

Hawaii Architect 8/75

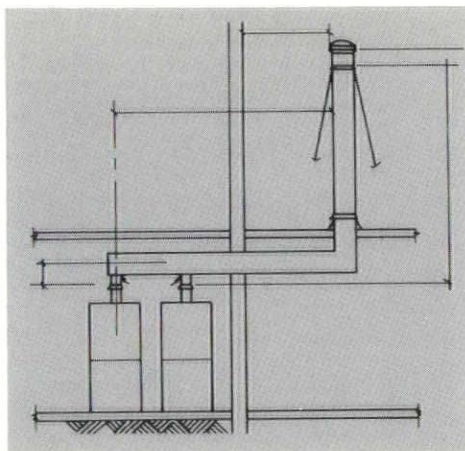
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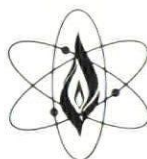
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Hawaii Architect 8/75

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Hawaii Chapter AIA

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Beverly Wolff, Executive Secretary

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Landscape Architects: Who Knows the Potential?

by BARRON ELDRIDGE

Design studies — Barron C. Eldridge

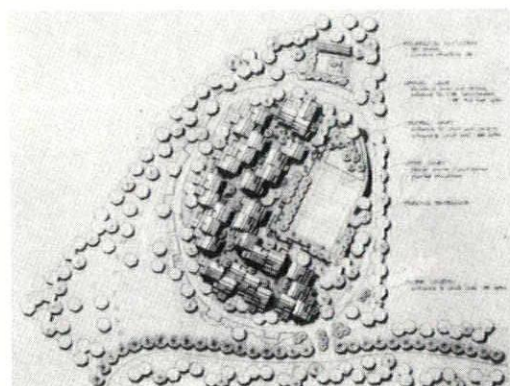
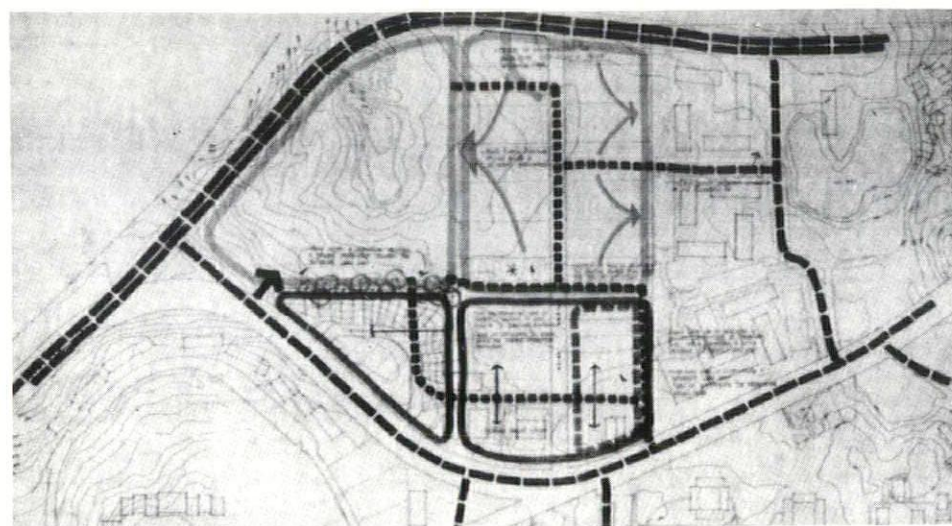
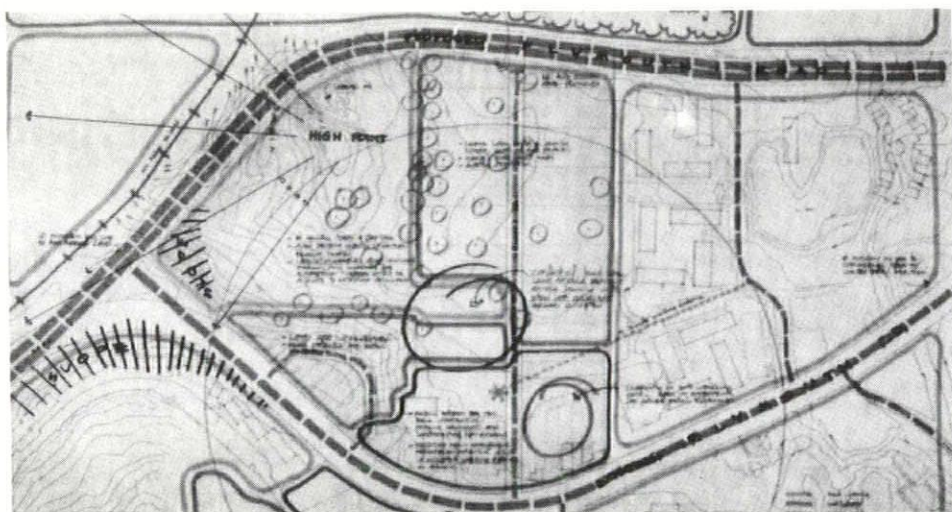


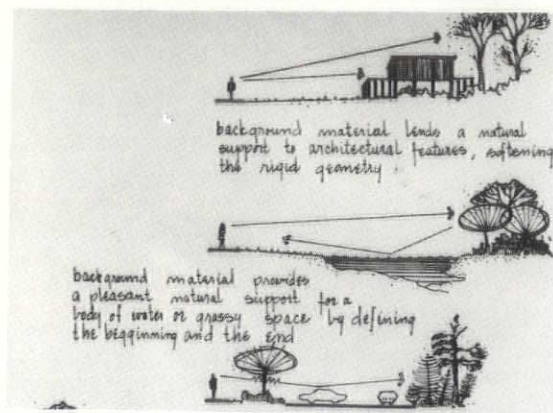
Photo at top left: Identify the conflicts and advantages while working within the economic constraints established by the program. Center photo: Identify the opportunities. Photo at lower left: A defensible concept.

Questions are often raised among related design professionals as to the nature of skills or the expertise of the **landscape architect**. A surprising number believe the landscape architect is primarily concerned with "planting plans and irrigations systems". These areas are indeed important functions. However, their **core responsibility** by training and experience is to develop a comprehensive analysis of the natural and man-made characteristics of a development site and allow these findings to direct and shape general development guidelines.

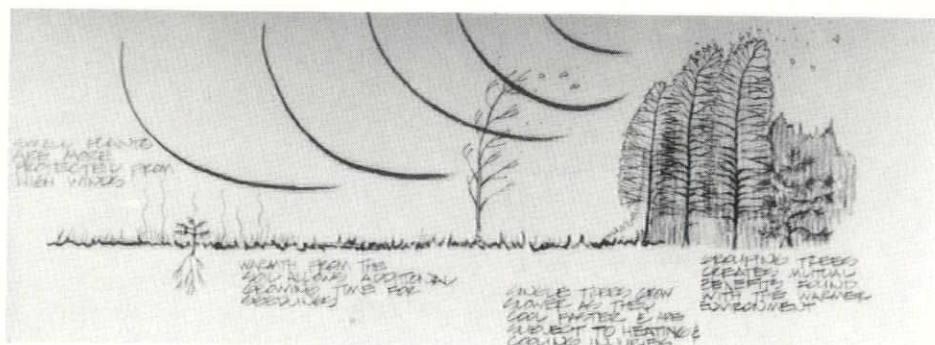
The **architect** by training is a master builder, a person skilled in the art or science of building, as well as being the designer and overseer of construction of buildings. The **civil engineer** by training is skilled in the designing and construction of public works such as roads, storm sewers and irrigation systems.

These descriptions, though true enough, might be broadened in view of the progressing experiences many of these professionals enjoy outside the above areas of expertise, for how often is the client told that, "we can do that," "we can always hire someone" or that "we can work it out," when confronted with parks, site planning and regional planning problems they know little about? Honolulu today does not appear as if the "we'll work it out" approach has been too terribly successful.

Architects and engineers with little direction from State and County agencies are playing the purveyors of knowledge between



Mr. Eldridge is a partner in the firm of Fowler, Bergman & Eldridge, Planners and Landscape Architects.



ship between the people, or users, and the buildings, trees, ground forms, water forms, and the multitude of detail elements such as roads, paved areas, walks, and drainage structures that may be existing or proposed, on the site or between this site and the adjacent site.

The landscape architect by training and experience is versed in the scientific fields of botany, ecology, geology, physiography and comprehensive physical planning as they apply to the total environment and life patterns. He is committed to the creative arrangement and development of regional, urban, and local areas, with outdoor places and spaces of utility and beauty. The skilled landscape architect is keenly aware of the social, philosophic, and economic values involved in exterior design and acknowledges man is part of rather than superior to nature.¹

We are accused of being too committed to environmental preservation to be sensitive to the requirements of the developer.

Continued on Page 6

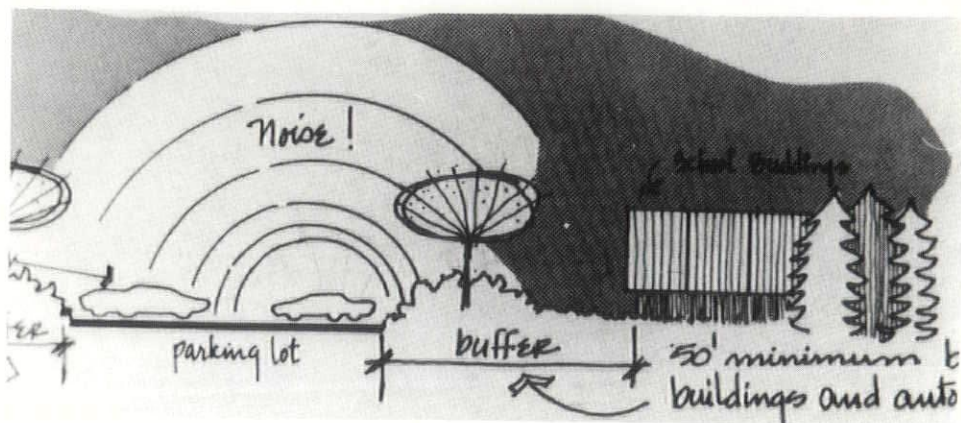
man-made and natural elements and the environment, when they realistically are **too heavily committed** to their buildings and public works, respectively, to be sufficiently concerned about the adjacent community and how the future user may respond to the exterior spacial arrangements they will have created.

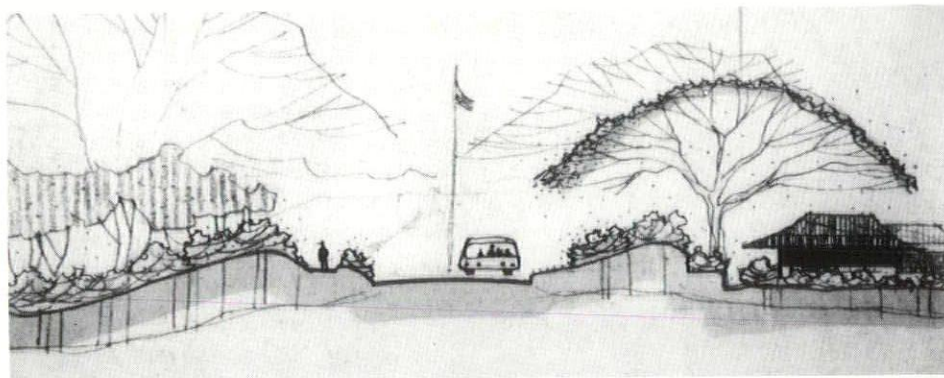
The developers themselves have certainly taken advantage of the builders market by **developing for profit rather than people**, and the developer certainly knows where to apply the pressure — but this has all been said before. It is the design program, as it is pursued here in Hawaii that requires discussion.

The landscape architect is told by the architect/engineer (as prime contractor) that the client will not pay for site planning by landscape architects. Is this really the case or have clients been led to believe that architects and engineers are the skilled practitioners and landscape architects a frivolous unneeded expense? Invariably the landscape architect is called in to place plantings and irrigation systems after the site planning and architectural decisions have been completed. **The directions** are gen-

erally "make it tropical," "low maintenance," "I don't want to hide the building," or "**we** have spent all the money on the building, so it's got to be cheap." Does the developer at this point actually require a landscape architect's skills? Or are they wasting their money and kicking a dead horse!

The landscape architect is charged with consideration of all natural elements **before** formulation of any design concept. His analysis often determines both economic and design advantages to utilizing the various portions of the site, and often will show critical natural resource areas which should not be built upon. The landscape architect must establish the **best possible physical relation-**



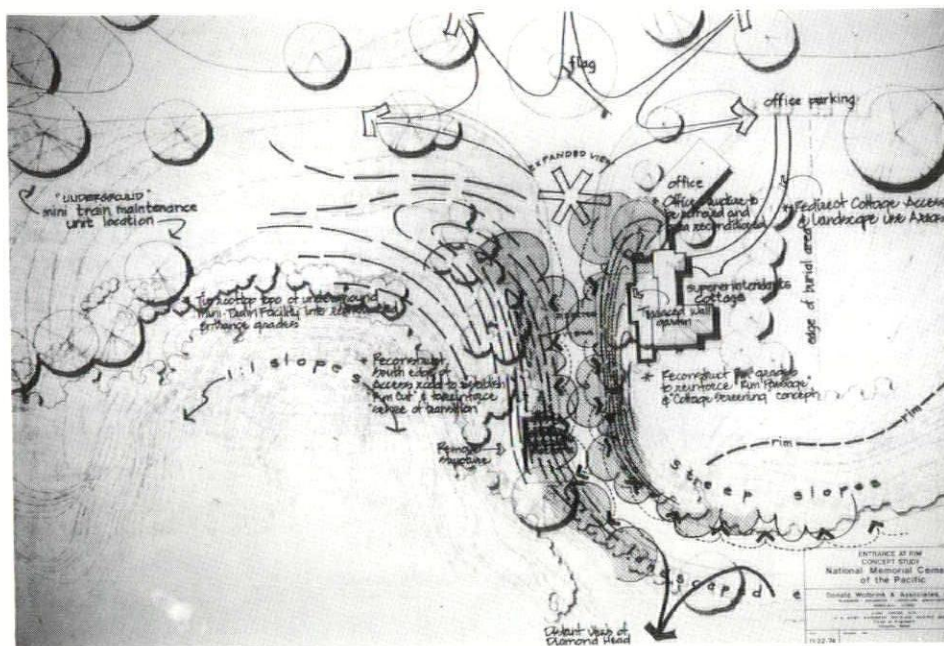


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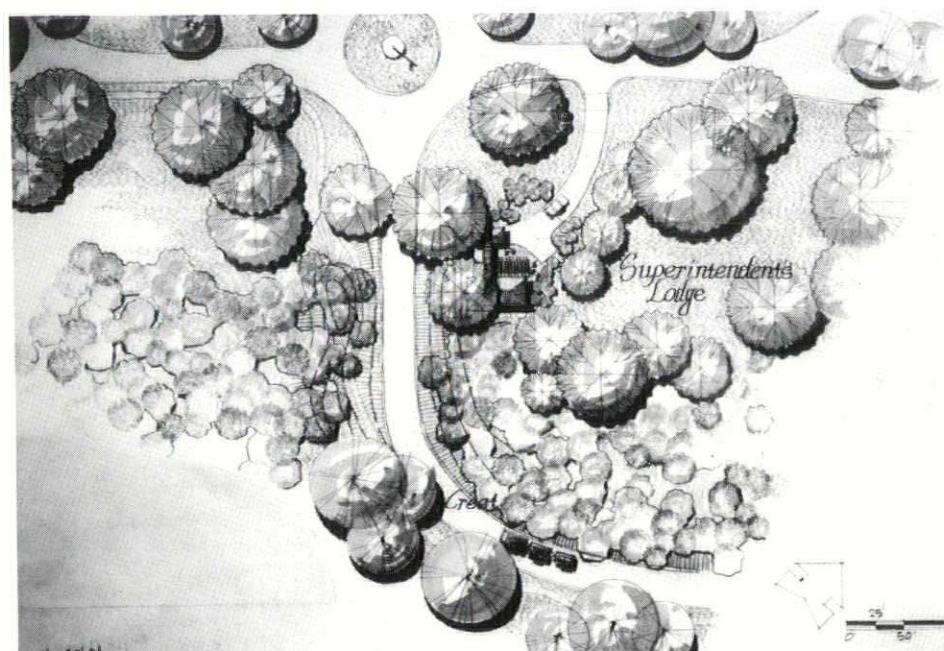
Landscape Architecture

from 5

Design studies —
Donald Wolbrink & Associates



Provide an entrance experience by reconstructing the rim.



Plan

The landscape architect **is** concerned with understanding and protecting the environment, and in this regard is considerably more interested in action than talk, involved more with people than with programs, and more dedicated to the **quality of life than to quantity in numbers**.

Other professions such as architecture and engineering and urban-planning **also** deal with man-made relationships (this is undisputed), but the landscape architect practices in a position of **fundamental** and **specific** relevance regarding the relations between people and their environment. Unlike architects and engineers, the landscape architect **must** deal with the whole environment. He must understand the scale and properties of regional, community, and neighborhood landscapes as total complexes of man-made and natural elements — not as distinct and unrelated parts, and then, be able to defend their decisions.

The landscape architects exist relative to other design professions: by weaving in, around and between. The opportunities are therefore unlimited with the obvious danger of identity loss by other professions.

Civil engineers also design grading and irrigation drawings, and architects also design swimming pools, furniture, fences, and decks. Obviously, civil engineers and architects will not consider their prospective efforts as landscape architecture nor will all of those who use landscape architectural services. The essential point is that landscape architects are quite

capable of performing a similar design service, and a design service which perhaps is **more equipped** to accommodate the problem concerned.

Given a particular development problem, it is **in the client's best interest** that he select his consultants by judging their design ability and area of expertise. Unfortunately this hasn't been the case either from disinterest, lack of development controls, or education.

If one could take the time to study the hundreds of development projects and studies completed in Hawaii over the last 10 years, it would undoubtedly be determined that very few projects employed the landscape architect's technical design skills for feasibility studies, regional studies, master planning, project planning, site planning, urban design, and detail design services. And yet, the landscape architect may provide any or all of these services.

The reasons are varied but are again primarily one of **education**, and second, when the architect and engineer reduce their services and pass these onto the landscape architect, however much they may be in the project's best interest, they may also be reducing their scope of work and fee, and in today's economy, professional integrity aside this would be a difficult decision to make.

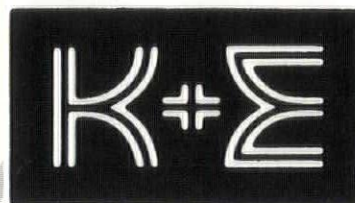
An integral function of the professional landscape architect's practice is **collaboration** with the related environmental design disciplines, which include the architect, engineer and urban planner. Each member of the project team upholds the progress and advances of others by collaboration on projects, by the **exchange** of information, experience and **performance** toward the successful and responsible conclusion of the project.

Let's talk about it.

1. American Society of Landscape Architects. Handbook of professional practice.

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An Opinion

by HANS RIECKE, AIA

A new Maui County ordinance is presently being considered by the Council that could have far-reaching consequences for the construction industry on Maui. It is the establishment of an Urban Design Review Board.

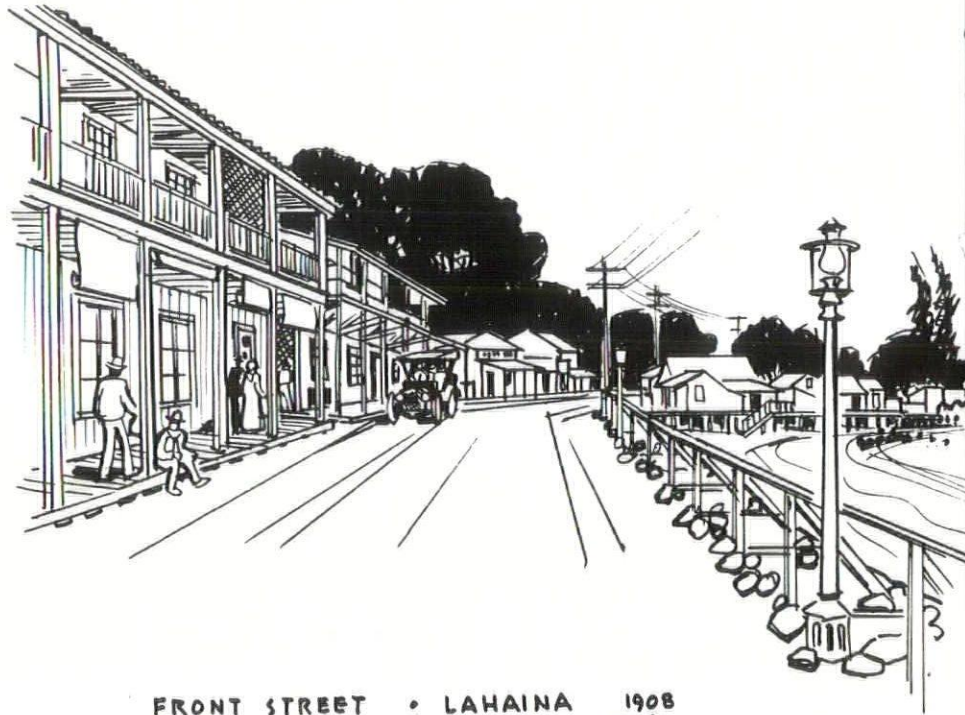
Such a board has been functioning for almost one year now, but up to this time, has been operating on a voluntary (some say "illegal") basis without the benefit of an ordinance.

The board's function is to review plans of certain subdivisions and building projects at an early stage from the standpoint of design and pass judgment regarding each project's visual impact on the public. Single-family residences are excluded from the review procedure. The present ordinance draft provides that the board is to be composed of three laymen with a background in the arts and beautification, one professional engineer, one landscape architect and two architects — all appointed by the mayor.

No other county in Hawaii has established a review board although the Lahaina Historic Commission and the Napili Bay Civic Improvement Committee could be considered review boards of sorts. There are a number of communities on the Mainland that have functioning review boards. Usually they occur in places with long established historic backgrounds and in resort areas.

The fundamental issue involved in the establishment of a design review board is the government's right to pass aesthetic judgment on private citizen's construction projects. Councilman Molina puts it in simpler terms, "Does the government have the right to tell me what color I should paint my building?" (He does not think so.)

Historically, the United States government pretty much used to let its citizens do their own thing on their own land. Building codes have been around for a long time



FRONT STREET • LAHAINA 1908
from the R. J. Baker collection J.T.J. 1969



Front Street - Lahaina Town 1860
Typical wood shops & dwellings

Sketches by Ted Jacobson from the Architectural Style Book for Lahaina.



JTU

and have been strengthened over the years but they have concerned themselves mainly with the health and safety aspects of structures. Zoning regulations came into being fairly recently when it became apparent that it was unwise to construct slaughter houses and factories in the midst of residential areas.

The first step in the direction of aesthetic control was taken when ordinances were passed restricting the size, location, and height of signs. Last year, this county passed an ordinance requiring shade trees and other planting in parking and setback areas.

It appears, therefore, that with increasing population and land development, the government has felt it necessary to curtail the citizen's "right" to do what he wants with his own property more and more each year.

I believe that the government's right to concern itself with design could be argued on the basis that the appearance of a structure must rank in importance with that of its structural integrity and safety, which government has legislated for many years. A building, or a subdivision is being seen and used by many people, not just the person who happens to own it. It appears, therefore, that a government which seems to have the right to protect the public from unsafe, unsanitary, and unhealthy buildings should have the right to protect its citizens from unpleasant and ugly ones.

Continued on Page 11

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SPACES FOR THE SPECIES. O.K. BUT WHAT ABOUT THE SPECIES?

No one denies the need for shelter, the social value of well-designed places in which to live and to work, or the excitement of interesting spaces.

The point is: we in the design professions shouldn't be content to let this be our contribution to society.

Child and Family Service, Hawaii Heart Association, Mental Health Association of Hawaii, Waikiki Drug Clinic, Big Brothers of Hawaii, Hahiliat and Boy Scouts of America, Aloha Council, are but seven of the more than 50 local organizations and agencies which look to the Aloha United Way for the money required to provide their services.

Undoubtedly the AUW roster includes many agencies which you do support. By pledging your support for AUW you indicate to the community that architects are a profession with a social conscience.

The statistic that 93¢ of each dollar is put to use here for the people of Hawaii is best told in this year's theme: "Give, Hawaii. For Hawaii."



Aloha United Way

Riecke

from 9

If one believes that government has this right (or even the obligation) a way must be found to do it in the fairest manner possible.

Up to this time, codes and zoning ordinances have been able to define the rules "by the numbers": setbacks, floor areas, building heights, even shade trees can be expressed successfully in terms of quantity. It is becoming more and more apparent, however, that good design cannot be legislated by the quantitative approach, because it has to do with proportions, choice of materials, and colors, creative use of light and shadow, and many other intangibles.

A review board (or its individual members) must by necessity pass subjective judgment on a matter which is difficult to define. Its recommendations should therefore, be advisory, not just to the Planning Director as the ordinance draft reads now, but also to the building owner or developer.

The board's power should be that of persuasion rather than that which comes from the force of law. It is therefore quite important that its members are capable of passing sound judgment on intangibles and that they:

1—Are by training or experience design oriented.

2—Know how to read plans.

3—Have a working knowledge of zoning and building codes.

4—Are familiar with local geographic climatic, and botanic conditions.

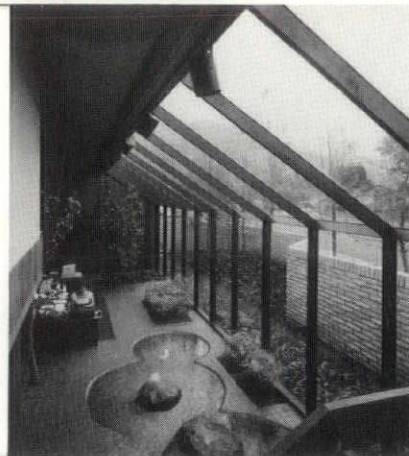
5—Are not politically motivated.

The board's greatest value would lie in its ability to educate and to persuade the land owners and developers that good design is an important part of a successful project. Before it can do this, it must establish itself as a fair and knowledgeable body which then would be difficult to ignore.

Anyone who is somewhat sensitive to his surroundings would agree with me that there is a need for a design review board on Maui.

architectural photography by gary t. oda

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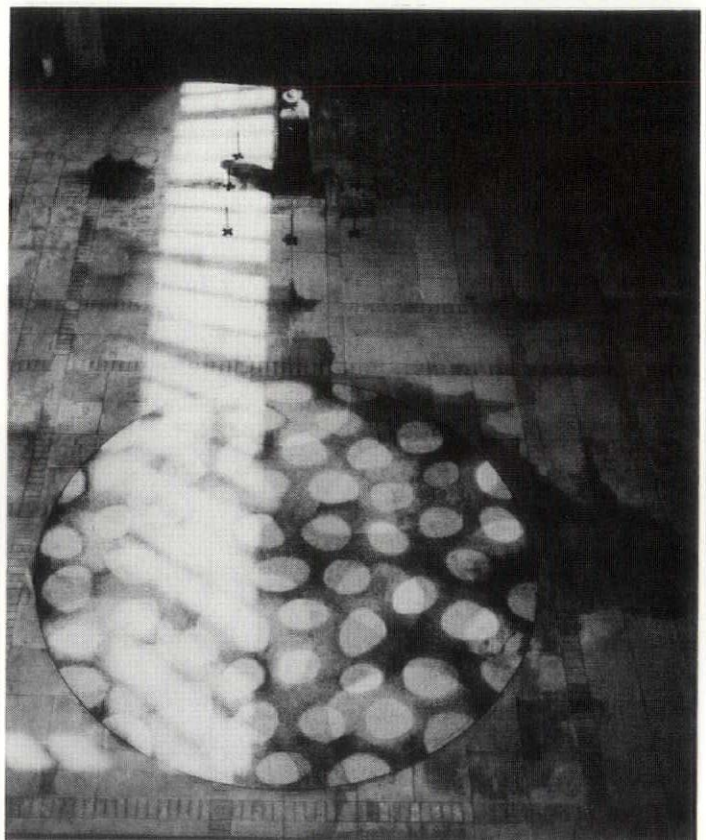
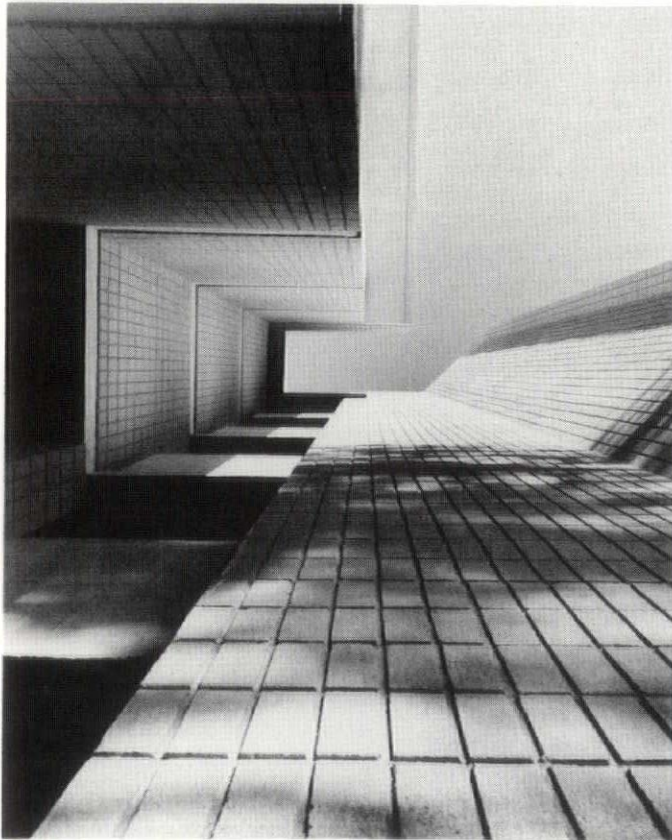
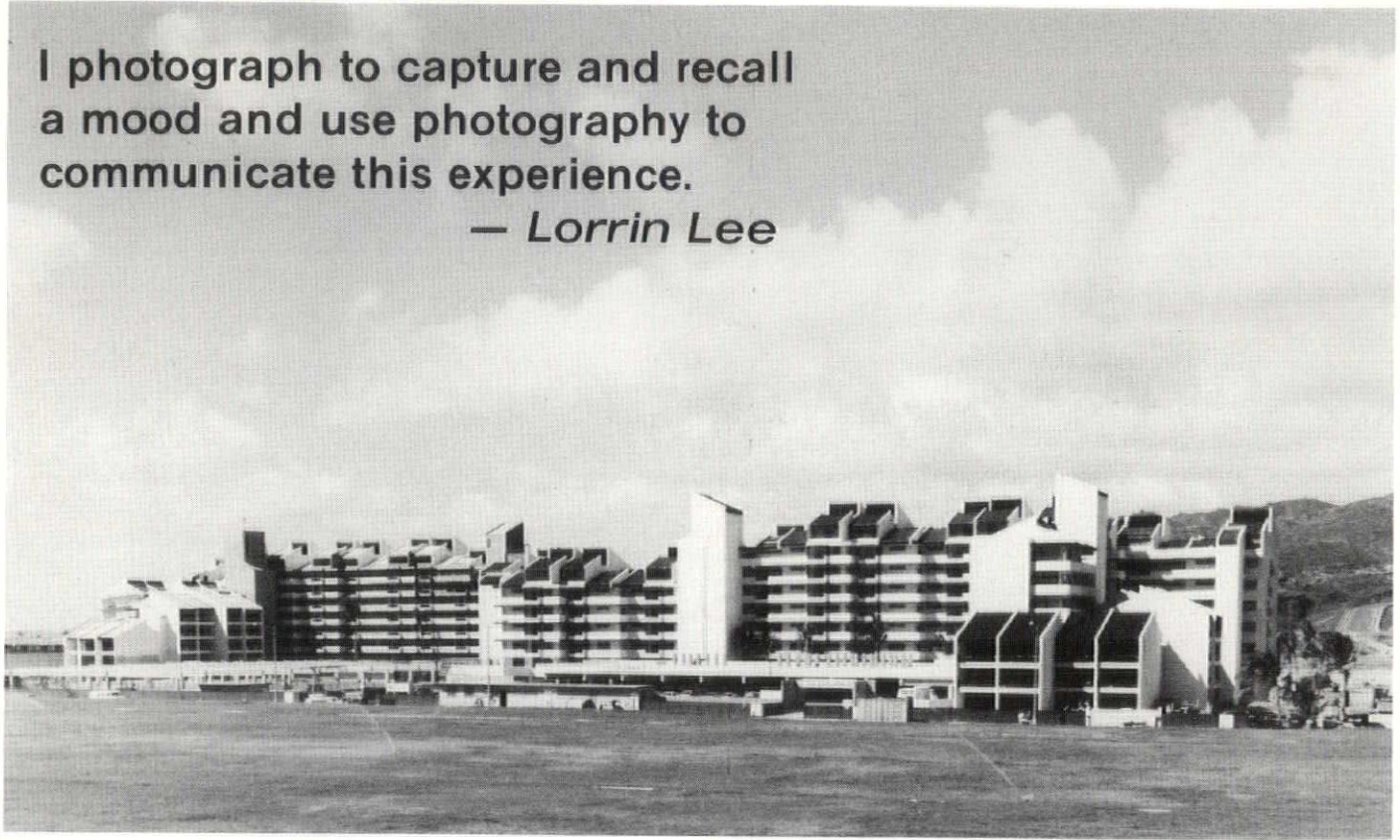
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An Architect's Avocation

I photograph to capture and recall
a mood and use photography to
communicate this experience.

— Lorrin Lee



Historic Hawaii Foundation

by KEN WATSON

Why was a 1914 Tea House in the Nuuanu Valley recently destroyed by the bulldozer? The Old Royal Brewery on Queen St. stands empty without a plan for its recycling or adoptive use as a profitable structure. A church on Maui is sadly in need of repair. A group on Kauai needs help with some preservation problems. Is it possible that the proposed historic district ordinance and plan for Honokaa on the Big Island could be adapted to other areas?

These are only some of the questions and problems that are being looked at by a newly founded organization. The Historic Hawaii Foundation, "A Statewide Trust for the Preservation of Our Heritage," is being established as a nonprofit organization by a group of interested citizens to cope with the problems of historic preservation in the Islands.

Charles Black, president of the group, said recently, "It has long

Ken Watson was instrumental in establishing Historic Denver, Inc., in Colorado and has been engaged as a consultant to the Historic Hawaii Foundation.

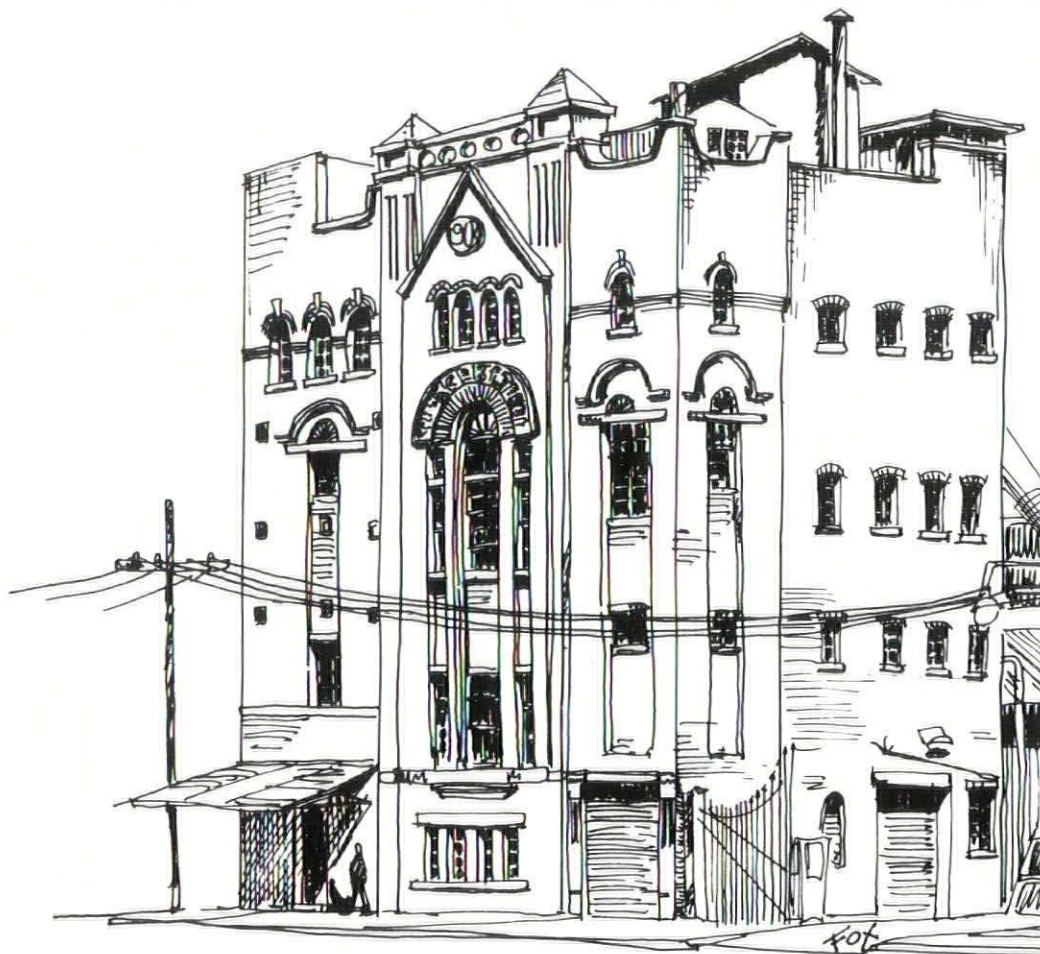
been talked about by many people to establish a statewide trust for historic preservation and there is no time like the present." Black is a past president of the Mission Children's Society and is currently serving as a trustee of the National Trust for Historic Preservation headquartered in Washington, D. C.

It is envisioned that the future activities of the Historic Hawaii Foundation will encompass many areas of cultural and educational benefits to the public. The policy and goals committee is now considering the following 12 points as a guideline for possible future activities of the organization:

1—A monthly news publication with articles on historical sites and preservation activities as well as historical background of the Islands. This would be made available not only to members, but also to the general public and tourists as well. From time to time the organization may publish books dealing with the architecture and historic sites of Hawaii.

2—To assist the U.S. Department of the Interior and the National Park Service with registration of sites and structures worthy of designation to the National Register of Historic Places, if asked, on a volunteer basis.

3—To assist the Hawaii State Historic Preservation office, as established under the National Historic Preservation Act of 1966, with activities such as surveys, inventory, research and the State Historic Preservation Plan required for Federal funding of National



Old Royal Brewery Building on Queen Street.



Kamehameha V Post Office, Merchant Street.

Register Sites.

4—To encourage and educate the public through the news media, periodicals, speakers bureau, and wherever possible, about the reuse, recycling and preservation of significant structures.

5—To encourage, produce, and promote celebrations of historical significance as related to the heritage of our nation, state and local communities.

6—To establish a Historic Preservation Fund for the purchase or rehabilitation of significant structures, particularly those listed on the National Register of Historic Places, should they be threatened with demolition or disuse.

7—To acquire significant properties for resale without profit to an owner sympathetic to the cause of preservation and bind said properties or structures with protecting covenants or easements restricting demolition or defacement.

8—To help individuals, other historical societies and organizations with similar interests, including financial aid, if feasible, as well

as with professional counsel on preservation problems.

9—To establish, should there be no other likely receptive agency, a depository for artifacts including building sites and objects, as well as research papers, collections of documents, and photographs of historic significance to the Hawaiian Islands.

10—To foster greater public interest in the heritage of Hawaii by sponsoring programs, lectures, films, exhibits, and commemorative events open to members and public alike which are educational in nature.

11—To hold an annual meeting for the election of trustees and officers and to recognize and award individuals and organizations for their contributions to preserving that which is significant in our past and to establish scholarships and promote broader interest among educators, particularly in the field of higher education, as related to the activities of historic preservation and the conservation of our nation's historic

and cultural heritage.

12—To encourage and use volunteer help wherever possible in all endeavors of the organization and employ, as deemed necessary by the board of trustees, qualified personnel to carry out the work of the Historic Hawaii Foundation.

Charter memberships are now being accepted and have been established in the following categories:

Founder	\$5,000
Benefactor	1,000
Patron	500
Contributing	100
Supporting	50
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Temporary offices are located at 2616 Pali Highway, Honolulu, Hawaii 96817 at the home of Mrs. H. Alexander Walker. Phone: 595-3046 or 595-2819. Or write: Historic Hawaii Foundation; P.O. Box 1658, Honolulu, Hawaii 96806.

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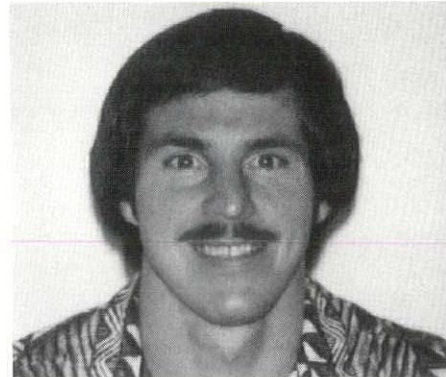


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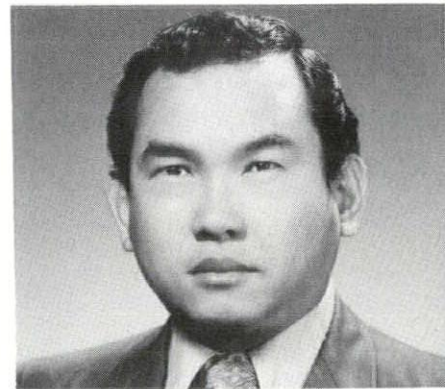
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New Members



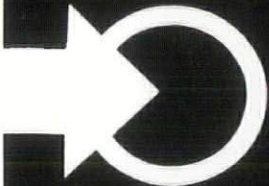
LUTHER C. BLAIR, JR. Professional associate; Aotani & Hartwell Associates, Inc. B.A., Virginia Polytechnic Institute and State U. Wife: Betty. Hobbies: scuba diving, painting and sculpture, furniture design, photography.




ROBERT K. UMEMURA. Corporate member; Wimberly, Whisenand, Allison, Tong & Goo. B.A., M. F. A., U. of Hawaii. Wife: Kathleen. Children: Grant, 9 months. Hobbies: skin diving.



PENG YIN-HSUAN. Corporate member; Wong, Wong & Peng, Inc. B. Arch., U. of Calif., Berkeley; M. Arch., Harvard. Wife: Mary Y. Children: Shih Fu, 9; Shih Wei, 7½. Hobbies: Music, swimming, photography, gourmet food.



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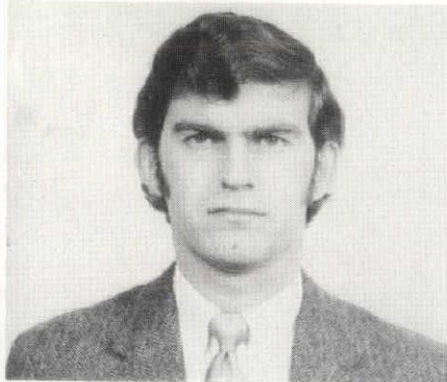
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WILLIAM IGOE. Corporate member; Daniel, Mann, Johnson, & Mendenhall. B. Arch., University of Oregon. Single.

Addendum: The AIA office received a call recently from Mervin Kwakiutl (see Hawaii Architect 7/75) who wished to relay the information, "That I have now completed 22 courses in drafting, and that my wife has returned (after an 11 year absence)."

Continued on Page 22

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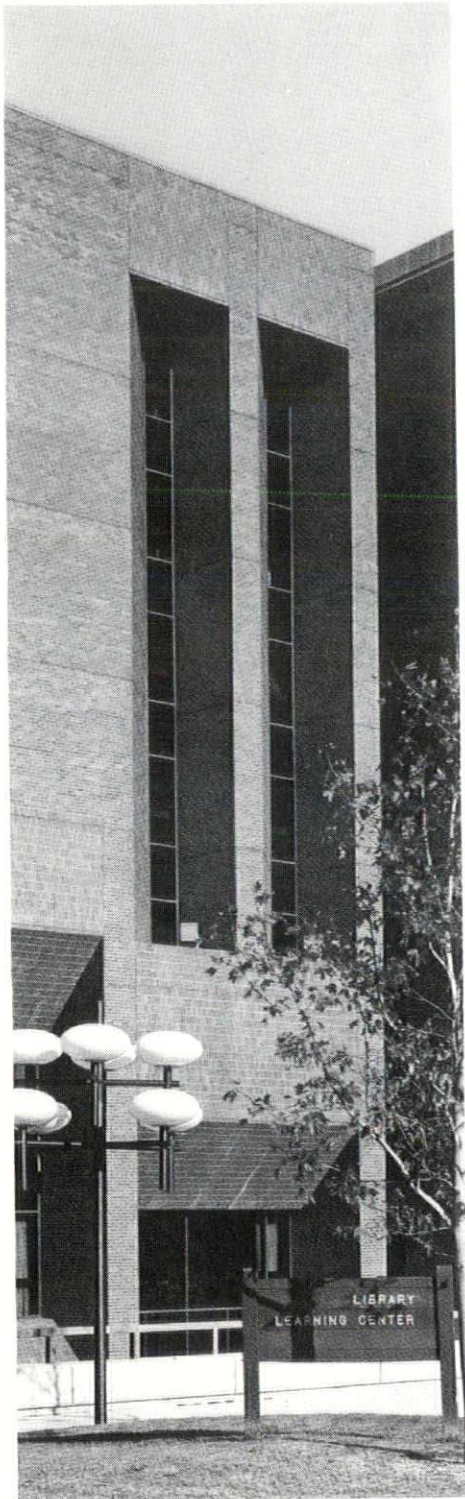
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Masonry Institute Seminar

by JUDIE IFUKU



A two-day seminar on the Design and Construction of Reinforced Masonry Structures has been scheduled for September 24-25 in the Coral Ballroom of the Hilton Hawaiian Village Hotel.

The session will be co-sponsored by the Masonry Institute of Hawaii and the Cement and Concrete Products Industry of Hawaii, in cooperation with the Hawaii Chapter American Institute of Architects, Hawaii Section American Society of Civil Engineers, Structural Engineers Association of Hawaii, and the University of Hawaii.

James E. Amrhein, Director of Engineering, Masonry Institute of America, Los Angeles, will make the seminar presentations.

Amrhein, considered one of the foremost authorities in the concrete masonry field, has more than 25 years experience in construction engineering, technical promotion, teaching, structural design, and earthquake engineering. He authored the "Reinforced Masonry Engineering Handbook," along with many other publications pertaining to masonry, and co-authored and edited the "Masonry Design Manual."

Amrhein is a registered civil and structural engineer in the state of California and a licensed professional engineer in the state of New York. In addition to being a Fellow in the American Society of Civil Engineers and the American Concrete Institute, he is an active member of numerous other professional engineering societies.

The presentation on updated masonry design and construction

information will be of interest to architects, engineers, designers, building department personnel, building inspectors, concrete technicians, and material manufacturers.

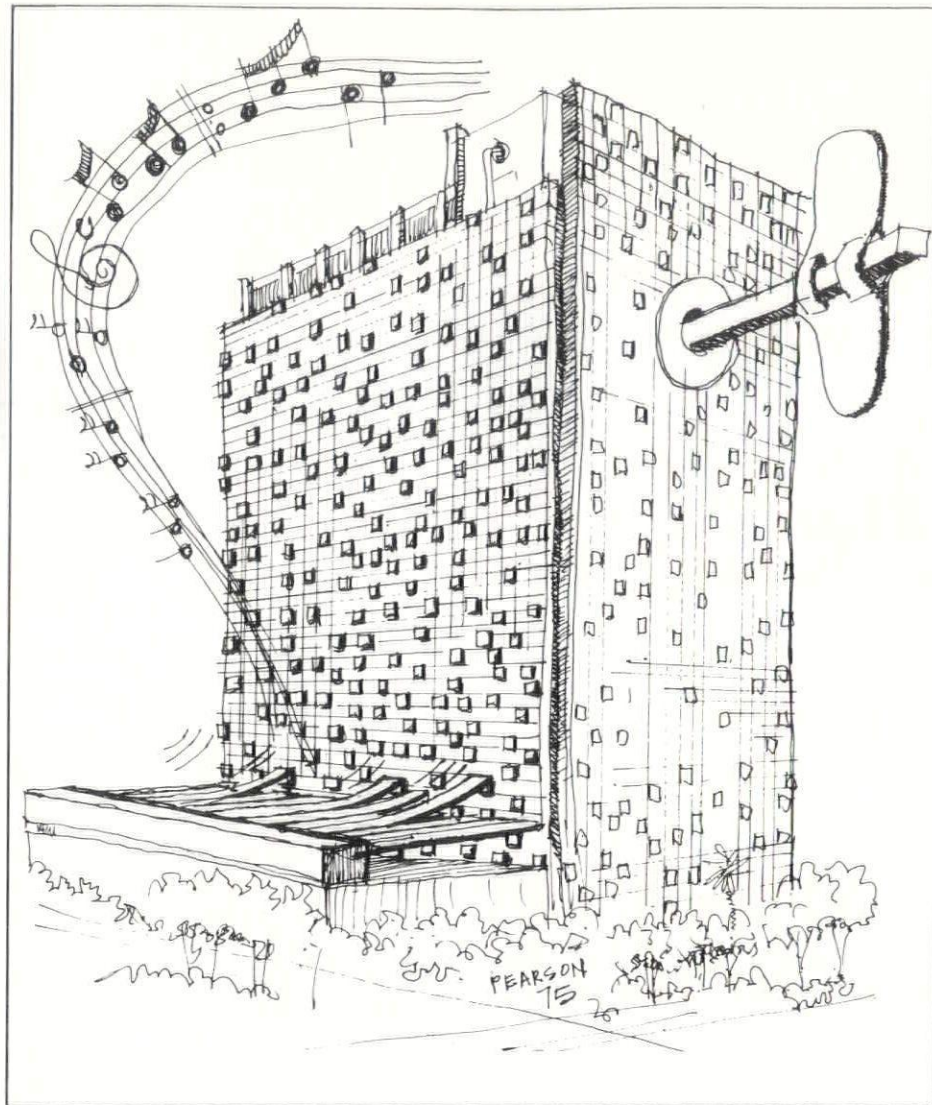
The first day's session will cover materials, testing, construction, and earthquake performance, with discussions regarding concrete block, mortar, grout and steel. Strength characteristics, prism and material testing, methods of grouting, and special materials will be presented along with slides of the San Fernando earthquake.

Presentations on the second day will deal primarily with the engineering design of reinforced masonry. Special emphasis will be placed on high and low-rise buildings and shear wall design, earthquake and lateral forces, and force distribution. Several masonry design methods will be discussed, including the flexural coefficient, static, "np", and stud or core methods.

A detailed explanation on the use of the "Reinforced Masonry Engineering Handbook", including topics such as deep beams, fire resistance and research, will be emphasized.

The \$10 registration fee includes coffee breaks, lunch, and parking for two days. Copies of the "Reinforced Masonry Engineering Handbook" and the "1974 Masonry Codes and Specifications" publication may be purchased at a cost of \$10.50 and \$2.50 respectively, or \$13 for both books.

For further information and registration forms, contact the Masonry Institute of Hawaii office at 841-2844.



An Institute of Traffic Engineers Recommended Practice

1975

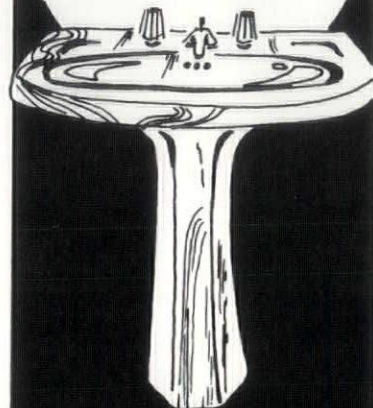
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Guidelines
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Several issues ago, Hawaii Architect ran an article on a new service available from the City of Honolulu's Department of Transportation Services, Traffic Planning Section. It referred to a manual of design standards for driveway and parking lot design. That manual is now available. Interested parties should contact The Institute of Traffic Engineers, P.O. Box 9234, Arlington, Va. 22209. Cost is \$3.

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Here's Johnny!

by ERIC ENGSTROM

Interior design is a field with many areas of practice, one of which has received scant attention. Set decoration, a time honored craft begun in the Middle Ages in theater, descends from altarpieces and frescos in the earliest temples and churches. There are few well-known contemporary set designers outside of Broadway's Jo Mielziner, who have made substantial impact through good design.

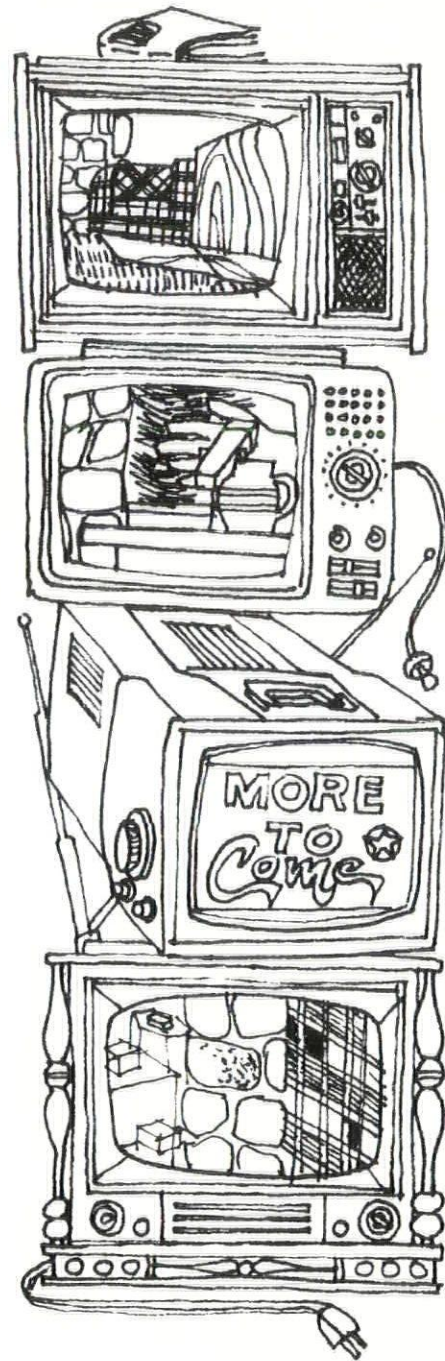
Films have always relied on good set decoration and design to give them maximum visual impact. One only needs to view the original "Frankenstein" sets or one of the recent films such as "Day of the Locust" to realize the creativity in Hollywood. But television is another matter.

The tube, being the movies' poor relation, has long suffered from inferior set design. From "Let's Make A Deal" to local and network news programs, noncreativity seems to be the standard.

Nowhere is this inferiority more visible than on the "talk" shows, especially the "Tonight" show with Johnny Carson.

With great fanfare the Carson show recently unveiled a new set which brings the show visually from 1950 J. C. Penney to 1960 Sears Roebuck. The problem with this set, which by rights should tend to downplay itself, is that it doesn't know where to start. The backdrop is a marvel of space-age technology. Through the magic of electricity, the backdrop can be an aerial view of downtown Los Angeles, or a sunset over the Pacific, or any number of other postcard views.

The backdrop option allows a mood for the show to be set, although pondering this for more than thirty seconds lead to all sorts of conclusions: Do you have the sunset/ocean scene when the guest is talking about "Jaws"? When Truman Capote discusses crime, do you change the back-





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drop to "Cityscape"?

Ah, yes — creativity. The backdrop is not dimensional so that one feels that the set is compressed into a depth of almost 3 feet and a width of about 20 feet. A concrete stone veneer post (which looks very structural) separates the "desk" visually from the guest area. The "desk" itself is a walnut veneer box with a mirror pedestal mounted at 45 degrees from the floor. This probably prevents "flashback" from the lights.

The guest chairs are covered in a very interesting plaid fabric which deadens any guest's clothing. The mirror treatment continues under the chairs so that guests' feet appear twice rather than just once. All of the "wood" is either flexible veneer or laminated plastic — and it looks it.

The total appearance reminds one of an advertisement for Sears furniture back about 1960 — and from the looks of pained guests, is about as comfortable. When one considers Carson's salary and that of the orchestra and the faithful sidekick, the construction/design budget for an exciting set could not have been a problem.

Maybe it's just the fact that design (or what we professionals would call "environment") has no place in television. Is it because of our snobbery (would we rather be doing "meaningful" projects), or is it just because the brass at NBC have never realized the implications of good design?

The answers should be interesting. Meanwhile, back at the studio, the backdrop has changed to a night view of Burbank.

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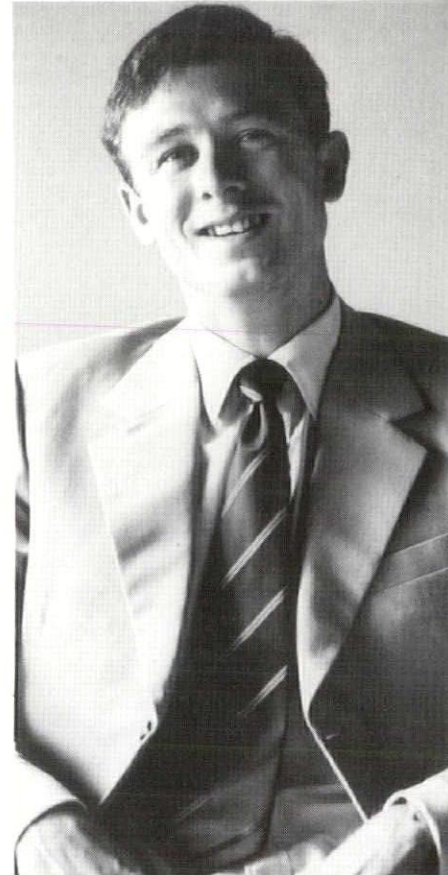
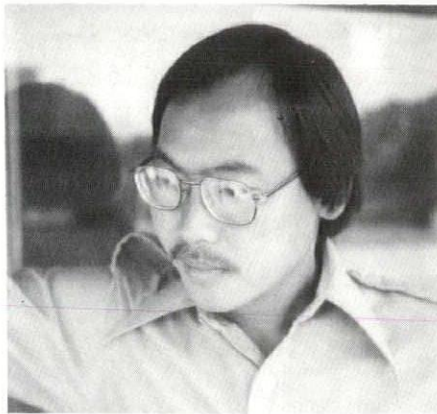
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New Members

from 17

LORRIN LEE. Corporate member; Geoffrey W. Fairfax FAIA & Associates. B. Arch., University of Michigan. Single. Hobbies: tennis, photography, graphics, and travel.



MICHAEL J. LEINEWEBER. Corporate member; Group Architects Collaborative. B. Arch., Cornell University College of Architecture. Wife: Spencer. Children: Amy, 4 and Eliza, 1. Hobbies: tennis, swimming, travel, and photography; special interest in documentation of architecture in Asia.

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Barron C. Eldridge has joined the firm of Fowler, Bergman & Associates. The firm is now known as Fowler, Bergman & Eldridge, Ltd., site and regional planners and landscape architects.

Safdie exhibit: The exhibit of the work of Moshe Safdie referred to in the Hawaii Architect 7/75 will be at the Amfac Plaza from August 18 to September 18.

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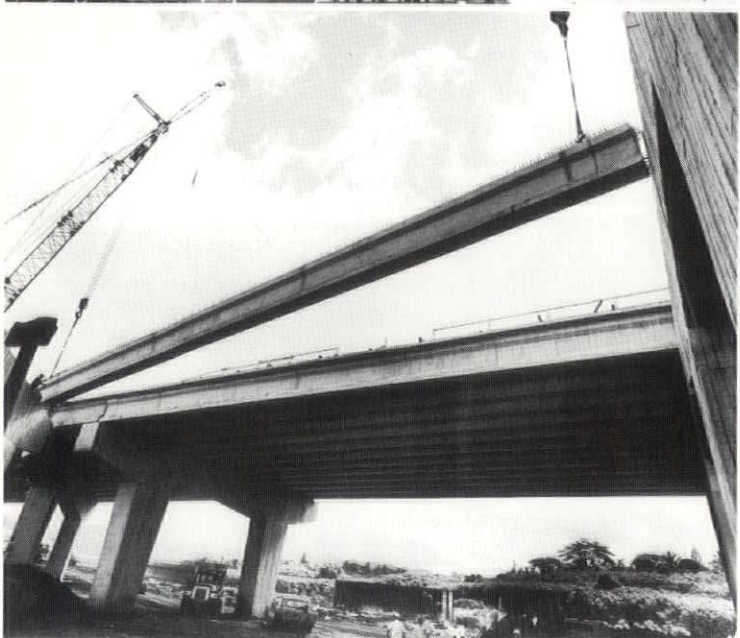
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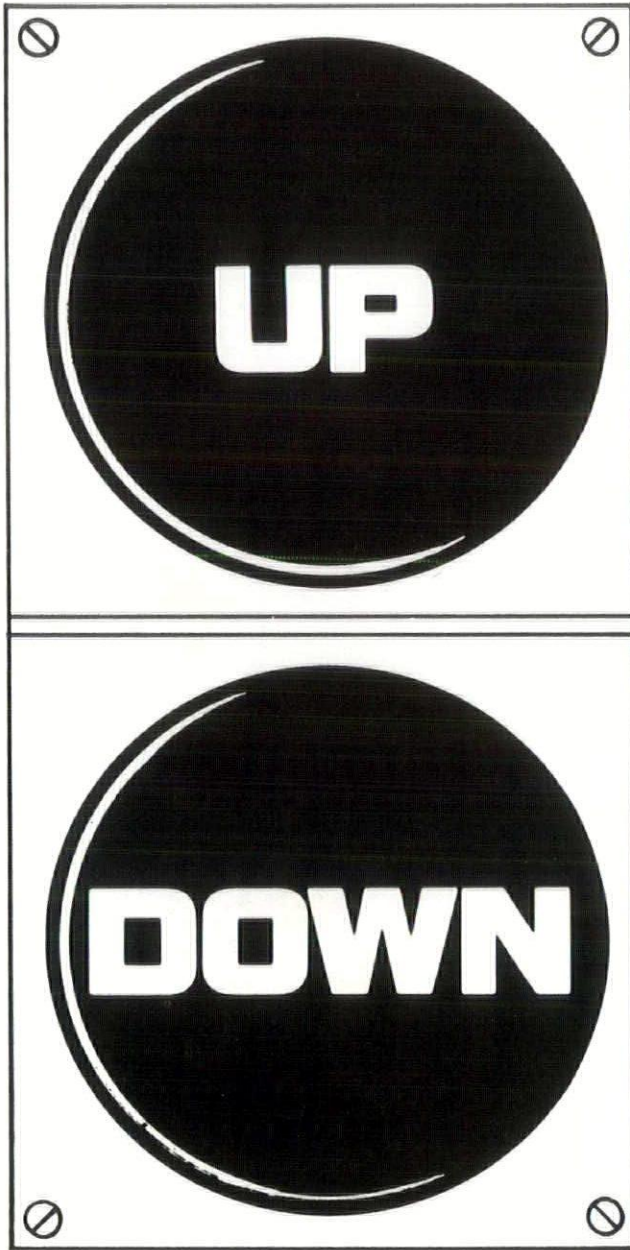
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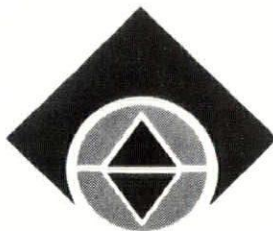
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