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HAWAII ARCHITECT

December, 1983

The First Annual Hawaii Architect Yearbook

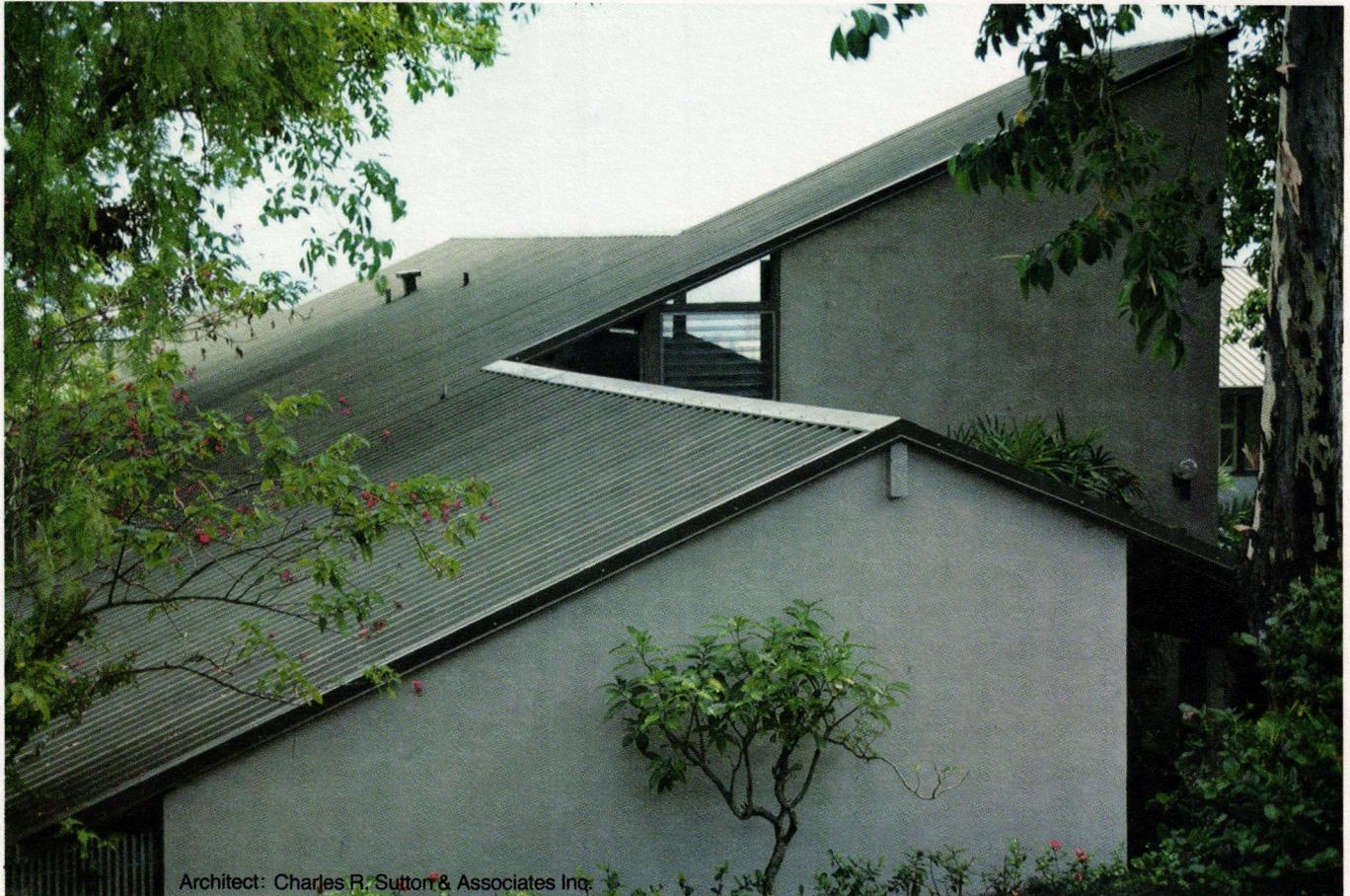


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HAWAII ARCHITECT

Volume 12, No. 12

December, 1983

Hawaii Architect is a monthly journal of the Hawaii Society/American Institute of Architects. Subscriptions are \$15 per year. Opinions expressed by authors do not necessarily reflect those of either the Hawaii Society or the AIA. The appearance of advertisements, new product and service information does not constitute an endorsement of the items featured.

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Published monthly by:

Crossroads Press, Inc.

863 Halekauwila Street
P.O. Box 833
Honolulu, Hawaii 96808

Phone (808) 521-0021

Stephen S. Lent, Publisher

POSTMASTER: Send address changes to the Hawaii Architect, 233 Merchant Street, Suite 200, Honolulu, Hawaii 96813

HAWAII ARCHITECT (USPS063170)

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postage paid at Honolulu, Hawaii

The First Annual Hawaii Architect Yearbook

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This December issue—the first annual Hawaii Architect Yearbook—includes some special features:

- Lew Ingleson's final Headlines column as 1983 president of HS/AIA,
- thoughts regarding Hawaiian architecture, past and present, by Ron Lee,
- a brief recap of the 1983 HS/AIA design award winners, and
- publication of HS/AIA members' projects we received in response to our request for submittals for the Yearbook.

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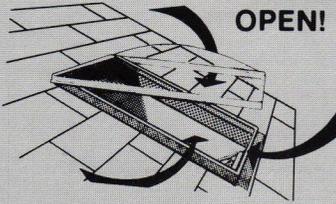
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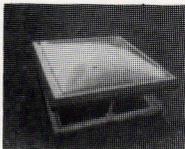


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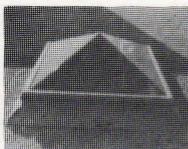


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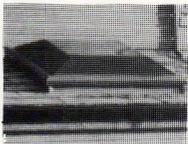


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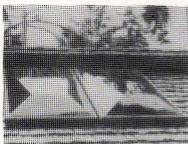


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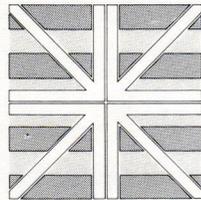
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Thoughts about Hawaii's Future

by Lewis Ingleson
 President, Hawaii Society/AIA

Headlines

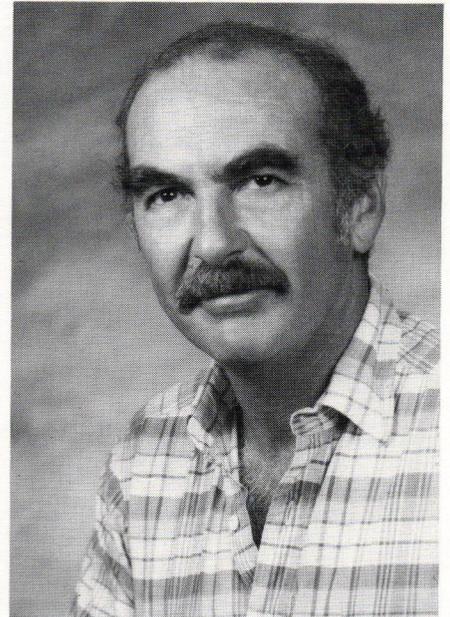
This is my last column written as president of the Hawaii Society, American Institute of Architects. Writing these columns over the past year has been fun, interesting, and, more often than not, painful. As a famous writer once remarked, "Writing is easy. You just sit down at a typewriter and open a vein." As an architect, my natural medium of expression remains concrete, wood, steel, stone, and glass.

However, since I still have a few paragraphs left to exercise my official prerogative, I will share with you a few more random thoughts and ideas about Hawaii's future, as it might be:

ON HOUSING: The time has long passed when this issue should have been resolved. The drain on our human resources, with high housing costs as a contributing factor, has been dreadful. Too many people, including some of my very talented colleagues, have left Hawaii, partly due to the cost of housing.

Housing developers and government officials must stop viewing each other with suspicion and come to the realization that they have a common goal, which is to provide decent, affordable housing for all of Hawaii's people. There must be an agreement to agree and a willingness to compromise. The studies have all been done, solutions are available, we have but to act, realizing that not everyone's interests will be totally served, but that the general welfare of the community will be improved.

ON URBAN DESIGN: On returning home from the AIA National Convention, I was struck by our lack of street trees, in contrast to New Orleans. Every street I saw in that city, even in low-income neighborhoods, was verdant, cool, and shady because of the many large live oaks lining both sides of



the road. I know we have a street tree program in Honolulu. However, we are required to use such *manini* species, due, I suppose, to the "maintenance" mentality of some of our decision-makers, that our streets are hot and inhospitable. There is no *real* reason why every street in Honolulu should not look like Paki Avenue in Kapiolani Park. A monkeypod tree is mature in less than ten years. What a joy for our residents, and attraction for our visitors!

ON WAIKIKI: Contrary to popular belief, Waikiki is not lost forever. There are still many positive elements in our premier resort destination, and Mayor Anderson's improvement proposals will go far to reinforce Waikiki's attractiveness. I believe that part of the problem with Waikiki is due to past land use policies whereby an attempt was made to contain tourism within Waikiki, to create what is essentially a tourist "ghetto."

Unfortunately we treated our tourists as a renewable resource to be exploited almost at will. We still do. How much better to view our visitors as honored guests, to be

HAWAII ARCHITECT

pampered and nurtured. After all, they provide all of us with a large part of our livelihood, either directly or indirectly. Why "ghetto-ize" them? Rather, welcome them! I believe we should decentralize our tourist facilities, not just to a few alternative locations, but throughout the islands. Such facilities need not be massive "resort destinations," but might be small, garden hotels located unobtrusively in many locations.

They should be designed to attract out-of-town visitors, as well as have facilities available to island residents. In this manner, visitors and locals would have the opportunity to meet, "rub shoulders" and get to know one another. The experience would be enriching for both, which is the purpose of travel in the first place. And perhaps the aloha spirit might be revitalized, for visitors and residents alike.

ON ARCHITECTURE: Architecture has been defined as human life giving physical form to life itself. I believe this to be true. Looking at our man-made environment, and the structures that make up that environment, we indeed have an accurate picture of our lifestyle, our attitude toward that lifestyle, and by extension, our attitude toward ourselves. There are many fine buildings and urban spaces in Honolulu of which we should be rightfully proud. There are also many areas that are mean, petty and uninspiring. We can thus say that as a community, we care for ourselves on the one hand, and don't think too highly of ourselves on the other.

It is my dream that we may one day suppress the attitudes that create the mean, the petty and the uninspired and learn to love ourselves so much that we will aspire to create for ourselves, our neighbors and our visitors the loveliest, most beautiful city in the world. The choice is ours. **HA**

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Goodby Halekulani, Hello Tamarind Square

by Ron Lee
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In Search of a Local Architecture

In 1927, with the completion of the Honolulu Academy of Arts and the Charles Montague Cooke residence in Makiki Heights, a mature local style of architecture was born. The basis of this regional style was residential in scale. It was characterized by a steep, double-pitched roof sheltering informally arranged spaces which opened across landscaped yards to vistas of ocean and mountain. Business and institutional architecture in Hawaii generally emulated Mainland models. Our benign climate and informal lifestyle found architectural expression in the private residence.

The development of this local style of architecture was outlined in last year's exhibition, "Five Decades of Residential Architecture in Hawaii." The manner in which this style was occasionally adapted for commercial and institutional buildings demonstrates the possibilities and the limitations of this style.

Consider the Honolulu Academy of Arts. Just what accounts for its status as the preeminent example of a local style? It is not a residence and yet so many of its admirers have cited the "residential quality" as one of its primary attributes. The scale of the spaces is definitely not residential. It is the super-scaled roof, which on the Beretania

Street elevation is in itself higher than the piers and architrave which form the entry portico below, that symbolizes "dwelling." This primal symbol which cuts across Hawaii's multi-cultural community is one of the primary signs of the local style. There is no other building in Hawaii in which the pitched roof is so boldly scaled and so beautifully proportioned. We extend a warm mahalo to Bertram Goodhue for this.

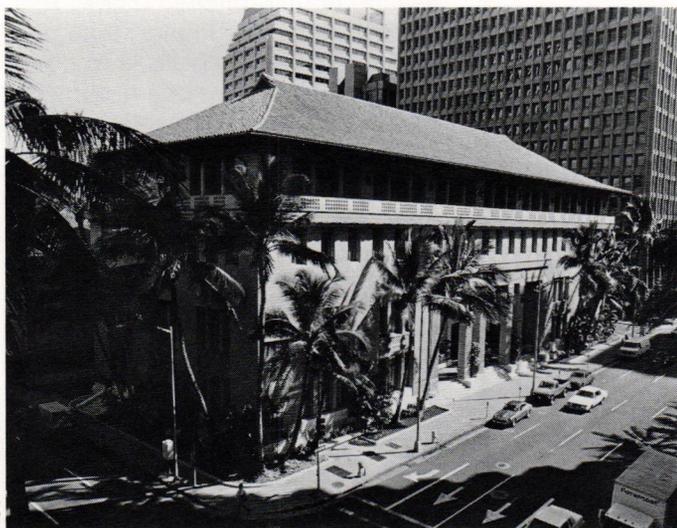
But it was the restraint and good taste of Mrs. C.M. Cooke that accounted for what I consider to be the reason this building will endure. She objected to the colorful architectural ornamentation presented in preliminary drawings, saying that such decorations were superfluous for Hawaii's environment. As a result, the Spanish and Chinese Courts, which symbolize

Hawaii's role as the crossroad of the Pacific, are created with materials which are not culturally specific. The stucco walls, grey roof tiles, and local sandstone pavers can be read as *either* Spanish or Chinese. The specific identities of the courts are established by landscape treatment and by the art in and around the courts, but the style of the entire building belongs neither to East nor West. Call it local if you will.

The Alexander and Baldwin Building by C.W. Dickey and Hart Wood, completed just two years later in 1929, represents the limit to which the symbolic residential roof could be applied to large buildings. The facade of this four-story building has been skillfully composed with eclectic elements of imaginative invention, unlike the



AUGIE SALBOSA



rustic simplicity of the Academy of Arts. The continuous projecting balcony of the top floor with its measured rhythm of piers and bracketed columns is properly scaled for the "Dickey roof" above. It is as though the Beretania Street facade of the Academy was transported to Bishop Street and placed upon a three-story base. It is not just the hipped roof, but the entire assembly of the top floor that is proportioned to the building height, functioning rather like the overscaled cornice of a Florentine palazzo. The grand two-story entry porch reflected the 39-foot ceiling of the "public room" within. Like the Renaissance palazzo, the Alexander and Baldwin Building is a gift to the street, but unlike the other palaces which lined Bishop Street, the eclectic choice was "Hawaiian."

The symbolic hipped roof which had its roots in the local residential style is not an urban element. It belongs in a rural or suburban setting at most. Its form demands to be free on all sides. The Alexander and Baldwin Building was set back ten feet on all sides to detach itself from its surroundings. These areas

were landscaped by Richard C. Tongg with full-grown coconut trees, a startling feat for the time, which softened the architecture and created the suburban detachment for the hipped roof which crowned the building. To this day, the symbolic roof surrounded by symbolic palm trees evokes nostalgic remembrances of a less crowded, gentler Honolulu.

C.W. Dickey's work at the old Halekulani Hotel was truly residential in scale. The main building of 1931, which utilized the projecting second-floor balcony to scale the roof to a two-story building, was surrounded by double-pitched hipped roof cottages in a grove of coconut trees. The landscaped grounds were an idealized garden setting for the archetypal Hawaiian house. Guests lounged in wicker chairs under a luxuriant hau arbor at seaside and retired to their rooms in the image of Adam's house in paradise. It was the unpretentious proportion of architecture to garden and shore that made the Halekulani, the "house befitting heaven," such a precious place in Waikiki.

By the 1970s this place was an



anomaly in its setting and architects Killingworth, Striker, Lindgren, Wilson & Associates of Long Beach had the delicate task of designing a major change for this place. What an interesting situation. The historic Lewers home and the "House Without a Key" were preserved, but the room count was more than doubled. When the Academy of Arts and the Alexander and Baldwin Building were completed, they were immediately hailed as models of a "modern Hawaiian architecture." No one is rushing forward to make such claims for the new Halekulani.

The 16-story hotel block is now compatible with the rest of the megatels in Waikiki. The stepping down of the building toward the disputed sea wall is successful in easing the violent juxtaposition of the old and the new. The general airiness of the new House Without a Key, just Diamond Head of the old building is true to the spirit of the old hau terrace. It is a delightful new beachside place to sit and enjoy our climate. But alas, C.W. Dickey's building is awkwardly attached to a new tower at the Ewa end and bulky mechanical en-



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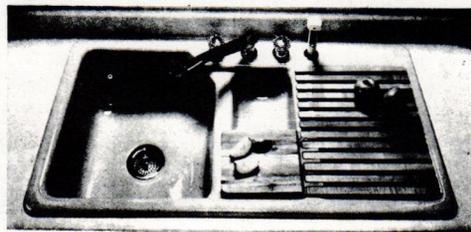
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closures destroy the noble proportions of the original double-pitched roof. This roof, once the dominant symbol of domestic hospitality, is now seen from many angles against the aggressive background of guestroom balconies. And to use the double-pitched Dickey roof on any building higher than the Alexander and Baldwin is to court aesthetic disaster. Here it appears as a condescending gesture to the old building which may have been better served by contrast with a high-rise which was true to itself. To this eye at ground level, the "Dickey roof" above the fourth floor is trivialized into tenuous decorative elements.

Is there a modern Hawaiian architecture after Alexander and Baldwin? The establishment of the local residential style was possible because there really was a local lifestyle which was skillfully translated into architecture by some talented individuals. Modern Hawaiian architecture of large buildings in urban contexts must leave to the past that wonderful roof which was invented by Dickey, et al.

The primary concern today is of relating large buildings to each other and to the Hawaiian landscape in a positive way. Lewis Mumford was not overly impressed with the city of Honolulu in 1938, but he identified the mauka-makai vista of Bishop Street as the one thing which made him feel that he was in the city of Honolulu and no other. The Alexander and Baldwin Building, you see, is enriched by the view of mountain and harbor from its front door.

Just two blocks mauka, there is nothing Hawaiian about the new Pauahi Tower except its name. The architecture is of pre-AT&T vintage in a pure, severe Mainland office style. But here the great human gesture was the creation of Tamarind Park by the thoughtful placement of the tower. The intersection of King and Bishop streets is now a focus for the new downtown. The First Hawaiian Bank looks like a gem in this setting and the somber Financial Plaza is the perfect foil for the brightness of Tamarind Park. This is the new Hawaiian Architecture of context: buildings in balance with each other and in harmony with mountain and sea.

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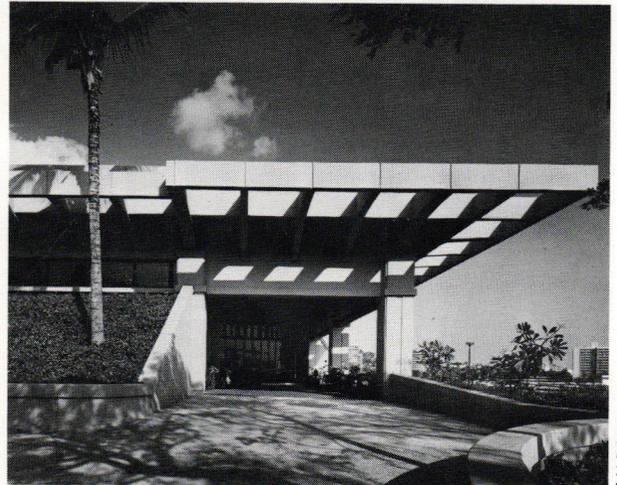


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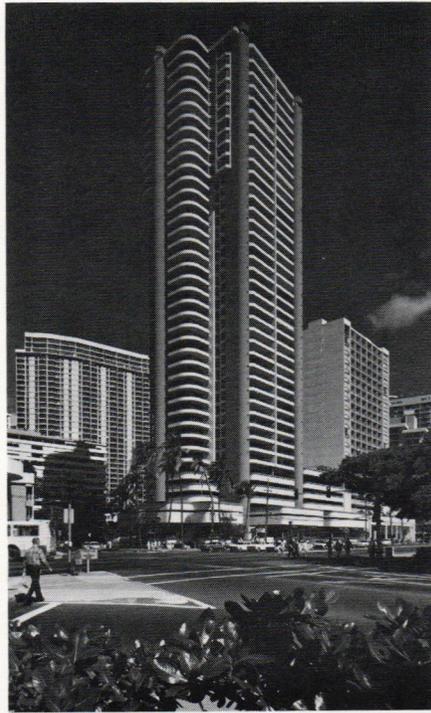
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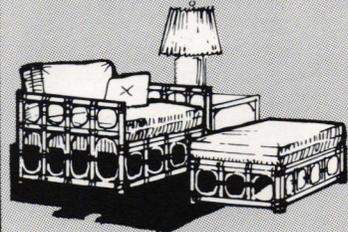
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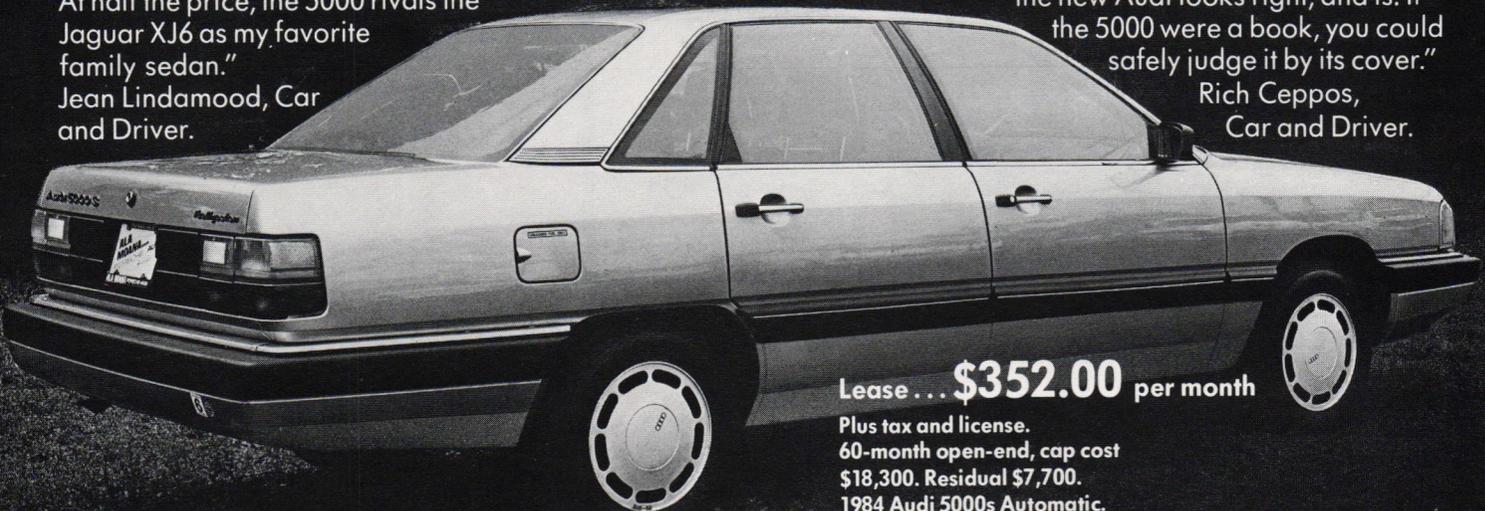
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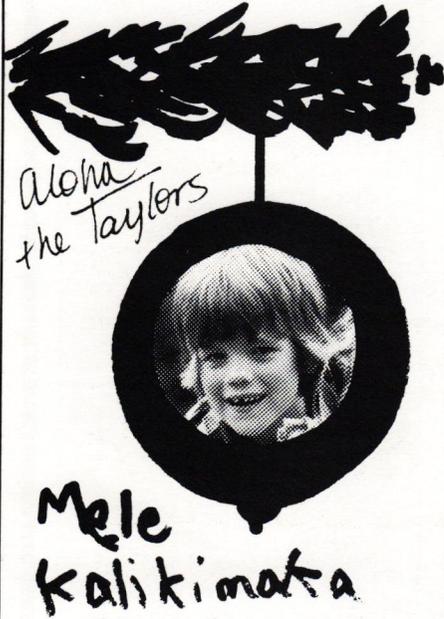
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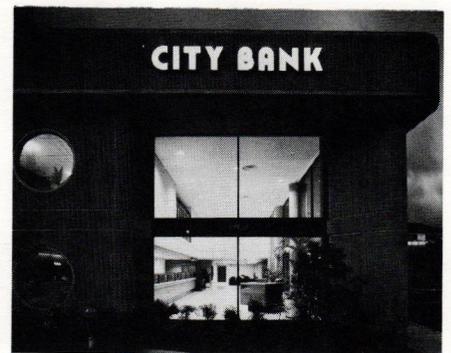
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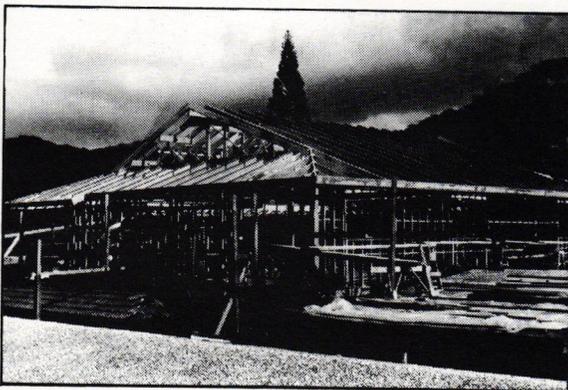
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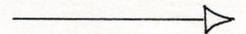
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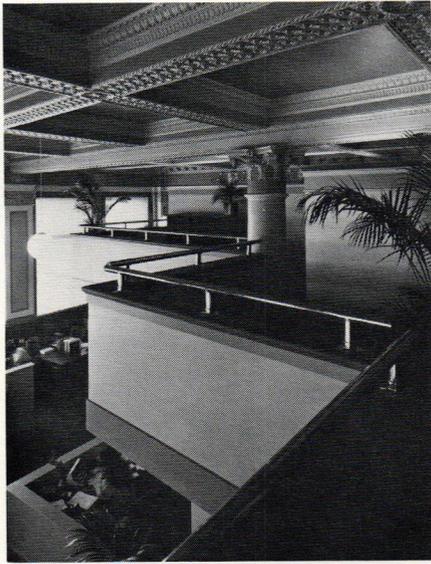


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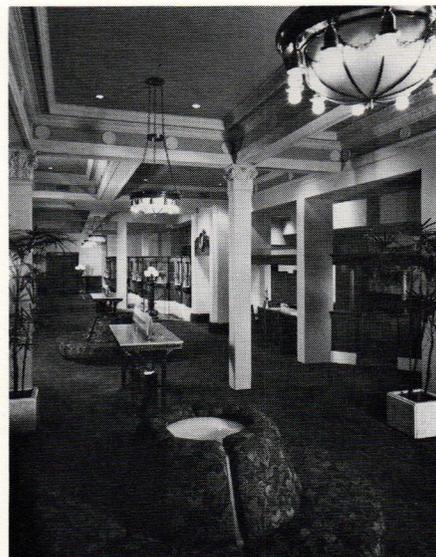
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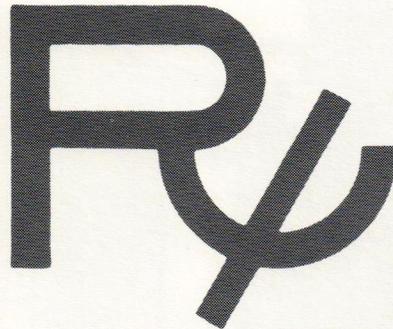
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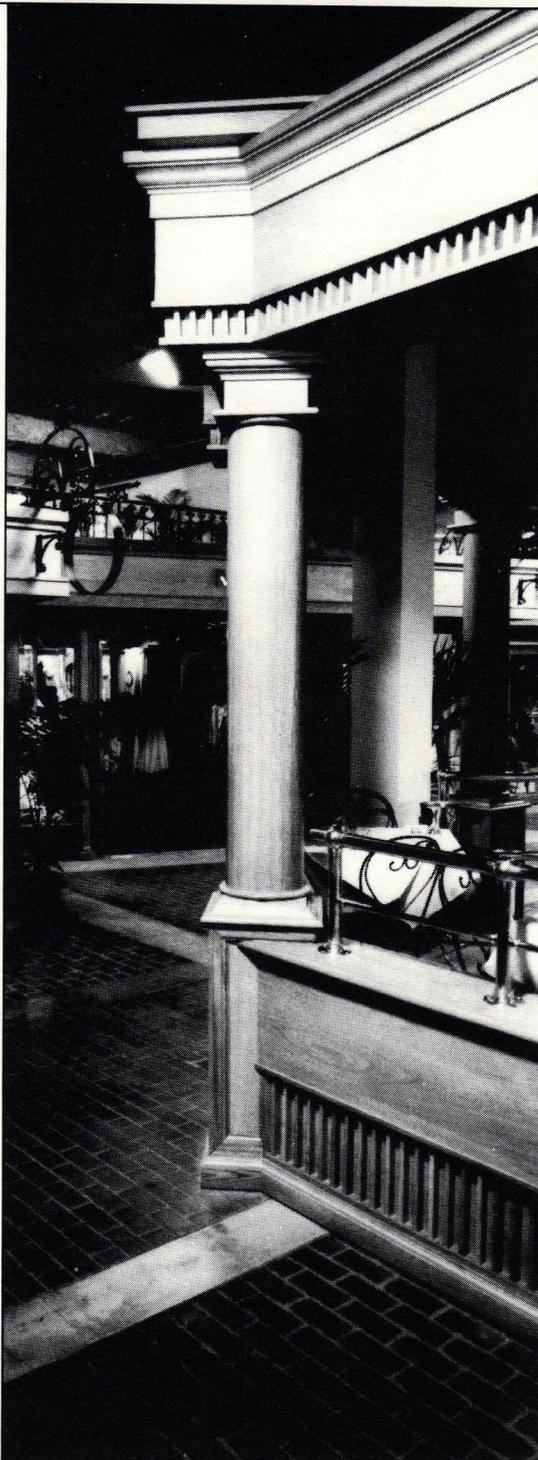
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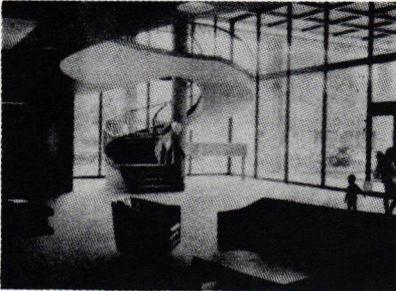


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A NEW LANDMARK IN WAIKIKI

Picture a beautiful 30 foot orchid of exotic glass mosaics in true-to-life colors appearing as though alive through the movement of sparkling waters.

Glenn Fukuda, Project Manager for Halekulani Corporation presented the concept as envisioned by Shuhei Okuda, his Executive Vice President, to CPS Vice President, Ed Seaver for feasibility and direction. Ryo Urano of Design Focus International, Inc., prepared the design and color scheme. Mosaic Sales (Pty) Ltd., Republic of South Africa, submitted a miniature sample with costs for approval and the project was on its way. Joe Gunkel of Bob Pezzani Ceramic Tile Co. was chosen for his experience in this medium and knowledge of setting materials and techniques. Architects: Killingsworth, Stricker, Lindgren Wilson & Associates; Pool Construction: Paddock Pools; General Contractor, Hawaiian Dredging & Construction Co.

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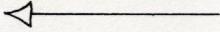
This unique creation is in the pool of the new Halekulani Hotel. A total of 1,012,500 pieces of 3/4 inch glass mosaics manufactured in South Africa cover an area of some 4,500 sq. ft. to create the new conversation piece of Honolulu.

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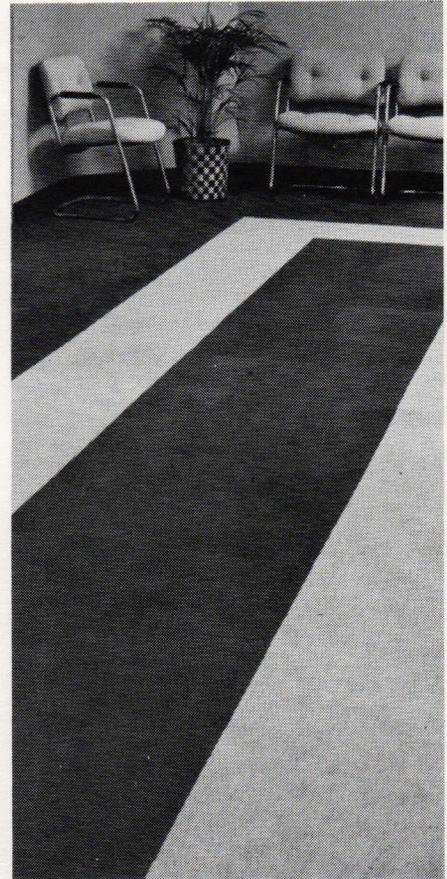
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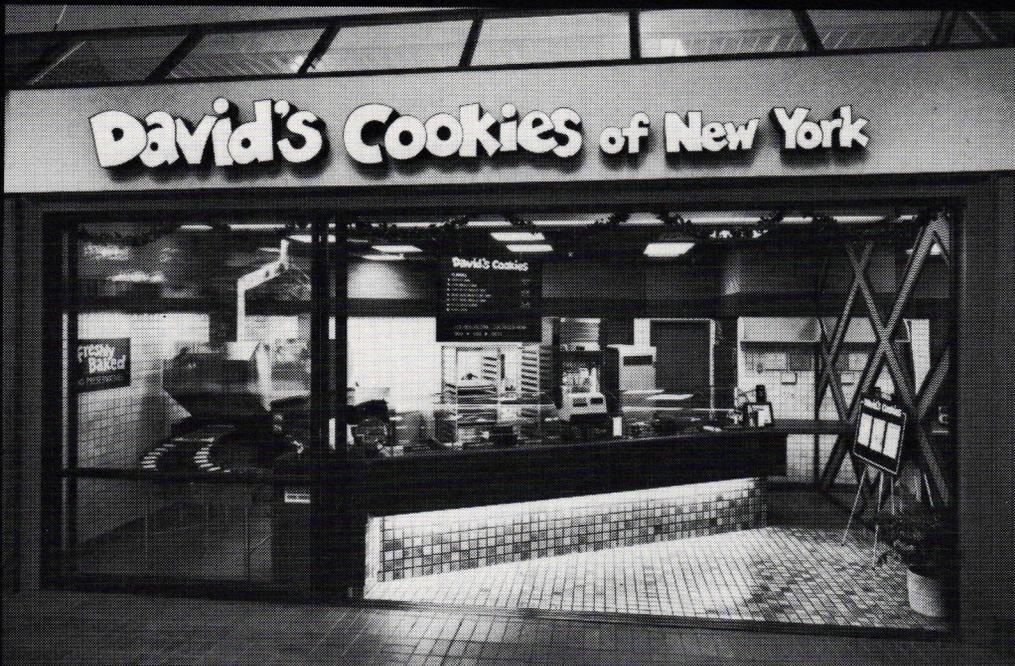
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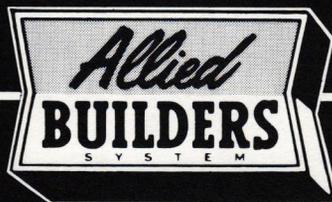
THE PROJECT: *David's Cookies of New York.* When DAVID'S brought their cookies to Hawaii, a fresh, kitchen-clean look was required. "It didn't take long to discover the excellent reputation of ALLIED BUILDERS," stated Randy Kaya, President of David's Cookies. ALLIED's performance impressed Kaya even more: "incidental obstacles

that occur during construction typically delay progress, but Allied expedited everything . . . no questions asked!" Particular concern in implementing the delicate cross patterned

formica and mirror wall design was relieved through a smooth execution. "It was Allied's attentiveness to detail and concern for each situation that resulted in a clean, precisely built structure."



THE TEAM: Leland Onekea, Architect of Leland Onekea & Partners; Mike Nakahara, President of Allied Builders; Randy Kaya, President of David's Cookies of New York.



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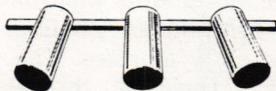
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Wailea Elua is the second condominium village at Wailea, Maui, with 152 condominium apartments for use as second homes and, in some instances, as permanent residences.

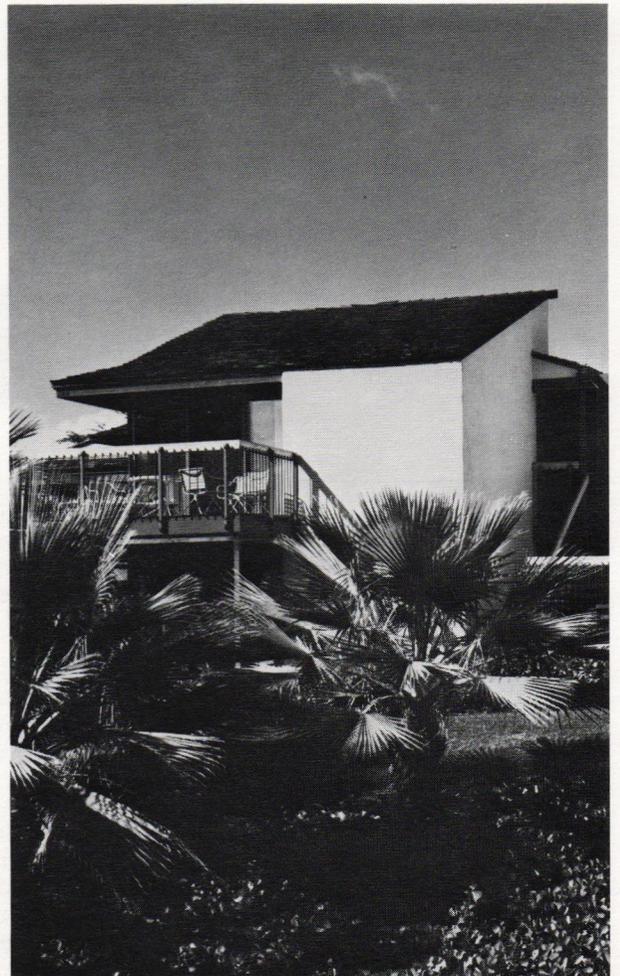
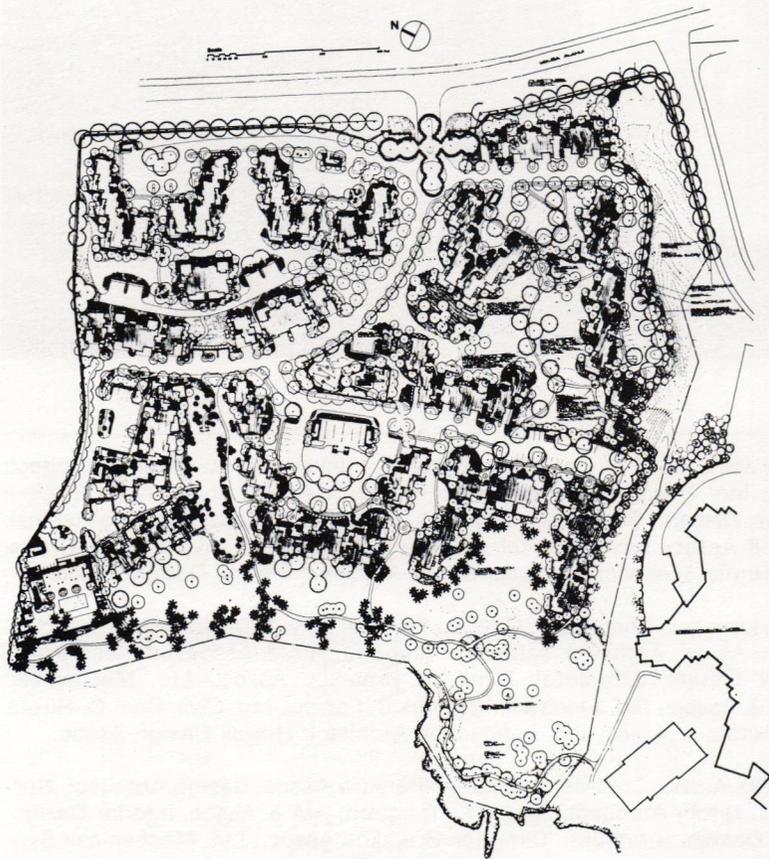
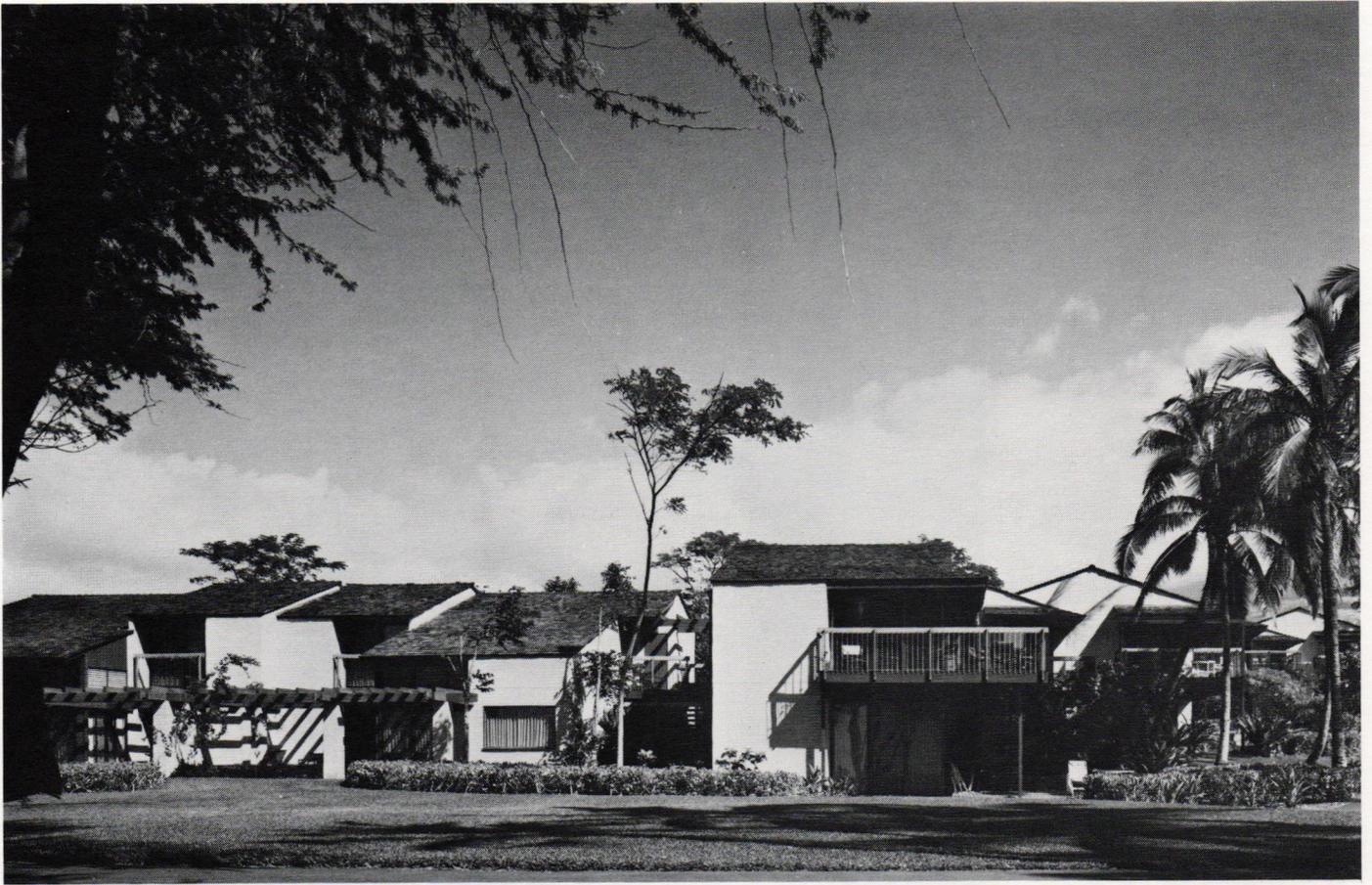
On a site that slopes approximately 80 feet between access road and sea, the design problem was one of providing a quality environment with visual and auidial privacy and a marine view from all living rooms and bedrooms where possible. Parking for approximately 200 cars is distributed throughout the site with, where the topography allows, garages under four clusters.

The project has been constructed in three increments with minor modifications made to unit design and mix between phases. Six floor plans in various combinations comprise the 25 two-story clusters. The units include one-bedroom, two-bath; two-bedroom, two-bath; three-bedroom, two-bath; and three-bedroom, three-bath, the latter being a townhouse.

Construction is of wood-frame with shake roofing and walls of stucco and redwood siding. The project's design vernacular is one of clipped eaves at walls and with door and window openings indented to provide shade. Spray-on insulation and air conditioning ductwork is provided in all units with the buyer given the option at time of purchase to complete the air conditioning system. The natural ventilation/ceiling fan option is a viable one preferred by many buyers.

On-site amenities provided include two swimming pools with attendant locker, shower, toilet, BBQ, and entertaining facilities, plus a paddle tennis court and a putting green.

Owner:	Wailea Development Company
Architect:	Ossipoff, Snyder, Rowland and Goetz
Civil Engineer:	Norman Saito
Structural Engineers:	Shimazu, Shimabukuro, Fukuda, Matsumoto and Richard M. Libbey
Mechanical Engineer:	Ferris and Hamig
Electrical Engineer:	Douglas V. MacMahon
Landscape Architect:	Walters, Kimura Associates
Contractor:	Rovens-Coastal
Photographer:	David Franzen





Craigside

Developer: ADC/CJA Joint Venture. Contractor: Charles Pankow Assoc. Design Architect: Norman Lacayo, AIA, Inc. Assoc. Architect: Walter Leong & Assoc., Inc. Interior Design: Pam Lacayo, Interior Design. Structural: Dimitrios Bratakos Assoc., Ltd. Mechanical: Frederick H. Kohloss & Assoc., Inc. Electrical: Charles B. Farrow, Inc. Civil: Sam O. Hirota, Inc. Soils: Ernest K. Hirata & Assoc., Inc. Landscape Architect: Hawaii Design Assoc.

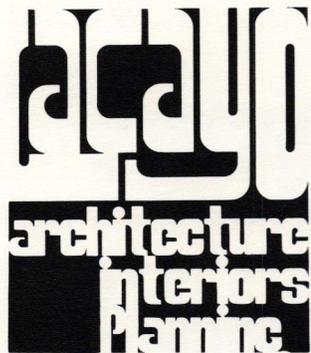
Honolulu Tower

Developer: CAP Development. Contractor: Charles Pankow Assoc. Design Architect: Norman Lacayo, AIA, Inc. Assoc. Architect: James K. Tsugawa, AIA & Assoc. Interior Design: Pam Lacayo, Interior Design. Structural: Dimitrios Bratakos Assoc., Ltd. Mechanical: Frederick H. Kohloss & Assoc., Inc. Electrical: Charles B. Farrow, Inc. Civil: Sam O. Hirota, Inc. Soils: Ernest K. Hirata & Assoc. Inc. Landscape Architect: Hawaii Design Assoc.

Hale Kaheka

Developer: Hale Kaheka Assoc. Contractor: Charles Pankow Assoc. Design Architect: Norman Lacayo, AIA, Inc. Assoc. Architect: James K. Tsugawa, AIA & Assoc. Interior Design: Pam Lacayo, Interior Design. Structural: Dimitrios Bratakos Assoc., Ltd. Mechanical: Syntech, Ltd. Electrical: Charles B. Farrow, Inc. Civil: Sam O. Hirota, Inc. Soils: Ernest K. Hirata & Assoc., Inc. Landscape Architect: Hawaii Design Assoc.

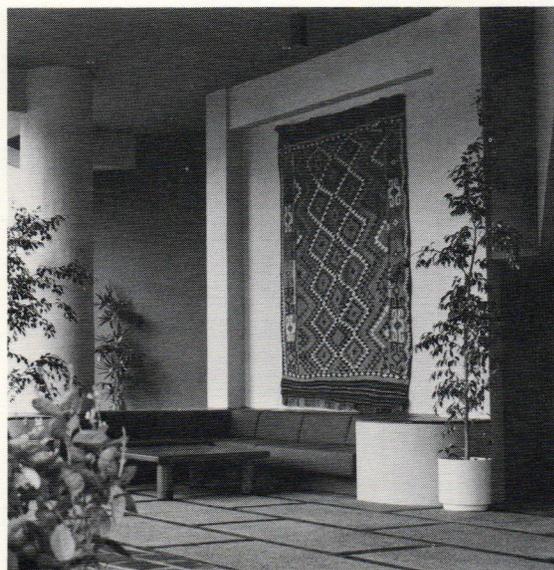
Craigside
Honolulu Tower
Hale Kaheka



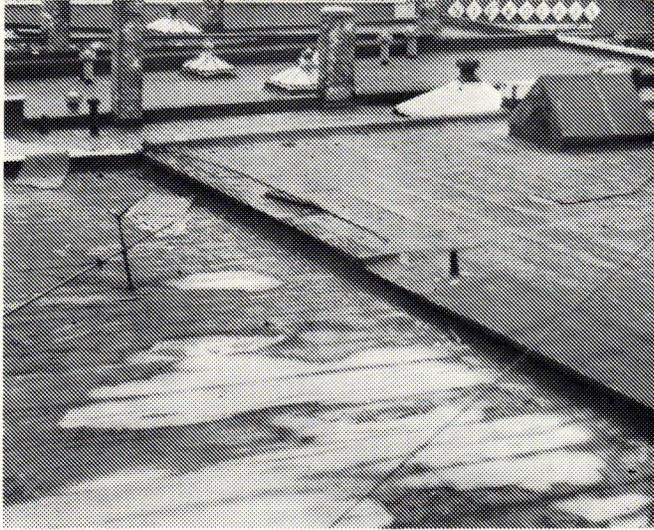
Norman Lacayo, AIA

The Nuuanu Craigside, Honolulu Tower, and Hale Kaheka were designed to create a desirable living alternative in high-rise condominiums. These buildings are polygons, built with a grid of curved and angled walls and round columns. The round columns are key features in the design and are dramatized by using them as pivotal points between vertical planes. The resulting uncubelike shapes furnish well and add a great deal to the interest of everyday "condo living." On all projects, common spaces such as lobbies, corridors, and recreation decks were carefully planned to create a character that complements the quality of the project with a cohesive designed atmosphere.

Working together as a design team of architects, developer/contractor, and engineers; the architectural design, construction techniques, and engineering requirements were coordinated to produce an aesthetically pleasing, functional, and economical product. Character features of the design such as the round columns and walls were studied with the slipform construction technique. Although these character features involved the expense of unique formwork, this was offset by the extensive use of the form and savings produced by the fact that round columns proved to be less expensive to produce and finish.



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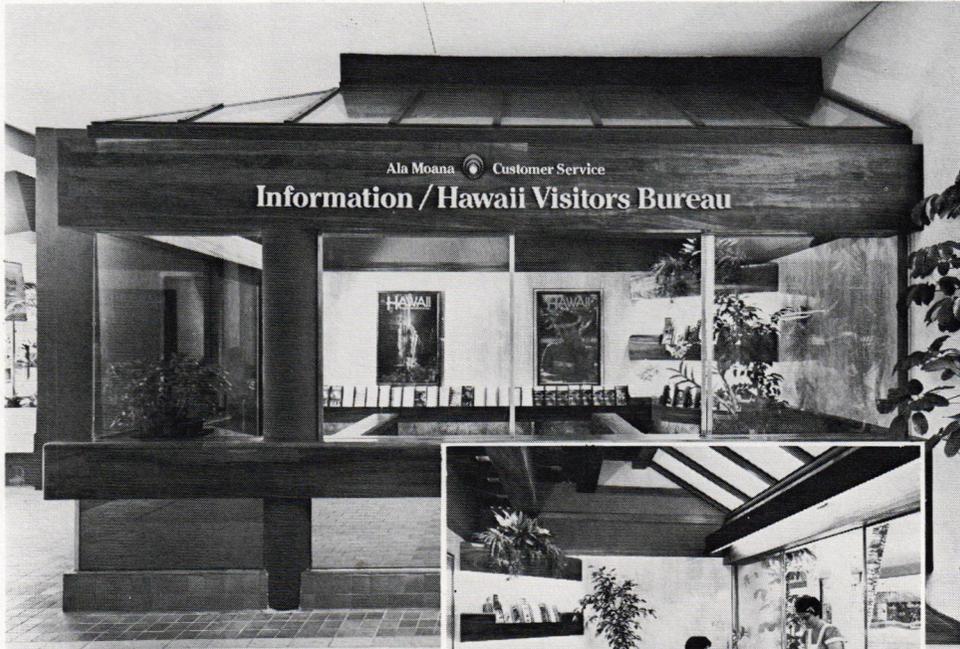
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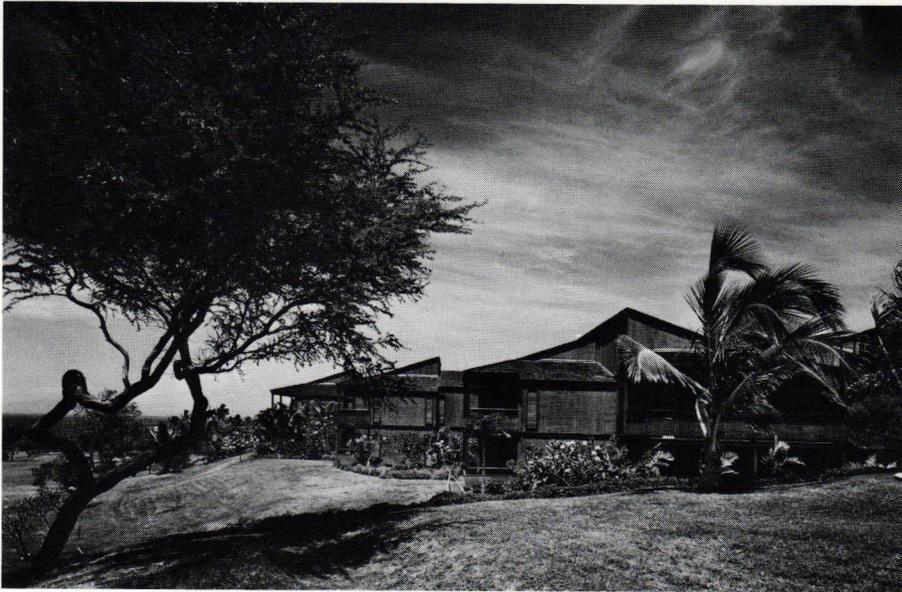
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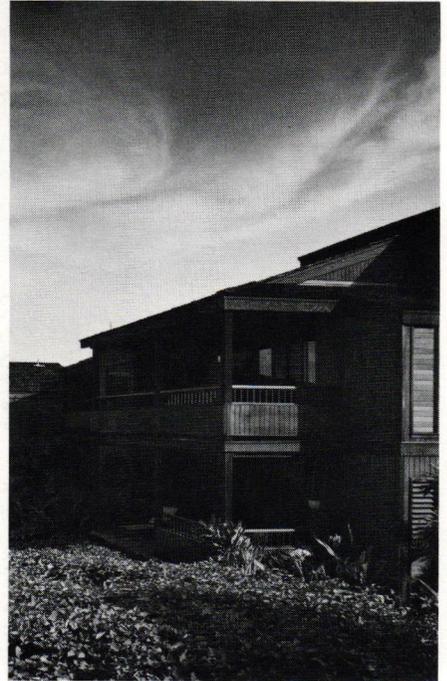
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Wailea Ekolu Village Condominium

Wailea, Maui



Landscaping emphasizes special areas with ornamental plantings selected for color and fragrance.



Redwood and other natural materials blend with the character of Wailea.



Site plan.

Units along the golf course are placed to suggest the notion of the fairway continuing into the site.

Wailea Ekolu Village is a low-rise condominium development of 148 units carefully placed on a sloping site in Wailea Development Company's resort development on Maui. As the location selected for Wailea Ekolu does not have the benefit of beach frontage, the site design emphasizes ocean views for each unit as well as selected long-range views of Kahoolawe, Molokini, and the West Maui Mountains. The structures are unpretentious to avoid competition with the overall environmental character of Wailea.

The site is located along the 15th fairway of Wailea's blue golf course. Units along the golf course are placed so that the notion of the adjacent fairway penetrates the site. Also, the structures are consolidated to provide a greater amount of contiguous open space than would be possible with many individual structures.

Landscaping is prominent and covers approximately 69 percent of the 17.6-acre site. Landscape emphasis is placed on highlighting special areas such as unit entries, where ornamental plantings are used for color and fragrance.

- Project:
Wailea Ekolu Village Condominium
Wailea, Maui
- Client:
Wailea Development Company
- Architect:
Johnson Reese Luersen Lowrey Architects, Inc.
12 South King Street/Suite 202
Honolulu, Hawaii 96813
- Structural Consultant:
Martin, Early & Bravo, Inc.
- Mechanical Consultant:
Giovanni Chung & Associates, Inc.
- Electrical Consultant:
Bennett & Drane
- Civil Consultant:
Austin, Tsutsumi & Associates, Inc.
- Landscape Consultant:
Walters, Kimura & Associates, Inc.
- General Contractor:
Rovens-Coastal Joint Venture
- Completion Date:
June 1979
- Photography:
Augie Salbosa

Bank of Hawaii Executive Offices

Financial Plaza of the Pacific



The lobby has warm tones of hardwood, fabric and tile accented with a Ruthadell Anderson weaving.

Bank of Hawaii's executive floors, requiring interior space planning and design after 13 years of use, now have a comfortable business work environment with an understated image.

This image is reinforced with the use of a subdued material and color palette. Existing walnut paneling is lightened by the introduction of white oak in the trim, furniture, and cabinet-work.

Individual work spaces are created by low custom fabric and hardwood partitions which provide acoustical and visual privacy. Existing interior offices are softened with fabric wall covering, selective lighting, and built-in wall cabinets and credenza.

Traffic patterns and work areas are defined by two distinct colors of carpet. Task and ambient lighting is provided for both energy efficiency and glare control.



Individual work space.



An understated work environment.



The Hasegawa Komuten Building

The CJS Group-Architects, Ltd.

820 Mililani Street, Honolulu
 Architect: The CJS Group-Architects, Ltd.
 Civil Engineer: Sam O. Hirota, Inc.
 Structural Engineer: Richard M. Libbey, Inc.
 Mechanical Engineers: Ferris & Hamig, Inc.
 Electrical Engineer: Bennett & Drane, Electrical

Landscape Architect: Phillips, Brandt, Reddick & Assoc., Inc.
 General Contractor: Pacific Construction Co., Ltd.
 Owner: Hasegawa Komuten (USA), Inc.
 Completion Date: 1981
 Photography: David Franzen

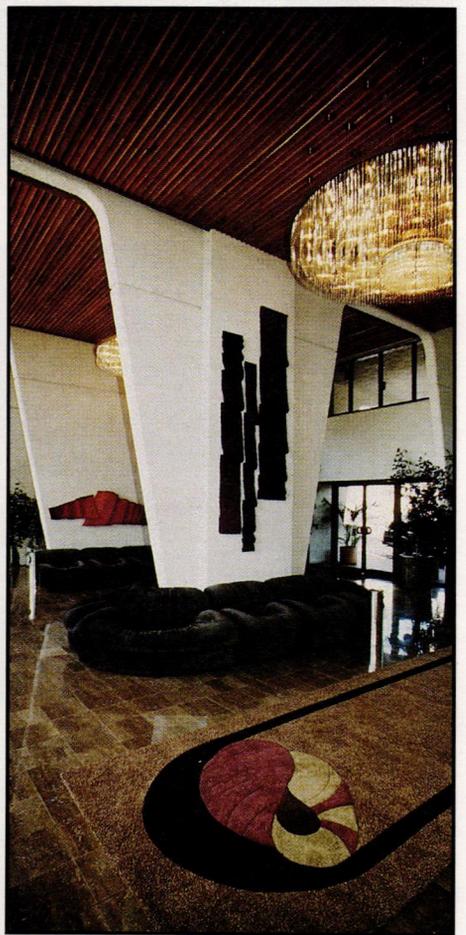
The Hasegawa Komuten Building has been recognized as one of the first major commercial buildings in Hawaii to adhere to new energy conservation legislation.

Located in the Hawaii Capital District of Downtown Honolulu, it merits further distinction in that it achieves both architectural and client goals within a framework of very stringent district design constraints.

The constraints that accompanied the site included a 100 foot height limitation, 50 percent of the site as required open space, and extensive front yard setbacks. A cost-effective return on the development mandated a building the size of which seemed impossible to achieve due to restrictions imposed on the site. The CJS Group, in an intensive problem solving session with the Department of

Land Utilization, evolved a scheme in which the building cantilevers out over the required open space, satisfying the regulatory constraints while achieving enough floor area for economic feasibility.

The Hasegawa Komuten building was the recipient of a 1982 Design Award from the Hawaii Society, American Institute of Architects.



Kaanapali Shores

100 Kaanapali Shores Place, Lahaina, Maui 96761

Completion Date: 1981

Client: Ainalanikai Corporation

Architect: Architects Hawaii, Ltd.

Civil Engineer: Austin, Tsutsumi & Associates

Mechanical Engineer: Ferris & Hamig Inc.

Structural Engineer: Richard M. Libbey Inc.

Electrical Engineer: Bennett & Drane

Landscape: Hawaii Design Association, Inc.

Soils: Harding Lawson Associates

Interior Design: Architects Hawaii, Ltd.

Graphic Design: Architects Hawaii, Ltd.

General Contractor: Pacific Construction

Kaanapali Shores Lahaina, Maui

for
Ainalanikai
Corporation

Kaanapali Shores, completed in 1981, is a 463-unit hotel condominium located on approximately 10 acres of beachfront property. The building includes a combination of 162 two bedroom units, 251 one bedroom units and 50 studio units. Each apartment is angled to provide a view of the beautiful Kaanapali oceanfront. Concrete and glass are the primary materials used.

The lobby, hallways and common areas of the hotel feature original artwork by eight of Hawaii's fine artists including Pegge Hopper, Mamoru Sato, John Wisnosky and Randy Pascua. A landscaped courtyard leads to the beach club and swimming pool.

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Honolulu, Hawaii 96813



Atelier Architect: Wesley M. Yoshikawa, AIA



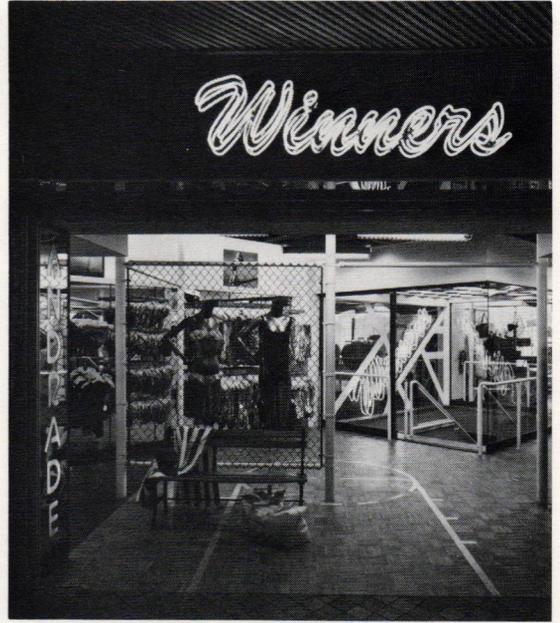
Friendship Store

Project Name: Friendship Store
China antiques and commercial projects
Client: Friendship Distributors, Inc.
Consultants: Bennett & Drane, Electrical
Randolph H. Murayama, Mechanical
Contractor: JW Inc.
Photos: David Franzen



Jewels by Andrade

Project Name: Jewels by Andrade
 Resort Jewelry Shop
 Client: Andrade & Co., Ltd.
 Waikoloa, Sheraton
 Waikoloa, Kohala, Hawaii
 Consultants: Bennett & Drane, Electrical
 Randolph H. Murayama, Mechanical
 Contractors: JW Inc.
 Photos: David Franzen



Winners

Project Name: Winners
 Retail shop with emphasis on sportswear
 Client: Andrade & Co., Ltd.
 Royal Hawaiian Shopping Center
 Waikiki, Oahu, Hawaii
 Consultants: Bennett & Drane, Electrical
 Contractor: S&M Sakamoto, General Contractor
 Completion Date: 1981
 Photos: David Franzen



Atelier Architect: Wesley M. Yoshikawa, AIA

**There are times when a beeper
should be seen and not heard.**



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Project Name: Kahi Mohala, A Brown Schools Psychiatric Hospital. Near Waipahu, 91-2301 Fort Weaver Road, Ewa Beach.

Description: An 88-bed private psychiatric hospital, consisting of five separate one-story buildings in a campus-like setting on 14.5 acres. Each patient building module accommodates 16 patient bedrooms housing 32 patients.

The design solution takes maximum possible advantage of totally open spaces, with patient's day rooms stretching unimpeded into lushly landscaped interior garden courts. Glass barriers seven feet high occur only where necessary for patient security, with spaces above the glass being open to the trade winds. Each of the five buildings typically rises to a jalousied clerestory some 18 feet above the tiled floor. Exposed heavy-timber framing throughout is supported on load-bearing, split-face cement masonry units left unfinished to expose the special aggregate color.

Six-foot overhangs deeply shade all buildings, with 32-inch-diameter white-painted concrete columns providing a rhythmical accent to each structure.

Completion Date: October, 1983.

Owner: Healthcare International, Inc., Austin, Texas.

Associated Architects: Harwood K. Smith & Partners, Dallas, and Robert H. Hartman—Architect—AIA, Kailua.

Project Team: Civil—Gray, Hong & Associates. Structural—Shigemura, Yamamoto, Lau & Associates. Mechanical—Syntech, Ltd. Electrical—Bennett & Drane. Soils—Fewell Geotechnical Engineering. Landscape—Hawaii Design Associates. Interior Design—Designone Group. Graphics—Designfocus International. Food Service—George Matsumoto & Associates.

General Contractor: Harvis Construction, Inc.

Photography: David Franzen.



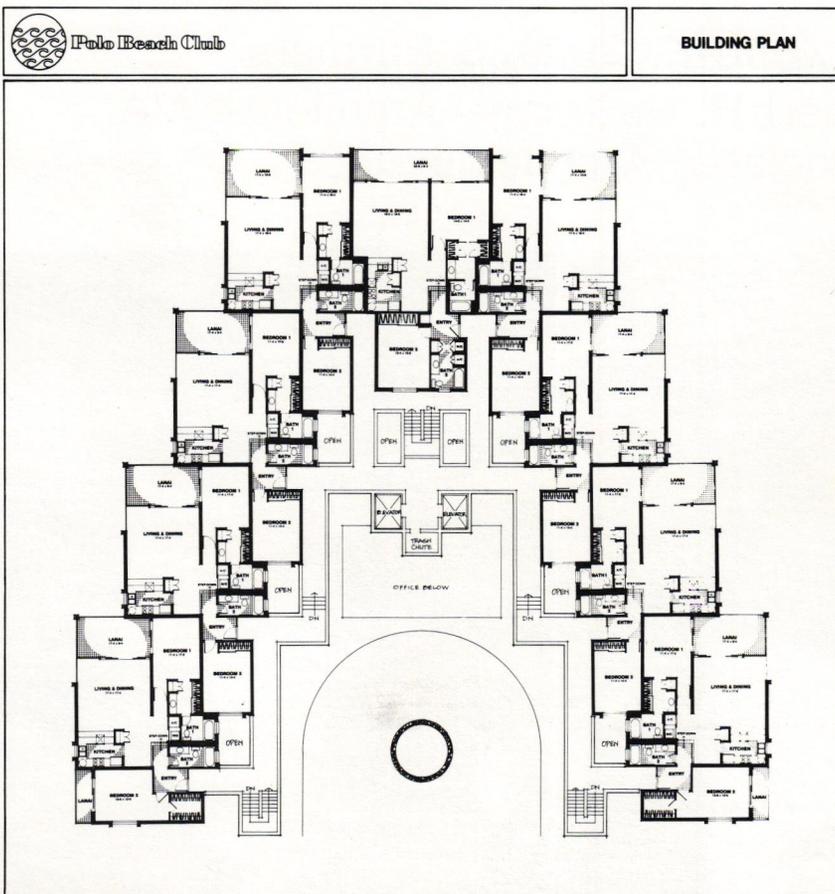
Kahi Mohala A Brown Schools Psychiatric Hospital

Harwood K. Smith & Partners
Robert H. Hartman—Architect—AIA
Associated Architects

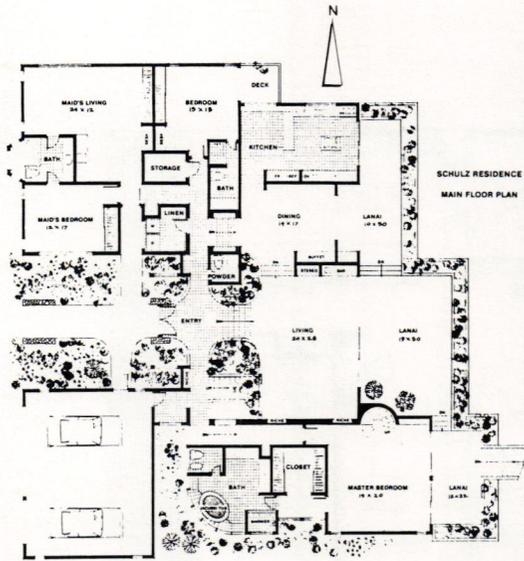




The Polo Beach Club
 Uwe H.H. Schulz and Associates, Inc.



The Polo Beach Club is located on a two-acre site, south of Wailea. Zoned for six stories, the "Open Space Bonus" was used to increase the height to eight stories. This was accomplished by placing 85 percent of the parking underground in a totally covered and planted parking structure. The density was maximized with 71 1,400-square-foot, two-bedroom, two-bath units. All of the units have an ocean view from both living room and master bedroom. To emphasize the spaciousness of the units, the living room steps down 12 inches from the entry hall level in all apartments.

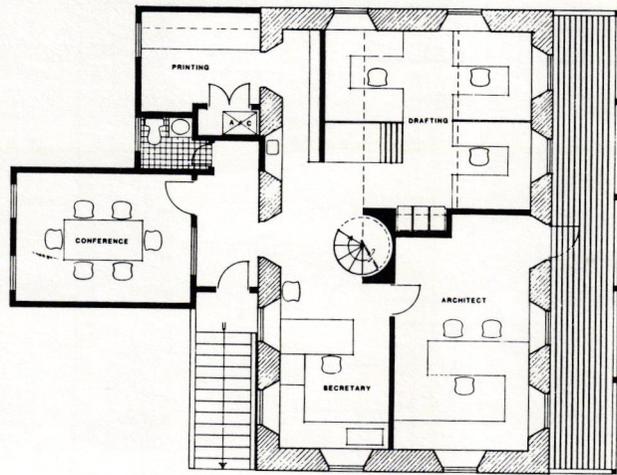


Schulz Residence

This custom home is set on a very steep ocean-front lot, which contains a partially collapsed lava tube in the middle. The design criteria were to create a Hawaiian indoor/outdoor living area without the benefit of a yard. The different living spaces flow into each other, de-

fining only by level changes or indoor planters. The continuous lanai stretches the full width of the house and is defined by its different configurations to its uses.





SECOND FLOOR

Seamen's Hospital

Uwe H.H. Schulz and Associates, Inc.

The restoration of the historic Seamen's Hospital was undertaken in 1981. This building is one of the oldest still existing structures in the State of Hawaii, with a very interesting history. The restoration was approved by the Department of Natural Resources and executed following the guidelines set forth in the archaeological study on this building by Frost and Frost.



HAWAII ARCHITECT

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