Hawaii Architect
1/76

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Contents

Housing Needs:
Low and Moderate Income Families, The Disabled, and the Elderly 4

Zoning Is Not Planning:
The Kihei Controversy 8

The Architect's Role:
Present and Future 10

Resolution:
Vladimir Ossipoff, FAIA 11

1975 AIA Honor Award: Main Post Office, Honolulu, Hawaii 12

Honor Award: Industrial Buildings

Where Am I? 16

On Books and Budgets 21

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Housing Needs: 
Low and Moderate Income Families, 
The Disabled, and the Elderly

by MS MICKI SMITH

When I was invited to share some of my thoughts with you concerning the housing needs of the low-to middle-income families, the disabled and the elderly, and how we visualize the role of the design professional and how it relates to us, I had a sudden, fleeting vision of myself speaking before a vast room filled with rows of ivory towers. Each tower contained an individual I somehow knew was an architect who was gazing down upon me with a remote, disinterested expression. It is so good to be able to dispel that vision. All of you look to be warm friendly human beings, and hopefully, I can’t see a single ivory tower.

Speaking of ivory towers, I am unclear as to whether this image that the design profession has for the general public has come about by design or by happenstance. Whichever way it was, I believe it has caused an alienation that many of us would like to see healed, and a really meaningful line of communication opened up.

We have often wished that there had been more of a mingling and interchange between the architects and the individuals who will be living in, or using the buildings they design. All of us could have gained much from the sharing of ideas. In the past, the designer, the contractor, and the financing agency have been the sole arbiters of the specifics for design and construction of buildings.

I understand why this has been so, but just dare to think of what might have been accomplished had there been the additional input and exchange of ideas. Imagine how many more Frank Lloyd Wrights might possibly have been inspired and encouraged to develop, instead of being repressed by the rigidity of the lofty “Professional Posture.”

We willingly admit that the design profession has been imaginative and innovative at times, but in the same breath and to the same degree, you have been overly reluctant and conservative in adopting or incorporating the American National Standards for designing buildings that are also accessible to the handicapped into your own design work.

When the physically disabled as an advocate group have tried to get that accessibility we’ve belatedly found that our efforts have engaged us in an exercise in futility. After we’ve succeeded in countering the arguments of the funding agency as to allegations that accessibility will mean higher expenses, higher insurance premiums for them, they finally pass the buck to the contractor or builder. He just shrugs and points to the plans saying, “I can’t build anything that isn’t in the plans. You have to see the architect. The money man won’t pay for anything not in the plans.”

So then we arrive at the base of an ivory tower of attitudinal indifference and, somehow, our words fall on unconcerned ears. At best we are told that accessibility will be incorporated “wherever feasible” — the “catch 22” phrase of the design and construction professions. For the disabled, and to a degree the elderly too, life is a long series of “watchdog” games that begin when your discipline starts making your beautiful plans and designs on your drawing boards.

The residents of public housing in Hawaii have the firm conviction that the individuals designing our projects have either never been to Hawaii and seen our people and their life styles, or that they are aware of us, but have decided that people must fit the buildings instead of designing buildings to fit the people. We’ve often commented that it seems as if more care was given to packaging our Wheaties than to us.

For instance, the units in the building where I live would be marvelous on the Mainland - filled with tall haoles. But, those units are here in Hawaii and are occupied by our smaller, shorter people who actually must live in units not scaled to their needs.

Yes, it is small wonder that people who have had little evidence that the design profession is aware of them and their needs, let alone their existence, does not have a more positive view of the role of a design professional. I’m sorry to have to say this, but in the past two weeks I’ve been unable to find anyone who viewed the role of an architect other than as “a guy who gets his name on a
This is the text of a talk given at the Hawaii State Architect’s Convention.

plaque in a building.” Or, “Oh yeah, aren’t they the people who get all that money for drawing pictures of buildings?”

I honestly feel that it would be nonproductive if I were to continue to tell you how the average person has viewed the role of a design professional in the past. What I would truly like to do is have you come down from your apparent ivory towers and share some of my dreams and hopes of what your roles could become in the future.

In terms of “professional image” Honolulu, fortunately, already has a project that is beginning to build a different image of the design professions for our community’s least advantaged group, the very low- to middle-income group. That project, as you all know, is the Design Center, located in the “jungle” of Waikiki.

They are bringing to the common man a new awareness of what the design professions can do for them. I only hope that the work of these young people will continue to be encouraged and supported by you who are members of the profession they have hopes of attaining. The very poor individual, who in his wildest imagination never dreamed of turning to your profession with his problems, has now found a means of communicating his architectural needs to someone who will listen, and who will reply to him on his level.

This new program seems to say to the consumer: “There are those in the community who are willing to help improve your circumstances or to improve your environment. This is the time and the way to begin to evoke changes in attitudes and in results.”

However, one project or program working toward a change is not enough. We must begin with our future architects while their ideals and imaginations are still unfettered by the disappointments and frustrations of adulthood. Borrow an idea from the Future Farmers of America organization and initiate a program for our Future Architects of America on the High School level. Their interests in the profession can be enhanced by projects and activities centered around the associated disciplines of construction and design.

Even I as a lay person, given the time, could come up with more than a year’s activities and projects. Just think how much more you could contribute to such a group of young people if several of you would join forces.

Involvement is a two-way street. You always gain as much, if not more, than you give.

The advantages to the students would be many. They will have received an inside look at an architectural firm and the individuals connected with the firm. They will become aware of the areas of expertise that are required by a top professional concern. They will also attain an early and basic knowledge of what it means as well as what it takes to become an architect of stature in the profession.

I can envision the benefits a community could reap from this sort of involvement of students and professionals. The principal gain possibly will be the upgrading of the quality of design professionals of a given community. The future architect will enter the profession already oriented to the design community with a better basic knowledge of his life’s work. The infusion of the enthusiasm of youth into all professional disciplines can be a vitalizing influence.

In terms of community betterment, one possibility could be an annual or biennial competition for the best amateur design for a community center, sports, or recreation center. The possibilities are endless. The competition, open to students let us say, could well serve to awaken a latent talent and/or interest in an otherwise...
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Housing Needs
from 5

wasted individual.

In addition to the more involved role with the student, we would like to see a change in your roles as they relate to the general public. A general public that also encompasses those three population groups that always somehow get lumped together and then set aside to be forgotten or ignored — the disabled, the poor, and the elderly. Once we get swept under society's rug, we are noticed or reacted to only when we scream and holler loud enough.

We are the people who are always being told what problems we have, but who are never listened to when we try to present a solution. Let us assure you that when we ask you to change your role we are not doing it without being well aware of the very stringent restrictions there are in designing for the poor.

We also know that if attaining lots of this world's goods is your thing then you most likely won't fit in working with poor people. For us, and those working with us, the pay is low. But in terms of satisfaction and aloha the pay is the highest attainable.

In Hawaii the lack of money just compounds the problem of our limited land area and its prohibitive cost. We are also aware that when homes are designed for those in more fortunate circumstances there are endless conferences between the architect and the client, the future new homeowner. I realize that that action is not possible when homes are designed for individuals with very low incomes, or when plans are on the drawing boards for public housing. Surely a compromise is possible.

We have one such example where there was meaningful exchange of ideas and its beauty belies its public housing identity. Continued on Page 15
Zoning Is
Not Planning:
The Kihei Controversy

by HANS RIECKE AIA

The "Great Kihei Downzoning Controversy" should give some pause for thought to our planners and zoners." Briefly, the fireworks started when the Maui Planning Commission as part of updating and revising the Kihei General Plan made an attempt to change the zoning of certain parcels from apartment to residential and from 12-story hotel to 4-story apartment use.

Predictably, the property owners involved, who had been paying property taxes for the last five years on the land which had been assessed for the higher use, came out in strong protest. This in turn prompted the Planning Commission to back down in most instances. However, some downzoning from 12-story hotel to 6-story hotel use is still being proposed.

Walter Witte, who together with others owns one of those parcels considered for downzoning does not like it a bit and has threatened court action. His case is simple: The government cannot take without compensation.

Witte and most of the others did not own the land at the time the present zoning was established. They did in no way gain from the original government action of upzoning. Instead, they purchased the already zoned land with the intent to build in conformance with that zoning. The high price they paid for the and was to a large extent based on the established development potential. If this potential is removed or reduced by government action, the present landowners will no doubt suffer a financial loss.

The County is not willing and does not have the funds needed to compensate the landowners. It is therefore safe to say that the Planning Commission will have to back down completely or work out a compromise acceptable to all involved (or risk court action which would be expensive and uncertain).

Regardless of how one feels about the merits of the revised Kihei General Plan (I personally cannot agree with much that has been changed), a situation in which a plan cannot be changed except at great cost to the taxpayer is intolerable. It is with this thought in mind that I would like to offer the
following as a way out of the dilemma.

I propose that after a general plan has been formulated, it should never be adopted as a zoning plan and that property tax should not be assessed for the potential use of the land, but only for its actual use. Zoning, in my opinion, should not be given away. It has a value to the recipient and therefore should be paid for.

A zoning fee which represents the true value for each zoning situation should be established. It should not be payable until the property owner decides to use the land for a purpose permissible under the master plan. Also, the property should not be taxed for the higher use until the use has actually been established and the zoning fee has been paid.

If and when the landowner decides to develop the land, he can acquire what I would call the “zoning right” simply by paying the established “zoning fee.” I believe this method of establishing zoning and taxation would result in the following improvements:

1. Land speculation would be reduced.
2. The property owner would no longer be forced to develop or sell because of high property taxes.
3. It would give more flexibility to the planning process.
4. It would create a fund with which existing and undesirable zoning rights could be purchased by the County.

Land and city planning is a risky business under the best of circumstances, yet, it needs to be done. If a master plan does not become a zoning plan, it will have to stand the truest test of all: Will somebody pay for the right to follow it? If nobody is willing to do that, it can safely be assumed that it was a bad plan and needs to be revised.

It seems to me that by separating the planning process from the zoning and taxation process, the planners can approach their work with a much greater degree of flexibility and objectivity because the pressures from landowners and politicians will be reduced. Although much of our land has been zoned already, I feel it is not too late to change the system to a better one.
The Architect's Role: Present and Future

by BOB KAMALU, Hawaii Council for Housing Action

In order that you may appreciate the relationships an organization such as ours would have with the planning and design professions, it would be helpful to provide a description of the Hawaii Council for Housing Action.

Basically, we are a social agency. This means that we are part of a vast network of public and private organizations offering programs and services to disadvantaged families to meet their basic human needs — food, clothing, shelter, education, and so on.

Our specialty of course is shelter. We were created as a private, nonprofit, independent corporation whose major purpose is to provide meaningful alternatives, meaningful choices to low-and moderate-income families in the State of Hawaii to obtain decent, safe, and attractive housing in a healthy social environment. Our support comes from community action groups, religious organizations, labor and trade unions, the planning and design professions, and local businesses.

A major thrust toward achieving our purpose is to work with community groups or to create, independent of community groups, an entity to sponsor the development of low- and moderate-income housing. HCHA provides the coordinative services that will take a development from the initial "thought or idea" stage and carry it through sales or rent-up. We accomplish this by packaging government programs and services with nongovernment programs and services to conduct negotiations for land acquisition, site surveys, marketing studies, to secure seed funds, construction funds, mortgage funds, and to hire other professionals to do the engineering, designing, and construction.

The process we prefer to work under calls for creation of a development team. This would normally include the sponsor, HCHA or a client, the architect, the contractor, and the various funding entities.

The sponsor serves as developer and determines policy, establishes goals and makes all final decisions. The architect provides the conceptual framework under which predetermined goals are to be achieved. The selection of an architect is one of the most important decisions a developer makes. Normally, an architect selection committee would be created and several architects interviewed. The things we would look for in him are past experiences with residential projects, knowledge of government programs, concern with cost control, and most important of all his artistic balance: Is he able and willing to communicate openly with the sponsor? To listen to suggestions to heed the sponsor's desires and to translate this into valid designs that are attractive and functional?

The sponsor will provide the architect with a fully developed program spelling out the objectives, values, physical spaces, priorities including budget limitations.

The sponsor's major input as to design is at this point. Thereafter the sponsor reviews, suggests, modifies — but the basic responsibility for design is left up to the architect. The architect is a key individual, it is his basic plan that the contractor will implement and the finance companies will fund.

Our objective is to get the best housing possible within allowable limits and not just the lowest cost possible.

Our experience with architects for the most part has been very positive. We have found them sensitive to social and human attitudes and willing to commit themselves to achieve reasonable solutions. This, many times, at some financial sacrifice. It helps if you have a fat bankroll because quite often an architect and other professionals are asked to cover their own preconstruction planning.

Continued on Page 19
Resolution:
Vladimir Ossipoff FAIA

RESOLUTION

WHEREAS:
He has engaged in the profession of architecture with distinction, and

WHEREAS:
He has served the Hawaii Chapter of the American Institute of Architects twice as President, and

WHEREAS:
He is about to complete a three year term as Regional Director of the Northwest Region of the A.I.A., and

WHEREAS:
He has served in each of these capacities with dignity and distinction and by so doing has added to the stature of the entire profession, now, therefore,

BE IT RESOLVED THAT:
The Hawaii Chapter of the A.I.A. recognize these contributions by

VLADIMIR NICHOLAS OSSIPOFF, F.A.I.A.

and by adoption of this resolution bestow upon him this small token of our esteem and affection.

Resolution passed by acclamation this 22nd day of November, 1975, at the First Annual Hawaii State Architects Convention, Honolulu, Hawaii.
1975
AIA Honor Award:
Main Post Office, Honolulu, Hawaii

Honor Award: Industrials Buildings

Project Information:

Completed: October, 1974
Architectural Firm: Haines Jones Farrell White Gima, Architects, Ltd.
Architect-in-Charge: Francis S. Haines, FAIA
Project Manager/Designer: Gerald E. Kremkow
Consultants:
- Structural: Donald T. Lo
- Mechanical: Soderholm & Sorensen
- Electrical: Nakamura, Kawabata & Associates
- Civil & Landscape: Belt, Collins & Associates
- Interior Design: Haines Jones Farrell White Gima / Interior Design
- Graphic Design: Haines Jones Farrell White Gima/Graphic Design
- Mechanization: Abbott, Merkt & Company

Client: Corps of Engineers, U.S. Army
Owner: U.S. Postal Service
Contractor: Stolte, Inc.

Jury Comments:

Excellent scale for a really immense building. In spite of it's size, it doesn’t overwhelm you. As you progress around the building, the breakup seems to relate to what's going on, provides interest and avoids an overwhelming and monotonous appearance. The courtyard is very nice. Good, honest use of materials — it's nice to have concrete that looks like concrete. Handling of mechanical systems is colorful and adds interest to the building. The clarity of the organization of mechanical functions is remarkable, and adds significantly to the design impact with the interior.
The main post office for the Honolulu area was completed in October of 1974. The 350,000-square-foot building serves as the main transfer and routing point for all mail traversing the Pacific. The original plan called for location of postal facilities as part of the Federal Office Building project, but it was decided that an airport location was superior because of transportation and congestion problems in the downtown area. Because of increasing dependence on air mail, the present location was selected for its accessibility.

The architects and consultants used a series of life-cycle evaluations to determine the best construction systems based on initial costs, long-term use and cost factors, and operational needs. The project was budgeted by the federal government at $15 million. Through the application of design efficiency and the use of an economical steel frame and concrete panel system, the final construction cost was reduced to $12.5 million.

The concrete panels were designed by the project designer and forms carved by him in styrofoam. This feature gives the building a unique appearance and breaks up the mass of the building complex.

The complex is actually made up of two distinct buildings. The main building serves as the

Continued on Page 14
Main Post Office, Honolulu, Hawaii

The main post office is a large building that contains a U.S. Customs area, postal equipment room, U.S. Navy terminal, support facilities, maintenance areas, and public postal lobbies. Connected by a series of open courtyards is a two-story administration building.

A series of conveyors and terminal systems separates, sorts, and moves the mail through the building. There are two mailing platforms served by trucks and an air cargo maneuvering area where mail is received. All conveyors are color coded as to function for easier routing.

In addition to the architectural design, the architects were responsible for the coordination of all mechanical mail-handling systems. Also provided to the client were interior design and furnishings selection for the administration offices.

In a unique follow-up project, the architects were engaged to write, edit, and design a systems description manual to familiarize employees with the new methods of mail handling. Drawings of each pushbutton station and an easily understood text were used to simplify understanding of the complex systems.

Francis S. Haines, FAIA, served as principal-in-charge of the project. Gerald E. Kremkow was project designer/manager.
Housing Needs

The residents are proud of their homes and work hard to keep them up. Some time, when you have the time, you might pay a visit to Puuwai Momi, a Hawaii Housing Authority public housing project.

If you or your firm is planning to be involved in any of the State or Federal programs designed to provide housing for the low income population, or project for the elderly and the disabled, please do more than just look at or study the demographics. Before you can adequately design for any person or population group you must become aware of their lifestyle. In our present-day densely populated cities, we should make every effort to preserve as much as is possible, the lifestyle and individuality of people to prevent the deterioration of our community into a mass of universal sameness, mediocrity and total apathy.

We would like to see the design professions involved with community groups all over the state—not just Hawaii Kai, and Koko Head. We need you much, much more in Palama, in Kalihi, and in Kakaako.

Dare to be a strong advocate for balanced, well-designed or renovated communities for the disadvantaged, give them beauty for their lives and souls. When you place people with lots of problems into ugly, squeezed-in surroundings you get ugly people no matter how many social band-aids you use on them.

Every one of you can have the unique opportunity of being able to help to turn Hawaii's architectural and design world around and point toward a world of communities that are both utile and beautiful for all of the people living in them. Forsake your ivory towers of professional aloofness—join with us. Together we can fashion a world to match our dreams.

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Built in 1927, the building was planned around a large central court open to the sky. The exterior features a complexity of towers, tile roofs, and massive stucco walls. The masterwork of Italian stone sculptor Mario Valdastri, Sr., can be seen in the carved columns, brackets, crests, and other detailing.

The building's second floor corbels out over portions of the entrance lanai and first floor windows in much the same manner that has recently become the vogue in many contemporary structures. Projecting from walls and hanging from ceilings are large wrought iron lamps with a definite Mediterranean flair in keeping with the building's overall design character.

The strong Island sun and tradewinds are filtered through cast stone grillwork openings providing natural light and ventilation. This detail, used on many other Island buildings by architect Hart Wood has almost become his personal trademark.

Centered on each of the six massive bronze entrance doors are large cast knockers modeled after the historic Hawaiian “lei paloa” symbolic of Island leadership.

By looking up upon entering, one will see a beamed ceiling covered with a strange painted pattern that seems to combine the native art forms of the Aztecs, Egyptians, Navajos, and Hawaiians.

Overlooking the central interior court is a rather unusual “Romeo and Juliet” balcony, perhaps inadvertently symbolic of the occasionally tragic political dramas acted out here.

These are but a few of a myriad of diverse yet interesting forms, textures, colors, light and shadow, that can delight the eye of the viewer who will but pause and partake of the opportunity to enjoy them. Unfortunately, the developed habit of “skimming” and seeking only the essential — perhaps of value while reading — has also been applied to viewing our surroundings. Those of you who have attempted to skip the details and seek only the name of this building within the above description, have today been forced to seek it out by conscientious effort. Yet if you would just return your eyes to the capital letter of the first eight words in this article, it will thus be identified. Hopefully, this forced attention has given you a broader understanding of the building depicted. Why not try this on your environment?

where am i?

Hawaii Architect


PART II

Relocation Aid of 1969 provides for accelerated federal write-off of certain improvements to real property and of certain safety equipment. The Tax Reform Act of 1969 provides for accelerated federal write-off of certain improvements to real property and of certain safety equipment. The

§ 401. Deductions - Title of Federal Law

In general, the deduction allowable for the Hawaii income tax purposes are the same as under federal law. However, there are some differences explained in subsequent paragraphs, of two types: (1) a few that were specified when the basic Hawaii law was adopted in 1957, and (2) differences that have developed since 1957 as a result of federal changes not adopted by Hawaii.

§ 402. Business Expenses

Hawaii Law. Art. 130

Federal Law. Sec. 142(2)

The deductions for business expenses are the same for Hawaii as for federal, with the minor exceptions explained below.

The federal law was amended in 1960 to prevent initial purchase of Federal National Mortgage Association stock to deduct, as a business expense, the fair market value of the stock at the time it has not adopted this provision.

As explained more fully at § 427, the federal law on business expenses was amended in 1969 to (1) prohibit the deduction of certain illegal payments, etc., and (2) allow the deduction of certain expenses presented here.

§ 403. Depreciation

Hawaii Law. Art. 130

Federal Law. Sec. 168(a)(1), (2)(A), (2)(B), (2)(C), (2)(D)

In general, the deduction for depreciation for Hawaii is the same as for federal. However, there are a few exceptions to this, as noted.

As a result of the Tax Reform Act of 1969, federal law on accelerated depreciation methods on real property and fixtures generally, use of the 200% declining balance method may no longer be used except on new assets. On the other hand, an accelerated 5-year write-off is provided for rehabilitation of old properties related to income. These provisions apply generally to properties acquired after July 27, 1949. The Tax Reform Act of 1969 rules for "recapture" of the excess of post-1954 straight line depreciation, see § 501 Hawaii tax rules.

§ 404.

TAXES OF HAWAII

By Russell S. Bock and Elliott H. Brilliant

This is the only comprehensive guide to all Hawaii taxes, especially suited to business and professional people, attorneys, and tax practitioners... and an easy-to-understand reference for individuals.

Russell S. Bock is also author of the annual "Guidebook to California Taxes."

Taxes of Hawaii has been published each year since 1964 and has been an unqualified success. The income tax section is fully referenced with Hawaii and Federal law, and the relationship to Federal income taxes is particularly emphasized.

Its 300 pages are fully indexed and contain withholding tables, optional tax tables, completed specimen tax forms, and a directory of all tax offices.


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The Architect’s Role

from 10

costs until construction begins. They have been very cooperative. But how do we continue to provide all of this in light of the constant inflationary trends which have driven costs beyond reason? My personal feeling is that future success lies in innovation. I mean innovation by all segments of the housing industry. Innovative financing techniques, innovative construction systems, innovative design.

Why, for instance, are we so hung-up on 30 years for a fixed mortgage period? Why not 40 or 50 or 60 years? Why can’t we create industrialized housing with more sophistication and efficiency so that it would make a reasonable impact on costs? We must have researched more than 50 systems, and none has been able to meet the competition from the conventional stick-built method on site. Also in Hawaii more than any other state we have a crucial land problem. But we also have the abundance of the oceans and the air, both hot and cold. Why can’t we design for better uses of those resources?

Admittedly, this is an oversimplification of the problem, and government must play an important role in this. But perhaps an organization such as yours can be at the forefront advocating to the leaders of this country the necessity for change.

HCHA’s objectives will continue to be excellence in design, environmental preservations, reasonable densities coupled with a strong social commitment, and we have felt this attitude shared by most of the architects we have worked with.

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Budget Cuts

By BEVERLY HOVERSLAND
Student of architecture at the University of Hawaii

If I were asked to prepare a research paper using the resource material available at the architecture library in the Department of Architecture, my bibliography would consist of several local supply house catalogs, Sweet’s Architectural Catalog file, an assortment of old architectural magazines, and a handful of architectural books. I might be able to compare the type of hot air systems available four years ago on the Mainland with those available two years ago in Hawaii and calculate how many were used in old magazine articles.

Not a very profound architectural statement.

Any person attempting such an exercise would soon realize that conducting any research whatsoever is utterly impossible with such insufficient materials. It is appalling that this situation confronts every student enrolled in the architecture program offered at the University of Hawaii.

The problem, in the eyes of some, lies in the low priority the Department of Architecture has within the School of Arts & Sciences when it comes to funding. Others believe the problem is a lack of fiscal planning within the Department of Architecture. Both may have valid points. However, a primary cause at the root of this calamitous circumstance is our own State Legislature.

For reasons unknown to me, the University of Hawaii is a very political entity. The success of the university is totally dependent upon who are in office and the priority they place on academics as a whole or, in some instances, hard look at how much your company is giving to higher education. Because inflation has hit colleges and universities even harder than most.

Freedom to experiment is the first casualty of tight budgets.

For the sake of the future. “Give to the college of your choice. Now.” Who knows what billion-dollar business of tomorrow is germinating on some college campus today.

Still making Daguerreotypes, probably.

Instead, photography is a billion-dollar business today. Because inquiring minds, trained and honed on college campuses, started looking into chemicals and film and lens.


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Continued on Page 22
Budget Cuts

from 21

which disciplines they favor.

In the last few years the university has suffered major academic setbacks due to severe budget cuts instituted by the State Legislature. Consequently, the university is forced to maintain itself at a minimal level. This means the School of Arts & Sciences must operate on less funds, which in turn means less monies allotted for the Department of Architecture, which leads to the current problems in that department.

Due to these minimal allocations, this department can no longer afford the professional journals and publications necessary to any institution of higher learning. In addition, the department has no funds to purchase books for its library. In fact, many of the books and periodicals displayed in the library during accreditation review were borrowed from Hamilton Library. How can any student amass a sound architectural background under these dire conditions?

The secondary cause lies in the apathetic architectural community. The Department of Architecture does not have a compelling force of supporters. If it did have such a force behind it, Hawaii would either have a better School of Architecture or none at all. I should hope for the former.

This means that you and I and other architects have to demonstrate our concern for the future of the Department of Architecture:

- Letters should be written to our Governor, State Senators, and Representatives.
- Donations can be made to the Department of Architecture to reinstate cancelled subscriptions and to help in the acquisition of up-to-date architectural manuals and research books.
- Donations of books and magazines currently not in use would be of a tremendous display of support.

All donations are tax deductible.

Any display of support will be respectfully appreciated by the students currently enrolled in the Department of Architecture.

David Kyun Hyun, AIA, has recently joined Kapalua Land Co., Ltd., as director of design and planning.

Formerly with the Grant Corp., Hyun is the author and editor of the Preliminary Cost Guide, published nationwide in 1974.

He has a Bachelor of Architecture degree from the University of Southern California and a Master of Architecture degree from the Massachusetts Institute of Technology.
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