

HAWAII ARCHITECT

August 1992

Architecture Around the World
Housing Update
Rapid Transit
Roofing Concepts

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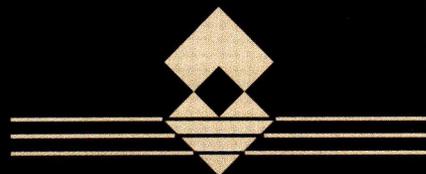
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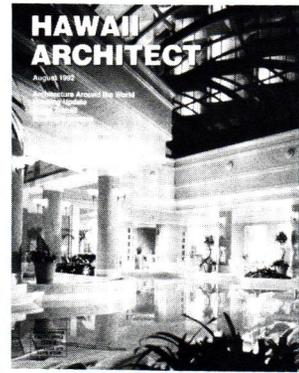
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In this issue ...

Hawaii's architects continue to offer unique contributions to architecture around the world. Hawaii's multi-cultural society is a preview of what a new world might resemble.

On the cover, photographed by Robert Miller, the Four Seasons Chinzan-so, Tokyo, designed by Wimberly Allison Tong & Goo, features a spa/fitness center which includes an outstanding indoor pool and an adjoining soaking pool that uses hot spring water brought in from the Izu Peninsula. There is also a tiny outdoor hot spring pool hidden among plants and stones. This project is also spotlighted inside.

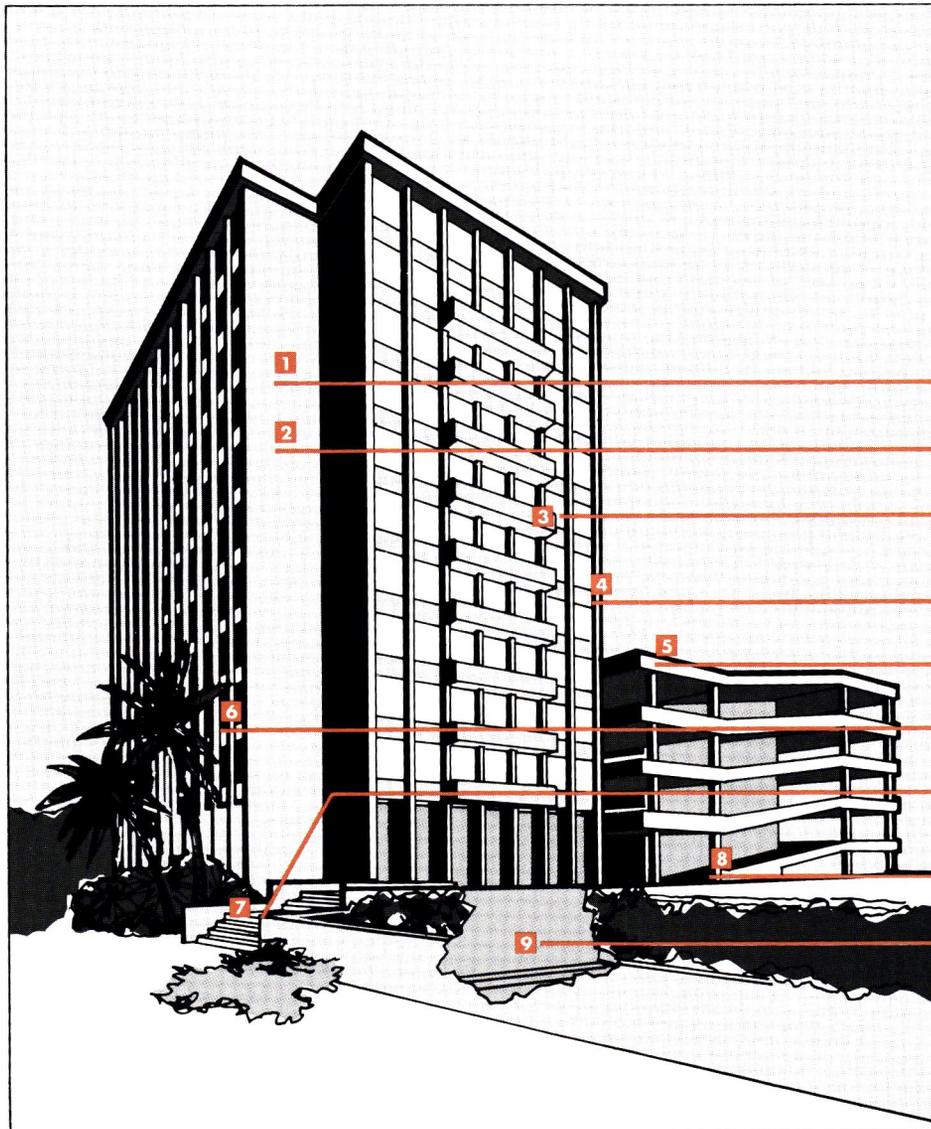
The *Grand Projets* world competition for a cultural center sponsored by the Republic of France is seen from the personal perspective of two Hawaii architects. Also, a quantity surveyor addresses working with architects on projects throughout the Pacific Rim.

Closer to home are several pressing issues in our island community. The Honolulu Chapter/AIA position on the urban design impact of downtown Rapid Transit is still thought-provoking as the other local communities assess the social impact of an elevated guideway. The recently completed Housing Hawaii White Paper offers alternative approaches for planning and designing housing.

The final article explaining the Vision For Waikiki 2020 is also included.

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PUBLISHER/ EXECUTIVE EDITOR Peggi Marshall Murchison	MANAGING EDITOR Joni Ketter	PRODUCTION/ART DIRECTOR Maria Bracho
SALES MANAGER Miki Riker	OFFICE MANAGER Kathy Sanders	BOOKKEEPER Linda Kurihara
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By Ed W. Campbell, AIA
Vice President/President-Elect,
AIA Hawaii Island Section

The editorial topic for the month of August, *Architecture Around the World*, tipped me off to a concept that we all talk about but somehow have not grasped the idea that service is also architecture. S.E.R.V.I.C.E. ... S for Service, E for Environment, R for Respect, V for Vision, I for Inventiveness, C for Client and E for Effectiveness.

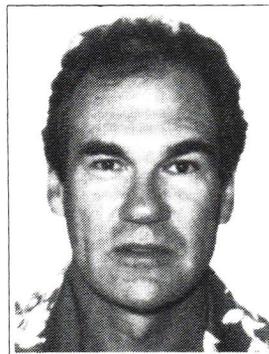
Let's take a quick look at these seven letters and words. This is not to say that all of you could not conceive your own "M.O." for service, this is just one way to look at the importance of sufficient planning for servicing our clients and others.

Service: it is not just "Professional Services Rendered," it is the total follow-through from concept to post-construction.

Environment: in architecture, it starts at the very concept of each and every project. We must address program requirements to the fullest while protecting our surroundings.

*Service is not just
"Professional Services
Rendered," it is the
total follow-through
from concept to
post-construction.*

Respect: all who are part of the building team deserve it. So often we fail to monitor the entire construction process, thus not fulfilling our role of the client's needs versus the contractor's interpretation of our drawings and specifications.



Ed W. Campbell

Vision: it can only provide us with the direction to lead our clients and ourselves. We always need to be reminded that the belief of one's ideas can only be seen through our drawings, which should be of the highest standards for our instruments of service.

Inventiveness: it is the challenge of us all to seek a higher level of design to fulfill our charge of giving to the project our very best.

Client: oh, where would we be without the client! So often we forget that the client's needs are a lot more than design and contracts. They deserve and have the right to expect our very finest, always.

Effectiveness: we can always be effective on the project when we remain organized. Pre-planning to program; budgets to clear and concise contracts; and yes, timely change orders, along with substantial construction administration service to post-construction follow-up.

You see my fellow readers, SERVICE truly does begin before we start and does not end until all areas of the project have been finished. This all comes back to my leadership message to our entire membership from your officers. We are required to provide you with the mode of service for all to follow, look ahead. ... HA

Shogun's Gardens Grace Tokyo Hotel

by Mazeppa King Costa

If your experience or knowledge of Tokyo conjures images of bustling, crowded spaces and hotels modern, stark and somewhat cold—the consummate urban scene with little to remind you of nature—you're right on. Except, something new has been added: Hotel guests in Tokyo now have an option to the "norm."

The new 13-story, 286-room Four Seasons Hotel Chinzan-so, Tokyo, designed by Wimberly Allison Tong & Goo, is located on the site of a 19th century shogun's house. Its rooms overlook the shogun's gardens. Both scale and ambiance are intimate.

"The gardens are magnificent," says WAT&G principal-in-charge Donald F. Fairweather, AIA. "Part of our purpose was to integrate the building to the gardens, take advantage of the gardens, and orient guest rooms to garden views.

"With the gardens leading the way, so to speak, we developed a plan that—like gardens—is conducive to moments of quiet and relaxation."

The gardens have already proved to be a special attraction of the hotel. *The San Francisco Sunday Examiner & Chronicle* travel editor, Donald W. George, noted, "When I first walked into my room, opened the drapes and stared out on that glorious sweep of greenery, (the gardens) seemed to reach through the windows to embrace and quiet my soul."

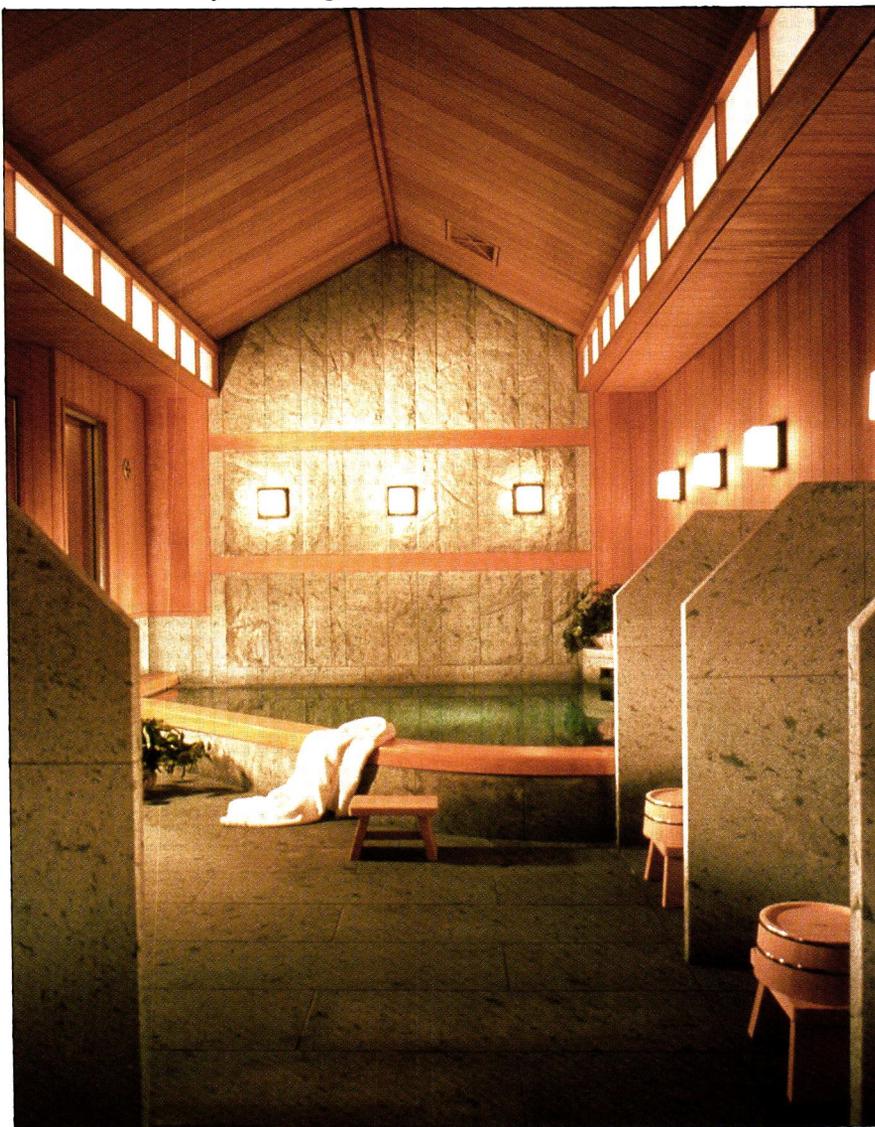
Called "A triumph in Tokyo" by George, the hotel is also unique in Tokyo because of the large size of guest rooms.

Public Spaces

Fairweather explains that public spaces are efficient for handling large groups yet are comfortable for business travelers. "Although the hotel can handle large crowds," he says, "the group affairs of the many weddings the

hotel caters to never intrude upon the privacy of other hotel guests.

"The intimacy of the hotel's spaces results from a progression of spaces from a rather big, but not huge, lobby to a smaller lounge, and then to a series of still smaller spaces overlooking the great Chinzan-so Gardens," he adds.



ROBERT MILLER PHOTO

The bath at the Four Seasons Chinzan-so, Tokyo, is very Japanese in design, elegant in its clean lines.

"Public spaces, positioned on several levels, include an unusually large number of restaurants and sophisticated meeting rooms featuring state-of-the-art facilities. Reportedly, meeting rooms are sold out two years in advance.

"The exceptionally fine health club and fitness center is rather like a conservatory. It has its own private garden built around it.

"Frank Nicholson has given the interiors a decidedly European character. Exceptions are a few distinctly Japanese public rooms.

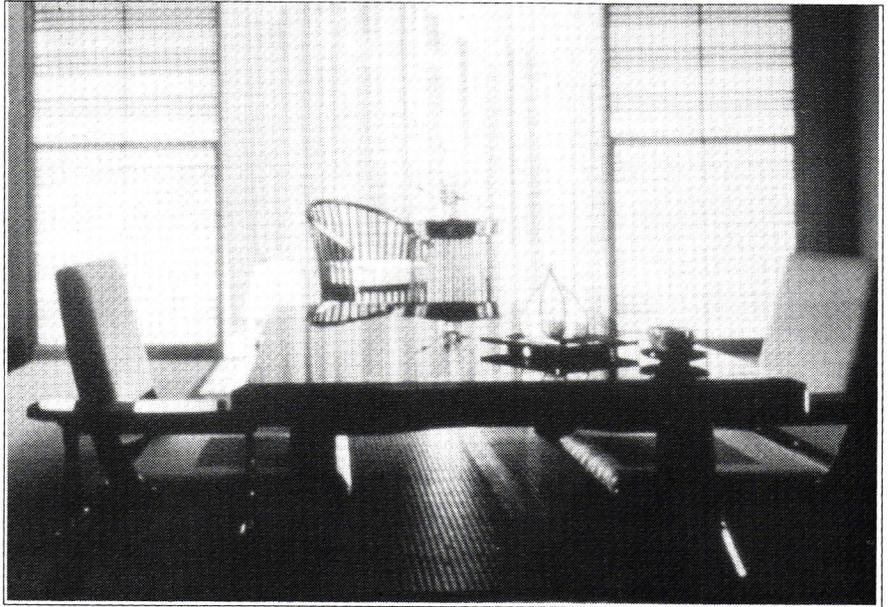
"Large, generously appointed guest rooms and suites focus on garden and city views."

Fairweather concludes, with an unmistakable air of pride, "There's no other hotel in Tokyo like it."

Others concur. George wrote that, "the Four Seasons offers a combination of attractions no other hotel in Tokyo can match."

And an IBM expatriate executive had this to say: "In an urban context, the gardens and the hotel's relaxed, residential feeling give the Four Seasons the ambiance of a resort in a great city. It is a jewel, quite unlike anything else in Tokyo."

Mazepa King Costa is a Honolulu-based public relations specialist and free-lance writer.



ROBERT MILLER PHOTO

Guests have a choice of numerous restaurants, representing both Western and Japanese styles and cuisine.

Project Team

Client: Fujita Tourist Enterprises Co., Ltd.
 Operator: Four Seasons Hotels and Resorts
 Design Architect: Wimberly Allison Tong & Goo, Architects and Planners
 Donald F. Fairweather, principal-in-charge
 Charles T. Corwin, principal
 Ion Chiose, associate
 Architect of Record: Kanko Kikaku Sekkeisha (KKS)

Kanko Shibata & Associates, Architects & Designers
 Yoza Shibata, president
 Interior Design: Frank Nicholson
 Structural Engineer: Kozo Keikaku Engineering Inc.
 Mechanical Engineer: Inuzuka Engineering Consultants
 General Contractor: Shimizu Corporation
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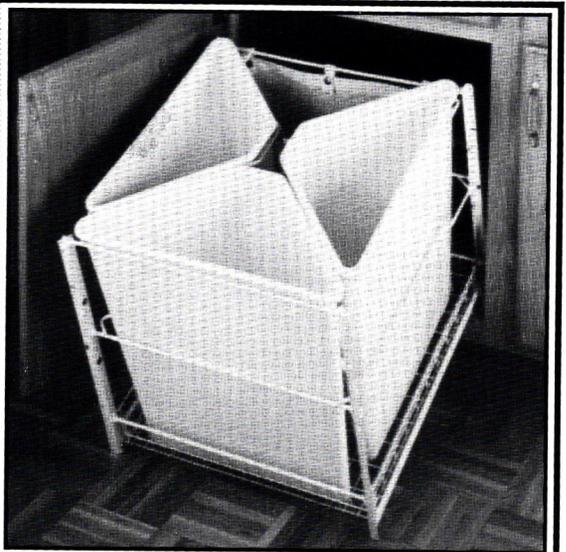


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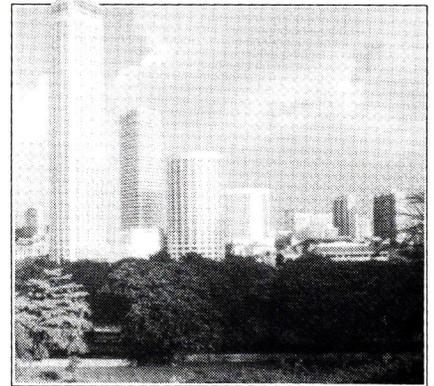
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Architecture Re-defined as 'Art of the Possible'



Raffles City in Singapore is a mixed-use development consisting of retail, shopping, hotel and offices.

by Julian Anderson (PA)

The Oxford Dictionary defines an architect as "one who prepares plans for building," and architecture as "the science of building." The Dictionary of Architecture and Construction, on the other hand, defines an architect as "a person trained and experienced in the design of buildings."

None of these definitions do justice to the terms they purport to represent. An engineer may claim to be "a person trained and experienced in the design of buildings" but, where does the "architect" come in?

I prefer to think of an "architect" as one who, employing

architecture, designs buildings, and "architecture" as the art of the possible expressed as buildings.

Why? Because, in many respects, an artist is bent on creating a pleasing design which is sensitive to its environment, fulfilling its purpose, and is possible.

For an architect merely to draw, but never have the drawings built, would make him a painter, a sketcher or a planner; not an architect.

There are countless other professionals involved in turning art into architecture. They include the client, the financier, the contractor, the structural,

mechanical and electrical engineers, the landscape architect, the interior designer, the acoustic consultant and, in the United States, a cost estimator. In many parts of the world, especially in the Asia Pacific region, the role of the cost estimator is performed by a separate recognizable profession—the quantity surveyor.

The Art of the Possible

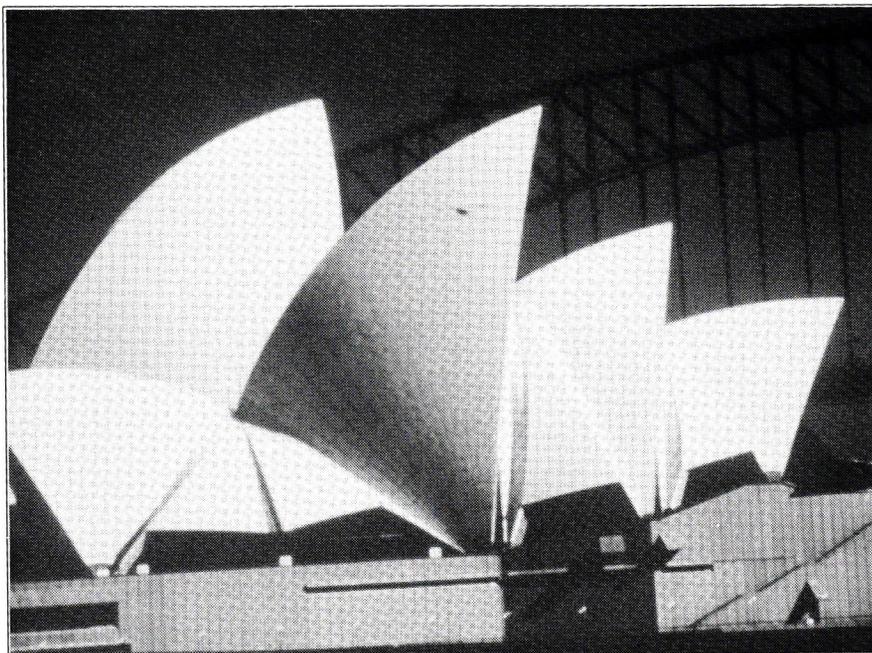
One of the greatest obstacles architects face in having their art turned into architecture is finance. Will the design fit the budget? (I appreciate that, from time to time, architects also face the vexing problem of "is the client's budget reasonable for his beliefs and expectations?")

Who can the architect turn to for help?

Traditionally, in the United States, the architect has turned to either cost estimators or contractors. If we discount advice from contractors on the suspicion of lack of impartiality and examine only the traditional role of the cost estimator, it is apparent that there are four main functions:

1. to prepare milestone estimates of construction costs
2. to price various pre-bid additive alternates
3. to assist in negotiations of change orders
4. to assist with cost-related matters in disputes

While in more recent times cost



DAVID FRANZEN PHOTO

The Sydney Opera house in Sydney, Australia was constructed with cost planning and cost management services.

estimators have added a number of other items to their list of services, no matter how these are viewed, the services offered are reactive. By the time these services are employed, the design team has often gone down a track from which it must retreat if the results of the estimators' labors are unfavorable.

The role of a quantity surveyor would normally help the architect and the client establish the initial project budget (sometimes prior to design being commenced). He provides comparative cost studies of alternative construction methods and continually monitors the development of design and carries out cost checks to ensure that the initial budget is not exceeded. Post-bid, the bids are reviewed, then the quantity surveyor assists the architect with controlling and reporting on financial matters throughout construction.

Clients, including banks, governments and developers around the world, engage quantity

surveyors because they expect more than the simple reporting of estimates which merely show that a situation has occurred, either good or bad.

The Asia Pacific Scene

Although there have been dramatic developments in Europe in recent years, for over two decades Southeast Asia has been undergoing sweeping changes which have seen it emerge as one of the most active and impressive economic regions of the world. The changes that have occurred in the countries of the Asia Pacific are bound to have a fundamental effect on world markets (including the United States).

The region now has over half the world's population and, with a rapidly rising income level, it ranks as one of the major economic trading areas of the world.

In the financially conservative '90s, budgets will be a very high priority everywhere, but particularly in Asia where money is important and clients are used to

having quantity surveyors on their consultant teams. U.S. architects who, with their consultant teams, can offer innovative designs within tightly controlled budgets are certain to be successful.

Conclusion

The quantity surveyor, originally a measurer of quantities in 18th century England, is a vital link in the success of any project. In many countries his inclusion in the consultant team is expected. His role is to assist the architect and the design team by managing construction costs so that art can become architecture. **HA**

Julian Anderson, president of Rider Hunt Construction Services in Honolulu, was first employed as a cadet quantity surveyor with Rider Hunt in Brisbane, Australia, in 1976, and transferred to Rider Hunt's Sunshine Coast office in 1980. In April 1983 Julian was appointed as Resident Manager of the Sunshine Coast office and in April 1988 became the local director.



Cost planning services were provided for this resort hotel—the Hyatt Regency Kauai.

Local Architect Describes Selection Process in *Grand Projet* Contest

by Dwight Kauahikaua, AIA

In 1991, my firm was involved in a world competition for the Jean-Marie Tjibaou Cultural Center in New Caledonia. This project was designated a *Grand Projet* by the French government.

The *Grand Projet* is an ambitious building program of the Mitterand government. Among the projects built are the new Louvre Pyramid by I.M. Pei, the Institut du Monde Arabe, and the much-maligned Opera of the Bastille. Through the imagery of architecture, the French government hopes to show the world that it is a patron of new technology. The construction of these ambitious state-sponsored adventures into architecture is intended to commemorate the bicentennial of the French Revolution.

The architect selection process

was conducted in the fall of 1990 with a worldwide call for eligible firms. From 160 applications, the jury selected 10 architectural firms to prepare designs. Our firm was the only American firm selected.

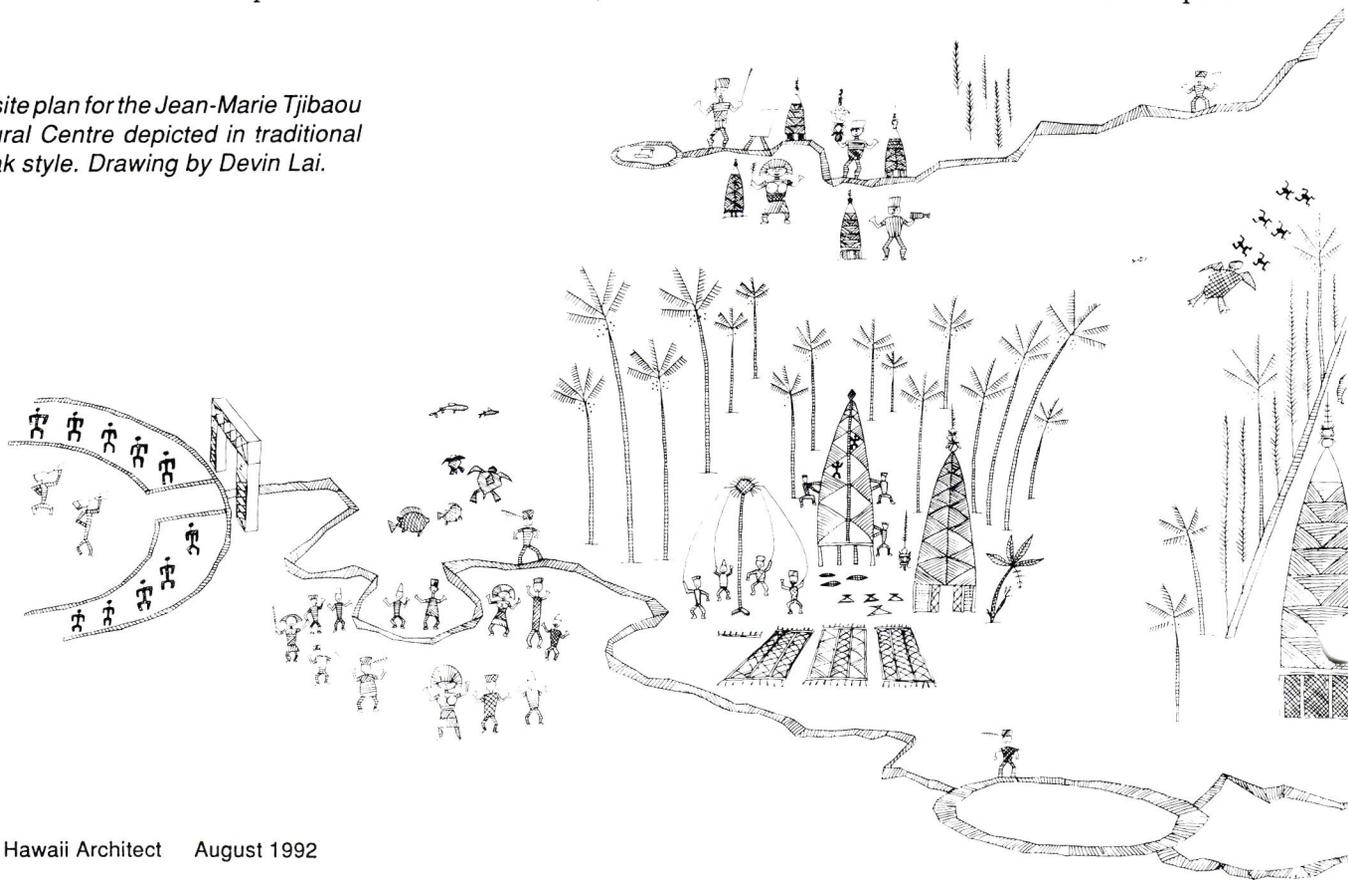
New Caledonia has been a French colony since 1853. It is the world's third largest producer of nickel ore and is rich in gold and other minerals. It was used as a penal colony for French political prisoners after the closing of the infamous Devil's Island prison off the coast of Guyana. Today the descendants of French colonists control the politics and wealth of New Caledonia. The native Kanak peoples remain oppressed and cut off from all educational and economic opportunities.

Jean-Marie Tjibaou, for whom the new cultural center is to be named, was a moderate Kanak

political leader. He was assassinated in 1988 by unknown political interests. The choice of the project name by the present Socialist French government can be seen as somewhat ironic. Charges have lately been made that whatever French aid funds get to New Caledonia only benefit French multi-national companies.

In February of 1991 I traveled to New Caledonia to see the site and meet the clients. Representatives of the nine other architectural firms also attended. It was a new experience in that my firm does not enter design competitions. For French and other European architects, it appeared to be a standard procedure for obtaining commissions. I was surprised to find that my own small firm had the largest staff of any firm invited. I believe that the reliance upon

The site plan for the Jean-Marie Tjibaou Cultural Centre depicted in traditional Kanak style. Drawing by Devin Lai.



design competitions by the others allowed only very small staffs to be retained.

The meetings revealed to me the contentious personalities of architects selected for a limited design competition. In the United States, architects tend to sell their services with promises of good service and client satisfaction. In contrast, European architects constantly argued with the client and groused over competition requirements. According to the UIA (Union International des Architects) competition rules, the text could be in French or English. At the meeting, the French architects insisted that the competition be held only in English! I suspected that they feared a backlash against French colonial rule. One minor complication was that I forgot to ask whether British English or American English was to be used.

As design work started, problems immediately arose. The biggest challenge was to decide whether to give the client what their program required or to give them what I believed to be the right answer. French *Grands Projets*

competition winners all conveyed an exterior image of highly-sophisticated technology. Underneath this high-tech skin were buildings of variable success, often with low-tech interiors. The architecture produced by my firm was just the opposite. Exterior facades and silhouettes of what could be deemed primitive architecture concealed the technology within. It was decided

to give the Kanaks a real choice and present a design in complete contrast to all the other *Grand Projets*.

I have heard gossip in the international architectural press that Mitterand wanted Richard Meier of the United States to design the Opera of the Bastille. The jury selected a design that looked like a Meier project only to subsequently discover that it was

Kanak Architecture Respected

by Daniel Chun, AIA

The design of the Tjibaou Cultural Center was based on the traditional architectural monuments of Kanaky. In these traditional site plans a large open field was bordered by endemic Cook Pines and coconut palms. Conical-shaped buildings were arranged on the sides and at the top and bottom of the sloping field. The largest of the buildings naturally occupied the highest point.

The architectural expression was concentrated in the roof forms as is true of most Pacific architecture. This is in contrast to European architecture which is concerned with window and wall design. The scale of the proposed roof was monumental. The scale of Kanak art and sculpture which was to be incorporated was also monumental. The message that would have been conveyed is that the art and architecture had been created by a past age of heroes.

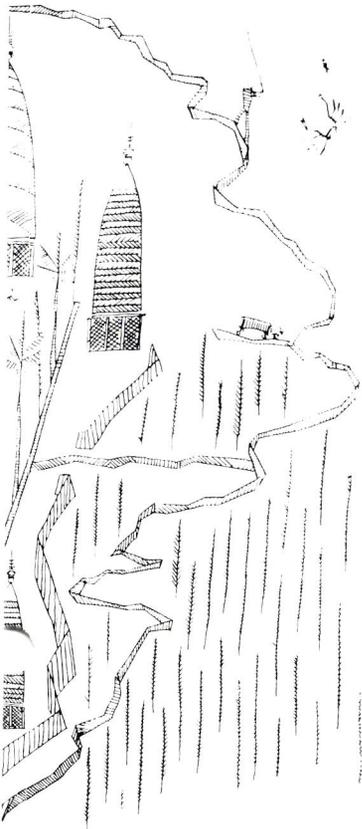
This deference to Kanak architectural precedents probably cost the submittal points in international competition. Carving out a huge grassy field in the center of the project made functional relationships more difficult to attain. The formality of Kanak axial architecture gave the project a static appearance and posed severe problems on the very oddly shaped site.

The proposed design varied from program requirements in some areas. For example the French programmer called for a well-secured, enclosed and flexible reception area which most Hawaii architects would call unsuitable for an oceanic cultural center. The workshops for diverse activities such as sculpture and singing were programmed to be modular divisions of a flexible space with no regard for acoustical problems.

In complete contrast to past award winners of the *Grand Projets*, the buildings were to be built with low-tech materials such as concrete, stone and heavy timber. They received high marks for durability and were judged least expensive. The interior spaces were individually shaped for unique functions. This was in sharp contrast to current French academic architecture where opaque walls and structural supports were seen as interfering with the clarity of space.

In France, where stolid monuments from past centuries are everywhere, it is understandable that glass boxes without walls are seen as architectural achievements for a new high-tech age. In Kanaky the challenge seemed different. The proposed design was a rebirth of biodegradable architecture in permanent materials. HA

Daniel Chun, AIA, is a principal of the architectural firm Kauahikaua/Chun Architects, Ltd.





The design was based on traditional Kanak silhouette of endemic Cook Pines and conical roofs. Model by Mel Ako/Adm.

submitted by Carlos Ott of Uruguay who was savvy enough to cover his white building with a relentless grid of lines — the hallmark of Meier's architecture.

The international jury which was to be chaired by Charles Correa was finally composed of

only European and Australian architects. The New World and the Third World were not represented at all. In the end, President Mitterrand announced that Renzo Piano of France was the winner. The winning design and the award of the project have not yet

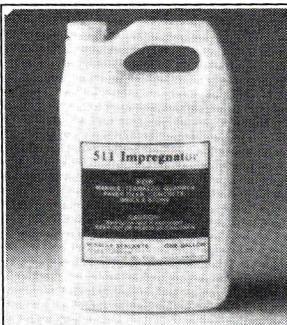
appeared in the American Architectural press. **HA**

Dwight Kauahikaua, AIA, is a principal of the architectural firm Kauahikaua/Chun Architects, Ltd.

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'Housing Hawaii' White Paper Okayed

by Nick Huddleston, AIA

The Hawaii State Council and the Island Chapters of the American Institute of Architects have recently approved a white paper on housing and community development issues. The paper, "Housing Hawaii," drafted by the Honolulu Chapter/AIA Housing Committee, was shaped by input from Chapter and Council representatives and draws heavily from concepts of traditional neighborhood design explored by Andres Duany and Elizabeth Plater-Zyberk.

The two fundamental premises of "Housing Hawaii" are the need to create "beautiful neighborhoods and communities that meet the needs of Hawaii's residents and visitors and preserve the best qualities of our environmental culture" and the need for "durable aesthetically appealing homes that offer lasting value and dignity at price ranges and rent levels that are commensurate with the economic capabilities of Hawaii's residents." Good design qualities and amenities are seen as basic requirements for achieving these goals.

Our best-intentioned public and private efforts to provide affordable housing and high-quality livable communities have had limited success in meeting these lofty goals. Private developers have difficulty delivering affordable units in the face of astronomical land and development costs. Public sector housing development efforts have run to the extremes of high-rise construction on publicly owned land and low-density planned communities that contribute to the problems of suburban sprawl. These alternatives offer units that are intrinsically costly and poorly suited to the needs of many of the poor.

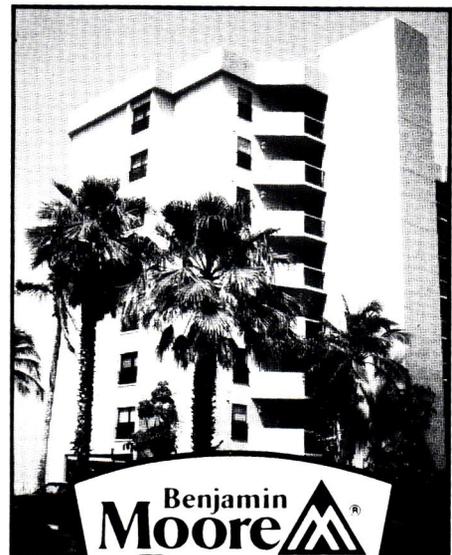
Progress has been made with smaller lot sizes and improved amenities in newly planned communities, and in increases in the number of multi-family and affordable rental units provided. But, we are still a long way from ideal solutions. Exclusionary zoning creates enclaves of segregated housing types within planned communities. Shopping centers are offered as substitutes for community centers, and golf courses that fragment communities remain the method of choice for handling "drainage" problems. Reliance on the automobile and traffic congestion remain intractable problems. Additional concerns include threats to affordable unit quotas when

market conditions falter, the high cost of regulatory requirements and approval time, and growing pressure to rezone open land for low-density residential development.

"Housing Hawaii" offers alternative approaches for meeting housing and community development goals. The following points are emphasized with specific suggestions for implementing positive change:

- The need for a variety of living unit types to meet the needs of our diverse population.
- The importance of compact communities with higher development densities, and of increasing the density of existing neighborhoods to curb suburban

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sprawl.

- The value of mixed-use zoning as a tool for providing neighborhood shops and services, and work places near homes.
- The need for transit alternatives and the importance of reducing dependence on the automobile.
- The importance of complementary roles for public and private housing efforts and the value of supporting a strong, diverse design, construction and development industry.
- The critical importance of codes, subdivision and road requirements, and zoning ordinances as determinants of community form and housing affordability.
- The need to review and modify our building regulations to support the development of affordable homes and more livable communities.
- The importance of research and experimentation in creating housing and community development alternatives, and of the special need to consider new approaches to the settlement of native Hawaiians on their lands.

"Housing Hawaii" is offered as a stimulus to thought, discussion, experimentation and action. Many answers are needed and your contributions and thoughts are invited. The document is neither comprehensive nor the only approach to building high-quality affordable homes and communities. It is a beginning. It offers a high standard of achievement as the appropriate focus for our efforts, and it provides substantive suggestions for improving the effectiveness of our housing programs.

Copies of "Housing Hawaii" can be obtained from the Honolulu Chapter/AIA. **HA**

Nick Huddleston, AIA, is an architect in independent practice. He is the current chair of the HC/AIA Housing Committee and the principal author of "Housing Hawaii."

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New Transportation Mode Explored

This is one architect's opinion and does not reflect the opinion of the Hawaii State Council/AIA or its Chapters.

by Hans Riecke, AIA

The bulk of private car drivers now entering Honolulu on weekdays must be persuaded to change to a different mode of transportation.

The presently contemplated fixed rail system will not do that. Even the most optimistic ridership projection of 20 percent is woefully inadequate to solve the city's

traffic congestion problems and to make the system pay for itself.

The proposed fixed rail system, like most public transportation systems, does not offer people the convenience and choices that the private car does. For a public transportation system to work, the use of the private car must be made more difficult and expensive

at certain times. But concurrently, a flexible, convenient and inexpensive alternative must be provided.

One idea is to surround Honolulu with Transportation Hubs (TH) in the vicinity of all major highways and freeways leading into the city.

Frequent and convenient bus



This map of Oahu shows Transportation Hubs at the entrances to the city from all major thoroughfares.

service from outlying areas to the Transportation Hubs would be provided. When increased ridership warrants it, this bus service can be upgraded to a fast and frequent rail service, using a combination of on-grade and above-grade rail structures as necessary to respond to topography, road crossings, availability of right-of-ways, aesthetic considerations and safety concerns.

On weekdays no private cars would be permitted to enter the city past the TH except by special permits which would be given free to handicapped persons and those who can prove that driving their private cars into the city is essential to protect public safety, health and welfare. Permits would be issued to others only at great expense. Delivery vans, trucks and service vehicles would be permitted to enter the city, but their hours of operation within the city would be restricted. Private cars would be permitted to enter the city without restriction on weekends and holidays. Persons living in the city would use the bus system or their own "city cars" — electric powered and the size of a golf cart.

The TH is designed to accommodate those arriving by private car or public transportation, who would then transfer to different modes of transportation into the city. A variety of modes would be available in order to give people choices to fit their needs, pocketbooks and wishes:

1. Public buses (preferably electric powered) which are frequent, comfortable and clean would take people to all points of the city within walking distance of where they want to go (offices, shopping center, schools, university, libraries, zoo, museums, etc.).

2. Privately operated jitneys for those who wish to share rides with others at nominal cost.

3. Electric powered city cars

offered by private rental companies at a reasonable price. Mopeds and motor scooters, even bicycles, might be offered as well, if there is demand.

4. Taxis for those who want the convenience and can afford it.

The cost of building and operating the Transportation Hubs would be a fraction of the cost of the presently proposed fixed rail system. Also, construction would

be much less disruptive. The TH system would reduce exhaust pollution drastically and save the cost of parking and road improvements within the city. Students would be required to use the public transportation system. The use of school buses will be limited to the youngest students who need the guidance and supervision a public system cannot provide. **HA**

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Chapter Takes Stand Against Rapid Rail Location Along Nimitz

by James G. Freeman, AIA



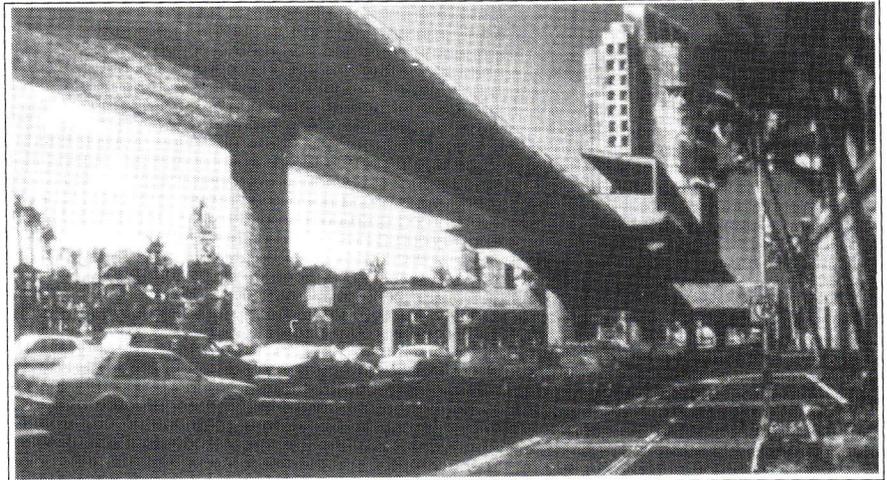
The AIA/Honolulu Chapter has long been a supporter of a mass transit system, but has expressed concerns about the city's current proposal to locate the system along the waterfront on Nimitz Highway.

In the summer of 1990, the City Council chose a Locally Preferred Alternative (LPA) route that included an underground Hotel Street alignment. At the time, the LPA cost \$100 million more than the other alternatives due to the tunnel. In the fall of 1991, the city Department of Transportation Services (DTS) revised the figures to \$500 million

The additional cost prompted the City Council (under DTS recommendation) to move the alignment to above Nimitz Highway, and request that DTS further study the underground Hotel Street alignment in addition to a recently suggested underground King Street route. The results of the DTS study indicated the Hotel Street subway would cost an additional \$400 to \$500 million more than the Nimitz alignment, and the King Street subway \$300 million more.

The AIA/Honolulu Chapter felt that the additional cost of an underground alignment through downtown should be borne, and with the help of its Urban Design and Transportation Committee, produced several renderings illustrating the following arguments:

1. An elevated guideway along Nimitz Highway in downtown would create a physical and psychological barrier between downtown, Chinatown and the harbor.



Renderings show Nimitz Highway, facing Ewa from about Bishop Street, with and without an elevated rail. AIA/Honolulu Chapter has stated that an elevated guideway along Nimitz would destroy the connection Honolulu has with the waterfront.

2. Honolulu Harbor is a special asset and should not be isolated. Few cities can have the heart of their downtown connected to the waterfront as Honolulu has in years past.

With the opportunity now at hand to fully re-establish that connection, it would be a major mistake to construct a barrier that will be there for the foreseeable future.

3. Nowhere else is the alignment currently planned along the water's edge. Other cities are removing barriers from their harbors:

Boston is planning as part of its new \$5 billion downtown highway system to relocate a 1½ mile segment along the waterfront to underground.

San Francisco is currently demolishing the Embarcadero Freeway along its waterfront.

Seattle spent nearly \$1 billion tunneling underneath its downtown for its bus system while

also accommodating for a future rail system.

A similar barrier in Lower Manhattan is likely to come down.

4. A Nimitz alignment is contrary to proposed waterfront plans. The state's Waterfront Master Plan envisions minimizing the current barrier the six-lane highway presents with either:

a. Tunneling the segment between Nuuanu Stream and Ward Avenue; or

b. Constructing a Sand Island parkway and harbor entrance tunnel.

In addition, the state intends to construct a continuous esplanade at water's edge, as well as redevelop the Aloha Tower area as a pedestrian-friendly festival marketplace.

5. Mauka and makai view corridors would be obstructed with the elevated guideway and its transit station, thus reinforcing the sense of separation.

Aloha Tower Associates' plans

provide for demolishing the elevated roadway in front of piers 5, 6, 7 and 8 and the structures currently obscuring the base of Aloha Tower.

Thus, absent the planned elevated transit guideway, the connection of downtown with Aloha Tower and both downtown and Chinatown with the harbor would be fully re-established.

6. The Nimitz alignment will bypass the center of downtown, thus reducing the concentration of potential transit riders.

DTS estimates the underground alignments will generate approximately 3,500 more riders per day than a Nimitz alignment.

By 2010, the Downtown Improvement Association (DIA) projects over 50 percent more potential riders will be within a convenient walking distance to King/Hotel than to the Nimitz alignment.

7. The Nimitz alignment will provide slower service as it is longer and creates two 90-degree turns in Kakaako.

8. The Nimitz alignment will encourage inappropriate waterfront development.

Capitalizing on the proximity to the line inevitably will encourage much more dense and taller development along the waterfront than would be compatible for Honolulu Harbor's unique environment.

While some development of waterfront-related facilities would enhance the area, major development of high-rise office buildings and condos would further establish the physical barrier between the waterfront and downtown.

9. The estimated additional cost for the underground alternatives could be mitigated by such things as a Tax Benefit District, which the DIA would consider, but feels it should not have to fund the entire difference, since all of Honolulu would gain.

Furthermore, the additional tunnel cost should be weighed against additional benefits such as

the value of increased ridership revenues and lower operating and maintenance costs of the underground routes.

One-third of the system cost will come from the federal government with the remaining funds being generated from a ½ percent Hawaii excise tax increase for 10 years. A state income tax rebate will be in effect for an equal amount of time, which, according to DTS figures, equates to the Hawaii resident out-of-pocket cost at between \$28 and \$40 per year.

Even without factoring potential mitigating cost, the underground King Street alignment would equate to extending the ½ percent tax only two years. If a typical house mortgage is 30 years, then 12 years of debt for a mass transit system which will serve several generations appears to be a real deal.

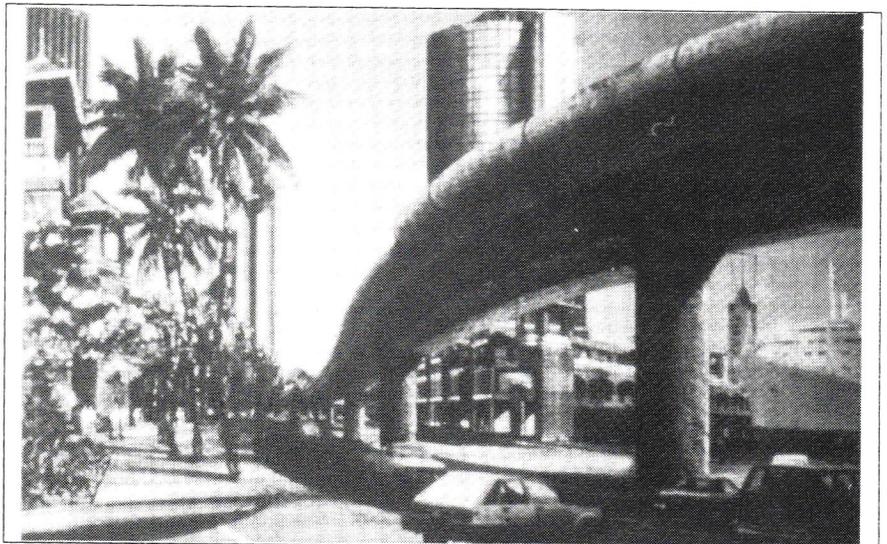
Note:

Despite these compelling arguments, the City Council on July 8 made what appears to be their final vote on the alignment, reaffirming their earlier decision to move the route above Nimitz Highway.

Special Note:

The AIA/Honolulu Chapter rapid transit renderings were illustrated by the late Charles Giles. The Chapter expresses its sincere gratitude and appreciation for his volunteer effort. His unexpected death is both a shock and a tragedy, and his talent and charm will be deeply missed. **HA**

James G. Freeman, AIA, is the chairman of the Honolulu Chapter/ AIA Urban Design and Transportation Committee.



AIA/Honolulu Chapter illustrates the division of downtown and Chinatown with the harbor and the physical obstruction of mauka and makai view corridors, looking Diamond Head on Nimitz Highway from Nuanuanu, with and without the elevated rail.

Roofing Is An Architect's Puzzle

by Hans Riecke, AIA

The following is an excerpt from a presentation made to the Hawaii Roofing Contractors Association.

Architects, including myself, don't know much about roofing, but we design, specify and supervise roofing installations every day. Ideally we would like to select the type of roofing we want, write a brief outline specification, get it constructed by competent roofers who know what they are doing and end up with a beautiful and long-lasting roof and never have any problems.

In the real world, things are different. I have been told that roofing failures make up the majority of all construction litigation.

Even though we are all aware of this, we continue to design and construct roofs that leak. A few months ago I was called to look at a house that has had roof leaks from the time it was finished. It has a concrete tile hip roof in combination with flat perimeter roofs. The flat roofs were designed to be dead level but of course they do slope, usually away from any drains due to normal construction tolerances. Edges, drains and flashings were poorly detailed. Here was a case where the architect designed a roof system that was bound to leak. The contractor did a reasonably good job but probably should have protected himself by stating in writing that the design was faulty.

I personally value and listen to advice offered to me by a

contractor. Our system has evolved to a point where design responsibilities are carefully and neatly separated from construction or installation responsibilities. This leads to problems because design and construction are intertwined and very much depend on each other.

I would like to see the system be changed to one where cooperation and feedback is encouraged. Architects can learn a lot from contractors and vice versa.

Observations on Roofing

In my over 30 years of practice, I have learned a great deal from my own mistakes as well as from others. Since the late 1970s, I have worked on many buildings with leak problems. I would like to share with you some observations, opinions and conclusions I have reached in regard to roofing.

1. Stay away from low slope roofs. If they are unavoidable, have a minimum slope of 1/2-inch per foot.

2. Use cap sheet roofing instead of gravel surfaced roofing because it is easier to repair.

3. Aluminum coatings are worthless.

4. Stay away from roofing applied directly over rigid insulation, particularly in wet areas. The chances of trapping moisture are too great.

5. Don't install wood shingles over solid sheathing even when installed with battens. They need a large air space to dry out from below.

6. If a liquid applied membrane system is necessary, make it 100 mils thick regardless of what the manufacturers say in their brochures.

7. Locate roof drains in the middle of the span, never near columns.

8. Put mechanical equipment on the ground instead of on the roof if at all possible.

9. Avoid end laps in metal roofing.

10. Do not use staples to install wood shakes or shingles. Use hot-dipped galvanized nails.

11. Stay away from single-ply systems. They don't allow any room for error.

12. Metal roofs should slope at a minimum of 2 inches per foot.

13. Don't rely on sealants only to keep the water out. Sealant joints are not permanent.

14. Owners usually do not maintain roofs.

15. Roofs rarely leak in the field. Most leaks occur at roof penetrations and at the perimeter.

Roofs That Work

Roofs are important to architects as design elements. Sometimes we forget, however, that roofs also need to keep water out. Most architects have learned from bad experiences that sloping roofs work better than flat ones and also that the present design trend goes in that direction. Sloping roofs obviously are very visible so that material choices and colors become quite important.

Most roofing failures and leak problems are caused by ignoring

a number of simple principles:

- Membranes need to be continuous, in other words, they must be well connected to each other. To understand this principle completely you have to realize that all exterior materials are part of the membrane system, including the paint, for instance.
- Higher materials must lap over lower materials, shingle fashion. This sounds simple but is violated often.
- Where water is allowed to enter the system, it must also be allowed to drain out without entering the building.
- Wind driven rain water can be pushed upwards. There is a direct relationship between wind

speed and the height water will be driven, for instance, at 30 MPH it is about 1/2-inch; at 65 MPH it is about 2 inches.

- The flow of water should not be impeded. Water should be allowed to run to the drains, edges or gutters as fast as possible. If water is given time, it will almost always find a way through the membrane.

We have a responsibility to our client to not only design functional and aesthetically pleasing buildings but also to specify materials that are economical and long-lasting, the latter two of which are often in conflict. HA

Metal Roofs Keep Homes Cool

Consumers are bombarded from all directions by companies that claim to have products to help the environment. In the case of metal roofing, however, the facts can speak for themselves.

The dead air space created between aluminum panels and the roof helps keep attics cool during the summer, and this same insulating space helps keep warm air inside during the winter. In addition, aluminum reflects the majority of the sun's rays, so roofing surfaces don't retain as much heat as wood, asphalt shingles, tile or cement. And because an aluminum roof cools more quickly in the evening, your attic also cools, so your air conditioner is not overly burdened by hot air built up in the attic.

If you've ever had to replace a roof, you know the hassle of tearing off the existing roof—or roofs, in some cases. Not only is it a time-consuming and expensive chore, but think of the landfill space taken up by worthless roofing materials.

Because aluminum roofing is

lightweight (asphalt composition shingles weigh a minimum of five times as much per square foot, wood shakes even more), it can be installed directly over the top of many existing roofs. While asphalt is often the roof of choice, experts maintain that fiberglass and asphalt shingles thrown into landfills may remain intact for centuries and add to groundwater contamination. Other roofing materials, like cement, occupy even more cubic volume of landfill space.

Not only do homeowners need to be aware of metal roofing's environmental claims, but city planners and inspectors also need to examine the long-term advantages of metal roofing. Many government officials, school corporations and multi-housing planners who are becoming familiar with the properties of standing-seam metal roofing are turning to aluminum shingle roofing for its softer, less institutional look, particularly for schools. In short, it is a permanent, environmentally friendly solution that justifies the economics of the investment. HA



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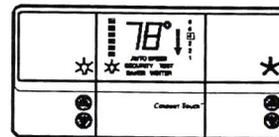
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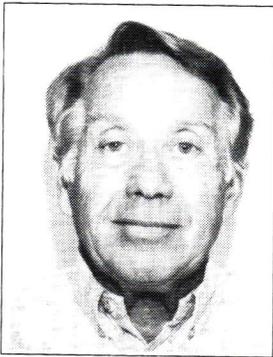
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AIA Members Saddened by Loss of Olson



Harry H. Olson

In Memoriam

Harry H. Olson, AIA, vice president/president-elect of AIA Maui, passed away June 21, 1992. Services were held June 29 at the Iao Congregational Church in Wailuku. Internment was held at the Veterans Cemetery, Makawao.

He was born July 15, 1922, in Omaha, Nebraska. He married Gertrude Holt on August 8, 1960, and they had a son, Matthew.

Olson first came to Hawaii and Camp Maui with the Sea-bees during World War II. He was with the second wave of U.S. forces storming the beaches of Iwojima, where he was wounded and decorated with the Purple Heart.

He fell in love with Maui, so after completing his studies at the University of Southern California School of Architecture in 1954, and a few years of working in California, he returned to Maui in 1966. Olson was a registered architect in Hawaii, California and Arizona, and only the second architect on Maui at the time of his return. He initiated drafting technology at Maui Community College while maintaining his architecture practice. He retired from teaching in 1981 and continued to work as an architect.

An AIA member since 1957, Olson was active in community affairs and dedicated a great deal of time to an

awareness of the natural environment and historic preservation. He was a member of the Maui Historical Society, Wailuku Main Street Association, National Trust for Historical Preservation and Historic

Hawaii Foundation.

He was the 1992 AIA Maui president-elect and was selected to finish the last year of Ormond Kelley's term as director on the AIA State Council.

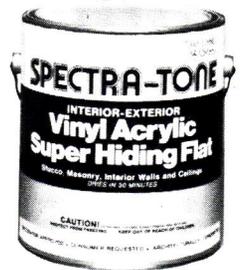
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1992 Design Awards Presented

Awards in recognition of excellence and merit in architectural design were presented by the Honolulu Chapter of the American Institute of Architects at the annual Design Awards program on July 23.

Begun in 1958, this awards program is the largest and longest-running design competition in the state. Sixty-three entries were received, divided this year into eight categories.

Awards in the major categories with the architects or firm of record are:

Single Family Residence—Three awards of excellence: Wailupe Residence: Stringer Tusher & Associates, Ltd.; Halaulani O Kahala, G. Richard Geldbaugh, AIA, Christopher H. Belknap, Steven Ball, AIA; Makiki Residence: John Hara Associates, Inc. **One award of merit:** Caribbean Residence: Long & Associates, Architects.

Multi-Family Residence—One award of merit: Harbor Village: Stringer, Tusher & Associates, Ltd. and Daniel Mann Johnson & Mendenhall/Hawaii.

Renovation and Additions—One award of excellence: Park Plaza: Kober/Hanssen/Mitchell Architects and Mark Masuoka Designs. **Three awards of merit:** Outrigger Reef Hotel: Stringer, Tusher & Associates, Ltd.; Robison Residence: L. Taylor Cockerham, AIA; Diamond Head Residence: Lewis Ingleson, AIA, Architect.

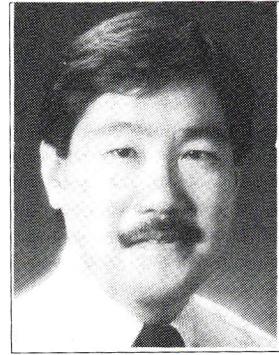
Restoration—One award of excellence: Saint Philomena's Catholic Church: Spencer Mason Architects, Inc.

Commercial and Institutional—One award of excellence: Bernice Pauahi Bishop Memorial Chapel and Heritage Center: Kauahikaua & Chun/Architects. **One award of merit:** Alii Place: Daniel Mann Johnson & Mendenhall/Hawaii.

Interior Architecture—One award of excellence: Bank of Hawaii, Private Financial Services, Bank of Hawaii: Franklin Gray & Associates/Architects, Inc. **Three awards of merit:** Cosmic Fantasy: Ferraro • Choi and Associates, Ltd.; Carrera y Carrera: AM Partners, Inc.; W. H. Smith Grand Hyatt: AM Partners, Inc.

Resort—One award of excellence: Hyatt Regency Kauai: Wimberly Allison Tong & Goo. **One award of merit:** Plantation Club at Kapalua: Stringer, Tusher & Associates, Ltd.

These projects will be featured in future issues of *Hawaii Architect*. **HA**



Gerald T. Takano

Takano Appointed to Trust Board

Gerald T. Takano, AIA, planning services manager of Media Five Limited, has been appointed to the Board of Advisors of the National Trust for Historic Preservation in Washington, D.C.

As one of two Hawaii representatives, Takano joins an active nationwide network of volunteers which provides insight on preservation issues and serves as a vital link to local preservation efforts.

As an architect and planner, Takano has an active interest in preservation planning and its importance within the built environment. He is currently a commissioner for the state of Hawaii's Historic Places Review Board and has been a former director of the Historic Hawai'i Foundation. **HA**

Hawaii Developments Grab Gold Nugget Awards

Two Hawaii development projects captured Merit Honors for outstanding achievement at the Pacific coast Builders Conference's (PCBC) 29th annual Gold Nugget—Best in the West—Award ceremony.

A private residence, Kohala Coast, Hawaii, won a merit award in the Best Custom Home (under 4,500 square feet) category. The architectural credit goes to Media Five, Ltd.

Picking up a merit award in category Best New Town Plan was The

City of Kapolei (Ewa Town Center), Oahu. The Estate of James Campbell is the developer and Johnson, Fain and Pereira Assoc. is the winning land planner.

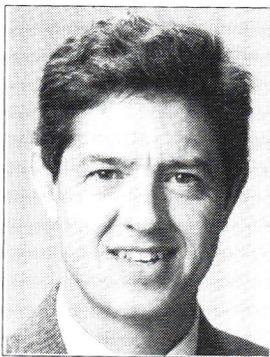
The Gold Nugget Award competition, co-sponsored by PCBC and *Sun/Coast Architect/Builder* magazine, annually salutes outstanding creative achievement in architectural design and land-use planning for residential, commercial and industrial projects in the 14 western states

and Pacific Rim nations.

With the theme of "New Horizons," this year's competition drew more than 480 entries in 36 categories and 50 Gold Nugget and 181 Merit Awards were presented. Entries were received from throughout the West and Pacific Rim Region with competition submissions coming from as far away as Jakarta, Indonesia. **HA**

ASLA Elects Papandrew

Thomas P. Papandrew, AIA, president of Belt Collins & Associates in Honolulu, has been elected president of the 10,500 member American Society of Landscape Architects for 1993-94. He will serve as president-elect in 1992-93, and will be installed as the Society's 46th president at the ASLA annual meeting in November 1993 in Chicago, Illinois.



Thomas P. Papandrew

Founded in 1899, ASLA is a national organization whose members play a major role in the design, planning and management of the land. Members share a commitment to achieving a balance between preservation, use and management of the country's resources. ASLA seeks to advance the practice of landscape

architecture through education, communication, publications, on-line database services, professional interaction and development, and the promotion of individual member participation. Furthermore, the United States Department of Education has designated ASLA as the organization authorized to accredit programs of landscape architecture at U.S. colleges and Universities.

Papandrew has been with Belt Collins for 22 years. Actively involved in ASLA for more than 20 years, Papandrew most recently served as president of the Landscape Architecture Foundation. He was inducted as a Fellow of the society in 1986, and received the ASLA President's Medal in 1991.

A registered landscape architect in Hawaii since 1971, Papandrew is immediate past chair of the Hawaii State Board of Technical Registration for architects, engineers, landscape architects and land surveyors. Active in the Hawaii professional community, he has served on the state's 1985 Tourism Congress and the Hawaii Coastal Zone Advisory Committee. HA

Maui Kiwanis Selects President

Naomi Okazaki has been appointed president of the Kahului Kiwanis Club, according to an announcement made recently at the club's general meeting in Kahului, Maui. She becomes the club's first female president since it was chartered in 1955.

Okazaki, an associate with the Honolulu/Maui-based architectural firm Gima Yoshimori Miyabara Deguchi Architects Inc., will preside over the 43-member club throughout 1992. Her duties will include overseeing the club's adherence to its permanent objectives, which include: promoting the adoption and application of higher social, business and professional standards and creating and maintaining sound public opinion and high idealism.

Commented Okazaki, "This appointment is a great honor for me personally and for my firm, Gima Yoshimori Miyabara Deguchi Architects Inc. The membership of the Kahului Kiwanis Club can be assured that I am committed to serving in the position of president with all my energy." HA

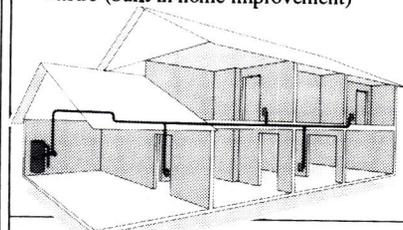


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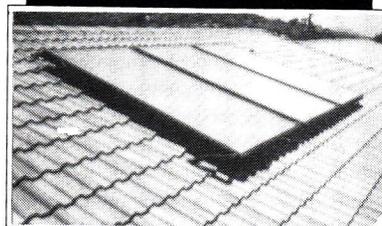
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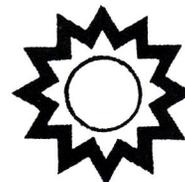
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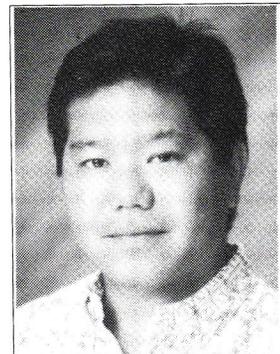
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AIA Extends Warm Welcome to New Members

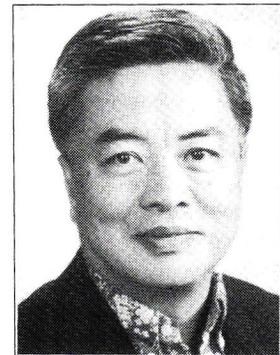
Dean P. Dishnow earned a master of architecture from the University of Michigan and is employed by Mitchell Millar Architects. He likes swimming, theater and music.

Eric Taniguchi has joined the firm

of Gima Yoshimori Miyabara Deguchi Architects. A graduate of the University of Hawaii with a bachelor of architecture, Taniguchi worked for Kohn Pedersen Fox Conway in New York City prior to returning to Hawaii. He and his wife,



Eric Taniguchi



Holing Teng

Sandy, have a 2-year-old son, Bryce Kanoa. He enjoys meditation, chanoyu and ikebana.

Holing Teng earned a bachelor of architecture from Virginia Polytechnic Institute and a master of architecture from the Massachusetts Institute of Technology. He is employed by Architects Hawaii Ltd. and has two 16-year-old children, Jennifer and Alexander. He enjoys classical music, tennis, hiking and traveling.

Daniel W. Whitney earned a bachelor of architecture from Kansas University School of Architecture and Urban Design in 1972. Hobbies include sailing, photography, music and traveling.

Avery H. Youn is self-employed. He received his bachelor of architecture from Montana State University and was the planning director for Kauai County from 1982 to 1988. He

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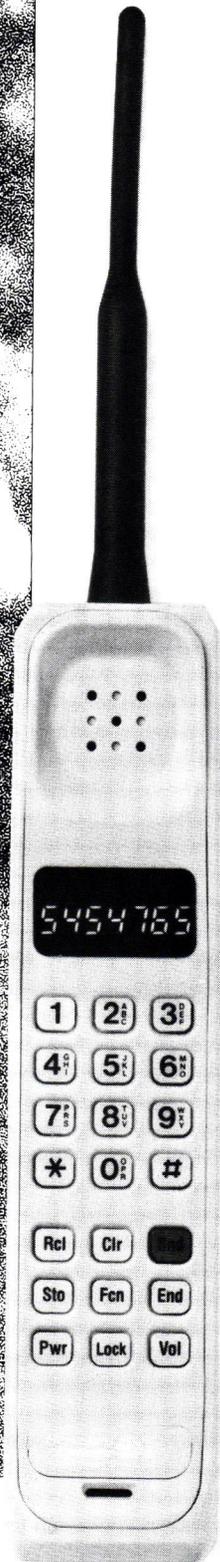
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served as deputy planning director for seven years previously. He has three children and likes surfing and spectator sports.

Associate Members

Keith T. Akiyama received a bachelor of architecture from the University of Oregon. He is employed by Oda/McCarty Architects Limited and enjoys cooking, sports (tennis, fish and golfing) and art appreciation.

Catherine May Kaminak is employed by Robin Lee Designs and received training from the state of Washington Department of Licensing and the National Council of Architectural Registration Boards. An equestrian, she enjoys organic gardening and quilting.

Willard Loui earned an associate of arts in architecture drafting technology from Honolulu Community College and a bachelor of architecture from the University of Hawaii. He is working for Media Five, Limited and lists photography as his favorite pastime.

Wayne R. Morimoto earned a bachelor of architecture from the University of Hawaii and is employed by M & E Pacific, Inc. He likes drawing, softball and shooting pool.

Ana Lucia O'Connor attended the University Piloto and National University, both in Bogota, Columbia and is employed by Krochina Engineering. She is married to Rodrigo O'Connor and has two children, Alain, 6, and Diana, 3. She enjoys art and pottery.

Michael V. Roberts earned a bachelor of architecture from the University of Arkansas and a master of science in engineering from the Air Force Institute of Technology. He is employed by M & E Pacific, Inc. He and his wife, Mary Ann, have two children, Claire, 5, and Jason, 2. He likes photography,

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Ussamaiy Saab earned a bachelor of architecture in 1985 and is employed by KOP Hawaii. He enjoys swimming, hiking and canoeing.

Joann M. Song earned a bachelor of architecture from Pratt Institute and is employed by IPD — Interior Planning & Design. In her free time, she likes running, scuba, cycling, traveling and skiing.

Intern

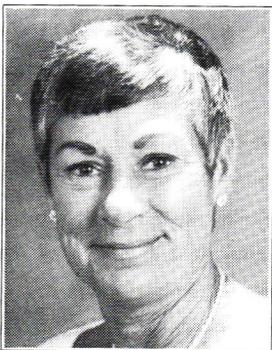
Robert R. Bell Jr. earned a bachelor of architecture from Georgia Institute and is currently attending the University of Hawaii. He is an intern with Fritz Johnson Inc. and lists photography, stained glass art and acting as favorite pastimes

Professional Affiliate

Philip R. Mayer is employed by the Honolulu Star Bulletin. A graduate of the University of Pittsburgh, Mayer has been a designer and stage manager for the Kalamazoo Civic Theatre. He is married and enjoys



Joann M. Song



Carla Flood

electronics, architecture, model building and reading.

MAUI CHAPTER

Professional Affiliates

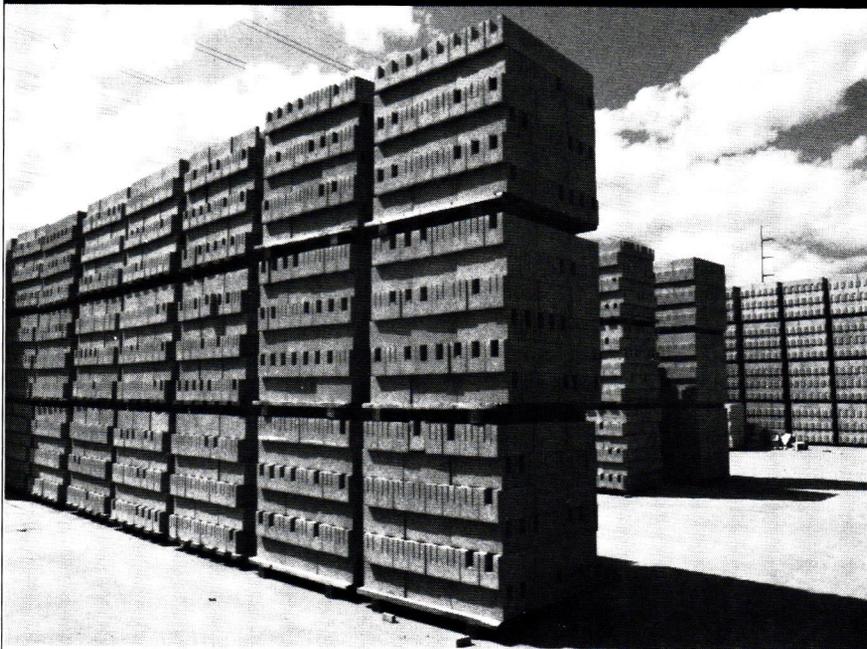
Carla M. Flood is self-employed at Interior Pacific. She graduated from the University of California at Berkeley with a bachelors of fine arts.

She has four children: Kirk, Kathleen, Jennifer and Keith. She lists painting, drawing, needlepoint and swimming as favorite pastimes.

Persis Hataria is a self-employed interior designer. She has an MFA in environmental design and likes running, snorkeling, reading, ceramics, sculpting and painting.

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Strategy Is Key to Waikiki 2020 Plan

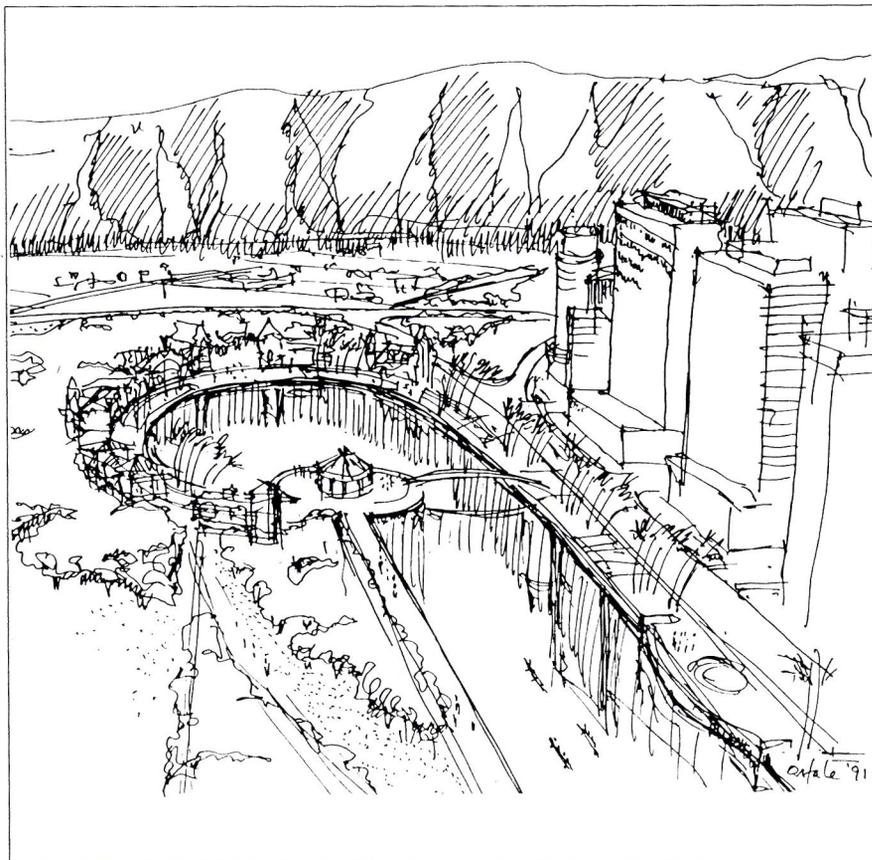
This is the last in a five-part series explaining the Vision for Waikiki 2020 master planning process.

by Joni Ketter

The consulting teams for the Vision for Waikiki 2020 master planning project realized that without a strategy for implementation, their visions might never be realized. Thus, each team incorporated implementation proposals into their plans.

According to the recently published Planning Recommendations for Waikiki generated by the project, similar plans in the past failed primarily because sound implementation strategies were not included. All five teams agreed that a development management entity, comprised of the public and private sectors, should be responsible for not only the management of a master plan for Waikiki but for ensuring its long-range planning, improvement, development and maintenance in accordance with a specified plan.

"The single most important recommendation to come out of the whole effort was to get all the forces behind common objectives," said Robert Lamb Hart, team leader of Robert Lamb Hart/Planners and Architects. Hart's plan looks at other cities which have turned great visions into reality with the cooperation of government agencies, institutions and private businesses. "If private entities, the city and the state could all work together, it could be the beginning of a new attitude. The New York and New Jersey Port Authority is unbelievable ... two states with competing interests are working together and it works."



Goody, Clancy & Associates/David Dixon & Associates proposed utilizing the Ala Wai Canal to its fullest potential—including a turning basin complete with canoe clubs, library, restaurant, sports center and community center.

Hart says the major problem in Waikiki is not congestion, traffic or deterioration but lack of a vehicle for overall leadership. "The state, city and private enterprise are not working together to look after Waikiki. They must join forces to make Waikiki work better, look better, feel better."

Elbasani & Logan Architects/ELS earmarked five ingredients necessary to make implementation work:

- A vision. A master plan enforced by law.
- A series of public improvements and projects creating a framework for future development projects.

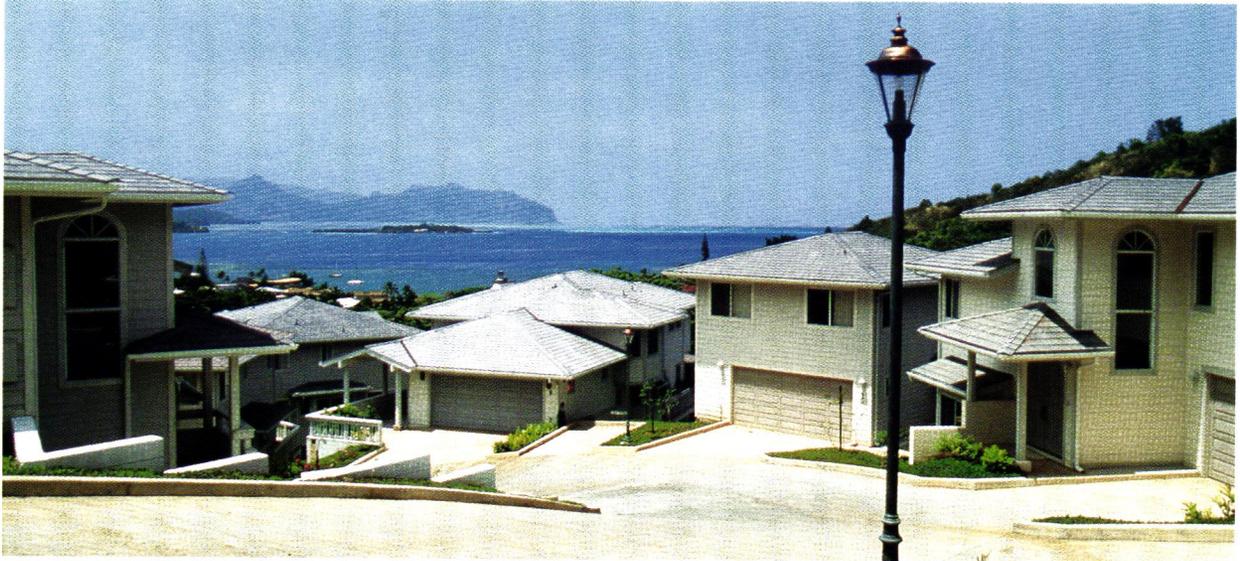
- The development of a management entity to direct Waikiki as a whole.

- A development entity, either public or private, that would promote joint ventures or develop on its own.

- A series of early catalyst projects already contemplated for the future success of Waikiki.

Donn Logan, AIA, team leader of ELS, said of a development management entity: "It should control open space in Waikiki. In the system that exists now, developers decide what should be open space. It needs to be a coordinated network so the plan should designate all open space —

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Johnson Johnson & Roy/Inc. depicted visually what several of the teams deemed necessary for Waikiki's survival. Above, a "people-friendly" Kuhio Avenue with wider sidewalks and a trolley lane. Below, the new Ala Wai Canal complete with esplanade and bridge.



even on private parcels."

Goody, Clancy & Associates/ David Dixon & Associates also insisted that a planning and development authority was necessary to maintain Waikiki as a future resort destination. The GC&A plan also stated that the interests of those who have, and will continue to shape Waikiki design — the state, city, landowners, business community and residential community of Waikiki — must be balanced.

John Clancy, FAIA, principal of GC&A, added that Waikiki is important to the state of Hawaii as well as the city of Honolulu and coordination of it should be handled carefully.

In addition to an authority representing public and private interests in Waikiki, Johnson Johnson & Roy/Inc. proposed incentives for investors to build sensitively and be rewarded for their risks and efforts while upgrading properties to satisfy new expectations.

International Tourism & Resorts Advisors — INTRA, suggested the development of a Transportation Management Association for Waikiki as well as a Development Authority and an operating/maintenance entity.

According to the Waikiki 2020 report, empowerment of the development management entities run the gamut and could include any or all of the following: prepare plans, make improvements, borrow funds, issue bonds, assemble land, enter into contracts with other public agencies and private interests, raise capital, participate in development on an equity basis, coordinate all pre-development and development activities and market Waikiki and key sites within the district. The report also states, in the final analysis, "real success depends less upon the specific organizational structure than it does on the quality and skills of the leading policy and administrative persons involved."

Project financing

Money to implement the revitalization of Waikiki was not excluded from the Vision for Waikiki 2020 process. The five consulting teams agreed that a typical capital improvements or public works program would not be in the best interest of Waikiki's future. Rather, the teams approached the financial issue with the following rationale: "Thoughtful intervention will create new demand, new investment and a strengthened economic environment in Waikiki." Opportunities for project financing and transferring development rights may be controlled by using existing funding sources and creating new funding packages through state or county legislation.

The plan focuses on three important initiatives:

1.) Make maximum use of existing funding sources, including a transient accommodations tax, special assessments, special service area or business improvement district taxes, private contributions and grants-in-aid from federal, state and county sources.

2.) Increased value as a result of redevelopment, reinvestment and business improvement should be used as a resource to help finance the continued revitalization of Waikiki. Added values can be made through tax increment financing (adopted in 40 other states) which earmarks property taxes from redeveloped projects for a revitalization program, and transient accommodation tax increases gained because of redevelopment projects in Waikiki.

3.) Waikiki's master plan should allow for the transfer of development rights to undeveloped, under-utilized and/or economically marginal sites which do not have similar development rights. **HA**

For a look at the complete plan of each team, Vision for Waikiki 2020 Planning Recommendations are available at most public libraries in Honolulu.

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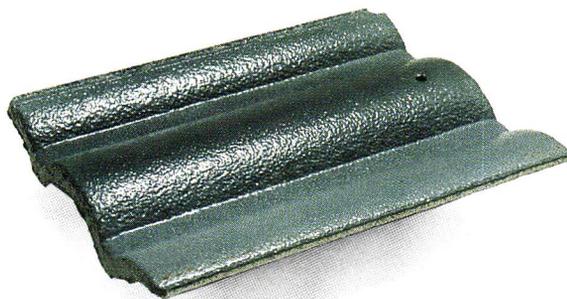
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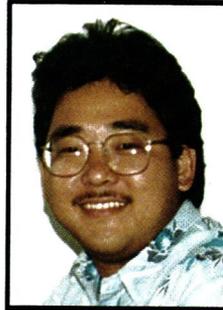
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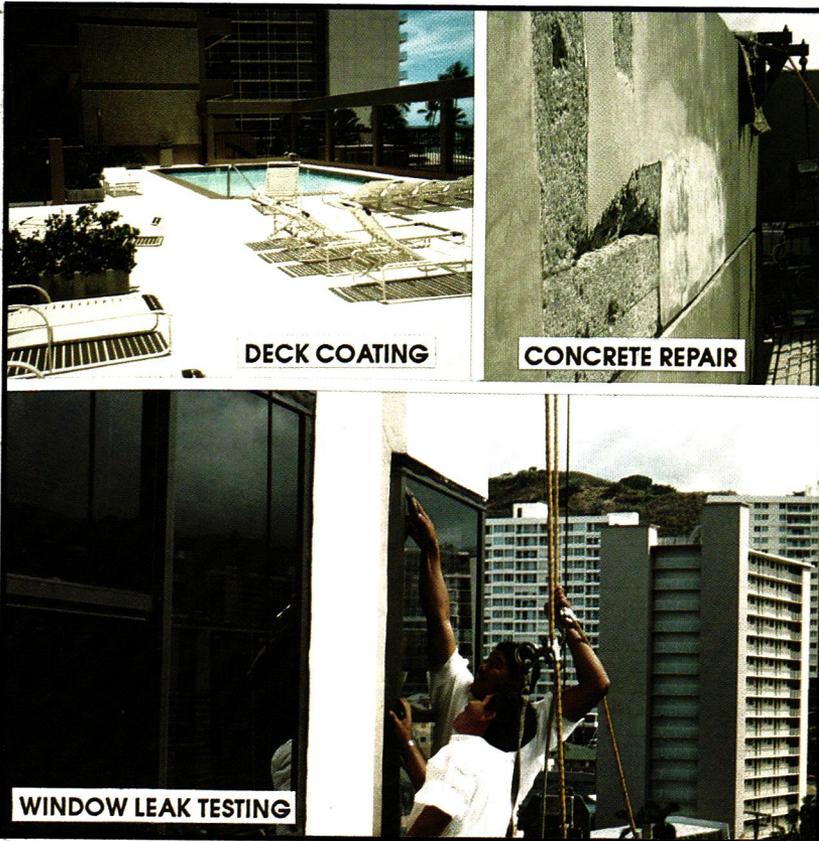


Heading a team of over 40 technicians are left to right:
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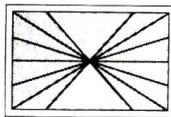
Alvin is Vice President of The American Coating Company. He is in charge of all field and estimating operations. Previously, Alvin was employed with an engineering firm in Chicago and Honolulu where he focused primarily on restoration and water infiltration problems. Alvin holds a M.S. and B.S. in Engineering from Purdue University.



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Surfer Urges Architects to Save Surf

Dear Editor:

Regarding the article, "Elements Critical to Waikiki's Future," in the June issue of *Hawaii Architect*, I am a lifelong resident of Hawaii, part Hawaiian, Realtor and general contractor, who has been surfing the Ala Moana "bowls" since the early 1960s. I surf "bowls" on my lunch break and late afternoons (as an alternative to fighting traffic to my North Shore residence) on average once or twice a week.

I am disturbed by the JJR plan for re-

configuration of the Ala Wai Boat Harbor. Apparently, the proposed plan would benefit the wealthy boat owners and taxi operators; however, several excellent Ala Moana surf spots including "bowls" and "rock piles" would be destroyed.

Good surf is a natural phenomenon ... an act of God. For thousands of old long-boarders and local kids who would rather surf than play golf, tennis, jog or work out in a gym, any plan that would negatively affect the surf in this area is unacceptable.

I urge architects Cobb, Hart, Krivatsy,

Elbasani, & Clancy *et al.* to take a walk along Waikiki Beach when the surf is up and look beyond the tourists splashing along the shoreline. The hundreds of shapes slashing across the face of waves at the outer reef are the children of Hawaii at play. We have a right to be there. Surfing is our heritage.

Then come up with a design that does not look like it was pre-planned in Detroit or some other surfless, God-forsaken hole.

Sam Monet
Haleiwa



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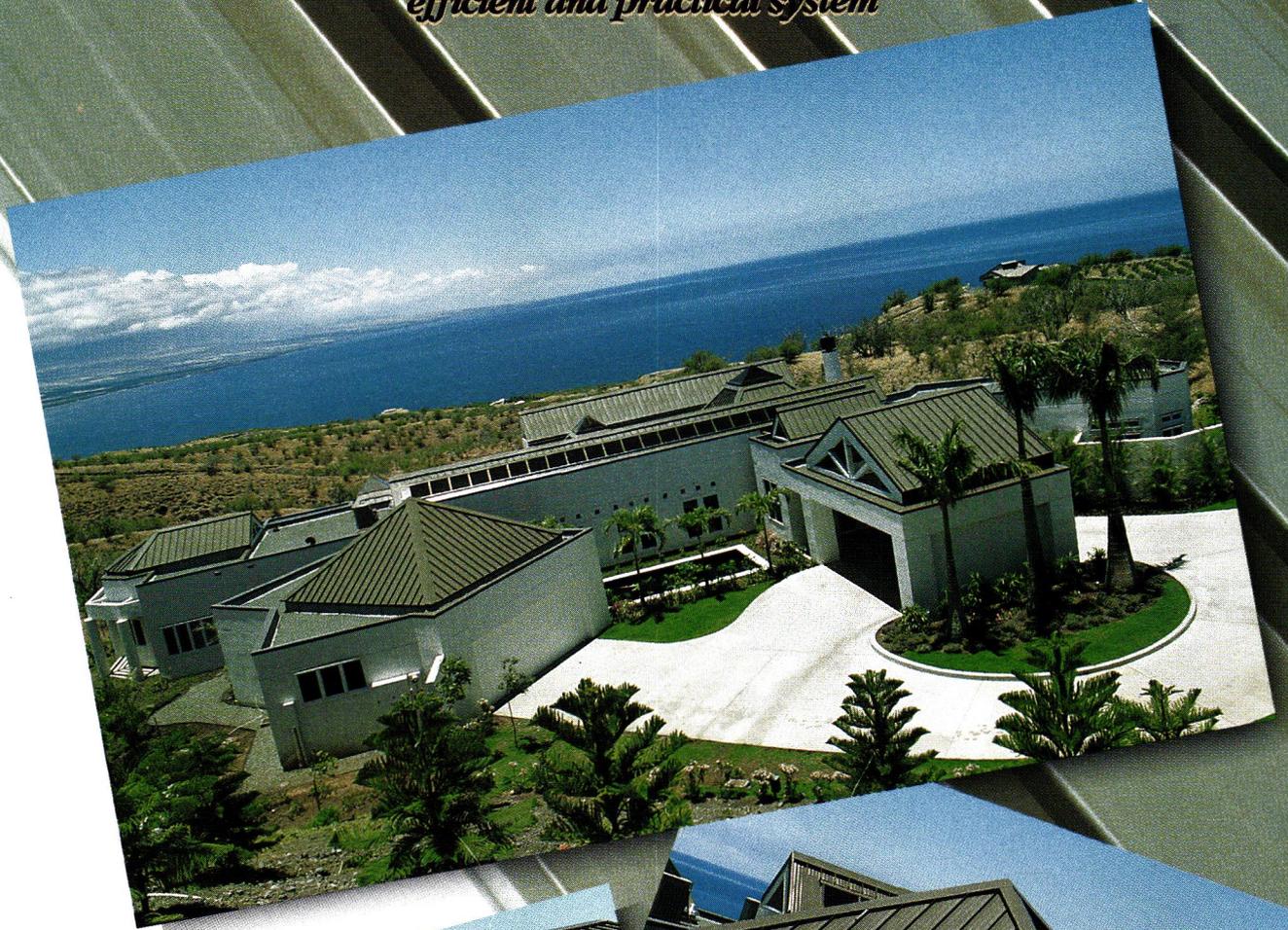
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