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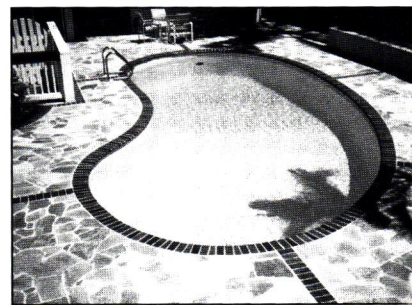
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IN THIS ISSUE ...

What does the future hold for the practice of architecture? This issue seeks to answer that question, as prominent architects share their views on the direction of professional architectural practice. *Hawaii Pacific Architecture* thanks all contributors, particularly James Franklin, FAIA, and Richard Hobbs, FAIA, for lending their valuable insight.

COVER: In residential construction, good working relationships among the owner, architect and contractor can lead to outstanding results, as exemplified by the award-winning Lager residence on the Kohala Coast of Hawaii.

Photo by James Cohn

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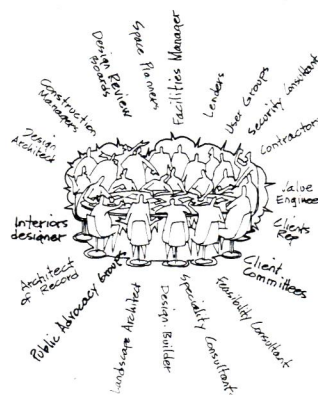
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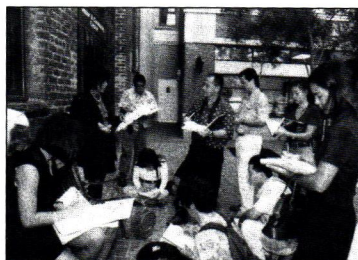
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7 Trajectories of the Profession



20 The "Real World" of Architectural Practice

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Communication and professionalism mean successful project completion

Establishing Good Architect-Contractor Relationships

by Chris Clever

How inspiring it is when we reflect upon the efforts put forth by the architects, engineers and contractors involved in the building of the Golden Gate Bridge or the construction of the Empire State Building in under 14

months. Such outstanding accomplishments are a testament to good working relationships among all parties involved.

When contracts are signed with the owner everyone has high expectations, but all too often reality becomes a grim reaper and assumed profits can dwindle. A good relationship between the architect and contractor helps prevent tension that can lead to disappointments for everyone concerned. How is this achieved?

For the contractor, it's achieved by good communication with the architect. It's putting forth the effort to be organized and responsive, being familiar enough with the job so that problems can be discerned and cost-effective solutions proposed. It's making reliable budgets and schedules and having a team that is able to execute the architect's design. It's avoiding adversarial positions. The contractor needs to be supportive of the role of the architect.

For the architect, a good relationship means that the plans are informative and accurate and specifications are up to date and coordinated with the plans. The owners' projected budgets and allowances are reasonable and well represented by the plans and specifications. The architect is available to answer questions in a timely manner, as well as being supportive of the role of the contractor.

All this being said, problems still occur. My experience indicates that the owners' compensation agreement with the architect can affect the quality of the construction documents. Too



The Lagger residence in Kona, which already has received a 1997 AIA Honolulu Design Award of Merit for Spencer Mason Architects, has now received an award for contractor Clever Construction. The company received a Grand Award in the 1997 Best in American Living award competition sponsored by the National Association of Home Builders and Professional Builder magazine.

Photo by James Cohn

many residential and some commercial projects fall prey to costs exceeding budgets. Also, when changes are made by the owner, all related design and construction details need to be updated. If not, the contractor and subcontractors can make costly errors.

Understanding Duties

It is imperative that the owner, architect and contractor understand their contractual responsibilities and duties in the execution of a construction contract. Errors or discrepancies in incomplete plans can lead to extra work having to be performed to correct the resulting construction defects and costly claims made against the owner by the contractor.

The contractor must understand that he has a responsibility to exam-

mize potential claims for damages. Prior to the negotiated or competitive bid process and eventual award of contract, the owner and architect should be advised to solicit bids only from responsible bidders and review bids accordingly.

The contractor needs to meet his contractual obligations and duties regarding changes in the work to avoid any misunderstandings and disputes which arise from contract changes. Field personnel under the supervision of the contractor should not deviate from the construction documents when change

It is imperative that the owner, architect and contractor understand their contractual responsibilities and duties in the execution of a construction contract.

ine and compare the contract documents with each other and inform the owner and architect of patent errors, inconsistencies or omissions during the bid and/or negotiation process and prior to entering into a contract with the owner, in addition to reporting latent errors during construction.

For practical purposes, the architect and contractor should advise the owner prior to construction how changes in the contract will be handled by the change order process so the owner can be prepared to meet his contractual responsibilities. Prior to contract execution, the owner and contractor should mutually review the construction contract thoroughly and modify articles accordingly to suit their mutual interests and expectations. Foreseeable problems should be discussed during the negotiation process to eliminate or mini-

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conditions, including latent errors, are initially discovered. The owner and architect must be notified of the discovery of the change condition and claims for additional (or reduced) costs within 21 days (Contractual Claims for Concealed or Unknown Conditions). Determination of the scope of extra or deleted work should be detailed so there is no misunderstanding prior to the change order to the contract being executed.

change proposal and revised cost estimate process. A written order signed by the owner and architect or "construction change directive" can be executed prior to commencement of extra or deleted work in lieu of a change order.

Owner Input Differs

All this being said, all parties need to realize that every construction project is unique. This is particularly experienced in the differ-

tional space and a certificate of occupancy. High-end residences become very personal. A design deficiency or construction defect overlooked by the most conscientious of architects and contractors may become glaring to the homeowner; this is their castle, their private expression of paradise. In these cases, the contractor must have sufficient funds to gracefully complete the project in accordance with contract documents.

There has been attention given to clauses in the AIA G702 and G703 contract documents that give the architect authority in making design decisions. Of late, this clause has often been written out by attorneys and bonding companies, giving the owner the responsibility of approving all changes and change orders to the contract. Late change proposals and change orders do not create good relationships in the course of the construction project, so the contractor should be timely in presenting them to the architect and owner for review and approval.

Another important tool to maintain good working relationships is having timely owner-architect-contractor (O/A/C) job site meetings. Phone calls can lead to costly misunderstandings. Face-to-face meetings with the whole construction team increase interest in the project and can motivate greater craftsmanship in job personnel.

The working relationship between the architect and contractor can set the tone of quality control for the job. A good relationship can go a long way to fulfill the high expectations that characterize the start of a project.

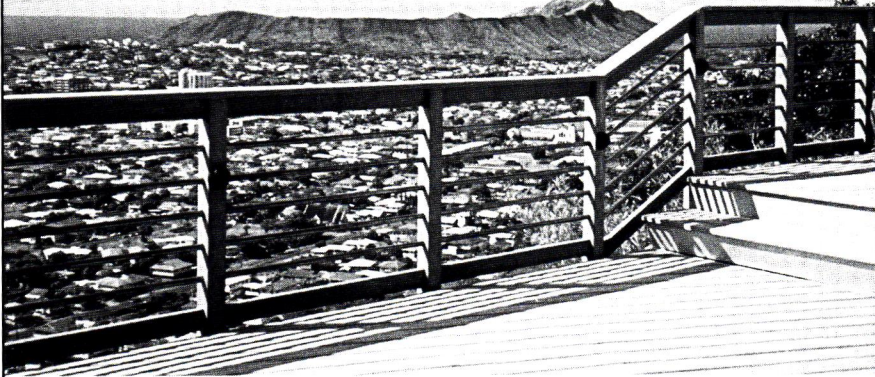
Chris Clever is the president of Clever Construction, Inc., a Kailua-Kona based firm specializing in high-end residential construction. His homes have won several local and national awards and his firm was listed this year as one of Hawaii's "Fastest Fifty" growing businesses by Pacific Business News.

High-end residences become very personal. A design deficiency or construction defect overlooked by the most conscientious of architects and contractors may become glaring to the homeowner; this is their castle, their private expression of paradise.

The necessary changes should be communicated to all interested parties, including affected subcontractors who will participate in the

ences between commercial and residential projects. The main concerns of commercial job tenants are that they have an attractive, func-


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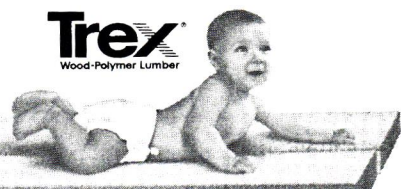
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What does the future hold for the practice of architecture?

Trajectories of the Profession

by James R. Franklin, FAIA, ASLA

I've been asked to write an article for *Hawaii Pacific Architecture* called "The Future of the Architectural Profession," which immediately suggested both a question and a problem. Here's the question: Given our new-found pluralism, should the noun be plural – professions?

I ask because of the recent phenomenal shift in our view of ourselves. You may have suspected the broadening of membership categories by the AIA as mainly a self-serving strategy to get more dues. But when the traditionally conservative AIA National Document Committee unveils the new B141 this year, you can no longer ignore the message of a new inclusiveness among us.

The B141 is the cornerstone contract document for the design and construction industry in the United States. The 1987 version was over three times as long as the original. It became that cumbersome from a 50-year accretion of incremental tinkering to plug legal loopholes that opposing lawyers had punched.

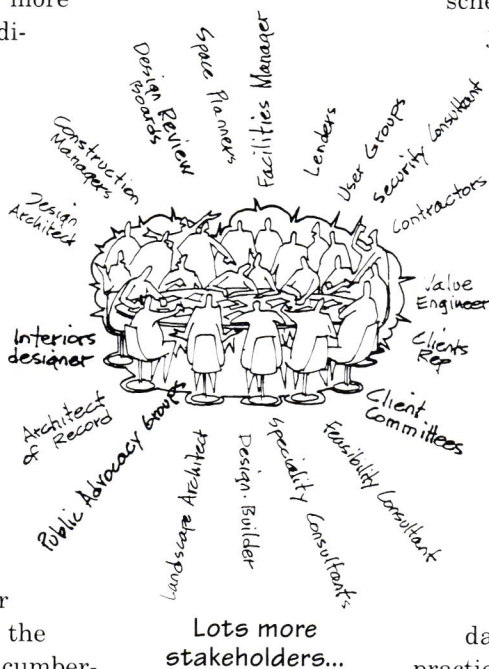
Over all those years, we believed the intent of the document wasn't changing much. We mostly kept trying to revise what we wished we had said better in the first place, not realizing that the accumulation of defensive changes was actually self-limiting. How-

ever, the 1997 version is not just tinkering...it's all new.

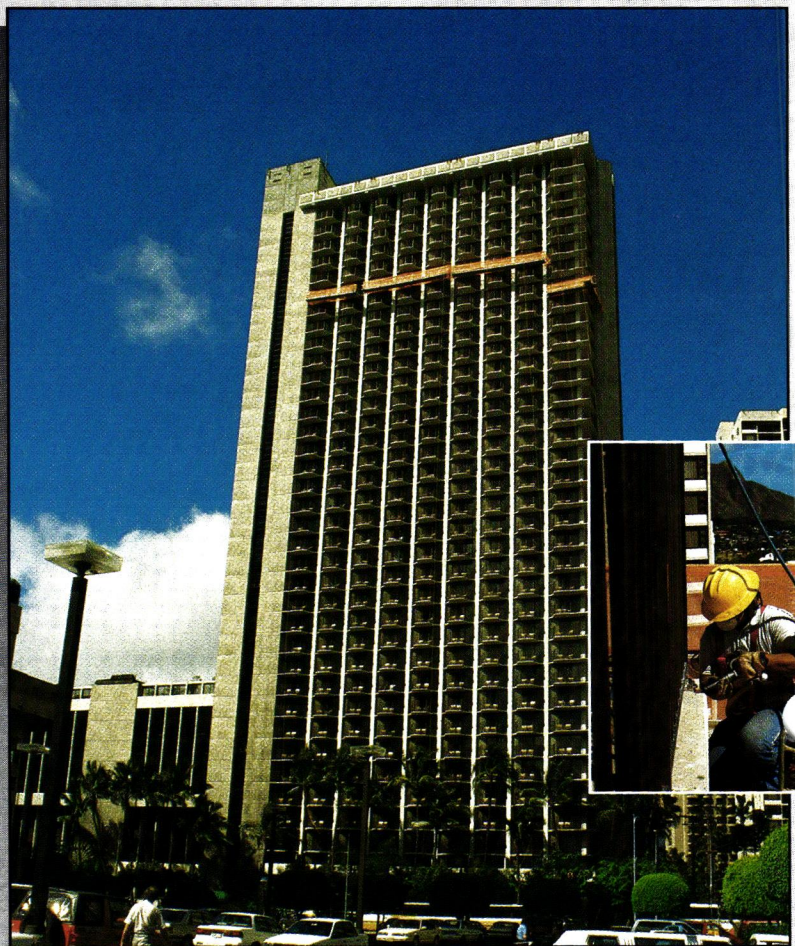
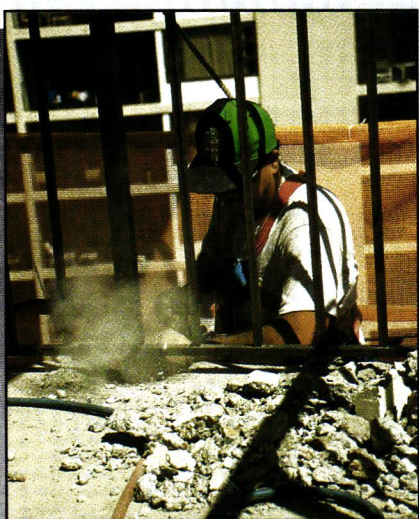
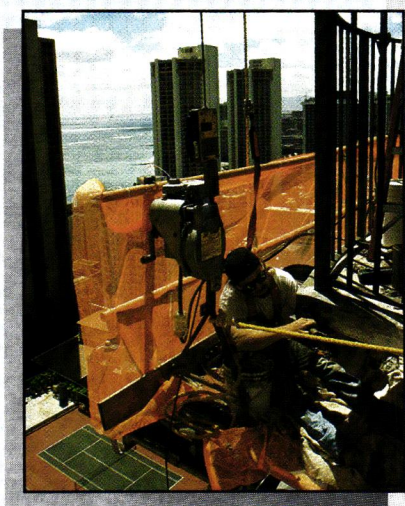
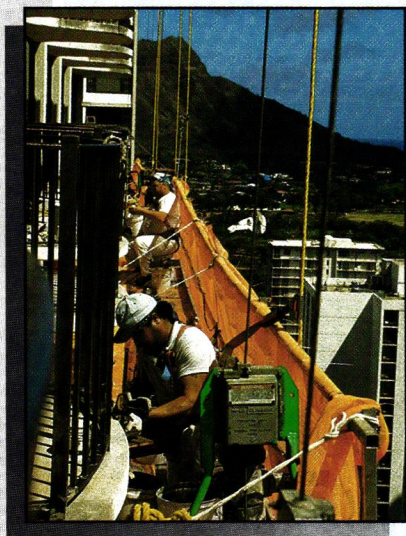
A New Definition of the Profession

The new B141 reflects the ongoing process for our redefinition of practice and the profession. It acknowledges the plethora of ways we can serve the needs of clients and users, yet still be architects. With the new document, an architect can furnish schematic sketches on one project and a full turnkey package preceded by facilities management and feasibility studies on the next. I see the new B141 as saying that if it has to do with the built environment, and is legal, ethical, within your areas of competence and of value, go for it...and still be architects. So yes, it's still one profession – but now it encompasses a dazzling array of project, practice and career options. That answers my question.

Now I'll address the problem, the one of my pretending omniscience sufficient to predict the future. This struck me as presumptuous, even hubristic. I never got the knack of "channeling" somehow, so I didn't even know how to ask for help. But then I remembered a futurist friend years ago sharing the trade secret of all good futurists. They just tell you



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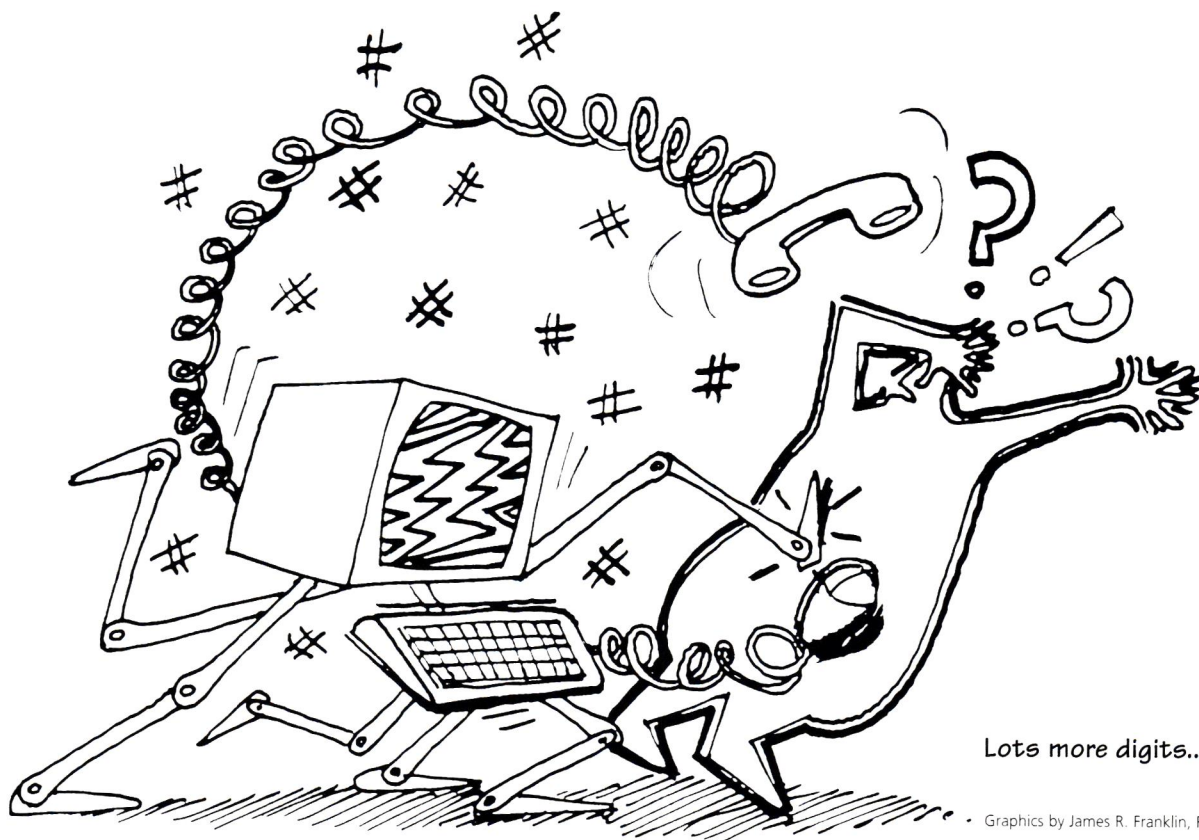
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Graphics by James R. Franklin, FAIA, ASLA

what's happening now that you haven't noticed or won't accept. Invariably it sounds so bizarre, it takes us quite awhile to acknowledge — then quit denying — the reality of it. By that time we're all prepared to be duly impressed and amazed by the futurist's "brilliant forecast" having proved true.

Here's a case in point. I could have predicted here a "new diversity" we'll someday be seeing in the profession. I'd have gotten away with it too, except for the AIA Document Committee having preempted me and many of you having already reviewed the new B141. That reduced me to the wimpy prediction of a wave of complaints throughout the profession, which is hardly clairvoyant, given the number of us still in denial. "The old B141 wasn't broke, so why fix it?"

So what else is happening now? For this part, I'll play futurist — shifting to future tense — as though the following five "predictions" hadn't happened yet. But we all know better, since each is just a de facto result of the whole world being automated, which nobody can deny.

1. More and more we'll be doing de-

sign/build, and options as a private-practice architect will include — though not be limited to:

- Doing it all by yourself, offering architectural, CM and design/build services, depending on client need and project size or type.
 - Partnering with a contractor, either on a full-time legal or on a project-specific, strategic-alliance basis.
 - Marketing yourself as a design consultant to contractors as well as clients.
 - Becoming an employee or subsidiary of a general contractor.
2. The polarity in architecture firm size will increase. The big will get bigger, and the very small will proliferate, as both extremes use technology to reach farther vertically for market share. Even tiny firms will be capable of providing meaningful contributions to larger projects by means of their enormous electronic databases and efficiency. Very large firms will reach farther down into the market for small projects and still turn a profit, since individuals will have the capability

to operate as "one-man studios" within the firm.

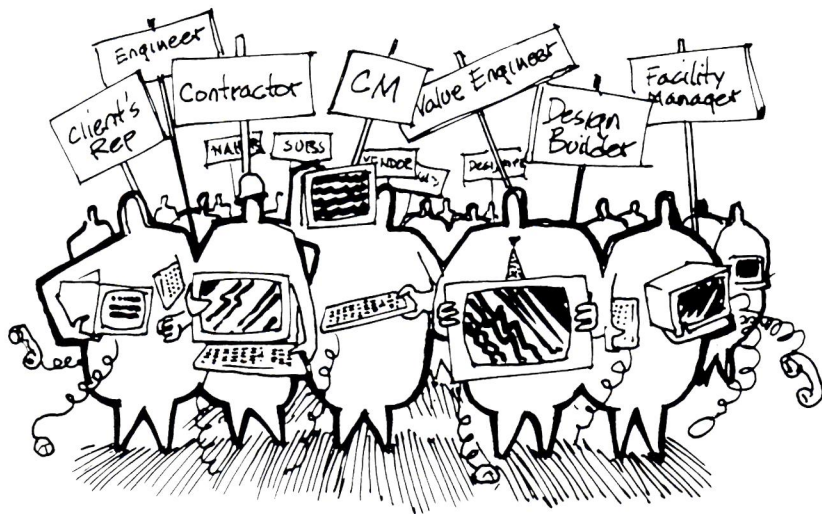
3. We'll be seeing more project-specific, virtual firms — ad hoc consortiums of individuals meeting in cyberspace from anywhere on the globe — for design crits, coordination and team meetings. A variation on this will be the global proliferation of large-firm "branch offices" consisting of minimal staff who establish a local presence and do marketing. They'll either send the project home by modem or host globe-trotting SWAT teams that show up from the home office for the duration of on-site, project-specific services needed.
4. Instead of technological expertise (which will become increasingly unremarkable) interpersonal skills will be the key to professional success. We'll still be getting things done face-to-face (though more of it electronically), and the more sophisticated the technology, the softer the personal touch required. Firms of all sizes will work hard to become learning organizations that automatically and continuously learn

from experience within the larger system, adjust and self-correct — all with less cumbersome hierarchies and company policies.

5. Since that larger system we work within includes clients as well as architects, builders and suppliers — and since 70 to 90 percent of each firm's projects will come from past clients or direct referrals — successful architects will treat clients as career-long accounts instead of on-off project sources.

None of the above is news to you and in fact, may not seem overtly relevant to your practice yet. So how can you get more specific direction than this for planning in a world where the future cannot be predicted? The best idea I've tried recently comes from Peter Schwartz (*The Art of the Long View*, Doubleday, 1996) who attributes to us a certain "trajectory intelligence" (rather than clairvoyance) by which we can invent alternative scenarios — future myths to live by.

His recipe: Read and research the world outside our profession in



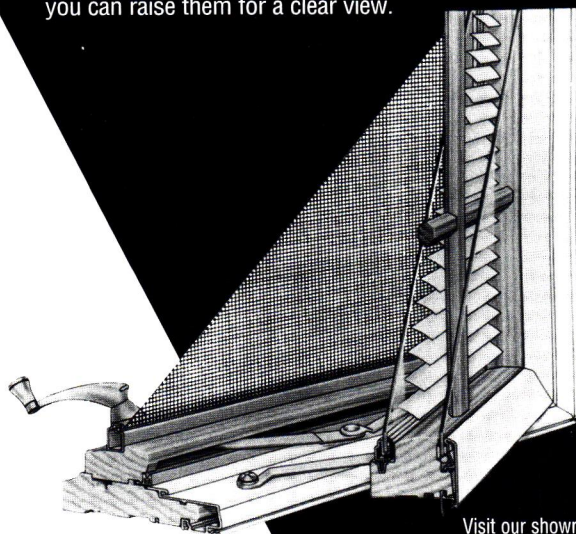
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order to arrive at several plausible scenarios. Schwartz, from giant-corporation experience, recommends constructing four to five such scenarios, then constantly testing and perfecting them through ongoing reading, research and discussion.

I settle for quickly brainstorming "Best Case," "Worst Case" and "Business-as-Usual." Either way, what you're looking for are strategies and tactics which best position you now in the design and construction system of the future, no matter which scenario comes closest to proving true.

James R. Franklin, FAIA, ASLA, is a Resident Fellow at the College of Architecture and Environmental Design, Cal Poly State University, San Luis Obispo, Calif. He was in practice for 35 years in architecture, landscape architecture and planning and has also served as a staff vice president at AIA. In 1989 he gained the title of Resident Fellow of AIA, the first ever appointed. He is a speaker and consultant to design firms on strategic planning, management and organizational development, and has authored several books and articles.

New challenges for architects

Performance Vs. Prescriptive Codes

by Andrew Charles Yanoviak, AIA, APA, CSI

Professional practice is destined to become even more challenging for architects in the very near future. Major changes are occurring simultaneously. Continuing education is more important than ever before and is now mandatory to retain membership in The American Institute of Architects (AIA).

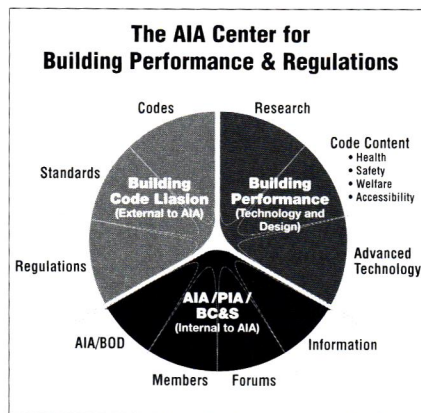
In the codes arena, AIA is responsible for initiating the movement toward a single building code in the United States. All three existing model code organizations (ICBO, BOCA and SBCCI) have agreed to participate in the formulation of the International Codes Council (ICC) which will publish the first International Building Code (IBC) by the year 2000. Moreover, it will be a performance-based code rather than the typical prescriptive Uniform Building Code (UBC) used throughout Hawaii.

How Do They Differ?

As with prescriptive specifications, prescriptive codes delineate very detailed requirements which often restrict creative design innovation. These regulations are based on empirical design criteria, practical experience and historical interpretation by building department officials.

Conversely, performance-based codes are results-oriented with goal statements and functional objectives. They rely on professional knowledge, scientific and technical

information, design standards and professional practice standards. They are more generic than specific and are based on the utilization of "deemed to satisfy" alternatives and equivalency concepts employed in design practice.



AIA/BP&R Conference

At a recent AIA Center for Building Performance and Regulations Conference in San Francisco, many papers were presented to advance the implementation of performance-based codes. However, several speakers noted that it will not be possible to entirely eliminate prescriptive code sections which are based on rationally conceived design criteria and field experience.

Richard B. Garber of Victor O. Schinnerer/CNA Insurance cautioned that liability exposure for practicing design professionals will undoubtedly increase with the adoption of performance-based codes. It will be imperative for architects to intensify and expand their scientific

and technological knowledge base. In several instances, compliance with performance-based codes will require additional calculations, as well as certified laboratory and field tests. In other instances, output generated from computerized environmental simulation models will be acceptable. However, due to concurrent revisions to AIA contract forms, the duties and standard of professional care for architects will definitely increase.

According to Garber, architects will be confronted with systemic challenges in reducing uncertainties and striving for productivity efficiencies. Higher levels of creativity and professional judgment and competence will be expected. The needs for architectural design and architectural engineering research will increase. Therefore, AIA continuing education seminars are essential risk management and survival tools for professional practice.

Global Context

Performance-based codes already exist in Australia, Japan, New Zealand, Sweden, and the United Kingdom, where a conscientious effort has been made in streamlining building design regulations, while responding to increased demands for human health, safety and welfare.

Andrew Charles Yanoviak, AIA, APA, CSI is co-chair of the AIA Honolulu Codes and Standards Committee and has testified on behalf of AIA/BP&R at several ICBO and BOCA code-change conferences.

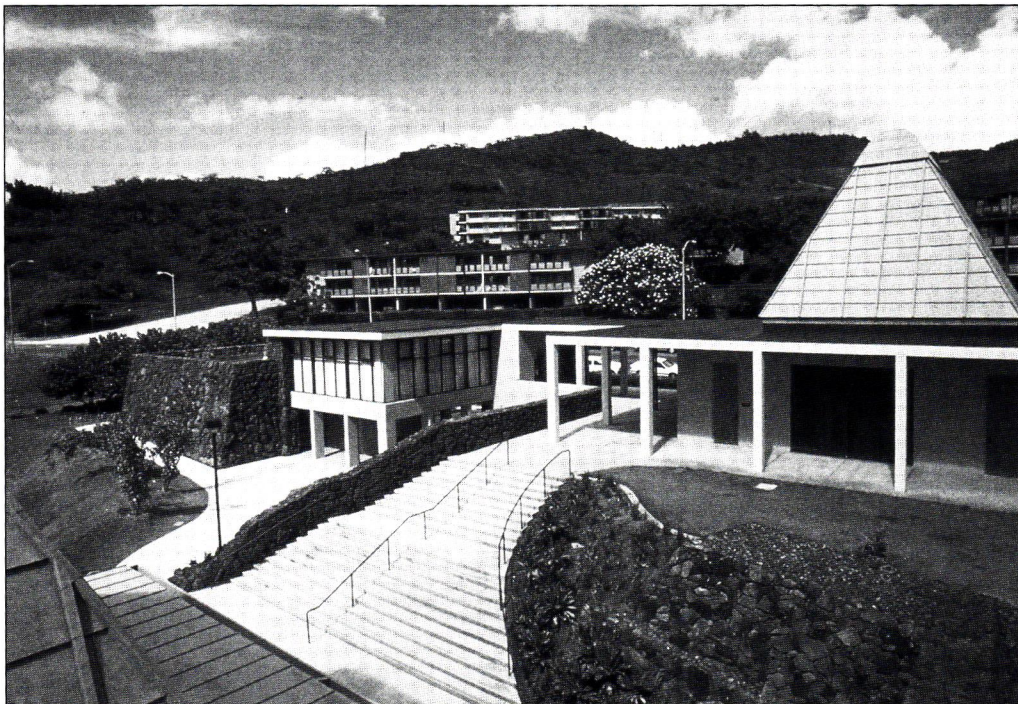
Impact of architecture extends beyond the profession

A Challenge to the Profession: Provide Value to Society

by Richard W. Hobbs, FAIA

Focus groups that have occurred over the last two or three years relating to architects, clients, users and communities have all focused on the challenge to the architectural profession to provide leadership, responsibility and accountability to the global network of which

of buildings or a collection of neighborhoods and communities within a large urban area, there is a growing sense of the holistic responsibility, interconnection and an interdependent set of criteria that will produce overarching value to all those who participate in the process, performance and use of the creative environment.



Responsibility to the Community

Client focus groups stress that a way of looking at the client-centric viewpoint is to change from thinking of architectural services in terms of an individual project to a collection of services, all working toward the production of value in the lives of the client, user and community. From the client's point of view, the design and construction of a facility is not an end but a means. The client, user and community are

Architecture is more than buildings; it must enrich the community it serves. This is exemplified by AIA Honolulu Design Award winning projects including the Center for Hawaiian Studies, designed by Kauahikaua & Chun Architects.

we all are a part. The objective, we are told by these various groups, is to provide a value that sets performance and process as key elements in the way we integrate and facilitate the broad skills within the architectural profession to the client and the user.

We are described by communications consultant Mike Fitzgerald as the only profession that has the ability, training and expertise to envision the nonexistent future. That value is critical in today's fast-paced, changing world. Whether this applies to a small individual piece of work, a building, a collection

more interested in how the facility works and supports their work processes than how it comes to be or, in some cases, what it looks like. This must, of course, be accomplished with respect to local, regional, cultural and political influences in our rapidly expanding cultural diversity.

This is both an opportunity and a challenge. The Carnegie Foundation for the Advancement of Teaching points this out in its recent report, *Building Community: A New Future for Architecture Education and Practice*. "Never in history have the talents, skills, and broad vision

and ideals of the architecture profession been more urgently needed. Name any significant environmental, social, political, or economic challenge facing the nation and lurking in the background, hardly noticed and rarely discussed, is the arcane matter of architecture," said Carnegie report co-author Lee D. Mitgang.

As articulated in the AIA Practice

The architectural profession's core value is our imagination, which, when combined with our knowledge and technology allows us to seize new opportunities and provide value for those we serve.

and Prosperity Program's redefinition of the profession, the redefinition requires a cultural, attitudinal shift that moves from product-driven through service-driven to a knowledge/technology-driven strategy using sound business methodologies. This can be further stated in six major points:

1. Product, service and knowledge/technology-driven strategy: Product-driven practice is an established response to long-recognized client needs. A service-driven practice responds to expanded client needs using standard strategies. A knowledge/technology-driven practice uses research, development and creative thinking to develop knowledge and processes that solve previously unaddressed client/user needs in innovative ways.
2. Beyond projects: Facility creation is and will remain a primary architectural skill. However, clients are also looking for consultation on strategic planning as well as facility predesign through operations and maintenance.
3. Relationship approach: A close working relationship is based on trust and confidence and puts architects in leadership positions to assist clients as their trusted advi-



Grand Canyon

Grand Cathedral

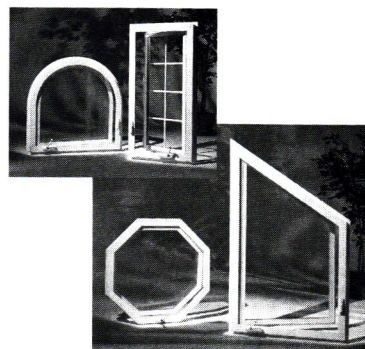
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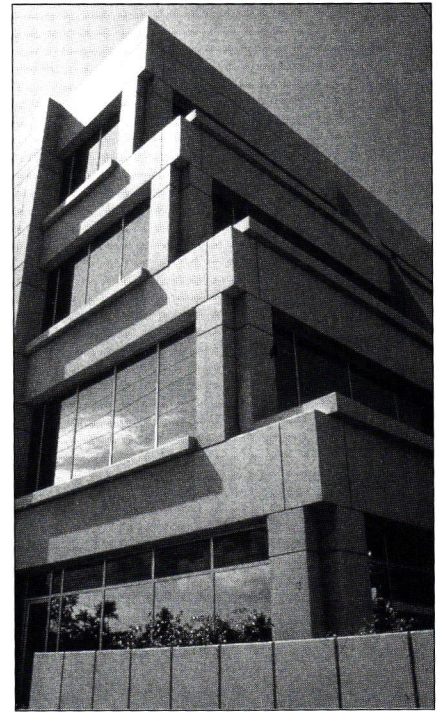
sors in meeting their wide-ranging needs.

4. Broad range of services and related responsibilities: Experience allows the profession to deliver the full range of services creating even greater value.
5. Facility life cycle: Architects have the understanding of design intent and documentation to continue providing service throughout the life of the facility with an eye to both the client/user they serve and the public/community

they are licensed to protect.

6. Facilitator and integrator: The architect coordinates and integrates relevant services and the various disciplines required for filling a broad range of client needs.

As we become facilitators and integrators of a knowledge/technology-driven strategy of the profession, we see, as outlined in *The New Organizational Wealth* by Carl Eric Sveiby, that the knowledge-focused organization's most valuable asset is its professionals who use their



The Japanese Cultural Center, designed by Okita Kunimitsu & Associates, lends tribute to an important cultural influence in Hawaii.

knowledge to create value for the customers. A knowledge-focused organization offers a high degree of customization for each client, sells knowledge as a process and therefore earns increasing returns of effectiveness. Such an organization invests primarily in people and regards them as a source of revenues instead of costs.

Who You Are, Not What You Do

In a recent article in *Inc.* magazine, Jim Collins, co-author of *Built to Last*, states that concentrating on products or services is a trap. It is not what a company or firm makes or does that is relevant, it's the core purpose, and we'll see more and more companies framing their identity in those terms. He goes on to say it's more important than ever to define yourself by what you stand for rather than what you make. Focus not on what you do but on what you could do.

Productivity expert Peter Drucker contrasts the industrial-age goal of discovering how to do the job better with the knowledge-based



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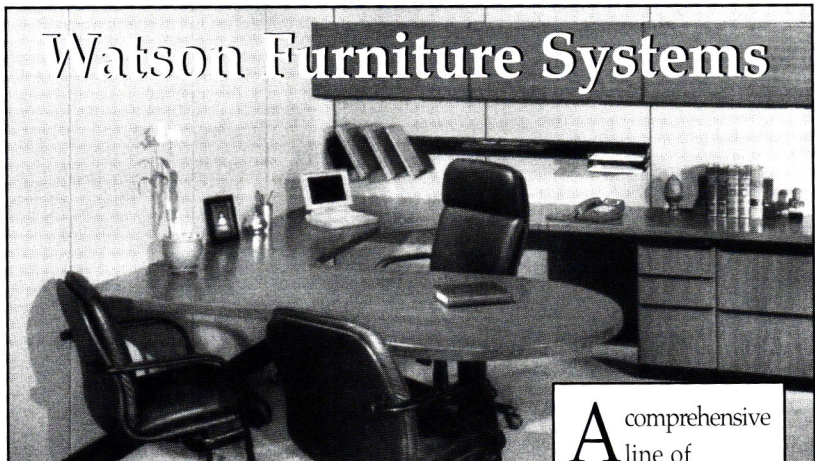
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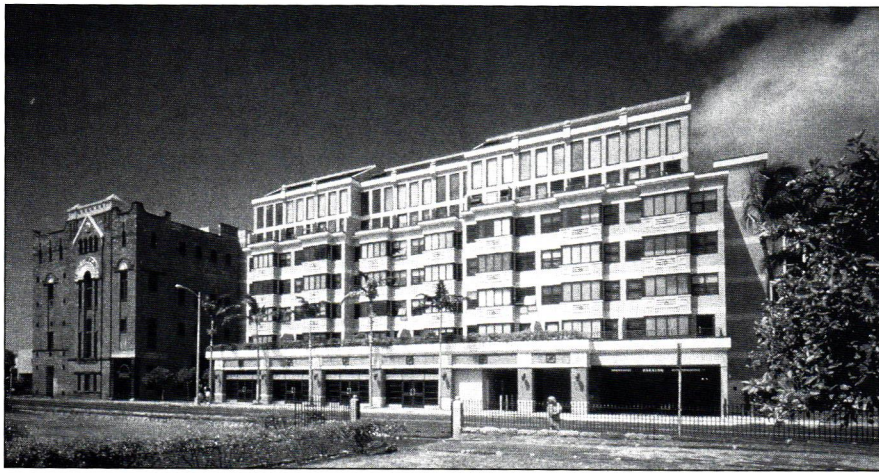
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The Honuakaha Elderly & Affordable Housing Complex, designed by Media Five, proves that community housing design can be attractive as well as functional.

process goal of doing exactly the right thing. Doing exactly the right thing at the time for the specific client/user is far more productive than doing the same thing you've always done better. Kevin Kiley writes in "New Rules for the New Economy" in the September 1997 *Wired* magazine that our ability to solve our social and economic problems will be limited primarily by our lack of imagination in seizing opportunities rather than trying to optimize solutions.

The architectural profession's core value is our imagination, which, when combined with our knowledge and technology allows us to seize new opportunities and provide added value for those we serve. With the proper leadership, communication and facilitation skills, we bring our ability to envision a nonexistent future to improve the lot of our clients, users, communities and society.

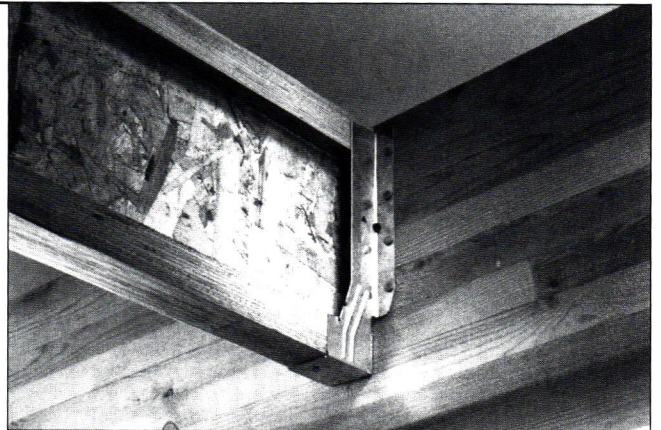
Francis Duffy, FRIBA, stated in his writings, "Agenda for Change, 21st-Century Professionalism in the U.K.," that architects will be far less concerned with maintaining boundaries and much more willing to make alliances with whatever disciplines are necessary to anticipate and meet our clients' needs. He stresses that our scope of work will be the entire built environment. Developing architectural knowledge,

freely and voluntarily shared, is what the profession is all about. He states, "The test of the validity of a profession is not how well we defend our boundaries but how fast we can expand our knowledge base."

An Expanded Role

Related to the redefinition of the profession, MIT professor Bill Hubbard Jr. wrote, "The AIA has come out forthrightly in favor of a radical redefinition of the role of the archi-

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tect...the AIA is offering us an utterly realistic conception of the architect's role." The important issue here is that this is not a self-serving redefinition. This is listening, being aware and acknowledging the vast changes going on in the world and with our clients, users and communities. The needs of these groups are to have a value produced and a value accomplished. This in turn is why architects have the ability to leverage their current activities, products and services into this

trusted-advisor role and knowledge/technology strategy. We have the ability to look beyond the reactions, demands and requests of our clients, users and communities.

Where does the individual architect sit in this redefinition? One can, as a sole practitioner, apply skills as an integrator and facilitator to put together various teams and disciplines as needed for projects. Or an architect can specialize in one particular area and become part of other teams.

High Tech, High-Touch

A number of years ago, when Tom Peters established the saying "high-tech, high-touch," I didn't realize how important it would be in our thinking today. We have a combination of relationship-building: high-touch. We have information technology, computer technology and all the networks that will be available for us to expand our thinking: high-tech. There has never been a time like today with so many opportunities and options for architects to be involved in the process of architecture.

In a recent panel, I presented thoughts from Michael Hammer and his book *Beyond Reengineering*, which states that process is an end-to-end activity that increases value for the client, user and community. Process is a common goal toward results. The firm, the entity, the organization of the future must focus on outcomes rather than tasks. They must be related to achieving results and producing a value on behalf of the client, user and community.

Hammer validates Jim Collins' comment on the process in which the architect excels. It's what the architect does, not what the architect makes. The architect does more than the "building." The architect is involved, needs to be involved, and has all the ability to be involved in an entire process related to the workplace, living place and performance of the environment for the client, user and community.

In a discussion of process, I was reminded of a quotation by Anthony Pellechia, "Brewing beer is a process. Architecture is not." This use of the word "process" could be discussed for some time, but I will contend that business is a process and architecture is a process. Architects need to intensify and improve their processes to take their existing skills and apply these to new services and knowledge-based strategies for variations, diversification and expansion. This will cre-

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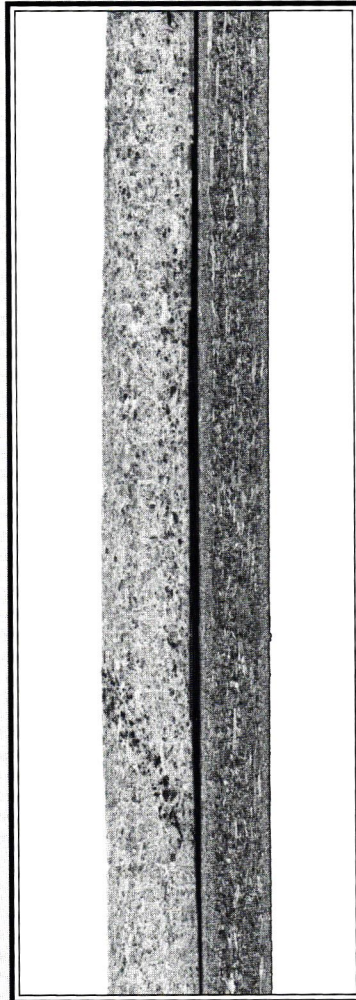
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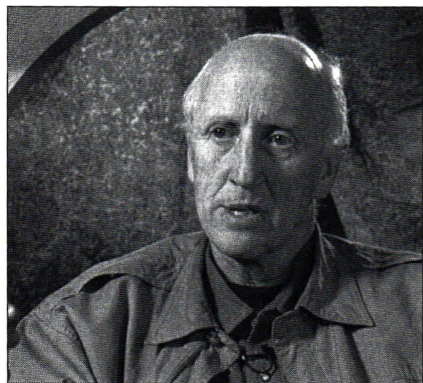
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ate new ways of working and visualizing with clients, users and communities on the physical things, the results of the overall environment and the impacts on all of us.

I believe the firms, architectural organizations and entities in which we practice and produce within the profession are going to be organized in the future around process, not function or task. If architects define themselves only by a product or a market they serve, they will disappear as that product becomes obsolete or the market evaporates. What remains and grows is the creative value to the client, user and community, which is based on the knowledge, the process and the re-defined, expanded role of the architect's responsibilities as integrator/facilitator on behalf of and producing value for the client, user and community.

The World Needs Architects

When Stewart Brand, author of *How Buildings Learn*, spoke at the AIA Convention, he asked rhetorically, "Has the last architect been born?" What he was really saying is



Stewart Brand, author and futurist, addressed architects' changing role at the AIA Convention.

that the concept of architects being limited to a finite role within the built environment is gone. In its place is our transition to a dynamic, interactive, knowledge-based, technology-oriented profession. He went on to say that buildings have lives of their own and we must be constantly learning not only in our

processes but from the life cycle and relationship we have with the user, the building and the overall performance of the facility. In a casual comment following his talk, Brand looked off and said, "The world needs architects. I wish you well."

Everything we touch, see and feel has been designed in some way. Everybody relates in some way to architecture. Its performance and value are important to the success of the profession of architecture. But, in a broader sense, it is absolutely

critical in importance to society.

Richard W. Hobbs, FAIA, was appointed Vice President, Professional Practice, for the American Institute of Architects in March 1990, following 22 years of private practice in Seattle, Wash. Hobbs was formerly principal of Hobbs Architecture Group and was involved in residential, financial and office facilities in Oregon, Washington and Alaska. During this period the firm received 30 professional design awards. He holds a Bachelor of Architecture degree from the University of Washington and a Master of Science degree in Architecture from Columbia University.

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Project Profile:

KAHALA MALL – LONGS PARKING STRUCTURE EXPANSION

Parking at Kahala Mall has been a sensitive subject for many years. The Kahala center has long had more potential shoppers than parking spaces. However, the community also desires to keep Kahala Mall a low profile neighbor.

The new parking structure expansion is placed in an area where easy ingress and egress could be provided while leaving open space. The new parking structure, on the Kilauea Avenue side of the mall, extends from the mauka side of Longs Drugs to about half of the Liberty House Koko Head frontage. The added footprint is small, about 250 feet by 200 feet, but significant additional parking is gained by adding a third level over the existing and

new structures. Approximately 277 stalls have been gained overall. Kahala Mall now has 20 percent more parking than is required by City and County ordinances.

The previous parking structure was one-story, with a ramp from the ground floor to the second floor. The new addition extended the second-floor deck and added a third floor and a ramp from the second to third floor.

The previous parking structure consisted of steel beams, columns and 8-inch precast, prestressed hollowcore planks with concrete topping for the deck. The owners naturally wanted to match the new addition with the existing structure. Steel beams and columns also helped reduce additional gravity loads. The existing

steel columns had sufficient capacity for the gravity loads due to the reduction in additional loads, so cover plates were not required to reinforce the columns. Although the foundations of the existing structure could not support the additional gravity and lateral loads of the addition, the increase in footing size and additional steel reinforcing were kept to a minimum by the lower additional gravity loads permitted by using steel.

The locations of the columns and framing layout were dictated by the existing parking layout. The 8-inch hollowcore planks with concrete topping and parking live load had a total of 160 psf gravity load. With the typical span of 55 feet and a tributary width of 32 feet, analysis showed that the beam sizes were governed by flexure and not deflection; thus, using $F_y=50$ ksi steel for the beams proved to be more economical than using $F_y=36$ ksi steel.

The existing structure was designed for Seismic Zone 1. The addition was designed under the 1991 Uniform Building Code, which required upgrading to Seismic Zone 2A. In the transverse direction, the original structure utilized two concrete shear walls which supported the ramp to



The new parking structure at Kahala Mall provides significantly more parking without overpowering the surrounding residential area.

STEEL STYLES

resist the lateral loads. In the longitudinal direction, steel moment resisting frames were used to resist the lateral loads. In the addition, the concrete shear walls were extended to the third floor and a double steel chevron brace was added to the mauka end of the structure to resist additional lateral loads due to the change in seismic zone. Six sets of steel braces were installed in the existing and new portions of the structure to resist the lateral load in the longitudinal direction. This allowed the existing steel columns to have adequate capacity to support the gravity load of the new addition.

The architect chose to replace the existing precast concrete rails instead of matching the existing rails. He did not want to create an enclosed appearance by continuing the original rails, which were 7 feet deep on the second and third floors. A shallower precast rail gave the parking structure a less massive and obtrusive appearance from the street.

The steel beams were designed as continuous beams. The connection for continuous steel beams required that the top and bottom flanges of the beams be field welded with full moment

welds to the columns. The owner required that 50 percent of the moment welds undergo ultrasound or radiographic testing. Great efforts in coordination were taken by the contractor and special inspector because the schedule between steel erection, testing of the welds and placement of the hollowcore planks was critical. The welder completed the field weld during the day and followed with non-destructive testing that evening. The testing then did not inhibit placing hollowcore planks on the beams the next morning.

Minimizing the disruption of the shopping center's everyday operation and the loss of parking was critical during construction. Steel beams and columns were advantageous in this situation. The contractor was able to quickly erect the steel columns and beams over the existing second floor while the ground floor was being used. This also minimized obstructions to traffic flow. In the new addition area by Liberty House, the contractor was able to close parts of the ground floor parking, erect the steel columns and beams during the day and reopen the area to parking during the evening, when the demand was most crucial. Also, by using

steel beams and precast hollowcore planks, the necessity for form work and shoring was reduced. The duration for shoring the beams also was minimized by using steel construction.

There will always be times at Kahala Mall when every parking space appears to be taken, but now there will be 277 more carloads of happy shoppers than before this welcome addition.

LONGS PARKING STRUCTURE EXPANSION

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Honolulu

Architect

Cobeen, Tsuchida &
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Honolulu

Structural Engineer

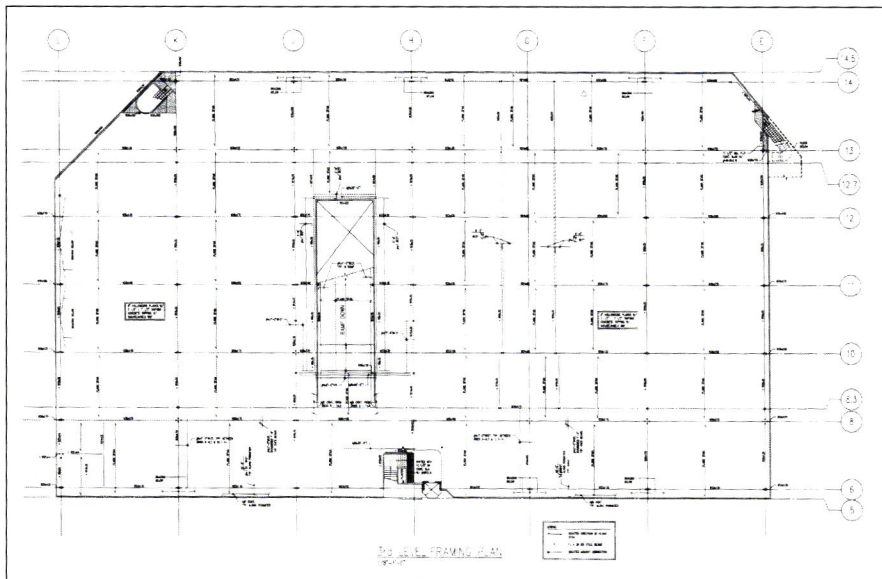
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UH Design Research Practicum offers interaction between students and professionals

The "Real World" of Architectural Practice

by Joyce Noe, AIA

Bridging the gap between education and practice has been debated throughout the history of architectural education. In recent years, AIA educators' committees have encouraged dialogue beyond conference settings regarding improved delivery of architectural education.

The 1993 and subsequent AIA/ACSA Practice Education Summer Institutes have inspired the School of Architecture at the University of Hawaii at Manoa to initiate a Design/Professional Practice Program. The program relies on practitioners and faculty collaborating as teachers, researchers and mentors for students. Most exciting is the program's potential for forging new directions in architecture education and practice.

The program goals are to:

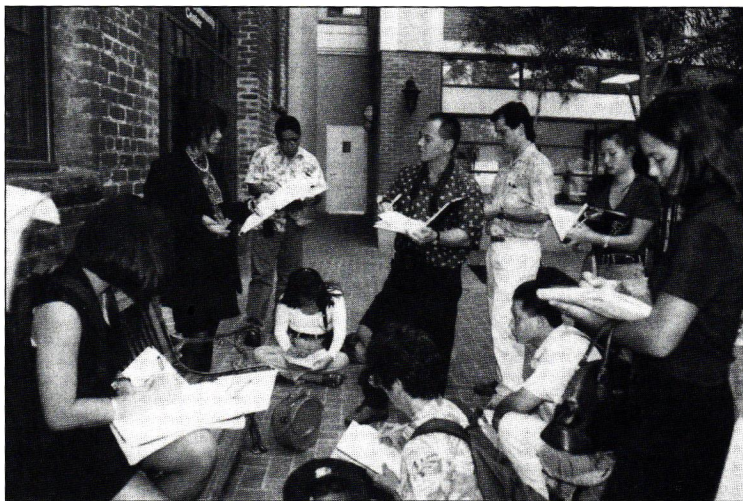
1. Integrate professional practice issues into the design process early in the design studio sequence and reinforce them throughout subsequent levels;
2. Involve respected practitioners as teaching architects to reinforce the integration; and
3. Arrange interaction between students and practitioners at offices, project sites and the academic setting.

The program is organized into parts according to studio level. Beginning studios address what architects do. Middle level studios are exposed to the project process and archi-

tectural services with emphasis on time management skills. Upper level studios learn about design research, marketing, management and legal and economic aspects. All levels focus on communication, design and practice skills. A course in Professional Practice and Ethics is offered in the final year.

Involving practicing architects as teachers is not a new idea; the school has always received strong support from the professional community. Many local architects enjoy participating in school activities and enthusiastically contribute time, expertise and access to clients and projects.

The UH program has organized intermit-



Donna Yuen, AIA, of Pacific Asia Design Group conducts a site visit at the Honuakaha Elderly & Affordable Housing Complex.

tent practitioner participation into a more directed effort by clearly defining the responsibilities expected. Summaries of architects' time and resource costs indicate architects commit between 30 and 50 hours and interact with two studios each semester. Participating architects are named as adjunct fac-

ulty after one year and agree to remain with the program for at least three years.

Field Trips to Firms

In the first course of the program, students visit at least five architectural firms of varied sizes and expertise. The teaching architect discusses the design philosophy, organization and practice techniques of the firm, emphasizing an aspect of their expertise related to the design studio.

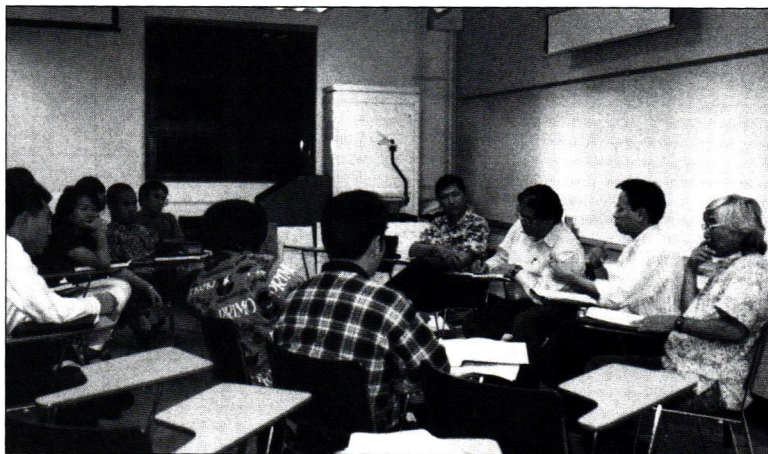
Students are further exposed to architects' design philosophies through design studio project juries. Architects interact with student groups throughout a project and provide conceptual design, design development, and final critiques.

In the second course, Architecture 399(02), students visit at least five project sites. This provides exposure to the project delivery process with emphasis on time management. The host architect emphasizes aspects of the design process in which the students are involved. Architects are assigned to groups of students and provide interim and final critiques. Students are also assisted in exploring project delivery techniques related to their design studio course.

The third course, Architecture 399(03), was initially conceived as a mentorship experience with students shadowing architects individually or in pairs. The shadowing experience has been modified to focus on design research in response to participants' requests for more meaningful mentor-student relationships.

The Design Research Practicum course requires that students work in an architectural firm to conduct design research in an area of the

firm's expertise. A principal or senior designer of the firm is assisted by an associate or designer in guiding the student. After the research is agreed upon, the student prepares an outline of



Architects Michael Okada, Kurt Mitchell, Wes Deguchi and Eugene Watanabe give students critiques on their design studio projects.

tasks and proposed schedule for completion.

The course requires 240 hours of work with at least 80 hours devoted to working in the office. The firm provides a work station and necessary resources. Students present written reports and visual presentations to their mentors and other architects of the firms, the instructor, dean and other school representatives, and fellow students.

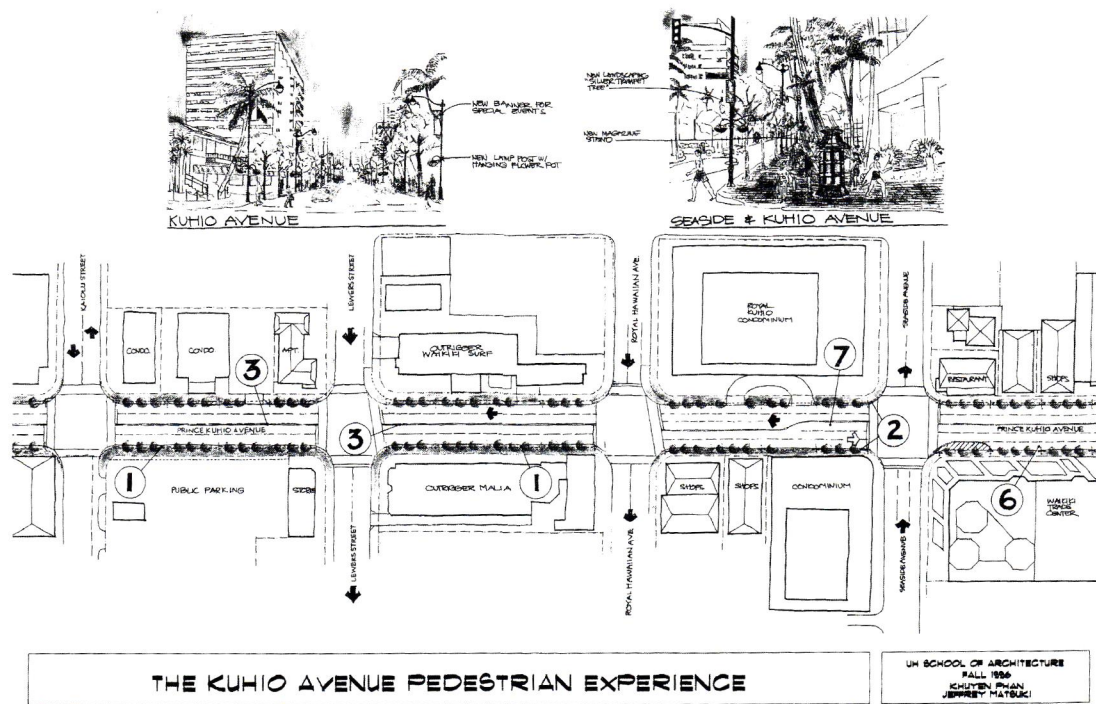
Being There Counts

Placing students in the office setting is an important aspect of the course. While not directly involved in projects, students learn about the host office's design philosophy and project process through interaction with their mentors, other architects, interns and staff. According to several architects, the students' presence has enlivened staff discussion and created interest in the research topic.

Offering a course for credit in lieu of salary eliminates some financial burden for the firms. The confinement of work to design research and prohibition of involving students in ongoing, fee-producing projects helps avoid student exploitation while assuring the firm's staff that their jobs are not in jeopardy. The credit-in-lieu-of-



Carol Sakata, FAIA, (center) discusses the renovation of the Pacific Club with students.



The Waikiki Improvement Association and the City and County of Honolulu were impressed by many of the ideas the students presented to improve Kuhio Avenue.

salary arrangement also allows international students to experience American practice without compromising their student status.

Initially, most architects found it difficult to define a meaningful design research topic in their area of expertise and properly scope a se-

mester of research for a student. Nevertheless, all involved are eager to continue to develop a meaningful research endeavor through the practicum. The topics explored have covered a wide range of architectural issues and project types.

A Case Study

The Kuhio Avenue project came closest to achieving what was envisioned for the participants and provides a good example of a successful case study for the course. It has gone through several phases of study and is the most developed.

The study was conducted by students from different backgrounds and capacities. It was initiated late in the 1996 spring semester by an international exchange student and continued by a local student during the summer. In the fall, two students continued the work and summarized all three phases. In spring 1997 a team of two local students and one international student took the work even further.

The host firm of the project was Wimberly Allison Tong & Goo, Architects Ltd. (WATG). Charles Wallace, AIA, and Robert Iopa were the

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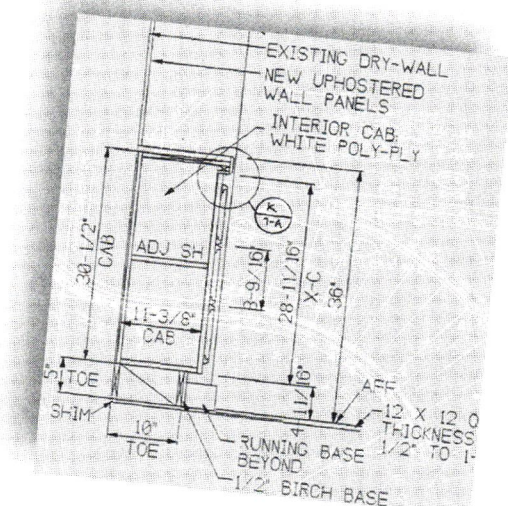
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mentors for the students throughout the semesters, and Clint Nagata also assisted. The Kuhio Avenue project was selected for the research endeavor because of Wallace's involvement in the Waikiki Improvement

The students' work was displayed at several Waikiki Improvement Association meetings, allowing the students to receive valuable feedback.

Association, an organization concerned about the quality of the pedestrian experience along the avenue.

The students' work was displayed at several Waikiki Improvement Association meetings, allowing the students to receive valuable feedback. The students received multiple interim reviews and presented a final presentation supported by graphic illustrations. Because their research created much interest, the students also were invited to present their findings to the City and County of Honolulu Planning Department. City officials observed that some of the ideas were worth pursuing and funding may be sought to initiate them. The exposure has been quite far-reaching and, as one student exclaimed, "...much more exciting than traditional studio project presentations."

One student best summed up the learning experience: "...the design research practicum with WATG has been a great success in exposing me to the realities of professional practice. It has allowed me to work in a firm with tremendous experience in design and presentation skills. I was able to work on a research project that could have significant impact to the State of Hawaii. Working on the Kuhio Avenue Revitalization project helped me to learn more about Waikiki and its critical importance to the State. I

was also able to learn valuable communication and presentation skills...because of the caring guidance of my mentors...I was able to hone these skills through in-house presentation and design reviews."

The students were also exposed to tremendous networking opportunities. At WATG they worked with some of the most successful architects and designers in Hawaii as well as with associates and recent graduates. These relationships exposed them to the full range of practice.

Professional Feedback

Seven firms and one City and County of Honolulu department have hosted 21 students since the initiation of the research practicum. Architects' comments include:

"The practicum has allowed our designer opportunities to share his knowledge with the students and speak on behalf of the firm at the student presentations. This has led to noticeable improvement in his verbal communication skills and self confidence relative to his own

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projects for the firm."

"The practicum has allowed us to involve our client in the interaction with the student researcher. This collaborative effort has solidified our relationship with the client and they look forward to future participation in similar research efforts."

Not Without Challenges

While UH's program is intended for every student, lack of funding and resources makes it possible to accommodate only two thirds of the

students, although all the courses are offered every semester. The program also lacks teaching assistants. Other criticisms include the lack of a more traditional internship and the minimal inclusion of the AIA Intern Development Program. These areas are being considered to improve the program.

The school is currently investigating a curriculum enhancement that would require internship as part of the Design/Professional Practice Program. Many firms have initiated in-

ternship opportunities which could be coordinated with the program.

The successful collaboration between the UH School of Architecture and local firms through the Design Research Practicum promises many possibilities for enhancing architectural education for the student and the profession. The focus

The school benefits by being able to offer multiple areas of study to students, which would not be possible without the collaboration of the architectural community.

on research has already demonstrated enhanced student learning through more independent critical thinking regarding design and practice issues. The involvement of architects and their firms as teachers, through research in lieu of traditional internships, increases their ability to conduct more comprehensive explorations of issues in their areas of interest and expertise. The activity is intended to be expanded and supplemented by grant acquisitions and community involvement.

The goal is to have the research enhance the effectiveness of the services delivered by the architect which could strengthen the image of the architect in the community. The school benefits by being able to offer multiple areas of study to students, which would not be possible without the collaboration of the architectural community. As one architect put it, "This is truly a win, win, win collaboration."

Joyce M. Noe, AIA, is an associate professor of architecture at the School of Architecture at the University of Hawaii at Manoa. She is currently on sabbatical leave doing independent study at the Harvard Graduate School of Design in the Master of Design Studies program.




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Technical tips for creating Web sites

A World of Opportunity – and Architectural Caution

by Jill Morton, MFA

Whether your architectural firm is a one or two-person practice or employs many people, a well-executed World Wide Web site can open doors to new success in other Pacific regions and beyond. Once on the Web, your company is a global entity.

If you already have a Web site, it's a good idea to periodically evaluate its look and function. You may be missing the chance to make a dynamic first impression — or losing potential clients due to oversights.

Web site browsers make up their minds about staying at a site in a matter of seconds. Few will wait even half a minute for huge flashy graphics to load. They are off to other sites instead. Other common mistakes include inconsistency in style, typeface and information and failing to project a central theme.

Technical details explain the challenge more fully. The Web is a medium which lacks standard measurements. User monitors vary in size from as much as 7 to 20 inches, while the basic unit of measurement, the pixel, represents different values on different computer systems. On top of this, colors are subject to mutations. Considering the many Web browsers, computer systems and monitors in use today, there are 700 variations on any given Web site.

In addition, the user controls the format. You may present your work, but the user orders the on-screen variables (or accepts the "defaults"), possibly creating an effect which differs considerably from that which you intended. Addressing these complexities is both an art and a science, very much like architecture. Here are some technical tips:

- Take the time to learn conservative and

adaptable html code. Do not rely on WYSIWYG html editors, especially those that lock you out of editing their default (and possibly faulty) html code.

- Be sure to include a DOCTYPE declaration in your header. This will help the browser match your html code with its rendering capabilities. (It will not correct errors.)
- Create all graphics on a computer system with corrected gamma and use a gamma control panel device to preview the possible mutations of color and value gradations.
- Use image compression software for all graphic images. Don't exceed 30K for any image file.

The Web is an interactive, ever-changing space where choice is king. To project architectural excellence in the face of this, one must meet the complex standards and variables of both the art and science of Web site design. A site based on flexibility, portability and longevity has a head start on professional communication and new business opportunity. Strive for ease of navigation, coherent design and powerful messages conveyed by professional text and graphics that work well together.

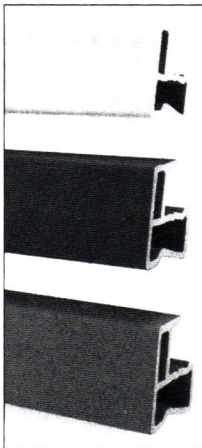
Today's Web users are more sophisticated, impatient and focused, especially when it comes to business. By all means, establish your personal presence, but in so doing, be true to your professional self.

Jill Morton, MFA, heads Morton Media. She has taught color theory and drawing at the University of Hawaii School of Architecture and is an allied member of ASID.

New Products

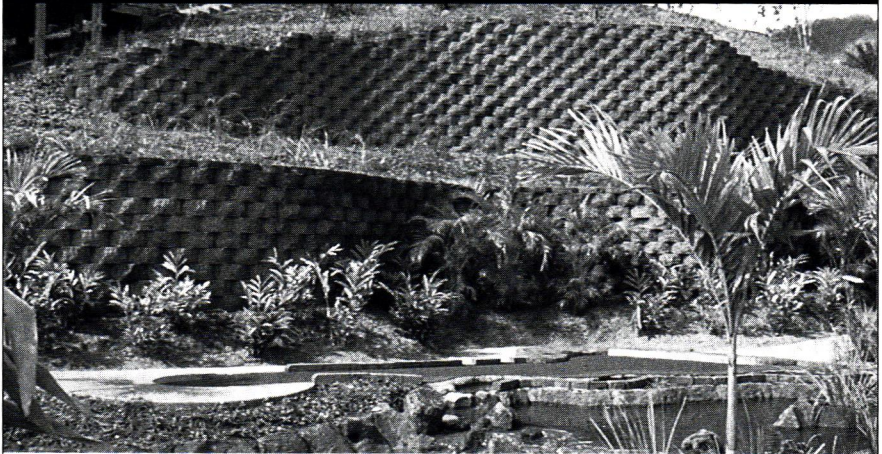
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CDI Wholesale now offers windows manufactured from "Fibrex" composite, a revolutionary material unlike any on the market today. The Millennium window line manufactured by Andersen is impervious to termites and decay and, unlike vinyl, will not warp or distort when subjected to tropical heat. In addition to having the look and feel of painted wood, this product is also incredibly strong and stable, allowing for less frame and more view area than other products available. For more information, call CDI Wholesale Distributors at 455-9396.



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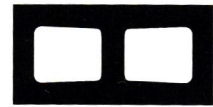
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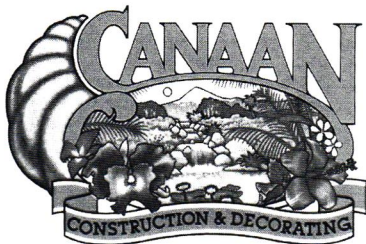
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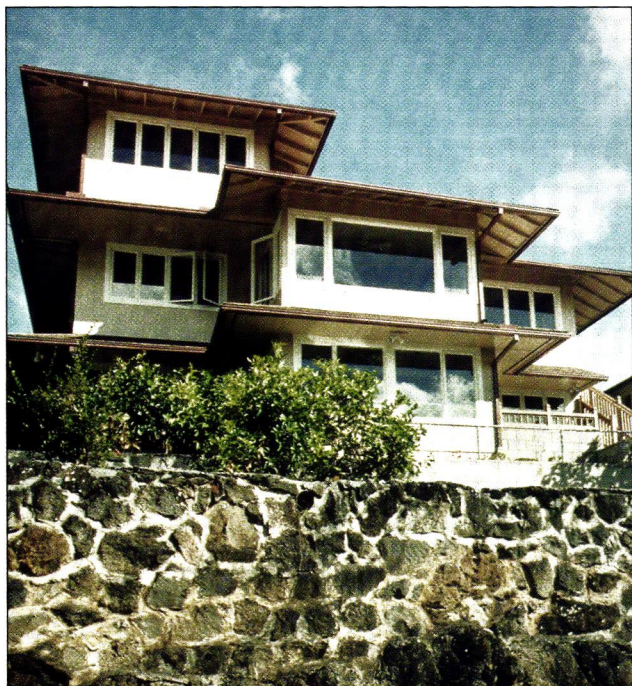
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After

Photo courtesy of Augie Salbosa

Nancy Peacock, AIA

This circa 1946 house is sited on the hillside above Saint Louis School. The original construction did not take advantage of the views from the site and the house was broken up into small, dark spaces. The updated details and scale of the facade blends in with the community. The house was opened to take advantage of views while reserving the private sense

of place. The new floor plan added space, improved internal circulation and allowed for improved natural ventilation and light. A third level was added and the existing floor plan was opened up.



Before



Before

Judy Dawson, CKD

The working heart of this remodeled kitchen is the island (inset) which was shaped for the limited space and includes a sink, trash bin, chopping surface and built-in salad bowl. Materials and colors blend beautifully with the wood paneling on walls and floors.



After

Photo courtesy of Macario

Hallmark Construction

This Manoa home's total renovation features SieMatic's classic framed kitchen cabinet doors with a contemporary interpretation and represents a new trend in kitchen interior design by Hallmark Kitchen and Bath. The inset panel doors pay homage to the interior designs of the 1920s; soft jade green lacquered doors are combined with black granite counters and stainless steel toe-kicks. Over-sized stainless steel handles contribute to the authentic look.



After



Before

Canaan Construction

Café Vienna derives its design from the historic Italianate building in which it is located. Previously comprised of many small rooms, the space was opened up to a two-story volume articulated by Tuscan columns, an arched entry and a coffered ceiling.



After



After

T. Oki Trading

This lanai area was plagued by mosquitoes and other flying pests and an affordable solution was sought. The labor used in constructing with concrete block, wood, sheet rock and plaster was avoided, eliminating a significant portion of the costs involved in conventional construction. This formerly rarely-used lanai is now a beautiful, cost-effective addition to the house.



Bitsy Kelley representing Roy C. Kelley; Kenneth Brown, FAIA; Ernest Hara, FAIA; Dan Chun, AIA representing Vladimir Ossipoff, FAIA; AIA Honolulu Chapter Executive Director Shirley Cruthers and Councilmember John Henry Felix are shown following the ceremony to honor the architects for their outstanding contributions to Hawaii.

Architects Recognized for Outstanding Contributions

Four prominent Hawaii architects were honored Nov. 12 by the City Council of Honolulu. Vladimir Ossipoff, FAIA; Ernest Hara, FAIA; Kenneth Brown, FAIA; and the late Roy C. Kelley were recognized for their memorable contributions to architecture in Hawaii and received certificates from Councilmember John Henry Felix.

Vladimir Ossipoff is nationally renowned as a leader in Hawaiian design. Ossipoff was born in Russia and has been in private practice in Honolulu since 1935. His award-winning designs include the Outrigger Canoe Club, Pacific Club, Punahou Chapel and Kahului Air Terminal.

Ernest Hara has been a member of AIA Hawaii since 1946. He has held all officer and director positions and has chaired numerous committees. His accomplishments toward creating a working association with architects in Japan have been widely acclaimed. He recently received an Outstanding Service Award from the University of Hawaii at Manoa School of Architecture.

Kenneth Brown is a prominent businessman as well as an architect. He owns Hawaiian Cold Storage Company, Terra Trading Company and is chairman of the board for Ainamalu Properties, Mauna Lani Resort and Oceanic Cablevision. In 1982, the historic Kawaiahao Church was restored under his leadership. Brown was named Hawaii Businessman of the Year in 1983.

Roy C. Kelley was a widely-known pioneer of Hawaii's hotel and travel industry as the founder of the Outrigger hotel chain. As an architect, he designed local landmarks such as the Immigration Center on Ala Moana Boulevard, Montague Hall and Wilcox Hall at Punahou School, the original Waikiki Theater and the original main building of the Halekulani Hotel.

Magazine converts to Bi-Monthly

Beginning in January of 1998, *Hawaii Pacific Architecture* magazine will be published six times annually rather than monthly.

Representatives of publisher PMP Company and the *Hawaii Pacific Architecture* Editorial Board believe that publishing fewer issues will allow for content and format improvement in each issue. *Hawaii Pacific Architecture* has already been lauded as one of the finest state architectural publications in the nation.

Pacific Rim Specification Standards, the official publication of the Construction Specifications Institute, Honolulu Chapter will be inserted into each 1998 issue of *Hawaii Pacific Architecture* as a separate, pull-out magazine.



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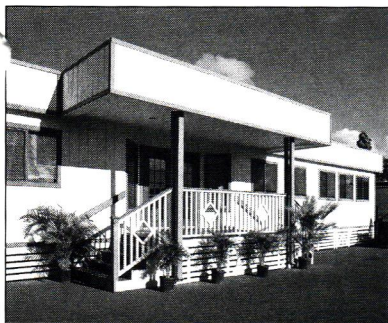
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