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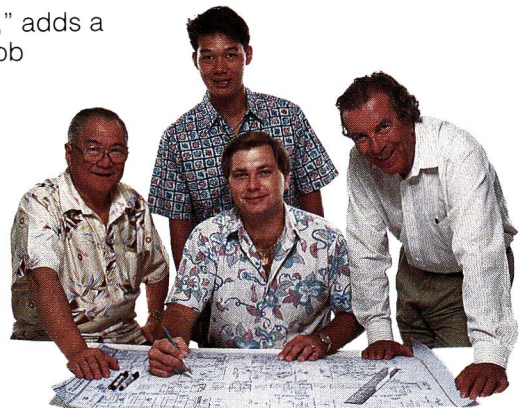
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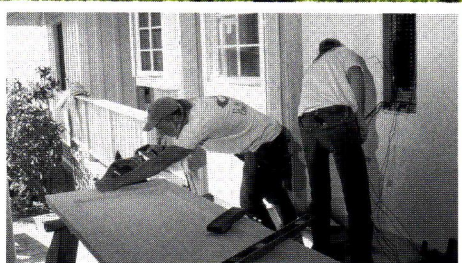
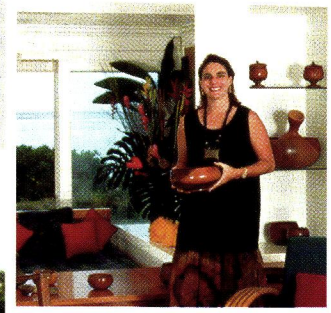
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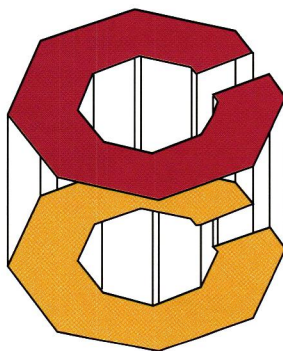
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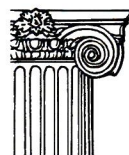
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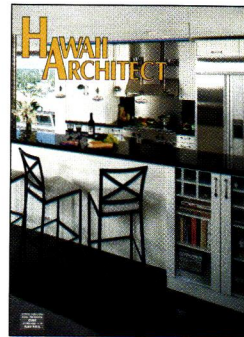
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Remodeled Kailua Residence  
AUGIE SALBOSA PHOTO

Home Remodeling is the focus of this last issue of *Hawaii Architect*.

Next month, *Hawaii Architect* will become *Hawaii Pacific Architecture*.

Since last December our Editorial Board has devoted

time and effort reviewing *Hawaii Architect* to make it more relevant to a larger segment of the community.

One of our goals is to initiate greater interest in architecture and to encourage a continuing dialogue with members of the community on issues of design and the built environment.

Another goal is to create a publication that is truly unique to Hawaii, the Pacific and Beyond while showcasing Hawaii architects' contributions.

Editorial board members include Sandi Quildon, AIA; Greg Bayless, AIA (Maui); Jim Freeman, AIA; Fritz Harris-Glade, AIA (Hawaii/Kauai); Henry Grimbail, AIA; Glenn Mason, AIA; Lorrin Matsunaga, AIA; Jeff Nishi, AIA; Gordon Tyau, AIA; Peggi Murchison; Paul Sanders; and Maria Bracho.

We seek your support and participation. Please address all correspondence to the editor, *Hawaii Pacific Architecture*, c/o PMP Company, Ltd., Publishers, 1034 Kilani Ave., Wahiawa, HI 96786.

A. Kimbal Thompson, AIA, Editorial Board  
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# *The key to successful remodeling* **Communication**

by  
**Paul  
Sanders**

**D**uring uncertain economic times, consumers may hesitate to invest in new housing and choose to remodel. This is good news for those who provide remodeling services, according to two architects and two building contractors. Remodeling projects now account for 50 percent of architect Nancy Peacock's business, a 30 percent increase over a two-year period. "Boom times are not ideal for remodeling activities," Peacock explained. "Contractors then are often too busy...or too expensive."

"This is the ideal economic climate for home remodeling," Peacock added. "Because there are fewer construction opportunities, contractors are looking for projects and their rates tend to be more competitive."

Remodeling is not "a piece of cake," and it often involves a lot of work, said Peacock. Architects should be prepared for times such as these by diversifying, she indicated. Peacock did. She is now a certified interior designer as well as an architect.

"Remodeling a home requires greater skills than building a new one," she remarked. "There are many unknowns behind existing walls. Removing a wall may

result in a multitude of problems. The wall may be a structural wall or may have inadequate electrical wiring, ancient plumbing...or extensive termite damage. You don't always know for sure until construction begins."

"In most successful remodeling projects," she added, "it should be hard to tell what's original and what's new. The transition should be nearly seamless in detailing scale and 'feel' from the inside as well as exterior of the structure."

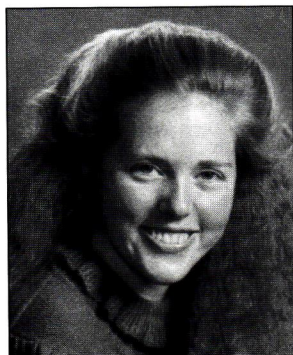
Tom Cannon, AIA, Architects Maui, has also experienced an increase in remodeling inquiries.

Cannon attributes this increase to low interest rates and the economic climate.

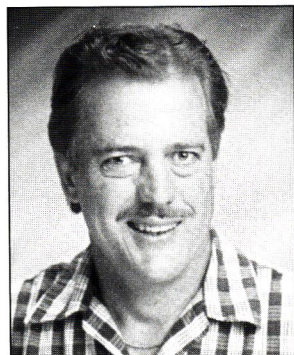
"Low interest rates have been an incentive for people to refinance their mortgages," Cannon explained. "In doing so, people often borrow extra money for remodeling purposes."

Consulting an architect before starting remodeling projects is important, said Cannon.

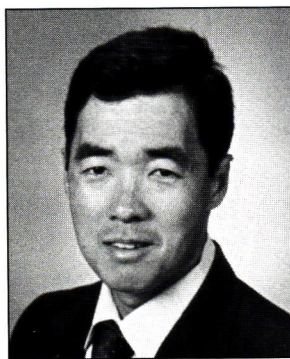
"Architects traditionally have been the 'watch dogs' for owners," he said. "Architects look at artistic composition. Contractors



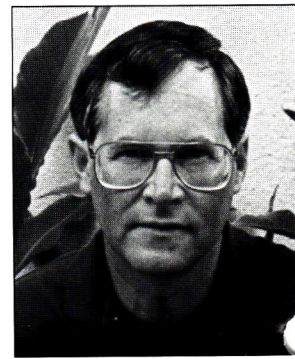
Nancy L. Peacock, AIA



Thomas R. Cannon, AIA



Norman Sakamoto



David Richardson



know materials, but they often will select materials which are easiest to use—not necessarily the best in other ways.”

Architects have studied the ways in which spaces affect people, Cannon explained. Ceiling heights and room proportions, for instance, present opportunities to address moods the owner wants to achieve, he added.

“Clients at times show up with rough drawings on paper bags,” he said. “The architect then must find out what clients want, which often is different from what they think they want.”

Norman Sakamoto, 1994 president of the Building Industry Association of Hawaii, and president of SC Pacific Corp., a firm specializing in commercial, residential and remodeling projects, also acknowledges that his remodeling business has picked up, showing an increase of about 20 percent over the past couple years.

Sakamoto also attributes this increase to lower interest rates, home mortgage equity and the higher cost of new construction.

Architects will incorporate functional flow and aesthetics into designs while contractors are more cost-conscious, he feels.

“When architects are involved, projects will not end up being ‘just another box,’ said Sakamoto. “Architects see beyond the bare-bone structure and visualize for homeowners what will look best and meet their needs.”

“Successful three-way communication is the key to successful remodeling jobs,” he points out. “It is the best way to resolve problems and changes in plans, while taking into account customer wishes, especially in the area of costing.”

Remodeling activities have stabilized during this first quarter of 1994. “Customers are not banging on our doors begging us to take on their projects,” he quipped. But I am hopeful for the future. Architects and contractors involved

in affordable housing are doing well; higher end housing has slowed down and commercial projects are in a holding pattern. When consumer optimism returns, there will be plenty of work for everyone.”

David Richardson of Richardson Construction believes the new housing shortage is the reason for this upsurge in remodeling work.

“Property values are high,” said Richardson. “And if owners are happy where they are, remodeling makes sense.”

Richardson added that “new” is not always “better,” especially if a house has character. “Money spent on remodeling adds to the resale value of a home,” he said.

“People are especially cautious today and select licensed contractors and architects,” he said.

About two years ago, Richardson’s small firm changed its strategy from exclusively building custom homes to remodeling in

anticipation of the economic downturn.

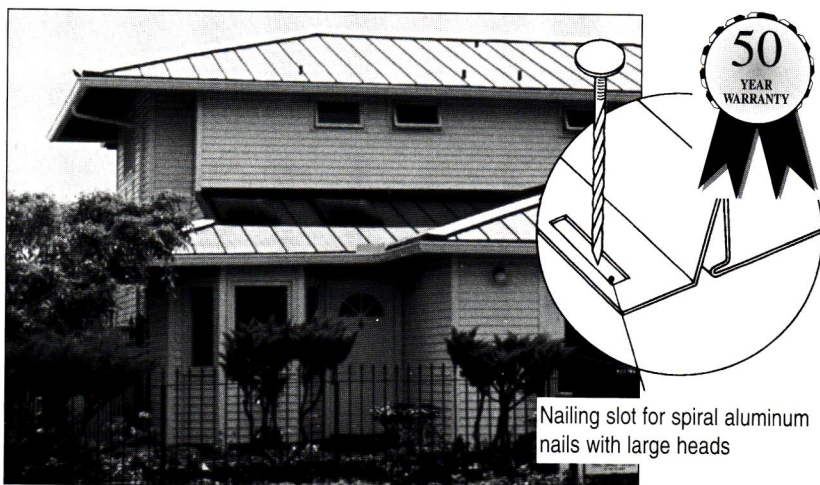
“We increased our remodeling workload so that now we concentrate 50 percent of our time on residential remodeling and 50 percent on new residences,” he pointed out.

“Open lines of communication are very important,” Richardson added. “You have to be able to think ahead, anticipate what needs to be done and listen carefully to the architect and owner.”

“A project runs more smoothly when the architect, owner and contractor hold weekly meetings to discuss progress, changes in plans and problems,” Richardson said. “We work closely with the architect and owner and pay attention to detail to achieve a finished product that we can all be proud of.”

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# “*Bintliff home restoration made for TV* This Old House”

by  
Eric Epling

Rob Varner, project superintendent at Ching Construction, is used to pushing to keep a project on schedule. But on a recent project, it was Varner who was pushed by the schedule. Last October, Ching Construction was selected as general contractor for the restoration of the Christiane Bintliff home, recently featured on “*This Old House*,” the popular PBS home improvement series. Varner was in charge of the restoration.

The home is on land given to Bintliff’s great-great-grandfather, Alexander Adams, by King Kamehameha III in 1850. Because its restoration was being documented for television, construction was accelerated to coincide with the videotaping schedule. The renovation was completed in 142 working days.

“The house probably would have taken twice as long to restore if it hadn’t been for the TV show,” Varner said. He credits the subcontractors with going all-out. “One day we had 10 people working in the master bathroom simultaneously—the electrical



Owner Christiane Bintliff makes traditional Hawaiian offering of a red fish prior to the start of construction.  
PHOTO COURTESY OF WGBH

contractor, plumber, tile man, everybody. That was unusual.”

In another instance, roof trusses were fabricated and delivered within 48 hours of being ordered. “Everyone gave 200 percent, right down to the last worker.” About 10 subcontractors were involved in the project.

Over the course of eight 30-minute episodes, the work of Ching Construction and its subcontractors was scrutinized by an audience of over eight million each week.

“We were hearing from everyone,” Varner said, “I even heard from a friend who moved from Hawaii to Virginia 10 years ago.”

There was plenty to talk about. The restoration was extensive. The first step, said Varner, was to re-level the house—which was more than four inches out of level—and restore its foundation. About 80 percent of the beams under the house were replaced. Overhangs and termite-damaged exterior walls also were replaced. Then the home was stripped of its multiple layers of wood and asphalt roofing.

“When we first scouted the site, my first thought was ‘we bit off more than

Bintliff home before restoration. ▼  
KYLE ROTHENBORG PHOTO





we can chew,” said Varner. “The weather and termite damage was one of the worst cases I’d ever seen.”

Restoration implies returning something to its original condition. But the new roofing that replaced the old, while made to match the historical character of the house, is straight out of tomorrow. It is the first roof in Hawaii to feature Cedar-Breather, a unique three-dimensional wire-like nylon matrix that lies under the roof’s cedar shingles. The nylon mesh allows ventilation beneath the shingles, which prevents rotting.

Another unusual feature is the roof’s wind-uplift protection. It uses a technique dreamed up by Varner, project architect Dan Moran, AIA, of the Lacayo Group and John Allison, JAI-Adams Allison Inc., the project’s structural engineer. Long screws were drilled through the roof’s sheathing, past the rafters, and into the top wall plate, securing a metal plate over the top of the rafters like a saddle. This is a roof that isn’t going anywhere.

Ching also built a new entrance deck and a two-room addition on the side of the house. Architect Norman Lacayo, AIA, added some touches that weren’t around 65 years ago—including recessed lighting, a partition (housing a retractable television) between the living room and lanai, and a walk-in closet in the master suite. The last step was to restore the home’s Douglas fir flooring. Some of the planks are 25 feet long, taken more than 50 years ago from mature trees, and restoration was particularly challenging. “The planks are so beautiful the length of the wood can be followed from one end to the other. In some places the original wood had to be replaced. We solved this by salvaging the flooring from the kitchen where tile was added.” For all intents and purposes, it is a new house, restored inside and out in about three months.

There was no budget for the project in the beginning. It essen-



◀ Renovated kitchen incorporates amenities that were not around 65 years ago.

▼ Bintliff home after restoration.

KYLE ROTHENBORG PHOTOS



tially evolved as work progressed. First, Lacayo redesigned the home’s floor plan to assess what needed to be done. Ching worked on costs. Together, they decided what could and couldn’t be done, and came up with alternatives when a first choice proved too expensive.

But there were not many compromises made. In many instances, homeowner Bintliff elected to use better, more expensive materials. “I’ve been encouraged to do things right,” Bintliff said. “We didn’t scrimp.”

Varner estimates construction costs at about \$300,000, and says it would have been about 60 percent more had “This Old House” not been involved. About \$100,000 in materials and labor was contributed by Hawaii suppliers whose work was credited during the course of the show.

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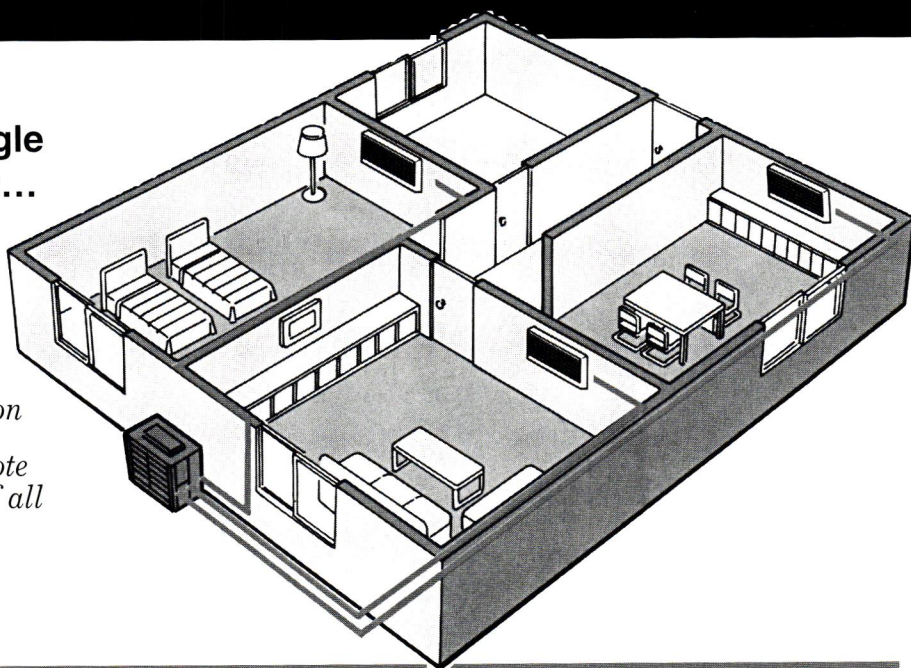
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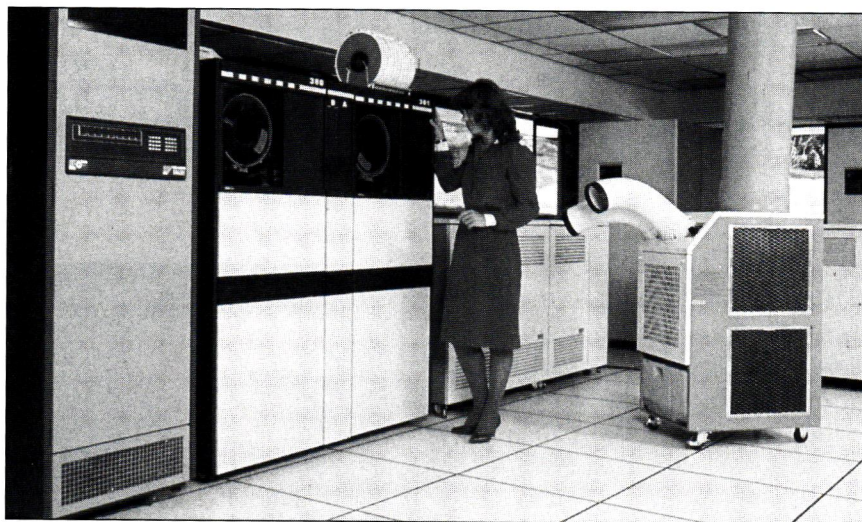
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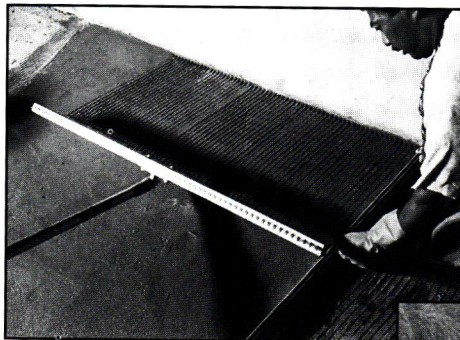
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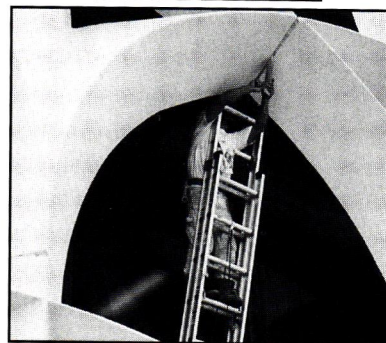
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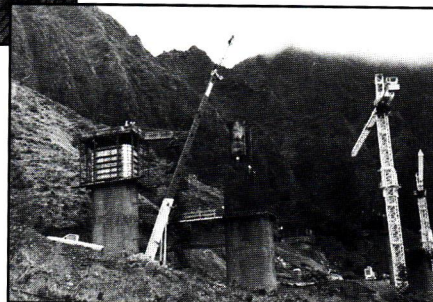


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# *Architects working with specialists* Design Collaboration



In the past, the architect, as master builder and generalist, assumed responsibility for all aspects of a building's design, down to the furniture and light fixtures. However, with the growing complexity of the field and the increasing costs of operating an office, many architects now rely on the input of design specialists as consultants. Interior designers, space planners and graphic designers are not usually part of the architectural staff. Architectural firms have found it more cost effective to engage consulting specialists on a demand basis.

The consulting designer has the time and resources to stay up to date in the specialty area, and can be a part of the design team for a particular project or phase of a project. As a design team member, the consulting designer can develop the specialty areas parallel to the architect at each phase of the project. Close communication with the architect as the prime designer eliminates duplication of effort, saving the architect time and money.

The term "design specialist" defines an individual with expertise gained through specific training, accreditation and extensive experience in an area. Frequently, design specialists start their careers in a traditional architectural or design firm, find an area that they enjoy, and focus their practice on that area. As an informational resource, the consultant is a valuable member of the architect's design team.

The relationship between the architect and the supporting designer will vary with the project, the client, the scope and value of the work and the personalities involved.

On three recent projects, LRL Designs worked with the architect to finalize plans, research and identify a suitable mix of materials, perform cost analyses and gener-



Leslie Roach-Laing

ate detailed documentation in the form of scaled drawings and specifications. In addition, LRL supplied many of the materials, performed quality control and coordinated installation.

The kitchen for a new residence in Honolulu was designed in collaboration with architect Takeo Ito. The architect's design intent was to unify the open plan interior spaces through common millwork trim and detail elements. As a basis for these elements, Ito drew from kitchen cabinetry details designed by LRL to create the interior trim throughout the house.

A major design element in the kitchen, a finished top and bottom shelf with integrated lighting and a bullnose edge profile, was repeated as light soffits in adjoining rooms. The bullnose detail appears in door and window trim and built-in cabinetry. The architect specified cabinetry and handles





Formal kitchen of remodeled residence in Mililani features varying ceiling heights, soffit lines, lighting and white cabinet doors with high quality polyurethane finish.

AUGIE SALBOSA PHOTO

throughout the house to match the kitchen, and continued lunapearl granite from the kitchen into the dining room.

Colin Shimokawa, AIA, designed an extensive residential remodel in Mililani. The intent to create a hierarchy of spaces was accomplished by varying ceiling heights, soffit lines and lighting and through continuous trim details. Shimokawa established a formal kitchen visible from the living and dining areas, and an informal family room extending beyond the dining room.

A strong design statement was developed through the selection by LRL Designs of cabinet door finishes, hardware, counter and flooring materials and lighting details.

A color palette of finishes was established to visually unify the spaces while providing subtle textural differences that reinforce the order set by the architect. A

traditional white picture frame cabinet door with a high quality polyurethane finish and Corian counters with full height, coved backsplashes were used in the formal kitchen.

The informal family room off the pool has a more casual and durable wood cabinet door and simulated limestone ceramic tile floor and counters provide a rich contrast to the platinum ash trim selected by the architect and found throughout the house. This approach was continued in the selection of colors and finishes for the master bath and hall bath.

A third project in Kailua, also an extensive remodel, was completed with Milan Heger, Associate AIA, who established a strong modern design with bold geometric lines.

Heger's statement was carried through in the specifications and detailing of the kitchen and bath, commercial look stainless steel

appliances, high tech European cabinetry, art deco handles and modern fixtures.

The final result for each project has been the careful and skillful integration of these highly specialized spaces within the architect's overall plan, sharing details and finishes that unify the spaces. Each project gives the appearance of being the work of one person, the sign of a successful design collaboration between the architect and design specialist.

♦ *Leslie Roach-Laing is president and owner of LRL Designs, Inc. A graduate of the UH School of Architecture, Roach-Laing worked for architectural firms in Glasgow, London, and Honolulu, she is an Associate AIA, and member of the Building Industry Association of Hawaii (BIA), and National Kitchen & Bath Association (NKBA).*

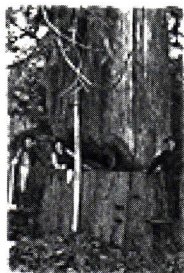


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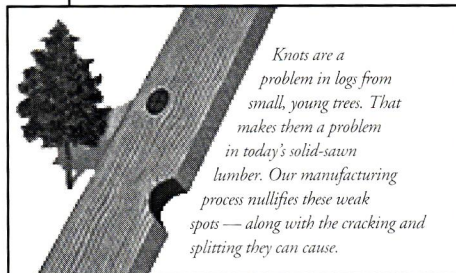
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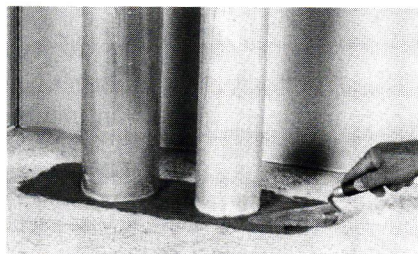
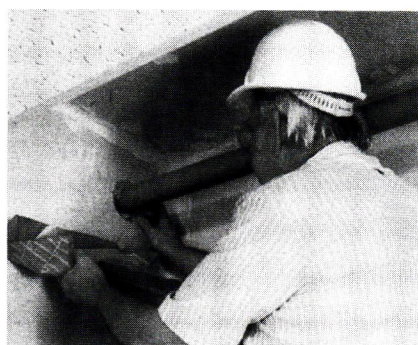
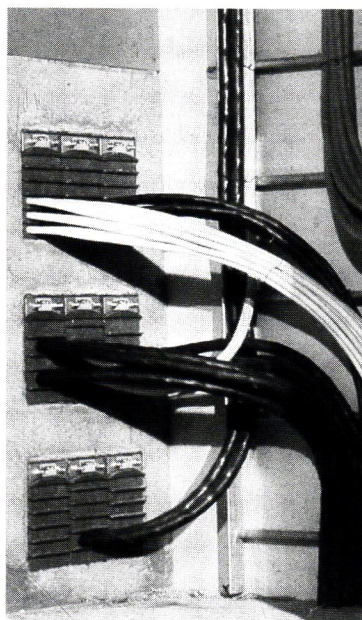
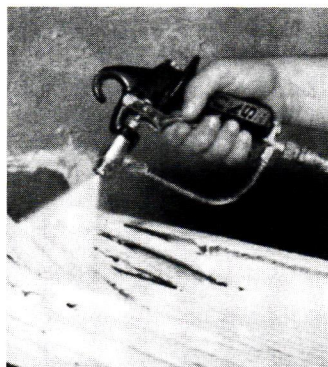
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# *Upgrading inadequate facilities* **Blaisdell Center**

by  
**Nicholas  
Miklos Ybl**

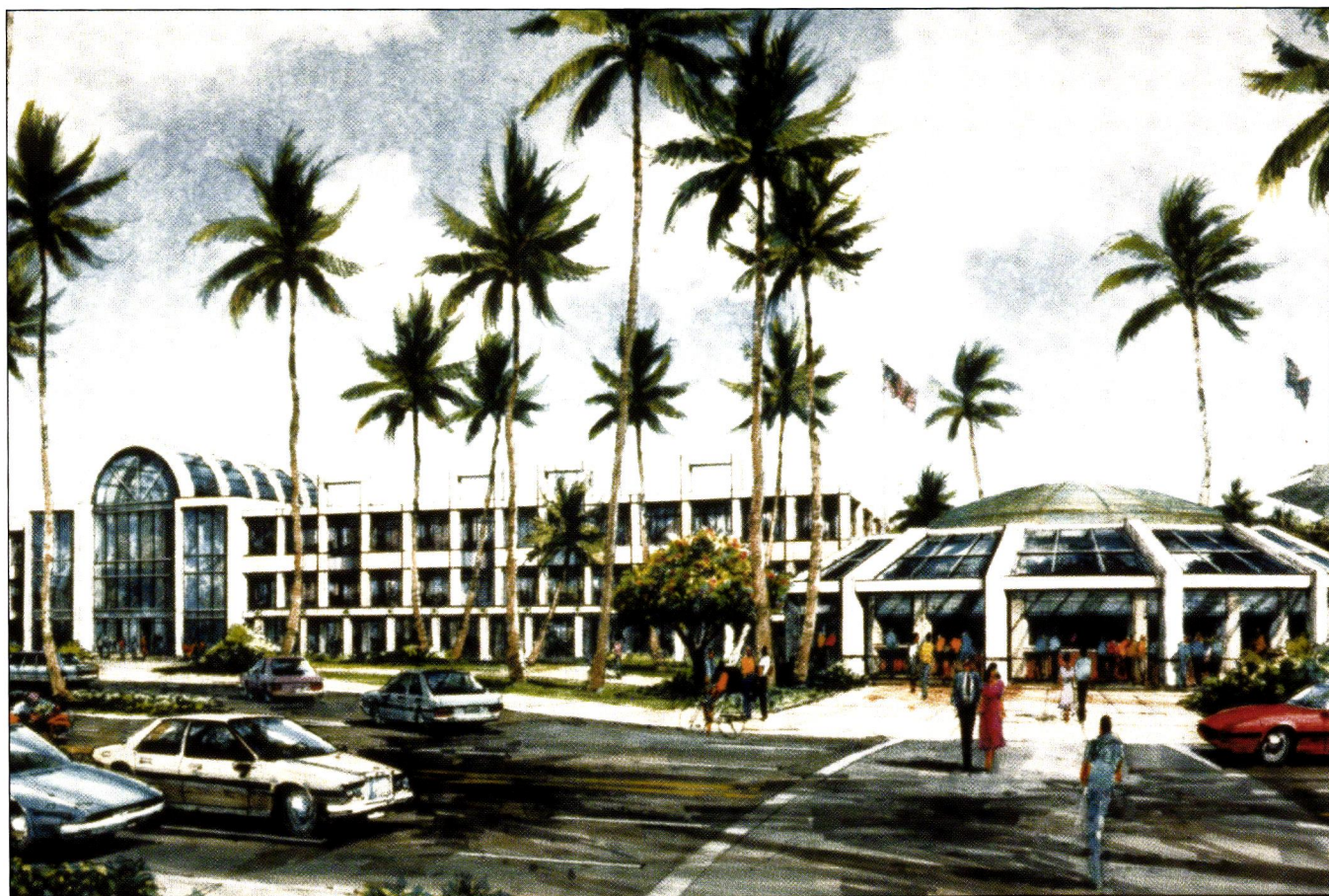
**W**hile most eyes have been focused on the ongoing state convention center competition, major expansion and renovation is quietly taking place at the Neal Blaisdell Center. The exhibition hall and adjoining meeting rooms, built in 1962/63, are being remodeled to meet operational requirements of the 21st century.

In 1988, recognizing the inadequacy of existing facilities, the Building Department and the Auditorium Department of the city and county of Honolulu commissioned

Stringer & Tusher Architects to formulate a conceptual study. Based on a "wish list" prepared by the Auditorium Department providing a base for funding by the legislature, this study resulted in a \$13 million grant from the state of Hawaii and a \$1.8 million budget from the city council.

A master plan—Evaluation Study—was then prepared by Pacific Architects. The plan described the program in an organized manner and budgeted the "wish list" to match appropriations.

Kimura/Ybl & Associates firm updated this study and submitted a master plan



▲ Rendering of the Blaisdell Center Exhibition Hall which is currently undergoing extensive renovation.

Rendering by Jim Hayes, Architectural Illustrations



proposal to the city and county of Honolulu in 1992. City and county agencies approved the proposed concepts and ideas and gave the authorization to proceed with plan implementation.

The design was finalized in the schematic and design development phases and contract documents were prepared. Maeda Hawaii initiated construction in May 1993, with completion scheduled for April 1995.

Expansion and remodeling of the exhibition hall also includes remodeling of the Pikake room and rebuilding the meeting room, administration offices, box office and public restrooms. Remodeling the main concourse and the east concourse is not included in the scope of work.

Phase one construction included the box office, the new mechanical and electrical rooms, re-routing the electrical system, the main public restrooms and a new lighting system for the exhibition hall. In addition, construction of the storage facility and kitchen concessionaire office was initiated.

Phase two construction included demolition of the existing box office, meeting rooms and west concourse. The new west concourse has been renamed the "Galleria" and will serve as the grand entrance to the exhibition hall, meeting rooms and second-story administration offices.

Phases three and four call for the demolition and removal of existing administration offices, completion of exterior enclosures, construction of a drop-off driveway at Ward Avenue in front of the Galleria and addition of landscaping features.

The exhibition hall will remain operational during all phases of construction.

✦ *Nicholas Ybl, AIA, is principal and vice president, Kimura/Ybl & Associates, Ltd., and currently serves on the board of directors of AIA Honolulu.*

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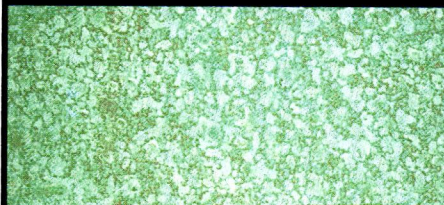


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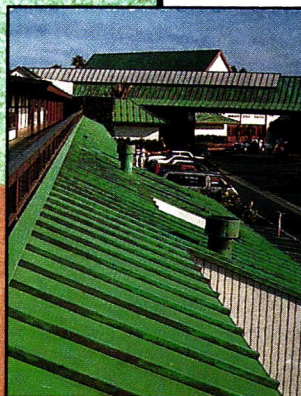
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# Basic maneuvering clearance requirements Accessibility Design

*This is the third in a series of five articles to help clarify the Americans with Disabilities Act Accessibility Guidelines (ADAAG)*

by  
**R.R. Bosch  
& B. A.  
Gorospe, Jr.**

Even though ADAAG include considerations for people with visual and hearing impairments, most of the requirements are based on maneuvering clearances and consideration for persons using a wheelchair, and the range of reach a person has while seated. Virtually all of the dimensional requirements of ADAAG are derived from only a few basic considerations.

Remembering these "building blocks" of dimensional logic will help the designer resolve issues not clearly covered in the accessibility guidelines. Basic dimensional measurements include:

- A hand-operated wheelchair occupies a nominal space of 30–48 inches.
- When hands are placed on the wheels the minimum width increases to 32 inches.
- When the wheelchair is in motion, in

order to allow for sideways deviations, a 36-inch minimum width is required.

- With some back-and-forth maneuvering of the wheelchair, a U-turn can be made in a 60-inch diameter circle. However, to accomplish a smooth turn-around, the circle needs to be extended to about 80 inches along the travel path.

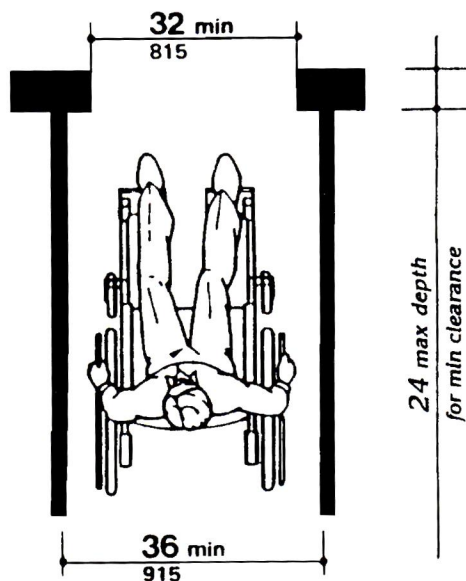
There is no mystery to wheelchair operation: Simply imagine a vehicle which behaves halfway between a shopping cart and an automobile. Wheelchairs have "front wheel steering" only. Maneu-

vering into alcoves and other tight spaces requires at least 12 inches of additional length and a back-and-forth motion just as in parallel parking.

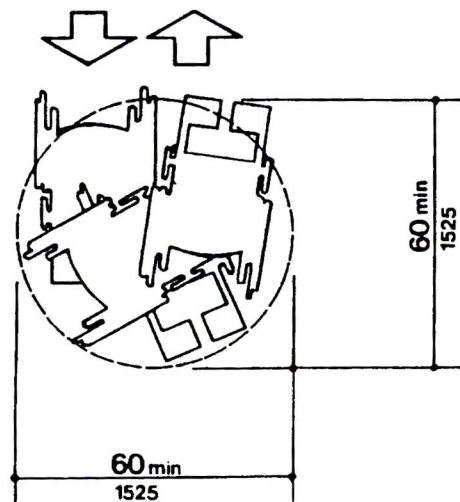
Persons in wheelchairs are likely to be accompanied by a friend or caregiver, or may encounter people in a corridor or access path. According to ADAAG, the aggregate width of a wheelchair and a walking person is 48 inches minimum (if one can stop to let the other pass). However, combining the UBC unit of width for a walking person (22 inches) with the width for a wheelchair in motion (36 inches) would require almost 60 inches.

Two wheelchairs can barely pass within this dimension: Based on the 36-inch single wheelchair width, two wheelchairs (traveling together) would require a minimum of 72 inches.

Therefore, although 36 inches is permitted as a minimum width, corridors and walks should be designed at least 48 inches wide, and include frequent areas at least 60 inches wide (and ideally 80 inches long) that permit turning and passing.

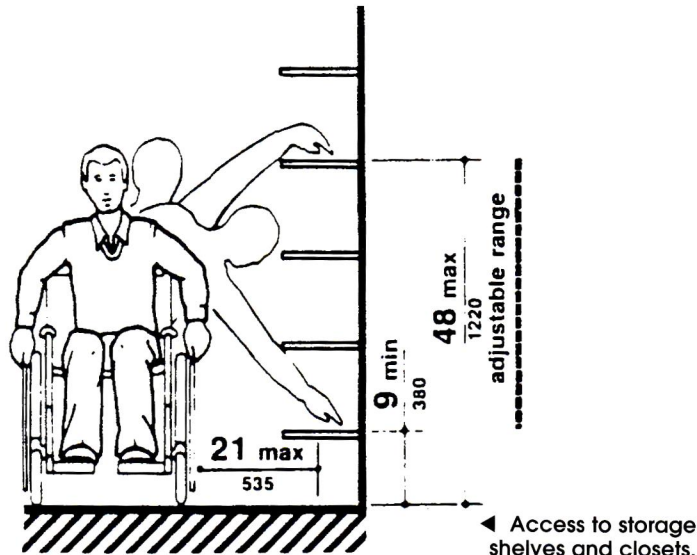
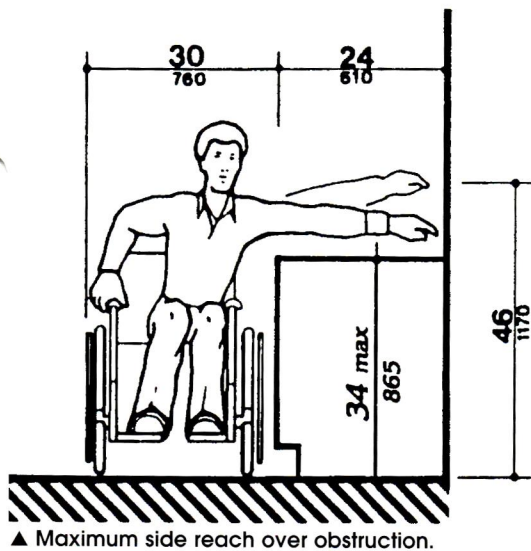


▲ Minimum clear width for single wheelchair.



▲ Negotiating a U-turn.





These dimensional considerations currently apply only to hand-operated wheelchairs: In the near future, as wheelchair technology changes, these dimensions will continue to evolve.

Reach range considerations are less predicated on the type of wheelchair, and more on the height of an individual who must remain seated.

These dimensions fall into two categories:

- The horizontal distance from the wall or object required to properly access and operate that object.
- The vertical limits of height that can be reached.

The minimum clear floor space required to approach a wall or object is 30 inches by 48 inches;

but, for a side approach, this required clearance needs to be set back from the wall or object by 10 inches. This dimension is needed to provide enough room to use the object or device accurately without having to place it too low for standing people. A device centered along the 48-inch dimension of the clear floor space will accommodate most

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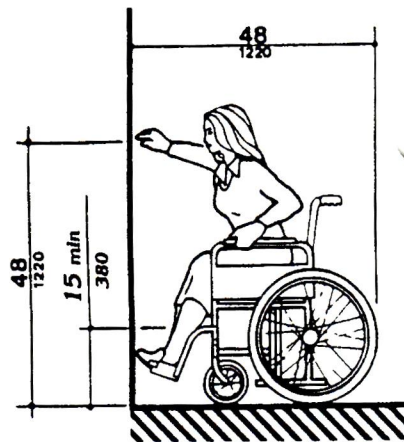
individuals who use wheelchairs.

ADAAG limit the mounting heights for switches and controls to a minimum of 15 inches and a maximum of 48 inches for forward approach.

Wherever a side approach is possible, ADAAG permit an upper reach limit of 54 inches. However, the ideal range to operate a device is between 34 and 48 inches. Only if a device can be operated with a flat hand or finger push and

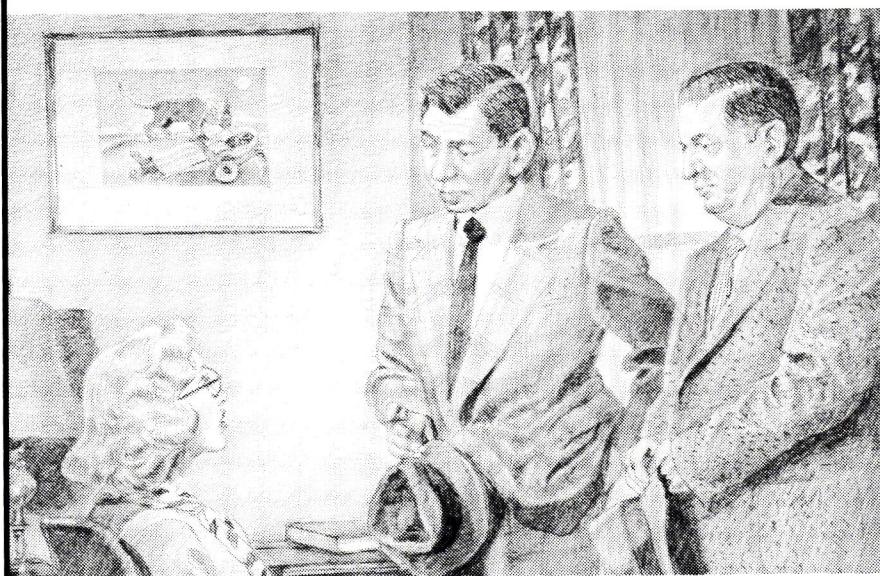
requires no more than 1.5 pounds of pressure to operate, would the 54-inch height be acceptable.

If casework obstructs a wall switch or other control, the maximum mounting height is reduced to 44 inches for a forward or front approach and 46 inches for a side approach. When utilizing a forward approach over a horizontal projection, a 30-inch wide, 27-inch minimum height knee clearance is required. This is typical whether it



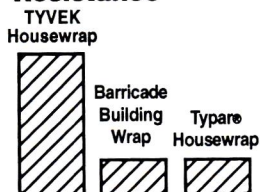
▲ High forward reach limit.

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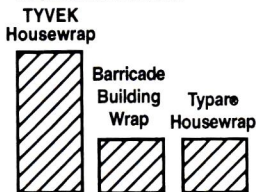
#### Water Resistance



Test Method: AATCC127\*

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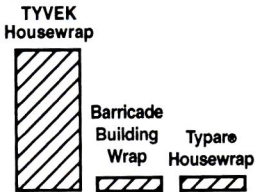
#### Moisture Vapor Transmission



Test Method: ASTM E-96 (Procedure B)\*

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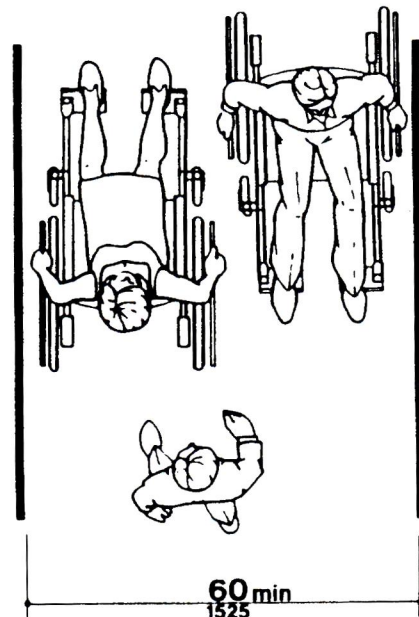
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▲ Minimum clear width for two wheelchairs.

is the approach to an accessible work station, drinking fountain or telephone.

Reach ranges for storage shelves and closets must have a maximum side reach range of 48 inches measured from the centerline of the object to the edge of the wheelchair. Research has shown that these reach limits accommodate approximately 90 percent of individuals who use wheelchairs.

➔ Richard R. Bosch, AIA, is facility access specialist; Ben A. Gorospe, Jr. is coordinator, Facilities Access Unit, Commission on Persons with Disabilities, state Department of Health.



# *Giving the illusion of space* **Design "Magic"**



Judicious use of colors and materials and efficient layout transformed the kitchen area (above) into a modern and attractive kitchen.

AUGIE SALBOSA PHOTOS

Architects sometimes must resort to design "magic" to achieve spatial illusion. Architect Lorrin L. Lee did, transforming a tiny, 9.6-linear-foot kitchen within a 205-square-foot dining-living-sleeping space into an attractive kitchen that gives the illusion of spaciousness. Lee accomplished this desired objective through judicious use of colors and materials and efficient layout.

The remodeled kitchen has white ceramic tile floor, white laminated Studio-Becker cabinetry with 24-inch upper cabinets for added storage, white 30-inch deep Corian countertop, white Corian sink with matching KWC faucet, white Miele dishwasher with matching panel, ceramic top range with a hidden vent and a built-in white Sub-Zero 511 refrigerator with matching white panels. Mirrored backsplash adds drama and increases lighting through reflection; mirrored side

walls give the illusion of spaciousness.

Halogen lights are controlled by dimmer switches hidden under the cabinets.

Lee says his objective was to demonstrate that even a small kitchen can be remodeled to provide a dramatic, timeless look.

The project won an award of merit in the 1993 Sub-Zero contest. Contractor for the project was Dale Moran.





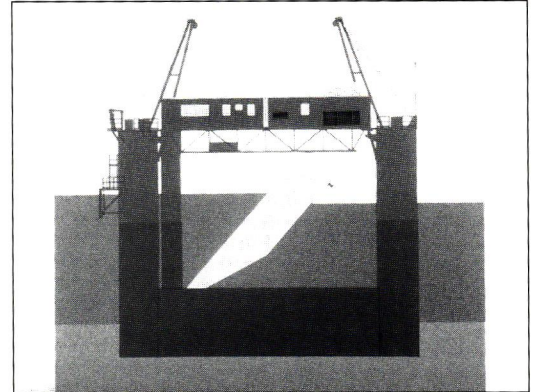
# Survival of a romantic city Venice Is Sinking

by  
**Cheryl  
S. Gima**

Venice is synonymous with romantic gondola serenades, majestic architectural monuments, and uniqueness as a city literally rising from a lagoon. Venice is also known for its current dilemma—it is slowly sinking. In November 1966, Venice experienced a devastating flood, or *acqua alte*, which caused a 6.4-foot rise in the sea level. Following this catastrophe, the Venetians initiated investigations to study and solve the problem.

Several conditions are attributed to *acqua alte*—the rise in sea level, otherwise known as “eustacy”: the sinking of the city, or “subsidence,” and the increasing amplitude of tidal storm surges. Subsidence was found to have been largely caused by man: the pumping of groundwater for industrial purposes led to the land’s sinking 3.1 inches in Venice.

Several courses of action were considered. The most



▲ Concept of a proposed barrier to protect Venice from storm surges.

plausible was to erect barriers against storm surges. In 1987, the Consorzio Venezia Nuova, an agency of the Ministry of Public Works, was formed to act as the sole concessionaire of the Italian government for the safeguarding of Venice. They created the Electromechanical Experimental Module (MOSE), a life size prototype of an 800-foot wide flap gate and base weighing 1300 tons. In the off position, the gates are flooded and lie horizontally in a recess in the structure’s foundation. When necessary, by expelling part of the water they contain, the gates are lifted to their operating position (at an angle of 45 degrees with the horizontal) to stop the tide flow.

When completed, the gates will lie side-by-side imbedded in the concrete foundations anchored in the lagoon floor. The ambitious project is expected to cost \$4.4 billion.

✦ Cheryl S. Gima, Associate AIA, who graduated from the University of Hawaii in May, traveled to Venice under an Architectural Research Scholarship from the UH School of Architecture.

◀ Plaza San Marco during 1966 floods. Inset, the Venice of romantic gondolas.





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## Featuring built-in TV systems Entertainment Centers



New line of RCA custom home theatre systems installed in American Drew cabinetry. ►

Home entertainment centers featuring built-in television systems are finding a niche in the hearts of America's home television audiences. Thomson Consumer Electronics recently introduced its new line of built-in custom home theatre systems—RCA 900, 800 and 700 series—incorporating the latest in color TV, video and audio products in a totally integrated system.

The in-wall packages feature 35-inch direct-view and 60-inch projection models. Color televisions in furniture systems range from 27-inch to 60-inch screen sizes.

These packages include 280-watt Dolby ProLogic A/V receivers; 4-head VCR with VCR Plus+ simplified programming system; CD changer/laserdisc player; center channel, right/left, and rear surround speakers; built-in accessory kit and built-in software cabinets. The projection system includes a subwoofer, trim kit and built-in electronic cabinets.

Furniture cabinetry is provided by American Drew in many styles and colors. More than 30 models of furniture systems are available.

Gary Turner, Custom Home Theatre manager, Thomson

Consumer Electronics, said the company got involved in home theater systems because it was interested in reaching a "broader range of consumers with different lifestyles."

The units come with detailed blueprints for step-by-step installation.

*The Thomson Consumer Electronics' new line of RCA built-in television systems is distributed locally by the Special Market Group, a division of Servco Pacific Inc., Honolulu.*

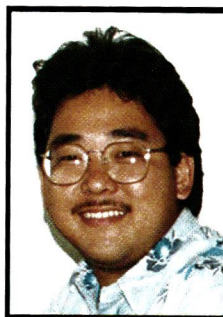


# A New Generation of Leaders.

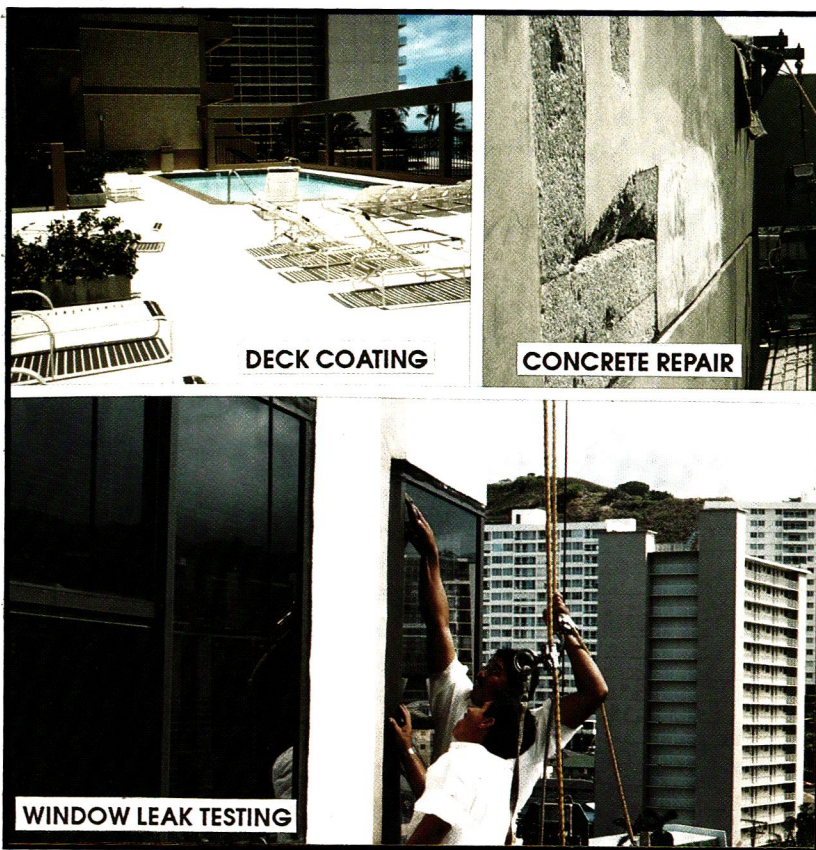


Heading a team of over 40 technicians are left to right:  
Alvin Nishikawa, Ken Matsumura, John Kobayashi,  
Al Gardner, Steve Kramer, and Jim Hiramatsu

## Meet Alvin Nishikawa.



Alvin is Vice President of The American Coating Company. He is in charge of all field and estimating operations. Previously, Alvin was employed with an engineering firm in Chicago and Honolulu where he focused primarily on restoration and water infiltration problems. Alvin holds a M.S. and B.S. in Engineering from Purdue University.



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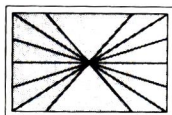
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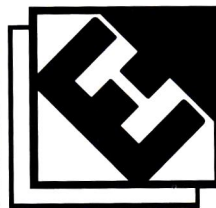
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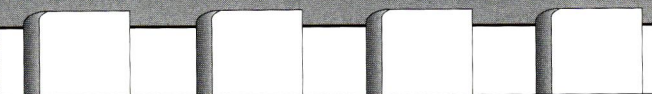


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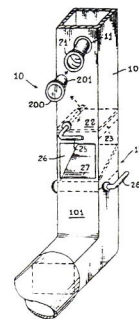
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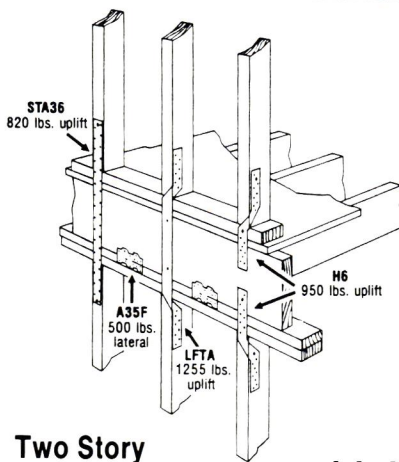
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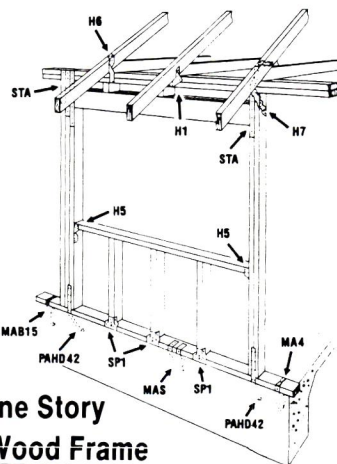






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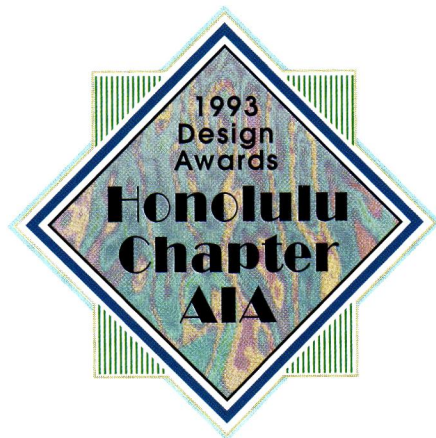
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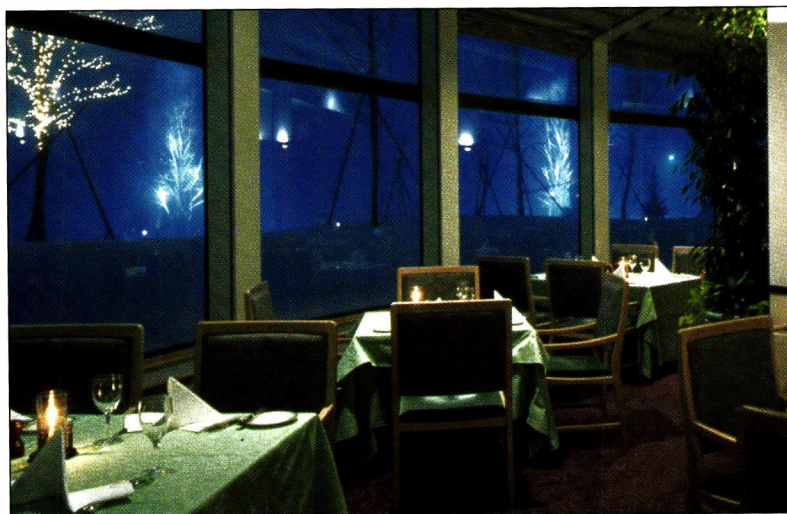




# Award of Merit

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In 1990, Media Five Ltd. was asked by the Tokyu Corporation in conjunction with Tokyu Architects and Engineers to provide master planning, programming, architecture, interior design and signage services for the Gran Deco Hotel & Ski Resort in Uranbandai, Japan. The project consisted of a 110-room hotel, a 100-unit condominium hotel, 300 condominium villa units, health clubs and outdoor tennis courts on a 55-acre site situated across the valley from Mount Bandai, a significant landmark to the Japanese.

The architect's challenge was to create an all-weather, all-season resort that appeals



Top, Main dining restaurant; bottom, Hotel Lobby Lounge.



to guests and visitors in the middle of the summer and during the winter ski season. Designing the complex was an exercise in accentuating natural attributes without creating any significant distractions. The buildings were designed to fit into the contours of the landscape. Terracing and modulation create a distinct roof. Roof lines and overhangs are especially designed to support the extra weight of snow drifts.

Signage had to be visible in snowy conditions without overwhelming or clashing with the pristine rural environment during the rest of the year. Since most skiers tend to be day-trippers, non-guest accommodations—restaurants, changing areas, shops, health club and spa facilities—received extra design time. Conversely, complex accommodations, although accessible to and from the ski slopes, are totally separated

from the main activity areas.

The resort is designed in a contemporary international style with a cozy residential feeling achieved by breaking up masses both vertically and horizontally. 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 painted copper roofs.

The resort is divided into the Village Center, comprised of the hotel, condominium hotel and spa; villas; and health and tennis center. The Village Center serves as the community's hub as well as the central point of guest check-in for all facilities. Public spaces were given prime consideration to maximize views of the mountains. The 100 guest rooms are split, with standard rooms on the main floor capped by executive rooms on the top two levels. The executive rooms

have a private hospitality lounge.

The 300-unit villas consist of four building types, ranging from two-three stories, connected via a pathway system to each other, the village center and the club. Landscaping architects used the area's natural resources to create a setting that made the area special in any season. Clusters of trees frame buildings and screen service areas. Fresh water ponds and streams were integrated into the design to reflect Uranbandai's environment, which is known for its many lakes.

## Credits

### Owner/developer

The Tokyu Corp. of Japan

### Design Architect

Media Five Ltd.

### Project Director

Peter Caderas

### Project Architect

Tokyu Architects and Engineers

### Landscape Architect

Tong, Clarke & Mehler

## Jury's Comments:

*"Looks like a ski lodge...Responds well to site conditions...Well done site plan."*



▲ Health Club (foreground) and Resort Hotel.





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### Leadership Message

# Council ponders operating changes Happy New Year!

by Stanley S. Gima, AIA

"Happy New Year!" Wait a minute—that was a half-year ago...That's right, but the AIA Hawaii State Council started its new operating year June 1.

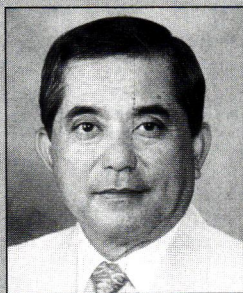
As the Council's new president, I will try to continue in the path of the great work accomplished by past-President Dan Chun, AIA.

During the next year, I plan to introduce some new ideas into the operating system of the AIA Hawaii State Council. Our organization is still evolving. It has only been four years since its transformation from the former AIA

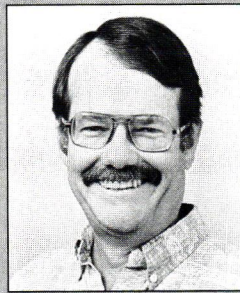
Hawaii Society, which used to be a statewide chapter.

By organizing our leadership resources into "teams," each concentrating on specific areas of interest, we can operate with increased efficiency and expertise. Our council has diverse responsibilities, ranging from legislative lobbying to public relations, from governmental regulatory matters to E&O insurance and health insurance. We also publish *Hawaii Architect* magazine—which will be published under a new name beginning next month—and an annual directory. We occasionally stage

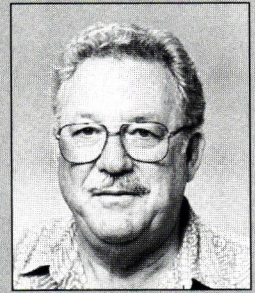
### Meet Members of the 1994-1995 Executive Committee AIA Hawaii State Council



**Stanley S. Gima, AIA**  
President



**Charles A. Ehrhorn, AIA**  
Vice-President/President-Elect



**E. Alan Holl, AIA**  
Secretary/Treasurer

- Stanley S. Gima, AIA, who has worked his way up the leadership ladder at the AIA Maui and AIA Hawaii State Council, was formerly a principal at Architects Hawaii Ltd. He later headed the Maui-based Gima Yoshimori Miyabara Deguchi, Architects, Inc.
- Charles A. Ehrhorn, AIA, land planning coordinator at Campbell Estate, previously served as director for the AIA Hawaii State Council.
- E. Alan Holl, AIA, manager of project delivery at Media Five Ltd., is in the second year of a two-year term as secretary/treasurer.



a statewide AIA convention.

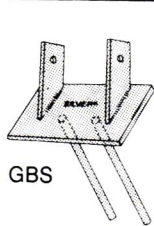
In the coming months, I will provide more specific details about the formation and leaders of the various teams and, if you're interested in participating, how you can get involved in council activities.

The most immediate work will be related to our legislative lobbying. The main reason for the mid-year start of our operating year is to allow ample time to prepare for the next session of the state legislature.

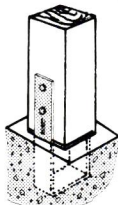
Certain issues of importance to architects may warrant pro-active legislative work by the AIA Hawaii State Council. Involvement in these issues will require research, meetings and other preparatory activities in addition to writing legislation drafts.

My "New Year's" wish is simple. It is that AIA members will come forward with input when we ask for suggestions and assistance.

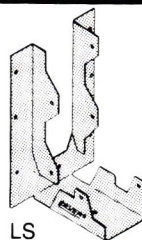
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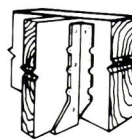
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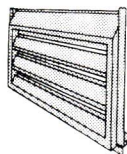
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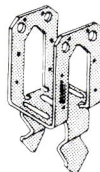
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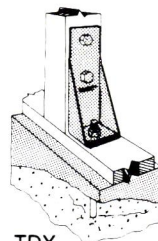
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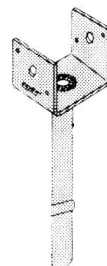
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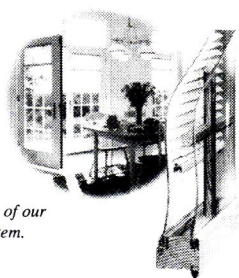
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# Aggregates limit industry growth Architectural Concrete

by  
**Paul  
Sanders**

**W**hile the precast, prestressed concrete structural component manufacturing industry is going strong in Hawaii, the architectural precast concrete industry is lagging behind. This is so, some architects and structural engineers believe, because locally mined aggregate materials used to manufacture architectural precast concrete are limited to coral and blue rock. Therefore, when a design calls for architectural concrete, architects often turn to mainland

suppliers.

Alfred A. Yee, structural engineer, president of Applied Technology and a pioneer in the use of precast, prestressed concrete in Hawaii, says that most engineers like precast concrete because of labor, time and materials savings.

Yee explained that precast structural slab soffits and beam soffits serve not only as strength carrying elements but also as forms for concrete topping deck framing construction. Columns can also be precast.

This, according to Yee, saves time



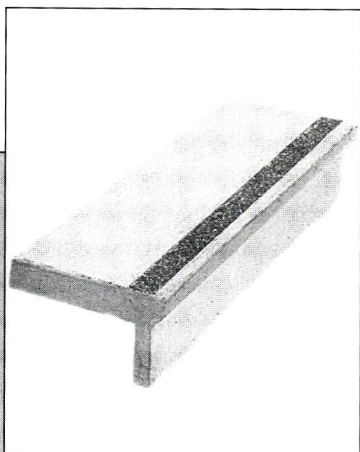
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especially "if precasting work proceeds while pile driving operations are underway and foundations are being excavated and constructed."



## Precast concrete and the ADA

Stepreads by Stepstone, Inc., is a new one-piece closed riser designed to help architects and builders satisfy access requirements.\*

Represented locally by Building Systems Hawaii, the closed riser treads, which come covered to avoid damage and staining during construction, are bolted or welded to wood or steel stringers. Stepreads are reinforced precast concrete slabs currently in use at Kekuiani at Kapolei, McKenna Surf in Kona, Mililani Mauka townhouses, and soon at the Kahului Apartments on Maui.

*\* The Americans with Disabilities Act requires a tread and closed riser in residential projects where two or more families utilize a stairway. Nose edges are beveled, with a 60-degree angle meeting the riser. Tread finishes include exposed aggregates or broom finishes in a choice of colors. An optional integral aggregate detectable warning stripe is Stepstone's latest innovation.*

Local precasters are at a disadvantage when architectural precast concrete consisting of exotic aggregate materials not available in Hawaii are specified.

"Major structures designed by mainland architects often specify architectural concrete using special stone aggregates which originate on the mainland," said Yee. "Instead of shipping the stone

aggregates to Hawaii, it is more economical for mainland precasters to manufacture the concrete in its final form and then ship it."

Yee added that mainland operations, with lower material cost and use of highly sophisticated precasting equipment that provide excellent dimensional control, workmanship and quality, coupled with low land costs, tend to put local

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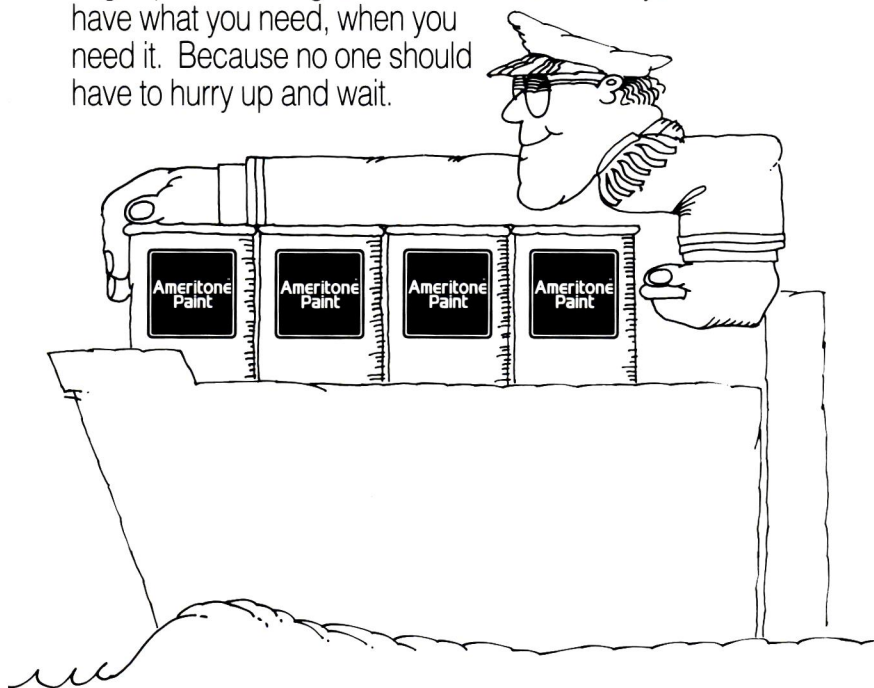


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precasters at a competitive price disadvantage on architectural precast concrete using stone from mainland sources.

This was the situation architects for the Alii Place building faced when selecting materials meeting design requirements.

David Ayer, AIA, division manager, Daniel Mann Johnson Mendenhall, said the Alii Place design detailed a precast concrete skin system requiring aggregates and color not readily available in Hawaii. The architects turned to Colorado's Rocky Mountain Prestress, Inc. for the look they wanted to achieve.

The Denver manufacturer offered a greater selection of aggregates and economical fiber glass mold techniques providing the desired depth of detail, Ayer said.

"We paid a premium price," admitted Ayer. "Given the scale of the project—local precast materials would have been less expensive—it was still affordable and within budget constraints."

Ayer explained that local producers seem to be better tooled for structural precasting. When a design does not call for exotic aggregates, Ayer's firm prefers to contract with local suppliers, as was the case for the Neal Blaisdell Center parking garage and Pearl Highlands Center where Hawaii's coral and blue rock aggregates were used.

James F. Zemski, AIA, project architect for Alii Place, added that other types of aggregates are increasingly difficult to obtain because of environmental and mining restrictions on the islands.

Zemski, however, recognized that for structural precast concrete, "you cannot beat local producers."

Zemski's team considered shipping materials from the mainland for architectural precasting in Hawaii.



"It would have involved shipping large quantities of white cements and aggregates," Zemski pointed out. "The white cement would have been shipped in bags; Rocky Mountain Prestress has access to cement in bulk."

Because Alii Place is in Honolulu capitol district, building exteriors had to be compatible with surrounding buildings.

The Colorado firm uses fiberglass forms to pre-cast concrete. The forms can be made into any shape or mold. For the base of the Alii Place structure, Rocky Mountain Prestress used Nebraska hand-chiseled limestone to create a rubber mold. Then they poured concrete into this mold. "The building's base has a hand-chiseled limestone appearance," Zemski said.

The mainland precaster also uses a 20- by 50-foot shock table to produce precast concrete members. "An entire mold can be placed on this table," Zemski remarked. "The concrete-filled mold is then vibrated, producing dense, consolidated concrete."

According to Zemski, this new technology is not yet available in Hawaii; only a couple of shock tables are used on the mainland.

Also, Hawaii's environmental regulations restrict acid washing. In Colorado, architectural concrete can be acid-washed to the desired specification.

Shipping was not a problem. "Rocky Mountain Prestress has developed an effective shipping system," he said. "Precast concrete shipments arrived undamaged although these products went from Denver to Los Angeles by rail and were loaded on ships, then unloaded in Honolulu and transported to the job site. Because staging room was restricted at the site, shipments had to be accurately timed and coordinated to ensure delivery, on an as needed basis, one or two containers at a time.

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## UH solicits entries for Design awards program

Entries are now being solicited for the Kenneth F. Brown Asia Pacific Culture and Architecture Design Awards Program, sponsored

by the University of Hawaii at Manoa School of Architecture, in cooperation with the Architects Regional Council Asia (ARCASIA).

The purpose of the program is to identify and recognize outstanding examples of contemporary architecture and to promote the development of sensitive and humane environments in the Asia Pacific region.

Architectural works will be judged on how well they fit and

contribute to the physical, historical and cultural contexts of their location, reflecting the social, religious, political, economic, technical, and aesthetic ideals of particular cultures and locales.

Jurors will include Kenneth F. Brown, Hawaii, USA; Charles Correa, India; Ashley DeVos, Sri Lanka; Fumihiko Maki, Japan. Winners will share the Kenneth F. Brown Architecture Design Award(s)—\$25,000.

Any built architectural work completed between Jan. 1, 1970 and Jan. 1, 1994 and located either on the continent of Asia or in any country which touches the Pacific Ocean will be accepted. Registration deadline is Dec. 15; entry deadline is Feb. 15, 1995.

For further information contact Leighton Liu, Design Awards program chairman, UH School of Architecture, 956-8311.

The design awards program is being held in conjunction with the First International Symposium on Asia Pacific Architecture: *The East-West Encounter*, co-sponsored by the UH School of Architecture and the East-West Center, March 22-24, 1995 in Honolulu.

## AIA Honolulu to announce award winners

The AIA Honolulu chapter will announce winners of its annual 1994 AIA Design Awards program during a banquet at the Hawaii Prince Hotel, Wednesday, July 20, beginning with a no-host cocktail hour at 6 p.m., dinner at 7 and the awards program at 8.

According to Paul A. Pollock, AIA, chairman of this year's AIA Design Awards Committee, 56 entries were received by the entry deadline in May.

Award winners will be announced in eight categories, including single-family residential, multi-family residential, renovations and additions, historic preservation/adaptive reuse, office/commercial and institutional, interiors, hospi-

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tality/recreation and future work. A 25-year award will also be presented.

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

Pollock said the chapter will present Awards of Excellence and Merit. As was the case last year, a Grand Award will be selected from Award of Excellence entries which best exemplify outstanding design.

The selection of award winning entries was done by a jury consisting of Judsen Marquardt, FAIA; I-Ming Hsiue, AIA; Hans Riecke, FAIA; Taylor Cockerham, AIA; and Karen Barozzi, ASID.

Presenter at the awards banquet will be Sheryl B. Seaman, president, AIA Honolulu.

Members of this year's AIA Design Awards Committee include Pollock; Roger Anderson, AIA; John Fullmer, AIA; Lewis Ingleson, AIA; Rochelle Iwashita, Associate; Glenn Mason, AIA; Lorrin Matsunaga, AIA; and Walter Thoenmes, AIA.

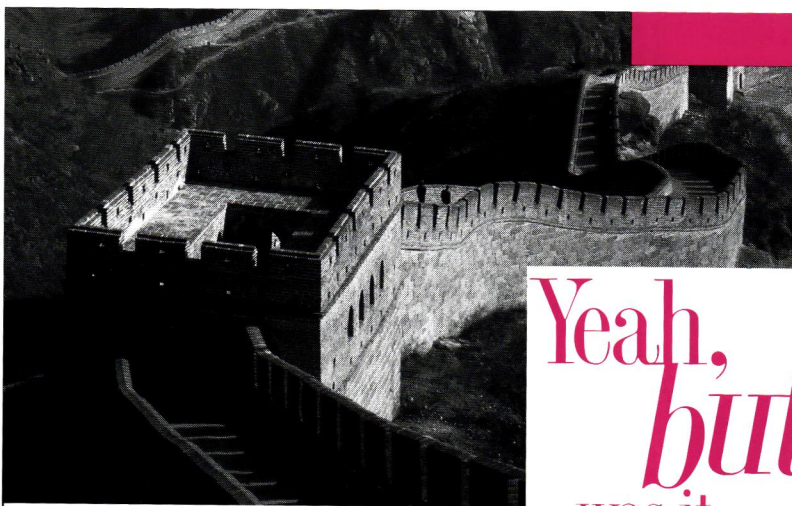
For banquet information call the AIA Honolulu office at 545-4242.

### Golf tourney benefits students

On June 4, 130 golfers from the architectural profession, construction industry and business community joined together to support a worthwhile cause.

The Seventh Annual AIA Scholarship Golf Tournament, sponsored by the AIA Maui and Wailea Resort Company, Ltd. was held to raise money to assist Maui students who plan to or are currently studying architecture at various universities.

The tournament was held at the new Wailea Gold Course.



The Great Wall of China. Started 1368 / Finished 1644

Yeah,  
*but*  
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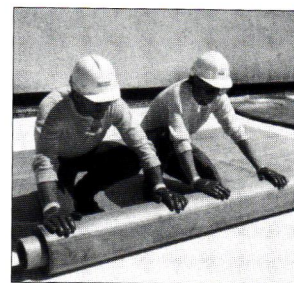
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## Quiz on Specialty Roofing Products

- Q:** What is the most popular commercial low slope roofing in America?
- A:** EPDM rubber single-ply according to the 1994 annual roofer survey by *Roofing/Siding/Insulation* magazine. Built up is second and modified bitumen is third.
- Q:** Which single-ply company is doing the best overall job including product quality, weatherability, availability, and technical support?



- A:** **Carlisle SynTec Systems** is No.1 according to a report published in *Building Design & Construction* magazine. Carlisle received 3 times as many votes as its nearest competitor.
- Q:** How is Carlisle EPDM membrane faring in Hawaii?
- A:** Very Well. Recent projects include MCAS Commissary (70,000 SF) BYU Aloha center (55,000 SF), Honolulu International Airport-Gates 31 thru 34 (71,000 SF), K-Mart Kahului (110,000 SF), and Coca-Cola Bottling (39,000 SF).
- Q:** Sounds great, How do I go about getting a Carlisle Catalog, samples, or technical design assistance?
- A:** Call MAP and ask for Bill South or Bob Hockaday.

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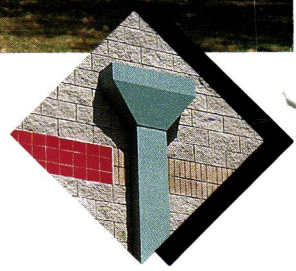
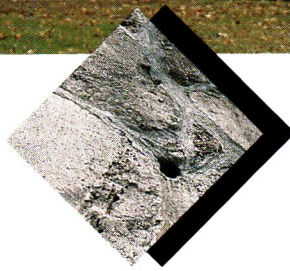
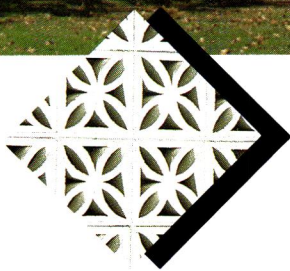
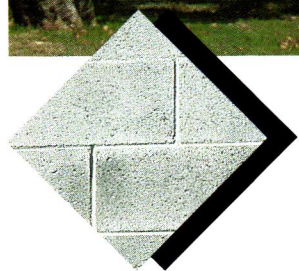
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Jack Myers  
General Contractor:  
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