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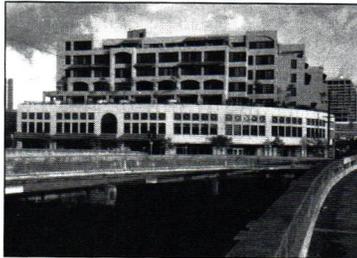
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COVER: Scheduled for completion this month, the Hawaii Convention Center is a landmark transition structure between Honolulu and Waikiki and is poised to become a significant player in Hawaii's visitor industry. Photo courtesy of Hawaii Convention Center Authority

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The Hawaii Convention Center nears completion

Architecture Responding to "Hawaiian Sense of Place"

by Donald W. Y. Goo, FAIA

The Hawaii Convention Center, conceived to be a major player in improving Hawaii's visitor industry, lies just outside Waikiki and is scheduled for completion this month. While not technically subject to the design parameters of Waikiki's Special District guidelines, its design concept is very much in harmony, and appropriately so, with many goals

be clearly understood.

Hawaii has one of the most fabled reputations among all the exotic places of the world, derived from how people perceive Hawaii's particular characteristics. According to Hawaiian scholar Dr. George Kanahele:

"A sense of place has to do with its 'feel' and the ability of a person to grasp the spirit or mystique of this place once they have become a part of it." Kanahele further observes

that Hawaii's sense of place "permeates the lives of residents and is pervasively felt by visitors."

Sense of place ultimately accounts for Waikiki's role as the engine that drives the state's economy. It is what we, as a community, are all about. Likewise, it attracts visitors. We should endeavor to preserve, promote and cherish it, and as designers, create designs that will build on it.

An Open Box

In essence, "Hawaiian sense of place" is all about openness — literal, symbolic and cultural. Conversely, convention centers are typically big, closed buildings. To marry the two — to imbue a massive, closed box with island appeal — was a major challenge in the design of the center.

The solution involved opening the box and using the design and building vocabulary that features various elements of the Hawai-



The Ala Wai Canal side of the Hawaii Convention Center reveals a stepped facade giving the massive structure human scale.

Photos by Olivier Koning

relevant to the Waikiki Special District. They include:

- Orderly growth and renewal of the physical plant;
- Economic strength; and
- Creation of a "Hawaiian sense of place."

While it's obvious that the first two goals have been kept in mind in the conceptualization of a world-class convention center, the meaning of "Hawaiian sense of place" should

ian sense of place. These include openness; tropical landscape; water; warmth of the sun; cool shade; trade winds; abundant natural light; clear, blue skies; white clouds; natural (especially indigenous) materials; earth, sky and sea colors; mountain, ocean and valley vistas; history, art and culture of the people; and hospitality.

Because of its monumental size (1.1 million square feet) and its position at the gateway to Waikiki, the center is a prominent transition structure between urban Honolulu and resort-oriented Waikiki. This is expressed in the center's two main faces — its active urban face along Atkinson Drive and Kapiolani Boulevard and its softer facade stretched out along the Ala Wai Canal. The two faces are different from each other, but both project the Hawaiian sense of place.

The Urban Face

The vigor of urban life is expressed by the strength and verticality of the symbolic palm grove rendered in white steel at the center's entrance. Outstretched "branches" symbolize welcoming arms, and a larger-than-life-size cast bronze sculpture of a Polynesian figure provides a dynamic sense of arrival.

The entry scene splashes open visually with an articulated wall of glass, separating indoors from outdoors. A series of skylights topped by billowing, translucent canopies might be interpreted as an arriving fleet of voyaging canoes. Motorists can view the interior while conventioners can view the street scene. This cross-cultural interchange typifies Hawaiian lifestyle.

The concept for the lobby design was to make it as much like the outdoors as possible. This was achieved by blurring indoor/outdoor demarcation and by using natural light, visible sky, breezes from Manoa Valley, profuse mountain-green landscape detail — including real coconut trees inside and out — and a 70-foot-high misting waterfall. A lobby mural — 90 feet wide and depicting the Islands' geology — presents a constant reminder that this can be no other place than Hawaii.

The Resort Face

In contrast to its urban face, the Diamond Head face of the Hawaii Convention Center presents an open but more tranquil Hawaiian place. Its line is horizontal. In responding to convention break periods, this facade stretches out, opens up and positions terraces,



lanais, arcades, courtyards, promenade and a grand stair for cooling trade winds and views of the Ala Wai Canal, Diamond Head and Waikiki.

Trellises with shade-providing vines form patterns that mitigate building size and mass, as do stepped terraces and tapa-design grill work. The top deck is part ballroom, with a distinctive green, double-pitched roof reminiscent of territorial days, and part open-sky garden overlooking Waikiki.

In short, the Hawaii Convention Center feels and functions Hawaiian. It is big, open and hospitable. So too were Hawaii's revered queens.

Donald W. Y. Goo, FAIA, is chairman of Wimberly Allison Tong & Goo Architects, Planners and Consultants, a firm specializing in leisure, hospitality and entertainment architecture world-wide.

The massive glass facade, 41,000 square feet of vertical glass panels hanging from the roofline and a wide expanse of skylights supported by soaring steel "palms" open up the structure.

A town driven by economic cycles

Who's Planning Kailua-Kona?

by Terrance J. Cisco, AIA

Kailua-Kona was originally a vacation spot for the *alii* and has developed into a village deriving income from tourism, sportfishing and ranching. It is a small town but during its growth from sea to mountain it has encompassed the gamut of possible building scales. Within a short distance are buildings such as King Kalakaua's Hulihee Palace, C.W. Dickey's Kona Inn, mid-rise residences, single-family homes, strip shopping centers, McDonalds, Taco Bell and finally at the fringes, Sam Walton's WalMart.

The makai landmark is the steeple of Makuaiakaua Church and the mauka landmark is the 4-foot high, back-lit, red WalMart sign, readable to visitors on cruise ships on the seaward approach to the village. Lava stone buildings and metal mega-stores are all within walking distance of the Kailua pier and sea wall in the village's center.

So what is happening here? Who is planning this growth?

As with most growth in America, planning has been influenced by the private sector, which responds to the local economy. The WalMart property was formerly envisioned as an exciting new addition to the village's edge as a collection of public spaces and restaurants laid out on a visual axis with the village church steeple. Unfortunately at that time, businesses were leaving town rather than relocating. Therefore, the public

spaces that were to take advantage of the spectacular vista from the hillside above Kailua weren't built. Today, the loading dock crews of WalMart are the only ones lucky enough to enjoy this view.

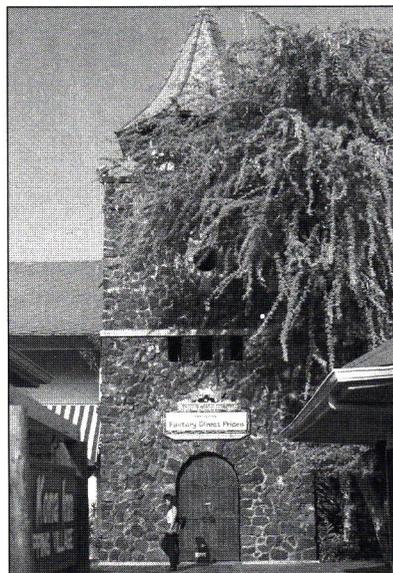
On a smaller scale the Kona Inn, originally a hotel designed by renowned architect C.W. Dickey in 1928, is now devoted to office space and a restaurant. The lush entry drive with its large trees shading Alii Drive has been replaced with visitor-oriented shops reminiscent of the old International Market-

place in Waikiki. The large trees are slowly disappearing and the area has become a "hot" stretch of pavement on the Alii Drive walk.

In short, the final direction of planning and design in the village has been determined by economic cycles, the individual developer's benefit and who has been financially ready to be a part of the project at the time.

One Body, Many Voices

The Kailua Village Design Commission (KVDC) is the formal public advisory body for planning in the village Special District and reviews projects by both the private and public sectors. The district encompasses the oceanfront area of Alii Drive to the mauka edge of Queen Kaahumanu Highway, from (but not including) the old industrial area at the north to Lunapule Road on the south. Commissioners



A stone tower that now houses a candy store is one of the few old structures at the Kona Inn Shopping Village.

Photos by Jamie Kemp

are a cross-section of the community and include at least one architect and landscape architect.

These mayoral appointees review submissions of site plans, elevations, sections, landscaping, signage and project colors. Not all have worked with these documents and some are unfamiliar with their meaning. The appointees give their recommendations to the County of Hawaii Planning Department.

A recent visit to a KVDC meeting showed that commissioners' concerns vary from Hawaiian issues to whether projects are built by union contractors. As it was during my tenure on the KVDC, it is still an effort to keep the commissioners focused on the project review process and not their own agendas.

Pave Paradise, Put Up a Parking Lot

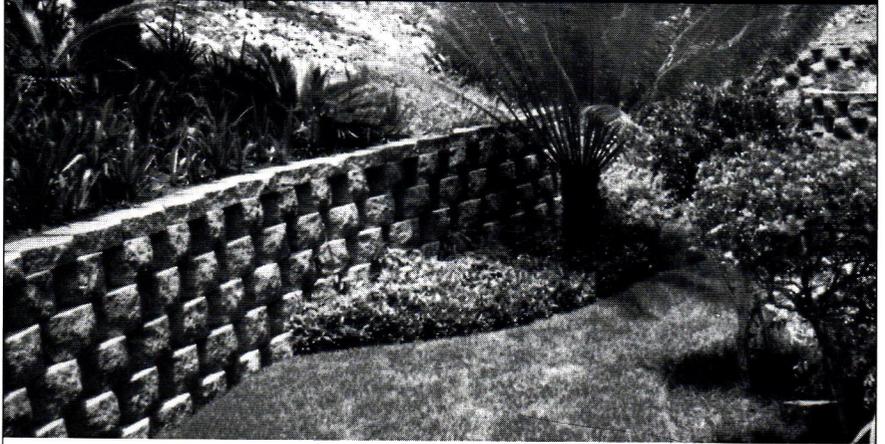
During a recent meeting, the possibility of changing present requirements for parking in certain district areas was a hot topic. Solutions ran the gamut from developing a fund earmarked for building more parking to eliminating the parking requirement altogether. The goal was to provide the opportunity for businesses to renovate their properties without having parking on site. A parking structure or street parking were possible long-term solutions which would save the smaller-scale buildings and the charm of downtown Kailua.

Some of the commissioners didn't understand that the current parking requirement creates an environment of small buildings and large parking lots, and the elimination of parking requirements would exacerbate the existing problem. As a body that represents the whole community, I believe the commissioners should study long-range solutions rather than short-range economic "fixes" for current businesses.

The individual citizen participates in planning through the Kailua Master Plan process or through other organizations. After the adoption of the Kailua Master Plan in 1996 as a guideline (not an ordinance), there

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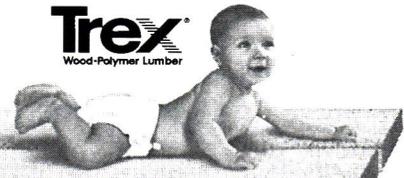
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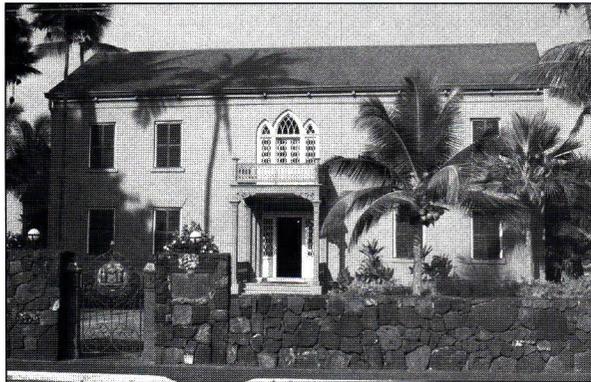
has been a need for a new driver to move the plan's goals to reality. This driver could be a district authority funded by the community with paid staff to develop real solutions answering the master plan's goals.

People Becoming Involved

Although the idea for a district authority is at a standstill, some master plan goals are being met by both the public and private sectors. One local architect donated design

time at the eleventh hour to aid groups irate with the state contract-designed public restrooms at the Kailua pier. The contractor coordinated with the groups and a much better site location and building were achieved.

The Corps of Engineers is presently pursuing a master



Hulihee Palace, built in 1838, was a vacation residence for King Kalakaua and was restored by The Daughters of Hawaii in 1927.

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plan goal by conducting final drilling on the Alii Drive sea wall foundations before full-scale renovation begins. A test closing of Alii Drive during evening is being discussed with town businesses. People Advocacy Trails Hawaii (PATH) is continuing its work to preserve Alii Drive as a pedestrian and biking resource.

Redevelopment of Kuakini Highway between Hualalai Road and Palani Road is close at hand. A developed 80-foot right of way with planting strips on both sides, a sidewalk on one side, turn lanes, car lanes and bike lanes is the present layout. Underground power is being reviewed. As it should be, people are participating by expressing their views for and against the present design.

As with many other towns, there is the danger that economics may ring the death bell to some "old town" centers as newer "edge cities" pull economic power away. In Kailua there is concern that something must be done to save today's businesses. However, ignoring illegal sign clutter and eliminating parking requirements are short-term solutions that will only lower the quality of the environment for both residents and visitors.

Kailua-Kona has too much going for it to ever be compared to a dying town. It is true that over time some businesses will close, but others will reopen and succeed. Land use will change to better fit the economic environment. Groups and events (ca-

noe clubs, parades, fishing tournaments, weddings, the Ironman World Triathlon, the coffee festival, block parties) that bring life to the town will not move to edge cities because their activities are based in Kailua's center.

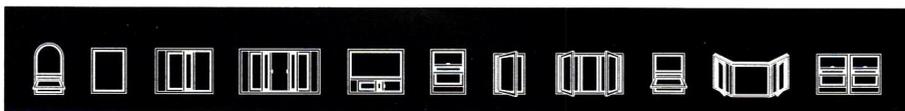
Light on the Horizon

Planning continues by private sector investors and the county with growing public input. As the economy strengthens so will development. Currently, a Hard Rock Cafe is scheduled to open in the Coconut Grove Marketplace, a theater/shopping complex with major open space oriented to preserve an unobstructed view of Kailua Bay. This final link of undeveloped oceanfront property will create a continuous pedestrian activity path from the King Kamehameha Kona Beach Hotel to the Royal Kona Resort.

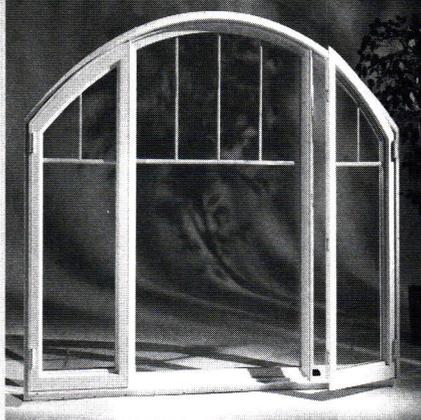
Major parcels between Kuakini Highway and Alii Drive have the potential to produce more pedestrian environments and connect the walking experience from Alii Drive mauka to Kuakini. This area is a prime location for sensitive private sector planning. A coordinated effort from landowners could extend this pedestrian space as well as direct visitor parking to their properties and reap the economic benefits of coordinated planning.

The need for good planning in Kailua falls into the hands of developers, Realtors, attorneys, planners, architects, landscape architects and others that make up the design team. Just as members of private design teams are responsible for the public good, local professionals should get their expertise heard through participation in the public process. Even though the path to the final product is an arduous journey, the value of good planning will always be reflected in a sustained economic vitality.

Terrance J. Cisco, AIA, is vice president of Dinmore & Cisco Architects, Inc., and has worked in Kailua-Kona for 17 years. He was a past chair of the Kailua Design Commission.



Grand Canyon



Grand Cathedral

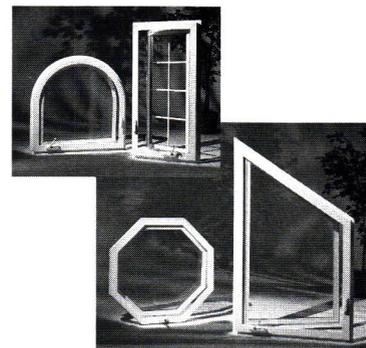
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Are design controls creating the best design?

Chinatown: A Study in Design Guidelines

by Glenn Mason, AIA

In the 20 years that have passed since Chinatown became a Special District, it has experienced, by most measures, a very successful rejuvenation. The many factors in that rejuvenation include:

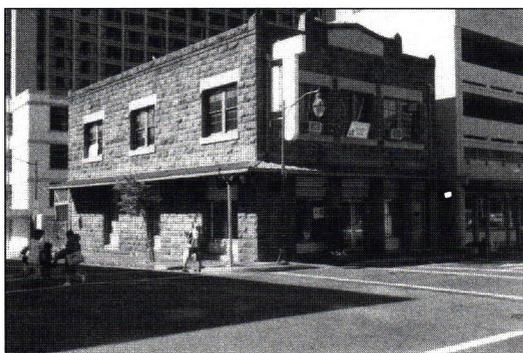
- A commitment by the City and County of Honolulu to redevelop properties
- Police attack on crime in the district
- The Hotel Street Bus Mall project
- New immigrants that have provided entrepreneurial energy
- Property owners who have renovated buildings or built new ones

During this period there have been at least 32 renovations of historic buildings. In addition, 11 new buildings have been built and the City has remodeled about half a dozen buildings built after 1960 to have them better integrate into Chinatown.

This new construction has had a tremendous overall effect. Vacant lots and parking structures have been redeveloped into new commercial and residential structures.

The buildings have brought people back into Chinatown and have helped unify the built environment. There are now enough of these new structures that observations can be

made about their design and their implication on the concept of design controls. These design controls, called "guidelines" in the Land Use Ordinance (LUO), include not only the height, orientation and massing of buildings, but the window rhythm, canopies, signs, detailing and other characteristics. Of note is the statement that:



The Minatoya Building, built in 1919, reflects the stone architecture of the earliest buildings in Chinatown.



This block of Maunakea Street has three old buildings and two new buildings.

"Styles and detailing inappropriate to Chinatown's significance, which is from the 1880s to the 1940s, shall not be permitted."

A synopsis of the history of building designs in Chinatown is important to understanding why much of the new construction distorts the story this special area has to tell.

Historic Designs

Despite its history of two devastating fires, in the first two decades of this century many wood buildings were constructed as replacements for those burned in 1900. The last of these, the Wong Block, was demolished in 1994 to make way for the Kekaulike development. The earliest buildings that still remain are brick, plastered brick and stone or exposed bluestone, designed in a simple neo-classical style. The original wood buildings, so widespread during the district's most significant period, have disappeared.

Some of the most picturesque buildings in Chinatown, built in the 1930s, are products of the regional movement in Hawaiian architecture. These tried to express their Chinese connections: Wo Fats, Lum Yip Kee and what is today the Alger Foundation Building are good examples.

In the late '40s and early '50s, the international style was welded to some Chinese de-



Wo Fats, built in 1936, is a Chinatown landmark.

tailoring to create other interesting yet appropriate buildings. Finally, in the late '50s and '60s, as the area began its slow decline, banal public housing began to be constructed.

One characteristic of new construction is how it has focused on one design style while ignoring others. With the exception of the Chinatown Gateway Plaza and the Harbor Village projects, other new buildings and many remodeled 1960s-era buildings have copied the masonry buildings built with neo-classical details from 1900 through the 1920s. Since brick and stone are too expensive, most of these buildings have imitated an even narrower range: the plastered buildings. With two exceptions, no project has



A canopy detail on the Alger Foundation Building highlights the design detailing of years past.

reflected the wood past of Chinatown nor the exciting design era of 1930 to 1950.

Two reasons for this are that it is easier and safer to design buildings this way. It is easier to design buildings using concrete, concrete block and thin plaster finish systems. It is safer because the style undeniably looks "old" and is therefore likely to win approval from reviewing authorities. However, there are problems with this approach from both

design and preservation perspectives.

Telling a Dishonest Story

One must ask if slavish imitation of historic styles is in the interest of preserving the district. The National Park Service policy on new additions states that "...a modern addition should be readily distinguishable from the older work; however, the new work should be harmonious with the old in scale, proportion, materials, and color." Blurring the distinction between the

new addition and the original building is not desirable. One of the points of preservation is to maintain decipherable links to the past. If the new looks just like the old, the viewer can't tell the difference between modern buildings and old buildings and learns nothing. As we build more buildings in Chinatown that are based on the same design stereotype, we distort the overall picture.

Another danger of this approach is that the criteria for appropriate architectural design may be reduced

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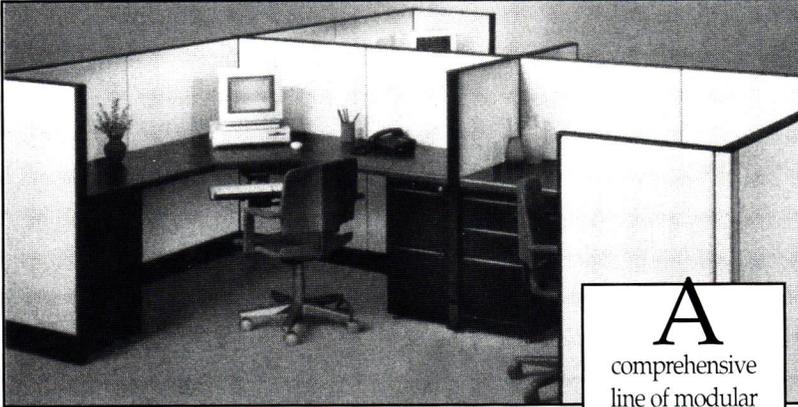
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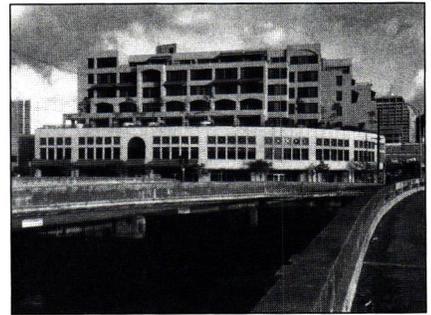
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Harbor Village is a modern reflection of historic Chinatown.

to "looking old is good enough." That leads to designs like the Mauakea Street facade of the new Kekaulike building, which, with its bay windows and broad arched opening to the garage, seems to have been lifted whole out of San Francisco. This introduces a completely foreign "historic" design style to Honolulu's Chinatown.

More insidious is the distortion of proportion and rhythm that has sometimes resulted due to the increased density demands being put on property. Instead of the 12-foot floor-to-floor heights common in older buildings, the new structures have been squashed down to get three floors within the same front facade height as the original two-story buildings. Even when effectively imitating the details of older buildings, this creates a new building that looks like the 5/8 scale Main Street of Disneyland.

Limitation on Design

A few Chinatown buildings built in the late '40s and early '50s managed to combine modern design and a feeling for the texture of the area. A recent building that has attempted to be modern and yet has been successful at capturing much of the essence of Chinatown is the Harbor Village building. This building directly responds to the historic district without resorting to a thin veneer of historic clichés.

Another building that avoided strict historicism was the Chinatown Gateway Plaza wing along Nuuanu Avenue. Unfortunately, this building broke a cardinal rule of Chinatown: the stores must be di-

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rectly accessible from the sidewalk. As a result, it has failed to become a real member of the Chinatown family because of low occupancy.

As important as building form is the way the district is used. Chinatown has always had a bit of the honky-tonk about it. Historically, a wide variety of signage and colors complemented the sidewalk activity. This vitality was often expressed in vibrant, sometimes garish, colors of storefronts and signage.

However, storefronts and signage are over-controlled under the current regulations. For example, in order to get a Special District permit, the proposed building colors must be submitted and approved by DLU. Putting aside the issue of whether this design control should even exist, it has no net effect anyway. In some projects done by our office, our carefully-selected "architecturally sensitive" color schemes were repainted within a year by the tenant – sometimes with loud results and always without review by DLU. In the end, that is representative of the district's spirit.

Trees on Narrow Sidewalks

Another example of over-control in the Chinatown District is the sidewalk trees. The LUO states: *"Any trees planted within a front yard or sidewalk area shall take into consideration . . . the desire for continuous building frontages and sidewalk canopies, as well as traffic and pedestrian safety."*

The City itself does not seem to understand what this means. The City has planted trees in sidewalks already too narrow for two-way pedestrian passage and so close to building canopies that the trees have to bend around them to get to sunlight.

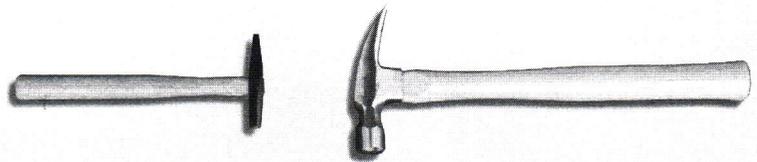
We should question whether street trees belong in Chinatown at all. The all-important canopy system in the district provides ample shade most of the day. Trees also interrupt or hide the "continuous building frontages" identified as im-

portant in the LUO. Historically, the district had no street trees, so why are they being installed? Is it the gentrification impulse that is always only one step behind saving historic districts?

Wonderful developments have revitalized Chinatown in the past two decades. However, it's time to look carefully at what we are doing as designers. We need to understand the variety that is inherent in the design background of the district. If referencing older styles is the de-

signer's choice, then a broader palette should be used. If a modern structure is desired, the road will be tougher. Part of that battle includes modifying existing guidelines. Part of it requires engaging design review agencies in discussions about the importance of honest, diverse and sensitive design.

Glenn Mason, AIA, is vice president of Spencer Mason Architects, a firm specializing in historic preservation and fine residential architectural projects. His offices have been located in Chinatown for 15 years.



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A study in success

Lahaina Town: Thirty-five Years of Historic Preservation

by Chris Hart, ASLA

On Aug. 8, 1997, Lahaina Town residents and visitors celebrated the dedication of the \$10-million Front Street Improvement Project. The complete upgrade of 1940s and '50s infrastructure through the heart of the historic business district was a testimony to team spirit, patience and cooperation. The project was designed by Bob Fox, AIA; Belt Collins Hawaii and R. T. Tanaka Engineers, Inc. Chris Hart & Partners was project manager and much credit is given to construction management engineer Karen Seddon and Director of Public Works Charles Jencks.

After months of construction by night and business as usual with patched streets and sidewalks by day, Kiewit Pacific has completed the project. Perhaps the best testimony to our success in maintaining the district's character came when discussing a recent visit to Lahaina by an Oahu resident. I commented that we were nearly finished with the project and her response was, "Oh, I just visited Lahaina in June, and please don't do anything to change it; I like it exactly the way it is."

A Rich History

Lahaina was the capital of the Kingdom of Hawaii from 1803 until 1843, when Kamehameha III moved the capital to Honolulu.

Between 1819 and 1860 the whaling industry thrived. In 1846, the peak year, 395

whaling ships visited the friendly port in need of provisions and liberty for their crews.

My first visit to Lahaina was in 1968, when I was invited to go to the "Whaling Spree." This annual event allowed people to relive the bawdy days when Lahaina was the whaling capital of the Pacific. The Sheraton Hotel and the Ka'anapali Resort had opened, and the Whaling Spree was an early opportunity to promote the visitor industry in West Maui.

to promote the visitor industry in West Maui.

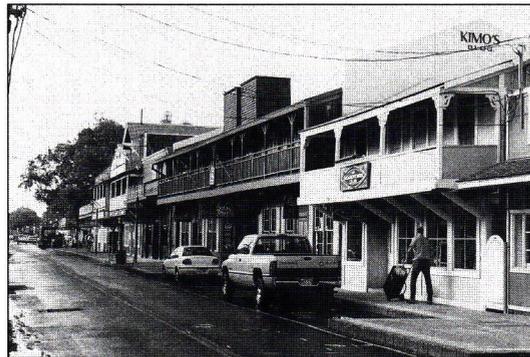
A Pioneering Decision

Promotion of the visitor industry by complementing the planned resort destinations of Ka'anapali, and later Kapalua, has been the vision for Lahaina since the

first ordinance classifying the town as a Historic District was adopted in 1962. I've been told that the idea to protect Lahaina's history began in the late 1950s over drinks at the Pioneer Inn. (This was the right place to make a pioneering business decision.)

In 1961 Ka'anapali Resort was zoned hotel, and a report entitled "Lahaina Historical Restoration & Preservation" was prepared, providing the foundation for all that has followed.

In 1962, Historic District No. I was identified, the Maui Historic Commission was appointed and the Maui planning director became the official administrator. Also, the private Lahaina Restoration Foundation was created to operate historic sites and support restoration efforts.



Lahaina's rich whaling port history has been preserved in the architecture of Front Street buildings.

Photo by Chris Hart

Needless to say, not everyone was or is supportive of historic preservation. Many property owners had visions of Lahaina becoming a scaled-down version of Waikiki with at least 12-story buildings. However, Maui's first planning director Robert Ohata, Historic Commissioner Humio Okimoto and others became advocates of maintaining Lahaina's two-story building height and historic character.

I began working for the Maui Planning Department in 1970. For 20 years I was administrator of the Maui Historic Commission, which had expanded its role in 1967 to include Front Street businesses as Lahaina Historic District No. II, and later developed Wailuku Historic District No. III in 1970. In 1991, the Historic Commission was replaced by the Maui Cultural Resources Commission (CRC), which has a county-wide vision.

Maui County adopted its first historic district ordinance 15 years prior to the adoption of state legislation in 1976. The challenge of maintaining positive community relations while enforcing historic preservation guidelines has been successful. Lahaina does not have the "dead, quiet atmosphere of a museum" as some feared; rather, it has become as the planners prophesied 36 years ago, a "much-alive, gay and happy center of exceptional enjoyment for both local people and visitors – a place where the full, robust history of Hawaii can be deeply appreciated through opportunity for actually living entertainingly in Lahaina's yesteryears."

Reaching Further Back

Preservation efforts have traditionally focused on the missionary and whaling periods, with negligible emphasis given to the rich inventory of Hawaiian cultural sites. However, in recent years, through the work of CRC and the Friends of Moku'ula, more attention is being given to the presentation of Lahaina's complete history. The Friends are a private, nonprofit group working to restore Moku'ula Island, the site of Kamehameha III's home and family mausoleum. The island currently lies beneath a baseball infield and the parking lot of Malu'ulu'o'lele County Park and is just waiting to be uncovered by a new generation of Hawaiians.

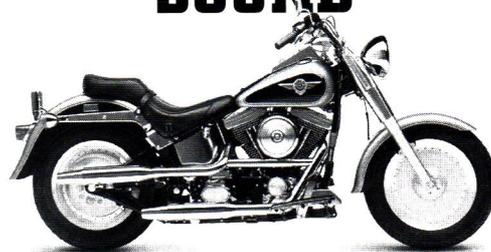
Maui County is fortunate that it began in the early 1960s to acknowledge the value of history and cultural resources. Residents and visitors agree that Maui County is a community of "country towns," and the lessons learned in Lahaina have been applied in all community plan regions.

The Country Town Business District Zoning Ordinance was adopted in 1987 to implement urban design guidelines for rural business districts such as Paia, Makawao, Lana'i City and, Kaunakaka'i and to preserve each community's unique sense of place. Recently, the Maui Planning Commission adopted design guidelines to protect Hana's fragile environment and perpetuate its visual identity.

Dedicated efforts to preserve the historical identity of Lahaina Town have been both a challenge and a precedent for guiding growth throughout Maui County. The concept of history and culture as complementary to the visitor industry has provided a variety of expanding visitor experiences, and, in spite of substantial growth and development, has resulted in the perpetuation of Maui's unique identity.

Chris Hart, ASLA, is senior partner of Chris Hart & Partners, a landscape architecture and planning firm in Wailuku. He is a former Maui County planning director.

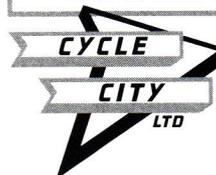
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Red tape challenges building progress

Local Motion Store on a Slow-Moving Train

by Peter N. Vincent, AIA

We were thrilled to be awarded the contract to design the new flagship store for Local Motion in Waikiki. The project couldn't be more well-suited to its site, located on Kalakaua Avenue at Ala Moana Boulevard across from Fort DeRussy. The client wanted a contemporary Hawaiian surf shop which would be designed to feel like a "big house." What could be a more fun design project, particularly given the site's high visibility?

However, as those of us in the building industry know, the design process is just one facet of the issues involved in developing a project. Many complex technical and procedural tasks are involved and our project has been no exception.

Early Challenges

The initial work involved an in-depth Due Diligence study of the site coupled with a Limited Phase 2 Site Investigation. The site at one time was a service station. A subsurface soil investigation revealed that the soil was contaminated by gasoline and there was a probability that two underground storage tanks had not been disposed of.

The existing building was demolished. The site was scanned with a magnometer in search of the storage tanks, which were located and removed along with the contaminated soil.

Another challenge was a major utility easement that bisects the property. The Due Diligence revealed sewer, water, telephone and electric lines within the easement. The cost to relocate the utilities was prohibitive. In addition, a second easement was located which, after a several-month process, has been canceled. A site plan was developed utilizing the easement for vehicular circulation

and on-grade parking, thereby eliminating the need to relocate the easement.

A Design Reflecting Hawaii

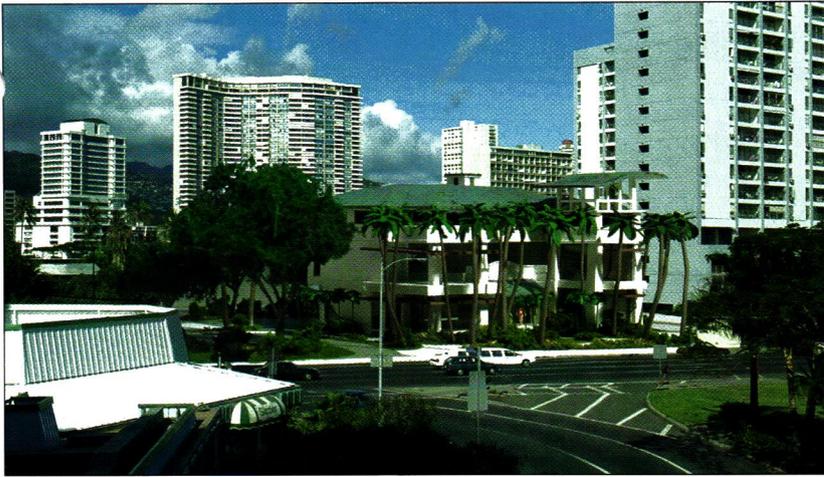
Following more than six months of involvement with Due Diligence and site acquisition, we completed schematic design. Along with fulfilling the client's desires, our firm studied the Waikiki Special District ordinance (WSD) to develop a design that would reflect a "Hawaiian sense of place."

The three-story structure is articulated by two wings flanking a central entry on the axis of Ala Moana Boulevard and is completely open, promoting an indoor/outdoor relationship. A tower abstracting a lifeguard station and capped by a "wave" roof defines the corner of the lot, responding to the offset of the site created by Kalakaua Avenue and signaling the store's location to vehicular and pedestrian traffic in three directions.

The landscape concept uses indigenous materials common to beach areas. The coconut trees that march down the Ala Moana Boulevard median terminate into a grove of coconuts in the "front yard" of the store, establishing an open area where benches and other public amenities will be provided. The Ewa side along Kalakaua Avenue and the mauka side of Pau Street (the side street) are defined by monkey pod trees which extend the park-like atmosphere of Fort DeRussy to the mauka side of Kalakaua, creating a green gateway into Waikiki. This is in response to the fact that the WSD identifies the intersection as a "gateway" to the district. In short, the Local Motion flagship store is tailor-made to fit the intent of the WSD.

Permitting Snags

With the exhaustive site Due Diligence



This CAD montage shows a model of the Local Motion store placed on the site, considered a gateway to the Waikiki Special District.

Photographs by David Franzen; CAD montage by Envision

and more enjoyable design phases behind us, we were set to move through the next phases with relative ease. Right? Wrong.

As many of you know, the City and County of Honolulu adopted substantial revisions to the WSD on Dec. 18, 1996. The intentions of the new WSD are clearly beneficial to the community and withstood a great deal of scrutiny during their inception. One of the main points of the ordinance is the establishment of design standards promoting the aforementioned "Hawaiian sense of place." In addition, more flexibility is available for developers and landowners in ways not possible before, such as yard setback "averaging" and the elimination of the "ordinary repair" limit to non-conforming structures.

However, while the benefits of the new WSD are appealing, the permit process is not. After months of meetings and information-gathering from various City and County departments, what has become clear to us is that the permitting process is not only difficult for us to define, but also for certain city departments. The revised WSD is relatively new and untested, and we've been told we are one of the first architectural firms to go through the process.

Having been the Building Official for the former Office of Emergency Permitting on Kauai, I can certainly appreciate the challenges offered by new and changing ordinances. However, the bottom line is that the public benefits of the WSD must be coupled with a process that is attractive for property owners in order for it to

see fruition. A case in point is another client of ours who is currently studying two sites, one in Waikiki and one outside. The WSD process, which includes an environmental assessment for major projects, is turning this client away from Waikiki. This is unfortunate because the project would have helped to re-establish the

Waikiki that everyone seems to be in search of.

While the revised WSD offers welcome new flexibility in design parameters, the process should be expedited for the benefit of all parties involved. That way, Hawaii building professionals can hop onto a faster-moving train to get their projects built.

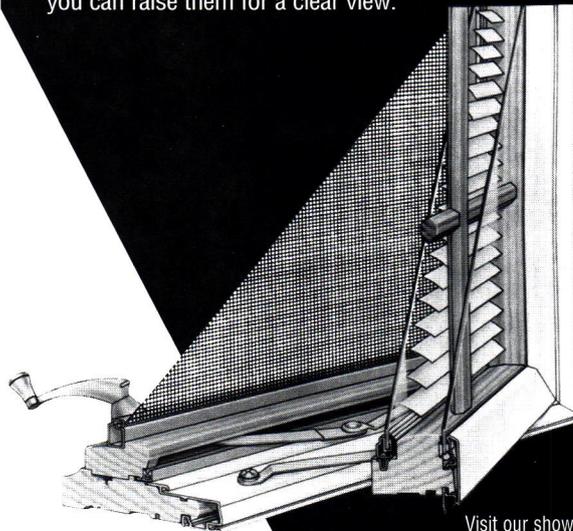
Peter N. Vincent, AIA is the principal of Peter Vincent, AIA & Associates, Honolulu, a firm specializing in commercial and residential architecture and interiors. The opinions expressed in this article are his own.

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Project Profile:

NEIMAN MARCUS STORE ALA MOANA CENTER

The Neiman Marcus store being constructed at Honolulu's Ala Moana Center is an architecturally significant addition to Ala Moana Boulevard. Designed as a contemporary version of early 20th-century Hawaiian architecture, the three-story, 160,000 square-foot building is clad with a textured wall finish and distinctive roof elements that incorporate native plants and views of the ocean and Ala Moana Park.

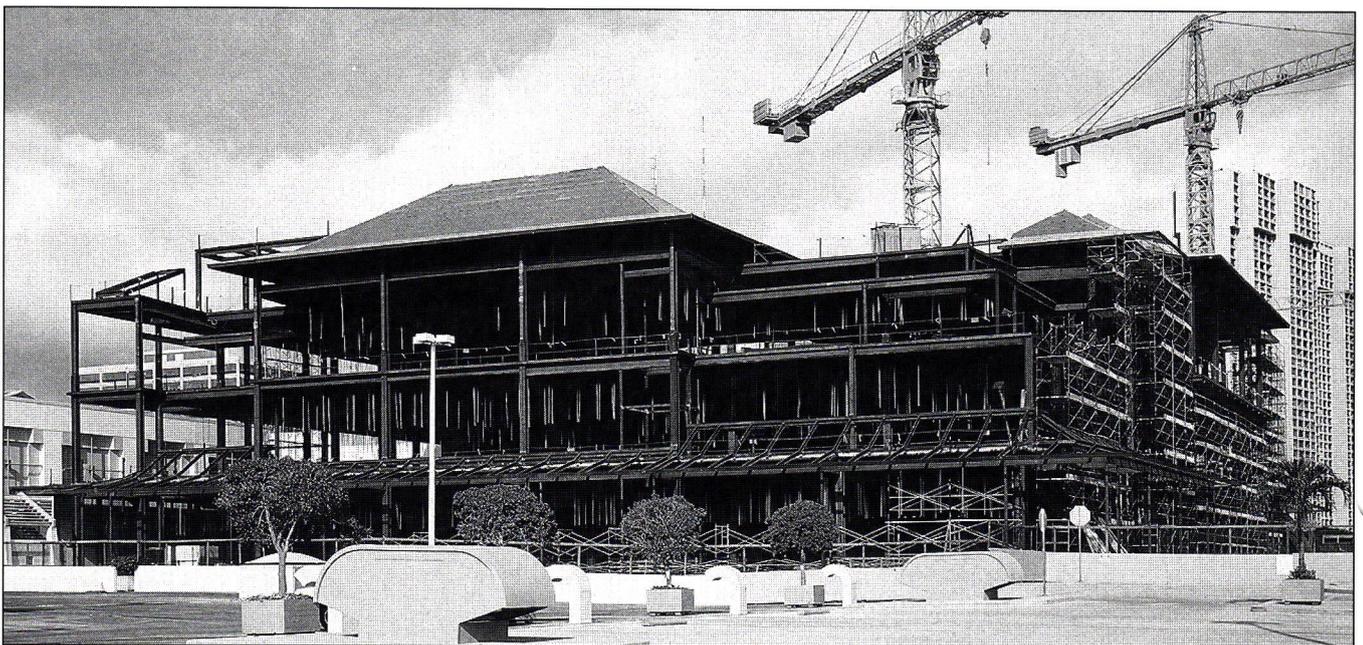
The structure was to be erected on an elevated structural pad

created by the Ala Moana Center developer. Column gravity and lateral loads had to be submitted to the developer's designers six months prior to completion of the shell package so that, following its completion, construction could proceed immediately.

The 1994 Uniform Building Code, which revises the seismic classification of Oahu from Zone 1 to Zone 2A and the 19-foot to 20-foot floor-to-floor heights, underscores the importance of reducing structural dead loads, minimizing loads to gravity and

lateral load systems and providing the most economical system. Ordinary moment frames modeled using STAAD-III, Version 22, were utilized to satisfy architectural and space planning constraints.

A structural steel frame was chosen to meet the owner's preference for a versatile and adaptable structure that could be erected quickly. Potential for coordination modifications could result due to the shell design package being completed several months prior to the interior fin-



The Neiman Marcus frame crowned by traditional "Dickey" roofs rises above Ala Moana Boulevard.

STEEL STYLES

ish package. Construction time for the sophisticated interior finishes typical of Neiman Marcus stores needed to be maximized within the allotted construction time.

The structure's intricate geometry also influenced the choice of structural steel. The design embraces the "Dickey" roofs common in Hawaii. Tiered planters and setbacks below the roofs create a "wedding cake" effect in the corners. Structural steel proved very effective in framing these areas.

Shipping the structural steel was a challenge. Size restraints and zone-erection sequences required special attention. Canron Fabrication Corporation accomplished this with the valuable assistance of Matson Navigation Company and City Wide Transportation.

The most economical floor system was a semi-lightweight concrete slab system with composite steel beams. Hawaiian Cement recommended a lightweight Molokai cinder aggregate to reduce the concrete unit weight from 145 pounds per cubic foot to 125. This reduced the slab

thickness required for the two-hour fire rating from 4 1/2 inches to 3 3/4 inches above the top of the 3-inch composite floor deck and reduced the composite deck from 18 gage to 20 and the steel beam and column weights.

Much of the floor space is finished with deflection-sensitive stone and tile. The architect's request for a limitation of L/720 maximum live load deflection for these areas was easily accommodated by the composite construction.

The floor and roof systems were modeled using Ramsteel, Version 4.03. Beam and girder framing for a typical floor bay was 6.5 PSF with columns adding another 3.6 PSF, including moment frames.

The entrance level has a traditional-roofed loggia providing weather protection for customers. This is expanded on the ewa elevation into a porte cochere for covered drive-up protection and valet service. Canopied entrances are provided from the mall and pavilion levels of Ala Moana Center.

Traditions of the past and visions of the future come

together in this retail facility. The store is designed to enhance the center's presence on Ala Moana Boulevard and to be the catalyst for moving a premier shopping center into the 21st century.

NEIMAN MARCUS

Credits:

Developer/Owner

Neiman Marcus
Dallas, Texas

Architect

Richard J. Diedrich, AIA,
Designer
Diedrich/NBA
Atlanta, Georgia

Associate Architect

AM Partners
Honolulu

Structural Engineer

Uzun & Case Engineers
Atlanta, Georgia

General Contractor

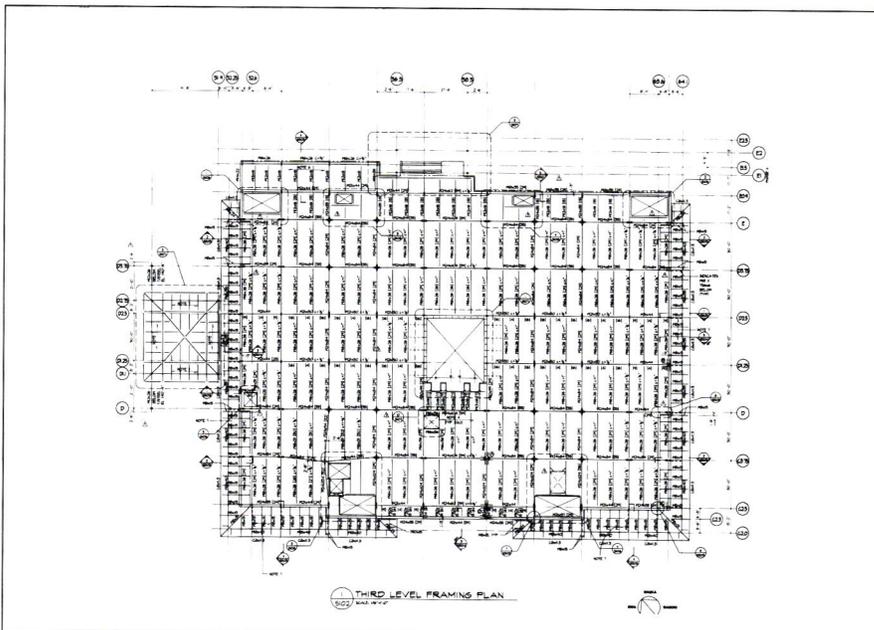
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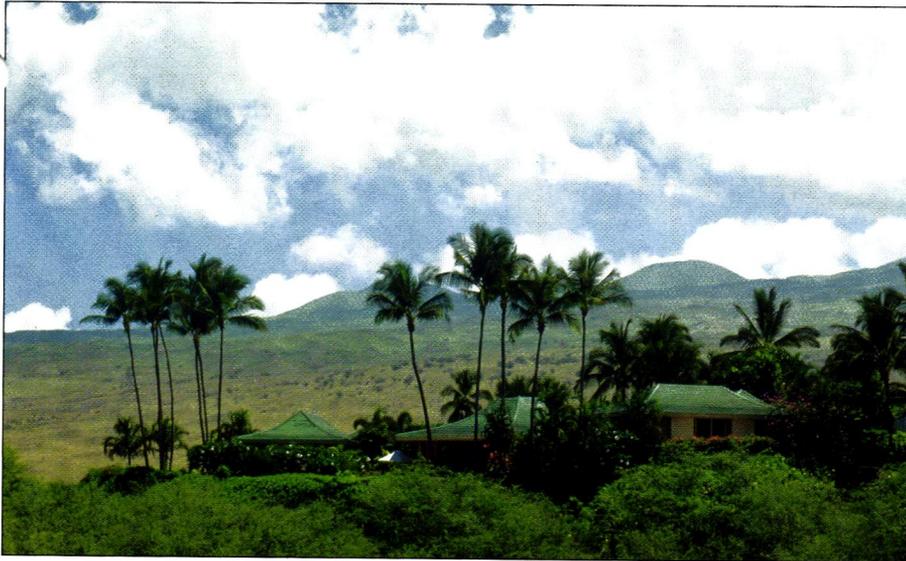
Spencer Mason Architects, Inc., combined Dr. Raymond Lagger's dreams of a vacation home with strong design experience to create a uniquely Hawaiian residence. The residence was structured as three separate pavilions connected by open breezeways, landscaped terraces and flowing water. Emphasis was placed on the site and its breathtaking views of the North Kona coast, uniting indoor and outdoor space. Natural elements including several streams, seven waterfalls and a profusion of tropical plants were placed within the house to continue that unity.

The house and landscape were intimately entwined by the position of the house on a steep slope and by architectural elements that echo the island's environment. The high-pitched, sloping "Dickey" roof required careful control by the architect because of the difficult roof geometry of the irregularly-shaped pavilions. Transparent architecture, glass panel and large bi-fold doors created a "house without walls" and emphasized the aligned views to exterior landmarks. By careful spatial progression, the separate main, master and guest pavilions were linked to form a cohesive whole.



The living room in the main pavilion is the most open of the three pavilions, reflecting its function as a central gathering space.

Photography by Mary E. Nichols. Courtesy Architectural Digest. © 1997 The Condé Nast Publications. All rights reserved. Used with permission.



The makai elevation of the Lager residence is seen from Mauna Kea Beach Hotel Road.

Photo by David Franzen

Credits

Owner/client:

Dr. Raymond Lager

Architect:

Spencer Mason Architects, Inc.

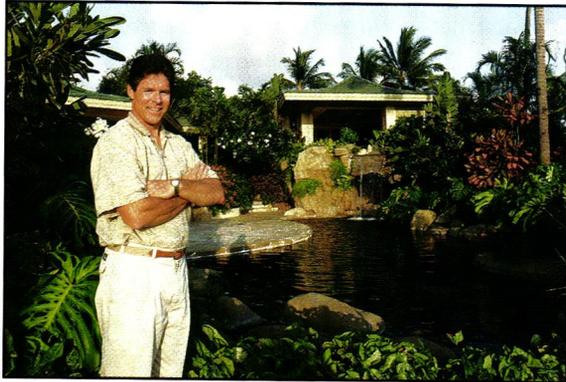
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Choosing a contractor requires careful consideration

Professionalism in a Painting Contractor

by Tino Jacob, CSI

Paint jobs are among the most visual of project components. Therefore, it is important to select a professional paint contractor to achieve good results.

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- Quality control programs
- Knowledge of equipment, materials and proper application

Proper training certifies that the workmanship of the trade is instilled throughout the company. This is measured by the degree to which the work falls within an existing range of acceptability of technology and practice.

Measurement of the tradework is determined by how well a contractor manages quality control or com-

pliance to a standard of quality. These standards are produced by technical and trade organizations along with paint manufacturers.

A good paint job must be an appropriate system to perform under the service conditions and must be appropriately specified. The product must have integrity with its designed chemical composition. The substrate must be clean, sound and prepared, and placement of the paint onto the substrate must be properly performed. Finally, quality control and safety programs must be practiced.

A good paint system exhibits a barrier-coating system that is uniform in texture, color and relative thickness as specified, continuous and composed of a homogeneous substance which is well-adhered.

Knowing what constitutes a good paint job results in the ability to recognize a bad one. Characteristics

such as dry film thickness, color retention, quality of pigment and binders, adhesion, defects, tinting and hide should be evaluated.

Most professional paint contractors participate in national and local technical and trade organizations. It is through these organizations that technology and workmanship are advanced and lessons learned are shared.

The paint trade can be quite detailed. The underlying knowledge of what produces a good paint job must be clearly understood by all members of the project team. The key point is to know the difference between quality and value. This fundamental is universal to every aspect of the construction industry.

Tino Jacob, CSI, is Pacific regional manager for KTA-Tator, Inc., a professional engineering consulting firm specializing in coatings and corrosion-related issues.

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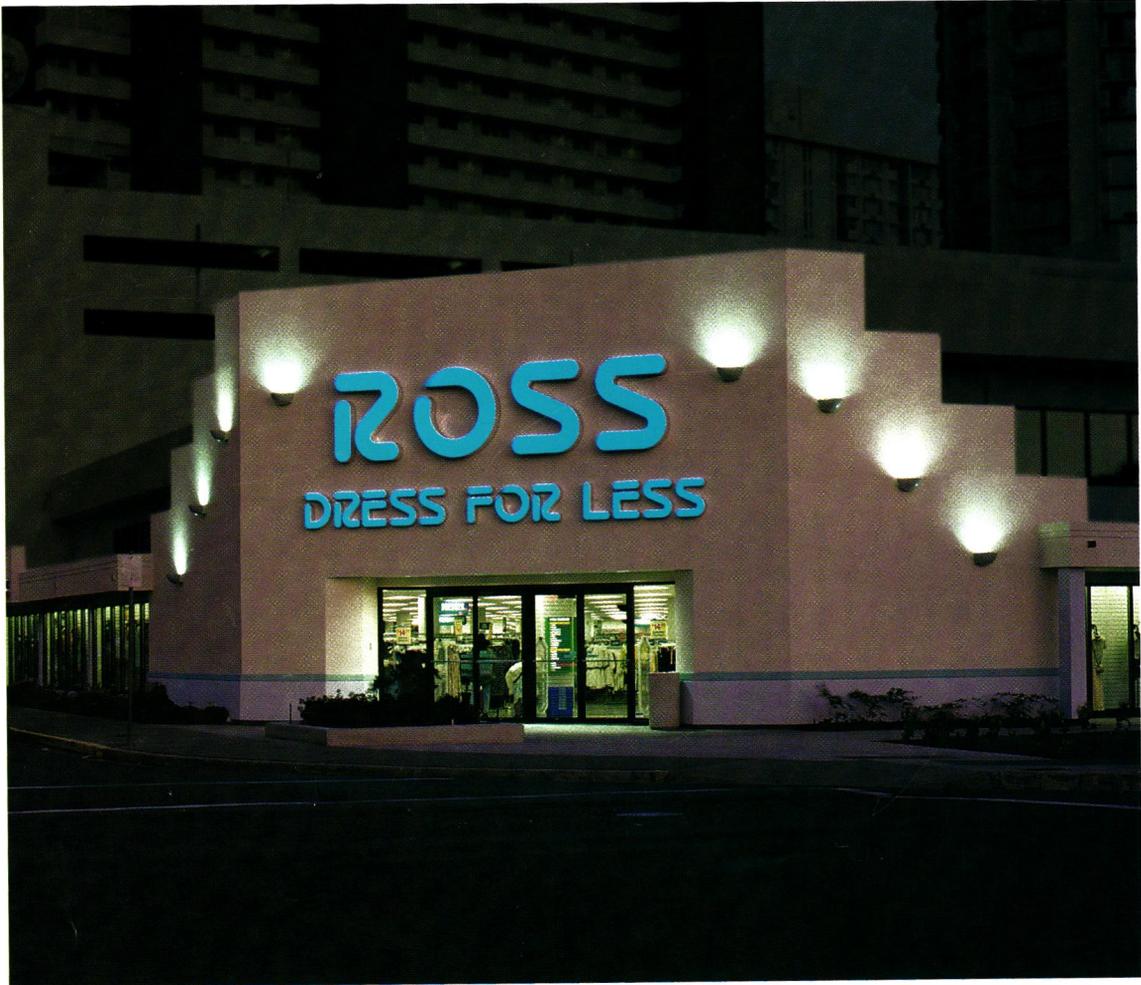
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Remodeling Surprises, Solutions, Success!

"Surprises aren't surprising in commercial remodeling and this job certainly had its share," recalls architect Earl Kono. "Allied Builders System was responsive, innovative and flexible from demolition to walk-through — more so than any contractor I've worked with to date."

The job involved 44,000 sf on two levels previously used by multiple tenants. To meet Ross standards, ceilings were raised, floors resurfaced, wiring and conduits reworked. Columns and glass railings also presented special issues.

"It was a first class on-time, on-budget performance," reports John Haskins, Ross' California based construction director. "Since the building wasn't retail ready, we started from a shell condition. Allied Builders' professional control, aggressive scheduling and continuous communication overcame many challenging field conditions enabling us to open as planned, about two months after groundbreaking."



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