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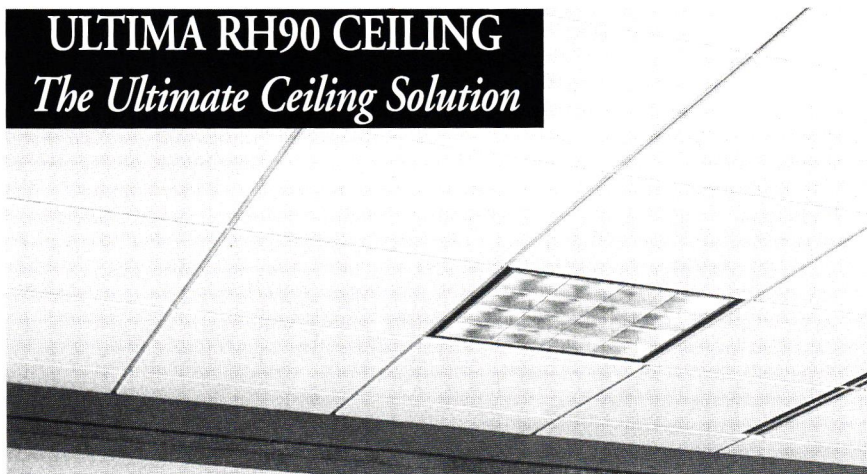
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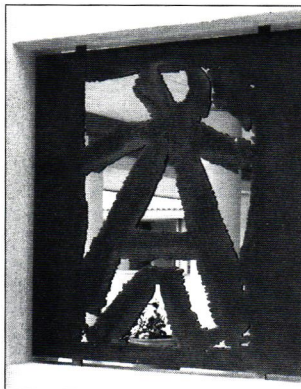
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Architects will agree that architectural design in itself is an art form, but architecture is also linked to other visual and performing art forms. This issue of *Hawaii Pacific Architecture* explores those relationships and provides food for thought on the importance of art in our daily lives.

Featured on the cover is the Maui Arts & Cultural Center, designed by this month's guest editor, John Hara, FAIA. Hara is chairman of the State Foundation on Culture and the Arts. The Maui Arts & Cultural Center made good use of the state's "1 percent for art" program. See the story on p. 4.

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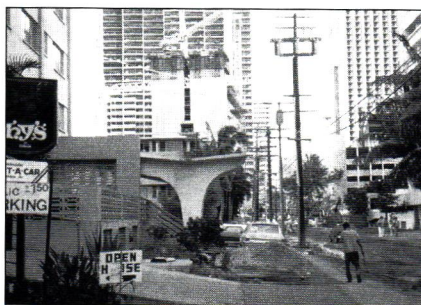
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The Maui Arts & Cultural Center

All for Art...Art for All

by Rita Goldman



The entrance gates to the Maui Arts & Cultural Center were sand-casted from fiber into aluminum.

Photo by Rob Ratkowski

While the Maui Arts & Cultural Center was still on the drawing boards in 1989, its directors set aside 1 percent of construction funds to commission works of art and craft for long-term display.

An Art Advisory Committee was established whose members included the facility's architect, John Hara, FAIA. The committee's mandate was to determine locations for artworks and recommend designs that integrate with the architecture, becoming part of the facility itself.

The 1 percent program sought to establish a sense of place, an identity unique to Maui and the community that so richly supported the facility. The program challenged artists to think and design in ways they never had before – to go beyond comfortable limits of scale, experiment with new materials and techniques, and create works that may not be understood all at once, but invite the viewer

to return to contemplate them again and again.

Nets of Makali'i – Nets of the Pleiades

Entrance gates

Artist: Pat Hickman

Fiber artist Pat Hickman worked to scale when she created the forms for the center's monumental entrance gates. This was no small task as each pair of gates is 7 feet tall, 13 feet wide.

Hickman knotted strands of polystyrene foam cloth into nets that were sent to the University of Tasmania/Launcetown. There, the Pilot Art Foundry developed revolutionary techniques for sand-casting the gates directly from fiber into aluminum.

Hickman was inspired by the Hawaiian belief that the stars we know of as Pleiades are Makali'i, the eyes of great nets suspended in the heavens. Through these eyes, bles-

sings pass during Makahiki, the season of harvest and renewal.

Arcade Grilles

Fabricated by Ben Kikuyama and Bill Little

Along the center's arcade, metal grilles enliven three concrete partitions. The designs are fresh and childlike in their appeal, as well they should be. The artists were seven and eight years old at the time.

Maui artist Ben Kikuyama worked with more than 200 children from Hana, Waihee and Lahaina, asking them to create pictures that express how people feel about themselves and others and the world in which they live.

From more than 1,200 images, the center selected three: "Just Like Me" by Desiree Maile Nakoa, "The People Tower" by Chanelle Chin, and "Friendship" by Gabriel Wallace and Sean Anderson.

Pa Hula

A simple mound of earth faced with river rock sits in stately silence to one side of the center's amphitheater. The structure's simplicity belies its significance. It is Maui's first recorded pa hula, a space dedicated to hula and the cultural practices of Maui's kumu hula, its students and guests.

The pa hula was created under the direction of kumu hula and cultural specialists Hokulani Holt-Padilla, Keali'i Reichel, Al Lagunero and Bert Sakata. It is one of only four known pa hula in the state. Its purpose is to honor and perpetuate the art form that's at the core of the first culture of the islands.

Kumupa'a

Hand-built Hawaiian rock wall
Artist: Thomas Kamaka Emmsley

Growing up in Hana, Kamaka Emmsley learned the art of building Hawaiian rock walls from his father. The wall he created to surround the center's amphitheater and courtyard is built as walls have been built since ancient times, relying not on mortar for stability but on the shape of the stones and the way they are placed.

The rocks were gathered in Kula and weigh up to 400 pounds. The wall is 700 feet long, 6 feet high, 4 feet wide at its base and 3 feet wide at the top.

Kumupa'a encloses the center within a Hawaiian tradition that's strong and enduring – as elemental as the islands themselves.



The long-term art installations at the Maui Arts & Cultural Center exemplify the belief that art belongs to all of us – that in the real world of our everyday lives, what surrounds us matters.

Maui children were responsible for the artwork used in the arcade grilles.

Photo by Tony Novak-Clifford

♦♦ Rita Goldman is a free-lance writer on Maui. She writes and edits the publication *Centerpiece* and case statements for the Maui Arts & Cultural Center.



The pa hula provides an appropriate place to learn the ancient Hawaiian art form.

Models in architecture

Inquiries Into Form and Space

by Bryce E. Uyehara, AIA

Architects select many different media to communicate design ideas. Two-dimensional representations such as sketches, renderings and lithographs carry much visual information; however, no other medium can communicate sculptural and spatial qualities like the model.

Traditional presentation scale models have always captured the imaginations of architects, students and clients. These models portray a literal representation of a building showing materials, doors, windows, massing and elements of the adjacent site.

However, many designers have opted to create models that are more abstract and illustrate the essence of the design. This helps communicate specific design aspects that would otherwise have to be extrapolated from a literal model.

The architectural creations of Louis Kahn and Morphosis Architects have been an in-

spiration to generations of designers. Both have relied extensively on three-dimensional models as design and presentation tools. Studying their individual philosophies and design methodologies helps convey what they seek to express through their models.

Louis Kahn

Louis Kahn believed it was insufficient to address design based primarily on individual program requirements. Instead, the beginning of the design process was more inclusive and fundamental to a basic understanding of what the building wants to be. Kahn's work is full of powerful images: compositions of geometric masses arranged with restraint, thoughtfully detailed and timeless in execution.

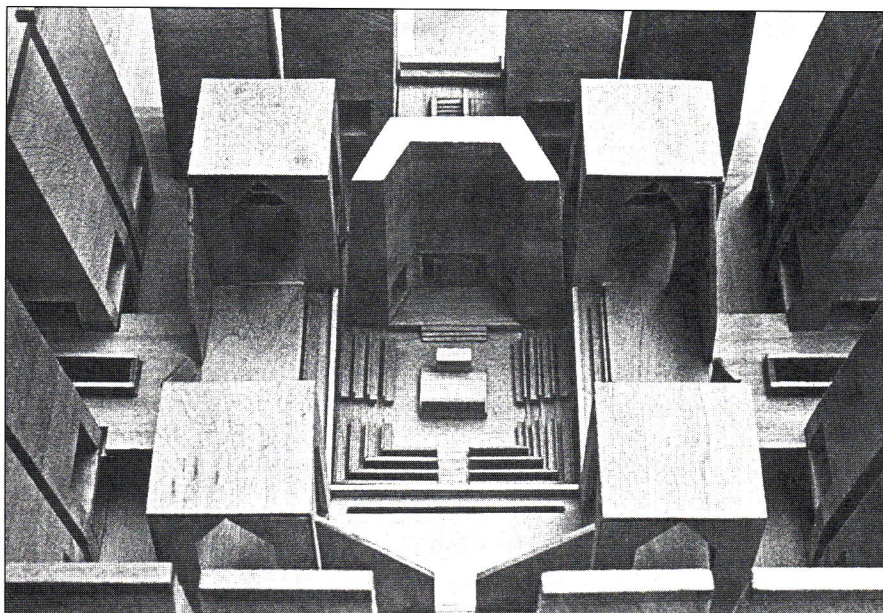
Hurva Synagogue (1968-74)

"First you have a sanctuary and the sanctuary is for those who want to kneel. Around the sanctuary is an ambulatory, and the ambulatory is for those who are not sure but who want to be near. Outside is a court for those who want to feel the presence of the chapel. And the court has a wall. Those who pass the wall can just wink at it." — Louis Kahn

Kahn created three proposals for the Hurva Synagogue in Jerusalem. All schemes consisted of an inner sanctuary surrounded by an enclosure of a series of monumental stone pylons. The rough textured stone exterior possesses a timelessness that links the structure to the fragments that surround it.

In the model, the massive pylon

Hurva Synagogue model, Louis Kahn.



structures are represented by layers of rough wood laminated horizontally. The inner sanctuary is crafted out of smooth hardwood pieces joined to form geometric volumes that define the volume of the space. The careful orientation and matching of the hardwood's grain further distinguishes the two distinct parts of the composition.

Through the juxtaposition of the two parts, the model communicates Kahn's message that "the significance of the ruin is not its age, but the sense of silence that it evokes."

Morphosis Architects

The design work produced by Morphosis Architects is a far cry from mainstream architecture. The firm intentionally breaks from the past to progress into a personal architectural expression. There are innumerable references to social and urban contexts, metaphors on technology and integration of urban artifacts.

Morphosis Architects uses models prolifically in the design process. Even upon completion of the actual construction, the architects often return to the models to serve as sources of inspiration for future design work.

Many of the models are meticulously crafted vignettes to study specific aspects of the design intent – the structural constraints and inherent collision of forms representing divergent physical themes which is characteristic of much of their work. Even the final presentation design models tend to be abstract representations – smooth wood surfaces and precise constructions on a crude earthy metal representation of the site.

Morphosis Architects' presentations include detailed projected building sections and exploded isometric drawings. Although the two-dimensional drawings are impressive in their precision and complexity, they tend to be difficult to interpret. To this end, the models effectively convey the complexity and intricacy of the design.



Crawford Residence model, Morphosis Architects.

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Crawford Residence (1988)

"We began with the idea of the double negative, of the dissolution of contained boundaries and the reversal of the relationship of the periphery to the center. We were interested in setting up a dialogue which would erode the qualities of detachment and isolation of the traditional villa by creating a more integrated relationship between architecture and place." — Morphosis Architects

The Crawford Residence is one of the more highly-recognized works by Morphosis Architects. Many different rhythms in both horizontal and vertical axes are expressed through the combination of repetitive walls, masses and structure. These geometric games are played out within the organization of clear circulation spines and unexpected collisions with incidental masses housing programmatic functions.

The circular fragments of the wall clearly influence portions of the structure and act as a container for the site. This complex design composition would be impossible to fully appreciate or visualize were it not for the model.

Architecture, like sculpture or painting, is regarded as a material art, because in architecture an artistic intention is realized in static physical form which remains unchanged. Architectural models exist as silent physical objects that communicate specific intents or aspects of the design they represent. There are innumerable means available to the designer; however, there is a special affinity and magic when they are expressed in model form.

Some may argue that computer modeling can perform the same function. However, although computer models may accurately show how a particular structure may appear in virtual space, a model is the only medium which allows the observer to physically explore and experience the design in three dimensions.

♦ Bryce E. Uyehara is president of Bryce E. Uyehara, AIA, Inc., a Honolulu architectural firm.



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Contemporary art practices in the realm of architecture

Art Inspired by Place

by Dean Sakamoto

"But just as architecture is intrinsically joined to political and economic structures by virtue of its production, so too, its form — its meaning as a cultural object — carries political resonance. In this sense, owing to its utilitarian value, its political impact may be more diffuse, if more sustained, than that of other arts."

Walter Benjamin

that maintains political and therefore social resonance.

Art has always been a form of cultural practice, but depending on mode of practice, duration of presence and canonical influence, sustains different political, economic and social meanings than architecture. However, art in more public forms, such as temporary public installations or performance, may directly impact social and physical conditions relative to place.

Current practices in visual arts directly socialize and politicize architectural space. In relevant and creative forms, new genres of

In response to the age-old question, is architecture art? And if it is not, is it only architecture; and if it is art what constitutes it as such? I will not attempt to answer these questions, but assume as Benjamin did that architecture is a cultural object

public art have emerged during the past two decades.

Leaving the Gallery

During the post-minimalist art movement, the technique of site-specificity emerged as an alternative form of three-dimensional art creation that challenged the confines of the gallery/museum space as the primary venue for experiencing artworks. The gallery space was superseded as the sole site and institution of the temporary artistic installation or event.

In her essay *Public Art and Its Uses*, art historian and critic Rosalyn Deutsche defines site-specific artwork as "a technique in which context was incorporated into the work itself, originally developed to counteract the construction of ideological art objects, purportedly defined by independent essences. Context was extended to encompass the individual site's symbolic, social and political meanings as well as the discursive and historical circumstances within which the artwork spectator and the site are situated."

In August 1995, a group of nine local arts practitioners (six visual artists, two architects and a designer) operating under the auspices of the Interim Sites Art Project opened the group installation show *SENSE OF PLACE* at the mezzanine lobby/gallery of the Pauahi Tower, Honolulu. Participants were Anne Bush, Charles Cohan, Shereen Kanehisa, John Koga, David Landry, Violet Murakami, Diane Nushida-Tokuno, Erin Shie Palmer and Dean Sakamoto. Although it was not designed to be a gallery space, the Pauahi Tower offered an interesting yet idiosyncratic site for an exhibition of critical site-specific work.

Varied Concepts

SENSE OF PLACE was intended to be a temporary spatial reclamation and interven-

The Myth of Sisyphus by Violet Murakami.



tion that addressed social, cultural and environmental issues of space and place. The artists' responses to the phrase "sense of place" were varied in concept, yet all were specific to some aspect of the exhibition site. The works ranged from physical and/or conceptual responses to the following issues: the gallery space and aspects of it, the homogenization of the contemporary city and its architecture, the Pauahi Tower office building and what it signifies.

Conceptual artist Violet Murakami's installation, *The Myth of Sisyphus*, incorporated large-scale digital imaging that collaged a photographic view of the Pauahi Tower into a historic photograph of the building's site. The collaged images were sited near the top of the north-facing windows between each window division and transparent to the view of neighboring high-rises outside the gallery.

This manipulation of historic and contemporary images brought to our attention the incessant demolition and building activities common to all cities, as well as our own. It leaves us with the unsettling question: How has this cycle of dismemberment, replacement and remembrance affected our physical city and personal psyches?

A Newcomer's View

Printmaker Charles Cohan's *Untitled* installation addressed Honolulu from a personal yet realistic view from one who had recently moved to the city. With a bicycle as his primary means of transportation and available printed media as his guides, Cohan described his work as "a lateral view of the city."

His installation consisted of a horizontal field of open, overlapping Oahu telephone books backed by a vertical plywood panel with mounted, waxed newspaper head shots of individuals who had been news-



STILL: a sensitometric device by Dean Sakamoto, with David Landry's *Book Ends* in foreground.

makers prior to the exhibit. This installation directly enlisted visual and conceptual participation of every resident viewer, but perhaps in a less lateral way.

Designer Anne Bush's installation, *Facade*, and architect Dean Sakamoto's installation, *STILL: a sensitometric device*, addressed the physicality of the architectural space of the gallery, the building and society of its occupants.

Bush's wall piece suspended approximately 200 test tubes filled with women's facial foundation that digitally replicated the colors of the marble panels which they fronted. On each tube, an effacing phrase or comment alluding to feminine identity was attached in small print.

Sakamoto's installation consisted of a body-sized steel kiosk and an inhabitable light-locked and sound-filtered chamber adjacent to it. *STILL* was essentially a two-part interactive device intended to consciously allow viewers to re-sensitize themselves while subjected to the homogeneous and repressive en-

vironment of the hermetically-sealed high-rise building and corporate structures.

While *Facade* and *STILL* resulted in differing aesthetic/sensual experiences, the most effective issue of place addressed was in each artist's critique of the powerlessness of the psycho-physical condition of the corporate office worker: the former in a gender-specific way and the latter more universally.

The Politics of Place

SENSE OF PLACE offered spatial and aesthetic responses to physical, conceptual and social aspects of the exhibit space site, building and city. The presentation and content of the work was restrained, as if the artists responded intuitively to the hermetic enclosure and parameters (real and visceral) dictated by the building

management and owners. To accommodate such activities in the future, facilitation among the producers and users of architectural spaces needs to be expanded.

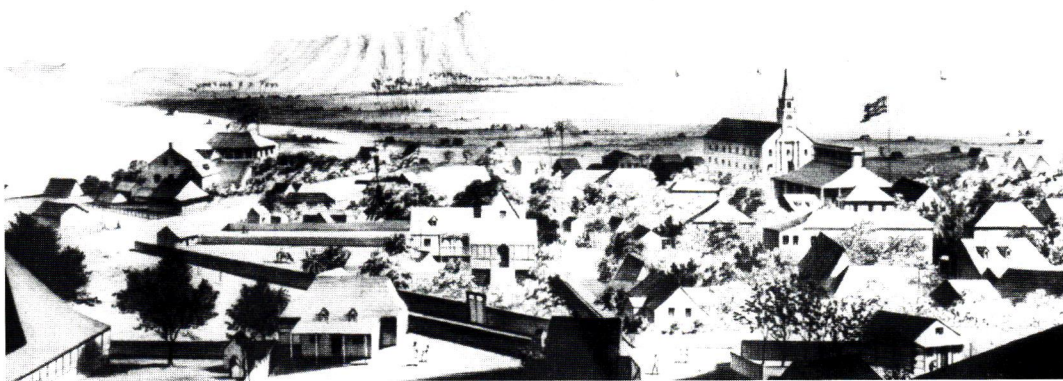
Through various aesthetic and conceptual responses, the artworks in SENSE OF PLACE attempted to reveal the social and political meanings of place. In general, the work avoided direct confrontation with both the visible and invisible powers of the architectural enclosure, out of a utilitarian need to conform to it. The artistry was in subtlety, engagement strategies with the audience and critically stating a counter voice within the hegemony of the edifice. Perhaps, this is an aspect of architecture's diffused yet sustaining resonance that the artists in SENSE OF PLACE quietly brought forth.

♦ Dean Sakamoto is a Honolulu architect and artist. He is currently conducting independent research in contemporary architectural theory at Yale University.

Restoring harmony between humans and nature in Honolulu

A Disappearing Horizon

by Duane Preble



In the 1800s, Diamond Head was a prominent defining feature of Honolulu's landscape.

Illustration by Paul Emmet, courtesy Hawaiian Historical Society

Honolulu is graced with one of the world's most beautiful and hospitable sites: a gradually sloping plane edged by a graceful shoreline of inviting beaches and a safe harbor framed by majestic mountains. How would we proceed if our goal was to create a nature-inspired community where every building, street, path and open space was designed to harmonize aesthetically with its immediate and extended natural and man-made surroundings?

made forms that build a unique sense of place. This will lead us toward our goal – harmony between humans and nature. Finally, we will need to create a shared vision.

We shape our surroundings and our surroundings, in turn, shape our lives. Thus, it is essential to become aware of how our environment affects us and those around us. If we do not like what we see, we must find ways to change our place-making processes.

Values Matter

In order to build a harmonious place for living, we study the quality of relationships among the city's underlying natural features and its ever-changing man-made forms. This will increase our understanding of how our values, needs and desires lead to choices that shape our environment.

The sense of place residents felt in the 19th and 20th centuries until the mid-1960s can be inferred by images of the times. Nineteenth- and early 20th-century views of Diamond Head from Honolulu show the prominent role the landmark has played in defining the city's character.

Landmarks Provide Direction

To move within a city without getting lost or taking the long way, it's helpful to have a mental image of the most prominent features of the area. Up until the mid-1960s, when Diamond Head, the Koolau Mountains and the ocean were still in view from most parts

By 1979, the view of Diamond Head from many parts of Honolulu and Waikiki had all but disappeared.

Photos by Duane Preble



of Honolulu, residents discussed where to go by referring to four directions: mauka, makai, Ewa, or Diamond Head.

Now, with Diamond Head lost to view from most of the city and urban sprawl spreading to Hanauma Bay, Koko Head often replaces the Diamond Head reference. The other three directions have become mental maps with only rare visual refreshment. We are losing the memorable guiding features that made up our mental image of the city.

What we and our multicultural predecessors have done to this place can be seen as an ever-changing artifact – in part an uplifting art form and in part an eyesore and a slum. For better or worse we have determined and continue to determine the quality of relationships between ourselves and nature.

Politics and Paybacks

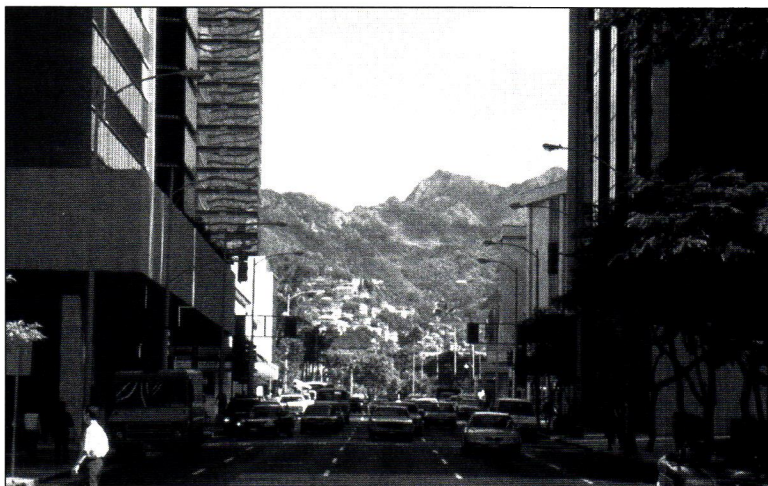
In some instances we have designed with sensitivity to the natural and man-made features that give Honolulu its special character. At other times we have destroyed or obscured those orienting features in the rush to maximize private gain, expedite political objectives or render political favors.

The ultimate cause of destructive urban blight is the greed of short-sighted developers and their enabling beneficiaries in local government. It is well known that mega-profits can be made by exploiting the finite land and shore areas of great natural locations. It makes no sense in the long run to allow such major community resources to be exploited merely for short-term personal gain.

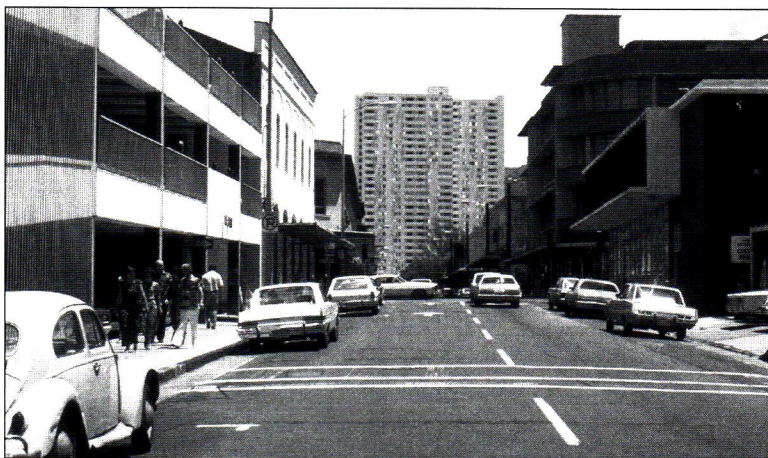
In the private sector, the bulk of the damage has been done by aesthetically illiterate exploiters. In the public arena political paybacks have led to jarring relationships such as those found among the buildings on the campus of the University of Hawaii at Manoa.

Only within the Capitol District are we protecting parts of the mauka/makai view plane that has been a central feature of Honolulu. From the State Capitol and the green space around the State Office Building the Koolaus can still be seen. The Koolaus are also still visible up the tight view corridor of Bishop Street. However, since Bishop Street is a one-way street toward the ocean, the view is only seen by pedestrians walking up the street.

The mauka view up Smith Street, however, shows what happens to our sense of place when our mauka contact is lost. In this case,



The Koolaus can still be viewed by pedestrians walking up Bishop Street.



This 1978 photo of the view up Smith Street shows what happens when the mauka contact is lost.

the loss was engineered by planners who were perhaps looking at maps rather than the neighborhood itself.

How will the 500-foot height limit for Kakaako affect our image of the city? A 500-foot limit for parts of downtown will cause high-rise towers to compete with the scale of Punchbowl and further obscure Diamond Head for viewers on the upper slopes of the Ewa side of the city.

Cities are themselves landmarks, although they might be more properly called “human-marks.” Within Honolulu, historic Aloha Tower gives interest and meaning to the view down Fort Street Mall.

In sharp contrast to the quiet elegance of Aloha Tower, other buildings were designed without a sense of harmony to their surroundings or historical precedence in mind. One Waterfront Towers, for example, rise 500 feet above the Capitol District like protuberances from a science fiction novel.

Improvement From Within

To improve any aspect of the city – from single buildings to whole neighborhoods – we have to improve our visualizing skills and



Historic Aloha Tower provides meaning to the view down Fort Street Mall.

aesthetic awareness. In what could be called the art-making process – writing a letter, preparing a meal, designing a building or developing an entire city – we begin with a desire to create something that does not already exist.

If our efforts are to be beneficial, we need to be continually alert to the quality of the relationships

among our intentions, the context of our designs, the inherent character of our materials and techniques, and the cumulative effect of our decisions. In this way, we can create neighborhoods, towns and cities of lasting beauty and integrity. As Aldous Huxley indicated, the next step in civilization is to make our environment a work of art.

For concerned citizens and design professionals, a place to start could be with direct observation of our urban spaces. This means getting out of the car and building capsules to walk the city. By doing this we may, for example, decide we need to increase our limited network of pedestrian walkways.

History Preserved

Older neighborhoods show an intuitive sense for how to design and build in ways that are harmonious with the natural climate and landscape. Hilo is on the brink of becoming an outstanding example of a town with a great site and historic sense of place. A vital mix of slow growth, historic restoration and carefully adapted new construction requires shared vision and constant attention to the relationships among the city and its environs, new designs and old.

Honolulu has a great natural location, some well-preserved historic buildings and a few outstanding newer buildings. If we are to guide Honolulu to achieve an authentic and uplifting character, we will need to visualize each planned change in the context of the best aspects of the existing city well before construction plans are finalized.

A community's evolving sense of place depends on the overall quality of interrelationships between outstanding natural and man-made forms. What should drive our efforts is first a shared vision of what this world-class city could be, then enactment of laws to ensure the vision becomes a reality.

♦♦ Duane Preble is professor emeritus of the University of Hawaii at Manoa Department of Art. He and his wife Sarah are the authors of *Artforms*, a college textbook on the visual arts used in more than 300 schools nationwide. He has photographed and followed the development of high-rise construction in Honolulu and Waikiki since the 1960s. The opinions expressed in this article are his own.

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Honolulu Firm Undergoes Name, Ownership Changes

Reflecting the earlier retirement of principal George Johnson, the 28-year-old Honolulu architectural firm, Johnson Tsushima Luersen Lowrey Inc., recently became Luersen Lowrey Tsushima Inc.

Company ownership was also expanded to include new owner/directors James G. Freeman, AIA; Anthony C. Macawile, AIA; and Michael A. Miki, AIA.

The firm recently provided interior architectural design for the new First Hawaiian Center. Other projects include the Children's Discovery Center in Kakaako Waterfront Park, and administration and training buildings for the Army Reserve Center at Fort Shafter.

Kauai Architects Form Association

The Kauai Association of Architects recently announced its official incorporation. Officers include Ronald Agor, president; Kimberley Larkin Winn, Associate AIA, vice president/treasurer; and



Owner/directors of Luersen Lowrey Tsushima Inc. include (l to r): James G. Freeman, AIA; Anthony C. Macawile, AIA; Robert A. Luersen, AIA; Robert S. Tsushima; Michael A. Miki, AIA; Sharon H. Hayashi; Dwight C. Lowrey, AIA; and Alan T. Yokota.

Larry Chaffin, FAIA, secretary.

The group was formed to provide educational programs for architects, government agencies, local organizations, businesses and the community.

The association's goals are to provide collective input on the updating of the General Plan for Kauai, educate the public on the benefits of working with a licensed architect, and influence government and developers to use local design and construc-

tion services. The first meeting was scheduled for Jan. 23.

Mayor Harris Honored by AIA Honolulu Chapter

Honolulu Mayor Jeremy Harris was recently honored with a President's Award from the AIA Honolulu Chapter. The award was presented to Harris by outgoing AIA Honolulu Chapter President Barry Baker during the chapter's recent installation banquet.

Harris was singled out for distinguished public service, his recognition of the value of the architectural profession to the community, and integrating architects into positions of importance in his administration.

Four AIA members who are members of the Harris cabinet also received awards: Randall Fujiki, director of the Building Department; Benjamin Lee, deputy managing director; Roland Libby Jr., director of the Department of Housing and Community Development; and Patrick Onishi, director of the Department of Land Utilization.



Honolulu Mayor Jeremy Harris was presented an AIA Honolulu Chapter President's Award during the chapter's recent installation banquet. Shown are (l to r): Patrick Onishi, AIA; Randall Fujiki, AIA; Roland Libby Jr., AIA; Mayor Harris; Barry John Baker, AIA; and Benjamin Lee, AIA.

Hawaii Pacific Architecture Board Calls for Members

Do you enjoy reading *Hawaii Pacific Architecture*? Would you like to have more input on the magazine's focus and content? If so, we want to hear from you.

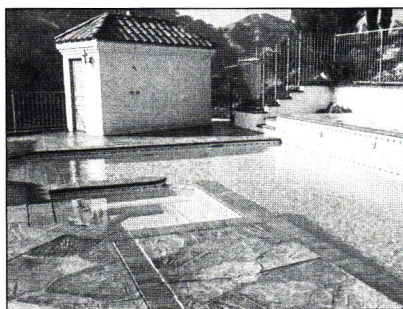
The *Hawaii Pacific Architecture* editorial board is looking for new members. You must be willing to attend one meeting a month at the AIA Honolulu office, during which the board discusses architectural design, planning, environmental and historic issues, industry news and advertising for upcoming magazine issues.

For more information, please call HPA Board Chairwoman Sandi Quildon, AIA, at 261-2942.

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Acoustical Ceilings

"Hot Dipped" Grid Provides Rust Resistance

by Jamie Kemp

In response to the needs of architects and builders in humid climates, Armstrong recently introduced acoustical ceiling grid systems that offer greatly increased resistance against damaging red rust.

The grid systems feature a hot dipped galvanized base metal finish that provides 10 times more zinc than standard electrogalvanized grid systems for better corrosion resistance and structural integrity.

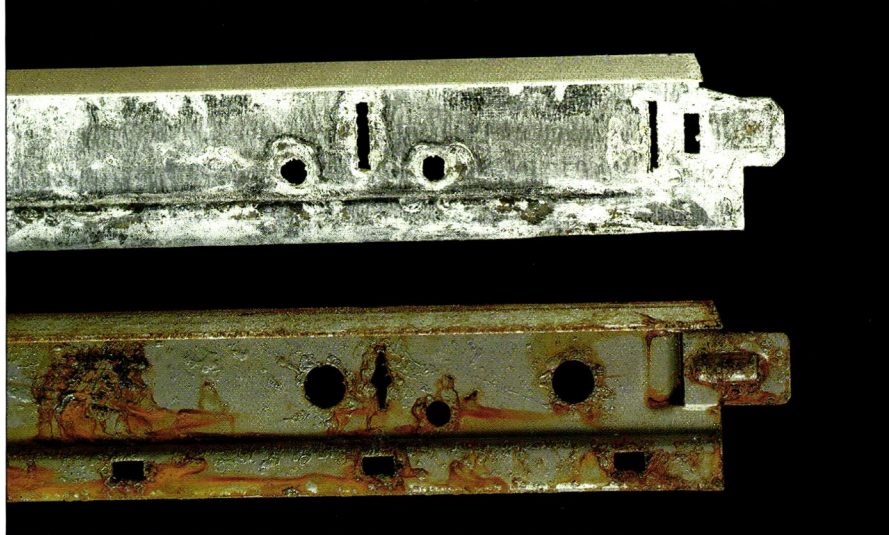
The finish provides a protective coating of the steel components. The coating acts as a sacrificial agent to moisture and corrosive environments, which enhances long-term safety.

"The hot dipped galvanization makes the grid last longer to stop rusting from the salt air and the humidity in the air," said Alan Shimamoto, Hawaii branch manager of Acoustical Material Services, Honolulu.

Since structural integrity of the suspension systems in commercial installations is crucial over time, the hot dipped process is a valuable benefit for architects, designers and building owners.

Salt spray tests conducted according to ASTM B117 standards support the performance of the hot dipped grid compared to electrogalvanized grid and painted grid. At the point when painted grid exhibited 50 percent red rust, hot dipped grid only exhibited white rust. White rust forms when the zinc coating reacts

In salt spray tests, at the point where painted grid (bottom) had achieved 50 percent red rust, hot dipped galvanized grid (top) exhibited only white rust.



to corrosive elements and is a sign that the coating is protecting the base metal.

Armstrong also recently announced a new suspension system warranty that guarantees the performance of hot dipped galvanized grid systems against the occurrence of 50 percent red rust for 10 years. When used with Armstrong humidity-resistant ceilings, the warranty is extended for another five years, Shimamoto said.

Hot-dipped galvanization is offered at no extra cost and is a standard feature on several Armstrong grid lines. ■■■

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Architect: CDS International

Structural Engineer: Libbey Heywood, Inc.

General Contractor: Daewoo Hawaii Corporation



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Music and architecture

A Cross-Sectional View

by Tim Leong, AIA



Maestro Sam Wong conducts the Honolulu Symphony.



Maestro Seiji Ozawa

After being introduced as an architect it is quite common to receive the reply, "Oh, you must be so creative." The architect then responds politely while thinking, "If I had a dime for every similar reply I could retire!"

Unfortunately, outside of drawing building plans the layman has no idea what we as architects do, what our training entails and what our services are truly worth. The same may be said for the professional musician, except that the layman's reply might also have a hidden tinge of pity and rightfully so.

Why is it then that architects and musicians cling to their professions as if their very lives depended on them, despite financial uncertainties and mounting liabilities? After more than 16 years of practicing both professions, I've had ample time to reflect on this question.

Architecture and music share the stigma of being nice to have if you can afford them, but they could be deleted altogether without any serious effect to the world in general. The diminishing value today's society has placed on these arts is not only resulting in lack of growth but in semi-extinction. If architecture and music are to survive and grow a number of misperceptions must be corrected.

Educating the Next Generation

The AIA's Education in the Schools program has been very effective in raising the awareness of the value of architecture to many Hawaii children. The goal is to create a generation who will expect and demand architecture to play a larger role in their lives. The Honolulu Symphony also has maintained one of the nation's leading educational programs for many years. The program has

reached many children who otherwise might never have been exposed to live symphonic music.

These efforts will hopefully help eliminate the notion that one has to intellectually "understand" music or architecture and instead replace it with an innate appreciation. Art, like the sensation of taste, can neither be qualified or legitimized.

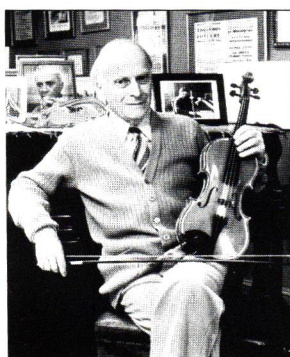
Architecture and music are both art forms that require an underlying organization and concept in order to establish a design or composition. The success or failure of the design or composition relies on the skill and quality of its interpretation and recreation.

Master and Student

The similarity of architecture and music is no more apparent than in the way a master of either discipline can affect the immediate realization of the concept as well as the long-term vitality of his art through education.

I once attended a design studio session given by Louis Kahn and was struck by his ability to convince students that his way of seeing was undeniable and inevitable. Kahn, Frank Lloyd Wright and others have had great effect over architecture, not only from their work but by their personal legacies left in the minds of the practitioners that succeeded them.

The same ability was manifest in Seiji Ozawa conducting the Honolulu Symphony during a performance of Beethoven's *7th Symphony*. Maestro Ozawa took the podium and before our very eyes became a personification of Beethoven. His commitment to the music affected the orchestra so deeply that the musicians present will admit the performance to be one of the highlights of their careers.



Sir Yehudi Menuhin

The spiritual effect of the master architect or maestro is one of the primary reasons we continue in our difficult art forms. A few years ago, I was working at the boards while listening to an incredible radio performance of Elgar's *Enigma Variations*, only to discover that instead of the Vienna Philharmonic I was listening to the Honolulu Symphony under the direction of Sir Yehudi Menuhin! Happily our symphony now has such a talent with Maestro Sam Wong at the helm.

Leaders, Not Rulers

The most talented architects and maestros are able to allow a certain level of artistic autonomy to the individuals under their direction. While working for Donald Chapman, FAIA, during the mid-1980s, I was amazed at the results he could obtain by providing a few words of encouragement and demonstration of trust. Chapman was able to express his concept to the design team in a coherent manner and always inspired us to our maximum potential.

Similarly, Sam Wong is able to elicit the correct nuance and elan from any section of our orchestra while maintaining an undistorted overall presentation. Our rehearsals move quickly and efficiently, and although we may be exhausted we leave feeling emotionally richer for the effort. After about 10 hours of rehearsal, Wong somehow manages to push each performance beyond the boundaries established in rehearsal. This creates a spontaneity and feeling of hearing the work for the first time.

A Team Effort

Thoughtfully conceived and executed, music and architecture are created through the many hands under the direction of the architect or maestro. The architect's design team can be compared to the musicians of the orchestra in assignment of responsibilities in the creation of the final product.

Each individual's expertise should be interwoven to create a unified fabric of group ability that

becomes greater than the sum of its parts. Ideally, each group should be in part created from the community in which it serves, as there is an inherent knowledge, responsibility and devotion that is unattainable in any other way.

Music and architecture occupy the same plane in fulfilling a basic human need for beauty. Both art forms also provide the vessel for keeping values of cultures past, present and future. The tree of life without the branch of music would lose its fruits; without architecture it would lose its leaves and form.

Involvement in architecture and music gives our short personal existence context into the much longer continuum of life. As practitioners of art we continue with the hope that our efforts will be appreciated for what they are now...and what they will mean in the future.

♦ Tim Leong, AIA, is an architect in private practice and a violinist with the Honolulu Symphony.



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Grand Hyatt Bali

The greatest challenge in designing this full-service luxury resort complex was to do so without overwhelming the terrain and culture of the beautiful and exotic island of Bali. With the traditional Balinese village and water (inextricably and mystically linked in Balinese culture) as inspiration, but without intent to replicate, the architectural vocabulary drew on architecture of the Balinese village and fabled water palaces.

Within the framework of a series of four decentralized villages establishing intimate scale, architecture that is in fact less ornate than historic Balinese architecture became the unifying feature around which was woven a tapestry of water features and lavish landscaping.

A study in comparative contrasts — active and serene, vast and intimate, modern Western and ageless Eastern — this resort was designed to fit Bali and its diverse visitors. It goes beyond technique and formula to reach the level of intangibles that lift the spirit.

Credits

Owner/Client

PT Wynnco Bali

Architect

Wimberly Allison
Tong & Goo

Contractor

Shimizu Corporation

Landscape

Tongg, Clark & McCelvey

Interior Design

Hirsch-Bedner & Associates,
Hong Kong



The entry colonnade frames a beautiful dawn view.

Jurors' Comments

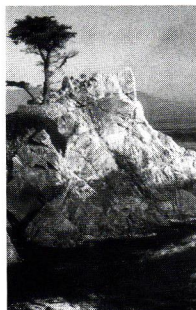
"The project successfully distributes the mass of a large hotel over its site. It offers a sense of human scale with transitions from one to four stories. It appears to have integrated local/regional features into the design of a very large complex. The architect has worked hard to break up the massing within the landscape."



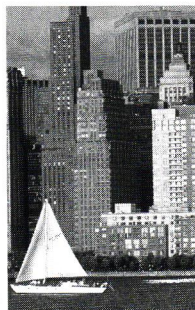
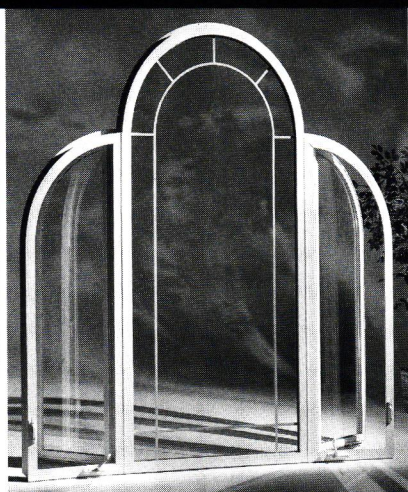
The Grand Hyatt Bali Convention Center features an impressive art collection and state-of-the-art facilities.



Lavishly landscaped water gardens line the path to the lobby building.



Big Sur



Big Apple

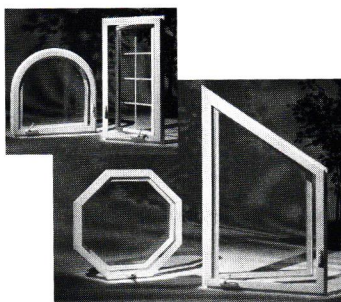
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Obtaining business in Pacific Rim countries will be the subject of a conference to take place at the 1997 Building Industry Association Building Materials EXPO. The conference will be held concurrently with the free trade exhibition March 5-6 at Neal Blaisdell Exhibition Hall.

Presentations will include:

Current and Future Economies of the Pacific Rim: Opportunities for Hawaii - Dr. Seiji F. Naya, director, State Department of Business, Economic Development and Tourism.

The Architecture Profession's Future in the Pacific Rim - Raymond Yeh, dean, University of Hawaii School of Architecture.

Export Working Capital Program, Export Express Program - Jane Sawyer, Honolulu District Office, U.S. Small Business Administration.

Resources Available From the U.S. Department of Commerce to U.S. Based Companies Looking to Do Business in the Pacific Rim - George Dolan, director, Honolulu District Office, U.S. & Foreign Commercial Service.

Opportunities in the Philippines - Panel discussion.

Conference cost is \$35 for BIA/AIA members, \$45 for others or all those registered after Feb. 28. Cost includes a hosted cocktail/pupu reception. To register, call Barbie Watanabe at BIA, 847-4666.

Market Place



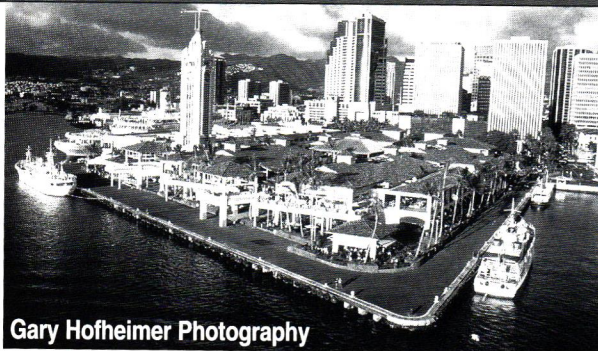
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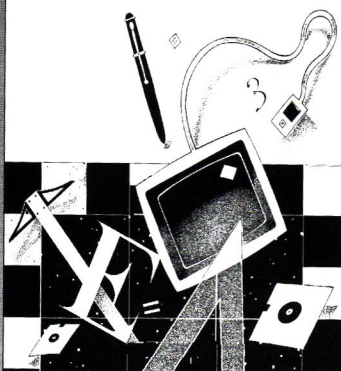


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