



Hawaii Architect

8/74

The official monthly journal of
The American Institute of Architects
Hawaii Chapter.

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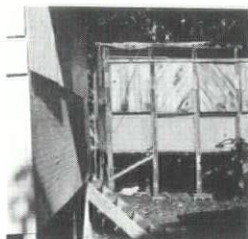
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Landscape Architecture in the United States: Development 1900-1940

Second of a Series

Significant contributions to the development of the landscape architectural profession were made between 1900 and 1940 through professional education, broad-scale land planning efforts, and increasing design sophistication. During this period, the number of landscape architects increased and a national professional society was founded.

By the turn of the century, hundreds of people practiced some aspects of the emerging profession. Only a handful however were qualified in any broad sense — by association with Frederick Law Olmsted, the founder of the profession in the United States, or one of the few others who shared something of his comprehensive views and capabilities.

In 1900, university studies were initiated at Harvard University by Frederick Law Olmsted, Jr. Under his leadership, the program further developed his father's wide range of concerns, which included the design of public and private properties and planning of parks, cities, and regions. Early in this century, several other universities also developed courses in landscape architecture and/or city planning.

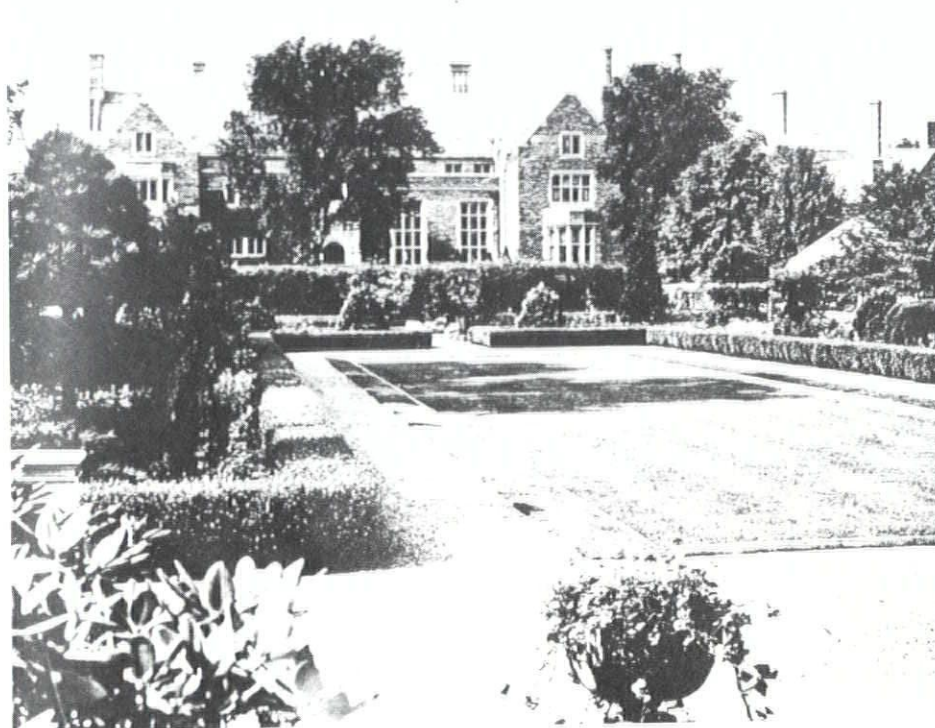
This strong beginning in education was weakened for several reasons. The landscape architecture department at Harvard was fragmented in 1929 by the withdrawal of city planning courses into a separate department. America's agrarian tradition affected the schools of landscape architecture.

Landscape architectural programs were frequently placed within agricultural schools, further removing the profession from its urban planning origins with Olmsted and Vaux's Central Park in New York City. Few of the schools were located in large cities and few students came from the cities.

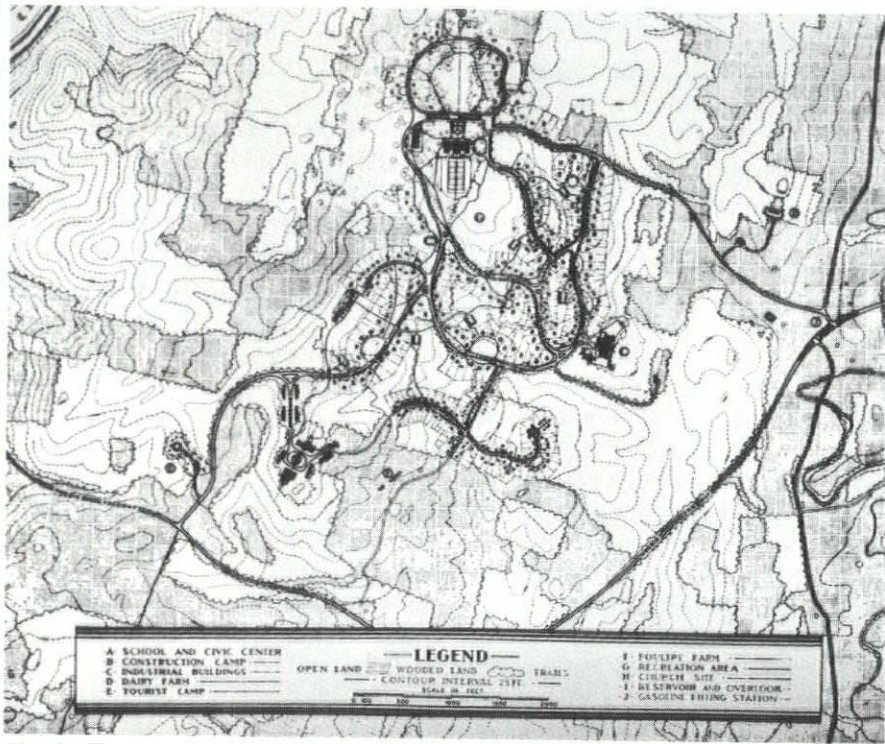
Despite these weaknesses with respect to Olmsted's vision, the American schools offered more than any European program of the time. European schools offered courses in horticulture,



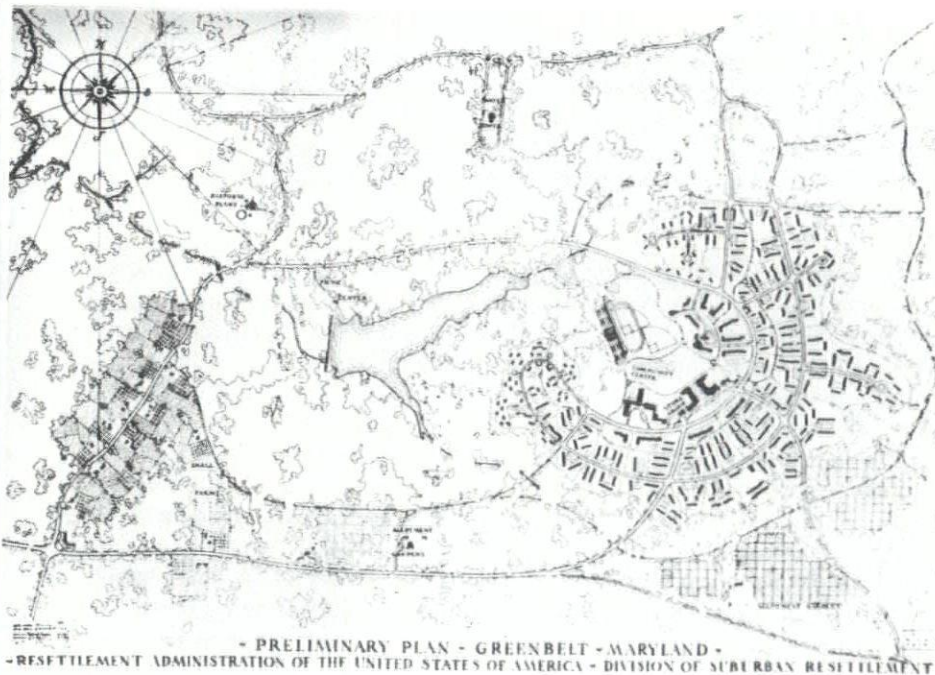
Ormston, Long Island; Olmsten Brothers were the landscape architects and Bertram Goodhue designed the building.



The Bowling Green at Ormston.



Norris, Tennessee, a new town developed by TVA, planned by a team headed by Earle Draper.



forestry, and garden art, but there was no concept of a design profession based on environmental and social values.

Olmsted's definitive contribution in a world perspective had been the full concept of the public park, purposefully created by an urban society for all its citizens. He articulated its social imperative within the large industrial city, designed its prototype, and administered it for its first crucial 20 years. Thus American educational programs should have been more advanced than those of other countries.

Many landscape architects were involved in broad-scale land planning. Frederick Law Olmsted, Jr., drafted the purpose of the National Parks as written into the 1914 Act, and landscape architects have functioned as the chief planning officers of the Park Service since its inception. Charles Eliot II's planning work on a national scale in the 1930s foreshadowed the national land use planning legislation being debated today. His efforts were derailed by the redirection of the national interest forced by World War II.

Landscape architects directed planning of many pioneer Tennessee Valley Authority projects, including new towns and large recreation areas. In the 1930s they also moved into key positions in several Federal agencies administering large land areas, including the Farm Security Administration which produced Greenbelt, Maryland, and the California migrant worker housing planning through which Garrett Eckbo first became known. The parkway approach to road design, begun by Olmsted in the nineteenth century, was extended to highways in New York state by Gilmore Clarke.

Before the Depression, however, the bulk of landscape architectural practice was the design of the grounds of large residences. This trend had begun in 1876 with a sudden deterioration of the favorable political and economic climate

Continued on Page 6

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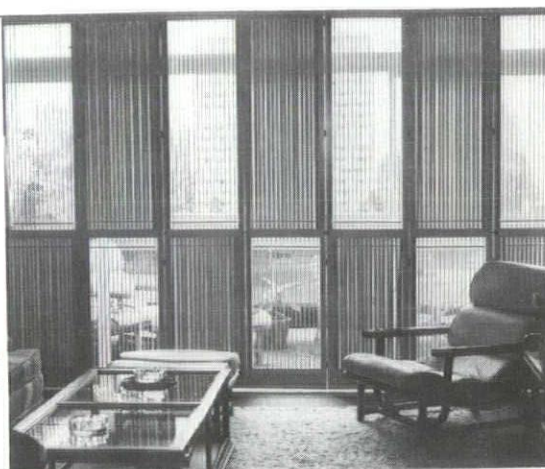
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Landscape

from page 5

which had made possible all the early parks of Olmsted and Vaux.

Olmsted's dismissal in 1876 as head of the New York park system illustrated this deterioration. Although he executed several major public projects after leaving the New York parks, large private commissions had come to form an increasing proportion of his practice and those of later landscape architects until the stock market crash.

In these years before the Depression, American landscape architectural design developed a broader vocabulary, adding increasing skill in architectonic landscape design to the more curvilinear, pastoral style which characterized Olmsted's early work. New inspiration came from classic Italian gardens with their strong geometric structure. "Country place" designs by Charles Platt, the Olmsted brothers, John Greenleaf, and others, showed increasing clarity of overall spatial structure. Jens Jensen's naturalistic planting designs in the Midwest illustrated the poetic potential of the native plants.

This "country place era," however, gave the profession the narrow public image of one geared to producing magnificence for the wealthy few, an image which persists today to some extent.

The large role played by landscape architects in the broad scale public works projects of the 1930s may have been blurred by bureaucratic titles overshadowing the identities of the participants as landscape architects. In any event, while many talented and dedicated people served in government positions and private practice, no individual had emerged with the incandescent vision of an Olmsted who would capture the public imagination as he had.

By the early 1900s, with the deaths of the outstanding pioneers of American landscape architecture, the development of the embryonic profession had slipped into lower gear. The good start in a comprehensive educational program was weakened by diminished connection to urban affairs.

The leadership role in public agencies was more than counterbalanced in the public eye by the orientation of most private practice up to 1930 toward design of the grounds of large residences for wealthy clients.

However, important groundwork was laid between 1900 and 1940 for eventual development of the profession — which today is barely begun.

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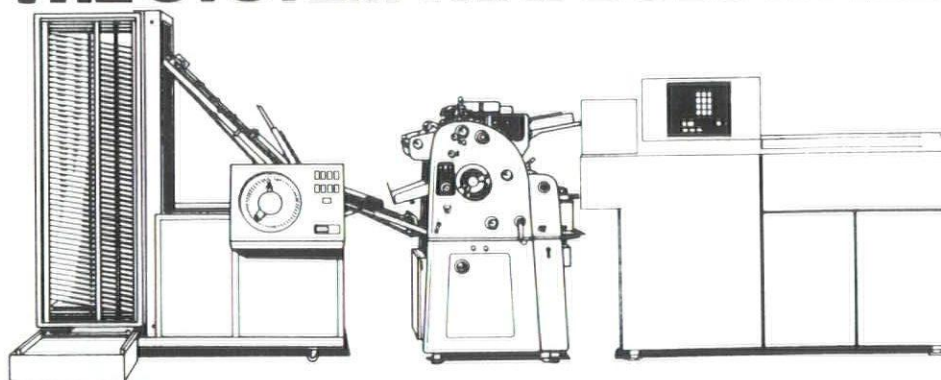
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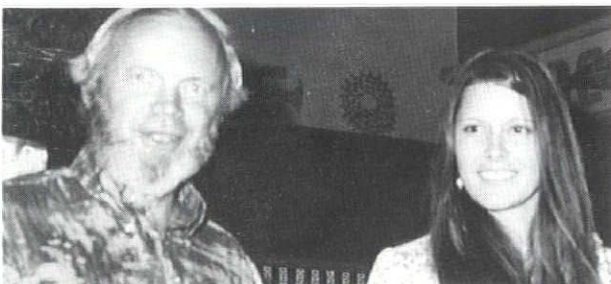
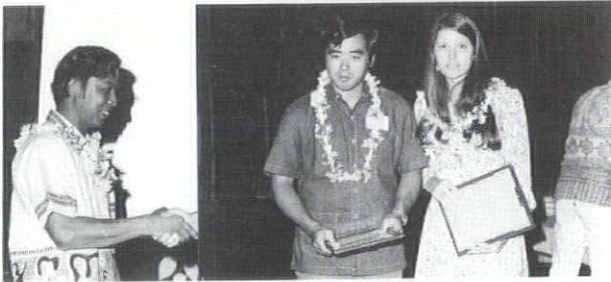
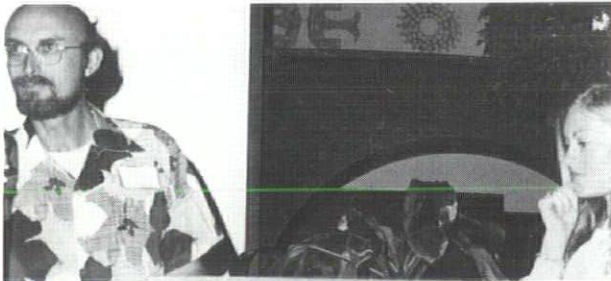


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Annual Student Awards: The Class of 1974



AWARDS: (In Order of Presentation)

1. Walter Emory Award \$90 and Citations
 Winners: 1st Place \$30 Winton Saito - Leeward Community College - Instructor Mr. Cary Kuroda

 2nd Place \$25 Felizardo C. Galicinao - Honolulu Community College - Instructor Mr. Chester Kato

 3rd Place \$20 Ramon Odoshi - Maui Community College - Instructor Mr. Harry Olson, AIA

 Honorable Mention \$15 Dennis Miyahira - Leeward Community College - Instructor Mr. Cary Kuroda

 Presented by Sid Snyder, President of Hawaii Chapter AIA
2. Hart Wood Award \$45 (\$15 each)
 Winners: Stanley Delapinia - Maui Community College Instructor Mr. Harry Olson, AIA

 Raynard Fong - Leeward Community College Instructor Mr. Cary Kuroda

 Dexter Fong - Honolulu Community College Instructor Mr. Chester Kato

 Presented by Sid Snyder, President of Hawaii Chapter AIA
3. C. W. Dickey Award \$50 and Citation
 Winner: Ann H. Rooney

 Project: Neighborhood Store
 Course: Arch 276 (Spring)
 Basic Design Studio
 Instructor: Jack Sidener
 Presented by Jack Sidener, Architect, Associate Professor University of Hawaii
4. Ralph Fishbourne Award \$50 (\$25 each) and Citations
 Winners: Priscilla H. Floca and Nancy C. Dunn

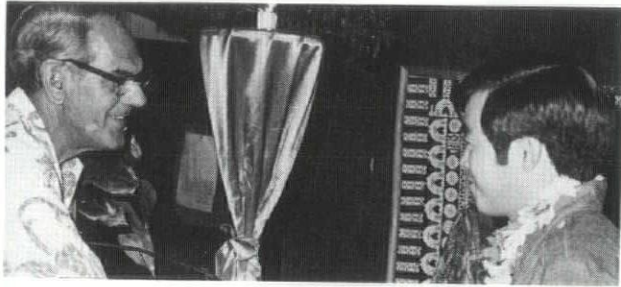
 Project: Factory-built House
 Course: Arch 276 (Fall)
 Basic Design Studio
 Instructor: Jack Sidener
 Presented by Jack Sidener, Architect, Associate Professor University of Hawaii
5. William C. Furer Award \$50 (\$25 each) and Citations
 Winners: Anthony X. Ching and Arnold K. Imaoka

 Project: Town Center
 Course: Arch 333
 Third Level Design Studio
 Instructor: Jack Sidener
 Presented by Fred Furer, Architect



Introduction by Sid Snyder, President of Hawaii Chapter AIA

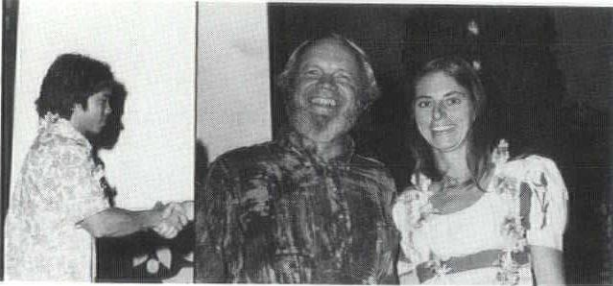
Speaker Samuel T. Hurst, FAIA – Dean of Architecture,
University of Southern California (Slide Show and Comments)



6. Hawaii Chapter Award \$50 and Citation
Winner: Sheila J. Hixenbaugh

Project: Pre-School
Course: Arch 332
Second Level Design Studio

Instructor: Jack Sidener
Presented by Sid Snyder, President of Hawaii Chapter AIA



7. Womens Architectural League Award \$100 and Citation
Winner: Benjamin T. Torigoe

Project: Waikiki Community (Census Tract 18)
Course: Arch 453
Urban Design Studio

Instructor: Rolf Preuss, AIA
Presented by Gretchen Cobeen, President WAL



8. Louis P. Price Award \$600 (\$200 each)

Winners: Roy H. Nihei
Sheila J. Hixenbaugh
Masanobu Kosugi

Instructors: Jack Sidener and Rolf Preuss, AIA
Presented by Robert L. Muller, President of Cement & Concrete
Products Industry of Hawaii

9. Pacific Business News \$300

Crossroads Press Awards

Winner: Wesley Yoshikawa

Presented by Harry Siegmund, Vice President, of Pacific Business News



10. Alpha Rho Chi Award and Medal

For graduating senior who has shown ability for leadership,
performed willing service to the Department and gives
promise of professional merit through his attitude and
personality.

Winner: Wesley Yoshikawa

Presented by Bruce Ehterington, Architect - Chairman of
Architectural Department University of Hawaii



11. Henry Adams Medal and Certificate of Achievement

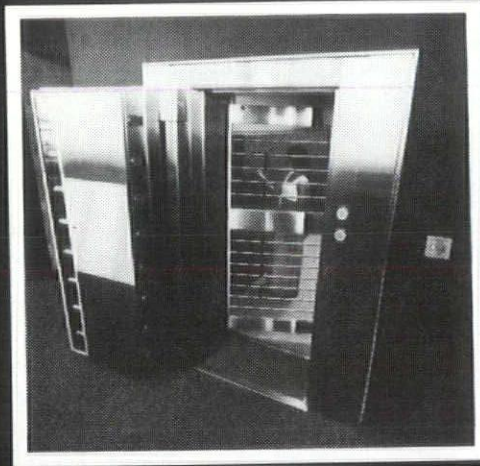
Each year, the American Institute of Architects awards
an engraved medal and hand-lettered Certificate of
Achievement to the top graduating student at each architectural
school, and a Certificate of Achievement to the second-ranked
student.

First-Ranked Student: Howard Dobelle

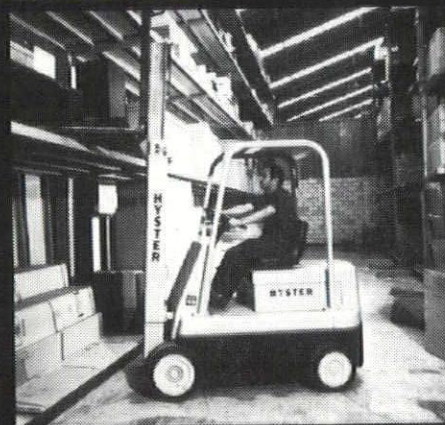
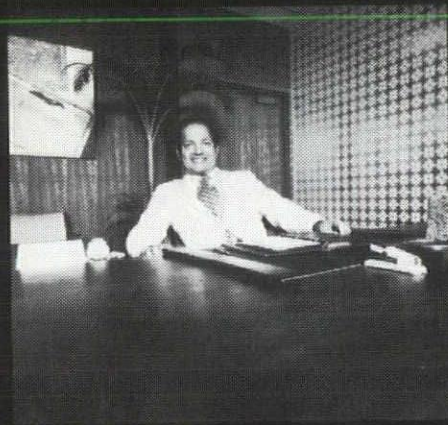
Second-Ranked Student: Michiei Sasaki

Presented by Bruce Etherington, Architect - Chairman of
Architectural Department University of Hawaii

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Student Chapter ASC/AIA

by Sheila Hixenbaugh

One of our biggest problems in the Hawaii Chapter of the ASC/AIA is communication with the mainland chapters. Such communications can bring fresh ideas or information on the resources available to us. Our link to the mainland is very fragile, which is why it is extremely important for a delegate from the University of Hawaii to attend the conventions and forums.

As a delegate I realized that individual personal contact with other schools, in or out of our region, not only was a means of gathering information but was also the best way to establish, in the eyes of the other delegates, that the Department of Architecture in Hawaii has a legitimate program.

Two types of communication came out of the personal contacts made at the convention. First is the official correspondence from the ASC board and our regional director. These sources provide us with information concerning national programs such as the National Job Bank. Information such as this can be kept in the professional library on a special shelf so that all the students will have access to it. Copies of the Maga-paper will also be kept in the library. Other information will be posted on the ASC bulletin board.

A second very useful type of information is the informal "rap" between students. All the conversations between meetings concerned school classes and shop. One topic that was brought up at least once a day was fund-raising. Fund-raising is particularly vital to our chapter.

Some of the ideas discussed were highly unsuited for the University of Hawaii and others will work after some adaptation. The one idea which will be ideally suited to our needs is to install a copy machine in the department. At present the nearest machines are either across the street or at Sinclair library. It is also extremely inconvenient to use



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since much of the material which can be copied is from single texts of instructors in the department and which are on reserve in the professional library.

This summer we are working on such details as where we can put a machine, what size machine will be suitable to our needs, who will be responsible for maintenance, and so forth. We hope to have all these details worked out by September and have the copier ready for the fall semester.

We discussed accreditation and how the new policy would affect the profession. "The first professional degree" is a touchy point with a lot of the students. I had several talks with one of the members of the National Accrediting and Review Board. I now feel better able to answer most questions that the other students may have.

I also feel that we will be better equipped to meet the team when it arrives next March. In preparation for this meeting I spent two days in the Marketplace of Ideas. I attended several seminars on accreditation, education, the Rudat teams and on office brochures. I also attended the ASC Board meetings, the Northwest Region breakfast, a meeting with Sid Snyder and the Dean of the School of Architecture at Washington State.

I feel that the ASC has done a good job on the mainland and could do a good job here in Hawaii. With work on our part and support from the AIA and the University our department can grow and become a good school of architecture for Hawaii and the Pacific Basin.

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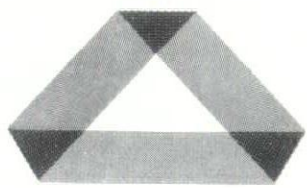
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The University of Hawaii Department of Architecture 1974: Interview with Bruce Etherington

by Jim Reinhardt

HA—Let's get started with a hard question. Is there really going to be a Department of Architecture in 1974?

BE—I don't know where this rumor — about the demise of the Department of Architecture — is coming from. Possibly it has to do with a fear we won't fulfill the requirements of the Accreditation Team or possibly it has to do with concern over budget cutbacks at the University as a whole.

In any case, the future of the Department is not in doubt. There will be a Department of Architecture at the University of Hawaii. Actually the demand for the program — the number of applicants — is growing, especially the number of local applicants. Quality is up too. The students coming into the program have better grades than ever before.

HA—You mention concern over budget problems. Has the austere University budget posed any serious problems for you?

BE—No. It just limits the size of the student body. There are several factors that determine how many students we can handle. We — the Administration — simply have to live within our budget. There has been no loss of quality whatever, with regard to what we are offering. We just have to limit the number of students we can offer it to.

HA—What are these size determinants?

BE—Basically, there are four ratios we and the other members of the ACSA (Association of Collegiate Schools of Architecture) use as guidelines: budget/faculty member, budget/student, studio space/student, student/faculty ratio.

In our case, all of these work out at about 100 full-time equivalent students, assuming 15 credit hours per student per semester. Actually our studio space is a little low. We really could use a little more. But there is a balance presently at about 100 f.t.e. students.

HA—What about course selection available?

BE—In 1969, the Department offered 37 courses. In 1970, 48 courses in 1972, 61; in 1974, 50. But the reduction from 1972 to 1974 isn't as severe as it would first appear. Several of the courses dropped were really art courses — drawing, watercolor and such, and are still available in the Art Department.

In some cases, series courses were telescoped. Structures, for instance, now covers the same material in three courses as was previously taught in four, but with the same total of credit hours. In some cases — design, for instance — the number of credits per course was increased.

All of these are in line with changes in the teaching of architecture in general and are found throughout ACSA schools. In all of the subjects our courses meet or exceed — in most cases exceed — the minimums set by the ACSA.

HA—Where is the program headed?

BE—Ah — Goals & Objectives. (He rummages through a large stack of papers.) I have to write these up all the time, for one reason or another. Actually, they've remained quite constant since the school began. Here I'll read them to you:

1—To provide preprofessional, paraprofessional and professional education for the students of the University of Hawaii.

2—To pursue a selected excellence in the field of Tropical and Developmental Studies.

I should point out that the concept of "selected excellence" comes to us from the University's basic goals: to concentrate on an area in which we have a natural advantage.

The part about preprofessional and paraprofessional training is important too. We try to give the students options and outlets other than at the end of the standard six-year Master of Architecture

program. A student should be able to leave the program at any of several intermediate points and still have a useful education and skills.

HA—This is getting us into the 2-plus-2-plus-2 program. What is it?

BE—This has been the basic approach adopted by the Department from its beginning, and is one of two basic curriculum structures commonly used by architectural schools. The 2-plus-2-plus-2 program has three phases:

1—Two years of basic university requirements. This is where the students get the bulk of their history, psychology, sociology, literature, and such, plus calculus and physics, which are required by our department and several introductory courses in architecture. A certain amount of screening takes place as it is necessary to maintain an overall grade point of 3.0 and interest and capabilities start to show themselves with regard to architecture. A student who decides or finds that architecture is not for him simply returns to the main body of the University.

2—Two years of preprofessional training, roughly three-fourths of which is "practical architectural" material — structures, site planning, office design, internship history, building materials and equipment. The remaining one-fourth is electives in related subjects such as, socio-economics, environmental psychology. Another screening stage falls at the end of this phase. Students who leave the program at the end of this period receive a Bachelor of Fine Arts in Environmental Design, and are capable of working among other other things as paraprofessionals or technicians in architectural offices.

3—This is the Master's Degree period of the program. In these two years the student gets into specialization. Architectural Design, Urban Design, Research, Technology, Tropical and Development studies.

During the last 4 years, all the



students take basically the same program, but weighted toward their specialty. In this way the Urban Design graduate, the Architect, the Researcher can understand each other, because they share a common background.

HA—Architecture schools face a constant dilemma of deciding whether to pursue a program which is technically oriented — which produces a graduate who can go right out into an office and earn his keep — or one which is academically oriented — producing a graduate with fewer immediate skills but a broader and/or deeper background. Which direction do you see the University going?

BE—We don't really see this "dilemma" as a problem. The 2-plus-2-plus-2 program enables us to tackle both ends of the field. The second phase concentrates on the skills portion, on technical matters including work experience in an office, while the third moves on into specialization, with more emphasis concept and design.

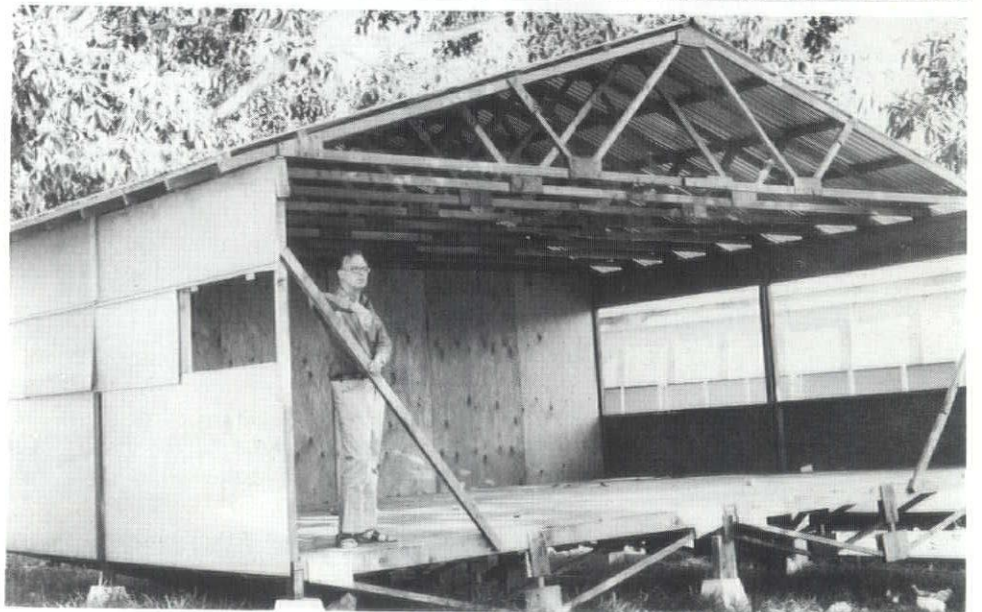
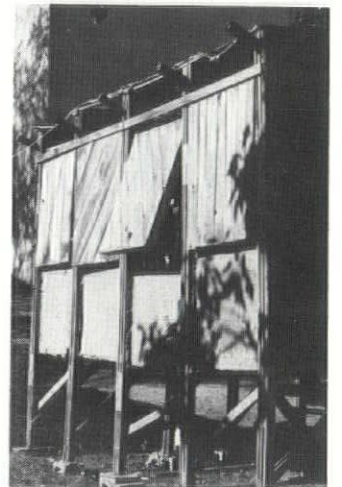
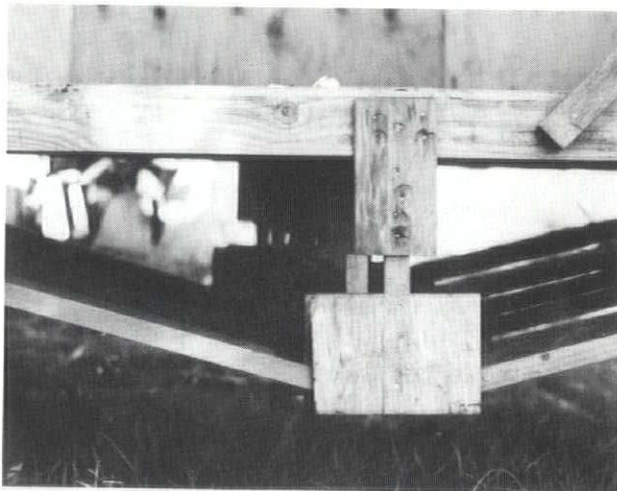
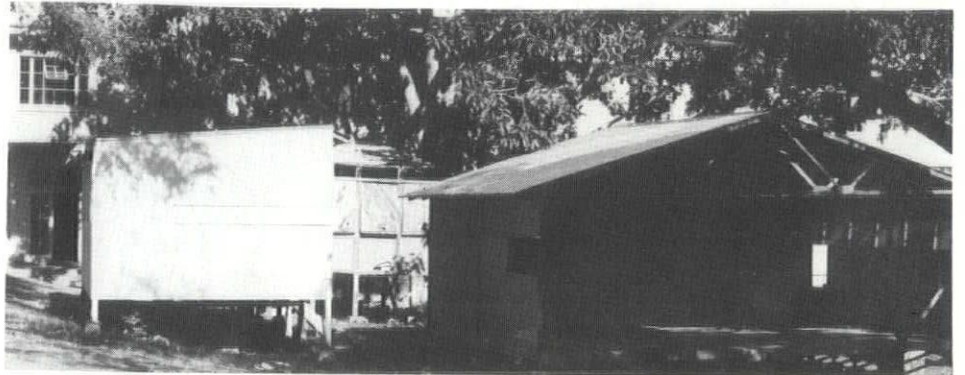
We don't see an either/or choice. We are providing both, each in its proper place.

HA—Let's talk for a minute about the faculty.

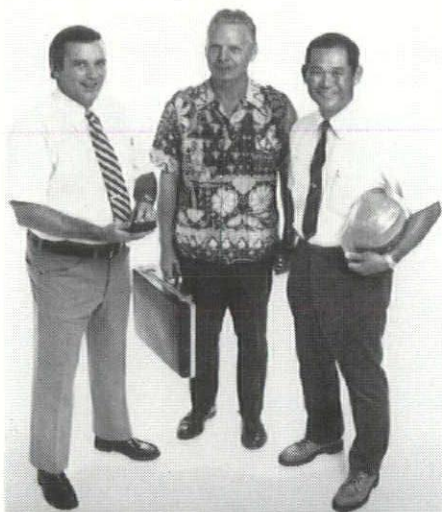
BE—Good. We see our faculty as being able to be represented by a graph with horizontal and vertical scales. The horizontal scale has to do with the scale of the space element of primary concern. Some people prefer to deal with and to think about spacial elements ranging from an individual room to a single building, while others might prefer a whole city to a regional area. It's a matter of one's interests.

On the other hand, the vertical scale has to do with the spectrum of pragmatic technical "nuts and bolts" materials to esoteric theoretical academic pursuits. From building equipment — plumbing — to applied theory — research.

Back to the faculty. We try to select
Continued on Page 14



The University of Hawaii Department of Architecture 1974: Interview with Bruce Etherington



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from page 13

people whose interests and skills as a composite cover the entire chart I have described. One man might be interested in "nuts and bolts" matters at small scale, another interested in theoretical matters at very large scale, and so on. So we seek people who complement each other.

Similarly, we seek and demand a high degree of cooperative spirit among the faculty. All have to work together — in the same direction. Presently, we have a very close group, one which works very well as a unit.

In addition to this "basic" faculty, we try to bring in a "name" each semester, a visiting professor with some special message. Joern Utzen, Felix Candela, Bruce Goff, Albert Dietz, to name a few.

HA—You are authorized a certain number of faculty members. How have you decided who to have "in house" and what capabilities to draw from the outside — from the profession locally?

BE—We are authorized eight full-time equivalent faculty positions plus 1.5 full-time equivalent lecturer positions. All of the "core courses" are taught by full-time faculty members. Lecturers are used for non-architectural courses, such as interior design.

HA—I have heard concern expressed that the inclusion of Interior Design, Landscape Architecture, and Planning into the curriculum dilutes the resources available to teach architecture. How do you react to that?

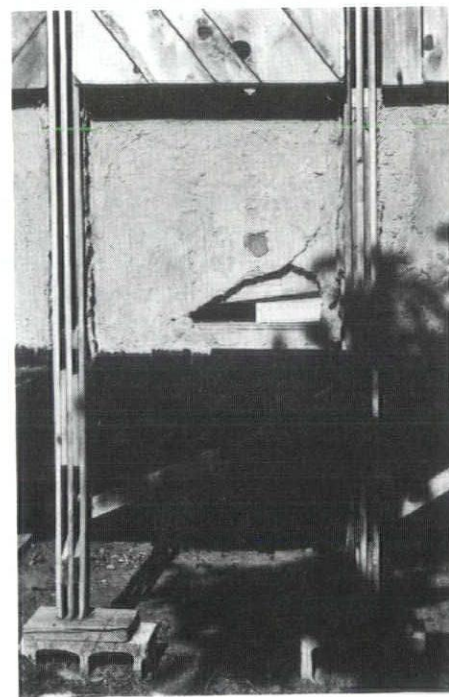
BE—There are two basic considerations involved. First is demand. Need. People with these skills are needed. There are then these choices:

1—They will come from the mainland, and tough luck for local students who might want to go into one of the fields. Or else they have to go to a mainland school. Obviously this is not

an acceptable alternative.

2—The schools will be absorbed by another college within the University. For instance Interior Design might go to the Home Economics Department Landscape Architecture to the College of Agriculture, Planning to the Pacific Urban Studies Planning Program.

This is not a good idea. Architects have enough trouble working with the other design professions without adding the handicap of a totally different edu-



cational background. An interior designer with an architectural background is much more able to understand the concerns of the architect than one from home economics.

The second consideration is that many of the courses required by these related design professions are already given in the School of Architecture. Why duplicate them?

HA—Doesn't that reduce the number of students who might be taking architecture?

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BE—Yes, but not significantly. There's where the budget comes in. Both interior design and landscape architecture are very small programs. In fact, less than 3% on the Department's money goes directly into the two programs combined.

HA—You mentioned studio space as a problem. What is the status of the buildings.

BE—The University of Hawaii Master Plan shows open space where we now are, but there is no pressure to move. We like our buildings. They're not intimidating, they're flexible. The students can work and experiment on them. We just got two new ones, which should help with our space problems. We're just finishing up a shop under one building, and getting started on an auditorium (small) under another. We don't need to move at present.

We could use more library space though, and equipment — and plans should be started for permanent facilities.

HA—One last question — probably the most important. What do the students think? How do they feel about the Department?

BE—That's a very interesting one, as we are just completing an extensive survey of the students. Just to give you a few of the main points, 85% of the students rate their courses as very worthwhile. 81% said their course was interesting and challenging. 87% said the courses were relevant. 91% felt the instructor was competent in his field, 77% felt the course was effectively organized. There are many more questions, but the general ratings were very favorable. From what we can tell, the students approve of the program.

HA—If you were not limited by budget or immediate availability of personnel, what changes would you like to see?

BE—No really major changes — primarily better equipment, more studio space, more design staff, and more capability for research.



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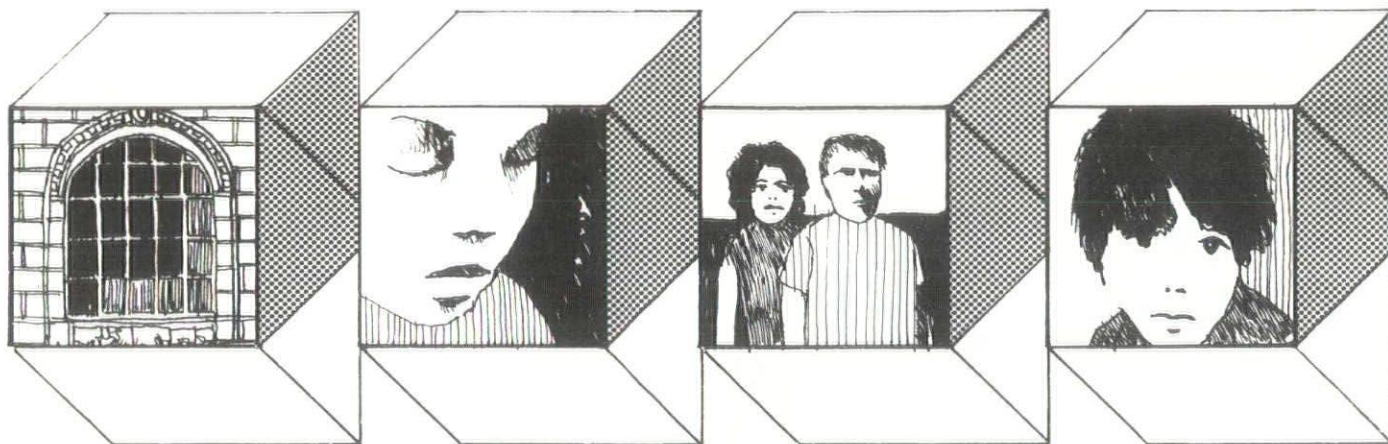
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*COLIN R. LEONG, Store Manager
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An Architect is a professional problem solver. But there are others who solve problems in different areas and they need help. The Aloha United Fund provides this help.

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Another Agency of the Aloha United Fund is the John Howard Association. Concerned with the rehabilitation of former inmates of

penal institutions, the Howard Association is also involved in crime prevention. Your contribution helps make Oahu safer.

Times have changed for Oahu's retarded children. The Hawaii Association for Retarded Children has made sure that these children are no longer locked in closets and told that they are "dumb" or "different." Through your contribution to the Aloha United Fund and HARC, make a meaningful and productive life possible for these children.

As professionals, architects have a responsibility to help other professional problem solvers and make life on Oahu better for all of us. When you contribute to the Aloha United Fund, you know that 93¢ of every dollar goes directly to the organizations and people who need it.

**Do architects care about people?
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AIA Honor Awards Program

Through the Honor Award Program, the Hawaii Chapter, AIA, seeks not only to single out distinguished design, but also to bring public attention to the variety, scope and value of architectural services. The jury has been asked to select the award winners on the basis of the overall architectural quality of the submissions, emphasizing the relevance to human needs and activities, and the architect's ability to contribute through his buildings to the improvement of our man-made environment.

Eligibility:

All entries must be works of architecture designed by firms whose principals are registered and practicing professionally in the State of Hawaii, and who are members of the Hawaii Chapter, AIA. The projects may have been erected anywhere in the United States or abroad and must have been completed within the last five years.

An entry may be one building or a related group of buildings forming a single project, including parks and plazas, as well as remodeling and restoration of old buildings. In the case of multi-building and/or urban design projects, the jury shall decide if a sufficient portion of the concept has been constructed to permit its evaluation as architect (as opposed to "paper" design) proposals.

Classifications:

The program is open to projects of all classifications. It is not necessary that the entrant designate his entry by category; equal emphasis will be given to all entries.

Registration/Schedule:

A registration fee of \$30 for each submittal must be paid by the entrant at the time of submittal. Checks or money orders shall be made payable to: Hawaii Chapter, AIA. No entry fees will be refunded for entries which do not materialize.

All entries must be submitted to the Chapter office, 1192 Fort Street Mall, Honolulu, Hawaii 96813, prior to 4 p.m. October 18, 1974, using the official entry form.

Winners will be announced prior to October 28, 1974.

Full details for submittals are available at the AIA office.



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Transcendental Meditation: An Effective Tool?

by Ronald Jensen

"The flexibility of an architect's mind and the clarity of his thought are what's going to influence the quality and shape of his building — a building that for years will be there for everyone to experience.

"If an architect, engineer, or anyone for that matter, at some point gets overshadowed by the immensity of a situation, he no longer has the clarity of mind needed to fulfill his goal."

Jim Adams, who eight months ago took leave from his job as a structural engineer to get more of the benefits he was getting from Transcendental Meditation (TM), was describing what he feels is the main relevance of TM to the building industry today.

Adams is vice president of Dimitrios Bratakos & Associates, a structural engineering firm on Oahu.

In the small town of Villars, Switzerland, Adams and three hundred other business and professional people who also temporarily slipped away from their jobs, spent six months with Maharishi Mahesh Yogi investigating the underlying basis for the technique of TM.

Maharishi, the founder of TM, came from India to the West 16 years ago to begin establishing that technique which has since gained worldwide momentum. His goal: to provide a simple means of spontaneously unfolding man's full mental and physical potential.

Based on scientific studies conducted at a number of universities and research institutes across the nation — including Harvard, Yale and the Stanford Research Institute — TM has been shown to be an effective way of gaining deep rest and release from tension and fatigue. These studies have indicated that TM can lower blood pressure, decrease levels of anxiety, increase harmony between people, decrease inhibitions and increase one's energy. All of this leads to more dynamic and purposeful activity, the research indicates.

Relevance to Architecture

Architects and builders have for all history aspired for that most ideal and beautiful building. A way to move more quickly toward this goal might be through the use of a tool such as TM. According to Adams, who now teaches TM in addition to his work as a structural engineer, it is possible through the systematic practice of TM to directly expand one's awareness, thereby allowing the full range of the mind to be used.

"It is this full range of the mind, from the deepest levels of silence to the most active surface level which must be used for maximum effectiveness," Adams says.

Interestingly enough, TM is an effortless natural technique that requires no concentration or mind control.

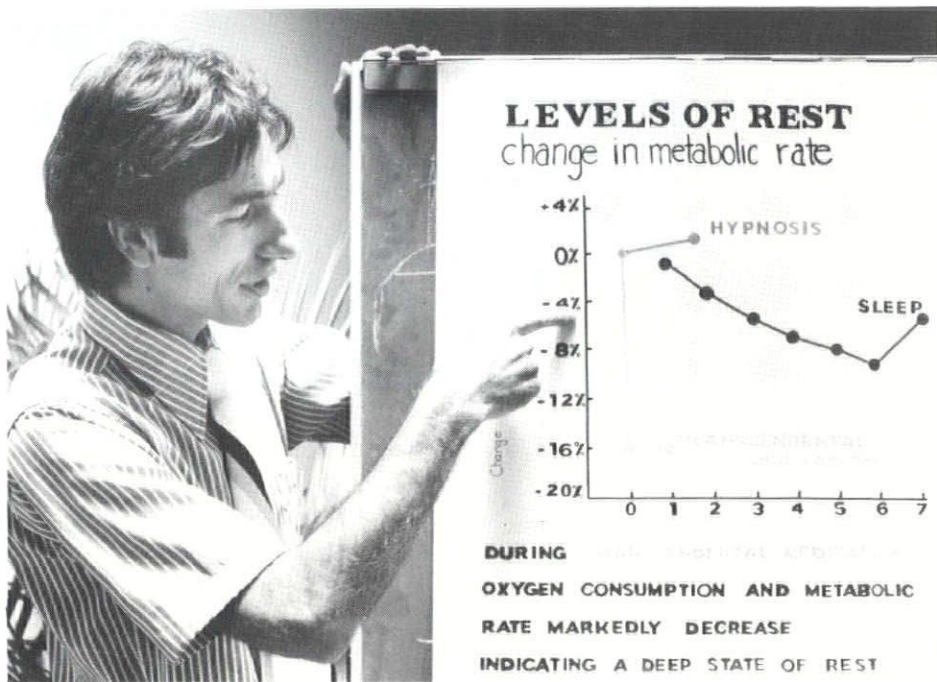
The meditator sits comfortably for 20 minutes twice daily with eyes closed

During this state, which has been described by scientific investigators as a "fourth major state of consciousness, different from waking, sleeping and dreaming," the total physiology of the person changes. Blood lactates, which are measures of a person's level of anxiety, are reduced and a state of profound rest and release from deep-rooted stresses is facilitated.

— once in the early morning and once in the afternoon — and spontaneously experiences a state of "restful alertness." During the state, which has been described by scientific investigators as a "fourth major state of consciousness, different from waking, sleeping and dreaming," the total physiology of the person changes. Blood lactates, which are measures of a person's level of anxiety, are reduced and a state of profound rest and release from deep-rooted stresses is facilitated.

Adams reports that the technique of TM can be easily learned by anyone — that is, "anyone who can think can meditate" — and "the benefits start from the first day."

Further information about TM is available by calling the International Meditation Society at 533-2335. Adams also gives monthly presentations on TM in the Amfac Tower 5th floor conference room.



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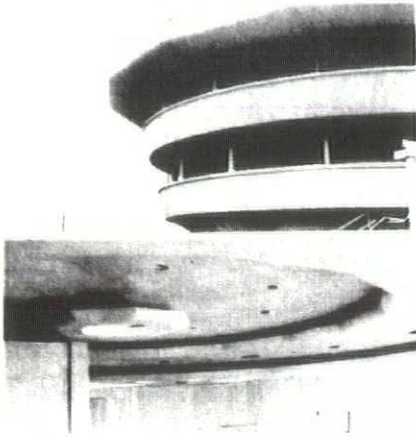


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Architects: Helping People?



While at the AIA Convention, I attended a theme seminar on a humane architecture. One of the panelists was a young practitioner from the Southeast. He told of his experience as a National Guardman. Given the unfortunate detail of riot control, he and other Guardmen had the task of maintaining order in an explosive urban ghetto situation.

He was shocked to find that members of the community were vengefully aggressive toward a certain housing project. This project had all of the design characteristics which he had previously felt could solve social problems through the creation of an aesthetically pleasing environment. He found out just how wrong he was.

It becomes increasingly obvious that good architecture alone is not the panacea to the environmental crises we face today. Architecture is for people — but people need help, support, encouragement in many ways other than an enhanced physical environment.

Each year, Palama Settlement recruits youths to play sports. There is only one catch: any person on a Palama team must study at Palama's Learning Center. Only after his work is completed, and only after a student has scored 90% and above, can he or she go out for practice. This form of behavior

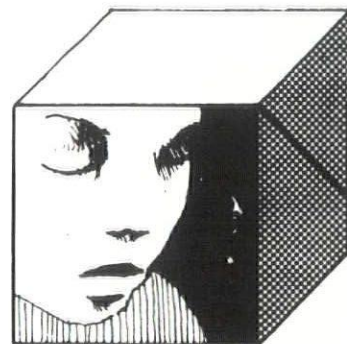
modification is working. Youth involved in this program have increased as much as four grade levels in one season.

Palama Settlement is a place where juvenile delinquents are given a second chance, parents can become involved with their children, youths improve academically while having fun, and most important, it is a place where any member of the community can turn for help. Crises do not punch time clocks, neither does Palama Settlement.

Architects are beginning to address themselves to solutions of community problems. Creation of humane architecture through knowledgeable planning and interaction with other disciplines is an approach that most professionals now consider meaningful to the success of their projects.

If we in the profession are judging the success of our projects by happiness, vitality, and interaction of their users, we should be formulating our feelings toward the community at large in the same vein. Just as the physical environment contributes to the success and failure of our life qualities, so do the many services performed by such United Way organizations as the Palama Settlement.

I would like to see the architectural profession make a positive and dynamic contribution to the humaneness of our Hawaii society by contributing generously to the Aloha United Way.



GOING UP

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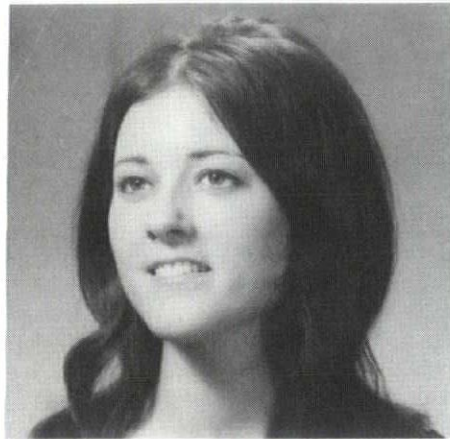
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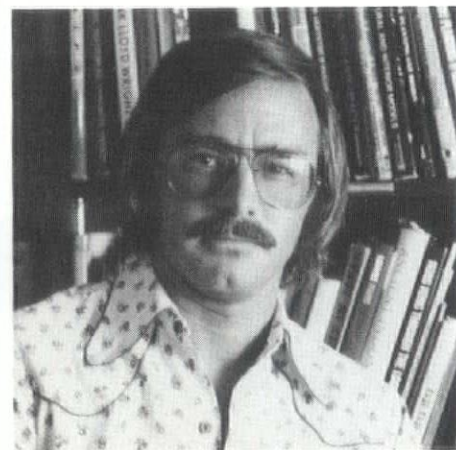
**PACIFIC
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New Members Hawaii AIA



MARCIA DAWSON. Associate member; Department of the Navy. B. Arch., Georgia Institute of Technology. Single. Hobbies: sailing, tennis, painting, bicycling.



MICHAEL JOHN BATCHELOR. Associate member; Wimberly, Whisenand, Allison, Tong & Goo. Leeds School of Architecture, U.K. Single. Hobbies: diving, sailing, flying, travel, water sports.

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INTRODUCTION

The purpose of this report is to present the testing methods employed and the results obtained during the performance of a Dynamic Water Infiltration Test on roofing shingles. The product submitted for testing was "Decramastic," asphalt and slated granule covered shingles, the thickness including galvanizing. Each dis-assembled shingle measured 34-1/8" wide by 15-3/8" high, and when assembled (mounted) measured 32" wide by 14-3/4" high.

INSTALLATION DETAIL

The shingles were installed on an open wooden frame, and attached to 2" x 2" battens, located 14-3/4" O.C. Alternate means of attachment were used to secure the shingles to the battens at the lower edge of each over-lapping shingle. Some shingles were attached by four (4d) galvanized nails, and some by four (4) 1" long galvanized staples. The assembly of twelve (12) full courses of shingles, with three (3) shingles in each course, and ridge condition was installed on a test roof deck for testing. The pitch of the test deck was 4" in 12".

TEST PROCEDURES AND RESULTS

An aircraft wind generator, with four (4) foot diameter propellor, and capable of providing a slipstream velocity of 120 MPH, was placed sixteen (16) feet downstream from the assembled roof deck. Water was added to the airstream by means of a spray grid nozzle. The simulated rain was equivalent to 10" per hour. The wind blast, and water were applied to the exposed side of the shingles for a period of fifteen (15) minutes. During the entire testing period, the unexposed roof shingles were visually examined for water infiltration. At the conclusion of the fifteen (15) minute period the following results were noted:

No water penetration was noted to occur.

I believe we can conclude that with a Decramastic roof, water problems are non-existent.

Thanks for your time.

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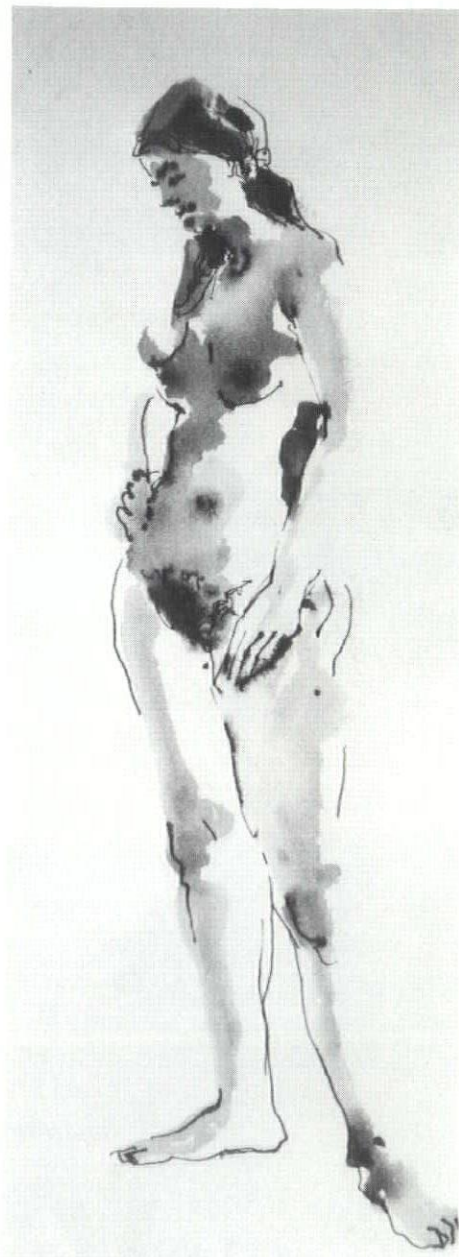
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An Architect's Avocation

Frank Gray

Instead of sketching buildings, boats, or landscapes, Architect Frank Gray finds his spare time enjoyment in delineating the human figure. Frank's media include charcoal, ink, and watercolor. When asked what pleasures he found in his hobby, he replied, "I hold these truths to be self-evident. . . .!"





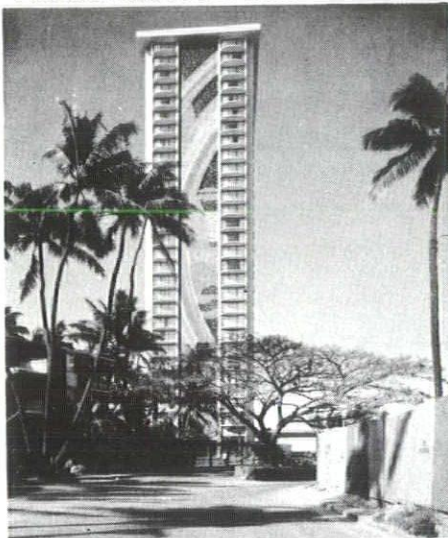
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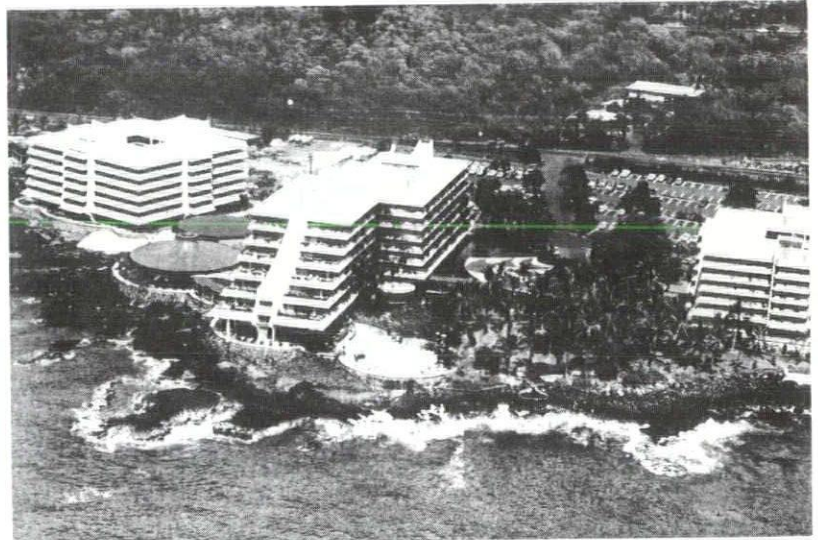
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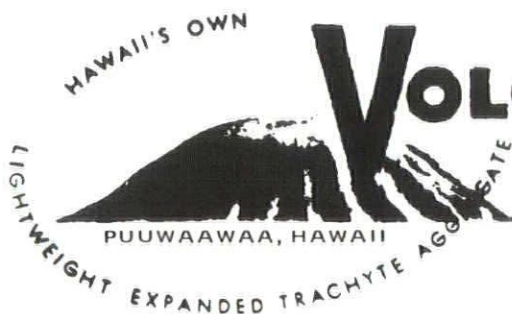


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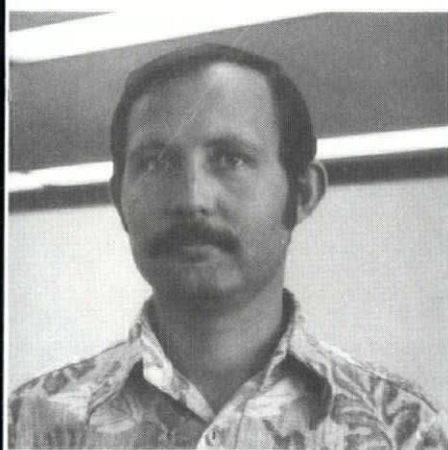
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New Members

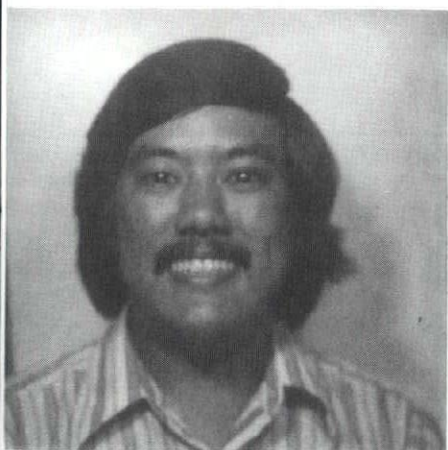
from page 23

LYNN POMEROY. Associate member; Chapman, Phillips, Brandt, Reddick & Associates. B. Arch., Arizona State U.; post graduate study, Ecole des Beaux Arts; graduate study, California State Polytechnic and U. of Hawaii. Husband: Lari. Hobbies: sailing, diving.

RONALD HITOSHI NAGATA. Corporate member; Wilson, Okamoto & Associates. B. Arch., B.S. in architectural engineering, M. Arch., Kansas State U. Wife: Irene M. Children: Robb K. 5, Renee 4, Rochelle 2.



PHILLIP B. MOWREY. Corporate member; Mowrey, Kennaday, Schmit and Nichols, Ltd. B.A. in architecture, U. of Washington, Seattle. Single. Hobbies: Oriental antiques.

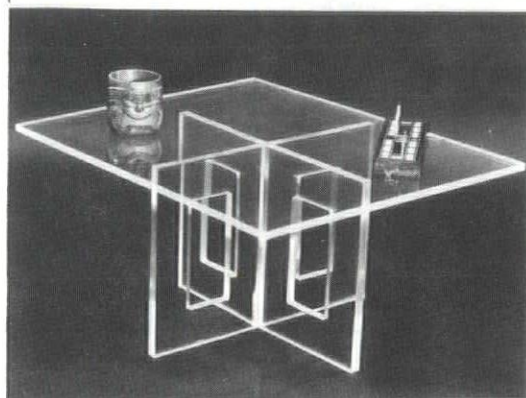
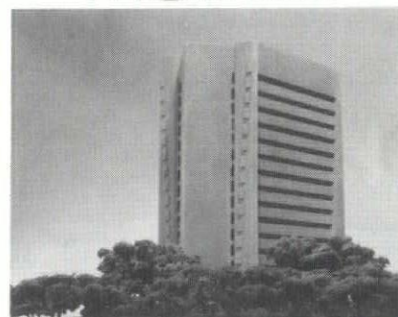


GERALD H. W. LUM. Corporate member; Gerald Lum Design. B. Arch., U. of Illinois. Wife: Karen. Hobbies: painting, ceramics, reading, scuba diving.

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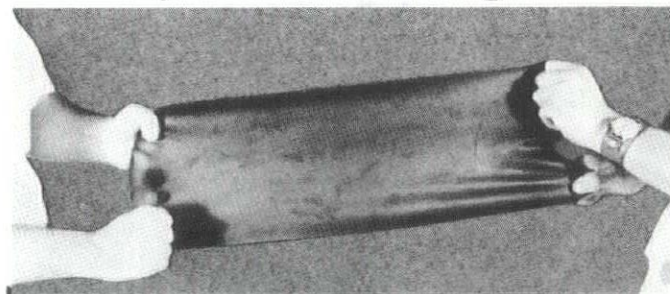
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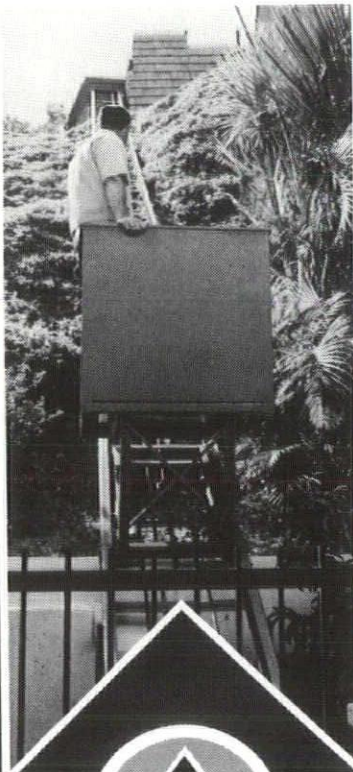
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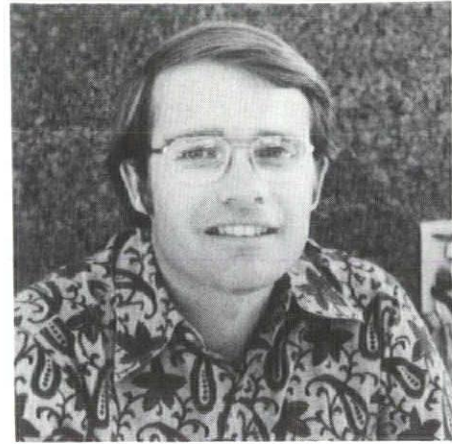


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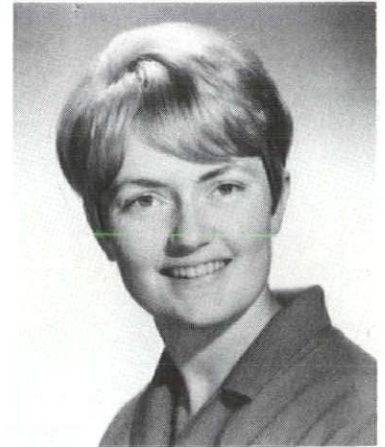
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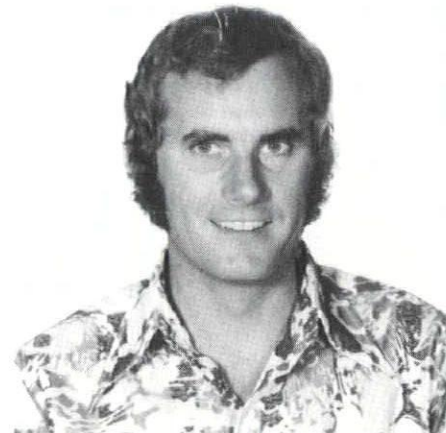
New Members from 27



LEE DAVIS. Corporate member; Ossipoff, Snyder, Rowland & Goetz. B. Arch., U. of Michigan. Wife: Anne. Children: Malia 4, Christy 6 months. Hobbies: tennis, water sports, ceramics, travel.



CAROL S. SAKATA. Corporate member, Hogan, Chapman, Cobeen, Weitz & Associates. B. Arch., U. of Washington. Husband: Merritt. Hobbies: piano, sewing.



UWE H.W. SCHULZ. Professional associate member, E. C. Beall & Associates. M.A. Academy of Engineering and Architecture. Single. Hobbies: sailing, scuba diving, hang gliding.

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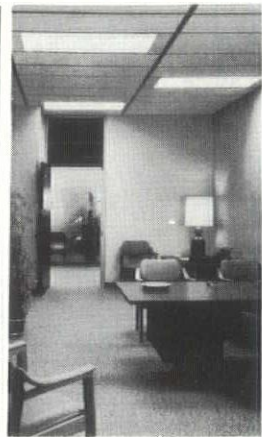
W. PHILIP GARDNER. Corporate member; Geoffrey W. Fairfax AIA. B.S., California State Polytechnic, San Luis Obispo. Wife: Karen. Hobbies: pottery, printmaking, skiing, scuba diving.

THOMAS PAPANDREW. Corporate member, Belt, Collins & Associates. B. Arch., Arizona State U.; graduate studies, JRB Institute of Urban and Regional Planning. Wife: Willa Ann. Children: David, 2. Hobbies: serigraphy and gourmet cooking.

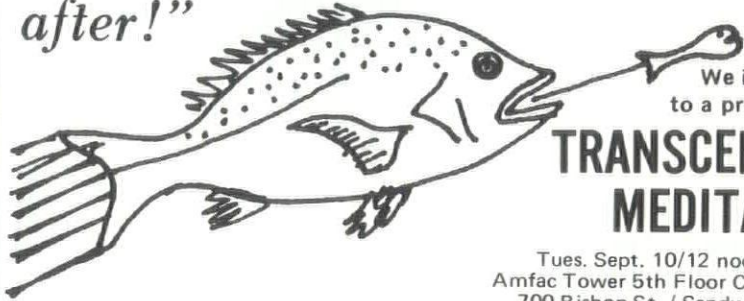
ROSALINA O. BURIAN. Associate member; Dimitrios Bratakos & Associates. B.S. in architecture, U. of Santo Tomas, Manila. Husband: Jack. Hobbies: sewing, weaving, indoor gardening.


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Miscellany: AIA Notes

Where in the Dancing Night Do We Stand?

Conformist attitudes on the East Coast
Okay wear the same clothes
Wall Street businessmen
Mao
No one is to have long hair
Or let's build weapons together

Individual expression of the elements
means everyone is clothed, housed and fed

Architecture is included in this

A bell in the church tower
Ringing again and again

Dusk
Where in the dancing night do we stand?

Greg Michaud

Public Environmental Education

It is appropriate that we make a report to the membership on the activities of the Public Environmental Education Committee, a new program which is an offshoot of the Design Committee. A basic goal of the Hawaii Chapter, AIA, in improving the environment would seem to be well served by informing and educating people in the community on environmental matters.

The committee feels that the Island of Oahu is, at least at this time, well served by such organizations as the Oahu Development Conference and the Downtown Improvement Association in respect to keeping the public informed on important planning issues.

Therefore, the committee has decided to concentrate its efforts on the Neighbor Islands. The concept of public environmental education appears to be particularly timely, since all of the counties of Hawaii are expected to update their General Plans as mandated by the State legislature.

The Hawaii Chapter, AIA, under the

Roger Lee

LN Associates, Inc., announces its corporate name change to Roger Lee Associates, Inc. Address and telephone remain the same.

Don Dumlao

Don Dumlao has received a citation from Citizens for Hawaii for his outstanding volunteer service to the community regarding R/UDAT.

umbrella of the State Foundation on Culture and the Arts has applied to the National Endowment for the Arts for a grant which would be utilized to fund part-time professional efforts on specific Neighbor Islands, working through the Civic Advisory Groups already organized several years ago.

A portion of the money will also be utilized for an Oahu Hawaii Environmental Resource Center.

It is our feeling that with appropriate guidance and inspiration, local residents on Neighbor Islands can be a potent force in influencing environmental design decisions by public agencies.

Another important aspect of our program includes utilizing Bob Wenkam, leading Hawaii environmentalist recently returned to our islands, as staff photographer for the effort. It is our hope to end up with a slide show and dialogue, possibly directed toward each island, which could be utilized for public meetings and adjusted to zero-in on specific issues.

10 Ways to Destroy the Chapter

1. Don't attend meetings; but if you do, come late.
2. Always leave before adjournment.
3. Never speak up at any meeting. Wait until you get outside.
4. Sit in the back of the room where you can chat freely with other members.
5. Vote in favor of every action. Then go home and do nothing.
6. Find fault with the officers and other leaders every chance you get. It keeps them on their toes and enables you to say, "I told you so," if something does not go well.
7. Take all you can get in the way of benefits and services. Give as little as possible in return.
8. Keep your ideas to yourself. But be a good listener and pick up all the tips you can from others.
9. Never ask anyone to join. Only fall guys serve on a committee.
10. Only serve on a committee if they make you chairman. Do as little as possible and try not to call a meeting. You can always report progress.

(Reprinted from Podium, newsletter of the Long Island Society Chapter, AIA.)

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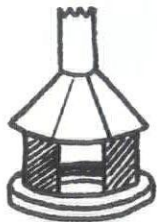
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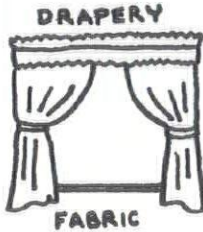
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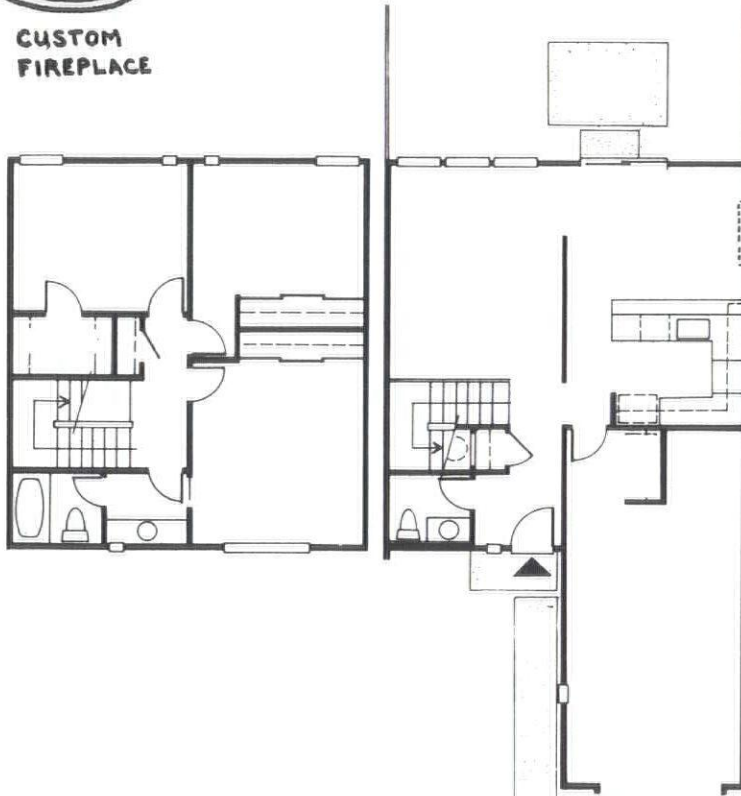
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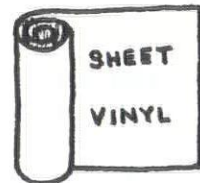
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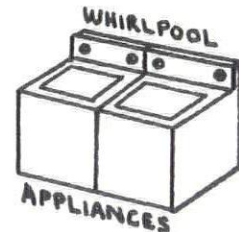
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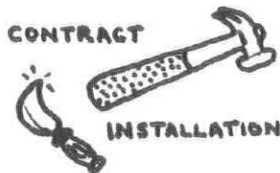
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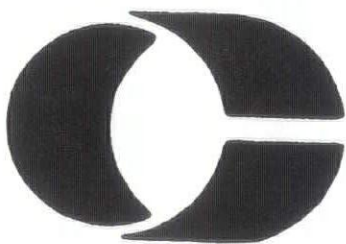


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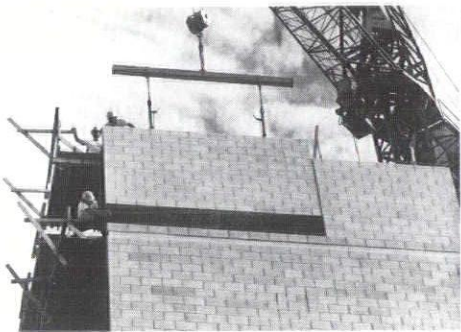
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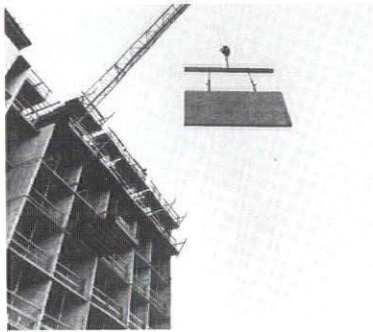
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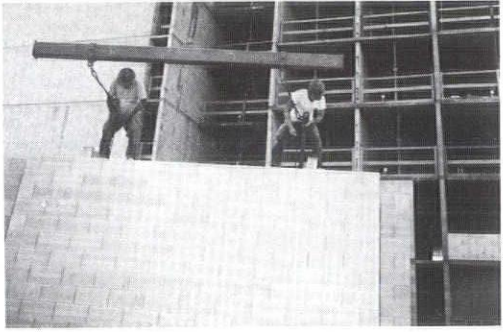
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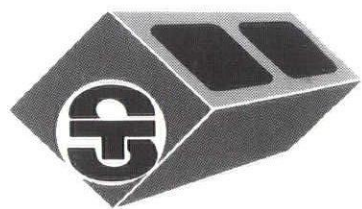
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