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# Hawaii Pacific Architecture

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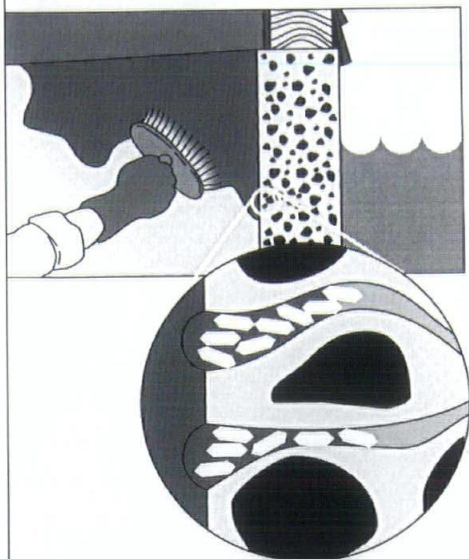
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### IN THIS ISSUE ...

*Hawaii Pacific Architecture* focuses on the Design Awards and design competitions. Lorrin Matsunaga reviews past Design Awards to see who wins. Spencer Leineweber shares some insight on what makes for a good entry in award competitions. Rob Hale offers an interesting perspective to design competitions. This month's cover features past Design Awards winners incorporated within the American Institute of Architects logo.

*Hawaii Pacific Architecture* is the monthly journal of the AIA Hawaii State Council. Subscriptions are \$36 per year. Opinions expressed by authors do not necessarily reflect those of either the AIA Hawaii State Council or the publisher. The appearance of advertisements or new products and service information does not constitute an endorsement of the items featured.



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16 Secrets to Success

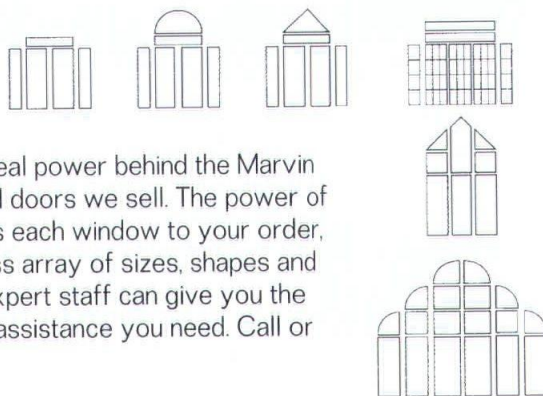
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## Letters

### **Misunderstanding Clarified**

**Dear Editor:**

It's come to my attention that someone thought that one of the windows illustrated in my article in the July issue of *Hawaii Pacific Architecture* titled "Withering Windows" was a Pella window. It was not.

In fact, I should clarify that Pella was the only manufacturer specifically mentioned by name because they anticipate and avoid the types of problems discussed in that article.

In my opinion, Pella is the best of the manufacturers that I researched for the article, and I mentioned them as a benchmark for quality.

*Phil Haisley, AIA, Vice President  
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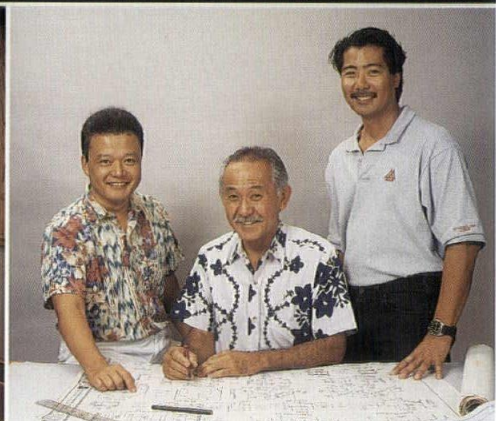
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## Tampering with Tradition

In 1953, Like Like Drive Inn Restaurant opened in Honolulu as a drop-in diner that was slated to become an isle-style tradition.

Allied Builders was tapped for contracting duties in 1994 when Roy and Dora Hayashi, owners of the one acre Keeaumoku property, decided to create the two-story Like Like Plaza, enhancing the popular restaurant, adding ADA amenities, and offering new tenant opportunities.

Observes Doc Sasaki, senior designer for Architects Hawaii, Ltd.: "Renovations can be technically and emotionally tough. Without available records, there were a few surprises — even some old railroad track. Allied's people were always cooperative and efficient. The working chemistry was good."

"Keeping hospitality in place was important to us," recalls Hayashi of Like Like's remodeling. "We appreciated Allied's caring, organized approach." Adds his wife, "I looked forward to our weekly progress meetings and missed seeing everyone when we were pau."



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A look back at 15 years of Design Award winners

## **Dispelling the Myths**

by Lorrin Matsunaga, AIA



**Laiemaloo Beach House is one of 24 residences that have received a Design Award. The work was done in 1994 by Philip K. White Associates.**

Photo by Linny Morris Cunningham

**T**he annual Design Awards are a stock-taking in which the works of local architects are examined and judged, resulting in a handful of projects being honored as among the best in Hawaiian and Pacific Rim architecture.

During a weekend each June, the Design Awards jury comes together to deliberate and select what it perceives to be the best of that year's projects. Throughout the years, the juries' selections have formed a historical record about the urban, environmental and social concerns of Hawaii's architects. Each year's awards present us with a snapshot of the current state of Hawaiian architecture. While not a perfect process, an examination of winners over the past 15 years generally confirms the soundness of the selections.

Within our chapter membership, the opportunity to reflect and single out outstanding work is an important part of trying to collectively improve the quality of architecture in the islands. Architects are probably the best qualified to appreciate how difficult it is to realize a project — from drawing board and sketches to occupancy by the client.

It's safe to say that most of the participants in the Design Awards program faced severe pressures to compromise program or design quality during the course of their submitted projects. However, in the end, the primary purpose of the Design Awards is to honor the best projects that make exceptional contributions to the community and the built environment, not just projects in which jobs were done well in difficult circumstances.

The Design Awards are important for architects who enter but don't receive awards. In comparing their projects to their peers', they should ask if their work was strong enough to win except for a "bent" or agenda of



a particular jury. They should also ask how the project could have been done better.

Stocktaking allows us to arrive at a firm level or personal understanding of the relative quality or worth of our work regardless of whether a project wins an award. It also helps us commit to doing better in the future for the sake of our clients and the community.

In researching this article, I looked through the Honolulu Chapter of the American Institute of Architects' files for information on past award winners and jurors. I found a complete list of winners since 1982 and a complete list of jurors since 1979. A closer look at the past winners confirmed some general beliefs about the selection process while dispelling some myths:

**Myth No. 1 — Only a few select firms win awards.**

Since 1982, a total of 131 awards were made to Honolulu Chapter architects. Of these, 43 were awards of excellence. This year, as in 1991, no awards of excellence were given. In 1992, perhaps as a reaction to the previous year's modest results, eight awards of excellence and a grand award were handed out, along with 10 awards of merit. The rich diversity of the awards of excellence recipients is exemplified by the following projects:

- Kotohira Jinsha Temple Congregation Hall (Thomas Agawa, AIA, 1982)
- Rantau Abang Visitors Center, Malaysia (Wimberly Whisenand Alison Tong & Goo, 1982)
- Kahala Residence (John Hara Associates, 1983)
- Residence for Mr. & Mrs. Charles Park, Big Island (George Heneghan Architects, 1987)
- Bernice Pauahi Bishop Memo-

**The Alger Foundation office received an Award of Merit in 1995. The project, done by Architects Hawaii Ltd., is one of 34 institutional projects that have been honored.**

Photo by Hal Lum

rial Chapel (Kauahikaua & Chun Architects, 1992).

**Myth No. 2 — Most awards are given to high-profile resort work.**

Nineteen of the 131 awards were for resort projects. This is not an unreasonable number considering the resort hotel is a building type that island architectural firms such as WAT&G, Group 70, Media Five and Fox Hawaii excel at. Thirteen were given between 1988 and 1993 — a time of boom construction and flurry of foreign investment in the islands. In 1993, the Hyatt Regency Kauai received the grand award (a "best of show" category).

**Myth No. 3 — The chapter needs to do a better job of recognizing work in historic preservation and building reuse.**

Fourteen of the 131 awards were for historic preservation or building reuse, an appropriate number in comparison to the 19 and 32 awards given for resort and commercial projects, respectively. Spencer Mason Architects has received the lion's share of these,

including a 1993 award of excellence for Hawaii's Plantation Village, a living museum honoring the lives of plantation workers in the islands. It also won a national AIA award in 1995, the only Hawaiian entry to do so thus far. Other past award winners in this area include:

- Aliiolani Hale in the Capitol district (excellence, 1982)
- Moana Hotel (excellence, 1990)
- St. Philomena's Catholic Church (excellence, 1992)
- Cooke Hall at Punahou School (merit, 1989)
- Linekona School at the Honolulu Academy of Arts complex (merit, 1991).

**Myth No. 4 — Not enough good buildings are being designed for communities and our institutions.**

Thirty-four of the 131 award winners were institutional projects, the largest building type receiving awards over the past 15 years. While some projects had larger programs and budgets to match their civic nature, others had modest budgets requiring simple, inventive solutions. Such projects include the





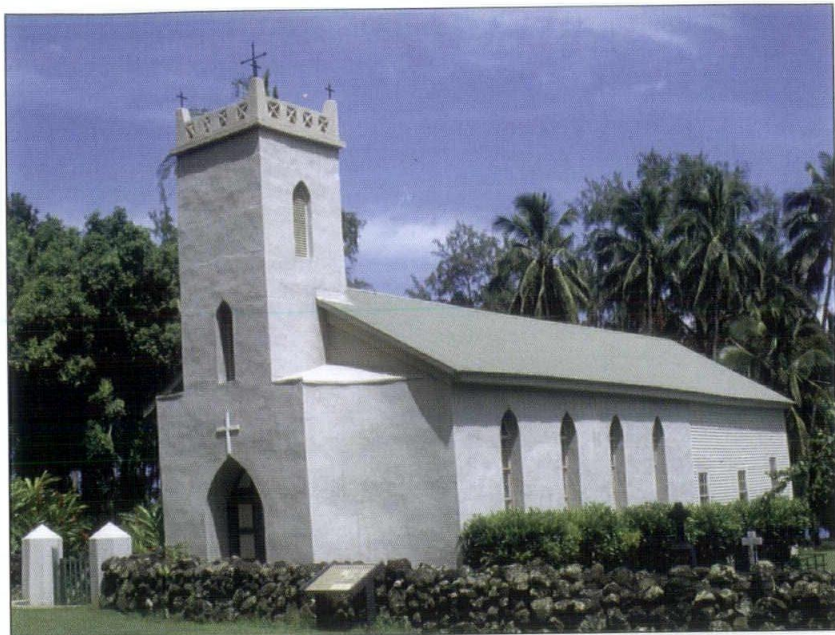


Photo by Carol M. Highsmith

**Above, the restoration of St. Philomena's Catholic Church garnered an Award of Excellence in 1992 for Spencer Mason Architects. Right, Urban Works Inc. took an Award of Merit for the Umeno family residence in 1993.**

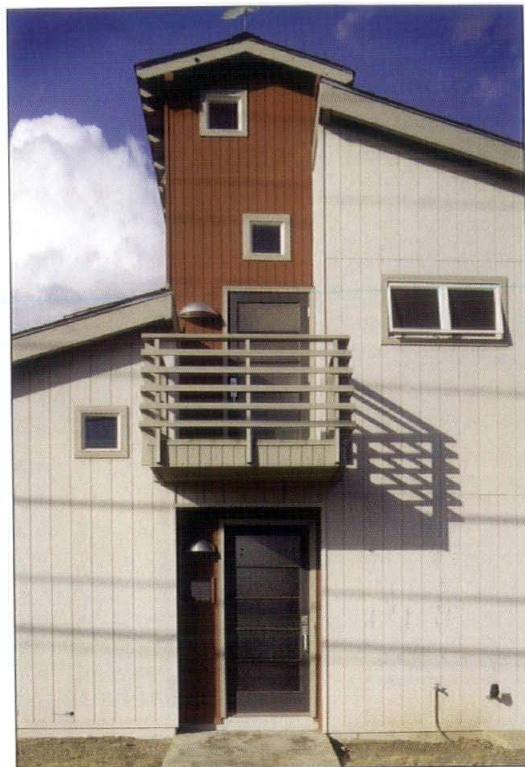
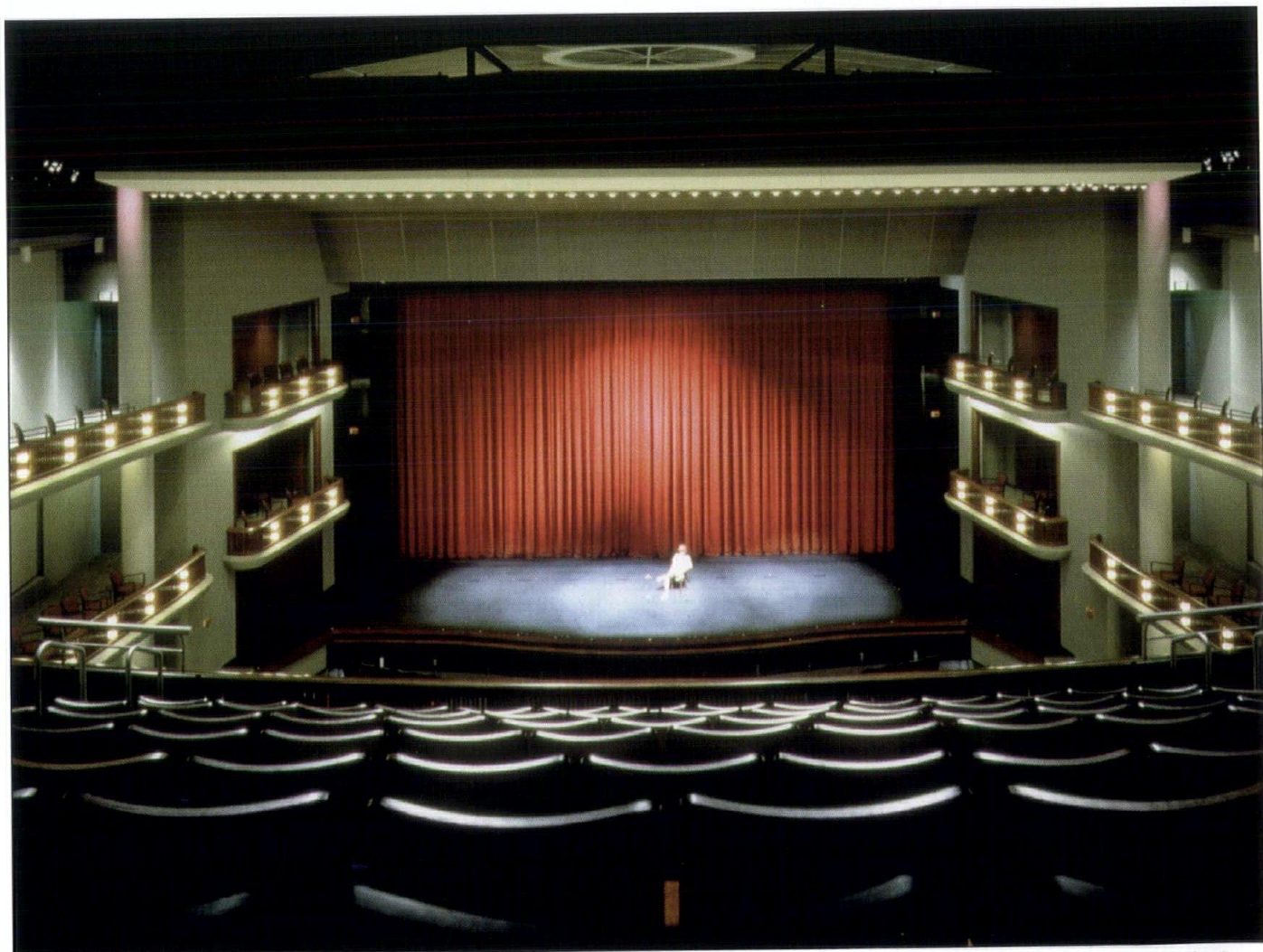


Photo by Frank Park



**Maui Arts & Cultural Center earned John Hara Associates Inc. and Ernest H. Hara & Associates Inc. an Award of Merit in 1994.**

Photo by David Franzen



Moiliili Community Center multipurpose building and the Alger Foundation offices in Chinatown. Other institutional projects recognized in the '90s include:

- Bernice Pauahi Bishop Memorial Chapel (1992)
- Honolulu Police Department Headquarters (1993)
- Wo International Center at Punahou School (1993)
- Maui Arts and Cultural Center (1994)
- Keck Observatory Headquarters (1994).

In 1985 and 1987, Canlis Restaurant (Wimberly Whisenand Allison Tong & Goo) and the Pacific Club (Ossipoff Snyder & Rowland) each received a 25-year award for outstanding architecture that has stood the test of time. It wasn't until last year that this award was resurrected by the awards committee. Since then, two buildings and their architects have received the prestigious 25-year award — the Hawaii State Capitol Building by Belt, Lemmon & Lo and John Carl Warnecke in 1995 and the Outrigger Canoe Club by Ossipoff Snyder & Rowland in 1996. These buildings are respected and admired by architects and the public for their responsiveness to the cultural and current environmental concerns.

**Myth No. 5 — Only residences for the wealthy and privileged are ever submitted and recognized.**

Juries have long considered the single-family home a barometer of the creative and innovative "health" of local architects. Since 1982, various juries have recognized 24 residences with awards. These residences were designed for clients from many sectors of our community with varying budgets and programs. It's interesting to note that at least four architects have won awards for the design of their own homes. Past winners include:

- Mamiya Residence (for a heart surgeon and his family, 1985)
- Robison Residence renovations

and additions (a small Big Island home, 1992)

- Luecht, Gray, Stringer and De-tweiler Residences (by architects for their families)
- Umeno Residence (for artist/educators, 1993)
- Beach House renovation and addition (for a retired businessman and wife, 1994).

**Myth No. 6 — The design juries tend to be made up of a small, select group of Honolulu-based architects.**

The Design Awards committee tries to assemble a diverse, informed group of at least five individuals, including a neighbor island architect and an outside design professional (alternating between the interior design and landscape architecture disciplines). If possible, the committee "jumps" at the opportunity to include an out-of-town juror.

Since 1979, jurors have included John Dreyfuss of the *L.A. Times* (1981), Henrik Bull, FAIA, of San Francisco (1979), Sarah Richards, former executive director of the State Foundation on Culture and the Arts (1983, 1988), Aaron Levine, planner (1987), David Eyre, writer and publisher (1988), Don Hibbard, architectural historian (1989), Clarence Lee, graphic designer (1990), Robert A.M. Stern, FAIA, of New York City (1991), Jud Marquardt, FAIA, of Seattle (1994), and Jerry Tune of the *Honolulu Star-Bulletin*.

Educators such as University of Hawaii School of Architecture professors Gordon Tyau, AIA, Dean Raymond Yeh, AIA, and Chris Yip have served as jurors. Interior designers and landscape architects have alternated on juries, including landscape architects Juli Kimura Walters and Alan Clarke and interior designers Joan Robinson-Whitaker, Kristin Holmes, Karen Barozzi and Charles Black.

For balance, the committee has enlisted neighbor island architects, including Taylor Cockerham,

George Heneghan and John Dinmore of the Big Island; Hans Reike, Fred Loesberg and Warren Sunnland of Maui; and Ed Campbell, practicing in Kauai. Clemson Lam of Kamuela on the Big Island served on this year's jury.

**Fact —** In contrast to residential design, only five housing projects have been recognized for awards since 1982, including two urban housing projects this year.

Juries have often expressed disappointment in the lack of good entries from housing within the urban core and suburbia. Award-winning housing projects include:

- Lew Ingleson's low income rental housing project in Waipahu (1988)
- Stringer Tusher's River Nimitz project at the edge of Chinatown (1992)
- Kober/Hanssen/Mitchell's urban infill and mixed used project, Chinatown Manor (1996)
- Lani Huli elderly housing in Kailua by AM Partners (1996).

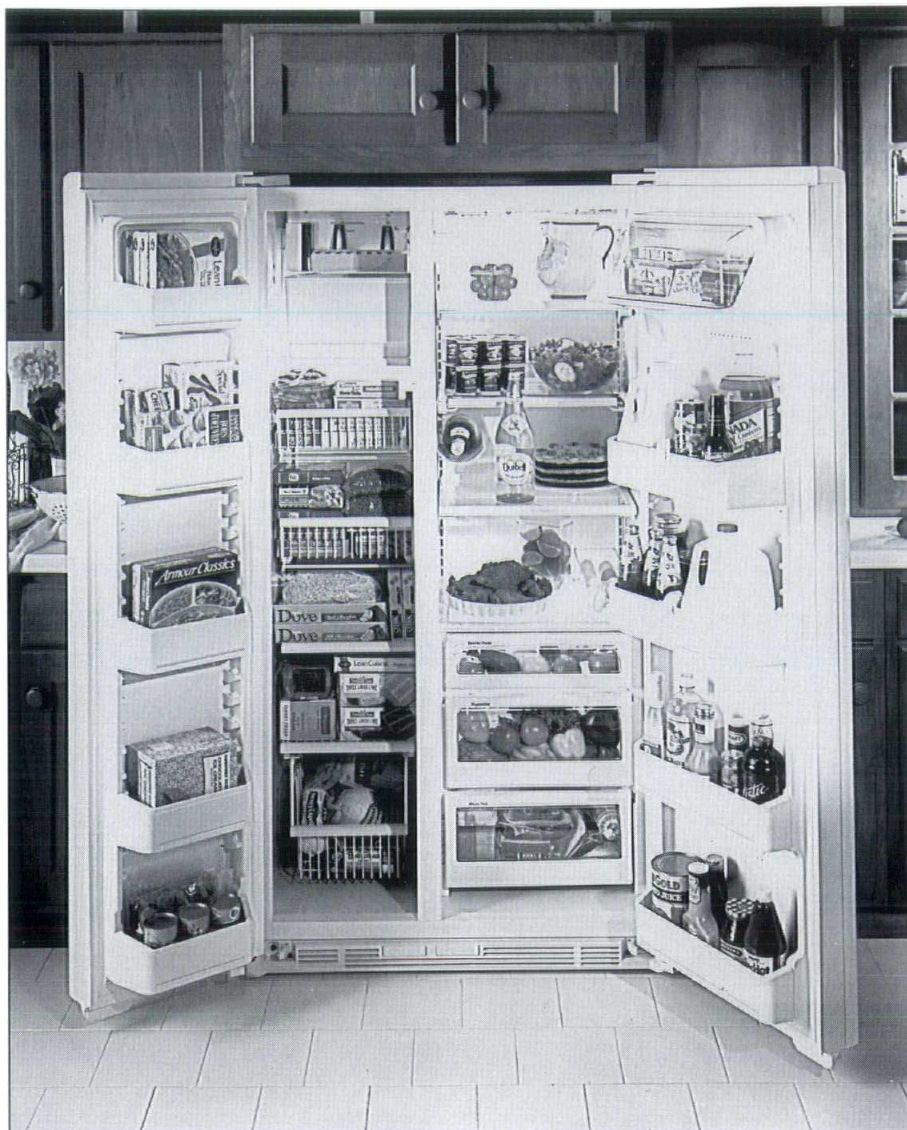
**Fact —** While there have been a few notable examples of educational facilities recognized by past juries, there is an absence of projects designed for primary and secondary education, especially in the public sector.

With the exception of the Student Services and Richardson Law School buildings at the UH Manoa campus, Wo International Center, Linekona School (more an exhibit space than classrooms) and Civic Center Child Care Center, no learning resource or classroom building received a Design Award between 1982 and 1996.

**Fact —** With the exception of some resort planning work and Queen Emma Foundation's Waikiki Master Plan work, there has been an absence of planning and urban design work recognized by Design Awards juries.

In part due to a lack of a specific category in the "Call For Entries,"





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there has been little interest in submitting planning and urban design work for Design Awards. However, there has been a recent movement toward grass-roots, community-based planning in neighborhoods such as Manoa, Kaimuki, Waipahu and Kailua, and more comprehensive planning work sponsored by the city in Waikiki and other parts of the urban core. It would be timely for our chapter to follow the lead taken by the American Society of Landscape Architects in recognizing and honoring good planning work.

### Conclusion

Perhaps symptomatic of the prevailing cynicism toward big government and big business, there is probably an accompanying public perception that architects only design for the wealthy or privileged. When one examines the winners of the AIA Honolulu Chapter's Design Awards program over the last 15 years, a wonderful diversity of building types, clients and formal expression is revealed. With respect to the public perception about the architect's role in society, it isn't the quality of our work that's a problem, but the communication of this quality to the public.

It would be interesting (but not possible in this article) to construct an elaborate graphic time line showing images of all the award winners from 1945 on, photos of important political and cultural events occurring in the islands and the world and perhaps examples of influential architecture simultaneously occurring on the mainland and internationally, such as Seagram, the Salk Institute, Venuri's mother's house and Sea Ranch. In such a context, it would hopefully become apparent to us that the past, award-winning buildings were appropriate and well-done solutions that correctly addressed important urban or social concerns of their time.

♦ *Lorin Matsunaga, AIA, a principal with Urban Works Inc., has been a member of the Design Awards committee since 1993.*



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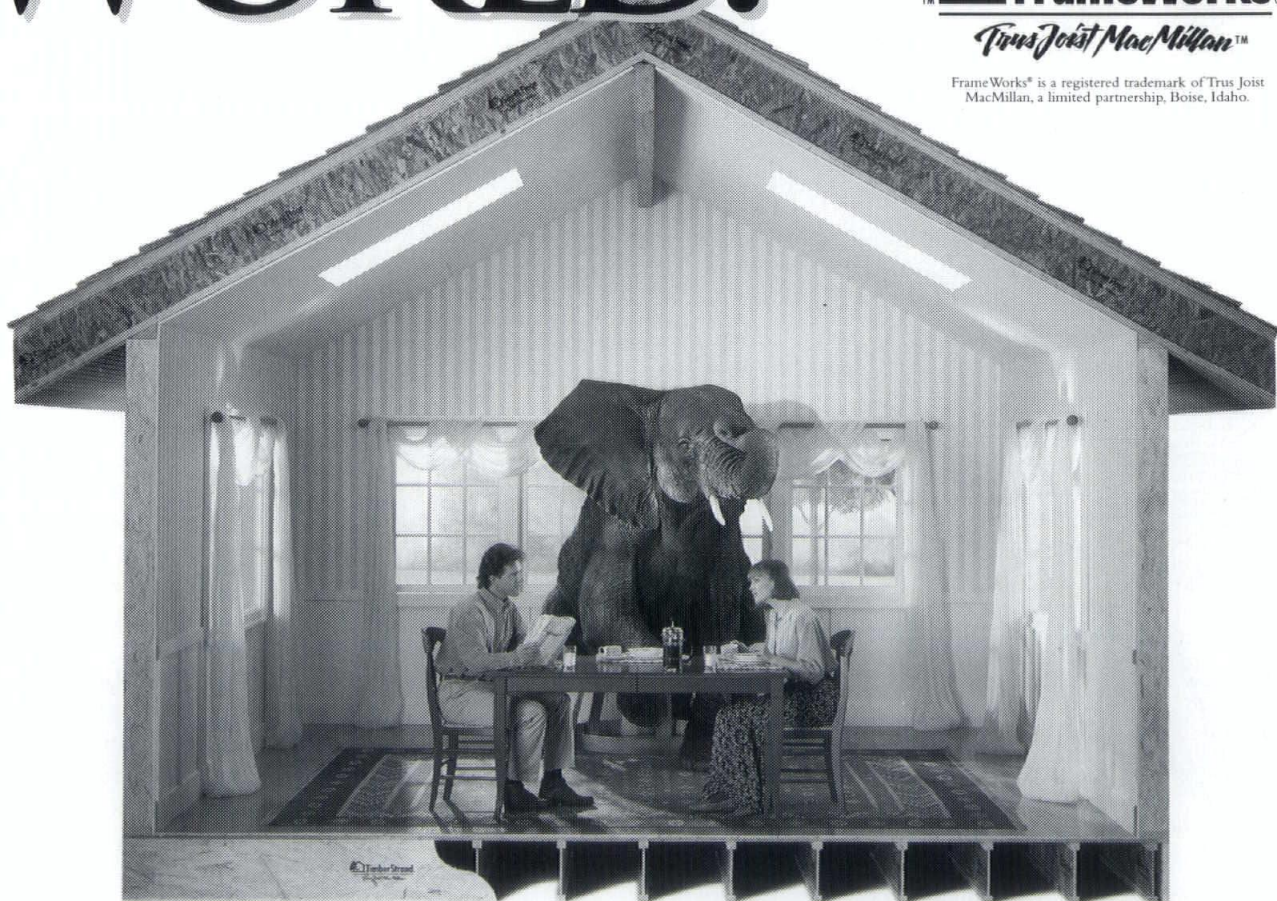
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Examining the value of design competition

## More Than Pretty Pictures

by Rob Hale, AIA

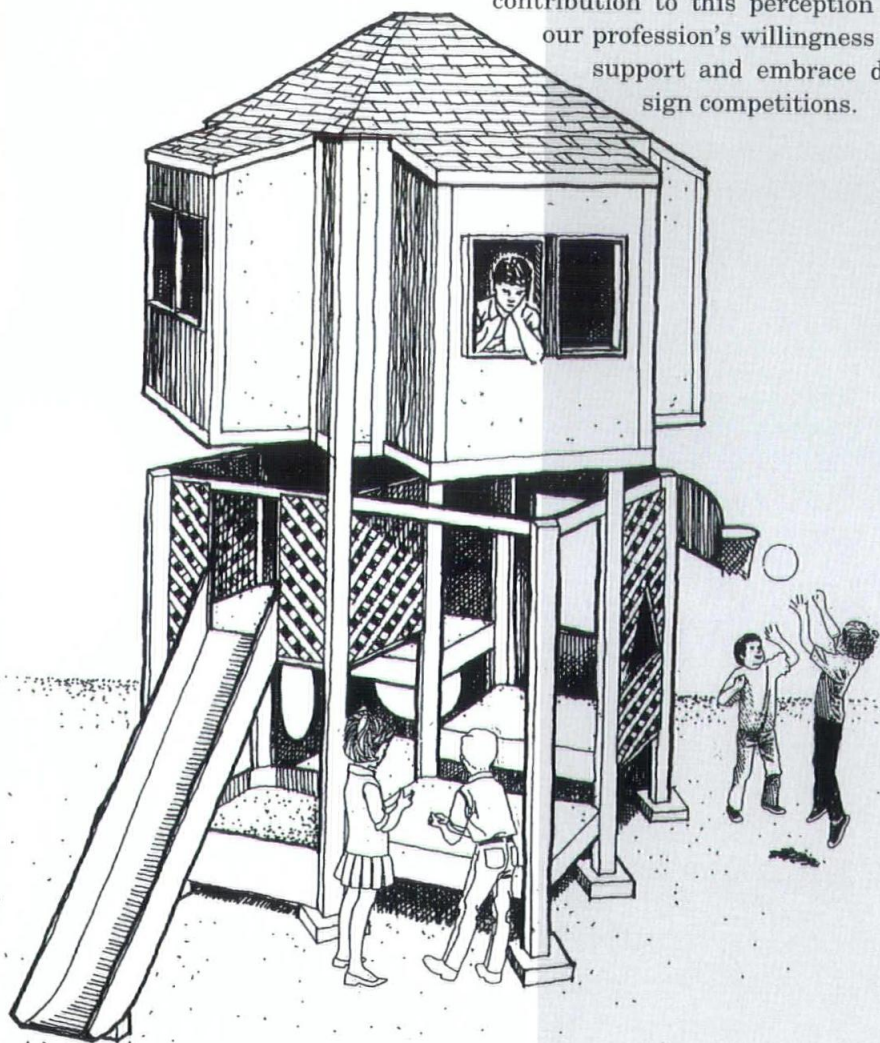
In recent years, the architectural profession has been faced with many challenges. The value of our services has been questioned and even perceived as declining.

For many, our contribution is seen as "pretty pictures" for others to develop and execute. We, in many ways, have done this to ourselves for a variety of reasons. A notable contribution to this perception is our profession's willingness to support and embrace design competitions.

After 50 years of practice and nearly 5,000 commissions, we, at Architects Hawaii, firmly believe that the best results come from an interactive involvement between the client and design professionals throughout the creative process.

The dialogue that develops is based on a positive and mutually respectful relationship. This dialogue defines and refines the problems, as well as enhances the solutions. The architect has the opportunity to address the concerns of the party paying for the professional fees, as well as the final occupants and users. The typical design competition short circuits this entire communication process.

Frequently, an architect facing a design competition is provided with vague goals,



### A Children's Play Structure

*Richard Sullivan, AIA*

*Project Architect*

I set out to design a play structure which provides a variety of active and passive play opportunities for children of all ages. The play structure will then have an extended "life" as the family's children mature.

The structure is based on a 4-foot square grid of posts and platforms topped by an enclosed structure. The base level incorporates a sandbox and crawl through spaces for toddlers. Fantasy play platforms and a slide are provided for preschoolers. The enclosed structure, intended to reference traditional Hawaiian residential vernacular, can be variously a playhouse, for or castle, clubhouse or tree house (without the tree).



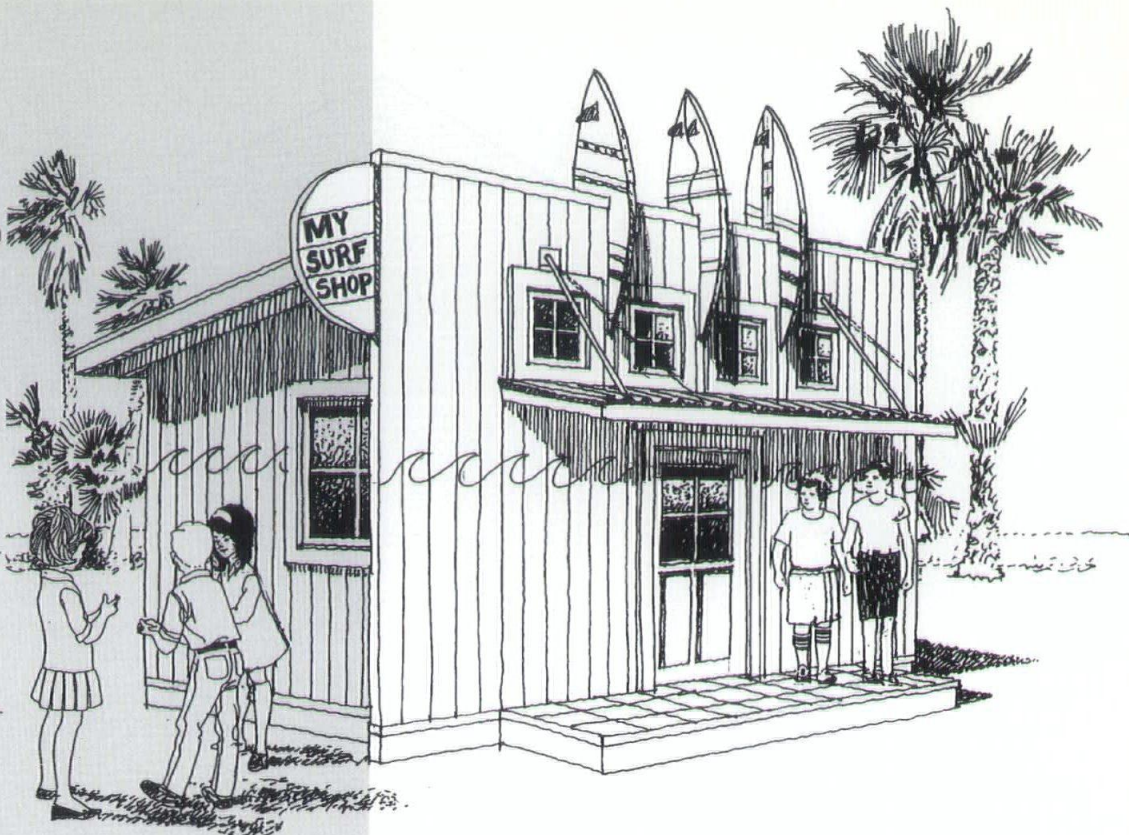
## My Surf Shop

Doug Shoemaker, AIA  
Project Designer

By using simple materials and forms of local rural sheds, country stores and beach cottages, this playhouse recalls the Hawaiian vernacular of bright-colored metal roofs, painted walls and trim and simple shapes, forms that are often found in upcountry and makai areas of the islands.

Additionally, drawing upon the fantasy and image of surfing, an essential Hawaiian icon, the playhouse includes the surfboard form as a playful, easily identifiable element in the overall composition.

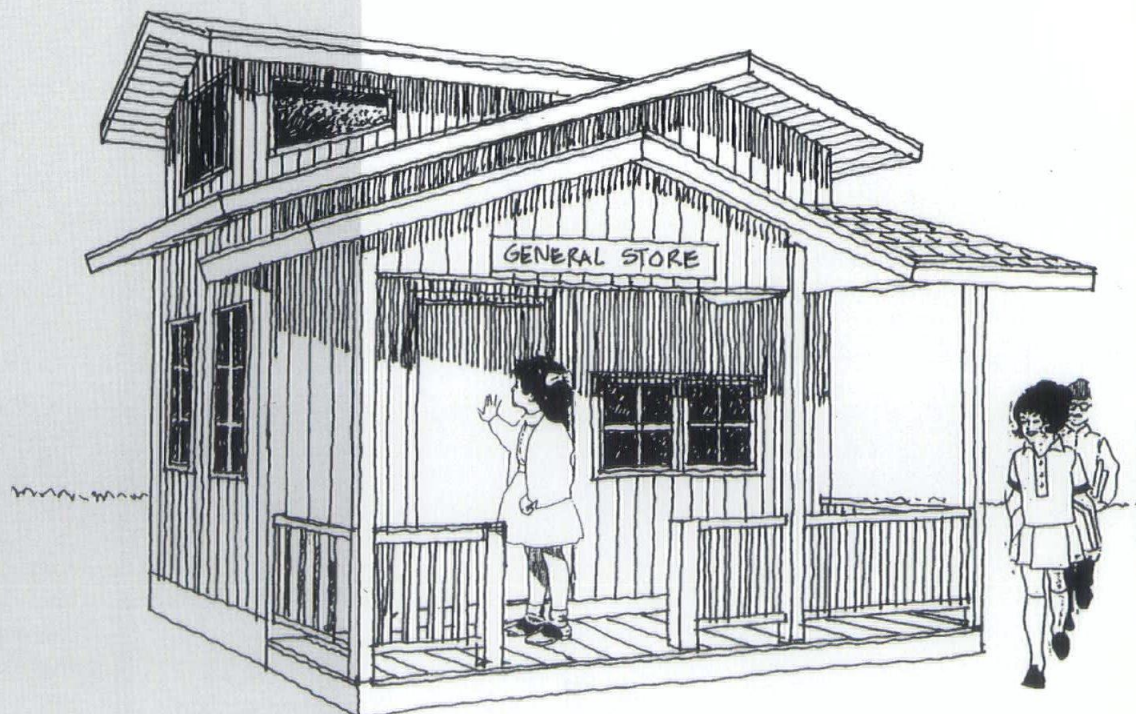
One other additional influence that led to this design solution is perhaps the designer's own simple fantasy of wanting to be a surfer when he grows up.



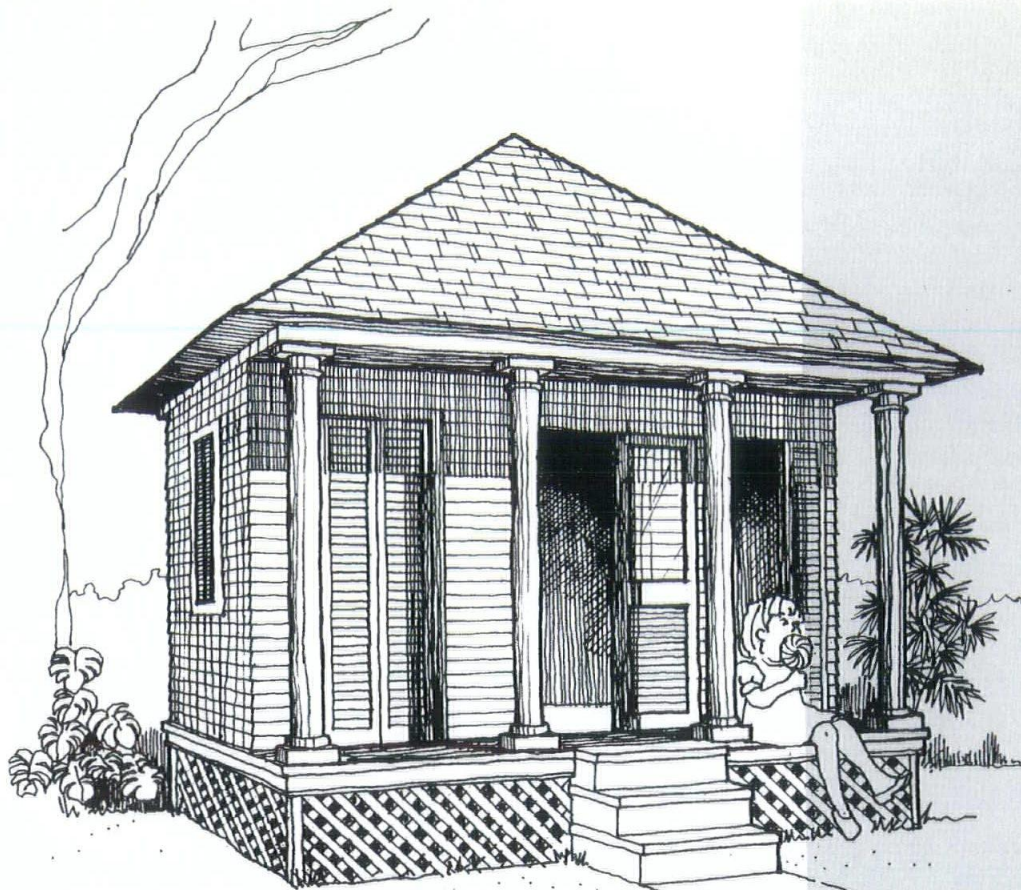
## General Store

Ernest Shimizu, AIA  
Senior Job Captain

A playhouse made for every child's desires is not just fun, but a valuable learning adventure for our children. While the four uniquely different facades bring curiosity to the interior, it is from a distance in which the playhouse begins to unfold. The playhouse references itself back to the outdoors by the numerous windows and large doors which open to the deck. Children can open their store front to sell shave ice, have large play areas, niches and window seat for reading and gossip. An interior loft provides a peaceful sanctuary for the busy shopkeeper.







# ATTENTION to DETAIL

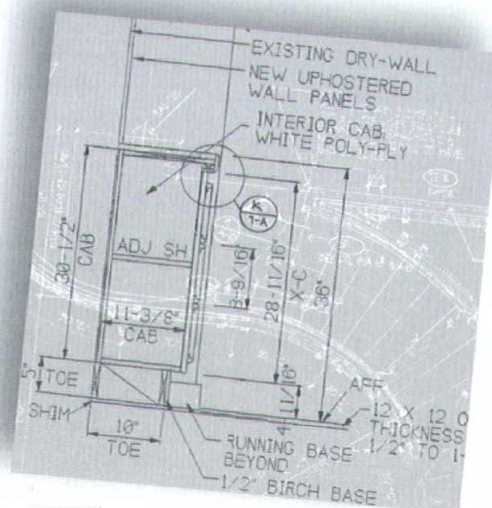
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## The Summer Palace

*Dennis Daniel, AIA*

*Principal*

Designed specifically for Hawaii's children, this playhouse represents images of the monarchy period and the traditions of our past. Woven into this design are features taken from Queen Emma's Summer Palace and the Royal Gazebo at Iolani Palace. Tradition, peacefulness, serenity sets the stage for the learning of the importance of ohana.

minimum site information and an impossible schedule for the most crucial investigations. Usually, this service is provided for free.

Design competitions vary greatly from those sanctioned by the American Institute of Architects to the insurmountable developers on fishing expeditions. Some competitions include at least a nominal reimbursement to the design profession. Some contain the vague promise of a future commission, and yet others



may offer only the opportunity for "personal professional growth."

The bottom line on these competitions is that architects are separated from the clients and create their designs with minimal input.

Our willingness to participate indiscriminately in this process justifiably earns us the reputation of being the profession "that just does pretty pictures."

Putting all these concerns aside, there are justifiable reasons for an architect to participate in a design competition. Sometimes it's important to do things in life just for the fun of it. But the most important reason that an architect chooses to participate in a design competition is for the individual marketing opportunity; as such, we need to weigh the return vs. the cost of performing the work.

For example, Architects Hawaii Ltd. recently held its own design competition for playhouses. The competition's purpose was to allow our staff an opportunity to participate in a fund-raising program with our client, Kapiolani Medical Center. The finalists were featured in the "Kids Only" section of *The Honolulu Star-Bulletin*, and the kids were asked to vote for the best design.

Prizes were awarded to all AHL designers, and the winning design A Children's Play Structure, designed by Richard Sullivan, will be built this summer.

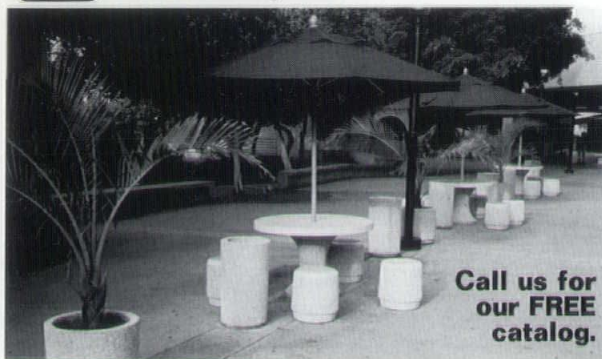
The playhouse will be auctioned off at the client's fund-raising event. The funds raised from this program will be used to purchase medical equipment to care for the Hawaii's children.

The multitude of benefits from this design competition was worthwhile and had great value for all parties involved. As architects, we all had fun and our corporate marketing objectives are being met at a reasonable cost.

♦ *Rob Hale, AIA, is president and chief executive officer of Architects Hawaii Ltd.*



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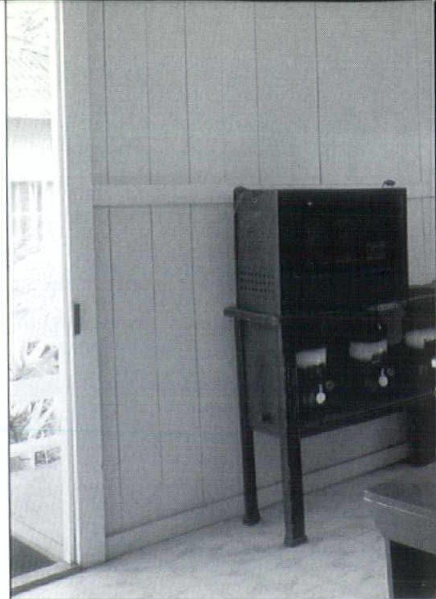
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National award recipient shares winning tips

## **Secrets to Success**

by Spencer Leineweber, FAIA



**W**e, at Spencer Mason Architects, were a little shocked when we found out that Hawaii's Plantation Village had won a National American Institute of Architects Design Award. It was a wonderful project, but we almost didn't submit it.

Hawaii's Plantation Village was the first project in Hawaii to receive an AIA award at the chapter, regional and national levels.

There are a few lessons that I learned in this Design Awards process, as well as from being a juror in other design competitions.

### **Concise written materials**

It is difficult to write about a project to convince a design jury to give an award. Anything more than a paragraph of text without a few bullets or new headings becomes a blur to the jury. Artfully created prose sounds the same when there are 60 submittals.

The outline or "bullet" approach is good for

concise and to-the-point synopses. A list of items for jury members to look for when they visit the site may at least get them to visit it, which is more than half way to home!

In the regional AIA competition, there was a long discussion about presenting a "design" award to a preservation project. Jurors ended up creating a "special" award "For Professional Excellence of the Architect." The "D" work just stuck in their throats.

Each jury has its own personality and may or may not follow the rules set up by the awards committee, as was the case of the regional award. The personality of the jury greatly impacts the selections. What this means is that the jury may or may not be aligned with a specific type of architectural design.

The year that you first submit may not be the year that you win because the jury may not get beyond the personal bias of individual members. Sometimes a project can rise above

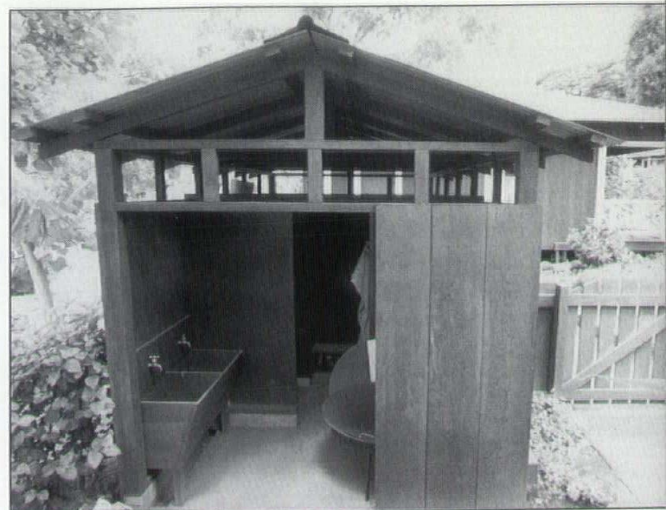
**An Okinawan house designed circa 1919.**







**Recapturing plantation life, a Filipino family kitchen is reconstructed.**



**An outbuilding representative of ethnic structures developed within the plantation.**

Photos by Augie Salbosa

the personal design aesthetics that the jurors might have, but not always, and this means there is always next year.

### **Great photographs**

One may think the design jury actually reads all that has been written — don't believe it. They may eventually get to the written material, but to get sorted into the "yes" or "maybe" piles, you need to have great photographs.

The photographs have to tell the entire story of your design. This does not mean they have to be technically perfect, but they need to express the emotion and grab the jury at a gut level.

There have been projects where only one juror was "reached" by the photographs and was able to sway the rest of the jury during the more intellectual discussion. Entrants should get into the first "yes" pile because of the photographs.

Don't leave it up to the photographer to figure out what is special about your project or it will look just like the other great projects. If it's worth spending the money on professional photography, it's worth the design architect's time to get the right photos.

### **Meaningful photographs**

At the national AIA awards ceremony, the head of the jury commented that Plantation Village was the "jury favorite" because the people in the photographs were obviously using and valuing the space.

Artful accessories may be arranged to coordinate with your design but the space is designed for people, and this needs to come across in the photographs. The "people" photographs may not make it into the slick color magazine images, but they are essential to

explain why the project was built.

For Plantation Village, none of the people photographs were printed in the press releases; in fact the images in *Architecture* magazine were printed in reverse by the art editor because they faced better on the page! However, it was the happy client shown in the photographs that helped the project win.

### **Enough photographs and appropriate drawings**

This suggestion may raise the median income level of the photographers in the state — a winning project needs to have enough photographs. While this may seem to be a very basic strategy, at least half of the projects reviewed by the juries were totally inadequate in communicating the design of the project visually. Often jurors assume that if there aren't enough photographs it's because there is something that shouldn't be shown.

### **Just Do It!**

Obviously, two things are necessary to win — to have an excellent project and submit it. Our office has won five state AIA awards in the last 13 years. These projects all have a common characteristic — our clients love what we did! In each case, the jury saw something special — the extra work to resolve that difficult detail, an impossibly low budget or a stew flavored by 30 different board members.

Each of our winning projects was unique in some way and we were able to get that idea across to the design jury in a binder of photographs and written materials.

♦ Spencer Leineweber, FAIA, is president of Spencer Mason Architects and an associate professor at the University of Hawaii at Manoa's School of Architecture.



## City Approves Borate Wood Treatment

by Jim Reinhardt, AIA

**A**t the beginning of this year, in response to a suit filed by Conrad Wood Preserving Co. of Oregon, U.S. District Judge Alan Kay denied a request for an injunction to stop the use of borate-treated wood in city-ap-

proved projects, but commented that it appeared the city had not followed proper procedures in its initial approval of borate treatment.

The city has corrected that problem. Director and building superintendent Randall Fujiki has approved a "Report of Action of Request for Approval of Methods and Materials Under Building Department Codes and Regulations."

Mayor Jeremy Harris has signed the "Conditions of Approval" for the use of Hi-bor treated wood, and that approval has been filed with the lieutenant governor's office. It appears that all of the "i's have been dotted and the t's crossed."

In addition, Council Bill 43, which adopts the '94 Uniform Building Code, has passed first reading before the City Council and could be adopted as early as September. This bill includes disodium octaborate tetrahydrate, also known as DOT, borate or the brand name Hi-bor as an approved wood preservative at a retention of 0.42 pounds per cubic foot in an assay zone 0.6 inch in depth and a penetration of 0.4 inch with 90 percent standard echoes the ICBO approval.

The background is interesting. Between 1987 and 1991

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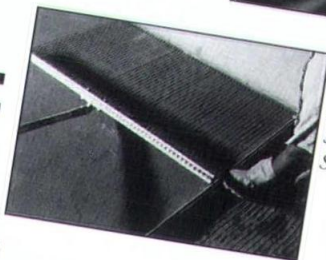
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sponse to U.S. Borax's suggestion, the use of borate to provide construction lumber protection from damage by Formosan subterranean termites was investigated by Honolulu Wood Treating Co. and the University of Hawaii at Manoa's Department of Entomology.

Their conclusions were positive — substantial protection resulted when the wood was treated to a retention of 0.31 pcf and penetration of 0.4 inch, the treatment could be done with their existing equipment with only minor modifications and the required procedures were economically reasonable.

These conclusions resulted in a recommendation that wood treated to a retention of 0.31 pcf and a penetration of 0.4 inch be accepted by the building department as meeting the requirements for "treated wood" under section 2502 of the UBC.

On the basis of those tests, U.S. Borax initiated the "Request for Approval of Methods and Materials Under Building Departments" process and received approval under then-director Herb Muraoka. Exercising what it considered to be prudence, HWT later raised its treatment level to 0.35 pcf, then again to 0.4 pcf and the building department accepted those increases.

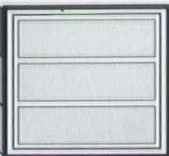
The basis of the lawsuit was that in accepting the higher treatment levels, the building department did not conduct public hearings. That procedural gap has now been closed.

While the efficacy of borate in protecting lumber from termite damage was not the subject of the suit, it became the prime subject in the press coverage. The 1995-96 Hilo tests by Chemical Specialties Inc. added fuel to that controversy, but those tests are themselves highly controversial. New testing is currently being done to confirm the earlier observations of the UH termite scientists.

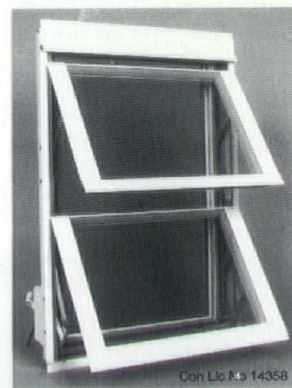
♦ Jim Reinhardt, AIA, is president of Architectural Diagnostics Ltd.

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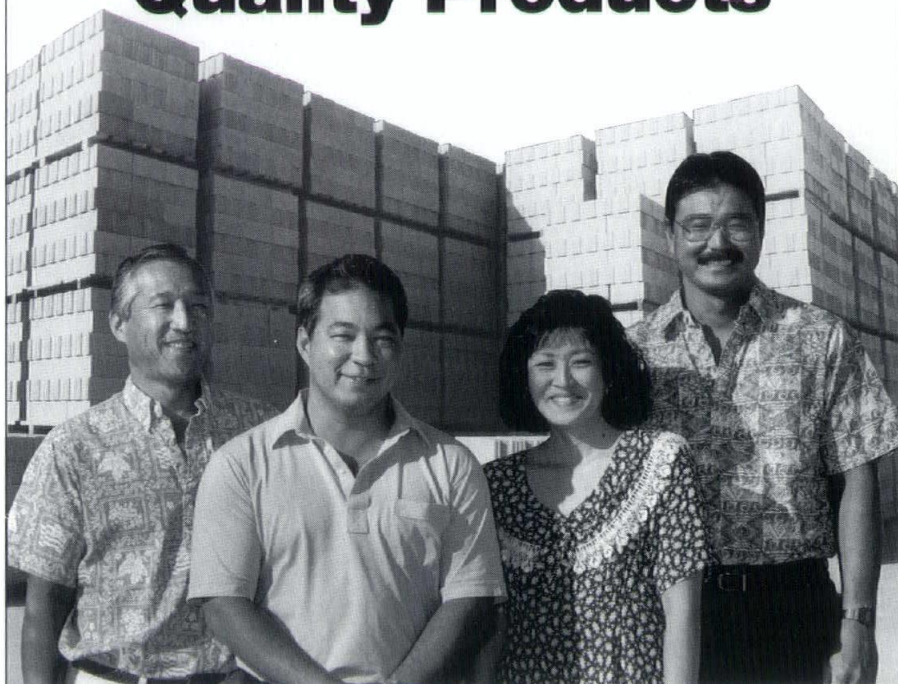
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The evolution of the HC/AIA Design Awards

## A History of Pride

by Arthur Kimbal Thompson, AIA

Each year since 1958, the Honolulu Chapter of the American Institute of Architects has invited its members to submit their best work to a jury of their peers (and often a guest juror from either another community or a related design profession) for a meritorious award or award of excellence.

Entrants anonymously submit descriptions of their projects, including drawings and photos, in a uniform format which the judges use to initiate review and discussion.

Usually, and often slowly, the judges agree to closely review and discuss the merits of certain entries. This process often repeats itself until the jurors have selected entries they feel are worthy of visiting to investigate further.

As is feasible, a delegation from the jury usually visits the potential selection and reports its findings to the jury. Jurors then reconvene to conclude their review and forward their recommendations for awards or no awards for the lack of any project they feel worthy of an award, as apparently was the case in 1959. Also, no records appear to exist for 1968. (Any information regarding the 1968 awards program should be reported to the HC/AIA office.) In 1977 there was no awards program.

Beginning in 1958, the awards consisted of two categories — honor awards and awards of honorable mention. The 1961 competition included a special award, "Artist to the Architectural Arts," presented to Isami Enomoto. In 1963 an "Allied Arts" award was added and presented to landscape architect George S. Walters. In 1966 the award was given to artist Jean Charlot.

During the first 20 years of the HC/AIA awards, there were several other minor variations on the theme including "Merit Awards," "Special Categories," including renovation (1975), and "Selected for Exhibit," though not winning an award.

In 1979, at the request of the institute, the term "Honor Award" was reserved for competition in the national AIA awards program, thus

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HC/AIA awards were renamed to include "Excellence in Architecture" and "Commendations." In 1980 categories were expanded to include "Excellence in Architecture Involving Extended Use" and "Special Awards," such as "Civic Enrichment" and "Outstanding Craftsmanship."

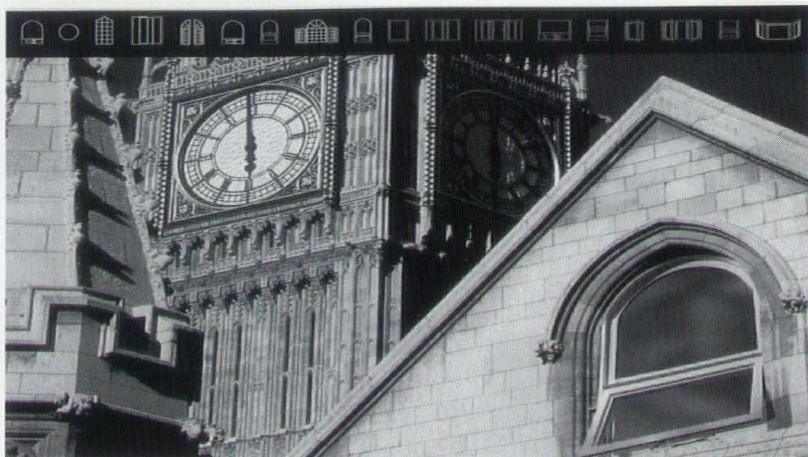
Since the 1980s, this has remained the award structure with the readdition of the "Award of Merit" and the 25-year award. Throughout the history of the awards there have probably been as many variations as there have been awards committees. For instance, this year's program will acknowledge submissions in eight categories:

- single-family residential
- multi-family residential
- renovations and additions
- historic preservation/  
adaptive reuse
- office, commercial  
and institutional
- interiors
- hospitality/recreation
- 25-year award.

Certainly, an award is one way of publicly recognizing a project well done. To borrow from the institute's 1990 statement: "Implicitly, awards convey a message — that a particular undertaking has both merit and a certain degree of difficulty in reaching its final state."

Like architecture itself, architectural awards make a public statement. If they are well publicized, awards can help educate people about the importance and benefits of good design. They can also contribute to a better understanding of the work architects perform.

✦ Arthur Kimbal Thompson, AIA, president of Kimbal Thompson Associates Ltd., was a jury member in 1982 and 1992 and recipient of an award of merit in 1987. He was responsible for the 1991 television program "A Question of Excellence," produced by KITV-4 covering the 1991 HC/AIA Design Awards.



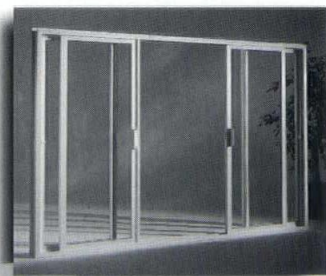
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## Choi Named Chief Financial Officer at WAT&G

Sunny Choi was recently promoted to chief financial officer at Wimberly Allison Tong & Goo, announced Ronald J. Holecek, AIA, WAT&G president and chief executive officer.



Sunny Choi

As CFO, Choi is responsible for both long- and short-term financial strategies for the global operations of WAT&G. She also oversees the firm's financial and accounting functions, systems and procedures.

Choi joined WAT&G in 1986 as an assistant controller and was later promoted to controller.

## Study Reveals Risky Design Professions

The DPIC's *Focus on Claims* shows that structural engineers are more apt to experience claims than other design professionals — and those claims tend to be more expensive.

While structurals generated less than 7 percent of the fees of DPIC insureds for the base policy year surveyed, they generated nearly 14 percent of closed claims and consumed more than 20 percent of claims dollars. The study was based on more than 8,600 closed claim files from 1989 to 1995 and represented more than \$269 million in claim payments.

There is good news for structural engineers, however. Their claims trend at DPIC has been improving over recent years, thanks largely to the efforts of the Structural Engineers Risk Management Council, members of a unique pro-

gram of insurance and loss prevention services designed to reduce professional liability losses. In 1995, SERMC reported that the improved claims record had reduced premiums for members by more than 33 percent since 1988.

The results for other design disciplines varied:

- Architects appear to be a slightly higher than average DPIC risk (35 percent of fees, 37 percent of claims and 36 percent of claims dollars).
  - Civil engineers look like a slightly lower than average risk (27 percent of fees, 23 percent of claims and 22 percent of claims dollars).
  - Mechanical engineers have a slightly worse than average claims profile (9 percent of fees, 11 percent of claims count and 10 percent of claims dollars).
  - Electrical engineers have a better than average claims profile (6 percent of fees, 3 percent of claims count and 2 percent of claims dollars).
- By project type:
- Higher risk projects include condominiums, airports, bridges/trestles, high-rise structures, correctional/security facilities and hotels.
  - Lower risk projects include colleges and universities, roads and highways and commercial/industrial projects

## Local Firms Design Presidential Villas

A portion of Subic Bay in the Philippines, at one time one of the largest U.S. military installations in the world, is being transformed into a custom resort development where heads of state will meet in November.

Work on the Presidential Villas will finish just in time to accommodate President Bill

Clinton and Pacific heads of state for the 1996 Asian Pacific Economic Conference.

The Subic Bay Presidential Villas is the first development to take place at the former U.S. Naval base. Hawaii-based Long & Associates is designing six of 21 villas and Belt Collins is doing the master plan and landscaping for the first phase of the project. Another Hawaii firm, Wimberly Allison Tong & Goo, designed the project's clubhouse.

Jeffrey Long, the villas' project designer, said his firm's design is contemporary Mediterranean with natural stone entries and tiled porte cocheres.

Belt Collins has prepared the master plan for all the villas, the clubhouse and boat house. Ray Cain, vice chairman at Belt Collins, said careful site planning and extensive landscaping are planned, and they entail the complete rebuilding of both topography and infrastructure. "Special care must be given to creating privacy between the villas while still preserving the views to the ocean," Cain said.

The WATG-designed clubhouse is located at the entrance. It serves as the gateway center and focal point for the community.

## Historic Foundation Names Trustees

Members of the Historic Hawaii Foundation elected a new chairman and five new trustees to serve on the 1996-97 Board of Trustees of the Historic



Subic Bay Presidential Villas.



Hawaii Foundation, at its annual meeting May 23 at the Pacific Club.

Chairman of the Board Melvin Y. Kaneshige is chief operating officer for Outrigger Properties. Newly elected trustees are Gary Gill, director of the state Office of Environmental Quality Control, Glenn Zander, president and chief executive officer of Aloha Airlines and Aloha Airgroup Inc., Donna Tanoue, partner at Goodsell Anderson Quinn and Stifel law firm, Gary Canner, AIA, principal of Canner Associates/Architects and David Dodge, president of the Waikiki Improvement Association. Trustee Ann Simpson was elected to a second term.

In addition, the board elected Ralph Portmore, first vice chairman, Neil Hannahs, second vice chairman, Virginia Murison, secretary, Eric Minuth, treasurer and John Whalen and Sanford Murata at-large.

## Maui Chapter Presents Scholarships

August Percha, AIA, president of the Maui Chapter of the American Institute of Architects presented scholarships to Aimee R. Ramil, Mark E. Chenchin and Armando Solano at a luncheon held in conjunction with the Maui Aloha '96 AIA Northwest and Pacific Regional Conference.

Ramil, of Kihei, is a 1996 graduate of H.P. Baldwin High School. She is the recipient of the \$500 scholarship presented by Dupont Corporation. She has been accepted to the University of Virginia and the University of Illinois.

Chenchin, of Pukalani, is a 1996 graduate of Maui High School and recipient of a \$1,500 scholarship. He has been accepted by Rhode Island School of Design, the University of Hawaii and Washington State University.

Solano, recipient of another \$1,500 scholarship, lives in Honolulu with his

wife, Teresa. He is enrolled in the School of Architecture at the University of Hawaii at Manoa.

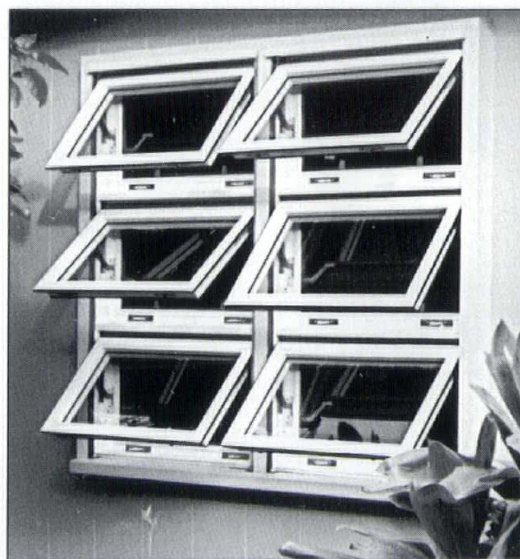
Scholastic ability and achievement

were criteria used in the selection made by the Scholarship Committee headed by Alvin M. Yoshimori, AIA, GYA Architects Inc.

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Currently, vinyl-framed fenestration products are out-pacing aluminum and wood

products in the United States. Rigid vinyl does not corrode, rust, rot, peel or swell. It is termite-proof and never needs painting. In Hawaii's environment, salt and moisture diminish the life expectancy of aluminum and wood products.

When it is time to replace windows, you have an opportunity to hurricane-harden your home and make it more secure. Hurricane/security glass can be installed in your new windows at a fraction of the cost of doing it later.

Coastal Windows hurricane/security glass was developed by Dupont. It has two strong layers of plastic on the inside surface that are almost impossible to tear. Flying objects will not penetrate the plastic layers even though the glass itself is broken. No flying shards of glass on the inside and no penetration of wind or water means the interior of the house will remain dry and safe.

There are window and door protective systems on the market that are expensive and require installation and removal for each storm. Coastal's hurricane/security glass is invisible and works 24 hours a day to protect you and your home.

Coastal's protective glass system blocks 98 percent of the ultraviolet light that normally fades interior fabrics. The system also serves as a natural sound barrier.

## A New View

Consumers now have a variety of choices to satisfy their window needs.



**Outrigger Kauai Beach Hotel replaced its doors with Coastal Window's solid vinyl-framed sliding lanai doors when rebuilding after Hurricane Iniki.**





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Insulate Windows' 700 Series is a line of strong and stable vinyl casement and awning windows that offers architectural styles only expected in a wood window — full radius casements, gable top casements and operating octagon awnings.

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.

The tilt-sash single-hung vinyl window is built like Insulate's classic single-hung window, with a minimum 1/2-inch airspace, welded corners, multiple hollow chambers, continuous weatherstripping and noncorrosive hardware.

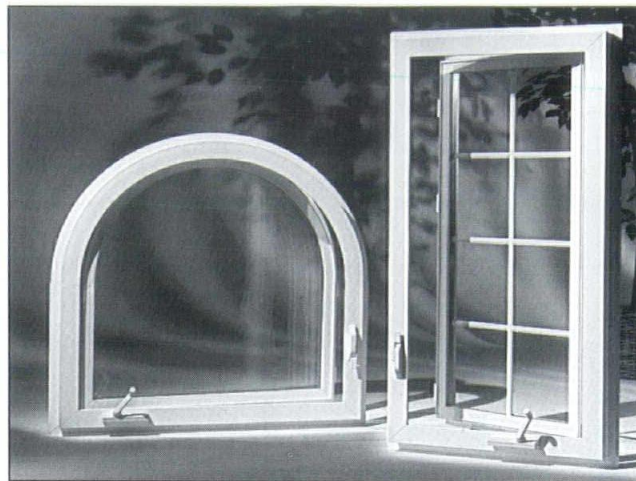
Adjustable spiral balances give the tilt sash added support in the tilt position. The tilt sash's angle opening allows for easy cleaning and convenient indoor access to exterior glass.

Another bonus is the Insulair Vent passive fresh air ventilation system that allows fresh air into the home without opening the window.

Classified as a Slimline Series window, the 2 5/8-inch jamb width of the tilt sash offers a dimensionally thinner frame width, with a 1

3/8-inch nail-fin set-back and steel reinforced mullion that provide additional support, strength and stability.

Insulate Industries has also designed a garden window that has structural integrity, virtually no



**The 700 series by Insulate Window offers architectural styles once only possible in wood.**

maintenance and is made to last a lifetime.

The Insulate Garden Window's frame has heavy vinyl walls for strength and multiple, hollow chambers to minimize heat conduction. The window's weep system is designed to keep water out.

The Insulair Vent system is an added feature, allowing moisture from plants to vent without opening the single-hung side windows.

### Opening Doors

A new state-of-the-art sliding

French door is setting new standards for quality. Now available with extruded aluminum cladding, the new door by Marvin also sets new standards for low maintenance in wood sliding patio doors.

Extruded aluminum cladding is durable, long lasting and measurably thicker and stronger than thin roll-form aluminum or vinyl cladding. It has the appearance of wood but requires none of the upkeep.

The door features the elegant styling of a classic French door, with wide, 4-3/4-inch stiles and top rails and 8-1/8-inch wide bottom rails. Attention to detail is evident in the revealed profiles and smooth, clear interior wood surfaces. Solid brass hardware adds to the aesthetic appeal.

Marvin's sliding French door meets the National Wood Window and Door Association's toughest specifications, Grade 60 the triple point locking system withstands up to 1,200 pounds of force.

The door incorporates a sill made of Ultrex, a composite material that won't warp, bend, rot or corrode. Ultrex stands up to moisture and temperature extremes, greatly increasing thermal efficiency because it's nonconductive.

The door's heavy gauge screen is hung from a track along the top of the door, away from dirt and debris. The design includes sealed ball bearing wheels that allow the screen to glide effortlessly in its top-hung tracks for smooth, reliable operation.

Available in a wide selection of standard sizes, the sliding French door can be ordered in two-wide, three-wide and four-wide configurations with continuous headers and sills.

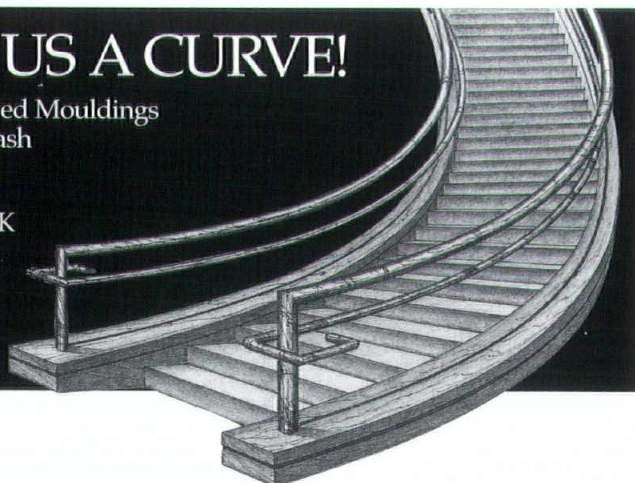
*This article was compiled from information provided by Coastal Windows Inc., Insulate Windows and Wood Window Distributors.*

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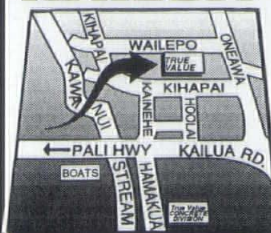
**CLEAR REDWOOD S4S**

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1x6	1x8	1x12	2x6	2x8	2x12

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SELECT TIGHT KNOT KILN DRY

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# Excellence of the '90s

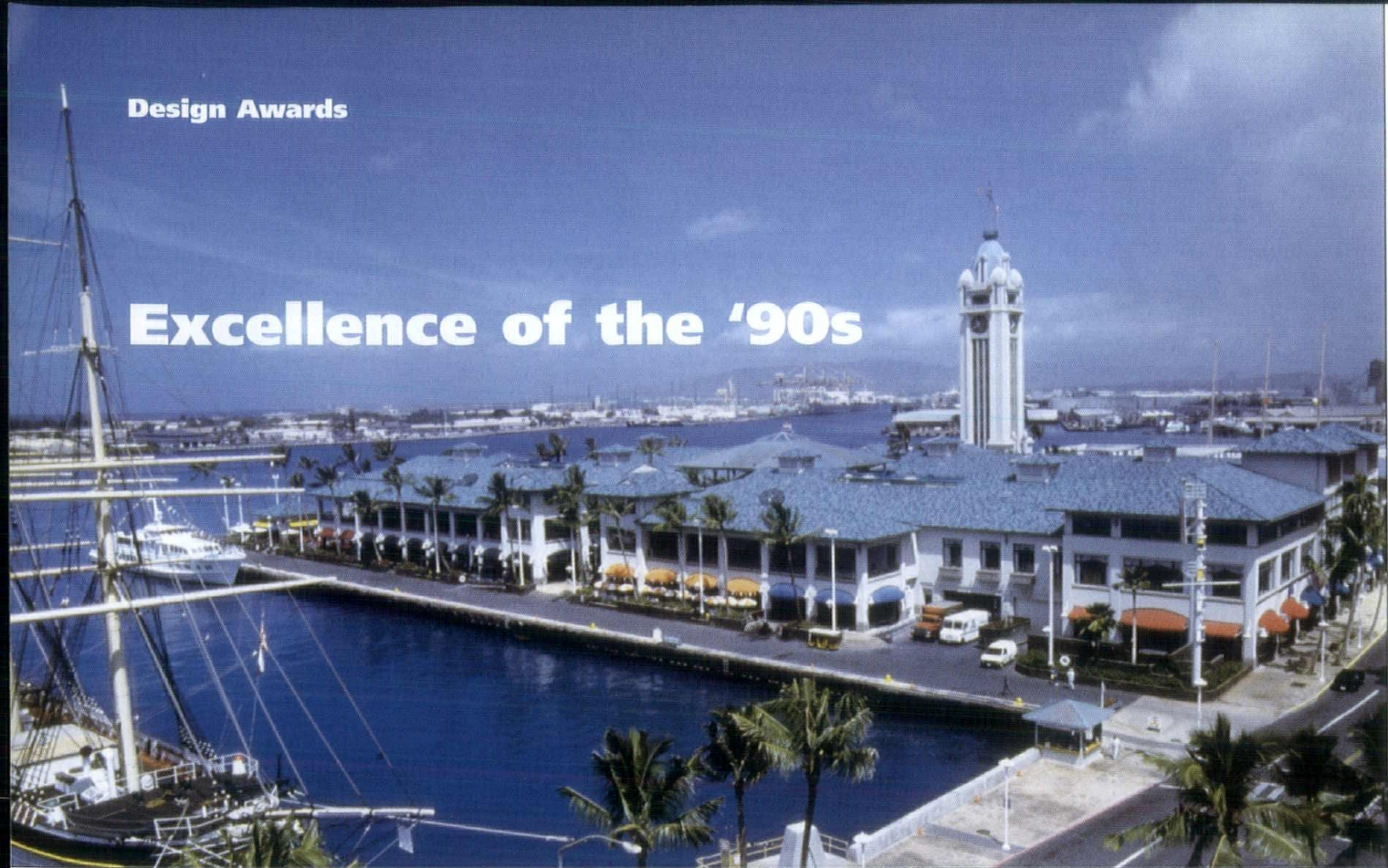


Photo by David Franzen



Photo by Camera Hawaii

Featured here are a few of the AIA Award of Excellence winners from the 1990s. Clockwise from above left are: Aloha Tower Marketplace by Aotani & Associates Inc. and D'Agostino Izzo Quirk Architects (1995); Makiki Heights residence by Offipoff, Snyder & Rowland Architects Inc. (1994); Hawaii's Plantation Village by Spencer Mason Architects Inc. (1993); Bank of Hawaii by Franklin Gray & Associates/Architects Inc. (1992); and Hawaii State Capitol by Architects Hawaii (Belt, Lemmon & Lo and John Carl Warnecke & Associates) (1995 - 25-year Award).



Photo by David





Photos by Augie Salbosa





## New Products

### Servco Pacific Unveils Unique Range

**S**ervco Pacific recently introduced the GE Profile XL44 Commercial-Style Gas Range to the Hawaii market. With its unique design, this range is the newest addition to the highly successful Profile XL44 line introduced last year.

The new look of the Profile XL44 includes commercial-style grates, knobs and door handle on a unit with brushed-chrome finish and mirrored accents. The range is available in three colors — white-on-white, black-on-black and almond-on-almond.

The new Profile XL44 Commercial-Style Gas Range includes a scratch-resistant, tempered-glass backguard, big-view electronic control panel and upswept cook top.

This range has GE's sealed burner system, offering a variety of BTU ratings and giving users a broader

range of flame adjustments.

The Precise Simmer Burner, a simmer setting with 600 BTUs, provides low and even heat distribution for precise temperature control. The Maximum Output Burner, at 12,000 BTUs, provides high output for fast heat-up and boiling. Other improvements over traditional gas burners include a more uniform flame pattern, faster ignition and flame stability chamber.

The 4.4-cubic-foot oven includes six embossed rack positions with three oven racks, increasing cooking flexibility and providing more usable baking capacity. The XL44 line offers consumers the largest oven capacity of any free-standing gas range of its kind. The full-width oven door made of frameless tempered glass features the "big view" window for precise food monitoring.

The self-cleaning Profile XL44 Commercial-Style Gas Range features a brushed-chrome cook top



**GE Profile XL44 combines commercial strength with home convenience.**

with a clean sweep design that allows for easy dirt and food removal.

Functional and versatile, the new Profile XL44 Commercial-Style Gas Range also comes with a full-width fluorescent night-light, adjustable thermostat, automatic oven light and hidden oven vent.

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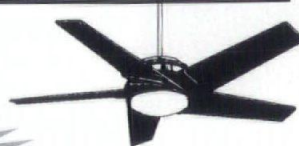
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