

Hawaii Pacific Architecture

August 1995



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CONTENTS

EDUCATIONAL BUILDINGS

- 8 **The Role of School Design**
Well-designed, maintained facilities
keep communities involved
by Nick Huddleston, AIA
- 12 **Achieving Accessibility in Educational Facilities**
Public, private schools work to obtain goal
by Bruce M. Clark



8 The Role of School Design

EXTERIOR FINISHES

- 29 **Paint Companies Go High-tech**
Computers simplify color selection process
by Dean Ontai

SPECIAL EVENT

- 4 **The East-West Encounter**
Design awards program, presentations create
enthusiasm for regional designs
by Puanani Maunu



4 The East-West Encounter

DEPARTMENTS

- 16 **AIA Design Awards Program Featured**
by Paul Andrew Pollock, AIA
- 16 **Hawaii Pacific Architecture**
First anniversary marked in August
by A. Kimbal Thompson, AIA
- 17 **News**
- 20 **Tile Setting Technology**
Detaching system allows for successful
installation over many difficult surfaces
by Nancy Von, APR
- 23 **New Products**
Level-Right Cementitious Floor Topping
Now Available
- 26 **AIA Honolulu Design Award**
Architects Hawaii Ltd.

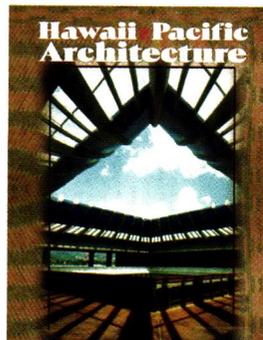


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IN THIS ISSUE ...

Hawaii Pacific Architecture focuses on educational buildings this month. Nick Huddleston, AIA, discusses how well-designed and maintained schools show that a community cares about its children and its future. Bruce M. Clark addresses accessibility in educational facilities. Also combining architecture and education, Puanani Maunu provides highlights of the recent International Symposium on Asia Pacific Architecture. This month's cover features the Hawaii state Capitol, the 1995 AIA Honolulu Design Awards program 25-year Award recipient. The Hawaiian Tapa used on the cover and throughout the magazine is courtesy of the Bishop Museum.

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Design awards program, presentations create enthusiasm for regional designs

The East-West Encounter

by Puanani Maunu

The design awards jury commented that the essence of the Brambruk Living Cultural Centre is its great roof, which is alive like a great bird soaring up into the heavens.

Photo by Trevor Mein

The direction a society takes and the relationships, beliefs and aspirations of the people in that society must be carefully considered in the design of a building for a place. Architectural forms and details should respond sensitively to the context of the people and their traditions, the environment and the functionality and engineering of the built form. "The First International Symposium on Asia Pacific Architecture: The East-West Encounter," which took place in March of this year, provided a forum for discussion of how architecture is created in the Asia Pacific region.

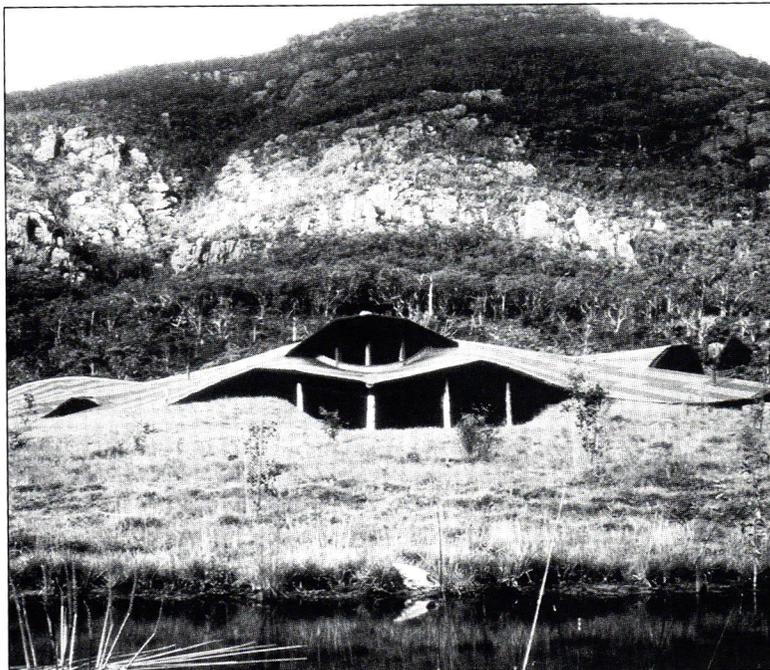
Hosted by the University of Hawaii at Manoa School of Architecture, the East-West Center and the AIA Honolulu Chapter, the three-day symposium brought together nearly 350 architects, planners, academicians, ed-

ucators and governmental and professional representatives from more than 20 countries throughout the Asia Pacific region and the world. The event signaled the beginning of a collaboration between these professionals which focuses on issues of technology, practice, education and design, while sharing information and ideas on culture, traditions and maintaining the identity of a place in this time of increased globalization.

Papers presented at the symposium explored a wide range of topics, including "Balance and Life in Balinese Architecture;" "Vertical Industrial Buildings of Hong Kong;" "Kanaka Maoli and Western Environmental Design Traditions," "The Multi-level Farmhouses of Asahi Village, Japan;" "Traditional Housing of Melanesia, Micronesia and Polynesia;" "Residential District Planning and Environmental Design in Contemporary China;" "The Intelligent Traditional Buildings of Indonesia;" and "Environmentally Responsive Design in the Settlements of the Cockatoo." A major publication of selected papers presented at the symposium will be published in the fall of this year.

An integral part of the East-West Encounter was the "Kenneth F. Brown Asia Pacific Culture and Architecture Design Awards Program." The program was named in honor of Kenneth F. Brown, FAIA, well-known architect, humanitarian, businessman and civic leader who has devoted much of his life to serving the community and ensuring the restoration of historic buildings and sites.

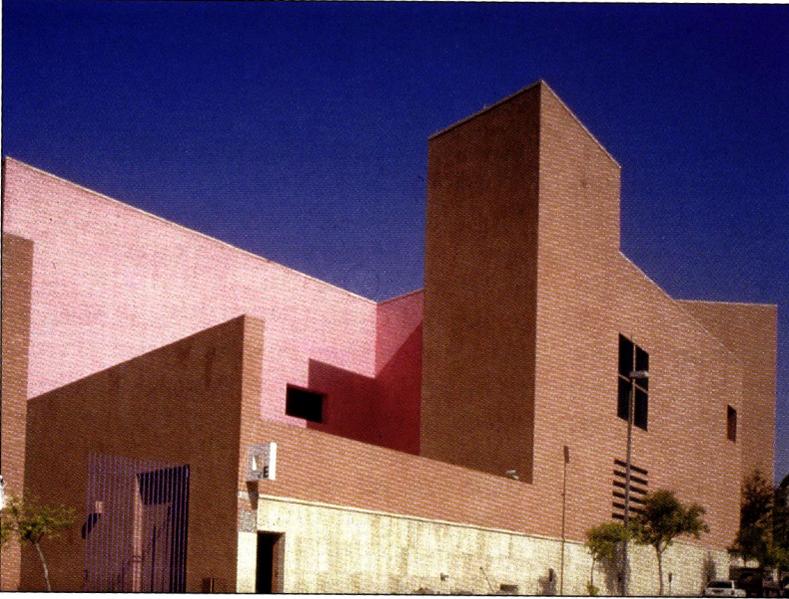
Entries for the competition were received from 24 different countries around the Pacific Basin and spanned a wide range of building types and design approaches. Because the Pacific Basin is the largest region in the world, the projects varied tremendously in



their locales, but the winners had this in common: Each fit its environment and made a meaningful contribution to the quality and uniqueness of its host culture.

The selection criteria included not only functional, aesthetic and technical merits of a project, but also client and user feedback. Winning projects were recognized as outstanding examples of contemporary architecture that reflect and enhance their Asia Pacific context and, in so-doing, become cultural icons of their place and time.

The jury, made up of a highly distinguished panel of architects—Kenneth F. Brown of Hawaii, Charles Correa of India, Ashley de Vos of Sri Lanka and Fumihiko Maki of Japan—chose to confer five design awards (\$5,000 prize each) and three merit awards.

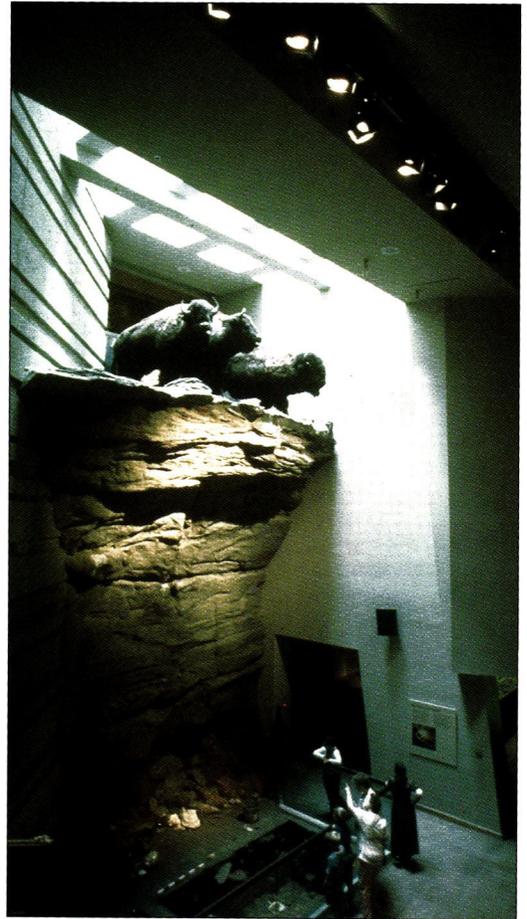


The design awards jury stated the Museo de Arte Contemporaneo Marco, above, is powerful in form, exuding the color and strength of Mexico.

Photo by Lourdes Legorreta

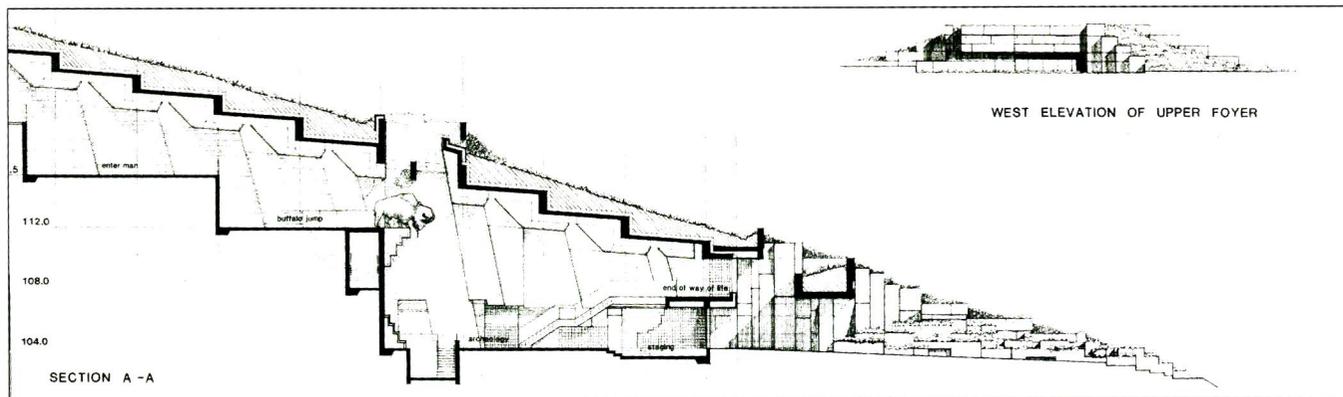
The design of the Saishunkan Seiyaku Women's Dormitory places emphasis on large, communal facilities.

Photo by Hiroshi Ueda



This exhibit at the Head-smashed-in Buffalo Jump Interpretive Centre provides a dramatic view of a buffalo jump.

Photo courtesy of Robert LeBlond



The design awards jury stated that the Interpretive Centre integrates with and enhances a huge landscape in a very powerful, sensitive way.

Design awards

Brambruk Living Cultural Centre

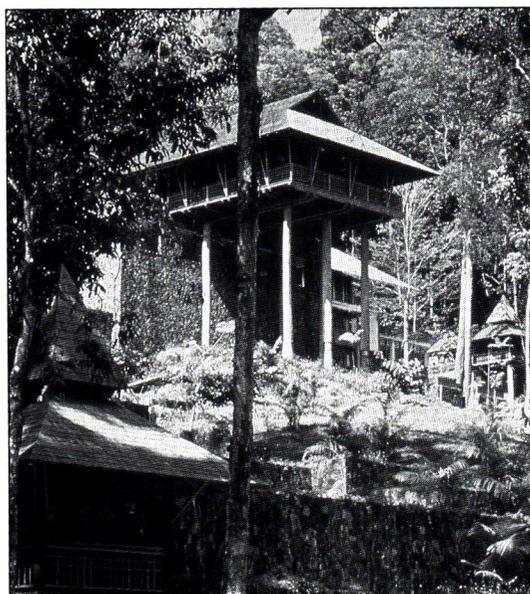
Halls Gap, Victoria, Australia
 Architect: Gregory Burgess, Hawthorn
 Victoria, Australia

Located in a national park between parallel ridges of mountains, Brambruk is a “living” cultural center where indigenous culture is taught and practiced. Its goal is to help reconnect Aborigines with their land and culture and to awaken in visitors a fresh understanding of that culture, nature and of themselves. Traditional building techniques have been married with advanced timber technology to create an innovative, responsive, organic building.

The Datai (resort)

Kedah, Malaysia
 Architect: Kerry Hill, Singapore

Located in a dense rain forest on Datai Bay, this hotel is comprised of 84 guest modules and 40 freestanding villas connected to public spaces by a network of pathways and timber bridges. The architecture is sensitively sited, responsive to the intense tropical climate and mindful of the fragile coastal ecosystem that it inhabits.



The architecture of The Datai is sensitively sited and responsive to the intense tropical climate.

Photo courtesy of Kerry Hill Architects

A primary design goal was to give the building a sense of belonging—both to the jungle and to the guests who stay there.

Head-smashed-in Buffalo Jump Interpretive Centre

Fort Macleod, Alberta, Canada
 Architect: Robert LeBlond, Calgary
 Alberta, Canada

Located on an UNESCO World Heritage Site, this museum complex consists of seven underground levels of exhibition galleries which depict the significance of the buffalo as a major resource for the lifestyle of the native Canadian. All the galleries open to one another under a cascading roof. Upon entering the museum, visitors step into a dramatic, spiritual world which fosters respect for nature and the culture depicted by the exhibits.

Museo de Arte Contemporaneo Marco

Monterrey, Nuevo Leon, Mexico
 Architect: Ricardo Legorreta
 Mexico City

This art museum was planned as a social and cultural center with the goal of making art a part of the daily life of the people. Inspired by the traditional plan of Mexican houses, the central patio is surrounded by arcades which provide access to the galleries. The entire floor of the central patio functions as a water feature. However, when additional space is needed, it can be drained and used for concerts, receptions and other gatherings.

Saishunkan Seiyaku Women’s Dormitory

Kumamoto, Japan
 Architect: Kazuyo Sejima, Tokyo, Japan

This facility is a dormitory for female employees of a local business enterprise. Named “House of Study,” the building serves as a home and place of study for residents during

the first year of their employment. Accordingly, emphasis was placed on large, communal facilities instead of elaborate, well-equipped private rooms. Two dormitory wings are positioned parallel to the long axis of the site, with the space between them serving as a general living room.

Merit awards

House in Nipponbashi

Osaka, Japan
Architect: Waro Kishi, Kyoto, Japan

MFL Housing Colony

Manali New Town, Madras, India
Architect: K.S. Ranganath
Madras, India

Roof Roof House

Selangor, Malaysia
Architect: Ken Yeang, Ph.D.
Selangor, Malaysia

The five winning architects will be invited to the UH campus throughout the 1995-96 academic year as visiting lecturers at the School of Architecture. Based on the success of this competition and the attention it has drawn in the international design community, the Design Awards Program will become a biannual event.

The East-West Encounter also was a springboard for establishing the Asia Pacific Center for Architecture as a formal entity. The symposium brought together a number of people from the Asia Pacific region who are interested in becoming involved in APCA.

As enthusiasm for regional design discussions generated by the 1995 East-West Encounter lingers, plans are already being made for a 1997 symposium.

↔ *Puanani Maunu, a recent graduate from the University of Hawaii at Manoa School of Architecture, was one of three symposium coordinators. Dennis Yamauchi, assistant to the dean of the University of Hawaii at Manoa School of Architecture, and Richard Morris of Mitsunaga & Associates Inc. also were symposium coordinators. Leighton Liu, associate professor, UH School of Architecture, was the Kenneth F. Brown Asia Pacific Culture and Architecture Design Awards program chair.*

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The Role of School Design

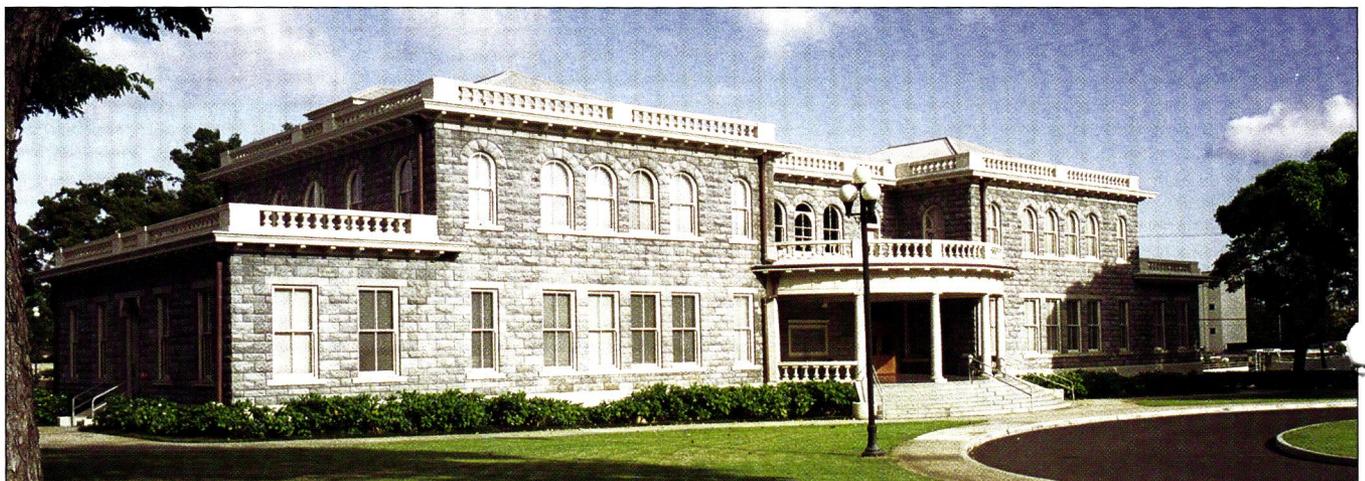
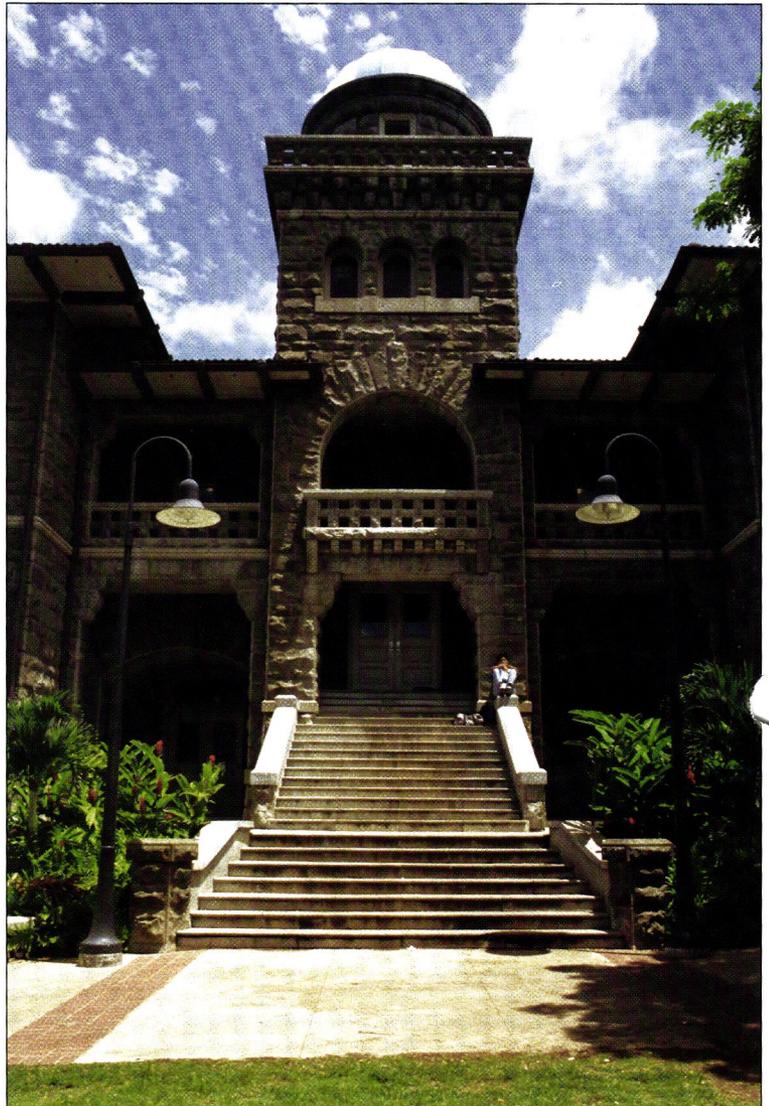
by Nick Huddleston, AIA

The care and resources invested in school design, pleasant grounds and day-to-day maintenance speak volumes about a community's concern for its children, the value it places on education and its hopes and fears for today and the future.

A drive-by glance at a school campus, the grounds, buildings and play fields, tells students and the world at large whether the school is the center of community life and a focus of parental interest and concern. Does the campus open its doors to the community or is the school isolated with facilities designed for maximum resistance to vandalism and hostile intruders?

Right, the renovation of Punahou School's Pauahi Hall by the CJS Group Architects Ltd. illustrates the value of retaining older facilities with character and roots in the past.

Below, Linekona Elementary School, renovated by the CJS Group Architects Ltd. for use by the Honolulu Academy of Arts for art education, features generous windows, a prominent roof line and warm textures and finishes which make the building user-friendly and add architectural interest.





Is the campus an inviting and pleasant place to discover the pleasures of friendship, learning, and growth toward responsible roles in the community? Or is it a bulletproof holding pen for dangerous vandals, a place for children the community doesn't want, children who are feared and whose futures may be passed in facilities that resemble their schools, only with guard towers and concertina wire added.

The messages these alternatives send are clear and the consequences are significant. Schools that offer a pleasant environment, well-maintained buildings and grounds, and that enlist the support and involvement of the community, stress learning and high standards of personal achievement and responsibility will produce educated graduates. Schools that are designed for repression, control and detention will guarantee lost potential and increased social poisons that spread throughout the fabric of society.

Design decisions are critical. No amount of high security design can curb the cost and consequences of giving up on the young and turning to repressive measures to control behavior. Resources invested in pleasant schools that encourage learning and win the affections of the community offer solid returns and benefits.

Many of the best schools, schools that are a significant factor in students' lives and command the loyalty of alumni and parents, have high quality physical facilities and at-

tractive, well-maintained campus grounds. The list of architects who have designed buildings for top schools like Harvard and MIT reads like a who's who of architectural history from McKim, Mead and White to Aalto, Saarinen, Le Corbusier, Yamasaki, Ehrencrantz and Pei.

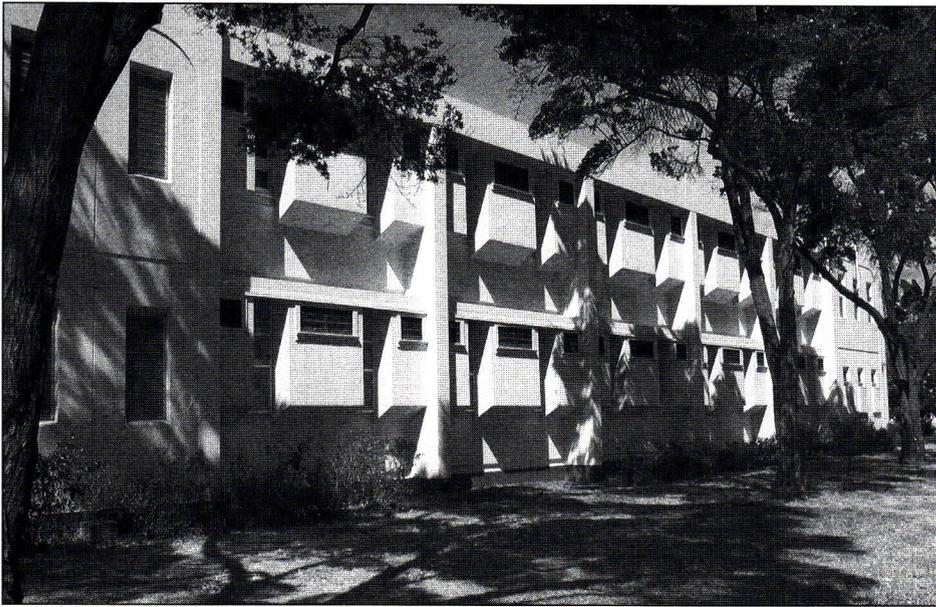
Punahou and Kamehameha schools have drawn on the talents of Hawaii's architects since the turn of the century with work contributed by Ripley, Dickey and Goodhue to more recent efforts by Ossipoff, Hara, CJS Group Architects Ltd., Kauahikaua and Chun. Each of these schools has invested in nicely landscaped grounds, and in the renovation of historic structures. Adaptive reuse, redesign and reconstruction of historic buildings can easily cost more than constructing a new facility. However, reuse speaks to roots in the past and maintains the diversity, character and quality of campus facilities.

Money, architecture and appearances are not the whole story. An architect can get it wrong, and trends in educational facility design can be sadly off the mark. A neighborhood may easily receive a cold sterile school that masks a world of warmth and concern for its children.

What about resources? Should the equivalent of a fine private school campus be created for each community and neighborhood? Consider the price of an educational system that fails.

The return on dollars invested in quality

The original McKinley High School buildings, designed in 1928 by Louis Davis and Ralph Fishbourne, are examples of how a school can be designed to be functional while possessing a character that is inviting to the community.



This newer building at McKinley has a rather elegant composition but does not reveal what the building is used for—classrooms, administrative offices or housing of mechanical equipment.

Photos by Nick Huddleston

educational facilities is high. Much of that investment must be in existing schools that need to be upgraded and properly maintained.

The starting point is life safety. Lex Brodie's program of regular school inspections has documented Hawaii's failure to meet this base level standard in too many instances. The next priority is basic maintenance. Facilities must be cleaned and well-maintained, on line, on time, every day. A vital area of concern is that school campuses should be nicely landscaped and maintained.

When funds are limited, even the poorest community can help keep school buildings and grounds well-maintained. Warming up colors, adding pleasant planting areas and some trees, replacing a chain link fence with a lava rock wall or hedge, retrofitting or enlarging windows to improve views are positive steps that can be taken incrementally.

School buildings should be attractive and humane, neither resembling nor functioning as detention centers. Generous windows with views of pleasant surroundings are a must. Too many school buildings have slot-like windows, wood louvers that block views or no

windows at all. Too many look out at other school buildings which one would rather not see.

A warm, residential quality is desirable in school design. Schools are home for most of the day for children. Pitched roofs with warm colors and textural interest soften and humanize buildings and are especially effective in Hawaii's climate. Plaster, stone, concrete and CMU, in the right hands, can be used to create attractive and durable wall surfaces.

Generous eaves, covered lanais, arbors, trellises and shade trees, providing places to sit and visit with friends, also are important. Quiet places for students to read and study are essential.

High-quality lighting closely matched to the solar spectrum and windows to bring in daylight and a sense of the changing conditions of weather and light are important. More thought should be given to acoustics and the placement and design of mechanical systems. Too many school cafeterias, gymnasiums, auditoriums and toilet rooms produce the effect of echo chambers. Often, mechanical equipment is visually obtrusive and excessively noisy.

Buildings should be oriented to

control solar heat gain in classrooms and afford the best possible views. Elegance of form and proportion is important and need not cost a fortune.

Design that encourages parents and neighborhood members to use school facilities and participate in school activities and programs is an asset. Community involvement generates support for schools, pride in student achievement and appreciation of the school as a community center and resource. These positive attitudes can enlist the support of the community in maintaining facilities and landscaping when funds are limited. These attitudes also are the best insurance a community can "buy" to protect its schools from vandalism.

Most of these goals can be achieved at reasonable cost, but effective strategies and good design are essential.

With clear goals and an understanding of the importance of humane schools and decent, well-maintained, attractive facilities these ends can be achieved.

An important step is to find more ways to involve parents and communities as a part of the school support system. This may mean loosening the control of Department of Accounting and General Services and the Department of Education and modifying bidding, scheduling and specification systems.

What good does a community derive from fine school buildings and beautifully landscaped and maintained campuses? Centers for social and community growth, a gift to its children and a solid investment in its future.

♦♦ Nick Huddleston, AIA, is an architect in independent practice. He worked for 10 years in education and participated in the renovation of educational facilities for Punahou School and the Honolulu Academy of Arts as an architect with Stringer Tusher and Associates and the CJS Group Architects Ltd.



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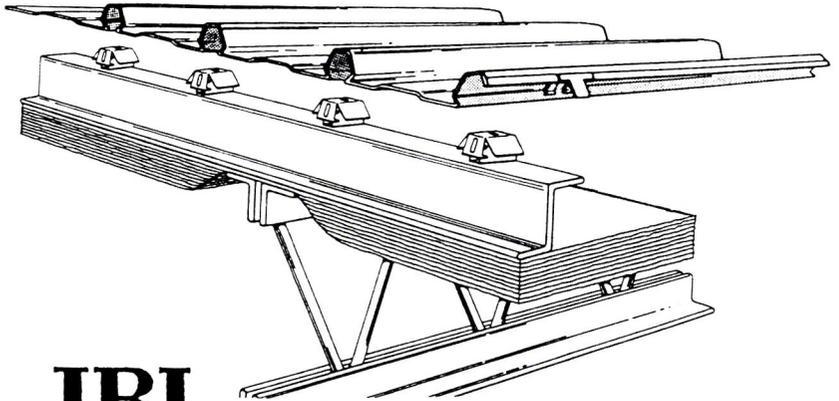
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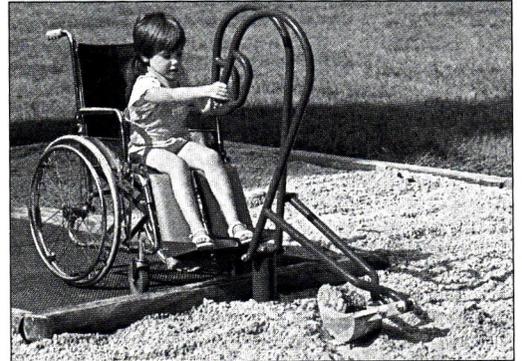
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Public, private schools work to obtain goal

Achieving Accessibility in Educational Facilities

by Bruce M. Clark

The Americans with Disabilities Act of 1990 represents one of the most comprehensive civil rights laws and covers approximately 49 million Americans with disabilities. The ADA is not, as many have come to believe, a building code, but an antidiscriminatory statute which contains guidelines requiring construction and renovation of public buildings to make them accessible to all people. The ADA states that programs in both public and private school systems must now be ac-

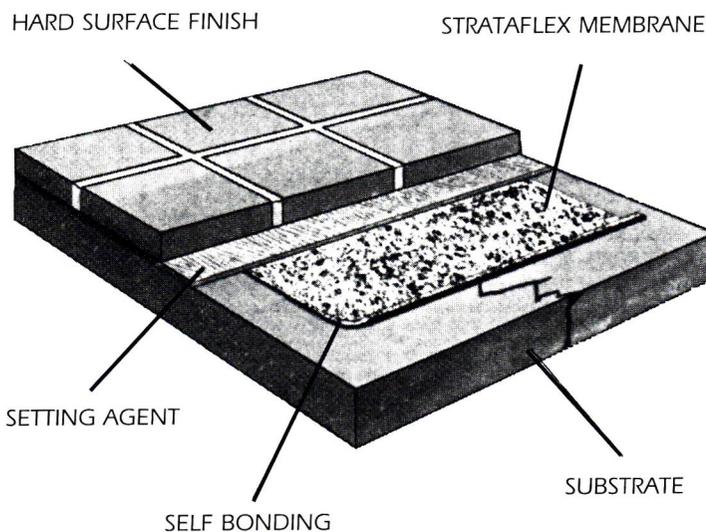


The traditional sandbox takes on a new dimension with a lever-operated scoop.

cessible to students with disabilities.

Hawaii's school systems, both public and private, have come a long way in providing access to individuals who have disabilities. Progress in this area began with the Reha-

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bilitation Act of 1963 (as amended), which requires access to programs and services receiving federal funding, and the Architectural Barriers Act of 1968 which requires that buildings and facilities constructed with federal funds meet certain design and construction standards for accessible design.

The state has made efforts to bring its buildings and facilities into compliance with the federal mandates. There is still work to be done before all schools, buildings and facilities are in compliance, but the commitment is evident. Private schools, such as Kamehameha Schools, Hawaii Baptist Academy, Punahou and Hanahauoli schools, also are working to incorporate accessible features into existing buildings and new construction.

In addition to accessibility by design, school officials also should address the task of providing children with the knowledge they need to be comfortable with their peers who have disabilities. All too often chil-

dren will shy away from a classmate who has a disability because they don't understand how to approach that person or what to say. Once again, the emphasis should be placed on "equal access," in the most integrated setting, programmatically or through the removal of architectural barriers.

Accessibility can be achieved in a cost effective manner. It would take little effort to make many buildings accessible. When budgetary constraints do not allow for the removal of architectural barriers, accessibility can be

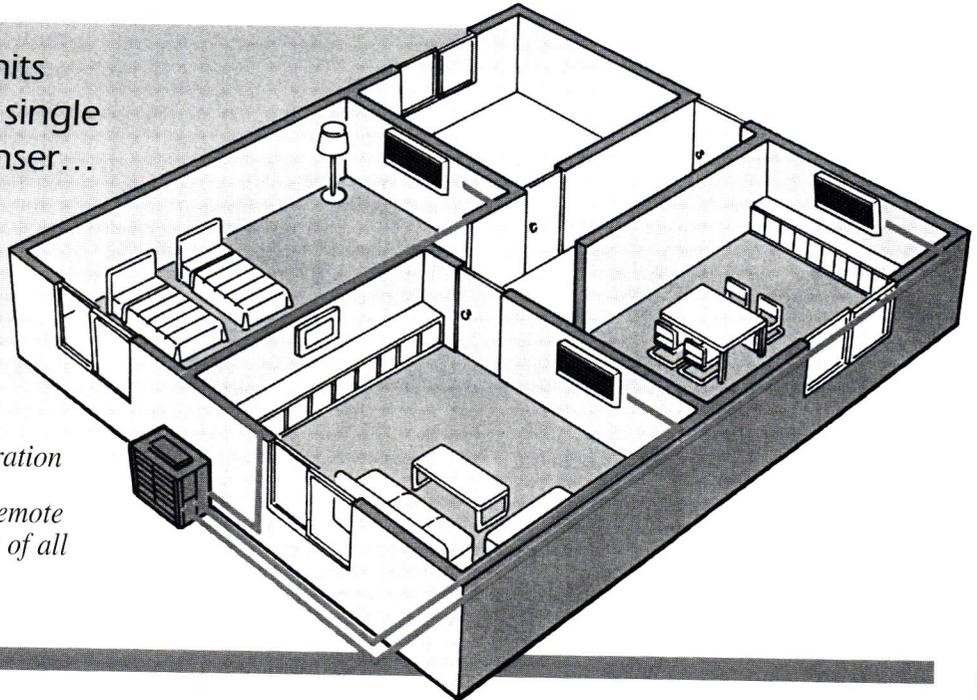


Handicapped-accessible playground equipment facilitates play among all children regardless of physical disabilities.

achieved through cost effective policy and programmatic changes. To achieve the most for their dollars, people should stop guessing what it would take to become accessible, and consult those businesses and

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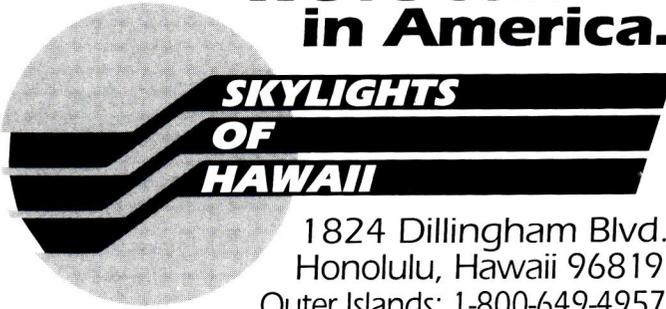
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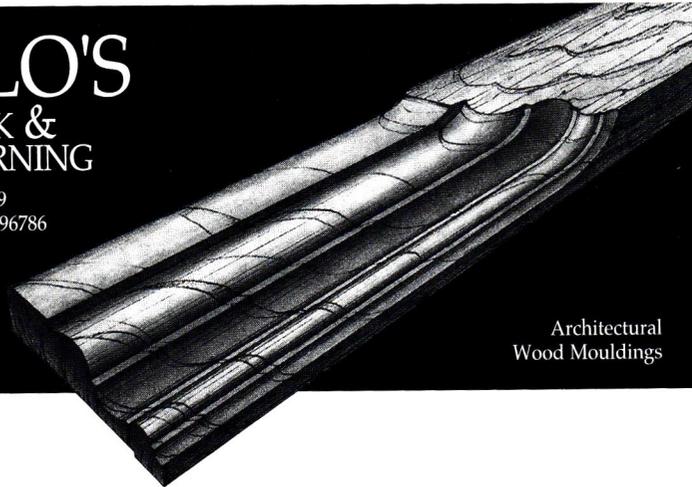


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organizations that are familiar with the accessibility requirements.

Steps to comply

- Conduct a survey of programs and services conducted at the facility. Plans can't be made without the facts.
- Prepare a detailed plan for barrier removal. Spell out what is going to be done to remove the barrier—what will be changed and how it will be changed. The plan should include target dates for the completion of each item.

The U.S. Department of Justice recommends "The development of an Implementation Plan designed to achieve compliance with the ADA's barrier removal requirements. Such a plan, if appropriately designed and diligently executed, could serve as evidence of a good faith effort to comply with the requirements."

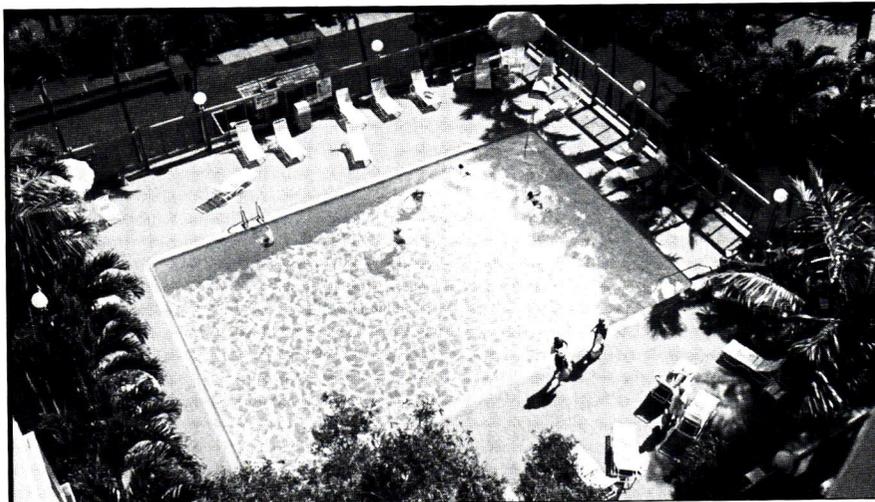
- Obtain cost estimates for the removal of identified barriers. This will allow for the preparation of budgetary projections.

- Implement the barrier removal plan. If the removal of a particular barrier is not affordable now, look at providing access in alternate formats, such as changing the location of programs to a more accessible facility. The Implementation Plan should be a working document, which demonstrates efforts to continually upgrade the facilities over time.

Accessibility should be incorporated as buildings are renovated or altered. There are many new products on the market today which have accessible features incorporated into their design.

Remember, the intent of accessibility is to provide everyone with the opportunity to participate in all activities.

↔ *Bruce M. Clark is a past state access coordinator for the Hawaii Commission on Persons with Disabilities and currently is the president of Accessibility Planning & Consulting Inc., a firm which provides consulting services to the construction, design and business industries.*



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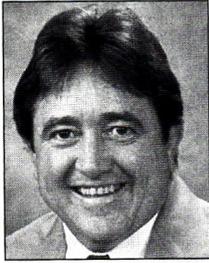
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First anniversary marked in August **Hawaii Pacific Architecture**

by A. Kimbal Thompson, AIA



Our magazine celebrates its first anniversary as *Hawaii Pacific Architecture* with the August issue. The reorganized Editorial Board spent the first half of 1994 researching the history of the magazine, setting a plan for the publication's future and providing a framework in which to create an issue-by-issue improvement in order to lead the magazine from a trade publication to one of greater outside interest.

The mission of the publication still remains to increase the awareness and appreciation of architecture and the architect's (and allied design professionals) role in the community.

Hawaii Pacific Architecture has immense potential and needs AIA members' knowledge, participation and support. The publication offers the potential for a forum which could unite design professionals in common efforts. Participation is the key.

The editorial board creates the next year's editorial calendar in September of each year. The board also attempts to select guest editors at that time. Participating as a guest editor is one way AIA members and other design-related professionals can contribute to the content of the magazine. The role includes outlining article ideas and working with the editorial board to determine authors for specific articles.

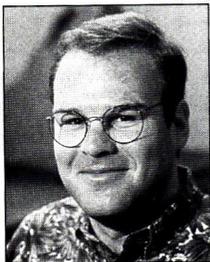
Professionals who desire to be involved on a less-demanding plane may participate by writing articles for the magazine. Most articles have been written by volunteer contributors. The editorial board seeks increased participation from all AIA members and other design-related professionals.

Hawaii Pacific Architecture is now available at Borders Books & Music, and the editorial board looks forward to obtaining a three-year goal which includes a desire for far wider distribution.

♦ A. Kimbal Thompson, AIA, is chair of the *Hawaii Pacific Architecture* editorial board.

AIA Design Awards Program Featured

by Paul Andrew Pollock, AIA



The Honolulu Chapter of the American Institute of Architects Design Awards Program, which dates back to 1958, is the longest running annual awards program in Hawaii. The program also is the largest program of its kind in Hawaii and is the only design competition that includes all project types—commercial, residential, government and unbuilt projects.

From the 36 projects submitted this year, two were chosen for Awards of Excellence, three for Awards of Merit and one received the venerable 25-year Award. The winning entries included multi-family housing, two office interiors, an office building, a waterfront redevelopment project and the Hawaii state Capitol. This year's jury included Spencer Leineweber, AIA, Sid Snyder, AIA, Chris Smith, FAIA, Alan Clarke, FASLA, Anne Hritzay, AIA, and John Dinmore, AIA. Judging, which was based on the standardized entry binders completed by submitting firms, occurred on June 10 and 11.

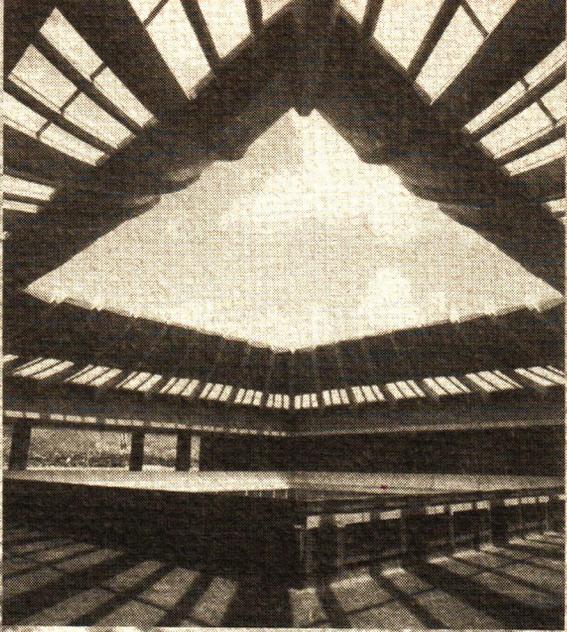
In conjunction with the awards, the AIA publishes a

"Selections of the Jury" booklet that documents all entries and highlights award winners. This booklet is funded through the support and insight of local companies. We feel the publication of this booklet is important for a number of reasons:

- We need to educate the public about what architects and other construction professionals do. The awards booklet serves to illustrate the wide variety and scope of our services and their value to the community.
- We need to recognize and honor good design. The awards booklet helps document the profession's commitment to design excellence.
- Published annually, the awards booklet serves as a valuable historical document, chronicling for future generations what architects were doing in a particular year or decade.

It is hoped that a public exhibit of submissions through this collection will animate the profession and in turn stimulate the public to demand superior architectural design for both public and private construction.

♦ Paul Andrew Pollock, AIA, is the chair of the 1995 AIA Honolulu Design Awards Committee.



Honolulu Chapter
The American Institute of Architects

1995 Design Award Program
Selections of the Jury



Acknowledgments

Graphic Design: Rowen Tabusa

The Honolulu Chapter/AIA wishes to thank the following sponsors for their generous financial support of the 1995 Design Awards Program:

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HONOLULU

1995 AIA Honolulu Design Awards Jury

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Anne E. Hritzay, AIA
Spencer Leineweber, AIA
Christopher J. Smith, FAIA
Sydney E. Snyder, AIA

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President's Letter

Each Architect strives for excellence in all aspects of his or her work. No recognition of excellence is more meaningful than the praise of one's peers. This publication is that recognition. On behalf of the Board of Directors, Honolulu Chapter AIA, I would like to offer sincere thanks to all the participants in this years Design Awards Program. Further, the Board extends hearty congratulations to the individual Award winners for their demonstrated excellence in design.

The jury of distinguished professionals worked very hard to evaluate and narrow the field to the selected projects. They deserve praise for their effort and the resulting unique group of award winners.

Of equal importance to the work of the jury, is the preparation, coordination and planning done by the Awards Committee over the past several months. Without the Awards Committee there would be no Awards Program, and without the Awards Program, there would be no regular demonstration to the public, as well as the members, of our firm commitment to excellence in design.

It is the hope of the Board that this publication receive the widest distribution and act to stimulate critical review of our built environment, to the overall benefit of our community.

Aloha,

Darrell G. Welch, Jr., AIA
President

Chairman's Letter

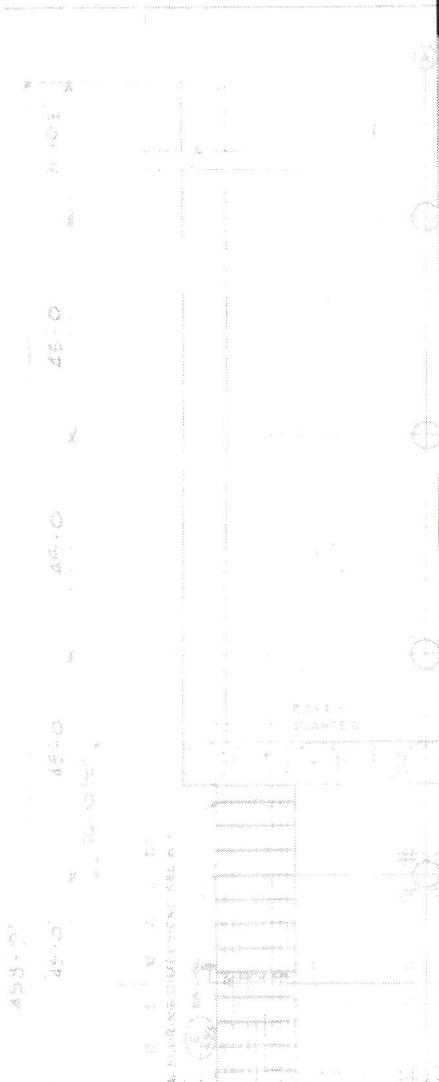
This is the second year we have produced a publication documenting the participating submittals of the AIA Honolulu Design Awards Program. The catalyst for this document was a goal that has long been held by the Awards Committee and the AIA in general; to encourage excellence in architecture and to illustrate to the public the variety, scope and value of architectural services. We hope a public exhibit of submissions through this collection will animate the profession and in turn stimulate the public to demand superior architectural design for both public and private construction.

From the thirty-six projects submitted this year, two were chosen for Awards of Excellence and three for Awards of Merit, and one received the venerable 25 Year Award. The winning entries included multifamily housing, 2 office interiors, an office building, a waterfront redevelopment project, and the Hawaii State Capitol. This year's jury included Spencer Leineweber, AIA, Sid Snyder, AIA, Chris Smith, FAIA, Alan Clarke, FASLA, Anne Hritzay, AIA, and John Dinmore, AIA. The judging occurred on June 10 and 11 based on the standardized entry binders completed by submitting firms. The jury began with a review of all submissions followed by a round table discussion and subsequent reduction to a "short list" of submittals to be considered. The second day of judging was devoted to site visits and final discussion.

AIA Honolulu congratulates the award recipients, their clients, contractors, and consultants and expresses its appreciation to all who participated and contributed their service in this endeavor.

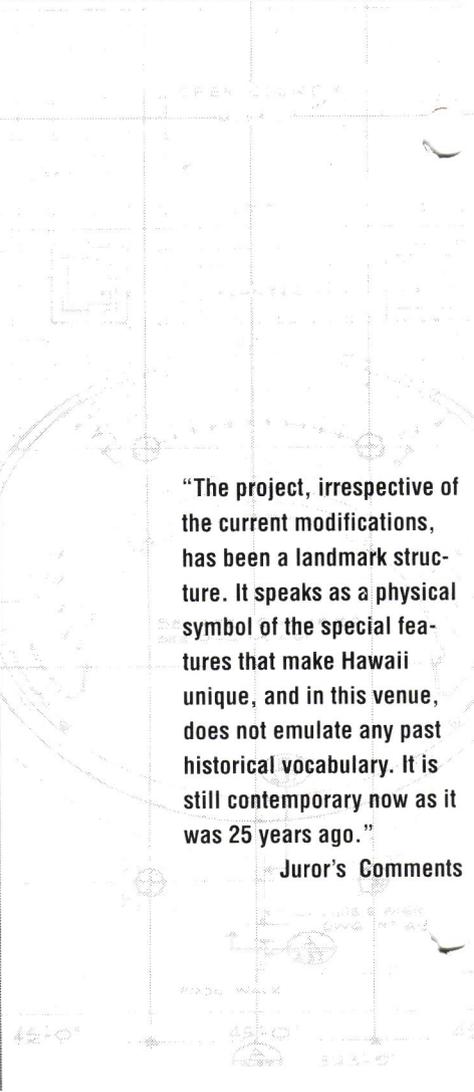
AIA HONOLULU DESIGN AWARDS COMMITTEE

Paul Andrew Pollock, AIA
Chair



“The project, irrespective of the current modifications, has been a landmark structure. It speaks as a physical symbol of the special features that make Hawaii unique, and in this venue, does not emulate any past historical vocabulary. It is still contemporary now as it was 25 years ago.”

Juror's Comments



AIA



25 YEAR AWARD



Submitting Firm

Architects Hawaii Ltd.
(Belt, Lemmon & Lo) and John
Carl Warnecke & Associates

Project

Hawaii State Capitol

Location

Honolulu, Hawaii

Owner/Client

State Of Hawaii

Consultants

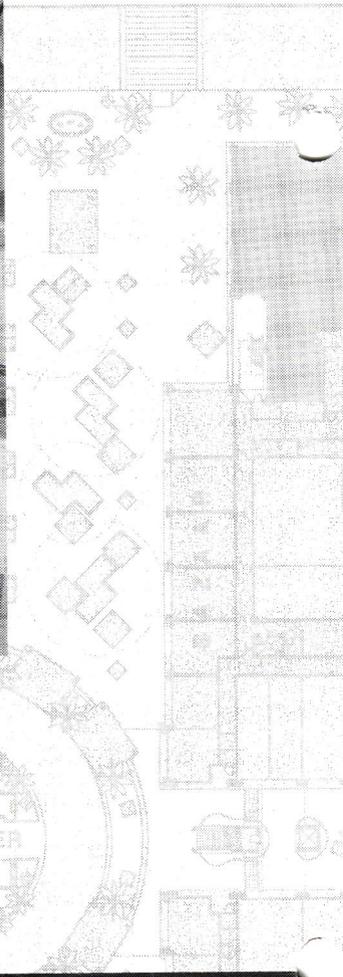
Structural: Donald T. Lo; Me-
chanical: Montgomery & Kohloss;
Electrical: Wynn Nakamura; Civil:
Belt, Collins & Associates

Contractor

Reed & Martin, Inc.

Photographer

Camera Hawaii



“The architects open and preserve the view to the Tower, creating an excellent setting for this historic feature.”

Juror’s Comments



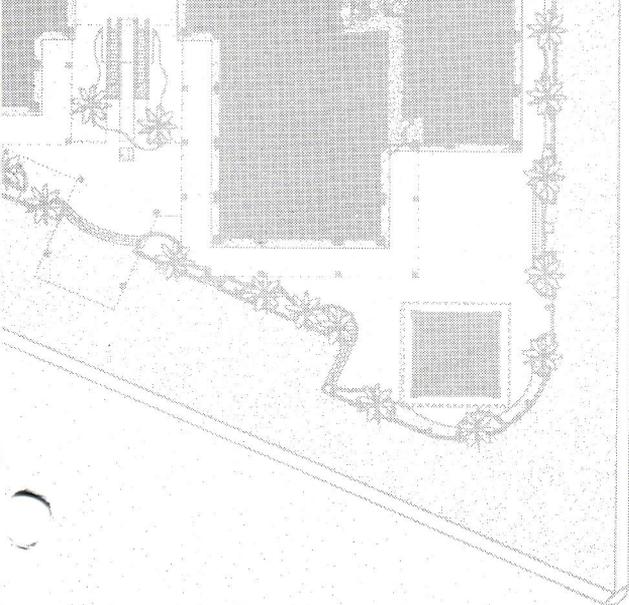
"The colorful commercial development with its awnings, sensitive roof forms, and properly scaled exterior development is in keeping with the special aspects of the site."

Juror's Comments

AIA



AWARD OF EXCELLENCE



Submitting Firm

Aotani & Associates, Inc.
D'Agostino Izzo Quirk Architects

Project

Aloha Tower Marketplace

Location

Honolulu, Hawaii

Owner/Client

Aloha Tower Associates

Consultants

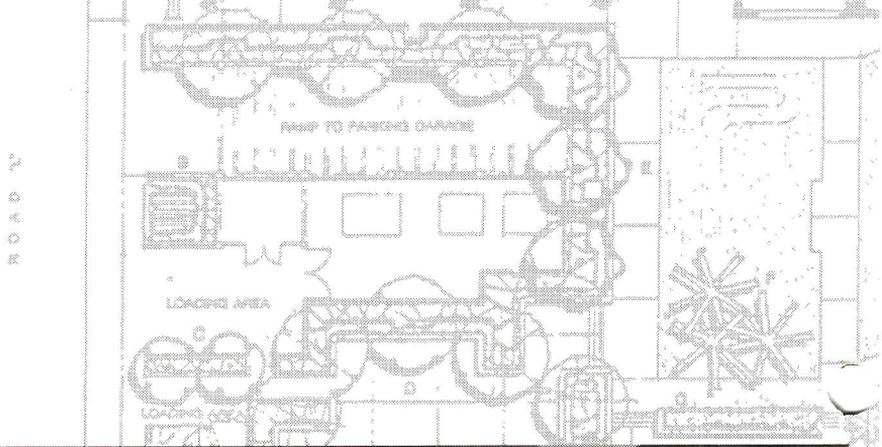
Structural: American Structural Engineers; Mechanical: Critchfield Mechanical, Inc.; Electrical: Toft Moss Farrow, Inc.; Landscape: Walters Kimura, Motoda, Inc.; Plumbing: Romine Johnson Industries

Contractor

U.S. Pacific Builders, Inc.

Photographer

David Franzen



AIA



**AWARD OF
EXCELLENCE**

"The Campbell Building exhibits a simplicity of detailing throughout and captures the essence of what is considered to be Hawaiian thematic imagery. The permanence of the materials set a standard for establishing a new town center based on traditional architectural forms."

Juror's Comments



Submitting Firm

Kober/Hanssen/Mitchell
Architects

Project

Campbell Square

Location

Kapolei, Hawaii

Owner/Client

The Estate Of James Campbell

Consultants

Structural: Richard M. Libbey Inc.; Mechanical: Michael Hattori & Associates; Electrical: Darrel Itano & Associates; Civil: Engineering Concepts, Inc.; Landscape: PBR Hawaii; Lighting: Wheel, Gersztoff, Friedman, Shankar

Contractor

Nordic Construction, Ltd.;
Fletcher Pacific Construction

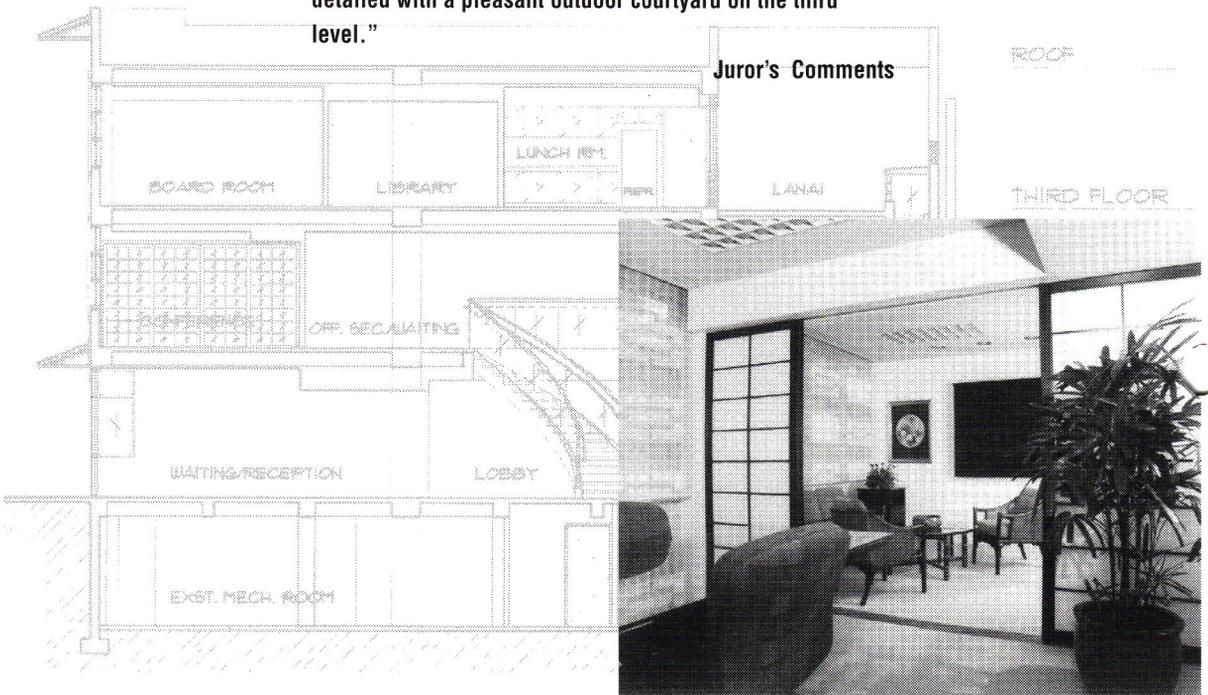
Photographer

Augie Salbosa Photography



“The exterior of this renovated office maintains the historic context of the neighborhood. The interiors are beautifully detailed with a pleasant outdoor courtyard on the third level.”

Juror's Comments



Submitting Firm

Architects Hawaii Ltd.

Project

Alger Foundation Office

Location

Honolulu, Hawaii

Owner/Client

Alger Foundation

Consultants

Structural: SSFM Engineers, Inc.; Mechanical: Lincolne Scott & Kohloss, Inc.; Electrical: Toft, Moss, Farrow Associates; Interior: Philpotts & Associates Inc. Contractor

Construction Associates, Inc.

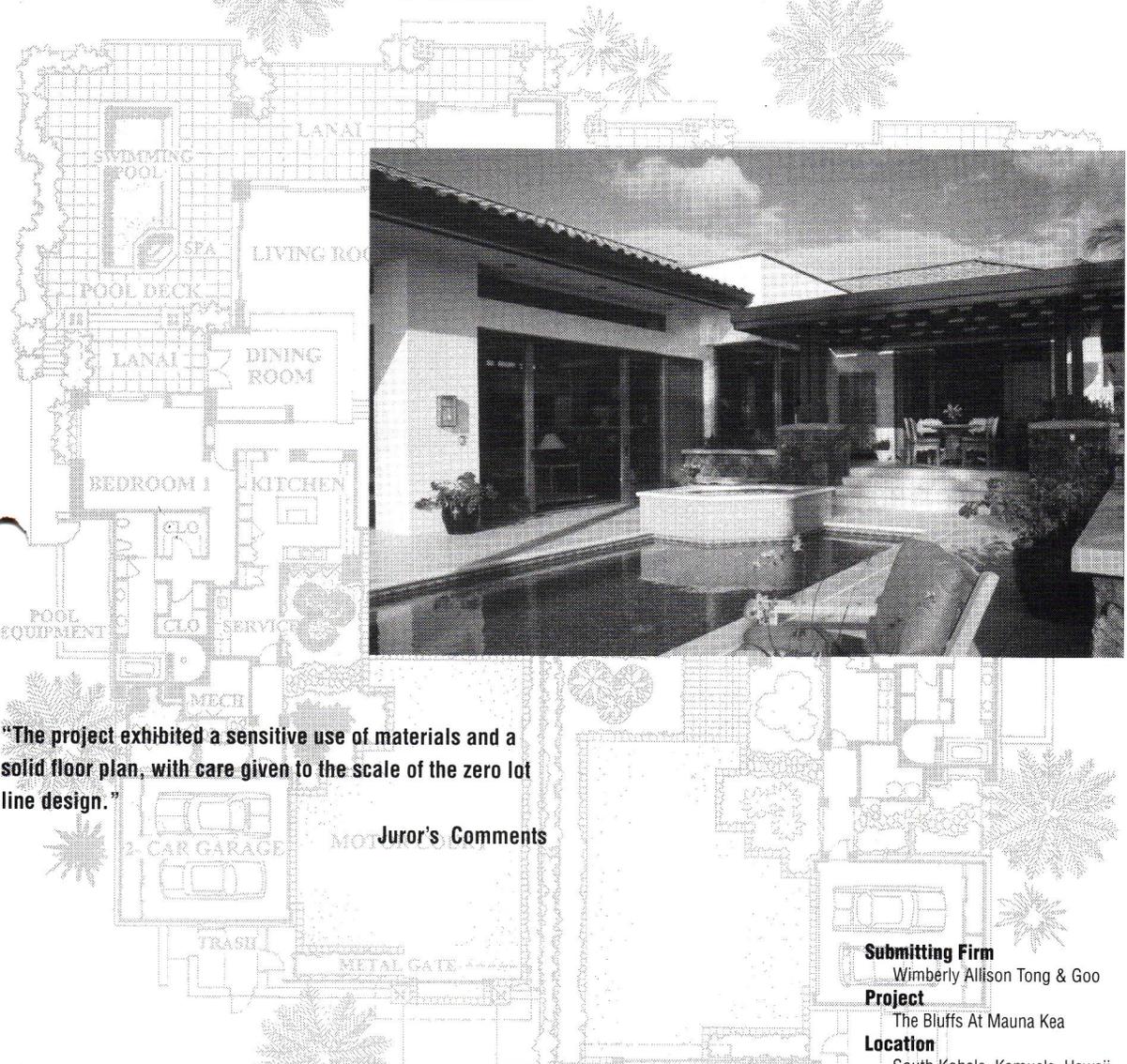
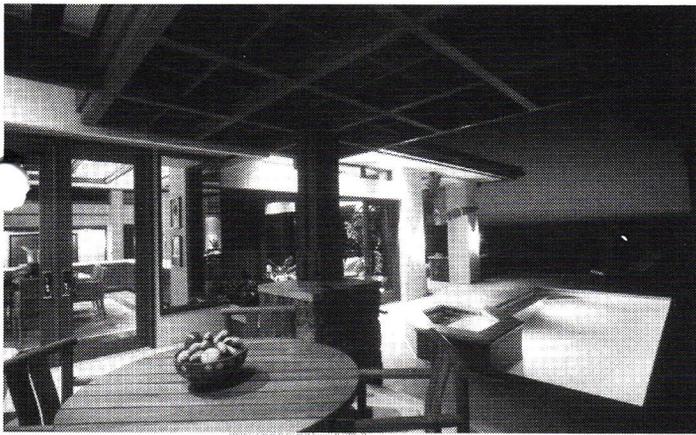
Photographer

Hal Lum Photography

AIA



AWARD OF MERIT



"The project exhibited a sensitive use of materials and a solid floor plan, with care given to the scale of the zero lot line design."

Juror's Comments

Submitting Firm

Wimberly Allison Tong & Goo

Project

The Bluffs At Mauna Kea

Location

South Kohala, Kamuela, Hawaii

Owner/Client

Mauna Kea Pro perties

Consultants

Structural: SSFM Engineers;
Mechanical: Kenneth Thom Associat-
ates, Ltd.; Electrical: Toft Moss
Farrow, Inc.; Civil: Belt Collins Hawa-
ii; Landscape: Belt Collins Hawaii;
Interiors: Merrill & Associates, Inc.;
Philpotts & Associates, Inc.; Audio/
Visual: Design Systems, Ltd.

Contractor

Birtcher/Kikai Joint Venture

Photographer

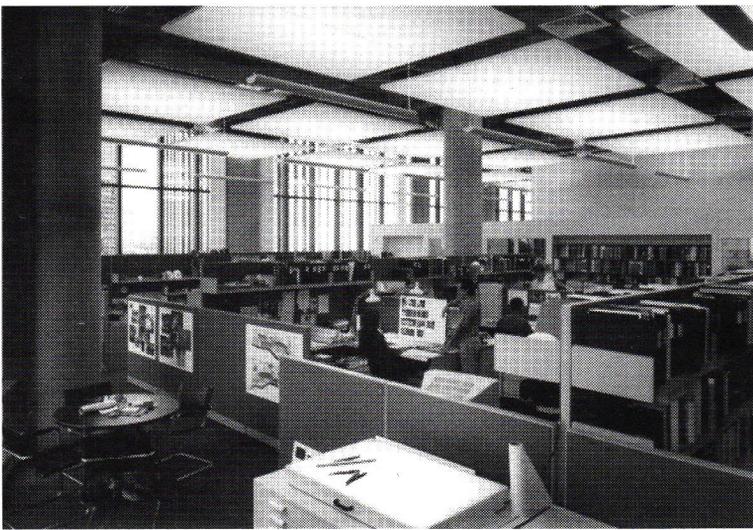
Hal Lum, Hal Lum Photography;
Olivier Koning, Wimberly Allison
Tong & Goo



AIA



AWARD OF MERIT



“Clean detailing and elegant material choices focus the attention on the spatial movement. The design successfully capitalizes on the spatial opportunities presented by the large floor to floor height.”

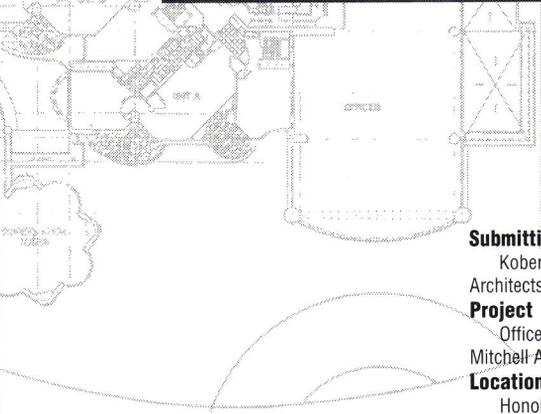
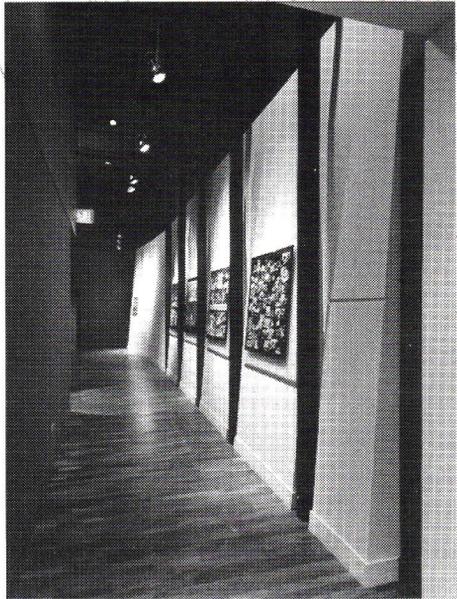
Juror's Comments



ENTRANCE

essential

Deck



MAKAI

Submitting Firm
Kober/Hanssen/Mitchell
Architects
Project
Office Of Kober/Hanssen/
Mitchell Architects
Location
Honolulu, Hawaii
Owner/Client
Kober/Hanssen/Mitchell
Architects
Consultants
Mechanical: Syntech, Ltd.;
Electrical: Toft, Wolff, Farrow
Contractor
Summit Construction, Inc.
Photographer
Augie Salbosa Photography



Submitting Firm
Urban Works, Inc.

Project
Times Royal Kunia Center

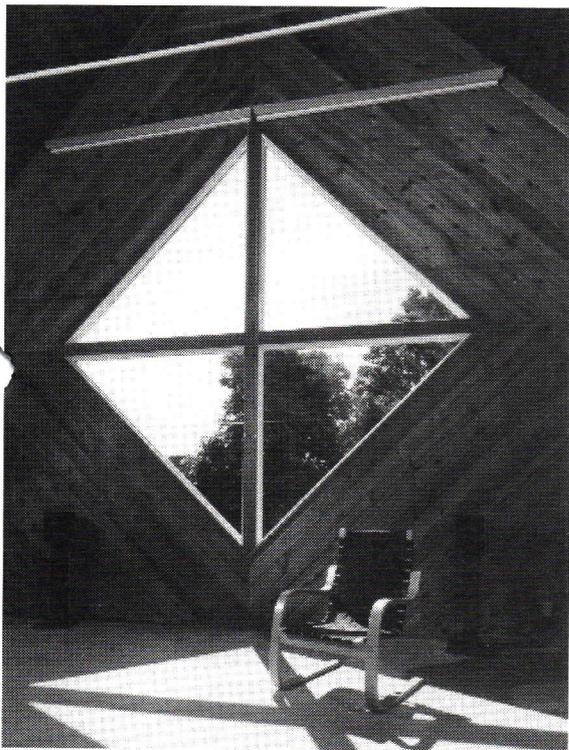
Location
Waipahu, Hawaii

Owner/Client
Times Supermarket, Ltd.

Consultants
Structural: SSFM Engineers;
Mechanical: Thermal Engineering;
Electrical: Nakamura, Oyama &
Associates; Civil: M&E Pacific; Store
Layout: Gert Schriener

Contractor
S&M Sakamoto, Inc.

Photographer
Augie Salbosa Photography



Submitting Firm
Virginia B. Macdonald

Project
Residence For Flora Ling And
Paul Sturm

Location
Volcano, Hawaii

Owner/Client
Ling And Sturm

Consultants
None

Contractor
Dennis Holt

Photographer
Jim Buckley Productions



Submitting Firm
Garduque Architects

Project
Kings' Chapel (Chapel By The
Lake)

Location
Waikoloa, Hawaii

Owner/Client
Kona Sunset Tours, Inc.

Consultants
Structural: Michael K. Kasa-
moto; Mechanical: Lance Uchida
Mechanical Engineers; Electrical:
Itano & Associates, Inc.; Landscape:
Tongg Clarke & McCelvey; Surveyor:
Cassera Surveys

Contractor
To be selected

Photographer
None



Submitting Firm

Virginia B. Macdonald

Project

Lee-Ching Medical Building

Location

Hilo, Hawaii

Owner/Client

Dr. & Mrs. Lee-Ching

Consultants

Electrical: Wallace T. Oki P.E. Inc.
Civil: Imata And Associates; Waste
Water: Aqua/Waste Companies

Contractor

Taylor Built Inc.

Photographer

Jim Buckley Productions



Submitting Firm

Okita Kunimitsu & Associates,
Inc.

Project

Japanese Cultural Center Of
Hawaii

Location

Honolulu, Hawaii

Owner/Client

Japanese Cultural Center

Consultants

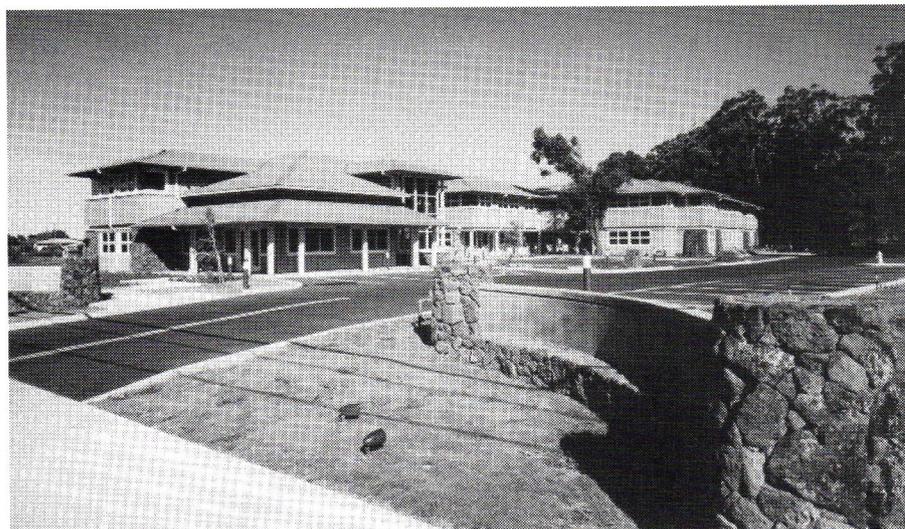
Structural: SSFM Engineers,
Inc.; Mechanical: Okahara & Associ-
ates; Electrical: Ho & Okita; Civil:
Wilson Okamoto & Associates;
Soils: Ernest Hirata & Associates;
Surveyors: Imata & Associates

Contractor

Phase I Robert Kaya Builders
Phase II Albert C. Kobayashi

Photographer

Michael Muramoto Of Okita
Kunimitsu & Associates; Augie
Salbosa Photography



Submitting Firm

Philip K. White Associates

Project

Carter Professional Center

Location

Kamuela, Hawaii

Owner/Client

BP Partners

Consultants

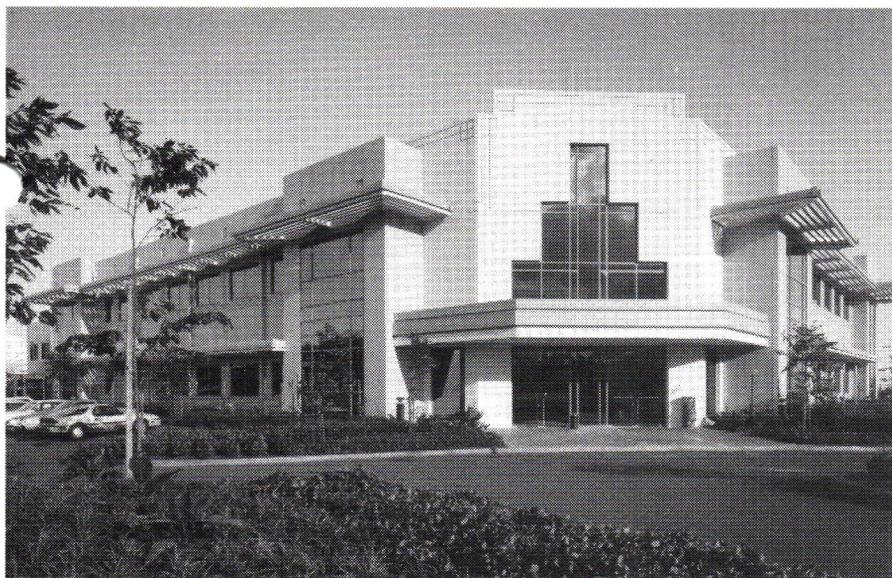
Structural: Englekirk And Sabol
Consulting Engineers, Inc.; Mechani-
cal: Prepose Engineering Systems;
Electrical: Itano & Associates; Civil:
Austin Tsutsumi & Associates, Inc.;
Landscape: Brownlie And Lee; Geo-
logical: Geolabs Hawaii, Inc.

Contractor

Keauhou Kona Resort Co.

Photographer

Lee Thomas Photo



Submitting Firm

Philip K. White Associates

Project

Oceanic Cablevision Building

Location

Mililani, Hawaii

Owner/Client

Natwo & Oceanic Cable

Consultants

Structural: Englekirk And Sabol Consulting Engineers, Inc.; Mechanical: Kenneth Thom Associates, Ltd.; Electrical: Itano & Associates; Civil: Hida Okamoto & Associates, Inc.; Landscape: Lacayo Planning, Inc.; Geological: Geolabs Hawaii, Inc.; Surveyors: Towill Shigeoka Associates

Contractor

Albert C. Kobayashi, Inc.

Photographer

Augie Salbosa Photography



Submitting Firm

Francesco Montillo, AIA, Architects

Project

Dragonwyck

Location

Honolulu, Hawaii

Owner/Client

Robert H. Armstrong

Consultants

Architectural: Gary Herald AIA; Interiors: Charles Black Associates Inc.; Kitchen: Kitchen Concepts Plus; Landscape: Mechler Corporation

Contractor

Armstrong Builders, Ltd.

Photographer

Augie Salbosa Photography



Submitting Firm

Johnson Tsushima Luersen Lowrey, Inc.

Project

Children's Discovery Center

Location

Honolulu, Hawaii

Owner/Client

Children's Discovery Center

Consultants

Structural: Robert Englekirk, Inc.; Mechanical: Miyashiro And Associates, Inc.; Electrical: ECS, Inc.; Civil: Wm. Dean Alcon & Associates; Landscape: Miyabara Associates

Contractor

To be selected later

Photographer

Johnson Tsushima Luersen Lowrey, Inc.



Submitting Firm

Kober/Hanssen/Mitchell
Architects

Project

Kapolei Shopping Center

Location

Kapolei, Hawaii

Owner/Client

The Estate Of James Campbell

Consultants

Structural: Richard M. Libbey Inc.; Mechanical: Michael M. Hattori & Associates; Electrical: Itano & Associates; Civil: Engineering Concepts Inc.; Landscape: PBR Hawaii

Contractor

S & M Sakamoto

Photographer

Jeffery Asher Photography And
Jim Buckley Productions



Submitting Firm

Wimberly Allison Tong & Goo

Project

Four Seasons Resort Wailea

Location

Wailea, Maui, Hawaii

Owner/Client

Wailea Beach Palace Company

Consultants

Structural: Wilson Okamoto & Associates/SSFME Engineers, Inc.; Mechanical: Kenneth Thom Associates, Ltd.; Electrical: Albert Chong Associates, Inc.; Civil: Wilson Okamoto & Associates; Landscape: Walter Kimura Motoda, Inc.; Interior: James Northcutt Associates; Soils: Fewell Geotechnical Engineering, Ltd. Planner: Wilson Okamoto & Associates; Water Features: Howard Fields & Associates; Kitchen: Clevenger Associates; Laundry: Pertl & Associates

Contractor

Shimizu Construction Company, Ltd.

Photographer

Jaime Ardiles-Arce; Four Seasons Resort Wailea



Submitting Firm

Wimberly Allison Tong & Goo
(Architect of Record: Shimizu Corporation)

Project

Grand Hyatt Bali

Location

Bali, Indonesia

Owner/Client

PT Wynnco Bali

Consultants

All Engineering: Shimizu Corporation; Landscape: Tongg, Clarke & McCelvey; Interior: Hirsch-Bedner Associates, Hong Kong

Contractor

Shimizu Corporation

Photographer

Donna Day; Jaime Ardiles-Arce; Wimberly Allison Tong & Goo; Hyatt International Corporation



Submitting Firm

Wimberly Allison Tong & Goo
In association with Loschky Marquardt & Nesholm

Project

Hawaii Convention Center

Location

Honolulu, Hawaii

Owner/Client

Convention Center Authority, State of Hawaii

Consultants

Structural: Skilling Ward Magnusson Barkshire, Inc.; Mechanical: Syska & Hennessy; Electrical: Syska & Hennessy; Civil/Environmental: Wilson Okamoto & Associates; Landscape: Walter Kimura Motoda, Inc. Interior: Philpotts & Associates; Geotechnical: Pacific Geotechnical Engineers, Inc.; Land Surveyor: Control Point Surveying; Hawaiian Culture & Arts: George S. Kanahele & Associates; Food Service: FSA Design; Operations: Leisure Management International Communications: Con-Tech Consultants; Lighting: Horton-Lees Lighting Design, Inc.; Audiovisual: Mckay Conant Brook, Inc.; Code/Fire & Life Safety: Robert J. Pielow Associates Power/Energy Code: Douglas V. MacMahon, Ltd.

Contractor

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Photographer

Olivier Koning, Wimberly Allison Tong & Goo; Loschky Marquardt & Nesholm



Submitting Firm

Kober/Hanssen/Mitchell Architects

Project

Chinatown Manor

Location

Honolulu, Hawaii

Owner/Client

Department Of Housing & Community Development; City & County Of Honolulu

Consultants

R.M. Towill Corporation; Brownlie & Lee; Miles Onishi & Associates; Ho & Okita Inc.

Contractor

Hawaiian Dredging & Construction

Photographer

Hal Lum



Submitting Firm

Wimberly Allison Tong & Goo

Project

Wailea Gold & Emerald Clubhouse

Location

Wailea, Maui, Hawaii

Owner/Client

Wailea Resort Company, Ltd.

Consultants

Structural: SSFM Engineers; Mechanical: Kenneth Thom Associates, Ltd.; Electrical: Bennett Drane Karamatsu Engineers; Inciong Electrical Consultants; Civil: R.T. Tanaka Engineers, Inc.; Landscape: Walter Kimura Motoda, Inc.; Interiors: Design Masters, Inc.; Food Service: George Matsumoto & Associates; Soils: Fewell Geotechnical Engineering, Ltd.; Landscape Lighting: John Watsun Landscape Illumination, Inc.; Interior Lighting: Luminae Souter Lighting Design; Communications: Communications Resources, Inc.; Water Features: Groark Design, Inc.; Golf Course: Golf Concepts, Inc.

Contractor

GW Murphy Construction Company, Ltd.

Photographer

Wailea Resort Company, Ltd.; David Watsun, Watsun Photography; Kyle Rothenborg, Rothenborg Pacific; John Demello, John Demello Photography



Submitting Firm

Kober/Hanssen/Mitchell
Architects

Project

Kapolei Entertainment Center

Location

Kapolei, Hawaii

Owner/Client

Consolidated Amusement
Company, Ltd.

Consultants

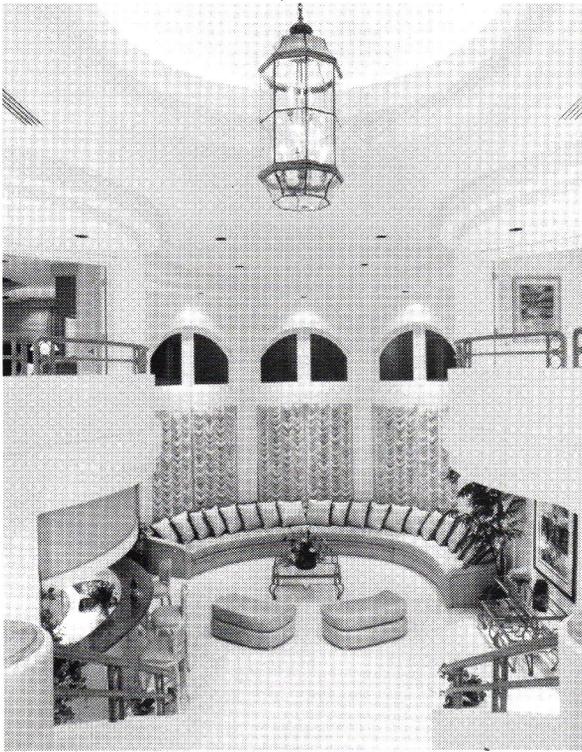
Structural: Richard M. Libbey Inc.;
Mechanical: Benjamin Notkin Ha-
waii; Electrical: Toft Wolf Farrow;
Civil: Hida Okamoto & Associates;
Landscape: PBR Hawaii; Acoustical:
Darby & Associates; Soils: Ernest K.
Hirata & Associates; Graphic Design:
Richard Reese & Associates; Topo-
graphic Survey: Sam O. Hirota, Inc.;
Construction Manager: Ronald M.
Knoll Consulting Group

Contractor

Western Engineering Ltd.

Photographer

Dana Edmunds Photography



Submitting Firm

Long & Associates, AIA, Inc.

Project

Lani O'ikena

Location

Honolulu, Hawaii

Owner/Client

Rudy Krause

Consultants

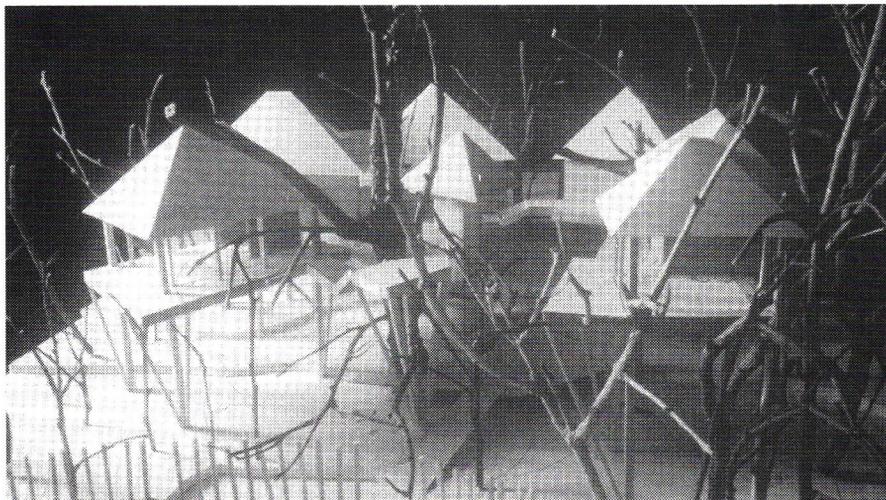
None

Contractor

None

Photographer

Hal Lum



Submitting Firm

Kober/Hanssen/Mitchell
Architects

Project

Morris Residence

Location

Palauea, Maui, Hawaii

Owner/Client

Peter R. Morris

Consultants

Structural: Wilson Okamoto And
Associates; Landscape: Russel Y.
Gushi, ASLA; Civil: Wilson Okamo'
And Associates; Owner's Represent-
ative: Dan Ide

Contractor

Armitage Construction Co.

Photographer

Kober/Hanssen/Mitchell
Architects



Submitting Firm

Kober/Hanssen/Mitchell
Architects

Project

Pawaa Redevelopment Project

Location

Honolulu, Hawaii

Owner/Client

Department Of Housing & Community Development; City & County Of Honolulu

Consultants

Wilson Okamoto & Associates, Inc.; John Child & Company, Inc.; Rider Hunt Ltd.

Contractor

Not applicable

Photographer

Not applicable



Submitting Firm

Long & Associates, AIA, Inc.

Project

KJM Residence

Location

Honolulu, Hawaii

Owner/Client

Vikki And Don Foley

Consultants

None

Contractor

Construction Plus, Inc.

Photographer

Hal Lum



Submitting Firm

Kober/Hanssen/Mitchell
Architects

Project

Gordon Biersch Brewery Restaurant

Location

Honolulu, Hawaii

Owner/Client

Gordon Biersch Brewing Company

Consultants

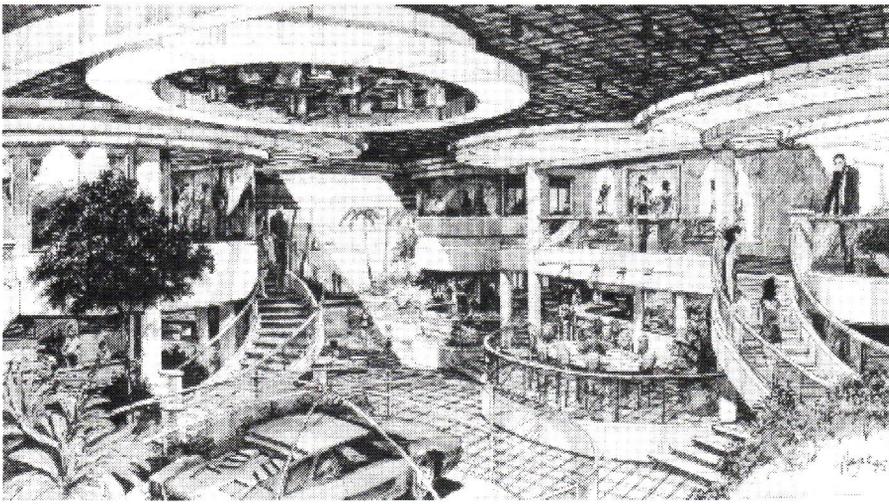
Structural: Richard M. Libbey, Inc.; Mechanical: Lincolne Scott & Kohloss, Inc.; Electrical: Lincolne Scott & Kohloss, Inc.

Contractor

C.J. Torre Construction Co., Inc.

Photographer

Hal Lum Photography



Submitting Firm

Long & Associates, AIA, Inc.

Project

Home For Christian Riese Lassen

Location

Kapalua, Maui

Owner/Client

Christian Riese Lassen

Consultants

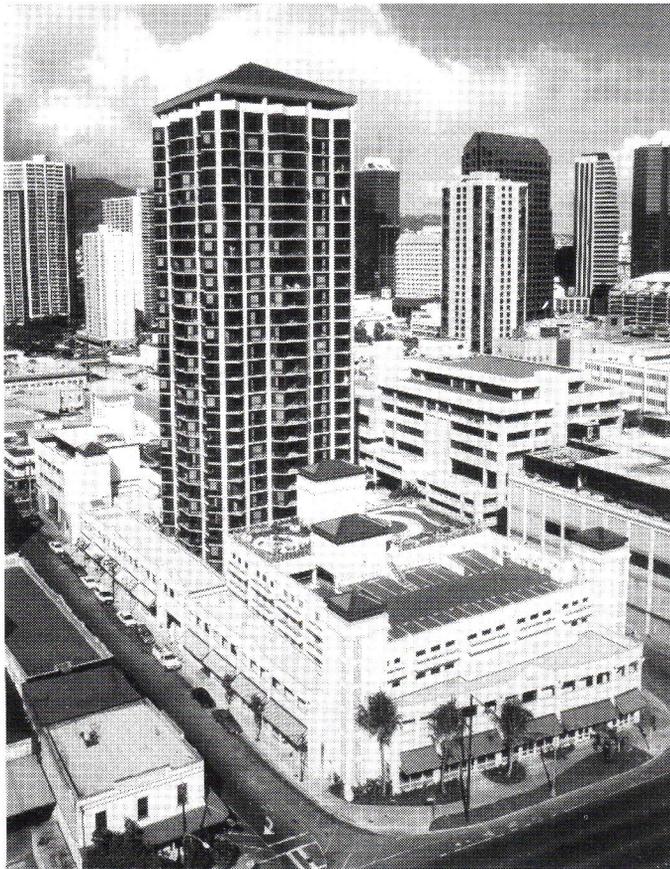
None

Contractor

None

Photographer

Renderings By Jim Hayes



Submitting Firm

Architects Hawaii Ltd.

Project

Marin Tower Apartments

Location

Honolulu, Hawaii

Owner/Client

Department Of Housing & Community Development; City & County of Honolulu

Consultants

Structural: Mitsunaga & Associates; Mechanical: Syntech, Ltd.; Electrical: Douglas V. MacMahon, Ltd.; Civil: Richard M. Sato & Associates

Contractor

Fletcher Pacific Construction

Photographer

Gary Hofheimer Photography



Submitting Firm

Architects Hawaii Ltd.

Project

Like Like Plaza; Like Like Drive Inn Restaurant

Location

Honolulu, Hawaii

Owner/Client

Keeaumoku Group Inc.

Consultants

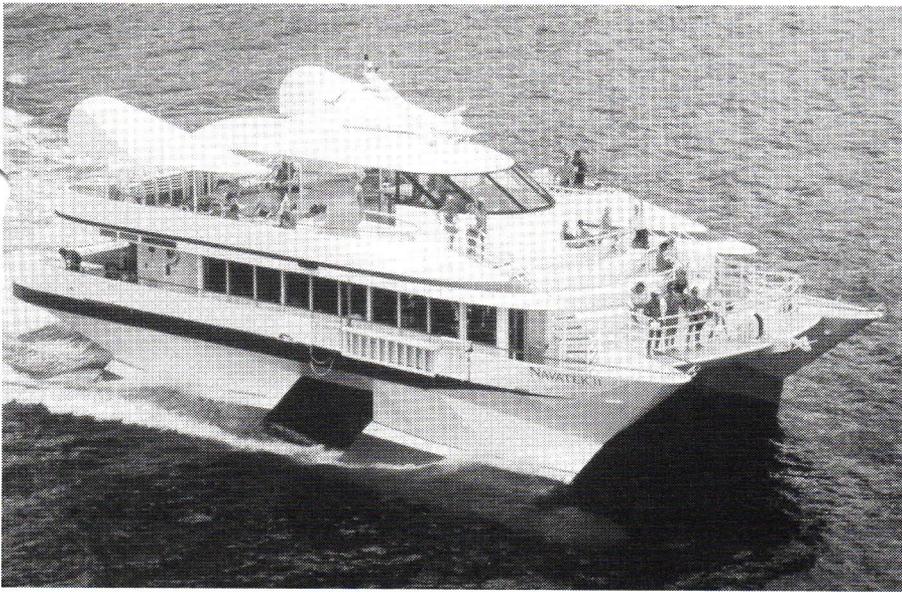
Structural: Structural Analysis Group; Mechanical: Pacific Design Engineers; Electrical: Yuki Matsumoto; Landscaping: Randal Fujimoto

Contractor

Allied Builders System

Photographer

Augie Salbosa Photography; Gary Hofheimer Photography



Submitting Firm

Architects Hawaii Ltd.

Project

Navatek Ii

Location

Honolulu, Hawaii

Owner/Client

Pacific Marine & Supply Company, Ltd.

Consultants

Electrical: Douglas V. MacMahon & Associates

Contractor

Navatek Ships, Ltd.

Photographer

Douglas Peebles Photography; John DeMello Photography



Submitting Firm

Architects Hawaii Ltd.

Project

Aston Waikiki Beachside Hotel

Location

Honolulu, Hawaii

Owner/Client

Andre' S. Tatibouet, Chairman/Ceo Aston Hotels & Resorts

Consultants

Interiors: Max H. Davis Associates

Contractor

Steve Kimura, Project Administrator PER, Inc.

Photographer

Gary Hofheimer Photography



Submitting Firm

Mitsunaga and Associates, Inc.

Project

University Of Hawaii at Manoa Baseball Stadium

Location

Honolulu, Hawaii

Owner/Client

University Of Hawaii At Manoa State Of Hawaii

Consultants

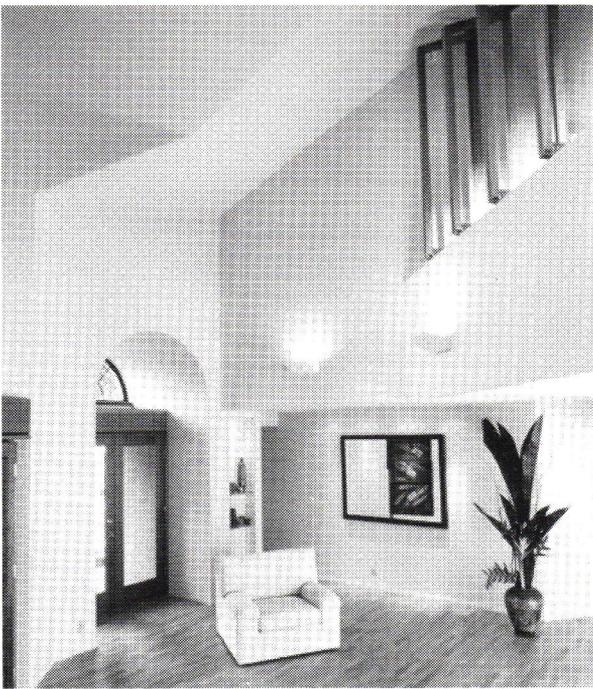
Structural: Mitsunaga & Associates, Inc.; Mechanical: Randolph H. Murayama & Associates, Inc.; Electrical: Ho & Okita, Inc.; Civil: Fujita & Associates

Contractor

Hawaiian Dredging and Construction Company

Photographer

Mike Danzeisen



Submitting Firm

Jeffrey Nishi & Associates

Project

A Manoa Residence

Location

Honolulu, Hawaii

Owner/Client

Mr. And Mrs. Wing Tek Lum

Consultants

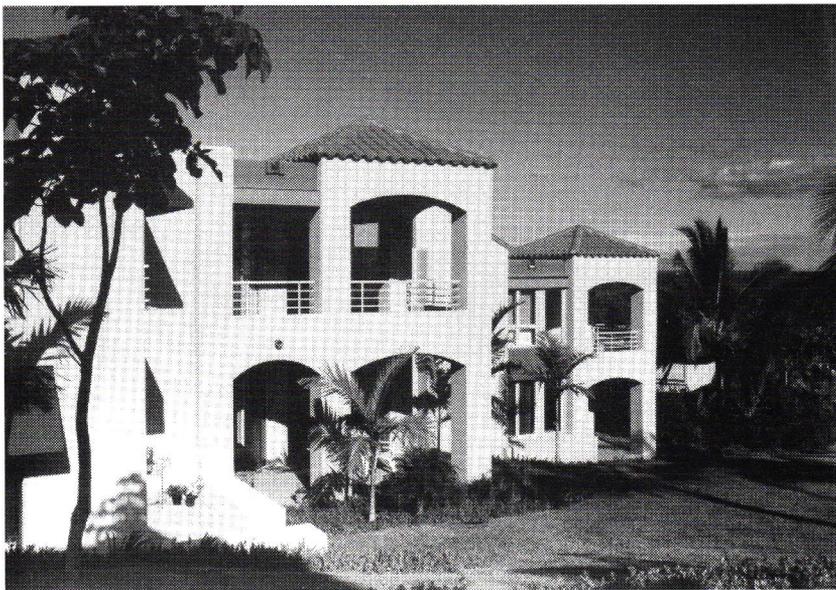
Structural: Shigemura Yama-
moto And Lau; Electrical: Yuki
Matsumoto And Associates; Civil:
DHC Hawaii; Soils: Dames And
Moore; Landscape: Stephen Haus
ASLA; Interior: Julie Chiu Au

Contractor

Duwel Construction

Photographer

RJH Photography Rae Ho



Submitting Firm

Norman Lacayo, AIA

Project

The Palms At Wailea, Phase II

Location

Wailea, Maui, Hawaii

Owner/Client

McCormack Properties, Ltd.

Consultants

Structural: Shigemura, Lau,
Sakanashi, Higuchi & Associates;
Mechanical: Syntech, Ltd.; Electrical:
Toft, Moss, Farrow Associates; Civil:
R.T. Tanaka Engineers, Inc.; Land-
scape: Hawaii Design Associates

Contractor

G.W. Murphy Construction

Photographer

Augie Salbosa



Submitting Firm

Stringer Tusher Architects, Inc.

Project

1100 Alakea

Location

Honolulu, Hawaii

Owner/Client

1100 Alakea Corporation

Consultants

Assoc. Architect: Morris Archi-
tects; Structural: Martin & Bravo;
Mechanical: Syntech, Ltd.; Electrical:
Itano & Associates; Civil: Belt Collins
& Associates; Landscape: Tongg
Clarke McCelvey; Geotechnical:
Dames & Moore; Elevator: Lerch
Bates; Cladding: Heitmann & Associ-
ates; Wind: Cermak Peterka Peters
Waterproofing: Wiss Janey Elstner
& Associates; Surveyor: Walter Thomp-
son, Inc.

Contractor

Fletcher Pacific Construction

Photographer

Jim Buckley Productions; Hal Lum

JURY BIOGRAPHIES

ALAN B. CLARKE, FASLA Mr. Clarke is a Landscape Architect and President of Tongg, Clarke and McCelvey, Inc. The company is involved in landscape master planning and detailed design of a variety of hotel and resort developments in the State and throughout the Pacific Basin and Asia, including Australia, India, Indonesia, Japan, Malaysia, Singapore and Taiwan. The success and popularity of completed resort and hotel projects in Hawaii has expanded the firm's range of projects to a variety of challenging assignments. He is a Fellow in the American Society of Landscape Architects and recipient of numerous design awards.

JOHN P. DINMORE, AIA Mr. Dinmore is a Principal in the architectural firm of Dinmore & Cisco Architects, Inc., located in Kailua-Kona on the island of Hawaii. In partnership with Terrance Cisco, AIA, his firm has been recognized for a number of design awards, including an Award of Excellence from the Honolulu Chapter of the American Institute of Architects in 1994 for the McGee Residence. He received a Bachelor of Architecture degree from Arizona State University in 1972, and has served on a number of Planning and Design Review Committees on the Big Island.

ANNE E. HRITZAY, AIA Ms. Hritzay is Director of Projects for the Honolulu architectural firm of Projects International. She has over 10 years of professional experience in hotel and resort destination projects, commercial office planning and interior design, office buildings, restaurants, retail design, condominiums, and other mixed use projects. She has taught at the University of Hawaii Travel Industry Management School, the Massachusetts Institute of Technology, the Boston Architectural Center, and Roger Williams College of Architecture. She received her Master of Architecture degree from the Massachusetts Institute of Technology in 1986.

SPENCER LEINWEBER, AIA Ms. Leinweber is a Visiting Associate Professor at the UH Manoa School of Architecture and President of Spencer Mason Architects, Inc., a firm she started in 1978. She has over 20 years of experience in architecture, historic preservation, preservation planning, and preservation education. Her expertise in historic architecture is evidenced by her numerous awards for restoration, including a National American Institute of Architects award in 1995 for the Plantation Museum in Waipahu. She holds a Bachelor of Architecture degree from Cornell University in 1970.

CHRISTOPHER J. SMITH, FAIA Mr. Smith is the President of The CJS Group Architects, Ltd., which he founded in 1976. A recipient of local and national design awards, the Honolulu firm provides services in architecture and historic renovation, and specializes in environmental and energy issues. Mr. Smith has lectured at the Monterey Design Conference, authored numerous energy and design articles, and was elected a Fellow by the National American Institute of Architects. He received a Bachelor of Architecture degree from the California Polytechnic State University in 1968.

SIDNEY E. SNYDER JR., AIA Mr. Snyder is a principal of Ossipoff Snyder & Rowland Architect, Inc. He is a graduate of the University of Washington, where he received a Bachelor of Architecture degree in 1956. He is past President of the Hawaii Chapter, American Institute of Architecture (1974), and has served professional and civic organizations during a career spanning 40 years. For master planning projects, he was principal architect and designer for the HECO Bishop Street Power Station Site, Palama Settlement, and Camp Mokuleia, and was involved in the planning of the Honolulu International Airport as principal design consultant. In residential design, he has been responsible for a number of significant and professionally-recognized projects.



Gilman Hu Becomes CSI Fellow

Gilman Kee Mun Hu, AIA, was invested as a fellow in the Construction Specifications Institute at its convention



Gilman Hu

in Minneapolis. Hu joined the Honolulu chapter of CSI in 1967 as one of the founding members. He served as chapter president in 1970 and as the editor/publisher of the organization's newsletter for more than 10 years.

Hu is currently completing a three-year term as a western regional director to the National Board and was elected at the June national convention to be one of three vice presidents of the 17,300-member organization. Hu is an architect in private practice in Honolulu.

Historic Landscape Preservation Conference

"Preserving Hawaii's Traditional Landscapes," a statewide conference on cultural and historic landscape preservation, will be held Sept. 15-17 at the Hawaii Imin Conference Center.

Session topics include the future of Hawaii, the native Hawaiian landscape, assessing landscape significance, cultural and archaeological landscapes and more.

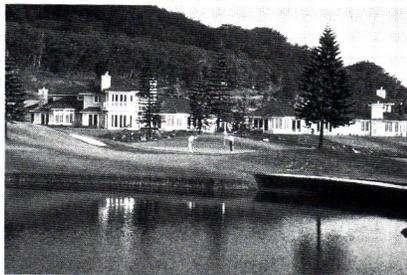
For registration information, call the University of Hawaii Historic Preservation Program at 956-9546 or send a fax to 956-4733.

Hawaii Brings Home Gold Nugget Awards

Grand award winners from Hawaii were spotlighted recently at the "1994 Gold Nugget Awards," one of the West's most renowned design and planning competitions.

A featured highlight of the annual Pacific Coast Builders Conference and Remodelers Show, the ceremonies celebrate top projects from 14 Western states and countries of the Pacific Rim. This year's program attracted nearly 500 entrants in 39 categories.

The Villas at Koele in Lanai City, designed by Arnold C. Savrann, AIA, Spencer Magee Architects and Belt Collins Hawaii, was named Residential Project of the Year.



The Villas at Koele. Photo by Jeffrey Asher

Campbell Square in Kapolei, designed by Kober/Hanssen/Mitchell Architects Inc., was Best Office/Professional Building, 90,000 square feet and greater.

Awards of Merit were bestowed upon the Waikele Golf Clubhouse in Waipahu, designed by Klages Carter Vail & Partners, as Best Public/Private Recreational Facility and Iwalani Village V, The Villages of Kapolei in Ewa, designed by James K. Tsugawa & Associates, as Best Affordable Housing Project.



Campbell Square. Photo by Augie Salbosa

Plan 5 also was honored as a merit winner in the detached small lot housing category.

The oldest and largest program of its kind in the United States, the Gold Nugget competition honors creative achievement in architectural design and land use planning for residential, commercial and industrial projects.

Some Tort Reform Passes

Gov. Ben Cayetano has signed House Bill 806 which repeals the sunset provisions that were included in the Tort Reform Act of 1986 (Act 2). The Act, a comprehensive reform of both the tort system and the insurance regulatory system, was enacted to alleviate a serious insurance crisis. It abolished joint and several liability for non-economic losses for most circumstances and set limits on damages for pain and suffering.

The Act required that certain provisions would sunset every two years without action from the Legislature. After a Legislative Reference Bureau reported last year that the act was successful and recommended retaining it, strong lobbying by both architects and contractors succeeded in convincing the Legislature of the merits of making the Act's provisions permanent.

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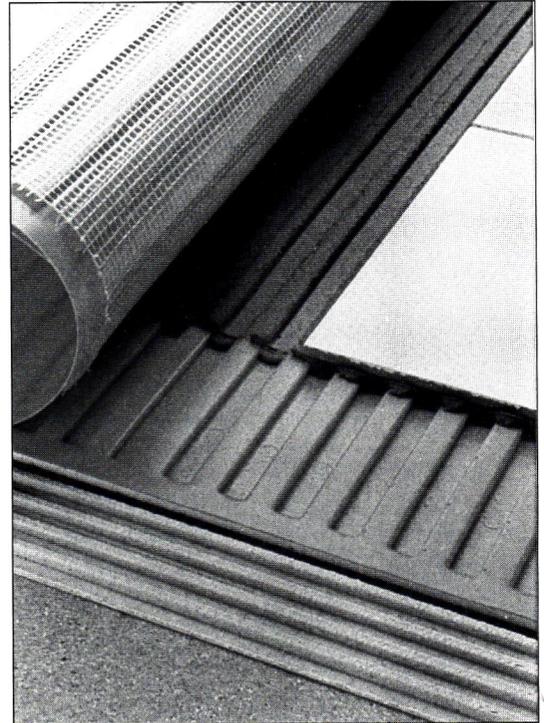
Tile Setting Technology

by Nancy Von, APR

Clearly, tile and natural stone appeal to today's consumers—business and domestic. The materials not only have a contemporary upscale look, they are environmentally friendly, enduring, cost-effective over time and easy to maintain.

"The biggest obstacle to their accelerated growth the world over has to do with problems related to their installation—problems which occur most often when we fail to evaluate tile, setting material and substrate together," said Reinhard Plank, president of globally active Schluter Systems, in a speech given to some 250 architects, designers and specialty contractors who attended Hawaii's 3rd Annual Tile, Marble & Terrazzo Trade Show at the Hawaii Prince Hotel.

According to Plank, the problem is elementary because both stone and tile are rigid surface coverings which are bonded to flexible light weight substrates. A review of the evo-



The mesh side of the polyethylene matting is pressed down into the adhesive and provides a mechanical bond to the substrate.

lution of installation will reveal Plank's present day concerns.

Traditionally, the mortar bed method was used. It was self-supporting and had good



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load distribution; however, it was labor intensive and expensive, adding more weight and height.

When dry-set mortar came along in the late '50s, tile no longer had to be soaked prior to installation, which made the process speedier and easier. Mortar's disadvantage was that it was directly bonded to the substrate, causing stress to be transmitted from the subfloor to the tile and vice versa.

"Concrete, we know, shrinks, often cracks and has a thermal expansion rate of 2-to-1 to ceramic tile," Plank said. "Because of this, tile that is directly bonded can in time arch, lift and consequently break, due to substrate shrinkage affecting upward pressure."

Plank noted that gypsum-based substrates are becoming increasingly popular because they are lightweight and relatively uncomplicated to install.

"However, there are no established industry standards; and so, too often tile and stone are not selected, even if they would have been the owner's preferred floor covering," he said.

Wood is another subfloor alternative but it is affected by humidity changes which cause the material to expand and contract.

New solutions are needed to address all these problems if larger and thinner tiles are to be successfully used to meet today's rising consumer demand, Plank said.

He noted that in the past large marble and tile floors were installed over sand, which was placed below the mortar bed to absorb movement.

"Unfortunately, sand would not be practical today."

Werner Schluter, the innovative tiling contractor who founded the Schluter empire, spent his professional life developing solutions to tile setting problems like these. He established these criteria for success:

- Construction height should be minimal.
- Floor and substrate must be

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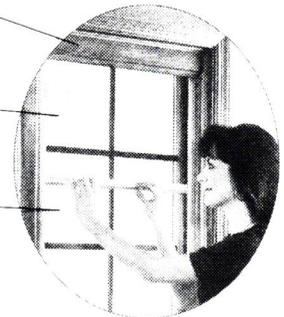
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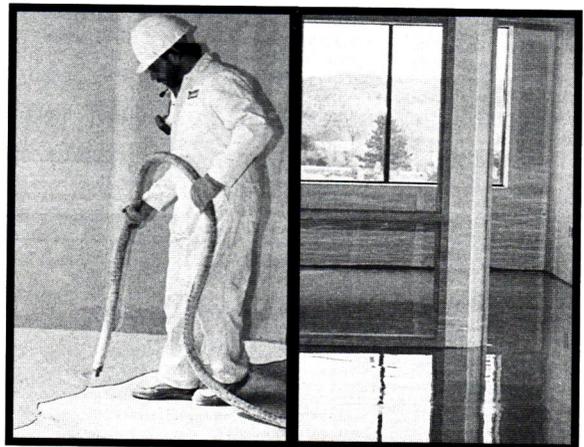


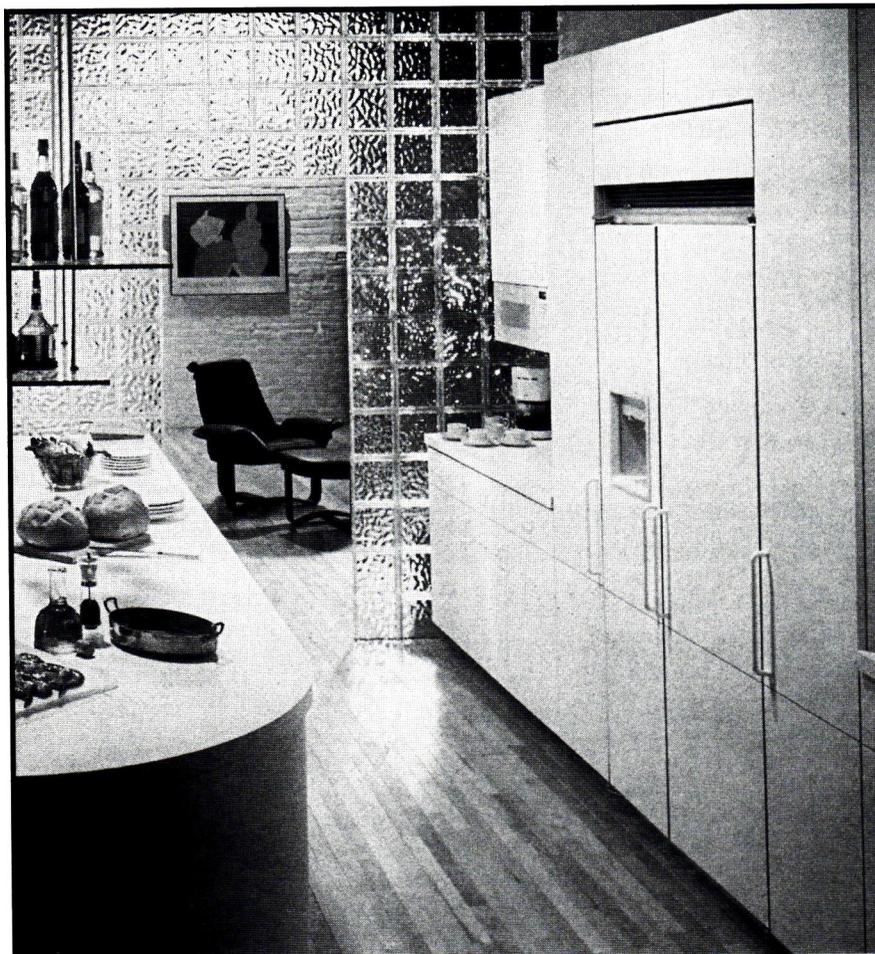
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detached to permit independent movement.

- Most substrates, because they are moisture sensitive, should be protected.

- The system should be lightweight and should not require specialized installation skill.

Schluter pioneered a ribbed anti-fracture and waterproof matting made of polyethylene. Its ribs, cut back in a cove-tail configuration, lock in the thinset while the underside is covered with a support webbing which creates a mechanical bond to the substrate. The cavities on the underside form the detaching function and allow independent movement.

"Installing the matting to the substrate is fast and easy. The mesh side is pressed down into the adhesive, providing a mechanical bond to the substrate. Tiles can be installed immediately afterward, using thinset mortar which is locked into the cut-back ribs."

This method, having the tiled surface detached from the substrate, allows a successful installation over many difficult surfaces—virtually any substrate that is of sufficient load-bearing strength and level. This includes a single layer of plywood, gypsum, post-tension and prestressed concrete and green concrete, no need to wait for 28 days curing.

Another positive aspect of this tile setting method is that The Tile Council of America has given the Schluter system the highest possible rating—extra heavy duty.

With greater architectural understanding of the detaching system Plank described, tile and marble observers say the growth potential for these products, which are already enjoying a worldwide renaissance, is unlimited.

♦ Nancy Von, APR, owns her own public relations firm, Nancy Von Public Relations. During the last two decades she has represented a number of companies in the design, development and construction industries.

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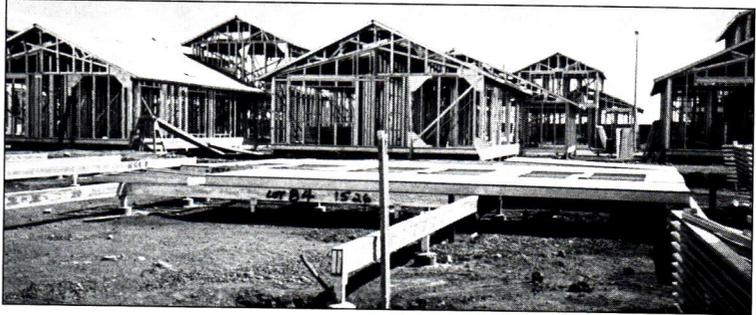
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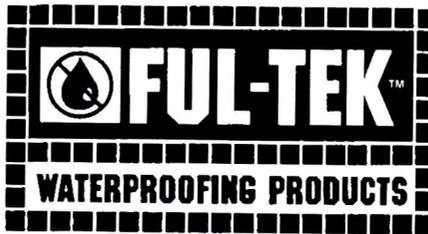


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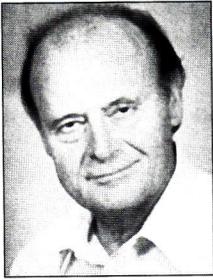
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by Hans Riecke, FAIA

Design professionals seek to create an architectural style for today

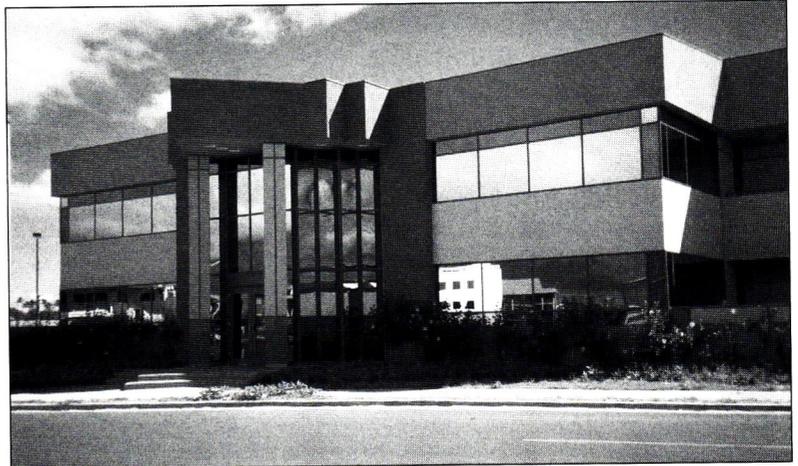
Architects Adrift

Not long ago, the people of Maui celebrated their annual county fair on 30 acres of low-lying flat lands in the middle of Kahului. During heavy rains, much of the land became a shallow lake, but on fair days, the place was alive with people and excitement, rides and exhibitions, even horse racing and demolition derbies.

Now the land has been filled in and drained with concrete channels. The former fairgrounds have become a new commercial subdivision called Kamehameha Parkway. In the last two years, new buildings have sprung up along wide roads with street lights, curbs and gutters. Although there are sidewalks, a pedestrian is a rare sight and may be a little bit suspect. This is a place where people use automobiles to go where they want.

These buildings express an astonishing variety of architectural styles, considering most were designed and built at approximately the same time, in the same place and serve very similar functions. Try as you may to find a common thread in this medley of architectural styles and design philosophies, there is none. And yet each designer, to be sure, had a theme in mind that he or she felt was appropriate for this location.

Is there one architectural style that belongs here and also is "right" for our time? It seems that we are all experimenting and searching. Cut loose from traditions, designers are on their own. All efforts are directed toward creating buildings that are unique and stand out rather than buildings that belong and are an integral part of a whole. The result is a group of buildings that may be individually attractive, but seen together appear confused, isolated and uninviting.



Honolulu style.



International style.



Fairgrounds style.

Would stringent design guidelines have helped? Perhaps. Guidelines, however, normally are formulated by one person or a small group of people who determine what is good design, therefore, it is doubtful that design guidelines can achieve much more than a somewhat forced and sterile uniformity.

How do we find the key to a more meaningful and harmonious architecture? The goal is not to create boring uniformity, but rather harmony in diversity, a townscape that embraces all of its parts, gives us a sense of place and is aesthetically pleasing.

Our culture places high values on personal freedom, comfort, material possessions and individualism. To a large extent, present day architecture mirrors our culture. Without a shift in the spiritual values that permeate our entire society, it is doubtful that fundamental changes in the design philosophy of architects will occur.

◆ Hans Riecke, FAIA, is president of Riecke Sunnland Kono Architects.



Traditional style.



California style.



Plantation style.

Photos by Hans Riecke

25-year Award

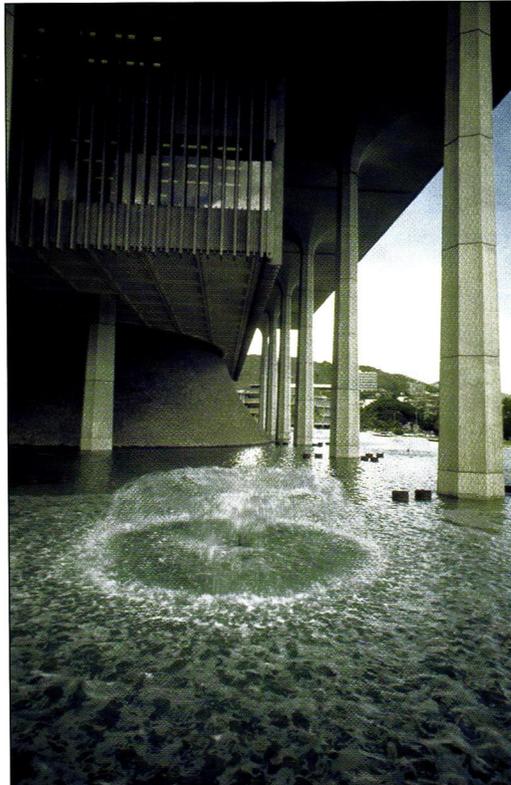
Hawaii State Capitol

Architects Hawaii Ltd.

Finished in 1969 with a construction value of \$24.5 million, the Capitol building was designed to encourage interface between the legislators and their constituents, suit the climate and be representative of the culture and geographical form of the new state of Hawaii.

For example, Hawaii's volcanic origin is expressed by the legislative chambers rising out of the reflecting pool. The rotunda is open to the sky and surrounded by open lanais which serve as the main circulation area for the two legislative floors, the departmental floor and the executive floor.

The building rises out of a great pool on 60-foot high columns that echo the shape of



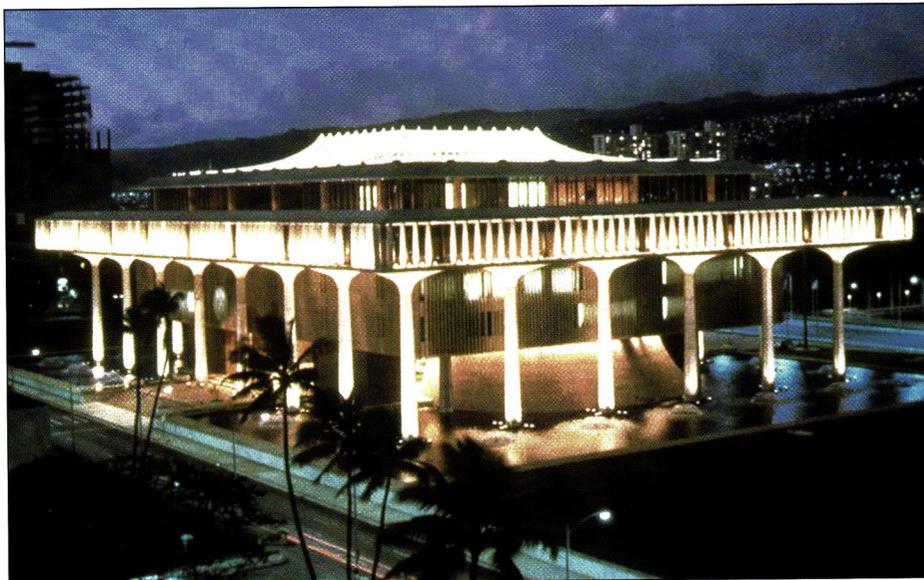
The reflecting pool and fountain add to the park-like atmosphere of the space which surrounds the Capitol.

Royal Palm trees.

The symbolic importance of the structure to the state inspired the creation of a large, open, park-like space surrounding the structure for pedestrian use. Automobile access is below grade.

The concept of public access to the legislative process is manifested by the broad balcony access to the legislative offices and the necessity of the elected officials to use these balconies as the only access to the meeting chambers.

Use of locally available materials such as water, volcanic rock, concrete and koa wood, and the use of symbolism in building elements were important in creating a Hawaiian sense of place.



The Capitol building rises out of a great pool on columns that echo the shape of Royal Palm trees. These columns are 60 feet tall and the capitals form the base of the fourth floor.

Credits

Owner/Client

State of Hawaii

Architect

Architects Hawaii Ltd. (Belt, Lemmon & Lo) and John Carl Warnecke & Associates

General Contractor

Reed & Martin Inc.

Civil and Landscaping Engineers

Belt, Collins & Associates

Structural Engineer

Donald T. Lo

Mechanical Engineer

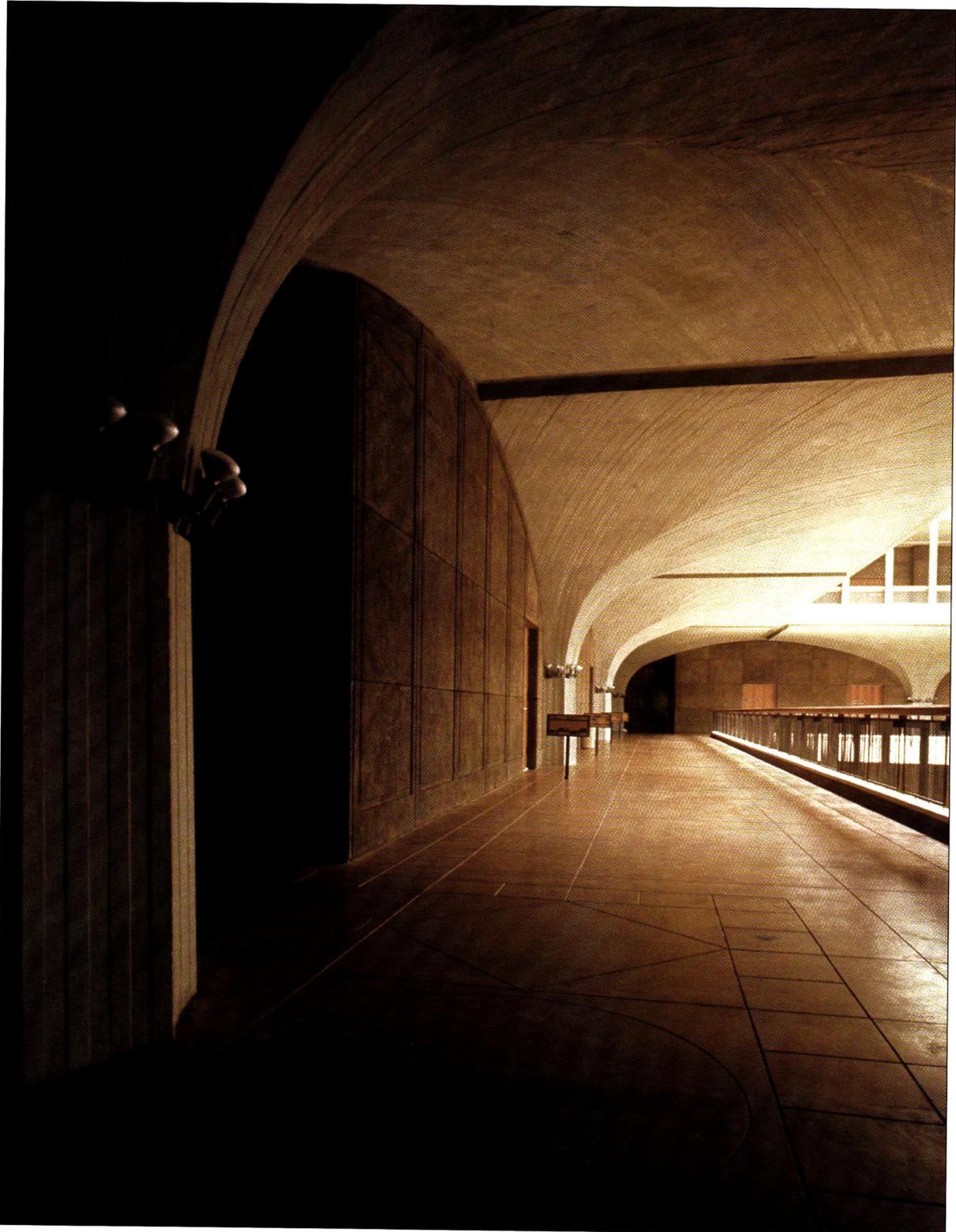
Montgomery & Kohloss

Electrical Engineer

Wynn Nakamura

Jury's Comments

"The project, irrespective of the current modifications, has been a landmark structure. It speaks as a physical symbol of the special features that make Hawaii unique, and in this venue, does not immolate any past historical vocabulary. It is still as contemporary now as it was 25 years ago."



This balcony on the senate office floor is an example of how the Capitol was designed with "public access" in mind. The functional arrangement of the building encourages interface between legislators and their constituents.

Photos by Camera Hawaii

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Translating Terrazzo.

Terrazzo, from the Italian word for terraces, came into existence several hundred years ago in Europe almost by accident. Artistic yet frugal Venetian marble workers discovered that odd-sized leftover marble pieces, which had formerly been discarded, made an interesting and colorful surface for the terraces that surrounded their living quarters. Soon, they began rubbing and polishing these new surfaces to make them more even and comfortable for walking.

By the 18th Century, terrazzo was being used extensively in monumental structures and eventually made its creative way into the home of America's first president, George Washington, who selected the Italian import for many of the rooms at Mount Vernon.

Terrazzo's artful qualities were enhanced by American ingenuity in installation techniques and the wealth of marble available in the United States.

Architects and designers today have brought terrazzo full circle, utilizing it in contemporary as well as classic design concepts. You might enjoy seeing the fine example in Honolulu's Beretania Street State Office Building.

To find out more about terrazzo, including how it may help increase the value of your home, office or commercial project, contact your architect or interior designer.

You also may phone 591-8466 to receive a listing of Union Ceramic Tile Contractors in Hawaii who will be able to assist you.



Computers simplify color selection process

Paint Companies Go High-tech

by Dean Ontai



The Previews digital imaging computer program "paints" structures on command and prints out the resulting "virtual reality" photographs. Above, the Park Wellington undergoes a color metamorphosis.

The retail paint industry is boldly venturing into the high-tech world of computers to solve one of the thorniest customer questions ever encountered by architects, designers and especially paint companies: "Will these colors really look good on my building?"

With "Previews," a digital imaging computer program developed by Glidden Paint Company (through their West Coast division of Decratrend Paint), inquiring customers can now actually see photos of their projects in varying color schemes before a drop of paint is applied.

After scanning a photo provided by the customer, "Previews" will apply colors according to the whims of the client and produce a high-quality 8-by-10 photograph

print that "looks as though you repainted the building and went out and took a picture of it. It is that good!" exclaimed Michael Urbanek, architectural services manager at Glidden/Decratrend Paints.

The concept is not new, but the improved image quality may be a giant leap forward for paint.

"For years, units have been available that would show various types of typical architecture and allow you to make color changes and view them on a low-end TV monitor," Urbanek said.

However, "the images were grainy, the color was questionable and you didn't have something you could hold in your hand or pass around a conference table," Urbanek said. "And it wasn't even your building anyway," he added. "Previews is a huge improvement."

"Visualization is a great tool," Urbanek said. "With Previews, we have found a way to make everyone more comfortable with color changes."

Hawaii paint retailers also have jumped on the high-tech bandwagon. Fuller O'Brien Paints and Pacific Paint both offer computerized color simulations, using the O'Brien company's "Visualizer" program.

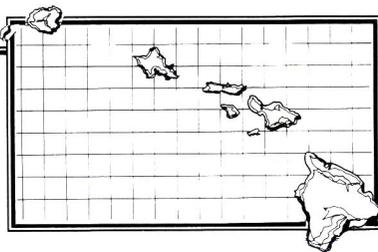
The Visualizer colors preselected dwellings on a computer screen. "The customer picks various types of homes or interior scenes that are identical to existing scenes, and the Visualizer puts colors on the buildings," said Kerry Kiyabu, Fuller



Maui's Lahaina Cannery shifts through a rainbow of colors. The mall's railings, columns, space frame and trim colors are mixed and matched with ease via computer.

Photos courtesy of Glidden/Decratrend Paints

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O'Brien district manager. "The visualizer literally changes the colors on draperies, floors and furniture," he said.

Once the colors are selected, a computer printout also gives detailed instructions on applying the paint and preparing the surfaces.

The Visualizer program even extends to troubleshooting, Kiyabu said. "You can look at the visualizer, and pick a photo that matches the problem at home, such as mildew that causes paint to peel. The Visualizer will pinpoint the cause (mildew) and list the proposed solution."

Fuller O'Brien has just introduced a new line of paint made especially for Hawaii, "Number 264," which is mildew resistant, Kiyabu said. "It's also longer lasting—about seven years."

Pacific Paint began using the Visualizer four years ago, senior vice president Milton Deguchi said. Residential homeowners use the program more than their large institutional accounts, he said. Institutional accounts prefer to see actual color samples and already have a clearer idea of what they want, Deguchi said.

Pacific Paint recently revamped its whole color line with the Millennium color system, featuring a wider range of colors from "real light, very clean off-white, which is really popular, to real deep dark-toned colors," Deguchi said.

Their signature Spectra-Tone line of paints is also now "environmentally friendly" with the elimination of solvents from the water-based paint, Deguchi said. "We use it (Spectra-Tone) in hospitals and offices. There's no smell," he added.

With the aim of always keeping the customer satisfied, Deguchi said, "Pacific Paint strives to keep up with the trends approaching the 21st century."

♦ Dean Ontai is a contributing writer for Hawaii Pacific Architecture.

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