

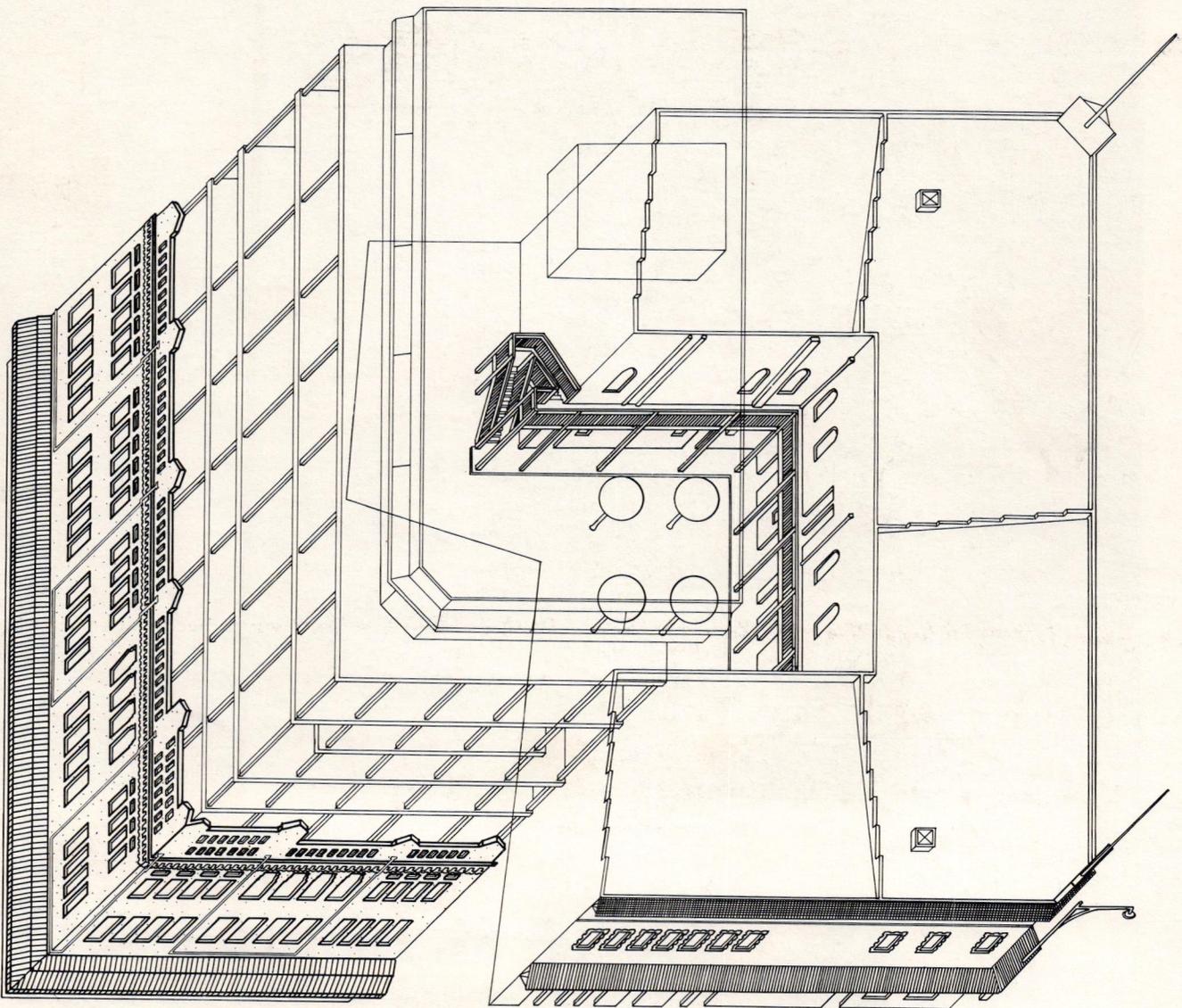
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All correspondence should be directed to:
Hawaii Society/AIA
 233 Merchant Street, Suite 200
 Honolulu, Hawaii 96813

Beverly McKeague
 Executive Secretary
 Phone (808) 538-7276

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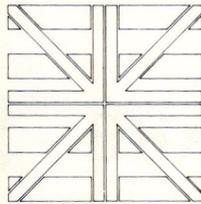
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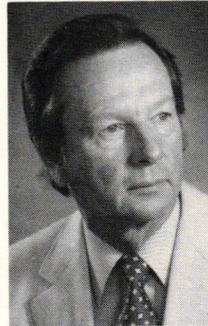


Headlines

Summer Salad Days

by **DONALD D. CHAPMAN, AIA**
President, Hawaii Society/AIA

With the lazy hazy days of Summer 1981 drawing to a close I find it a bit of a chore to keep this article from being a bore. Interest rates are high, construction is down, and "A Quest in Time"



Chapman

is still some distance into the future. Perhaps it is time to relax and be a little on the tossed, lighthearted, maybe even frivolous side. Why not.

We architects all pass through a period later fondly referred to as the salad days of our careers, so for your late summer fare here are a couple of old specifications that may be of interest.

First, for the younger designer types may I suggest lining a calabash with a layer of thin orange slices, sugar lightly, add a layer of sliced Maui onions seasoned with salt and pepper. Repeat the layers and pour over a vinaigrette or French dressing to taste. Place in the fridge and chill for an hour or so. (May be upgraded by addition of sliced mushrooms). Serve with a chilled California White.

For the reminiscing senior designer type try lightly rubbing the calabash with garlic then mash four hard-boiled egg yolks with two teaspoons of prepared mustard. Blend in ½ cup each of tarragon vinegar and olive oil. Lightly salt and pepper. Finely chop six white truffles and quarter six cooked artichoke bottoms. Mix carefully and top with ½ cup of green mayonnaise. The wine? A premium French Champagne of course.

Regarding "A Quest In Time." This is a request in time, I hope, to keep you from discarding models and sketches that may be displayed in several Hawaii '82 exhibits. Specifically, there will be a 'City in Miniature' exhibit of archi-

tectural models at the Ala Moana Center chaired by Bob Hartman. There is also a proposed exhibit on the Art of Architecture to be held at the Honolulu Academy of Arts. It is contemplated that design sketches, presentation boards, construction drawings, photographs, etc., of Island work that respects our environment will be of great interest to the public as well as to our visiting architects. This exhibit is to be sponsored jointly between the academy and HS/AIA with Tom Culbertson as our genial coordinator. So during your annual end of summer throw-out, please check with Bob or Tom before you chuck out.

Now in the words of George Hogan, the sage of the golf links, the tennis courts, and the drafting boards, "Get Back To Work"! HA

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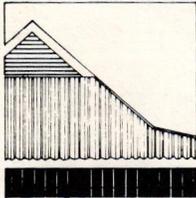


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Historical

Tax Incentives For Historic Properties

by RICHARD COONES
Touche Ross & Co.

Tax-wise, older buildings are getting better. Over the years the federal government has provided many tax benefits for rehabilitating older buildings and there are now increased tax benefits. The 1976 Tax Reform Act provided special deductions for rehabilitating certain certified historic structures. A 10 percent investment tax credit was provided by the Revenue Act of 1978 on the costs of rehabilitating certain older buildings. The recently passed Economic Recovery Tax Act of 1981 will greatly increase the amount of the investment tax credit based on the ages of the buildings.

The types of buildings which qualify for special deductions under the 1976 Tax Reform Act are those listed in the Department of the Interior's National Register of Historic Places, located in a Registered Historic District certified by the Secretary of the Interior, or located in a state's historic district

also certified by the Secretary of the Interior.

Two methods of writing off the costs of rehabilitating a historic structure are allowed if so elected by the taxpayer. Under the first method, the taxpayer can elect to amortize the cost of the rehabilitation over a period of 60 months. Alternatively, the total cost of the building plus rehabilitation expenditures can be written off using an accelerated rate of depreciation as if the building was newly constructed. This would be at a rate of 150 percent of the straight-line depreciation rate.

The rehabilitation of a historic building must be certified by the Secretary of the Interior. If not certified, the tax consequences can be severe. These include:

- Disallowance of the 60-month amortization and accelerated depreciation methods.
- No deduction for the costs of demolishing a certified historic structure.
- Use of only the straight-line method of depreciation on any new building constructed on a site previously occupied by a certified historic structure which was demolished.

The state of Hawaii allows the write-off over the 60-month period, but does not allow the accelerated rate of depreciation.

The Revenue Act of 1978 allows a 10 percent investment tax for the costs of rehabilitating a qualifying building.

To qualify, the building must be used for non-residential commercial purposes and be subject to depreciation after the rehabilitation process. Hotels and motels which predominantly accommodate transients do qualify.

At least 75 percent of the existing external walls must be retained in the rehabilitation process. Rehabilitation is defined liberally to mean renovation, restoration, and reconstruction. Renovation or restoration to the interior or exterior of

the building to materially extend its useful life and upgrade its usefulness or preserve it will qualify.

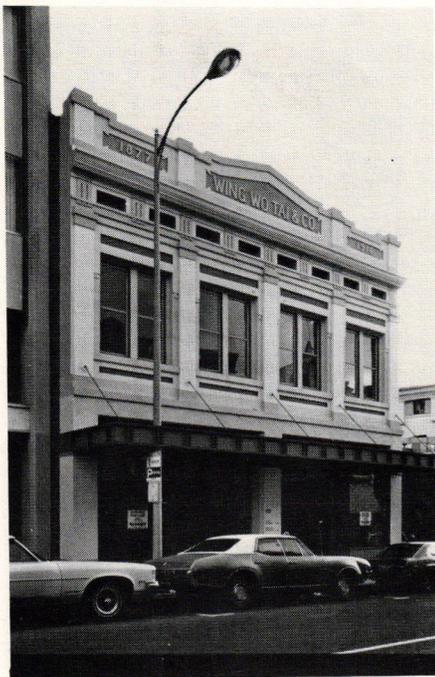
The investment tax credit applies to a rehabilitation of a building only once in a 20-year period. A period of at least 20 years must have passed since the date the building was first placed in use, or the date the last rehabilitation was completed.

The rehabilitation process does not have to be continuous if made in connection with an overall plan. The plan should be adequately documented if there are delays between phases of the rehabilitation program. If there are delays it is very important to have an overall plan in order to obtain the maximum investment tax credit.

Any prospective purchaser with plans to rehabilitate the building should obtain adequate documentation and assurances that the owners have not taken the credit on a prior rehabilitation. If the owners have previously taken the credit, the purchaser could be precluded from taking the credit on any subsequent rehabilitation.

The rehabilitation expenditures must have been incurred after October 31, 1978, and must be a capitalizable cost with a useful life of five years or more. They must also be subject to depreciation. Expenditures which qualify include replacements for plumbing, electrical wiring, flooring, permanent interior partitions and walls, and the heating or air conditioning systems. The removal of existing interior walls, plumbing, electrical wiring, flooring, and other, could also qualify.

The expenditures must not be attributable to the enlargement of an existing building, or the acquiring of any building or interest in building. Enlargement is defined as the expansion of the total volume of the existing building. It does not include an increase in floor space resulting from interior remodeling. Costs incurred in con-

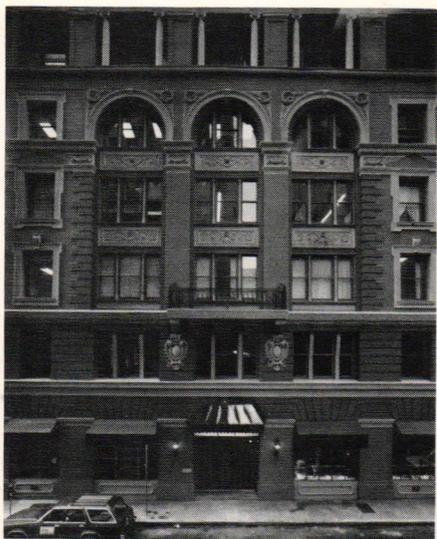


HAAS

Richard W. Gushman used the five-year write-off method to cut his taxes on restoring the Wing Wo Tai Building.



Coones



PEEBLES

Tax incentives allow significant tax savings for the owners of the Stangenwald Building.

nection with facilities such as parking lots will not qualify. Construction costs for a new building even after being placed in service also will not qualify.

The investment tax credit also applies to the rehabilitation of a certified historic structure. However, if the 60-month rapid amortization is elected, the investment tax credit cannot be taken. Also, the rehabilitation program must be certified by the Secretary of the Interior if the building is a certified historic structure.

An example illustrates the tax savings in rehabilitating older buildings:

Assume a 50 percent tax rate and a qualifying building more than 20 years old which has not been registered as a certified historic structure. The costs of the rehabilitation program amount to \$400,000 and the improvements have an estimated useful life of 20 years.

Annual depreciation	
\$400,000 ÷ 20 years	\$20,000
Tax benefit at 50 percent	\$10,000
Investment tax credit	
\$400,000 x 10 percent	\$40,000
Tax savings	\$50,000

The tax savings equal \$100,000 of pretax income or 25 percent of the total cost of the rehabilitation. Any investment tax credit not used in the current year can be carried back three years and refunds obtained or carried forward to offset future taxes during the next seven years.

The state of Hawaii does not allow any investment tax credit.

The Economic Recovery Tax Bill of 1981 will substantially increase the investment tax credit by 15 percent for buildings 30-40 years old; 20 percent for buildings at least 40 years old; and 25 percent for certified historic buildings (residential or non-residential).

No credit is to be allowed for rehabilitation of a building less than 30 years old. The new credits will reduce the depreciable basis of the eligible property unless it is a certified historic building. The new credits apply to expenditures incurred after 1981.

In addition to increasing the investment tax credit percentage, the bill will:

- Allow only the straight-line method of depreciation with respect to the rehabilitation expenditures.
- Require a substantial rehabilitation, as defined to qualify for the credit.
- Require a 15-year period to be used for depreciation purposes.
- Repeal the special 60-month amortization provisions for certified historic structures.
- Repeal the special rule permitting the accelerated methods of depreciation for substantially rehabilitated certified historic structure.

The tax incentives for buildings at least 30 years old and certified historic buildings will be increased while the incentives for buildings between 20 and 30 years old will be significantly diminished after January 1, 1982.

The old and new tax laws for rehabilitating older buildings certainly well mean that older is better. **HA**

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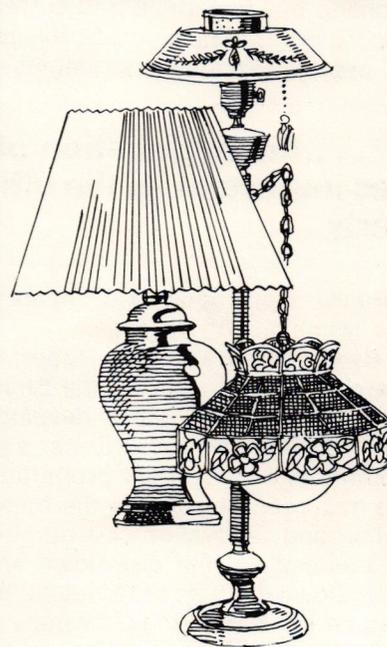
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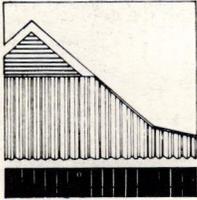
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Historical

Economics of Building Re-Use: Creative Financing

by MICHAEL J. LEINEWEBER, AIA

At a recent workshop on Building Restoration presented by the University of Hawaii at Hilo Center for Continuing Education and Community Service and the Historic Hawai'i Foundation, held in Hilo on Saturday, July 25, 1981, a number of experts in the economics of building re-use discussed various aspects of the subject. In light of both the Tax Reform Act of 1976 and Revenue Act of 1978, as well as tax reforms currently pending, the address of Robert H. Gerell was of particular interest to anyone interested in the economic aspects of building rehabilitation. Because of financial institution attitudes toward the re-use of historic and existing building stock and current record high financing costs, the use of creative financing strategies is

a viable financing source.

This left a third avenue of creative or private financing, in the form of seller financing of properties targeted for acquisition and rehabilitation. So crucial is the provision of this private or seller financing to the success or failure of a rehabilitation project that the negotiation of the financing terms looms as important as the ultimate price paid for the property.

Speaking of the Honolulu Chinatown area, where he has extensive experience, Gerell cited the existence of long-term free and clear, fee simple ownership of properties in poor condition. These properties are typically limited in size. Many traditional developers would regard them as uneconomic parcels in terms of present-day

tion if the economics of that purchase price do not allow an adequate restoration effort to be made. If inadequate restoration is undertaken, there is a danger of the development's failing to attract sufficient high quality tenants, and failing to succeed in pure economic terms. This kind of failure can negatively impact not only the developer, but the entire process of adaptive re-use and rehabilitation of historic properties.

Gerell has found that his preference is to purchase properties, and to have the property owner provide a purchase money first mortgage, where the security and collateral value of the property are better for the owner than an agreement of sale.

The next step is the possibility of negotiating with the owner for the terms and conditions of this first mortgage, in which case the negotiations and terms are as important as the final price paid.

Gerell noted that all the old conventional financing rules were essentially out the window at this point in time. Typical first mortgages are no longer being made for long term, but often have only five years of fixed interest, subject to subsequent renegotiable interest, with perhaps maximum terms overall of fifteen years and renegotiations at five-year or shorter term intervals.

In this kind of redevelopment situation, there is a strong possibility for heavy and sustained negative cash flows for the developer, especially during the first years of development.

What then is the motivation for a developer to become involved in this market? Here are three reasons:

1—The prospect of future value increases based on the location of properties in fringe or transition neighborhoods. These are locations that have typically bottomed-

“ . . . the negotiation of the financing terms looms as important as the ultimate price paid for the property . . . ”

virtually a prerequisite to much of the rehabilitation process.

By way of background, Robert H. Gerell is a co-partner in the Smith Development Co., which develops residential condominiums and commercial investment properties. He has been involved in the restoration and renovation of a number of buildings in the downtown and Chinatown districts of Honolulu. He has an MBA from the University of Hawaii, and is an active member of the Historic Hawai'i Foundation and the Downtown Improvement Association.

Gerell said first that institutional financing was either not available, or so expensive, or had so many requirements for collateral and related encumbrances as to be practically impossible to obtain. Second, with the drying up of subsidies at the federal level, government similarly was less and less of

zoning constraints. Owners of these parcels typically see value in the raw land area, and not in the improvements on that land area.

Gerell sees value both in the land area and in the existing buildings, which often have floor area ratios approaching 3.0. Gerell cited numerous examples of land value considerations in pricing various parcels and the improvements on them. However, his formula for acquisition boiled down to the following rules of thumb:

- Owner financing of the sale through a variety of purchase money first mortgage, second mortgage, lease, or agreement of sale devices.

- Not paying a price to the owner more than one-third of the property value upon completion of anticipated improvements.

There is no sense in paying too much money for property acquisi-



Leineweber

out, and are in the process of being upgraded on a neighborhood-wide scale. Chinatown in Honolulu is just one such example. There are many other similarly situated neighborhoods on all of the Islands.

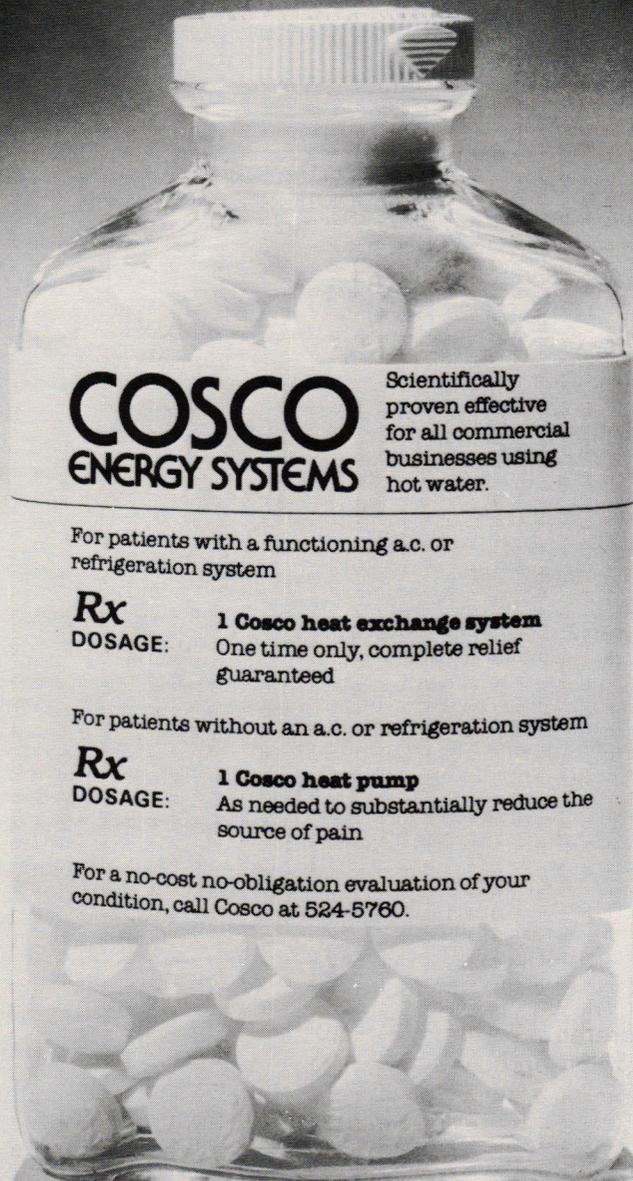
2—There are significant tax advantages, benefits, and accelerated and substantial depreciation allowances available for owners and developers of rehabilitated properties. These tax advantages, both present and anticipated as a result of pending legislation, can be used to offset ordinary income taxes with pure tax credits as well as losses.

3—There is a basis for substantial appreciation in undervalued properties. These are properties that are valued low in the market because of their own condition or the condition of adjacent or neighborhood properties. By substantially improving either the property itself, or the neighborhood properties, an even larger increment of appreciation can take place in both the individual and underlying property values.

Gerell first noted one of the impacts of appreciated property value when he attempted to insure some of his completed projects, and realized that they were virtually priceless, that is, they could hardly be built at any price in today's market for construction and financing.

The contribution to the community that a developer makes by saving and rehabilitating old buildings, in fact, cannot be measured in just dollars and cents, since much of what is saved is irreplaceable and constitutes a historic legacy in the built environment. The values created in retaining this historic environment accrue not only to the developer, but to the community at large in which the developer works and makes his contributions of time and energy. HA

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Historical

Case Study:

Restoration of the Mendonca Block

by LISA PORTER-FOX
Fox Hawaii, Inc.

The Mendonca Block is located on Hotel Street between Smith and Maunakea in the heart of Chinatown, and is a prominent landmark within the historic district. Designed by architect O.G. Traphagen for J.P. Mendonca in 1901, the Mendonca Block, when initially constructed, was a modern commercial building utilizing a modular structural system in the architectural character identified with Chinatown, using brick, parapet projection with cornice details, and a metal canopy.

When this building was acquired by Robert Gerell, managing partner for PALS Joint Venture in the mid-70s, it was still occupied primarily by small specialized merchants and, in fact, one of the original tenants, a jeweler, still occupied the space his father had moved into in 1901. The original architectural character of the building, however, had been altered by various tenants over the past 75 years. The building also was in dire need of repair, having received virtually no maintenance from the previous owner.

Renovation efforts in Chinatown as well as other areas were stimulated by the 1976 Tax Reform Act and the 1978 Revenue Act. The decision by the city to discontinue its urban renewal efforts of tearing down large blocks for high-rise construction, and the placement of the Chinatown district on the National Register, provided assurance that renovation, rehabilitation, and restoration could commence.

Both the state and federal governments were anxious to participate in this project because of its location (fronting a major thoroughfare in the heart of Chinatown), its size (one-half of a city block), and its unique and well-preserved (though hidden) architectural character.

This was seen as a demonstration project which would serve as a benchmark for Chinatown. Up-



LISA P. FOX

Mendonca Block after end of construction, November 1978.

grading such a large landmark would provide visual evidence that it was possible and timely for a much-needed facelift and rehabilitation of the district.

Surveying the myriad of debris and accreted structures was the task of Fox Hawaii, Inc., the architectural firm hired to develop a rehabilitation strategy and work with the federal and state governments to administer the grant monies that were partially funding the project.

Robert Fox, AIA, president of Fox Hawaii, Inc., has an extensive background in historic preservation and urban conservation. He is a founding member and past president of the Historic Hawai'i Foundation as well as an adviser to the National Trust for Historic Preservation representing Hawaii. From 1973 to 1976, Fox was the architectural consultant to the State and National Register of Historic Places. It is with this background and work experience on a number of older buildings that Fox developed his strategy for stabilization and rehabilitation of the Mendonca Block.

The concept developed was to bring the structure back to its 1901 appearance through rehabilitation, utilizing or matching the original fabric where possible but not doing an authentic restoration. Fox viewed the work accomplished as part of an ongoing and much needed extensive repair project. Modern materials and methods, combined with available master craftsmanship and budgetary considerations, provided a basic direction on decisions of repair and reconstruction where needed.

An Existing Condition Report was prepared initially. This report determined the existing condition of the structure, reviewed the past additions and renovations, analyzed significant historical dates in the chronology of the building's development, and provided a written and pictorial essay of the significant architectural elements of the building and its environs.

From this investigation it was discovered that the brick, steel, and wood structure was in amazingly good condition.

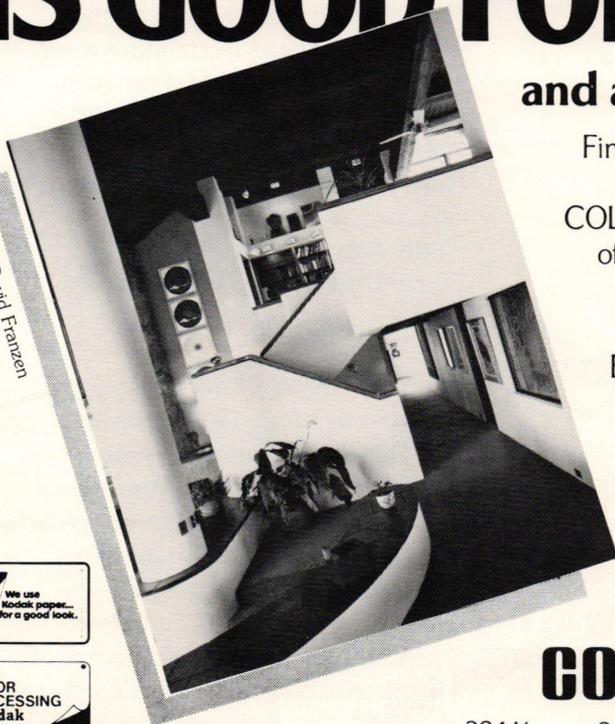
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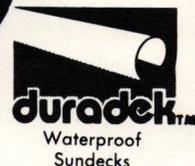


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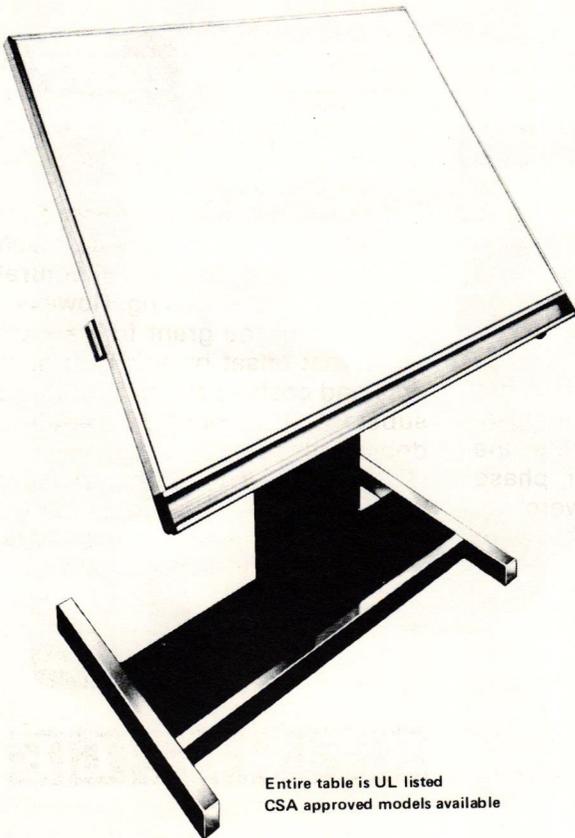
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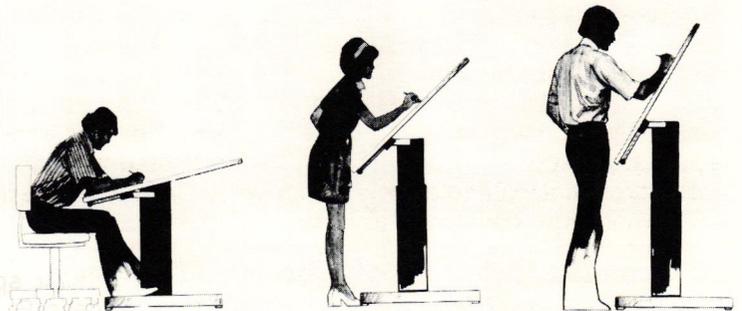
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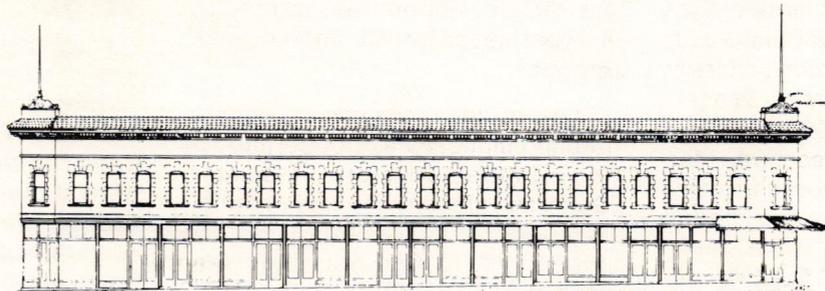
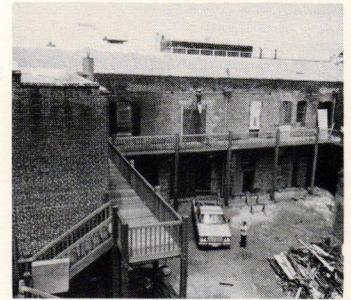


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The process of selective repair and reconstruction, while more economical for construction, became a much more challenging mental architectural exercise than had the building been gutted and totally reconstructed internally. The construction philosophy was "repair first and replace last." In order to transmit this to the contractor, architectural detail drawings were kept at a minimum while photographs with overlaid drawings and specifications were liberally used to describe the repair or reconstruction required. This communication tool worked well in helping the contractor and his staff understand the repair approach.

The architect worked closely with the owner and contractor during the construction period to resolve problem areas as they were uncovered. Savings were realized in material and labor costs as the volume of work was kept to essential requirements only. The overall construction cost was about \$25 per square foot.

It was the desire of the owner to keep as many tenants in the building during this period as possible, presenting a unique problem for the contractor and architect. Some tenants were moved into adjacent spaces as their spaces were completed; others remained in their space during renovation. Gaining access and coordinating the hours of shop operation with the contrac-

tor's work day became a major headache. Certain businesses, such as an X-rated movie theater that occupied one bay, became distractions for the workers, who would have to conduct business while being blasted with the sound effects and visuals of Linda Lovelace.

The major elements of new construction were electrical, plumbing, fire and exit requirements, and conversion from vertical to horizontal internal use. When the building was originally constructed, shop keepers would conduct business on the ground floor and live upstairs. Consequently, each bay was connected vertically by a staircase.

It was discovered during the Existing Condition Report phase that many of the tenants were not using the upstairs spaces because of limited access. For the most part, these areas were filled with debris accumulated over the years. To maximize the potential rental square footage, all internal stairs were removed, and a new exterior stair access system to the second floor was provided in the courtyard. New door entrances, where needed, and old tenant-created openings were repaired and changed to conform to the new openings.

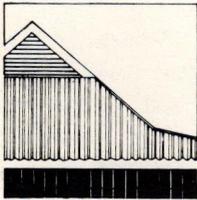
The building was originally constructed in a "U" shape plan with ground floor spaces having access to an exterior courtyard, allowing

for cross ventilation. Over the years, an assortment of temporary and not-so-temporary structures were built in the courtyard. These non-original structures were removed and the courtyard is once again open, with access to shops on the ground and second floor. This area has been heavily landscaped providing a green space for tenants and customers.

The federal funding provided for the project helped to re-establish and enhance the architectural character of the building. However, the value of the grant funds were somewhat offset by administrative time and costs spent in providing a substantial amount of required documentation.

The process of working on older buildings, especially using the repair versus gutting process, leads to some surprises during the construction stage. However, the overall economic and historic aspects of the approach far outweigh any potential element of surprise.

The Mendonca Block is now complete and the spaces mostly occupied by small businesses which have had a long relationship with the historic district. By all standards, this project has been a success and reflects the conscientious cooperation of all parties to see the project through. FA



Historical

Case Study: Restoration of the Model/Progress Block

by SHANNON McMONAGLE

The wrought iron sign above the entrance to the Progress Building at the corner of Beretania Street and Fort Street Mall testifies to a birthdate of 1898, yet this building and its Siamese twin, the Model Block, are newborns in disguise. Their interiors have been gutted and replaced by a new structural system in the style of adaptive re-use that has become the trademark of developer Gushman MacNaughton.

Chris Smith of CJS Group Architects, Ltd., first approached Dick Gushman in 1979 with the idea to purchase the Model/Progress Block and completely rebuild the interior of what is essentially two buildings joined by a common brick wall. Campbell Estate, owner of the Model Block, parted with that portion for \$450,000, but the Progress Block was not obtained so easily. The Chang family has owned the building since 1939, and it took a year of negotiations be-

fore the developer was granted a 61-year lease for an undisclosed amount.

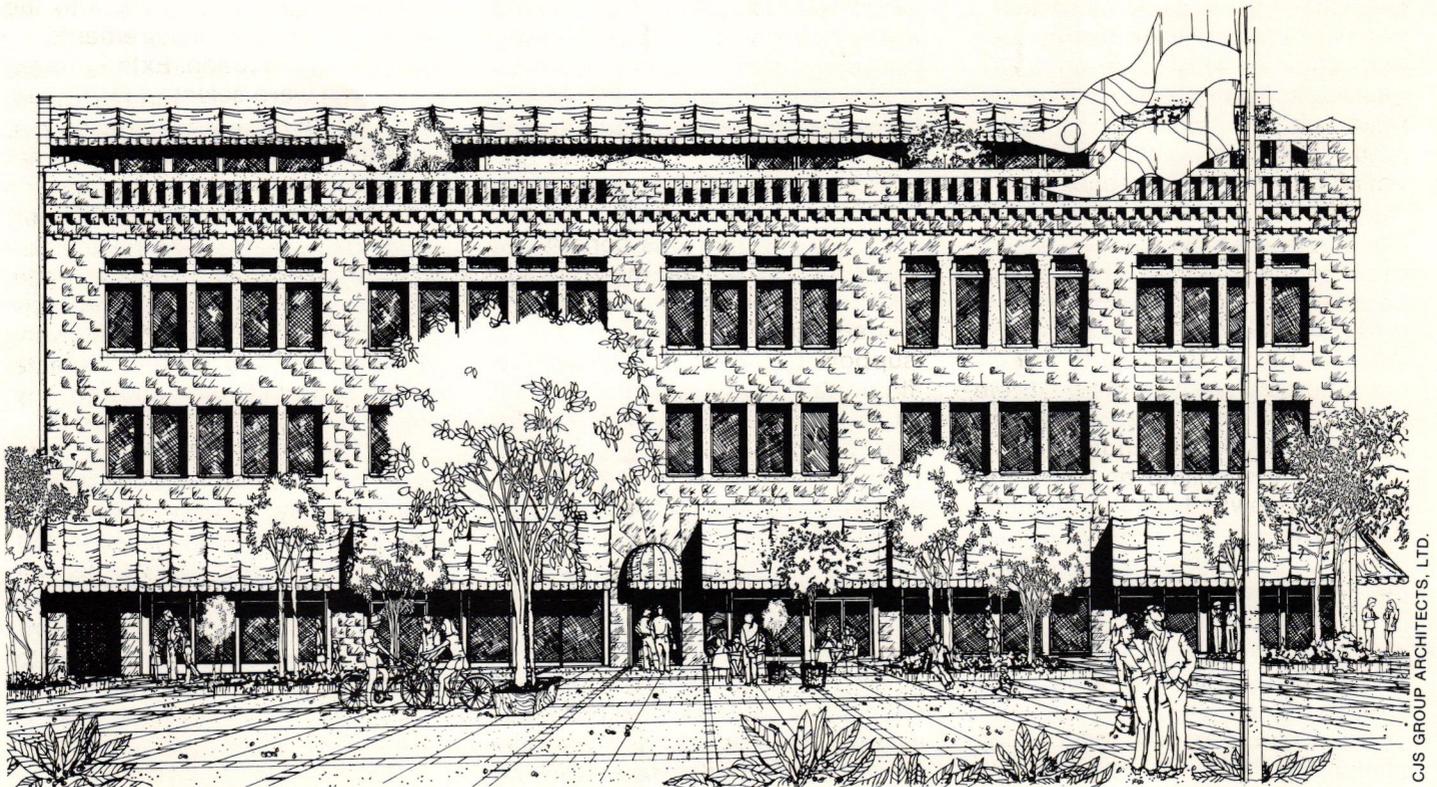
The project received no federal funding since it was not certified to the National Historic Register. Gushman claims there was nothing particularly creative about the financing, with a first mortgage secured in 1979 at stiff interest rates.

He formed a partnership with Chris Smith, architect, and Ron Knoll of Hawaii/Western Construction, Inc., contractor. They called their team Progressive Partners. Plans called for the addition of a fourth story and mezzanine level to increase leasable space, a process which altered all existing floor elevations. The block was also grandfathered from the usual parking structure requirements for a new building. These factors, together with a 10 percent investment tax credit, contributed toward a feasible project.

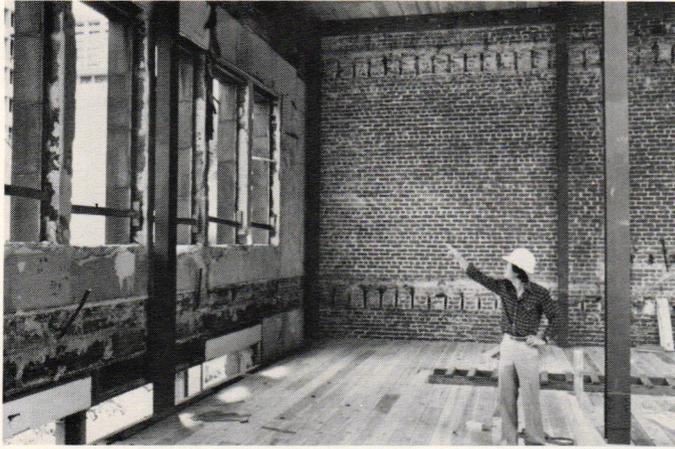
HISTORY

The Progress Building was originally owned by businessman Charles S. Desky and designed by the firm of Ripley & Dickey in 1897. Many of the Ripley & Dickey commercial buildings in the late 1880s were built in the stylized American Romanesque, such as the Hawaii Times/Nippu Jiji, Von Holt Commercial Block, Pauahi Hall at Punahou School, the Bishop Estate buildings, and the Masonic Temple. It is likely that the design for the Progress Block was actually the work of C.W. Dickey, since Ripley was primarily responsible for the administrative work.

The project was conceived by its owner to be a first-class modern building on a par with New York's finest. It was to feature three storefronts on Fort Street, offices on the second floor, and an elaborate ballroom/theater/assembly hall on top complete with observatory. An electric elevator, located inside



CJS GROUP ARCHITECTS, LTD.



Above left, existing wall finishes often were found to be in poor condition and could not be left exposed; above right,



interior view of CJS Group Architects, Ltd., offices, on the second floor.

the Fort Street entrance, made the Progress Block "truly modern."

Just prior to its completion in July 1898, work began on an adjoining annex owned by Bruce Cartwright. The makai wall of the Progress Block served as the mauka wall of the Cartwright Building, later known as the Model Block. Upper floors were made accessible to both structures through arches cut into the common wall, and privileges of egress and progress were to remain in perpetuity. (Perpetuity lasted until 1924, when Clifford Spitzer acquired both buildings fee simple for \$160,000, closing the archways in the common wall, and voiding the original agreement between Desky and Cartwright.)

The Progress Building enjoyed a somewhat illustrious history, serving as home to the Japanese Consulate from 1907-1913 and as our own HS/AIA headquarters from 1973-1980, an arrangement terminated by two consecutive fires in the building. Two floors of the Model Block were used as the Honolulu Business College from 1922-1925.

Today the demising wall is once again opened to traffic from both buildings, but the core of elevators, stairwells, and bathrooms (equipped for the handicapped) is now located on the portion of the complex owned by Progressive Partners.

DESIGN AND CONSTRUCTION CHALLENGES

Rebuilding a new structure within an old envelope is easier said than done, especially when existing floor levels are completely redefined. This particular approach was

selected because the existing structure simply would not have lasted much longer; it would also increase square footage substantially and better accommodate the new UBC requirements.

CJS and Hawaii/Western cleared out lingering vagrants and set to work examining existing conditions in October 1979. Original drawings of the Model Building were non-existent. Initially, the structural steel system was designed to keep the exterior stone wall upright. The approach to erection was completely backwards, according to Hawaii/Western's Vice President Kenny Takata, and unlike any job he'd done previously.

New steel columns were tied in place before any of the existing floors could be removed; a crane dropped them through holes cut in each floor. Demolition and new construction was executed from the roof downward, with the contractor painstakingly aware of the work becoming top heavy. The new structural system was constructed in four and a half months, with exposed steel wide flange columns, girders, and wood-laminated joists supporting 3-inch by 8-inch wood floor decking. Existing stone or brick walls were mostly retained and often left exposed.

Several unanticipated discoveries were made along the way, resulting in numerous late night meetings and a ream of change orders.

"Hawaii/Western displayed a tremendous amount of patience and cooperation with us in getting cost analyses back in record time so that we were able to intelligently select alternatives to discoveries

based upon function, cost and aesthetics," says project architect Don Huang.

One unpleasant discovery that necessitated a revision of the plans was that the existing exterior masonry walls stepped back two to six inches at each original floor. Steel columns had to be offset at each level, secured by a steel plate, and ledger beams had to be added to get as close as possible to the existing wall.

Another major headache was discovered at the ground level. What the architect had assumed to be concrete columns fronting Fort Street Mall were actually steel "I" beams; new and old systems were joined together after considerable debate.

The building conforms with the latest Chapter 53 requirements for energy conservation. Exterior glass materials were selected by consultants to minimize solar gain and maximize the efficiency of the air conditioning system, two 80-ton chilled water units. Each floor has its own manual controls for the air handling units, so tenants can turn them on after normal office hours to circulate air without activating the chilled water system. Tenants can also add more units to suit extra cooling loads as required.

Complete renovation costs came to \$2.7 million for both buildings, a substantially higher investment than required for repairing or restoring an existing structure.

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Model/ Progress Block



HUANG

Existing walls had to be secured to new structural skeleton prior to demolition.

onstrated by what CJS has done with its offices on the second floor, featuring 20-foot high ceilings with much of the original brick and stone masonry left exposed. Even the state tax offices next door are a surprising departure from what we usually see in government office interiors.

Gushman MacNaughton and Hawaii/Western have a few other renovation projects under their belt, including the Wing Wo Tai Building, the old Royal Saloon, the W.T. Waterhouse Building and the Yokohama Specie Bank Building. They started in 1976 with the Wing Wo Tai Building, but point out that adaptive re-use projects account for only a small percentage of their annual business, the rest being tied up in conventional construction projects.

Gushman MacNaughton's current project is the Shipman Building, just makai of the Model Progress Block, with construction slated to begin in November. Gushman claims that, for the immediate future, he plans to limit his work on historic properties to those Diamond Head of Nuuanu Ave. **HA**

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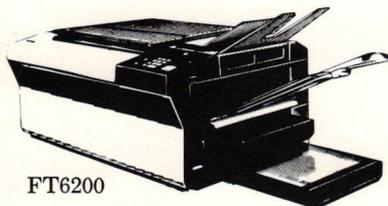
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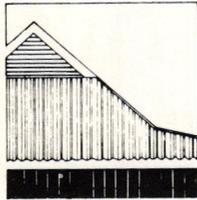
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Historical

Historic Sites Preservation

by **ROBIN KOMA LEE, ASLA**
Manager of Land Planning
Alexander & Baldwin, Inc.

Hawaii needs to find ways to save its architectural symbols of the past.

Many buildings which represent Hawaii's diverse cultural history have been replaced by new forms of architecture greatly affected by current styles, efficiency, and maximization of the amount of developable volume allowed by Hawaii's zoning and building codes. Much is lost when no attempt is made to relate the modern replacement to the previous elements on the site having historic significance.

Saving these symbols of the past must be an inventive and creative process. New developments provide opportunities to blend historic elements imaginatively with new forms, creating visual and meaningful connections to the past.

In Hawaii, there are a number of projects which included historic elements and symbolic features of the site as an integral part of the new development. Some specific examples are: the Amfac and Hawaii Building towers in Downtown Honolulu; the Robert S. Thurston

Memorial Chapel on the Punahou School campus; and the new Halekulani Hotel in Waikiki.

The site of the 20-story Amfac and Hawaii Building towers has long been an important gateway to Downtown Honolulu. King Kamehameha I located his palace on the Ewa side of this site when Honolulu was his capital from 1804 to 1812.

Saved as a symbol of the past on this historic site is an iron gate bearing the name of H.C. & Co., Ltd., for H.C. Hackfeld, the original founder of the Hawaii-grown business which today is the corporation known as Amfac, Inc. The architect, William Podesto of San Francisco, was responsible for saving this iron gate and including it in the design of the park/plaza.

The iron gate, repainted in green with lavender and pink-orange trim, is set within the park/plaza between the landscaped park area and the paved plaza and fountain area. It is a focal point that functions as a backdrop for the heavily used seating area and fountain in the center of the plaza. The gate



The iron gate at the Amfac and Hawaii Building park/plaza originally stood on the site between the old courthouse and the first H.C. Hackfeld & Co., Ltd., headquarters, since 1849.



Lee

had originally stood on the site between the old courthouse and the first headquarters for H.C. Hackfeld & Co., Ltd., since 1849. The coral blocks at the base of the gates originally came from the old courthouse, home of Hawaii's legislative body from 1851 to 1874. This building was bought by Amfac and used as a warehouse.

Plant materials in this park/plaza also have historical importance. A famous monkeypod tree once stood in the center of the block, a gathering place for royalty and commoners alike. A seedling from this tree began growing in 1964 and was transplanted to the park/plaza in 1971. Two royal palms grace the sides of the iron gate. These are special trees because they were transplanted from the portico entrance at the Walker Estate in Nuuanu. The fountain is dedicated to Henry A. Walker Sr., a past president and chairman of the board for Amfac, Inc.

A stone sculptural element which is used as a planter/seating area under the shade of the trees is a recent addition to the park/plaza. The stones were retrieved from the original retail store, which was torn down in 1979 and replaced by the new Liberty House store. Another older element on the site still remaining is the cannon facing Nimitz Highway which was part of the fort once located on Fort Street.

Surrounded by a cool spring on the Punahou School campus in Manoa is the Thurston Memorial Chapel designed by Vladimir Ossipoff. The Hawaiian legend of this spring describes its birth and the giving of the name "Ka Punahou," meaning "new spring." The school receives its name from the legendary spring.

This land was a gift from Hawaiian chiefs in 1829. The school was then founded in 1841 by missionary Hiram S. Bingham. These two actions made possible the beginning and continued growth and development of a school which in-

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Historic Sites

cludes religion as an important part of its program. It was important for the design of the new chapel to combine sensitively and complement elements of the site with the purpose of this new building.

The chapel is set upon a gently sloping hill located below the president's home and looking out on to open playfields. The lily pond, lined by tall coconut trees, surrounds the front and side of the chapel. This tranquil setting provides an appropriate atmosphere for the chapel, set aside and protected by these moat-like waters.

Wide and welcoming steps bordered by hala trees and ginger take you away from the edge of the lily pond and through a trellised bougainvillea walkway. From there, the walkway opens up to a central

several steps lead down and through the wood chapel doors, adorned with bronze sculpture panels by Jean Charlot which depict biblical scenes. Inside the chapel, natural light from a central skylight located at the peak of the high ceiling highlights the altar with a focused shaft of light. Light from outside also filters through the stained glass windows along the sides of the chapel and is reflected onto the waters of the lily pond which flow through the interior of the chapel.

This blending of architecture with natural and symbolic features of historic significance on the site creates a combination of unique elements which provide mutual enhancement for each other. The water adds a strong visual element

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Thurston Memorial Chapel at Punahou School.

courtyard planted on its edges with tiare gardenia and white hibiscus. Dark green foliage and bright red-orange blossoms of royal poinciana trees provide a striking backdrop from the surrounding hillside above the chapel. The landscape architect for the chapel site was Katherine Thompson.

From the open courtyard area,

to the chapel, providing added meaning to those who visit this place.

The pond is also an important place for the elementary school's environmental education classes on campus. It is the home of crayfish, fish, bullfrogs, and a living example of a natural feature on the site preserved for the enjoyment

and education of many students. It is also a visible and physical example of a part of Hawaii's cultural heritage and history.

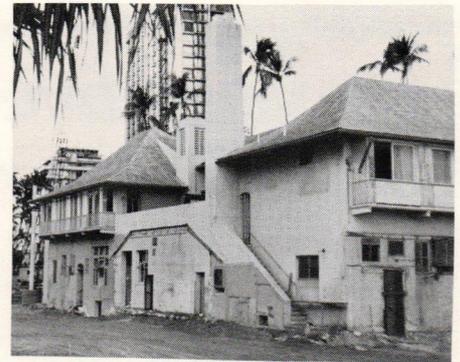
The new Halekulani Hotel is a project presently under construction which also recognizes the importance of saving symbols of the past and incorporating these with the new developments proposed for the site. The old Lewers home and the House Without a Key represent long-established places famous for a welcoming and relaxed style of Hawaiian hospitality.

Designed by the architectural firm of Killingsworth, Brady & Associates, the new Halekulani Hotel will include the Lewers House and the House Without a Key as a part of the new hotel complex. Upon entering the site from Kalia Street, a two-story entry gatehouse similar in style to the Lewers House is to be located between the two new 16-story wings. Viewed from Kalia Street, there is a low-rise corridor created which goes from the new entry gatehouse to the garden courtyard beyond and to the old Lewers home directly behind. The landscape architects for this project are Woolsey/Miyabara.

The new hotel steps back from the shoreline in a series of changing floor heights. The guest units closest to the ocean are housed in a three-story building tower. This steps back to a six-story building tower, to a nine-story, then 12-story, to finally, the 16-story large wing. Viewed from the Diamond Head end of Waikiki Beach, the three-story building tower provides a smooth transition of scale from the older two-story Lewers home. The new rooflines of the proposed hotel are similar in style to that of the old home. The same material is planned to be used on the new roofs.

When completed, the old Lewers home and House Without a Key will have new uses and new surroundings, but let us hope, they will continue to generate the same special feelings that made them legendary landmarks here in Hawaii. The new Halekulani Hotel should become an exciting place for its future visitors with its luxurious and modern features, as well as a place with an important connection to Hawaii's past.

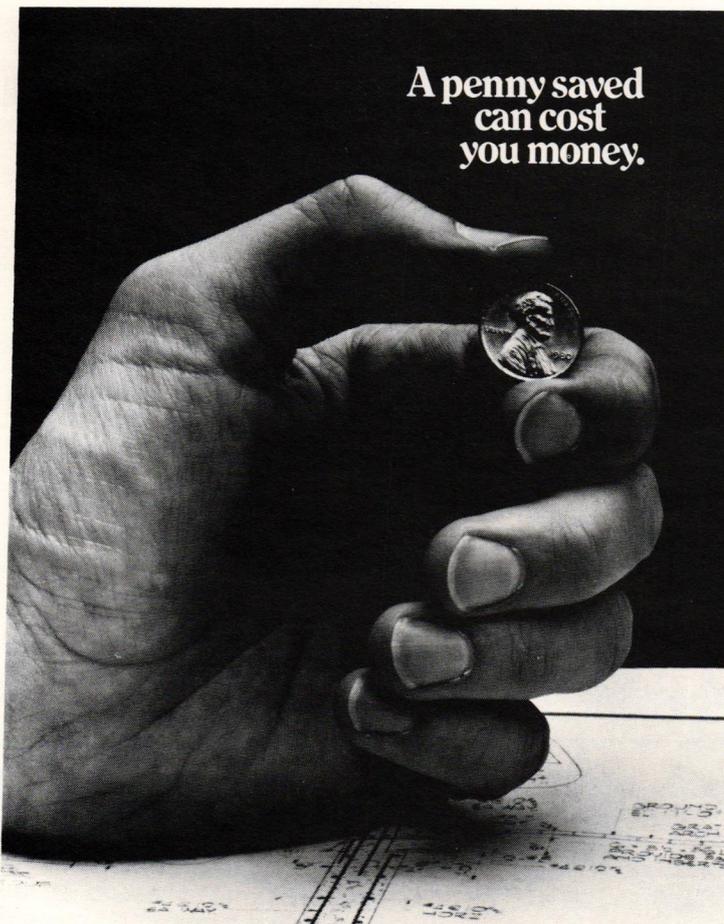
In these three projects, the enhancement of a historic feature is accomplished by providing the



The old Lewers home — sans the Hao Terrace.

new architecture with a special focal point having historic meaning. This may be an approach to take in view of the continuing trend of urban growth in Hawaii which increasingly will affect historical sites.

Education toward recognition of a style of local architecture is also needed especially when new developments occur on historic sites. This style of architecture should blend together old and new elements which relate to the environment. The historic sites and features to be saved in the future should provide strong visual statements about the people, places, and events that continue to shape Hawaii's evolving history. **HA**



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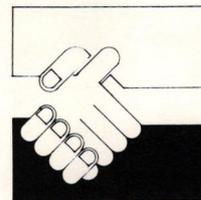
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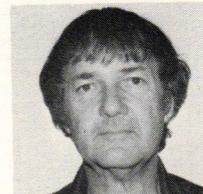
WILBERT K. HASHIMOTO; AIA Member; Architects Hawaii, Ltd.; B. Arch., Oklahoma State University. Spouse: Valerie. Children: Ikaika, 1. Hobbies: hunting, swimming, fishing.

JAMES M. MCKEAGUE; AIA Member; James McKeague & Associates; B.S. Arch., California Polytechnic State University; Children: Hannah, 8; Kahe'aliko, 4. Hobbies: photography, diving.



JOHN J. CLEMENTS; Student Affiliate; Edward Sullam & Associates; School of Architecture, University of Hawaii. Hobbies: swimming, surfing, hiking.

GISELA PATTESON; Student Affiliate; School of Architecture, University of Hawaii. Spouse: Pat. Children: Christopher, 11; Trevor, 9. Hobbies: gardening, crafts, sewing.



M. ARTHUR STILWELL; AIA Member; Self-Employed; B. Arch., University of Oregon. Spouse: Norma Ann. Hobbies: golf, tennis.

PATRICK W. MORI; Student Affiliate; School of Architecture, University of Hawaii. Hobbies: auto mechanics, bodysurfing.

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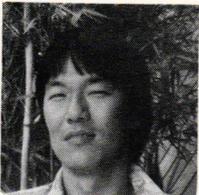
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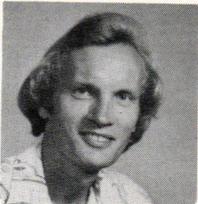
REBECCA N.H. PANG; Associate Member; John Graham Co. Hawaii, Inc.; Honolulu Community College, University of Hawaii. Hobbies: travel, photography, flying.



MICHAEL K.F. LOKE; AIA Member; Michael Loke Architects International; B. Arch., M. Arch., Washington University. Spouse: Karin. Children: Eric, 9; Christine, 7; Jason, 5. Hobbies: photography, scuba diving, jogging, long distance bicycling, judo.



WARREN S. HANANOKI; AIA Member; Wong, Sueda & Associates, Inc.; B. Arch., University of Hawaii. Spouse: Noreen. Hobbies: swimming, fishing.



WARREN W. SUNNLAND; AIA Member; Hans Riecke-Architect-Associates; attended San Diego State University. Spouse: Anne. Hobbies: owner-built residences, backpacking, running, international cuisine. HA



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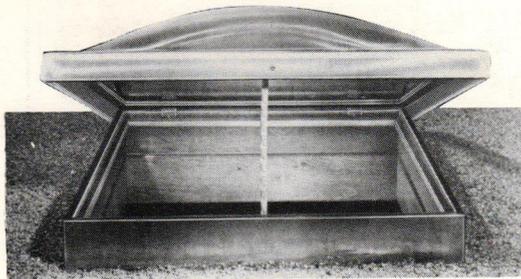


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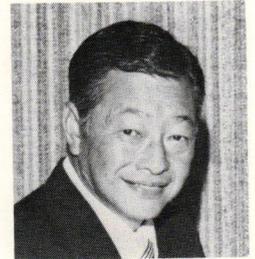
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Planning Conferences

by **COUNCILMAN
GEORGE AKAHANE**
Chairman,
Planning & Zoning Committee

In the past two years, the City Council's advisory committee on planning for growth management sponsored eight conferences on growth management. Each conference centered on a specific aspect of growth management.



Akahane

More than 50 speakers from Hawaii and the Mainland shared their knowledge and experiences with the people in Honolulu. Among 2,600 individuals who attended these conferences were design professionals (10 percent), government officials (32 percent), business representatives (15 percent), special interest organizations (8 percent), legislators (4 percent), neighborhood board members (13 percent), and students (9 percent).

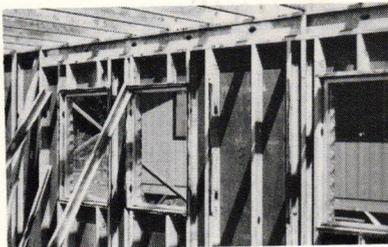
The conference on "vested rights/development rights" gave examples of constraints for controlling growth in various communities across the country. The importance of citizen participation in growth management was emphasized, and examples cited in Boston, Oregon, and Colorado. Speakers from New York, Georgia, and Florida expressed their experiences with implementation of their respective communities' goals and objectives.

Planners from Great Britain gave an overview on British experience in controlling and preserving open space and agricultural land. The business representatives in Honolulu shared their aspirations and future hopes for development of the downtown area with nationally prominent figures such as James Rouse and Paul Spereiregen, who spoke on the opportunities for downtown revitalization.

Two conferences were devoted to discussion of critical city/state

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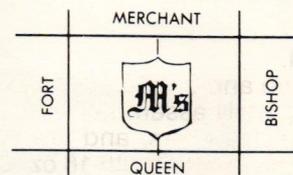


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Planning Conferences

issues and recommendations on resolving land use conflicts. The effect of public land use policies on the supply of affordable housing will be the topic of the September 25, 1981, conference.

Next year will be crucial for growth management on Oahu. The Charter Commission will propose revisions to the City Charter to increase the efficiency of the city government; the General Plan of 1977 will be amended to address new issues of concern and to reassess the priorities in the city objectives and policies; development plans will be adopted to provide guidelines for land development in step with the capital improvement program; and for the first time, the City and County of Honolulu will be structuring and collecting the real property tax on Oahu.

Growth management conferences in 1982 should focus on practical and controversial issues facing the citizen and public officials here in Honolulu. The recommended topics include practical methods of historic preservation, taxation as a tool to stimulate or control development, energy conservation and land use, and Waikiki problems and potentials. HA

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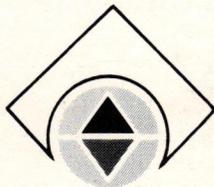
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