## Hawaii Pacific Architecture May 1996

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Hawaii Pacific Architecture focuses on private and commercial buildings. Andrew Charles Yanoviak, AIA. offers highlights of the First Hawaiian Center currently under construction. Alan Rowland, AIA, looks at the history behind The Pacific Club. Ron Teves, CCIM, looks at the demand for commercial/retail space in Hawaii. This month's cover is of the Kober/Hanssen/Mitchell Architects' office, an AIA Award of Merit winner. Shown is the lobby overlooking Aloha Tower Marketplace. The Hawaiian Tapa, used on the cover and throughout the magazine, is courtesy of Bishop Museum.

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First Hawaiian Center



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# **A New Generation of Leaders.**



Heading a team of over 40 technicians are left to right: Alvin Nishikawa, Ken Matusumura, 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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#### B r i e f s

#### AIA Maui to Host 1996 Regional Conference

Architects and planners will gather at the 1996 Regional Conference, hosted by the American Institute of Architects, Maui Chapter, to share their insights into regional resort projects.

The conference, being held July 31 to Aug. 3, will feature internationally acclaimed experts in resort design, energy-conscious design and historic restoration projects.

AIA national officers will address attendees of "Maui Aloha '96" on a variety of pertinent issues. Headquarters for the event will be at the Aston Wailea Resort, formerly the Maui Intercontinental Resort.

For exhibitors, the convention's highlight will be the opportunity to interact with professionals from a diverse region.

The registration fee is \$250. Payment should be postmarked by June 30. Late registration will be an additional \$25.

In addition to the many programs, the conference fee includes most meals and a variety of special events. Several optional events have also been planned.

To make reservations at the Aston Wailea Resort, call 1-800-321-2558 by June 30.

For more information about the conference, call AIA Maui at 244-9574. Registration payments should be sent to AIA Maui, P.O. Box 929, Wailuku, Hawaii 96793.

#### Two Hawaii Architects Honored

The American Institute of Architects recently announced that John M. Hara, FAIA, and Spencer A. Leineweber, FAIA, were among 91 architects elevated to its prestigious College of Fellows.

According to AIA, Hara was elected because of his devotion to the forging of



John M. Hara

gional architecture, long-term u n i v e r s i t y teaching in architectural design and a rich participation in Hawaii's cultural and artistic life.

an intensely re-

Leineweber

was elected because of her expertise and passion for plantation architecture. AIA also cited her leadership in the fields of

restoration architecture, historic scholarship and preservation education.

Fellowship is one of the highest honors AIA can bestow on a member. There are less than 2,000 AIA members recognized



Spencer A. Leineweber

out of more than 58,000 members.

The new Fellows will be invested in the College of Fellows May 11 at the 1996 AIA National Convention in Minneapolis.

#### Yanoviak Honored by Honolulu City Council

Andrew Charles Yanoviak, AIA, was



Andrew Charles Yanoviak

recently honored by the Honolulu City Council as recipient of the 1995 Gordon W. Bradley Hum a n it a r i a n Award, presented by the American Institute of Architects/Honolulu Chapter.

Each year this award is presented to a person who best exemplifies standards set by Bradley in giving his/her time and talent to benefit society through architecture.

Since moving to Hawaii in 1988, Yanoviak has demonstrated his love for Hawaii by protecting the aina and ensuring Hawaii's uniqueness of place and style.

As a professor at the University of Hawaii, he has taught architecture, American studies, planning, political science, survival plus and honors programs. He has also taught at UH's new College of Humanities.

#### BIA Big Island Building Products Expo

The Building Industry Association of Hawaii's Big Island Building Products Expo will be held from 3 to 9 p.m., May 10 and 9 a.m. to 4 p.m., May 11 at the Kona Surf Resort Convention Center.

Co-sponsored by GE Capital Hawaii, the show will be open to the public at no charge.

-Free seminars will be presented by top professionals in building, remodeling and finance. Seminar topics will include "Preparing Your House for Hurricane Season," "Termite Control," "The Smart House" and "Remodel it Right."

The seventh annual BIA Big Island Expo is being co-chaired by Bob Frank, BIA of Hawaii Big Island Council's 1996 chairperson, and Bob Haber of Home Tech Inc.

Booth space is still available for the Expo. For information, contact Barbie Watanabe, BIA project administrator, at 847-4666, Ext. 202.

#### Fletcher Pacific to Build One Archer Lane

Fletcher Pacific Construction recently was awarded a \$51 million contract



for the construction of One Archer Lane, a 41-story, 331-unit residential condominium located near downtown Honolulu, according to Denny Watts, company president.

Construction on One Archer Lane began in mid-April, with a scheduled completion date of November 1997. Developer for the project is The Myers Corp.; architect is Media Five Ltd.

The project will consist of 140 onebedroom and 101 two-bedroom condominium residences priced to attract a broad cross section of middle-income buyers. Three different floor plans will be available with interior finishes and architectural design elements creating unique packages. Common areas will feature a landscaped recreation deck including a pool, spa, entertainment room and barbecue and picnic areas.

#### WAT&G Awarded Three South Korean Design Contracts

Catching the wave of hotel and leisure development in South Korea, Wimberly Allison Tong & Goo Architects has been awarded design contracts for two hotels and an entertainment complex.

Slated for completion in 1997, the luxury 139-room Koje Do Hotel will cater to clients of the Samsung Koje Do shipyard group on Koje Do Island off the southern tip of South Korea.

The hotel, a project of Samsung Heavy Industries, Co. Ltd., will have 40 standard rooms, 93 deluxe rooms, four suites and two royal suites. Meeting spaces are planned for small- and medium-sized groups. The local architect for the project is Samwoo Architects and Engineers, Seoul, South Korea.

For Cheju Island, plans are under way for a 95-room (88 guest rooms and seven suites) addition to the 330-room Cheju Shilla Hotel, which originally was designed by WAT&G. According to Young Il Lee, Shilla representative managing director, the hotel has maintained an average occupancy rate in excess of 90 percent since its opening in 1990; the reason for expanded capacity.

The expansion-wing rooms, larger than those in the original building, will feature walk-in closets, separate powder rooms and exterior bathrooms with ocean views.

The plans also include adding a restaurant with a terrace, convention hall, three function rooms with accompanying support facilities and a portecochere entrance.

The third project is reflective of South Korea's interest in Western trends. The Sun City Resort/Entertainment Complex in Kyong Ju has a "Destination Hollywood" theme. The complex will include movie theaters, an IMAX theater, theme restaurants, nightclubs, dark rides and two 300room hotels. The master plan is by RTKL Associates Inc., Los Angeles.

#### CCPI Wins Top Award at BIA Expo

The Cement and Concrete Products Industry booth captured top honors as "Best Overall" exhibit in the 26th annual Building Industry Association of Hawaii's Building Materials Expo, held at the Blaisdell Center in March.

This is the sixth win for CCPI. For the past two years, CCPI members responsible for the exhibit have been assisted by architects from Design Partners Inc., said Steven Fong, CCPI president.

Other winners were Aloha State Sales – "Best Attention Getter," Architectural Stone & Design Group – "Best Use of Space" and The Pella Window Store – "Most Original."

#### Interaction Important for Design Community

#### **Dear Editor:**

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J

Many compliments on your March issue, which addresses many of our local problems and their solutions. (Would that burying utilities were also addressed in the 20s).

All of us in the design community need to be reminded often that interaction with all of the other professions pro-

duces the best results for the state as a whole, and our landscape architects are so vital in a fragile island area such as ours.

Just one correction: the "wilderness park" mentioned as the project for Waimea/Kamuela on the Big Island, is in the middle of that town, not Kona!

Thank you for your always interesting magazine ... do our local county councilmembers have the opportunity to see it and benefit from your wisdom?

> Karin Hazelhoff, ASID KD Associates

#### A Job Well Done

#### **Dear Editor:**

The April issue of *Hawaii Pacific Architecture* prompts me to thank the AIA Hawaii State Council for including me as a recipient. I find the magazine interesting and sometimes provocative.

In this issue on Page 20 in Ty Sutton's article, the picture caption on the lower picture is obviously in error (it's not the Palace).

On Page 17, the sculpture on the grounds of the Hawaii State Hospital bears a remarkable resemblance to the sculpture in the state's waterfront park in Kakaako. Which was first?

The article on "Weathering the Storms" by Norman Ishikawa calls to mind the very large number of apartments (particularly in Waikiki, such as the one I live in) which have exteriors of extensive sliding glass doors which would offer little or no protection. Had Iniki hit Waikiki, the damage and possible loss of life might have been extremely heavy!

Frank Haines' reminiscences about the evolution of the Capitol brought back pleasant memories.

Frederick H. Kohloss

Editor's Note: The photo misidentified is of the No. 1 Capitol District building, formerly the Armed Services YMCA. A look at Hawaii's tallest high-rise First Hawaiian Center

by Andrew Charles Yanoviak, AIA



AIA Honolulu continuing education seminar attendees get a firsthand look at the First Hawaiian Center office tower rooftop.

t 430 feet to its uppermost rooftop, the First Hawaiian Center high-rise tower, currently under construction in downtown Honolulu, soars above its towering neighbors. It is now Hawaii's and the Pacific Basin's highest high-rise.



First Hawaiian Center towers over adjacent structures in downtown Honolulu. Andrew Charles Yanoviak photos

No zoning variances were required to achieve this landmark status in our Central Business District. The Honolulu City Council paved the way with its approval of the city administration's proposal to exceed the previous 350 feet height limitation governed by the land-use ordinance.

Architects, city planners and urban designers inside and outside of government, including the Downtown Improvement Association, convinced politicians that undulating high-rise tower heights in the CBD would add more interest to Honolulu's skyline. Of course, bankers as developers and clients who are fond of saying "yes" in their alluring advertisements did not need to be convinced. They thrive on "interest" and found the attractive concept most inviting.

The upgraded land-use provisions still regulated the ultimate development density and bulk on site. As a consequence, the "highest and best use" in real estate terms was only partially achieved. In order not to sacrifice the efficiency of the typical "floor plate" interior design layouts for the office tower, architects Kohn, Pederson, Fox and Associates of New York, developer The Myers Corp. and their First Hawaiian Bank clients agreed to decrease the tower height below the allowable 500 feet.

The record-breaking structure was previewed by 137 local architects, engineers, University of Hawaii architecture and structural engineering students, contractors and other members of the local construction industry participating in an interactive American Institute of Architects/Honolulu Chapter continuing education seminar. The interest was so great that more than 100 potential participants were turned away. Those participating in the hard-hat tour were first treated to a very thorough illustrated lecture presentation by a team of experts involved in the planning, development, design, construction and management of the new FHC highrise. During the subsequent seminar and tour, there were many intelligent and savvy questions, although some went unanswered.

What we learned could fill a small book on the professional practice of architecture and high-rise structural engineering.

There were several construction challenges, starting with the demolition and implosion of the older and somewhat historical buildings occupying the First Hawaiian Center "superblock" bounded by King, Bishop, Alakea and Merchant streets.

The new 430-foot FHC tower has 11 different types of curtain wall designs which required more than 20,000 fabrication and assembly "shop" drawings. According to The Myers Corp., if the curtain wall panels were laid end-to-end across the Pali Highway, they would almost stretch from Honolulu Harbor to Kailua Bay.

A curtain wall is a vertically continuous exterior glazing system that is suspended from the edges of the floor slabs with fourway seismic dynamic movement anchors, as opposed to discontinuous gravity-supported "window wall" fenestration. Horizontal and vertical ribbons of window wall, including those contained within precast concrete panels, are prevalent in the high-rise towers immediately surrounding the new FHC tower, with the exception of the Bishop Trust and City Financial curtain wall towers on their respective Ewa-Mauka and Diamond Head-Makai corners.

The FHC out-of-town design architects reportedly responded to their perception of the "Hawaiian sense-of-place" as well as the environmental inspiration derived from the Honolulu Waterfront and the Koolau Mountain Range in morphologically shaping their clustered conglomerate high-rise tower. Obviously, the tower forms were generated by internal functional needs as well as external force factors such as solar orientation, vistas, structural engineering and building performance issues, planning and design standards, land utilization and code regulations, environmental concerns, historical and philosophical aesthetic design principles and pragmatic cost valuation considerations.

Because of the multifaceted irregular forms-within-forms incorporated within the FHC tower, extensive wind tunnel testing with scale models of the high-rise within its downtown Honolulu environmental context was conducted in a Colorado laboratory. In addition, dynamic water infiltration tests were conducted for all 11 curtain wall design types in a Florida hurricane laboratory.

In typical high-rise tower design, what you see is what you get in terms of building density with midrise parking structures often adding to the bulk of the critical mass on site. In downtown Honolulu proper however, we are blessed with many high-rise developments with several levels of underground parking featuring pedestrian plazas with landscaping, waterscapes, sculptures and outdoor stages for festive artistic and cultural pageantry. All of this adds to the opportunity to realize and appreciate the contemporary need for a Hawaiian sense of place.

The FHC \$175-million development incorporates five levels of parking below grade (almost four of them below sea level) in 250,000 square feet of building area. This represents 37.5 percent of the total project enclosed area and 59.8 percent of the 418,000 square feet of gross office space. In the process, 43 percent of the total lot area of 55,775 square feet or 24,000 square feet, i.e., more than a half-acre of landscaped pedestrian plaza, will be created and devoted to the community as "parklike" open space. This act in itself is commendable.

With the extensive use of a reflective mirrored glass curtain wall facade facing mauka, the FHC tower will expansively magnify the feeling of almost contiguous open space with Tamarind Park in Bishop Square across King Street and the Bank of Hawaii's Financial Plaza of the Pacific across Bishop Street. The 1,500-plus people who are going to proudly occupy the office tower should find that this "oasis" represents a very exciting open-space development for the corporate business center of Hawaii and the Pacific Basin.

The FHC high-rise tower base will house the downtown Honolulu art gallery for the Contemporary Museum, and will feature an "art glass wall" 20 feet high and 75 feet long, composed of 180 beveled glass prisms more than an inch thick.

From a structural engineering standpoint, a high-rise tower is somewhat analogous to the design of a cantilevered beam bracketed off a wall. In this case, the FHC tower is anchored to an 8-foot-thick concrete "mat" slab that is 37 feet below sea level. The amount of reinforced concrete used below grade was 5.5 times that used above grade. The tower employs bolted and welded vertical, horizontal and diagonal structural steel for its basic construction framework.

Gary Chock, P.E., of Martin & Bravo, structural engineers for the 30-story FHC, mentioned that the code-required wind forces governed over the seismic earthquake loads in the design of the tower. The horizontal gantry-type truss at the top of the tower is permanent, and is used to structurally support what is commonly referred to as the suspended "ship's prow." That is, the ewa end of the tower, which is intentionally leaning toward Bishop Street, diminishes in width as it approaches the sky. Prime space for wrap-around corner offices and conference rooms offering 270 degrees of panoramic views from the mountains to the sea has thereby been created.

Because of its conglomerate form, different portions of the tower's mass inherently possess different frequency periods of vibration. Although computer design simulation studies were executed for various earthquake magnitudes up to the maximum of 8.0 on the Richter scale in accordance with the provisional requirements of the uniform building code, the architectural and structural behavior of the tower frame and its curtain wall claddings in a major seismic event remain to be seen.

According to an editorial in the February 1996 issue of *Modern Steel Construction*, the FHC highrise may have been one of a sparse few under construction in the nation; and furthermore, the editor challenged readers to send notice of any high-rise towers being con-

...the FHC high-rise may have been one of a sparse few under construction in the nation...

structed more than 30 stories in the United States in 1996.

In my personal opinion, one of the major shortcomings of the FHC project is that the curtain wall glazing systems are hermetically sealed, as are most of the high-rise office towers in Honolulu's CBD. We still do not have local building code or energy code provisions addressing the need for operable window vents or sill and head vents to relieve solar gain and take advantage of Hawaii's natural trade wind "airconditioning" system.

In the few Honolulu high-rise office and residential towers that are naturally as well as mechanically ventilated, there are several days and even weeks when the air-conditioning switch is "off" and energy conservation savings accrue with "interest."

The developers and clients developed a scored "evaluation matrix" to facilitate the architect and engineer selection process on the basis of at least 25 criteria. Some of the criteria included factors such as prior background and experience in creating unique distinctive awardwinning high-rise designs and "inhouse" engineering capabilities. Other factors included internal quality control, such as "peer review" of contract document production and construction administration, adherence to established standards of professional practice, and if the firm was well-known or distinguished nationally. Apparently, in response to my question, the amount of professional liability (errors and omissions) insurance coverage was not a selection criterion as it has been on other major projects in Hawaii that have gone to mainland architects.

Reportedly, a total of 25 architectural firms responded to their solicitation for proposals which included photographic examples of previous work constructed. Client references were checked and evalu-



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ated. In the selection process, seven firms were short-listed (one from Chicago, two from San Francisco and four from New York). Honolulu architects Johnson, Tsushima, Luersen and Lowrey were selected to provide local liaison and code review, as well as to design FHC bank administration offices and employee dining areas.

Many local architects were relieved that the selection proposals did not involve the extensive costly design proposal solicitations conducted for the new convention center. Many local professional consultants were selected for structural, mechanical, electrical, civil and soil engineering, as well as for landscape architecture. As with most major local projects, more than a dozen mainland consultants were also selected to execute the work.

For those who are not fond of the FHC design which combines "modernism" with touches of "deconstructivist" architectural design philosophies, there may be some relief in reflecting on the past. During the span of a lifetime, many of us have witnessed more than one highrise tower on the same site. The Biltmore Hotel in Waikiki only lasted 18 years. Mainland teams of consultants a few years ago identified almost 40 percent of blighted Waikiki structures that are ripe for obsolescence and eventual replacement.

The jury is still out, but the major city planning architectural and urban design transformation that may have taken place with the new FHC development, is that the "golden corner" of (most expensive per square inch) real estate in Hawaii and the Pacific basin at King and Bishop streets has just moved to the Diamond Head side.

•• Andrew Charles Yanoviak, AIA, APA, CSI, holds a Certificate in Real Estate Development from the Wharton School at Penn, and has been involved in the planning, design and construction of several local, national and international high-rise commercial and residential award-winning tower developments.



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Industry Update

Federal projects foster metrication in industry

to Metric

by Glenn Mason, AIA

ove

eters, millimeters, Pascal's liters and kilograms. Remember those terms from science class? After years of what has seemingly been wishful thinking, the use of metric measurements and products will soon be a reality in Hawaii's construction industry. Within the year, projects worth at least \$90 million will be under construction using metric-only measurements.

These projects include three fiscal year 1996 projects for the Corps of Engineers at Schofield Barracks: a \$7-million dining facility, a pair of company-operations buildings valued at about \$4 million and the approximately \$11-million Whole Barracks Renewal Project. The Army also plans to bid a designbuild project for a new combined club at Fort Shafter in January 1997, which is budgeted at \$6 million.

The Navy has made a similar commitment to metrication, with several projects, primarily bachelor officer quarters renovations, scheduled to go to bid in fiscal year 1997, with an approximate value of \$67 million. During the following fiscal year, which starts in October of 1997, the Navy alone plans to release metric projects with an approximate construction value of \$95 million.

The history of America's conversion to the metric system began in 1975 when the Metric Conversion Act was passed. The goal of this law was to have the United States converted to metric by September 1992. Since then progress has been almost invisible to most Americans. However, global industries like automobile manufacturing have been at the forefront of converting to the metric system. Industries that are less international, like the construction industry, have had far less pressure to change — until now. Two of the three building code standards in the nation and all federal specifications now include at least dual measurements. All federal agencies, with the partial exception of the Federal Highway Administration, are committed to doing their projects in metric by the end of this year. With the commitment by both the Navy and Corps of Engineers, big players in the local construction industry, to the metric system, Hawaii's designers and contractors will shortly be forced to use the same measuring system the rest of the world uses.

The effect of this change will not be limited to just using a different type of tape measure. Designing projects in metric causes a ripple effect in other industries. The goal of metric conversion is to specify projects in "hard" metric: products that have been produced in the metric system, to fit the metric module.

or example, in laying out a building, the metric module is 600 millimeters by 600 millimeters, which is about 23<sup>5</sup>/<sub>8</sub> inches.

Since materials like plywood or gypsum board currently come in 4-foot widths, those boards will either have to be cut and material unnecessarily wasted or the products will have to change.

It is more difficult for some industries to make the changes required. A standard 2-foot by 4-foot recessed ceiling fixture will not fit in a ceiling laid out on a 600-by-600 millimeter module. Re-sizing the lighting fixtures requires more than re-sizing the housing because the lamps in the fixtures will also have to be re-sized.

Most American-made building materials do not convert to logical metric sizes. Nevertheless, it is estimated that about 90 percent of the American products will, at least initially, simply be re-labeled in metric. This type of conversion, called "soft" metric, has little affect on the ability to build buildings in the metric system, especially when dealing with materials like studs, concrete or other products.

uilding material suppliers have already begun responding to metrication. In the long run, this will be driven by international competition. For many years, federal construction specified that American-made products be used unless no acceptable American products were available. The NAF-TA agreement allows Canadian and Mexican products to be treated as if they were made in America. Since their products are already made in metric modules, the federal government's drive to construct its buildings in hard metric could put American producers that don't provide metric products at a competitive disadvantage.

For initial projects of the conversion process three exceptions have been made to the requirement to specify metric materials: concrete masonry block, reinforcing steel and recessed lighting fixtures. Preliminary polling of the rebar industry has indicated a predominant preference to stay with the soft-converted version of the inch-pound reinforcing bars, but this is still unresolved. Two of the three big recessed lighting manufacturers are already producing metric fixtures and the lamp manufacturers will follow shortly.

he greatest resistance to change is in the concrete-block industry. Its smaller manufacturers are complaining that the re-tooling necessary will be a hardship. The current federal position is to allow the use of either inchpound or metric units on projects.

The National Metrication Council, of the National Institute of Building Sciences, has studied projects either bid or constructed in the United States using metrics. The study revealed that conversion has proven much less difficult than anticipated. There has been no appreciable increase in either design or construction costs, partially because of the ease of working in metric units. After the initial learning period, the system was easier and faster to use and resulted in fewer errors. Experience has shown that, once the documents are produced in metric, reverse conversion in the field should be discouraged. Allowing trades to convert back to the inch-pound system greatly increases the likelihood of error.

Federal appropriations for construction represent about 10 percent of the \$500 billion annual construction budget in the United States. That represents more than 20 percent of all nonresidential construction nationally. It is predicted that the rest of the nonresidential construction market will convert to metrics within the next decade.

The design industry has had to use the metric system in its overseas work for years, since the United States is now one of only three countries in the world that doesn't use it. That means that Hawaii design firms are already involved in more than \$100 million in construction annually, although much of that is design only, and doesn't require detailing and writing specifications in metric.

his is the year the construction industry learns a new measurement language, and for those with some experience in it already to become a lot more fluent with it. It will probably take the United States longer to make the complete conversion to metrics than the six years it took Australia and Canada. It will happen and Hawaii just may get a little more comfortable with the system sooner than the rest of the nation because of our relatively high proportion of federal construction work and our exposure to international markets.

•• Glenn Mason, AIA, Spencer Mason Architects, is the 1996 president-elect for the American Institute of Architects Hawaii State Council.



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Mauna Kea Beach Hotel re-opens — rejuvenated



**Restoring the Grandeur** 

he classic Mauna Kea Beach Hotel on the Big Island recently re-opened its doors after more than a year of renovations. Although the changes, where evident, are subtle, the hotel is refreshed and rejuvenated.

The main wing of the hotel re-opened Dec. 20, 1995; the beach front wing re-opened Jan. 15, 1996. The Mauna Kea Beach Hotel was closed July 10, 1994 to undergo restoration at a cost of more than \$30 million.

The purpose of the restoration was to "recapture the special sense of Hawaiian time and place that for years made the Mauna Kea a favorite vacation spot among elite travelers from all over the world," according to Adi Kohler, managing director of the Mauna Kea Resort. Much of the work done to restore the 310room hotel included re-creating the Mauna Kea of old. The hotel's new lobby floor is the same shade of blue tile originally used.

The hotel's new exterior paint is the same shade that was selected by Laurance Rockefeller, who built the Mauna Kea more than 30 years ago. He wanted the hotel to be the color of the sand on the beach.

Other changes to the hotel include lighter shades of marble and tile in the guest rooms and common areas, making the rooms feel larger and brighter. Rooms in the main wing now have carpeting and marble-bordered flooring.

The bathrooms have new marble floors and modern fixtures. Guest rooms have furnishings of rattan and willow.



Mauna Kea's recently redecorated guest rooms feature rattan and willow furnishings. The famed art pieces of the Mauna Kea Collection, displayed throughout the hotel, were returned. Artist Teruo Miyake was also commissioned to create original watercolors that capture the essence of the hotel.

One question everyone is asking is whether the restored hotel has televisions in the guest rooms. The original Mauna Kea Beach Hotel prided itself on buffering its guests from intrusions of the outside world. "We have televisions with cable hook-ups available upon request of our guests," Kohler said.

Changes that are not obvious to guests are the installation of new plumbing, electrical, air-conditioning and fire-sprinkler systems. Also, wheelchair ramps, handicap stalls and other additions were made to bring the hotel up to the Americans with Disabilities Act standards.

Hawaiian Dredging Construction Co. was the contractor for the restoration. Anbe Aruga & Ishizu Architects Inc. of Honolulu was the architectural firm selected as part of the project team.

The interior design team was led by Robin Kumabe of Interior Spaces. Sidney C.L. Char of Wimberly Allison Tong & Goo was retained as a consulting architect to Mauna Kea Properties.

The Mauna Kea Beach Hotel was built after state authorities decided, in 1960, that there was a need to decentralize tourism beyond Waikiki. Rockefeller was invited to tour the islands and select a site for the new resort.

Rockefeller dreamed up the hotel's design, extremely imaginative for its day, which included terraced wings, open-air lobby and the Mauna Kea Collection.

Another portion of his dream came true, when in August 1994, the Hapuna Beach Prince Hotel was opened as part of the Mauna Kea Resort. The architectural design of the Hapuna Beach Prince Hotel was spearheaded by James Northcroft of Wimberly Allison Tong & Goo.



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The creation of a 25-year award winner **The Pacific Club** 

by Alan Rowland, AIA

uring the course of Hawaii Public Television's 1988 "Spectrum" on Vladimir Ossipoff, "The Architect's Architect," he reminded us of the adage that the creative process is about 90 percent perspiration and 10 percent inspiration.

The work to expand The Pacific Club was done without disrupting the activities of the club. Ossipoff went on to compare the respective design challenges to the fine artist and the architect, making the point that he felt the fine artist has the greater challenge. He/She starts by addressing a blank canvas or block of marble while the architect has certain constraints that help to point the way to a design solution. The constraints Ossipoff listed are topography, budget, taste and construction realities.

In designing The Pacific Club, Ossipoff was faced with another, perhaps more formidable constraint — continuity of club operation. Important to the program was a minimal hiatus in the club's then 108-year history. The history began in 1851 with the founding of The Mess, which changed its name to The British Club in 1867 and then in 1892 to The Pacific Club.

The similarly chartered University Club had its start in 1907 and, after several



changes of clubhouse locations, merged with The Pacific Club in 1930. The Pacific Club also had known several clubhouse sites before its present location, when it acquired the Cleghorn Estate on Queen Emma Street in 1926.

Two Half Centuries and Then Some, a history of The Pacific Club 1851-1991, makes fascinating reading as it chronicles the evolution from what was probably a bastion of Caucasian and Hawaiian privacy to a family club with women memberships and all race represented.

Ossipoff became a member in 1939. After the war, when the club's finances were improved by a dues increase, planning for a new clubhouse, designed as such, began.

On March 5, 1957, the board authorized a consortium of club members under the title Associated Architects: Merrill, Simms &

Roehrig, Vladimir Ossipoff & Harry Seckel. Ossipoff was the design member, Ken Roehrig wrote the specifications and the working drawings were done by Sus Kato and Bill Sur in Harry Seckel's office. Landscape design was done by Thompson & Thompson.

As alluded to earlier, the siting of the new clubhouse was dictated by the need to keep the old Cleghorn Mansion Clubhouse in operation until the last possible moment. Ground was broken in 1959 and the next year witnessed only a two-day club closure when kitchen equipment was transferred from old to new. The new clubhouse was formally opened on July 1, 1960.

The possible similarity between both old and new was only in their having a portecochere. The new clubhouse, being of masonry walls with steel-framed roof structure, had spans which afforded openness unknown to the old clubhouse. Its obvious success was confirmed when the consortium received an Hawaiian Society AIA Honor Award for its design in 1964.

Probably in anticipation of the new club-

house's need for appropriate art, a committee was formed in 1954 with Ossipoff as its only member. Other prestigious members were added from time to time but Ossipoff remained chairman for 34 years. The club's walls and grounds are graced with that committee's guided purchases and commissions.

The State Foundation on Culture and the Arts, through to instigation of Alfred Preis, had established a 25-year Hawaiian Architectural Arts Award to recognize those buildings whose qualities give us a sense of place and have stood the test of (at least) 25 years time. Ossipoff received this honor in 1987.

The building is now well into its second 25year life, bringing great entry and spatial experiences as well as providing a dignified yet informal foil for socializing by members and guests.

Perhaps it comes close to the ideal of Hawaiian architecture covered open space with landscaping for privacy.

✤ Alan Rowland, AIA, is vice president of Ossipoff, Snyder & Rowland Architects Inc. A view of The Pacific Club dining wing from the inner garden.

Beatrice Howell photo







**Ron Teves** 

n 1988 COSTCO opened its doors in the Bouganville Business Park and its infamous success sparked an invasion of "Big Box" retailers in 1992. With Kmart, Sam's Club and Wal-Mart, Hawaii's retail landscape has been altered.

The second wave of retailers to invade our shores included such retailers as Marshalls, Barnes & Noble, Borders Books & Music, Ross Dress for Less, Eagle Hardware, Office Depot, Office Max, The Disney Store, Warner Bros. Studio Store, The Sports Authority, Saks Fifth Avenue and many more. Once unfamiliar names in our marketplace, these stores are in all urban areas of the islands bringing with them competitive prices and an expanded variety of goods to satiate our Aloha state's value-starved appetite.

The retail revolution has not been without its casualties. The survivors of locally owned established stores and regional malls who once dominated a quiet retail front for years, find it necessary to dig in and defend their market shares by aggressively marketing themselves and identifying their niche in order to compete with these value-retailers. Could there possibly be more retail ground to gain?

The influx of mainland retailers has increased leasable retail space by 8 million square feet over the course of the last five years.

At the end of 1995, the state's total inventory of retail space was about 20 million square feet with a vacancy of approximately 5 percent, down by more than half of a percent from 1994. Although overall vacancy is down, rental rates have not increased. Industry sources report that rental rates for high-end regional malls declined by 10 to 15 percent and strip-centers rental rates dropped by 30 percent. These are market defenses in response to the new category killers.

In 1994, it was reported that Hawaii had 15.6 square feet of gross leasable space per capita compared with the nation's median of 19 square feet per capita. That same year, Florida had the highest ratio of 28.9 square feet per capita, while New York had the lowest at 12.1.

The 1995 inventory statistics indicate Hawaii is now at 18.18 square feet per gross leasable space per capita utilizing the latest census of 1.1 million residents, remaining below the year-old national median ratio. Thus suggesting Hawaii has room to expand from the resident population perspective, yet residents are not the only ones seeking value.

he Asian visitors primary reason for visiting Hawaii is to shop. They have enthusiastically embraced the discount and factory outlet centers retail experience. The Hawaii Visitor's Bureau reported that the eastbound tourist count was up 13.9 percent in the third quarter of 1995. The number of eastbound travelers included approximately 2 million Japanese visitors.

This introduction of eastern shopper to western retailer has resulted in national recognition that Hawaii is a profitable untapped growing market that is also viewed by the mainland retailers as a launching pad for companies that want to enter the Asian market. The Big Box retailers have already entered Guam and Saipan.

Market sources indicate that nearly 4 million square feet of new retail space is planned between now and the year 2000. In 1996, the most immediate retail expansion and renovation will be in Waikiki. Demand for space is fueled by existing retailers' reports of record-setting annual sales volumes ranging from \$300 per square foot to \$20,000 plus. Opportunity is created by increased visitor counts and larger than average per day expenditures by the eastbound visitor.

K. Young Hawaii Inc. has broken ground on its \$40 million, 80,000square-foot King Kalakaua Plaza. Anchoring it will be a Nike Town mega store opening in 1997. Other reported openings in Waikiki will be Armani Exchange, Bougatti Boutique, Burberry's Ltd., Coach Leather and Bally.

ther expansion plans for Oahu's retail market include Ala Moana Shopping Center, currently at 1.5 million square feet. The center recently announced the addition of a 160,000square-foot Nieman Marcus anchor scheduled for 1997, an additional 168,000 square feet of in-line space and a 240,000-square-foot entertainment complex along the Kapiolani Boulevard side of the property.

Victoria Ward Ltd. is aggressively leasing and re-tenanting its Kakaako properties and has master plans for a 1.2 million-square-foot regional center to rival nearby Ala Moana. Bishop Estate parcels in Kakaako will see continued interim development activity as a number of Big Box users continue to search for a location in the urban core.

The neighbor islands retail expansion opportunities are directly tied to the resurgence in visitor count. On the Big Island, Kona's retail market has doubled in size from 484,000 square feet to 973,566 square feet with the openings of COSTCO, Kmart, Wal-Mart and the Safeway currently under construction at Maryl Development Crossroads project, which will also have 75,000 square feet of in-line and pad space. With the expansion of Keahole Airport, Kona is poised to take advantage of direct international flights. Maui's retail market will expand in 1997 by 260,000 square feet with the new Maui Marketplace. Also planned are the Wailea Marketplace, 105,000 square feet, and the Safeway Kihei Center, 150,000 square feet.

Kauai's retail market continues to be challenged by lackluster visitor counts and stalled hotel re-openings, continuing the Hurricane Iniki aftermath. The opening of Kmart and Wal-Mart have produced casualties as evidenced by the closure of J.C. Penney's. For the near term, any major retail expansion does not appear to be feasible.

awaii continues to pose an opportunity to national retailers despite its sluggish economy. Categories of retailers not fully represented here are office, food, computer, electronics, furniture, appliances and health care.

The retail revolution has also sparked a nationwide shift away from just buying goods and toward participating in experiences. National retailers are cognizant that customers want full-day experiences filled with more than just shopping. They are also aware that a center without some form of special attraction will soon be passed over by the competition that does.

ntertainment is geared to lengthen the customers stay and encourage repeat business. Concepts include multi-screen theaters, high-tech virtual reality games and rides, state-of-the-art electronics and light shows, ice skating rinks, indoor playgrounds, miniature golf, photo booths and laser games, participative product testing or other traffic-generating entertainment that can be accomplished with special events.

Hawaii's future retail market rests with the confidence that national stores have demonstrated in our islands. Hawaii is a gateway to the Pacific Rim, and as such it serves both east and west interests.

✤ Ron Teves, CCIM, is the commercial division president for Chaney, Brooks & Co., offering diversified services of commercial/industrial sales and leasing and commercial management with a portfolio of more than 3 million square feet, including 14 shopping centers throughout Hawaii.



An overview of paints and elastomeric coatings

**First Line of Defense** 

by Phil Haisley, AIA

his article is a "skin deep" look at protective paints and coatings for buildings.

The most important issues affecting coating selection are the type of substrate and the kind of protection desired, which in turn will affect the choice of materials. Few decisions during the course of a construction project have greater consequences than the selection of materials, which are exposed to the weather. Protection from the elements is the first purpose of a structure, and exterior finishes are the first lines of defense.

Almost all paints and coatings contain pigments for color and hiding power, a liquid vehicle containing non-volatile oil or resin binders that forms a film when cured and volatile solvents that keep ingredients liquid and aid application. Additives enhance or alter the properties of the pigments, solvents and binders.

The most significant difference in paint or coating systems is the type of resin (binder) that holds the film together. There are dozens of resins used in paints, but here are a few most commonly found on buildings:

#### **Alkyd Resins**

The most common resins for oil-based paints, enamels and varnishes are alkyds (natural oils). Alkyds, commonly used as exterior primers and enamels, have good surface penetration and adhesion. They can be applied on a variety of substrates, but are not as resistant to wear and moisture or as color fast as many of the newer resins. They make excellent wood primers. Alkyds continue to cure and shrink over a prolonged period, adding stress to the paint film, which can contribute to problems if the substrate is not sound or if there are many layers of old paint. Alkyds also tend to absorb moisture and are not alkali resistant.

#### **Epoxy Resins**

Epoxy resins form a hard, durable finish, which is highly moisture and alkali resistant, with excellent adhesion to most surfaces. Epoxies cure chemically by a couple of different methods which can result in more brittle films or more flexible films. Epoxies typically have low water vapor permeability. They can provide good corrosion protection for steel, durable protection for interior concrete floors and make good primers for concrete. They are not normally used as finish coats on exterior concrete or wood because of their relative impermeability, and they should be topcoated in any other exterior applications because they chalk with exposure to ultraviolet light. Their slick, hard surface can interfere with adhesion of subsequent coating systems, so topcoats are best applied before the epoxies have fully cured.

#### **Vinyl Resins**

Vinyl latexes are "water-based" paints. Vinyl resins include polyvinyl acetate (PVA) styrene and PVA butadiene copolymers. Droplets of the plastic binder float in a water emulsion. When the solvent (water, in this case) evaporates, the droplets merge and polymers cross-link to form a paint film. PVC is highly resistant to chemicals, acids, alkalis and solvents. Vinyl stabilizing additives are required to gain resistance to ultraviolet light. PVA has poor chemical and ultraviolet resistance and does not weather well, look instead for 100 percent acrylics.

128 FL OZ (1 Gallon)

#### **Acrylic Resins**

Acrylic latex may mean a blend of acrylics and vinyls, or maybe 100 percent acrylic monomers. Use 100 percent acrylic for exterior applications if given a choice. Like other "latex paints," acrylics are suspended in an emulsion of water and cure by merging and cross-linking polymers as the water evaporates. Acrylic resins are among the most reliable for resistance to fading and chalking, and for maintaining a flexible paint film. Acrylics are also highly vapor permeable, making good finish coatings for wood and concrete.

#### **Urethane Resins**

Urethanes and polyurethanes have been developed into a wide range of products. They are basically very long chain polymers that can be formulated to extremely durable finishes, from gymnasium floors to exterior coatings for jet aircraft. Early polyurethanes, based on aromatic materials, deteriorated badly in ultraviolet light. Newer urethanes, based on aliphatics, are much more durable, with better ultraviolet resistance. There are several methods for curing different

"As the project specifier, the ultimate product and surface preparation requirements will be your decision. Gain an understanding of the substrate conditions, the desired results, the effect of different primers, and especially appropriate levels and methods of surface preparation."

urethanes and polyurethanes, which may result in single-component or two-component systems. They make excellent clear sealers and finishes for wood, and are extremely useful in elastomeric formulations for waterproofing concrete decks. The moisture curing varieties utilize hazardous solvents, effectively limiting their use to outdoor or very well-ventilated areas.

#### Elastomeric Coatings

lastomeric coatings have come into widespread use to protect roofs, walls, parking and pedestrian decks from moisture-related problems.

Elastomeric coating systems tend to be grouped into two primary categories: wall coatings and deck coatings. The wall coatings are predominantly acrylic, and are used on vertical surfaces where standing water will not occur; the deck coatings are predominantly urethane, and are used on horizontal surfaces where standing water might occur.

#### 100 Percent Acrylic Elastomeric Wall Coatings

Acrylic elastomerics share the vapor permeability, durability and flexibility characteristics of acrylic latex, but are thicker and more flexible. This makes them an ideal coating for waterproofing wall surfaces while still allowing them to breathe. They are softer than normal paints, therefore they should not be used where abrasion resistance is desired. Select the toughest, stretchi-

est, most tenaciously adherent elastomeric system available. Look at the manufacturer's technical literature for "peel adhesion" and "elongation at break" to compare products. Make sure you find out how the manufac-

turer achieves flexibility in his coatings. Some add plasticizers during the manufacturing process to get high scores in the elongation tests, but these plasticizers leach toward the surface as the coating ages, resulting in a sticky, dirty surface. The best acrylic resins are "internally plasticized" during the manufacturing process. Material is comapplied monly in dry mil thicknesses of 8 to 10 mils per coat.

for a total dry film thickness of 16-20 dry mils. A five- or 10-year warranty is obtainable for a two-coat system, and can be extended with the application of another coat.

#### Silicones

Both paint and waterproofing formulations of silicone modified polymers are available. They can be formulated to be highly elastic and ultraviolet resistant, and to maintain their elastic properties in temperature extremes. They are highly vapor permeable, making them excellent waterproof coatings for concrete, however, they tend to have a tackier, stickier surface than current pure acrylic formulations, which causes them to retain more dirt. They also tend to be expensive, but should last longer than other coatings. Application is similar to the acrylic coatings, but silicones can achieve similar performance in a thinner application. A major concern is that you cannot coat over the currently available silicones with more common paints, so once you coat your building with silicone, you are married to silicones forever. Silicone-based elastomeric coatings aren't yet widely used in Hawaii.

#### Urethane Deck Coatings

Aromatic urethanes are typically used for base coats, which are then topcoated with a more expensive (and more ultraviolet resistant) aliphatic urethane. Thickness is important; a good system should be a minimum of 60 dry mils overall. The thicker the coating, the more movement it will accommodate. Normally, do not allow more than about 30 mils in a single coat or "gassing" will result. Anticipate substrate movement and provide for it with sealant joints. The sealant provides distance for the coating system to stretch (300 percent elongation across a 1/4 inch wide sealant joint theoretically will allow 3/4 inch of movement, but the same material will only allow 3/1000 inch across a 1/1000 inch wide crack).

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#### Sealants

Virtually all waterproof coating systems require the use of sealants. Though acrylic caulks are fine for filling holes and joints painting, urethanes are the best choice of paintable sealants for exterior wood and concrete when accommodation of movement is anticipated. Again, the method of plasticizing the polymers is critical. Use of a sealant with added plasticizers will eventually lead to leaching of the plasticizers through the new coating, resulting in discolored stripes on your nice, freshly coated walls.

Surface preparation is by far the most important single aspect of a successful coating application. More than 80 percent of paint and coatings failures can be attributed to what is done, or not done, to the surface before the coating is applied. The requirements for preparation depend on the nature of the substrate and the applied materials. Manufacturer's written recommendations are the first place to check for leads on appropriate cleaning techniques and primers, but don't stop there. Manufacturer's technical representatives can be very helpful with identifying specific job conditions you are dealing with.

As the project specifier, the ultimate product and surface preparation requirements will be your decision. Gain an understanding of the substrate conditions, the desired results, the effect of different primers, and especially appropriate levels and methods of surface preparation. If you are faced with difficult or unusual applications or problems, hire a coatings consultant to help you with choices. Establish high standards for surface preparation and material performance, and you will have established a good first line of defense against the elements for your clients and valuable protection for your buildings, which goes more than skin deep.

→ Phil Haisley, AIA, is vice president of Architectural Diagnostics Ltd.

#### New Series of Overthe-Range Microwave Ovens Unveiled

E recently introduced a new series of over-the-range microwave ovens, the Profile SpacemakerXL and GE SpacemakerXL lines, featuring the industry's largest capacity at 1.3 cubic feet.

This series was designed for excellent performance, with convenient features. Both lines will be available to consumers beginning this month.

GE maximizes cooking performance with the Circuwave Plus system, available in the Profile SpacemakerXL models and two of the three GE models. This system combines an interior turntable with a multidirectional distribution system, allowing food to cook more evenly and efficiently. These models also offer 900 watts of power, the highest wattage available in an over-the-range microwave oven.

The Profile SpacemakerXL line features sensor cooking, which allows the cycle to stop when the oven "senses" the food is ready.



"The SpacemakerXL series is designed to meet today's consumer needs in an innovative and unique fashion," said Ken Holland, marketing manager, GE microwave ovens.

Both the GE and Profile models have excellent smoke-removal capabilities and lighting performance. Over-the-range microwave ovens are designed to take the place of hoods, making smoke removal an important factor. GE has re-designed its smoke-removal system to pull smoke from the stove top.

The SpacemakerXL series provides proper lighting for the stove top through tubular lights that extend along the base of the oven.

The ovens are designed to complement cabinetry and cooking products. They also have a larger window for better visibility of food.

Extra counter space is just one of the convenient features of these ovens. They also have an easy-tooperate control panel, including a "help" pad. Some models come with programmable night lights and adjustable racks.

#### Level-Right<sup>®</sup> Creates New Floor Surface

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#### Insulate Windows Introduces 700 Series

his month, Insulate Windows will introduce the 700 Series, designed from the inside out to offer quality features for homes and remodeling jobs.

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operating octagon awnings, in an extended range of sizes.

With the introduction of the next generation of vinyl windows, builders, remodelers and architects will be able to offer their clients consistency in window packages.

Builders and homeowners will appreciate the curb appeal for the front of homes, with architectural detail previously unavailable in a high-quality vinyl window, and matching standard vinyl windows throughout the rest of the home.

The 700 Series operates smoothly in all seasons and offers excellent energy efficiency. Insulate Windows developed a unique screen system for this line with virtually invisible mounting hardware to augment the clean lines of the window design. All stainless-steel components and multipoint hardware are standard. UH students participate in Summer Field School

**Traveling to Cambodia** 

by William Chapman, Ph.D.



The ancient temple in Phnom Penh stands as a reminder of Cambodia's rich past.

ambodia is a country only now emerging from more than 20 years of war and political chaos. Pulled into the Vietnam War in the early 1970s, subjected to a terrifying time of political repression and tyranny during the Pol Pot regime and occupied by the Vietnamese from 1979 to 1989, Cambodia witnessed the complete loss of nearly all it had attained up to that time.

Most significantly, almost all of Cambodia's professionals, including doctors, teachers, engineers and architects, as well as much of the pre-conflict business community, were either killed or forced into exile — a tragedy portrayed so vividly in the moving film "The Killing Fields."

Since 1992 the University of Hawaii and the East West Center - officially the Center for Technical and Cultural Interchange Between East and West — have been key players in an effort to help restore at least a part of what has been lost. In cooperation with the recently rejuvenated Fine Arts University in Phnom Penh, the former capital of the French Protectorate of Cambodia, and the government of the Kingdom of Cambodia, a team of scholars and educators has joined forces to help train a new generation of Cambodian archaeologists, architects and cultural resource managers - all of whom will someday play a greater role in the preservation of Cambodia's priceless heritage.

Until now this heritage has principally been seen by the international community as the famous monumental temples at Angkor, located in the northern part of the country. Built between approximately 800 and 1400 A.D., these monuments — of which more than 40 sites remain, including the famous 11th-century Angkor Wat — are truly among the great archaeological wonders of the world. Since the late 1980s teams of conservation experts have descended upon the decaying former ancient capital of the Khmer empire to reclaim it from the jungles and, especially, the looters who have threatened its existence. Other areas of the country, equally rich in treasures, have been largely ignored.

The UH and East West Center project is focusing specifically on what is outside of Angkor. A UH team of archaeologists, headed by Bion Griffin, Ph.D., of the university's anthropology department, and Judy Ledgerwood, Ph.D., of the East West Center, has

completed one summer of field work in the southeastern corner of the country at a sixthcentury site called Angkor Borei. Working with students and faculty from the Fine Arts University, Griffin and Ledgerwood's team has begun to map out the ancient city and establish the locations of some of its major features.

The Historic Preservation Program, in the meantime, has begun the organization for what is hoped to be a multi-year architectural recording project, focusing on the more recent historic architecture of Phnom Penh and other cities, towns and villages.

Phnom Penh was once known as the Paris of Southeast Asia. Planned by the French in the grand Beaux Arts style and populated by Chinese, Vietnamese, Malaysians, Europeans

and Cambodians, the late 19th- and early 20th-century city is characterized by wide streets and boulevards, parks and often elegant buildings. One park is home to the ancient elevated temple, or "phnom," from which the city takes its name. With the city's gradual resurgence, many of these characteristics are under threat. With guidance from the Municipality of Phnom Penh, the UH team will begin to record some of the better examples and hope to call attention to the value of what remains.



In an effort to distinguish the UH effort from assistance already being provided by French planners and architects, the UH program will concentrate on two of the most common older building types — simple wood and matt vernacular houses, which still remain in abundance in the city, and the most typical building type, multi-unit, two-story shop-house rows, a building form common throughout Southeast Asia. Taken for granted because of its ubiquitousness, this building style is among the most fragile of cultural remains.

Perhaps, the university's effort will help change people's minds and open them up to the value of the vernacular heritage, encouraging a revival of interest that has affected cities such as Singapore, which has done so Shop houses, seen in this 1898 photo (above), have changed very little when compared to shop houses that are common sight in Phnom Penh today (below).





much in recent years with its own stock of shop houses. If nothing else, the UH effort will introduce both American and Cambodian students to the technical skills of architectural documentation, including photography, mapping and measured drawings, and leave a useful record for future generations.

The UH and University of Fine Arts documentation project will take place in July and August. Teachers will include myself, a preservationist and archaeologist with considerable experience in architectural surveys and documentation, and Spencer Leineweber, AIA, a visiting professor at the UH School of Architecture and wellknown for her work on historic properties throughout Hawaii and the Pacific as part of the Honolulu firm Spencer Mason Architects.

Between five and 10 American students will join with 10 Cambodian students to work on the project. The work will include a survey and mapping of a several-block area of the city and detailed measured drawings of approximately five buildings. The American students will participate in an introductory trip to Thailand to view Ayutthaya and historic sites in Bangkok, and will travel to Angkor for a four-day tour of the ancient temple sites.

A great deal needs to be done to preserve Cambodia's heritage. Perhaps this first summer program in architecture will help in at least a small way.

Anyone interested in participating in the Cambodia project, either as a student or a contributor in another way, should contact the Historic Preservation Program, Department of American Studies, University of Hawaii at Manoa, 1890 East West Road, Moore 324, Honolulu, Hawaii 96822-2318; telephone (808) 956-9546 or (800) 993-7737; fax (808) 956-4733; e-mail: angell@hawaii.edu.

 William Chapman, Ph.D., is director of the Historic Preservation Program, Department of American Studies at the University of Hawaii at Manoa.

## Hawaii Pacific Architecture - Readership Survey -

Over the past two years, the Hawaii Pacific Architecture Editorial Board has made many changes to the magazine to improve its contents and graphics. The survey that follows is designed to tell the publisher and the AIA Hawaii State Council Board of Directors how readers feel about the magazine and where they think further changes should be made.

1. Career (Check all that apply)

- Registered Architect
   Attorney

   Intern or Associate Architect
   Medical Professional

   Engineer
   Government Service

   Landscape Architect and/or Planner
   Student
- \_\_\_\_ Contractor
- \_\_\_\_\_ None of the above, but engaged in the Design Field.
- \_\_\_\_\_ None of the above, but engaged in the Construction Field.
- 2. How long have you been receiving Hawaii Pacific Architecture or its predecessor, Hawaii Architect?

3. How many issues have you read in the past 12 months? \_\_\_\_\_6 or more \_\_\_\_\_5 \_\_\_\_4 \_\_\_\_3 \_\_\_\_ >2 \_\_\_\_>2

4. How would you rate the cover design? \_\_\_\_ Excellent \_\_\_\_ Good \_\_\_\_ Mediocre \_\_\_\_ Poor \_\_\_\_ Dislike

5. How would you rate the general graphic design?

\_\_\_ Excellent \_\_\_ Good \_\_\_ Mediocre \_\_\_ Poor \_\_\_ Dislike

6. Over the past 18 months, do you feel the content has

\_\_\_ Improved \_\_\_ Stayed the same \_\_\_ Gotten worse

- 7. Rate the following subject types in order of importance to you, with 1 being the lowest and 10 the highest rating:
  - \_\_\_\_ Individual buildings
  - Personal article about individual designers
  - \_\_\_\_\_ Commentary or opinion pieces about design
  - \_\_\_\_\_ Construction and design law
  - \_\_\_\_\_ Articles about design firms
  - \_\_\_\_\_ Technical issues

\_\_\_\_ Codes

- \_\_\_\_\_ Legislation relating to the design and construction fields
- \_\_\_\_\_ History of Hawaii's architecture
- \_\_\_\_\_ Design trends in Hawaii
- \_\_\_\_\_ Design trends in the Pacific

#### Other comments or specific observations about the magazine:

Please cut this form out and fax to 808-622-3025 or mail to 1034 Kilani Ave., Ste. 108, Wahiawa, HI 96786.

## AWARD of Merit

Interiors

#### Kober/Hanssen/Mitchell Architects Office of Kober/Hanssen/Mitchell Architects

ober/Hanssen/Mitchell Architects cited several reasons for moving its offices to the 14th floor of the Harbor Court office tower. The firm recently moved from its "standard" office near Ala Moana to its current location overlooking Honolulu Harbor, the downtown skyline and the Koolau mountains.

Higher visibility, closer proximity to clients, more work space, unique location and a more stimulating environment were the most important reasons for the move.

To produce a stimulating environment, the firm had many objectives in mind.

The architects wanted to provide an efficient, integrated layout, which combined all the various disciplines into one area. Resource material, equipment and supplies had to be readily accessible.

Another goal for the office space, completed in July 1994, was to provide flexibility within the work stations. The firm wanted to focus on project teams, giving no one a "set" station. The stations had to be designed for both manual and computeraided design and production.

The architects wanted to have the ability to expand to 45 employees if necessary. They also wanted a distinct separation between public, client/visitor and private work areas.

Meeting rooms had to be able to play host to large formal presentations, small casual gatherings or private meetings.

The office, designed in approximately 8,000 square feet, has a floor-to-floor dimension of 19 feet, with floor-to-ceiling glass. The design had to incorporate the high ceilings and maximize the use of natural lighting and the view.

One of the keys to maximizing the natural light was to locate all offices and walled areas away from the glass walls.

All of these objectives had to be met while staying within the "tenant build-out allowance" of \$40 per



The secondary conference room's floor-to-ceiling window allows for a spectacular view of Aloha Tower.

square foot.

Although Kober/Hanssen/Mitchell Architects is not the only tenant on the floor, the firm was allowed to redesign and construct part of a corridor as a gallery space for the office.

#### **Jury's Comments**

"Clean detailing and elegant material choices focus the attention on the spatial movement. The design successfully capitalizes on the spatial opportunities presented by the large floor-to-floor height."



The main conference room's unusually high ceiling makes good use of spatial opportunities.

#### Credits

Owner/Client Kober/Hanssen/Mitchell Architects

Architect Kober/Hanssen/Mitchell Architects

**Contractor** Summit Construction Inc.

Electrical Engineer Toft, Wolff, Farrow

Mechanical Engineer Syntech Ltd.



#### **A Lawyer's Perspective**



## Design Without Construction Phase Services

by Michael D. Tom, J.D.

oo often a design professional is asked to perform design services without performance of construction phase activities — the administration of the construction contract. Far too often a design professional agrees. Such an undertaking by a design professional always has the potential for a claim and lawsuit.

If you are asked to perform only design services, you should consider the following:

• Turn the job down. Usually the motivation behind the request is to save costs. However, the old adage of "penny-wise and poundfoolish" describes the owner who makes such a request. The description for a design professional who accepts one of these jobs cannot be printed in this magazine, particularly where the construction is complex, like a renovation project.

• Obtain the fullest contractual protection possible. This protection includes a waiver of any claims by the owner arising from interpretation of the construction documents and for observation and supervision of the work. In addition, a defense and indemnity provision is warranted. Make sure there is a provision which absolves you of responsibility for changes made without your expressed authorization.

• Although it is always advisable to obtain a limitation of liability provision, it is even more so where your design is going to be implemented without your observation and supervision.

• Have the owner and contractor acknowledge in the general conditions of the construction contract that there will be no contract administration by the design professional who prepared the plans and specifications.

• Be extremely careful about the manner in which you seal the drawings. Do not indicate that "Construction of this project will be under my observation."

→ Michael D. Tom, J.D., is a partner in the law firm Tom & Petrus. Educated as a civil and structural engineer, his practice focuses on the construction industry.

