



# Hawaii Architect 7/74

The official monthly journal of The American Institute of Architects, Hawaii Chapter. \$10 per year. Opinions expressed in articles are not necessarily official opinions of the AIA.

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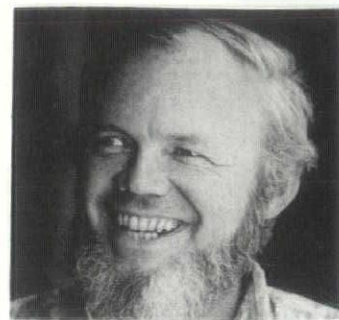


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# President's Message



by SID SNYDER

More than a few Paul Ylvisakers, Carl Feisses, Ed Logues, Alan Jacobs, Van Bruners, and Arch Rogers have been brought in through AIA sponsorship or invitation during the past year or so. All are experts and all could sense Hawaii's "pulse." All were willing and able to sense our workings and to perceive some of our people's special needs and goals. All were generously received by most Hawaii Architect readers and others who work to improve the community.

We would like to further those activities by asking you to call or write in your ideas on how to expand the concern to more people. A humane place to live is what these concerns are all about. Perhaps you can tell us how we can better communicate with much of the community we are not now reaching.

Certainly architects and the Institute have continued their education, keeping up with new technical developments and continually adding to their practice the now available specialties. An insurance seminar and a seminar entitled "Marketing of Professional Services" were held in Honolulu to acquaint architects and all design professionals with better, more efficient methods for managing their professional affairs.

But now let's think about the professionals-to-be — about the professional schools at the University of Hawaii, particularly the School of Architecture.

While forming medical training capabilities, our state university has undertaken a law school. Their degree of success is as yet unknown, both are so new. Education, nursing, accounting, on the other hand, are well-established. The architecture school, administratively in the College of Arts and Sciences, has long gathered support, enthusiasm, and staff from the archi-

tecs here. Two years ago, the architecture school was accredited by the National Architecture Accrediting Board, Inc., (NAAB). This is indeed acknowledgement of the school's quality and growth.

However, architecture is one of the few college disciplines in which enrollment is rising, even doubling. Some who already have degrees in social sciences, art, and basic sciences are among the swelling numbers of enrollees. Many are taking architecture courses but do not intend to practice. Thus, with already tight fiscal policies, quality of education is being strained. This is happening at the University's architecture school.

Programs, staff, and physical plant are three common bases on which a school can be judged. To a point. The final judgment is made on the quality of its graduates and on the ability of the entire system to improve the quality of life for the community.

Different ideas have been expressed regarding our local school. One of these suggests the bringing together of people who are able to recommend to the school, the college, the University, and to the profession as a whole, how improvements can be made.

I believe our school administration would respect such action. Such action would require the commitment of those involved with our built environment — including legislators and the construction industry, and all the others.

Let's work toward getting new educational programs, better physical plant, finest equipment. Let quality be our goal to better service the youth who will be tomorrow's professionals — and so to better serve our community.

Let's get this going — with your support and with your ideas.

Art Schwartz, AIA, is chairman of the Architectural Education Committee.

# Landscape Architects Communicates

"To me the quest of harmony seems the noblest of human passions" —Le Corbusier

by TOM PAPANDREW and ED SHORT  
First in a series of articles.

The members of the Hawaii Chapter of ASLA wish to thank the Hawaii Chapter of the AIA for the opportunity to contribute to Hawaii Architect. Hopefully the ensuing articles will lead to better intercommunication and understanding between the professions.

A series of introductory articles on the profession of landscape architecture, its history, years of growth, recent

renaissance and some background on the American Society of Landscape Architects begins with this issue.

In his book, *A History of Landscape Architecture*, George B. Tobey, Jr., traces the history of landscape architecture (as does Mumford with planning and Fletcher with architecture) to man's emergence from the Stone Age and his first decisions relative to

selecting a site for shelter, protection and community.

Primitive man's quest was for harmony with nature. Survival meant that he adapt an attitude of reverence for the natural order. Only recently Western man has begun to examine and attempt to adapt this philosophy.

Many primitive cultures display a remarkable integrity of land use and

## IF "IMPROVEMENT" PLANS HAD GOBBLED CENTRAL PARK

The various persons who have sought to "improve" Central Park in the last sixty years, for projects in themselves often worthy, efficient, progressive, and frequently purely commercial, had had their way, there would now be nothing left of the park except a few walls and drains, and a lake on which monuments and full-rigged ships would be plying.

The park was a new institution in 1858, but already it had become apparent that there were plenty of people in New York who were in this large expanse of ground only room for profitable private enterprises.

The Board of Commissioners for Central Park reported in that year that "the demands of people who wish to advance their business interests by means of the park are most numerous."

The accompanying short gives a bird's-eye view of Central Park as it would look if all these enterprises had been carried into effect, although it fails to represent the most fully, since the park would not have been made for all of them.

Disposing of a ten-acre square as a public place for the Third Liberty Loan, just as the Board of Commissioners for Central Park reported in that year that "the demands of people who wish to advance their business interests by means of the park are most numerous."

a gateway for the square and an academy of design for the art artists in the growing of monuments for private commercial enterprises.

Of the plans shown on the accompanying map, many are unnumbered—the drawings for which park space has been sought upon and upon. They show would almost obliterate the park if they had been permitted. Following are some of the more unnumbered projects.

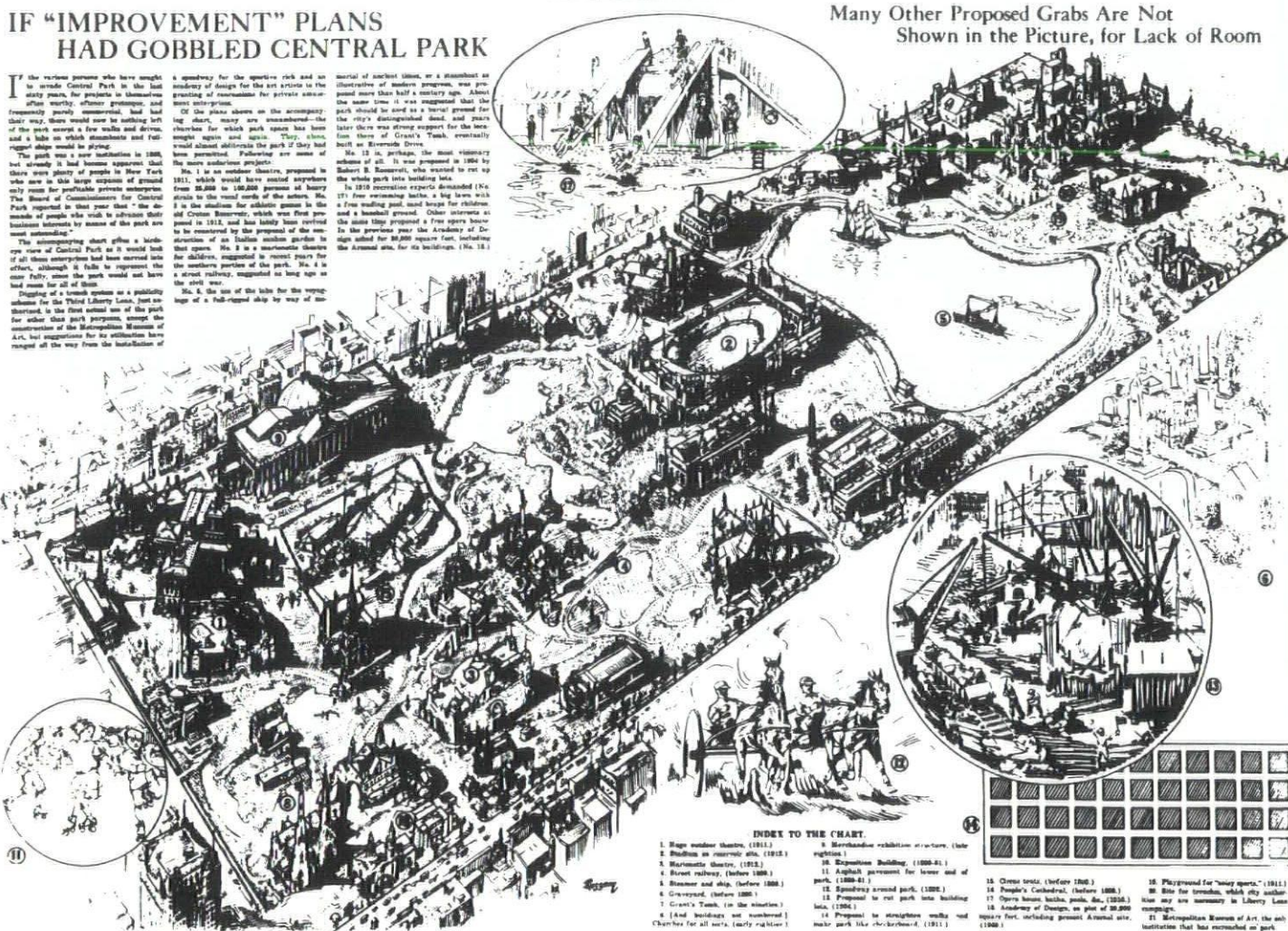
No. 1 is an outdoor theatre, proposed in 1911, which would have costed anywhere from \$5,000 to \$100,000 persons of heavy stone to the west end of the lake. No. 2 is the stadium for athletic games in the old Great Basin, which was first proposed in 1912, and has lately been revived to be converted by the proposed of the construction of an Italian garden to that space. No. 3 is a modern theatre for children, suggested in recent years for the western portion of the park. No. 4 is a street railway, suggested as long ago as the civil war.

No. 5, the size of the lake for the purpose of a full-rigged ship by way of the

marital of ancient times, or a statement as illustrative of modern progress, was proposed more than half a century ago. About the same time it was suggested that the park should be used as a burial ground for the city's distinguished dead, and years later there was strong support for the location there of Grant's Tomb, eventually built on Riverside Drive.

No. 15 is, perhaps, the most visionary scheme of all. It was proposed in 1904 by Robert B. Rowell, who wanted to set up the whole park into building lots. In 1910 recreation experts demanded (No. 17) free swimming baths, a big lawn with a free reading post, and a big lawn with a baseball ground. Other schemes as the same time proposed a free opera house in the park, and the Academy of Design asked for 80,000 square feet including the lake, for its building. (No. 18.)

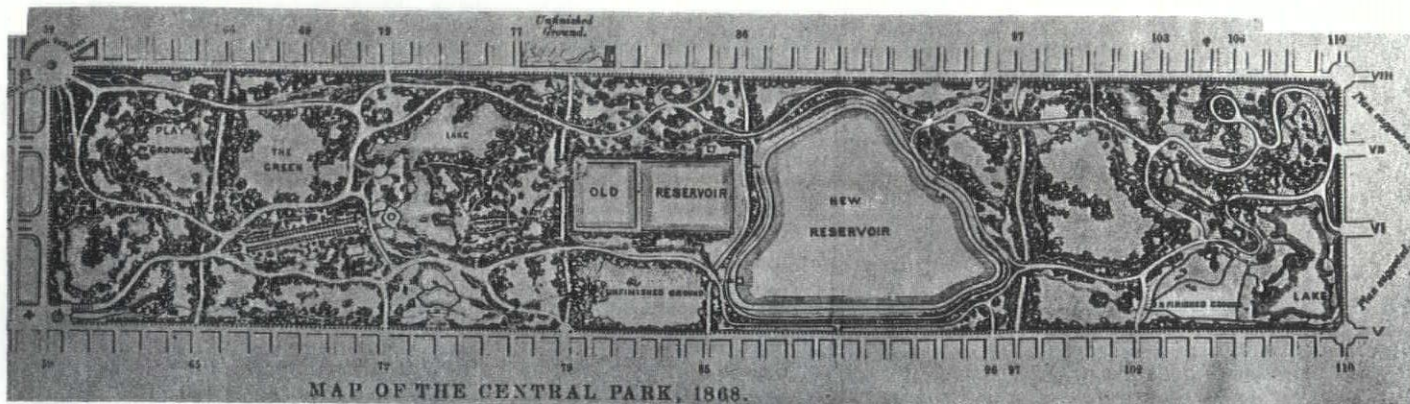
Many Other Proposed Grabs Are Not Shown in the Picture, for Lack of Room



INDEX TO THE CHART.

1. Stage outdoor theatre, (1911.)
2. Stadium as circular arena, (1912.)
3. Harbortown exhibition structure, (late 1910s.)
4. Street railway, (before 1900.)
5. Swimming pool, (before 1900.)
6. Baseball ground, (before 1900.)
7. Grant's Tomb, (on the site.)
8. (And buildings not numbered.)
9. (And buildings not numbered.)
10. (And buildings not numbered.)
11. (And buildings not numbered.)
12. (And buildings not numbered.)
13. (And buildings not numbered.)
14. (And buildings not numbered.)
15. (And buildings not numbered.)
16. (And buildings not numbered.)
17. (And buildings not numbered.)
18. (And buildings not numbered.)
19. (And buildings not numbered.)
20. (And buildings not numbered.)
21. (And buildings not numbered.)

"If 'Improvement' Plans Had Gobbled Central Park," 1918. This cartoon from the *New York Times*, March 31, 1918, demonstrates the almost constant effort to make Central Park into something other than its original designers intended and suggests the resistance of an enlightened public to such distortions. During the 1880's and early 90's, while Olmsted was still active, his opposition was effectively felt against all such destructive innovations. (Courtesy of the *New York Times*.)



MAP OF THE CENTRAL PARK, 1868.

generations.

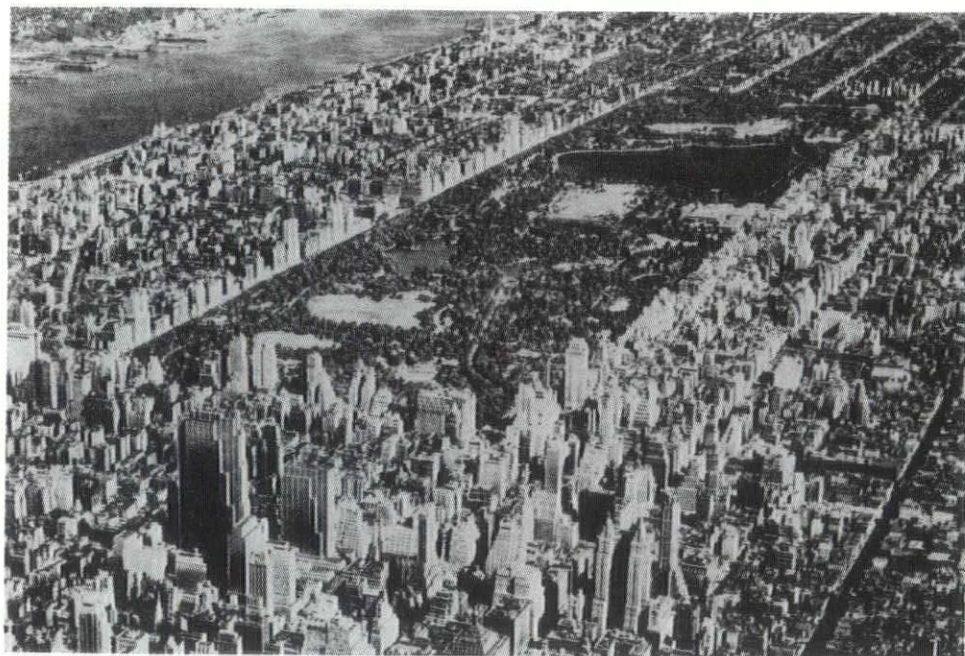
The roots of the modern landscape architecture movement go back to 18th century England and the work of William Kent, "Capability" Brown, and Sir Humphrey Repton. They performed the initial experiments and established the pattern of nature as art. Practitioners of the day, in the words of Ian McHarg, "leaped the wall and discovered all nature to be a garden, but not until a new view of nature had dispelled the old, and a new aesthetic had been developed consonant with the enlarged arena."

In mid-1850 America, Andrew Jackson Downing, impatient with what he saw to be a lack of relationship of houses to their grounds, visited England, brought back and established

Continued on page 6

village siting with the natural environment. Aldo van Eyck in studying the villages of Dogon in Africa, a society which he says "cannot have been so different 5000 years ago," relates that "they build on bare rock so the dwellings will have good foundations, and so that no arable land will go to waste." In the same study Dr. Paul Parin states, "in the whole steppe-region of Africa, water is scarce and defines the 'being and consciousness' of those who live there."

These attitudes of respect for the natural order were not at all unusual among the Indians of the American West. Man's place on the landscape is recognizable in the siting of dwellings above the flood plain and away from the better agricultural soils, design of irrigation systems, (many of which are hundreds of years old and still in use today) and general regard for the resources of this earth passed on in excellent condition to future



Central Park in New York.

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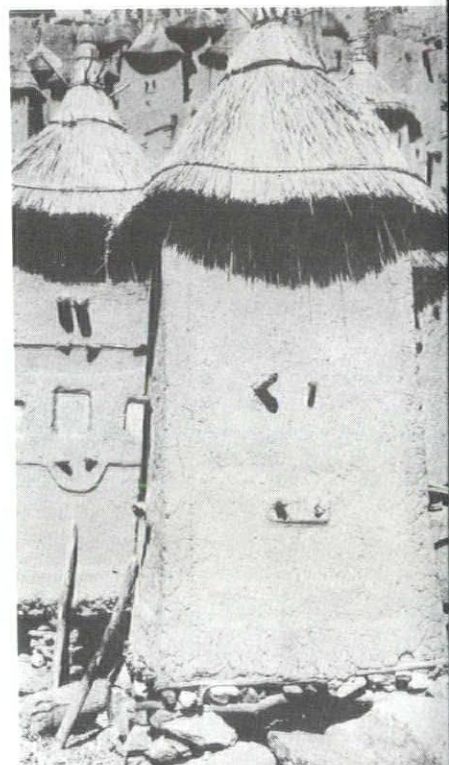
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## Landscape Architects Communicates

from page 5



**Total integration of natural materials and structure.**

partnership with Calvert Vaux, a young English architect. Downing's contribution was his insistence that one recognize each site as unique and understand its basic visual site qualities: its land form, its specific character, and its vegetative cover.

It was not until the emergence of Fredrick Law Olmsted in the 1850s that the profession of landscape architecture in America began to be defined and its role in shaping the urban fabric clearly understood. Justifiably, Olmsted is regarded as the father of American landscape architecture. His long and fruitful career began with his appointment as superintendent of the yet nonexistent New York Central Park.

In 1858 he and architect Vaux (formerly in partnership with Downing) collaborated in the preparation of a plan

Continued on page 1

# CZC Clarification Needed

In a recent letter to the AIA Code Committee, architects George V. Whisenand and Gerald L. Allison suggested that a special task force of interested architects, experienced and knowledgeable in apartment and hotel design, be appointed by the Chapter to clarify the following sections of the Comprehensive Zoning Code by an amendment to the ordinance.

- Section 21-633-C-2, relating to high density apartments, reads in part:

"Said additional setback shall be a

continuous vertical plane from the top of the structure to the height of 40 ft. above ground elevation."

- Section 21-702-C-3, relating to high density hotels, contains similar wording.

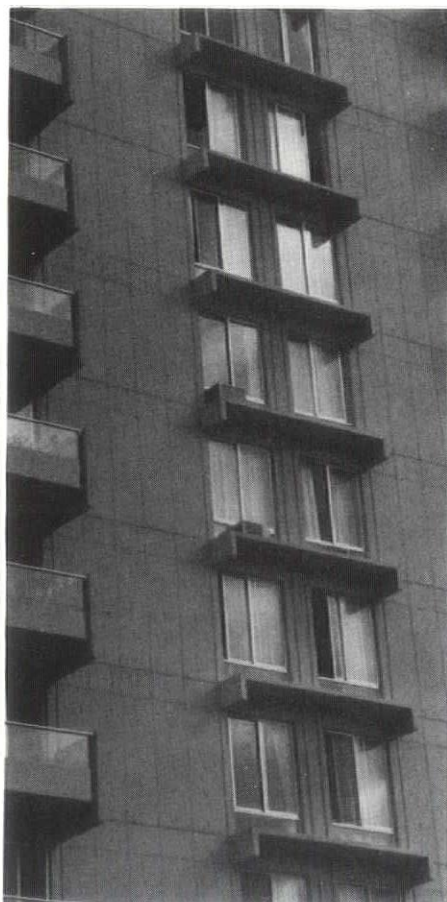
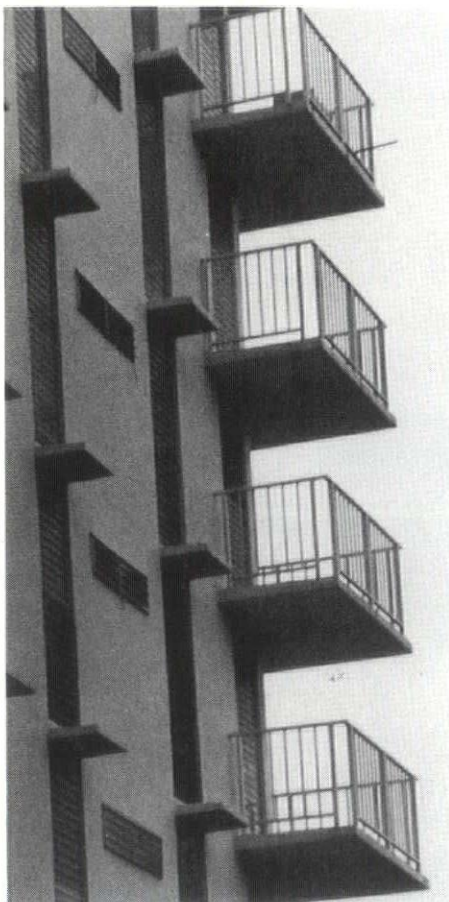
These requirements, according to Whisenand and Allison, force the architect to either produce a flat face building or hold portions of the building back from the legal setback. While one may argue in theory that the architect is free to use the latter method to break

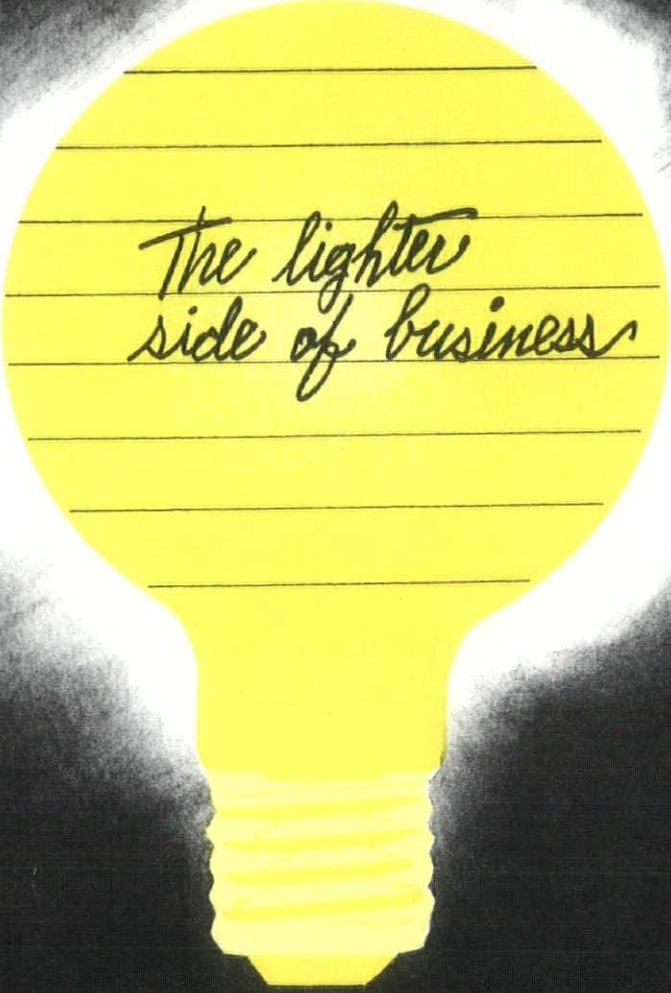
the monotony of his facade, in most cases this does not seem to work in practice. The reason is simply that owners are seldom willing to sacrifice usable building area for the architect's design concept.

- Section 21-110 defines a "yard" as:

"... a required open space unobstructed by any structure or portion of a structure from 30 inches above the ground elevation; provided, however, that fences,

Architectural treatment common to pre-CZC buildings:





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photos by JERRY ALLISON

walls, poles, posts, wires and customary yard accessories, roof overhangs or eaves extending not more than 30 inches into a yard, and carports and garages may occupy portions of certain yards as provided herein; subject, however, to height limitations and other requirements limiting obstruction of visibility applying to such yards."

The rigid definition of "yard" in Section 21-110 is interpreted to prevent

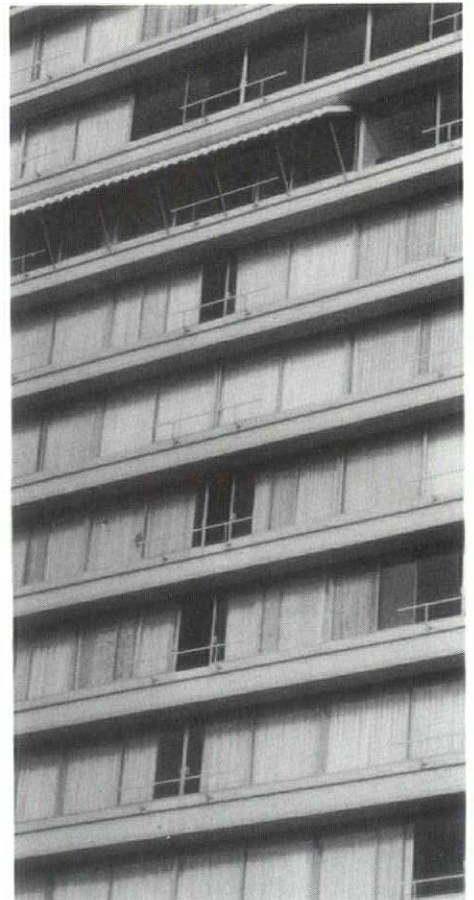
any type of projection into the yard except for a 30-inch eave. This prevents the use of sun control devices, architectural facade treatments, marquees, pergolas, and many similar projections which are commonly used on buildings. These devices protect windows, doors, entrances, and walkways from sun and rain.

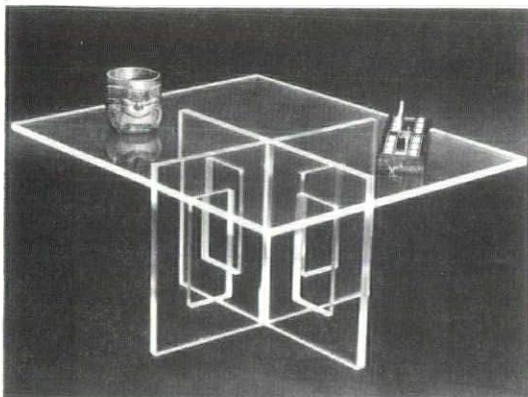
These devices are the architect's primary tools in producing an attractive building facade utilizing functional elements to break up the blank face of a building.

In addition, sun control projections reduce air conditioning costs by shielding glass areas. This is an important energy conservation measure.

Whisenand and Allison further state that the City Planning Department is enforcing these sections of the ordinance in a very literal and rigid manner, which makes it difficult for them to interpret these laws otherwise. Rewording of these sections is needed to encourage architecturally attractive and functionally satisfactory apartment and hotel buildings.

Architectural treatment common to post-CZC buildings:





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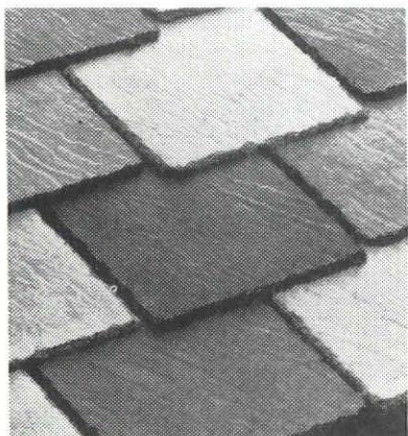
from page 6

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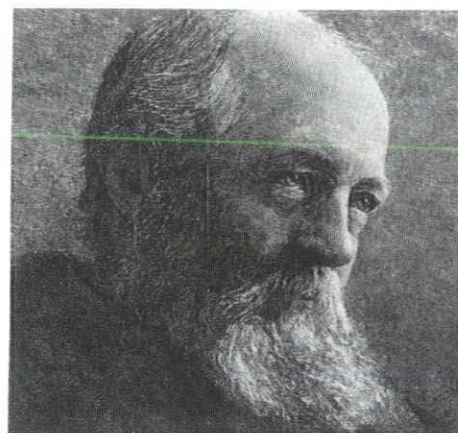
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for Central Park which was judged as best among 34 other sets of plans. Along with the winning entry Olmsted and Vaux submitted a comprehensive report explaining the rationale of their plan with sound predictions of the rapid population growth of New York City as justification for creating such a sizable park.

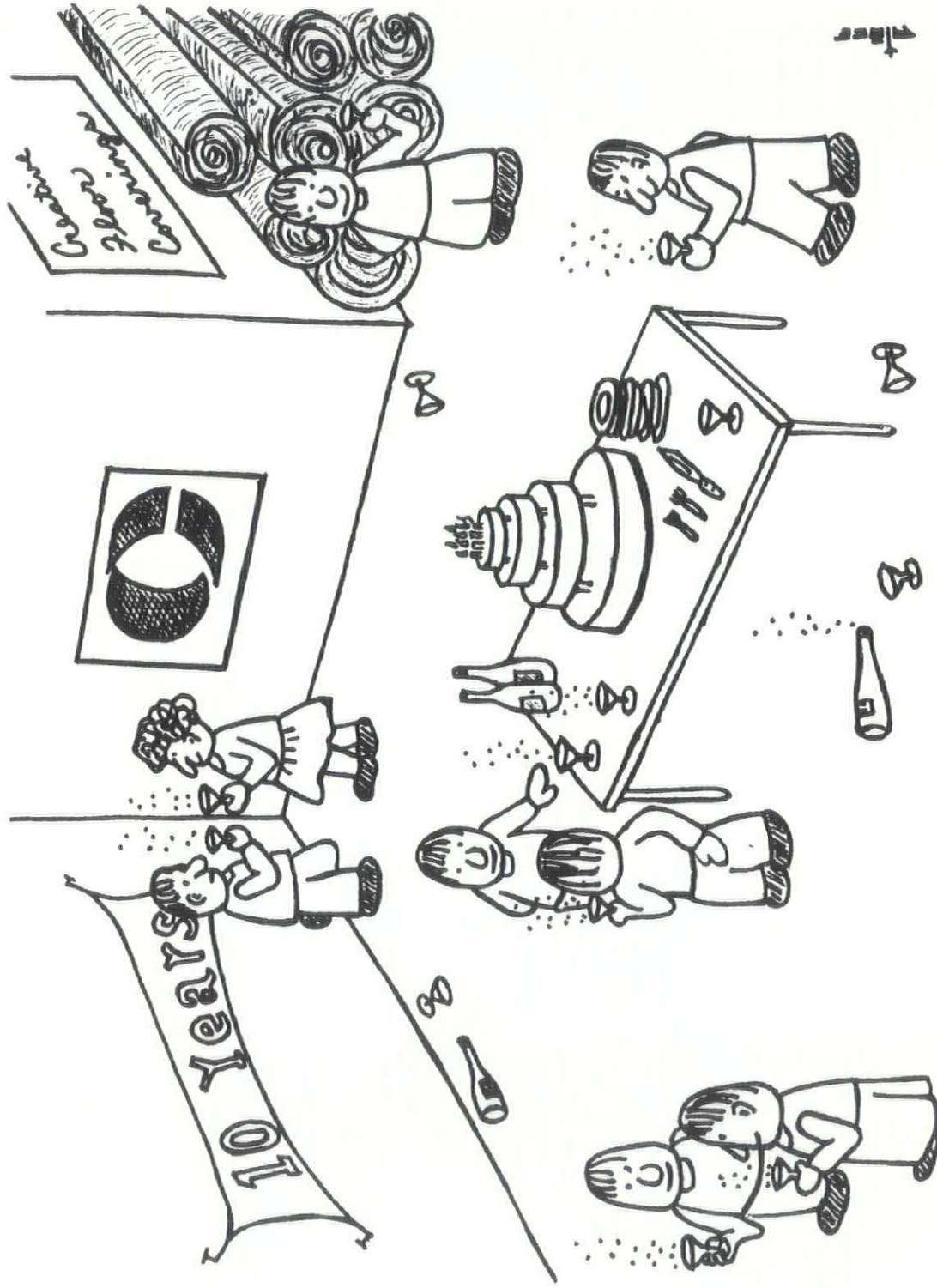


Frederic Law Olmsted in his later years.

The park, as conceived, was two and a half miles north of the population center and incorporated many sound planning principles in use today, such as the basic concept of a continuous strip park and the separation of traffic by overpasses and underpasses later used in the development of Radburn and other "planned" communities.

Olmsted went on to design a number of small communities, participate in the design and site planning of the World Columbian Exposition, Stanford and the University of California at Berkeley campuses, as well as being instrumental in developing the concept behind the national park movement. With his leadership the profession of landscape architecture emerged as a vital force of the American scene.

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# An Architect's Avocation:

Howard Garriss

Howard Garriss, presently with Wimberly, Whisenand, Allison, Tong & Goo Architects, Ltd., came to Hawaii in 1972 after three years with Synergetics, Inc., a design and fabrication firm established by Buckminster Fuller. Howard's avocation is the experimentation, design, and construction of model tensegrity structures. Those shown in the photographs are but a few of Howard's experiments. The term "tensegrity" (tension integrity) applies to a family of structures that have the following properties:

1—Inherent rigidity (not tied to gravity or pressure for stability).

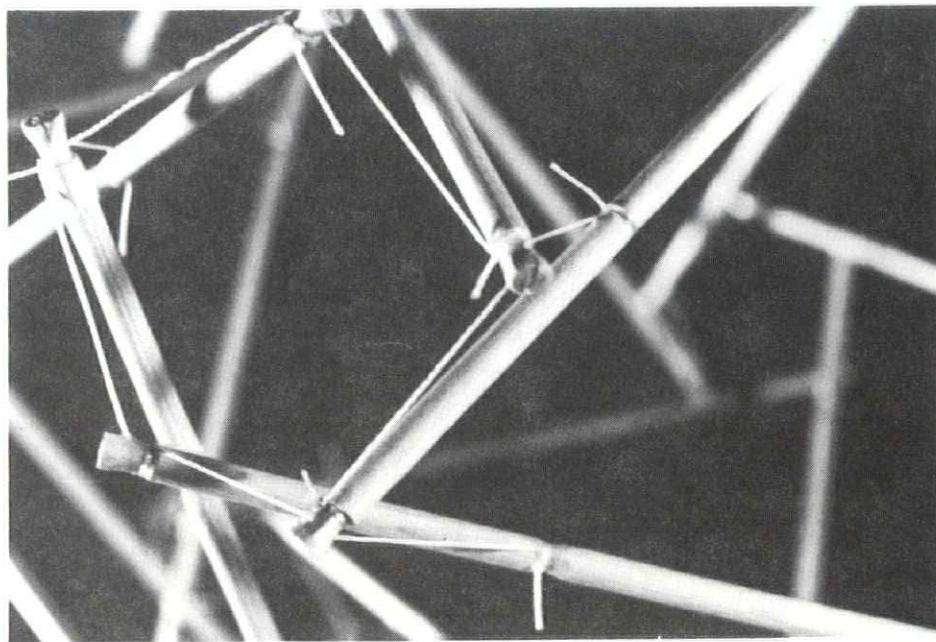
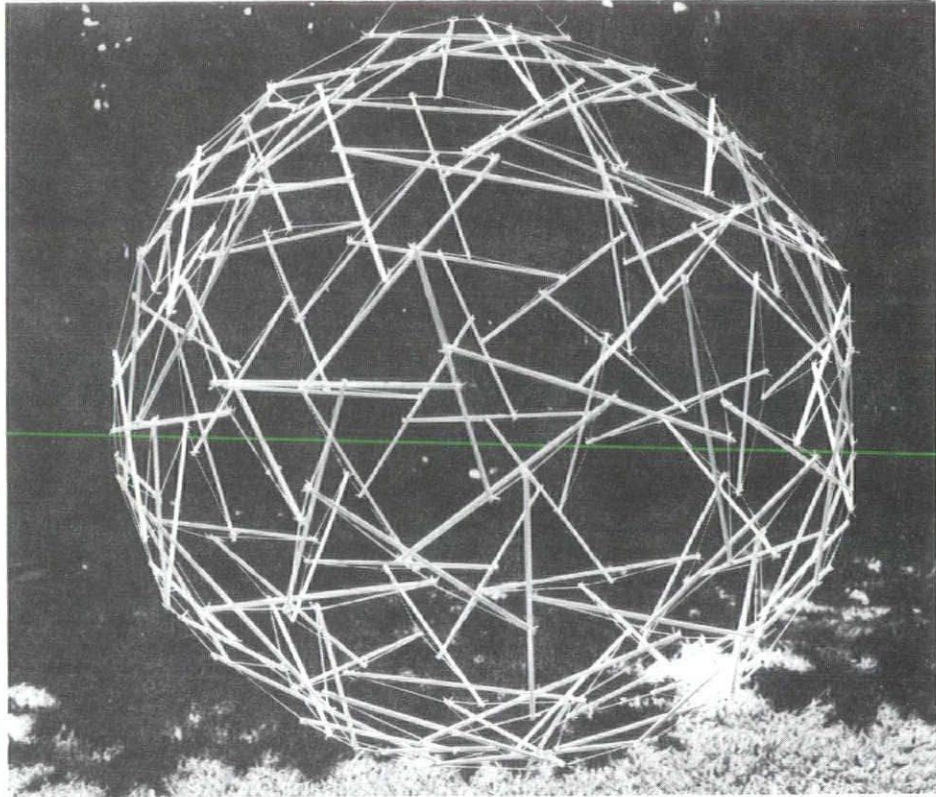
2—Isolation of all forces imposed into pure tension and discontinuous compression (notice spars are completely separate from one another — suspended in the tension network).

3—Very low dead weight.

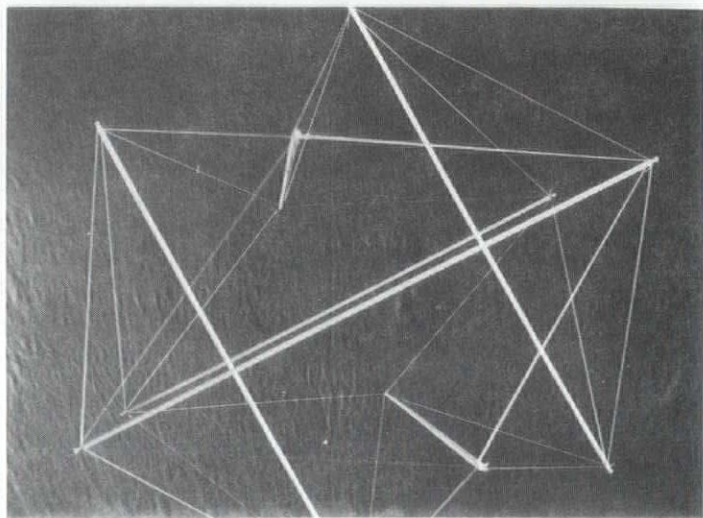
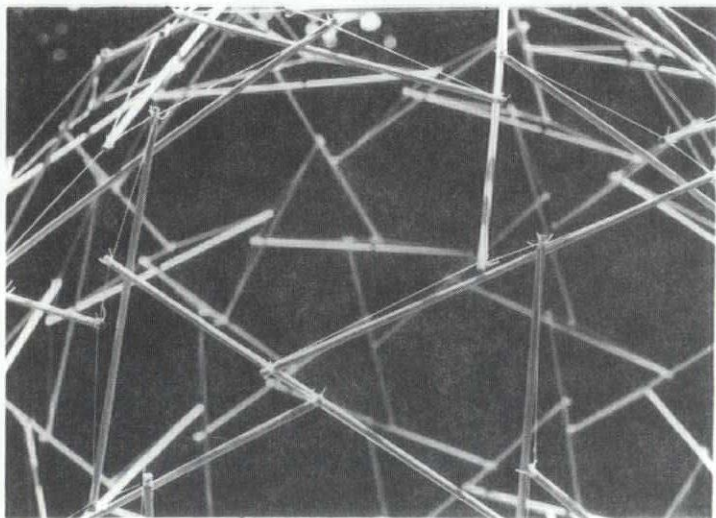
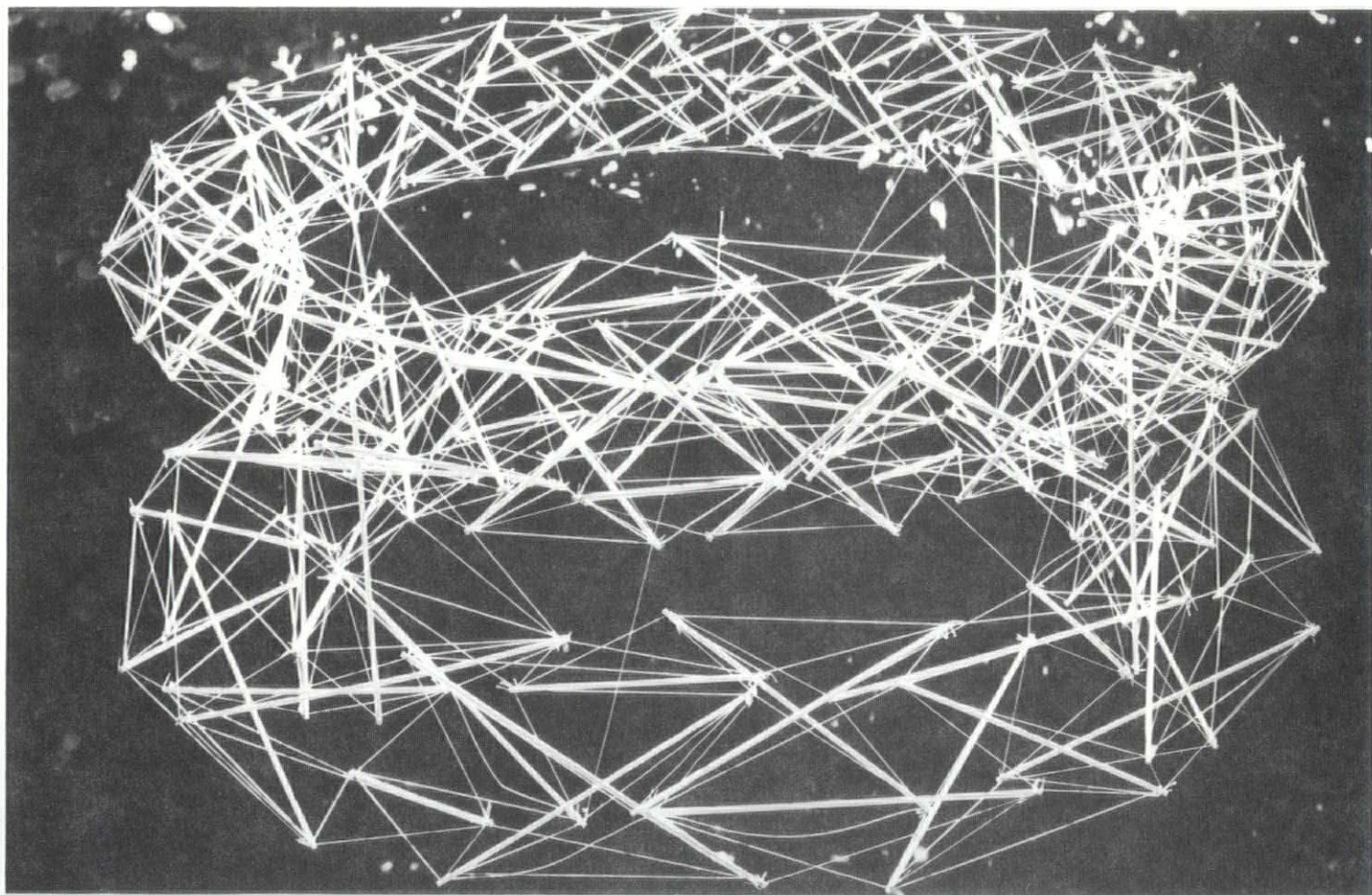
4—Capacity for theoretically infinite substitution within any general system. To explain: for every compression spar shown in the photographs, a tensegrity spar could be substituted. This process could repeat itself as many times as practical.

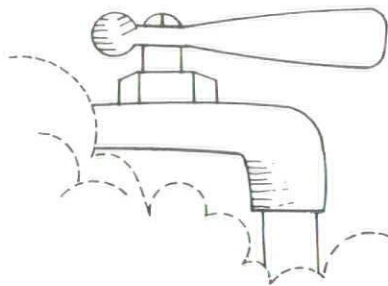
Some of these structures have been studied by others (spheres - mast). The torus or rings are new so far as I know.

It is highly probable that in the future structures of this nature are going to be most suitable for constructing large scale environments such as the floating city and the space station.



Photography:  
SCOTT REDFIELD





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## Energy Efficiency Environment

### AIA News Release

The American Institute of Architects today announced the adoption of a report entitled, "Energy and the Built Environment: A Gap in Current Strategies." The report, prepared by Leo A. Daly, FAIA, and presented at the Institute's 1974 annual convention, stressed the need for increasing the energy efficiency of the built environment, calling for further research into problems and means of energy conservation, and for a national program of energy conservation in buildings.

The report also indicated a range of future actions for the AIA. First on the list is the formation of an AIA Energy Steering Committee which will provide leadership in the Institute's studies of energy conservation. An advisory council on research in energy conservation was also recommended; this group would advocate and coordinate support for energy conservation research.

The report also called for the Institute to pursue a variety of efforts to create a national program of energy conservation in buildings, including legislative evaluation and assistance. Collection and evaluation of energy-savings ideas is also recommended, along with their distribution in a looseleaf notebook of "energy opportunities." Other activities include leadership in setting up demonstration projects and studies of energy conservation.

Members of the newly formed AIA Energy Steering Committee are: Leo A. Daly, FAIA, chairman; Herbert E. Duncan, FAIA; John M. McGinty, AIA; Robert Burley, AIA, and John Eberhard, AIA, president of the AIA Research Corporation.

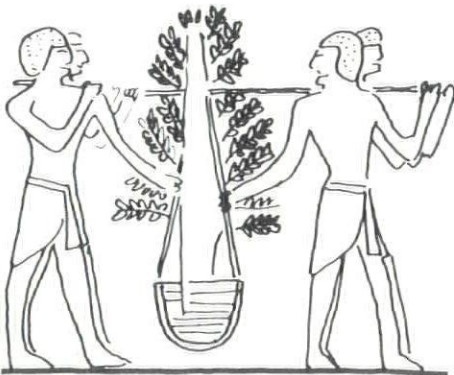
See page 30 for  
I. M. Modest Identity Contest  
Application

# MANHOURDATABANK WEST

by LEW INGLESON

Lew Ingleson had been appointed Hawaii Chapter representative to the Manhourdatabank-West Task Force.

Manhourdatabank-West is a non-profit service corporation, with headquarters in San Francisco, providing, on a subscription basis, information on the number of man-hours required by a variety of architectural offices to do various projects. In addition, information on consulting engineers' services will also be provided.



Workers carrying incense tree from the land of Punt. Could two have carried the basket as well?

Earlier this year, many architectural firms received a survey of interest questionnaire and draft input/output form. The survey indicates that over two-thirds of the responding architects say they will subscribe. The Task Force believes that there is an overwhelming market potential and that the project be continued.

The input/output form sent earlier indicates the type of information subscribers can expect to receive. With each request for a set of data, output forms on six similar projects will be sent. It is

anticipated that an annual subscription will entitle firms to receive from 5 to 10 sets of data, with a nominal charge for additional sets.

As of this writing the Manhourdatabank-West Task Force is made up of the AIA state organizations of California, Oregon, Washington, Hawaii and probably Arizona. In all likelihood, no new states will come on-stream until the program becomes operational. MHDB-West will be sanctioned by National and a loan by National will, in all likelihood be appropriated to cover approximately 50 per cent of the first-year-cost.

Manhourdatabank-West is scheduled to begin receiving subscriptions and input forms on August 1, 1974, and will be prepared to send output forms and be fully operational on October 1, 1974. It is anticipated that subscriptions will be based on office size, although this is not quite firm, and will cost from \$55 to \$95 per year.

Manhourdatabank-West is about to become a reality. However, as with any new venture, capital is required. National has pledged half of that requirement and the other half will come from state organizations. Hawaii's share will be about \$2,500. Since no money was budgeted by the Hawaii Chapter for this, and since this is really more of a firm effort, Ingleson will be contacting architectural firms personally to request your financial support. Any money loaned to MHDB-West now will be repaid within three to four years at an interest rate of 10 per cent.

Your support and participation in Manhourdatabank-West is urged. This service will help fill the gap left by the lack of standardized fee schedules, and even more, help the architect to assess the financial value of his services and provide his client with a more realistic estimate of fees.

Your kokua will be greatly appreciated.

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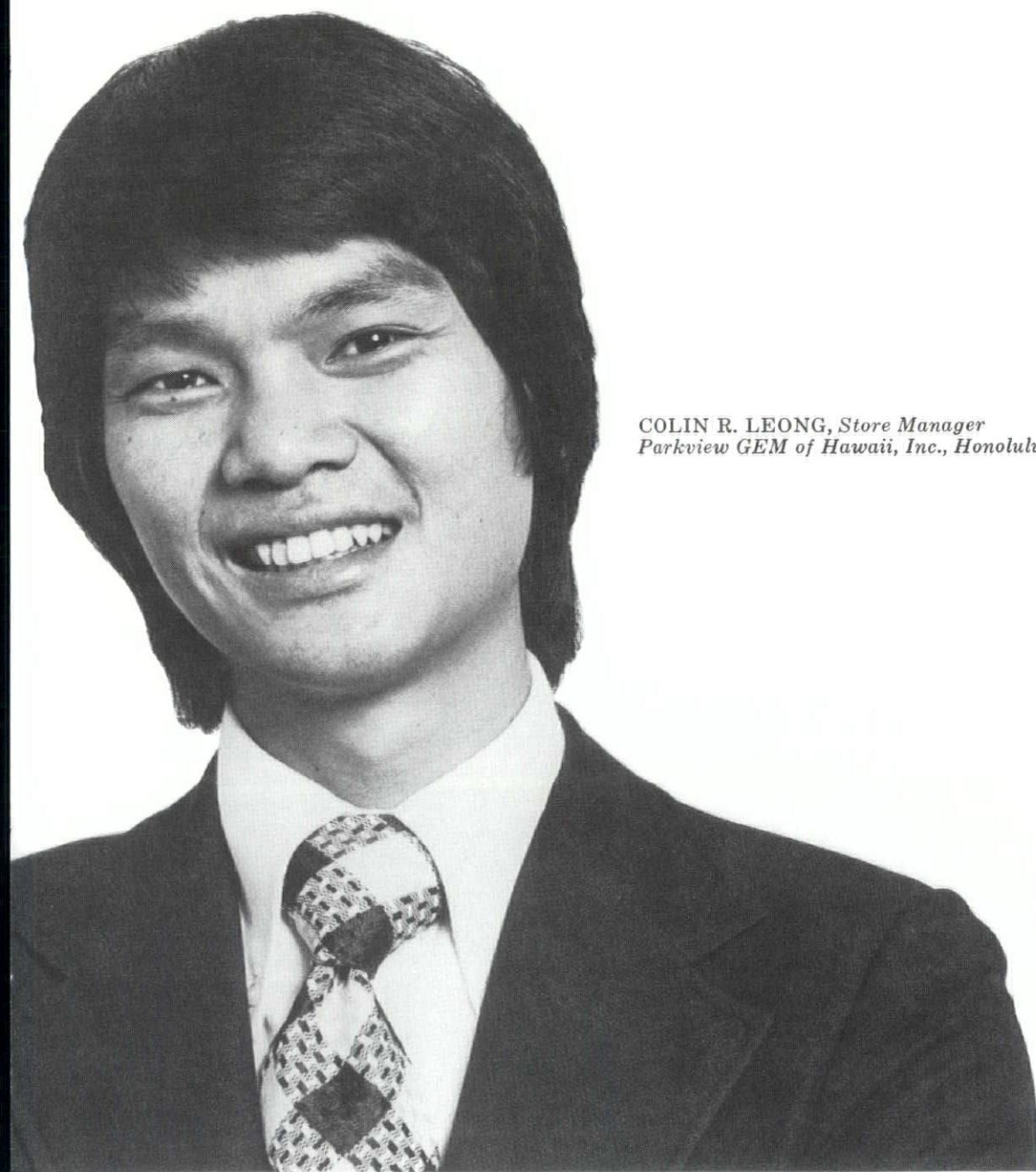
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# International Design Conference at Aspen

## or Cultural Supermarket in Blue Denim (faded)

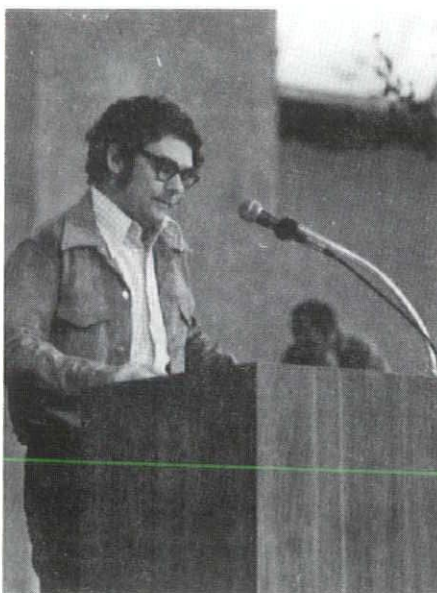
Words and Pictures by ERIC ENGSTROM

The International Design Conference at Aspen is in its twenty-fourth year of providing a forum for architects and designers to meet for a week to exchange and discuss ideas. A more apt description, according to featured speaker Susan Sontag, is that Aspen is a cultural supermarket. As in most cases, the truth lies somewhere in the middle.

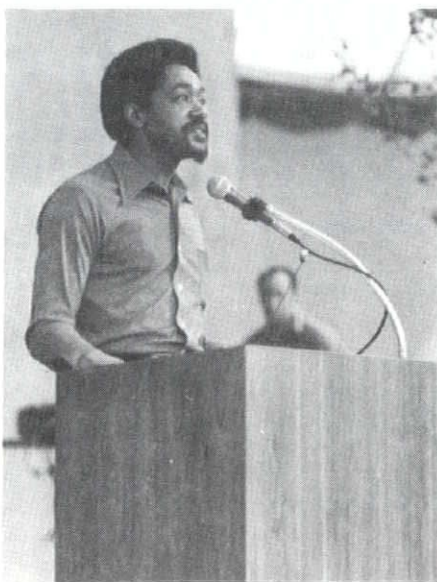
This year's conference, held June 16-21, was organized, chaired by Architect-Planner Julian Beinart from South Africa via MIT and was titled *Between Self and System*. The general format was to have two or three lectures each morning, seminars and programs related to the lectures each afternoon, and special film programs in the late afternoon and evening. The afternoon session were of a multiple choice nature; depending on one's interests, a variety of seminars was available. This caused numerous problems; when one is forced to choose between four good seminars on one day, all related to the practice of his craft, it's an impossible situation.

*Between Self and System* was apparently more of a political/sociological conference than those of years past; featured speakers included Black Panther co-founder Bobby Seale, critic/novelist Susan Sontag, English critic John Berger, sociologist J. Mayone Stycos, architects Giancarlo DiCarlo, David Lewis, and Kisho Kurosawa, and intellectual man-about-everything Jerome Lettvin. One was immediately struck by the large preponderance of nondesigners whose main thread of thought seemed to focus on the designer/client/user relationship and its place in society as a whole.

Bobby Seale was the leadoff speaker of the conference (which, for the record, was un-poor un-black, and a sea of faded denim for the most part) and spoke about the results of community action and programs by the Black Panther Party in Oakland. His main message was that as much as we try to divorce



Julian Beinart



Bobby Seale

ourselves from the system, we can't; that the so-called radical approach to problem solving is needed, and that it really isn't very radical. After a swipe at the SLA and its "revolutionary violence," Seale outlined his methods for

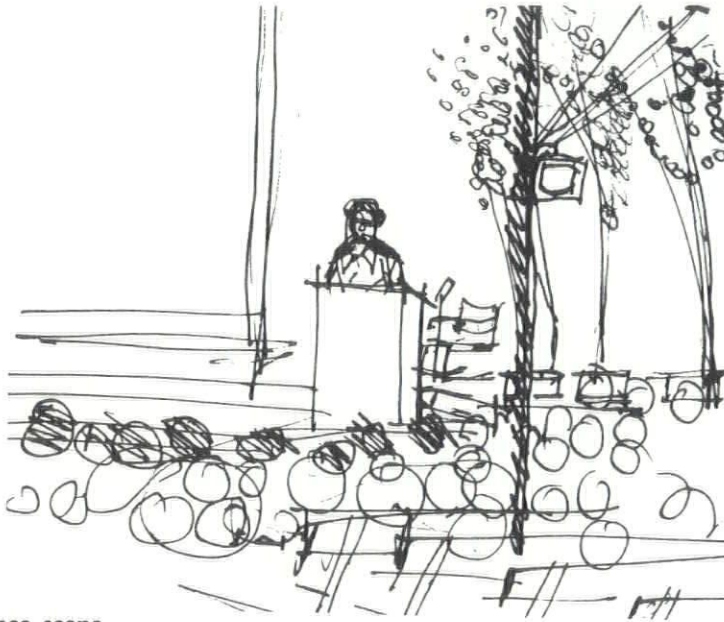
dealing with small scale problems and the amount of work needed to bring forth even simple solutions.

As might be expected, his address was well received; the only question the writer had was whether the people who applauded so long and loud had really listened or whether Seale's obvious control of his subject had merely "snowed" the members of the audience. The tendency is to think that the participants already knew what they thought Seale would and did say; that the content could have been a reading of "Mary Had a Little Lamb" and the audience would have been just as enthusiastic. In this case, the dynamism of the speaker came across as powerfully as what he had to say. This was unfortunate, because what he said was important for the designer.

A word about Aspen itself: A small mining town which has developed into one of the world's premier ski areas, Aspen has coped fairly well with growth of the ski-condominium type of construction. In a sense, Aspen is Hawaii on a smaller scale. Access to the town is limited; being in a valley, there is natural limitation to building, and the mood in the town is cautious. It is a beautiful town with many nineteenth century Victorian gingerbread houses and red brick commercial structures and some of the worst of typical concrete block walk-up three-story "condominium" structures ever built. A one-word description of most of Aspen would be "charming" — and the town promotes this definition wherever possible.

Meanwhile, back at IDCA, the mood of doom was settling in. In the films and lectures, there was a pervading pessimism in the materials being presented. Sociologist J. Mayone Stycos and photographer Cornell Capa gave a presentation of *Margin of Life*, a book and program concerning overpopulation in Central America. Cornell Capa introduced a slide/tape on the work of

The tendency is to think that the participants already knew what they thought Seale would and did say; that the content could have been a reading of "Mary Had a Little Lamb", and the audience would have been just as enthusiastic.



A typical conference scene.

SITTING IN THE BACK OF THE OLD JEROME HOTEL ON A CLOUDY AFTERNOON  
AFTERNOON, JUNE 1968, DESIGN CONFERENCE, BEER, MOVIES, PRESENTATIONS, GOOD  
PEOPLE



Donald McCullin, an English war photographer. This presentation was to become one of the most hotly contested issues of the conference.

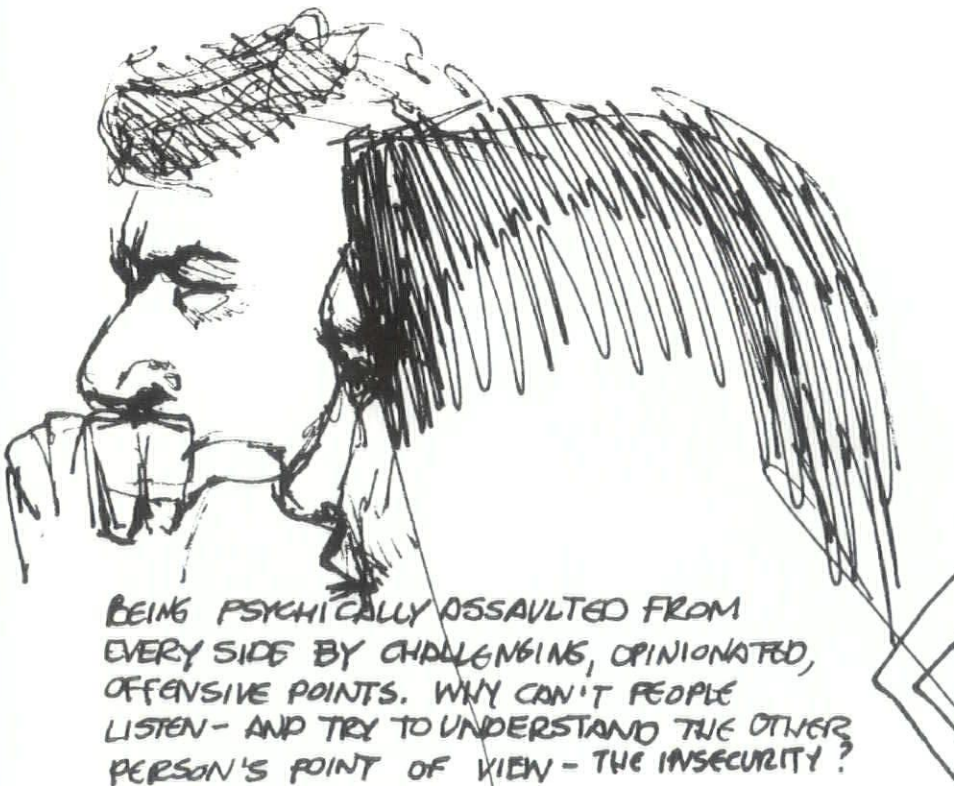
John Berger, English critic and author, was scheduled to present his two films, from the Ways of Seeing series; he felt that this would be an example of overkill of the worst sort — to follow such strong images (McCullin) with his own work would be unfair to both.

The following day Berger and critic/novelist Susan Sontag gave a joint presentation explaining their views both on the conference format and the content of previous presentations. They felt that Self and System as a title was reductive and that the intrusion into the conference of material that had no historical reference and was presented in a scatter-gun manner was wrong.

Berger felt that one cannot react with anything but impotence when confronted with image after image of pain and suffering. His feeling was that if one image was shown over a long period time rather than many, a person would begin to think about that image, its context, and if illustrative of a problem, would begin to consider solutions.

Ms. Sontag stated further that photographs are an illusion of reality and are

Continued on page 20

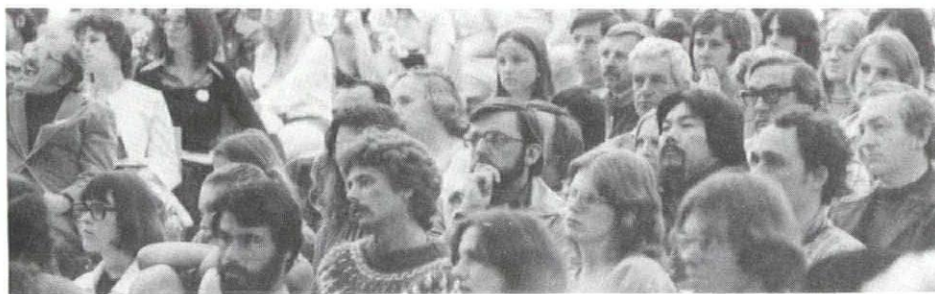
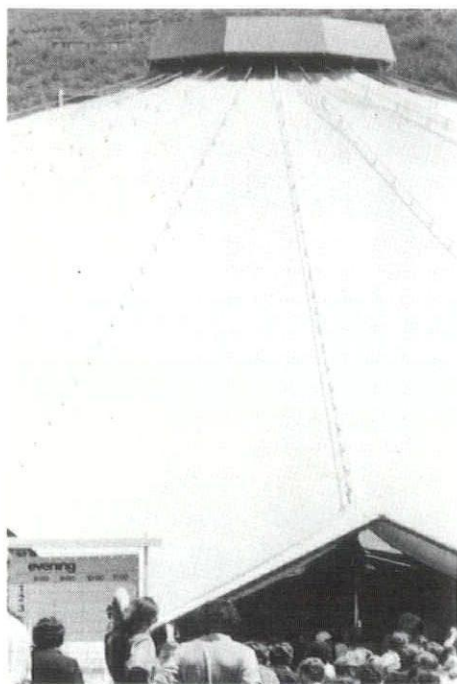


The great debate: Berger and Sontag

# Aspen

from page 9

One problem she seems unable to solve is the transferral of material from the verbal to the visual.



The tent was the focal point for the lectures.

prime artifacts of a miniaturized world and that we react to the photograph rather than reality. In this sense, a series of "family of man" type photographs projected on a wall one after another loses all power to change or even affect us as viewers, designers, or doers.

Cornell Capa defended the McCullin work and that of the Concerned Photographers group by explaining that it was not impotence but awareness that was provided by presentations of this sort. The matter was never really settled. However, both Berger and Ms. Sontag showed their own work later in the conference, and the reaction to both was interesting.

Berger's films, *Ways of Seeing*, were an excellent introduction to the perception of art and architecture and what happens when they are viewed out of context. Ms. Sontag's film *Promised Lands* was ineptly done, and guilty of many of the clichés which she had so roundly criticized earlier. One problem which she seems unable to solve is the

transferral of material from the verbal to the visual.

David Lewis, former Mellon professor of architecture and urban planning at Carnegie Mellon University, and currently working in architecture for education, gave an excellent talk on the role of the user in creating buildings. He referred to the addresses given by Bobby Seale and Julian Beinart as being pertinent to the mood of the times, that a do-it-yourself simultaneous approach needs to be used for a team design which really works.

The three major subjects broached during the many seminars seemed to be (1) media and access to it, uses of the media, (2) the fragmentation of the design process and the ensuing results, and (3) social response mechanisms for dealing with design problems.

Some of the people who ran seminar groups were architects Kisho Kurosawa, Carl Anthony and David Lewis, graphic designer Milton Glaser, Danish journalist Torben Schmidt, feminist Betty

Friedan, film producer Bert Schneider, historian James Ackerman, and others.

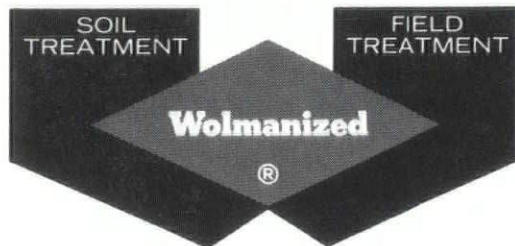
Otto Piene, soon to replace Gyorgy Kepes at the MIT Center for Advanced Visual Studies, and creator of the plastic inflated rainbow for the Munich Olympics, presented a scheme for constructing an inflated balloon-tent which became the theme structure of the conference.

Other major presentations were made by African playwright Wole Soyinka whose concerns included the nonacceptance of African art in the European world; MIT professor and intellectual gadfly Jerome Lettvin speaking on Aesthetics as a Force in Evolution (providing some badly needed humor); and philosopher Donald Schon on Theories of Design as Theories of Action. Italian Architect Giancarlo DiCarlo reiterated concerns expressed earlier in speaking to the problems of modern design where the client is no longer necessarily the user.

Continued on page 27

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# Fossil Fuel Energy

by JAMES F. GARY

President, Pacific Resources, Inc.

Japan-American Institute of Management Science

March 29, 1974

In this day and age of consumerism, environmentalism and participatory democracy, it has become increasingly important, I believe, for American businessmen to tell their story as often and as forcefully as possible. If we fail to do so, we will by default permit our free enterprise system to go down the drain.

My views about the entire U.S. energy situation are summarized very briefly in the following statement:

Our free enterprise system, given understanding and support from the American public and required changes in government regulation and policy, will produce and distribute sufficient fossil fuel energy for short-term needs until U.S. technology can develop new sources of energy for our long-term needs.

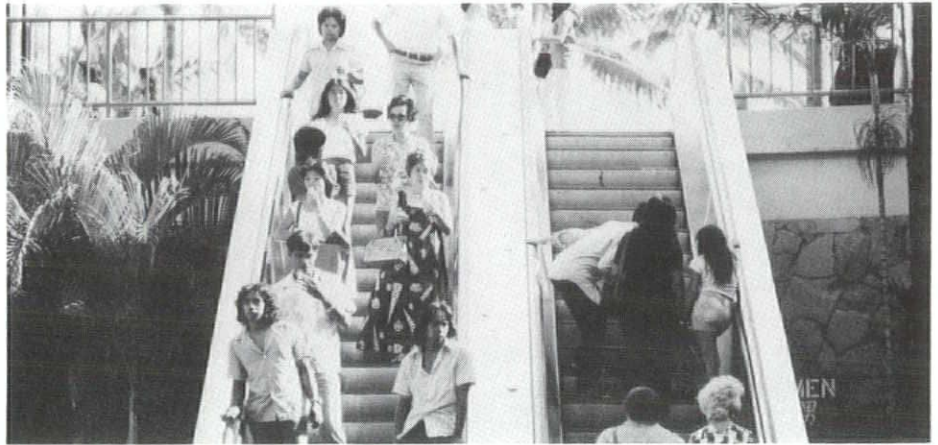
## Energy Realities

The basic facts — the realities — which have given us our present energy crisis, as I see it, are these:

1—In today's world, energy is tied closely to standard of living, productivity and gross national product. People want ample, reasonably priced and convenient energy to make their lives easier. Abundant energy is a necessity if an undeveloped nation is to develop. In developed nations, energy is regarded almost as a birthright. We use it freely, often wastefully. In America, with six per cent of the world's population, we consume one-third of the world's energy.

2—Another fact is that America has not been increasing its exploration and production of energy to meet its own demands. We're importing more oil every year. America, and Europe and Japan too must now look to the Middle East for major supplies.

3—The oil-exporting nations — and this is an important fact — are well aware of the role they play in the world's energy supply and they are



America consumes one-third of the world's energy.

determined to participate more fully in the production and distribution of their oil reserves. These oil-exporting nations also expect to reap greater wealth.

4—There is a growing worldwide awareness of environmental matters. This is true in the U.S. and in other developing nations. People don't want to see their environments fouled by industrialism, including energy production.

5—There is growing government regulation aimed at consumer protection. Just as environmentalism may be well-meaning, this kind of regulation is having a serious effect on the supply and distribution of energy resources.

## Regulation Increases

Ever since the late 19th century when the U.S. government began to look askance at Rockefeller's oil enterprises, regulatory moves have been aimed at energy industry. In the first half of the 20th century, regulations were minimal. But in the past 20 years, regulatory actions have become far more prominent.

Following are five such actions which I think have seriously hampered energy supply in the United States:

1—The Federal Power Commission since the 1950s has regulated the price of natural gas at the wellhead, which has made our most scarce and cleanest burning energy source sell at bargain basement prices.

2—The Clean Air Act of 1970, however well-intended, compounded the problem of energy supply at a critical time. More recently, it has encouraged cost-conscious industrial and other energy consumers to burn every bit of natural gas they could get their hands on, even if it was not the most efficient use of a premium fuel.

3—The Tax Reform Act of 1969 seriously hampered the energy industry at the exact time when its capital requirements were greatest; when the energy industry should have been most involved in energy exploration and developing the infrastructure necessary for refining and distributing energy.

4—Oil import controls, which earlier had served a worthwhile purpose in protecting American energy interests, were not updated to respond to changing conditions.

5—And fifth, the present regulation of oil prices has had and is still having a bad effect on the ability of the industry to beat the low domestic supply-high



import cost cycle in which it is trapped.

**Suggested Solutions**

Here are four things to do which, I believe, could do much to resolve our energy problems:

1—We should correct those regulatory errors I cited earlier. We urgently need action which will allow free market forces to establish competitive, value-related prices for natural gas and petroleum products. The free enterprise system will founder if the law of supply and demand is not allowed to function. Without attempting to detail needed legislation, I will say that the Clean Air Act of 1970, consumer legislation and the Tax Reform Act of 1969 must be corrected to give due recognition to environmentalism, consumerism and fair share tax payments, but at the same time, recognize our energy needs.

2—We need a U.S. policy of conservation. I would suggest restriction of waste through economic incentive rather than straight regulatory measures. For instance: automobiles could be taxed in some relation to size and economy of operation.

3—We need a program with all of the priority and funding of the Manhattan and Space projects to develop alternative energy sources. I do not believe private enterprise can expeditiously do this.

4—All of us in the United States — private citizens, industry and our elected and appointed officials — must assess and understand the concerns and goals of energy-producer nations. We must encourage international dialogue and cooperation between the energy-producing nations and the energy-consuming nations. Whatever our leanings may be today, it makes sense to examine our Middle East policies as they relate to our needs for energy — energy which is fundamental to our present way of life.




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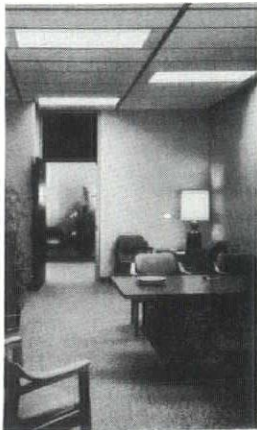
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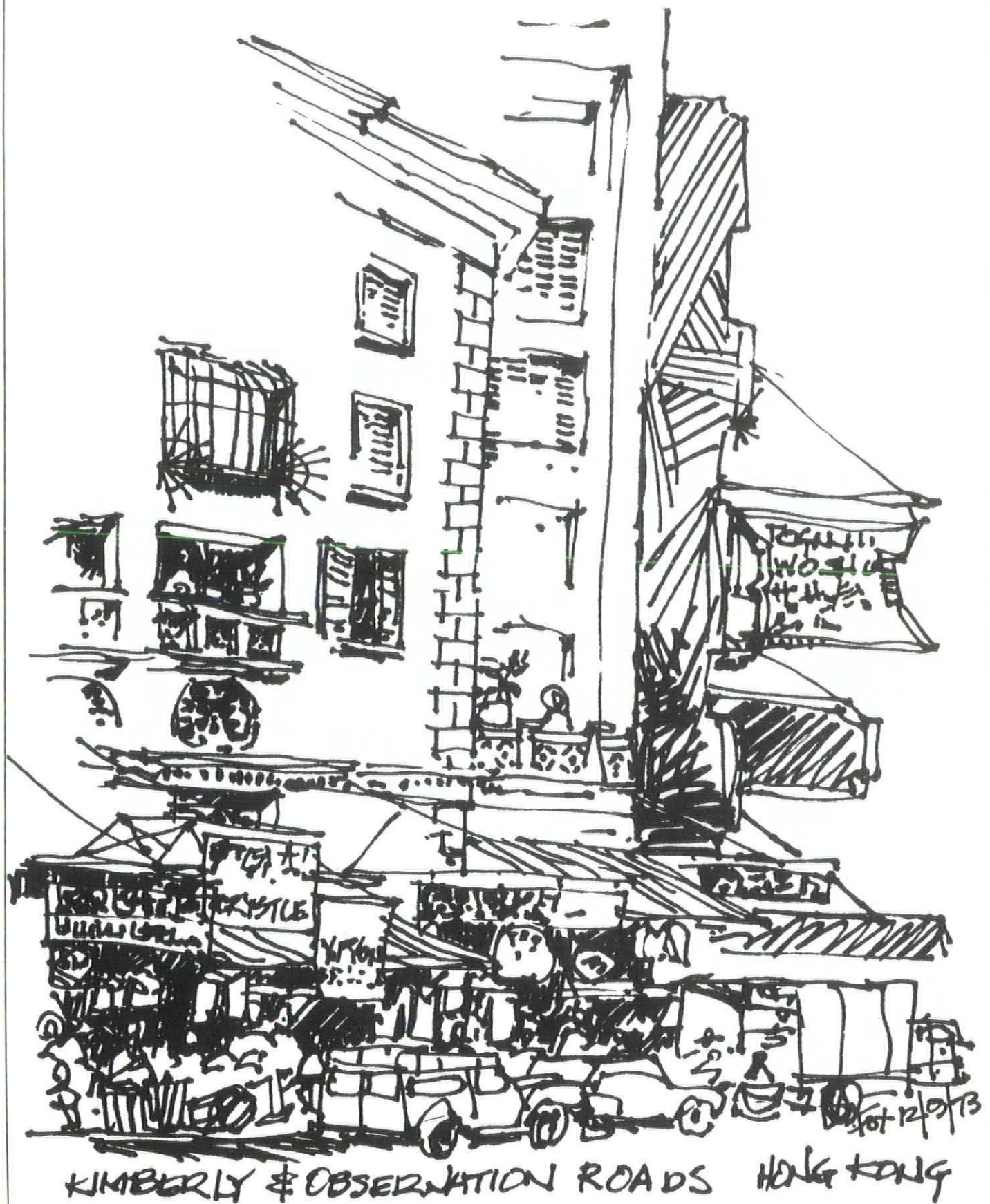
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# A Fond Farewell

by *Phil Stitt*

Every architect, I suspect, has dreamed of having one client in his lifetime who would give him an entirely free hand to express his ideas in a building. Just a bare statement of the function to be performed.

There are those in other professions, including my own — public relations — who similarly dream. In 1957 I acquired just such a client; and how great it has been working for you these last 16 years!

From the first issue we “told it like it is,” by chiding legislative leaders for continuing the “evolution to mediocrity” of our state capitol. (In this issue we quote from that article and from several others we have carried over the years. All, I think, reflect ideas and information worthy of review.)

We have printed important ideas that contractors, suppliers and clients have thought architects ought to hear, but didn't dare say to their faces. And the other way around.

Many of the ideas expressed on our pages could still save great embarrassment and cost that will surely result if they are not followed. Some of the best of those ideas were carried in paid advertising, including the forthright editorials Bob Larabell wrote for his Arizona Acoustics ads a decade ago. Also in the fun and sharp wisdom of “Archie,” the cartoon character brought to you so long by Jim Warne's Engineers Testing Laboratories.

We all learn and build upon the experience and wisdom of the many who have gone before us. Yet it sometimes seems that we also have a penchant for learning some things only the hard way — if ever.

Phoenix has just had the benefit of a study by a highly competent group of architect-planners bearing the name: Regional/Urban Design Assistance Team (RUDAT). It is part of a program of The American Institute of Architects to

Phil Stitt has for the past 16 years been editing, publishing, selling ads and in essence has been the full staff of the *Arizona Architect* magazine. Two years ago he visited Hawaii and was very helpful in guiding the new direction of *Hawaii Architect* magazine.

help cities see themselves and their future needs in a new way — through the trained eyes of outsiders. (Copies of their report are available at \$3 from Central Arizona Chapter.) The visit received excellent publicity and cooperation from many important entities including Maricopa Association of Governments, Valley Forward Association and others.

Landscape architect F. J. MacDonald, however, has noted in a letter to a Phoenix paper that similar recommendations were made by some local experts several years ago. Nothing was done. He pointedly asked: “Now that the AIA Urban Team has said it again, will anybody listen?”

Why do we repeatedly study the same problems — and then not act? Too often, I suspect, it is because we are cowed by the rugged individualists among us who want civic progress, but only if it will not interfere with **their** right to “use their property as they see fit.” (One Phoenix minister recently noted that what these people really mean is that they “maintain the right to indulge their selfishness in any way they please.”)

Mr. MacDonald added: “. . . or will a land use planning commission at state level have to enforce sensible planning upon us?”

It has been more than two years since State Rep. Michael Goodwin AIA called upon the legislature to get busy with planning land use. Legislative leaders saw to it that first Rep. Goodwin, then others, would successively be appointed as committees to “study it.” How terribly much damage has been done to our land in those two years, and will continue to be done!

A recent editorial in *The Christian Science Monitor* said: “As Americans look through their windows at their nation's deteriorating landscape, they

might ponder that their representatives in Congress have now been prevented from even considering legislation to start saving the land. The House Rules Committee has shockingly decided to keep the National Land Use Policy Act from the floor.

“Like the Senate version, which passed last summer, the House bill had already lost its enforcement teeth. It no longer contained “sanctions” — provisions to cut federal highway, airport, and conservation funds in states failing to come up with land-use plans. But it still offered substantial federal funds and assistance to encourage states to develop plans best suited to their particular circumstances.

“The idea was not to invade state and individual rights, as opponents charged, but to preserve regard for them in the framework of vital goals for wisely using the national heritage of land . . .

“Even after last year's campaign of opposition, Mr. Nixon said in his State of the Union message: ‘Adoption of the National Land Use Policy Act . . . remains a high priority of my administration.’ A month later it appeared to have no priority at all. The American land deserves better.”

It is a sad fact that after one Arizona congressman, Morris Udall, was the chief sponsor of the Land Use Policy Act (which would greatly have helped the AIA's own visionary land policy program), it was first weakened, and then killed through the efforts of two other Arizonans — Sen. Paul Fannin and Rep. Sam Steiger.

In the light of this attitude, which fairly reflects that of the Phoenix Chamber of Commerce, can we really expect anything to come from RUDAT?

As I yield this magazine to others, I hope it will keep its concern for the land and our cities, and the courage to fight for their protection and improvement. Yes, and I hope *Arizona Architect* will keep the bluntness to tell the truth; for only the light of truth can help in these terribly important matters.

Again, these have been happy years for me; replete with rich friendships and a rare opportunity. My thanks to all these friends; and also for the high distinction the Arizona Society of Architects just obtained for me — one of ten new honorary memberships in the AIA. Thanks, also, to the many who have written me from Arizona and across the country with congratulations, compliments and good wishes. My cup runneth over.

All in all it was one of those weeks where in order to fully absorb all the ideas and information, one has to take an additional week in a quiet room . . .

Film and theater played an important part in the conference. Producer Bert Schneider and director Peter Davis presented *Hearts and Minds*, a documentary film on the Vietnam era, which had won many accolades at this year's Cannes Film Festival. The conference showing was the first in the U.S.A. as the film is embroiled in legal and political problems regarding its distribution. There is the possibility it will never be shown in theaters.

It is an important film no matter where the viewer sits in his position on the war. Every American should see it to understand what America has become in the last part of the twentieth century.

Other films presented included a group from the collection of the Museum of Modern Art assembled by Wendy Keys. The Theater Company of Boston presented a variety of material from Beckett and Pinter and a play-in-progress.

All in all it was one of those weeks where in order to fully absorb all the ideas and information, one has to take an additional week in a quiet room just to digest everything. It is, even a week and more after the end of the conference, difficult to write about it in a comprehensive manner. The IDCA is an experience to be intellectualized and emotionalized later but not forgotten, every designer should go at least once to get the cobwebs stirred up a bit. It's worth the trip.

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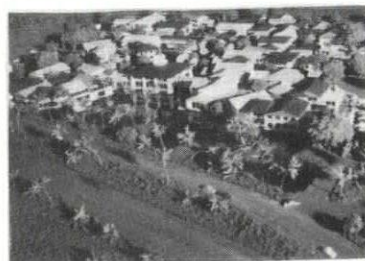
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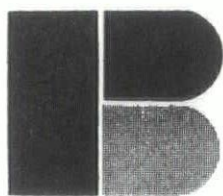
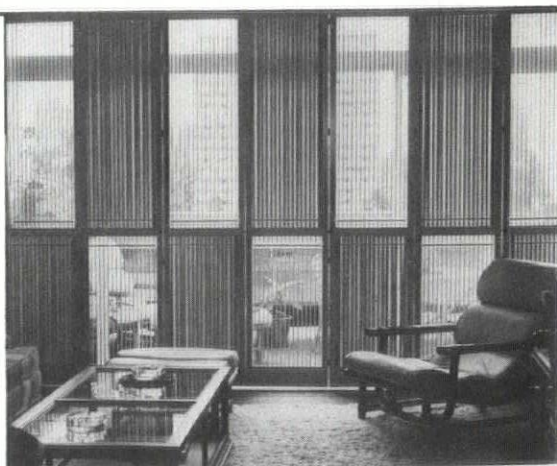
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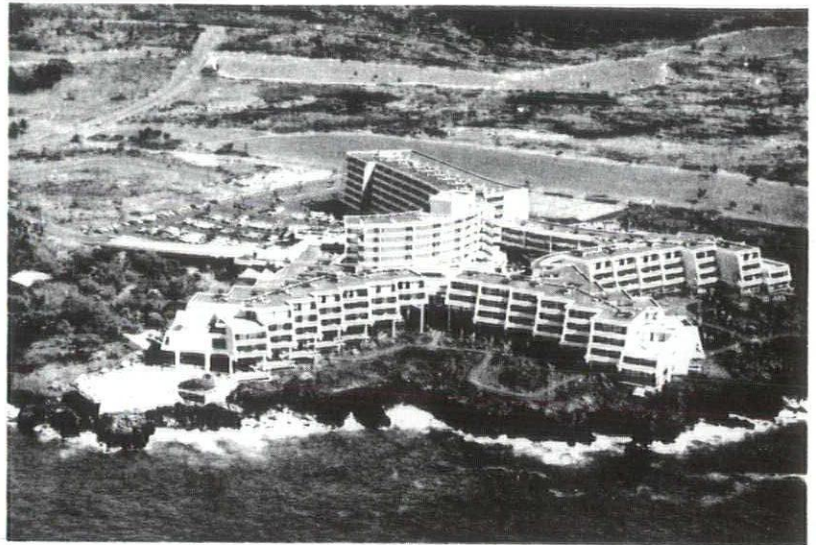


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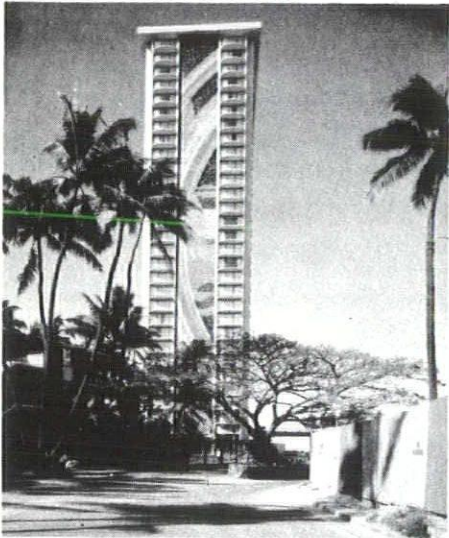
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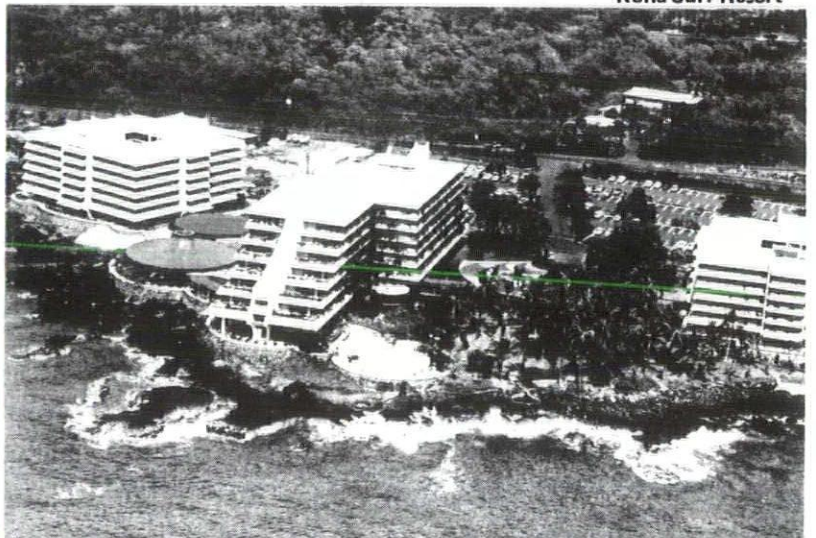
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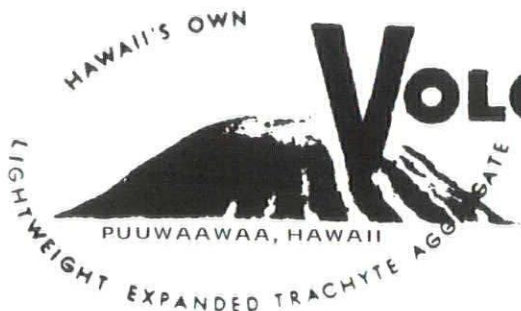


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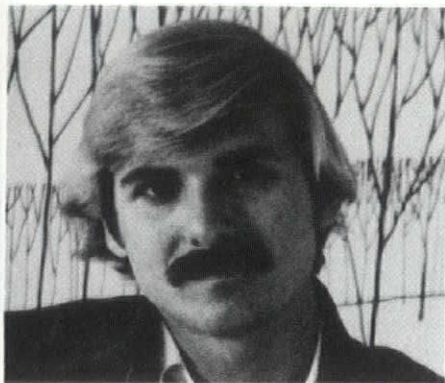
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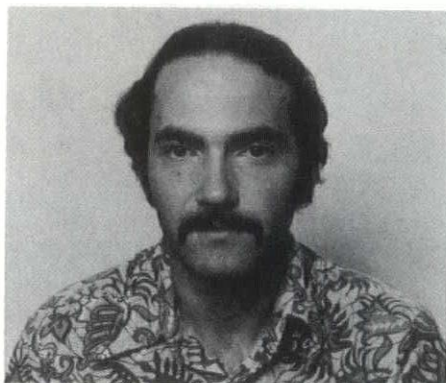
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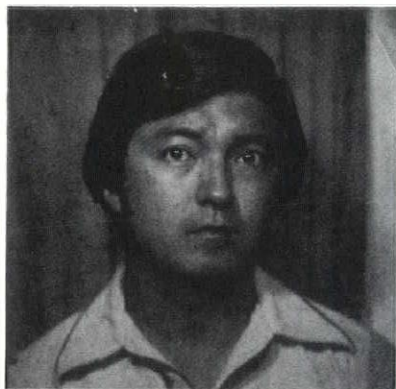
# New Members



**WILLIAM FRED IGOE.** Corporate member, DMJM. B. Arch., U. of Oregon. Single.



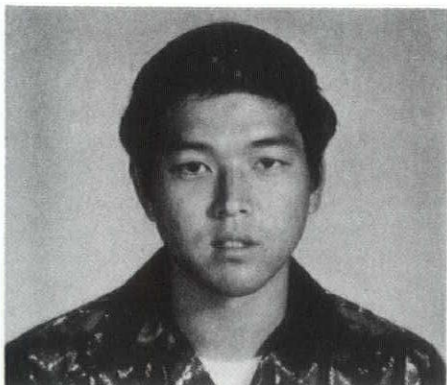
**JOHN TROTTA.** Corporate member, DMJM. New York University, New York Institute of Technology. Wife: Carola. Hobbies: camping, hiking, badminton.



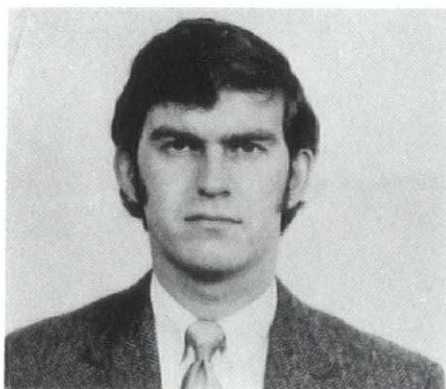
**JAMES DAVID WILSON.** Associate member, HJFWG. B. Arch., Auburn University, Single.

**TOKI TOYAMA.** Corporate member, Hogan, Chapman, Cobeen, Weite. B. Arch., U. of Minnesota. Wife: Patricia. Children: Stuart, Cheryl.

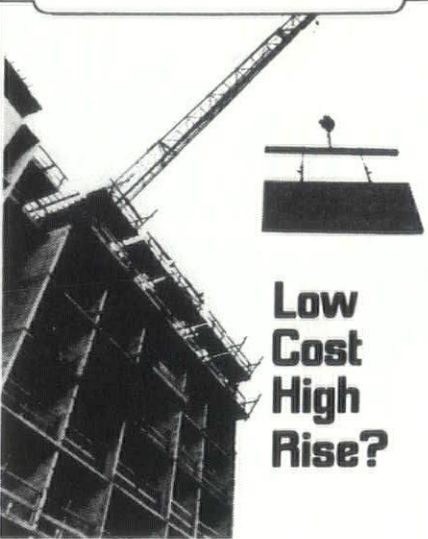
**HERBERT M. SHINSATO.** Professional associate member, Roger Lee Associates. B.F.A., U. of Hawaii. Single. Hobbies: sports, fishing, photography.



**ERNEST M. UMEMOTO.** Corporate member, WWAT&G. B. Arch., U. of Hawaii. Wife: Katherine. Children: Erin 3½, Ryan 2½. Hobbies: arts and crafts, graphics, landscaping.



**RICHARD HUNT VAN HORN.** Associate member, Belt, Collins & Assoc., B. Arch., Rensselaer Polytechnic Institute, M. Arch. and M. Planning, U. of Calif. (Berkeley). Single.



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# Announcing the "I. M. Modest" Identity Contest

In the June issue of HAWAII ARCHITECT, an unidentified person using the pseudonym, I. M. Modest, wrote a letter protesting the chauvinistic pig attitude of the editors of the Hawaii Architect Magazine, the Hawaii Chapter of the American Institute of Architects, the National Chapter of the American Institute of Architects, the International Association of Affiliated Architects and all other bodies associated with the process of architecture, construction and other related fields.

We feel very strongly that it is

necessary to seek this individual out and expose her/him for what she/he is. (i.e. drop his/her leaf in a manner of speaking.)

All socially conscious men and women of good faith are asked to please submit the name of the individual they think was responsible for such a vicious, venomous attack on the architectural profession.

A blue ribbon jury has been assembled to select the person who comes closest to identifying the culprit. The announcement of the winner will be in a public

meeting to be held at the TERRITORIAL TAVERN AT 5:30 P.M., ON THURSDAY, AUGUST 29, 1974.

The identity of the blue ribbon jury will be announced at a later date. The prizes which are too numerous to mention here would tantalize and dazzle the imagination. (Such as Jerry Hauser's fig leaf.)

Entries must be submitted ON the official entry form provided below.

The ENTRANT AND THE PURPORTED I. M. MODEST CANDIDATE must be present at the gala public announcement meeting. In order to further clarify the rules, there are none.

However, other rules may be developed as they become appropriate.

The contest as to the identity of I. M. Modest crosses all ethnic, cultural, economic, religious, racial, sexual and other barriers. There are no holds barred. ENGINEERS, however must have their professional and academic credentials available in case of close jury decisions.

Any media may be used in filling out the entry form, (i.e., those in restricted areas who are not allowed sharp objects may respond in crayon).

All jury decisions are final, unless otherwise. Submittals must be received no later than August 28, 1974.

Address all submittals to the AIA Office, Attention Lou Ingleson, Des Brooks or Bruce Duncan.

Good Luck . . .

Dear Editors:

Women's Lib demands equal treats! Down with Jerry Hauser's fig leaf.

Liberal and literally yours,  
I. M. Modest

## OFFICIAL ENTRY BLANK

The true identity of the poison pen culprit who goes by the name, I. M. Modest, is:

Name and address of entrant:

# IMUA

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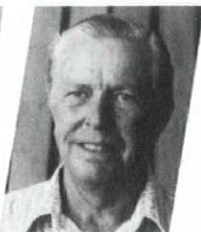
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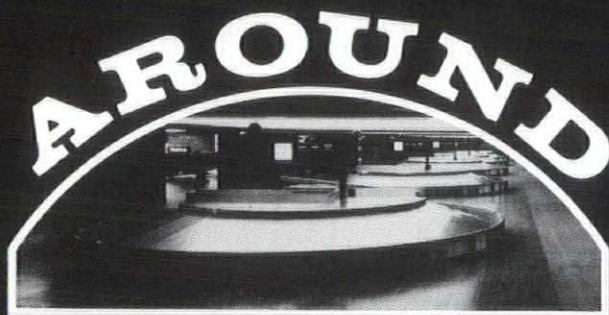
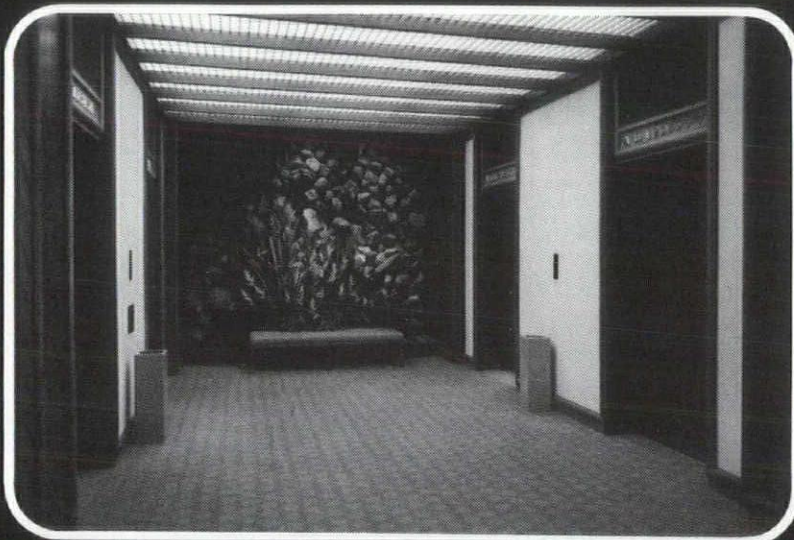
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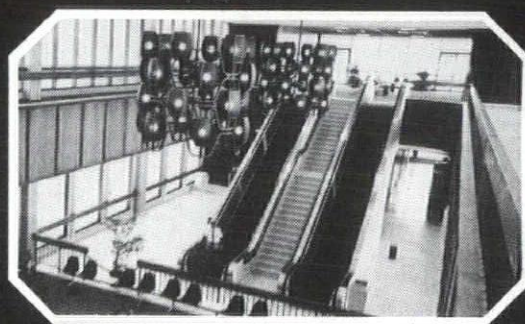
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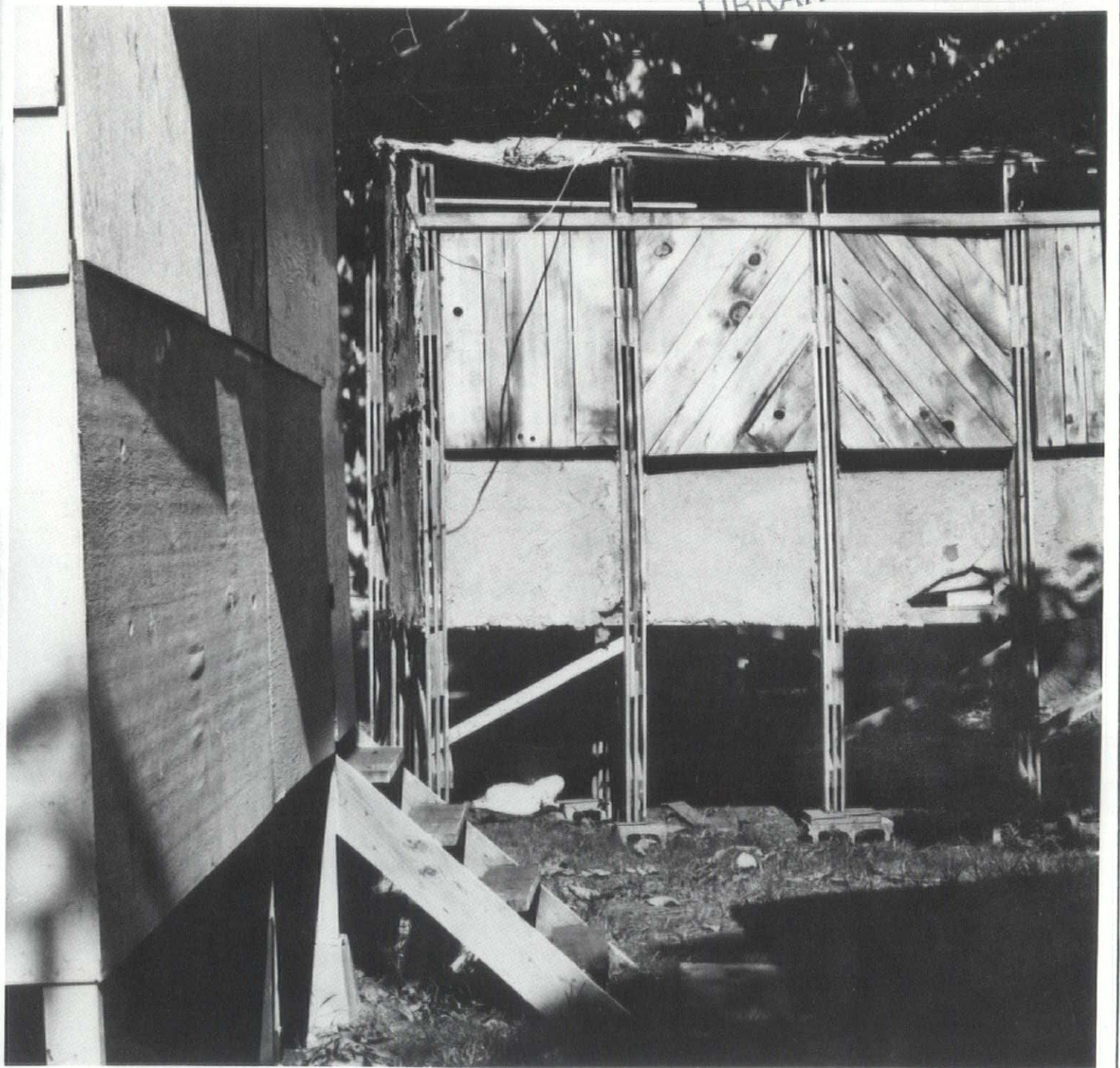
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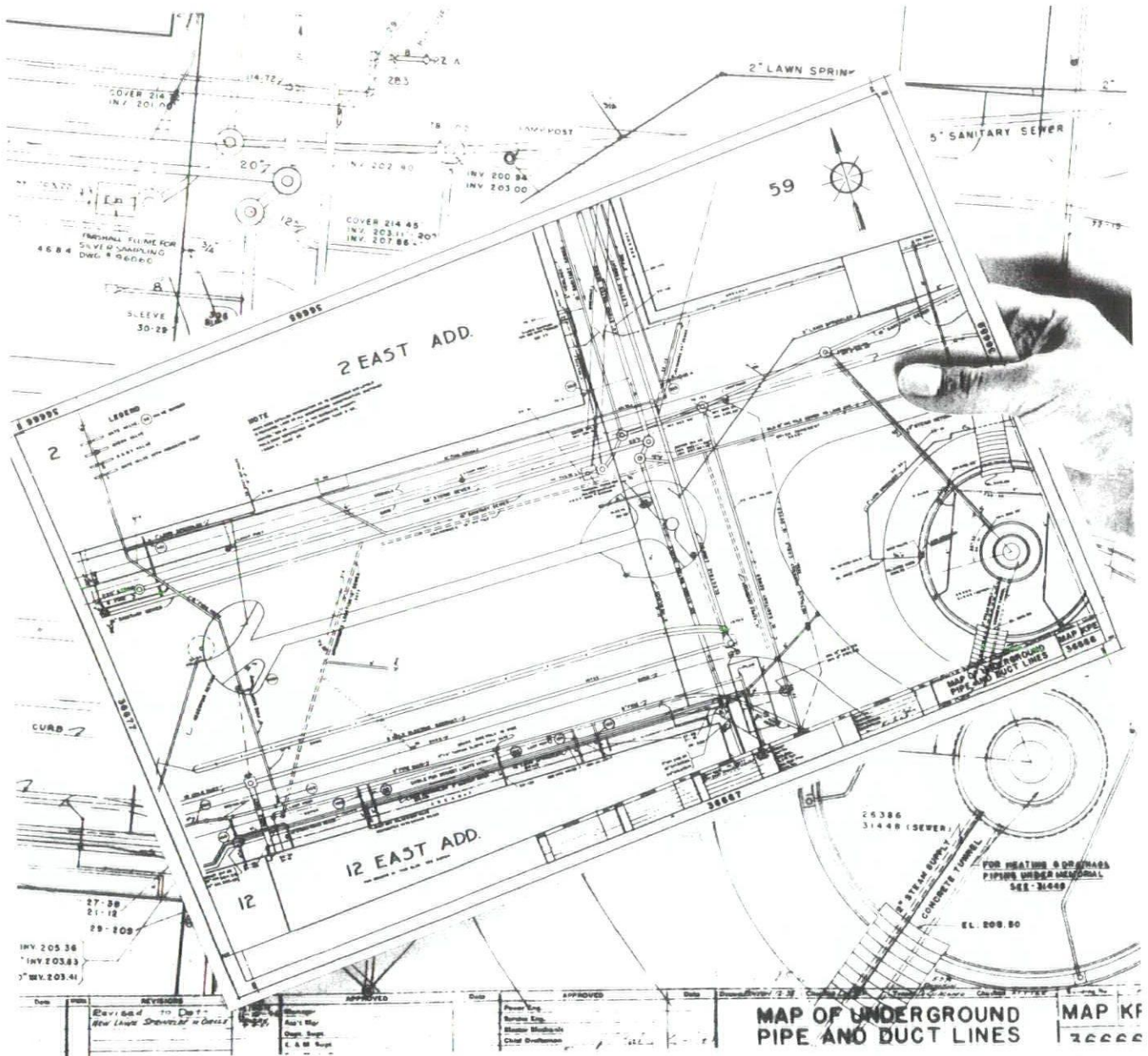
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