

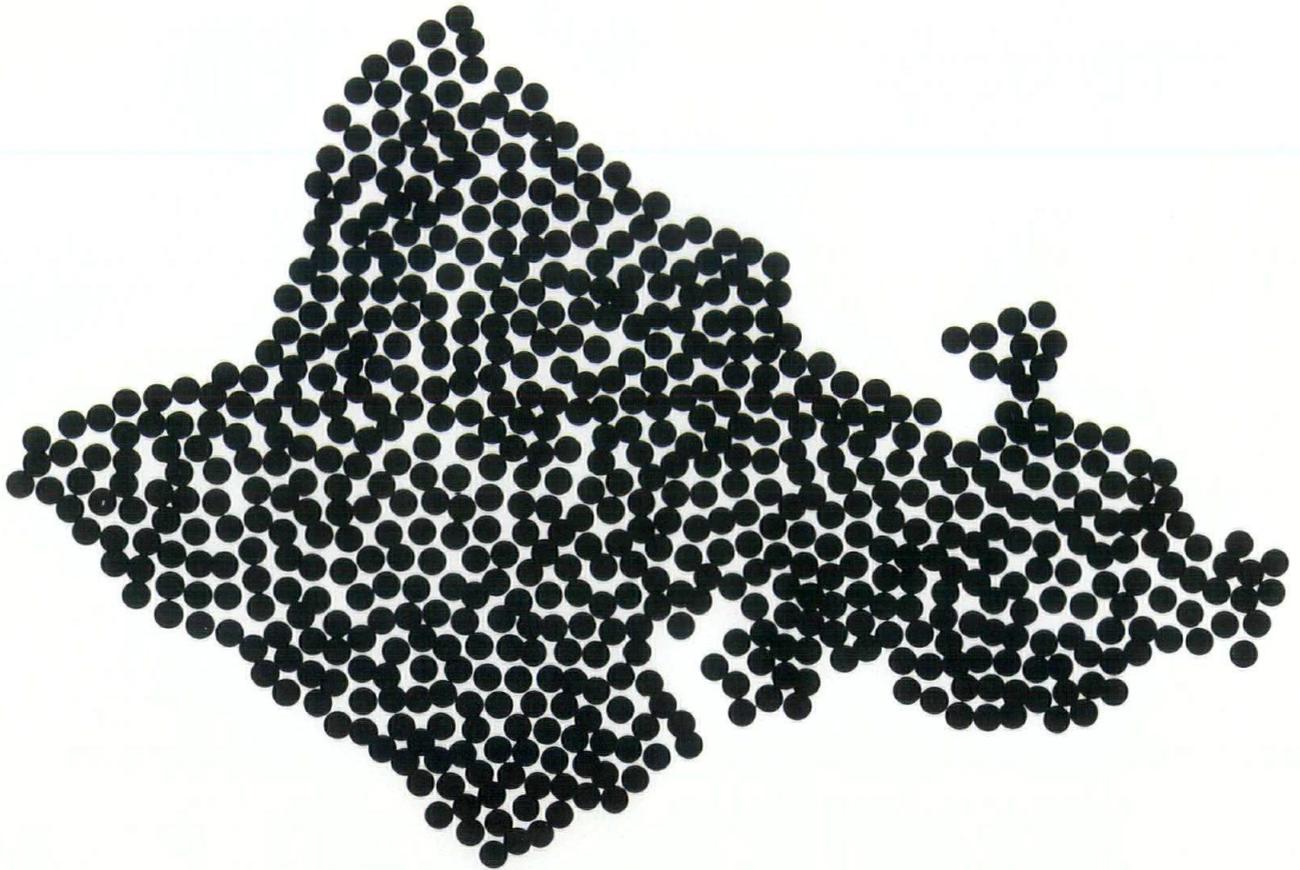
HAWAII ARCHITECT

October 1986

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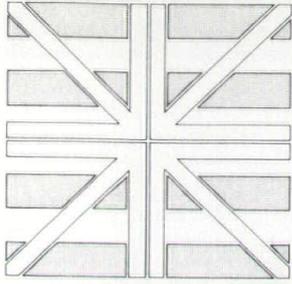
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HAWAII ARCHITECT

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October 1986

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Cover: Golden Sands Hotel in Penang, Malaysia viewed from the pool lagoon, designed by Fox Hawaii Architects and planners. Landscape architects, Belt Collins & Associates.

Striving for Excellence

by James C. Hubbard

The years 1982-83 were very exciting times for me as a landscape architect because I was asked by two important commercial developers to design and supervise construction of two major public garden areas in Honolulu. My experience primarily has been in the area of residential landscaping, and to be selected to do these two large projects concurrently was an exhilarating prospect. One project eventually evolved into Tamarind Park in downtown Honolulu and the second became Waikiki's Banyan Gardens Restaurant.

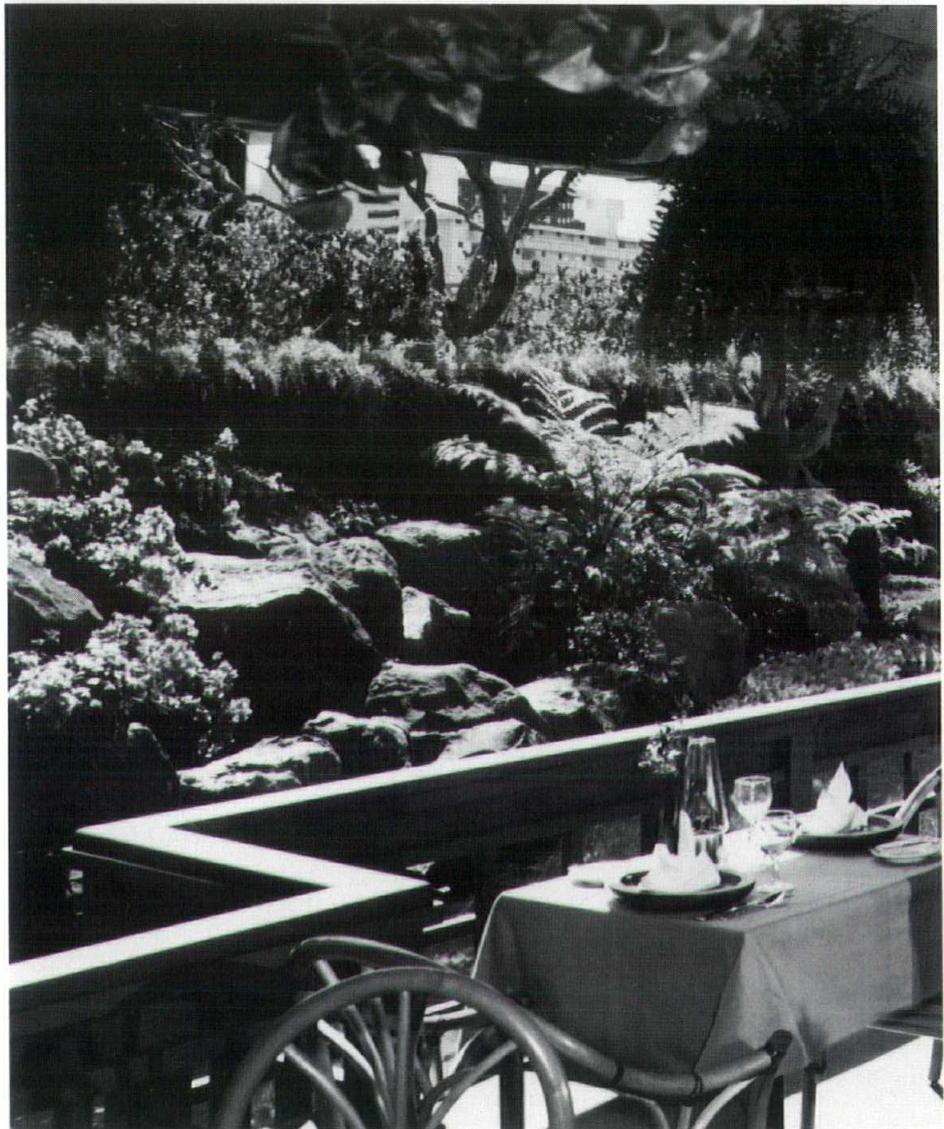
The Hawaii Society/AIA in 1984 conferred upon Tamarind Park/Bishop Square its award of merit. This year Banyan Gardens received the same award. I was very honored to be included in the awards presentation.

Recently the City and County of Honolulu presented Tamarind Park/Bishop Square with its First Annual Project of the Year Award, First Place "for excellence in meeting the City and County goals and objectives of the general plan, development plan and ordinances in the category of public open space (in which) Tamarind Park represents the city's high ideals for downtown park and open space and provides landscaping, art and water for the full enjoyment of workers, residents and visitors."

There are three reasons for mentioning these awards. First, in my view, credit for creating

privately owned public use areas should go the owner/developers for their philanthropic and

farsighted commitment to community beautification. Tamarind Park is probably the



Award-winning Banyan Gardens Restaurant reflects a bit of the aura of Waikiki as it used to be. A heavily planted wall, lush gardens and waterfalls block out traffic noise just a few feet from diners. Photo by David Franzen.

more well-known public garden space of the two, but Banyan Gardens is as important to the green space of Waikiki as Tamarind Park is to downtown.

Second, projects of this magnitude require complete commitments of the owner/developer, architects and landscape architects. Without the close cooperation of the total development/design team, completely successful projects would be difficult to accomplish.

Third, preliminary visions are sometimes difficult to convey both to the public and to various government agencies and community groups because, for one reason or another, they don't quite fit the mold of a usual business property's use of land. As an example, there was some public reticence about Tamarind Park because the popular Alexander Young Hotel had to be demolished. I can remember working on Bishop Street and having passersby stop me and say that they couldn't believe a park would be established at the corner of King and Bishop. Many were sure in their minds that the area would be a parking garage. At Banyan Gardens, the proposed new use of the site of the old Royal Theatre struck many as folly, since a 40-story high-rise could have been built on the site.

If a moral is to be drawn from these thoughts, it might be that to strive for excellence and community improvement is to strive for the greatest award of all—final public acceptance and appreciation.

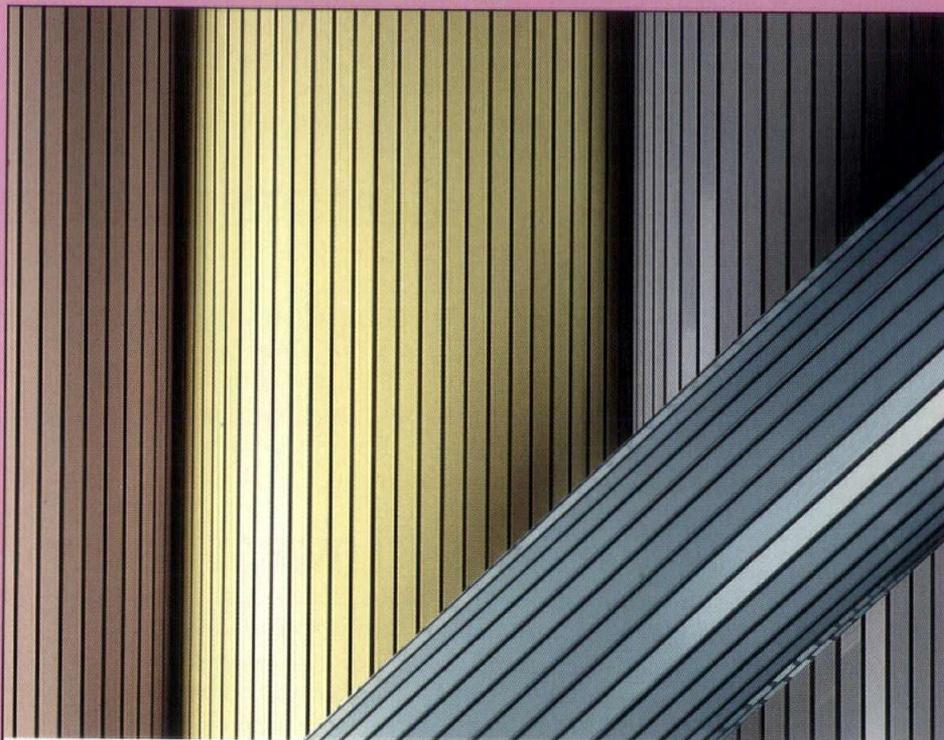
A stately Indian Banyan, growing on the Royal Theatre site since the turn of the century, added to the drama of the Waikiki site development. Princess Kaiulani, owner of Aina'hau, the extensive property in this part of Waikiki, certainly knew of the tree, and, conjecturally, may have seen its planting. It is probably not the more celebrated Banyan that Robert Lewis Stevenson planted at Aina'hau. Even so, the tree at Banyan Gardens has been named

an exceptional tree under the State of Hawaii's 1975 Legislative Act 105 that elevates certain important historic, or simply, stately trees to status similar to historic buildings. The owners/developers were firm in their view that the venerable tree would be central to the restaurant's development and that the restaurant's name would reflect this bit of nostalgia.

The Banyan Gardens development team consisted of

Cort Haverly and David Hartness of McDonald's of Hawaii Development Co., owners; Group 70 Architects; and my office. Sheryl B. Seaman was project architect and Clive F. Kienle, who had done previous work for Hartness, was architectural consultant. The combined efforts of this group of five produced, in my view, one of Honolulu's most restful and beautiful tropical

(continued)



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settings. S & M Sakamoto, Inc. constructed the warmly informal structures. Hardscapes Hawaii Ltd. produced the eye trickery of artificial stonework and musical pools and waterfalls. Pacific Basin Landscaping provided the last-minute, but lushly installed, gardens and plant walls. It was a classic example of "instant landscaping."

Banyan Gardens' major design problem was, as I have said, a project that didn't quite fit the mold of a typical Waikiki high-rise. Being part of the Waikiki Design District, and subject to the rules and regulations of the City and County, we were faced with the necessity of a variance to build a privacy wall within the prescribed 20-foot building setback. Although the developers could have constructed a high-rise at the 20-foot line, our requesting a variance for the wall required much time, energy and public scrutiny. The owners felt that in giving up the considerable floor space of a high-rise for a single-story structure with copious garden spaces heavily planted, it would not be in the public detriment to encroach slightly into the streetside setback. After several months of discussion and negotiation between community groups and government, a variance for the wall was allowed. The interesting aspect of this "problem wall" today is that less than one person in a hundred knows that it exists, for it is heavily planted and hidden both outside and inside the property.

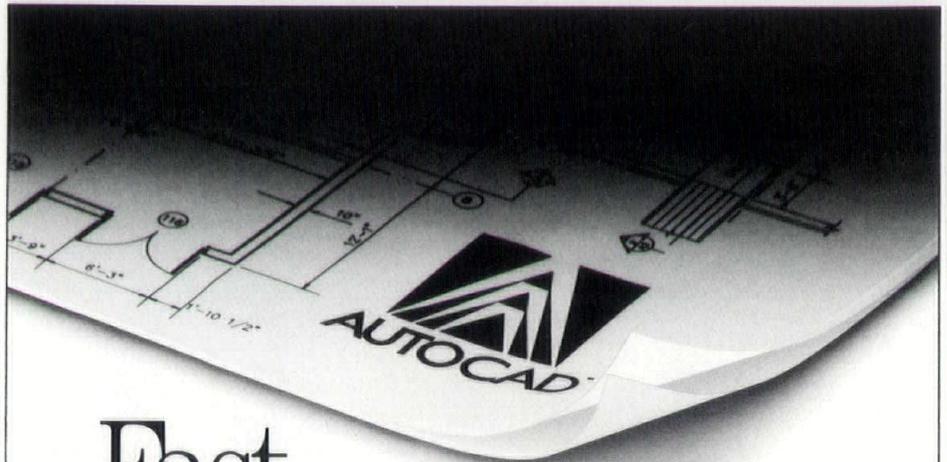
This wall enabled the owners to develop a secure but open dining area garden complex that reflects a bit of the aura of Waikiki as it used to be, open lanais for protected seating and lush gardens and waterfalls close to nearly every table. The combination of wall and waterfalls completely blocks out traffic noise just a few feet from the diners. Those residing in adjacent hotels and apartments are given a lovely bird's-eye view of great trees, tropical plantings and flashes of running water. In a

sense, the restaurant site and small public park diagonally across Kuhio Avenue have the appearance of a public square somewhat similar to Tamarind Park.

It is because of developments like Banyan Gardens—and several other Waikiki sites—that Waikiki need not succumb to the concrete jungle image that some say it has today. Many areas within Waikiki could be developed similarly,

perhaps low-rise buildings with gardens such as Banyan, or higher structures that are surrounded with considerably more landscaping space than is required under existing ordinances.

Perhaps, one year, Banyan Gardens, or some other Waikiki garden development, will also be recognized for the city's fine, new, highly commendable Project of the Year Award. **HA**



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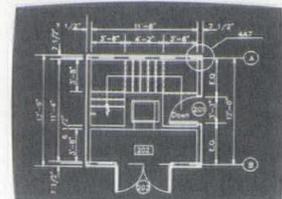
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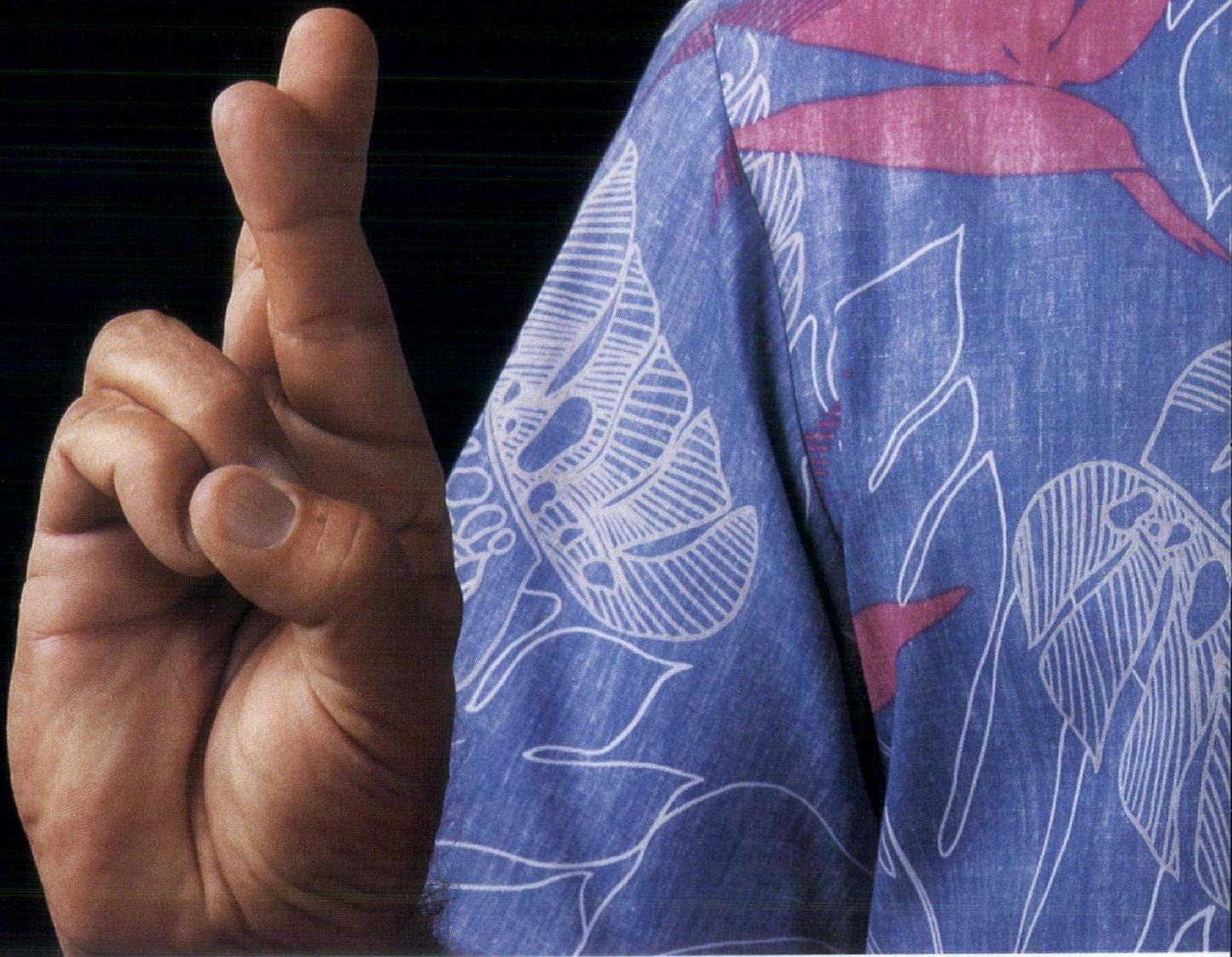
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Architecture: A Team Approach

by Robert M. Fox, AIA

Often the optimum design solution can be achieved by a team approach, bringing in specialized expertise at an early stage to address the various elements of a project. This is particularly true for

landscape architectural services which should be brought into a project at the conceptual design stage, if possible.

Early involvement of a landscape architect can help integrate the landscape with the architecture

rather than having the landscape applied as an afterthought. The landscape architect's contribution can be enhanced by participating in overall planning and site design, thus providing an opportunity for the landscaping to complement the function, form and aesthetic design as an intrinsic component of the project. The landscape architect's role can extend beyond just planting and include such areas as hardscape, paving, special features, drainage and irrigation.

Through an early team effort, the final product can provide a cohesive visual image rather than a piecemeal solution with splotchy landscaping, inappropriate plant selection and placement. The piecemeal approach produces a final design which looks as though the architect and landscape architect never spoke to each other.

When the landscape architect is brought into a project late, he is often inadequately informed as to the original design intent. In trying to make his own statement, he may create a design out of context with the architectural concept. In conversations with landscape architects in this unfortunate situation, they seem to feel their role is to save the world from architecture by obliterating the building with trees, plants and vines. This, of course, is not the solution and only creates confusion. The solution is an early combined effort to achieve a successful end result.

One example of a successful



Landscaping was an important part of the overall design character of Taj Holiday Village in Goa, India, a former Portuguese colony.

project is the Golden Sands Hotel in Penang, Malaysia. The early collaboration between architect and landscape architect allowed for a solution that integrates landscaping with the building design. Extensive tropical landscaping and hardscape items, which consist of curving paths, curvilinear pools, and natural rock formations, complement the curved form of the building and help to create a relaxed, recreational environment.

Bougainvillea planted on the second floor balcony provides a band of color surrounding the entire building, giving a floating appearance to the upper levels of the building.

An important element of the overall landscaping program is continuous maintenance and remedial upgrading of the landscaping. This has been an ongoing process by Belt, Collins & Associates, the landscape architects for the Golden Sands Hotel.

Another example of integrating the landscape with the architecture is at the Awana Golf Club and Hotel/Condominium in Kuala Lumpur, Malaysia. The building, which appears as a single-story structure at the porte-cochere entrance, steps down a steep hillside for eight floors to the golf course level. All 320 units have a view of the golf course. For sun and rain protection, large planters and trellises were integrated as part of the balcony design. Hanging bougainvillea from the balcony above provides a filtered view of the golf course beyond, and bright colors in the foreground. The building, when viewed from the golf course, appears as an extension of the landscaping around the golf course, thereby helping the building blend into the recreational landscape environment.

Irrigation and drainage systems were integrated with the balcony planter design to ensure that the proper amount of water and drainage would be provided for healthy plantings.

In Goa, India the Taj Holiday Village Hotel was conceptualized with early involvement of landscape architects. The design team members participated in the siting and alignment of the cottage units ensuring a full view from each balcony through the open green spaces to the sea. Orientation of the cottage units helped to achieve a village feeling and still maintain privacy, even though the units are relatively close together. The sense of privacy was also enhanced by extensive landscaping between buildings that preserves the lines of sight toward the sea.

The close association and team effort by architects and landscape architects is an important part of the process of design and allows for more successful projects and better design. ■■

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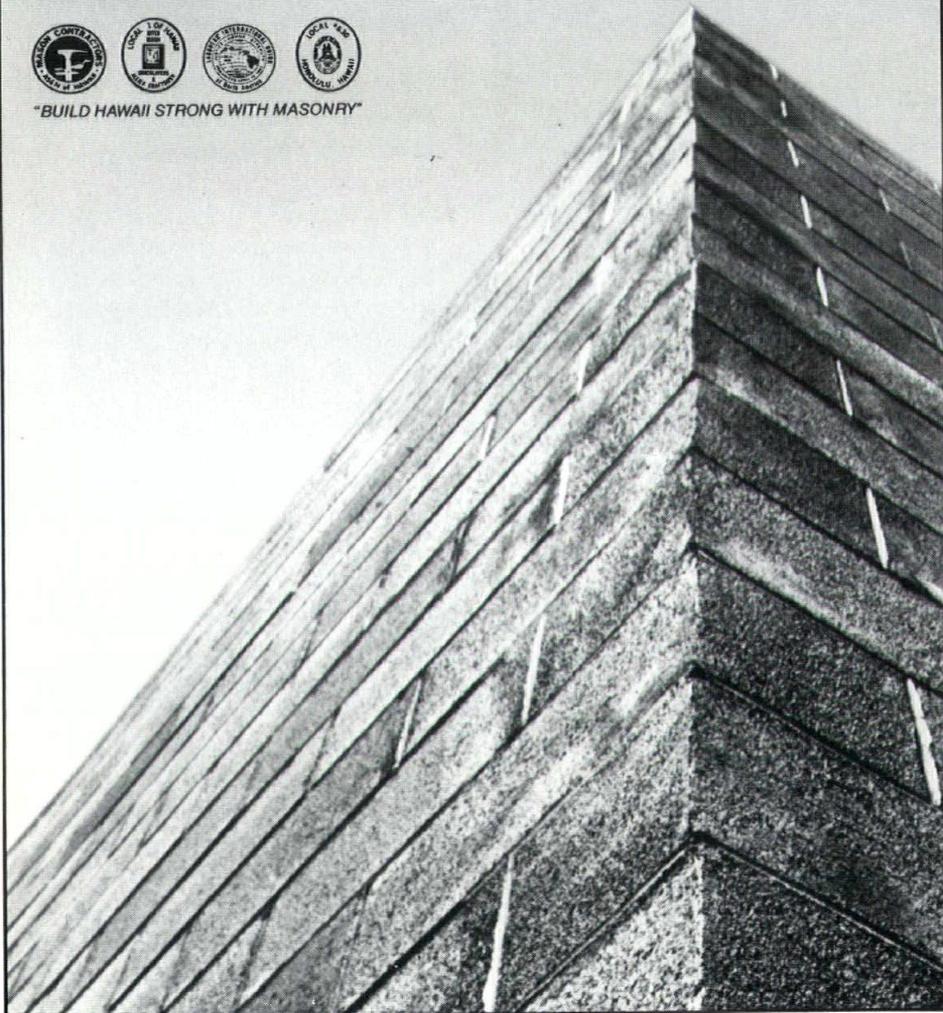


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HEADLINES

Message From the President

Hawaii Society/AIA Holds Diamond Anniversary

Three score years ago, six visionary architects, practicing in the Territory of Hawaii, petitioned The American Institute of Architects in Washington, D.C., to organize a statewide chapter. On Oct. 13, 1926, The Hawaii Chapter/AIA was officially granted its charter.

This means we will celebrate our Diamond Anniversary at our annual meeting, to be held this year at the Sheraton Makaha Resort on Nov. 1. A small band of your fellow architects are with me on a select committee which is planning a meaningful meeting with loads of time for everything from golf to bridge.

Our bylaws require a minimum of 81 members present and voting to transact business at our annual meeting. We have several amendments which require discussion and voting. We must elect a vice president, secretary and three directors. We must recognize and receive reports from our two new sections: Maui and Hawaii Island.

So, please plan now to join us at Makaha for the annual meeting and happy relaxation. We will find babysitters for those who bring small children and we will have functions for spouses. We will schedule our Saturday business meeting so our voting members will still have several hours of relaxation prior to dinner.

We have reserved 30 rooms for those who would like to stay at Makaha Friday night, Saturday night, or both nights. We have planned for those who would like to play golf or tennis, or go horseback riding, prior to the

business meeting on Saturday afternoon. And, for those who would like to play golf or tennis Sunday morning, we have you covered too!

In any case, this is a once-in-a-lifetime occasion! The Hawaii Society/AIA will celebrate its Diamond Anniversary at this year's annual meeting. Please join us in honoring that small band of

architects who could not have realized our Society would grow to over 550 members in 60 years.

I would like to see at least 150 of our voting members present at Makaha for our business meeting on Saturday afternoon, Nov. 1. Please put our annual meeting on your calendar now with a big "must go!"



Arthur A. Kohara, AIA
President, Hawaii Society/AIA

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Maintenance: The Key to Success

*by Ray Cain, FASLA
Belt, Collins & Associates*

After struggling for 25 years as a landscape architect, I am convinced that the design success of any landscape project is directly related to the degree of maintenance the project has received.

Some of the important aspects of garden design are based upon the

creation of spaces, framing and screening views as well as arranging plant relationships for color, texture and form. Landscape projects include paving materials, nightlighting, irrigation, site furniture, fountains and waterfalls, pools and other water features. All of these elements, as well as plant material, are included

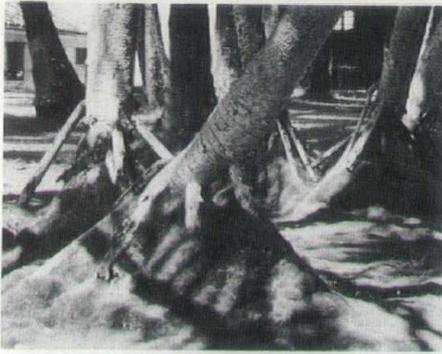
in our work as landscape architects.

The landscape is a living element that is always changing. This transition can work as an advantage and disadvantage!

Areas of the garden that were once in full sun become shady and areas that were once quite shady often begin to get more sunny as



Considerable money is spent in Hawaii to remove coconuts. In other parts of the Pacific, people pay hotels for the opportunity to collect coconuts for food.



If grass is desired at the base of the multi-trunked pandanus, it should be zoysia, which requires no trimming.

dense foliage grows farther from the ground. Because hotel landscapes must be functional as well as beautiful, minor refinements are often needed and sometimes a major redo is necessary for certain garden areas, just as a redo is considered necessary for interior areas.

Most experienced hotel operators know that "nothing lasts forever"—the walls need paint, the drapes fade, the carpet wears out from foot traffic. Likewise, the soil gets compacted and the plants get rootbound from containers. Plants tend to crowd each other as they mature.

I spend 40 percent of my time on maintenance and renovation-related landscape projects. Many of our long-standing hotel clientele refer to me as "Remedial Ray." We try to pre-plan all of these factors as much as possible; but, as with any living thing, there is always the element of the unknown. That's what makes landscape design so interesting. Mother Nature often surprises me.

How do you pre-plan for the landscape if it is always changing? That's where experience comes in handy. We spend considerable time analyzing the good and not so good aspects of previous projects, trying to benefit from past experiences.

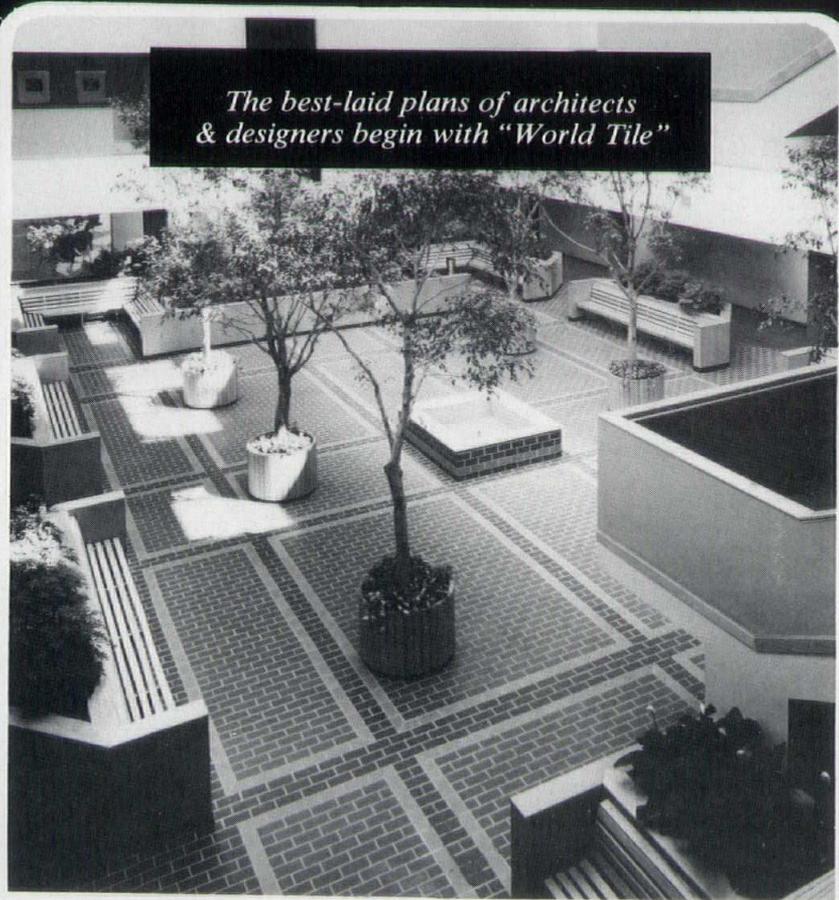
The awards Belt, Collins have received have not been granted for only artistic drawings, dreams and consultants promises. We have finished projects that one can actually experience and photograph and which we are

proud of. Most of these projects have taken at least several years to develop and, without the support and effort of the daily maintenance staff, our initial design concepts would never have been realized. As part of our design service, we provide maintenance programs and we are often retained to monitor the work of the grounds crew. This may be an in-house operation or be done by outside contractors.

BCA has been involved with

many hotel projects for over twenty years. In many cases the hotel manager and maintenance staff have changed numerous times. However, we make it our business to try and keep in touch with whomever is in charge, and, if possible, work with them to maintain an attractive landscape. Most of our clientele welcome this consultation service.

(continued)



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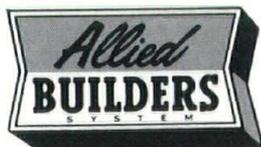


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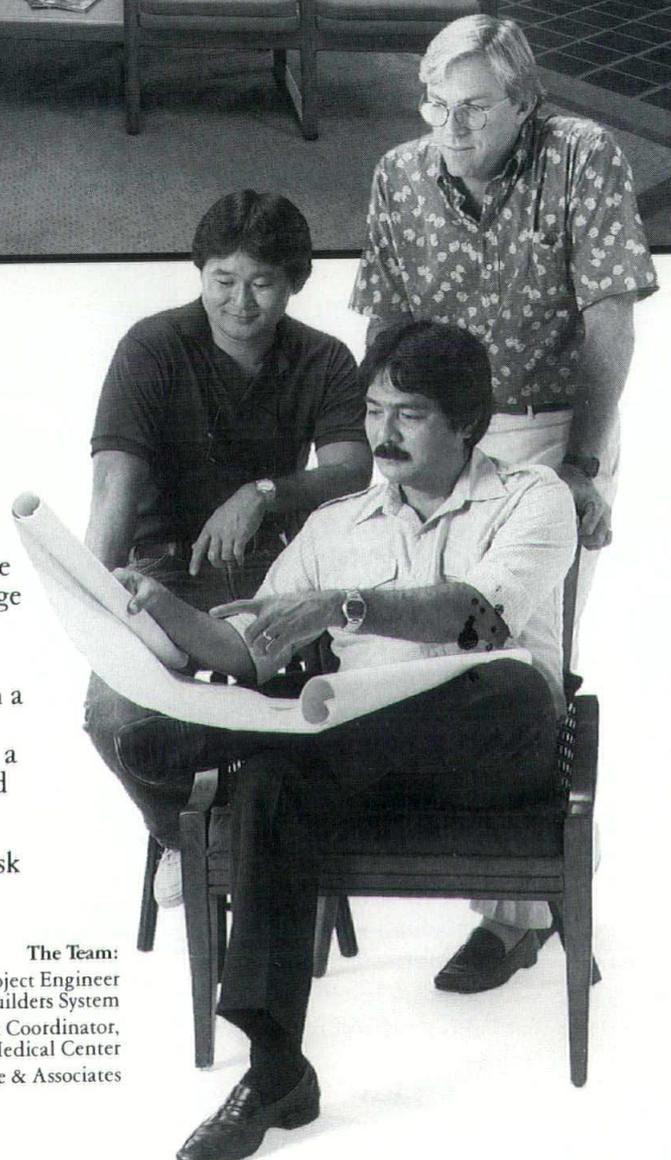
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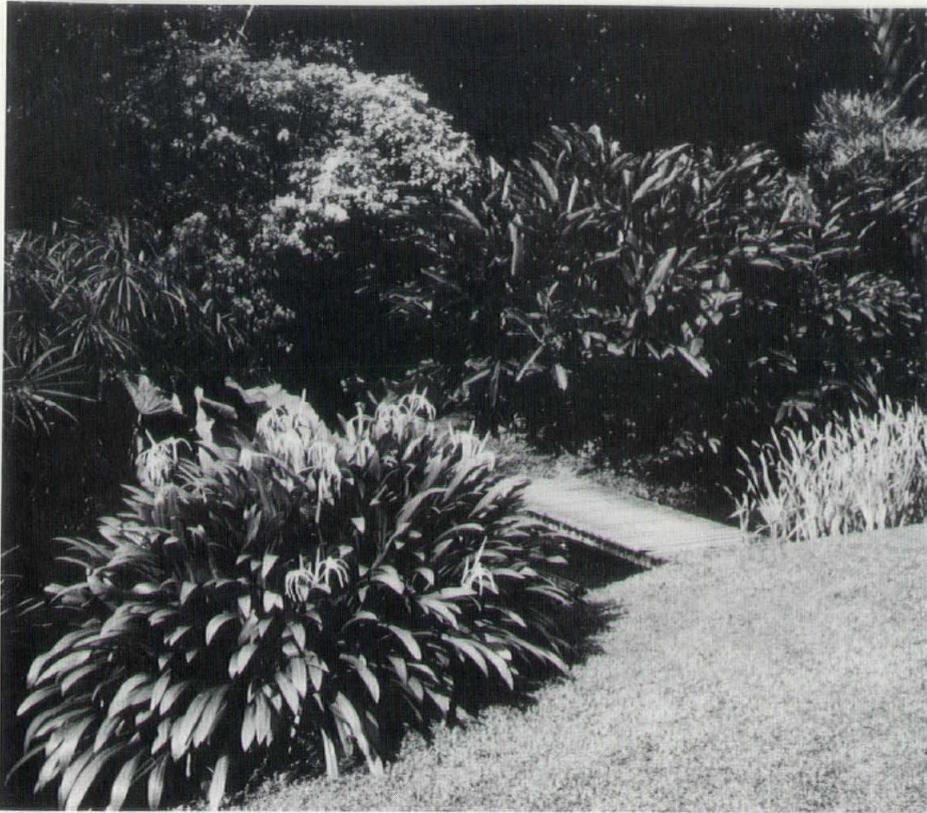


The Team:

Ed Sakai (L), Project Engineer
Allied Builders System

Roy Sesoko, Facilities Project Coordinator,
Kaiser Medical Center

Philip White, Architect, White & Associates



It is wise to determine the potential maintenance capabilities of a project before plant choices are made. Some plants, like hymenocallis, reach a height of three feet and do not require pruning.

From the very beginning of our involvement in any project, we emphasize the importance of realistic budget information—initial purchase/installation costs and the subsequent expense of maintenance, repair and replacement. The great lesson of my career is that the “bitterness of poor quality lingers long after the sweetness of a cheap price is forgotten.” ■■

Ray Cain is Director of Landscape Architecture for Belt, Collins & Associates (BCA), an engineering, planning and landscape architecture firm based in Honolulu with offices in Singapore, Australia, Hong Kong and Denver. BCA has been involved in most of the large-scale resort hotel projects throughout Hawaii as well as many overseas projects. The firm has won numerous awards and is recognized as one of the leaders in international landscape design.

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Lighting the Landscape

by Rick Chong
Albert Chong Associates

Sharp pictures against a dark background. Visual hints that are enough to paint a complete picture. These are characteristics of good landscape lighting.

During daylight hours, landscape plays an important role in the appearance of any building, whether it is a hotel, office building, courthouse, country club or residence. Landscapes can soften the effect of bold architecture, accentuate the strong

features, create serenity in an otherwise urban and cold setting, provide a place to rendezvous and enhance a spectacular view.

On the other hand, during the evening hours, the character and appearance of the landscape and its ability to blend and work with the architecture is lost in the dark. Without a full moon above, the landscape has faded to black. You know there is a landscape, yet you are unable to appreciate its presence. The quick and easy

solution is to simply mount a floodlight on the building and illuminate everything, including your neighbor's yard. Placing yourself in this setting, wouldn't you tend to first focus on the floodlight? Landscape lighting, on the whole, should direct your focus to the landscape and not the lighting fixtures. Landscape lighting should be almost "invisible."

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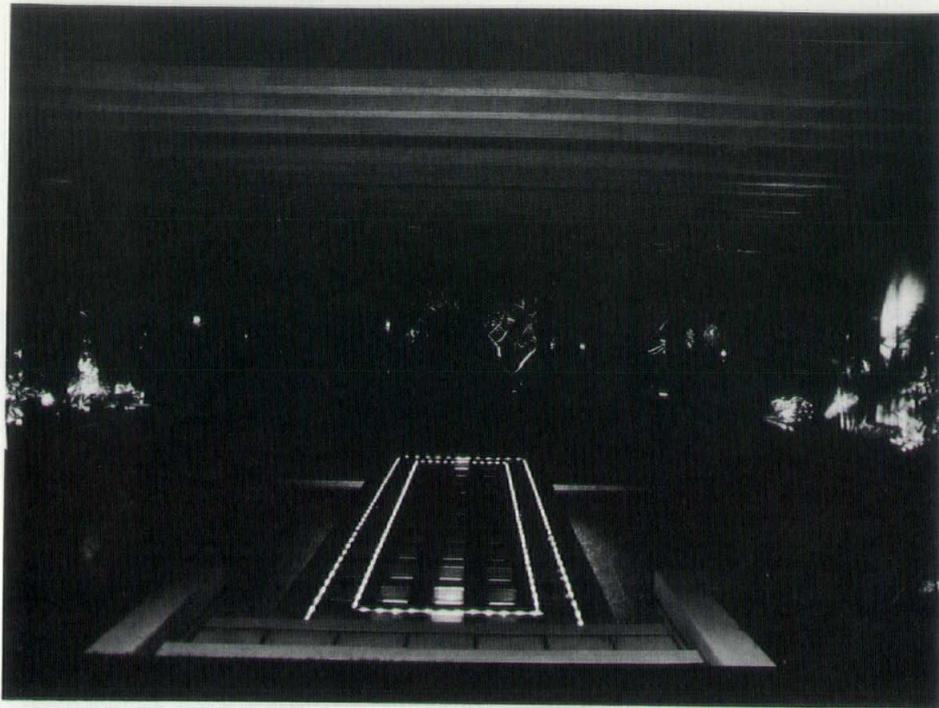
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A house entrance is uplighted using low voltage fixtures on the pool perimeter. The landscape beyond is uplighted with well-type fixtures. A glass block bridge is highlighted with low voltage linear light tubes. Photos by Rick Chong.



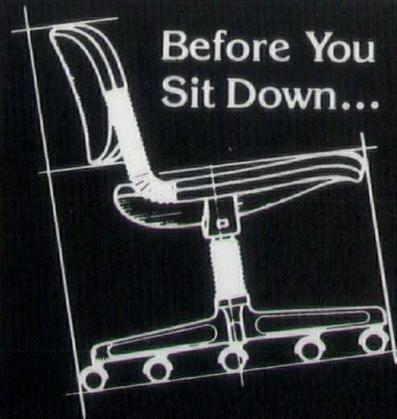
An entrance and driveway are defined by fixtures placed at the base of bamboo. Beyond, a tree is uplighted.

the four most widely used types or styles of lighting for landscapes.

Uplighting the landscape creates the "reversed" effect of sunlight. Instead of the light source originating from above, it is now emerging from below. Plants and trees appear to have an internal glow. Leaves, branches and flowers are now portrayed in light and

shadow. The effect is dramatic.

Downlighting can create three different effects: artificial sunrays, diffused shadow and moonlight glow. During the daylight hours, we are accustomed to the light originating from the sun above. To create artificial sunrays, intense beams of light strike foliage from above and create the effect of



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sunrays filtering through the leaves. The landscape is interrupted with angled columns of light. Diffused shadow creates the soft shadowless fill light commonly found in shaded valleys and under large canopy trees. Moonlight glow creates the mysterious blue tinted ambient light characteristic of a moonlit evening.

Pathlighting should provide

enough illumination to safely guide you around the landscape. Nothing more. The goal here is not to illuminate the entire area around the path. Spill light should be kept to a minimum. Creating small pools of light along the path will sufficiently guide people around. Note also, path lights are sometimes not the best sources of pathlighting. Highlighting the landscape around the path, using uplighting, downlighting and

backlighting, is an excellent way to indicate the path. By illuminating selected foliage along the path, a "fence of light and shadow" is created. Imaginative uses of light sources can also help to spark people's interest in continuing down the path.

Backlighting is best described as painting the landscape in silhouette with light and darkness. Many plants, trees and flowers have distinct characteristic shapes that are easily recognizable. Traveller's palms are a good example. Placing a light source behind the palm will create a lighted background to contrast with the palm's dark front. A contour created by light and shadow clearly identifies the palm. If there is a wall behind the palm, adding color can create an interesting effect.

Once the type of lighting is chosen, selecting the appropriate luminaire becomes very critical to the landscape lighting design. Concepts and ideas will never materialize with incorrect selection of equipment. It is vital for the designer to know exactly when it is best to use low voltage fixtures or high intensity discharge (HID) fixtures. Lighting something as large as a banyan tree may require an HID fixture or a couple of 150W par lamps.

The designer must consider the purpose of the landscape lighting. Is the lighting strictly for the illumination of the landscape or is it also for security? The designer must also determine the lighting levels desired, the mood he is trying to achieve, and the location of the luminaires. The amount of energy the lighting would use should be kept to a minimum.

Using light and shadow, good landscape lighting design should provide a pleasant visual experience. The landscape, brought to life by light, is framed against the building. The landscape and architecture should blend. What was seen during the daylight hours should have a different appearance at night, but the same effect—a safe, relaxed and peaceful setting. HA

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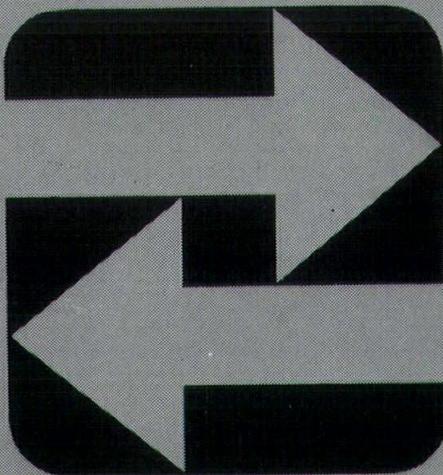
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A Face-Lift for the Waikiki Beachcomber

by George S. Berean, AIA

Before its recent renovation, the Waikiki Beachcomber Hotel had so little presence on Kalakaua Avenue that it was often described as "that hotel above Waikiki Liberty House."

The facts were: it was a large building with a small, dark entrance on Kalakaua. The tiny lower lobby had a closed-in feeling. The main lobby—two floors up—was reached by a long, dreary escalator ride. Public spaces were all inwardly oriented even though there was a Kalakaua-side pool deck. Decor throughout reflected the hotel's age—26 years—with a deep, dark Polynesian theme.

Clearly, it was time for a face-lift.

The hotel, formerly owned by Amfac Inc. and United Airlines, was sold in February 1985 to the Waikiki Beachcomber Investment Company, Jim C. Reynolds, managing partner. Project

(continued on page 23)



New skylights and reflective light fixtures brighten the long escalator. Greenery and flowering plants were added to overhead spaces. Photo by Augie Salbosa.

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Photos of Contemporary Art Center (Spalding House)

Banyan Gardens

Group 70

Banyan Gardens is a tranquil oasis in the heart of Waikiki. The lushly landscaped restaurant seats 375 persons, including an area for private parties of 10-20 persons. Sheryl Seaman, AIA, wanted patrons to enjoy dining in a space just between indoors and out and always next to a garden.

Structures are simple forms, interlocking and slightly canted to provide interior garden spaces and to break the space into intimate groupings. A separate and slightly elevated pavilion with an authentically thatched roof was provided for a special dining experience or private parties.

A sense of isolation from the outside is achieved by keeping eaves low and emphasizing the ground level patterns and landscaping in the court area. Overhanging canopy trees provide further protection. A wall of rocks and cascading ferns encloses the court and provides a focal point for the pavilions. Waterfalls and pools camouflage street noises and provide a sense of serenity.

The details of railings, shutters, planters and booths were carefully considered to incorporate mood and scale. Furnishings were selected for a timeless quality, and colors and materials were chosen for warm, natural textures and



*Banyan
Gardens*

A DESIGN AWARD



Wall-less pavilions with low eaves, ground level patterns, create the sensation of an oasis in busy Waikiki. Pools and waterfalls camouflage street sounds. Photo by David Franzen.

tones. Art work was commissioned from local artists to reflect the history and legends of the site.

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Face-lift for Beachcomber

(continued from page 19)

developer was The Shidler Group. Omni-Dunfey Hotels came on board as the new operator shortly after Wimberly Whisenand Allison Tong & Goo Architects, Ltd. was asked to undertake renovation of the 25-story 496-room hotel.

The program—initially—was to upgrade guest rooms, lower and main lobbies, restaurant, pool area, meeting room and life safety system. Later, the program was enlarged to include renovation of the bar, development of a space for a fourth floor restaurant and design of a new look to the Kalakaua Avenue elevation including the Liberty House facade (rough concept of facade design was by WWAT&G, execution by Duane L. Cobeen, Inc., AIA).

Our approach was to open up—make things lighter, brighter,

merrier—convert from mysterious Polynesian to contemporary tropical and to improve circulation.

One-third of the Kalakaua Avenue hotel entrance frontage was taken up by a dark stairway—it had to go. We moved it to the side and rear of the lower lobby, thus opening the lower lobby to Kalakaua. To further brighten up this space we installed a light trough all around the ceiling and put accent lights on the ceiling. On

the outside we added a distinctive canopy that serves to create a 100-foot Kalakaua Avenue identity.

To draw people—willingly—up that long escalator to the main lobby, we needed to suggest that something exciting is happening up there. We installed two skylights over the escalator, added reflective light fixtures and dressed overhead spaces with greenery and flowering plants.

(continued)



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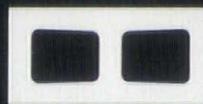
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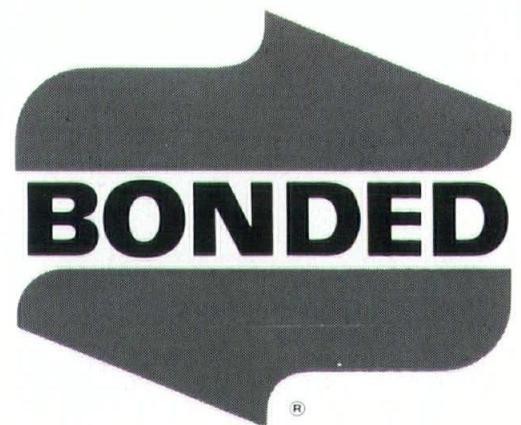
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In the public spaces on the third floor, we continued the lighten-up brighten-up theme and changed the focus from inside to outside creating an expanded lobby and pool terrace. We opened the entire 40-foot wall of the bar flanking the pool; converted the coffee shop to outdoor space; and created a restaurant at the Diamond Head-Kalakaua Avenue end of the public spaces opening it wide to the deck and, via windows, to Kalakaua. To enhance the enlarged terrace area we added ceramic tile, snack bar service and movable planters. The new terrace offers an inviting come-outside-and-enjoy-the-Hawaiian-fun view of the area from the lobby and bar and creates one large unified space that flows from area to area.

The meeting room was made more useful by increasing the square footage and giving it more flexibility with movable wall panels. Coffered ceilings to give the illusion of ceiling height, mirrors and improved lighting give the room vitality.

In the guest rooms and corridors we followed the same theme—lighten up. A total of \$1.75 million was spent on renovation of 350 of the rooms; the remainder are scheduled to be done next year.

The major problem with the fourth floor space to be used as a new restaurant was that it had no visible means of approach. After a series of studies, the decision was made to install a dedicated elevator fronting on Kalakaua and going only to the restaurant. It is currently under construction.

An important, albeit unseen, part of the program was to upgrade the life safety system. Sprinkler, smoke detectors and emergency speakers were installed in all rooms and outlets at a total cost of \$1 million.

Although this project, totaling \$7.5 million, had a lot of changes in the design and construction documents, it was ultimately successful beyond our expectations. Several things contributed to this. Management

was included from the conceptual stage. The various contractors were experienced in renovation—a major factor. It's very important that the architect be able to depend on the contractors to report true conditions. And a large part of the overall success can be credited to the owner's involvement; it was significant. The managing partner, project manager, and construction consultant for the client had a strong hand, were knowledgeable and helpful as fully contributing

members of the team effort.

In renovation work not everything can be anticipated. Owners have to be alert to the fact that they are getting into this kind of thing—where flexibility is necessary, rigidity a real downer. We felt most fortunate to have Richard Girton on the job. We found him to be highly responsive. He understood the problems and when decisions had to be made, they were made quickly. Happily, he was not afraid to make them or



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to take responsibility for them. It was a nice way to work.

Other members of the project team that should be credited include Chip Owen, project manager for The Shidler Group, developer; Richard A. Girton Associates, Ltd., construction consultant; Albert C. Kobayashi, Inc., public areas contractor; Mouse Builders, guest rooms contractor; Grinnel Fire Protection System Company, fire protection contractor; Martin, Bravo & Brancher, Inc., structural engineer; Benjamin S. Notkin & Associates, mechanical engineer; Bennett & Drane, electrical engineer; Richard Crowell Associates, Inc., interiors; Tongg, Clarke, and Mechler, landscape architect.

The architectural team from WWAT&G included Donald W. Y. Goo, administrative principal; George S. Berean, design principal; Henry T. Y. Kwok, project designer; and Kenneth Kajiwara, project architect. **HA**



At the Waikiki Beachcomber, the focus was changed from inside to outside. The hotel was made brighter by opening spaces and adding lighting. Photo by Augie Salbosa.

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Hawaii's Tort Reform Bill

by Deborah M Gottheil, Attorney at Law
and Paul D. Alston, Esq.

In response to the outcry for "tort reform," the Hawaii legislature met in special session in July to consider the issue. In five days, a bill had been passed which provides for greater regulation of insurance rates and changes some aspects of the Hawaii tort laws. Whether this bill constitutes "tort reform" remains the subject of intense debate within the constituencies most directly affected by the bill.

The impact that the bill will have on the Hawaii architectural community is hard to judge at this point. Rollbacks in insurance rates and the abolition of the cause of action for emotional distress arising out of a claim for property damage are certainly steps in the right direction. However, the fact that insurance companies are no longer required to provide coverage for claims for punitive damages unless specifically stated in the policy may open the door to new problems for architects.

The following is a summary of the major provisions of the new "tort reform" law.

Insurance Rates

There will be mandatory price rollbacks in commercial liability insurance (defined to include errors and omissions and professional malpractice coverage) rates over the next three years, beginning with a 10 percent decrease in 1986-87 and increased to 15 percent for 1988-89. However, an elaborate bureaucratic mechanism has been

created for the insurance companies to challenge these rollbacks and defeat them if the company can show that they are not "actuarially justified."

The bill also authorizes the insurance commissioner to investigate and order cutbacks in insurance rates determined to be excessive, and provides that policies cannot be cancelled or not

renewed because of the rate reductions mandated by the bill.

Attorneys' Fees

In the controversial area of attorneys' fees, the legislature failed to put a cap on fees as had been recommended by a variety of groups. Instead, the bill provides for court review of the reasonableness of fees charged by attorneys for both sides in any tort

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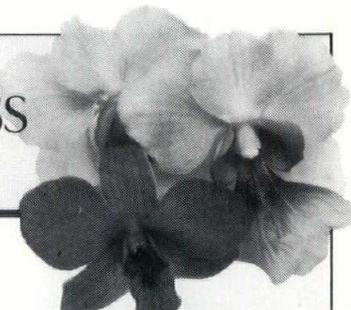
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action. In addition, attorneys' fees may now be awarded against the losing party where a court finds that the party's claim or defense was frivolous and not reasonably supported by the facts. The prior law referred only to a party's claim and the court was required to find the claim completely frivolous and totally unsupported by the facts.

Damages

The bill limits non-economic

damages, defined to include pain and suffering, mental anguish, disfigurement, loss of enjoyment of life, and other non-pecuniary losses or claims, to \$375,000, except in cases of intentional torts and several other limited circumstances. Under prior law, there was no limit on the amount of damages that could be awarded. In addition, as noted above, the bill eliminates the cause of action for

serious emotional distress arising out of claims for property damage, except in cases where physical injury or mental illness results.

In addition, under prior law, if the architect was found to be even 1 percent liable, he or she could be held liable for all damages if the other defendants had no money or insurance coverage. This is no longer the situation for non-economic damages in cases involving bodily injury or death based on facts occurring after July 24, 1986. The so-called "joint and several" liability provision has been amended to a limited extent so that where a party is found to be less than 25 percent liable in personal injury cases, the amount of recovery for non-economic damages is in direct proportion to that party's percentage of liability.

However, along with these beneficial provisions, the bill also creates a potentially serious problem for the architectural community by clarifying an ambiguity in existing law in favor of the insurance companies. The bill states that insurance companies need not provide coverage for punitive damage claims unless expressly indicated on the face of the policy. This provision conceivably could lead to even higher rates if such protection is wanted.

Arbitration

Under the new law, there will be mandatory arbitration of tort cases valued at \$150,000 or less.

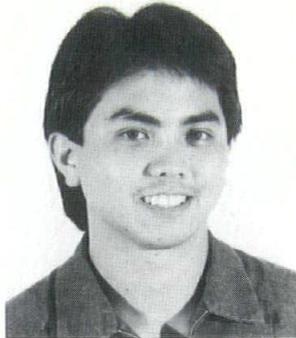
The bill contains various other provisions concerning the role of the Hawaii Insurance Guarantee Association and the protection of collateral claims on awards, but the provisions described above are those that will have the most direct impact on architects. Whether this is the kind of "tort reform" demanded or needed remains to be seen, but the odds are great that no further action will be taken by the legislature until the full impact of these measures can be determined.

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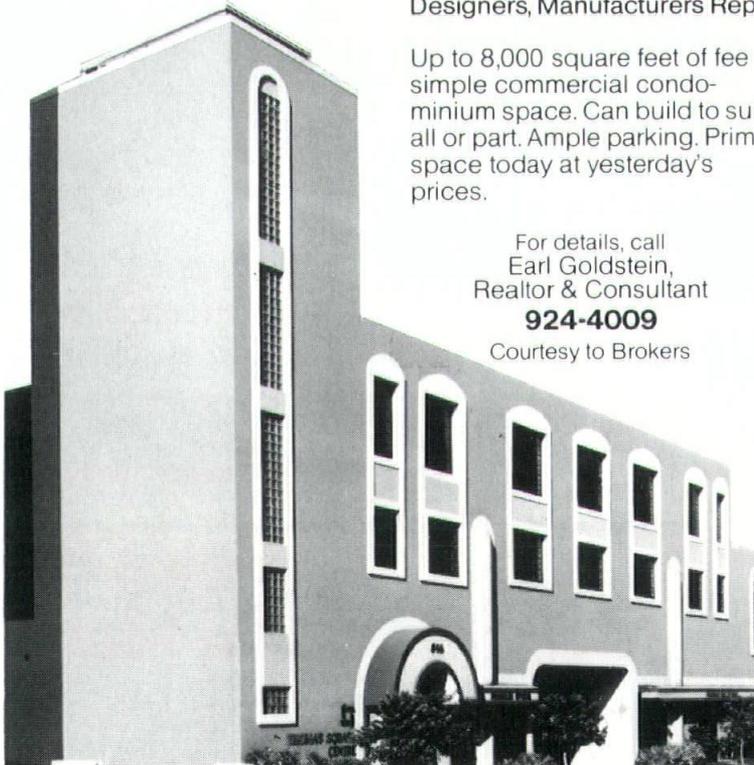
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The Challenge of Residential Renovation

by Jeff Nishi, AIA

The least desirable, most complex, and least profitable of all types of work in the construction industry must be residential renovation.

Demolition usually begins these projects. Work is required first to get back to the starting point, and then to move beyond. The expense of the project is borne by the homeowner who is usually trying to feather his nest with after-tax dollars.

Another entire set of design parameters is imposed on the project by existing structural conditions which are usually unknown. Substantial knowledge of building techniques is required as generations of building methods may exist in the structure. Even more difficult is renovation of a custom-designed dwelling in which not only the knowledge of the construction period is required, but the pet techniques of individual architects must be anticipated. This is much like trying to read a book by looking at its cover. Sometimes knowing the author helps.

The owner, with the most shallow pockets and needs for maximum cost efficiency, is faced with the predicament of finding the most experienced, sensitive, universal architect to do the least cost-effective and most labor-intensive work in the profession.

To make matters worse, the first

area of cost cutting is usually in the choice of an architect. In order to save money, it is common for the owner to hire someone with very little experience to solve problems which require substantial knowledge. On the opposite side, the experienced architect usually will not take this type of work, knowing prohibitive costs with a closet and bathroom addition require as much work to produce as a new house.

What is the homeowner to do?

First, he must realize that the architect's knowledge is the only salvation for the project. Second, the owner must be willing to use the experienced architect. Only by doing this will the owner be able to hire the talent required to minimize his losses, and turn the project into a success.

Third, the owner must be able to find and identify the pure

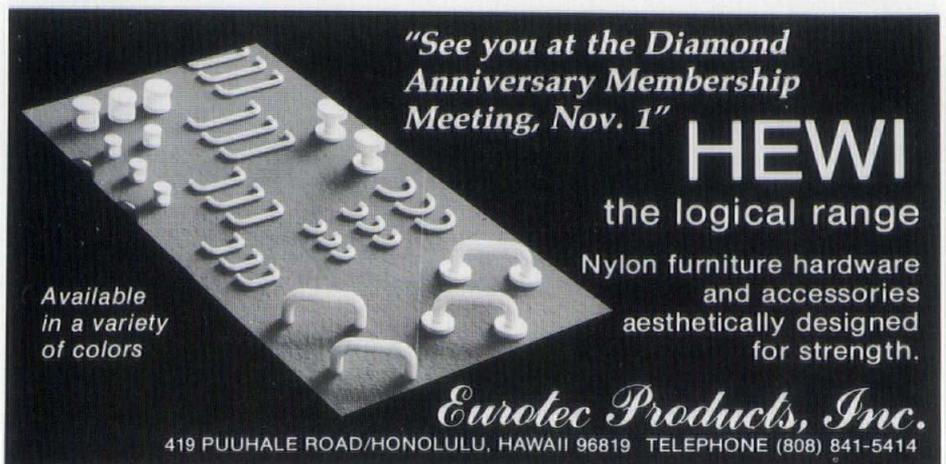
professional who is more excited by the challenge of the project than by the ease of production of a solution. This architect may be recognized by the wild sparkle in his eyes and his unquenchable curiosity about all construction techniques. He has both eyes, and at least one hand, in contact with a building of some kind at all times.

Many may consider him narrow because all he thinks about is architecture. To him this narrowness is broadening as, through the eye of the needle called architecture, he finds an ever-expanding world on the other side.

He has a hint of construction dust on him and a tattered and modest appearance.

This architect must be odd, a pure professional and a hopeless romantic. Who else would take a residential renovation and do a great job on it?

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seismology, engineering, and earthquake hazards mitigation will present a series of lectures. Attention will focus on seismicity and design zonation in Hawaii; earthquake damage; dynamic analysis; geotechnical, structural and lifeline design; and existing buildings.

For additional information, contact: Mike Kawaharada (521-6958), Fred R. Masuda (946-3161), or Betsy Y. Sakata (735-8211).

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Landscape Architecture Course Set

The Hawaii Chapter, American Society of Landscape Architects, in conjunction with the College of Continuing Education and Community Services, University of Hawaii, is presenting a short course in fundamental design principles of landscaping and practical applications for enhancing the natural environment surrounding the home. It is intended for those with a serious interest in improving and maintaining the natural surrounds and make landscapes more useful.

Moderated by Thomas S. Witten, ASLA, of PBR-Hawaii, this course will provide an overview of the landscape architecture profession in Hawaii and examine various areas of residential landscape design, construction and maintenance. The program will be held at the University of Hawaii at 7:00 p.m. on Tuesdays starting Oct. 7 through Nov. 18.

Topics to be presented by leaders in the profession include:
Oct. 7 **Landscape Architecture and Landscape Architects in Hawaii** by Alan Clarke, ASLA.
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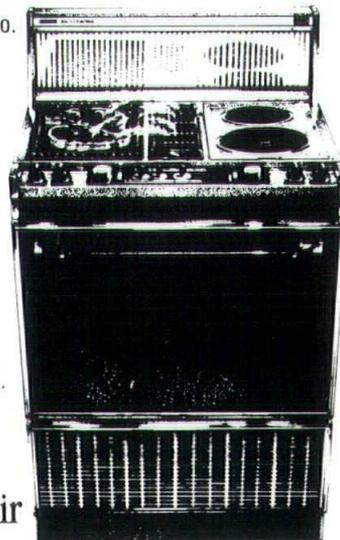
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Hawaii, its past, present and future. **Creative Environments** by **Raymond Cain, ASLA**. Examine the potentials of creative approaches to landscape design--spaces, places and destinations.

Oct. 14 **Site Analysis** by **Ted Green, ASLA**. Where to begin; physical and environmental aspects to consider in site utilization of the exterior environment. **Landscape Design** by **David Woolsey, ASLA**. Planting design--form, texture, color, mass, rhythm and composition.

Oct. 21 **Paving, Decks and Structures in Landscaping** by **Bruce Lagaretta**. Examine the design considerations and requirements to execute garden construction projects. **Construction and Maintenance** by **Alan Kutsunai, ASLA**. The basic elements of landscape construction and maintenance reviewed including grading, rock gardens, soil preparation, planting techniques and maintenance requirements.

Oct. 28 **A Plant Palette for Hawaii** by **Paul Weissich; Botanical Gardens, City & County of Honolulu**. Appropriate plant selection for the various climatic conditions of the islands: coastal, valley and upland gardens.

Nutritional Aspects of Landscaping (Soils and Fertilization) by **Mel Wong, County Extension Agent**. How to maintain plants with optimum nutrition--fertilizer (amount and type), pH and salinity.

Nov. 18 **Irrigation and Drainage** by **Alan Schildknecht, ASLA**. Considerations for irrigation--application, site research and basic design of systems. **Indoor Plantings;** **Nancy and Greg Boyer, ASLA**. The fundamentals of interior plantscaping--selection, placement, special situations, maintenance and advances in container technology.

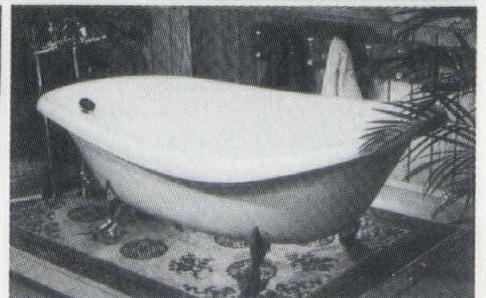
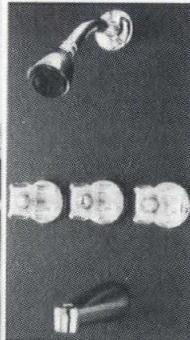
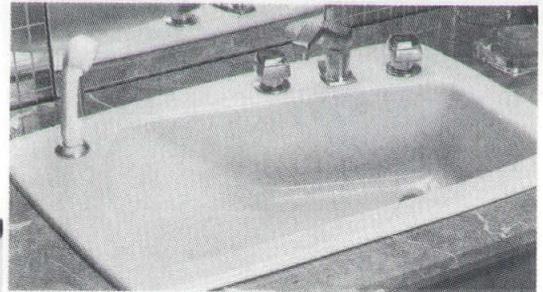
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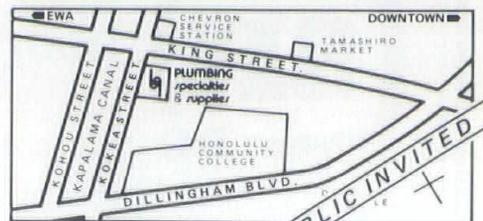
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Journalism Competition Seeks Entries

The Hawaii Society/AIA is calling for entries in its 1986 Thomas H. Creighton Journalism Award Program. The annual competition honors journalists for their published articles or broadcasts which dealt with architecture or the architect.

Awards of up to \$1,000 in cash will be presented to this year's winning journalists. Each sponsoring newspaper, magazine, radio or television station which published or broadcast a winning entry will receive an award certificate.

The purpose of the annual awards is to recognize journalists who write articles or scripts which contribute to the public's understanding and appreciation of architecture and the architect within and to the community.

There were two award winners for 1985. Loretta K. Paraguassu won for her script for "Art and Architecture in the Capitol District," which was broadcast on "Spectrum Hawaii" by Hawaii Public Television. Chris Pearce won for his article, "The Oriental Design Aesthetic in Hawaii," published in the Autumn 1985 issue of East West Magazine.

The award program, which began in 1982, is dedicated to the late Thomas H. Creighton, who was an outstanding journalist in the architectural field. A Honolulu resident, Creighton was a retired editor of *Progressive Architecture* magazine. He wrote regularly about land use and planning issues for newspapers and magazines in Hawaii.

Eligible entries include all articles published or programs broadcast in Hawaii between Oct. 1, 1985, and Sept. 30, 1986. All entries must be received at the office of the

Hawaii Society/AIA, 923 Nuuanu Ave., Honolulu, HI 96817, not later than 4 p.m., Thursday, Nov. 6, 1986.

Entry guidelines and nomination forms may be obtained by visiting the Hawaii Society/AIA offices or by telephoning 545-4242.

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Shimazu Named Project Architect



Patricia Shimazu, AIA

Patricia T. Shimazu, AIA, has been named project architect by Architects Hawaii, Ltd. Shimazu, who joined Architects Hawaii in 1982, previously was a project designer for the firm. She has worked on a variety of architectural projects, including health care, academic/athletic, commercial, high-rise residential and military projects.

Currently Shimazu is involved in additions and alterations to the Hickam Air Force Base Clinic and Dental Clinic. Previous projects have included Kaiser Moanalua Medical Center, Kaiser Honolulu Clinic, Hawaii Kai Health Center, and Arcadia Skilled Nursing/Personal Care Facility.

Prior to joining Architects Hawaii, Shimazu was a senior project designer and assistant

project manager for Payette Associates, Inc., in Boston.

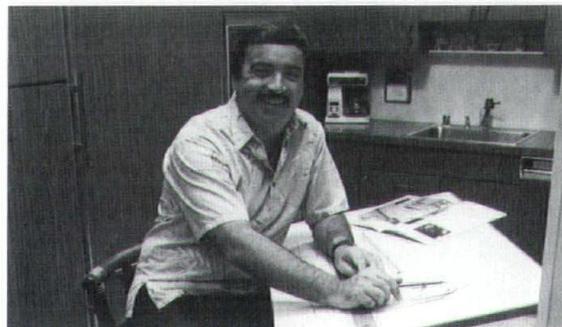
Shimazu, who earned a BFA in Architecture from the University of Hawaii at Manoa and a Master of Architecture from Harvard University Graduate School of Design, is a registered architect in both Massachusetts and Hawaii. She is a graduate of Roosevelt High School in Honolulu.

Shimazu is a member of the American Institute of Architects and a corresponding member of the AIA Committees on Architecture for Health, Design and Interiors. She has been on the steering committee of *Hawaii Architect* magazine since 1982, and has served as a juror for the past two years for the Hawaii Society/AIA Student Awards Committee at the University of Hawaii.

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Hawaii Section Stresses Education

The Island of Hawaii Section of the Hawaii Chapter/AIA recently announced formation of six committees, including one which has been charged with educating the public about the need for professional design services.

Kailua architect Richard Rochkovsky, a member of the Section's Publicity Committee, said the Education Committee's function—in addition to public education about architects—will be to supervise continuing education of Big Island architects.

"Opening the door of opportunity to the young people of the island by participation in such activities as Career Days at local high schools and continuing education of architects will be in the purview of the Education Committee," Rochkovsky said.

Education Committee members are Harrell McCarty, J. Blaise Caldeira, Robert Kishi and

Clemson Lam. Other committees and their members are:

Finance: Eugene Leucht and Thomas Tibbles

Membership: Ronald Nagata, Burton Ito and Robert Kishi

Professional: James McKeague, John Parazette, Leucht and Tibbles

Program: J. Griffin Phillips, Russell Oda, George Heneghan and Terrence Cisco

Publicity/Newsletter: Virginia Brooks MacDonald, George Iwasaki, McKeague and Rochkovsky.

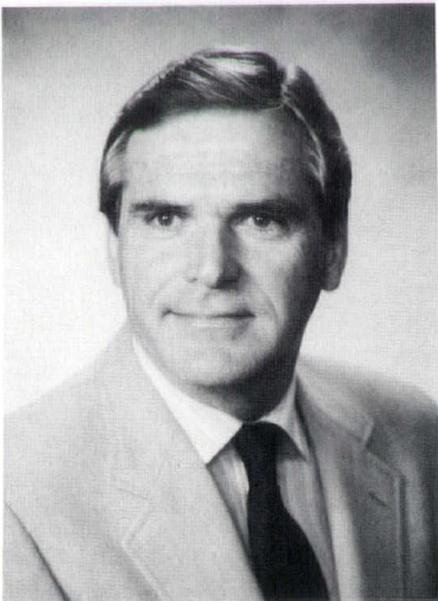
WWAT&G Announces New Associates

Charles T. Corwin, AIA, Emmanoel T. Francisco, AIA Associate, and Ronald O. Van Pelt, AIA, have been elected associates of Wimberly Whisenand Allison Tong & Goo Architects, Ltd.

Corwin, a native of Laguna Beach, California, joined the firm in 1985 as a designer. He earned a

Bachelor of Architecture, *cum laude*, at the University of Idaho in 1977. Before coming to WWAT&G, he worked for firms in California and Washington.

Manila-born Francisco received a Bachelor of Science in architecture in 1968 at Mapua Institute of Technology, Manila. Before joining WWAT&G in 1985, she gained extensive experience in production and contract administration on a



Henry "Hank" Reese, AIA

Reese Opens New Office

Henry "Hank" Reese, AIA, recently resigned from Johnson, Reese, Luersen, Lowrey, Inc. to establish an individual architectural practice based on commercial and residential projects.

A co-founder of Johnson, Reese in 1968, Reese held the position of president and manager of that firm. He is registered in both Hawaii and California.

Reese has opened a new office in the Dillingham Transportation Building at 735 Bishop Street, Room 304. He can be reached at 533-0636.

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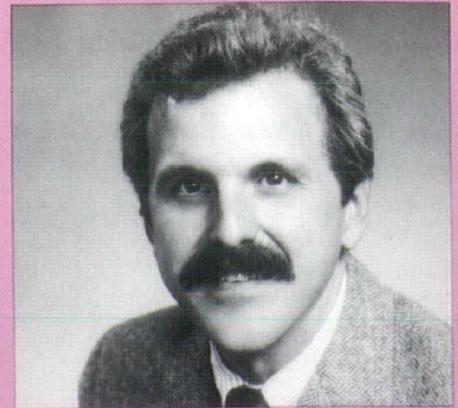
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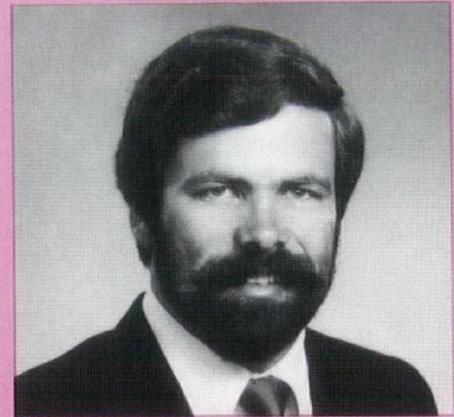
Van Pelt was born in Rotterdam, The Netherlands; received his early education in Australia; came to the United States in 1965; and earned a Bachelor of Architecture from California Polytechnic State University, San Luis Obispo in 1976. He is a registered architect in The Netherlands and California. He joined WWAT&G as a designer in 1984.



Emmanoel T. Francisco



Charles T. Corwin, AIA



Ronald O. VanPelt, AIA



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Submittal Requirements:

1. Projects must have been completed within the last five years.
2. Each submittal should include two to three photos with captions and photo credits, the architectural firm's name and address, the client's name, names of contractors and consultants, date of completion and a brief description indicating materials and construction methods used, the design problem, solution, etc. Submittals must be accompanied by payment.

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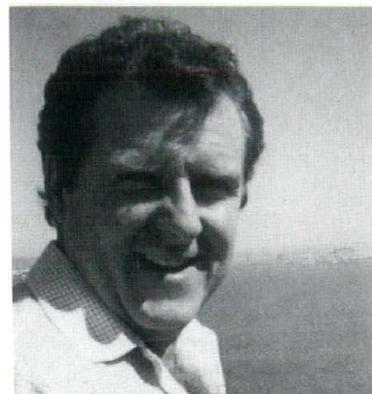


STEPHEN P. F. SANG, AIA, a consultant with Media Five Limited, received a Bachelor of Architecture from the University of Auckland, New Zealand. He is a member of the Royal Australian Institute of Architects.



DOUGLAS ALLAN MACLEAN, Associate Member, is with Riecke, Sunnland, Higuchi, Kona Architects, Ltd. He received an Architectural Design Technologist degree from Confederation College of Applied Arts and Technology in Thunder Bay, Ontario, Canada.

CAROLE ANN MIGLORIE, Associate Member, employed by Trans Oceanic Architectural Design, earned a BFA in Industrial Design from the University of Washington.



JAMES A. BRADLEY, AIA, a self-employed architect, holds degrees from the University of Alaska, Anchorage, and I.C.S., Scranton, Pennsylvania.

BRENDA R. LOWREY, Associate Member, is employed by Kajioka, Okada & Partners. She received a Bachelor of Architecture from Arizona State University in 1983.



SCOTT R. WILSON, formerly a student affiliate, has advanced to Associate Member. He holds degrees from Stanford University, the University of Michigan and the University of Hawaii.

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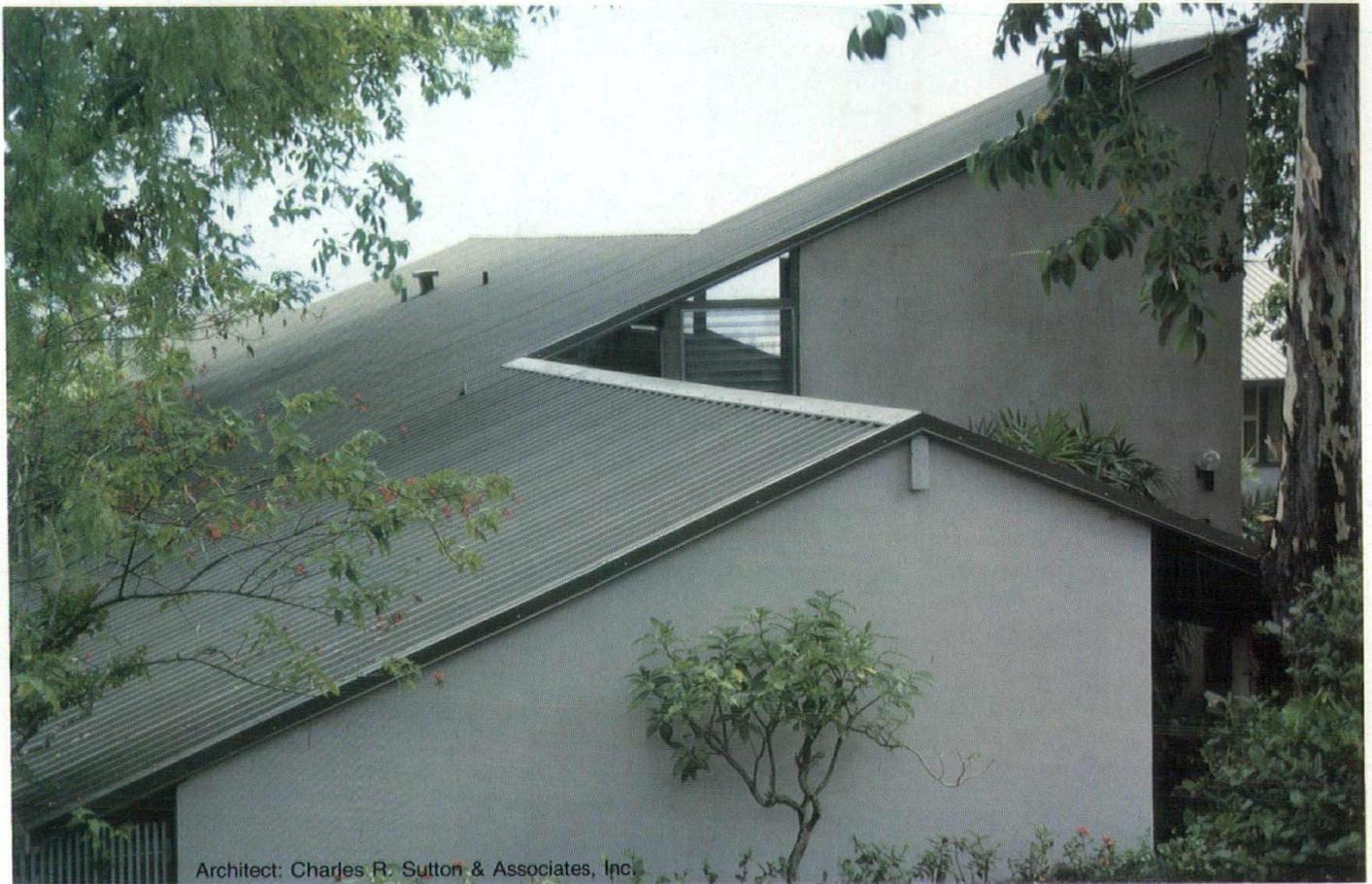
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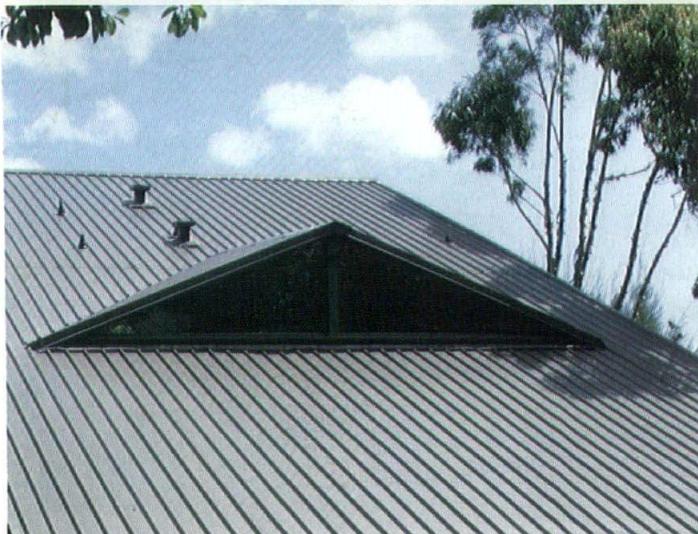
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