

# Hawaii Architect 7/75

AMERICAN INSTITUTE  
OF  
ARCHITECTS

Vol. 23 # 1975 Journal of the Hawaii Chapter  
American Institute of Architects

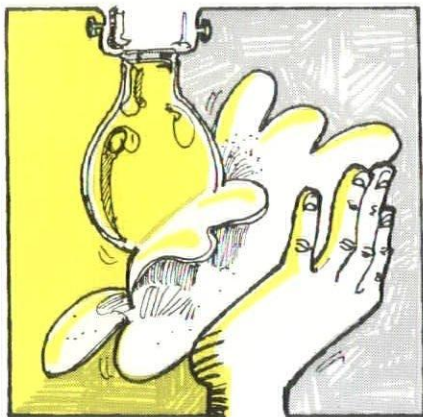
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# 3 Lessons in Security Lighting.

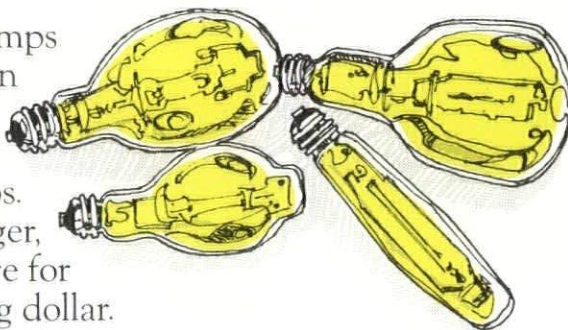
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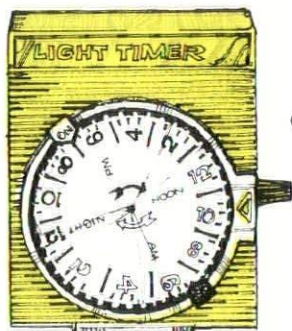
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Hawaii Chapter.

# Hawaii Architect 7/75

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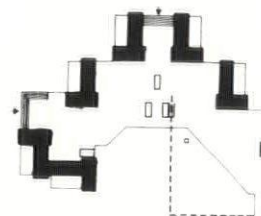
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Published by  
**Crossroads Press, Inc.**  
863 Halekauwila St.  
P.O. Box 833  
Honolulu, Hawaii 96808  
(808) 521-0021

George Mason, Publisher  
Stephen Lent, VP/Sales  
Bruce Chew, Advertising Mgr.

Controlled circulation postage paid  
at Honolulu, Hawaii.

Opinions expressed are those of the  
editors and writers and do not  
necessarily reflect those of either the  
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# Hawaii 2176: The Quadracentennial City<sup>(C)</sup> AIA Task Force

By ANDREW CHARLES YANOVIK AIA, BRI, SAH



The Hawaii Chapter AIA Task Force for "Hawaii 2176: The Quadracentennial City" has been meeting on a regular basis since its inception in early May. Initial Task Force members include: Wayson Chong AIA, secretary, and Commissioner on Chapter Affairs; Louis Fulton AIA, director, and Commissioner on Environmental Design; and Alan Holl AIA (administrative liaison), director, and Commissioner on Professional Practice.

Also, Tom Onishi AIA, exhibits chairman; Steve Mori, associate, past associate director; Neils Stoermer AIA, AIP, AIP programs chairman; and Gordon Tyau AIA, director, and Commissioner on Education and Research.

The work of the Task Force will continue under the auspices of Chapter vice president and president-elect Edward R. Aotani AIA, Commissioner on Community Affairs. Eventually, AIA Hawaii 2176 Task Force will include members of affiliated environmental design and planning professions.

## HISTORICAL BACKGROUND

The Environmental Systems Planning and Design Institute Group 2000 (ESP/DIG: 2000) was established in August 1970 in response

to a joint request — by the Governor's Conference on Hawaii in the Year 2000 and the East-West Center's Second International Conference on the Problems of Modernization in Asia and the Pacific — for a major exhibition structure. The symbolic visionary city-forms and futuristic components presented<sup>1</sup>, were accompanied by explanatory and descriptive displays of models and folding tetrahedral brochures entitled "UNIVERSE: CITY 2000".

Conference participants included international scholars, as well as community leaders; political and behavioral scientists; university, government, and corporate administrators; architects; planners; engineers; and artists — professional, semiprofessional, and students.

An official participant<sup>2</sup> at the Modernization Conference made it very plain that "the conference was not designed to produce a happy 'pat' consensus, and it did not. There were 91 participants from 17 nations or territories, representing a wide range of interests from public administration, journalism and demography, to ocean science and human systems design. The interdisciplinary melting pot brewed personal cordiality and challenging thought, but

rarely intellectual agreement."

Following, are some excerpts from the "UNIVERSE: CITY 2000" brochures (now out of print), which will provide some of the historical perspective and rationale for the exhibition structures.

"... 'peace' ... 'silence' ... 'darkness' ... 'love' ... 'creativity' ... 'beauty' ... 'truth' ... 'goodness' ... 'light' ... 'life' ... 'growth' ... 'form' ... 'evolution' ..."

"... we are attempting to improve the Man with Man with Man-made with Nature relationships through Environmental Systems Planning and Design...

"... in this exhibition, we are demonstrating the alternative possibilities for more flexible, adaptable, convertible, expandable, contractable habitation, communication and transportation structures, with a special concern for morphological and ecological systems-in-nature, from the micro-biological to the astro-physical in our Universe: Cities ...

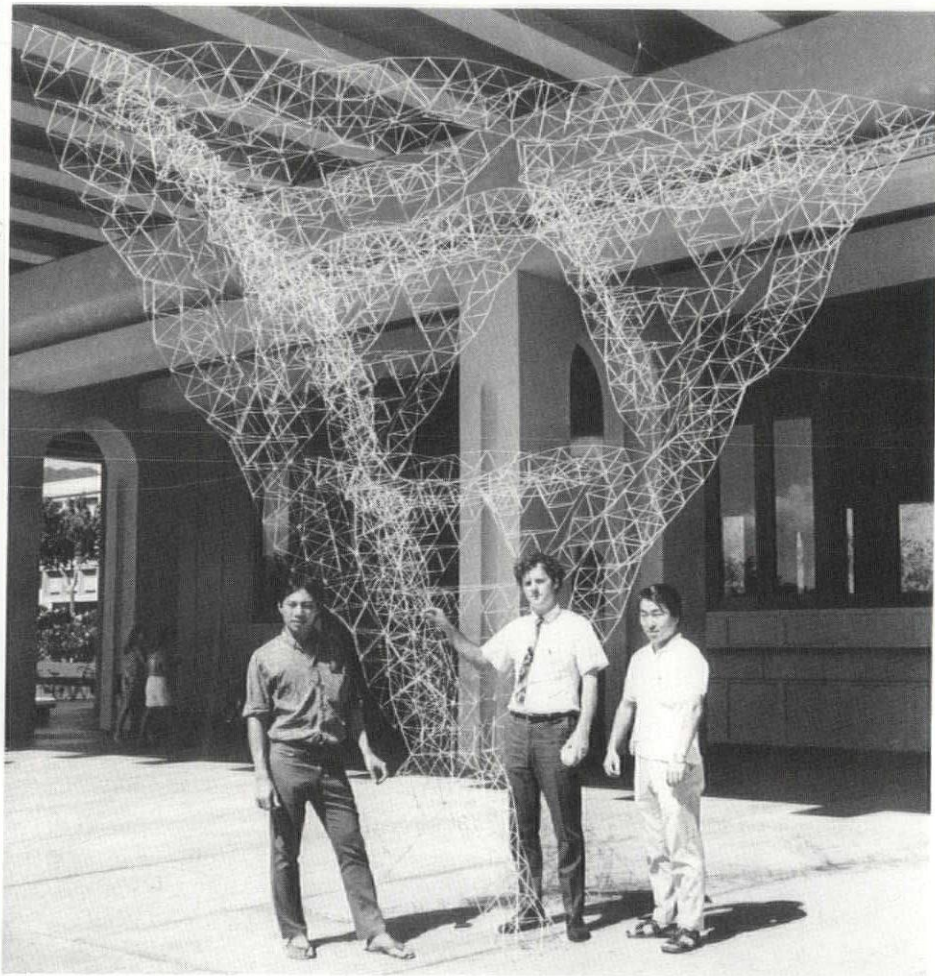
"... this exhibit originated as a result of organizational and structural (pre-computer) models, crystallizing the interdependent interrelationships and interactions, between the major components



"The word 'beautiful' has not been used openly in fashion these days — relative to contemporary art forms. But persons looking at these structures have been overheard to say 'Beautiful,' 'Magnificent.' In my view, this is a very thought-provoking exhibit."

"... these perceptive conceptual discoveries deal primarily with growth and form, and space-time change, where we were able to systematically grow increasingly larger octahedral spaces within the surrounding componential tetrahedral parts of an

enveloping unifying greater tetrahedron ... in this sense, these forms dimensionally go beyond the typical post-and-lintel space frames, including hemispheric (geodesic) domes and pyramidal (planar space frame) cities ..."



ESP/DIG:2000 Director Yanoviak with Associate Directors Eugene Lui (left) and Yasu Morikawa and model of Universe City 2000. (1970)

and variables of the University of Hawaii System ... Somehow, 'University;' 'Government;' 'Industry' in the Community, began to interrelate functionally with Man's ideals of 'Truth;' 'Goodness;' 'Beauty;' 'Knowledge;' 'Information;' 'Experience;' 'Research;' 'Education;' 'Community Service;' 'Faculty;' 'Student;' 'Administrator;' etc., in such a way as to form spiralling scalar tetrahedrons with systems relativity in the space-time context of the Past,

the Present, and the Future, which brings us to this contemporary visionary-plateau, which we extemporize for you in model form ...

"...to further stretch the imagination and inspired visions of the observer, we are presenting 'DNA' (deoxyribonucleic acid — the basic building 'block' of all living matter) spiral tetrahelices as multi-dimensional tubes which can replace the more simplistic 'sticks' in the basic tetrahedron model,

where the joints are the beginnings of icosahedrons, and where Man doesn't necessarily have to occupy the space between the intersecting spirals."

As all experienced architects, planners, engineers, designers, administrators, and politicians can appreciate, in dynamic true-to-life systems, feedback often follows provocative and evocative 'output' presentations — to the extent that the whole picture and many of its parts are better understood by the Community through the perceptive senses of others less technically and scientifically inclined.

"The largest model on exhibit is an inverted (super) tetrahedron 16 feet high and 14 feet long on each of three sides (on review for 4 months). It represents a city of about three-quarters of a mile high and one mile long on each side."<sup>3</sup>

"It is a new sort of dimension: life in sun-and-light-spacial vehicular-like units ...

"There are many other models in the exhibit of utter grace and charm and beauty, some like floating castles, others in many-dimensional octagons, some in three-tiered dome-like structures, and the viewer can't help think how

Continued on page 14



# Safdie: Special Exhibit Sponsored by the AIA

The AIA Hawaii Chapter will co-sponsor a major exhibit of the work of Moshe Safdie, architect of Montreal's Habitat, if funds for shipping the exhibit from Baltimore can be raised. (Hopefully), the exhibit will occur in August — and (hopefully) the funds can be obtained.

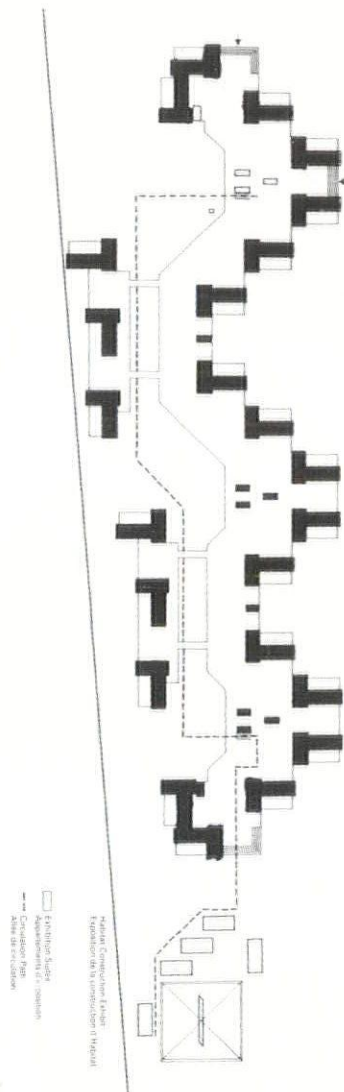
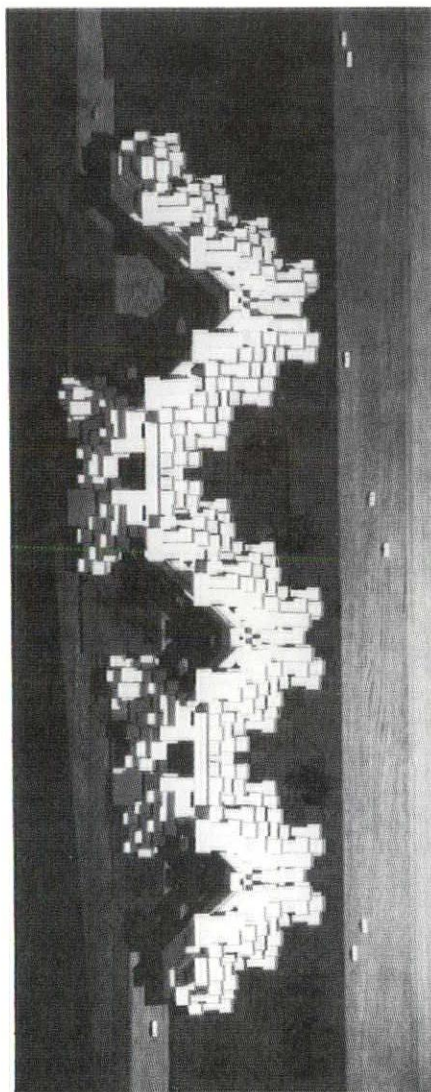
The most experimental architectural exhibitions have always occurred under the auspices of world expositions. One of the most singular of these took place at Montreal Expo '67 when the Canadian government sponsored the creation of the housing exhibition, Habitat.

Designed by Moshe Safdie, this unconventional apartment-house cluster impressed critics not only because of its unusual appearance, but also because its purpose was to shelter people and not to house a collection of national displays. Habitat was impressive because its aesthetics were secondary; its concept, its purpose, its method of construction were its most striking characteristics.

Habitat demonstrated the potential of applying twentieth-century technology in the creation of human shelter. In designing Habitat, Safdie concerned himself with the problems of providing housing in an urban, high-density situation — one of the greatest architectural challenges. It is a challenge with little of the glamour or remuneration of government-sponsored monuments, or corporate-sponsored skyscrapers, or privately sponsored residences.

In Habitat, in subsequent projects, and in his writings, Safdie has shown his major concern with the three basic elements which form the structure of this exhibition: The Use of Technology in Architectural Design; The Basics in Determining Good Personal Space; The Grouping of Personal Spaces into a Workable Community Space. Within these three areas, the exhibition explores the following concepts:

Continued on page 18

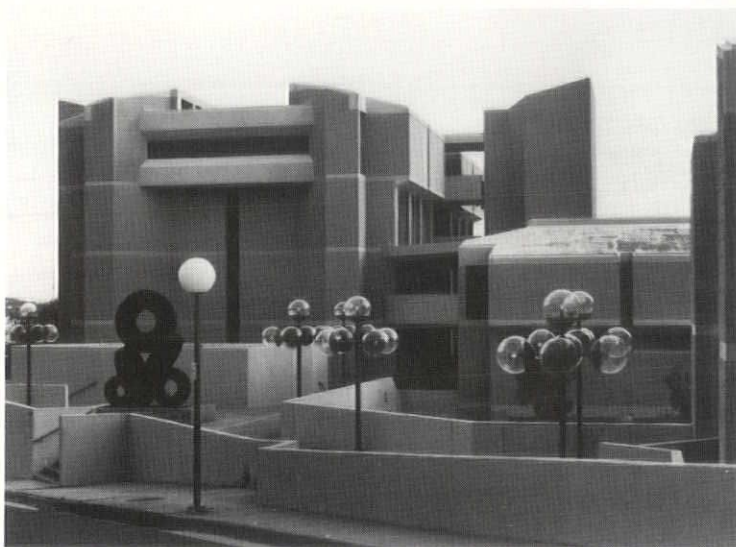


Exhibition Space  
Residential Space  
Circulation Path  
Area to be vacated

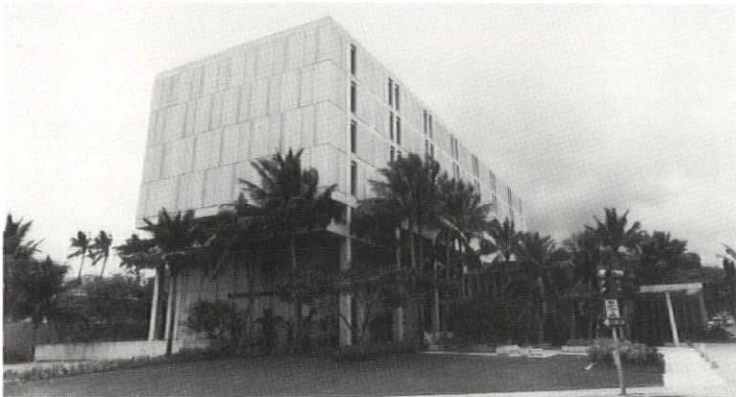
Habitat 67  
Moshe Safdie



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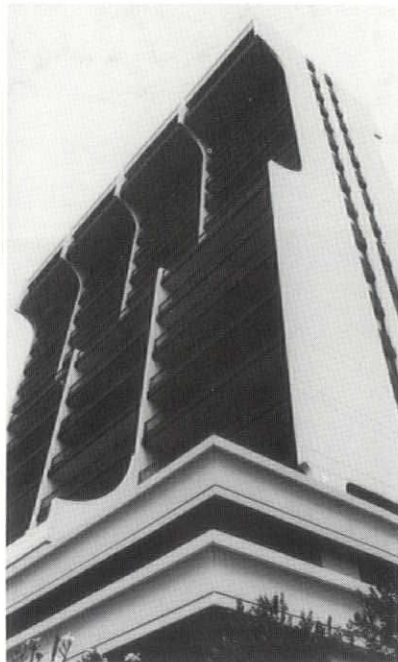
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# Kakaako Revisited

## An Opinion on Planning And Redevelopment

by JAMES LOWE

It is to be noted at the outset that the author has no qualifications as a master planner, but is opinionated nevertheless.

The planning approach yields what we now can see in Chinatown — the renewal there is concrete, has a Chinese flavor, is all planned out with open spaces and shops, has almost no wasted space, and is sterile. Doubtless there will be less stagnant water, fewer trash piles in smelly places, and fewer unsafe buildings and conditions.

The character of the old Chinatown is in part due to the obvious human element: buildings are all funny shaped, lot lines are insane, there are these places where Mr. Moto bought a 4' x 6' space out of his next door neighbor's and created an unusable triangle where the landscaping is weeds, the zoning history of the place is apparent, and old men wander the streets.

There is a certain thrill in just going to Chinatown, say, to see a dirty movie. The poorly lighted streets, the garish signs, the "lived in look" shops, the poorly dressed men with the lean and hungry look: you know there are people to contend with in the place. You cross King Street into the "New Chinatown" and the danger is gone. Clean shops. The thrill is gone.

Now comes Kakaako. The place is ripe for planners. It has strange combinations of good and bad. There is new and old, some especially decrepit buildings, some fine businesses and services located in the last cheap holes-in-the-wall near town. Of course the people



Photo courtesy RU/DAT

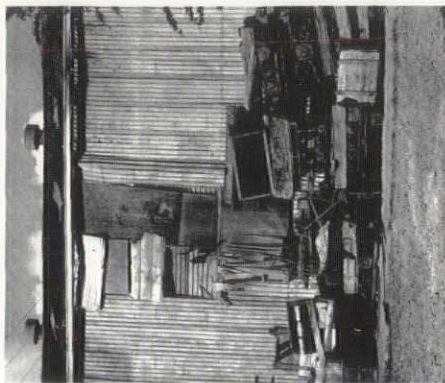
and businesses that are not economic will have to go. A fine, well designed, and planned community can be put up that will hold more people, more cleanly and more economically for society than the area now supports. When it goes, I hope it springs up again somewhere else, say, next to your home.

Your children will have a place to get cut by glass in some alleyway. Maybe even there will be a greasy spoon restaurant. Most likely, there will be a "character" or two who will do strange things. There might be a shop where you can get a bargain, or where you have to sort through the shelves to find what you know you want because you know they used to make it in 1958. You will have to be careful on rainy days because the drainage is not so good and you can get splashed.

You may have to interact with your neighbors just to get by because there is no clear definition of such details of planning as access, view, parking, and so forth. Of course, there will be good trash picking. Many cars in the process of dismantlement. Old refrigerators with the doors and locks still on. People in the process. Something illegal too. Not too clean.

If you are a successful planner — that is, rich — of course it will not happen to you. You can go to these areas no matter how far away they are — say, Hong Kong. If you are not so rich, then it will — today's master planned community is tomorrow's slum with the correct amount of neglect — and I wonder who leads the most





vital life.

There is this theory, perhaps not too widely publicized, that you become sterile if your surroundings do. I have noted that many architects make their offices interesting with big and small doors, shelves in wierd places, fun paths through the office, leftovers from the last project, junk. They also design buildings wherein the possibilities for making units interesting are just about zilch (economics).

The "statement" is there — re Chinatown. But it will take some time before anyone in the new Chinatown can put up something to ruin the cleanliness of the design. The fact is that when you become totally organized, have everything in its place, have a place for everything, you are dead. When you have your office so well organized that you can do only one type of project — say you even the pencils in their marked holes, then of course you are doing nothing. A rut. A grave with the ends knocked out.

Kakaako is vibrant. In particular, the old Lewers & Cooke building is alive. A history of life and death, love and hate, live and let live abounds. Everything changes — the roof leaks — is fixed — leaks — is fixed. Businesses come and go, expand and shrink, die. It is noted when someone new moves in or someone old moves out — accommodation, scavenging, sorrow, joy. These things are daily routine. How much more interesting than fixed spaces, fixed or "typical" business mix.

There is something unreal about planning of the type coming

down. The new Chinatown is just too clean, too substantial, too new, and it looks like it will stay that way for a long time. If that is the look of the future, then I am opposed to it here in Kakaako.

Here, observing the parked cars, the paint job on the building, the new additions to the buildings (the additions on the inside seem to show through on the outside) one can tell the people who work here are doing well or poorly. In short, interesting, changing people live and work here.

It seems that current planning is concerned with nice walkways, enough parks, and clean, interesting buildings. Perhaps an approach should be tried wherein the individuals are reflected in their individuality — and since these things change, then the plan should be more adaptable to the change.



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# Community Design Center

## A Reorganization —

## A Report

On June 1, 1975 the following reorganization took place:

### NEW LEADERSHIP

David C. Firth is the new executive director and Joe Taylor was named the architectural director.

### NEW OFFICE

To better serve the urban community, the Design Center moved its main office to Waikiki, while maintaining Waimanalo as a branch office. The new mailing address is:

Hawaii Community Design  
Center, Ltd.  
2480 Koa Ave., Suite L-29  
Honolulu, Hawaii 96815  
923-5025

### NEW SPONSOR

The CAP Director's Association (formerly a subsidiary of the Office of Economic Opportunity) assumed sponsorship of the CDC replacing Planning Services Foundation. The new sponsor provides the Design Center with physical facilities to expand statewide (to the Neighbor Islands of Hawaii, Maui, and Kauai).

### OPERATING BUDGET

Effective August 1, 1975, the Design Center will receive a grant for a \$42,000 annual operating budget from the San Francisco Office of Economic Opportunity. The CDC has operating funds for the first time (former annual budget was less than \$3,000).

### PROJECTS

The Design Center has completed 22 projects during 1975 (as of mid-June) including:

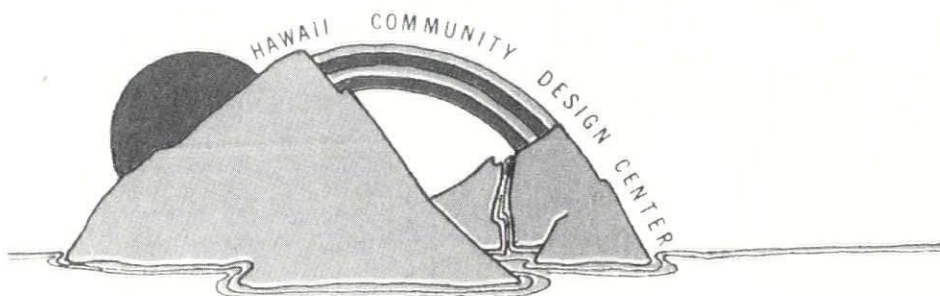
- Kahuku Housing — Planning and design of 244 units (some new, some rehab) of self-help housing for a community group on Oahu's North Shore.
- Waianae Self-Help Housing — Drafting an operational proposal for a self-help housing program which would build 180 units over a three-year period. The proposal is currently in the Mayor's office.
- Windward Child Care Federation — Master Plan for pre-school playground designs, including layout, equipment, toys, and other design features.
- Kokokahi YWCA Master Plan — Planning, design, and analysis for site and programs.
- Seagull School Renovation — Renovation of existing quonset hut into a classroom, and playground & logo design.

### NEW DIRECTIONS

The Design Center has established a working relationship with the Technology & Development Institute of the East-West Center (at the University of Hawaii) to develop low-cost housing:

As a joint venture, along with the Department of Engineering at the University of Hawaii, the CDC and TDI are planning to construct three units of experimental Soil-Cement Block houses, complete with a self-contained utility system. The above groups are expecting state funds within the next month — construction will begin sometime in September.

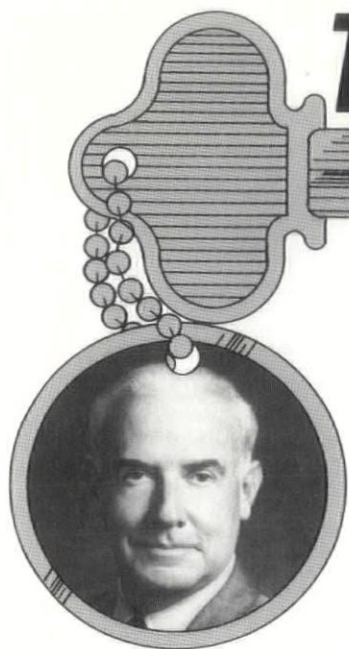
It is anticipated that the Soil-Cement houses could be integrated into a self-help program which would bring the per-unit cost to approximately \$3,000 (exclusive of land and self-contained utility system). In addition, the above groups are conducting research into other energy-efficient systems.



Continued on page 21

Hawaii Architect





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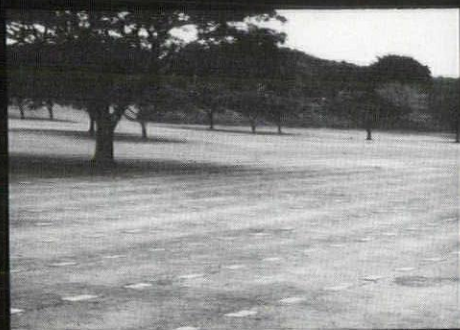
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# Cemeteries on Kauai

If the structures in which we live say something about our society and its people, perhaps the way in which we are buried does also. These cemeteries from Kauai contrast with those of Oahu, particularly the newer ones.



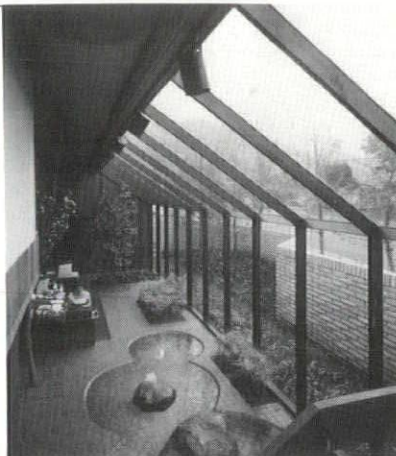


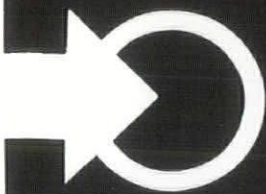





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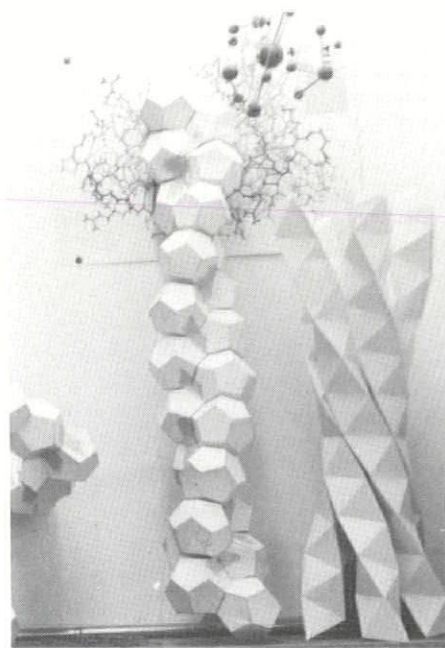
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## Yanoviak

from 5



Search for the basic DNA building block in nature. Photo — Yasu Morikawa

exciting it would be to really live in a full scale dwelling, like to this . . .

"This kind of city would use prime (agricultural and/or recreational) land and still not interfere with nature. We could have green growth under us, it's a way of using less land instead of more with all the macadamized tops and bottoms. It would be breathing, vibrant, with sun pouring through the spaces, in see-through structures . . .

"Yanoviak says . . ., only now are we doing what da Vinci and Michelangelo dreamed of." <sup>4</sup>

An Art Critic<sup>5</sup> comments:

The exhibit was strictly a team project and required an enormous amount of work. About 20 students worked with the director for three weeks to complete the formulation of approximately 60,000 sticks and 15,000 joints . . . The resulting forms suggest futuristic cities as components of the universe . . .

"One of the satisfying things about the exhibit is that six students from Japan (Nihon University) worked with 14 students



from the University of Hawaii's Department of Architecture. Such kokua is the essence of what the EWC and UH are striving to attain.

"There always have been great visionary dreamers-as-designers. Perhaps it is obvious to note that the unusual blend of talent in "Universe: City 2000" occurs invariably as one requirement of a good architect. He must combine the 'theoretically possible' with all the 'practical' aspects of designing for human use. The 20th Century has had a fair percentage of these designers and they have left their mark. Buckminster Fuller is one

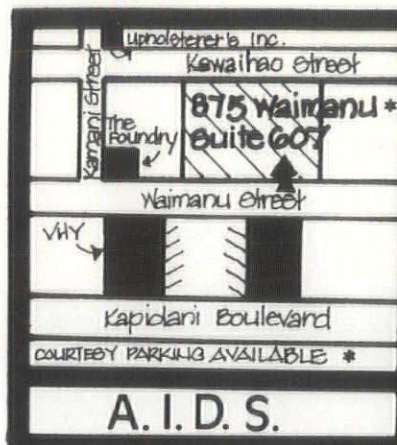
... "He is an example of that fusion of human awareness and the scientifically oriented designer. Radical as Fuller's domed structures seemed a few years ago, they now are being superseded drastically in spirit by 'freed' thinking of far-out architect-visionaries. Creative limits are so tentative.

"The geometry of squares, triangles, pentagons, hexagons, tetrahedrons, octahedrons, icosahedrons, and so on has long been a part of the creative artist-designer-architect's bag... In this Century, a widespread emphasis on these forms has found them acceptable, understood and increasingly enjoyed as visual art-energy-expressions in painting, sculpture, as well as for their functional life employed by pragmatic architects.

"To dismiss the 'UNIVERSE: CITY 2000' models as something little more than impractical exercises in three-dimensional dreaming would be a huge injustice, even though some forms are familiar. Consider the simple demand for 'observer participation.' Here is the key to one realization to the whole project.

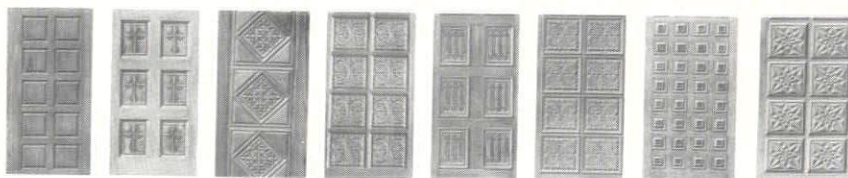
"We are asked to visualize man as 'occupying the stick-like tubes instead of the spaces in between,' thus reserving the negative spaces for the forces of wind, sunshine, and the greenery of nature. The model therefore can simulate the

Continued on page 16



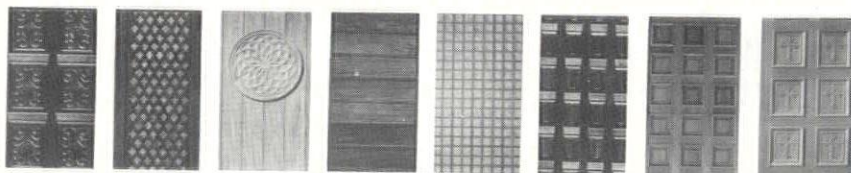
... effective July 21st, the A.I.D.S. Specifications Library & Showroom will be located at 875 Waimanu Street, Suite 607. our hours will be 8:00-5:00 mondays to fridays. our new phone number will be: 533-2974 days and 752-3631 evenings.

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**Yanoviak**

from 15

larger city. It is also suggested that the stick-like tubes could be replaced with 'DNA' tetrahelical columns, as the exhibit proposed (via models and photographs) so the imaginary city can assume even greater dimensions.

"An observer must keep in mind that the "UNIVERSE: CITY 2000" models are highly abstracted, symbolic 'visions' for the future. History will bear out the surprising fact that man will eventually realize some of his most unbelievable, improbable dreams, when given enough time.

"If one will study the chronology of the prototype models (displayed on the second floor of Jefferson Hall) he will better understand the more sophisticated, spiralling, scalar, tetrahedrons with their systems-relativity in the space-time context . . ."

"Assisting Yanoviak were associate directors Eugene Lui, Yasu Morikawa, Clifford Murakami, David Shimabukuro, Glen Ishihara, Randall Fujiki, and Daunna Yanoviak. Assistants were Bruce Pao, Terry Langis, Larry Chan, Kenneth Chang, Marcus Tecson, Judy Medeiros, Dean Okamoto, all from the UH, and Nihon University students Makato Watanabe, Nobuyasu Horii, Lee Kilhak, Tadashi Otani, Masami Moro, and Norio Shima. Photography was done by Robert Palmer." 6

"The exhibits are symbolic models<sup>7</sup> and as such, purposely attempt to experimentally simulate our environmental systems in highly abstracted visions for the future; therefore, these models are intended to be inspirational, imaginative, poetic, philosophical, and excitingly beautiful stimulants, to lift Man's mind and spirit to wonderful new heights, beyond commonly accepted traditional modes of thought."

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imaginative and perceptive viewers' extensive and informed appreciation . . . or five miles high and seven miles wide, depending on how one views the structure . . . And furthermore, if the stick-like tubes are replaced with 'DNA' tetrahelical columns as the exhibit proposed, then the imaginary city can assume even greater stratospheric dimensions of 28 miles on a side and 20 miles high." <sup>8</sup>

"SPECIAL ('UNIVERSE: CITY 2000' East-West Center Exhibit)<sup>9</sup> acknowledgements: Chancellor Everett Kleinjans, Guy Kirkendall, Jack Durham, Richard Barber, George Chaplin, Dr. Reull Denney, Dr. Glenn Paige, and Dr. Charles B. Neff."

## CONCLUSION

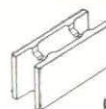
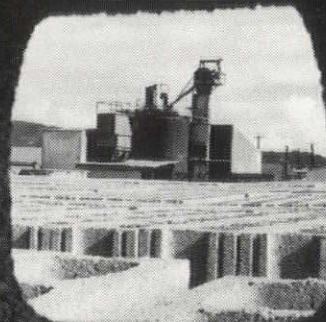
A Hawaii 2176: The Quadracennial City exhibit is now in place and will continue through July 1975 at the Amfac Center at the makai end of the Fort Street Mall.

Illustrated slide and movie lectures accompany the current exhibit and the scheduled presentations have been posted in the Chapter MEMO.

## FOOTNOTES

1. Ke Kaha Ki'i (Official Publication of the Hawaii Chapter, American Institute of Architects) "Sea, Sand & Sun/Hawaii Seven-O"; September 1970: "UNIVERSE: CITY 2000" Exhibition.
2. Eduardo Lachia, senior writer for the Philippines Herald; August 31, 1970.
3. The Green Sheet/A University of Hawaii Faculty Newsletter: Vol. 3; No. 1 "Architects Take Mankind into New Dimension" by Gay Burk; October 1970.
4. Ibid.
5. Sunday Star-Bulletin & Advertiser/Aloha Magazine "Universe: City 2000 — a symbolic vision" by Web Andersen; August 30, 1970.
6. Ibid.
7. Ka Leo O Hawaii (The Voice of Hawaii: Visions/Voices Section; "UNIVERSE: CITY 2000 . . . Towns of Tomorrow?"; September 12, 1970.
8. Ibid.
9. "UNIVERSE: CITY 2000": Folding Tetrahedral Brochure by A. Yanoviak; August 5, 1970.

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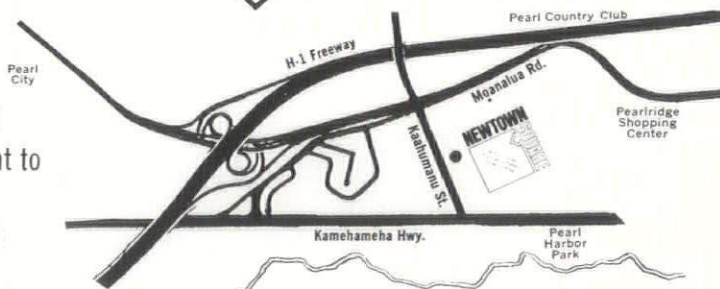
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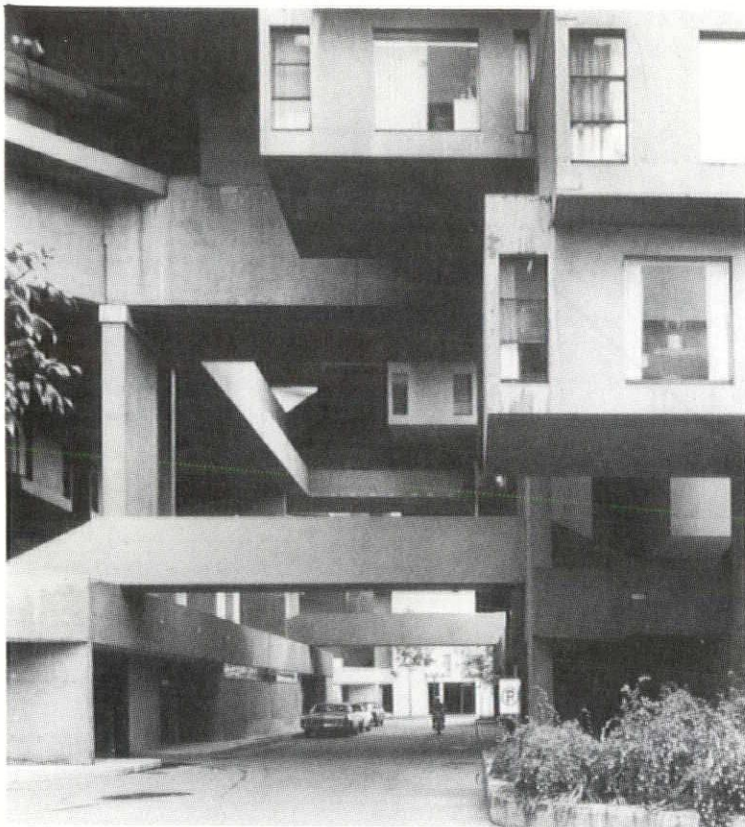
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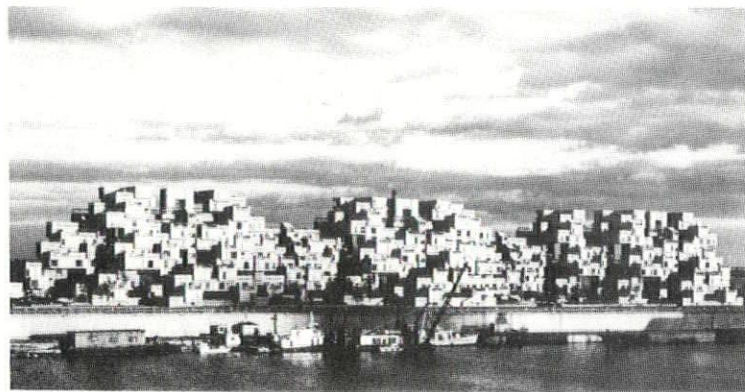
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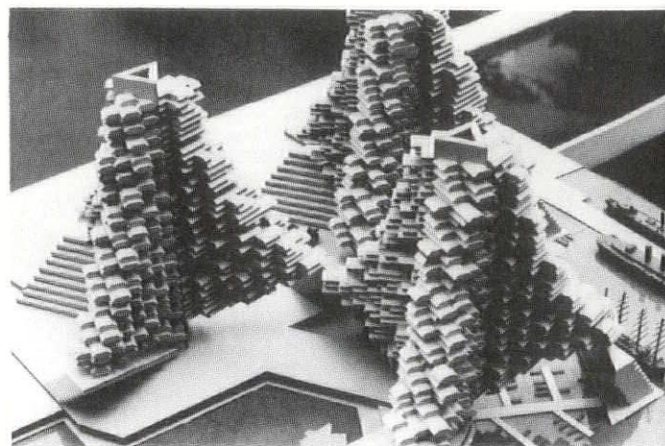
# Safdie: Special Exhibit Continued from 7



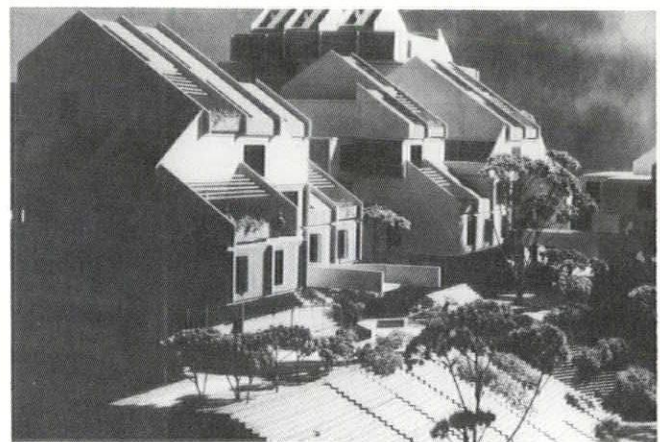
Public Spaces Habitat 67



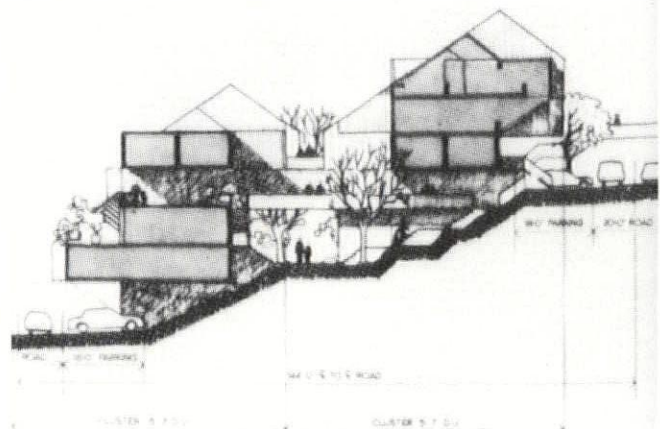
Habitat 67: the completed project



Project: New York Habitat II



Project: Goldspring New Town Cluster Housing



Project: New York Habitat



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First section of Israel Habitat



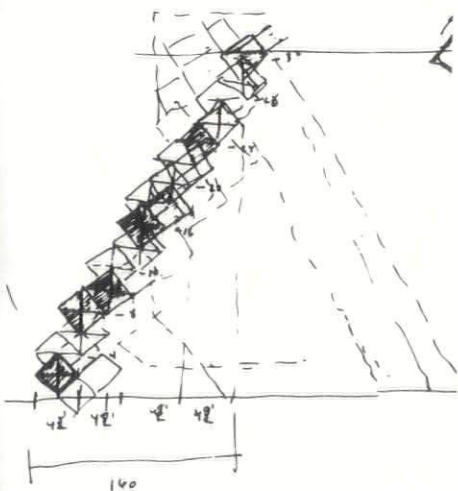
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Sketch: New York geometry





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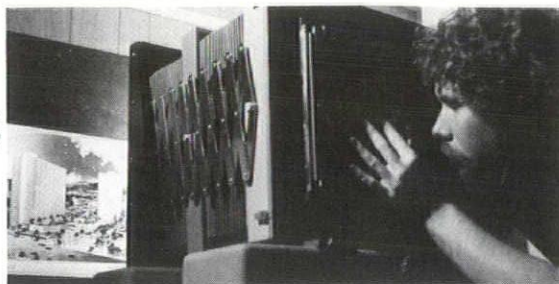


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## Safdie

from 6

- The development and evolution of Safdie's ideas on architectural design, his interest in the lessons natural forms hold for the designer, his concepts of community planning and of transportation as the key to a workable, urban environment.

- The investigation of technology, with its potentials and its dangers, as the liberating factor in the housing field.

- The refinement and adaptation of the Habitat building system in different urban situations, different climates, and varying terrains.

- The search for the common denominators which give an individual his sense of oneness and at the same time lead him into a shared sense of community.

- The search for alternatives to suburban sprawl, indiscriminate misuse of land, the commercial strip, and enslavement to the automobile.

- The development of Safdie's career under the confining restrictions of existing inadequate production and financing systems.

This exhibition has been created in the belief that Safdie and other architects like him are more forces in the battle to reverse present chaotic urban trends. In Habitat as well as in subsequent projects, Safdie has revealed himself to be a realistic visionary. He has fought for his ideas with enormous conviction and strength and with the determination of making the probable, possible and the possible, real.

Safdie does not have all the answers, nor does he settle for his present accomplishments. He and others like him are continually redefining the architect's role and resetting the priorities as to what people should and can expect from their urban environment. Through their efforts to assimilate technology into architecture, they are, in addition, forcing the housing industry into the twentieth century.



# Design Center

from 10

Also, the Design Center has joined TDI's low-cost housing network, which includes workshops with organizations involved in low-cost housing from the United Nations, Philippines, Indonesia, Thailand, Korea, and other Asian countries.

Roving workshops are held — the next one is scheduled for October and will visit Korea, Thailand, and Hawaii. The CDC has gained useful information regarding low-cost housing development in other countries which can be applied to Hawaii (such as Soil-Cement housing).

In addition, the East-West Center provides a valuable resource library as well as video-tape facilities which enable the CDC to document its accomplishments.

## PUBLICATION OF THE LONG-AWAITED BOOK

It is hoped "How To Build Your Own House in the Ohana Style" will be off the press and ready for distribution in late July. This book shows step-by-step how to build your own house, and has been geared toward those people with little or no construction experience. The houses are based upon the Design Center's "Minimum House" which was built in Waimanalo over a year ago.

To date, two individuals have successfully used the manual to build their own houses; however, both of these people have had prior construction experience (carpentry) so it is not yet known how useful the book will be to people with no construction experience.

The book will be ready for distribution by late July (we hope) and will cost approximately \$5. Copies may be ordered from the CDC starting in August.

## TAX EXEMPT STATUS

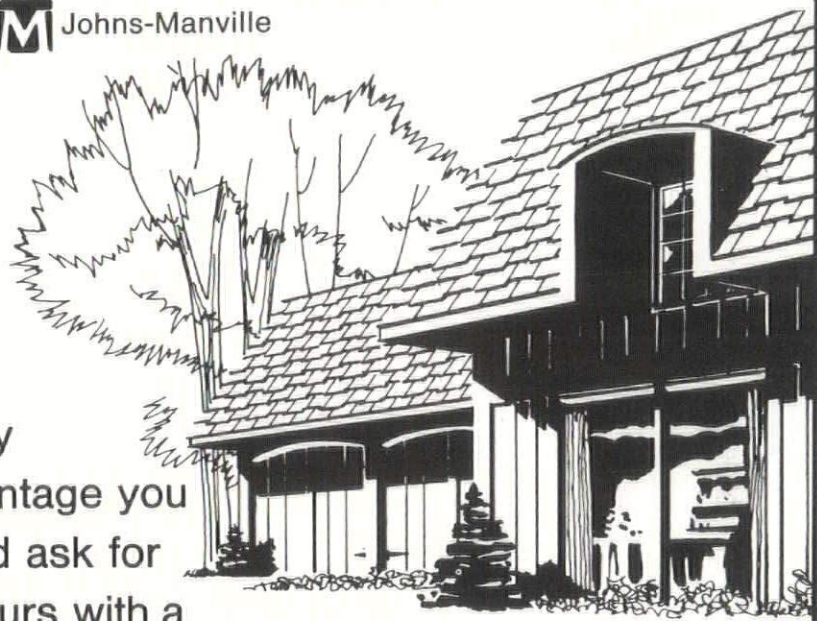
The Design Center has received its Federal Income Tax Exemption (501(c)(3)) as a nonprofit corporation.

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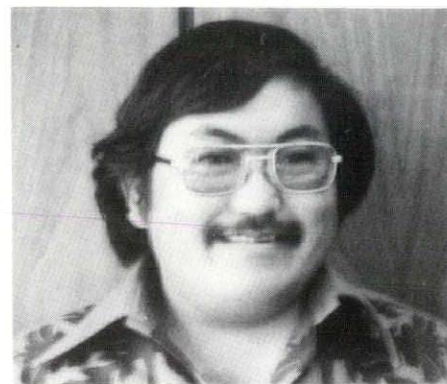


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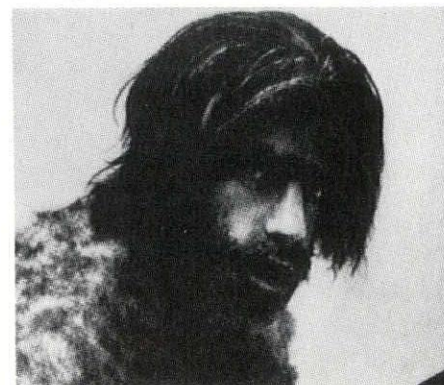
## **New Members**



**HAROLD T. ONO.** Associate member; Stone, Marraccini & Patterson. A. A. Arch., East Los Angeles College; B. A. Arch., Cal Poly. Hobbies: photography, bowling, tennis, R/C model airplanes.



**WILLIAM W. AHANA.** Professional associate; Allen Kajioka & Associates, Inc. Amherst College; U. of Hawaii; B. Arch., U. of Southern Calif. Hobbies: Aikido 4-degree, Honolulu Aiki Dojo.



**MERVIN KWAKIUTL,** Apprentice associate; self employed. Never finished school, but attended between 6 and 14 classes in drafting and other stuff. Hobbies: other. Wife: left.

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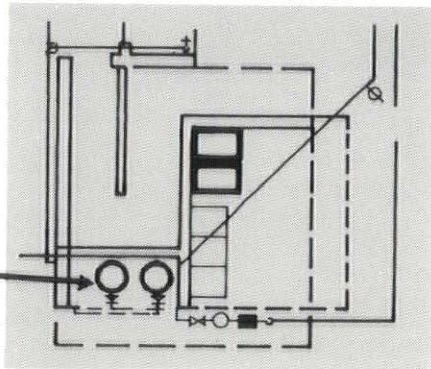
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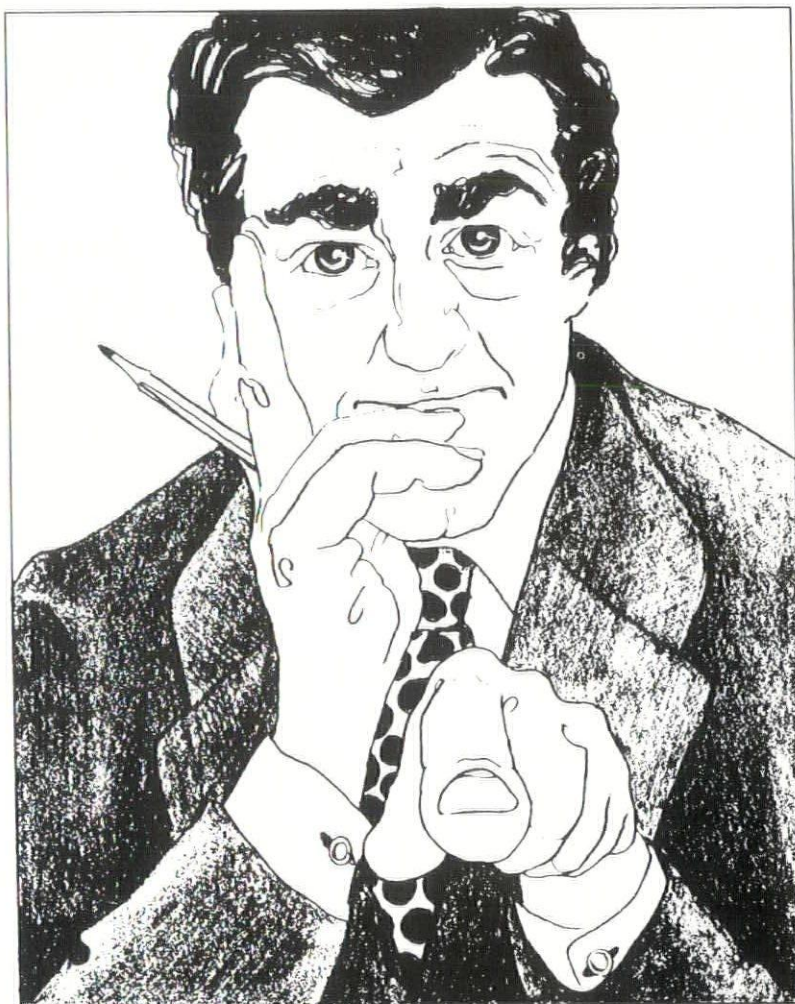




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