

Hawaii Pacific Architecture



The Journal of the AIA Hawaii State Council • November 1994



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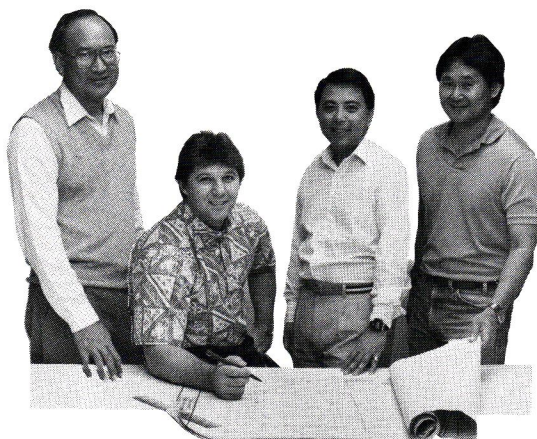


When you can't halt hospitality... Allied comes through

Major improvements in scattered areas at the Princess Kaiulani Hotel called for a supremely accommodating contractor. Even as beautifully redesigned lobbies emerged, envisioned by the Gulstrom Kosko Group, and the popular Aina'hau Showroom expanded with the overview of Ted Garduque, AIA, the hotelier continued to serve.

"We were on a tight timeline facing a holiday opening," observed Garduque. "Allied's crews were always responsive and concerned with quality execution. Even when the normal problems in renovation occurred, they stayed on top of things."

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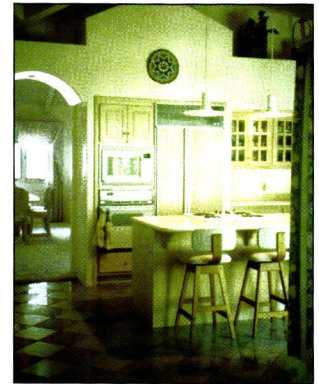
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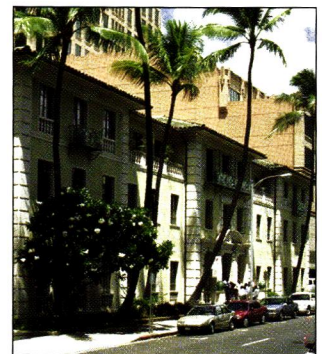
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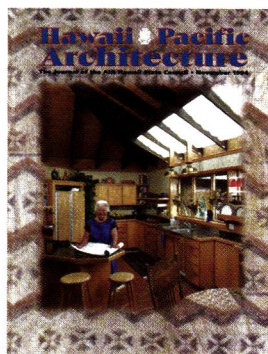
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Cover photo by Jim Buckley

IN THIS ISSUE ...

Women in Architecture is the focus of this issue of *Hawaii Pacific Architecture*. Gracing the cover is local architect Virginia B. Macdonald, AIA, in her home, which she designed. Her Big Island residence was an AIA Award of Merit winner in the 1994 AIA Honolulu Design Awards competition.

Macdonald, who opened her architecture firm in Hawaii in 1978, is one of five women architects featured in this issue. The women share what got them started in architecture, specific project interests and their insight regarding the direction in which the profession is headed.

This month's Special Feature highlights the Aloha Tower Marketplace, a project designed to bring people and commerce together in a festive atmosphere. The Marketplace is scheduled to open in mid-November.

The Hawaiian Tapa design used on the cover and throughout the magazine is courtesy of Bishop Museum.

Tile work at The National Memorial Cemetery Of The Pacific had to withstand heavy traffic, yet be aesthetically in tune with "Punchbowl's" beauty. The non-skid, attractive texture of Summitville's Williamsburg and Concord Flash Walnut brick tiles was ideal for the 22,000 foot walkways. Unglazed mosaic flooring in public areas also is non-skid while a combination of Williamsburg and Pavers enhances seating locations. Another historic moment in creative tile design.

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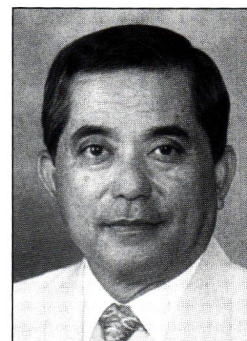
Tyau, AIA.

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Leadership message

State Council Encourages Architects' Participation

by Stanley S. Gima, AIA,
President



Stanley S. Gima

In previous messages, I have written about the main functions of the AIA Hawaii State Council: Legislative activities; Communications and follow-up with state agencies; and Public relations, including publication of this magazine and the annual *Resource Book for Design Professionals*.

The AIAHSC also serves as the central AIA organization in Hawaii on matters such as health insurance (HMSA and Kaiser). Every few years, an AIAHSC task force is set up to study and negotiate various premium options with insurance companies on members' behalf.

Another role entrusted to AIAHSC is to provide a framework which promotes professional and social interaction among members on a statewide basis. One example is the AIA state convention that was held last year. In previous years, the AIAHSC has sponsored "leadership retreats," inviting all officers of the three local AIA components to discuss topics which concern the entire membership. This month, we are holding a "mini-retreat" in conjunction with the AIAHSC Board meeting on Maui. Among the topics of discussion: what specific legislation should AIA be "proactive" on? How should DAGS interpret the new procurement law in relation to A/E services? Other questions relate to design-build, false advertising by nonprofessionals and illegal plan-stamping.

Your state council has a considerable amount of work to do—prepare for the next legislative session and form a consensus among the AIA leadership to

effectively deal with various branches of state bureaucracy. It takes a great deal of effort and time, most of it by volunteers like you and me.

Speaking of volunteers, we would welcome your participation in any area that interests you. We have organized our AIAHSC resources into the committees listed below. Review the list and call Bev McKeague, our executive director, at 545-4244, or fax your comments to 537-1463.

AIA Hawaii State Council Standing Committees

Legislative Committees

- Professional Registration
- Procurement and Q.B.S.
- Statute of Limitations
- Excise Tax Waiver (out-of-state)
- Workmen's Compensation
- New State Codes and Revisions

State and Federal Agencies

- DAGS Liaison
- DCCA Liaison
- DOT Liaison
- DOH Liaison
- Other Liaison

Publications

- *Hawaii Pacific Architecture* magazine
- *Resource Book for Design Professionals*

Membership Services

- Health Insurance
- Other Insurance

Conventions and Conferences

- State Convention

"Overall Winner" Named for Renaissance



Royal Garden Chinese Restaurant

A total of 17 awards were presented for the Ninth Annual Building Industry Association Hawaii Renaissance, a statewide competition recognizing excellence in design and construction of residential and commercial remodeling projects.

The "Overall Winner" was AM Partners Inc.'s Royal Garden Chinese Restaurant remodel entered in the hotel/restaurant remodeling category.

Cosponsored by the BIA, GECC Financial, and Honolulu Magazine, the BIA Renaissance is Hawaii's only statewide awards competition designated specifically for remodeling.

Judges for the 1994 BIA Renaissance competition were Elmer Botsai, University of Hawaii School of Architecture; Vaughn Miyauchi, SC Pacific Corporation; Mark Hsi, Telos Construction; Chuck Heitzman, Watt Hawaii; Tom Witten, PBR Hawaii; Karren Barozzi, Barozzi Design; and Nancy Peacock, Nancy Peacock AIA Inc.

Local Firm Expands

At a time when many firms in Hawaii have had to contract,

Kober/Hanssen/Mitchell Architects has taken bold steps to move in the opposite direction. In 1994, it has moved its main office to Harbor Court, opened a branch office in Kapolei and two offices on the mainland—one in California and one in Las Vegas. According to Kurt Mitchell, who now holds the positions of chairman, president and CEO, the primary motivations were servicing existing local and mainland clients and diversifying the geographic base (and potential client base) of its practice. "Many of our clients here are doing work on the mainland and want the same level of service that they find in Hawaii," Mitchell said.

"We wanted to continue as a Hawaii-based firm and realized a firm of our size needed to look beyond the shores of Hawaii to maintain a healthy practice," Mitchell said. Although the recession has affected KHMA, the 39-person firm has been able to maintain its staff through Hawaii's recent economic woes.

Entries Sought for Design Awards Program

Entries are 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. 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.

Any built architectural work completed between Jan. 1, 1970, and Jan. 1, 1994, which is located either on the continent of Asia or in any country that touches the Pacific Ocean is eligible. The registration deadline for entering is Dec. 15, 1994, and the entry deadline is Feb. 15, 1995. Winners of the Kenneth F. Brown Architecture Design Award(s) will receive a \$25,000 cash prize.

For more information contact Leighton Liu by telephone, 956-8311 or by fax, 956-7778.

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

Hale Mohalu Project Takes Shape

The October opening of bids and ground breaking ceremony for the \$17 million Hale Mohalu Senior Apartments and Hansen's Disease Patients' Facility marks the beginning of the end of a long odyssey which began in 1983 when the original Hansen's Disease Facility was closed. The recent events represent a collective effort by the state, city, the Hawaii Council of Churches, volunteers and many who were affected by the controversial closing.

The 6.5-acre site on Oahu will include 210 studio and one-bedroom apartments in a three-story complex

equipped with large community and craft rooms, laundry facilities, a one-acre passive park and areas for walking and gardening. The project also includes a single-story building with 15 one-bedroom apartments designated for Hansen's disease patients.

The project has been developed and will be operated by the nonprofit Coalition for Specialized Housing, a group made up of Hansen's disease patients and members from the local religious community.

In the early years of the project, Collaborative Seven, Inc., a Hawaii design firm, did feasibility studies to acquire the land and help attract interest and investment in the project's development. The CBM Group, a California-based developer, was hired for the next phases of the project.

According to Don Huang, Collaborative Seven president, Collaborative Seven was brought back into the project to prepare working drawings and provide development management during construction.

The architect of record is Dale Prawalsky, who is based in California.

Muraoka Retires from Building Department

Herbert K. Muraoka recently retired from the Building Department after 34 years of exemplary government service to Honolulu and the community. He began his career



Herbert K. Muraoka

with the city in 1960 as a structural engineer in the Public Building Planning Division. After several promotions through the years, Muraoka was appointed director and building superintendent of the Building Department in 1985 by Mayor Frank Fasi.

Muraoka was recognized in 1969 and 1972 as the Building Department's Employee of the Year for his efforts in improving relations and understanding between the city and the public. He conceived and followed through to fruition the combining of separate appeals boards into one body, as well as consolidating several procedures to create a "single permit" process for building, electrical and plumbing permits.

"Herb has run the Building Department in a fair and even-handed manner for the past 9 years," said Glenn Mason, AIA. "During that time his respect for the design community and general public earned him mutual respect from all who had the pleasure of making his acquaintance," Mason added.

Wood Design Award Book Available

The American Wood Council's 1994 Wood Design Award Program book which profiles 20 projects that received awards in 1993 can be obtained free by calling Cinda Hartman Jones at (202) 463-2761.

Selected from 346 entries, winning projects demonstrate design excellence, environmental sensitivity and creative uses of wood. The 44-page book provides architectural renderings, photographs, a brief overview and jury comments for each project.

Iwalani Plan 1 Selected POH Grand Champion

Iwalani Plan 1 of the Villages of Kapolei was selected as the "Overall Grand Champion" of the 38th Annual BIA Parade of Homes, sponsored by the Building Industry



Iwalani Plan 1

Association of Hawaii and the Hawaii Association of Realtors®.

Iwalani Plan 1 was also awarded the Best in Show—Oahu, the Governor's Award for Excellence in Affordable Housing, the U.S. Department of Housing & Urban Development's Award for Excellence in Affordable Housing and the Best in Single-Family Division 1 for homes priced up to \$199,000.

Architectural design for the project was done by James K. Tsugawa & Associates, Inc.; project planner, MV&P International; developer, Iwalani Development Partners; builder/contractor, Robert M. Kaya Builders, Inc.; interior designer, Mark Masuoka Design, Inc.; landscape architect/designer, Miyabara Associates; and the landscape contractor was Takano Nakamura Landscaping.



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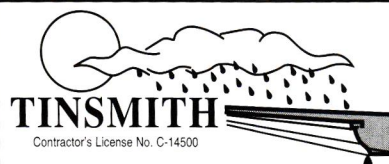
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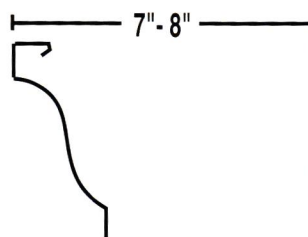
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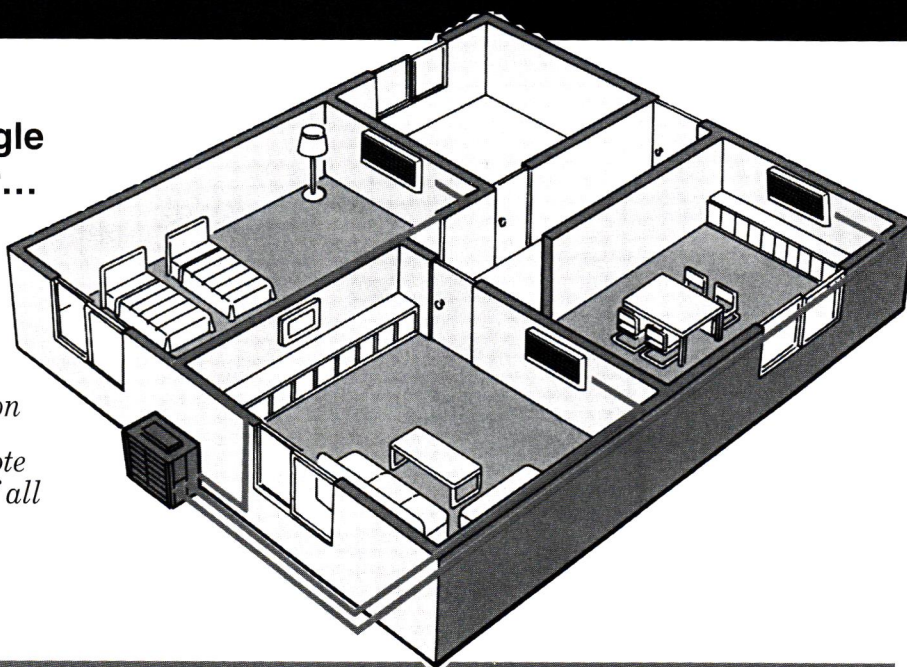
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Living her dream as an architect

Virginia B. Macdonald, AIA

by Paul Sanders

Right, this private area in a Volcano Golf Club residence, designed by Macdonald, provides a peaceful oasis with its *furo* (hot tub) and *shoji* (sliding panels).

Below, the Bristolite vented and curb mounted skylight is functional as well as attractive.

Photos by Jim Buckley



Today, with record numbers of career women, Virginia B. Macdonald, AIA, feels comfortable with her dual role of architect/"homemaker." In fact, the Big Island architect and planner believes that combining the two adds "spice" to the design profession. But it was not always so.

Macdonald says her life began at age 40 when, penniless and jobless, she and her four children landed in Hawaii Dec. 31, 1957. This marked the start of a whole new life for the Denver native.

"We nearly starved as I looked for work," said Macdonald. "I remember sitting in Ernest Hara's (FAIA/ME) office. I had no work records, just my college transcript."

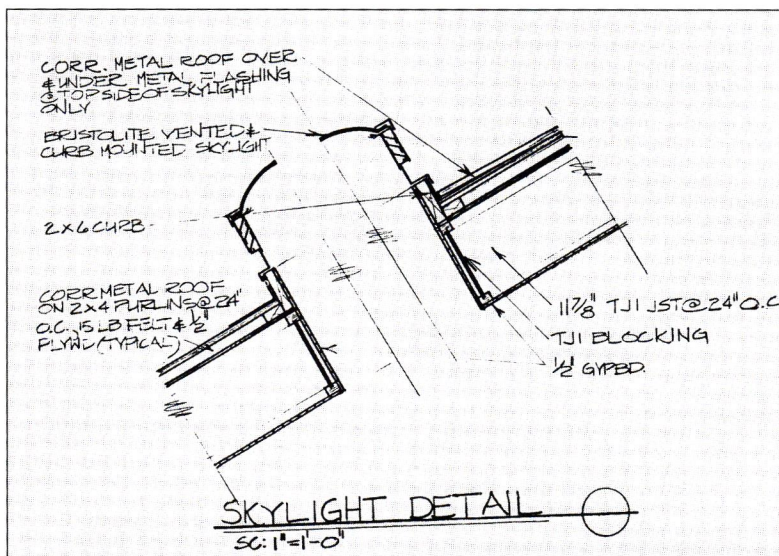
"What will you do if I don't give you a job?" Hara inquired. "I have four children to feed. I will look for work as a waitress," Macdonald said she replied.

Without hesitation, she related, Hara pointed to a desk, "Take it," he said. "It is yours until my son (John Hara, AIA) comes home from college."

Until then, it had been an uphill battle for Macdonald, from the time she enrolled at Colorado University's School of Architecture in 1939. On her first day at school, Macdonald was told she had been assigned to interior decoration because "women were not allowed in architecture."

Meanwhile, Macdonald got married and the couple moved to Cleveland. Later, she and two other women dared to enroll at Western Reserve School of Architecture (now Case Western University), an action that created a "big fuss" on campus because "we were not supposed to be able to digest all that technical stuff."

"After graduation," she said, "the school's



dean told me perhaps I could find employment as a secretary in an architect's office." Her two companions did not graduate, said Macdonald, because they were discouraged by poor career prospects and tremendous outside pressures.

Macdonald already was the mother of a two-year old child and under pressure to concentrate on homemaking.

"Architects know how demanding class and studio work can be," she pointed out. "I also kept house, cared for a baby, earned my tuition and carried a full school load. By the time I finished my fifth year thesis, I was about to collapse from years of double life and little sleep."

The only satisfaction Macdonald got out of this grueling exercise was an architect's professional degree and designing her own home in 1950. "It was a 'stressed skin' building using plywood inside and out, without diagonal sheathing boards, the like of which the building department and the bank had never seen," Macdonald said.

In 1967, Macdonald accepted a position as a planner in the Hawaii planning department (known as DPED at the time). But the flame still burned within. With her children off to college, she enrolled at the University of Hawaii's School of Architecture and studied nights for the license exam. Macdonald opened her own architecture office in 1978. It was finally happening.

But assumptions about a woman's role in society lingered, she said. "At a party, a man once asked me, 'Are you a little 'ole homemaker?' 'I am,' I replied. 'I build little 'ole homes.'"

Macdonald believes every architect should have a specialty—hers is natural ventilation. She was influenced, she said, by the work of James Pearsons of Honolulu.

"Since 1980," she explained, "I have tried out ideas, using the ones that work, and trying again if they don't."

Her contributions in home and office ventilation design have been recognized. She received an award from the state of Hawaii and the federal government for getting off-

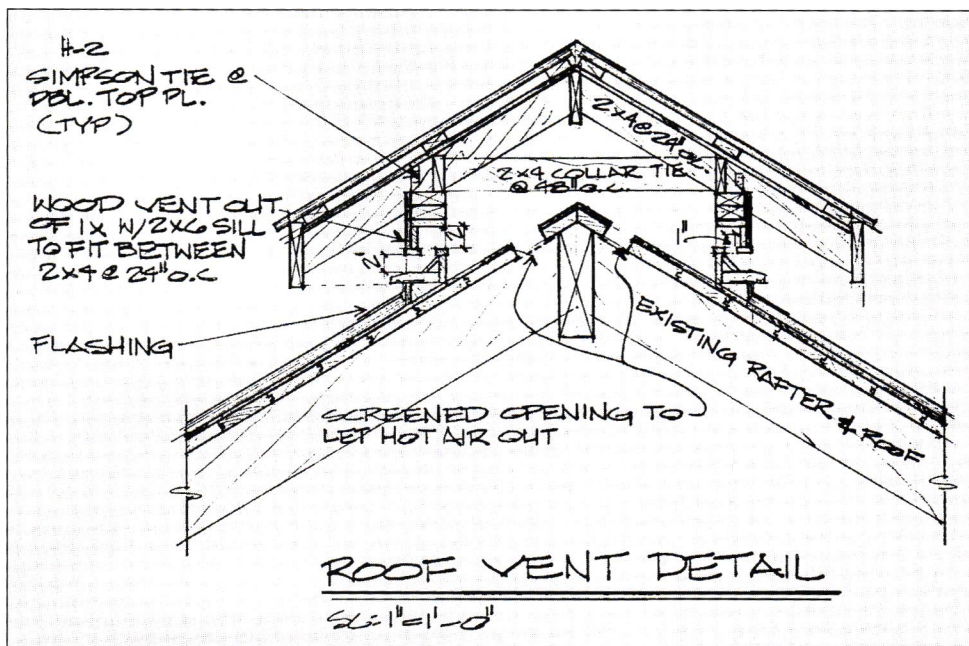
power electrical systems accepted and a procedure adopted for permitting such systems.

Last year, she won the Governor's Award for innovative design to conserve electrical energy and this year, an AIA Honolulu Award of Merit for a passive solar home design at Volcano on the Big Island. See Page 18.

Macdonald is compiling data, relating to temperature, relative humidity and air quality inside and outside buildings she has



Macdonald's passive solar design allows heat to escape through vents in the roof. The framing and out-vent photograph and roof vent rendering illustrate how this process takes place.





Macdonald drew this sketch of Slendar Lake while traveling in China.

designed. The data will be used in a book, "Comfort by Design—Beyond Cross Ventilation," she plans to complete in 1995.

Macdonald pointed out she is not adverse to open windows, but air entering structures in Hawaii is frequently moist and dirty and often hot. She deplores the use of air conditioning systems, which "pump hot air into the outdoor environment and increase fossil fuel consumption."

Instead, her natural ventilation system takes advantage of skylight-warmed air, which absorbs moisture and is then vented. Cooler air, she explained, can be drawn in to replace the hot, moist air, keeping buildings drier and within the human comfort zone.

Federal and state energy officials are reportedly showing interest in Macdonald's ventilation system.

"The system needs adjusting for each building and micro climate," she pointed out. "But it is a game and I feel architects should be problem solvers, not just copiers."

As a homemaker, Macdonald also finds enjoyment in the kitchen.

"I like to cook the old-fashioned way my

also have learned to take their work more seriously and to be more competitive," she added.

Macdonald has been active in AIA since 1978. She serves on the AIA Hawaii State Council, and helped start the AIA Hawaii

Island section. Macdonald added, she is proud of the letters, AIA, after her name.

She and her husband, Russ Apple, a Pacific historian now writing a history of Hawaii, share five children and seven grandchildren.

Macdonald has other

interests. She has camped and hiked the trails on the Hawaiian islands and across Europe; she has snorkeled the Great Barrier Reef and bicycled in China. On these trips, she normally shuns cameras and prefers sketches and water colors. "These sketches won't win awards," she quipped, "but they bring back memories just the same."

It has been 37 years since Macdonald landed in Hawaii and she has no thoughts of retiring soon.

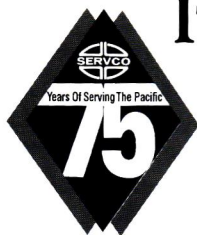
"At 76, I am living my dream as an architect, homemaker and person, and I am having a wonderful time," Macdonald said.

"Are you a little 'ole homemaker? I am, I replied. I build little 'ole homes."

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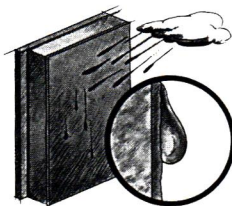
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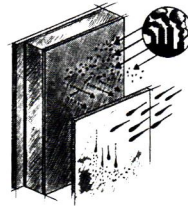
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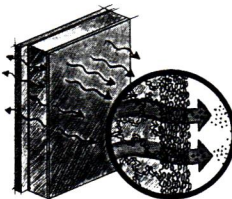
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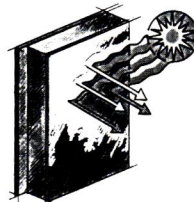
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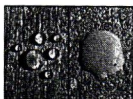
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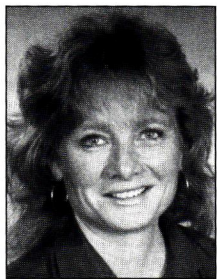
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Contributing to the profession

Women Architects

by Amye H. Turner



Spencer Leineweber, AIA

This pool house in Manoa, designed by Spencer Leineweber, creates an "outdoor room." The double-pitched fiberglass roof complements the roof line of the house.

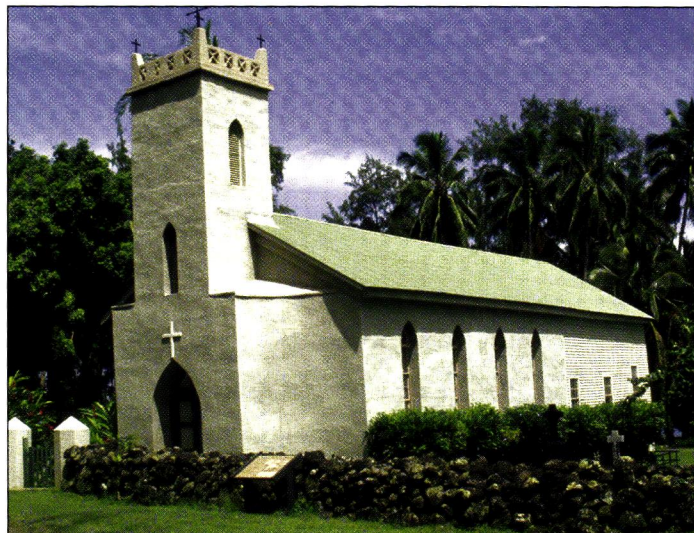
Photo by Ron Starr

Does gender play a role in the architectural profession? Of the four women chosen by *Hawaii Pacific Architecture* as representative of female architects in Hawaii, one said she felt there are no disadvantages to being a woman in the profession. However, all indicated they feel women need special talents to balance their personal and professional lives.

While membership in the American Institute of Architects at the national level is made up of only 10 percent women, this minority group has made important contributions to the profession since the turn-of-the-century. The AIA Hawaii State Council's membership includes approximately 13 percent women.

Four local women architects were asked about their initial interest in architecture, specific project interests and their insight regarding the direction in which the profession is headed.

Spencer Leineweber, AIA, of Spencer Mason Architects, noted that she did not really decide to "become" an architect until about a year after she was licensed and had opened



Saint Philomena's Catholic Church at Kalaupapa National Historical Park, Molokai, was renovated by Leineweber's firm in the late 1980s. The church, built in stages between 1872 and 1888, was restored to its original state.

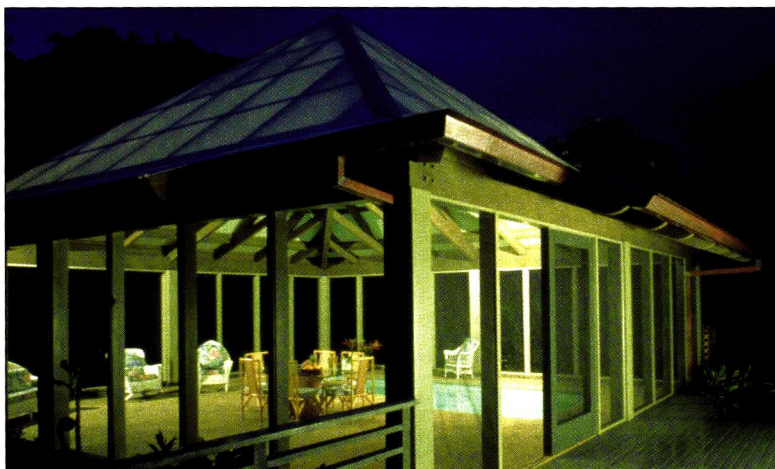
Photo by Carol M. Highsmith

her own office. "Until that time I was working for someone else and it was pretty much just a very good job. It wasn't something that consumed me," Leineweber confessed. "The difference in running my own office was that I had to do everything (sometimes twice), and I was able to experience the energy of creation, the delight of a satisfied client and the elation over a final product which proved to be better than what was conceived," she said.

She noted that she has no "typical" days at the office. "Since I teach at the University of Hawaii School of Architecture and have a 12-person office, I have days when the Wonder Woman suit wears a little thin," Leineweber said.

Many of her firm's projects are related to historic preservation, either detailed research about a specific building's history or its restoration. Leineweber said she feels today's generation has the potential for improving or destroying the planet and architects need to clarify what they are doing to improve mankind. Leineweber noted individuals can make a difference and that is why she feels so involved with the preservation projects. "I can see the relationship of what I am doing to the larger whole. Preservation combines both design sensitivity and technical skills," Leineweber said.

Toni A. Fasi, AIA, who established her own firm in 1992, said that architecture is actually her second career. "I started out as an urban planner because I was always inter-





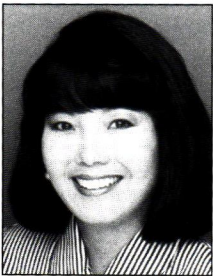
Toni A. Fasi, AIA

ested in city form and urban design," Fasi said. After working in the urban planning field for several years, getting married and having a child, Fasi pursued a degree in architecture.

She has worked on recreational projects and gymnasiums, commercial and office interiors as well as residential renovations. Fasi indicated that the most enjoyable part of her work is the total design control she has over her jobs and being able to define how her time is used.

On a practical level, Fasi said she feels women architects play an important role in relaying information on how half the population lives and works in its physical surroundings, which can translate into design solutions. Fasi said she has worked with people in both the architecture and construction fields who find it more difficult to relate professionally to women than men. She said she believes, however, that this is due to a difference in generations and it appears less often with younger professionals.

Fasi advises women just entering the profession to be aware that it can be all-consuming. "There needs to be a balance between professional and personal life," she stated, "and when this balance is threatened, architects should look for creative solutions such as job sharing, flex time or starting their own practice."



Sharon Ching, AIA

Sharon Ching, AIA, has a bachelor of science degree in architecture from the University of Southern California and a master's degree in architecture from the University of California at Berkeley. Ching, who specializes in residential and small commercial

project architecture, opened her own firm in Hawaii six years ago.

"I find the most exciting aspects of practicing architecture are the potential for growth and the constant learning," Ching said. She noted that her greatest achievement has been striking a balance between career and personal life that she is happy with. "Although it is a constant juggle, what I am doing really seems



A requirement of this dental office, designed by Toni A. Fasi, was to accommodate many traffic patterns in a small space.

Photo by James Cohn



In this remodel project, Fasi enlarged the living room by eliminating a lanai and moving a wall back eight feet. The flat ceiling was removed, exposing existing beams, which were reinforced to create architectural interest and visually lift the ceiling height.

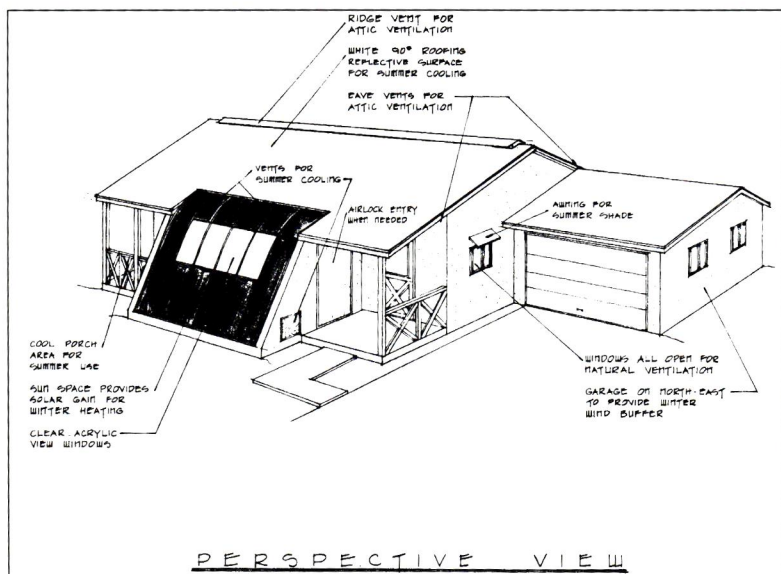
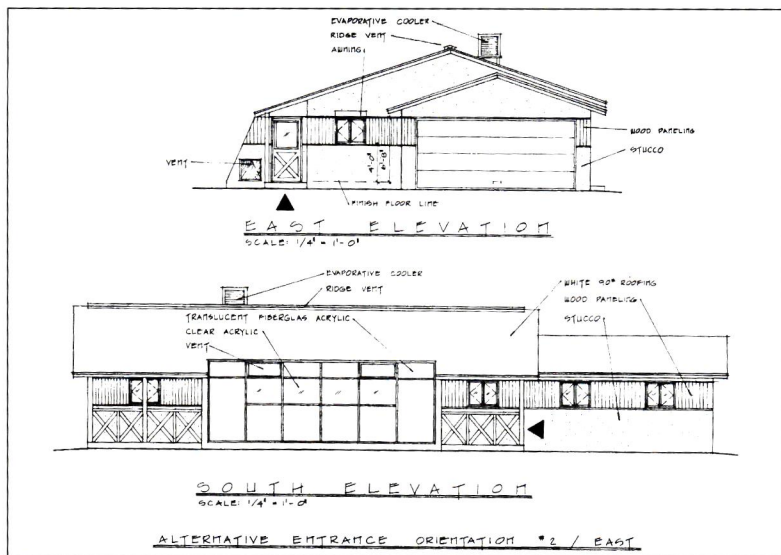


Ching designed this neighborhood-friendly house in Aina Haina with a breeze way to capture trade winds.

Right, the kitchen of this Aina Haina residence was designed as the heart of the home, drawing family members together around the island and cooktop.



Below, as part of a three-member team, Kimmey and her colleagues from Taos, N.M., submitted this design proposal to the AIA Research Corporation as a low-cost, energy-efficient housing prototype.

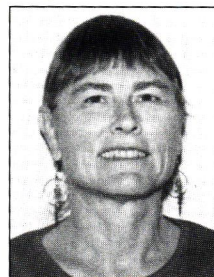


to work for me and my family," Ching said.

She suggests that individuals considering a career in architecture should ask themselves whether they would enjoy this career without regard to their gender or any other self perception/deception that might prevent them from pursuing their goals. "There are always positions within the field for different kinds of talents, strengths, aptitudes, energy levels, aspirations, etc. In short, there's a place for anyone who wants to be there," Ching said.

Ching said the profession may be at a crossroad with great potential. "With the depressed economy providing fewer traditional roles, this difficult time could be an opportunity for architects to redefine themselves and their roles to include a broader range of activities; to get creative about the way they choose to apply their talents and skills," Ching said.

Marie Kimmey, AIA, joined Riecke Sunnland Kono Architects, Ltd. in 1983 when it was known as Riecke Sunnland Higuchi Kono Architects, Ltd. She noted that she has been able to work as job captain and/or project architect on a gamut of projects ranging from



Marie Kimmey, AIA

small remodels to major shopping centers, from residences to Salvation Army buildings. "During the last few years I have 'boned up' on Uniform Federal Accessibility Standards and the Americans with Disabilities Act and have performed a number of access audits of hotel and commercial facilities," Kimmey said.

After receiving her bachelors degree in architecture in 1961, Kimmey worked intermittently, then took a 10-year sabbatical to raise three children. "I will never regret taking time off to have a family nor do I feel any less an architect for having done so," Kimmey said.

Kimmey served as AIA Maui's first woman president in 1992 and is currently a member of the Maui County Board of Water Supply. She stated she is proud of her involvement in large architectural projects, but she is even more satisfied with the opportunity to participate as a community leader.

Kimmey advises those entering the profession that architecture is a tough field. However, she believes that people can accomplish whatever they have the talent to do regardless of their sex.

AIA Hawaii State Council Women Members

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Margaret W. Bovee
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Rose Churma
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Toni Fasi
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Soh-Hyon L. (Soy)
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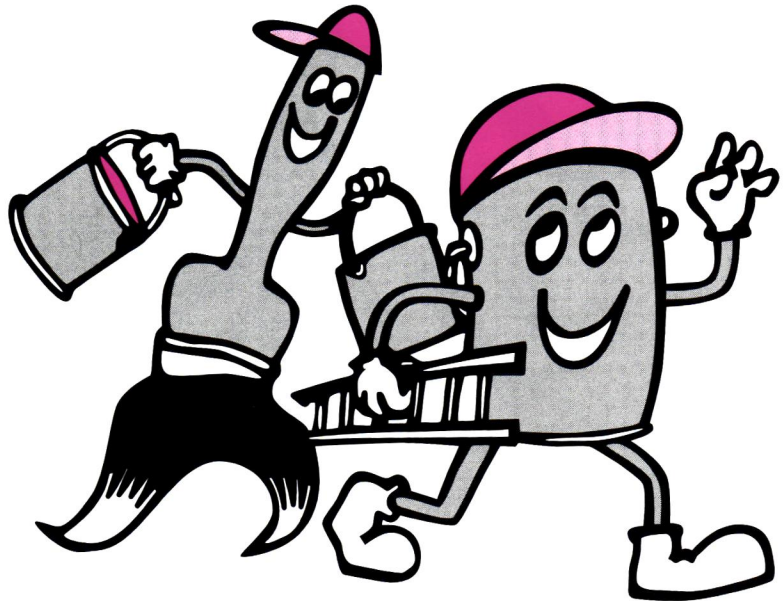
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Choy-Ling Wong

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Award of Merit

Single-Family Residential

Virginia B. Macdonald, AIA

Macapleville



The atrium, which runs north to south, receives the morning and afternoon sun. The heat generated from this exposure absorbs moisture in the air which is then vented high to reduce the overall humidity in the house.

This residence debunks much “conventional wisdom.” The “form-follows-function” design approach solves problems of noise, humidity and winter temperatures as low as 35 degrees. Privacy and noise control are provided by the design.

Built for a professional couple, it functions both as a home and offices for its owners. Either of the two offices can be accessed from the entry without going into private areas of the house.

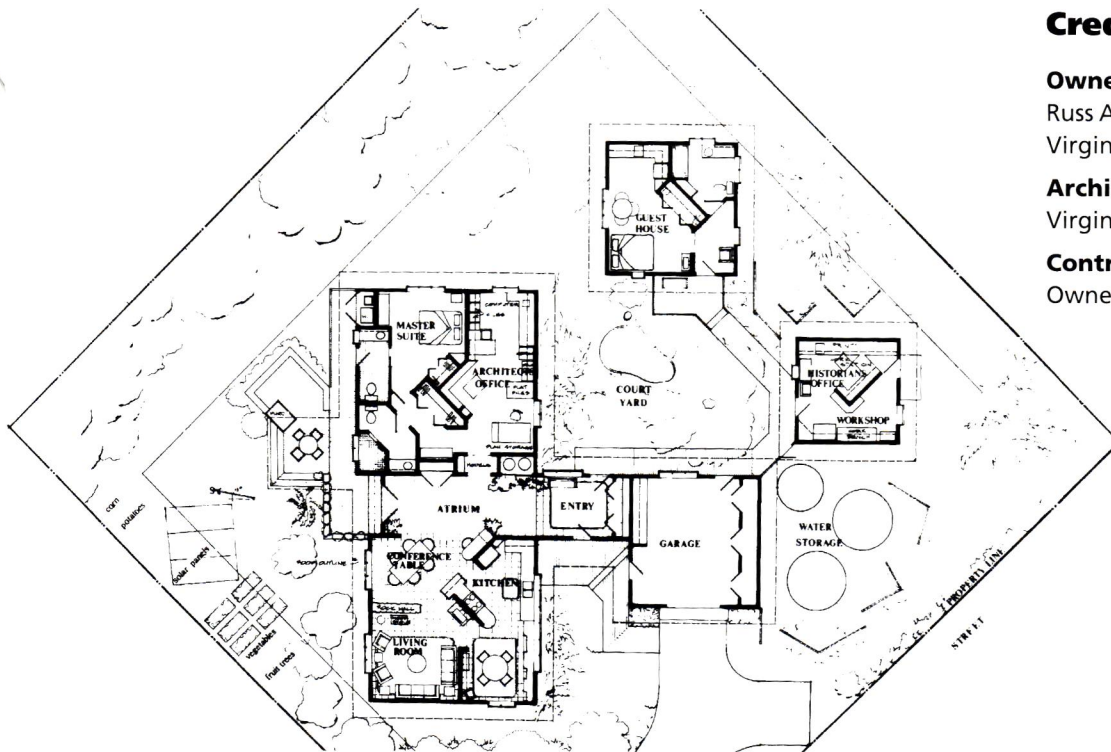
Passive solar is a centuries-old technique for warming a building. This home/office incorporates that technique but also controls humidity and provides the dry conditions needed by office machines and electronic equipment.

Skylights featured in the atrium allow the sun to warm air inside the house. This warm air absorbs moisture and is then vented through roof vents. Replacement air is drawn in through low vents, the architect’s proprietary design. The windows are fixed glass.

Convenience was the goal in the design of this house. Closets, bathrooms and showers have no ceilings, which allows air to flow up and out constantly, preventing mildew growth.

The arrangement of the kitchen allows two people to work comfortably. There are only three upper cabinet doors, but 30 easily accessible drawers. Two vented drawers provide for wine storage at an average temperature of 63 degrees.

This structure was planned from the ground up to provide a comfortable living/working environment. The owners said they enjoy seeing the visible structural elements of the interior and appreciate the ever-changing patterns of natural light.



Credits

Owner/Client

Russ Apple and
Virginia B. Macdonald

Architect

Virginia B. Macdonald, AIA

Contractor

Owners

Jury's Comments:

"Passive solar heating and ventilation are integrated into the structure instead of the usual add-on."



By turning the residence on the diagonal, a private view was achieved from each window, even though the next house is only 20 feet away. Photos by Jim Buckley

Designed to celebrate people

The Aloha Tower Marketplace

by Bruno D'Agostino, AIA, and Edward R. Aotani, AIA



Aloha Tower, standing alone for the first time in its history, will be refurbished and renewed. When completed, the Tower will be surrounded by a pedestrian plaza and the tower base will have arched entrances on all four sides.

The great marketplaces of the world bring people and commerce together in an exciting, kinetic celebration of life. This same festive activity is the focus of the Aloha Tower Marketplace, opening Nov. 19 at Honolulu's waterfront.

The Marketplace architecture and merchandising are geared to provide the "stage" for this activity, but it is people, in all their variety, that make such a project a "festival" of life. Contrasted with the traditional retail center, internally organized with retail tenants as anchors and focus, a marketplace is an active and playful environment, connected to the city and to the history of its many cultures.

The objective in developing a parti for the new Marketplace was to respond in a positive way to the physical, cultural and historical influences that converge at the Aloha Tower site.

The area has a long and storied history as the focal point of ship traffic to and from Hawaii. It is the place where all travelers arrived and from which Hawaiians departed to experience the world beyond their island home. Built in 1926, Aloha Tower was the center of this maritime activity, a place where the community gathered to celebrate "Boat Days."

Early in project planning, the concept to extend the urban fabric of the downtown Honolulu area to the waterfront was realized. Where the previous structures blocked off all access and views to the waterfront, the Marketplace provides open vistas to the waterfront down Bishop and Fort streets.

The orientation of the buildings, internal circulation and merchandising program are also geared to maximize a connection with the water. A landscaped pedestrian promenade at the waterfront is lined with cafes and

restaurants that spill out on dining lanais and overlook the ocean beyond. Two central shopping streets that bisect the project lead inevitably to the water, extending the pedestrian grid of the city onto the pier.

While conceived as four major complementary buildings with a major focus on Aloha Tower, the project is clearly one place. The Marketplace design incorporates elements of the 1920s territorial Hawaiian architecture while remaining strictly a building of the '90s.

Richly colored tile roofs overhang and shade broad verandas and lanais while large towers frame the streets overlooking vistas of the harbor. Terraces and a ground level bazaar ring a grand public space, the focus of which, Aloha Tower, has been restored to its original splendor. The public spaces created by the architecture are in essence the most important features of the project.

Natural materials such as clay tile roofs, slate and limestone paving, stucco walls and teak handrails are used throughout the Marketplace.

To integrate cruise ship docking facilities with the larger project, a "working" pier apron surrounds the site and is marked by level and material changes. Security is integrated in an understated way to insure that, when ships are docked, the apron can be segregated from public circulation. When ships are out, the apron becomes an extension of the Marketplace, allowing access to the water's edge.

The future growth of cruise ship travel provides one of the entertaining qualities of the project. In effect, the cruise ship activity becomes another ingredient in the bustling marketplace of commerce and enjoyment that is an organizing principle of the project.

The balancing act between what is obviously a "modern" building with echoes of past styles is a far more difficult approach than carrying out a theme or decorating in a "historic" style. The Aloha Tower Marketplace



Marketplace architecture is reminiscent of the territorial buildings of Honolulu in the 1920s, when Boat Days were at their peak. This is a view of Marketplace from Pier 8.

Photos by Gary Hoffheimer

honors the past while remaining true to present times and creates a place that should ultimately reach out to the future of Hawaii.

♦ Bruno D'Agostino is senior partner of D'Agostino Izzo Quirk Architects (Somerville, Mass.). D'Agostino specializes in cre-

ating a new vision of the "marketplace," informed by the history of America and the many great public/commercial spaces in Europe and Asia.

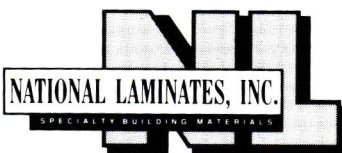
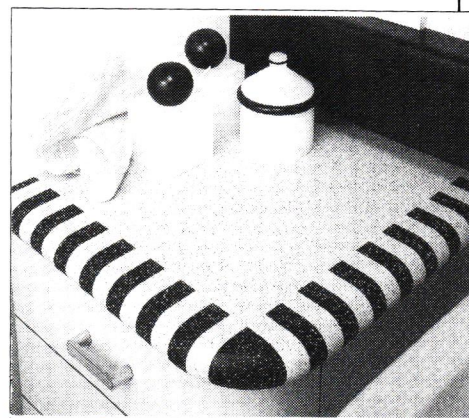
♦ Edward R. Aotani is president of Honolulu-based Aotani & Associates and coordinating architect for Aloha Tower Marketplace. His firm specializes in community and state planning and architecture.



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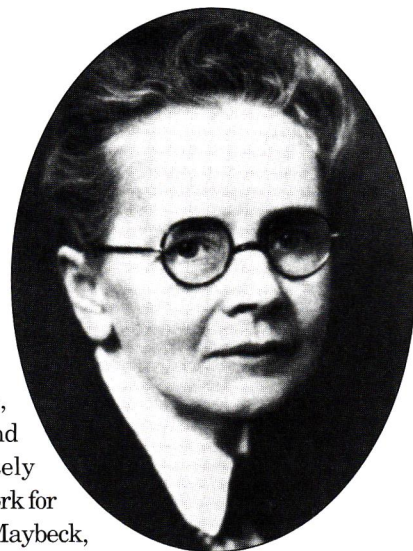
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A woman who "made" history

Julia Morgan, Architect

by Jennifer W. Scott, AIA



Julia Morgan in 1926.

Photo courtesy of the Morgan Collection,
California State Polytechnic University.

This sketch depicts the front elevation of the Hearst Castle Main Building, San Simeon, Calif., 1923.

Floor plan and sketches
courtesy of the College of
Environmental Design,
University of California—
Berkeley.

The Laniakea Center Young Women's Christian Association of Oahu, designed by architect Julia Morgan, provides a Hawaiian sense of place and scale in downtown Honolulu with its open-air corridors, courtyard and pool.

Completed in 1927, the structure has been placed on the Hawaii Register of Historic Buildings. This Mediterranean-style building is one of more than 700 buildings, designed by Morgan during her 47-year career, which were built.

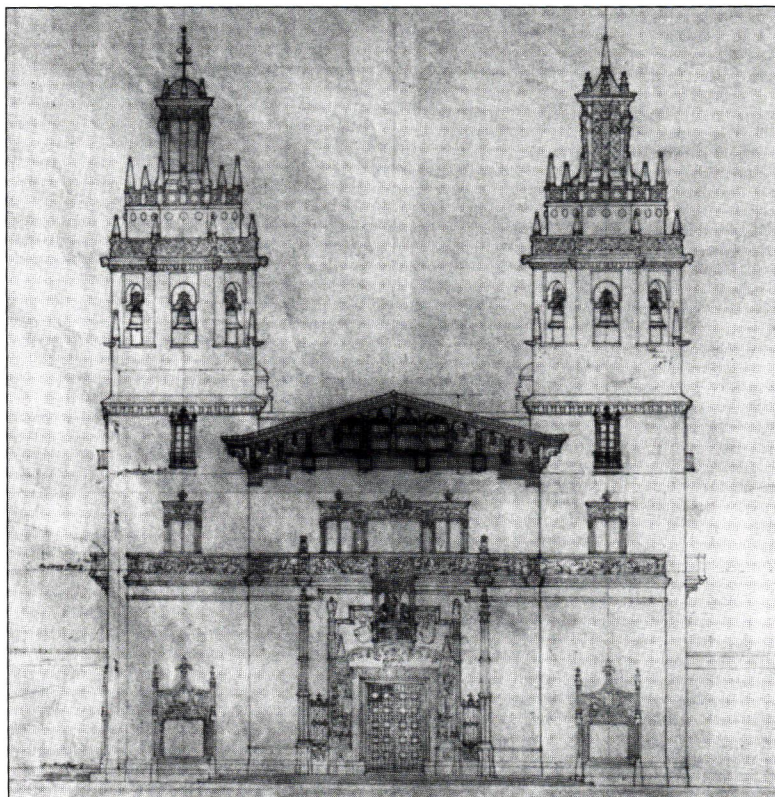
Born in 1872 in San Francisco and raised in Oakland, Calif., Morgan was encouraged by her mother to excel in her studies. Morgan became the first woman to graduate in civil engineering from the University of California,

Berkeley, in 1894 and immediately went to work for Bernard Maybeck, a well-known San Francisco architect. After a year, Morgan decided to further her studies in architecture at the *École Nationale et Spéciale des Beaux Arts* in Paris, the center of architecture education at the time.

However, a disappointed Morgan discovered that the entrance examinations for the *École des Beaux Arts* were not open to women. She then entered the private *atelier* of *M. de Monclos*, drawing at *Colarossi's* and modeling with (*Jean-Antoine Injalbert*). She noted that this was a valuable experience, but the school "gave more time to the allied arts than to architecture."

The French government later decided to allow women painters and sculptors to take the entrance exam for the *Beaux Arts*. The government did not stipulate whether women were permitted to enter the department of architecture so, as Morgan later wrote, "I was given the benefit of the doubt and allowed a chance with the other competitors, and was received as a student by *M. Chaussemiche*, government architect and *Grand Prix de Rome*, with whom I spent the next years, working at the *École des Beaux Arts* and outside and winning a fair share of medals and mentions."

In 1902, Morgan was the first woman to receive a *Certificat d'étude* in architecture from the *École des Beaux Arts* and she was also the first woman architect licensed in California.



She returned to San Francisco and began working for John Galen Howard on the design for the Hearst Memorial Mining Building. Howard reportedly boasted to colleagues that Morgan was an excellent draftsman, "whom I have to pay almost nothing as it is a woman." Morgan left Howard's practice to open her own office in 1904.

During the first year on her own, Morgan was commissioned to design a campanile for Mills College in Oakland, Calif. Composed of reinforced concrete, the structure survived the earthquake of 1906. Soon thereafter, she was commissioned to supervise the rebuilding of the Fairmont Hotel in San Francisco. Commissions which followed included schools, clubs, conference centers, churches, hospitals, YWCA buildings—including the Asilomar Convention Center which became a California monument—and many residences, one being the famous Hearst residence (castle) at San Simeon, Calif.

Two women who worked in Morgan's office, Dorothy Wormser and Elizabeth Boyter, became licensed architects. Wormser described working at Morgan's office as a real apprenticeship, where everyone learned to work from the ground up. In her book "Julia Morgan, Architect," Sara Holmes Boutelle quotes Dorothy Wormser as saying, "I think anybody who had been trained at Julia Morgan's office was welcome at any other office because probably nobody else would have taken the time to give such a thorough training."

Morgan divided the profits of the office with her staff, keeping a limited amount for herself and for office overhead. A private person, Morgan shunned publicity, declined interviews and prohibited the posting of her name at construction sites. Morgan's work was a full-time endeavor and she never married.

She received many commissions from women's groups, including women's colleges and YWCA associations. The YWCA structures at Asilomar, Oakland, San Jose, Vallejo, Pasadena, Calif., and Salt Lake City are among the many buildings designed by Morgan.

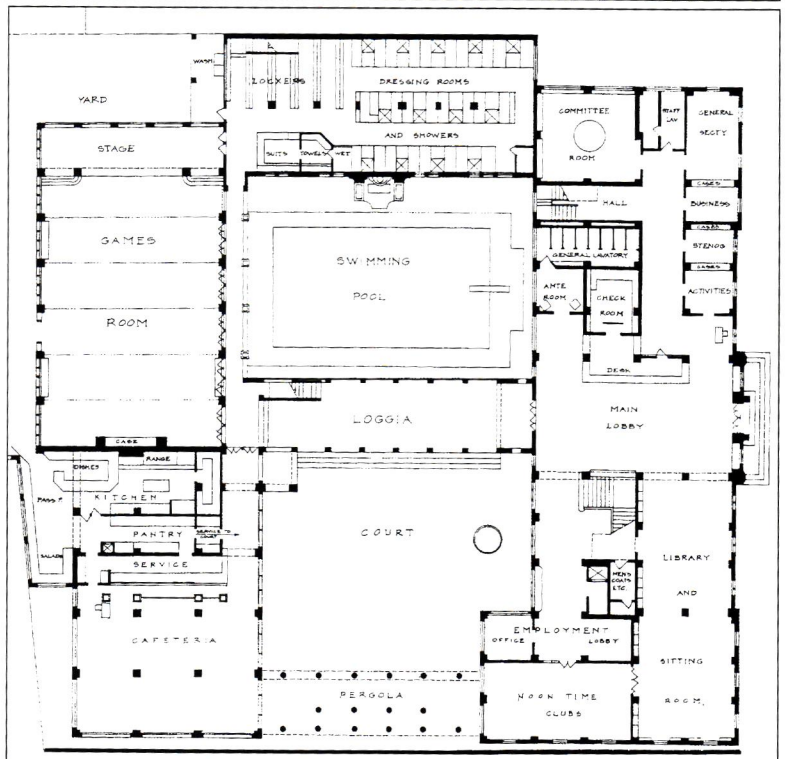
She was first commissioned to work in Hawaii in 1917 on a remodel for a beach house in Waikiki, that was donated to the YWCA. In 1921, she was commissioned to redesign the Atherton family's "Fernhurst" residence into a YWCA center. These buildings have been demolished.

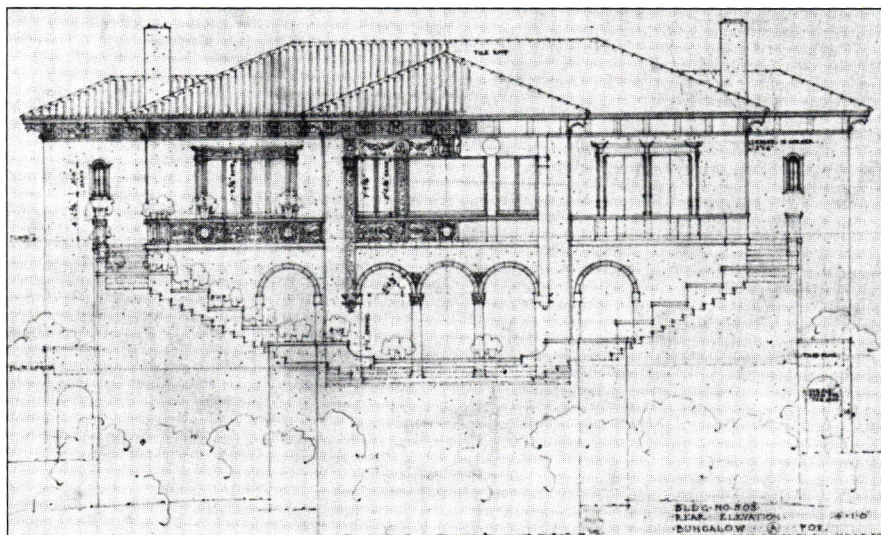
The Laniakea Center YWCA in Honolulu

was one of her major YWCA centers. She later listed it as one of her eight favorite buildings.

Morgan arrived on Oahu by ship in 1924 to study the site opposite Iolani Palace on Richards Street as the location for the Honolulu YWCA. The *Honolulu Advertiser* reported that the plans Morgan presented for the building depicted a structure "designed to serve the women of the community from every stand-

Completed in 1927, the Laniakea Center YWCA of Oahu, designed by Julia Morgan, still stands as a testament of her contributions to the profession of architecture. Below, Honolulu YWCA floor plan.





Morgan patterned the Mills College Campanil, 1903, after the California missions.

point." Sara Holmes Boutelle wrote, engineer Bjarne Dahl's recalled that when Morgan returned to her office in San Francisco and laid out the drawings for the YWCA, "She (Morgan) said that this building is in the center of the city. I (Dahl) said the drawings look like it would be in the country someplace. This remark

delighted her and she said that was the impression she wanted to convey."

Unable to return to supervise the work in Honolulu herself, because she was also working on the Hearst's residence at San Simeon, Calif., Morgan put engineer Ed Hussey in charge of the job and made Bjarne

Dahl her assistant. Morgan maintained control of the project by requiring Hussey to write daily reports in duplicate to be shipped to her each week in San Francisco, along with a roll of film.

Morgan's interest in structural honesty and use of local materials is shown in the Laniakea Center's design. In 1926, the *Honolulu Star-Bulletin* reported, "Only clean, well-graded lava or Palolo rock has been permitted. Pukapuka rock was prohibited for the concrete work."

In a letter to the national headquarters of the YWCA in New York, Morgan described her completed work, "The Honolulu building is unusually frank and sincere architecturally. There is practically no false work or furring in the building—the girders, beams great arches, openings of all types, being the structural concrete, sometimes plastered upon, sometimes not, always the form used expressing (or trying to) a given more or less decorative quality."

Following the building's opening in June 1927, the *Honolulu Star Bulletin and Advertiser* wrote, "Miss Julia Morgan, one of the notable women architects of the country...has shown amazing comprehension of the setting and the climatic needs, the very atmosphere and spirit of Hawaii, blending them with the modern conceptions of strength, form, utility and conveniences." Morgan was commissioned in 1930 to design the Homelani Columbarium Memorial in Hilo, which still stands.

After a long and productive career, Morgan closed her architecture business in 1951, at the age of 79. She died six years later in 1957. However, the buildings she designed stand as a reflection of her talent and remarkable devotion to the practice of architecture.

♦ Jennifer W. Scott, AIA, is a licensed architect in Hawaii. She has a bachelor's degree in art history from Vassar College and a master's degree in architecture from the University of Pennsylvania.

Michael D. Tom and Brad S. Petrus

Attorneys at Law

are pleased to announce the formation of their law partnership

The firm concentrates on the representation of all members of the construction industry (design professionals, contractors, subcontractors, developers and owners, sureties, suppliers and lenders); the defense of professionals (health care providers and members of the real estate, financial and legal professions); product liability; insurance defense and coverage; and real property disputes.

Mr. Tom was formerly a partner in McCorriston Miho Miller Mukai. He has a Bachelor's Degree in Civil Engineering from Santa Clara University where he was elected to Tau Beta Pi, a Master's Degree in Structural Engineering from Stanford University and a J.D. from Hastings College of the Law where he was elected to the Order of The Coif.

Mr. Tom is a member of the American Bar Association Forum on the Construction Industry and serves as an Arbitrator under the American Arbitration Association Construction Industry Rules. He is also an International Arbitrator for the Center for International Commercial Dispute Resolution in Honolulu, Hawaii, the British Columbia International Commercial Arbitration Centre in Vancouver, Canada and for the Australian Commercial Disputes Centre in Sydney, Australia.

Mr. Petrus was formerly a partner in McCorriston Miho Miller Mukai. He has a Bachelor's Degree in Materials Engineering and a Master's Degree in Business Administration from Rensselaer Polytechnic Institute and a J.D. from the William S. Richardson School of Law at the University.

Mr. Tom and Mr. Petrus are co-authors of **Architect-Engineer Liability Under Hawaii Law** (Cambridge Institute 1991).

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Quiz on Specialty Roofing Products

Q: What is the most popular commercial low slope roofing in America?

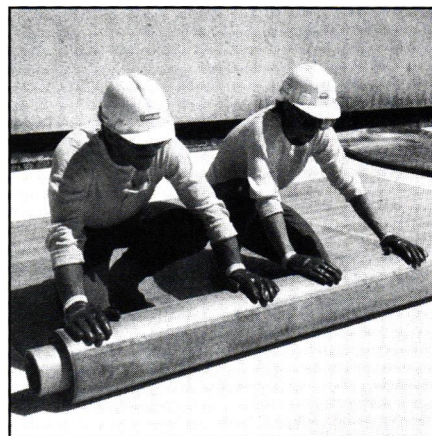
A: EPDM rubber single-ply according to the 1994 annual roofer survey by *Roofing/Siding/Insulation* magazine. Built up is second and modified bitumen is third.

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: What's new in steel roof tiles?

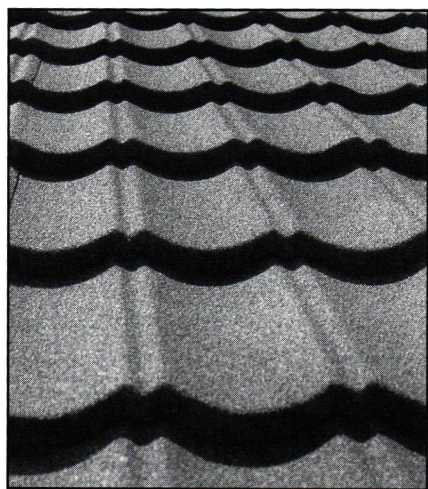
A: The DECRA metal roofing tile line has been expanded. It now includes **Decrabond** (stone chip finish), **Decragloss** (ceramic appearance), and **Corona Shake** (wood appearance).

Q: Anything else that's new?

A: Absolutely. DECRA products are covered by a 50-year limited warranty with 120 mph wind damage protection and long term color retention included.

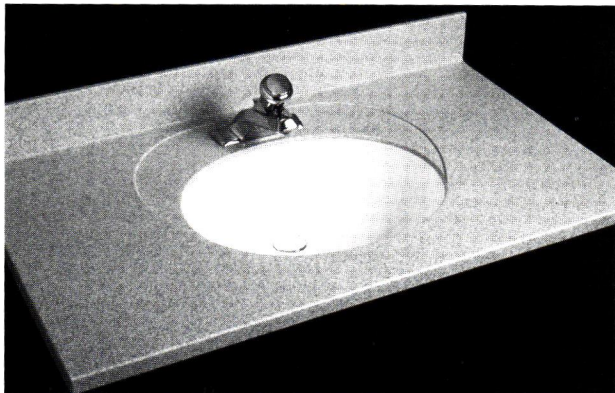
Q: How does DECRA compare with other products?

A: Decrabond and Decragloss definitely cost less than clay or concrete roof tile. Weighing under 1.5 pounds per square foot they frequently can be installed right over the existing roof, thus avoiding the expense and bother of removing old shingles. Corona Shake costs a bit more than wood, but will easily last 2 or 3 times longer.



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Laminate, ceramic tile, solid surface and granite are just some of the materials being used for countertops in the kitchen and bath.

"Solid surface countertops seem to be the counter of choice," said Fran Takemoto, marketing specialist, MIDPAC Lumber Co., Ltd. Takemoto noted that the solid surface counter is popular with clients because it is a durable, nonporous material which resists stains.

Mike Smith, CKD, CBD, CGR, of Kitchen Concepts Plus, Inc. said that the workability of solid surfaces makes them easier to use than ceramic tile or granites when designing a kitchen.

Smith added that clients tend to prefer the combination of a solid surface countertop and an undermount bowl. Since the countertop has no seams and the sink is flush or slightly below the surface, the area seems to stay cleaner.

Smith said ceramic tile is used less frequently now for countertops. Instead, it is appearing in floors and backsplashes. However, he added that mosaic tile is used as a focal point in the cooking area, commonly accentuated by a glass range hood.

He also added that the use of stainless steel in the kitchen is gaining popularity. It is being used

for appliances and even some cabinet doors.

In the way of cabinet colors and styles, Smith said that white is still very prevalent but the trend seems to be back to natural wood cabinets, with some doors or the base cabinet in an accent color such as cobalt blue or a dark green.

Takemoto added that clients desire the raised-panel style for cabinet doors and some glass doors to add interest to their kitchens. She said that homeowners seem to want a kitchen that is "light and bright."

In bathrooms, Takemoto said that a cultured marble or onyx countertop with an integral bowl seems to be the most popular. Smith said he has used some marble, but he has had a number of requests for granite countertops. He added that the preferred colors for bathrooms are beige, almond and off-white.

Smith said that it appears the trend in bathrooms is, to turn them from mere places to bathe into "rooms of luxury." He has recently put in "quite a few" whirlpool tubs and separate showers.

Whether designing a project for an economically-minded client or one for whom money is no object, the materials are available to create that "distinctive design."

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Letter to the Editor

Steel vs. Wood Comment Challenged

Dear Editor:

In the *Hawaii Pacific Architecture* September 1994 issue, in an article on Page 26, titled "Steel

Styles," a claim is made that steel was chosen "due to its rapid erection time." In my 20 years in the construction industry, I have never seen a comparable steel building go up as fast as a wood building.

In cases where either wood or steel can be used in Hawaii, wood is

faster and cheaper; that is a fact. In some applications (very long spans, horizontal bends) wood is not comparable. But in warehouses, grocery stores and typical buildings, wood is the faster and cheaper product.

Gregory F. Boyd, II, President
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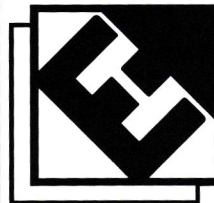
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Supporting and Promoting Women in the Profession

by Sandi P. Quildon, AIA

Supporting and promoting the integration of women into the profession as well as recognition of women's accomplishments in architecture are key goals of the AIA Women in Architecture Committee. The committee was established as a task force in 1975 and became a committee in 1985. Although the National AIA Women in Architecture and Minority Resources Committee have officially joined as one, local level chapters are active as Women in Architecture Committees.

Why do women join WIA? It can foster friendships with people who have been in the profession longer and who wish to share their professional experiences with those who may be just graduating or in the early stages of their careers, offering an opportunity for networking.

The WIA not only provides a forum for members to gain insight but seeks to provide a collective effort in furthering women's roles in architecture by recognizing and promoting their accomplishments. In addition, the WIA Committee seeks to provide an informal atmosphere conducive to open discussion about architecture design, construction and more. The focus and goals of WIA include:

- Promoting greater visibility and understanding of women's role in the built environment
- Providing recognition for women's accomplishments in architecture

- Providing networking opportunities
- Providing planned informal events focused on issues which impact and influence women in architecture
- Encouraging and promoting continued professional development at all levels.

Committee members are principals of their own firms, sole practitioners, architects, project managers, professors, students, designers, CAD managers and facilities planners. Earlier this year the WIA hosted a reception for Ellen Harland, AIA, an architect with the Civil Rights Division of the U.S. Department of Justice who provided technical assistance on the Americans with Disabilities Act and its regulations.

In previous years, the WIA hosted a panel discussion "How to Succeed as a Woman Architect" and because of its success, WIA chose to repeat such a panel. Reflecting the changes in the profession in less traditional employment avenues, WIA will host a panel discussion in November titled "Career Options/Alternative Careers."

Panelists, from diverse backgrounds, will share information and answer participants' questions, providing attendees an opportunity to hear first-hand from women who are making a difference. For more information contact the AIA office at 545-4242.

♦♦ Sandi P. Quildon is chairman of the AIA Women in Architecture Committee, Honolulu Chapter.

National Association of Women in Construction

by Kathleen D. Ashley, CCA

There is something unique about the women, both individually and as a group, in the Honolulu Chapter of the National Association of Women in Construction. The membership of this volunteer organization is diverse, with women representing all facets of the industry from contractors to insurance agents and the list goes on. These women encourage one another in the progress of their careers.

Monthly speakers and periodic seminars are provided as an educational vehicle for NAWIC members. Members may elect to pursue correspondence courses provided by the NAWIC education foundation.

One such course is the certified construction associate degree course, comprised of six study sections. The course's testing and program coordination is handled by Clemson University in South Carolina. Each member can participate at her own level of interest and tailor it to her individual needs. All speakers and topics are carefully selected to meet the needs and interests of members.

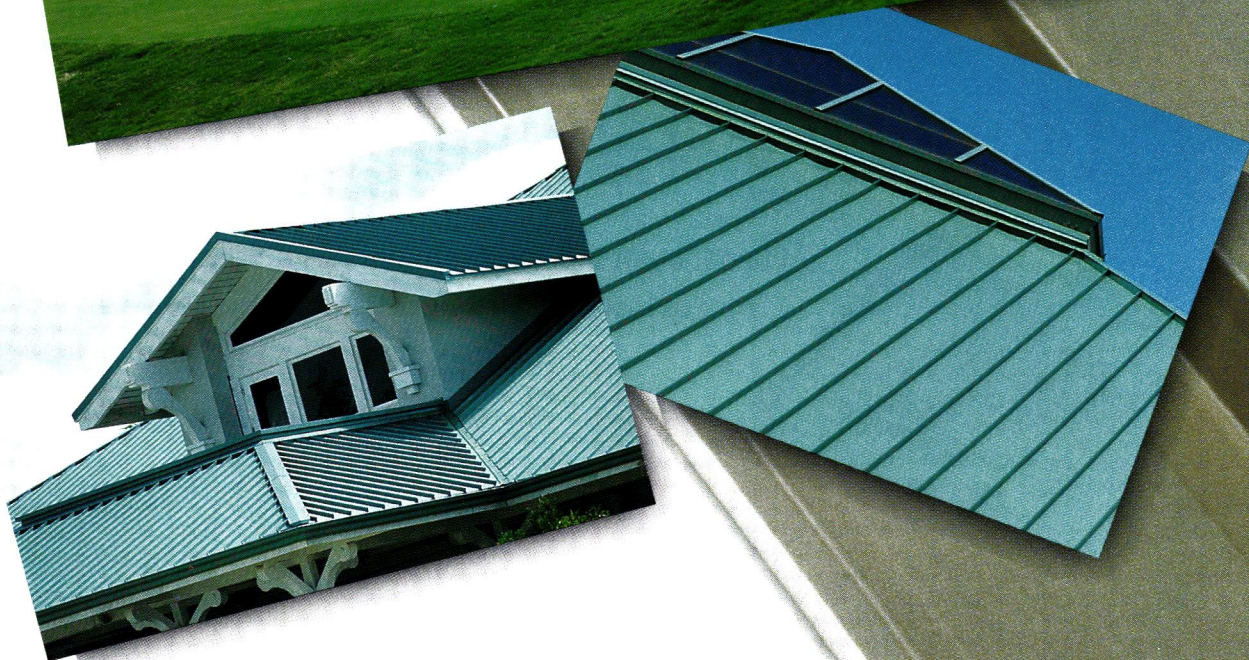
The NAWIC, Honolulu Chapter, meets every third Thursday, 5:30 p.m. at the Pagoda Restaurant. For information call 676-6657.

♦♦ Kathleen Ashley is operations manager, R.P. Muller Construction.

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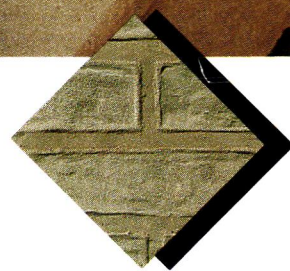
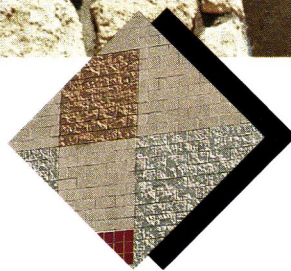
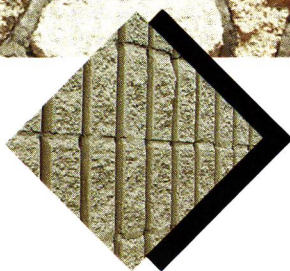
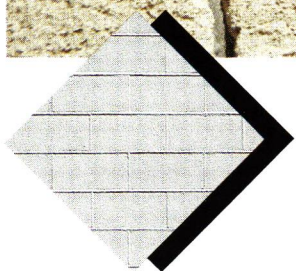
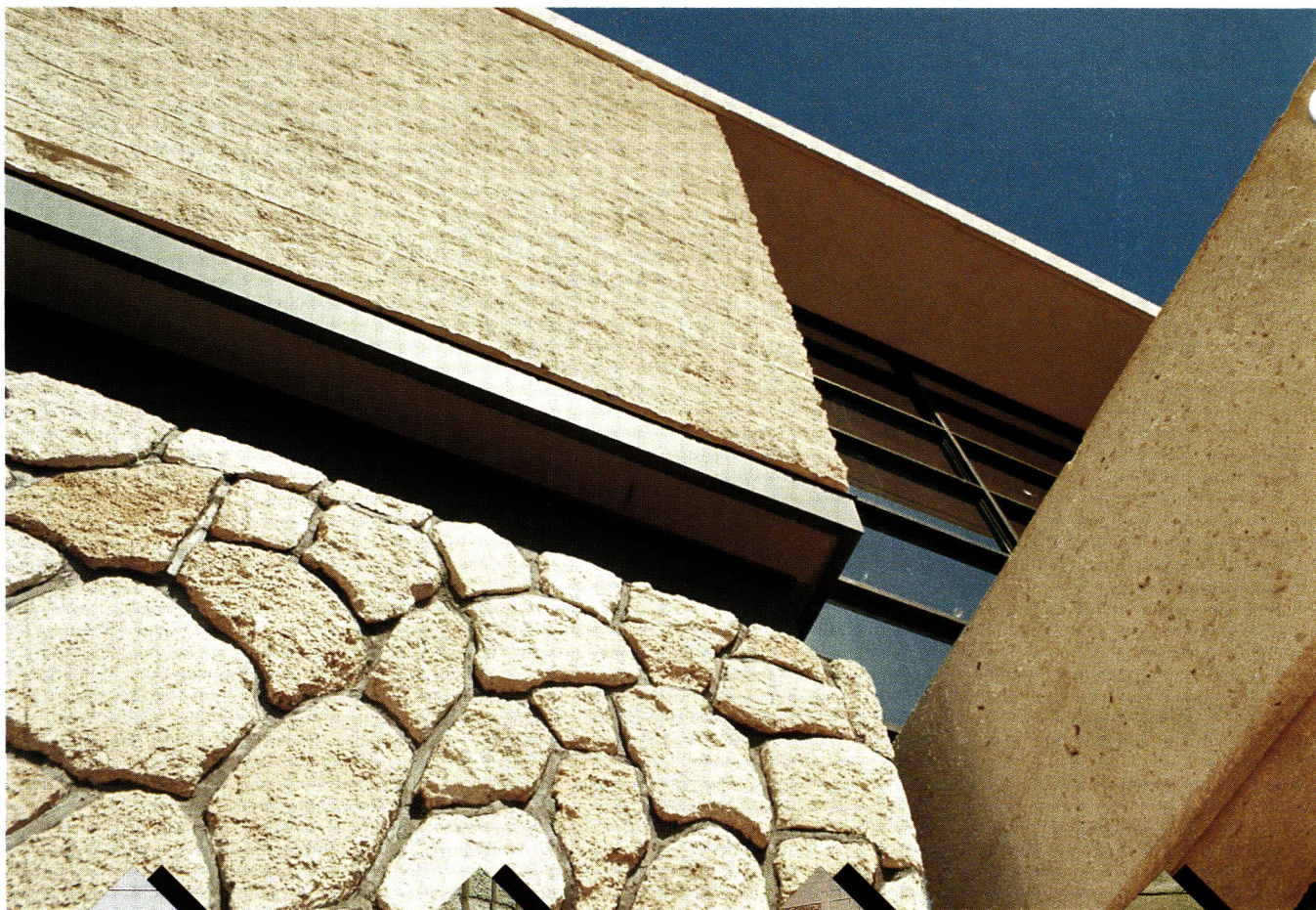
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