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february, 1974



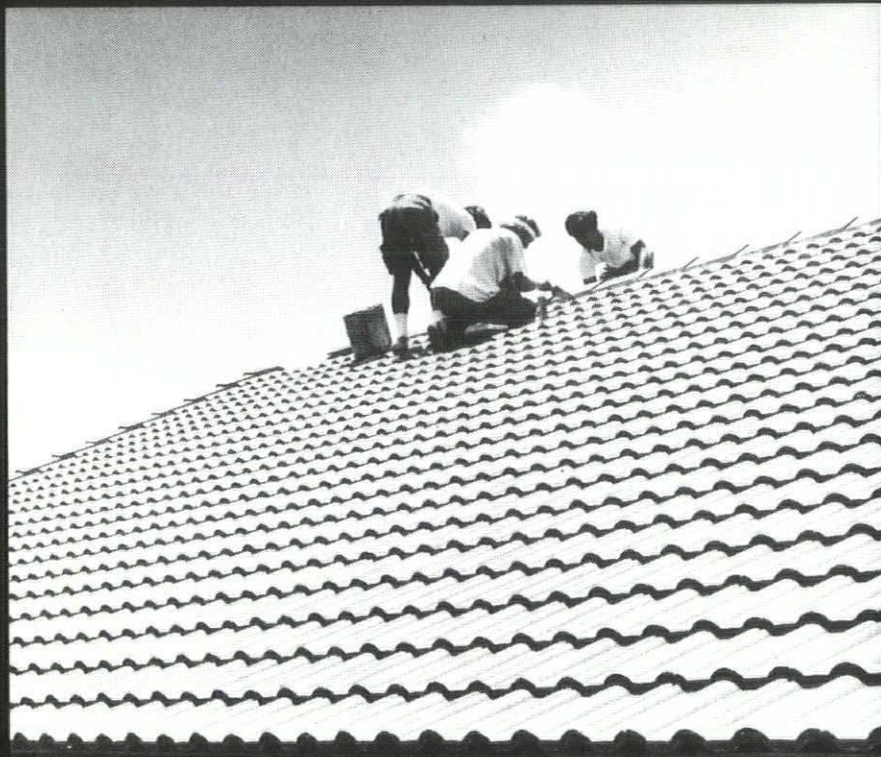
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Plantation cluster
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Goals and Strategy For '74

At an informal meeting February 4 at the Hawaiian Regent Hotel, the Executive Committee set out to establish the goals for itself, and consequently for the Hawaii Chapter for 1974. The goals discussion was preceded by a discussion of the Regional "Grassroots Conference," held this year in San Diego. Grassroots fed the current thinking and planning at the National AIA, as well as that of the California, Washington, Oregon and other western chapters to those who attended. With this as background, the Executive Committee established the following tentative goals for 1974:

EXTERNAL GOALS:

1. GOAL: To convey to the public the sense that the architects in this community are knowledgeable members of the community and are willing to work toward community goals.

STRATEGY: Talk, meet express professional opinions on community matters. Go to hearings, testify. Contact your legislators. Work on communications with public.

2. GOAL: Work to improve the State and City procedures for selecting professional consultants.

STRATEGY: 1—Work through ICED; 2—Work through legislative Committee; 3—Utilize members.

3. GOAL: Work to re-establish the 6 year Statute of Limitations.

STRATEGY: 1 - Work with CILO 2 - Legislative Committee 3 - Members.

4. GOAL: Promote understanding and acceptance of AIA Growth Policy and of Good Land Use Legislation.

STRATEGY: 1 - Bring to Honolulu people who can influence the decision makers 2 - Contact the decision makers ourselves.

5. GOAL: Assist the School of Architecture of the University of Hawaii to properly educate young architects.

STRATEGY: 1 - Communicate to them our feelings as to what the students need to know to be useful to us 2 - Assist the student in establishing and maintaining contact with the architects of the community 3 - Be available for juries, lectures, etc.

INTERNALLY ORIENTED GOALS:

1. Goal to increase participation of the membership in chapter activities (see External Goals)

STRATEGY: To expand the number of committees, to expand the membership of continuing committees by adding "new Blood," to encourage and request help and participation from presently inactive members.

2. GOAL: To increase communication between the Executive Committee and the General Membership.

STRATEGY: To conduct a survey of members as to goals for chapter, priorities, programs, participation, problems, and anything else on their minds.

3. GOAL: To define for the sake of continuity and direction, the structure of the Hawaii Chapter's committees and their primary responsibilities. To include selection of committee chairmen and of committee members.

STRATEGY: To expand the Administrative procedures Book.

4. GOAL: To continue to expand the Continuing Education Programs.

STRATEGY: To encourage and direct the Professional Practice Committee to seek good seminars and speakers.

5. GOAL: To revive the Community Design Center.

STRATEGY: Participate with Model Cities efforts to reorganize the CDC. Seek to provide manpower and expertise as needed.

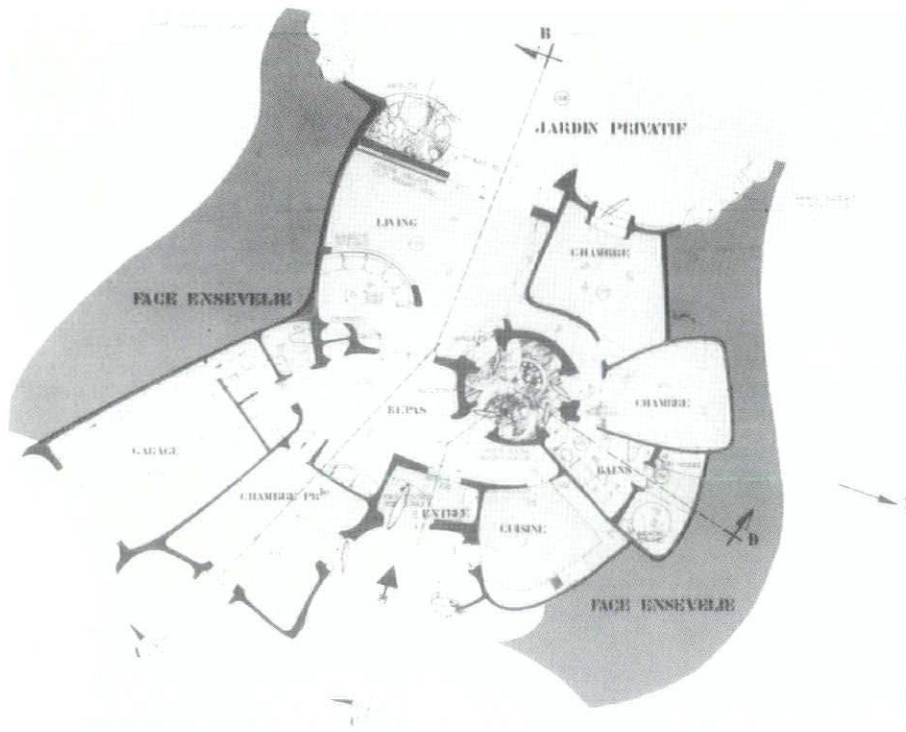
6. GOAL: To increase our ability to

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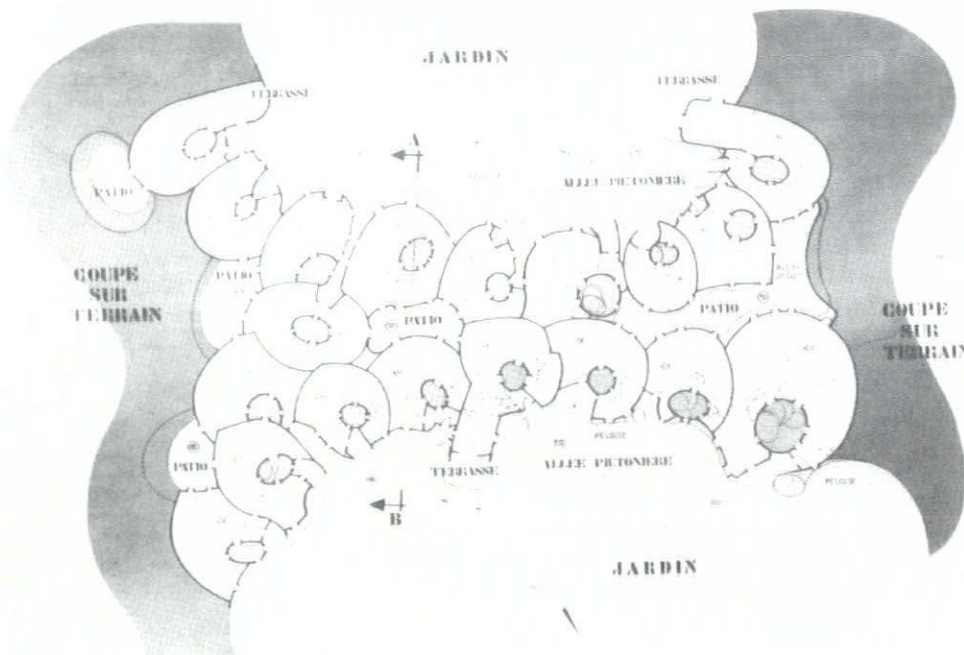
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Marc Rassiati had developed a unique approach to organic architecture totally in harmony with its environment. The concept lends itself to total community development without the normal stigma of unsightly boxes all in a row.

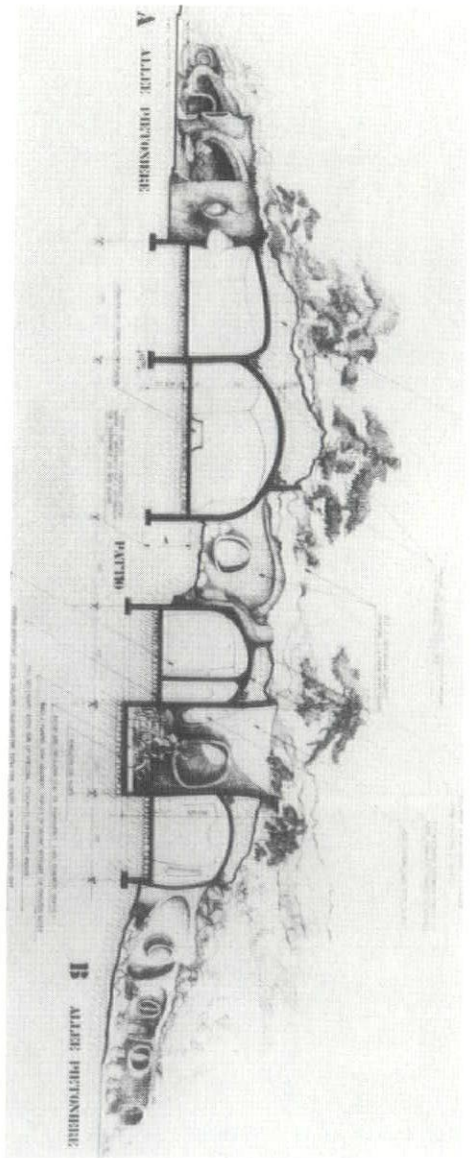
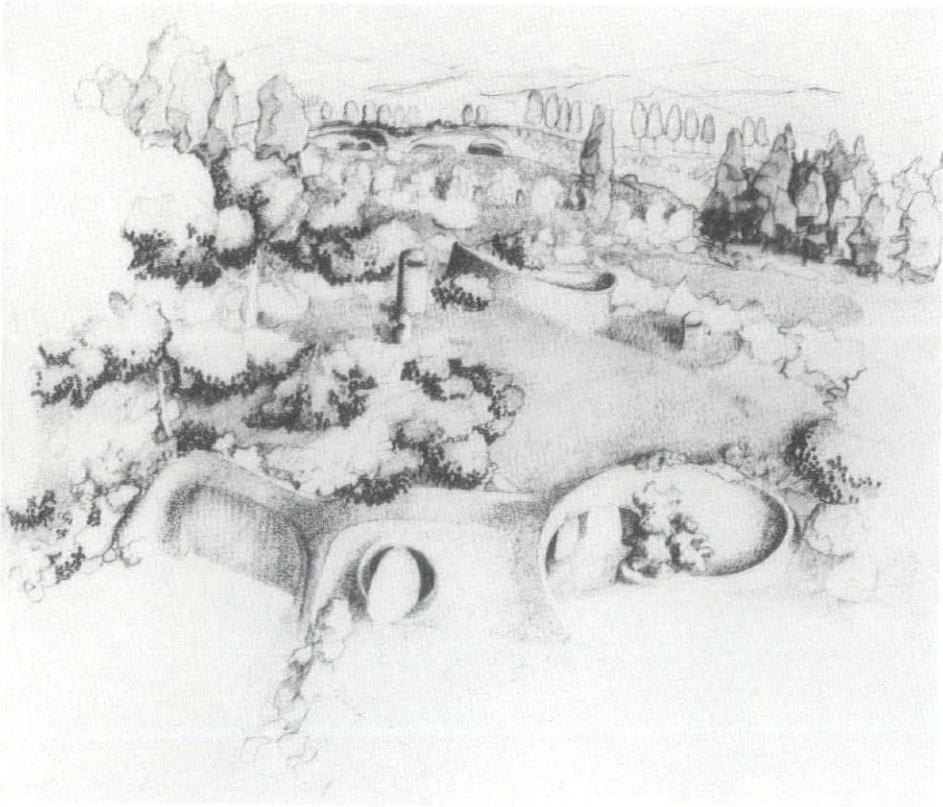
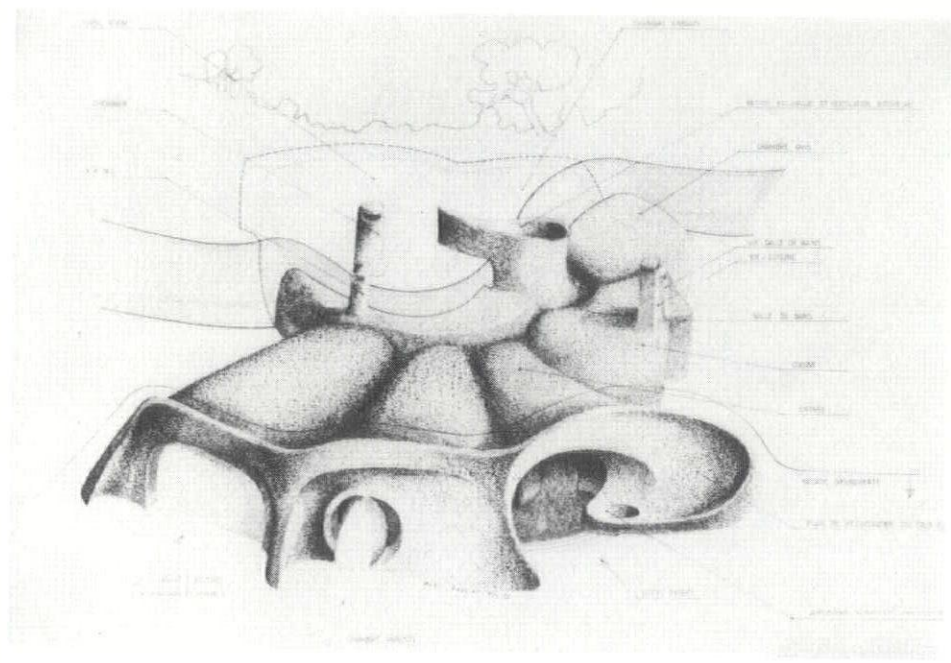
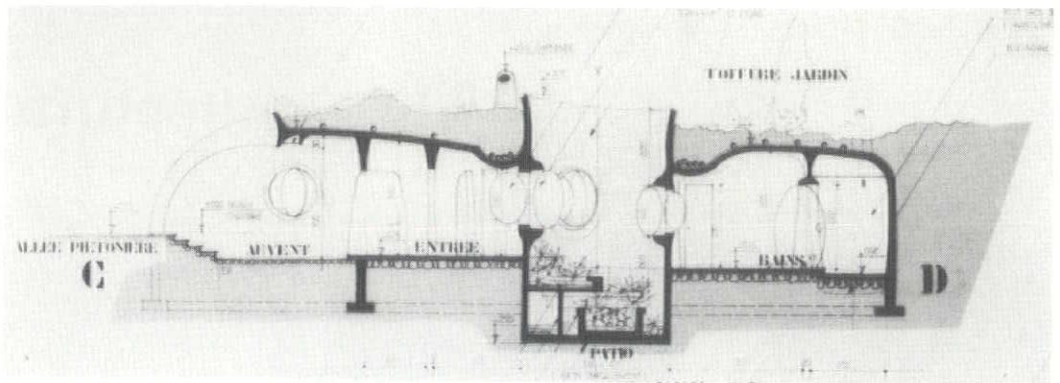
Mr. Rassiati would like to correspond with architects in Hawaii. His address is:
 Marc Rassiati
 98 Rue de Longchomp
 Paris XVI
 France



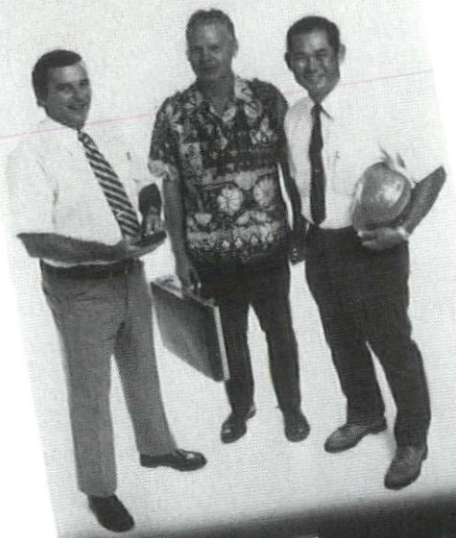
**SINGLE
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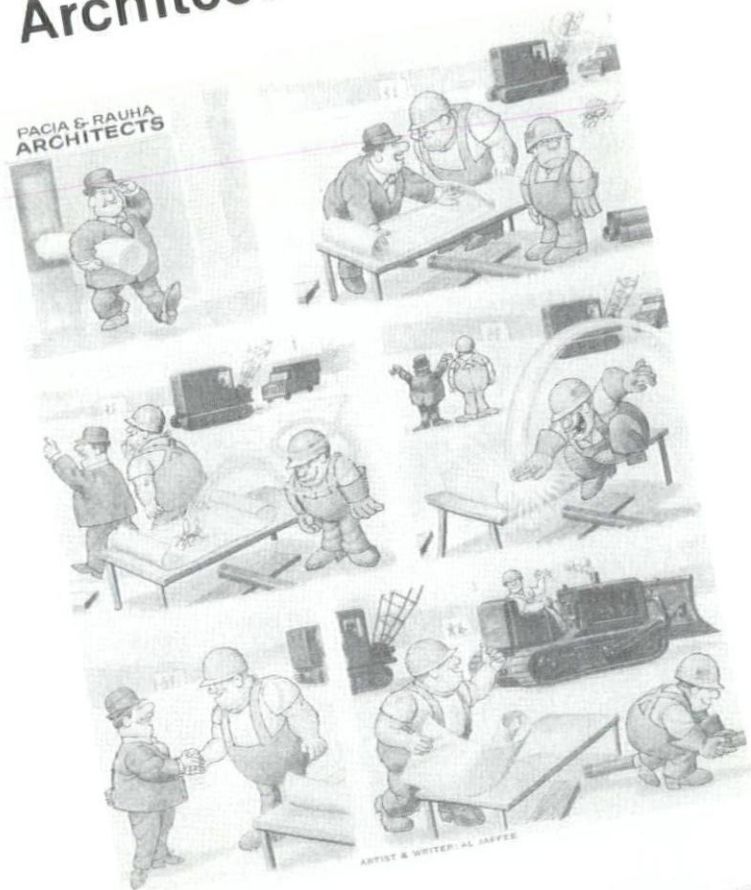
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Goals and Strategy

Continued from Page 3

react and communicate with our state legislators.

STRATEGY: To organize a "Minute-Man" system at the state level.

7. **GOAL:** To assist members in more accurately estimating fees necessary to run their offices properly.

STRATEGY: To participate in, and encourage member participation in the Man-hour Data Bank.

8. **GOAL:** To be better able to assess the significance of pending legislation and to offer legislation ourselves at the State level.

STRATEGY: To obtain legal counsel.

9. **GOAL:** To continue to serve the members with expanded activities and programs.

STRATEGY: To obtain a clerical assistant for the Executive Secretary. Long Range - to be able to support an Executive Director.

GOALS FOR THE NEW OFFICE:

1. **GOAL:** Finish it - physically.
STRATEGY: Seek out funding for furnishings. Encourage and enable the Office Committee - 1. deal with acoustics problem 2. procure seating for groups 3. procure shelves for Library 4. procure furnishings for main display space.

2. **GOAL:** Get sub-tenants to help pay for the office.

STRATEGY: Contact anticipated co-tenants. Help Office Committee sign them up.

3. **GOAL:** Expand role of AIA office for members and community.

STRATEGY: Expand information available in Library. For AIA members - tapes, books, forms, bulletin board. For public - brochures from all firms, list of architects interested in doing residential work. Provide speakers for groups. Have better capability for meetings - chairs, projects, screen, etc.

This is a large program. No doubt all of it will not be accomplished in this year, but we will never know unless we try. It is not an impossible set of goals, nor so broad as to diffuse our efforts. Nor is it rigidly set. Our survey - to be conducted in the very near future - will tell us what you think we should be doing.

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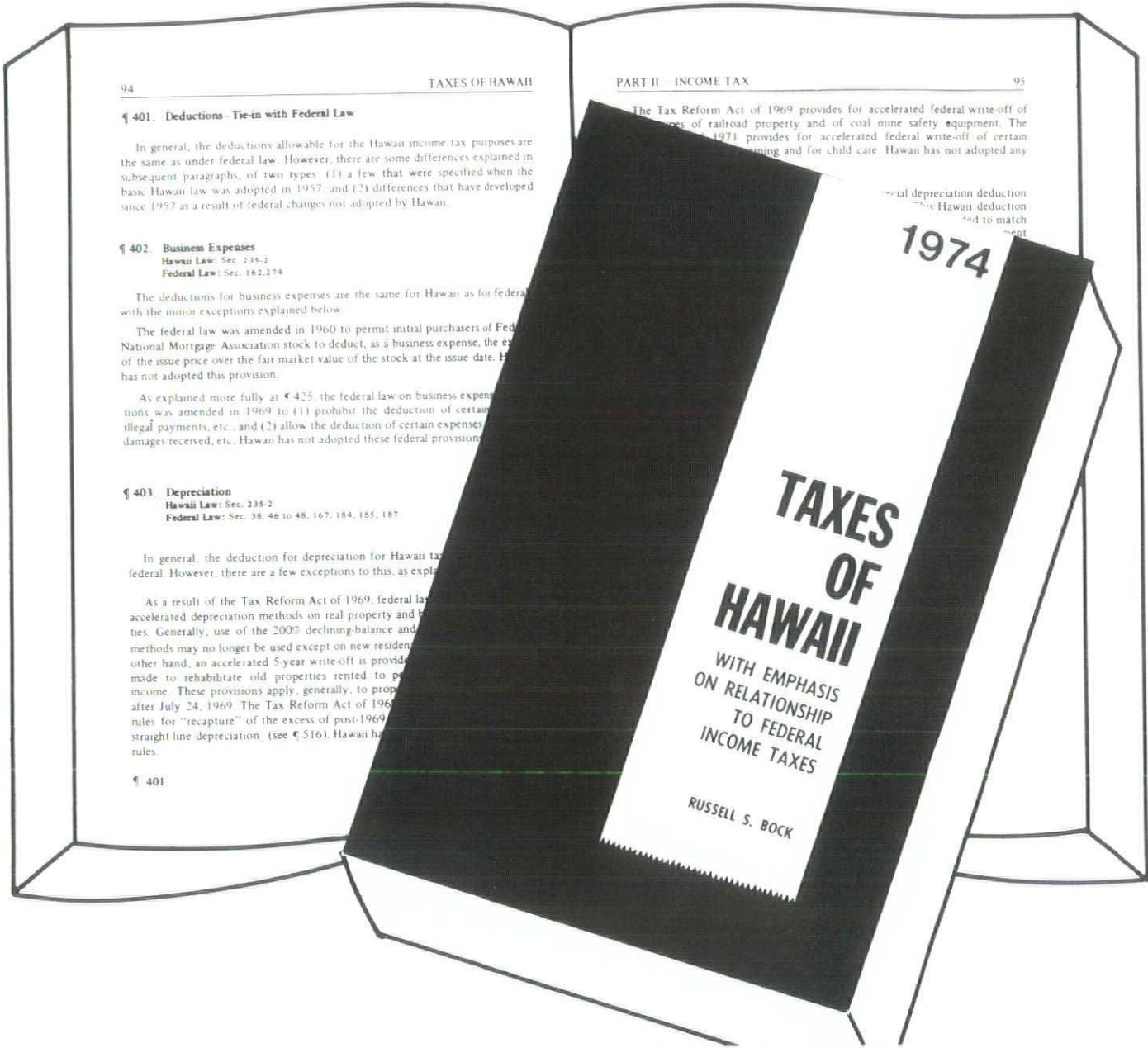
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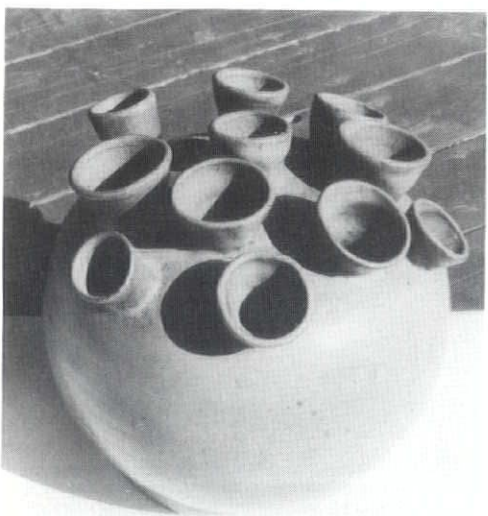
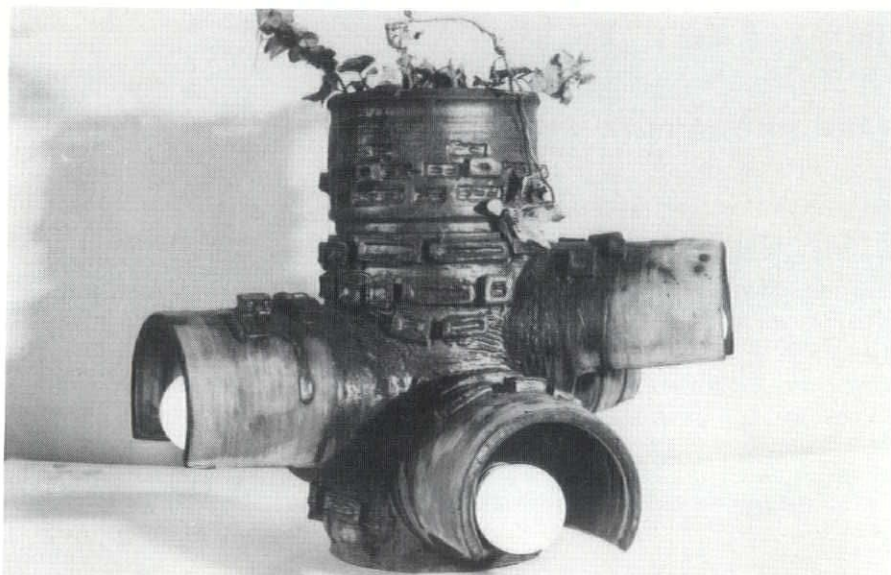
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AN ARCHITECT'S AVOCATION

Fred White originally started working in ceramics after becoming bored with water color courses in college. Subsequently, he has taken courses in the 1960's at the University of Hawaii, since then taught for three years at a small church in Aina Haina, and has moved on to become a member of the Pacific Potters Guild – now working at the Moiliili Community Center.



1973 CONFERENCE ON CULTURE AND THE ARTS IN HAWAII

The Task Force on Environmental Arts is composed of architects, all members of the American Institute of Architects, Hawaii Chapter. In the past six months, they have met continuously with open discussion on how to describe, evaluate and establish goals and aims for environmental preservation and improvements for our state. Implementation of these objectives becomes a complicated network of systems but under proper organization, professional guidance and community participation, accomplishment of these goals and objectives is not impossible.

Donald Bernhouse
Jim Charlton
Don Dumlao
Francis Haines

Roger Lee (Chairman)
Alfred Preis
Rolf Preuss
Terry Tusher

Continued from January, '74

III ENVIRONMENTAL DESIGN FOR EACH ISLAND

Introduction

In 1967, the State Conference for the Design Professions established a list of Goals and Objectives for Environmental Design in Hawaii. At the time the Goals and Objectives were presented to encourage concerted action toward the environmental character of the State. Now, however, through Act 119, the State legislators have indicated the immediacy of the concern about the environment in this State and have directed the counties to establish urban environmental guidelines. Therefore individual counties are beginning to formulate policies to implement the provisions of the Act.

Because of the impact of any urban environmental legislation on the daily lives of the citizens of the State, the Environmental Arts Task Force of the American Institute of Architects is encouraging concerned citizen involvement in the formulation and implementation of the individual county guidelines. In an attempt to stimulate discussion regarding the direction and implementation of citizen involvement, the following report has been prepared:

In reviewing the report prepared by the State Conference for the Design Professions on the Goals and Objectives for Environmental Design, it became obvious that in order for environmental goals and objectives to be meaningful in the establishment of urban design criteria that any listing should be organized according to the design control measures outlined in Act 119.

With the establishment of goals and objectives that responded directly and specifically to the aspects of the Act, the basic guidelines could become a useful tool to concerned citizen groups in the formulation of detailed, specific, localized requirements of the urban design plan. They could also be help-

ful to the designated county agencies responsible for formulation of the urban design plan by stimulating initial discussions and evaluation of the aspects of the plan.

The following is a paraphrasing of the expansion upon the Goals and Objectives presented in 1967. The goals and objectives identified here address themselves to more aspects of environmental design than just urban spaces and it is the attitude of the Environmental Arts Task Force of the AIA that urban space design criteria and guidelines cannot be formulated in isolation of the other aspects of environmental design and that it is only after overall environmental objectives have been established that urban design criteria can be meaningfully established.

The list is not intended to be a complete itemization of all possible goals rather to act as an introduction to the possible scope of and criteria for the final design plan. Because of the uniqueness of each county's or district's particular urban design goals,

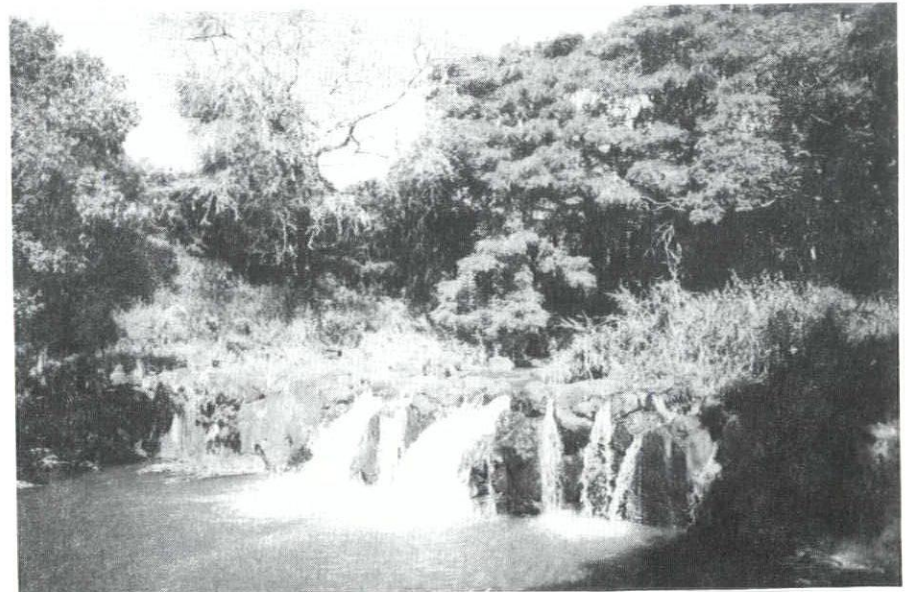
it is impossible to establish a definitive list that covers all situations and aspects. It is therefore hoped that the following goals will motivate citizen reaction to the urban plan concept and stimulate active citizen participation in the development of the finalized design criteria.

Objectives

In order to establish a direction for and completion of an urban design plan, it is necessary to understand and establish certain objectives which are to be provided. In that the success or failure of a product is dependent on the objectives it was designed around, it is therefore extremely important to develop an accurate and complete list of objectives. The following is a listing of possible objectives for urban design planning.

The safeguarding and enhancement of the natural beauty and character of Hawaii.

The preservation and upgrading of the aesthetic qualities of urban spaces.



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The support and stimulation of the development of natural and man-made beauty.

The maintenance and improvements of the appearance and environmental relationship of structures.

Policies and programs such as tax abatement, open space bonuses, critiques, awards and incentives for broader participation in community beautification by private property owners.

Goals

From the listing of design objectives, it is possible to establish an itemization of specific, definitive goals which expand upon the generalized objectives. The following listing of goals is grouped according to the Act's design control measures.

1. The land uses permitted by the general plan and zoning:

a. To prepare a comprehensive survey of the islands to designate, describe and classify sites and areas to be preserved or restored.

b. To preserve the beauty of the hillsides and agricultural open spaces by limiting their urbanization.

c. To protect and preserve the physical environment against detrimental exploitation.

d. To develop parks, tree-lined streets, gardens and intimate open spaces, as well as to preserve the familiar and traditional sights.

e. To construct roads, parking areas, building sites and buildings designed in harmony with the terrain and to prevent erosion, unsightly disturbances of landscape features and of natural drainage channels.

2. Pedestrian and vehicular circulation systems:

a. To relate the alignment of free-ways, arterials and thoroughfares with the existing street patterns in ways which will avoid disrupting and debil-

Continued on Page 14

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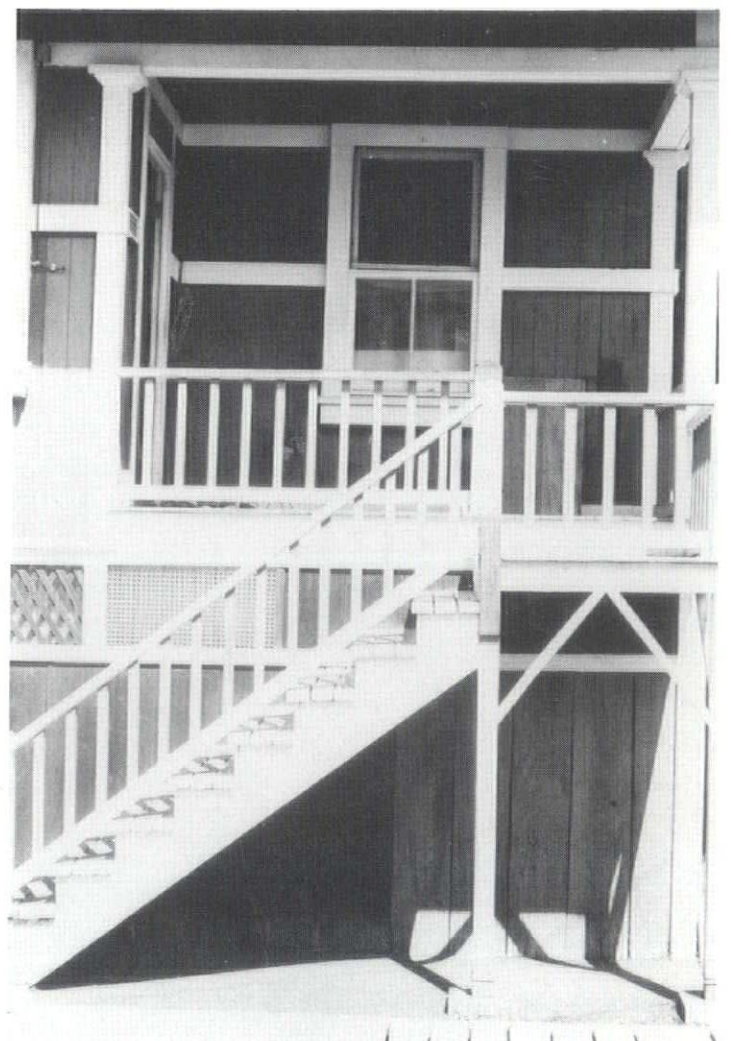
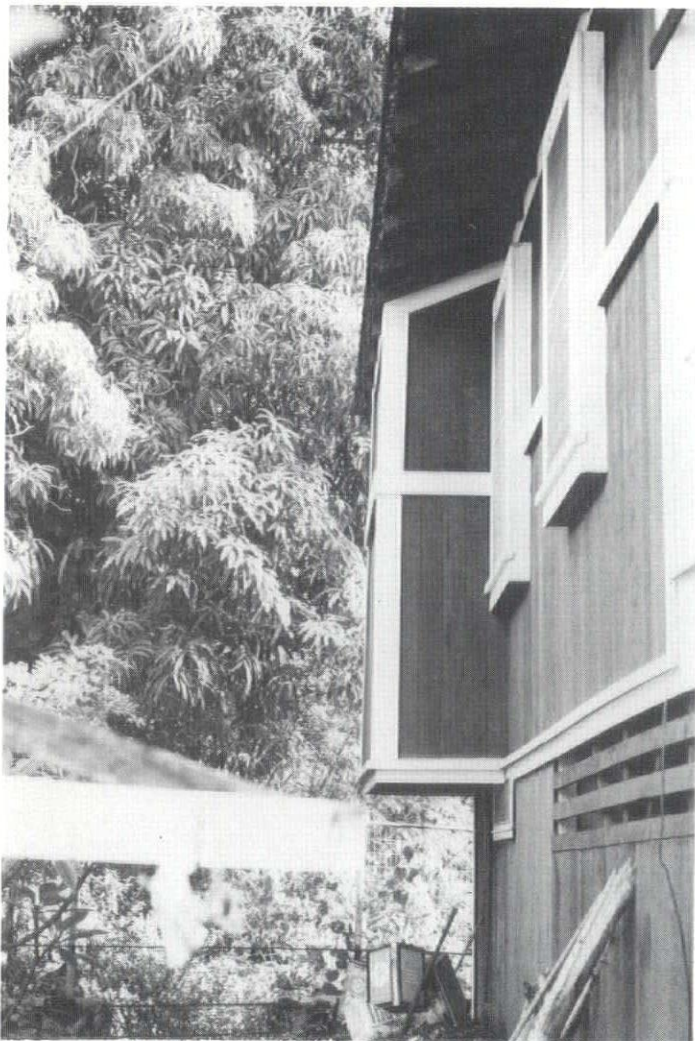
A Plantation House Cluster

Four blocks from Downtown Honolulu stands this fine example of Plantation Housing. The architect/designer and date of construction are unknown. With the renewed interest in cluster housing currently occurring, with more interest in the relationships between dwelling units and the spaces between, there is much to be learned from the Plantation Clusters. The addition of the car didn't help this grouping any — the carports are tacked on wherever they fit, but it didn't destroy it either. Scale, sense of enclosure and of neighborhood, and continuity of detail and character make this a very appealing living area.

Photos by Jim Reinhardt



Hawaii Architect



CULTURE AND THE ARTS FROM 10

itating effects upon adjacent buildings and areas.

b. To promote aesthetic considerations in the design and treatment of streets, over and under-passes, bridges, viaducts, ramps, railings, fences, embankments, walls and other street structures, including their components and accessories.

c. To assure the application of the highest visual standards for the design, selection and installation of such street furniture as lights, standards, hydrants and signs serving private as well as public purposes.

d. To encourage the location of off-street, off-site parking lots and structures on peripheral access streets. To encourage the development of well-designed, landscaped connecting walkways and other pedestrian areas, such as sidewalks, malls, plazas, and arcades. To furnish pedestrian areas with attractive, convenient and interesting pavings, kiosks, shelters, benches, waste receptacles and similar attractiveness.

3. Necessary and desirable public and private community facilities:

a. To prepare a comprehensive recreation, beautification, and preservation plan for each county as a supplemental part of the urban design plan.

b. To establish a program for the acquisition of view, use or development rights over objects and areas necessary to implement the comprehensive recreation, beautification and preservation plans.

c. To develop a program and standards for the planned development, landscape treatment and maintenance of gardens, parks, playgrounds, playlots, and other recreational areas and facilities.

d. To highlight and enrich public spaces and structures with fountains, sculpture, murals, and other works of art.

e. To locate well designed, scenic lookout points accessible from highways, and to establish a network of

trails and bridle paths, all to be provided with properly maintained sanitary facilities.

f. To develop a program and provide the means for the control of litter and the removal of abandoned cars, discarded appliances and other debris, rubbish and waste from public sight and notice.

4. Historic sites, significant natural land and water features, and views and vistas which must be protected and enhanced.

a. To protect sites and areas of extraordinary scenic value by acquisition of title, easement or development rights or other legal means.

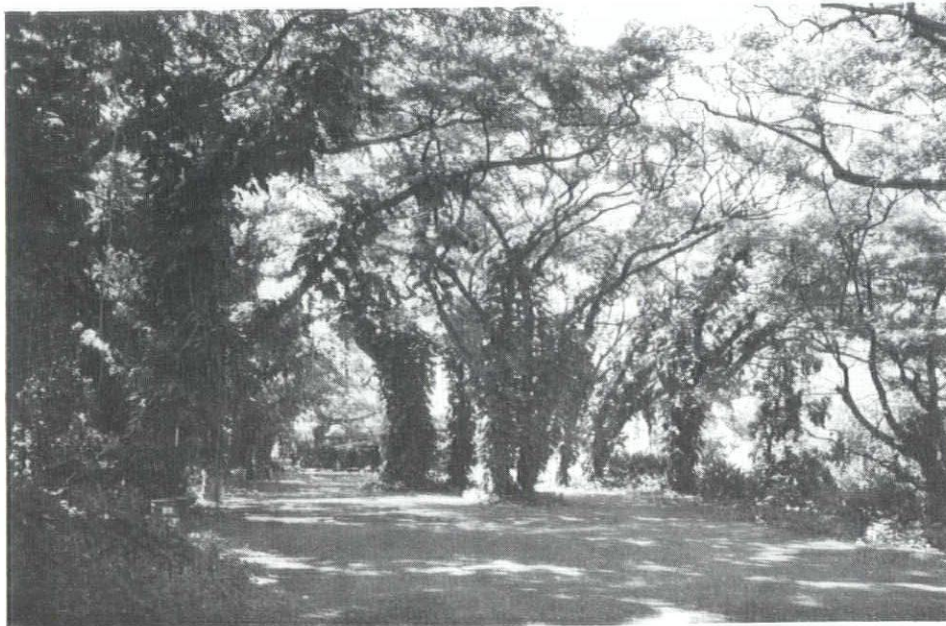
b. To conserve and restore open lands, wilderness, scenic areas and sites.

c. To respect the primacy of structures which are dominant because of their prominent location or use and those which should be preserved and protected because of their architectural, cultural, historical, or traditional value and to control their surroundings so they may serve as focal points in their environment.

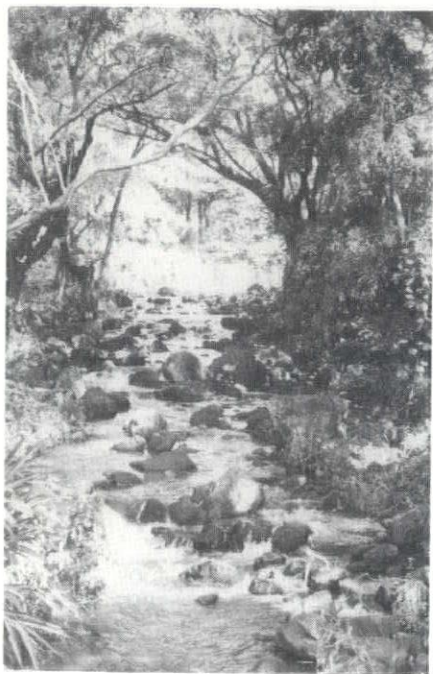
d. To protect, rehabilitate, restore and reconstruct, and if necessary, to relocate such objects and buildings, as many contribute to the architectural, cultural, historical or traditional interest of their neighborhoods or districts, and to secure their appropriate use.

e. To retain rivers, streams and shore land as important scenic and recreational features in a natural condition. Flood and tsunami control projects, necessary for protection of life and property, should be sympathetic to the environment and include landscape treatment.

f. To preserve and protect trees, geologic formations, artifacts and objects, buildings and neighborhoods, significant because of their unusualness, irreplaceability, architectural quality and their value to historic, cultural or traditional continuity and because of the visual interest with which they



Liliokalani Gardens



enrich the environment.

g. To illuminate pedestrian areas, open spaces, important structures and works of art effectively and appropriately.

5. Basic concepts of environmental character, including architectural character:

a. To encourage better designed buildings, and better integrated and correlated relationships of buildings, neighborhoods, communities, and new towns by the imaginative application of techniques such as cluster, townhouse and planned unit development, or other creative disciplines.

b. To conserve, rehabilitate, renew and redevelop suitable buildings and existing neighborhoods; and to replace or improve not only unsafe and unsanitary buildings, but also those which are unattractive and incompatible.

c. To establish visual continuity of open spaces, mountain slopes and the ocean.

d. To implement and support street tree planting programs.

e. To beautify all public open spaces by landscape treatment and to encourage similar treatment of privately owned open spaces for public appreciation.

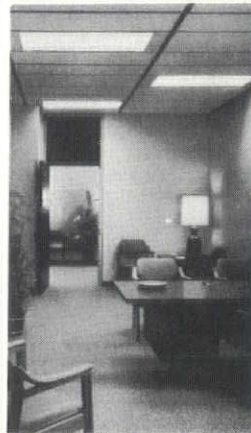
f. To conceal or screen from public view all unsightly activities and facilities in all districts, including commercial and industrial.

g. To enhance the appearance of the enclosing and defining space elements of urban areas by; the rehabilitation or replacement of incompatible or un-

Continued on Page 16

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CULTURE AND THE ARTS FROM 15

sightly structures, the architectural control of new structures, and the provision of building line setbacks to achieve greater variety in the street scene.

h. To prevent pollution of air, soils and water.

i. To place utilities underground in all future land development and in existing areas of civic and public importance.

j. To provide for the systematic and sustained maintenance and cleaning of all streets, pedestrian areas and landscape spaces.

Participation

In order to help achieve these Goals and Objectives, continued programs of community interaction such as the following should be established and pursued.

1. Educational programs which develop the aesthetic conscience, sense of individual responsibility and civic pride of the community toward private and public property.

2. Research, educational and training programs which developed greater professional competence, technical aptitudes and skills.

3. Watchful consideration and interpretation in the enactment and implementation of codes, ordinances, rules, regulations and laws of the provision of the Constitution of the State of Hawaii set forth in the Prologue.

4. Establish informed committees and citizens groups to present community desires relating to urban design considerations.

Implementation

The proceeding goals and objectives although reasonably comprehensive in scope, are very general in regards to specific environmental guidelines. They do not respond to the particular methods of obtaining or the degree to which a specific goal may be appropriate in a particular environmental context. It is therefore necessary for the citizens of each county to respond to

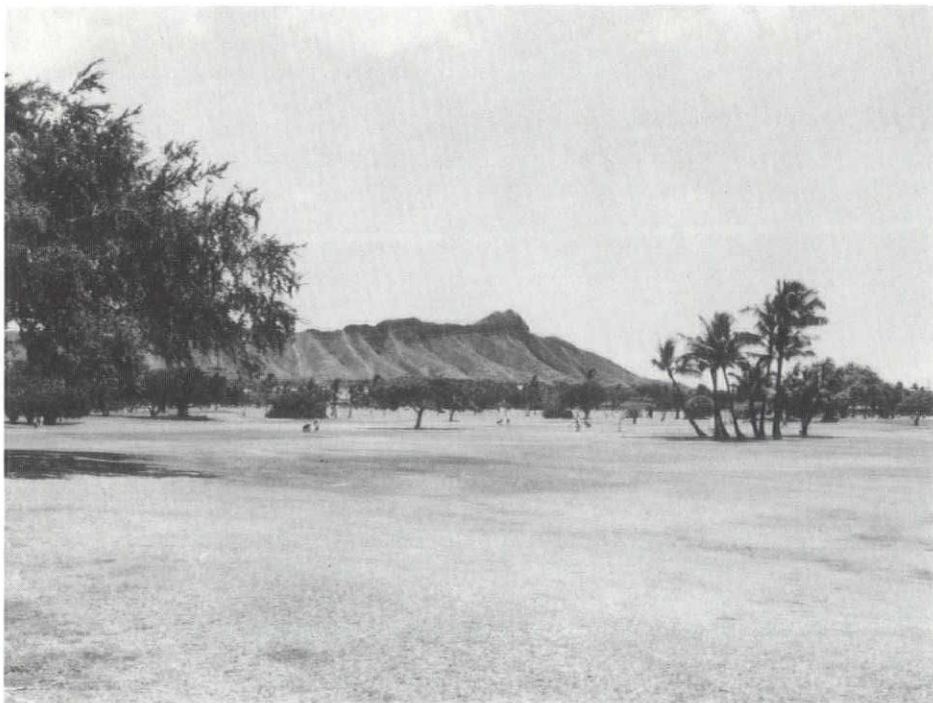


the goals and objectives in the context of their specific needs and desires.

Because of the uniqueness of the environmental criteria in the State, it is undesirable for a central authority or external modivator to dictate environmental design policy for each county. It is therefore extremely important to have concerted citizen action to influence and protect their individual environmental direction. However, in order for citizen action to be effective in influencing legislation, it must respond to the peculiar needs of the affected constituency. For this reason, it is proposed that a citizens committee be established in each county. The purpose of this committee would be to review and initiate each county's guidelines for its overall urban design plan in relation to an environmental direction. The proceeding goals and objects could be used as a basis for establishing and recognizing basic direction and can be

modified or expanded by each committee as it considers appropriate. Through this stimulus, it is anticipated that each committee would be able to formulate its own definitive direction.

Recognizing, however, that development of a comprehensive urban design plan is a major undertaking for the State and its citizens, the AIA is concerned that mechanisms be developed to all participation and input from all affected aspects of the State and that an effective means of balance and compromise be established to resolve conflicts of emphasis and direction. In this regard, the Hawaii Chapter of the AIA has prepared and submitted application to the National Endowment for the Arts for grant funds to hire a full time independent representative to act as liaison between the citizens, design professional, and county agencies to assist in this development of the urban design plans.



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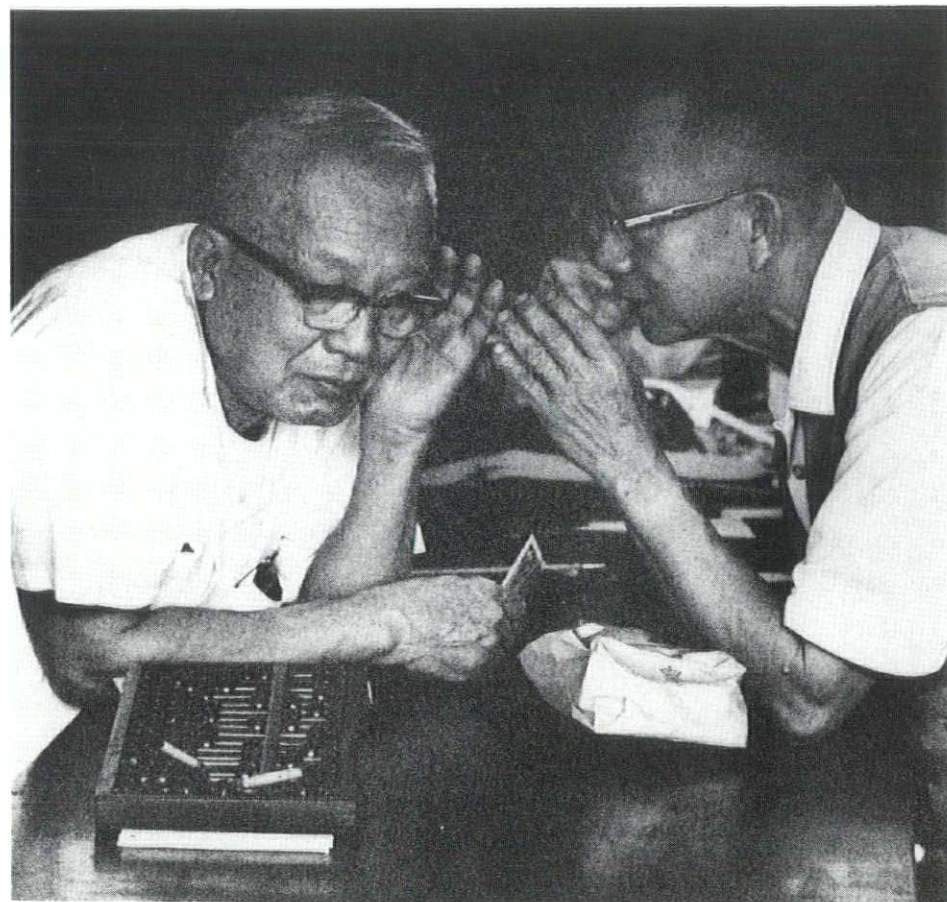
POLITICAL CONTRIBUTIONS

by Lewis Engleson

Early last month, I announced that the principals of EDW/Architects & Planning Consultants would no longer contribute money, or materials having monetary value, to any candidate or political party. To my surprise, this announcement received widespread media coverage. That such a furor should be raised by simply stating that I prefer not to give money away to politicians is surprising. However, now that some of the smoke has cleared, I would like to explain this action more fully.

There were a number of reasons for adopting this new policy. Recent adverse publicity pointing out the close relationship between government selection of consultants and campaign contributions have cast a cloud of suspicion

on the sincerity of those making the contributions, as well as on the integrity of those receiving them. We have seen this patronage system of awarding of consultant contracts operate from high Federal levels down to state and local government. Campaign contributions or, in some instances, outright personal payoffs, have played a part in the downfall of Spiro Agnew, in weakening the credibility of Mr. Nixon and in eroding the public belief that politicians are performing their duties for the benefit of their constituents. Too often, consultant contracts are the carrot on the stick that fill campaign coffers, or, more seriously, personal pockets. It is my contention that if we, as architects, reach for the carrot, we are contributing to a system that breeds corruption, and must bear a share of the guilt.



The implications of "buying" contracts are enormous. If the size of the fee is proportional to the amount donated, does this mean that larger or richer offices get bigger jobs? Are similar firms to be penalized or precluded from doing government work? Is the best talent available being utilized for public work? If not, why should public works projects, paid for by the taxpayers, be denied the benefits of the most competent professionals? As professional architects, we have denied ourselves the right to advertise or engage in other self-laudatory practices for the obvious reason that such activity would create unfair advantages for some and obscure the true value of our capabilities. We have decried the practice of architect-selection on the basis of fee for somewhat the same reasons. And yet campaign contributions, the amount and the political power of the recipient, do essentially the same thing.

At the time that I was a member of the Honolulu Planning Commission, I realized I was in conflict with ethics ordinances which state that members of boards and commissions shall not act in ways that are in conflict-of-interest or might have the appearance of being in conflict-of-interest. The word **appearance** is important here. I did not act in an unethical manner, nor did my actions give the appearance of unethical conduct.

However, my professional activities were hampered by that word "appearance" to the degree that I ultimately resigned. I feel that recent adverse media coverage of campaign contributions by architects also tends to foster the image of the appearance of wrongdoing, even if such contributions are made with the most noble intentions. Therefore, I felt that it was important to dispel this cloud of suspicion. Better the appearance of being above reproach than the appearance of guilt.

Finally, inasmuch as this is an election year, the timing of my announce-

ment was important in order to put all fund-raisers on notice of our policy. Their time will not be wasted and we will be saved the embarrassment of saying no.

I do not believe that I have abridged our right of participation in political activities by not making campaign contributions. In fact, we have reached a sorry state of affairs when we equate money with involvement. No employee of EDW is precluded from participating in the political process in whatever way he deems personally appropriate. Principals, while barred from donating money, may donate time. In one sense, of course, time is money. However, for the professional man, it is usually easier to write a check than to make time available. But if we want to participate in the political process, truly participate, there are many avenues open to us. I find it ludicrous to read that some professionals contribute money to two candidates that are running for the same office at the same time. That seems a strange way to participate in the political process and support political ideologies.

Of course, a prime reason is to publically lodge a protest against the present selection process and to bring the problem into focus. As stated in my press release, I feel that this is an idea whose time has come.

With respect to that selection process for public buildings, I propose that a Public Buildings Commission be established in both the Governor's and the Mayor's office. This commission would review the programs for all proposed public buildings and determine whether the architect should be chosen by (a) a selection board, (b) AIA sanctioned competition or (c) rotation. Method (c) would be only for small, relatively unimportant buildings. The selection board would be ad-hoc and its composition would primarily architects. By rotating its membership, all firms would have an opportunity to do public work. This approach, or one similar would, I believe, remove architect selection, as much as possible, from the political morass it presently is in.

I hope other architects will join us in adopting a policy similar to EDW's. I feel this is the only effective way to change the present system. Further, once this selection system is made more equitable, we can rescind this policy, and make as many donations as the law allows. The only question then is: **WOULD WE?**

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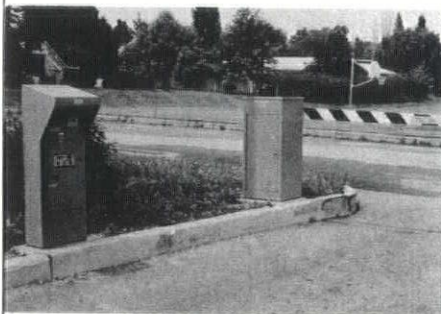
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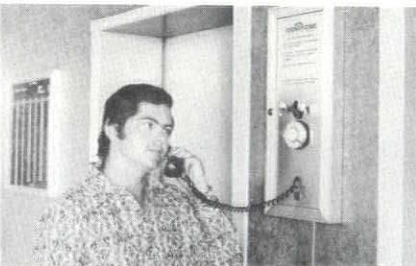


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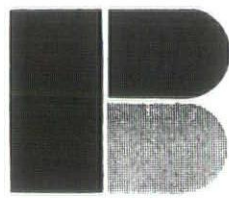


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Waikiki Improvement

by George V. Whisenand and
Gerald L. Allison

As you know, the City Council is actively at work in attempting to develop an ordinance with the primary objective of limiting the growth of the Waikiki area and has retained a mainland attorney-planner to assist in the development of such an ordinance. While it is true that most individuals who are knowledgeable about conditions in Waikiki recognize many of the faults of the past growth pattern, we must also recognize that the proposed ordinance is a rather radical step and, in consequence, must be given very careful thought if it is to accomplish a really worth-while purpose. We must also understand that the establishment of such a regulation with respect to Waikiki will undoubtedly produce a "ripple effect" which will reach to many other areas, both on Oahu and on the Outer Islands. It cannot be considered as an isolated regulation affecting only Waikiki. Certainly the Hawaii Chapter of the AIA should be vitally concerned and be in a position to offer intelligent assistance to the City in this matter. The decision is of sufficient importance that the viewpoint of the entire Chapter membership should be obtained but only after a process of providing adequate information and review by the Chapter members so that they will be in a position to make an intelligent choice.

We would suggest that several steps on the part of the Chapter may be in order:

1—The appointment of a Task Force of experienced and knowledgeable Chapter members as the coordinating unit for the Chapter's work.

2—A program of information dissemination to the membership from both the Task Force and the Executive Committee.

3—The scheduling of one or more special Chapter meetings in order to establish a consensus of the Chapter position. Perhaps a first meeting could be held for the purpose of information and exchange of views, followed up by a later meeting at which a Chapter consensus policy would be established.

In view of the serious implications of the type of ordinance which is being proposed and its potential effect on the entire building and design professions in Hawaii, this matter should receive a very thorough treatment by the Hawaii Chapter.

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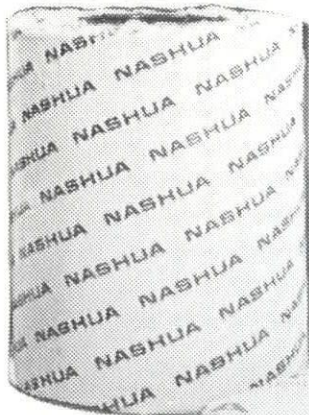


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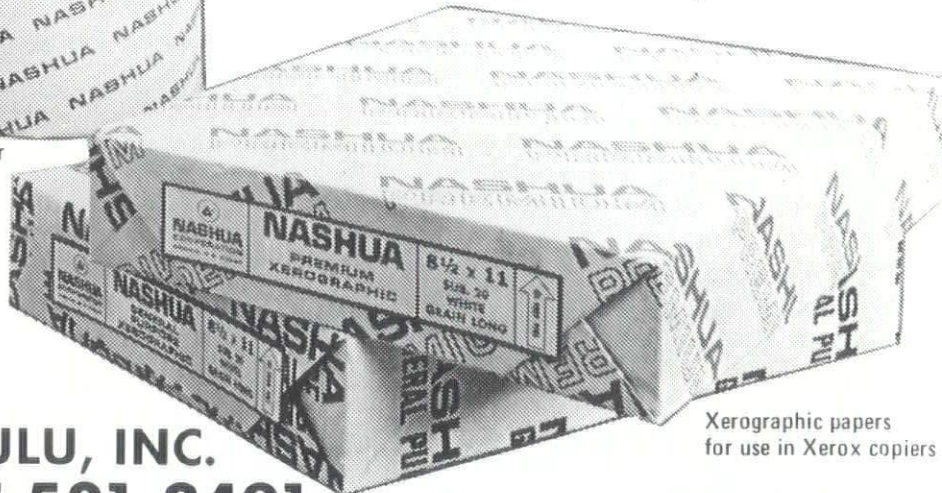
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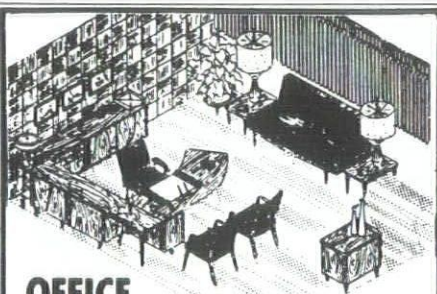
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AIA NOTES

A promising young Honolulu architect died February 2 in Fiji. Glenn Gunter, 30, was on a field trip when he suffered acute pulmonary edema. Gunter, born in Hilo, is survived by his wife, Martha and an infant son.

Gunter graduated from Kailua High School and the University of Hawaii. He went on to graduate from Columbia University, then worked two years with David Stringer.

As a designer and project architect for Haines, Jones, Farrell, White and Gima since 1971, Gunter was involved with such projects as the Pacific Trade Center, 1010 Wilder apartments, and the Del Webb Corporation at Kahuku.

In 1965 Gunter was presented the C.W. Dickey Award for excellence in design from the AIA, and in 1969 received the William Kinne Fellow

Memorial Traveling Fellowship at Columbia.

Interested persons may make a donation to the Glenn Edward Gunter Memorial, University of Hawaii Foundation, 2500 Campus Rd., Hawaii Hall 106, Honolulu 96822. The memorial will be used to purchase fine art to be put on permanent display in the University's architect department.

John Sjoberg is giving a one-man art show at the Foundry, featuring plaster board with acrylics — three dimensional — beginning February 15. The show will last two weeks.

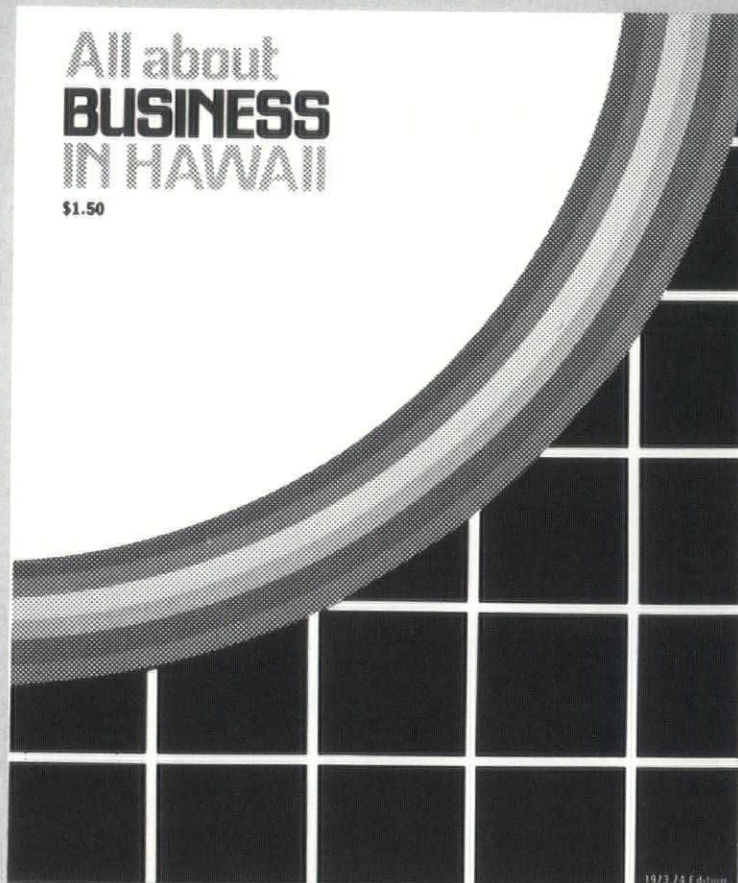
Gerald L. Allison has been appointed to the National AIA Public Relations Committee.




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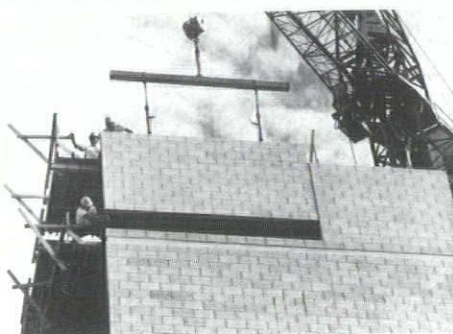
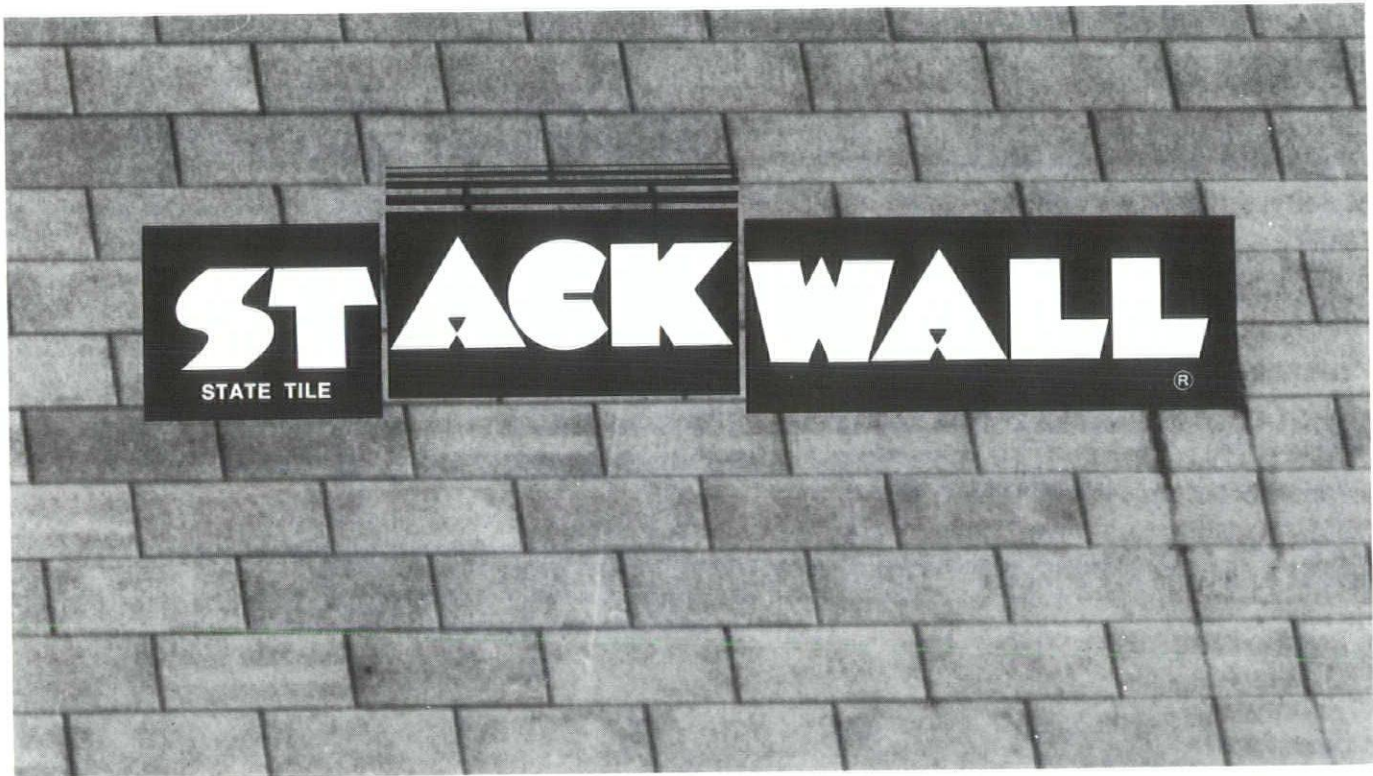
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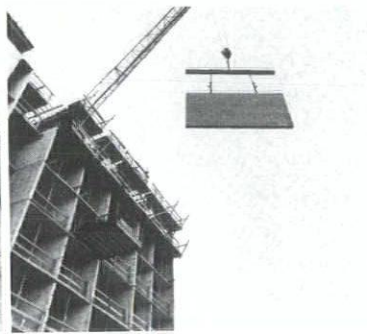
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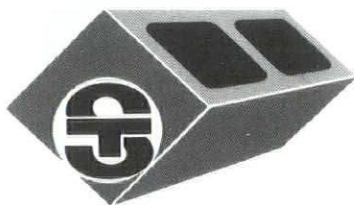
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