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What defines the "Hawaiian house," and has that definition been lost in today's increasingly global culture? This issue analyzes this timely topic while examining the life of Vladimir Ossipoff, FAIA, an undisputed leader in Hawaiian architecture. Also included is a fun glimpse into the homes of local architects, offering stunning examples of architects' personal interpretations of Hawaii-style living.

COVER: This Kaneohe home was a labor of love for architects Mark and Rebecca Lively for several years, and the results of their efforts are evident. Photo by Jim Buckley Productions

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Has Hawaii developed a distinct residential architecture?

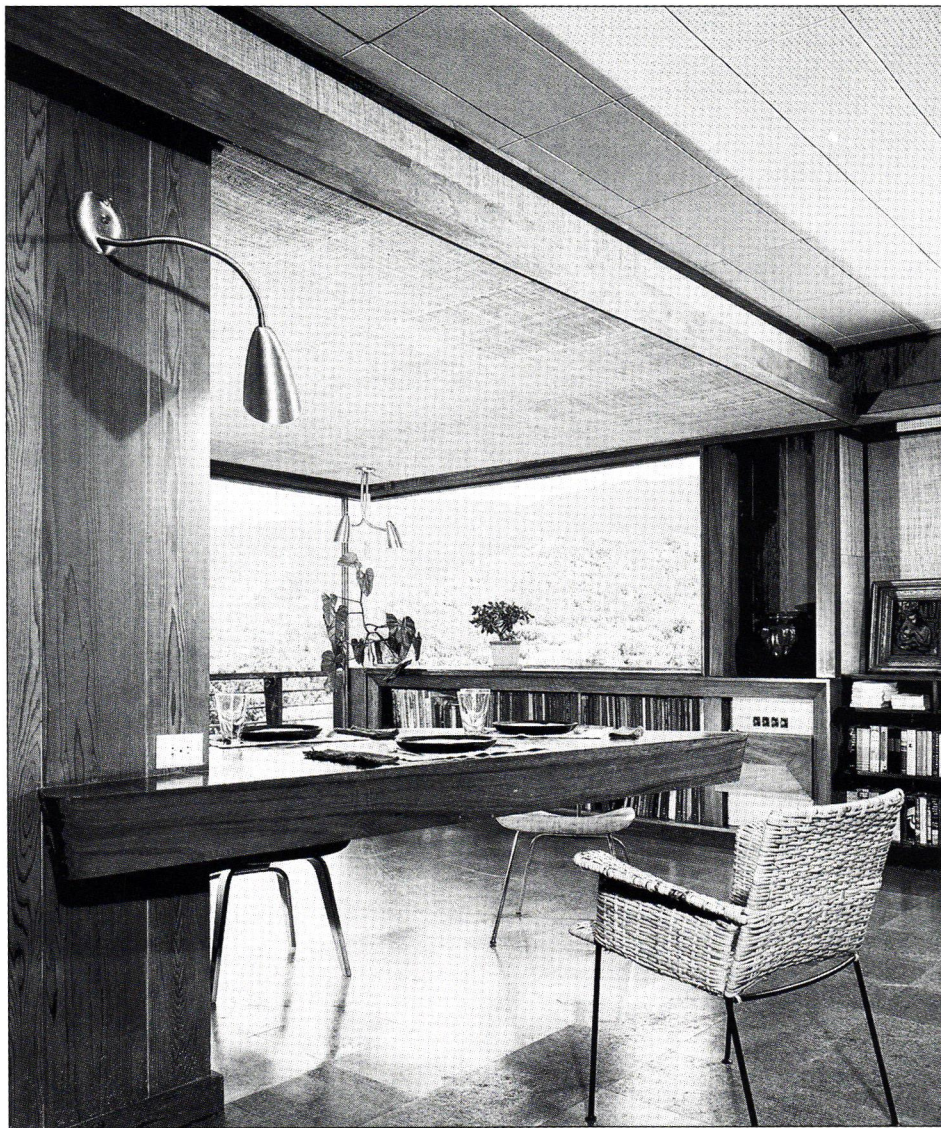
The Lost Era of Residential Design

by Lorrin Matsunaga, AIA and A. Kimbal Thompson, AIA

What is the future of the Hawaiian residence? What are the influences that bear on it and what are their effects likely to be? Will a unique architecture develop in the islands?"

So began the book, *Hawaiian Residential Architecture*, by Harry W. Seckel, AIA. The book was issued in conjunction with a Bishop Museum exhibit on Hawaiian houses, installed in collaboration with the Hawaii Chapter of the American Institute of Architects in 1954. The residences depicted in the exhibit and book reveal a simpler, idyllic Hawaii, yet a braver, more inclusive view of architecture than presently exists.

Seckel's book relates man's relationship to his local habitat as part of a larger concern with the whole of nature. The premises of internationalism: "A house is a house whether it is in Hawaii or anywhere else," versus regionalism: "A house in Hawaii is unique to Hawaii," are contrasted. He then reviews influences including isolation, materials, economic conditions, climate, setting, cultural background and environmental living. These are all considered toward the development of an "environmental home" and the development of Hawaii's environmental potential, and taken into account in consider-



Photos by Robert Wenkam

Views to surrounding landscapes were important in the residential designs of Alfred Preis and other renowned Hawaii architects.

ing the future of Hawaiian residential design.

It is interesting to consider parallel attitudes on the West Coast at the time, where young architects were beginning to establish

themselves with experimental works that questioned the status quo.

In Los Angeles, the 1950s were marked by the design and construction of the John Entenza Case Study Houses, featuring the works of architects such as Raphael Soriano, Charles Eames and Richard Neutra. These residences blurred the distinction between inside and outside, and were characterized by the innovative use of steel, glass, built-up roofing and modern furniture. The enigmatic work of John Lautner added concrete and furthered the sense of timelessness in this design palette.

In Northern California, William Wurster, Joseph Esherick and others were leaders in the Bay Region style. Similarly, in the Pacific Northwest, architects Gene Zema, Paul Thiry and Paul Hayden Kirk in Seattle and Pietro Beluschi in Portland were developing a unique wood architecture influenced by Asian and regional tendencies.

Hawaii architects included in the 1954 exhibit were Richard Dennis, Albert Ely Ives, Haydn Phillips, Kenji Onodera, Seckel, Alfred Preis, Wimberly & Cook and Vladimir Ossipoff, among others. While flat roofs and other contemporary influences were evident in some designs, the integration of indoor-outdoor spaces with the landscape, sloping roofs with generous eaves and the unique use of materials defined a regionalism noteworthy as "Hawaiian."

What is common in the work of these regional architects is that the architectural response is appropriate, contemporary and environmen-

tally sensitive to site and context. The seven environmental factors contributing to the development of a regional architecture and Seckel's evaluation of their influence on Hawaiian residential design include:

Isolation

Although the ocean surrounds Hawaii, because there are no major economic, language or political barriers between Hawaii and the U.S. mainland, isolation is not a factor.

Climate

Unlike environments with distinct seasons, Hawaii's mild climate encourages opening the house to the outside to take advantage of breezes and landscapes. Seckel mentions the lack of hostile animals, allowing coexistence with outdoor creatures. He cites the wide varieties of terrain, slope directions, views, sunlight, winds and lifestyles, offering great choices in residential design and working



This Johnson & Perkins residence offers a striking example of the indoor-outdoor relationship so evident in many residential designs in the 1950s.

Materials

Many island materials can be used in building including stone, coral, clays, and sand and coarse aggregates for concrete and concrete block. The island also offers several species of excellent woods including koa, ohia and monkeypod. However, most are too expensive to be dominant in local building, so most building materials are imported.

Economic Conditions

Even in 1954, Seckel mused that a Honolulu resident spends "an unusually high percentage of his budget for his lot, having relatively little left over for his house."

against the development of a single characteristic style.

Setting

Since many Hawaii houses have been built on slopes, there is a tendency to develop more compact housing solutions (rather than the one-story suburban ramblers that were prevalent on the mainland at that time). Hillside homes also have the advantage of spectacular views.

Seckel also felt the relationship of the house to the "flora" is another characteristic of the Hawaiian residence. In the 1950s, he described a Johnson and Perkins residence as "engulfed in tropical and

non-deciduous foliage,” a notion the author felt crucial to “country living under conditions of extreme congestion.”

Cultural Background

Seckel discounted the pre-contact Hawaiian hut, the imported New England missionary style cottage and the plantation house as real models for a new regionalist residential architecture. He concluded that there is little in Hawaii’s cultural influences that would promote architecture markedly different from the rest of the country.

Environmental Living

Seckel stated that Hawaii’s environment has “endowed the Islander with the qualities that come from perpetual summer. He is relaxed and unhurried. The Islander lives in proximity to sea and mountains of surprising beauty. He lives near

trees, flowers and shrubbery...”

Residential Architecture Today

This being the “future,” where are we? Over the ensuing 44 years since the publication of Seckel’s book, the number and configuration

gle-family home persisted. And since land in Hawaii is a limited resource, conflicts have always occurred between the desire to maintain land for traditional uses and the desire for new housing. For example, in the late 1960s, protests were organized concerning the con-

Since land in Hawaii is a limited resource, conflicts have always occurred between the desire to maintain land for traditional uses and the desire for new housing.

of homes constructed in the islands has increased substantially. Urbanization brought high-rises to Honolulu mixed with various low-rise multifamily housing alternatives. These have accompanied single-family commissions in Hawaii’s architectural offices.

However, the desire for the sin-

tinued use of Kalama Valley land for a pig farm rather than a housing subdivision.

By 1970, the Governor’s Housing Fair featured “affordable” model homes constructed on a downtown Honolulu site for the public’s inspection. While such technological innovations as an octagonal floor



An early example of a single family development on one of the “heights” indicates a greater effort by developers to integrate the houses into the natural environment.

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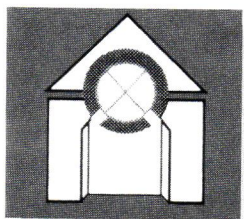
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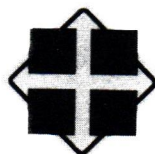
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plan and mica-flecked ceiling were included, the only entry of unique design and construction was the pole house.

The cost of the pole house was considered toward the high end of those exhibited, at slightly below \$20,000 for the two-bedroom model without carport to a bit over \$24,000 for the four bedroom model including double carport (land cost not included). The pole house had a more open plan, cathedral ceilings, natural finishes and was adaptable to the terrain with minimal site work, but was taunted as "barn-like" by the mica ceiling cadre. Also notable is that a more high-tech, architecturally designed modular house of interlocking modular plastic panels (also by the pole house developer) never made it to the fair site and apparently still awaits its debut.

Land costs had increased. Around this time an auction was held for the first increment of Wai'aleae Iki Ridge. Successful bidders spent \$25,000 for a lot on which to build their dream house or a speculative residence. Restrictive covenants were included in an attempt to sustain environmental quality in the overall fabric of the development.

About a decade later in 1981, several AIA Design Awards were given for residential architecture. Of eight winners from a record 56 entries, five were for single family residential entries. All were diverse and environmentally appropriate solutions to the single-family residence. The winners included an 800-square foot one-bedroom guest house, a remodeled Makiki Heights residence, the somewhat modest subdivision home of an architect, an environmentally sensitive Kohala coast home and an environmentally appropriate residence in Aspen, Colorado.

While recognition for the Colorado residence indicates that in some instances, local architects have attempted to export environmentally sensitive architecture, an-

other opinion has coexisted. A 1990 *Honolulu Star-Bulletin* editorial viewpoint characterized Honolulu

There is still room for good architecture which responds to the special needs of the client, the conditions of the site and the microclimate, rooted in the specifics of the situation.

high-rise apartment buildings as "crowded, expensive, ugly, stuffy, hot and noisy." Although several examples of outstanding high-rise architecture may be found that dispute this view, it is interesting to note that the editorial did not elicit any real disagreement.

In the past decade, Hawaii has seen the importation of "big box" stores and fast food restaurants that ultimately promote a pervasive sameness and mediocrity in design. Likewise, many new large residential developments in Hawaii are reminiscent of those coast-to-coast on the mainland. Larger homes on smaller parcels of land are also part of the trend.

Another fundamental issue facing architects and planners today is the dilemma of dealing with an expanding global economy without compromising Hawaii's unique environmental, cultural and historical values. Our island economy is increasingly linked to a developing global economy related to advancing technologies and telecommunications. This tends to blur differences between cultures and geography, let alone neighbors in a housing development.

Despite these trends toward homogeneity, there are still outstanding examples and great potential for an acknowledgment of regional approaches to architectural design. There is still room for good architecture which responds to the special needs of the client, the conditions of the site and the microclimate, rooted in the specifics of the situation. Good architecture is situational. It is not based on imported models but is a unique response to site, climate, pro-

gram and budget.

In Hawaii, we need to advocate a regionalist modernism that accom-

modates local lifestyles, climate, advancing technology, engineering and new materials. This approach

will result in an appropriate design response to our unique regional characteristics, as outlined in Seckel's book. This accomplished, we may be able to return to the forefront and demonstrate that a unique architecture can develop in the islands.

Lorin Matsunaga, AIA, is a principal at Urban Works Inc. A. Kimbal Thompson, AIA, is an architect in private practice in Hawaii since 1978. The authors believe Seckel's book should be on the required reading list in high schools in Hawaii.



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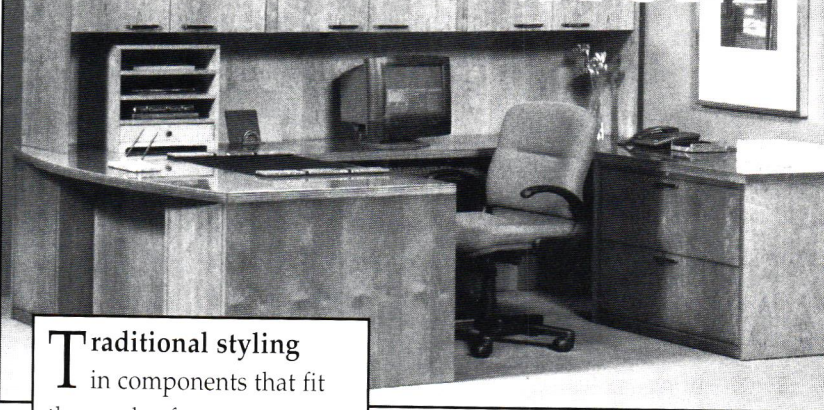
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Hawaiian architecture defined by works of Vladimir Ossipoff

The Master Among Us

by Glenn Mason, AIA

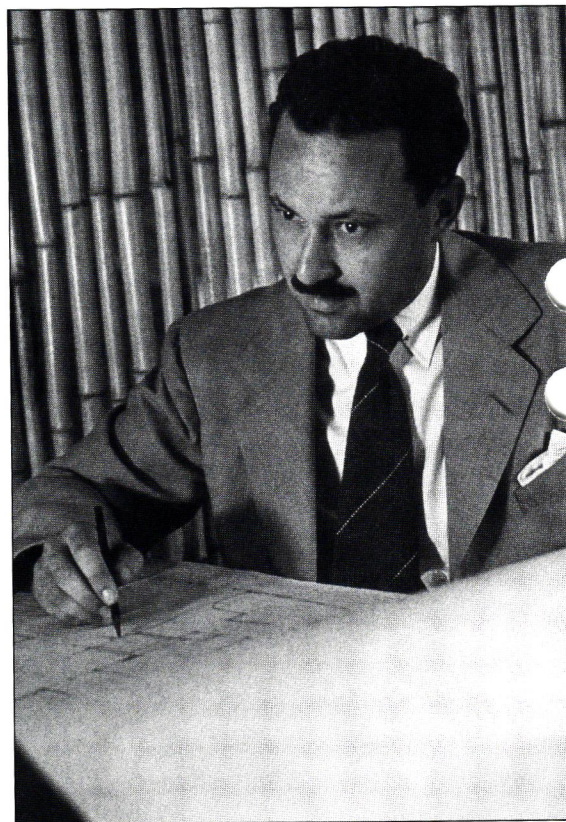
There are very few architects who have practiced in Hawaii for which the label “master” is appropriately applied. Perhaps the only two architects the term can apply to without debate are C. W. Dickey and Vladimir Ossipoff, FAIA.

Just listing the three best known works of Ossipoff exalts his abilities: the Outrigger Canoe Club, the Pacific Club and Thurston Memorial Chapel. The list of award-winning, superlative work also includes residences for Linus Pauling, Blanche Hill, Dr. and Mrs. Howard Liljestrand, Clare Booth Luce, the Morgan residence in Pacific Heights, and two of his own residences.

Other buildings that many may not recognize as his work include the Hawaiian Life Building; the Chinatown Liberty Bank Building (now an American Savings branch); the ticketing/check-in area, front gates and departure/arrival areas from gates 12 to 25 at Honolulu International Airport; the IBM Building; Punahou Schools’ elementary school; Hawaii Preparatory Academy; the former Willows Restaurant; and several buildings at Queen’s Hospital, to name a few.

Vladimir Ossipoff was born in Vladivostok, Russia in 1907. In 1910, the Ossipoff family moved to Japan because his father was posted there as a diplomat for the czar. Enrolled in the American School in Japan, he was tutored in Russian and also learned to speak fluent Japanese.

The family remained in Japan after the Russian Revolution of 1917, but in 1923, after the devastating Tokyo earthquake, Ossipoff’s father sent the family to the United States, where they settled in Berkeley, California. His father died in an accident before he was able to follow them. After Ossipoff fin-



Vladimir Ossipoff (shown here in an undated photo) was influential in architecture in Hawaii for more than 60 years. Ossipoff died Oct. 1, 1998.

ished high school he attended the University of California in Berkeley, graduating with a degree in architecture in 1931.

Ossipoff worked in architectural offices in San Francisco for a year before moving to Hawaii in 1932. His first job in Hawaii was as head of the home building department at Theo H. Davies. In 1935, he married Raelynn Loughery and worked for brief stints in the offices of C. W. Dickey and Claude Steihl.

Ossipoff opened his own office in 1936, and except for four years during World War II,



Photo by Charles Yerkes

when he was a project engineer for Pacific Naval Air Bases, he has been a practicing architect since that time. The firm he founded 62 years ago continues today as Ossipoff Snyder & Rowland Architects Inc., making it the oldest architecture firm in Hawaii.

During his practice, Ossipoff led an office with a staff of between 10 and 15, but the staff once swelled to 25 during the 1970s. Many of those staff members today are active or retired principals of their own firms, readily acknowledging the influence of the Ossipoff work experience.

One of Ossipoff's earliest projects was the 1936 beach front summer home for the Boettcher family in Kailua. The house, which was placed on the National Register of Historic Places in 1993, is located in what is now known as Kalama Beach Park, which was partially donated to the City and County of Honolulu by the Boettcher family.

Although this house does not have the level of sophistication of detail so evident in his

later works, it clearly shows common threads that would be woven through his lifetime of work:

- It is modern architecture; not trendy or nostalgic.
- It uses natural materials extensively.
- The house shows respect for Hawaii's beach front microclimate.
- Outdoor/indoor relationships were integrated.

Following those seemingly simple rules with a clarity of thought resulted in buildings that are consistently modern expressions of a Hawaiian regionalism that do not depend on the romanticism of earlier styles.

In a May 1955 *Architectural Record* article, Ossipoff said he was guided by "consideration of the individual's needs, not only physical but emotional," and "deliverance from the shackles of trends." He said he disliked "fadism" and "the use of the same tricks, mannerisms, and clichés." This has led to solutions that are difficult to stereotype. *(continued)*

The Liljestrand residence porte cochere demonstrates Ossipoff's use of natural materials.



Photo by Wayne Thom

Commercial structures designed by Ossipoff include portions of Honolulu International Airport.

Ossipoff's personal interpretation of clients' needs and the individuality of each site resulted in some very different house designs. His residential designs included massive double-pitched hipped roofs, gable roofs, and even an occasional flat roof, with equal success. Most of these houses were not air conditioned, which forced a consideration of climate and site orientation that is often missing in more recent houses, due to air conditioning and today's smaller lots.

Despite their differences, the scale of the houses was typically intimate, not grand. The procession to the front door mattered. Exposed concrete, natural finish woods and rough plaster were almost always present, designed with details that controlled how

each joint was made and how each material related to the other. The lanai was a valuable extension of the interior space.

His larger commercial and institutional projects often incorporated the most modern construction materials and methods. The best of these never forgot the landscape, respected human scale and still managed to incorporate natural materials somewhere in the design.

The principles of Ossipoff's designs have resulted in much of his work looking as fresh today as it was when first constructed, even if a half century ago. Hawaii has been blessed with Ossipoff's over 60 years of active practice. He has bestowed upon our community examples of architecture at its best – architecture we can all respect and learn from. He has proven that original, fresh architectural design can also be truly Hawaiian.

Glenn Mason, AIA, is president of Mason Architects, Honolulu.

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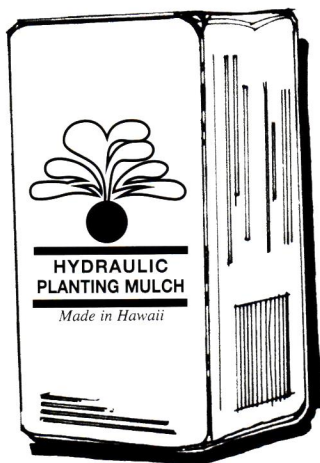
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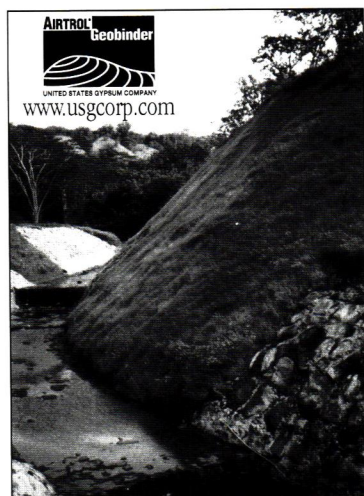
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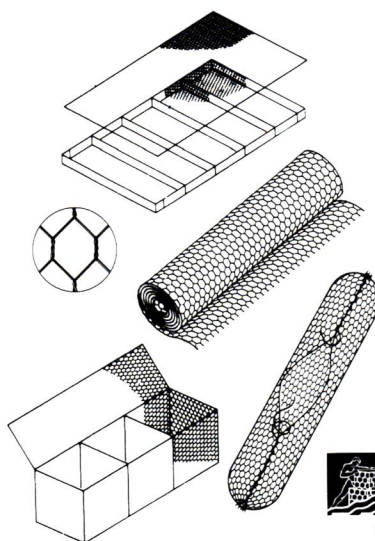
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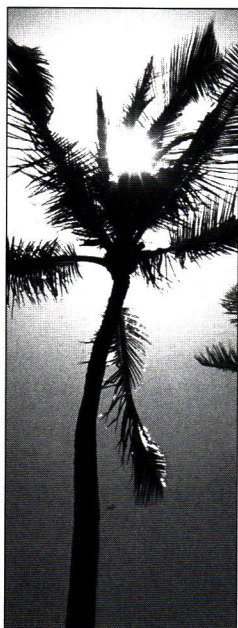
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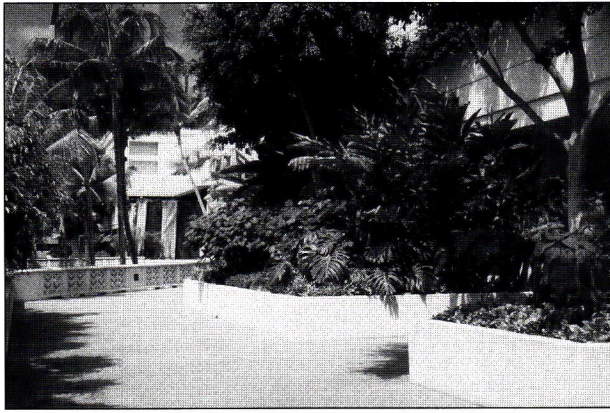
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WHAT IS LANDSCAPE ARCHITECTURE?

Of all the allied planning and design professions, landscape architecture may be the least understood. This is primarily due to the diverse nature and wide-ranging scope of the profession. Practicing landscape architects are involved in such varied projects as the design of intimate private gardens to the planning of entire communities and regions. Many planners, urban designers, land and environmental planners, and golf course architects have received their education and training in the field of landscape architecture. This diversity is a sign that the profession is relevant in today's planning and design market. It also leads to difficulty in defining and perceiving landscape architecture as a distinct profession.

This article will provide a better understanding of who landscape architects are, what they do and how they can be active contributors in the shaping of our future into the next millennium.

The landscape architect's education begins with studies in an accredited school of landscape architecture. While each program includes traditional studies in design theory, site engineering, structures, and landscape planning and design, there is also emphasis on the natural sciences including biology, botany and ecology. The landscape architect's education provides knowledge about natural systems and the impacts of man's use and development of the environment. A social science background is also a key element of the educational program. In addition, new technologies such as computers and satellite mapping play an increasingly important role in educating today's landscape architect.

A broad educational base trains landscape architects to take a holistic approach to each project. This approach leads to the best possible solution that fulfills the project requirements, while minimizing impacts on the natural environment.

According to Chapter 464 HRS, a landscape architect "...holds oneself as able to perform professional services such as...

- 1) The preservation and enhancement of land uses and natural land features;
- 2) The location and construction of aesthetically pleasing and functional approaches for structures, roadways, and walkways; and
- 3) The design for equestrian trails, landscape irrigation, landscape lighting, and landscape grading...."

Simply put, the profession of landscape architecture involves the design, planning, management and stewardship of the land, applying art and science to create harmony and balance between man and the natural environment.

A Brief History of Landscape Architecture

The genesis of landscape architecture can be traced to the early beginnings of civilization. Records of all ancient cultures exhibit early treatments of outdoor space from Persia and Egypt through Greece and Rome. Asian cultures have also strongly influenced today's landscape architects.

The European Renaissance sparked a renewed interest in the design and enjoyment of outdoor spaces. In Italy, ornate villas with splendid gardens and great urban plazas are still used as examples of design excellence. These precedents evolved into the urban gardens of 17th century France.

In 18th century England, landscape gardeners such as Capability Brown, moved away from the imposed geometric emphasis of the grand formal garden and began to use forms that were more closely related to nature. An important exception was Sir Humphrey Repton, who reintroduced formal structure into the landscape design of the first great public parks, including Victoria Park, London in 1845 and Birkenhead Park, Liverpool in 1847.

The modern history of landscape architecture begins with the works of Frederick Law Olmsted, the "father of landscape architecture." Olmsted was the first to reject the title of landscape gardener in favor of landscape architect. In 1863, the New York Parks Commission officially used the designation of "landscape architect," marking the symbolic beginning of landscape architecture as a recognized profession. Olmsted is perhaps best known for the planning and design of New York's Central Park. In 1899, the American Society of Landscape Architects (ASLA) was formed by its 11 founding members, including Olmsted.

Landscape architecture continued to influence the city beautification and planning movement well into the 20th century. Chicago, Cleveland, San Francisco and other cities used landscape architects to lay out comprehensive development plans to guide the growth of urban America.

The post-WWII period saw landscape architecture mature as a profession with innovative works and leading-edge planning methods by people like Thomas Church,

Garrett Eckbo, Hideo Sasaki, Lawrence Halprin, Dan Kiley, Ian McHarg and many others. Their works have shaped the development of today's urban structures and residential communities.

Landscape Architecture in Hawaii

In Hawaii, the profession of landscape architecture has echoed the growth of the practice occurring on the mainland. Richard Tongg, Donald Wolbrink and George Walters have set high standards of practice in the areas of landscape design and land planning.

Early landmark projects involving landscape architects in Hawaii include Ala Moana Park, Thomas Square, and Kakaako Waterfront Park. Landscape architects have played a significant role in the development of private resorts in Waikiki, Kaanapali, Wailea and the Kona coast. Communities such as Mililani Town and Kapolei have benefited from the contributions of landscape architects.

The Hawaii Chapter of the ASLA was founded in 1955, the eleventh oldest chapter among the current 46 throughout the U.S. The chapter currently has nearly 100 members benefiting from a rich annual program of activities and public service.

In 1971, the practice of landscape architecture became law in Hawaii and made a part of the licensing board of professional engineers, architects, surveyors and landscape architects. Landscape architectural services are increasingly being exported to other countries throughout the world, particularly in developing nations. Many Hawaii firms have performed extensive work throughout the Pacific Basin and Asia.

Into the 21st Century

It is likely that the boundaries between the related professions will be increasingly difficult to distinguish as the fields of design, planning and engineering change and grow. The overlap in professional expertise not only adds to the synergy, but can provide a seamless flow in the development

of each project.

However, at the core of each respective discipline are unique qualities that contribute to the success of every project. Landscape architects make invaluable contributions in the areas of:

Landscape Planning and Design

The traditional core of the profession involves the design of outdoor spaces from private residential scale to large public works. Services include grading, irrigation and planting design, landscape lighting and outdoor furnishings.

Regional Landscape Planning

Merging many aspects of environmental and ecological planning, landscape architects provide expertise in the planning and managing of land and water, natural resources, visual analysis, landscape reclamation, and environmentally sensitive areas.

Site Planning

Services focus on the physical arrangement of built and natural elements in an orderly, harmonious and environmentally sensitive way. Services also address soils and topography, drainage ways, vegetation, wildlife, climate and other natural and program features.

(continued)

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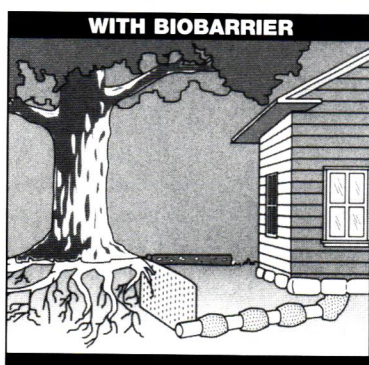
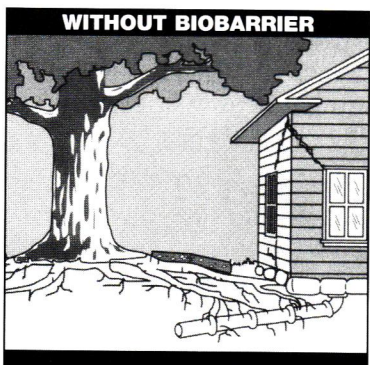
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Parks, Open Space and Greenways Planning and Design

The design of public recreational spaces is a mainstay of landscape architectural practice, from preservation of natural resources to the design of urban parks and sports facilities.

Resort Planning and Design

The landscape is a key element in developing successful resort destination areas and scenic sites in Hawaii's critical tourism industry.

Urban Planning

Landscape architects are involved with the design of cities and towns from zoning and regulatory issues, to preparing master plans and designing urban spaces.

Land Development Planning

This addresses the formulation of large-scale strategies and plans combining skills of development economics, understanding of regulatory constraints and physical planning expertise.

Golf Course Planning and Design

Landscape architects are involved in the master planning, routing and design of golf courses to create an aesthetically enjoyable experience.

Ecological Planning

This involves the preparation of ecological studies and interpretive analysis of natural resources and areas to create sound policies and developments sensitive to the environment.

Historic Preservation and Reclamation

Historic preservation and reclamation of significant sites and areas involve landscape architects from research to plan development.

Special Needs

There is a growing field in fulfilling the needs of individuals and groups that may have special needs, such as the elderly and handicapped.

Studies and forecasts indicate that landscape architecture is a profession that will be increasingly in demand due to the growing conflict between human development and consumption of our ever-diminishing resources. The profession has evolved into a valuable contributor in creating today's built environment and preserving natural resources. Landscape architects are poised to be a key player in developing and improving man's places and condition throughout Hawaii and the world. ☺

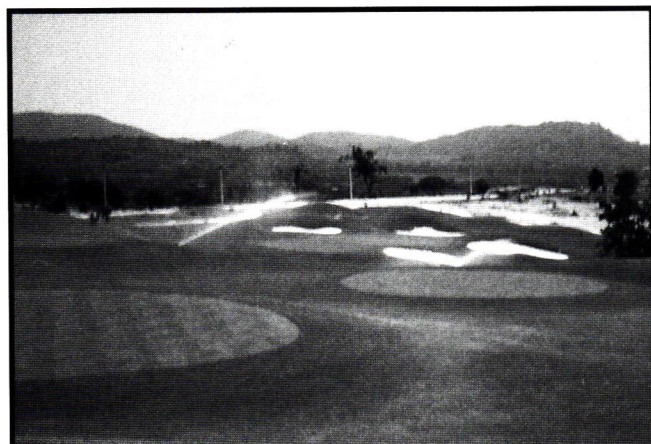
EROSION CONTROL

Over the past few years, landscape architects have been increasingly learning and practicing the skills of erosion control. With strict state and federal laws regulating erosion and sediment control, landscape architects have been attending seminars to learn about practical approaches for effective erosion control. These courses teach the types, causes and factors of erosion, erosion prediction, reviews of best management practices and developing effective erosion control plans.

Methods learned include sediment traps and basins, filter fence barriers, vegetative barriers, erosion control blankets and hydraulically applied bonded fiber matrix (bfm). The latter method is a highly effective and very flexible technique.

In a one-step hydroseeding process, the bfm (composed of wood or paper fibers with bonding tackifiers) will dry and form a water-insoluble protective cover that is porous, breathable and secures soil and seed while enhancing the establishment of vegetation. Even nearly vertical slopes with loose soil can be stabilized. Eventually the bfm decomposes to carbon dioxide, a natural by-product of organic decomposition used by plants for photosynthesis.

In comparing runoff, soil erosion and seed germination with other methods of erosion control, the new bonded fiber matrix products have worked well and are cost effective, owing to their relatively easy hydraulic application. ☺



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LANDSCAPE LIGHTING

Well-designed garden lighting brings out the special beauty of the night garden. It illuminates the best features, and shapes the view and mood. Lighting can make a small garden seem spacious and attractive, a large estate intimate and comfortable.

Landscape lighting also has a practical side. It helps pedestrians see where they are walking, and where any abrupt changes are. It discourages intruders by lighting the ground level clearly and eliminating shadows. It permits users to enjoy the landscape after dark for relaxing or entertaining.

Lighting is a powerful tool and many techniques are used. Different techniques can bring a focal glow, a background of ambient luminescence, or the sparkle of brilliance.

Downlighting

This is a general term and includes many of the other techniques described. It is the lighting of an object, area or surface from above. The light source can be a large floodlight to provide general illumination for safety, security or entertainment. It can be several smaller floodlights set high in a tree, giving filtered light (see Moonlighting). When done well, downlighting imitates nature. It can suggest the morning sun, a shaft of sunlight or a full moon.

Uplighting

This means lighting something from below. Shadowing and silhouetting are types of uplighting and will provide a focal glow in the garden. It is dramatic lighting, and demands attention. Uplighting should be used with discretion – when there is a reason to call special attention to a part of the landscape or to a particular feature within it, such as a specimen tree.

Safety Lighting

One of the most important jobs of garden lighting is to illuminate landscape spaces to give directions to users about obstacles to avoid and where to walk. Lighting for safety can be done with well-planned downlighting from trees or nearby structures, or with low path lights. Safety lighting should be brightest on heavily used paths or steps.

Security Lighting

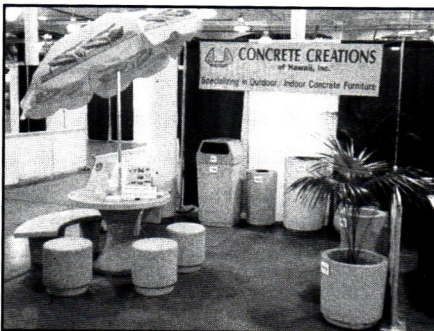
Many people consider protecting their property from burglars a major goal of landscape lighting. However, much unpleasant lighting design is done in the name of security lighting. Lights installed on residential house eaves and aimed into the eyes of visitors are an example. Proper illumination of the walkways and plants will protect the residence while enhancing its beauty.

Area Lighting

Good area lighting allows a homeowner to entertain on the lanai or for the children to play games on the lawn. Area lighting is ambient luminescence in the landscape that provides the background for focal and accent lighting. It is usually done by downlighting from overhead with floodlights. However, these lights alone may create a flat, dull look to the landscape. The designer should combine floodlighting with more decorative types of light, such as spotlighting, to call attention to special areas. Area lighting should be placed as high above the ground as practical, or at least be partly concealed from view.



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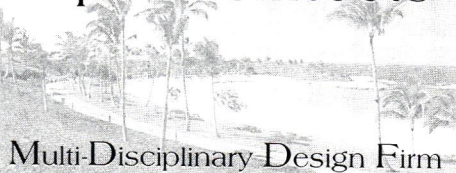
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Moonlighting

Moonlighting is the most natural looking outdoor light. It uses a mild source of light, usually positioned high above the ground, to stimulate the soft, diffuse light of the moon. Users don't see the light source itself, only its effect as it selectively illuminates tree branches and trunks and casts graceful shadows on the ground.

Spotlighting

Spotlighting will give a focal glow to the landscape, directing an intense beam of light to select a particular landscape detail or object. Spotlighting of important focal points in the landscape, done discreetly, can be very effective but it can be overdone. Frequent uses of spotlighting in gardens are in tree or palm uplighting or lighting building columns or facades.

Types of Lamps

Landscape lighting is particularly sensitive to the type of lamp used. With the right lamp, the colors will stay true. Without the right lamp, leaves will appear to be brown and dull.

Incandescent

The incandescent lamp enjoys wide popularity. This source renders color well with an emphasis on the warmer tones, is inexpensive and requires no additional apparatus for operation. However, while its simple construction tends to minimize initial costs, it also has the shortest lamp life.

Fluorescent

Almost all fluorescent lamps have high blue and green content, and are most effective for pathlights or other low level lighting needs. Its lamp life is fairly long, usually about 10,000 hours.

Mercury Vapor

Mercury vapor will render the landscape with blue-green colors. It is not favorable for lighting people or food. Its long life (up to 24,000 hours) is an important attribute.

Metal Halide

Metal halide lamps have the best color rendition characteristics. While long lived, they do not match mercury vapor lamps for longevity.

120 Volt Versus 12 Volt

The use of 12 volt (low volt) systems has gained popularity in the past few years, particularly in residential landscapes. It is relatively easy to install, is low cost with good color, and the designer can easily manipulate precise beam control. However, voltage drop along a layout plan makes it ineffective in a large scale project. A shorter lamp life than most 120 volt lamps translates to higher maintenance considerations. ☹

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WATER FEATURES

Water features have provided refreshment for the human soul in many countries over several centuries. In ancient Egypt, atrium ponds cooled residences and provided early and successful opportunities for aquaculture. Five hundred years ago in Italy, well-planned estates included elaborately connected waterways with jets and fountains. In China, Korea and Japan, artificial ponds and islands have been the product of skilled artisans for more than 1,000 years.

In Hawaii, the hotel boom of the late 1980s and early '90s brought together talent and resources to create water features at local resorts that rival ancient splendors. The Hyatt Poipu Kauai and the Grand Wailea Resort are two examples of many local resorts where rock, water and trop-

ical foliage create outstanding water features in a resort environment.

These water features are especially successful because the relationship between inside and outside is poetically inspired. Visitors are led from panoramic ocean vistas to intimate fern grottos. The drama of water features can range from the pleasant gurgling backdrop at a cafe terrace to a raging torrent at the terminus of a grand entry. In either case, water is used successfully to enhance the experience and translate the client's program into an unforgettable moment.

Beautiful water features are the product of teamwork and talent. An ongoing dialogue with the architect is needed to develop a coherent, spatial strategy from inside to outside

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and from one space to the next. Communication with the civil engineer is ongoing as contours are adjusted to achieve the correct elevation change for the water feature. Coordination with the electrical engineer is essential to translate lighting and pump demands into ambiance and atmosphere. Work with the mechanical engineer is critical as points of connections and pump rooms are arranged to facilitate operations and maintenance. Water feature design involves an array of interface with design consultants that succeeds if teamwork is a priority.

Successful water feature design also requires talent. The feature must be attuned to the quality of the adjacent uses. It should create an effect that soothes or surprises as the situation may demand. Water is expressive of a range of

emotions. As landscape architect James van Sweden says, "It expands and enriches the world around it. It cools and makes air lighter, reflects movement, color, creates a constant music." It takes determination and diplomacy to combine talent and teamwork on such a project.

Landscape architects are uniquely qualified to help plan and design water features. Their training in site planning and familiarity with the design process make them a valuable asset on the water feature team. Their experience with landscape materials allows nature to present itself in unexpected ways.

Great water features around the world have many factors in common. The most important factor may be the team that creates them. ☺

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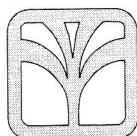
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HARDSCAPE DESIGN

Hardscape describes the areas of a landscape project that are not covered by planting. Hardscape includes paved surfaces, planter walls, ramps and steps, decks, trellises and gazebos, water features, lighting, and other items. Landscape architects should know hardscape construction materials and methods of documentation needed to implement a successful project.

Scale

For large commercial projects, the success of a hardscape design is dependent on the landscape architect's coordination with engineers and architects. Since the conceptual work by the landscape architect is sometimes documented by the engineer or architect, reviews are required to ensure the design intent has been interpreted correctly.

Engineering and architectural details affect hardscape; for example, the locations of manholes should be coordinated with hardscape design.

For parks and residential projects, the landscape architect is fully responsible for documentation of the hardscape design and coordination with the architect and engineers.

Design-Build

In design-build projects, the level of design information provided by the landscape architect must be coordinated with the design-build contractors' scope of services. For example, special construction such as water features or engineering work is often the responsibility of a specialty contractor. In this situation, the landscape architect provides design drawings to show design intent and provides specifications tailored for design-build so there are no gaps between the design and the actual built product.

Maintenance and Durability

Materials should fit the function. Materials such as wood, stone and concrete and their maintenance should be weighed against the client's preference.

Porous surface paving should not be specified where there is heavy traffic as the porosity will pick up dirt, tire rubber and oils. Some stones are very soft and should not be used in areas subject to vehicular traffic.

Painted surfaces need to be repainted periodically. Surfaces near planting areas should be designed so that plants are not subject to paint or workers stepping on planting beds. Wood is subject to termite and dry rot damage. Treated lumbers for garden structures and decks require periodic refinishing.

Availability, Material and Cost

Availability is another major design issue in Hawaii, Asia and the Pacific Rim. Costs can be high when the design uses imported materials or labor-intensive installation. It does not make sense to specify a material that cannot be obtained economically or installed by available tradesmen. ☺

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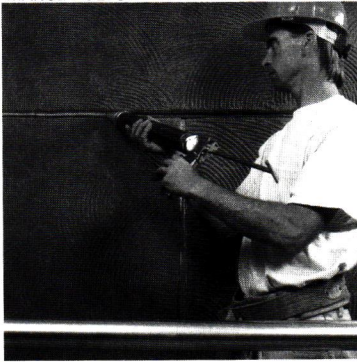
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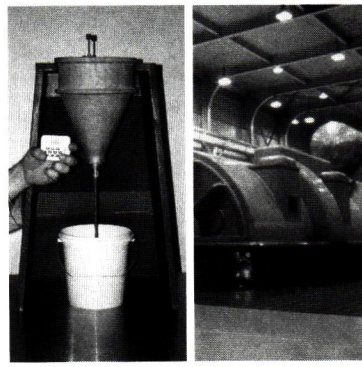
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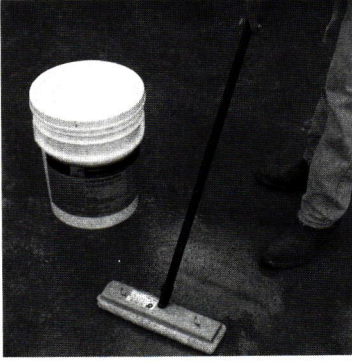
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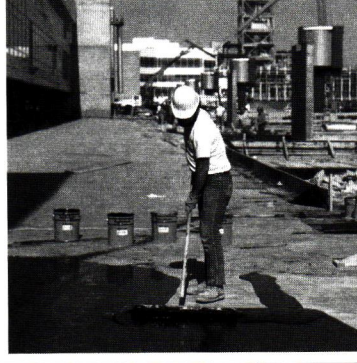
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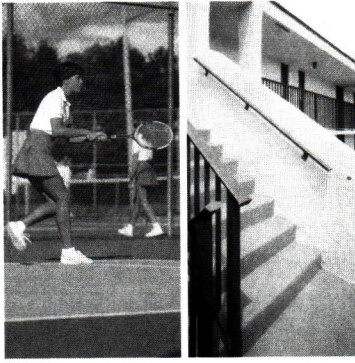
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Sid Snyder, AIA

Moving from small apartment rooms, the design intent of the Snyder home on Waialae Iki Ridge was to have more space for each family member.

It was quickly apparent that the structure should step down the hillside's steep (3:10) slope to take advantage of unobstructed ocean views at all levels. However, trade winds blew heavily over the whole site.

In order to have a yard and lanai, the design solution



Photo by Sid Snyder, AIA

Sid Snyder designed a wind-protected, level courtyard for his hillside Waialae Iki home.

was to build a wind-protected courtyard surrounded on three sides by the house and garage. The courtyard provides a 600 square-foot sanctuary of level lawn, shrubs and trees. This was possible only by placing the garage directly next to the street and forgoing a long driveway. As a result, the courtyard was realized and the savings were large.

The house itself is a cluster of five rectangles arranged around the courtyard and lanai.

Margret Tanner, AIA

The design of this architect's home in Waimanalo resulted in an upscale interior within a facade that is sensitive to the modest neighborhood. The house incorporates modern technologies for daylighting, home security, natural ventilation, solar water heating and a seamless



Photo by Augie Salbosa

Large windows extend the indoor-outdoor relationship in Margret Tanner's Waimanalo home.

exterior insulation finish system.

The primary goal was to establish harmony between the living area and the surrounding environment. Importance was given to the creation of flexible gathering spaces and areas for study, work and solitude.

High ceilings and well-placed lighting fixtures emphasize the large interior volume. Natural Mexican tile, granite and marble floors against the hand-finished stucco surfaces create a cool atmosphere and allow for easy maintenance.

Wall-length glass surfaces devoid of coverings and well-planned landscaping form an interplay between the home's interior spaces and the gardens. Strategically placed foliage blocks negative views and forms a number of private garden areas. Well-placed lighting illuminates the garden. A cedar deck is a favorite place to entertain. The design shapes a comfortable Hawaiian setting with commanding views of the Koolau mountains.

Hans Riecke, FAIA

This planning of this house in Haiku, Maui began when the owner/architect became interested in building an experimental concrete house.

To add warmth to the house, the concrete roof is supported on columns and buttresses instead of walls, and the openings between columns are filled with Alaska yellow cedar sheathing and windows.

This experimental method of construction uses reinforcing steel as the main framing. Beam and column reinforcing cages were field fabricated out of #4 bars with #2 stirrups, with all wire ties tack welded to the reinforcing to create a stiff cage. Expanded metal lath was tied to the column and beam cages, and hand-mixed concrete/grout was placed into them. A scratch coat of cement plaster was then applied to protect the lath and steel. A finish coat of cement plaster was applied after the structure was completed.

A wood post was placed in the



Photo by Tony Novak-Clifford

Hans Riecke designed and built a whimsical concrete cottage in Haiku, Maui using experimental construction techniques.

center of the house to support a steel cap; no other shoring was used. The roof reinforcing steel was welded to the steel cap, draped over the perimeter beams then covered with metal lath. The steel was allowed to deflect naturally giving the roof its shape. Concrete was placed directly on the lath in bands starting at the perimeter of the roof.

After all concrete had been placed on the roof, a scratch coat of cement plaster was put on the underside and a thin top coat of acrylic cement plaster was applied to create a fairly smooth roof surface and cover the cold joints. The roof was then coated with two coats of an elastomeric roof membrane and finished with mosaic tile.

Wayson Chong, AIA

The architect built an addition onto the family's prairie style house, originally designed by Vladimir Ossipoff in 1937.

The space was a

basement jutting into a Manoa Valley hillside and posed many challenges. It was dark and lacked ventilation, and there was limited space to expand into the rear yard.

The design solution results in a studio office and living space of

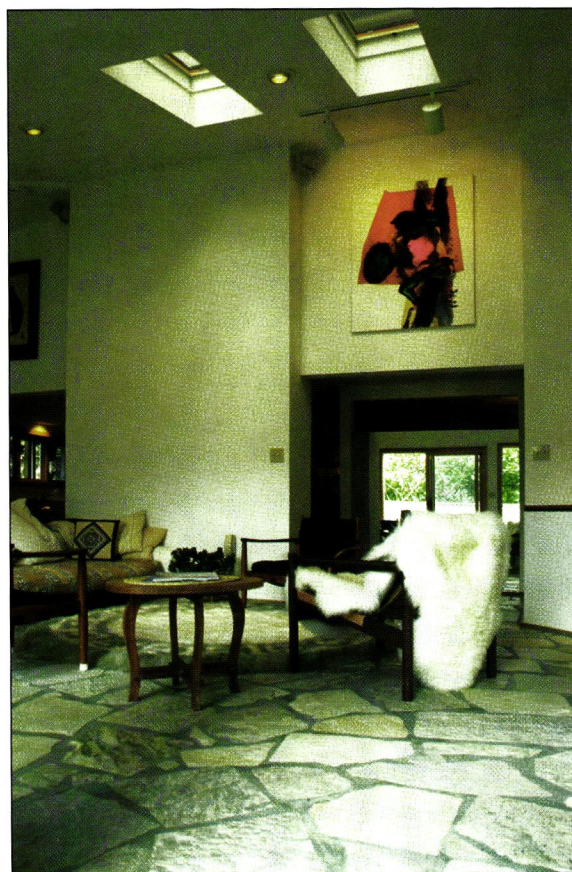


Photo by Jack Yuen

Venting skylights add light to a formerly dark basement in Wayson Chong's Manoa home.

1,500 square feet with three bedrooms, two bathrooms, an office and a second workspace combined with a dining room. A deck serves as both an entrance and outdoor dining space.

The major living space creates the illusion that the house extends into the outdoors. Large sliding glass doors and casement windows are generously provided to emphasize this indoor-outdoor relationship. A quartzite stone floor leading from the outdoor patio enhances this effect. Three venting skylights in the cathedral ceiling brighten the space.

The architect added strong geometric forms through the careful articulation of 45 degree walls at key focal points. These angles in combination with mirrors open and brighten the house.

Mark and Rebecca Lively, AIA

This home was a work in progress for the Livelys for many years. The breezes off Kaneohe Bay make the house pleasantly cool. The makai side of the house is faced with windows. The exterior is a casual kamaaina style mixed with traditional mainland qualities. The house was built 3 feet above grade on a blue-rock foundation wall, clad in wood lap siding and accentuated with nu-

merous white-trimmed windows.

The interior has hardwood flooring throughout and an open plan. The outdoors is brought inside through the French doors leading out to the first floor lanai. The master bedroom is also sheltered by a long covered lanai.

Color was used in a playful manner. The child's room was painted a buttery yellow. Another room was painted a cool green, and the front door was finished with a dark peacock teal.

Joseph Ferraro, AIA

The architect's intention was to restore this old Manoa home to its original 1927 charm.

Persistent detective work located good redwood siding below plastic siding and clear fir tongue and groove flooring below vinyl floor tile. New shingles were put on the roof and a dormer was added above the front door to define the entrance foyer.

The house was built on a down



Photo by Joe Ferraro, AIA

One of Joe Ferraro's first remodeling projects was adding details to define the entrance to this historic Manoa home.

sloping lot with three bedrooms, a bathroom and living room on the main, upper floor. The master bedroom, kitchen, dining room, maid's room and laundry cellar were on the lower level. The architect moved the kitchen and dining room to the main floor and restructured the lower floor to include an office, master bedroom and a painting studio.

The last renovation provided two large porches on the rear of the house designed with Tuscan columns to match the front porch. The architect added a curving form on the upper porch to soften the lines of the protruding structure and minimize the visual impact of the prominent rear elevation.

In 1996 the house was granted historic designation by the state Department of Land and Natural Resources, a fitting honor for the architecture that exemplifies early 20th century Manoa houses.



Photo by Jim Buckley Productions

Mark and Rebecca Lively mixed the best qualities of mainland and Hawaiian-style design in the exterior of this Kaneohe home.

Douglas P. Luna, AIA

The architect's office is located in

his apartment at Harbor Tower in downtown Honolulu. The apartment has a room and bathroom just off the entry that is suitable for an office, which avoids the distraction of visitors encountering private living areas.

The main objectives were to provide as much counter, storage and shelf space as possible in addition to an area to meet with clients. The space was to feel as open as the required furnishings would allow, look professional and be comfortable. Built-in furnishings were to be easy to relocate and low in cost. Another objective was to take advantage of a great view of the harbor entrance channel.

The objectives were achieved by creating a custom-designed, U-shaped work area near the window with modular desk organizer units designed by the architect and flat files close at hand. Floor to ceiling shelves along the length of one wall provide spaces for project binders, catalogs and books. A multi-function printer/copier/scanner unit saves floor space. A couch and table



Photo by Douglas P. Luna, AIA

Good use of space helps Doug Luna run an efficient downtown home office.

Tad Lawi, AIA

The Lawi house is tucked in cool Wailupe Valley. The design objective was to respond to the needs of a growing family.

An illusion of greater spaciousness was achieved through the open plan concept for living, dining, kitchen and family spaces and the

including display niches, diagonal walls and a corner glass block wall that steps up to 12 feet. The second-story skylight increases the perception of visual space.

The heart of the house links the kitchen, family room and the children's study. The family room and kitchen are visually connected by a diagonally-placed breakfast peninsula. A parents' study is located next to the master bedroom on the second floor. Casement windows are used throughout for natural ventilation.

Materials have a natural finish. Display niche tops and hardwoods are stained white oak. Natural stone is used for countertops in the kitchen and baths. The kitchen floor is low-maintenance, vinyl-simulated wood strips, while marble is used in the entry area and master bath.

Donald W.Y. Goo, FAIA

This house in Hawaii Kai was designed over 30 years ago on a modest budget to be large enough for a family yet comfortable to live in after the architect's son moved out.

The design theme was to create a small house that looks big. The main floor is 1,200 square feet and the lower floor is 400 square feet.

The design is a simple gable roof with open beam ceilings throughout.



Photo by Bob Torn

Display niches add sculptural qualities to Tad Lawi's Wailupe Valley home.

allow visitors to review drawings and samples. The office has proven to be convenient, functional and cost-effective.

second floor gallery that overlooks the living area below.

The living room features an 18-foot ceiling and sculptural qualities



Photo by Donald W. Y. Goo, FAIA

Clerestory windows make Don Goo's Hawaii Kai home seem larger.

The house features post and beam construction with clear stained redwood, re-sawn both sides. Standard height doors, bi-folds, sliding doors, redwood жалousies, fixed glass windows and clerestory windows were assembled to develop the design theme.

In 30 years the architect has enlarged the original deck, added more storage in the dining room, added a skylight in the dressing room, and changed the shake roof to a cement tile roof.

The most satisfying design feature is the light from the clerestory windows and fixed glass windows, which makes the rooms seem much larger. That was the design intent over 30 years ago – make a small house bigger.

John Ida, AIA

The site is situated on an uphill lot in Niu Valley with a mountain sweeping up directly at the back. To the architect, this evoked the image that the house be part of the hillside and the natural environment.

The house has a two-story level at the back and single story at the front, which creates a steep roof design that slopes from the back of the house to the front. Decks were cut into the roof for views to the water.

The design intent was to have a home that was filled with natural light. Therefore the plan that was generated is very open. The spaces developed are high and voluminous. Space flows from one area to the next. The open stair treads make even the stairs part of the experience of the space.

Wayne Goo, AIA

This home is located on a sloping site in Aiea Heights with views overlooking Pearl Harbor. The goals were to design a home that would serve a family of four and fit in its environment rather than imposing on its surroundings.

The solution was a Japanese-inspired pole house with deep eaves

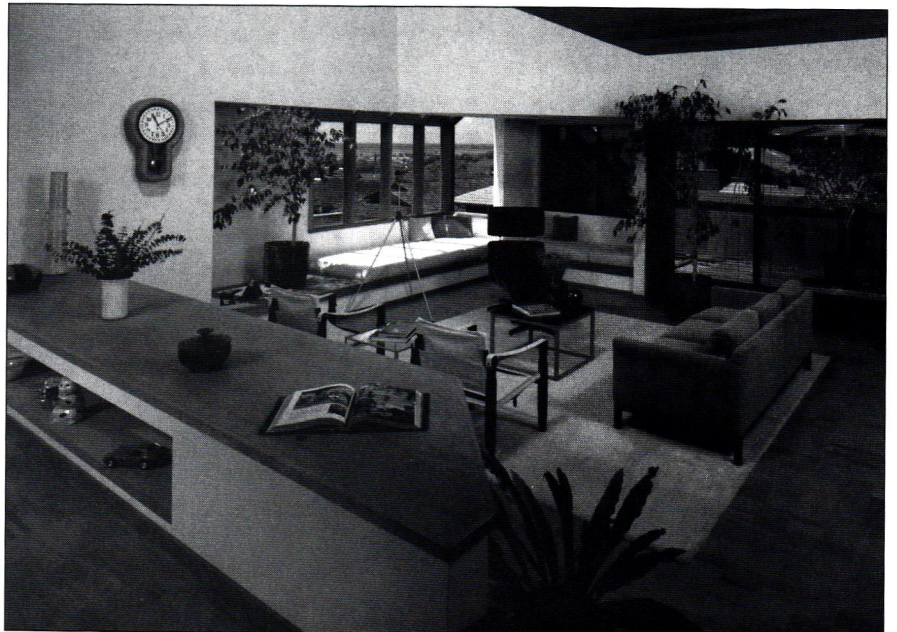
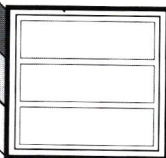


Photo by Augie Salbosa

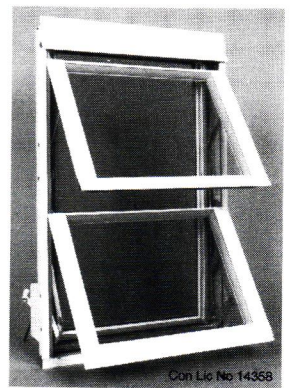
The open plan allows for a light-filled, voluminous living area in John Ida's Niu Valley home.

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Photo by Olivier Koning

A modified ship's ladder provides access to a multi-functional loft in Wayne Goo's Aiea Heights home.

over a deck that runs around the perimeter of the house. The bedrooms are located on the mauka side of the house to take advantage of trade winds. The kitchen, dining and living rooms capitalize on spectacular views. All rooms have double hung windows over redwood jalousies which offer excellent ventilation.

High volume, open-beam ceilings create a spacious feeling. A large multi-functional loft occupies the volume within the steep roof, overlooking the living and dining room. A modified ship's ladder to the loft occupies minimal space on the main floor.

Alex Cho, Assoc. AIA

This home on Kamehame Ridge offers large expanses of glass taking in views from Koko Crater to Diamond Head. The home is cradled on a 17,000 square foot lot with a hillside to its back. Wrap-around decks enhance the indoor/outdoor living style.

The home was designed to be a series of simple rectangles offset by playful curved ceilings and walls within to soften the interior atmosphere. The open plan invites interaction of public spaces.

This is a tri-level home with a family room/guest room and bath above a two-car garage. A study/office is off the main level while two bedrooms are on the second level with their own bathrooms and a seating area.

The cathedral ceiling soars to 30 feet and is cedar lined to give it warmth. The entry is a two-story space framed by windows and a glass block curved balcony above. Art niches are designed within the home.

The flow of spaces from the kitchen into the dining and living spaces allows an "active/participatory" dining experience.

Charlene Oka Wong, AIA

This new residence's spatial organization groups the formal and informal living areas, dining area and kitchen into an open plan which allows the private areas to define themselves as the background of the house.

Instead of walls, transitions between spaces are accomplished through changes in ceiling heights through soffits, small changes in floor elevations, built-in elements



Photo by Olivier Koning

Alex Cho's home on Kamehame Ridge features curved ceilings and walls which soften the interior atmosphere.



Photo by Charlene Oka Wong, AIA

Doors of etched glass, skylights and high ceilings introduce light into Charlene Oka Wong's Hawaii Loa Ridge home.

and architectural sculptural niches.

Skylights and high ceilings in the foyer introduce light and form a transition point for the home's entry experience which begins outside through the courtyard. The foyer is

lit by the use of patterns on the large etched glass entry doors which produce a rhythmic interplay of shadow and light.

The conceptual development of the home on Hawaii Loa Ridge was made jointly with the development of the landscaping. Landscaping is integrated throughout the home's design with the major spaces opening to out-

door areas. Large windows and sliding glass doors were incorporated to permit the home to be naturally ventilated and to open views to the surrounding landscape.

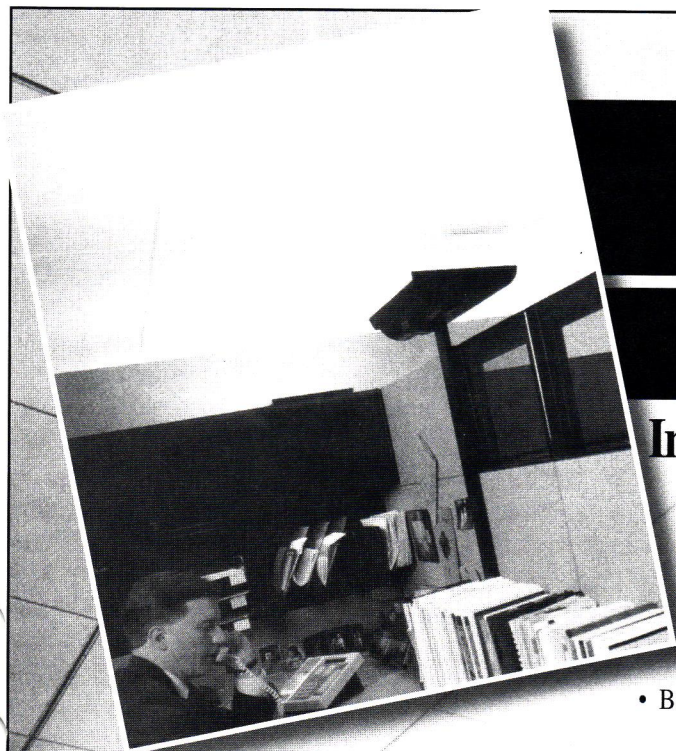
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STEEL STYLES

Project Profile:

CONTINENTAL AIRLINES LINE MAINTENANCE HANGAR

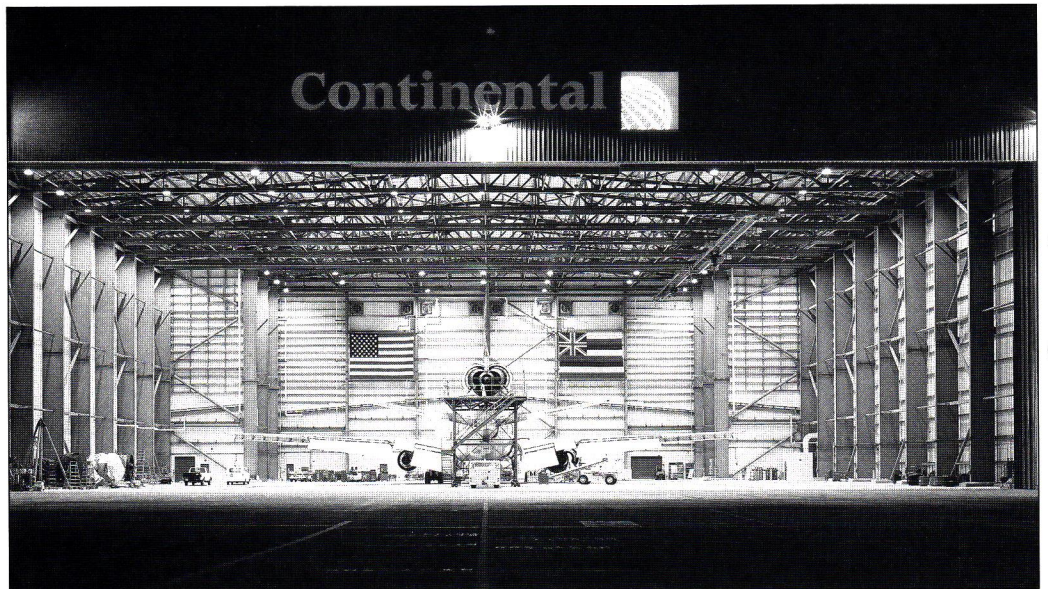
The Continental Airlines HNL Line Maintenance Hangar was lured to Honolulu through significant tax incentives in return for building the project at Honolulu International Airport. Leo. A. Daly was hired to prepare preliminary drawings and a Request for Proposals from general contractors. M.A. Mortenson Company was selected as general contractor.

The very aggressive project delivery schedule required that the team transform the schematic proposal drawings into an operating maintenance facility in 11 months,

including all permitting. Speed was the key and teamwork was the answer.

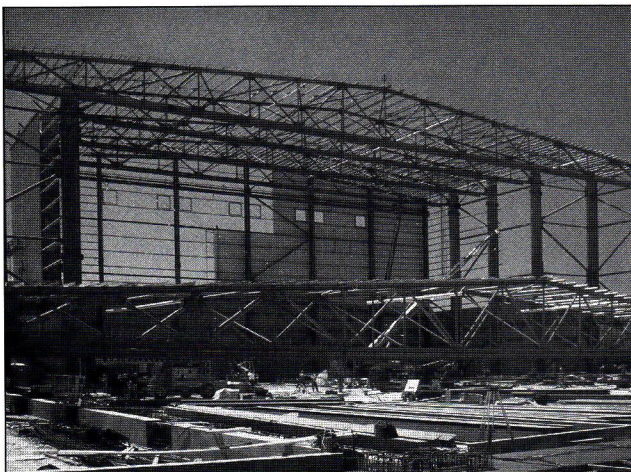
building was started immediately, even before design development was completed for the remainder of the project. This required extensive cooperation and close coordination between the design and build teams.

To address the nearly 250-foot clear span hangar roof framing elements, HCI Steel Building Systems studied both built-up steel plate girder and long span open truss solutions. Because of the ASCI/ANSI-7 and Factory Mutual requirements, and very strict horizontal drift criteria, open trusses proved to be the preferred solution. The primary steel columns are built-up plate members with webs nearly 6 feet



Photos by Bill Hagstotz

Completed hangar with 24-hour maintenance operations under way.



Nearly completed pair of trusses being prepared for erection.

STEEL STYLES

deep. The trusses consist of wide flange top and bottom chords and structural pipe diagonal and strut members.

The tight schedule introduced risks to many aspects of the project. In particular, the "just-in time" fabrication, delivery and erection plan required fabrication to commence prior to final shop drawing review and the completion of the architectural and building systems design.

To address the owner's concerns with potential corrosion at the project's Lagoon Drive location, the design team requested that a high performance, zinc-rich primer be applied to all the structural steel prior to shipping from the West Coast. This added three weeks to the delivery of each load of steel. Overtime and shift work was implemented both at the fabrication plant and during erection to offset this lost time.

Further, in order to meet key schedule milestones for truss assembly and erection, several structural truss members were air freighted to Honolulu. In some cases, these members would be cut down to a size acceptable to the air freight forwarder and welded back together upon arrival. In most cases, these specific members would leave the painter's Seattle-area shop and be erected as a part of a main hangar truss within 48 hours.

Time was the primary essence when developing the erection plan. Creative material staging, careful

truss assembly layout, and advance engineering of the truss erection lifts were all critical to the timely structural frame completion. Of course, "Murphy" and other construction gods presented obstacles which tended to erode the best-laid plans and forced the team to be creative in responding to each day's events.

The main hangar consists of 12 primary long span trusses ranging in span from 186 to 243 feet. The original plan called for six pairs of trusses to be assembled sequentially, on the ground. Then fire sprinkler piping, electrical conduit, and touch-up painting would be installed in a coordinated sequence - similar to vertical high-rise construction but progressing in a horizontal fashion.

The larger trusses with the subsequent trades' work installed weighed in the range of 100 tons. The goal of this plan was to minimize the low efficiency high-bay work required once the trusses were erected.

However, material fabrication constraints, large crane availability, crane capacities, weather variations, and the general need to get as much work underway as quickly as possible, required that each truss lift be optimized individually. Final truss erection plans ranged from two crane, single-truss picks - to the originally planned two-crane, double-truss arrangement - to (when one of the large cranes re-

quired was out of service) a three-crane, double-truss configuration.

In the end, Continental Airlines received a high quality maintenance facility on an aggressive schedule and under budget. By all accounts, this was a very successful project.

By Thad E. Bond, Project Manager, M.A. Mortenson Company

CONTINENTAL AIRLINE HANGAR

Credits:

Developer/Owner

Continental Airlines, Inc.
Houston, Texas

Architect

Leo A. Daly
Honolulu, HI

General Contractor

M.A. Mortenson Company
Honolulu, HI

Structural Engineer

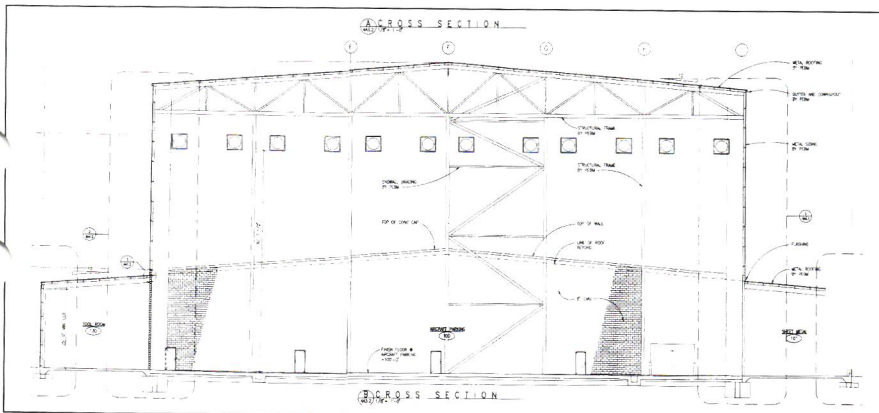
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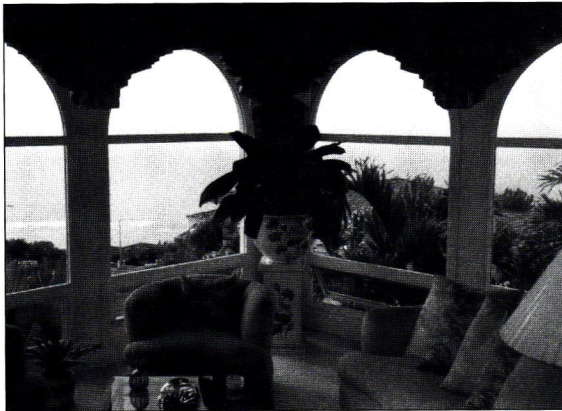
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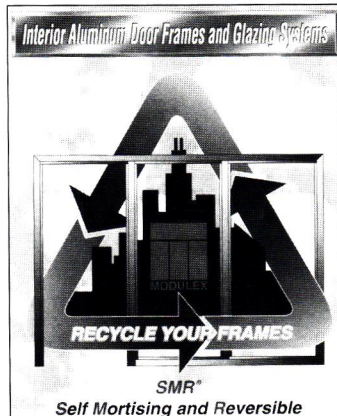


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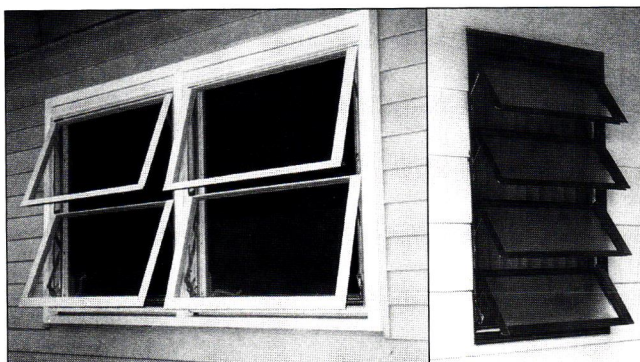
building interiors, recently announced the appointment of REP's Hawaii as its architectural representative for Hawaii. MODULEX SMR Delta Door and Window Frames are a self-mortising and reversible interior frame system that offers the ability to mortise door frames at the job site. For more information, call Corinna Jones-Castro at 845-6666.



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JBL Hawaii, Ltd. recently introduced a finish hardware specification (section 08710) program for Hawaii architects. JBL will provide specifications and hardware sets in the format of architects' choice within one to two weeks dependent on job size. For more information, call Kevin McGraw, general manager, at 847-4021.



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News Briefs

Prominent Architect to Speak at AIA Meeting

Malcolm Holzman, FAIA, a principal of Hardy Holzman Pfeiffer Associates, will be the keynote speaker at the 1998



Photo by Janet Durrans
Malcolm Holzman, FAIA

AIA Hawaii State Council Convention and AIA Honolulu Annual Business Meeting. The convention and meeting will take place Oct. 16-17 at the Wo International Center, Punahou School.



Photo by David Franzen

Holzman's firm participated in the restoration of the Hawaii Theatre.

In 1981, Holzman's firm received the Firm of the Year award from the American Institute of Architects. In 1991, the firm was named among the top 100 design and architecture firms in *Architectural Digest*. Holzman has taught and lectured at universities throughout the United States, and is particularly interested in the resourceful use of materials in construction.

Holzman will speak Friday evening following the AIA Honolulu Annual Business Meeting, at which the organization's 1999 officers and directors will be elected.

Saturday's activities will begin with panel discussions staffed by AIA members and influential community leaders, who will explore Hawaii-based design issues. Saturday's luncheon will honor Beverly H. McKeague, Hon. AIA, who is retiring after 24 years with AIA in Hawaii. Following lunch, site tours will be conducted of several buildings on the Punahou campus.

The convention will culminate with an evening banquet at the Outrigger Canoe Club honoring Vladimir Ossipoff, FAIA. Ossipoff, who was an acknowledged leader in architecture in Hawaii for more than 60 years, will posthumously receive the first AIA Hawaii State Council Medal of Honor.

For more information, call Shirley Cruthers at 545-4242.

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Award of Merit

Renovations and Additions

Wayson Chong, Architect AIA

Manoa Bungalow

Wayson Chong, Architect AIA, faced several challenges in transforming the existing structure into a charming bungalow. A relatively small budget was a primary consideration. However, retaining the original footprint of the house and minimizing landscaping helped keep costs down.

Large openings and an abundance of windows framing views of Diamond Head show the connection creat-



ed between indoors and out, as does the amount of light and air penetrating the main living space. The porch is gracious and open and takes full advantage of the panoramic view. Period-specific details keep the structure architec-

turally part of the neighborhood and different from mainstream modern architecture. However, many modern conveniences in the kitchen, bathroom and media room benefit the owner and are incorporated so as not to overpower the essential character of the home.

Jury's Comments:

"The Manoa Bungalow is an excellent example of sensitive renovation of an old house that has been substantially improved in quality and value. An undistinguished front has been improved, while maintaining the character of the original building."



Credits

Owner/client:

Carolyn Tari-Sanchez
and Peter T. Sanchez

Architect:

Wayson Chong,
Architect AIA

Contractor:

Paul T. Tengelsson

Above: The lanai offers stunning Diamond Head views. **Left:** Period-specific details allow the bungalow to mesh seamlessly into the neighborhood.

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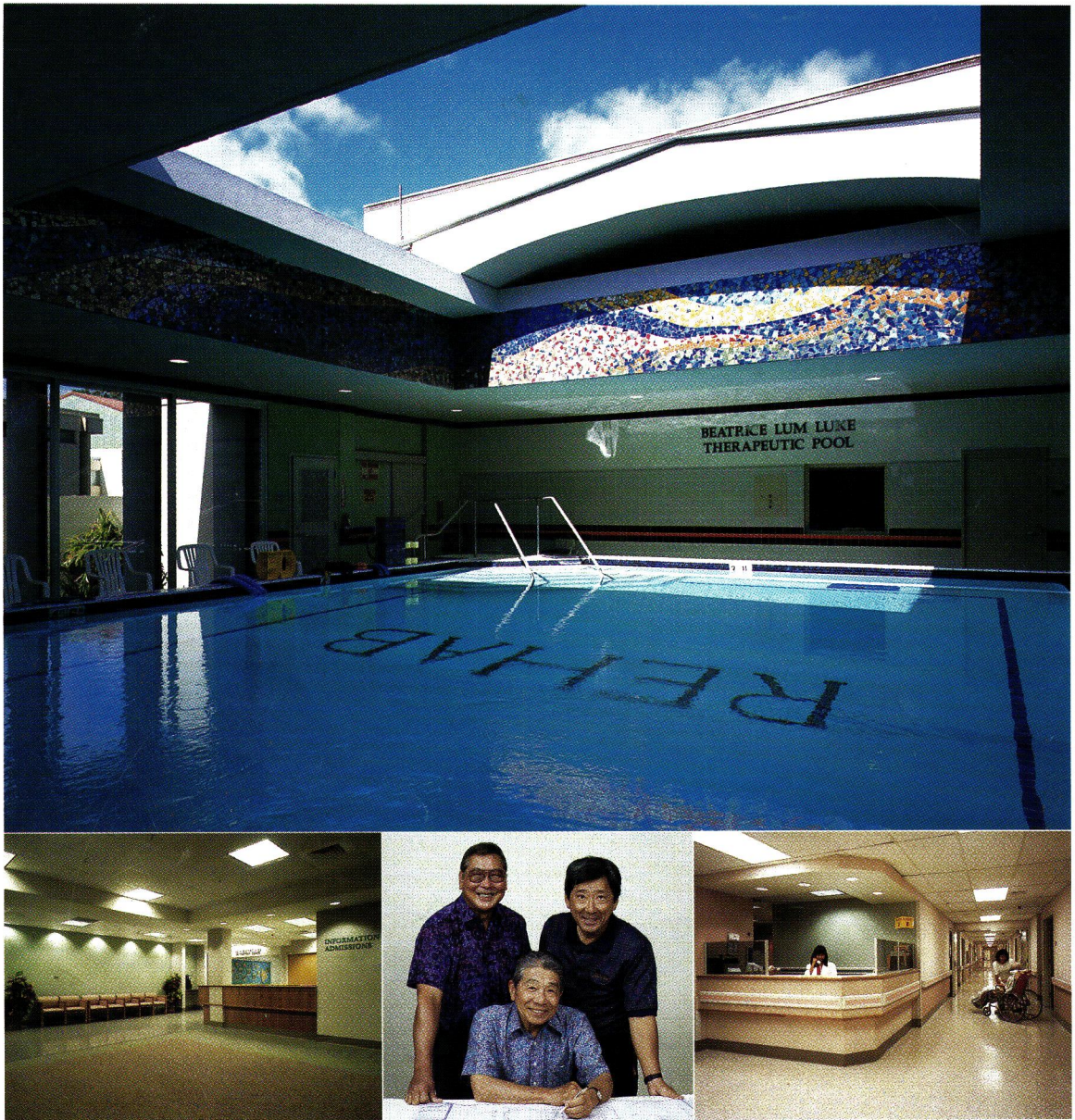


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So observes Rehabilitation Hospital of the Pacific's James Wo.

“When it comes to contracting, I expect good work done on schedule and within budget. That they gave us. What made Allied Builders exceptional to us, however, was their attitude toward patients and staff, their communications skills and their day in and day out sensitivity to all issues related to good hospital care.”

Allied Builders also had a hand-in-glove relationship with Lloyd Sueda & Associates, the architects, from previous jobs together. Plans included integrating new technologies, modernizing infrastructure and extensive room and corridor renovations over five separate hospital wings.

“It could have been a nightmare,” admits Sueda. “Instead, it went well. Allied Builders kept control of the project and the results speak favorably for the intent of the design.”



ALLIED BUILDERS SYSTEM

Teamwork. Our motto. Our method.

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