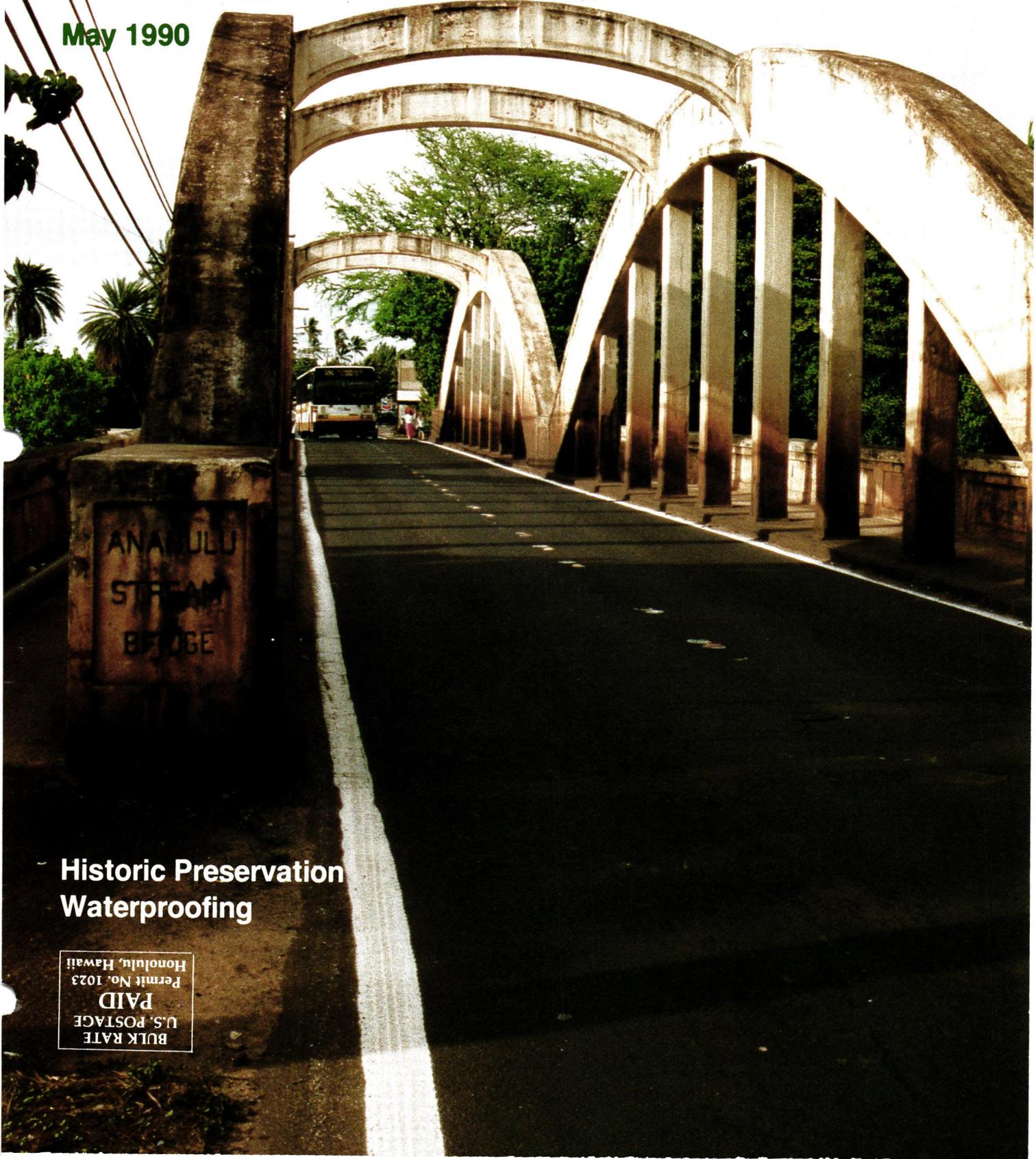


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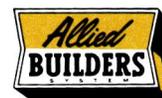
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Allied Builders project manager Bret Phillips,
North Beach Leather manager Steven Frank, architect Duane Cobeen



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Contents

President's Message

- 5 Maui Architects are Out in Front of the Problem-Solving Race**
Of the many challenges facing Maui practitioners, the biggest is dealing with the island's phenomenal growth.
by Hans Riecke, AIA
President, Maui Chapter/AIA

Historic Preservation

- 7 Looking Back Toward Haleiwa's Future**
Haleiwa has been accepted as Oahu's official Main Street Town by Main Street Hawaii, and historic preservation and economic restructuring of the town's Central Business District is under way.
by Beth Wotkyns
- 12 Is it the Final Act for the Liberty?**
As the May issue of *Hawaii Architect* is published, Hawaii's oldest theater may or may not still be standing.
by Nancy Bannick
- 16 Linekona School: Once Again a House of Learning**
On Feb. 4, the Honolulu Academy of Arts dedicated its new art center in the former Linekona School, adding another chapter to the building's colorful history.
by Peggy Stern

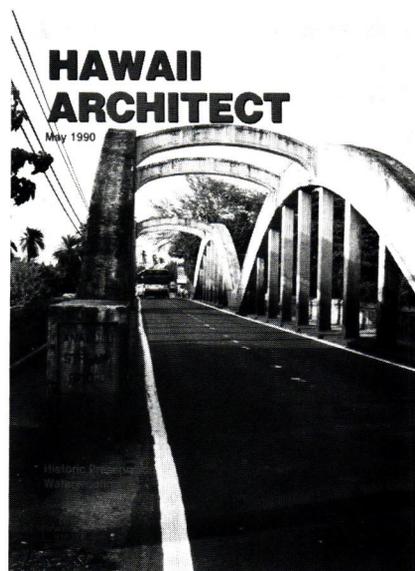
Waterproofing

- 23 Getting it Right the First Time**
There is only one chance to get waterproofing right before structural overlay is set, and often the simplest products are most effective.
by William H. Christensen
- 26 Water Infiltration Codes and Standards**
A variety of codes and standards give guidance in roofing, waterproofing and other critical construction procedures.
by Andrew Charles Yanoviak, AIA

Features

- 32 In Maunawili Valley, Tee Time Approaches for One of the World's Most Challenging Courses**
Completion of the Royal Hawaiian Country Club in Oahu's Maunawili Valley will mark one of golf course designer Perry O. Dye's most challenging assignments to date.
by Rick Carroll

37 News



Cover: The deteriorating Anahulu Stream Bridge is the vital link between Haleiwa, an official Main Street town, and the rest of Oahu's North Shore. Photo by Cynthia Becklund

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President's Message

Maui Architects are Out in Front Of the Problem-Solving Race

by Hans Riecke, AIA
President, Maui Chapter/AIA

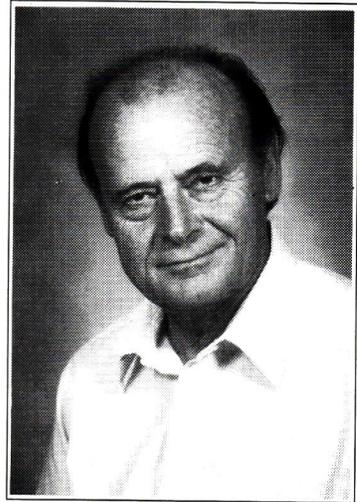
The new Maui Chapter/AIA is off and running — sometimes stumbling a bit, but never losing sight of its goals.

Of the many challenges facing the Maui practitioners, the biggest is dealing with the island's phenomenal growth and its consequences: high construction costs, labor shortages, permit delays and government actions to curb and manage growth.

It is in the latter arena that our new chapter has been and will be the most active. We will continue to respond to requests by elected or appointed officials to review and comment on proposed rules and ordinances. We will also take the initiative in some cases and make our own proposals.

I invite all Maui Chapter members to become more involved in this activity. I believe architects have a lot to contribute to their community because by training and inclination they are problem solvers.

The issues facing us range from drafting a new ordinance for



Hans Riecke, AIA

underground utilities to the mayor's proposal to require architects and engineers to certify that all code and ordinance requirements have been met, to finding solutions to the affordable housing crisis and many others.

I know you are all busy with your work, but we cannot afford to stand back and let others make the rules under which we do our work. **HA**

Writers, story ideas sought for HA

Hawaii Architect is seeking writers to contribute to the magazine. If you have ideas for articles, know of interesting topics, or need deadline or focus information, please contact Aimee Holden at 621-8200 or write: *Hawaii Architect*, 1034 Kilani Ave., Suite 108, Wahiawa, HI 96786.

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Looking Back Toward Haleiwa's Future

by Beth Wotkyns

In early 1988, following the lead of Neighbor Island towns such as Hilo and Wailuku, a small group of Haleiwa business owners and managers began the steps necessary to develop a Main Street program of historic preservation and economic restructuring of the town's Central Business District.

In July 1989, Haleiwa Main Street Business Association (HMSBA) was formally accepted as Oahu's official Main Street town by Main Street Hawaii, a project of the Historic Hawaii Foundation, and by the National Main Street Center. As of April 1, 90 percent of Haleiwa central district businesses are HMSBA members.

HMSBA operates under the National Main Street Center's four-point approach: organization, promotion, design and economic restructuring. It has four corresponding standing committees, with every member serving on one committee.

The Organization Committee oversees the structure of the association, and compliance with the 501 (c)(3) requirements of the Internal Revenue Service. Tax-exempt status is critical to HMSBA'S funding.

HMSBA's board of directors is working with Bishop Estate (the area's largest landowner and lessor of many main street businesses), the state, city and county governments, Historic Hawaii Foundation, The Outdoor Circle, and other agencies and organizations to develop and



Damage from Hurricane Iwa prompted renovation of Haleiwa's Liliuokalani Church, part of the town's historic heritage being preserved through the Main Street Haleiwa program. The Main Street program operates on a four-point approach of organization, promotion, design and economic restructuring. Photo by Cynthia Becklund

Primary goals include restoration of the Haleiwa Courthouse into a museum and visitor information center.

implement the master plan.

The Design Committee also provides educational materials, technical advice and conceptual drawings for new Central Business District construction and building rehabilitation, working with building owners,

tenants and contractors on appropriate renovation techniques, maintenance practices, facades, signage and color schemes.

As a City & County of Honolulu "special design district," Haleiwa's Central Business

District must conform to strict, legally imposed design criteria. Through forums and seminars, HMSBA has informed area business owners about the regulations and restrictions.

In conjunction with master plan development, the Design Committee is studying all aspects of the Central Business District, including streetlights, sidewalks, alleys, parking areas, landscaping, signage and traffic flow; all important components of a revitalized business district.

Recommendations for improvements in these elements of the Central Business District are being prepared for presentation to appropriate government agencies. With the assistance of SMS Research, the Economic Development Committee recently completed a market study to acquire information on consumer needs within the Central Business District. A building inventory identified vacant and underutilized space for use in the recruitment of new businesses and assists existing businesses in expansion efforts.

Among Promotion Committee activities is the development of special events designed to project a more positive image of the Central Business District. The committee is producing a calendar of events to facilitate planning for tie-in promotions by all central district businesses. The entire community should benefit from resulting increases in participation and attendance.

Primary goals for HMSBA in the '90s are:

- Preservation and restoration of the vacant and deteriorating Haleiwa Courthouse, where HMSBA intends to establish a North Shore museum and visitor information center;

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- Installation of sidewalks in the Central Business District and development of a walking tour of historic sites;

- Publication of a visitors guide to Haleiwa, containing historical information about its structures and colorful former inhabitants, a walking tour map, and information on every Central District Business; and,

- Development of adequate offstreet parking areas and construction of public lavatories within the Central Business District.

Long-range goals include utility relocations and addition of landscaping, public facilities and furnishings and street lighting in keeping with Haleiwa's period architecture.

As time passes, new objectives will emerge as logical progressions of current activities. These also will be related to the Main Street Program's four points, ensuring downtown Haleiwa continues to function as the North Shore's center for economic, social and cultural development and historic preservation. **HA**

Beth Wotkyns is president of the Haleiwa Main Street Business Association.



Above: The Waialua Community Association, part of historic Haleiwa, is currently being restored. Photo by Cynthia Becklund **Below:** Haleiwa's courthouse, built in 1912, is on the State Register of Historic Buildings. Haleiwa Main Street plans to restore it for use as a museum and visitor information center. Photo by Bill Romerhaus



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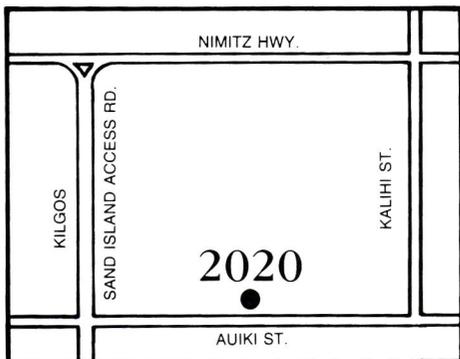
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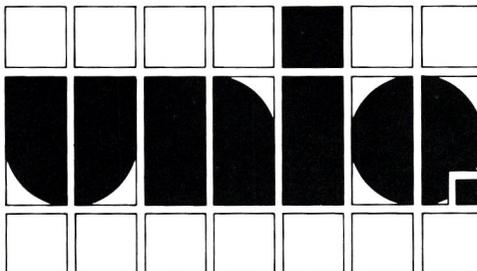


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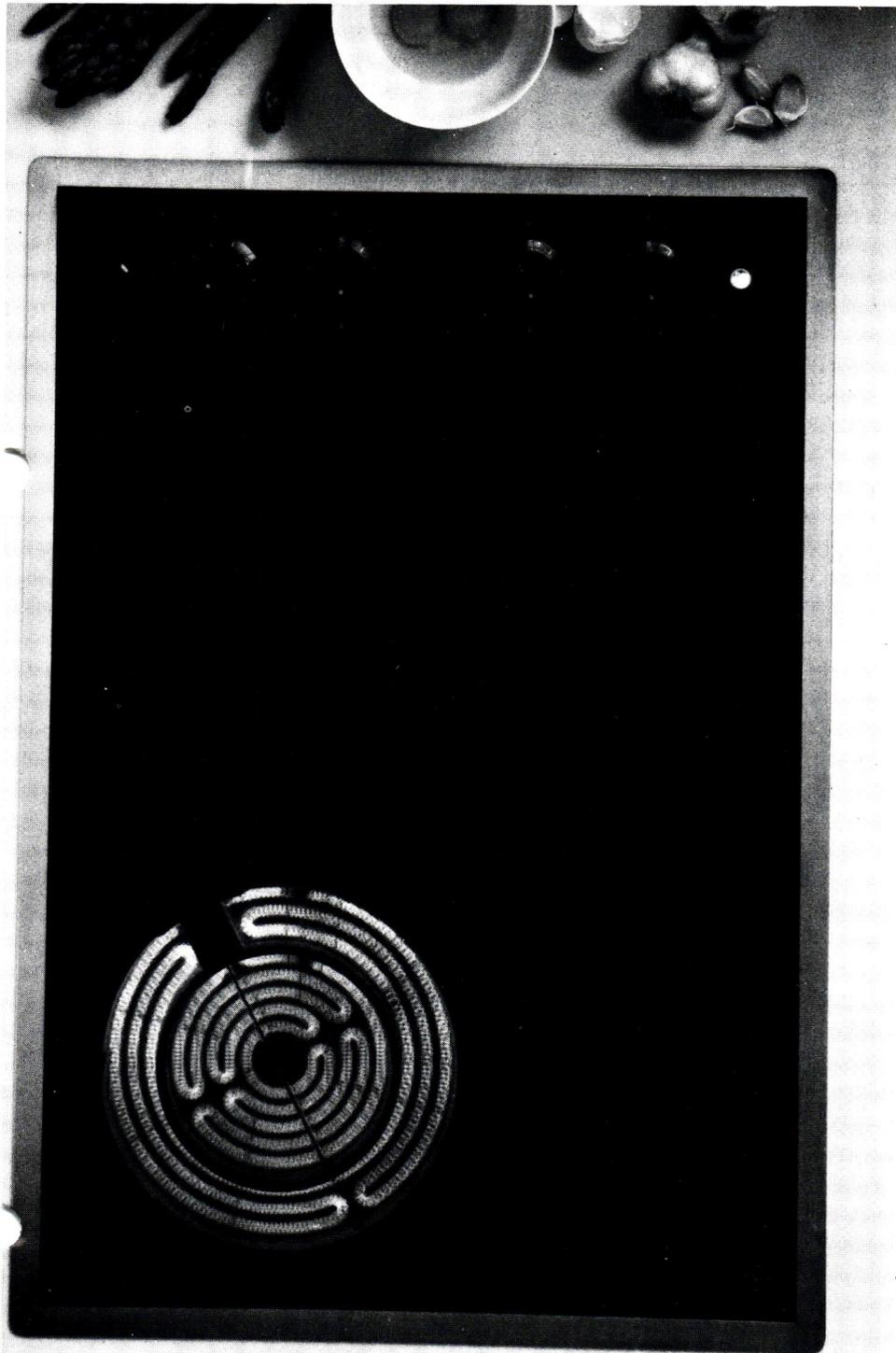
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Is it the Final Act for the Liberty?

Demolition may close the curtain on Hawaii's oldest theater

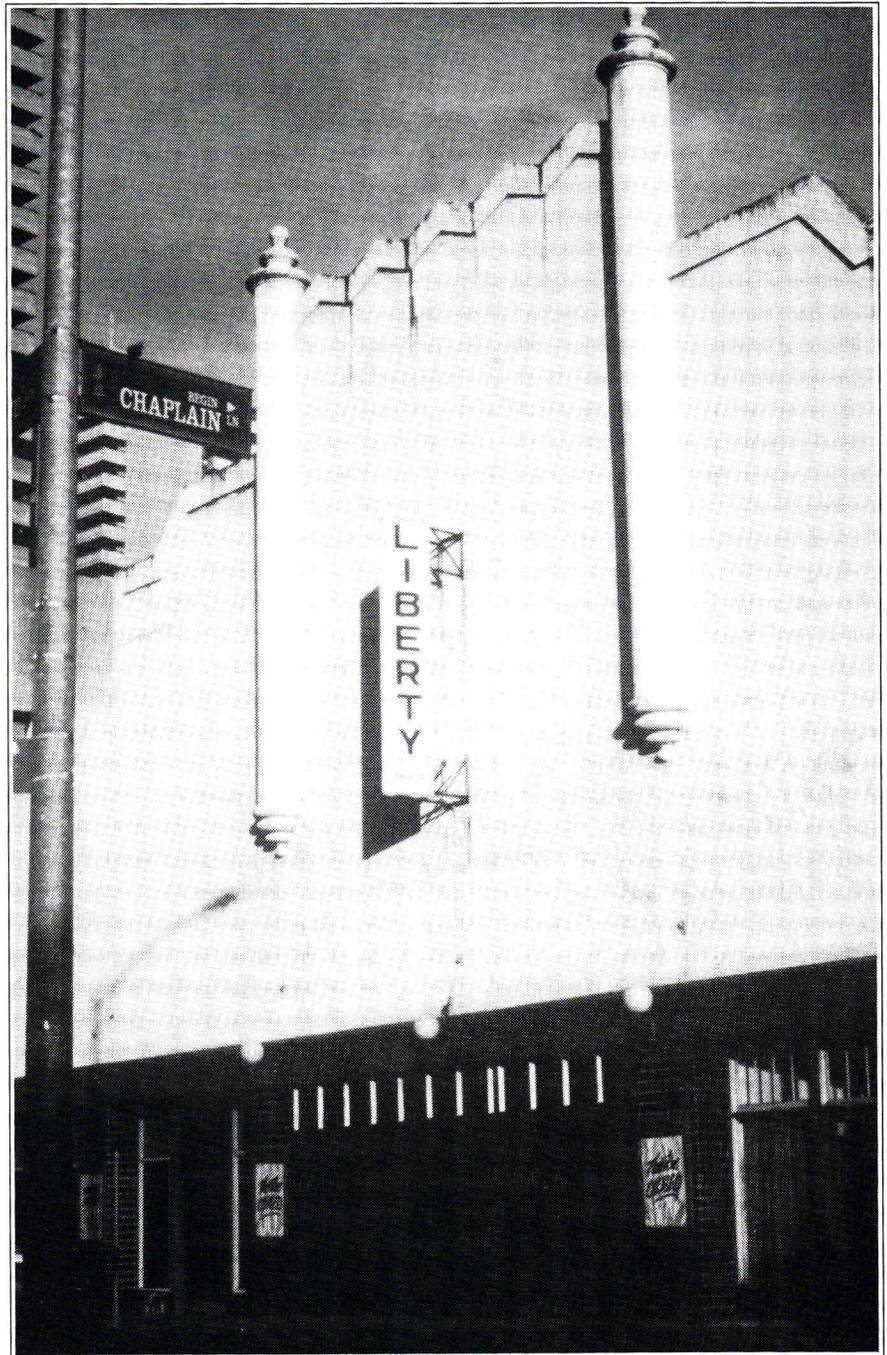
by Nancy Bannick

(Note — As the May issue of Hawaii Architect goes to the printer, the Liberty Theater is threatened by the wrecking ball to make way for an asphalt parking lot. When the May issue is published, the Liberty may or may not still be standing.)

Hawaii's oldest remaining theater was originally built, and 17 years later rebuilt, for stage drama and concerts. On both occasions, the Liberty Theater's use changed a few years later to a movie house. Mostly built of brick, it has a concrete facade with stepped parapet. It stretches from Nu'uaniu Avenue along Chaplain Lane to Bethel Street.

The Liberty was constructed in 1912 on land owned by the heirs of Dr. Thomas Charles Bye Rooke, the British physician who adopted and raised Queen Emma. The Rooke home, previously located on the site, became Queen Emma Hall prior to its demise in 1902. The Hall was used as a YMCA branch and then by the first Japanese Christian Church, its kindergarten and Japanese language school.

In 1911, the land was leased to Young Chun, a brother of Chun Quon Yee Hop and also in the meat business. He assigned it to Honolulu Amusement Co., which was reorganized the following year by its principal owners, J. Alfred Magoon, his son John H. Magoon, and Joel C. Cohen, into Consolidated Amusements Co. Consolidated did not buy the land



Constructed in 1912, the Liberty Theater, on Nu'uaniu Avenue in Honolulu, now faces demolition by the wrecking ball. Photo by Bob Crone, AIA

For years, the theater had such large, faithful audiences that movies were changed three times a week. In the 1960s and '70s it had a short career as a 3-D theater.

from the estate until 1945.

Cohen was Consolidated's president until 1931. He came to Honolulu in 1898 after several careers on the mainland. The following year he built the Orpheum, a vaudeville house at 1234 Fort St. which in 1906 became the first theater in Hawaii to have regular movies (the Orpheum burned down in 1913). In 1910 he organized Honolulu Amusements, later to become Consolidated, with the Magoons' financial backing.

The Liberty was built by Honolulu Amusements (Consolidated). It was among

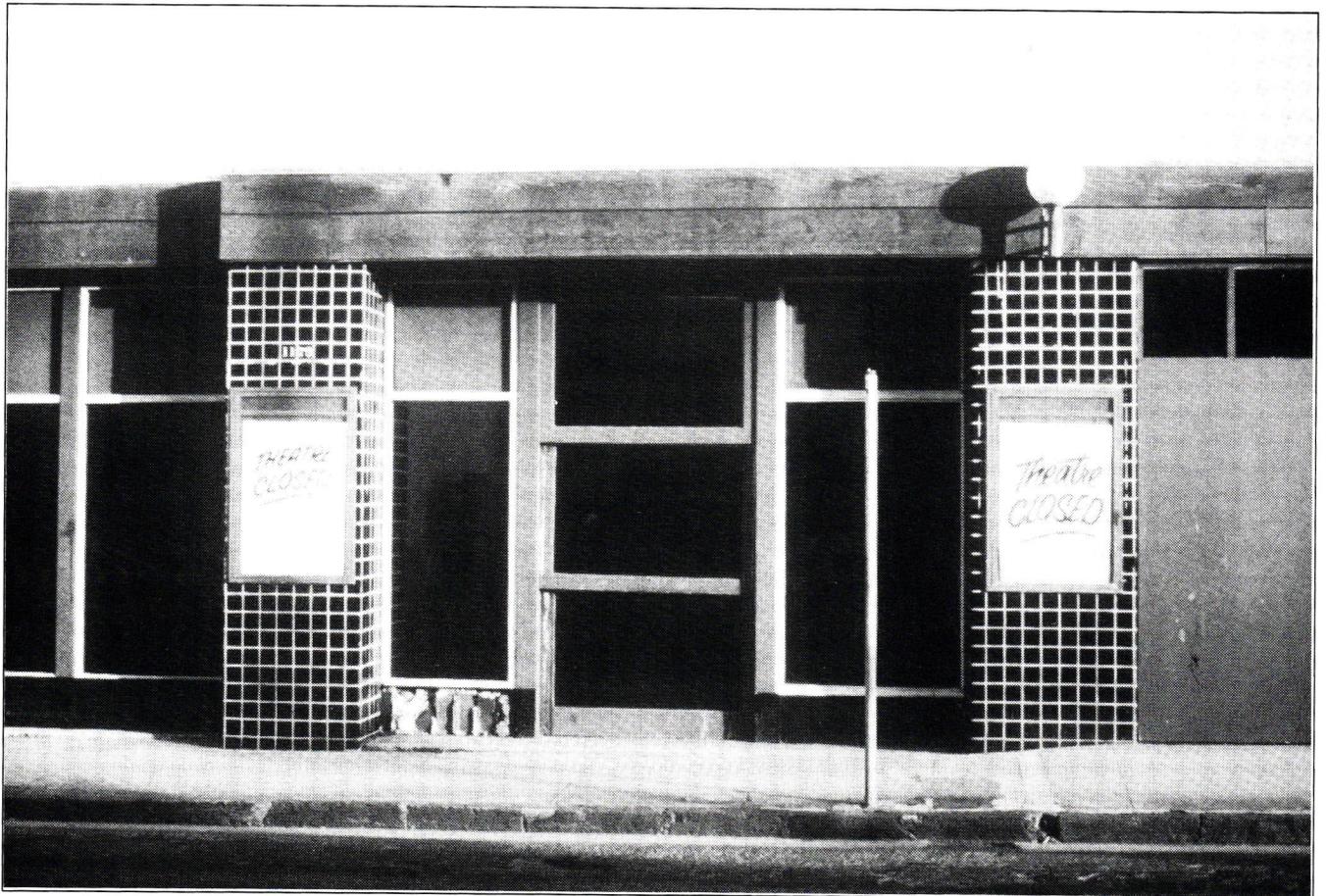
Consolidated's theaters during the company's first year in business. With a luxurious lobby, Hawaii theme murals by Lionel Walden and about 1,800 seats, it was described as Honolulu's first modern playhouse. It remained the prime theater until the Hawai'i was built in 1922.

By 1917, the Liberty was the home of Paramount Pictures. Among its most talked about films was "The Bottle Imp." One of the many Hawaiian-theme movies being produced in Hollywood, the film was based on a Robert Louis Stevenson tale with a fake active volcano and

ethnic Japanese portraying Hawaiians. Admission was 10 cents, 20 cents or 30 cents — or all of 50 cents for a box seat.

Near the end of the 1920s, Consolidated had the building remodeled for stock theater. It reopened with a play starring Chicago matinee idol Dick Allen, a member of the newly-formed New Wilbur Players, whose cast later included Gladys George and Leo Carrillo (who would become the Cisco Kid).

In 1929, the foyer ran the width of the facade, which has since been partially filled with storefronts. The facade was faced



Hawaii's oldest theater, once home to Paramount Pictures, now features only "Theater Closed" signs in the windows. Photo by Bob Crone, AIA



Gene Fujioka
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Advice from Gene....

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with jet-black glazed tile. From then until the time of air-conditioning, the segmental arches on both side walls were ventilation spaces with louvers and circulation fans covered on the inside by iron grilles. The auditorium had a coffered ceiling of hewn beams.

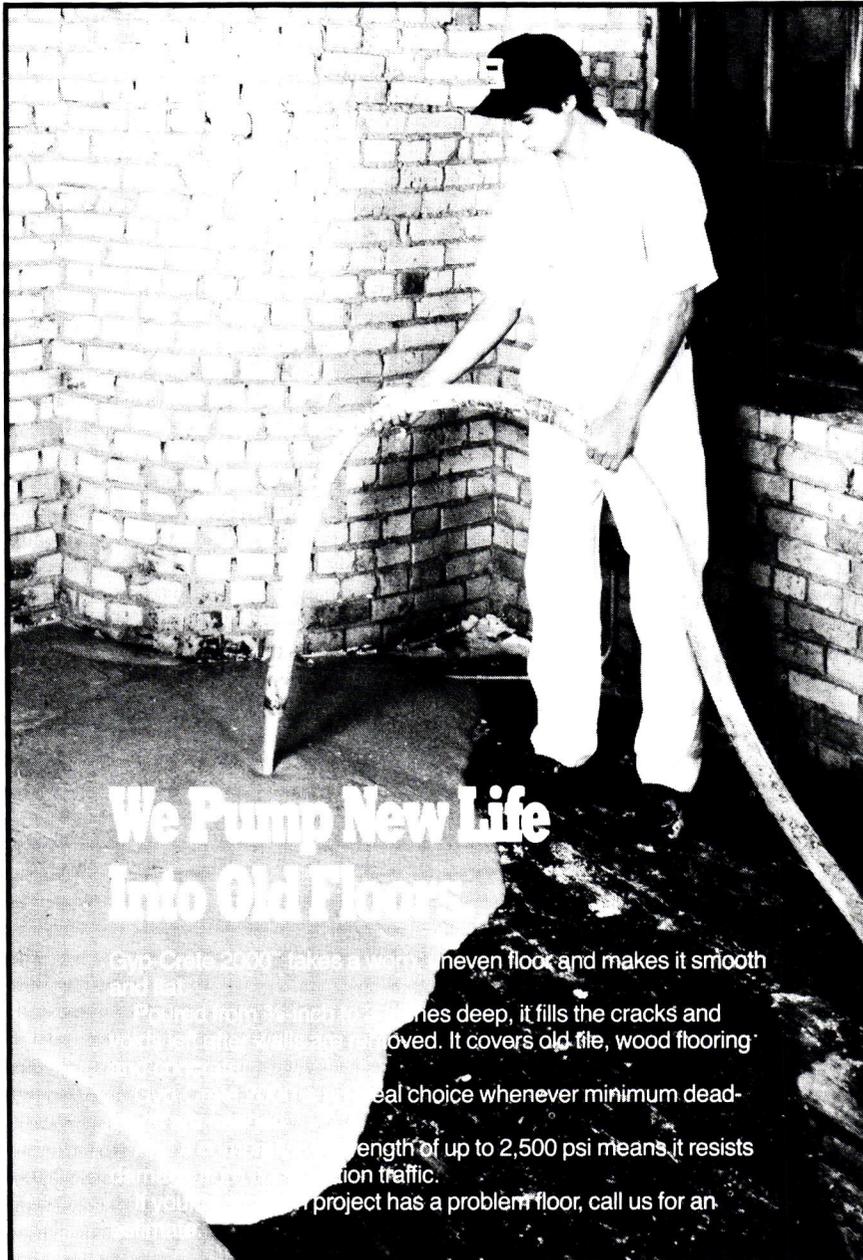
Colorful mosaic paintings together with lighted landscapes in carved and painted double arched wood frames filled the walls. Each of the new seats, just 800, had a full view of the stage, which had an orchestra pit its full width and a bridge above that could be raised or lowered on pulleys for use by the scene painters.

There were smoking rooms on each side of the building, seven dressing rooms and a large projection room so that films (still silent) could be accommodated. Consolidated spent \$100,000 on the remodeling — \$10,000 on the seats alone.

According to a former employee, the Liberty and the Hawai'i were once decorated with art and antiques from the collection of architect Stanford White (murdered in 1906) which a company agent had purchased at an auction. The hand-carved wooden doors, ceiling plaques, lamps, mirror frames and benches in the Liberty lobby possibly are remnants.

For years the theater had such large, faithful audiences that movies were changed three times a week. In the 1960s and '70s it had a short career as a 3-D theater. Renamed the Nikkatsu Theater, it showed Nikkatsu-produced Japanese films, was a house for once-a-week Chinese films produced in Hong Kong by Run Run Shaw and then the home of Rex "adult" pictures. Its fare became mostly Chinese Kung-fu movies until its closing in 1984. HA

Nancy Bannick is a freelance writer and the Hawaii consultant to Sunset magazine. She is a charter member of Historic Hawaii Foundation.



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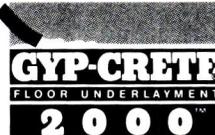


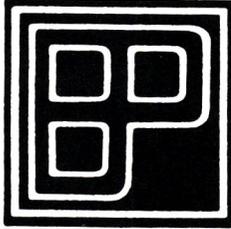
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Linekona School: Once Again a House of Learning

by Peggy Stern

On Feb. 4, 1990, the Honolulu Academy of Arts dedicated its new Academy Art Center in the former Linekona School on Beretania Street, adding yet another chapter to the long and colorful history of the 82-year-old building.

For eight years the Honolulu Academy of Arts observed the increasing dilapidation and decay of the empty state-owned structure across the street. Finally, when the Academy had no more room to expand, it approached the Department of Land and Natural Resources

(DLNR) to lease the land and building for an art education center.

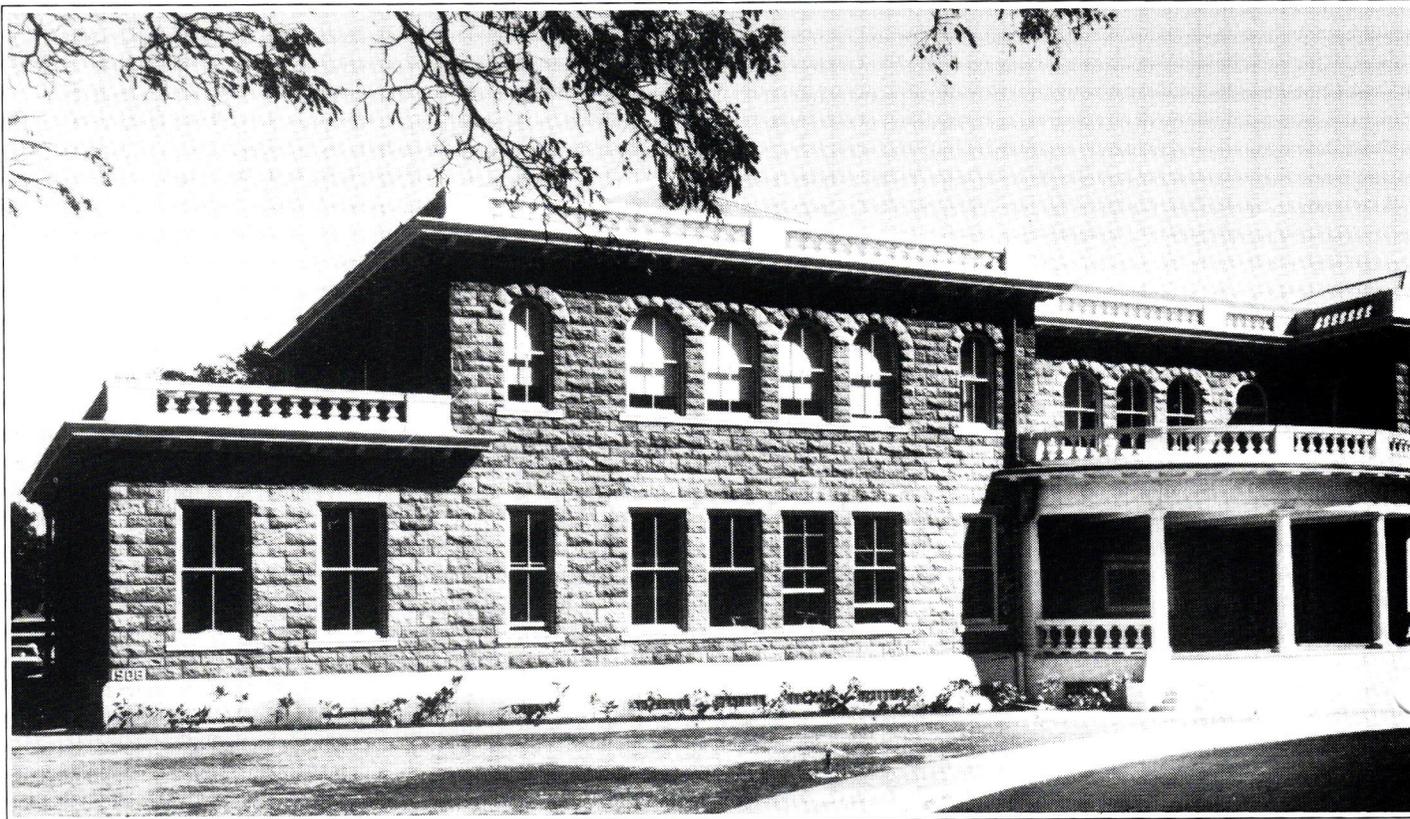
DLNR agreed to lease with the provision that the building's exterior and public hallways be restored to their original condition since the building appears on both the national and state Registers of Historic Places.

The Honolulu Academy of Arts accepted these terms and hired The CJS Group Architects, Ltd. to design the renovation. The project was competitively bid to a select list of contractors and the construction contract awarded to Western Engineering, Ltd. for the

\$3.5 million adaptive re-use project. An additional \$1 million was spent on landscaping, parking area, etc.

A detailed study of the near century-old building's structural condition determined there was no economically feasible way to repair the termite damage and rot short of gutting the entire building. For some time after demolition, all that remained standing of the original structure was the exterior walls.

To restore the exterior and reconstruct the interior with the historical accuracy demanded, project architect Bill Brooks, AIA,

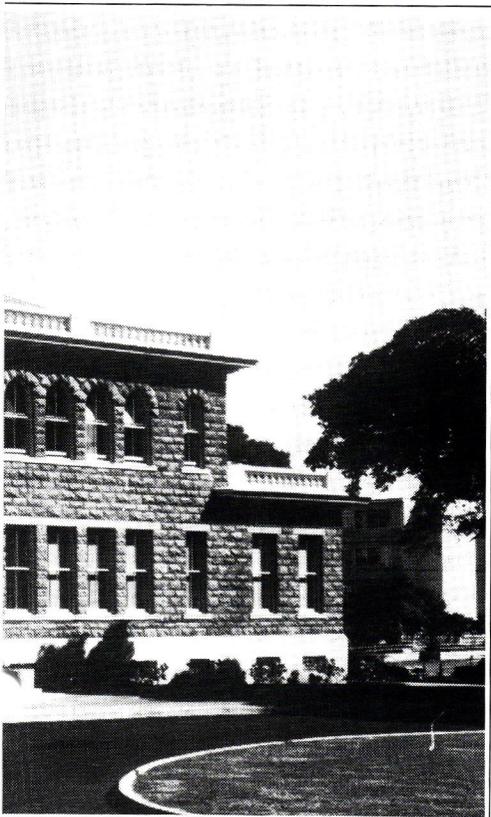


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relied on the original plans of architect H.L. Kerr, field measurements and salvaged samples for reference.

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The building facade of the restored Linekona School features concrete masonry units cast to imitate stone. Photos by Tibor Franyo



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The building facade, though appearing to be blue rock, is in actuality concrete masonry units cast to imitate stone. Because the

original walls were unreinforced, extensive stabilization measures were required in the reconstruction. As for the corrugated roof, it was replaced per its historic predecessor.

Some of the building's features vary from historic precedent because they must meet contemporary needs. One of these is a hallway elevator installed to meet code and access requirements and to transport supplies and equipment. Air-

conditioning was provided in the moisture-sensitive basement library and dust-sensitive etching labs while the photographic, jewelry and ceramics studios received appropriate ducting.

New stairs and a sprinkler system greatly improved the safety of the building and contemporary floor coverings and finishes enhanced the appearance of classrooms.

Other departures are structural. In the small

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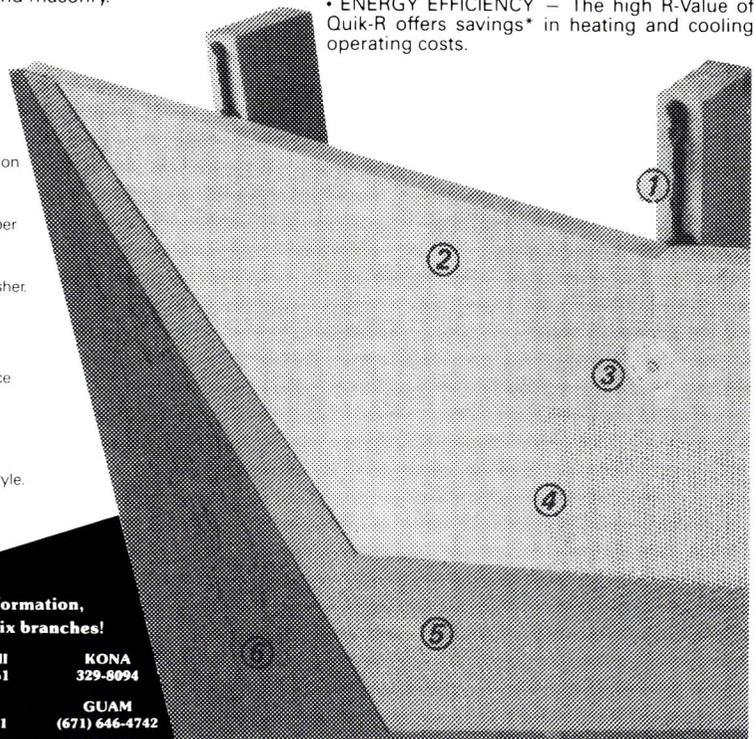
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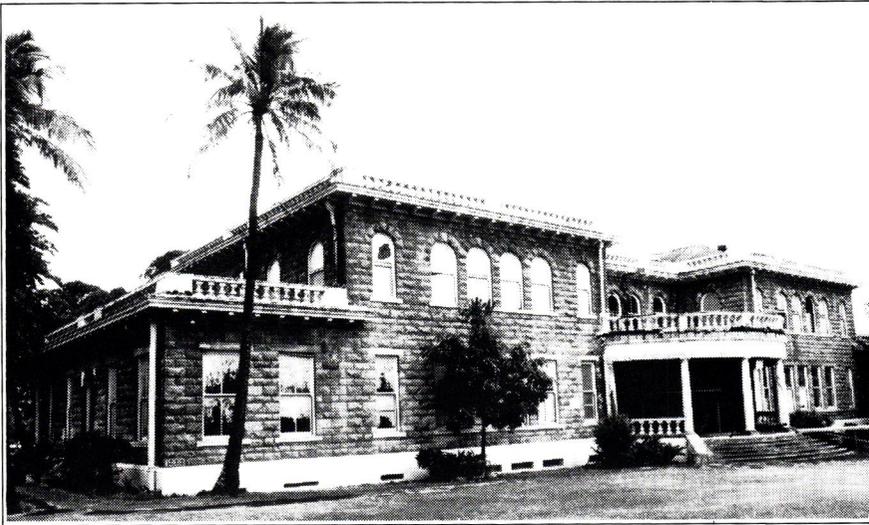
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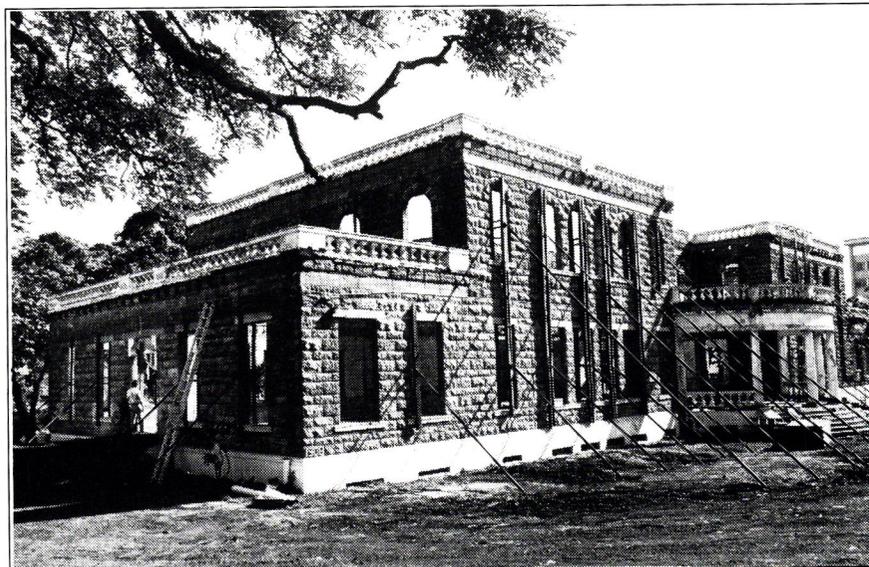




Above: The building exterior shows the ravages of disuse and neglect prior to restoration.



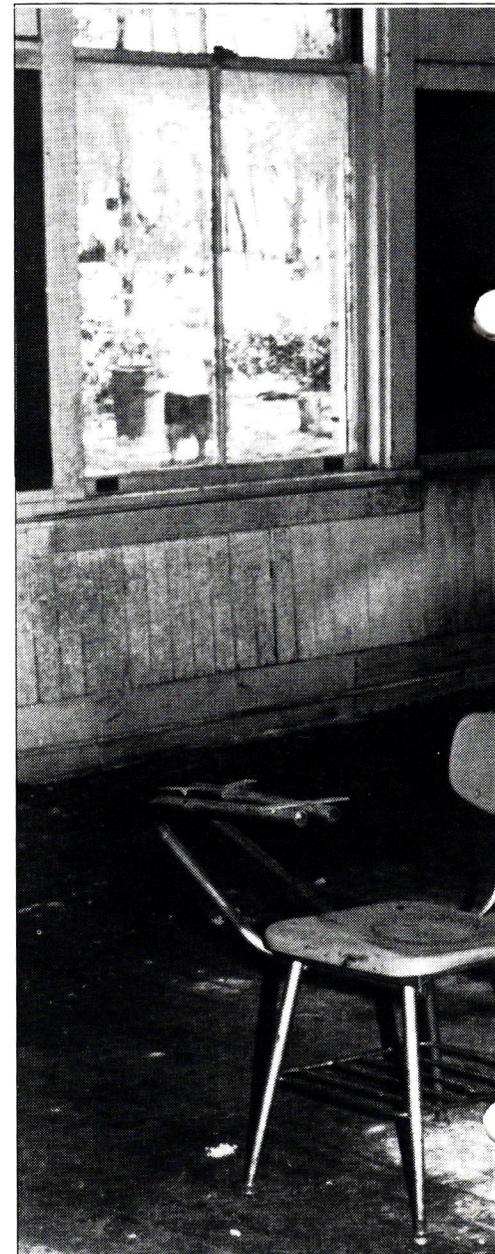
Above: For some time after demolition, all that remained standing of the original structure were the exterior walls. Below: Original walls were not reinforced, and extensive stabilization measures were necessary in the reconstruction.



auditorium the stage was removed and the suspended plaster ceilings replaced by open beam trusswork. This modification occurs in the upstairs studios as well. On what used to be the roof of the portico, there is now a balcony lanai accessible from the second floor lobby which creates an open-air space for students to gather.

According to George Ellis, director of the Honolulu Academy of Arts, the restored school serves all the modern needs of an art education center

A pre-reconstruction classroom demonstrate windows were replaced with historically accu

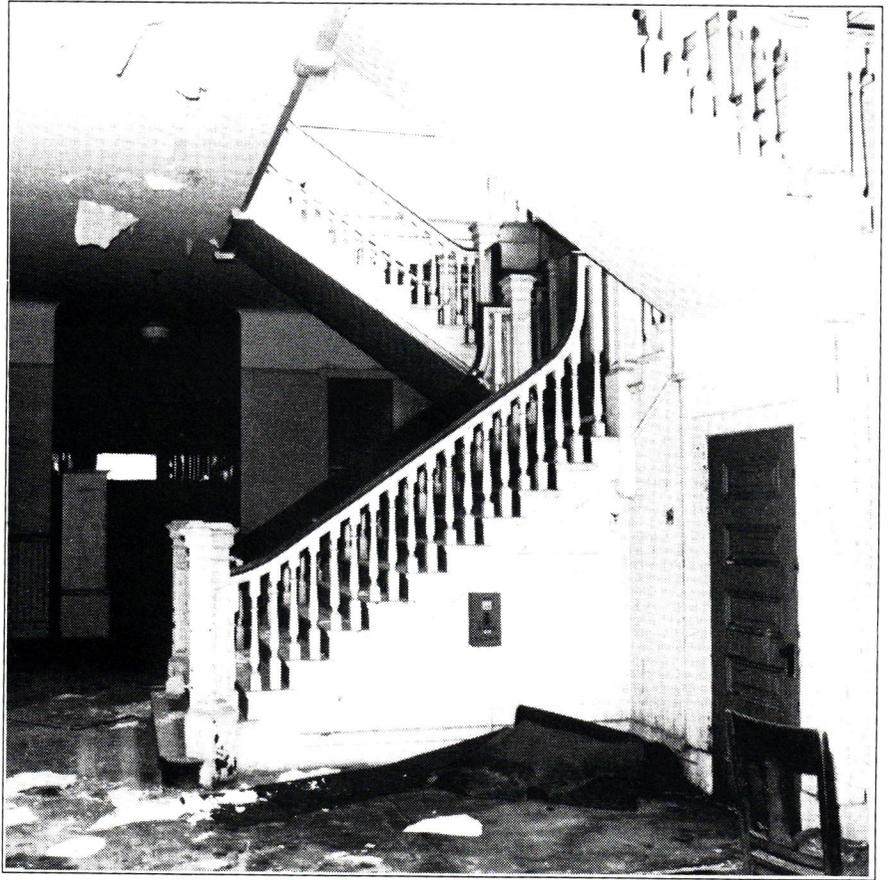
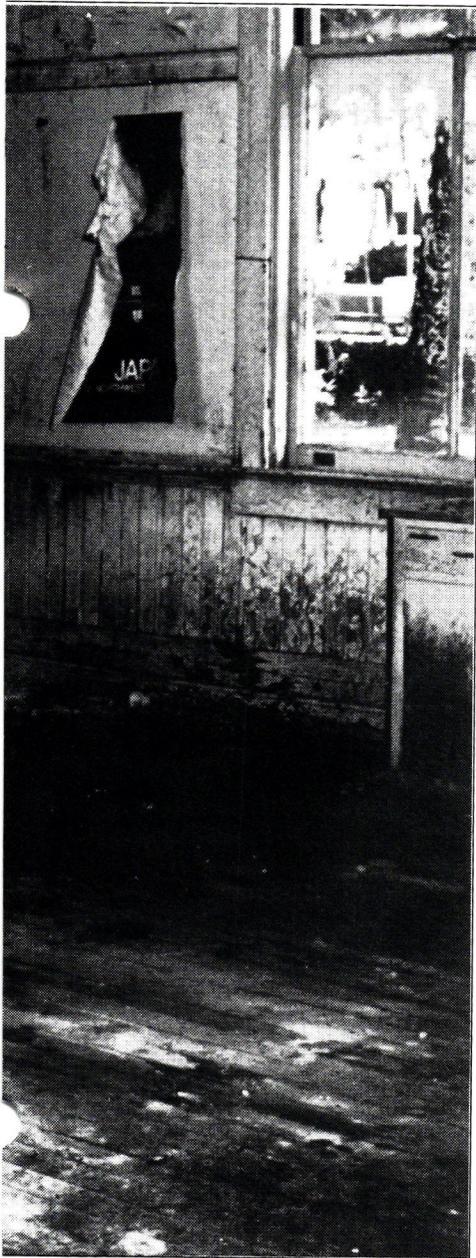


while celebrating its historic architecture.

"If a student from 1908 was to enter the hallway today, it would look no different than it did back then," Ellis said. "But inside there is a feeling of light and space and beauty that promotes artistic creativity and learning. And that says a lot about the last pre-World War I era public school building left in Honolulu." HA

Peggy Stern was director of marketing for The CJS Group Architects, Ltd. during restoration of the Linekona School building.

free of dilapidation and decay. Double hung windows.



Above and below: Before and after shots show historically accurate restoration of the grand stairway. Original handrails and balusters were salvaged and used to rebuild the stairway.



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The School of Architecture was established as a professional school of the University of Hawaii at Manoa in 1980. Its mission is to provide Hawaii's future design and construction professionals with a quality education in architectural principles, with emphasis on their application to the unique physical and cultural environment of our island state. The School is also firmly committed to research in the area of tropical architecture and to providing continuing education for professionals in the community.

In conjunction with the seventh annual Great Hawaiian Pumpkin Party, the supporters listed above made substantial contributions to the University of Hawaii Foundation to enhance and enrich the programs of the School of Architecture. These funds will be used to improve and properly equip facilities, upgrade computer facilities, provide for visiting lectureships and sponsor continuing education for practicing professionals.

Getting it Right the First Time

by William H. Christensen

No part of today's modern commercial, residential and resort structures is less glamorous but more vital than waterproofing. And in the 1990s, it will become even more critical, as building complexes push deeper and deeper below the earth's surface.

In today's innovative marketplace, there are many product options, even more than are presently available on the roofing side, and more are emerging all the time. As installers of waterproofing, we recommend a conservative posture on each of these. After all, you basically have only one shot at it before there's structural overlay. We find that some of the simplest products are the best:

There is another basic axiom in the business: Waterproofing is only as good as the men who install it. If tradesmen do not understand the new material, its application and peculiarities, you may be in trouble before you start.

Always seek to ally your firm with competency, common sense and caring. These same attributes apply to the selection of the waterproofing manufacturer. It also helps to specify a manufacturer with local representation. Then, if there are installation problems, you can get immediate response.

We have found, over the years, that the timing of the waterproofing material installation is critical. We try to arrange it so that the

waterproofing membrane goes in just before the backfill or just before the ceramic tile or topping slab. We make several inspections after the waterproofing is

installed to ensure no damage is done to our membrane.

Sometimes, the backfill can have rocks in it and as it rolls down into the place, the



Field technicians at Grace Pacific Roofing install sheet waterproofing and protection board on a below-grade vertical foundation wall at the construction site of the Queen's Medical Center office building. Photo by Camera Hawaii

waterproofing is ruptured. It's a cruel irony that a leak found on foundation waterproofing later cannot be corrected without excavation. And if this occurs late in the project (as when the sidewalks are done,) it can be very costly.

When we get into waterproofing for plaza decks, lanais and other exposed surfaces, problems can arise related to

what is installed over the top. Thin-set adhesives for ceramic tile can cause difficulties when not compatible with the specified waterproofing. Popping of the tile can result.

Protection boards can create headaches with planter waterproofing. As installers, we prefer a thick, heavy-duty protection board placed over the waterproofing because once the

planter is filled up and gardeners begin digging around, with shovels, etc., they can destroy the protection board and damage the waterproofing, perhaps without knowing it.

Parking deck waterproofing is probably one of the most difficult to specify due to wear and tear from tires, building movements, weight differentials and so forth. There are many elastomeric coatings (some very attractive to look at) on the market today, but there is more success in the offing with the between-slab membranes. They sandwich in between the waterproofing and the structural concrete deck and concrete topping slab, safe from the wheel-squealers who don't know how to leave a parking lot at less than 50 miles an hour.

Once upon a time, waterproofing was an appendage to roofing. All the waterproofing was done with either asphalt or cold tar pitch. You did one well, so went the other. Not necessarily today. Waterproofing installation is an art in itself.

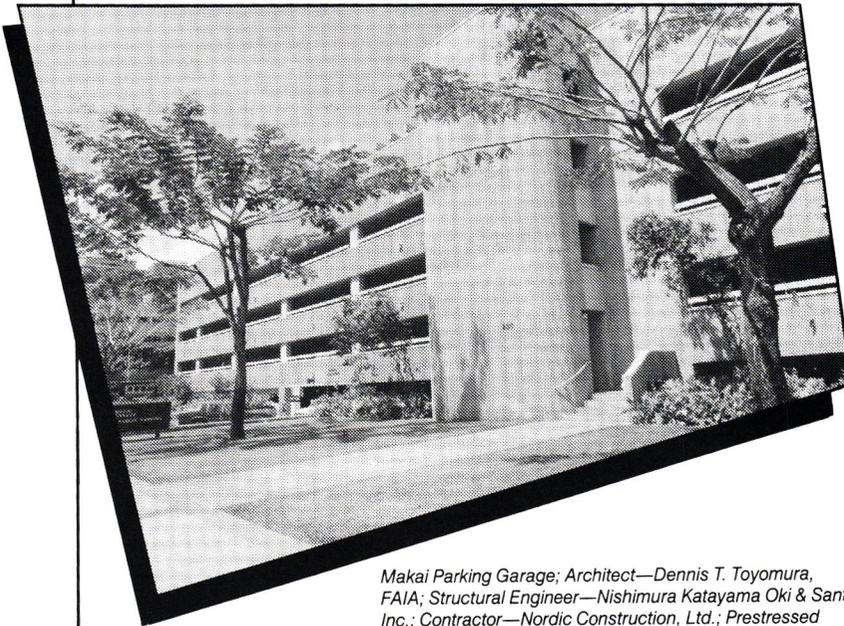
As construction in the '90s goes deeper into the earth and more parking structures are sunk entirely underground, this trade must remain faithful to its roots: simple absolutes. Remember, the deeper you go below the load line, the more waterproofing needs to be a certainty.

So, assume nothing. Ask a lot of questions. Take a look at case histories. Seek out local manufacturing representation. Walk the sites with your installation crew. Talk to the foreman about the project particulars.

Time plus a hard-nosed attitude invested now will pay off tomorrow. That means you'll be able to forget the waterproofing installation, rather than having it rise up as your worst nightmare come to life. **HA**

William H. Christensen is partner and executive vice president of Grace Pacific Roofing Inc.

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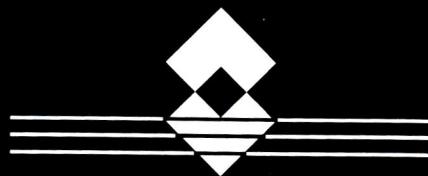
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Water Infiltration Codes and Standards

by Andrew Charles Yanoviak, AIA, CSI

Architects are basically involved in two types of design processes: customization and standardization. Both are regulated by building codes and design standards.

The building code of the City & County of Honolulu adopts the Uniform Building Code with revisions by ordinance as enacted by the City Council. Both the UBC and the accompanying UBC Standards are published by the International Conference of Building Officials headquartered in Whittier, California.

Among other referenced design standards regulating water infiltration and exterior building envelope performance, are those published by the American Society for Testing and Materials (ASTM), the American National

Standards Institute (ANSI), and the Architectural Aluminum Manufacturers Association (AAMA).

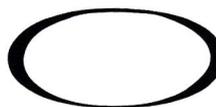
The ASTM Standards regulating water infiltration incorporate portions of design standards developed by architects, architectural engineers, building design consultants and others. These are found in publications such as "Architectural Graphic Standards," compiled and edited by the American Institute of Architects in Washington, D.C.; "Time-Saver Standards for Architectural Design Data," published by McGraw-Hill, and the National Roofing Contractor's Association's "Roofing and Waterproofing Manual."

In addition to roofing and waterproofing, the UBC sections

and UBC Standards contain provisions for damp-proofing foundation walls, flashing and counterflashing, weather-resistant barriers and exterior wall coverings including siding, paneling and anchored or adhered veneers.

ICBO also maintains a manufactured product and material systems research and evaluation service with published technical reports which often are referenced in manufacturers' specifications. Most often, these certifications are conditional for a limited time period and are product specific for standardized manufactured building components. They include items such as windows, curtain walls or exterior insulation finish systems.

Just as architects upgrade their standard design details based on

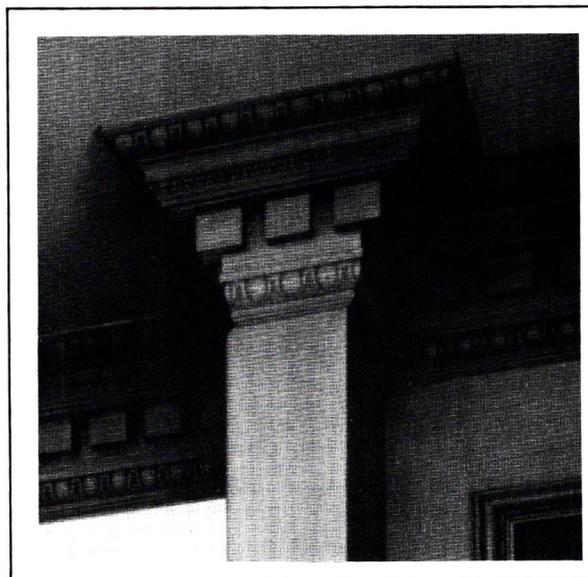
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The ATSM standards incorporate design standards developed by architects, architectural engineers, building design consultants and others.

field construction and weatherability experiences, building code agencies and design standards organizations are constantly revising and developing new and improved water infiltration barriers.

However, most building codes and design standards are developed on a consensus basis with a variety of construction industry members participating in the process. Therefore, generally, the emanating codes and design standards published represent only the minimum requirements.

A major challenge confronting architects, architectural engineers, building design consultants and other design professionals and members of the construction industry, is to what extent they should upgrade the minimum requirements. This is especially true not only during design development and construction documents and specifications preparation phases, but also during the construction administration phase when shop drawings or substitution requests for materials, building products or systems are being submitted by the contractor for review and approval.

Professional liability insurance claims made in conjunction with construction litigation often reveal that both the quality of construction and quality of design are negatively affected by cost-savings or value-engineering decisions. Many water infiltration problems have been traced to this source of responsibility where certain provisions of code regulations or design standards have been neglected or downgraded.

Recently, I had an opportunity to deliver a paper at an ASTM

symposium in Dade County, Florida, on building seals and sealant technology.

Basic design wind speeds in this hurricane-prevalent area are comparable to those experienced in Honolulu highrises during "kona" storms; however, they have upgraded their building codes and design standards for windows and exterior cladding systems far in excess of the minimum AAMA, ANSI and Standard Building Code requirements.

As a part of my presentation, I made reference to examples of water infiltration problems with glazing system for window walls and curtain walls on highrise construction in Hawaii. I also showed examples of premature remedial repairs and "quick fixes" that failed technologically because of a basic misunderstanding of pressure differentials with air-conditioned spaces, and the rainscreen principle in conjunction with design detailing to accommodate earthquake forces and motions in the joints.

Additionally, comparative examples of insensitive remedial repairs were shown where selection of materials, colors and textures destroyed the original design expression and devalued the worth of the architecture and its immediate environment.

Architects and consultants engaged in customized window design on highrise towers who are familiar with the differences in tool and die profiles, fabrication drawings and assembly drawings in the process of reviewing and approving shop drawings, should become more involved in professional design standards and code development committees. HA

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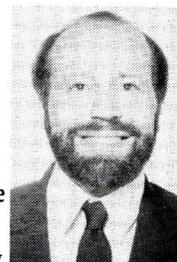
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Intern-Architect Development Program

Bridging the gap between academics and application

by E. Alan Holl, AIA, CSI

An "intern-architect" is that individual who, having completed their first professional degree in an accredited architectural curriculum (usually a bachelor of architecture), is in the training phase of their career. This phase bridges the gap between the theory and philosophy of the academic world and state registration as an architect.

All 54 licensing/registration jurisdictions in the United States (the 50 states plus the District of Columbia, the Commonwealth of the Northern Marianas, the Commonwealth of Puerto Rico and the Virgin Islands) require three years of training between graduation and eligibility to sit for the professional registration examination.

Consequently, the term "intern-architect" or "intern" refers to any individual in the process of satisfying a registration board's training requirements.

The Intern-Architect Development Program (IDP) is sponsored by the American Institute of Architects (AIA) and administered by the National Council of Architectural Registration Boards (NCARB). It began in the '70s to provide a profession-wide, comprehensive program contributing to the development of competent architects who can provide exemplary architectural services.

Historically, those seeking architectural registration were trained by mentors. The mentor provided a daily, working relationship which allowed the experienced practitioner to transfer knowledge and skills to

the intern. However, because of the increasing complexities of architectural practice, these relationships deteriorated, with the intern increasingly left to his own devices to fulfill the myriad of practical exposure to the various elements of architectural practice as required for eligibility to sit for the registration examination.

IDP fulfills a need for a comprehensive internship program to acquire and reinforce the discipline, integrity, judgment, skills, knowledge and quest for learning that must serve any registered architect for a lifetime.

IDP has five objectives:

- To refine areas of architectural practice in which an intern-architect should acquire basic knowledge and skills;
- Encourage additional training in the broad aspects of architectural practice;
- Provide the highest quality information and advice about educational, internship and professional issues and opportunities;
- Provide a uniform system for documentation and assessment of internship activity; and
- Provide greater access to supplementary educational opportunities designed to enrich training.

The program's policies are established by an IDP Coordinating Committee composed of representatives of AIA, NCARB, AIA students, Association of Collegiate Schools of Architecture, Council of Architectural Component Executives and Society of Architectural Administrators.

AIA's primary responsibilities include organizing and maintaining the program's advisory system and providing supplementary education resources. NCARB is responsible for establishing, interpreting and enforcing the IDP training requirements and providing resources for documenting internship activity.

The Coordinating Committee monitors IDP via six regions, each of which has two regional coordinators — one appointed by AIA and one by NCARB. At the state level, IDP is organized by a state coordinator and supplemented by local coordinators when the location of participants makes that level appropriate, and by an educator/coordinator at each certified architectural school.

All 50 states plus the four jurisdictions mentioned previously have established architectural registration boards to regulate the profession. These boards constitute the membership of NCARB.

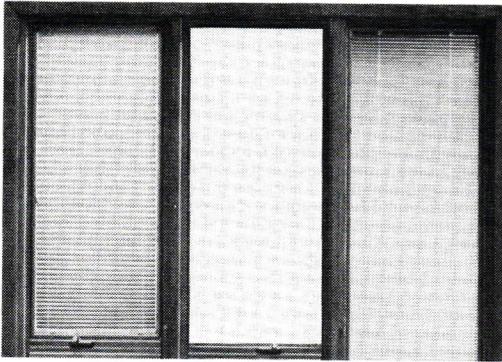
Although registration varies among the jurisdictions, all boards require satisfactory completion of education, training and examination requirements. IDP is directed at fulfilling the training requirements in a systematic, recordable manner.

Some boards have established a professional degree in an architectural program accredited by the National Architectural Accrediting Board as their education requirement. The NAAB Accredited Professional Degree Program includes the bachelor of architecture and the

Continued

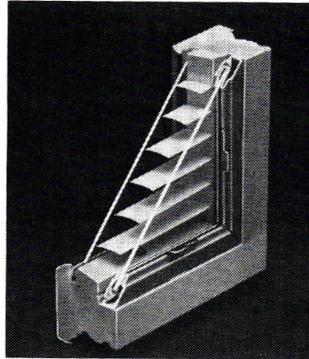
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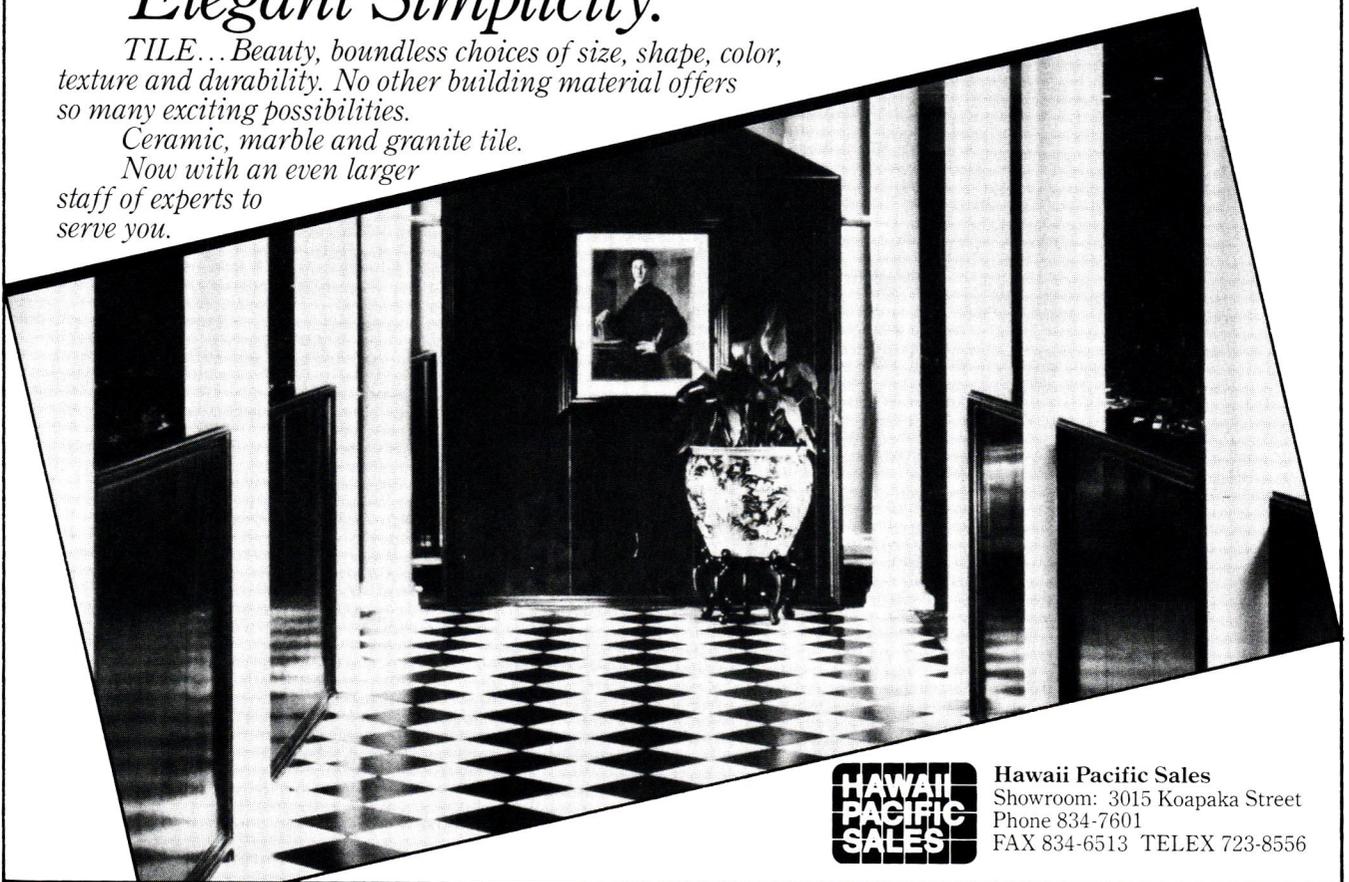
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These typically require between five and eight years of post-secondary education. All boards currently require a three-year training period, as a minimum, subsequent to receipt of a professional bachelor's degree or two years subsequent to receipt of a professional master's degree.

For boards with different education requirements, the training period can vary from two

to 13 years, depending upon the type and extent of previous education.

Over half the registration jurisdictions now require IDP training for registration. Another 18 accept the IDP training program, as certified by NCARB, as fulfilling their training requirements. The other eight recognize IDP, but will not accept NCARB documentation of an IDP record in lieu of an applicant's

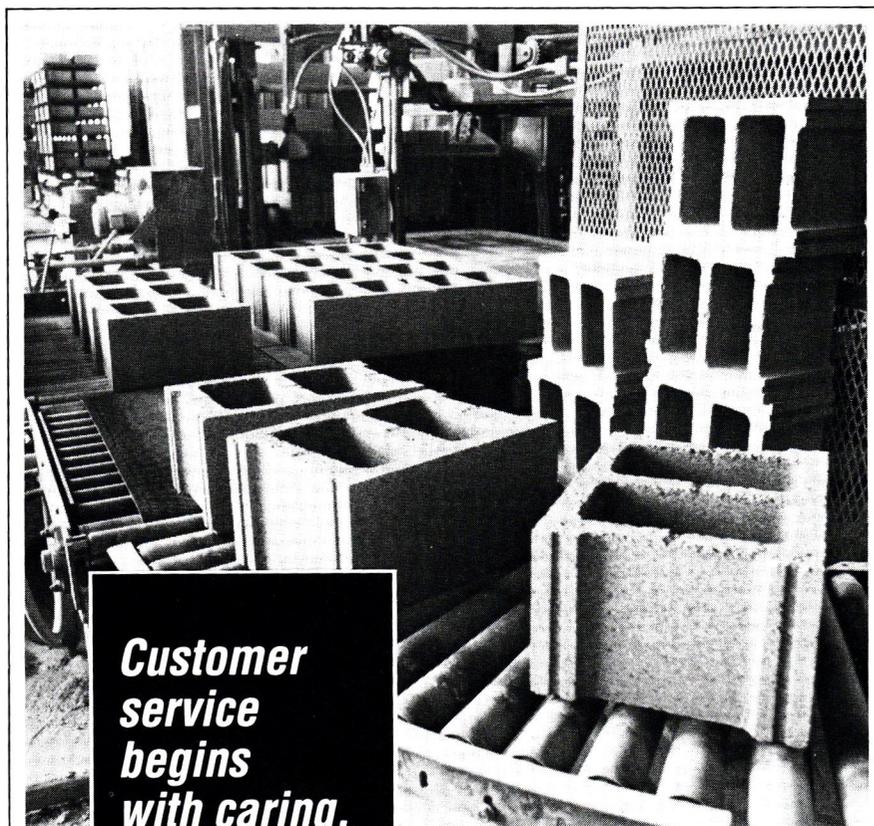
completing the board's forms.

At a recent AIA Associate meeting, Elmer "Red" Phillips, AIA, a member of Hawaii's Architectural Registration Board, stated that the Hawaii Board now accepts the NCARB documentation of a completed IDP record in lieu of completing their form for demonstration that acceptable training requirements have been fulfilled.

Given the mobility of our society and the predisposition of each jurisdiction's registration board to occasionally take unilateral action, we may reach a point where a board requiring IDP to qualify for examinations may refuse to grant reciprocity to an architect whose original registration jurisdiction did not require IDP. Consequently, it behooves all interns to enroll in and complete the IDP program.

There are practicing architects today who, through lack of familiarity with the IDP program, feel threatened by interns who seek their participation. Fortunately, however, the IDP program is a self-starting, self-doing, intern-generated program. The impact on a professional practice and the practitioner is minimal, other than the commitment to re-establishing the historical mentor relationship with an intern.

The IDP training standard encompasses 14 areas, identified as essential for every intern seeking to acquire basic levels of knowledge and skill in architecture: programming-client contact; site environmental analysis; schematic design; building cost analysis; code research; design development; construction documents; specifications and materials research; documents checking and coordination; bidding and contract negotiation; office construction phase; observation construction phase; office procedures; and professional activities.



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This training is monitored by the sponsor, an architect in the office who helps the intern understand the task performed and assures exposure to a variety of learning experiences. The adviser, an architect outside of the office, provides personal but objective evaluation of the intern's progress. Each must sign the intern's training documentation before it is submitted to NCARB to become a permanent part of the intern's record.

IDP training is acquired and reinforced in two ways:

- Participation — this includes direct, hands-on experience and is clearly the preferred method of training; and

- Observation — this includes working with an architect or other professional who is performing a task.

Additionally, there is a supplementary educational system that provides the intern with access to materials and educational opportunities to enrich training.

In Hawaii, the former Hawaii Society (now Honolulu Chapter) Professional Development Committee's Saturday Morning Workshop Sessions last year qualified for IDP credit. We expect to offer a similar program next year so that interns can take advantage of this opportunity.

IDP is a viable training program bridging the gap between the academic world and the reality of architectural practice. As administered by the NCARB, it facilitates the recording of an intern's training.

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E. Alan Holl is director of project delivery and technical services for Media Five Limited and is the IDP coordinator for the state of Hawaii.



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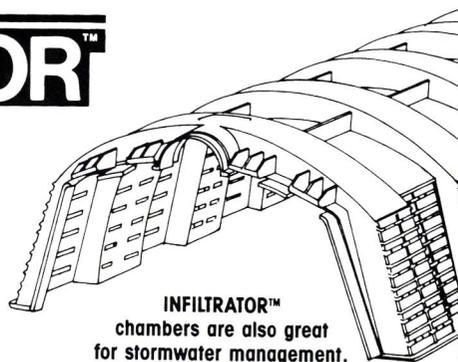


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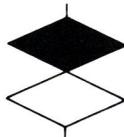
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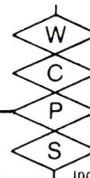
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In Maunawili Valley, Tee Time Approaches For One of the World's Most Challenging Courses

by Rick Carroll

When golf course designer Perry O. Dye tees off on the first hole at Royal Hawaiian Country Club golf course in Oahu's Maunawili Valley in September of 1991, it will mark the successful completion of one of his most challenging jobs — a golf course on a jungly hillside forest on an island in the Pacific.

"I don't think anybody will duplicate what we have done anywhere in the world," Dye said on one of his frequent inspections of the course, now taking shape on Oahu's Windward side.

A third-generation golf course designer, Dye, 37, heads the Denver-based family firm which has built nearly 200 courses from Perth to Paris. Since 1985, his full attention has been on Oahu.

A recognized authority on golf

links, Dye, president of Golf Course Builders of America, is considered the premier designer of difficult courses in varying topographies and climates around the world. Eight of his courses, which are tough, rugged and make use of the natural character of the land, are rated in *Golf Digest's* "Top 100 Greatest Courses."

His courses feature computerized water systems, 98 percent pure silicon sand imported from Australia and special strains of Bermuda grass from certified Pacific Northwest seed growers. Only EPA approved herbicides and pesticides, sparingly applied by licensed professionals, are used.

His Hawaii challenge was to create two 18-hole courses in one of Hawaii's most environmentally

sensitive locations: the Maunawili Valley on the lower slopes of 1,643-foot Mount Olomana.

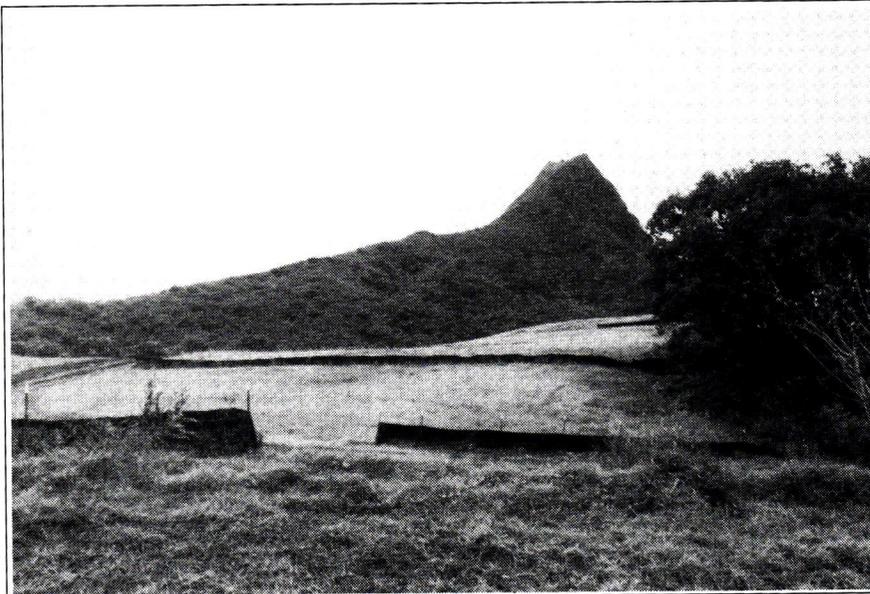
"There were two unique factors," he said, "the hillside and the amount of rainfall, 66 inches a year — enough to qualify as a rainforest." The task was further complicated not only by the proximity of the 1,000-acre Kawainui Marsh, the largest body of water in Hawaii, but also by a group of 30 tenants in the valley.

The low-impact, 36-hole course (18 holes are public, 18 private) will cover 200 acres of graded area and sits within 1,000 acres of undeveloped land on Olomana's westerly shoulder. The terrain, marked by bluffs and ravines that rise from 40 feet to 370 feet, is lined by five streams that run to the sea through Kawainui Marsh, a wetlands preserve.

The course is in the Scottish tradition — the fairways and holes (which in a sense are targets) rely upon the natural setting. The "target golf" concept uses minimal green, tee and fairway surfaces over hill and gully terrain, which poses unique challenges to duffers — and to the developer.

The first 18 holes will use 90 acres of graded area, with only 50 of that requiring watering; by contrast, a typical park-land style course uses around 180 acres of graded area, with most of that needing watering.

In Hawaii, the often complex land development process poses a special challenge for developers, who must call in engineers



The 36-hole golf course at Royal Hawaiian Country Club covers 200 acres of graded area on the lower slopes of Mount Olomana.

hydrologists, environmentalists, soil engineers, geologists and landscape architects. The Royal Hawaiian Country Club is no exception.

"From the beginning," said Nathan E. Miyake, general manager of project development, "we've been very conscious of the need to preserve the area's environmental balance. It's not in our best interest to do otherwise."

Even before the 21-item conditional use permit was granted by the City & County of Honolulu, the plans had to meet the test of three federal, four state and seven county public agencies. The developer also summoned archaeologists and botanists to ensure no exceptional tree or historical site would be disturbed.

"It is very scrutinized," Honolulu Public Works Director Sam Callejo said, "but every project is, from our standpoint. Our guys inspect for compliance. Public works has certain responsibilities — whatever falls in our purview. The developer also has its own full-time inspectors on board. All grading they do has to conform to the grading ordinance and erosion control plan."

Everyone is watching the bulldozers, making sure no cut contributes to soil erosion. Little black plastic fences run along the terraced hillside. They serve as earth dams to block soil erosion. A public works inspector is on site every day the bulldozers operate, Callejo said, to make sure there is no significant siltation into the five tributaries that feed Maunawili Stream.

Water runoff into the Kawainui Marsh, America's only tropical freshwater marsh, is the prime concern of everyone from the U.S. Corps of Engineers to the Department of Public Works. "There have been no violations from the standpoint of public works," Callejo said.

Early Hawaiians lived in Maunawili Valley; the physical clues are remnants of a *heiau* (altar) lost for 60 years in jungly growth.

Since no one knew exactly what, if anything, was there — and to make sure nothing of historical importance was overlooked or threatened — the golf course developers contacted Bishop Museum to identify archaeological sites and develop a plan to safeguard them.

The \$500,000 year-long archaeological survey, led by Dr.

Jane Allen of Bishop Museum's Applied Research Department, involved a crew of 10 who found the "lost" *heiau* and a burial site, first described in the 1930s and apparently not visited since. They also located 28 new sites, chiefly agricultural, she said.

Field work began in April 1989 and is ending now, she said. The findings, which have not yet been published, are significant.

"Radiocarbon dates generally range between 1200 A.D. and 1500 A.D.," she said, "however, a couple are a little earlier and may be about 900 A.D., or 1100 A.D. One is an agricultural site, the other is a fire pit. We have a pre-contact charcoal preparation area, and a charcoal kiln."

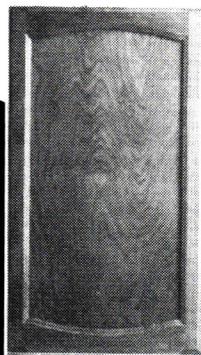
Archaeologists, she said, will recommend preservation for approximately half of the sites and complete preservation for the *heiau*.

"Part of the preservation plan calls for monitored access to the *heiau* by the public," she said. "We're hoping for that."

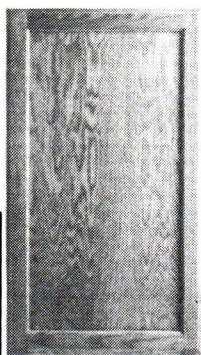
To protect the trees in Maunawili Valley, the developer called upon a trained botanist. Specimen trees, many of them exotics, have existed more than 100 years in Maunawili Valley.

The valley was settled at the

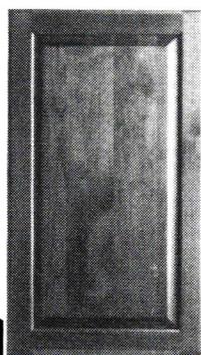
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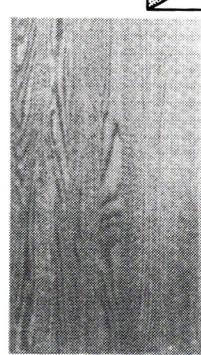
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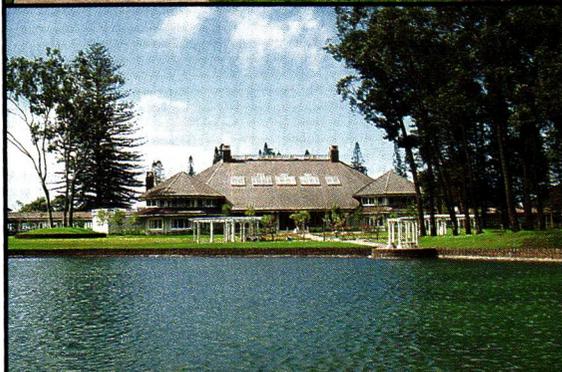
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turn of the century by a European sea captain, whose house still stands amid Royal Palms, Bunya Bunya Trees of Australia and two specimens of Ivory Nut Palms from the Caroline Islands.

Most of the specimen trees are clustered around the old house, said botanist Winona Char, who conducted a field survey and identified 73 "exceptional" trees and six candidates, including three big teak trees and three fruit-bearing mangosteens.

"There is no danger to the trees from the development," she said. "All have been tagged and incorporated into the landscape design. The architect is very good. He wants to save as many trees as he can and include them in the natural landscape design."

All 73 exceptional trees are protected under Honolulu City Ordinance 78.91, which imposes a

\$1,000 fine if any tree is cut.

Most golf course fairways are surrounded by expensive homes. Here, in pockets of the valley, old plantation-style houses sit in close proximity to the fourth hole. Baby pigs root in the banana groves, old junk cars rust in the yard. To some 30 tenants who prefer to live a rustic, country life, this is home.

The people who live in Maunawili Valley posed a unique challenge to the golf course developer. Although their leases expired in 1986, when the land was bought from the Castle estate, the developer came up with a relocation plan to satisfy their conditional use permit that defused a sensitive "people" problem by setting aside 96 acres for 10- and 20-year leases at \$1 a year so people could continue their lifestyle.

Another alternative — \$10,000 cash — was offered to those who

chose to leave Maunawili. Many accepted the offers.

The "state-of-the-art" Maunawili course "exceeds the national standard by utilizing enhanced designs and systems. It is a model of environmental excellence. There's nothing like it that I know of anywhere in the world," Dye said.

The course is one of those great green places destined to become a classic for all who take up the sport. It also is an example of the "best and highest" land use achieved by government and a private developer — and a place to be enjoyed for years to come by hikers, botanists, amateur archaeologists and anyone who loves Hawaii's great outdoors. **HA**

Rick Carroll covers Hawaii and the Pacific as a freelance journalist. He has written for The New Yorker, Newsweek, the San Francisco Chronicle and various Pacific Rim magazines.

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A Variety of Design Dilemmas Confront Student Award Winners

by Aimee R. Holden

An urban park, an education and research center, a medical clinic, mixed use building and urban master plan were the design challenges mastered by winners in the University of Hawaii School of Architecture's student awards competition.

Projects were selected from among the best in the school's design studios. At the end of the term, projects were nominated by a jury, including an AIA member, and submitted for the competition. A separate jury of AIA members then reviewed the boards and selected award winners to be honored at the January Student Awards Banquet.

The competition "establishes some relationship between the profession and the students of architecture," said Ron Lee with John Hara Associates and a member of the design committee.

The format of the competition has changed this year, Lee said, to coincide with the project sequence of the studios. The awards banquet previously was held in the fall, while the studio sessions ended in December. Not only was the committee not able to view final senior projects, but by the time the awards ceremony rolled around, many students had already graduated and left the area.

Although no "awards" per se are given out, the recognition is important, Lee said.

Honored at the 1990 Student Awards Banquet were:

"Procession of Spaces," An Urban Park

- Winners — Alison Nakatani,

instructed by Gordon Tyau; and Frankie Cheung, instructed by Terry Stevens.

"Waahila Resource Center," An Education & Research Center

- Winner — Tonia Medina, instructed by Gordon Tyau

- Honorable Mention — Diogene Pilar, instructed by Pat Onishi; and Matthew Walter, instructed by Bryce Uyehara.

"Kaiser Medical Clinic in Lahaina, Maui"

- Winner — Team of Dora Choy, Hokun Chung, Alena Delos Reyes, Luanne Gomes, Eunice Iwai, Wendy Stiles and

Lily Wu, instructed by Kim Thompson.

"Kakaako Mixed Use Building"

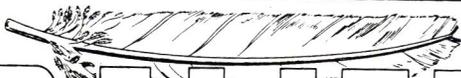
- Winner — Team of Paul Chau, Katherine Slocumb, Florencio Paraon and Kyle Nakamoto, instructed by John Hara.

"Haleiwa Urban Master Plan"

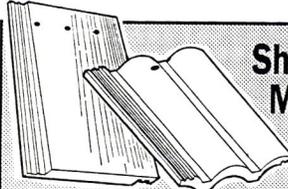
- Winner — Team of Rochelle Iwashita, Jon Leong, Richard Wong and Carole Ishiro, instructed by Barry Baker.

- Honorable Mention — Team of Paul Kai, Dale Lum, Walter Thoemmes and Joel Ustare, instructed by Barry Baker. HA

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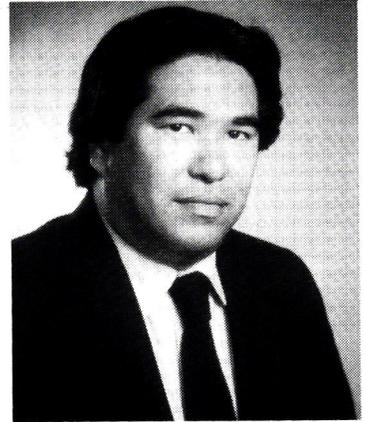
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Kurt H. Mitchell

The new name was recently adopted and registered after Charles J. Wyse, one of the firm's former partners, sold his stock in the corporation and moved to Southern California to get married, according to Clifford E. Hanssen, AIA, chairman and chief executive officer.

Wyse's stock was purchased by partner Kurt H. Mitchell and Kober/Hanssen/Mitchell associates Thomas M. Fudge, Stanford C. Lee and John M. Toguchi, who have been elected officers in the firm. **HA**

Photographer, Architects Credited

Photos of Lanai's Lodge at Koele and Manele Bay Hotel in "A Study of Regional Architecture" in the April issue of *Hawaii Architect* should have been credited to David Franzen. Additionally, both projects were accomplished with Arnold Savrann, architect, Castle & Cooke, Inc. Juli Walters of Walters Kimura Motoda, Inc., is the landscape architect.

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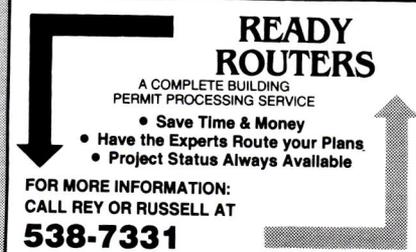
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