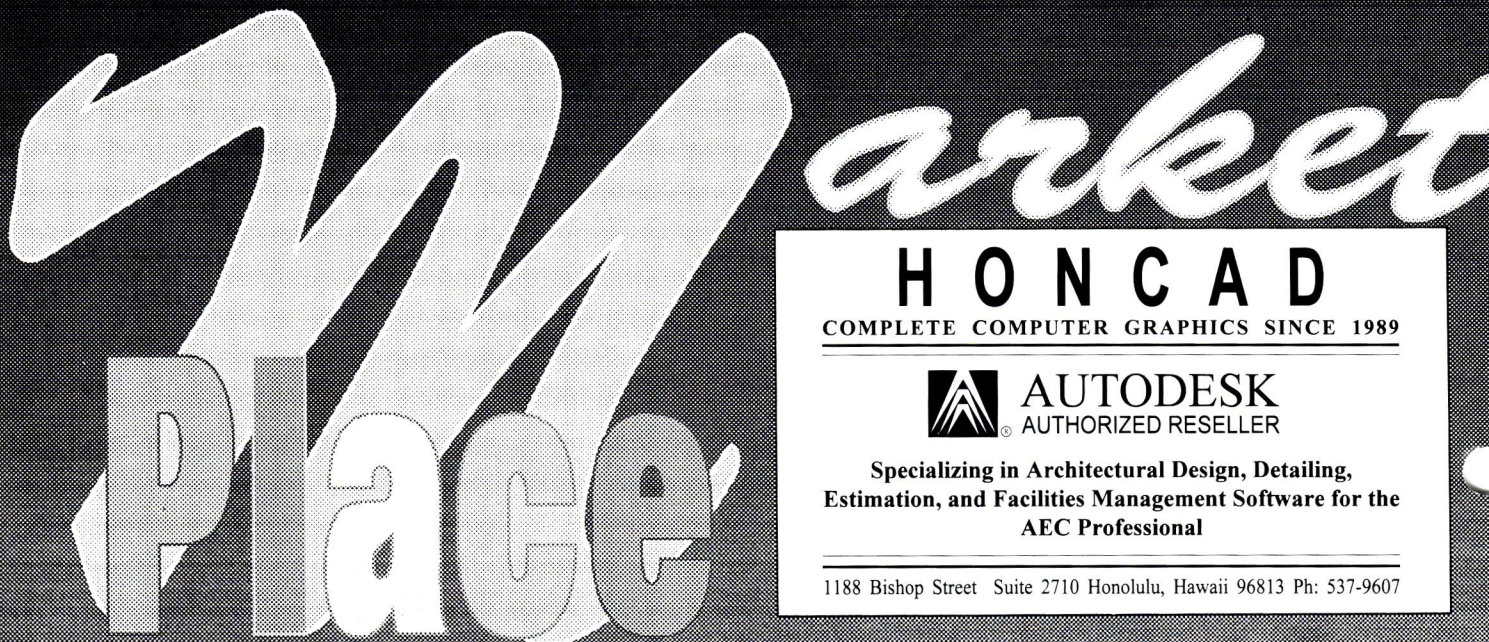
Robert T. Bock, self-employed; Jeff L. Morrison, Gentry Homes; Keoni Rosa, Alan Murakau Architect; Malina Renée, M&E Pacific; Warren W.K. Lau, Spencer Mason Architects.

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Reader Challenges 'Rain Forest' Article

Dear Editor:

I read the article "Tropical Rain Forest" in the April 1993 issue written by J. Lee Rofkind. The very last paragraph reflected a statement which needs to be challenged. I quote: "Architects should also be careful not to specify temperate woods from old-

growth forests, such as Redwood and Douglas Fir, unless they are certain that the trees were harvested from secondary-growth forests."

I have to challenge this statement as being very poor advice, even from an environmentalist's standpoint. All forests have a life cycle that includes

death as the end result. What we need is a balance of harvesting timber with sustained yield in balance with other environmental concerns for animal life and natural habitat. Also, the best lumber to use for finish and appearance comes from old growth (mature trees).

It is interesting to note that the most respected sources all agree that today, the United States is producing more standing timber in the forest than is being harvested. If we do not manage our forests, we will lose their productivity while many of our natural forests die a slow, natural and unproductive death.

James J. Pappas

Chairperson, Honsador, Inc.

Olomana Group Lauded

Dear Editor:

I was very pleased to read Andrew Yanoviak's article regarding Mount Olomana in the February issue of *Hawaii Architect*. As a Windward resident who enjoys waking up under the watchful countenance of Mount Olomana, I have chosen this area as a primary focus of concern during my first term at the legislature.

In keeping with this sentiment, I co-introduced House Bill 1370 which calls for the protection of Mount Olomana.

I must commend the Save Mount Olomana Association, community members, and other organizations for their efforts and testimony in support of legislation to preserve this significant landmark.

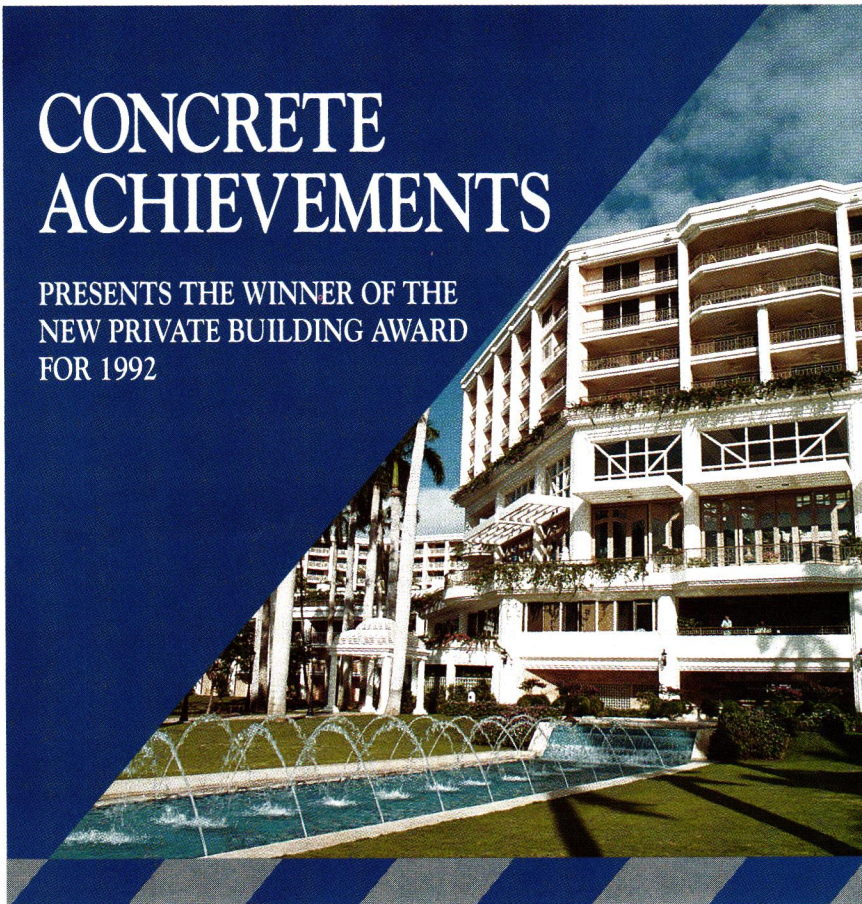
Thank you very much for your concern about this issue. I am looking forward to the second part of the article. I hope it will be able to reflect how the people of Kailua were finally able to safeguard Mount Olomana through their valiant efforts and perseverance. Windward residents are truly concerned citizens, and it has been both a pleasure and an honor to do what I can to help achieve their goals.

Devon Nekoba

**State Representative
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