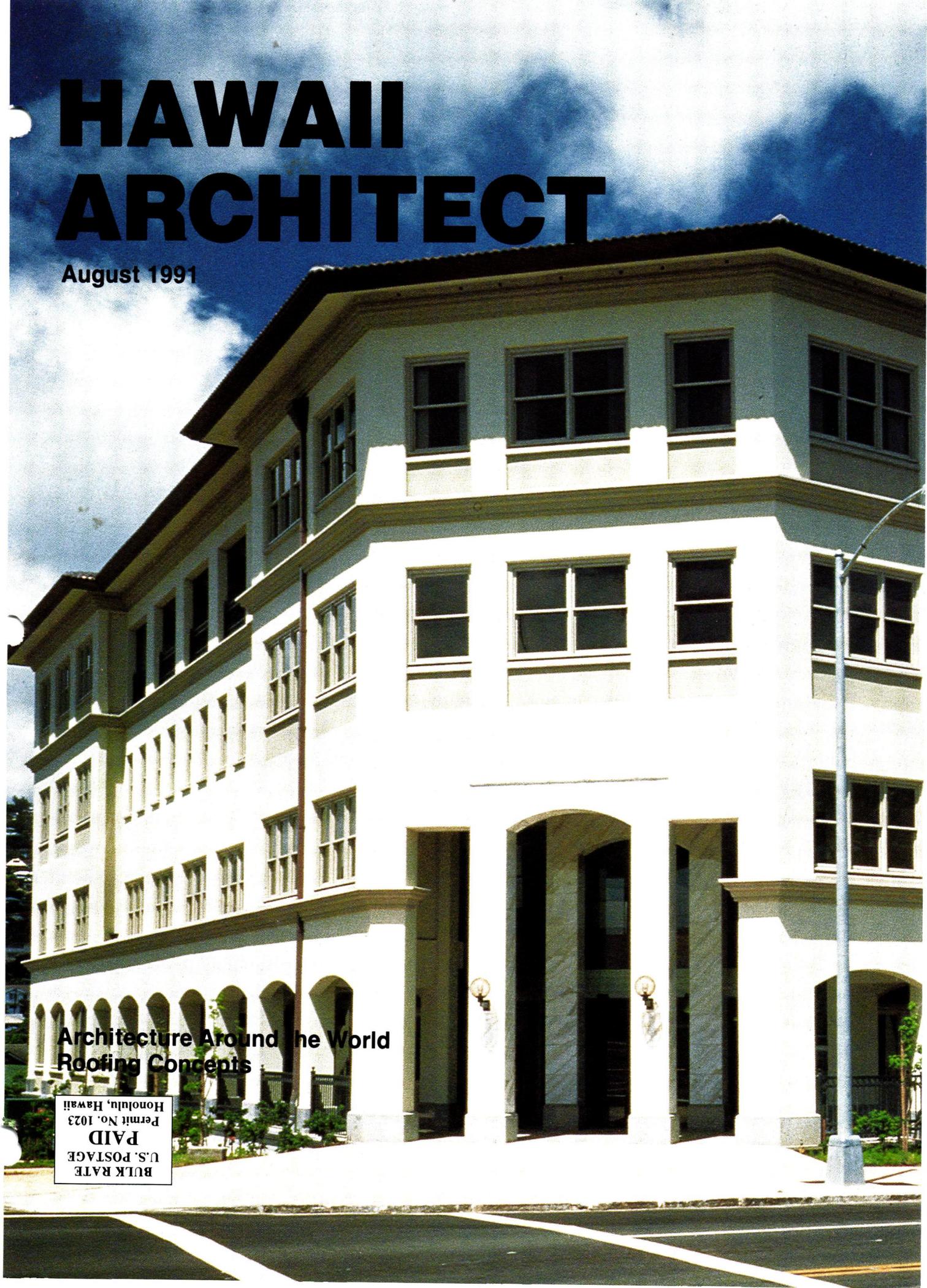


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Architecture Around the World
Roofing Concepts

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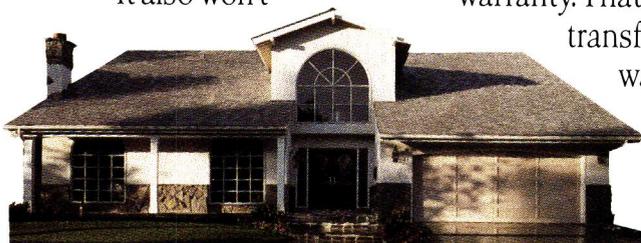
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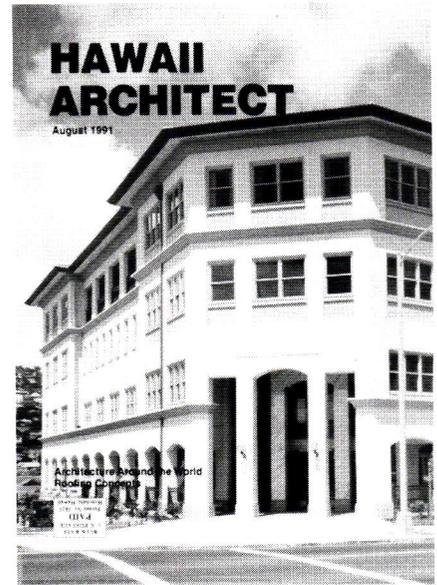
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MICHAEL FRENCH PHOTO

Cover: The Waialae Building, designed by Architects Hawaii, Ltd., was a Merit Award winner in the 1991 Honolulu Chapter/AIA Design Awards. The Waialae provides a gracious solidity and historical stability to its Kaimuki neighborhood.

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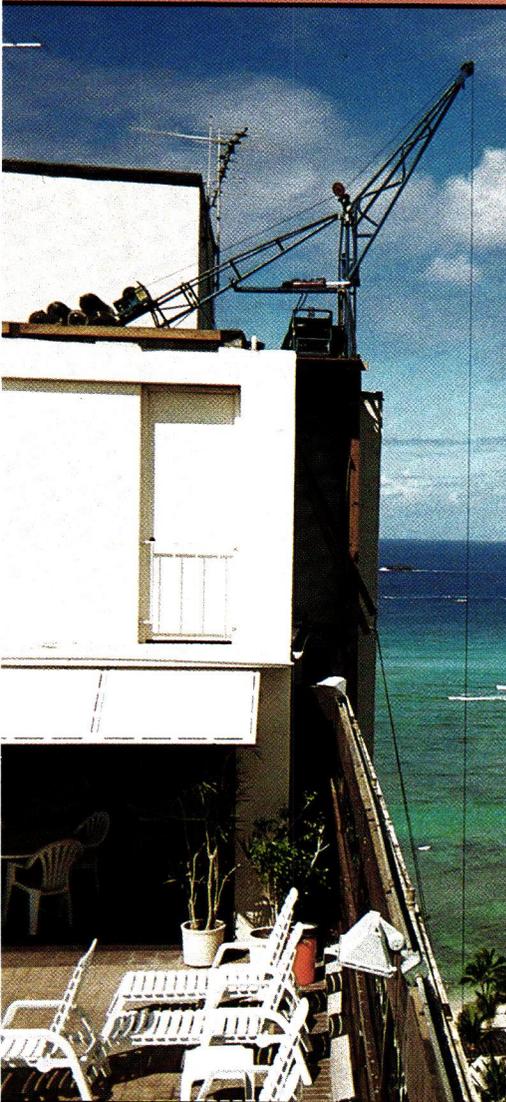
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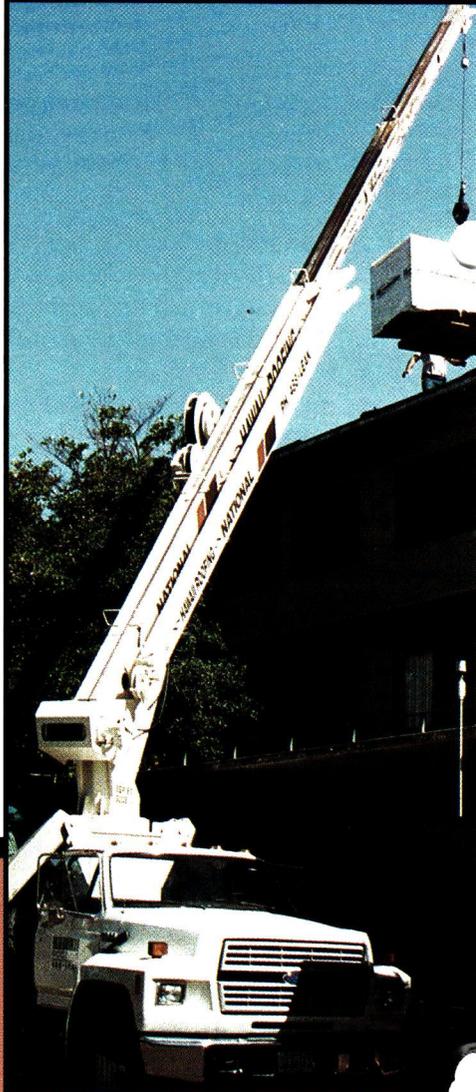
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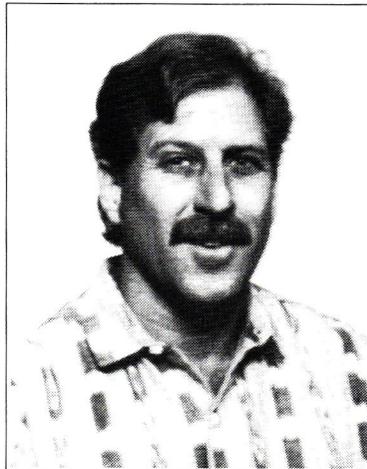
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President's Message

Planning Big Island Communities

by Terrance Cisco, AIA
Vice President/President-Elect,
Hawaii Island Section/AIA

Recently, a friend shared with me a nighttime infrared satellite picture of the island chain showing an intense glow from Pearl Harbor to Hawaii Kai and around to Kailua and Kaneohe. The two glows on the Big Island were Hilo and the active volcano. Although the satellite photo barely picked it up, the expansion in Kailua-Kona, my hometown, is evolving and I fear the loss of the rural atmosphere which drew me here from Honolulu in 1980.



Terrance Cisco

We live with an economy based on tourism. Kona Coast "destination hotels" are vying for the tourist count, each trying to seduce potential visitors and garner the captured audience dollar. These destination environments are an integral part of our economy. What does the Big Island offer for the experience of its residents and how can the communities which support these hotels appeal to visitors' interests?

Recently on the Big Island, Chip Kaufman, a planner affiliated with Duane & Plater-Zyberk, spoke to Big Island architects, planners and developers on traditional neighborhood development versus urban sprawl. His comments about the charm of Winter Park, Florida or Santa Fe, New Mexico, brought home the need for producing and preserving functional communities within a rural setting, unique to the Big Island which would be worthy of visiting and revisiting.

I would hope that these "support communities," the towns that we live in, can be environments so well planned that they offer a marketable experience, as well as provide "quality human habitation," as Chip put it, for their own residents.

The Hawaii Island Section of the Honolulu Chapter/AIA recently formed a committee of members and non-members to heighten public awareness of alternative planning methods.

Through this process we hope to educate ourselves and decide how the body of knowledge fits the evolving "Hawaiian lifestyle" and rural landscape.

In 20 years, Kailua-Kona will most likely have a population of 75,000 and my wish is that visitors will be returning to experience and enjoy our communities that we and our clients are providing today. HA

Lessons Learned in an Overseas Practice

by Mazeppa Costa

"You have to understand and be sensitive to the other's culture."
— Henry T.Y. Kwok, AIA

The traveling principals of Wimberly Allison Tong & Goo, Architects and Planners, have learned in almost 40 years of foreign work that an overseas practice has many lessons to offer.

Salient among these lessons is that an architect engaged in foreign work is going to have to deal with multiple differences — social, cultural, economic, professional — and that the experience is best undertaken with an open mind, a positive attitude, a spirit of cooperativeness and a willingness to be patient and flexible.

If one part of success in overseas work entails appreciation of the adjustment to differences, a related part reflects astuteness, caution, wariness; for the "romance of overseas work" has its downside in volatility, length of collection time and the vagaries inherent to being an outsider.

A highly individual lesson pertains to travail associated with frequent travel and the stress it places on family life.

In the long haul — and balancing differences and difficulties — are similarities to be learned; people everywhere tend to share certain commendable traits.

The architects of WAT&G have been involved in overseas work consistently since the 1950s, when founder George J. "Pete" Wimberly, FAIA, designed a small hotel in Tahiti. Since then the firm has added offices in Newport

Beach, California, and London, England, to its original office in Honolulu.

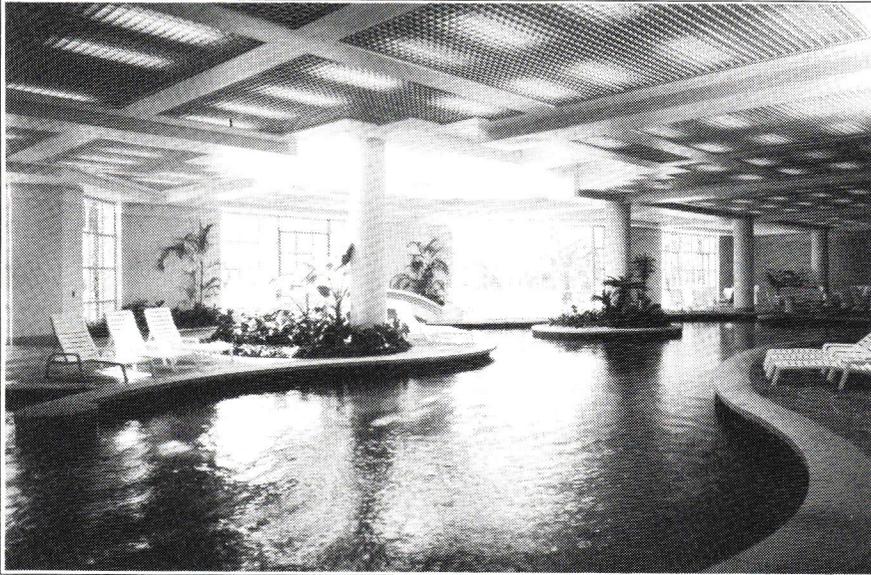
Of what he's learned doing overseas work, J. Patrick Lawrence, AIA, one of the

younger principals, put it this way, "I've learned a lot about how many colors there are in the palette of people. The diversity is a lot broader that I expected, the differences intriguing."



WILLEM RETHMEIER PHOTO

The Cairns International lobby, from its stately columns and windows reaching three stories high to wicker furniture and native woods, remembers Queensland's adaptation of the English Colonial style that was imported from British colonies.



Off the southern coast of Korea on the island of Cheju at Chungmun Resort, the 330-room Hotel Cheju Shilla offers guests both Korean and Western style rooms, a casino, and an array of upscale amenities including a large, lushly landscaped swimming pool that sweeps from indoors to outdoors in a design that allows swimmers to go back and forth between the two kinds of pool environments.

Similarly, Kwok observed, "We learn about so many places and cultures; it enriches our knowledge of the world, broadens our vision, makes the person mature faster. You have to be flexible — and enjoy it."

In recognition of the validity of other ways, Sidney C.L. Char, AIA, said he's "learned it's best to approach things with an open mind in respect to cultural traditions. Try to enjoy what the world has to offer.

"There's not a right way and a wrong way but different ways. Sometimes you learn by doing something a different way ... You can do things anywhere with anyone if you cooperate with people," Char said.

Gerald L. Allison, RIBA, FAIA, after decades of work in many parts of the world, said, "I've learned a helluva lot about a lot of people."

Practical Lessons

At 76 and still maintaining an extensive travel schedule, Wimberly points out, "It's very difficult to sue over long distances. Make sure you get paid ... I've learned that in areas where you have very inexpensive labor,

it requires greater supervision, so the cost balances out. However, in many cases you can get local craftsmen who do fine decorative work you wouldn't be able to do otherwise and this distinguishes your work. Building is a very local art."

Other architects offer these thoughts: "The foreign market is more volatile than our local market, not excluding the possibility of coups ... There is generally a loss of a certain amount of design control despite continuous involvement ... Foreign work requires an extensive period of pioneering which results in a lot of work at little or no profit, more than the normal number of failures, dead ends or disappointments and moments of abject confusion and frustration." — Allison.

"You go through a very onerous process to get paid; it's not unusual for accounts payable to be three to five months in arrears, and repatriation of U.S. dollars out of a foreign country can take six months or a year ... Tax laws of some countries can be very misleading ... You basically work seven days a week at odd hours and into the night ... Networking is extremely

important; continual service to the client is critical. Dividing yourself between domestic and foreign projects doesn't work too well." — Gregory M.B. Tong, AIA, WAT&G chairman.

"Asian culture is culture of control and service where service is an honorable thing. There is layering of control. Who you respond to and in what manner is very important. You must be perceptive about hierarchy. Age is important. If you don't have gray hair they don't have a reason to respect you until you have an opportunity to speak and demonstrate knowledge."

— Lawrence

"Just say no" is no way to go, according to Kwok, who has learned, "Asian clients are heavy into drinking. You have to be able to join them, keep up with them, and still be able to work the next day."

Personal Cost

"Travel stress burns people out. The impact on family is tremendous. I have a 2-year-old son who has only seen me for one year. Of those who try, about 20 percent can probably maintain an overseas practice indefinitely."

— Lawrence.

"It can be very exhausting to work globally because of the amount of travel required and the complexity of cultural and language differences, not to mention time zone changes."

— Allison.

"Even a lifelong career in foreign work is OK as long as you know what you're getting into and are willing to proceed on that basis. A wife of the more independent kind, with good understanding, is helpful."

— Kwok.

On Balancing Differences

"My foreign travels have shown me that, despite variations in politics, culture and mores,

Continued on Page 31

Worldwide Experiences Affect Design

by Peggy Kusano

What in the world are we doing there? The question is a logical one, for working overseas is not easy.

Coordination can feel like a three-ring circus, language and cultural differences can be the cause of an unintentional faux pas, the differences in project priorities can be astonishing, styles in negotiation are as varied as native costumes, and one must remember to put enough space in a room for a rollaway bed, as young Japanese working women like to travel in threes.

So what in the world are we doing there? For Projects International, the answer is inseparable from the firm's personal quest to keep growing in design. Because the firm creates experientially, working abroad provides the opportunity to learn about hopes, dreams and aspirations of people from diverse cultures, histories and economies, and the evolution of the firm's practice has been influenced by its experiences in working with clients in other countries. What comes home comes from perspectives as diverse as the multifaceted nature of the design profession itself.

From the standpoint of management, Eugene Hu has a frightful, if not fond memory, of coordinating a presentation three days away, when the principal-in-charge was in Hong Kong, the senior designer in Singapore and he, the project manager, was on his way to Korea.

Still, he finds one of the most challenging aspects of working on the Hotel Korea on Cheju Island

“Such a world vision makes us more responsible to architectural aspects...”

— Paul Ma, AIA

is communication.

“It must be very deliberate to ensure understanding, and is therefore more paper intensive” he says, citing the frequent possibility of misunderstanding the spoken word.

In terms of developing effective communication, Projects International has come up with a key aspect that it calls “scripting,” a universally understood process through which the project team creates experiences that will comprise a sense of place for the guest, resident or user. It is a disciplined framework for a free-flowing process, with a clearly defined sequence of tasks.

Interestingly, the form in which it is expressed to the client has been very much influenced by the firm's search for communication that is exciting and effective, and that transcends language differences.

Lanz Yamamoto, interior designer who has been working on Belte Nishisando, an unusual 15,000-square foot, four-story condominium unit in Tokyo, talks about another kind of influence — the cultural graciousness, kindness and attentiveness that one finds in Japan.

It is a reflection of a level of

concern that has been a way of life for thousands of years. This degree of concern for all things can bring the exceptional to the most mundane. “In the design of equipment, nothing is ordinary,” Yamamoto says. “Even for a simple thing like toilet fixtures, there are the most innovative designs.”

From exposure to such attitudes, the firm has grown increasingly aware of the importance of designing experiences that accommodate the superlative service and attention to detail that is found in Japan in particular, as well as in projects in locations that are anticipating a large share of the Japanese market.

Byron Tsuruda, AIA, managing principal and key negotiator for Projects International, has found business customs are different in all the places the firm works. “Hong Kong is tougher to deal with in terms of money at all stages of the project,” he observes. “Japan is tough up front in negotiations, but once they are set, the project operates very smoothly. Korea is sometimes more dictatorial. Singapore is more predictable, straight forward. In Malaysia, the government is so strong that it takes a long time to get things done, and one must be in the political know.” Above these differences, however, Tsuruda believes all begins and ends well, if, wherever you go, you are honest and yourself.

In terms of design, Mike Toma, senior designer for the Hotel Quint in Yomitan, Okinawa, says,



The Peninsula Bay Resort in Phuket, Thailand is being designed with a colonial spirit and a sense of having been carved out of a coconut plantation by the sea.

"There may be more of a case in Asia where form follows function and they are looking for a certain element of fun." While the firm excels at creating such experiences, the challenges abroad provide humbling experiences.

Clients may choose Projects International because they like the Hyatt Regency Waikoloa. However, those ideas can get drastically modified by factors of cost, climate and cultural lifestyle differences. If guests in your country love splashing in the waterfall garden in spring, will

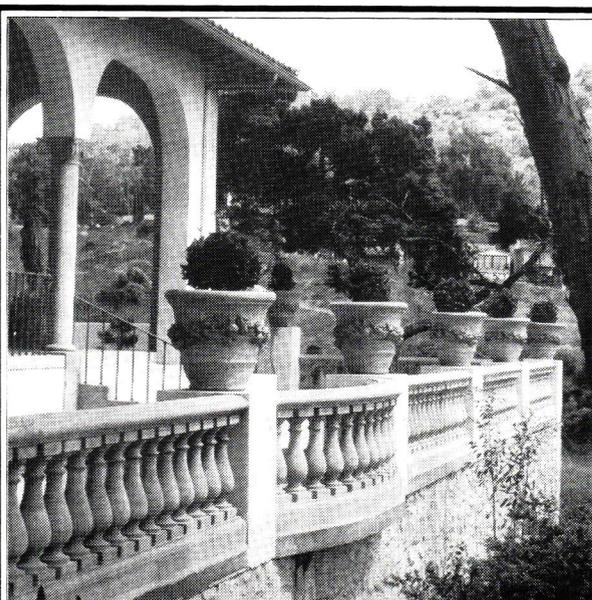
they love ice skating there when everything is frozen in winter?

Hardest to understand may be the cost structure, which is different in every country. "Budget priorities are different. There's a lot more money put into basic systems and structures, engineering," says Tsuruda. "For example, spaces allocated to machine rooms may be twice as much, and you have to have all these different access panels." In turn, however, this more technical orientation, and interest in maintenance, forces the firm to question its product design.

In directing the firm's design on projects here and abroad for local and international clients, Paul Ma, AIA, principal and director of design, finds that working overseas is not really different in this basic sense: "Our responsibility to the client comes first no matter where we go. We must understand the client and geographical location of where we are working, but the feeling of responsibility is the same—that whatever we design has to respond to human emotions."

Ma feels fortunate to have the

Continued on Page 24



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Lost City's Palace Inspired by Myth

A Full-blown Fantasy in Untamed Africa

Architect Gerald L. Allison and client Sol Kerzner traveled together to the tiny republic of Bophuthatswana in southern Africa.

Earlier, Kerzner had approached Wimberly Allison Tong & Goo about designing a hotel for the area. His instructions: create something that has never been done before; adhere to the highest possible standards.

Now, they stood in a beautiful, densely bushed valley. Feeling the

weight of both Africa and the assignment, Allison was quiet for a while. As he cautiously pushed forward through the bush, it was the *mystery* of Africa that he kept feeling. "Sol," he said, "maybe we can do something here by creating a jungle, in which a long lost city is rediscovered after centuries of being lost to memory."

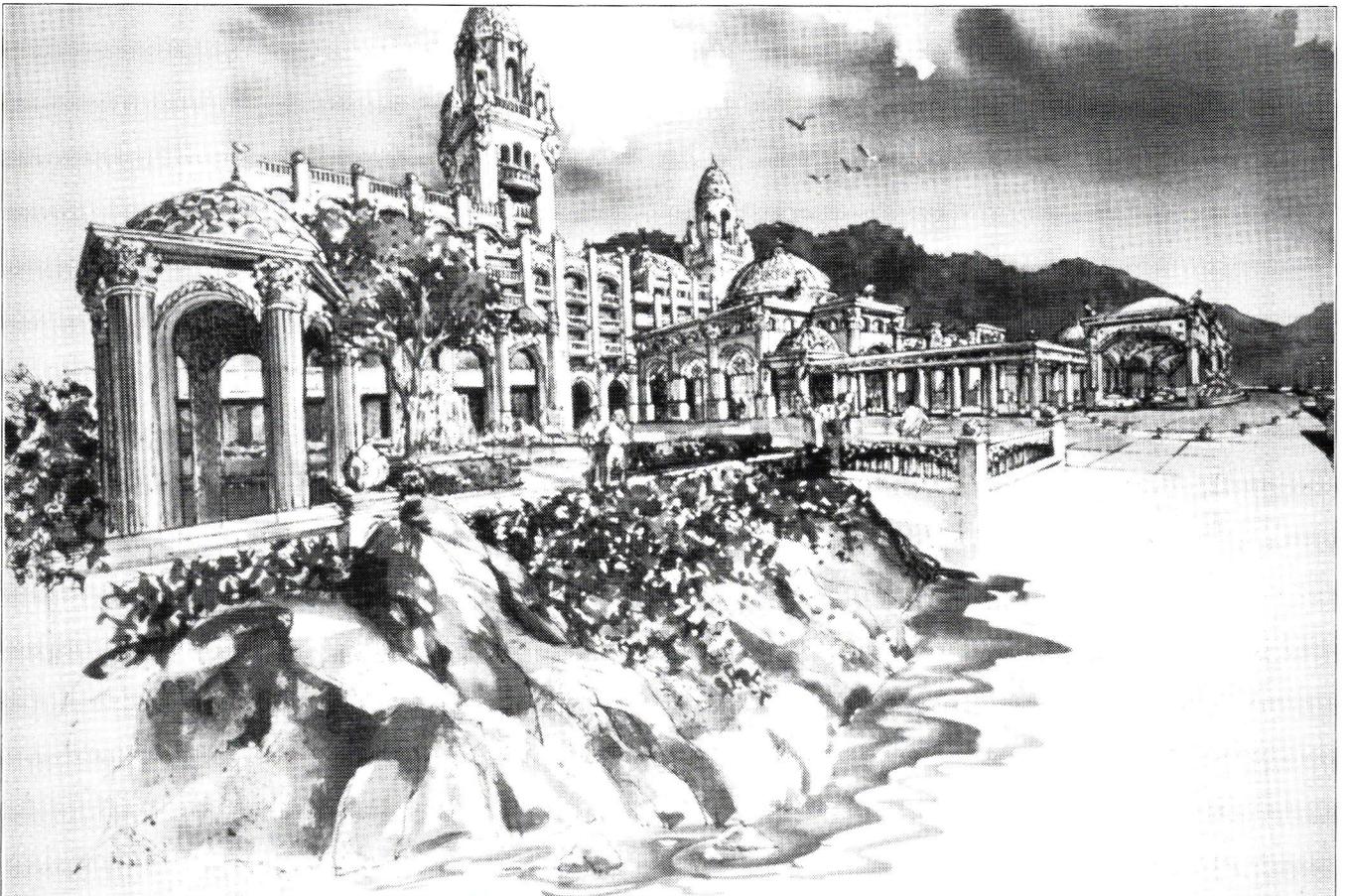
Immediately, the words "Lost City" came to both men, and the concept for an extraordinarily ambitious hotel/resort project

was conceived.

Only a year-and-a-half later, the mythical city, with its majestic centerpiece, The Palace, is taking shape on 80 acres of grassland within the borders of an extinct volcanic crater. The realized fantasy is scheduled for completion by December 1992.

In a recent interview, Allison talked about the development of The Lost City idea:

"We created a story — a myth, if you will — about an ancient wandering tribe that, over time,



"The first thing to understand about the Lost City is the opulence of it, and The Palace is its apex. It is essential to the concept of The Palace that it does not look or feel like a hotel but, rather, like a royal residence of uncompromising splendor." — Allison



"We created a myth of a lost city in the heart of untamed Africa. With our myth firmly in mind, we did a lot of research trying to determine what actually might have happened within our fictional concept. Imagine the excitement of creating a new architecture in an area that has no architectural heritage of its own." — Gerald L. Allison, FAIA

was exposed to various architectures. Ultimately, they settled in a uniquely hospitable valley — a kind of African Shangri-la — where they developed an architecture of their own, utilizing structural elements that emerged from tribal memories of North Africa combined with indigenous forms of flora and fauna in the bush country of southern Africa.

"In our story, precious metals and stones are discovered; the tribe evolves into a benevolent monarchy, for which a regal palace is erected and tragedy comes when an earthquake destroys everything but The Palace.

"The city is lost for many generations, yet lives on in legend. After many centuries, in the final decade of the 20th century, an expedition discovers the ruins, setting in motion a restoration that will soon be

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"There are many more details, and — amazingly — the story seems to have achieved a reality of its own to people associated with the project.

"With our myth firmly in mind, we did a lot of studying and a tremendous amount of research to try and determine what actually might have happened within our fictionalized concept.

"It's been very exciting to create a new architecture in an area that has no architectural heritage of its own.

"The first thing to understand about the Lost City is the opulence of it, and The Palace is its apex. We think of it and present it not as a hotel, but as a royal residence of unprecedented splendor, which has been converted into hotel rooms while still retaining the elegance of the original palace. It is essential to the concept of The Palace that it does not look or feel like a hotel.

"It's fantastic, in every sense — every feature celebrating an architecture characterized by rich detail and massive proportions. It is monumental in scale, incorporating extravagant spires, domes and towers supported by pillars in the shape of revered animals. Everywhere there are life-size animals — sculptured in wood, bronze and stone — all representative, no real animal elements. There are tapestries and paintings, murals and mosaics reflective of native plants and animals, lavish materials, splendid vistas and the magic of water, in many forms.

"Each room — 328 of them — all 21 suites, will be different from every other, with individual artwork and furnishings. Every room entrance will have a one-of-a-kind artifact or exotically potted plant so that the ambiance is that of someone's home.

"The Palace, in appearance and effect, becomes a real palace — rather than a hotel — for each guest." HA

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Architects Hawaii The Waialae Building



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Marble and granite finishes enhance enduring qualities of the design of the first floor arcade.

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WKH Corporation

Architect:

Architects Hawaii, Ltd.

Principal in Charge:

Alex Weinstein

Project Architect:

Charles Chan

Mechanical Engineer:

Ferris & Hamig, Inc.

Electrical Engineer:

**Douglas V. MacMahon &
Associates**

Structural Engineer:

Richard M. Sato & Associates

Civil Engineer:

Richard M. Sato & Associates

Soils Engineer:

Ernest K. Hirata & Associates

Landscape:

Michael Miyabara & Associates

Interiors:

Daniel Design

Contractor:

G.W. Murphy Construction

JURY COMMENTS:

"It really adds to the urban fabric and accentuates the neighborhood."

"The exterior of the building is very successful."

"What this architect has done is to make a statement that is very enriching to the city and is a model for other people to think about as Kaimuki develops."

"Every time you look at it you see something slightly different."

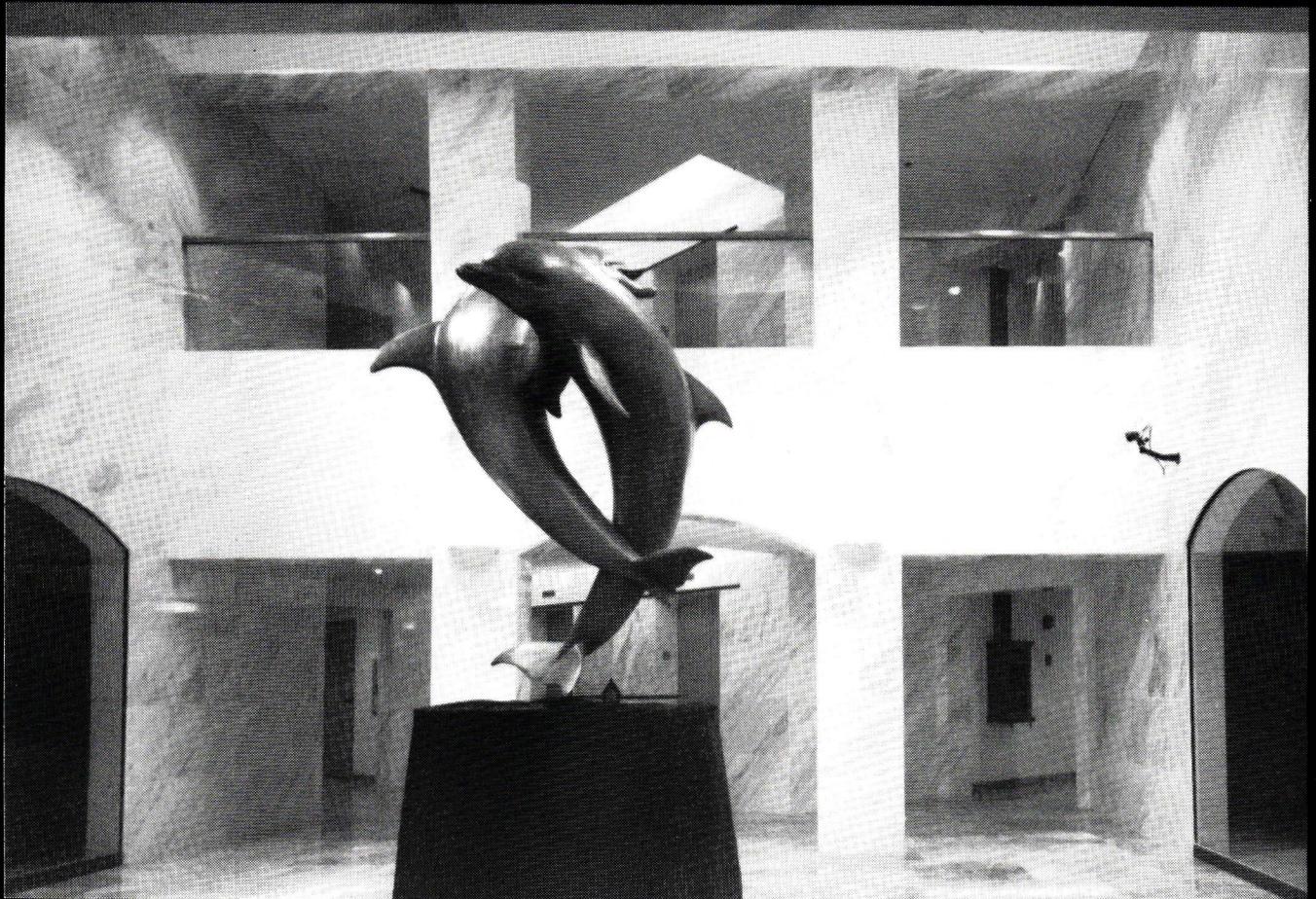
The Waialae Building was designed by Architects Hawaii, Ltd. based on the historical context of the existing neighborhood. Much of Kaimuki followed the 1920s development of the Honolulu Academy of Arts, Alexander & Baldwin Building, the United States Post Office, Custom House and Honolulu Hale. The architect worked closely with the owner to create a building which will age gracefully, providing a

gracious solidity and historical stability in an existing aging neighborhood.

The major facade and entrance are oriented toward the heavily trafficked street intersection and the voluminous lobby presents a pleasant entrance to the building. The building materials include a granite exterior building base, marble lobbies, marble sheathed toilet rooms, covered arcades on the first and fourth floors and a

wide tile roof.

Others who worked on the project were Ferris & Hamig Inc., mechanical engineer; Douglas V. MacMahon & Associates, electrical engineer; Richard M. Sato & Associates, civil engineer; Ernest K. Hirata & Associates, soils; Michael Miyabara & Associates, landscape; William Lam, lighting; Daniel Design, interiors; and G.W. Murphy Construction, contractor.



MICHAEL FRENCH PHOTO

The spacious marble-finished main lobby is complemented by the owner-commissioned sculpture by Bud Bottoms.

Exporting Creative Resort Designs

by Michael James Leineweber, AIA

In the public mind, Japanese planners and architects are not strongly associated with Pacific resorts. One reason is that Hawaii-based planning and design firms have pioneered resort design throughout the region during the last 30 years: first in Hawaii, and then to other Pacific islands, Asia and Japan.

The reality of today's Pacific resort market is that most developments in the last decade have been financed by the Japanese. As a result, these resorts will probably be heavily occupied by Japanese-sourced visitors, as developers move to protect their major financial investments. There are lessons to be learned from this trend in order to understand what might be happening in the next decade.

One lesson is to understand that today's Japanese financiers want to use Japanese construction firms, who then want to use Japanese design firms. As a result, construction is occasionally done in a joint venture with foreign

partners, at least until the Japanese construction company has established itself and can then dismiss the local affiliate.

How long can we continue to maintain a creative edge developed over the last 30 years when we continue to export design expertise to Japan? The answer will be to identify critical areas, such as master planning, where Japanese firms do not seem to place much emphasis.

The concept of a destination resort also seems to be unfamiliar to most Japanese developers. Although Japanese-backed destination resorts are beginning to appear in Okinawa, Fiji and Australia, it is too early to tell if it will remain a sustained trend.

Other major destination resort developments are planned for Southern Asia and Indonesia. Closer to home, Hawaii has a number of destination resorts which were bought by Japanese financial interests; however, it remains to be seen whether these maturing properties will prove to

be wise investments for them.

American designers respond to a market which is constantly evolving. Analyzing, interpreting and revealing the scenic, cultural and historical values of a site in a manner that inspires responsible tourism and resort development is a complex process which must be frequently reviewed and modified. In planning and designing a resort, the product must be differentiated in as many ways as possible to create a unique marketing niche.

Today's Japanese resort development leans toward theme parks and attractions, such as Tokyo Disneyland. It is extremely successful because it is a creative concept superbly implemented at a high-quality level, and found adjacent to a metropolitan area.

It may be possible for a theme resort to appeal to the international travel market, if it can project a perceived value. With the demise of financial institutions' asset-based investments and the rise of

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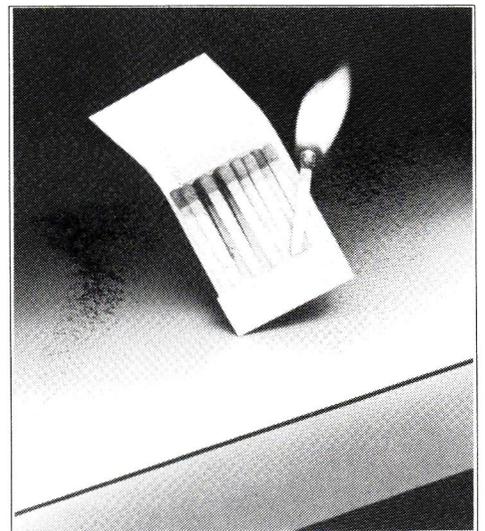
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cash flow based investments, a very different kind of international investment climate is emerging.

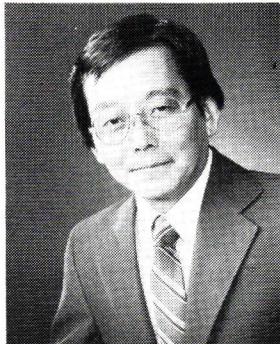
As an example, Media Five Limited produced the master plan for Hope Island Resort in Surfers Paradise, Queensland, Australia, estimated to have construction completed in 1995. The 890-acre site includes a luxury hotel, six planned residential neighborhoods, commercial district, marina and yacht club, health and golf clubhouses.

Originally, the area could have been characterized as a swamp. One of the unique challenges of the master plan was to create a sense of place where there were no natural attributes. Creating "fast" land suitable for construction involved dredging, the creation of drainage canals to dewater the site, and spoil areas. Given these civil engineering requirements, the idea of a European environment similar to Venice, Italy began to emerge. The development would provide the scenery, complemented by the unifying aesthetic of waterways.

Because Hope Island Resort is located on the Koomera River, access to the sea was desirable. At the same time, fluctuating ocean tides provided a challenging design constraint for the marina and waterfront developments. In addition, the resort itself is based on the river's flood plain.

The master plan's primary function was to provide an extraordinary experience to Hope Island's visitors and residents, which was achieved by enhancing the prevailing holiday characteristic of Queensland.

Thematically, Hope Island Resort became a vacation paradise, using Venetian and Italian design elements. The winding waterways and canals allow the use of gondolas and water taxis to provide transportation throughout the complex. The buildings create sweeping vistas that recall some



Gene Fujioka
Vice President

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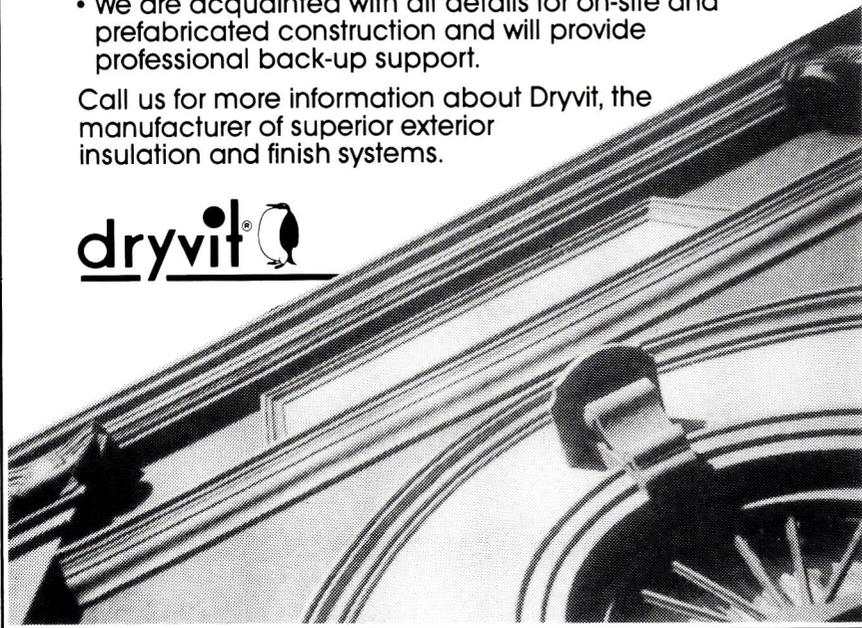
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of the refinement and quality of European urbanization. Landscaping, open spaces, courtyards, and piazzas encourage social and cultural activities. As a result, the theme of Hope Island Resort gives it a unique sense of place where none previously existed.

The 21st century will be characterized by a market orientation for international resort properties. Successful resorts will appeal to a highly mobile and sophisticated consumer-driven market. The Japanese market, which many people have taken for granted, will become free-spirited and independent in its choices, internationally and domestically.

This revolution in Japanese travelers' leisure orientation is starting to be observed in competitive markets. It will be interesting to see if this competitiveness is allowed to extend to the domestic Japanese resort market and, if so, what choices will be offered. Once allowed to choose, the Japanese may opt for the imagination and creativity that Hawaii-based design firms can bring to the resort planning and design process.

The challenge for Hawaii-based firms is to approach the Japanese market, domestically and internationally, with value-added services that appeal to major Japanese resort and leisure development players: financial institutions, land owners, prefectural local governments and construction firms. Eventually, they must bow to the growing power of the Japanese consumer. If Hawaii designers can demonstrate that our planning and design solutions are better able to serve the consumer, then we may have a place in creating the new practicums of the resort and leisure environment. **HA**

Michael James Leineweber, AIA, is the vice chairman at Media Five, Limited.

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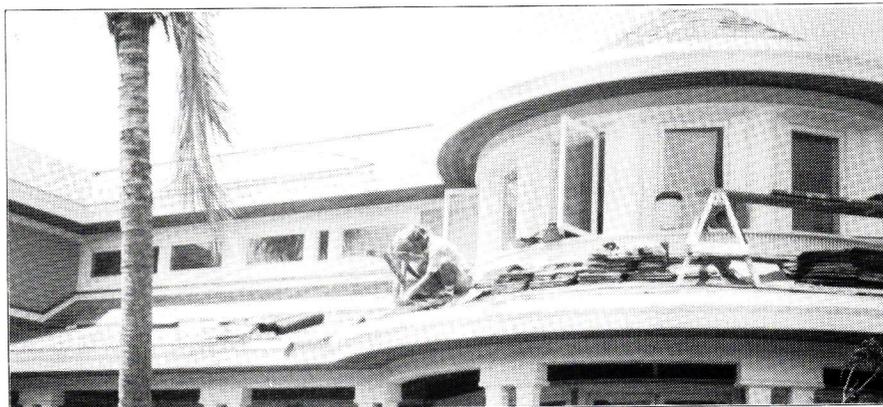
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Slate: Ageless, Elegant, Durable, Affordable

by Charles Spiegel

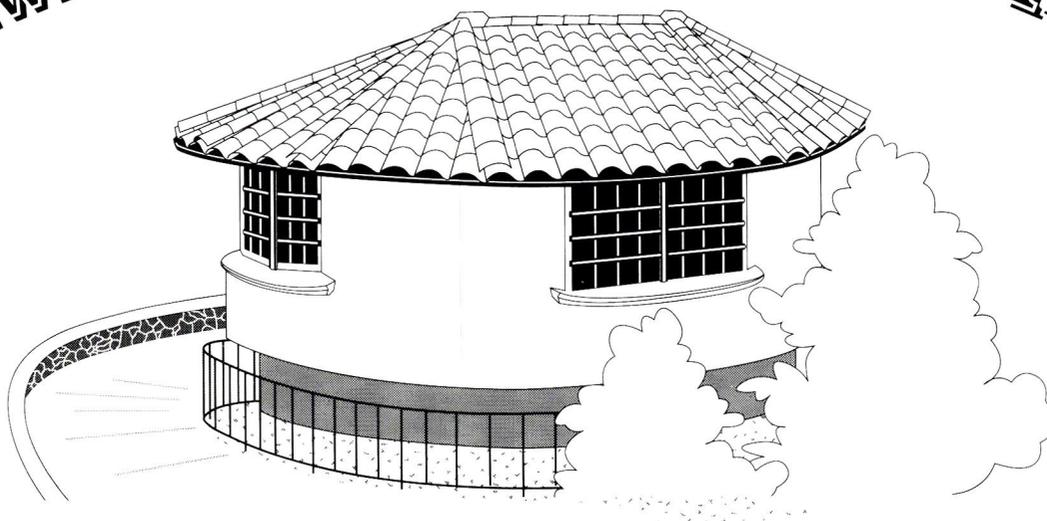
The practical purpose of a roof is to protect the interior and add character and value to the structure. Both goals can be achieved by employing either slate or clay tile. Extraordinary materials, they do not command an extraordinary price.

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cost in Hawaii for materials alone was over \$6 per square foot. Currently, with reliable suppliers, roofing slate can be supplied to the job site for approximately \$3.25 per square foot. As a result, slate as a roofing material, is making a comeback in the Hawaiian market.

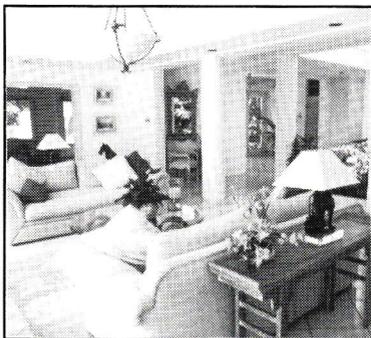
Ageless, elegant and now affordable, slate has been used successfully as roofing for thousands of years. Unaffected by water or climatic changes, slate roofs typically outlive the structure they protect with no maintenance.

In addition to durability, affordability and low maintenance, slate offers a limitless variety of colors ranging from green to purple. Furthermore, slate can be supplied in a wide variety of sizes and shapes without increasing costs. Most architects would be surprised to know that current installed cost for a slate roof is

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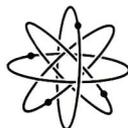
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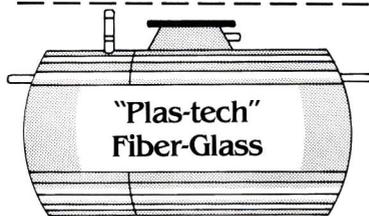
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about \$5 per square foot.

Another ancient roofing material making a comeback is clay tile. As with slate, clay tile has a record of success thousands of years long. Glazed in virtually any color, it is available in shapes ranging from smaller oriental styles to classic mission style.

In addition to these design features, the material is fireproof, maintenance-free and now, affordable. Although prices vary with color and style, virtually any

clay roofing tile can be supplied to the job site for less than \$3.25 per square foot. Surprisingly, both slate and clay are not heavier than concrete tiles.

Both slate and clay are not only extraordinary roofing products, they offer extraordinary value. They are rightly earning an increasing share of the market. **HA**

Charles Spiegel is president of Hawaii Roofing Supply, Inc.

Maintaining a World Vision

Continued from Page 11
firm practicing from Hawaii, a place that represents the quintessential resort. It is this spirit that brings many people to Hawaii, and he observes that this association is connected with those who work here. Along with this comes a responsibility.

"It is important for firms who take this abroad to maintain a

world vision, and go beyond what we've seen in Hawaii in the past few years," he says. "It is difficult not to work from one's own experiences, but we must realize that from the client and local history base we have a whole set of different cultural idioms and traits.

"While Japan has remained relatively pure, Asia in general has a group of expatriates — British, Swiss, German. This draws out a more worldly vision. We find we must call on deeper resources to draw on these influences. We must be knowledgeable enough to pick it up, then be able to bring it up. This is exciting, a rich mixture of experience to respond to in terms of a world perspective."

"If anything," says Ma, "such a world vision makes us more responsible to architectural aspects, for architecture is still about place."

Adding up the sum of different perspectives, what comes home, then, for those who go abroad, is the growth of a personal vision of the world that will perhaps be more evidently expressed in design five to 10 years from now, and which, as more in Hawaii go abroad, may become a source for a different kind of influence within our country. **HA**

Peggy Kusano is the manager of marketing and communications for Projects International.

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Roofing Concepts

Copper Shingles Offer Attractive Roof Alternative

by Bruce Christensen, CSI (PA)

Around 2500 B.C., civilization discovered that copper could be mined, smelted and formed into a material that possessed great strength, durability and beauty.

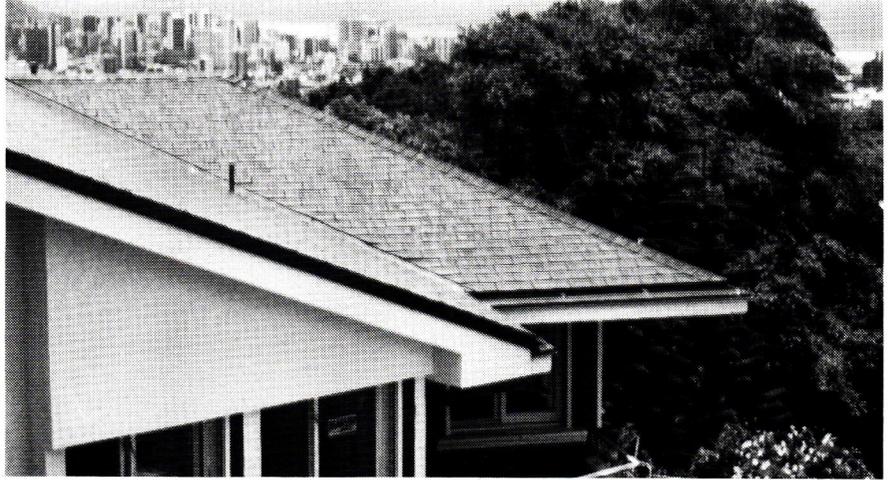
The earliest known use of copper was in Mesopotamia, creating cutting and chopping tools. The smiths of these early days demanded a price of two sheep in return for one cutting blade.

It was the ability to mold, form and harden copper into long-lasting products that made it a material far superior to other materials of the day, regardless of price. Understandably, the use of copper spread to all great civilizations of the world.

Through the years, the demand for copper made it a trading standard and soon it was coined and became money. Possessing copper signified wealth. Architects soon discovered that copper made an excellent roofing material.

Copper roofing provided strength and durability. It also possessed a constantly-changing beauty that even now has become accepted as a look that complements almost any style of architecture. Over the years, copper has become the roofing material of choice. Anything else is a compromise.

Now, almost 4500 years later, the latest development in copper roofing technology has been introduced — PRESTIGE copper shingles. Manufactured by Europe's largest shingle manufacturer, PRESTIGE combines state-of-the art



Copper shingles complement any architectural style and blend in well with the Hawaii landscape.

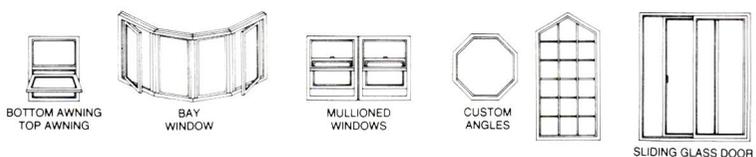
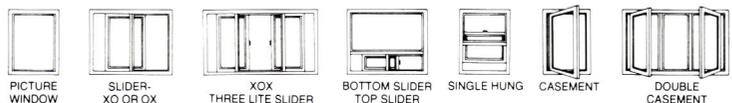
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further oxidation.

Copper shingles can be used with a seemingly endless number of architectural styles. The intriguing changing shades of copper from glittery gold, to reddish brown, and finally to sea green, blend perfectly with the materials of popular architectural styles prevalent today.

Akira Kawabata, AIA, principal with Suzuki, Kawabata & Associates, Inc., was confronted with the challenge to specify a unique roofing system for a residence at the top of Pacific Heights Road.

Criteria for the material was that it must be lightweight, durable, attractive, suitable for the neighborhood, reasonably priced and relatively easy to install by a local roofing contractor.

Jim Becker, project manager for Allied Builders System, discovered the PRESTIGE copper shingle while walking through a local trade show with the owner of the Pacific Heights project. They immediately decided that this was the product for their project, and that it fit all of their requirements.

The material was ordered from the manufacturer in Italy and was shipped to the project for installation. Honolulu Roofing Company Ltd., was the subcontractor for the installation of the 10,000-square-foot project. The product was installed using copper nails, copper flashing and a tab adhesive.

The method of installation is the same as for composition shingles. The installed cost runs \$400 to \$550 per 100 square feet, roughly one-half to one-third the installed price of standing seam copper. **HA**

Bruce Christensen, president of BC & Associates, is a member of Hawaii Roofing Contractors Association, a board member of Waialae Nui Ridgeline Association and a board member of Honolulu Executives Association.

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Best to Follow the 'KISS' Theory

by William H. Christensen

During the '80s and as we venture into the '90s, larger resorts are becoming more common to Hawaii's skyline. Anyone who has

been on a job site where there are 500 tradesmen of every sort at work, is somewhat awed at the overview — even if you've been part of the construction industry

for years.

We in roofing have enjoyed contributing to the "beehive of activity" that resort work entails. Yet in spite of the grand scale, the diverse systems and materials designed into such projects, we are today more conservative in posture than ever.

Why? In a word, when it comes to roofing — resort, industrial, commercial or residential — the "KISS" theory best prevails. This is the old industry adage: "Keep It Sound and Simple." And this outlook is as good now that we are heading into the year 2000 as it was when the Hawaiians were erecting thatched huts centuries ago.

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When a professional roofing contractor is asked to bid on a major project, he is normally dealing with preliminary plans and specifications that are sketchy. The plans are spread out over a conference table and inspected for a good overview of the entire job. After this general review, project particulars are pondered with questions like:

1. What is the slope of the roof? Is the slope permanently in the deck itself or must the slope be installed? Is there sufficient slope (which the ancient Hawaiians designed into their homes, knowing full well that water runs downhill and not sideways) for the proposed roofing system to last?

2. What are the details? Are there any details that will try to stop or hinder the water from getting to the drain?

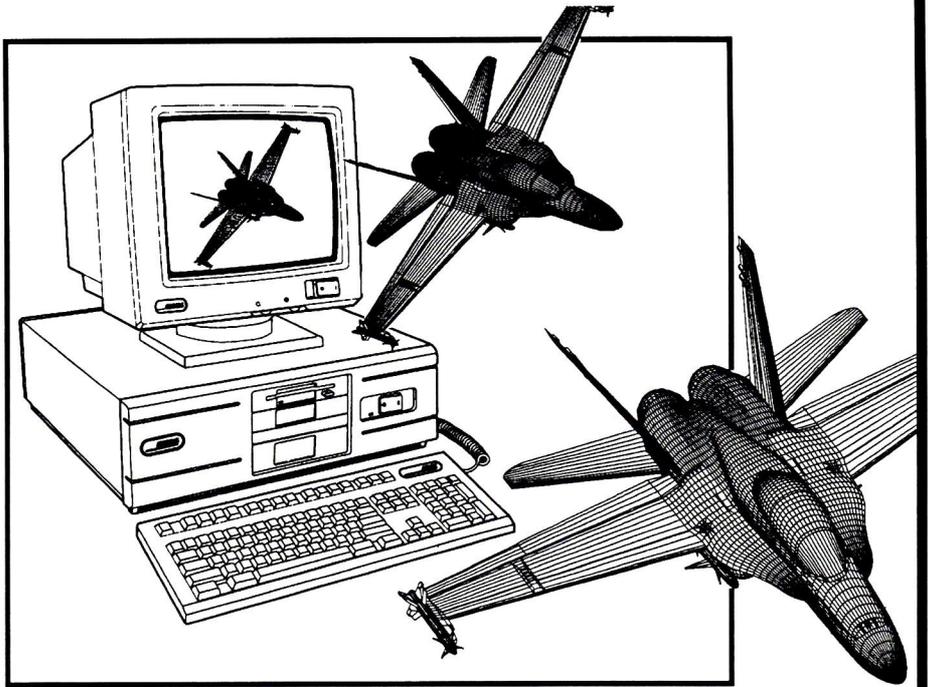
3. Is the system specified going to be easy to maintain from the owner's view? Are these areas that will be subjected to heavy maintenance traffic? Are there areas where objects can be easily thrown or dropped onto the roof?

4. What materials are involved? Have these materials been used in Hawaii for any length of time?

Challenging new systems are being developed all the time. They look good on paper and in promotional literature in particular, but can they be installed correctly? What kind of support can be expected from the manufacturer?

Hawaii's natural elements assault roofing systems more harshly than most places, due to ultraviolet sun rays that literally cook the roof every day all year round. Will a new system be able to stand up to our climate? These questions are normally asked, but the decision to use a new system is usually decided by the team (owner, architect, general contractor and roofing contractor).

As an example, the modified bitumen systems were introduced



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to Hawaii in the late 1970s. Their performance was monitored for many years.

Professional roofing contractors in the islands today concern themselves with the owner's dollars and ongoing maintenance realities. We do not want to be "invited" back by anyone during a warranty period to report that a detail wasn't working the way it should have been, when we knew there was a better alternative from the

beginning. We long ago learned the best thing is to talk about situations before the project starts, rather than after they arise.

Roofing typically is the least glamorous, but the most hard working part of any project. It's also often the least appreciated, but one that deserves careful thought, critical installation and care.

There are no magic wands to make it work, only wisely chosen

materials and time proven craftsmanship. Nothing stops "the show" faster underneath than a roof that has failed before its time. Follow the "KISS" theory from the beginning and no one will be sorry. **HA**

William H. Christensen is a partner with Grace Pacific Roofing Inc.

News

AIA Proposes Uniform Code

At the May AIA National Convention held in Washington, D.C., The American Institute of Architects passed the resolution submitted by the Building Performance and Regulations Committee.

The resolution, amended on the floor to include the word "model" by voting AIA members, proposed that the AIA develop and promote the concept of a single model building code for the United States.

For more information on a national building code, see "Working Toward a National Building Code" in the May 1991 issue of *Hawaii Architect*. **HA**

New Wood Book Is Drawing Prize

To celebrate 15 years of supplying hardwood flooring to Hawaii, Sanders Trading will be giving away two copies of *World Woods in Color* by William A. Lincoln. This newly-released wood identification book contains 275 color plates in 319 pages as well as information on commercial and botanical names, distribution, durability and range of uses for each wood.

To be eligible for the drawing, send a calling card to Sanders Trading Co., 1211 Kona St., Honolulu, Hawaii 96814. One card per person. Drawing will be held Sept. 1. **HA**

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Lessons Learned

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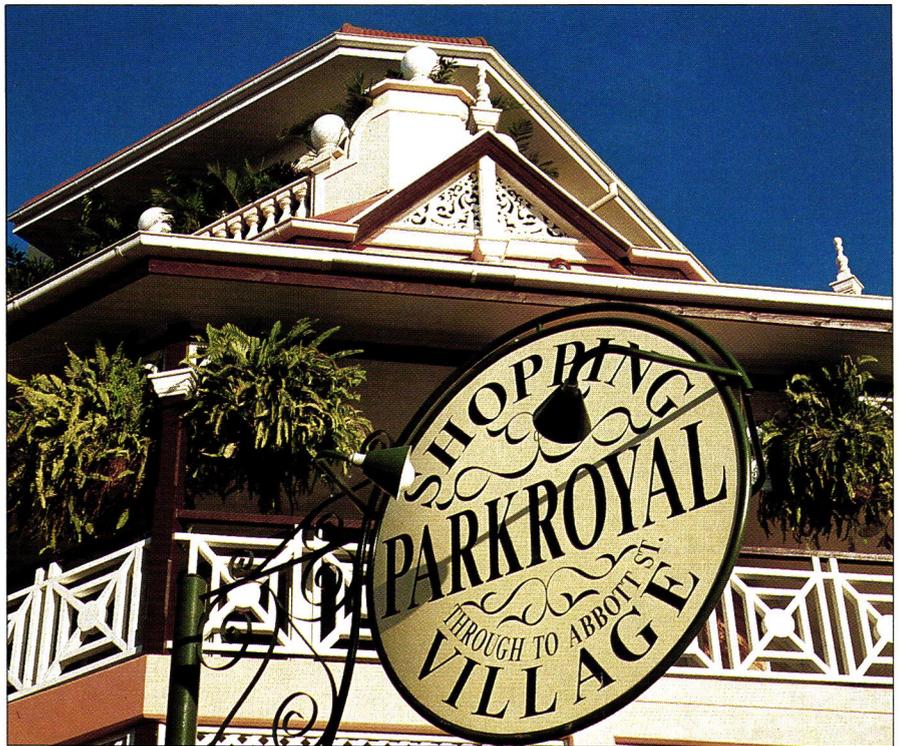
weather and geography, the World in general is made up of some pretty wonderful people who share the same concerns, including good design. Each trip reconfirms that humans are very diverse and yet very similar. I am convinced the key to peace and harmony lies in being color-blind in the mind and having unconditional love in the heart.”

— Allison

Postscript

Expect the unexpected, advised Allison who remembers, “More than once we’ve experienced the sound of gunfire from some rebellion taking place not too far from our hotel. At times like that we justifiably ask, ‘What in hell are we doing here?’” HA

Mazeppa Costa is a Honolulu-based writer and public relations specialist.



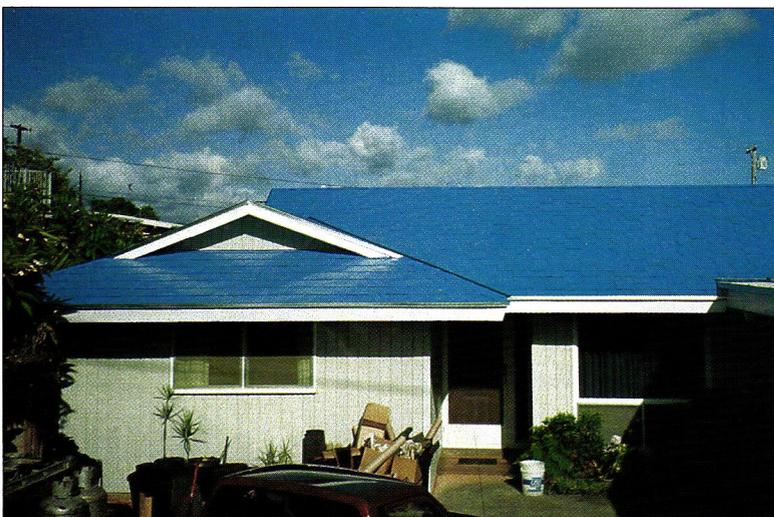
WILLEM RETHMEIER PHOTO

The retail element of the 321-room high-rise Cairns International (formerly Park Royal Cairns) is an adjacent low-rise shopping village. Both are patterned on tropical Colonial architecture prevalent in Far North Queensland, Australia. Buildings of the shopping village — with lattice work, wide verandas and corrugated galvanized iron roofs — have been mistaken for historic buildings.

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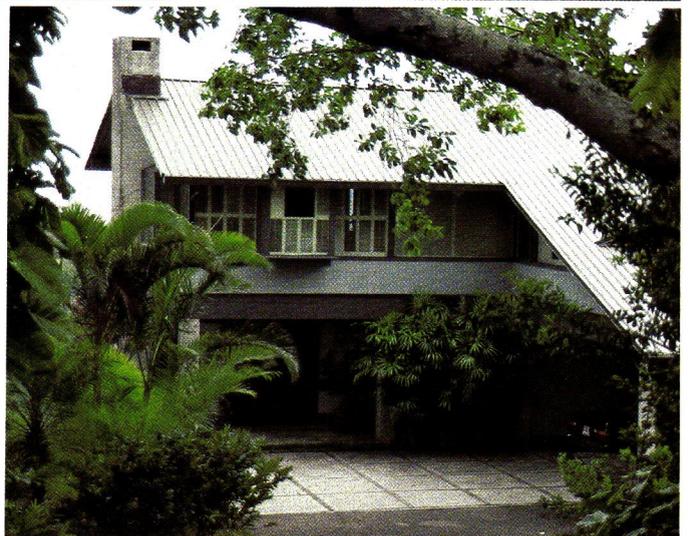


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