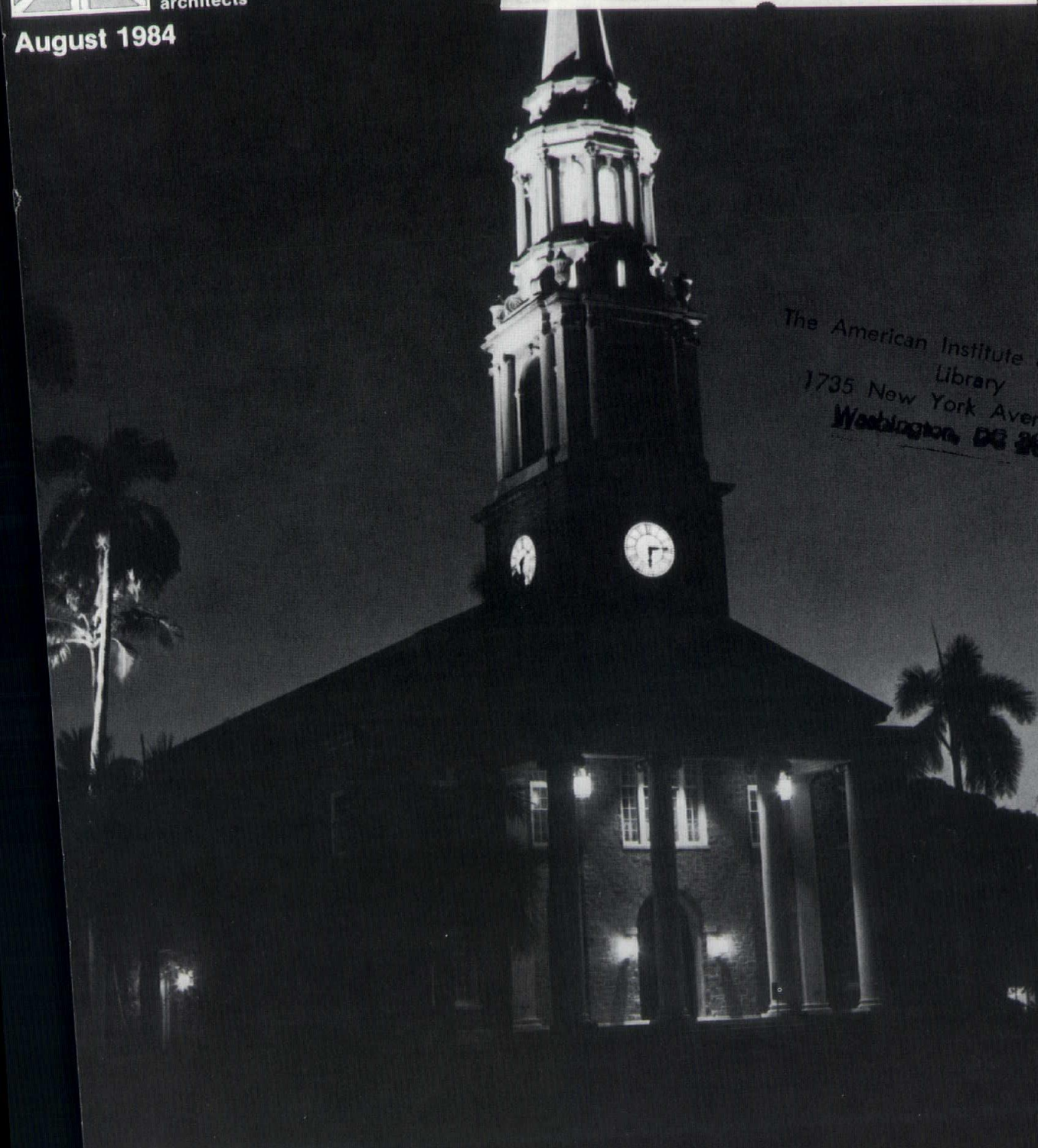


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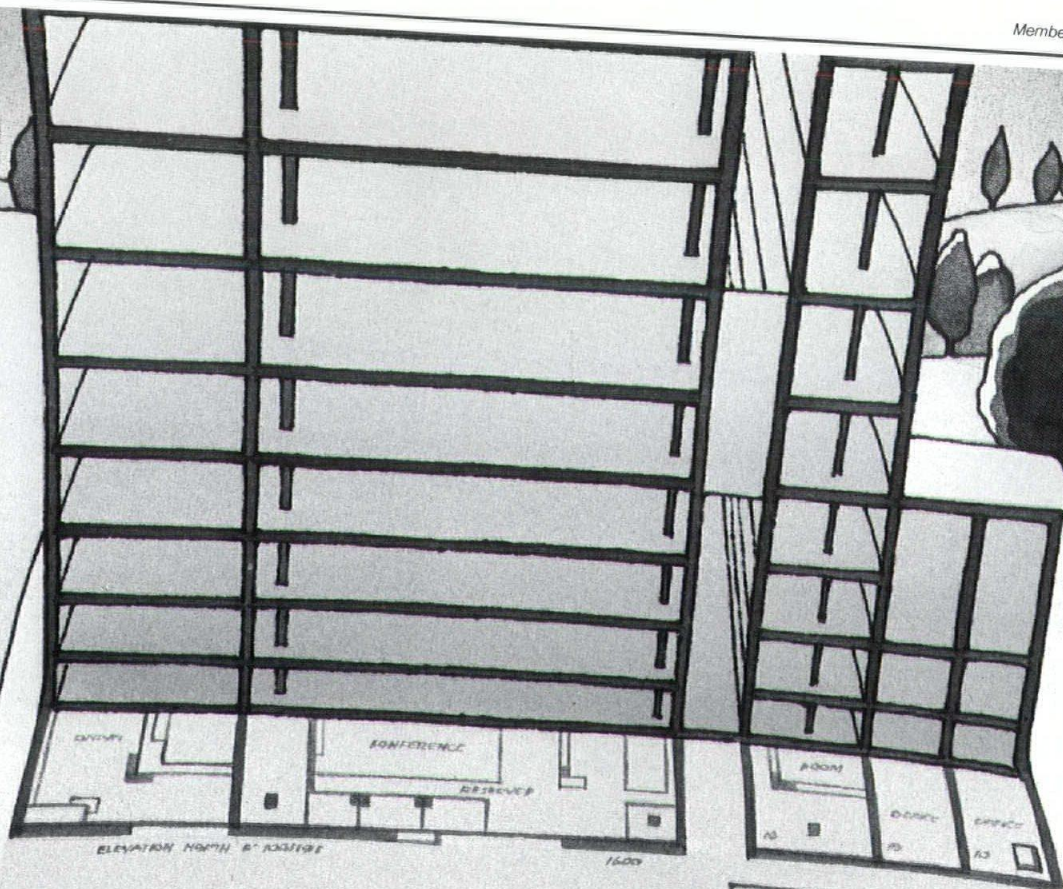
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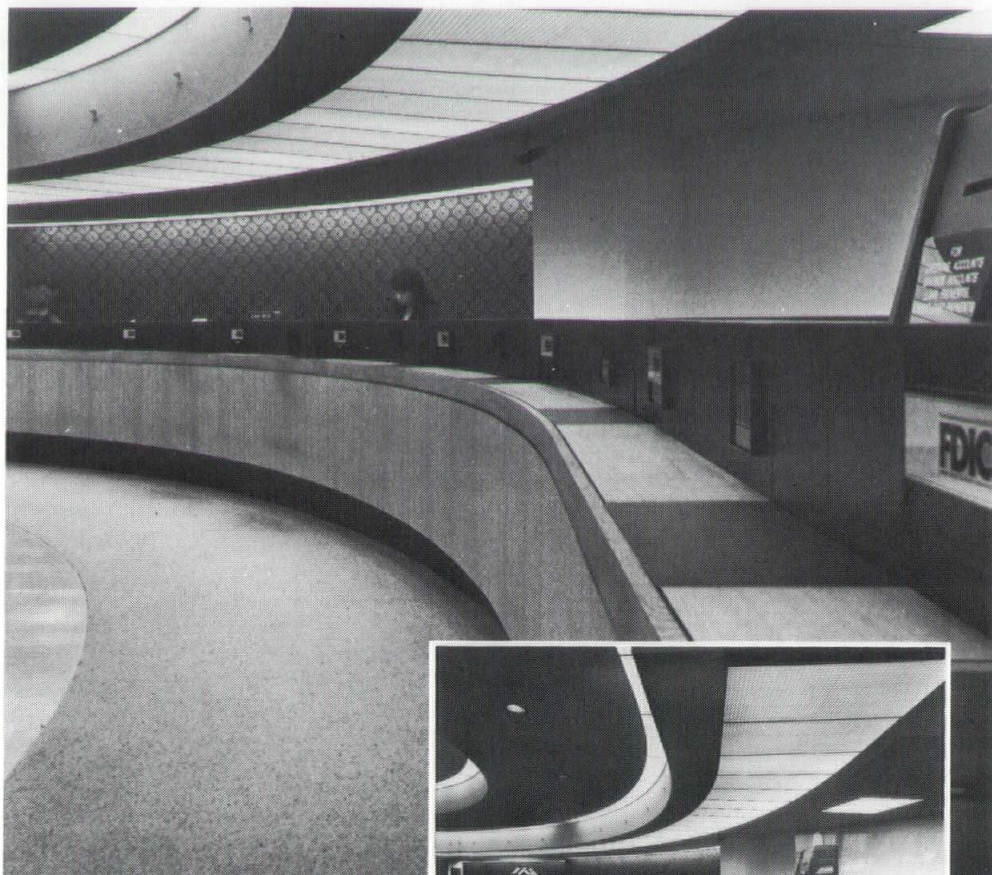


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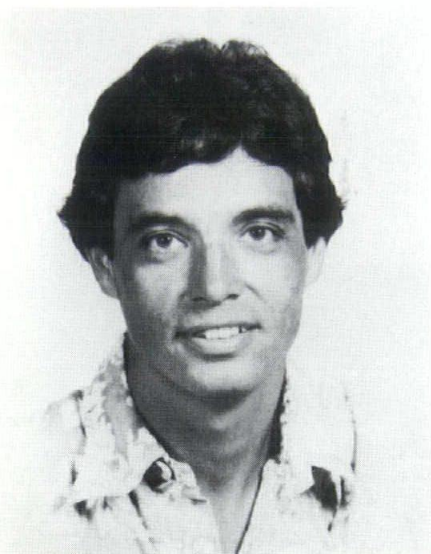
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Light Up Your Life



by Chris J. Smith
President, HS/AIA

The master builder in the sky really started something with the phrase "Let there be light." These words have been paraphrased in a hundred different ways, and in as many different contexts. They have applied to not only the physical properties of light, but to man's current state of enlightenment as well.

We have all heard and used another metaphorical phrase, "seeing the light at the end of the tunnel," when seeking solutions to various and sundry problems. The way I figure it, light must travel at a different speed in tunnels, because if light travels at the speed of 186,282 miles per second, then my problems should technically be solved a lot *quicker* than they normally are!

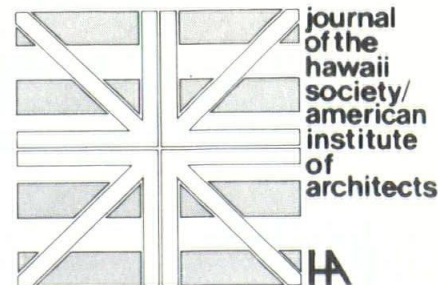
Another favorite phrase is "He saw the light." Assuming that our fellow man is not color blind, I often wondered how he saw the "light." Was it red, yellow, black, white, a chiaroscuro effect or maybe monochromatic?! If he

were an architect, we would hope for an optical mixture to create an effect of brilliance and luminosity. Wow . . .

The last familiar colloquial phrase that I'm going to "light" on here relates to a comment ol' Carter-Smith fondly refers to as my left brain being "light years" away from my right brain—oh, what abuse creative minds take! There aren't many who understand the complex process architects must master in order to use both right and left modes to run the business of "artful" architecture. No wonder we have a few short circuits that manifest themselves in absent-minded forgetfulness now and then—like forgetting to write the president's message!

Seriously speaking (finally!)—light, as we've come to learn, can be either a very positive advantage in architecture, or the bane of our product. As an example, daylighting has become a feasible technique used in Hawaii to facilitate and enhance the quality of light in our built environment. The process of bouncing sunlight off of "sun shelves" into the interior spaces provides better usable light and drastically reduces the amount of electricity needed to illuminate rooms. Unfortunately, the light that provides us with the daylighting system can also create problems for proper energy planning. Because direct sunlight also represents heat, it has to be kept away from glass as much as possible. The tricky part is in balancing the design with shade elements, daylighting shelves and visual requirements, both internally and externally.

Energy planning can be a positive approach for architects (especially in Hawaii) to add new dimensions to their practices. Several firms already utilize this opportunity to enhance their marketability and provide new services to their clients. In closing, I would urge those of us who affect the built environment to seriously "see the light" and consider using our natural gift of light wisely and productively. **HA**



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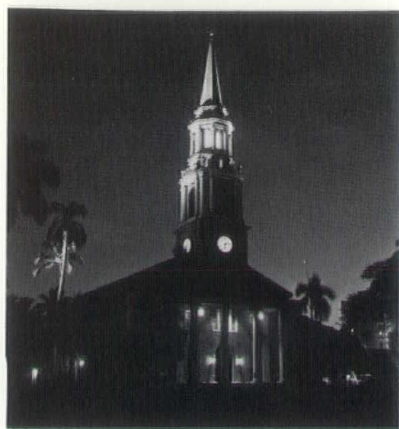
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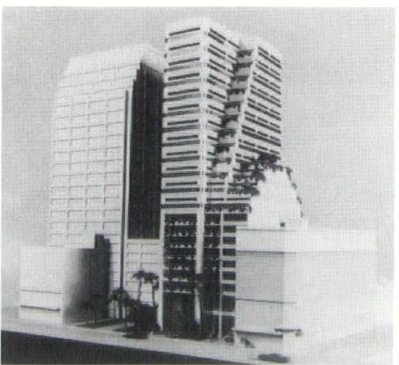
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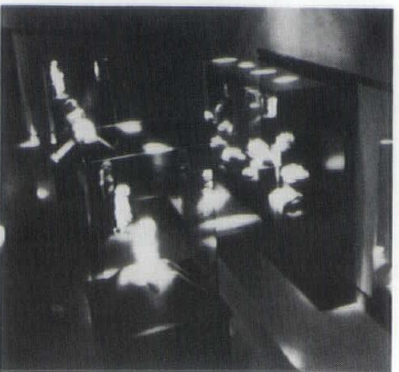
Cover: Illumination of Honolulu's Central Union Church won a lighting design award for Barnhart Carter and Associates. See story on page 9. Photo by Augie Salbosa.



6. 1984 Award Winner



14. Daylighting



18. Low-voltage lighting

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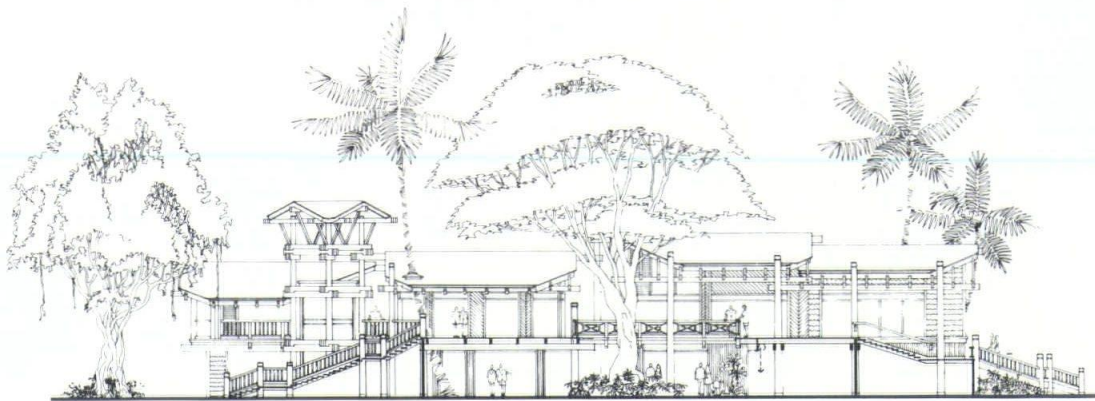
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1984 design award

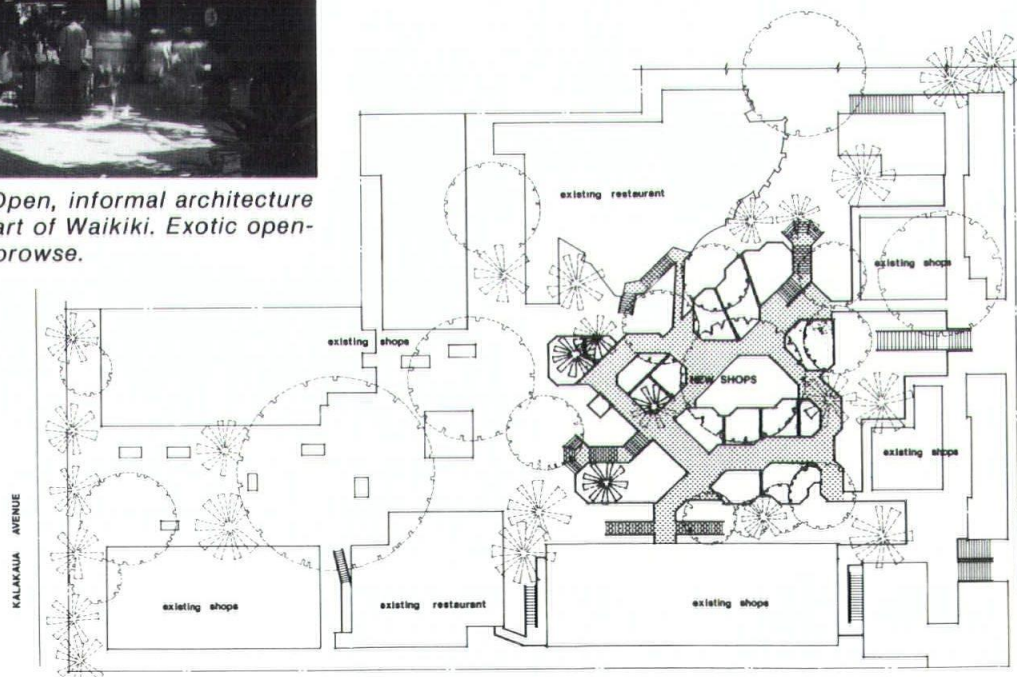


Bridges link second-floor shops. Open, informal architecture suggests a Pacific oasis in the heart of Waikiki. Exotic open-front shops encourage tourists to browse.

An Oasis Preserved

International Market Place Banyan Bazaar

Wimberly Whisenand Allison Tong
& Goo Architects, Ltd.





Photos by Augie Salbosa

Retail space in the Banyan Bazaar was doubled by replacing one-story shops with two-story structures. Care was taken to preserve all major trees.

Wimberly Whisenand Allison Tong & Goo Architects, Ltd.'s International Market Place Banyan Bazaar won a merit award for preservation of an established character.

The Banyan Bazaar is the newest group of shops to be added to the ever-evolving milieu of the Market Place. WWAT&G designed the tourist-oriented Waikiki shopping center in 1957, and has been in charge of design for expansion and renovation periodically over the past 27 years.

Gerald L. Allison, FAIA and WWAT&G design principal who has been a vital part of the IMP design team since 1957, says that continuing design control keeps the IMP theme consistent and its elements cohesive. "The Market Place is characterized by an open, informal architecture reflective of the Pacific region. While this

character is maintained throughout the years, it evolves appropriately with the market profile to reflect changing times without changing the essential character of the center."

Design concept of the Banyan Bazaar focused on creation of an informal environment to evoke an inviting exploratory mood while preserving all major trees. The Bazaar doubled existing retail space by replacing older one-story shops with two-story wood structures linked by bridges to increase foot traffic among all second-floor retailers. These house shops are reached by wide stairs with several landings or by a slow moving elevator rising on a wooden pole structure reflecting surrounding palm tree trunks.

Shop fronts are open, and high pitched roofs with louvered gabled ends capture winds making air

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conditioning unnecessary.

George Berean, WWAT&G principal who has been part of the IMP design team since the early 1970s, had this to say about the long-time relationship between WWAT&G:

"A major goal has been to keep the Market Place a unique landscaped oasis in the heart of Waikiki. Most of the other competitive shopping experiences in Waikiki are typical urban high-density high-pressure built environments. The Market Place has maintained much of the character it assumed back in the 1950s—that of lush landscaping and open-air shopping in a bazaar-type atmosphere.

"A third goal—and one that never ceases to amaze me—has been the implementation of very creative experimental retailing, either devices or methods. To this end, we often use seemingly dead or unusable spaces to create exotic—and highly successful—little shops or shopping experiences that one would never ever expect to find. Market Place management constantly challenges our creative ability to find new and better ways to retail the array of colorful goods the merchants have to offer." **HA**

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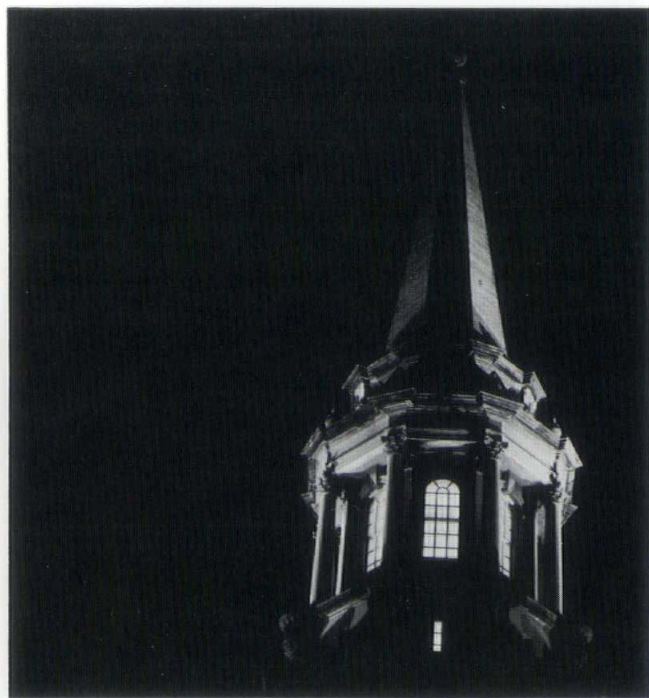
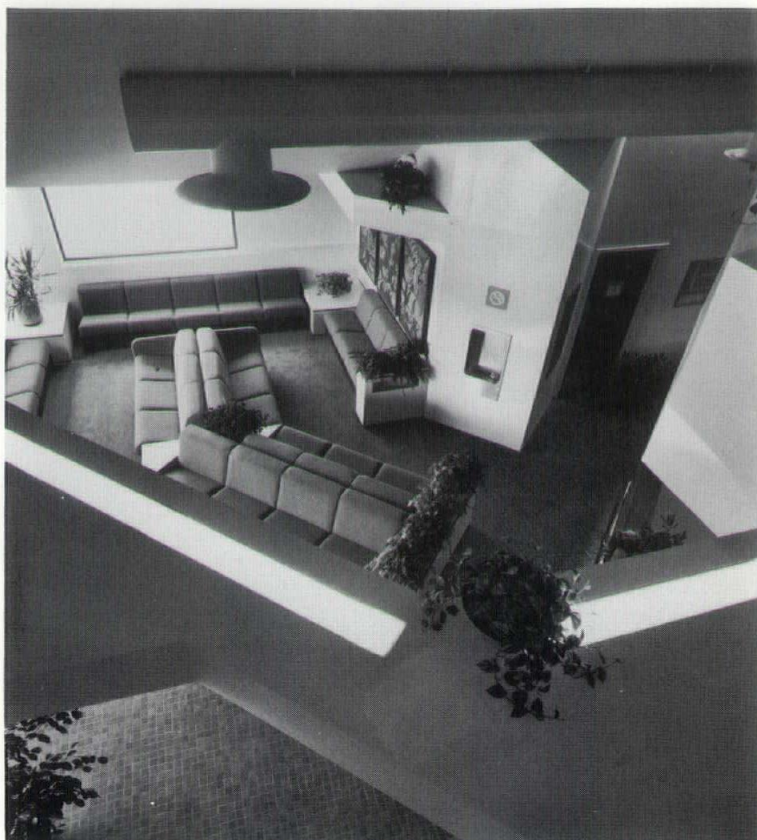
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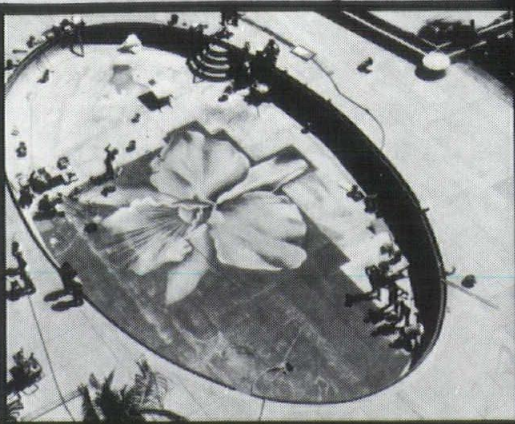
Lighting Design Award Winners

The Hawaii Chapter of the Illuminating Engineering Society (IES) recently sponsored a lighting design contest to honor the state's most creative and energy-efficient lighting projects. Three winners were announced by Howard C. Wiig, Lighting Awards chairman. Independent designer Michael Krijnen won first place for his "Big Light Shades" (below right) to illuminate Foster Botanical Garden's "Midsummer Nights Gleam" annual gala. He achieved good light levels using only one 40-watt incandescent lamp to illuminate each 14-foot Big Light Shade. The large and durable fixtures were constructed for less than \$25 each.

Richard M. Moss, a professional engineer with Toft, Moss, Farrow Associates, won second place for providing dramatic, functional and economical lighting for Kaiser-Permanente's Mililani Clinic (right). Lighting in the waiting/reception area accents and defines the perimeter walls. Fluorescent uplighting softly highlights the high ceiling.

Third place honors went to Barnhart Carter and Associates for illumination of the tower at Honolulu's Central Union Church. A 150-watt high-pressure sodium lamp installed in the tower projects a warm glow from the windows. Four fixtures mounted at ground level provide high resolution of the tower's architectural details. Safety, ease of maintenance, and economy were incorporated in the design.





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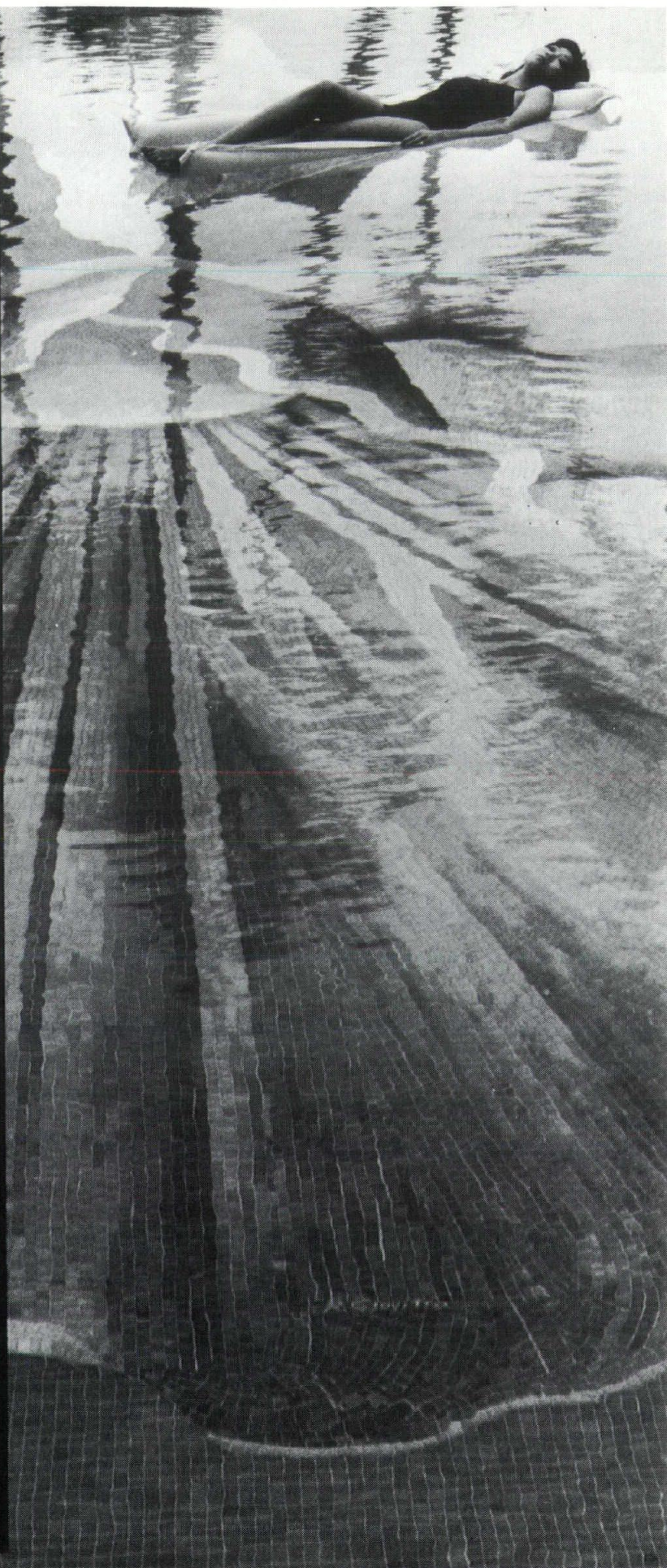
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Lighting and the Roots of Aesthetic Perception

by Nick Huddleston, AIA, David G. Stringer & Associates

Throughout its tenure on this planet, the human race has been deeply affected by the rhythms of day and night and by the cycles of weather and the seasons. A close attuning of human perception and response to these rhythms of change has aided our survival and shaped our aesthetic perceptions. The infinite changes of natural light are a primary source of data about our environment and the changes and conditions that we may expect. These subtle shifts of light play a significant role in shaping our responses to the built environment.

We may thus expect that lighting that evokes a positive emotional and aesthetic response will have antecedents in the natural environment and in the primal experience of our race.

There is growing evidence that the intensity, color, and changes of light can affect our emotional and physiological balance in both negative and positive ways. Great works of architecture that evoke positive responses frequently modulate and respond to light in ways that remind us of natural

environments that produce similar positive feelings.

We are readily moved by the celebration of solar and lunar symmetries at Stonehenge, and we may easily imagine that the columned and clerestoried halls of Egyptian temples suggested the filtered light of primeval forests to entrants proceeding toward the sheltered cave-like sanctuary. This same imagery is exultantly celebrated in the high arching vaults of Gothic cathedrals with their traceried windows filtering the sun like luminous forest leaves.

In a similar vein, the shadowed vastness of the Hagia Sophia, with light streaming down from its great pierced dome, must share much in common with arching canopies formed by ancient forest trees. The arcaded courts of many eras suggest the interplay of sheltering branches and open lighted space found in wooded meadows and at the forest edge. And the races of mankind in all times and places have enlivened their buildings and gardens with sparkling light from water in pools and fountains.

These satisfying works make subtle use of the variability of

natural light manipulated to reflect natural environments, and they retain their power to stir our emotions even though the world that shaped them is past.

In stark contrast to these subtle uses of light is the ubiquitous glare of today's engineered luminous ceilings. The only natural antecedent for this harsh and monotonous lighting ("Give 'em 50 foot candles at table height.") can be found in the Arctic white-out or in the glare that sometimes occurs in fog-bound areas when the sun is high and bright.

Contrasts may be further seen in the differing effects of fluorescent cafeteria ceilings and the sophisticated lighting of a fine restaurant where the intimacy of dining is enhanced by warm pools of light at each table. This subtle lighting creates sheltered and focused spaces much as campfires through time have drawn people together in close and intimate groups while holding back the cold and dangers of the night.

The effects of light that are so significant in the interiors of our buildings play an important role in shaping external form. As light

"Great works of architecture that evoke positive responses frequently modulate and respond to light in ways that remind us of natural environments that produce similar positive feelings."

varies with the year, so too it varies with climate and location. Much has been said of the virtues of built forms that reflect their physical environment, but both environment and structure are frequently shaped by light.

The harsh conditions and bright light of arid regions stunt vegetation and sculpt the land into elemental forms. Simple geometric structures suit these regions well because they reflect the landscape, but they are also suited to the intense ambient light. Thus the geometry of the pyramids, the white-washed cubistic forms of Aegean villages, and the mesa-like massing of pueblos in the Southwest look at home and at ease in their arid environments.

These forms would make little sense in the shadowy, misted environments of forested northern climes that are so well-suited to the tracery of Gothic spires and the great roofs and massive timbers of the Japanese temple or the Haida longhouse.

With this view to the roots of aesthetic perception in natural rhythms and primal experience, we

may begin to question the cost of uniform fluorescent lighting, the economics of tinted glass that dulls the information-rich glimpses of sunlight that penetrate our buildings, the validity of "international" styles, and the arrogance of an architecture that entombs thousands behind

"both environment and structure are frequently shaped by light."

windowless walls to preserve an external sculptural effect.

When we have considered these questions we may begin to appreciate the importance of a glimpse of unfiltered sunlight, and the need for a view in the interiors of our buildings. We might also begin to recognize that lighting is

too important to be left to simplistic engineering approaches and turn more toward our inward knowledge of what works and to specialists who work in areas such as theater and film lighting who care deeply about the effects of light.

An important beginning might look to our schools, too many of which have minimal slot-like windows or no windows at all. The artificially-lit environments that result are better-suited to a punitive penal institution than to the needs of growing, restless young minds.

The importance of these issues is readily apparent to anyone who has found release in quiet contemplation of the play of light in cathedraled forest halls, in wooded meadows or at the water's edge; enjoyed the warmth of friendship around an evening fire; witnessed the modulation of light within and upon great works of architecture; or been stirred by the mystical power of sweeping vistas framed by the sheltering walls of a high mountain retreat or a small inn along a rugged coast. **HA**

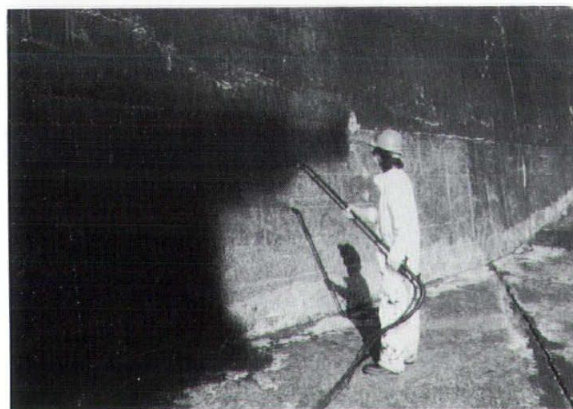


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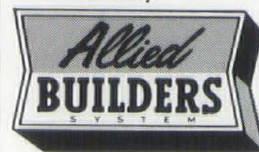
The 5,000 square-foot clinic was built in an existing shopping center. No alterations could be made to the exterior.

The design called for a warm family

The Team: Clayton Ing, Project Manager,
Allied Builders
Bob Cleve, Facility Manager, Kaiser Mililani
Kim Thompson, Architect,
Trans Oceanic Architectural Design



atmosphere. Including a giant bubble for children to play on was an excellent last-minute idea, but it meant revising plans and tightening deadlines. Allied teamwork came into play with a combination of timing, flexibility, coordination, and pure pride. The clinic was completed in 92 days — a month early.



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John Sutton/SOL-ARC

The state office building in San Jose, California has a fully daylighted third story. Computer-controlled sunshading reduces cooling costs.

Daylighting in Large-Scale Projects

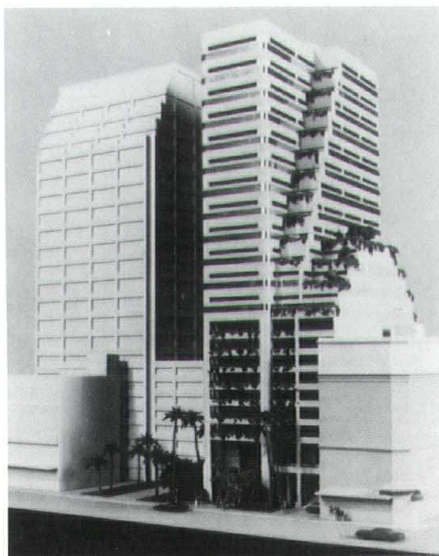
by Philip Banta
SOL-ARC

By this time the energy benefits of daylighting are generally appreciated throughout the architectural profession, but there is still great uncertainty about the best way to daylight and the most cost-effective approach. In office-

space-type buildings artificial lighting can account for up to 40 percent of the energy consumed annually. Any system or device that allows lights to be turned off without lowering the standards of the work environment can result in substantial energy and financial savings. Properly used daylighting not only achieves these savings, but can improve the quality of the work place.

SOL-ARC approaches daylighting as a part of an integrated fenestration design issue affecting both exterior wall windows and skylights. For example, whenever possible daylighting reflection shelves are combined with sunshading systems to reduce

Daylighting and natural ventilation studies were done for Watkins Center in Honolulu, designed by Group 70 Architects. Recessed daylighting clerestories were used throughout to achieve dramatic reductions in lighting and cooling costs.



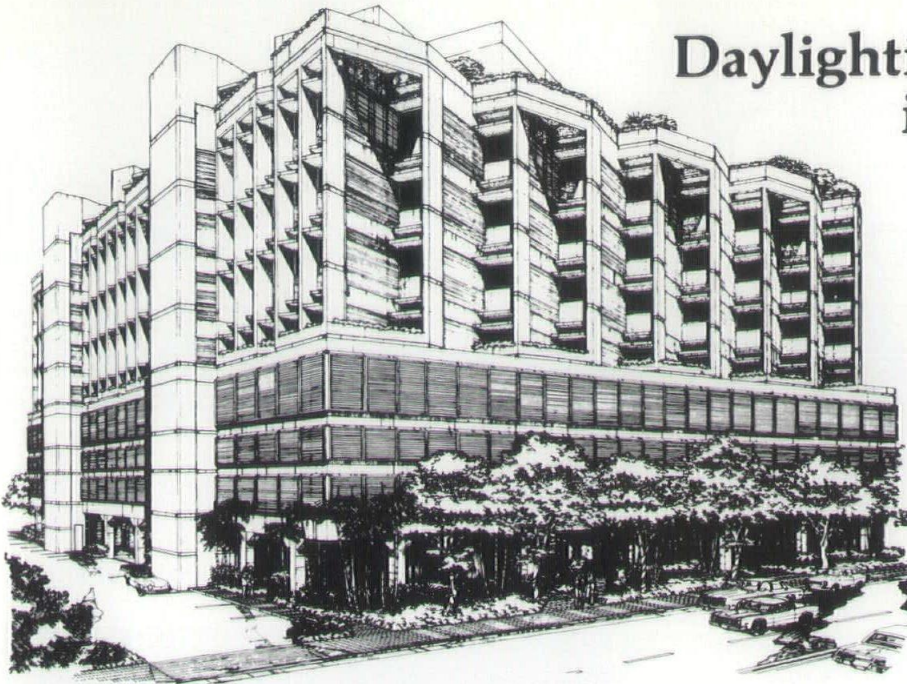
SOL-ARC

Philip Banta, a principal with SOL-ARC in Berkeley, California, holds degrees in architecture and visual and environmental studies. He has taught design and materials courses at the Architecture Department, University of California, Berkeley.

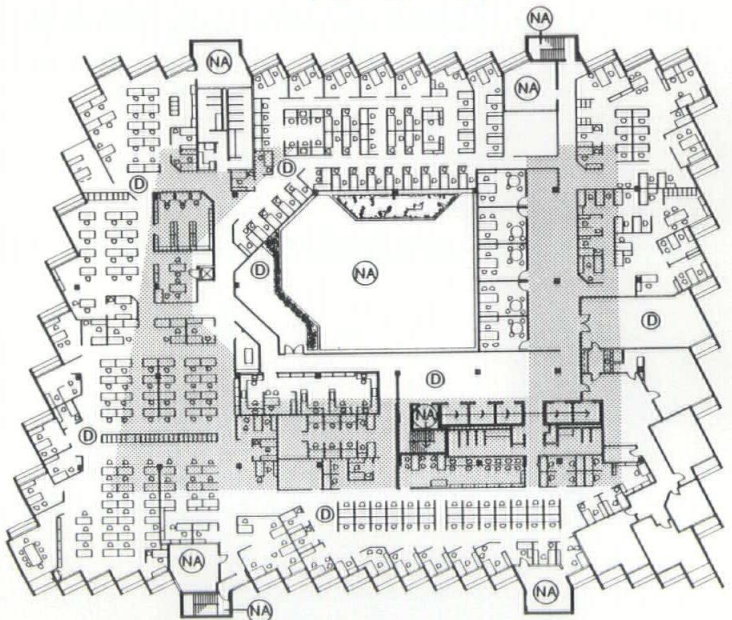
Daylighting, Solarshading in HMSA Center

CJS Group Architects Ltd.

The HMSA Center utilizes daylight and solarshading techniques to reduce energy costs. Operable exterior windows allow the building to operate with natural ventilation when required or during emergencies. Unshaded areas (below) delineate the daylighting zone. Shaded areas use artificial lighting. A central courtyard covered with translucent fabric panels increases the interior area of the building that can be reached by natural light. Exterior daylight shelves provide a 15- to 25-foot interior daylight zone (below left). Low panels of the modular furniture system were selected to complement the daylighting design.



David Franzen



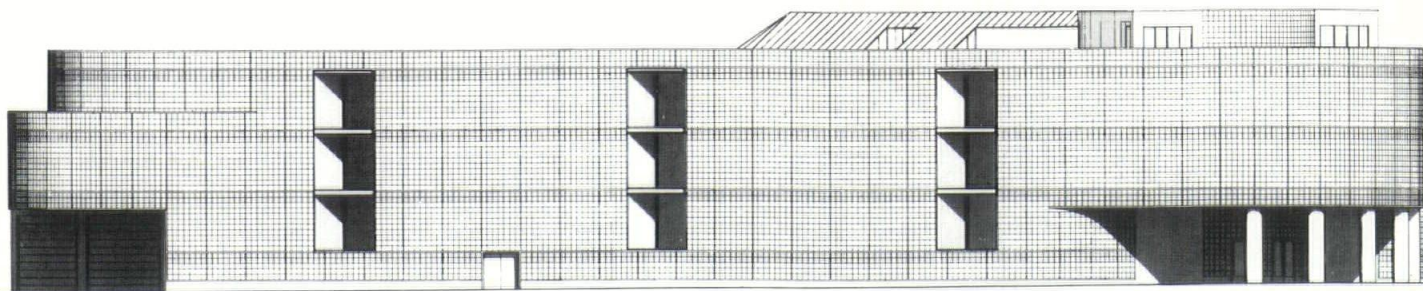
heat gain and reduce overall costs. By dividing a window into an upper daylighting section and a lower view window with a light shelf between, glazing use is optimized and daylighting potential is fully exploited. This strategy has been used on many low-rise office buildings in conjunction with skylighting the top floor. Skylighting, using protected skylights or clerestories, can provide daylight to the entire top floor which suggests the inherent

potential of low-rise projects (a three-story building can be one-third daylit with skylighting alone).

High-rise structures pose different problems related to window washing, wind loading, and maintenance. Unless such issues are considered at the beginning of design, exterior sunshading/daylighting systems can obstruct window washing, impose severe point loads (wind induced) on window wall systems, and result in costly repair and

replacement programs for the building facades. Various solutions minimize these problems incorporating the sunshade/daylight systems into the glazing plane of the building.

One solution was used on the Watkins Center high-rise building designed by Group 70, where SOL-ARC recommended recessing the upper daylight window of clear glass and allowing the view window (of reflective or tinted glass) to sit in the wall plane. A



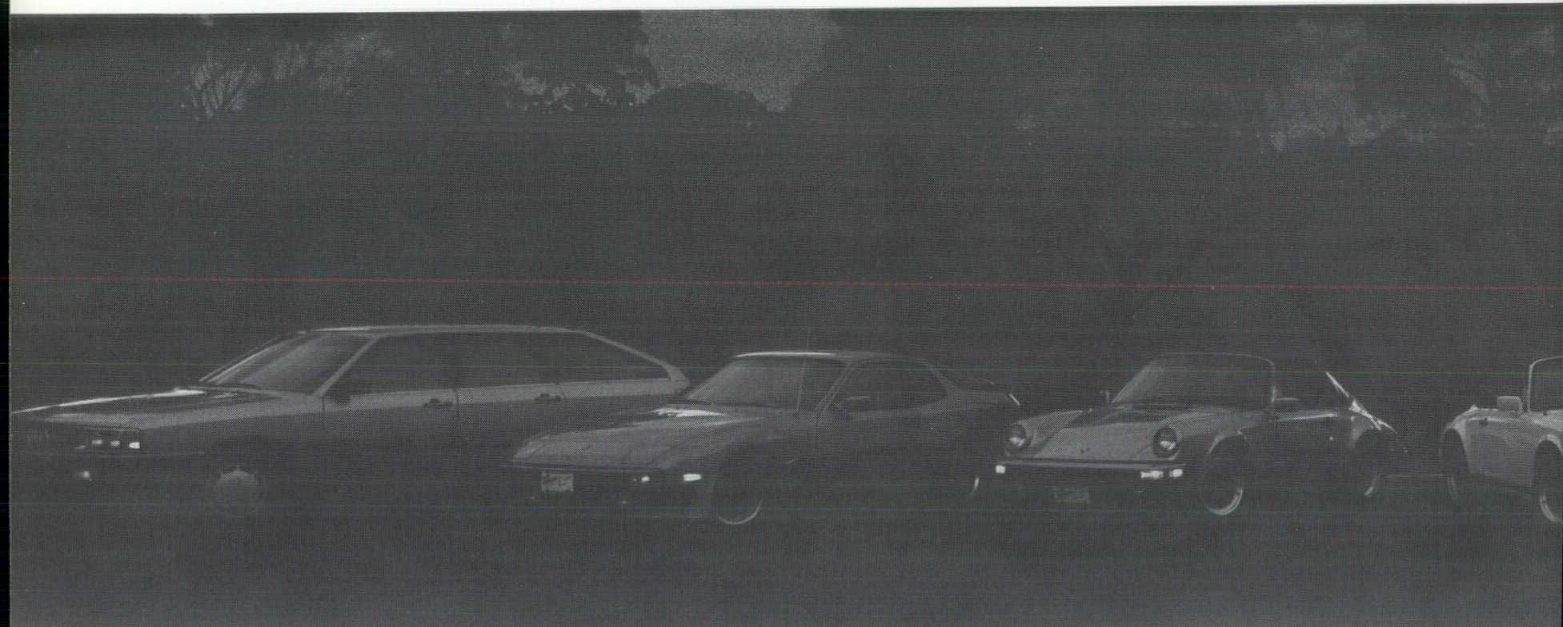
BRANNAN STREET ELEVATION (NORTHWEST)

The DataMart building in San Francisco, California was designed to conserve energy. Walls are entirely of glass block which allows for complete perimeter daylighting.

solution designed for lower cost speculative high-rises involves the use of integral blind systems between two planes of clear glass with tinted glass below. This allows for a smooth wall surface.

The acceptance of daylighting has developed very slowly since its

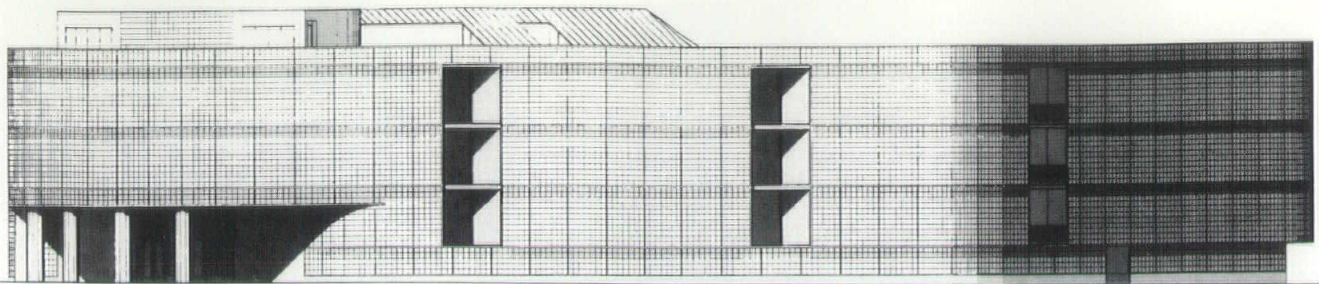
popularization about eight years ago. Although certain large-scale projects, particularly in the government sector, have called for special analysis and design of such energy conserving strategies, the great majority of buildings now in design and under construction



Left to right: Audi 5000S Wagon,
Porsche 944, Porsche 911
Carrera Targa, Porsche 911 Carrera
Cabriolet, Audi 4000S,
Porsche 911 Carrera Coupe,
Porsche 928S, Audi 5000S.

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NINTH STREET ELEVATION (SOUTHWEST)

have never been submitted to such consideration. On a broad basis the profession does not have the analytical tools sufficient to assess the physical or financial impact of daylighting; in most cases a specialist consulting firm must be called in. This situation will change

dramatically in the coming years as user-friendly software is developed for those micro-computer systems now being purchased by architects across the country. The computer and software revolutions of this decade will result in a profound

enhancement of the architect's power as a technical analyst. This power will result in more informed solutions for all aspects of architecture and will accelerate the incorporation of energy-efficient design into the thinking and the work of the profession. **HA**

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Six years ago, Audi engineers undertook the task of creating the world's most aerodynamically efficient sedan. The result of their efforts was recently recognized when the new Audi 5000S was named Europe's "Car of the Year."

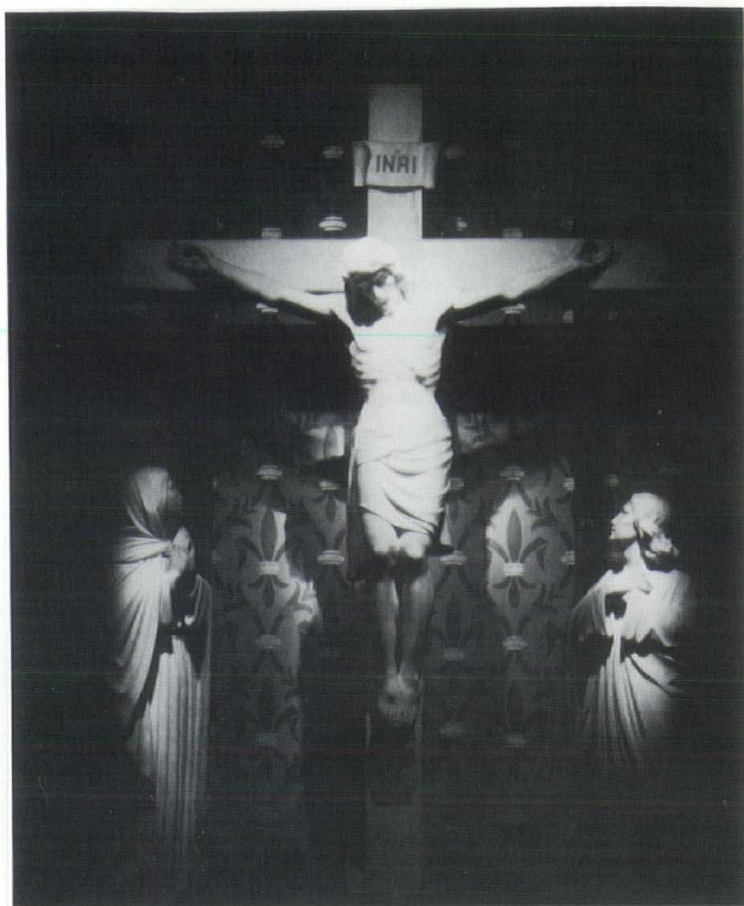
Car and Driver magazine named the Audi 5000S one of the "10 Best Cars for 1984". "The Audi offers the smoothness and isolation of a Cadillac combined with truly worthwhile over-the-road performance."

And they say unabashedly, "It is a uniquely sophisticated car, and right now, the big Audi is about as close as you can get to the car of the future. Truly *one of the very best, and very reasonably priced.*"

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Our Lady of Peace Cathedral in Honolulu was designed partly using low-voltage techniques. The crucifix (right) was illuminated with a total of five 12-volt lamps, taking advantage of the fact that lighting is additive. An ideal application for low voltage is in the specialty retail store where dramatic lighting can be a major sales tool by efficiently accenting high-quality merchandise. Jewelry and high-end clothing stores are two examples where dramatic lighting and energy efficiency can be combined.



For Drama and Energy Savings

Low-Voltage Lighting Design

by Richard M. Moss, P.E., Toft Moss Farrow Associates

Is low-voltage lighting technique:

- something you can use to complement and highlight the architectural space you spent so much time creating?
- or one more tedious task that you must fit into your busy schedule?
- or something you can ignore and hope your electrical engineer does right (as historically has been done!)?

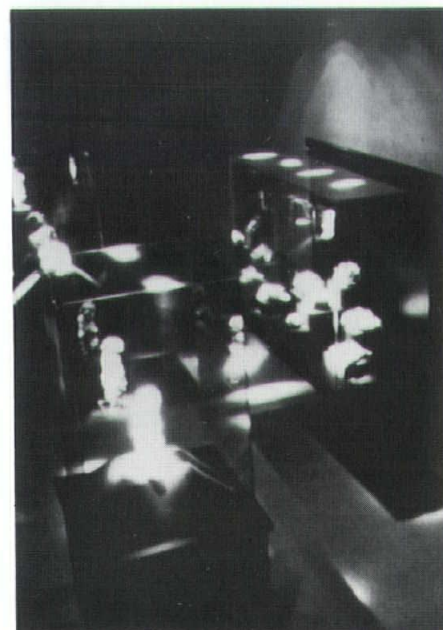
Knowledge of quality low-voltage lighting design can be a valuable asset to your basic skills even if you only know the results that can be achieved and not necessarily the specific techniques required.

'Low voltage' refers to the voltage level at the lamp in the

luminaire, the popular term for 'lighting fixture'. This means that the size of the filament can be smaller than in the standard 120-volt lamp and the filament/reflector of the low-voltage lamp can approach the idealized parabola. If you remember your physics, you will remember that this means you can approach 'perfect' beam control.

The advantage of low-voltage lighting is control, i.e., you can put the light almost exactly where

Low-voltage lighting is used to illuminate mineral displays in a natural history museum. In addition to creating dramatic results, low-voltage techniques can produce a significant savings in energy.



you want it. This can result in a very dramatic and pleasing atmosphere when done correctly, and in significant energy savings because there is minimal wasted light. Direct comparisons between a standard 120-volt 'spot' and a 12-volt 'spot' can dramatically demonstrate the relative poor performance of the 120-volt system when trying to brightly light a specific area.

Low-voltage luminaires are available in a multitude of types including track-light heads in a variety of shapes and sizes. Luminaires may be recessed or semi-recessed, adjustable, and they may have a variety of lenses for special applications.

Low-voltage lamps are also available in several different types, each having different photometrics (light patterns). The most popular are the PAR 36, R14 and the MR16 lamps. Each has specific advantages/disadvantages which usually determine the appropriate choice.

Several applications for low-voltage lighting can be seen in the accompanying photos. In residential design the same principles used for the illustrated projects can result in dramatic lighting for those willing to pay the premium.

There are costs, cautions, and limitations to low-voltage lighting technique that must be considered.

The first is that transformation must be provided to achieve the voltage level required (usually 10 or 12 volts). Therefore, the first cost is significantly higher for the luminaire (and also for the lamp and replacement lamps). In addition, the space requirements may increase to accommodate the required transformer(s) unless a remote transformer is used. (An integral transformer is most common—primarily for simplicity and not for economy).

A second caution directly related to the advantage of low voltage is that light is *not* spilled to

surrounding areas as is typical with standard spot/flood lights. An area dramatically lighted in contrasting bright and dark areas is superb if that is what is desired, but a disaster if the client is looking for general area illumination. A physical demonstration of the various luminaire and lamp combinations available is suggested and this alone can minimize much of the danger associated with acquiring this new skill.

Voltage drop, lamp life, availability and cost of replacement lamps and qualified maintenance personnel are factors which must also be considered. A final consideration is not only the extra initial time required to design a quality low-voltage lighting

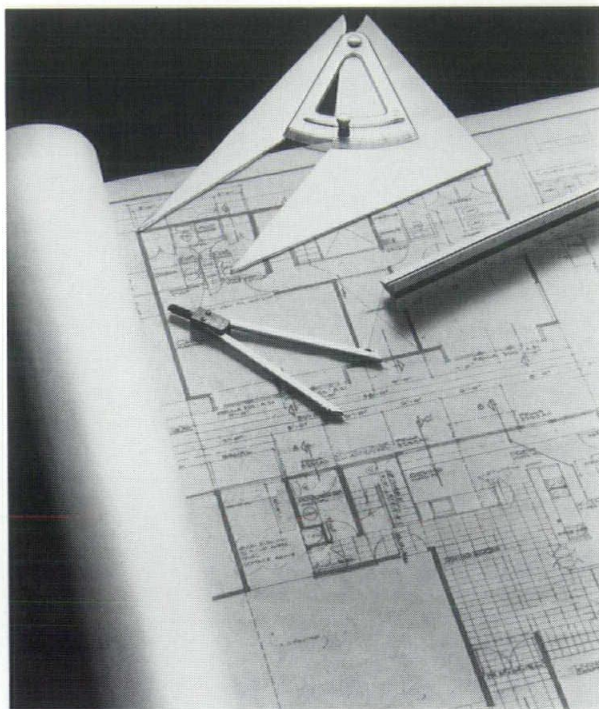
system, but the additional time required for the final system lighting adjustment. The contractor cannot make this adjustment by himself as he will not know the exact results desired. Time is also required to educate the client about the special system being used.

In conclusion, I hope I have encouraged you to pursue low-voltage lighting design further while arming you with enough information to keep you out of trouble. Those interested in learning more about general lighting principles should be aware that the Hawaii Section of the Illuminating Engineering Society (I.E.S.) has a lighting fundamentals course approximately every two years. **HA**



The inherent elliptical pattern of the 25-watt PAR 36 NSP (narrow spot) 12-volt lamp was used to illuminate individual statues adjacent to the crucifix. Approximately 75 foot-candles was achieved from a distance of 20 feet.

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A Requiem For Public Purpose

by David Callies

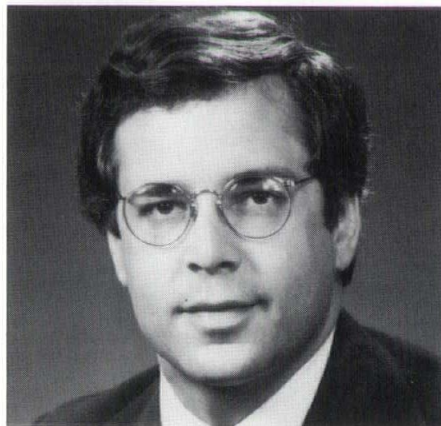
This article is a revised and shortened version of a comment prepared for Land Use Law and Zoning Digest's July issue, published by the American Planning Association.

In a unanimous opinion, the U.S. Supreme Court resoundingly upheld the constitutionality of Hawaii's land reform law last May. The Court did so in a broad opinion which not only considerably expands "public purpose" for property condemnation purposes, but also suggests an identical test for land regulation purposes as well.

For the land development professional, this substantially increases the need to be aware of public plans for public projects, open space requirements, and land regulations, lest a new or redevelopment project be condemned away just after a substantial expenditure of time and money on architectural and land planning. Some or all of these costs may not be recoverable either after condemnation or a change in land use classification, either of which could effectively terminate a project.

The land reform law provides for the compulsory purchase of private land by a state agency (the Hawaii Housing Authority) for resale to those private homeowners who rent the land under their homes. Since the Fifth

David Callies is a professor of law at the University of Hawaii, Manoa, and the author of *Regulating Paradise: Land Use Controls in Hawaii*.



David Callies

Amendment to the Federal Constitution requires not only "just compensation" but also a "public purpose," for such "takings," the Land Reform Act recites that the shift in land ownership from large estate to small householder is for a variety of public purposes, including the reduction of the price of residential land. While the result is an almost immediate transfer of the newly condemned property to private owners, a range of federal laws have much the same effect, among them urban renewal and redevelopment laws, which the same Supreme Court held constitutional against virtually identical challenges over a quarter of a century ago in *Berman v. Parker*, 348 U.S. 26 (1954). Indeed, the demise of the public purpose requirement was

accurately forecast in the *Yale Law Journal* back in 1949, though not without recent and forceful remonstrations especially when Detroit condemned, leveled, and turned over a \$100-million-plus neighborhood to General Motors in 1981 for an assembly plant.

However, nothing quite prepared us for the complete demise of the requirement heralded by the Court's new standard: "Where the exercise of the eminent domain power is rationally related to a conceivable public purpose, the Court has never held a compensated taking to be proscribed by the Public Use Clause." Judicial review is limited to interfering with legislative declarations of public purpose only when that declaration "is shown to involve an impossibility" or "palpably without reasonable foundation."

While the Court rightfully should have had "no trouble concluding that the Hawaii Act is constitutional," should it have done so by broadly declaring that: "Redistribution of fees simple to correct deficiencies in the market determined by the state legislature to be attributable to land oligopoly is a rational exercise of the power of eminent domain." By so holding, the Court gives the green light to wholesale legislative interference in the land market. What, for example, is to prevent a state legislature from using its regulatory powers to "correct deficiencies" in the ranching or farming "market"? Why not condemn diverse residential lots—complete with houses—for scatter-site low-income housing? What about shopping center or office building lessees? There is nothing in the Supreme Court's broad holding limiting its decision to residential land reform.

There is a second and more troublesome holding in the Court's decision: the equating of eminent domain/condemnation public purpose with police power/regulation public purpose. Although *Midkiff* is a "taking" case, a compulsory purchase, eminent domain, condemnation case in which the big landowner gets compensation, the Court also said: "The public use requirement is thus coterminous with the scope of

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the sovereign's police power." This means a legislature could theoretically regulate "oligarchic" estates out of existence, potentially without paying compensation. Building on the enforced union of regulation and taking for public purpose in *Berman v. Parker*, the U.S. Supreme Court blithely and uncritically continues to equate the power to condemn (which requires compensation) and the power to forbid (which does not) compounding the problem by agreeing with the *Berman* court that "when the legislature has spoken, the public interest has been declared in terms well-nigh conclusive. In such cases, the legislature, not the judiciary, is the main guardian of the public needs to be served by social legislation." For those who recall the virtual destruction of brewery businesses in 1887 and a sand and gravel business in 1962, without compensation after they were "regulated" (legislatively) illegal, such guardianship by state legislatures alone is not a particularly comforting prospect.

These, then, are the flaws in the Court's decision upholding Hawaii's land reform law: instead of merely noting that the Act is simply the last in a series of state and federal compulsory taking statutes based upon ever more arcane public purposes but always providing just compensation, the Court: (1) drastically lowers the standard for judicial review of public purposes, and (2) suggests the same public purposes will justify regulations with the same destructive effect, but potentially without compensation. In so holding, the Court goes far beyond what was necessary to uphold the power of eminent domain to correct what it described as an attempt by the "people of Hawaii...much as the settlers of the original 13 colonies did, to reduce the preceived social and economic evils of a land oligopoly traceable to their monarchs." Hawaii is unique, and the solution to its housing problems may require unique solutions like its land reform law. But upholding that law does not justify losing legislative power to regulate and condemn untrammelled by court review. **HA**



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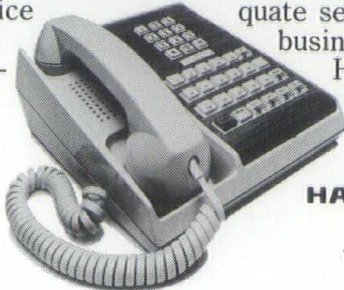
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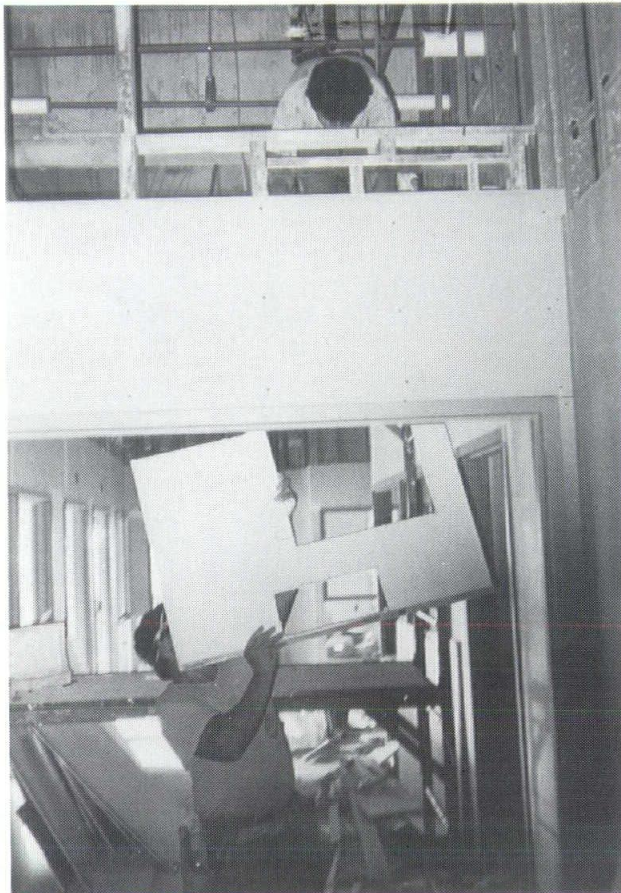


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Few building materials available today can claim both fire resistance and cost effectiveness . . . but then if you call the Gypsum Drywall Contractors Association you might find out a few other nice things about building with drywall.



Parade of Homes Has 22 Entries

The 1984 Parade of Homes is off to a flying start with 22 entries signed by July 31. Entries in the 28th annual parade, scheduled for the last three weekends of September, are Continental Plaza, Hillcrest, Hawaii Loa Ridge, Crosspointe, Royal Summit, Punahou Cliffs, Kumulani, Waipio By Gentry, Village Park, Mililani Town (two entries), Koolau Vista, Liliuokalani Gardens, Plaza Landmark, Ahuimanu Hills, Keokea at Kailua View Estates (Kona), Kaneohe Woods, Waikiki Beach Tower, Country Club Plaza, Waipahu Knolls, Dole Estates and Ridgeway.

The 1983 Parade of Homes with a total of 18 entries attracted record attendance at its open houses, of approximately 75,000. Ian Macdonald, 1984 POH chairman and vice president of Home Properties, Inc., said he anticipated a banner year for both entries and attendance based on the tremendous interest in the event coming from developers, builders, and realtors, and the excellent range of products that will be presented to the public at the open houses.

With six entry categories—single family, highrise, multi-family, townhouse, ohana and remodeled homes—the parade showcases the latest trends and developments in home building, remodeling, and interior design.

Eight class awards will be given, including an award for "Best in Show." Entries will be judged on architectural design, materials, workmanship, interior design, suitability to site, landscaping, and marketability.

Last year, three new awards were added, which will be given again this year: the Theme Award by Wells Fargo Mortgage, the Lishman Award for interior design, and the ASLA landscaping award. This year for the first time three awards will be issued for "Best Use of Stained Glass" in three

categories, Hawaiiana, contemporary and traditional by the Stained Glass Association of Hawaii. Certificates of recognition will also be issued for the first time to all participating developers, realtors, contractors, subcontractors, suppliers, architects and designers.

This year's theme, "For a Good Time, Come to the Parade of Homes," was chosen to highlight

the role of the home as a family gathering place and center of leisure activity.

Co-sponsored by the Building Industry Association of Hawaii and the Honolulu Board of Realtors, the Parade of Homes has expanded its base of participation through an "industry outreach" program developed over the past few years. The program encourages active involvement by other organizations such as the AIA, ASID, ASLA, and the Hawaii Remodelers Council, as well as labor and the financial community.

Announcing THE SECOND ANNUAL HAWAII ARCHITECT YEARBOOK

The December *Hawaii Architect* Magazine will be a special year-end issue featuring the work of HS/AIA members. Projects are currently being accepted for this issue.

SUBMITTAL REQUIREMENTS

A. Projects must have been completed in the last five years.

B. Each submittal must include:

1. Three to six photos with captions and photo credits;
2. The architectural firm's name and address;
3. The client's name;
4. Names of contractors and consultants;
5. The date of completion; and
6. A brief description indicating materials and construction methods used, the design problem and solution, etc.

C. Submittals must be accompanied by payment for printing costs (\$200 per page for black and white and \$350 per page for color—you provide color separations). Full pages only; one page minimum per project.

D. Submit projects no later than October 1 to the HS/AIA office (attention Karen St. John) 233 Merchant Street, Honolulu, HI 96813

Please make check payable to PMP Company.

Hawaii Flooring Convention Set

The annual Hawaii Flooring Association Convention is scheduled Sept. 6-9 at the Kona Surf Hotel, on the Big Island of Hawaii. The association sponsors the convention every two years to provide members of the

floorcovering industry with an educational forum to improve management and technical skills.

Regular registration runs until Aug. 17 after which a \$20 late fee will be charged to registrants.

Registration for the three-day event is \$240 for single and \$330, double. Registration includes all seminar registration fees, hotel

accommodations, opening luncheon, installation banquet, cocktail hours and all breaks.

Additional information on the convention can be obtained from the Hawaii Flooring Association, 537-1224.

Main Street Task Force Organized

A statewide task force has been organized to study implementation in Hawaii of an innovative public-private sector partnership that has proven successful on the mainland in bringing new life and prosperity to the business districts of rural towns and urban neighborhoods. Organization of the task force was facilitated through Historic Hawaii Foundation.

The Main Street Task Force is composed of representatives of landowners, community organizations, construction industry and government. Members are Danita Aiu, Christopher Hart, Fred Trotter, Fred Kwock, Edward Aotani, Vance Borland, Karen Nakamura, Elroy Chun, Alton Kuioka, Laurence Capellas, Leonard Hoshijo, Stanley Ito, Wilbert Eguchi, Aaron Levine, Marni Herkes, James Pearson, Christopher Smith, Spencer Leineweber and Richard Coons. The task force was convened by Susumu Ono, State Historic Preservation Officer and Chairman of the State Board of Land and Natural Resources.

Kober Wins for Ala Moana

Charles Kober Associates/Hawaii-Architects has won national honors for its renovations to Ala Moana Shopping Center. The firm received a first place award in the renovation category in the 1984 fourth annual Centers of Excellence architectural competition sponsored by *Mall Monitor Magazine*.

The renovations at Ala Moana include major improvements to the central court area: installation of the large teakwood stage, creation

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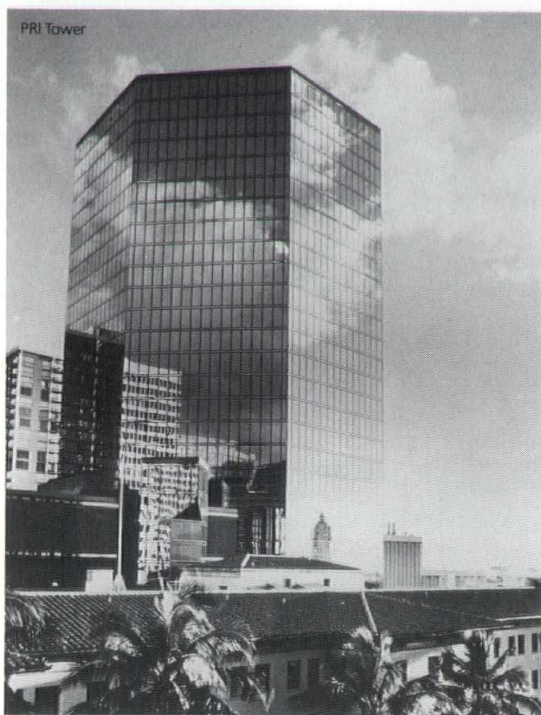
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David Franzen

Charles Kober Associates won a first place award for its renovations to Ala Moana Shopping Center.

of tiered seating at the mall level, and the trellis with its protective plexiglass covering.

The Centers of Excellence architectural competition, held this year in Tampa, Florida, was established to recognize superior design in new and renovated shopping centers. Winning criteria included the creative accommodation of a difficult site, innovative use of materials, and distinctive design. The Kober organization, nation-wide, was cited for five first place awards out of the eleven awards given for shopping center design excellence.

Rehabilitation Workshops Offered

Technical advice and practical information on doing rehabilitation projects that qualify for the 25 percent Federal tax credit for historic rehabilitation will be presented by design, construction and financial experts in Boston, Chicago, and Seattle during the third series of "Successful Rehabilitation" workshops. Dates for the three workshops are Chicago (September 13-16),

Boston (October 11-14) and Seattle (November 15-18).

The workshops, sponsored by the Association for Preservation Technology, the National Park Service and the National Trust for Historic Preservation, will focus on rehabilitation standards and guidelines, preservation technology and the procedural requirements of the Federal tax incentives.

Each workshop will include on-site inspections of rehabilitated buildings led by the owners. Participants will meet the projects' architects to discuss the design solutions used in the rehabilitation.

Each comprehensive four-day workshop will explain the preservation tax incentives and review recent legislation affecting their use. National Park Service staff will walk participants through the certification procedures and explain the Secretary of the Interior's Standards for Rehabilitation which each project must meet.

Completion of "Successful Rehabilitation" qualifies architects for Continuing Education Units from the American Institute of

Architects. The National Park Service and the Association for Preservation Technology will present a certificate of attendance to participants.

The special pre-registration fee of \$500 covering course materials, lunch for four days and an opening reception, is only available if postmarked at least three weeks before the seminar. The fee for any registration received after that date or at the conference is \$550. Additional information is available from the Center for Preservation Training, National Trust for Historic Preservation, 1785 Massachusetts Avenue, N.W., Washington, D.C., (202) 673-4092.

AIA Sponsors Design Conference

The different ways that architecture relates to the American public will be addressed by distinguished architects and other design professionals at the American Institute of Architects 1984 design conference "Five Buildings in Four Tenses: How Architecture Speaks to Its Public," Aug. 26-28 in San Diego.

The three-day symposium will feature visits to five San Diego-area buildings and a series of panel discussions and lectures led by such design leaders as Michael Graves, FAIA, Princeton, N.J.; Charles Moore, FAIA, Los Angeles; Richard Oliver, AIA, New York City; Donlyn Lyndon, FAIA, San Francisco; William Hubbard, AIA, Los Angeles, and Pennsylvania State University urban geographer Pierce Lewis.

Buildings to be analyzed by the participants are the Hotel del Coronado, designed by James W. and Merritt Reid; the San Juan Capistrano Library, by Michael Graves; the Panama-California Exhibition Buildings in Balboa Park, by Bertram Goodhue; the La Jolla Women's Club, by Irving Gill, and the Salk Institute at La Jolla, by Louis I. Kahn, FAIA, winner of the AIA's Gold Medal in 1971.

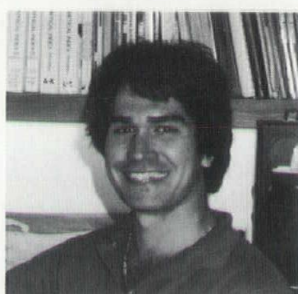
For registration information, contact: Ravi Waldon, AIA design department, (202) 626-7429. HA

HS/AIA Welcomes Nine

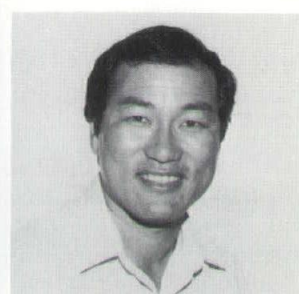
by Lyna Burian



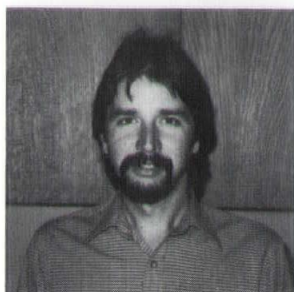
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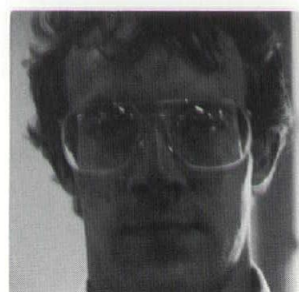
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Theresa Hammond Callaway, Associate Member, is a Project Manager at Trans Oceanic Architectural Design. She received her Bachelor of Architecture degree from the Virginia Polytechnic Institute and State University in June 1982. Originally from Richmond, Virginia, she has been in Hawaii since November of last year. She is married to U.S. Army Capt. Charles T. Callaway, Jr. She enjoys photography, sketching, swimming, reading and needlework.

Ian K. Costa, Associate Member, is a designer-draftsman at Gerald Lum, Inc. He is a kamaaina from Kauai, and holds a Bachelor of Architecture degree from the University of Oregon. He and his wife, Wanda, have a ten-month-old daughter, Julia. His hobbies include woodworking and carpentry.

Glenn K. Miura, AIA, is a Project Architect at Chapman, Desai, Sakata, Inc. Honolulu born, he received his Bachelor of Fine Arts in Architecture from the University of Hawaii in 1970, and his Masters of Architecture from the University

of California at Berkeley in 1974. He and his wife, Elaine, have a son and two daughters. His hobbies include wood construction, softball and baking.

Charles H. Nishimoto, AIA, is currently employed at Ingleson and Meyers. A kamaaina from Honolulu, he graduated from the University of Hawaii with a Bachelor of Fine Arts in 1975, and a Master of Architecture in 1980. He and his wife, Maud, have a daughter, Barrie. Special interests include surfing and basketball.

Steven J. Winkle, Associate Member, is a planner/programmer at Aotani and Associates. Originally from Rochester, Minnesota, he came to Hawaii in November of last year. He received his Bachelor of Architecture and Bachelor of Environmental Design degrees in 1979 from the University of Minnesota. His hobbies include tennis and swimming.

Bernadette M. Paik-Apau, AIA, is a Project Manager with KFC Airport, a construction management firm. She was born on the Big Island, and received her Bachelor of Fine

Arts from the University of Hawaii in 1973 and Master of Architecture in 1975. She and her husband, Gaylord, have three daughters. Her hobbies include golf, tennis and swimming.

Jay H. Ogawa, AIA, is currently employed at Design-Engineering Inc. Another kamaaina from Kauai, he has a Bachelor of Architecture degree from the University of Hawaii. He enjoys photography, ceramics, tennis and jogging.

Heather Wimberly, Associate Member, works at Wimberly Whisenand Allison Tong and Goo. Born and raised in Honolulu, she has an A.B. from Harvard University and a Master of Fine Arts from the University of Hawaii. Her interests include hiking, painting and philosophy.

James M. Macari, AIA, also has his own company, JMM Development. Originally from Eureka, California, he came to Hawaii in 1973. He graduated from California Polytechnic University with a Bachelor of Science in Architecture in 1970. Among his special interests are reading, fishing, hunting, sports and travel. **HA**

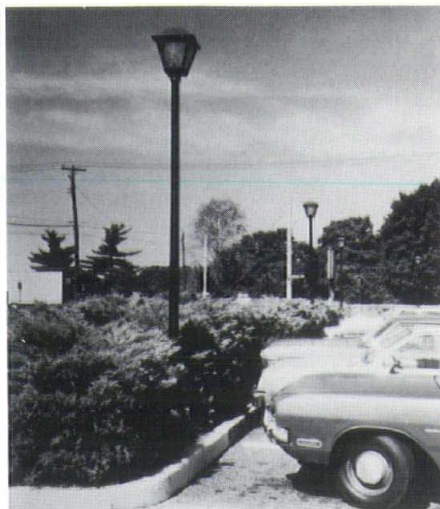
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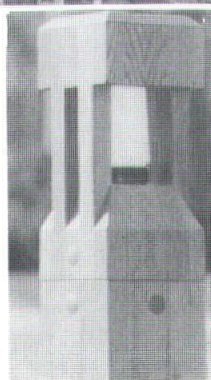
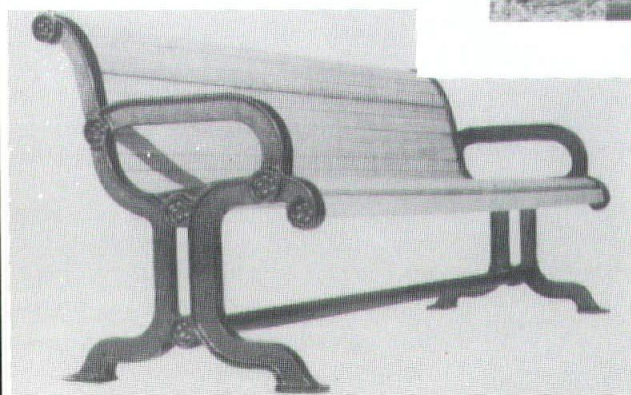
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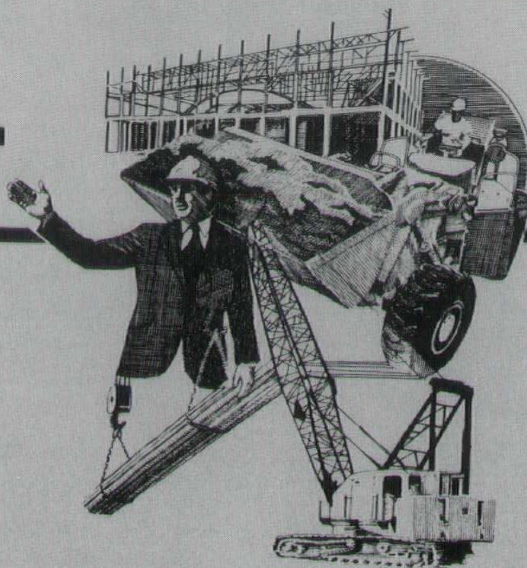
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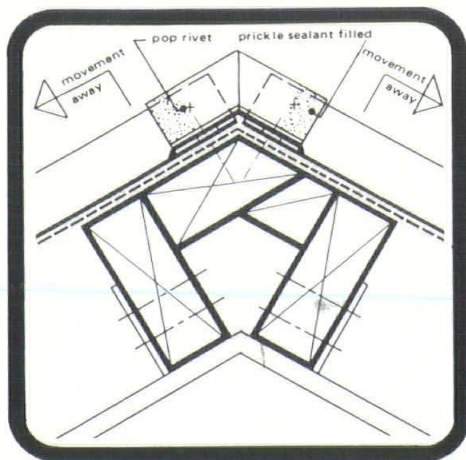
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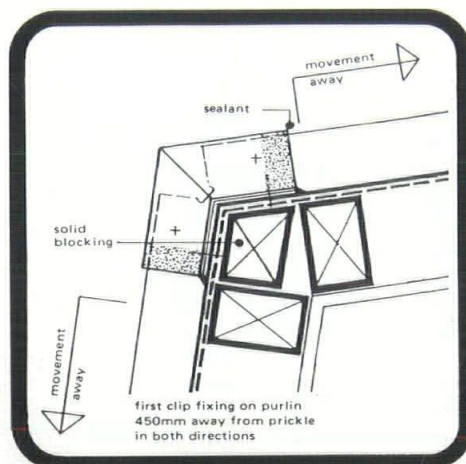
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