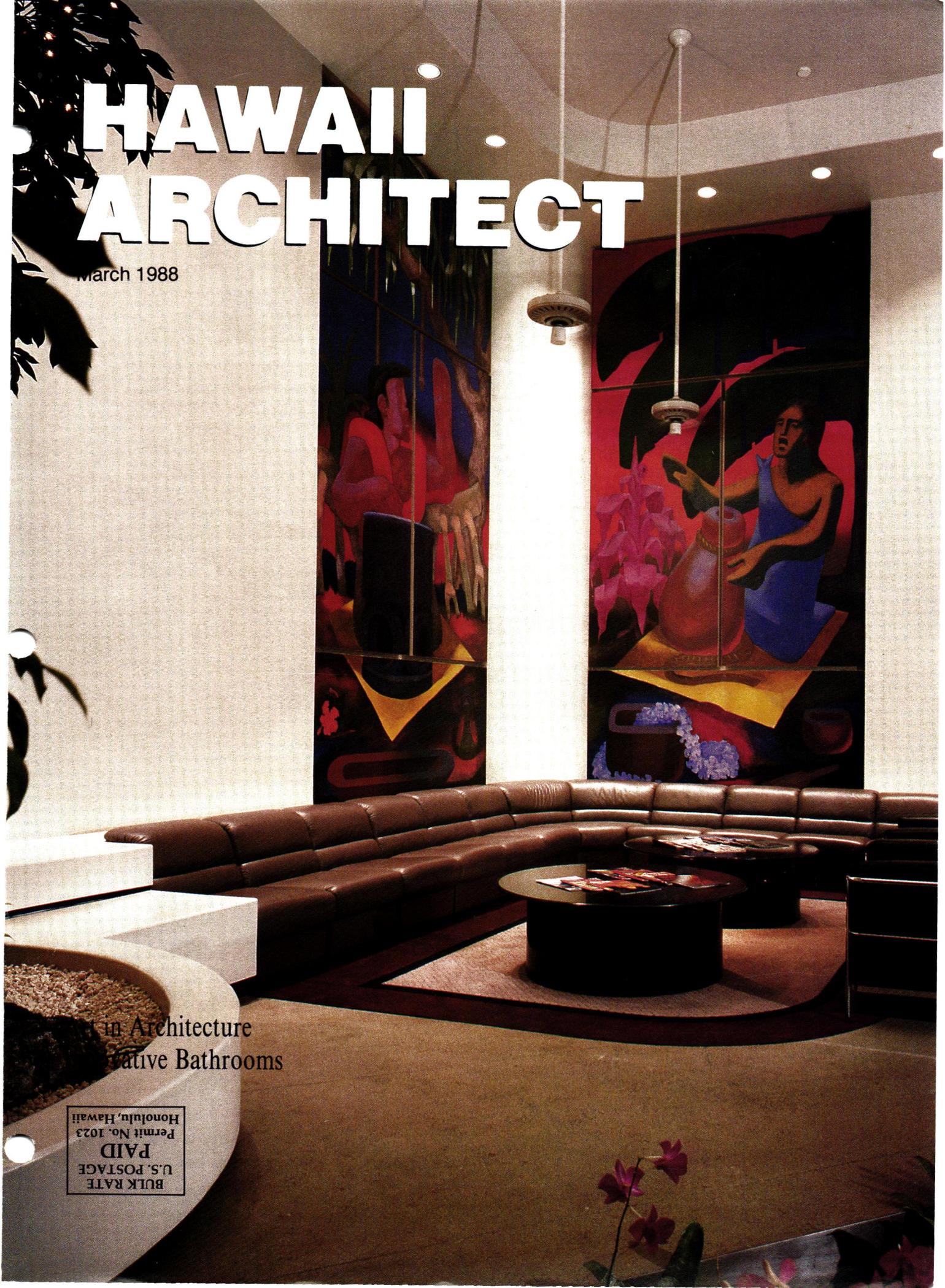


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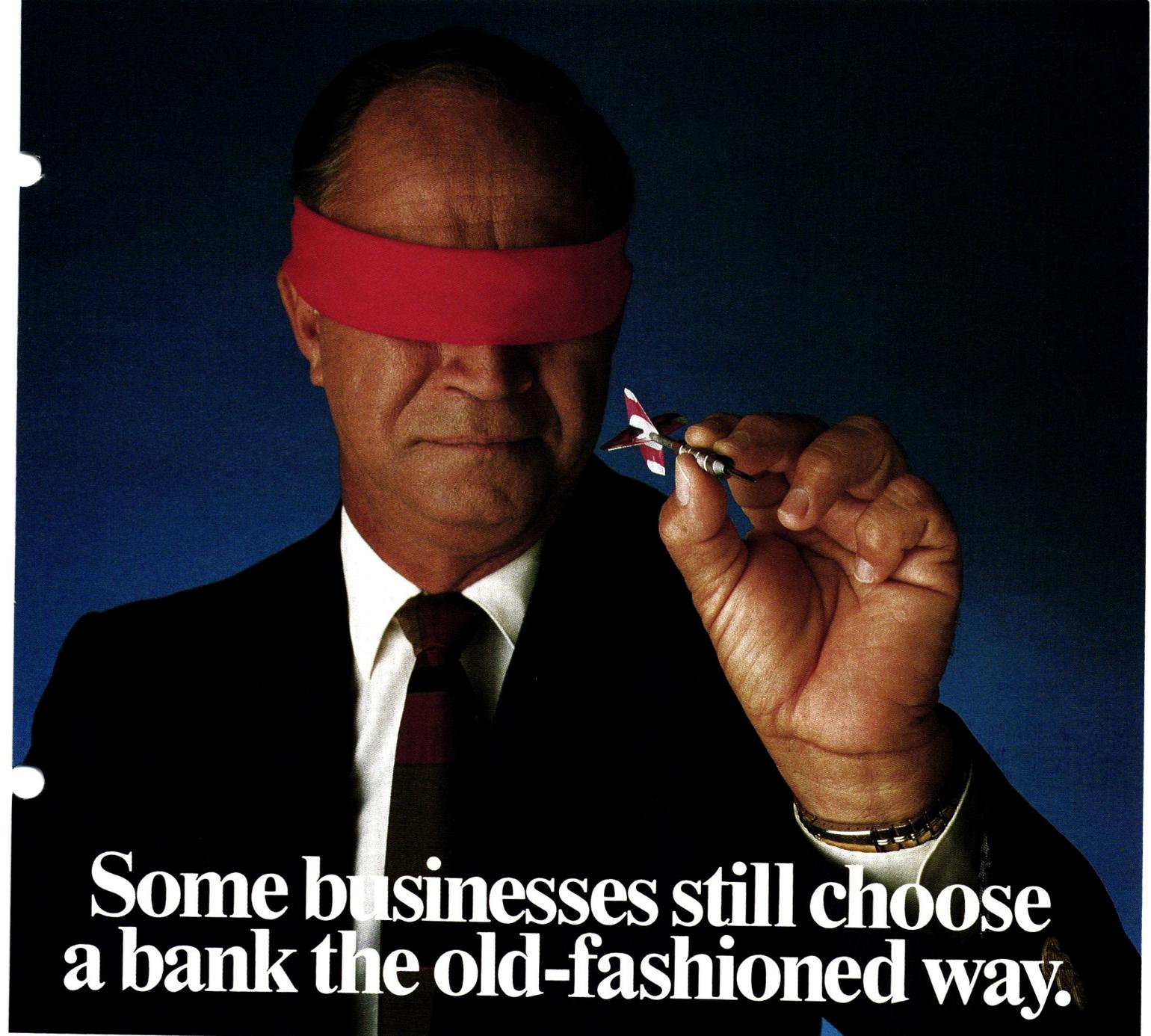


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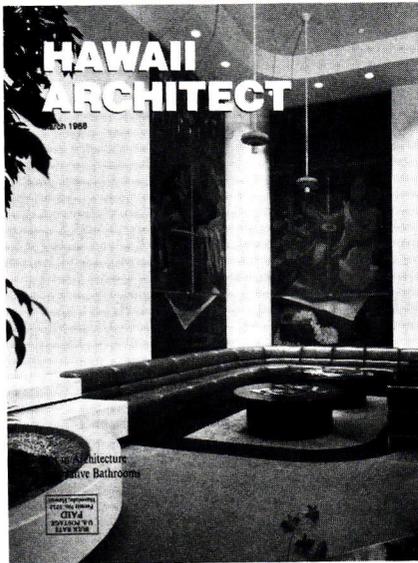
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Cover: In the lobby of the Harbor Square condominium building in Honolulu, oversized Charlot paintings were recessed in the wall to become a design element within the space. Photo by Eugene Kam

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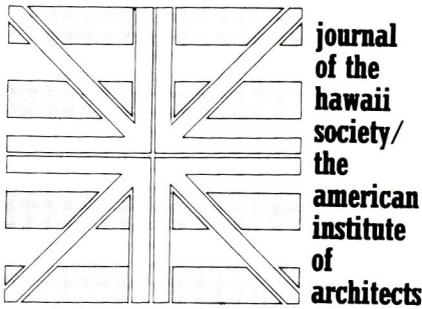
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President's Message

Honolulu's Waterfront: An Exciting Renaissance

by Norman G.Y. Hong
President, Hawaii Society/AIA

This month we will be pleased to have a representative of the state administration discuss our waterfront's future at our general membership meeting.

It's a subject that several among us have been concerned about and I would like to encourage more architects and planners to be aware of the developing strategies — and professionally avail themselves to helping create a "waterfront renaissance" that over the next two or three decades becomes a world class experience.

Last fall, our Society contributed materially, and I think magnificently, to the developing state program. Three broad design schemes were evolved by teams of local AIA members who spent a weekend in the State Capitol.

Common to each was the belief that the waterfront can become a 24-hour place. Other common ideas included producing a landmark that identifies Honolulu Harbor as a world center; creating mass transit and ferry systems; extending Ala Moana Park toward downtown; transforming Kewalo Basin into a recreational marketplace and building an ocean center at the water's edge.

A state official will be responding to the design ideas offered earlier by the Society, the next step being presentation of a preliminary funding request to the Legislature. The update should be extremely interesting.

Although architects today are among the busiest of professionals, it pleases me to see more of us taking time to help community leadership develop strategic plans for the quality of life in Hawaii. We are in many ways, I believe, the *visionary experts* for conceptualizing realities that lie ahead.

Our guidance need not be limited to future growth; it can also be responsive to tragic occurrence. For example, professional AIA caring was demonstrated during the tragic holiday floods. The Society offered to serve as a ready resource to state officials charged with repairs, and we provided several ideas for ways in which our services could benefit the resolution effort.

We have spoken this year of broadening our perspectives to the larger community of the Pacific. Recognizing the international promise of our own waterfront and investing our views and energies to its unfolding, presents a way in which our caring can lastingly impact life in Hawaii, and the image of our Hawaii in the world beyond.

We'll look forward to seeing you and your associates at our general membership meeting, Thursday, March 17. Whether you've yet contributed to the "waterfront renaissance" planning or not, your ideas and support are welcome. **HA**

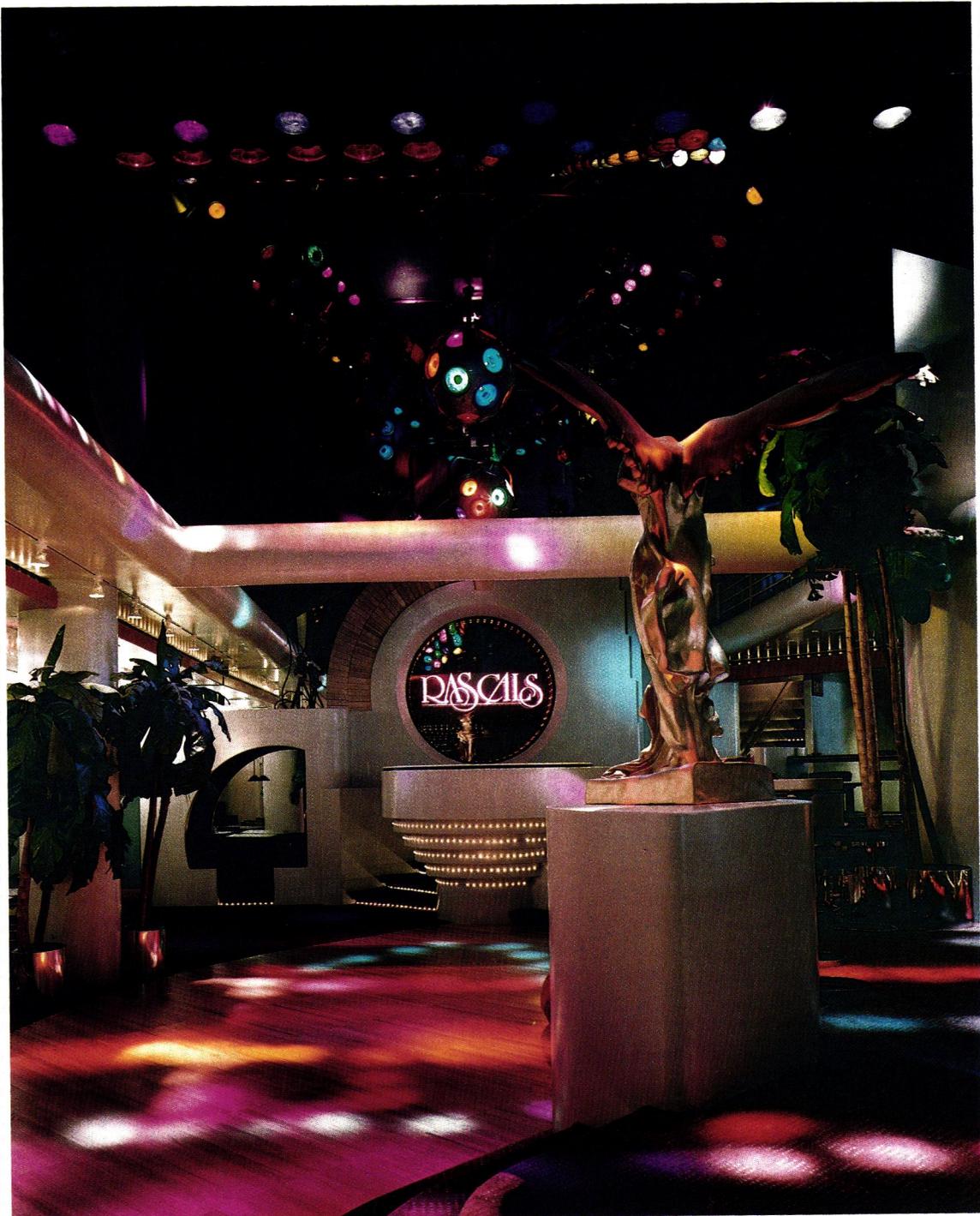
Not Just an Object, an Enhancement

by Norman Lacayo, AIA

I look at art, however selfish this may sound, as surface decoration. Whether it be a

painting or a piece of sculpture, I feel, as a designer, that I can always provide a setting for a

piece of art, but the setting is to enhance the piece and
(continued)

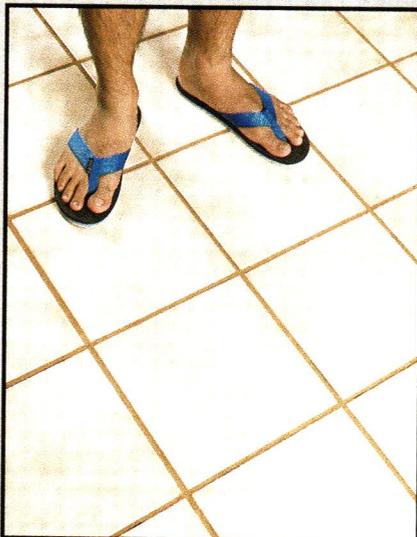


The golden Winged Victory sculpture adds to the aura and sense of magic at Rascals nightclub. Photo by Augie Salbosa

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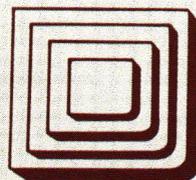
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It could be a bicycle, a plane, or just about anything;
if I think it will take a space and make it more dynamic and alive,
I'll use it because it works well.

(continued from page 8)
complement the architecture. I
don't ever want to feel as if I've

just provided a setting for a
sculpture or a wall for a painting.
I try to incorporate it so it

becomes more of my architecture.

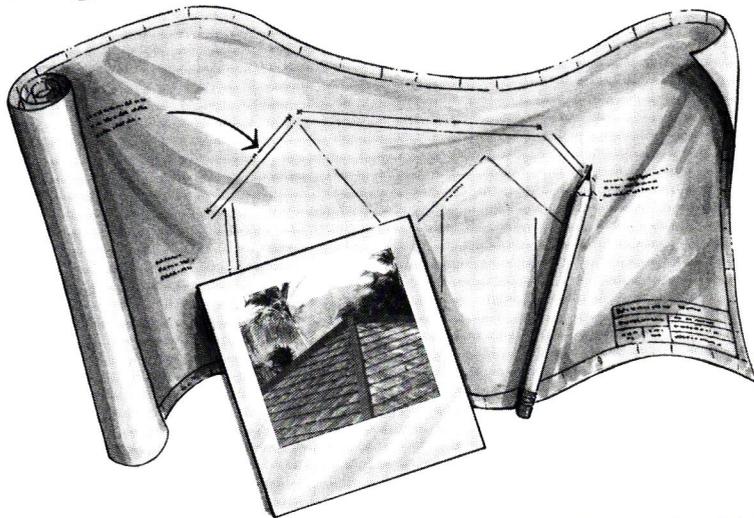
Any object that I use is looked
at because of its design and is
handled as an enhancement. Most
people would still consider it just
a form of art. It could be a bicycle,
a plane, or just about anything; if
I think it will take a space and add
to it and make it more dynamic
and alive, I'll use it because it
works well.

Generally, a sensitive designer
can place the right object in the
right place. Finding that right
object is motivation to find the
right niche or ledge. What
determines the "rightness" of an
object is whether or not it moves
you. If you can't relate to it, it
becomes a problem; what to do
with this thing? If it is offensive,
it is more of a problem because
you hate it.

If I find a piece of art I like, I
will go out of the way to have a
client pick it up and then use it in
a way where it complements and
is complemented by the
architecture. I do not design a
space and then go out and look
for the right piece of art. When
art is approached in this manner,
you will go out and find whatever
you can within your given time
period but generally it won't
be the best thing. In time, it will
be replaced or sometimes, so
much money has been spent that
you just live with it.

On the other hand, the winged
victory sculpture which stands in
Rascals had originally been
purchased with another
restaurant in mind. We liked it
and bought it, but the owners
thought otherwise. They thought
it was too weird to have a

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headless person standing in their restaurant and turned it down. In turn, Rascals was actually designed with her in mind. This was one of those cases where we had something that was so whimsical and original, something that inspired us so much, we designed for it.

Considering the type of architecture my office produces, very sculptural with all of the shadows and nooks and crannies and intrigue, I feel it doesn't require the addition of much more. It's always nice to have some surface decoration, but that decoration could be a painting or it could be a plant. I think everyone has seen the type of space where without a certain painting or sculpture, it would be horrible. I feel that our approach to art takes on a broader form.

For instance, at the Museum of Modern Art in New York, equal time is devoted to paintings, sculpture and industrial design, which is furniture, cars or what have you. But then, many people live with furniture that shouldn't be in their homes. In our design, as we fill a space with tables, chairs or lamps, not much more is needed. I think we look at the whole picture of an office or a room with all things inclusive, in the category of art. By the time all those pieces are taken in, the whole thing becomes an art form.

When designing for clients, I generally have little feeling toward most art. If a client has something he feels is valuable to him, I'll do my best to enhance it, but I will never treat it as a major focal point in my design.

I feel my use of art and artists is quite sparing; in fact I usually try to discourage it, because it is so difficult to find a good piece of art. When presented with a piece of art, it is many times an imposition. Art can sometimes be obtrusive. Paintings, by color, can be very dominant, or by subject matter, very offensive to some

people. There are even less good three-dimensional works than painted pieces. We've had some major challenges in trying to provide a home for pieces of art that are so large and dominant.

In the Harbor Square lobby renovation, the two Charlot paintings were existing elements. Framed in koa wood, they stood 16 feet high by 16 feet wide and were almost grotesque by their size and color. In the finished

product, they were designed to look more like murals. They were recessed, and to give them a more meaningful and abstract look, were placed together in a corner on either side of a column. I feel what resulted is a much stronger design element. **HA**

Norman Lacayo, president of Lacayo Architects, is recognized for his designs of restaurants, offices, residential and commercial construction projects.

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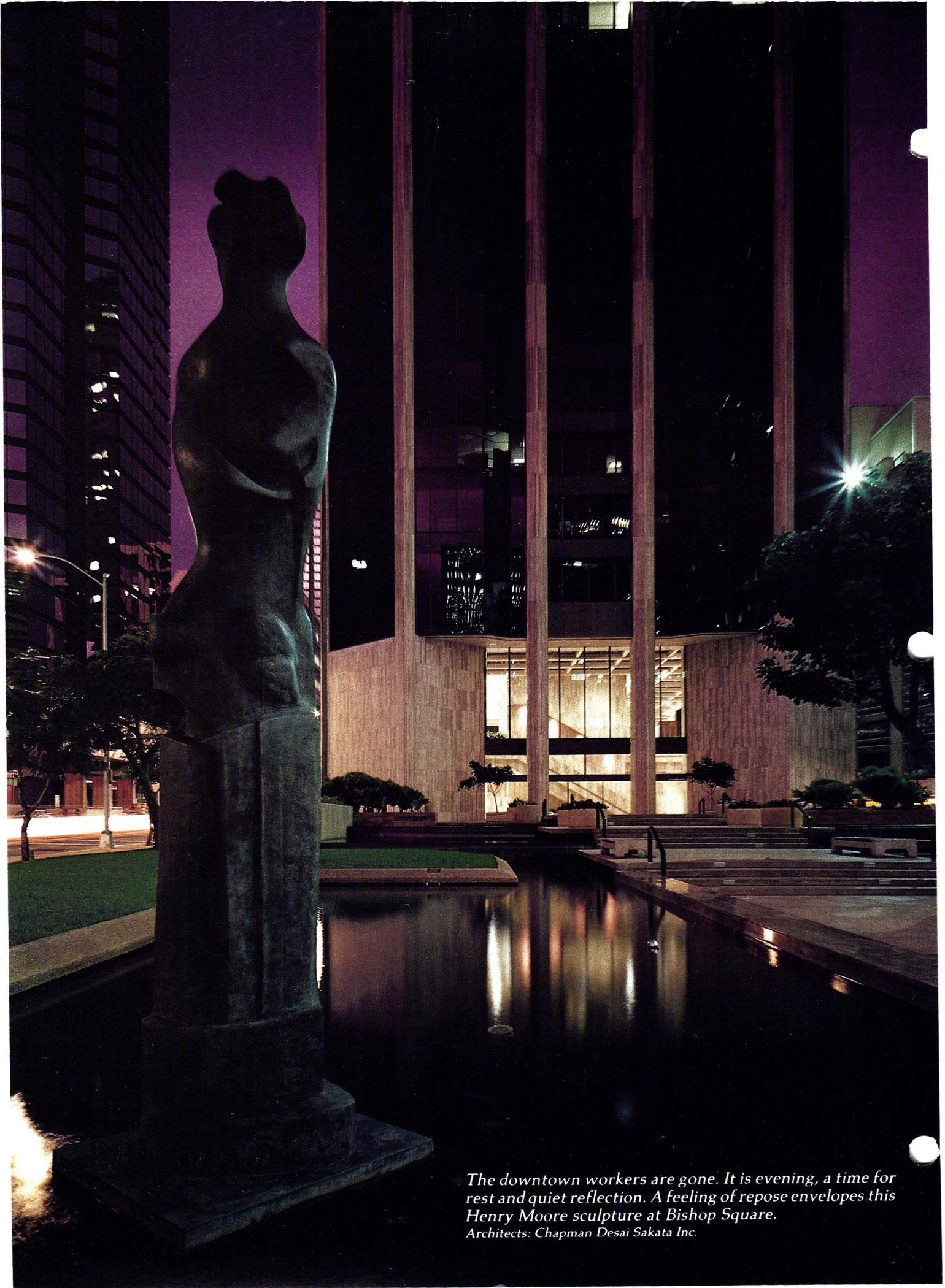
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Serenity Within the Space

A photographic essay by Augie Salbosa

The smooth lines of the lobby of the Wailea Beach Hotel in Maui are contrasted by the tactile roughness embraced by this earthy deep-release sculpture by Mike Batchelor.
Architects: Chapman Desai Sakata Inc.



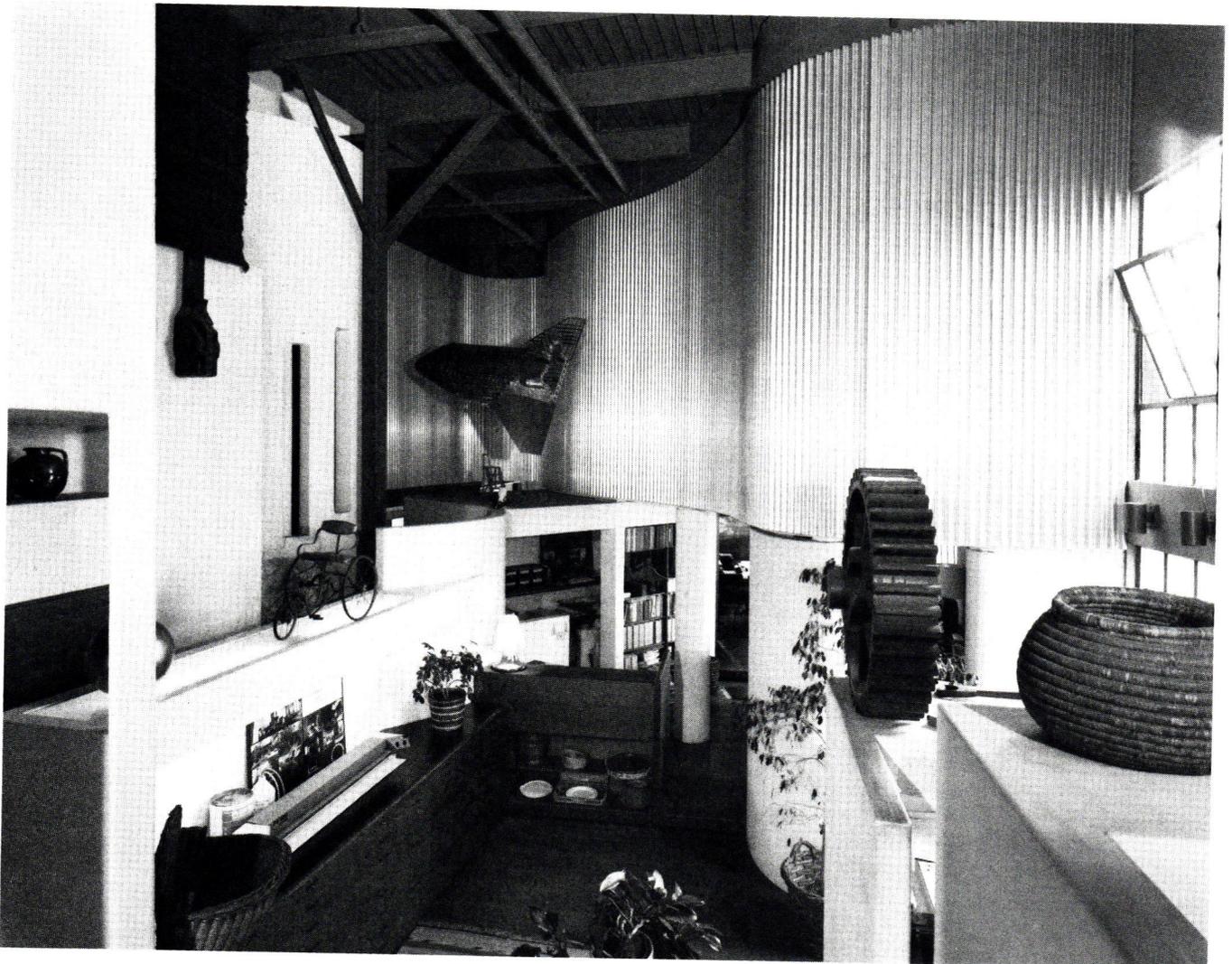


A painting could have been placed on this wall, or it could have been left plain. Instead, the various functions of the Hawaiian Dredging & Construction Company have been artistically combined in this deep-release sculpture by Tom Van Sant.
Architects: Chapman Desai Sakata Inc.

Art in Architecture

Art should serve not only as decoration, but as an integral part of the space. Today's architects and designers realize that art and architecture are interdependent, without one, the other loses effect.

Architect Norman Lacayo had "some neat spaces and neat materials" to work with in designing his former office at The Nippon Jiji Building. He discovered this metallic-painted wood sculpture of the space shuttle by Kent Roberts and used it as a focal point in the office. "The space where we put it just came alive."





The joy on the faces of these dancers is evident as they perform hula at one of Hawaii's biggest cultural events, The Merrie Monarch Festival in Hilo. Photo by Monte Costa

A New Legend for Hawaii: One of Richness in Arts and Culture

by Donald W. Y. Goo, AIA
Chairman, Mayor's Commission
on Culture and the Arts

You hardly need to be reminded that Hawaii has a legendary reputation world wide for its warm and wonderful, bright and beautiful sense of place. Second only to that legend is the one about Hawaii's aloha spirit.

Still germinating, just under the surface, is yet another legend equally as exciting as either of the first two — the legend of Hawaii as a place where cultural resources and artistic output are

richly varied, of outstanding quality, carefully nurtured by the community, and enthusiastically embraced by a large percentage of island visitors.

It is the position of the Mayor's Commission on Culture and the Arts that the second legend — the aloha spirit — is very closely related to culture and the arts, because the spirit of the place is an expression of the people of Hawaii, who cannot be seriously considered apart from their

cultures and their arts. The commission feels that development of the third legend is an extension, of sorts, of the second one, that it is reasonable, and that it has great potential for success.

The goal of the commission, then, is to work toward creation of that new legend: Hawaii as a place of richness in the arts and cultural resources.

More specifically, and as individuals of the culture and arts

community whom we represent, we embrace these goals:

- Preservation and enhancement of the uniqueness of our cultural and artistic heritage;
- Lively involvement in and expression of culture and the arts;
- A commitment to excellence;
- Enrichment of our community;
- Wide appreciation of our arts and skills;
- Adequate funding — to be reasonably compensated, earn a living from our efforts.

It is obvious that these goals are related to each other and in some cases interdependent. The importance of adequate funding is as clear as Hawaiian skies after a storm.

The good news is culture and the arts in Hawaii is a healthy business. A study conducted for the State Foundation on Culture and the Arts in 1982 found that art in Hawaii is a \$25 million a year business, approximately the same as the papaya industry.

The bad news is that \$25 million isn't nearly healthy enough for comfort. A purely random listing of **only some** of Hawaii's culture and arts organizations suggests the scope of financial need: Honolulu Symphony Society, Honolulu Community Theatre, Hawaii Performing Arts Company, Honolulu Academy of Arts, Honolulu Theatre for Youth, Bishop Museum, Chamber Music Hawaii, Hawaii Committee for the Humanities, Association of Honolulu Artists, Honolulu Symphony Chorus, Lahaina Arts Society, Kahilu Theatre Foundation, Dances We Dance, Inc., Kona Community Players, Contemporary Arts Center, Kumu Kahua, Honolulu Boy Choir, Aloha Week Festivals, Cherry Blossom Festival, Merrie Monarch Festival, Polynesian Voyaging Society, Historic Hawai'i, Stained Glass

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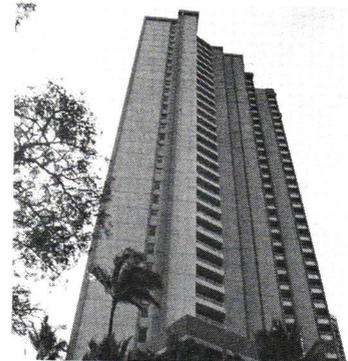
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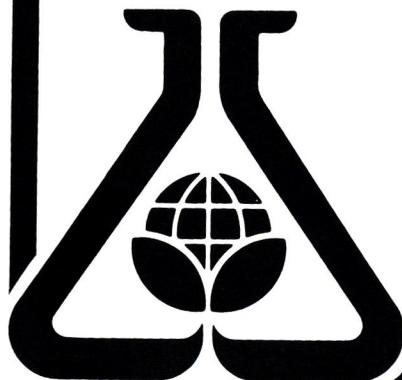
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Who among our culture and arts purveyors are highly successful financially? Aren't they those who operate very much like a business?

Association of Hawaii, etc.

Do you ever hear any of these groups say they are adequately funded? Or that their audience is what it really should be?

What you do hear is some version of, "Where do we get more money? We continue to tap the same sources over and over. What's to be done?"

They would be happy to share in a \$2-\$3 million growth in the arts and culture industry over the next two years. Our commission thinks this is a reasonable goal. We would like to see it established as a single specific

goal for the culture and arts community.

However, the culture and arts community is not organized to reach a single, specific, mutual goal. Then how do we do it? By working together, by being businesslike.

With some notable exceptions we are not known for being businesslike. But think about it. Who among our culture and arts purveyors are highly successful financially? Aren't they those who operate very much like a business? And don't they, typically, tap a source in addition

to the resident community? Our visitors?

An example is the Polynesian Cultural Center — blatantly business oriented for all its cultural concept. They market culture, and they market it to a larger audience than the resident community, which is quite finite, quite static. The visitor community is constantly changing therefore offering constantly fresh market potential.

I can hear the wails now: "That's not fair," "They're different," "Surely you aren't saying HTY performances could

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attract umpteen thousand tourists?" "Who would even want bus loads of tourists taking over our community functions?"

Well, it's not all *that* black and white. Food for thought: If your idea of a good time is to drive out to Mokuleia to participate in a chic little chamber music social where you know and are comfortable with every other participant — how terrific that opportunity is available. The other side of the coin is: Chamber Music Hawaii also has a regular schedule of cocktail-hour concerts in the Great Court at the Hyatt Regency Waikiki Hotel. Akamai marketing.

(continued on page 37)

Mayor's Commission on Culture and the Arts City & County of Honolulu

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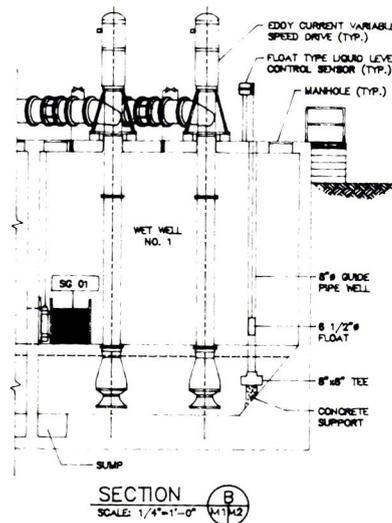
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The Business of Art

by Janis W. Beuret

“I need a piece of monumental sculpture,” said the veteran designer of resort hotels. “In two weeks...” he continued, as I shifted the phone to my left ear and reached for pen and notebook. I called an artist who I thought could pull it off, fully expecting to be told how unreasonable the request was.

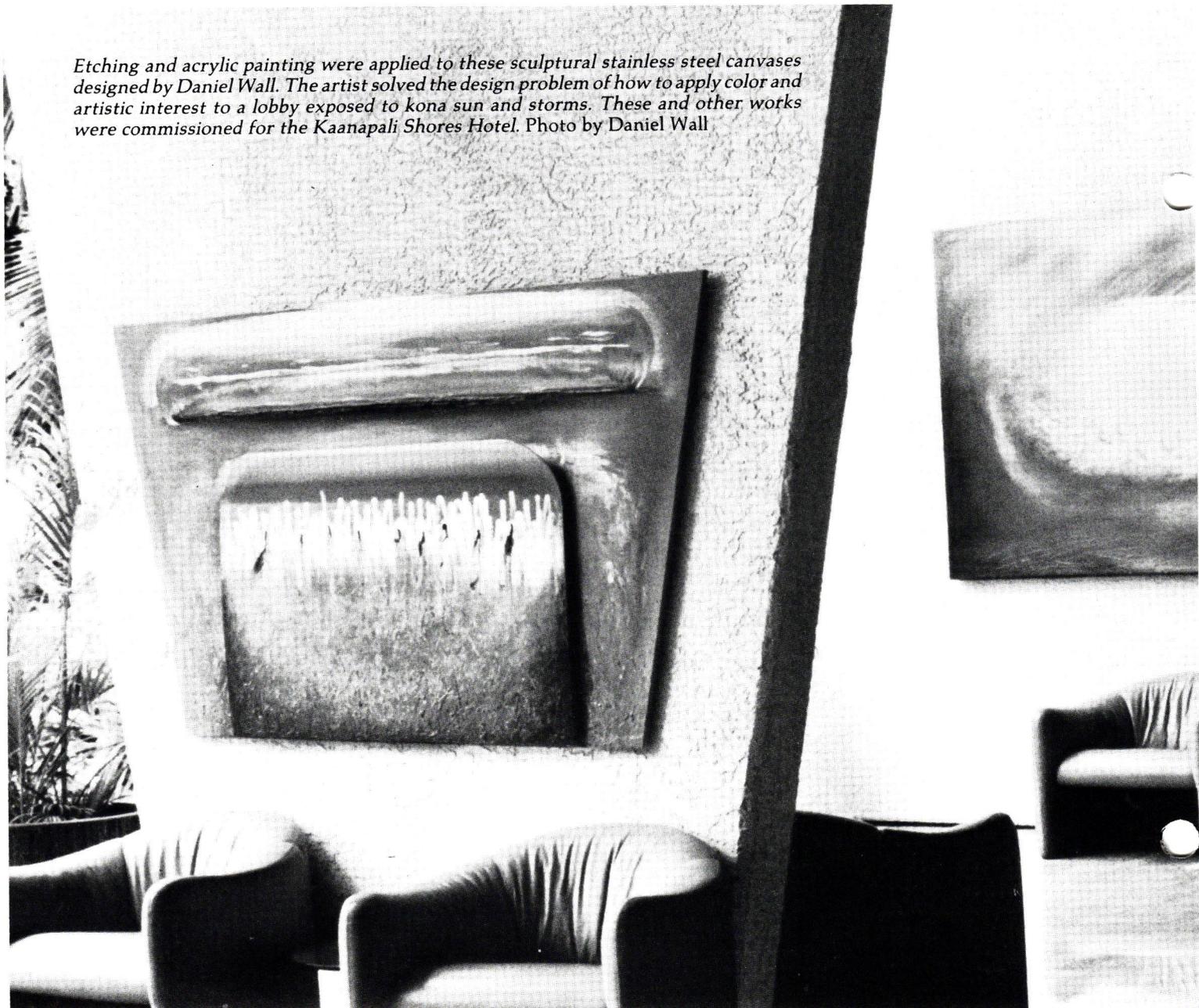
“Sure,” he said, “I can design something that can be fabricated and installed within two weeks, but your client will have to approve sketches and have a check ready tomorrow.” They did, and he delivered on his promise.

So began the second year of my business as an art consultant, and

it has not been dull since.

The label “art consultant” hardly describes my practice as it has developed over a nine-year period. Except for the artists, architects and developers who have worked with me, most people think I am a broker of paintings — an interior decorator of sorts. That is actually a very

Etching and acrylic painting were applied to these sculptural stainless steel canvases designed by Daniel Wall. The artist solved the design problem of how to apply color and artistic interest to a lobby exposed to kona sun and storms. These and other works were commissioned for the Kaanapali Shores Hotel. Photo by Daniel Wall



small part of my business. Perhaps a better description is that I maintain a talent agency for visual artists, fine craftspeople and associated trades, generally as they apply to architecture. Together we provide a "turnkey" service from the conceptual stage through installation and maintenance,

with myself acting as project manager.

For large projects involving

complex works, Daniel Wall, MFA, and I form a joint venture. This allows us to work on several

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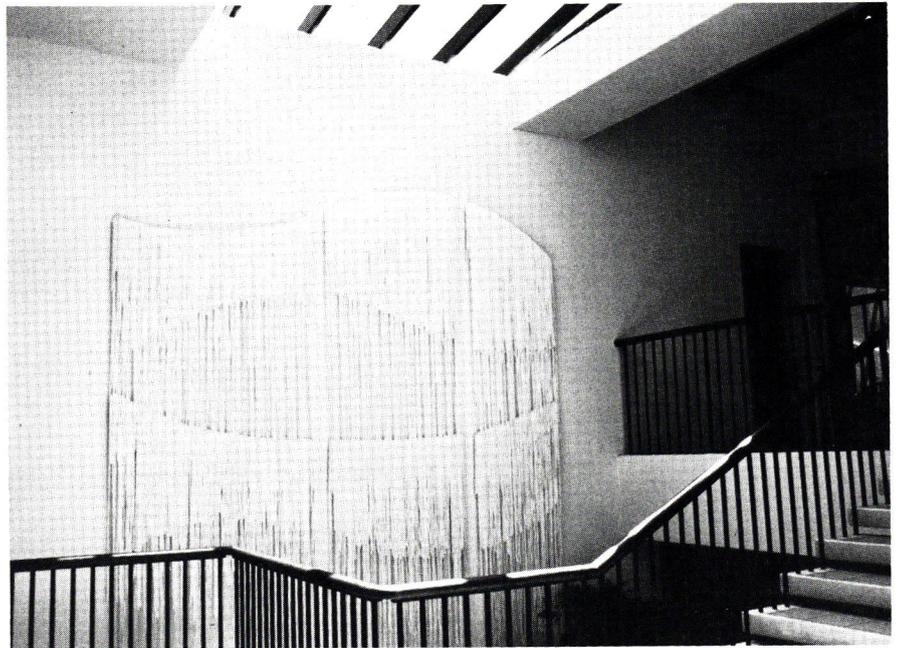
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projects at once without having to add staff. One such project now in progress is Bruce Stark's One Waterfront Plaza. It requires 10 major works of art for its public spaces; three involve considerable technical research and expertise to accomplish.

As with Waterfront Plaza, most of our work is commissioned for a specific site. Examples of previous projects include 8,500 square feet of porcelain mosaic floor, a glass mosaic swimming pool bottom, a stained glass dome, church windows, furniture of original design, an outdoor waterfeature, painted murals and numerous paintings and fiber constructions.

There is no charge to artists to be listed in my registry, except for the cost of providing photographs of their work and background information. These files contain more than 400 artists working in a variety of materials and spanning a wide geographic area, though most



Nylon braided rope in various sizes, normally used in marine applications, was used to create two identical fiber works for the staircase leading to the Mauna Lani Hotel ballrooms. Located in an area exposed to kona weather, the constructions can be cleaned with a garden hose. Photo by Daniel Wall

have some affiliation with Hawaii.

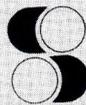
There are portrait sculptors and artists whose sculptures incorporate lasers and other

lighting effects. There are painters of murals, landscapes, figures and still life. There is a good selection of artists who use paint and mixed media to create

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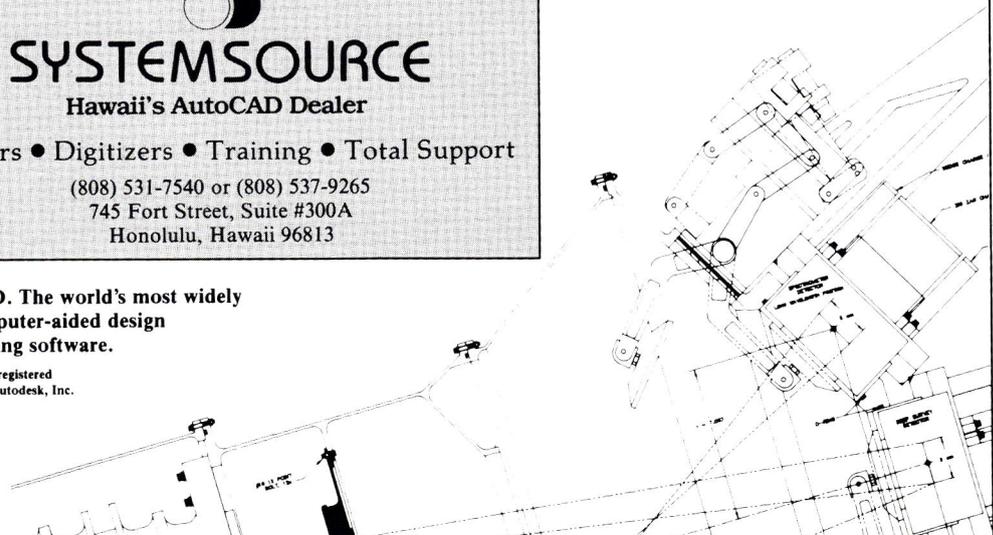
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abstract compositions, and more of their work is beginning to appear in public places — a departure from the traditional Hawaiiana.

Hawaii is not an artistic backwater, nor is all of the work produced here regional in subject. Visiting jurors of art exhibits are regularly amazed and comment on this.

While art depicting Hawaiian women, whales and sunsets is highly visible and commercially viable, fine art is less so. The fine art community is largely underground, and some of the most exciting work is being done on the neighbor islands.

Oahu fine art galleries have not been viable ventures since the 1970s, therefore, fine artists have learned not to depend on them. Yet these artists continue to be productive and survive, supporting themselves on word-of-mouth sales, commissions from the State Foundation on Culture and the Arts or from consultants such as myself and others, and by teaching or holding other "real" jobs.

Many professional artists hold advanced degrees in technical fields such as engineering, chemistry, marine technology, etc. Their interest in experimenting with materials and processes has been an important part of my education. It has led me to pursue independent study to find industrial facilities that welcome collaboration with artists. This presents the opportunity to create original work or facades in architectural scale having structural integrity within reasonable budgets and time frames. Metals, glass, clay, stone and fiber offer the greatest possibilities.

Recently Wall and I visited the plant of a defense contractor, a glass fabricator of "Star Wars" components such as laser beam splitters, precision optics, etc. Its chief physicist — an artist himself — spent nearly half of his day

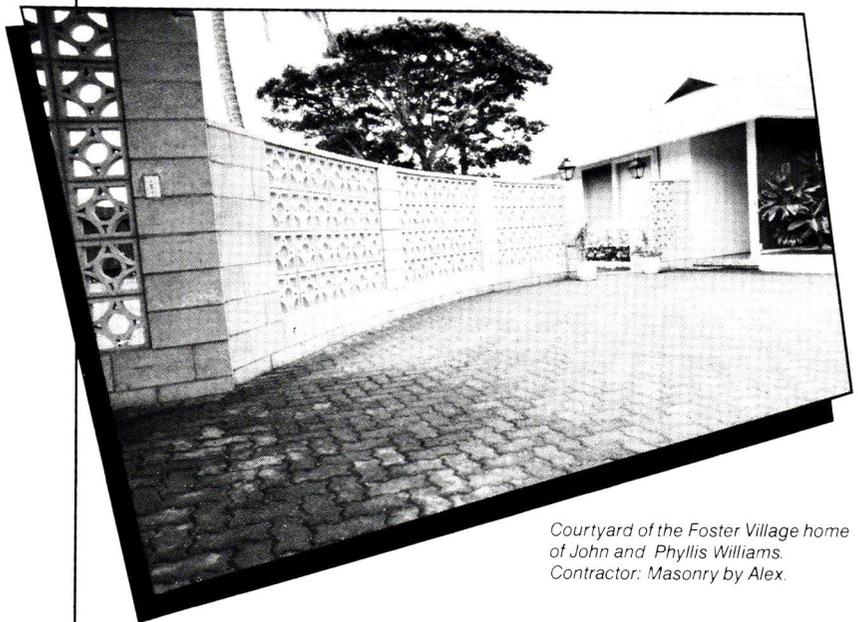
explaining the possibilities and limitations of the plant's manufacturing capabilities and demonstrating its products enthusiastically.

We left feeling that we had discovered a gold mine. We are now designing exciting works of art that will use components made to order by this manufacturer. We also foresee many architectural applications for the materials.

I find working with artists, architecture and the creative process to be most satisfying and productive. It is a joy to work with others who feel the same about their work. **HA**

Janis Beuret is a Professional Affiliate of the Hawaii Society, AIA and a member of the board of directors of Hawaii Craftsmen. She has lived in Hawaii since 1976 and this month begins her tenth year as an art consultant to developers and their architects and designers.

CONCRETE IDEAS



Courtyard of the Foster Village home of John and Phyllis Williams. Contractor: Masonry by Alex.

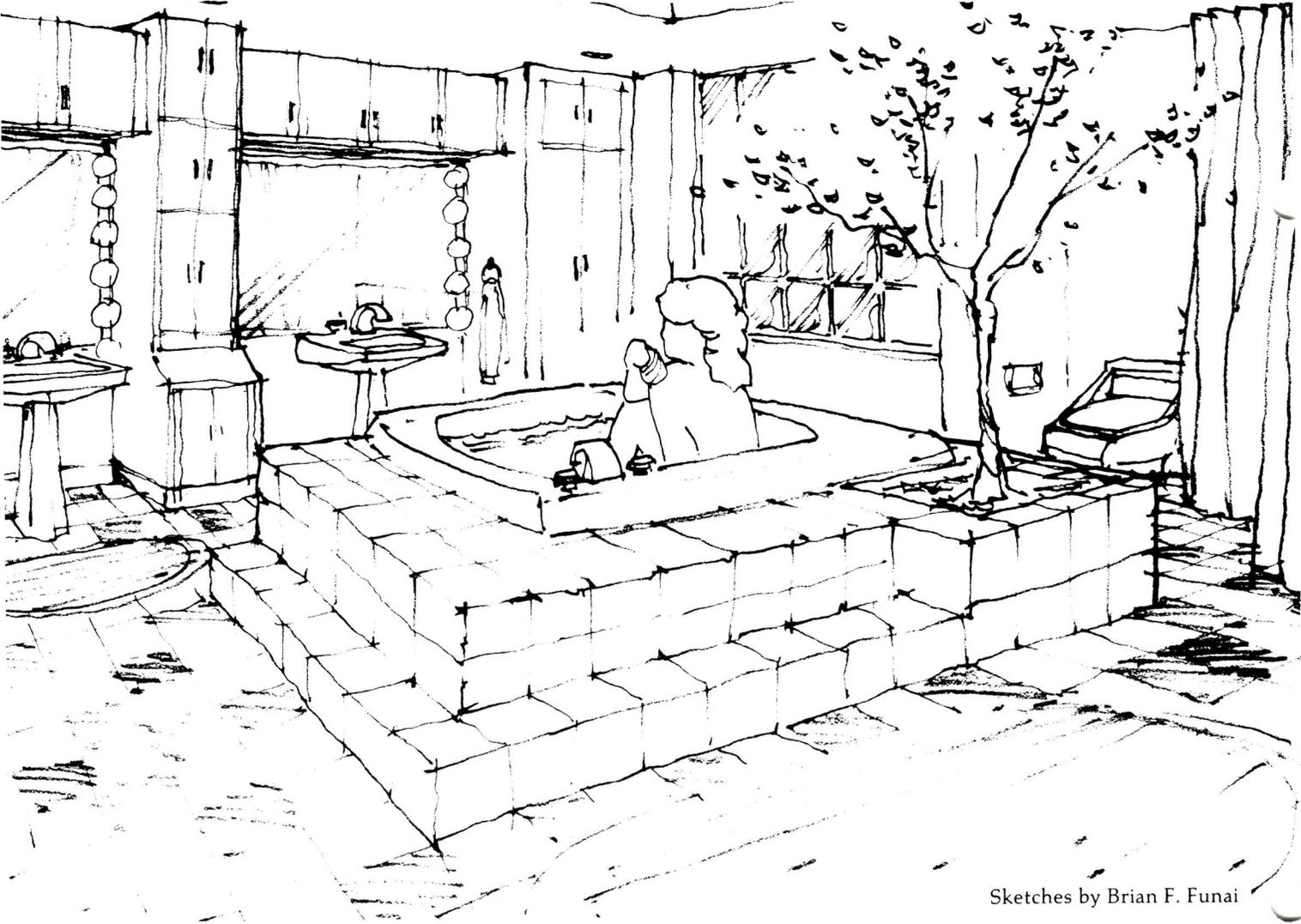
This application of concrete illustrates the combination of graceful blocks with strong and beautiful interlocking tiles. Impervious to wear and weather, concrete blocks are taking on new dimensions in Hawaii in the designs of architects and developers. Not only as outdoor adornment and useful service for private homes, but as practical and attractive walkways and driveways in multi-use commercial projects, concrete tiles pay off. They're for the future as well as the present. Just one more way versatile concrete benefits everybody.

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Sketches by Brian F. Funai

Innovative Bathrooms

The New Direction in Bathrooms

by Geoffrey G. Paterson, AIA

In today's architect designed custom homes, the two areas that entail the most consideration and detailing are often the kitchen and bathroom. And it is in the bathroom where the owner's fantasies and budget tend to run wild.

Of current luxuries such as fast automobiles, state-of-the-art sound systems and lavish bathrooms, only the latter can trace its history back nearly two thousand years to the many elegant *thermae* of Rome. Although some of these public baths accommodated up to 3,000 bathers, it was not uncommon

for the more affluent citizens to possess a private bathroom or *balneum* in their homes.

For several centuries, the early Christians imposed a ban on public bathing and insisted that the role of a bath was to provide cleanliness rather than the pleasure and dissipation that the extravagant Roman *thermae* had encouraged.

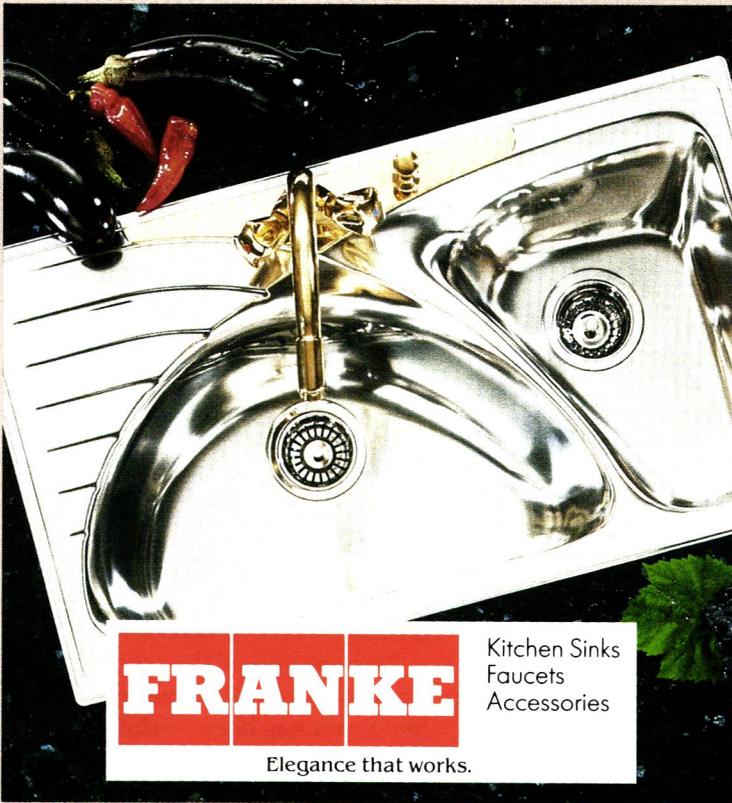
Today the variations of bathroom products are numerous and the last few years have seen a major change in the design of plumbing fixtures and accessories. Just as in kitchens, the "European Look" is the most

popular style for the most luxurious bathrooms.

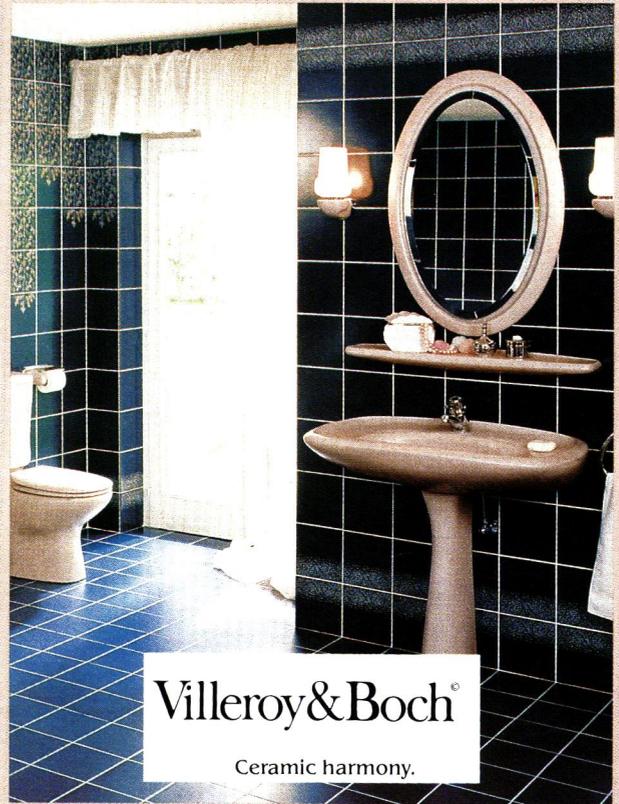
Until recently, the modern bathroom consisted of the "built-in" look with oval handsinks set in counters of tile or plastic laminate. This approach has generally been superceded by a strong emphasis on the lines of the fixture itself and the most popular basins are the traditional free-form pedestal types reminiscent of the 1930s.

Perhaps the greatest recent innovation is in the design of bathtubs. The shapes and colors

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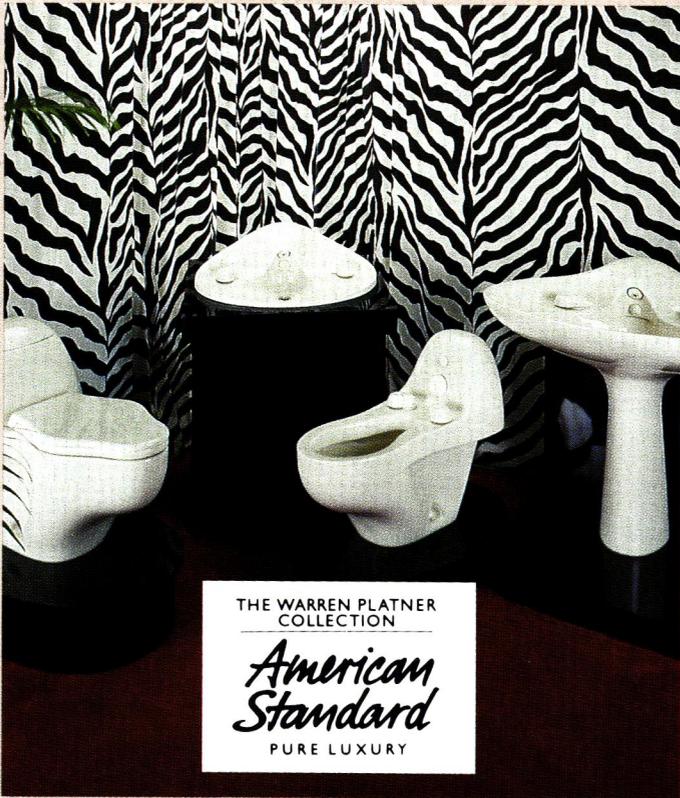


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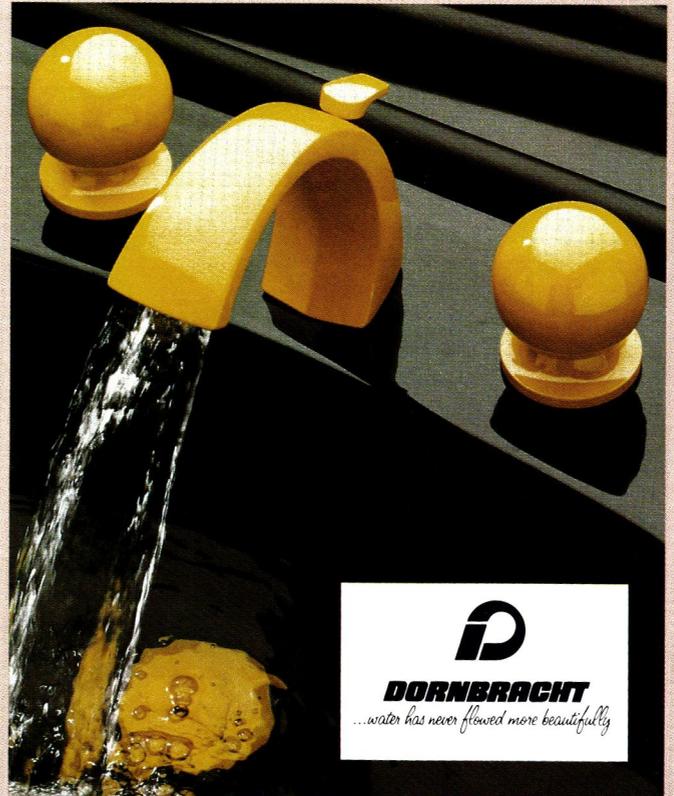


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fixtures and surfaces to accessories such as faucets, towel bars, tissue holders and mirrors, all of which are available in a wide range of materials and colors to suit every taste. For the person who really needs special pampering, there is even a cushioned bathtub headrest available.

Generally an owner will lavish the most attention and money on the master bathroom and perhaps the guest powder room. Secondary and children's bathrooms usually tend to consist of a fairly traditional standard lineup of tub/shower, toilet and lavatory basin counter.

Perhaps one of the most significant changes over the past few years has been in the design of the shower. There is a trend today to break away from the tub/shower combination and instead to provide a much larger walk-in shower free of doors or shower curtains.

In the more luxurious

(continued from page 24)
are such that almost any personal preference can be satisfied. Whereas there have been many custom ceramic tile baths designed and built over the years,

they cannot match the body conforming shape and ease of maintenance that today's acrylic bathtubs provide.

Total design of the bathroom extends well beyond the major



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bathroom, the water closet is often set apart from the other fixtures in its own private area where good lighting for reading and a built-in magazine rack are fairly standard features. The ultimate in accessories for this area is a small silver box containing matches which when struck release sulphur fumes that rapidly disperse any foul odors far more efficiently than modern day deodorizers.

The traditional Japanese *furo* has long been the established soaking bath in that country and has gained worldwide acceptance in recent years. This form of bath is used strictly for soaking in chest-high water where built-in heaters maintain the desired temperature of the water. The public spa, or *onsen*, is a popular family tradition in Japan where the water is often naturally heated right out of the ground.

Perhaps the most effective means of creating a pleasant atmosphere for bathing is to combine the bathroom area with outdoor planting to form a space that merges with the outside landscaping or onto a deck that contains a hot tub or whirlpool spa. Where a fenced outdoor garden adjacent to the bathroom is not practical, the installation of overhead roof skylights are an effective method of introducing an outdoor ambiance to the bathing area.

There has been a major improvement in the inventory and service of the local plumbing supply companies over the past few years, and it is a boon to architects and designers in Hawaii that we no longer have to make a special trip to the mainland in order to see the latest in fixtures and accessories. The former salesmen have been replaced by consultants whose expertise and experience with various fixtures enable the architect to establish realistic budgets, be apprised of accurate delivery times and be kept up to date with the latest catalogs and

trade literature.

With so many innovations in the industry, the possibilities for interesting design solutions are endless and are only limited by budget considerations and the owner's acceptance of contemporary components. Although flush valves and lever mechanisms have long since replaced the overhead tank system that our parents grew up with, it is still possible to acquire

replicas of these antique toilets and to admonish the children as in the old days with the familiar phrase, "Don't forget to pull the chain!" HA

Geoffrey G. Paterson was educated in England and worked in Philadelphia and Phoenix before moving to Honolulu in 1961. In 1968, he opened his own firm, Geoffrey G. Paterson and Associates, Inc., which specializes in a variety of residential and commercial projects.



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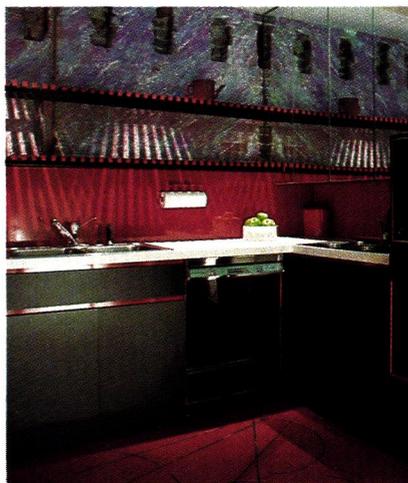
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SMART HOUSE: A Revolution in Home Energy Distribution

by Bianca Kaplanek

Half an hour before you rise in the morning, the water heater in your home turns on to reach just the right temperature in time for your shower. Bedroom and bathroom lights turn on as the alarm clock sounds and the rooms you use at that hour have been preheated.

Although the above scenario may sound more like a scene from a science fiction movie than the start of an average real-life day, it is exactly what the SMART HOUSE, a revolutionary approach to the way energy of all forms is distributed throughout a house, is designed to accomplish.

A scale model of SMART HOUSE will be displayed at the Building Materials EXPO 88, March 9 from 4-8 p.m. and March 10 from 11 a.m. - 8 p.m. at Neal Blaisdell Exhibition Hall. EXPO, designed for Hawaii's architects, engineers, contractors and other building industry professionals, will feature the latest in building products and services, including the SMART HOUSE, "the home of the future."

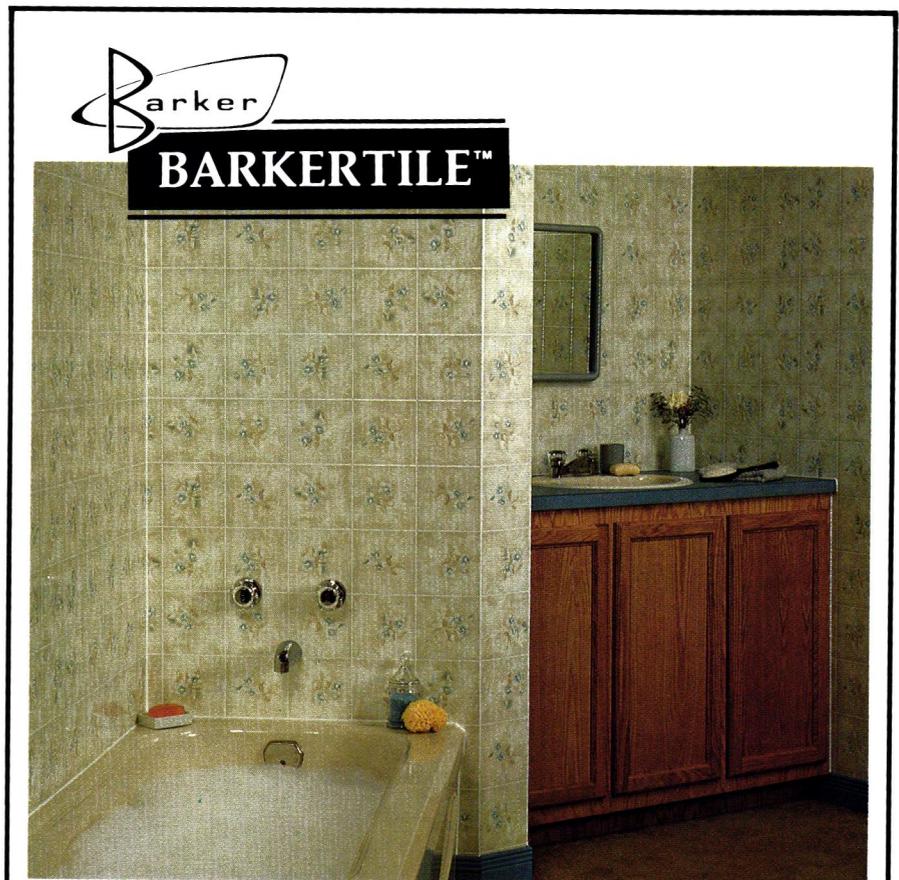
The basic component of the SMART HOUSE is the wiring. Currently, most homes are equipped with a.c. power cables, low-voltage wiring for doorbells, exterior lighting, etc., wiring systems for thermostats, television antennas, cable TV and audio speakers, and wires for not one, but two, three, four or more telephones per household. Adding to this existing spaghetti-like maze, many homeowners install security systems which require a whole new wiring network.

All this wiring is not only costly, the results are far from

perfect. Outlets never seem to be where they're needed. Rooms are rearranged, telephones are moved from table to table, stereos end

up in corners with no place to plug them in and extension cords that look like an octopus become

(continued)



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A switch or a telephone placed by the bed can be used to lock the doors and windows at night or instruct the stereo to give a wake up call in the morning.

(continued from page 29)
commonplace.

With the SMART HOUSE, tangles of wires are replaced by a single cable that incorporates several types of wires and provides power distribution, control/data signal distribution, and audio/video signal distribution.

How will this "intelligent" wiring system work? In the future, many home devices and appliances will contain semiconductors, or chips, that will allow them to communicate with the wiring network, each other and the outside world, resulting in various capabilities never before thought possible.

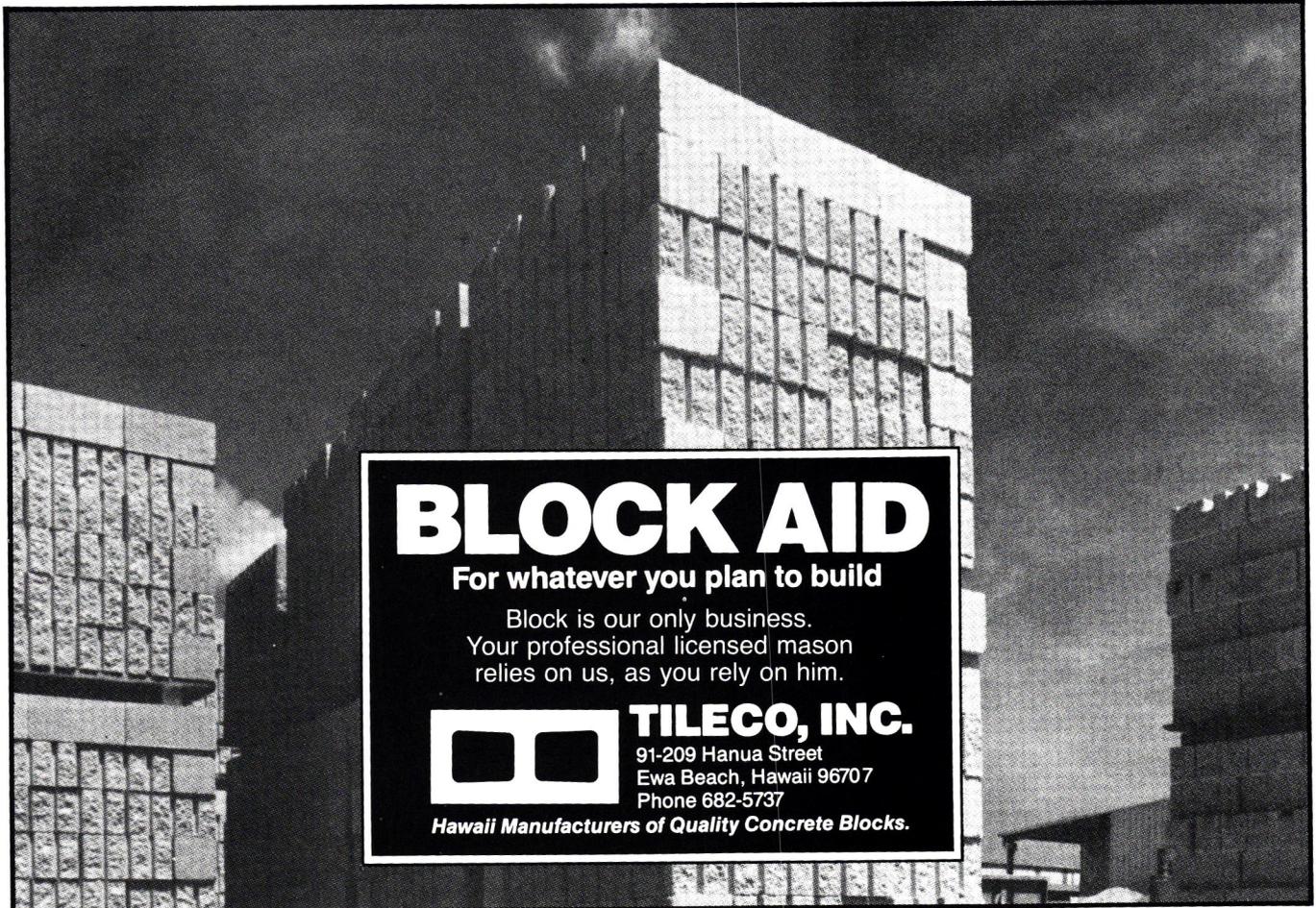
For example, when an appliance in a SMART HOUSE is plugged in, it identifies itself to the network as an item eligible to receive current. The communication is achieved by a chip in the appliance that can communicate with a chip in the network. Unless and until an appliance containing a chip that can communicate this information with the network is plugged in, no current is available at the outlet.

The SMART HOUSE will also cut off current to an appliance such as a hair dryer if it accidentally falls into water. Stereo speakers can be plugged into any outlet without running

additional wiring. A stereo receiver in the living room can provide music to speakers located anywhere else in the home. In case of fire, anything being played on the speakers can be overridden by an alarm.

Because any SMART HOUSE device can be plugged into any outlet in the house, a person in the basement can unplug the stereo speaker and plug the telephone into the same outlet to make a call. Lights can be instructed to turn on or off when a person enters or leaves a room and similar instructions can be given to regulate the temperature in unused rooms.

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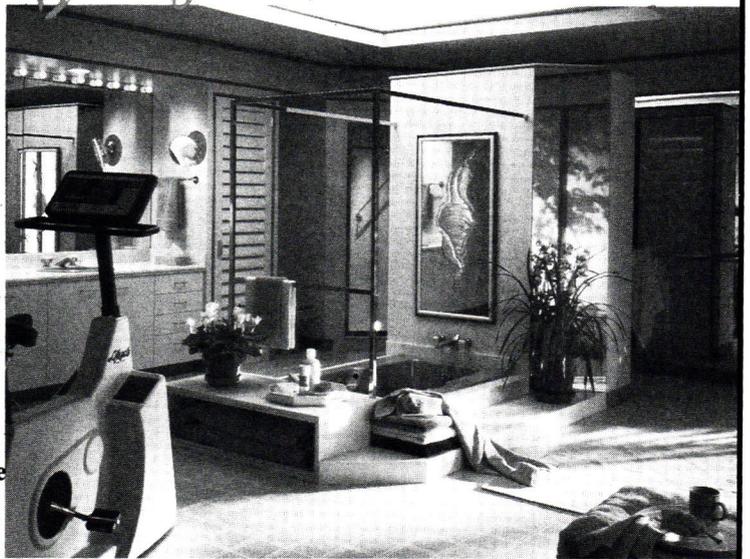
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monitor the status of appliances and provide an alert if, for example, the refrigerator door is ajar, the oven is left on or the front door is unlocked. Sensors throughout the SMART HOUSE can activate an alarm if an intruder enters, however, pets or midnight snackers walking about would not trip the alarm.

All systems can be controlled by telephone from any location, so before leaving work, a SMART HOUSE owner can instruct the air conditioning to cool down the house or the oven to turn on and start cooking dinner. Since all appliances and devices attached to the system can also be instructed from anywhere within the SMART HOUSE, a switch or a telephone placed by the bed can be used to lock the doors and windows at night or instruct the stereo to give a wake up call in the morning. HA

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New Members

The Hawaii Society/AIA recently welcomed **Lester M. Obayashi** of John Hara Associates, Inc. to its membership.

Obayashi earned his Bachelor of Fine Arts and Master of Arts degrees in Architecture from the University of Hawaii. His hobbies include golfing and fishing. He and his wife, Frances, have two daughters, Melissa and Lauren.

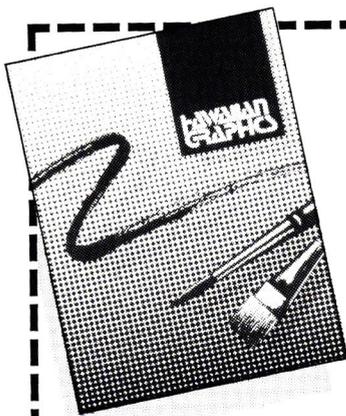
From Media Five Ltd. come two new members, **Lloyd Higa** and **Lori F. Ikuta**, and an associate member, **Roslyn Emi Sakumoto**.

Higa, whose family includes his wife, Shirley, and children Darren, Blake and Matthew, holds a Bachelor of Fine Arts degree in Environmental Design from the University of Hawaii. His favorite pastime is basketball.

Ikuta and Sakumoto both hold bachelor's degrees in Architecture from the University of Hawaii. Ikuta's hobbies include traveling, reading and going to movies.

Michael G. Estep of Interisland Architects Inc. recently joined the Society as an associate member. Estep spent two years in the architectural drafting program at Kauai Community College and studied architecture while enrolled in the University of Irvine's extension program. In 1978, he received an award certificate from the HS/AIA for achievement in architectural drafting.

Estep and his wife, Vicky, have three children, Alicia, Autumn and Jon. He enjoys traveling, tennis and water sports.



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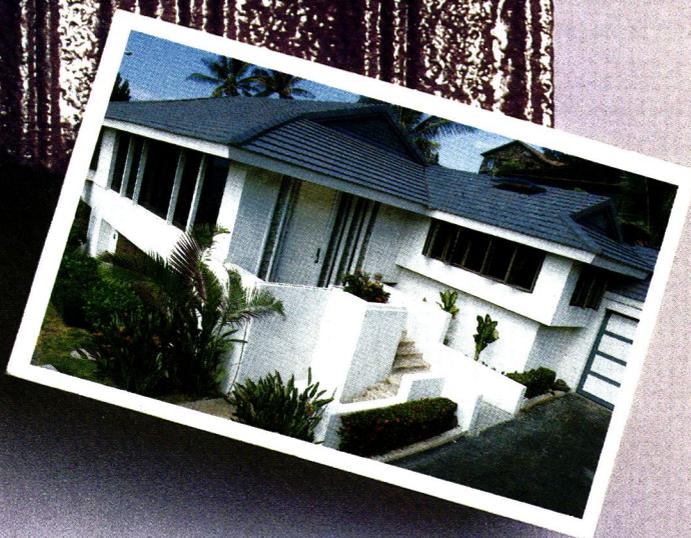
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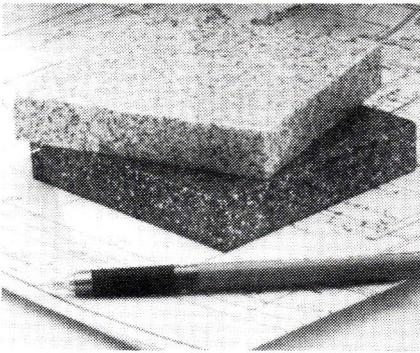
One of the best events at which to see the most recent innovations in the building industry is the Building Industry Association's annual EXPO. The following is a small sampling of some of the new products displayed at this year's EXPO, March 9 and 10 at Neal Blaisdell Exhibition Hall.

Aloha State Offers Stone Look Surface

Aloha State Sales, the authorized distributor for Corian solid surface products from Du Pont, offers a new surfacing

form. The elegant natural stone look often seen in lobbies of public and commercial buildings is available in Corian Sierra. This product comes in dark or light gray and is as easy to work with as fine hardwood.

In May, Aloha State Sales will introduce the first of Formica's new collection of polished laminates, which will offer new colors to the existing solid color line. Formica's second increment will be introduced by Aloha State Sales in the fall.



Color Blends Available at Monier

Monier Roof Tile has introduced Signature Tile, a customized blending of Monier colors in a factory controlled computerized process which is state-of-the-art in the tile industry.

Signature Series has been introduced in Monier's popular Villa and Homestead profiles, however, all the company's seven styles will be available in the Signature line eventually. Color blends now available include Mediterranean, autumn and contemporary, with other variations probable in the future.

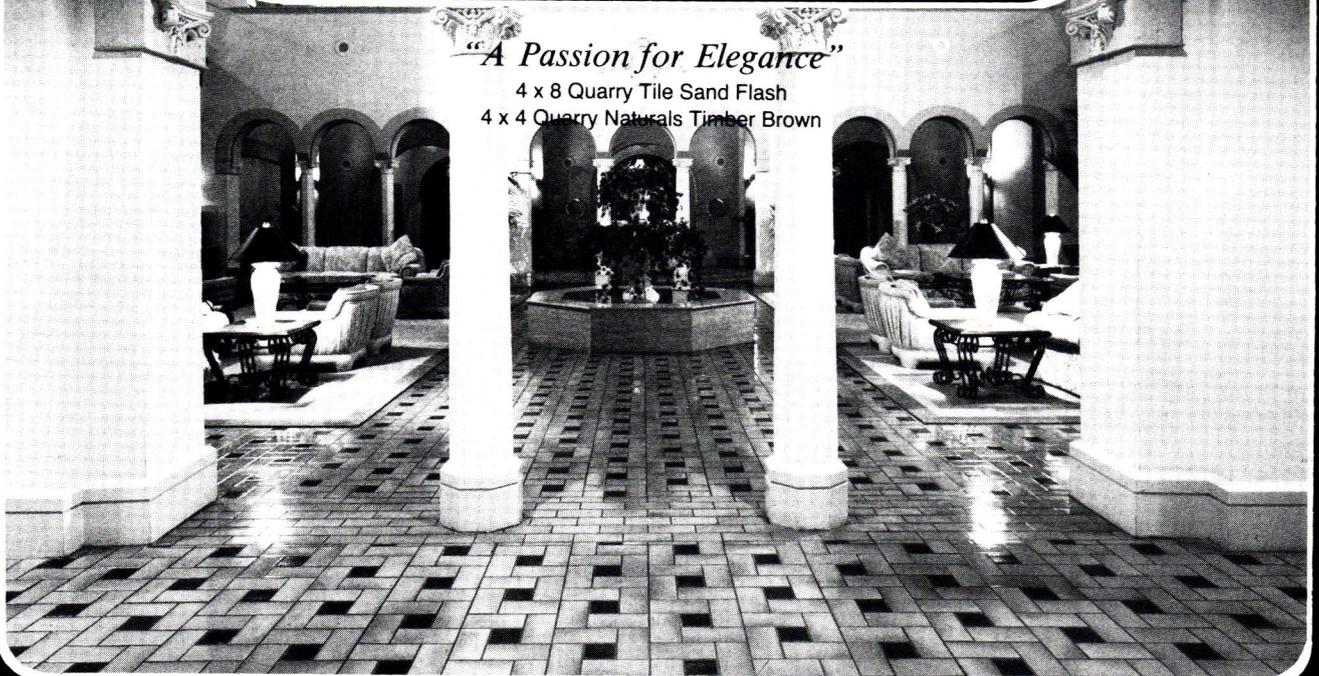
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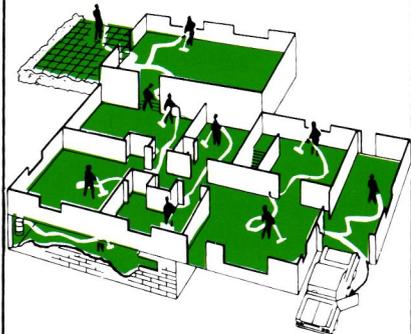
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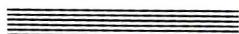


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Because the cart is mobile,



access to files is always easy. The designer cart is ideal for home or office use.

Futuristic Ovens Offered by Kitchen Center

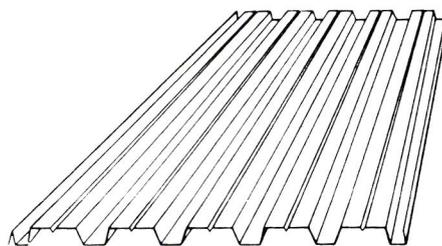
Kitchen Distribution Center has added several new products to its inventory, including Thermador's top-of-the-line wall oven model CMT231. The full-sized upper oven of this double oven is complete with a 700 watt microwave and convection features. Thermador's sealed glass gas cook tops are designed

for easy clean up and include the Thermaflame feature, which automatically relights the flame if it goes out while cooking.

Sub-Zero's built-in refrigerators include model 532, which comes with new Euro-style interior, and the smaller model 511, ideal for Hawaii's condominium market.

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(continued from page 19)

To increase our share of the market, we must know our market. Resident and business sectors offer little growth potential. Visitors offer a definite possibility. However, in no way should we consider any idea of simply *using* the visitor. Ours is not a "take 'em" but a "share with them" position. Sharing our culture and arts generously and fairly is a win-win situation. A major element of this project would be the development of ways and means to make culture and arts readily accessible to visitors.

Where do we begin? What do we do? We:

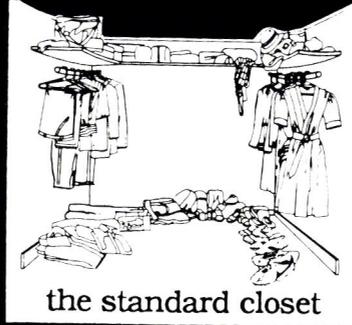
- Work together;
- Undertake a market analysis to assess the validity of the expressed concept and;
- If confirmed with facts and figures, seek alternate solutions through discussions with representatives of the visitor industry;
- Develop a comprehensive, central data base of activities, events and resources;
- Develop a scheduled action plan;
- Assign work;
- Do it.

The commission's position is that government's role in the process is:

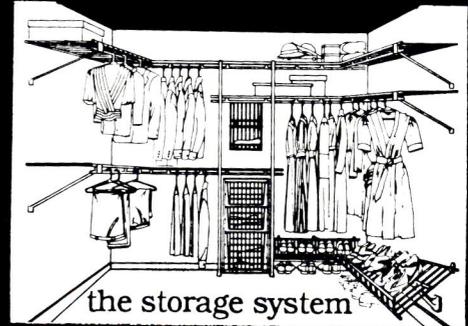
- To coordinate the effort;
- Provide seed money;
- Guide the culture and arts "cooperative" toward becoming a self-sustaining organization.

We can contribute to the creation of a culture and arts legend and enjoy the fruits thereof by working together in a businesslike way. Developing a bigger audience, by tapping into the visitor industry, is one aspect of the "legend" development. And it would benefit not only the culture and arts community but also the visitor industry — our state's #1 industry. HA

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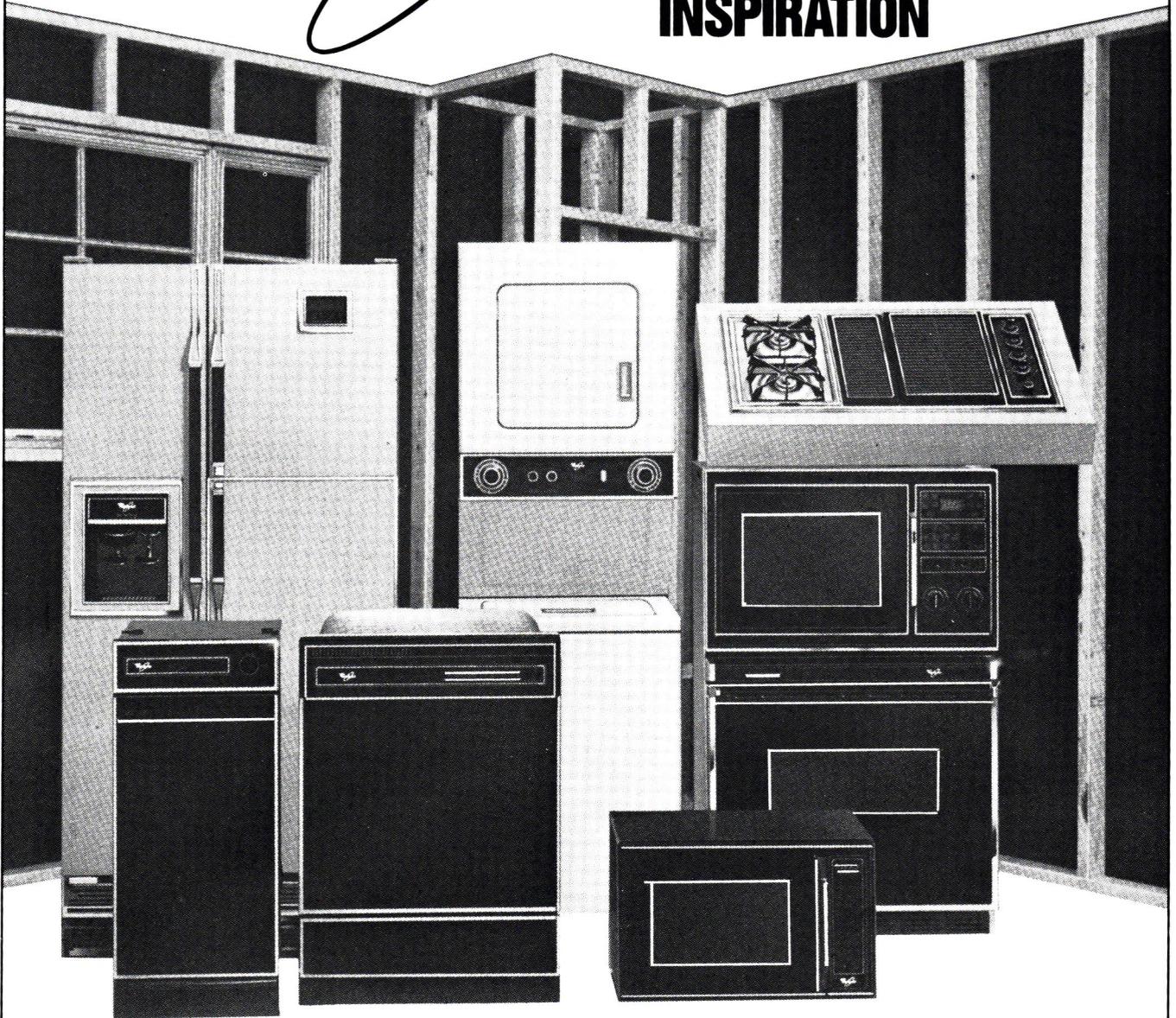
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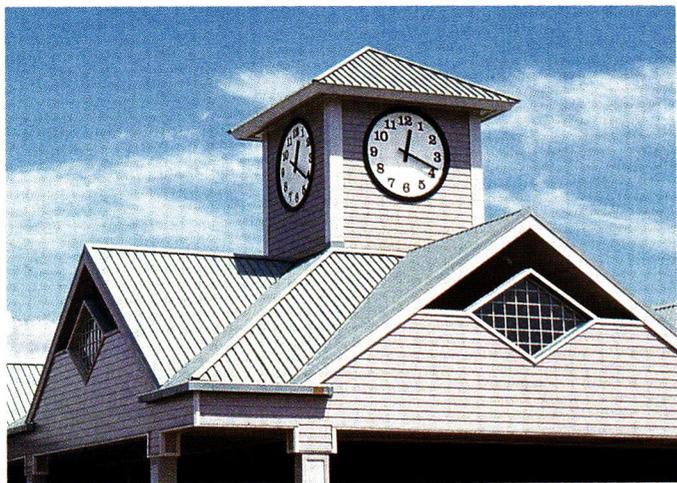


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