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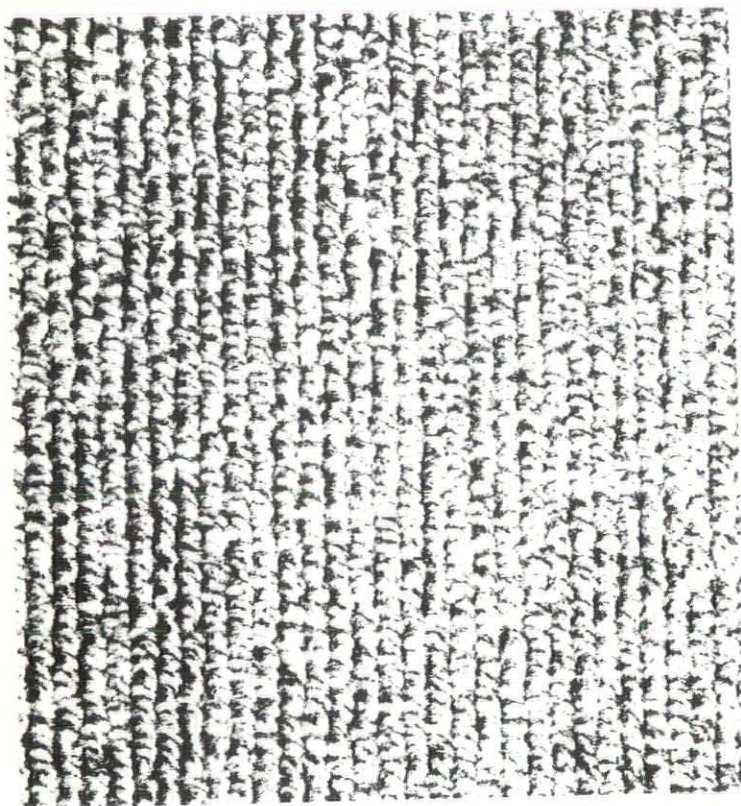
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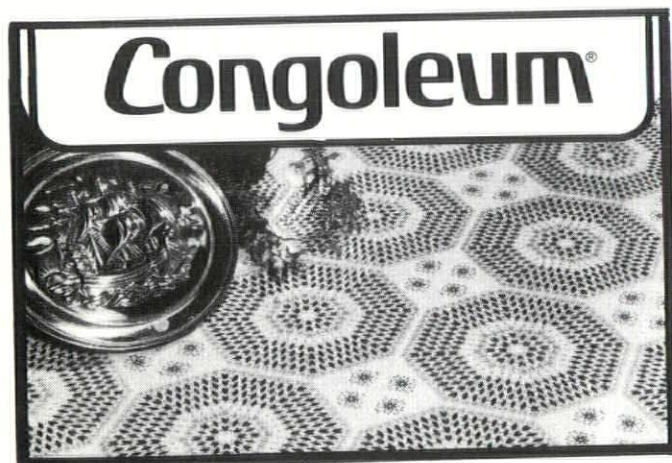
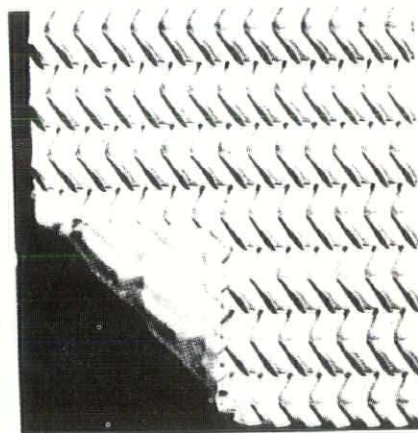
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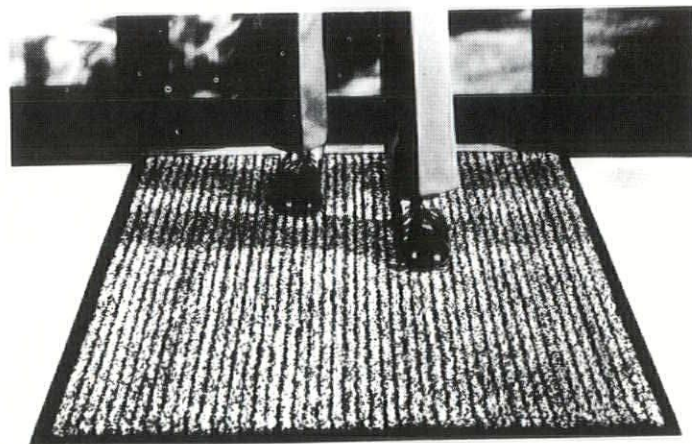
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HS/AIA Merit Award

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Cover: Residence of Mr. and Mrs. Charles Montague Cooke,
(1882), on the present Honolulu Academy of Arts site.

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Honolulu International Airport HS/AIA Merit Award

Vladimir Ossipoff & Associates, Sam Chang Architects



Project: Honolulu
International Airport
Owner: State of Hawaii
Architect: Vladimir Ossipoff
& Associates Sam Chang
Architects Joint Venture
Cost: \$34,000,000 excluding all
horizontal work
Size: Approx 1,200,000 sq ft

The Honolulu International Airport project is certainly the largest, longest running, and most complex of the Hawaii Society/AIA's 1976 award winners. It was at once: a remodeling and new structures, constructed in four main phases with more than 20 different bid packages. Almost every major contractor

in the state got some part of the work.

A Citizens Committee spent five years studying the need for a new airport and evaluating the various possible directions an airport general plan could take. The first portions of the work done by the VO/Chang Joint Venture were bid in January 1969. The formal dedication of the last phase, International Arrivals, occurred in May 1973. Miscellaneous projects continued until last year.

The building does many things superbly. The degree to which the old was integrated with the new is truly well done in a highly

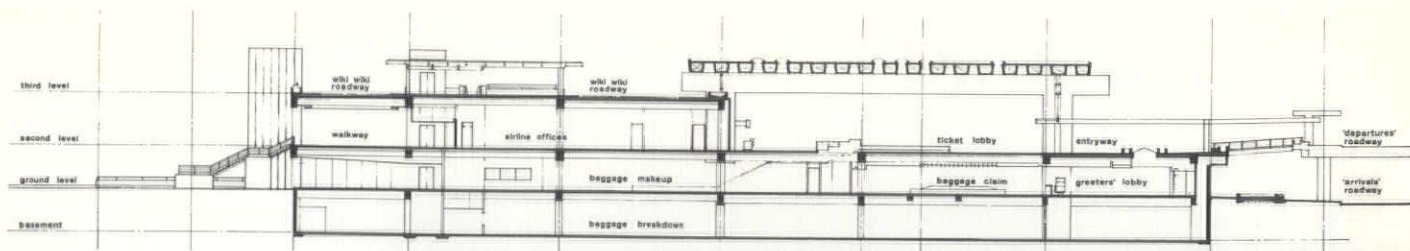
demanding functional complex.

Perhaps the most unique characteristic of Honolulu's International Airport is its open, airy feeling and the extent to which the landscaping is integrated with the building. The use of warm sandblasted concrete, tile, rough ground terrazzo, and millwork, together with the wood ceilings and corrugated metals and plastics give the building a personalizing texture too often lost even in public buildings far lesser in size.

This venture at humanizing the complex is demonstrated in other ways. The modulation of

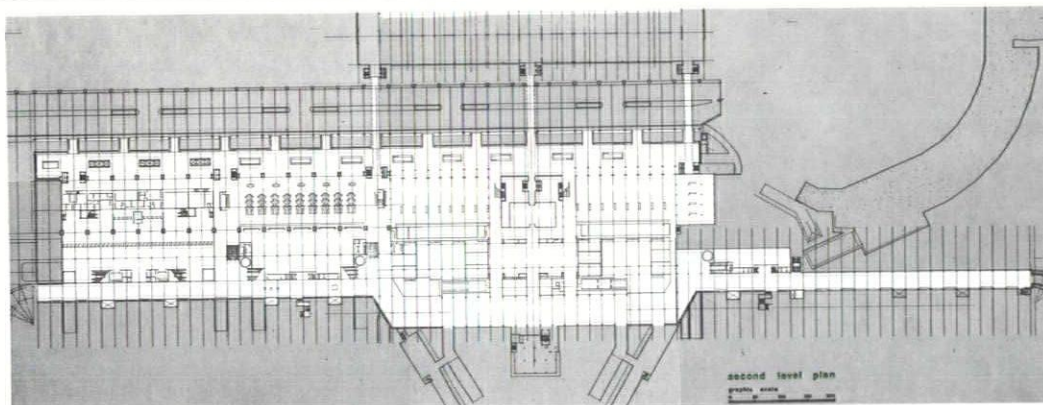
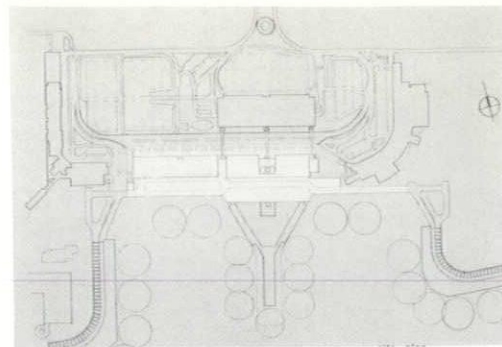
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HAWAII ARCHITECT



Honolulu International Airport

Continued from page 4



interior spaces to correspond scale with the intimacy of activity is one consistent method. Another major vehicle is represented by the initial and continuing incorporation of the art program in the design of the building.

Ossipoff has continued to have input in this area through his presence on the Airport's Environmental Control Program, which is concerned with displays, concessionaire graphics, and so forth.

Honolulu International Airport acts as the major gateway to this state. As such it offers one of the most important initial impressions to visitor and traveling resident alike. It admirably represents the warmth and openness that is Hawaii at its best.

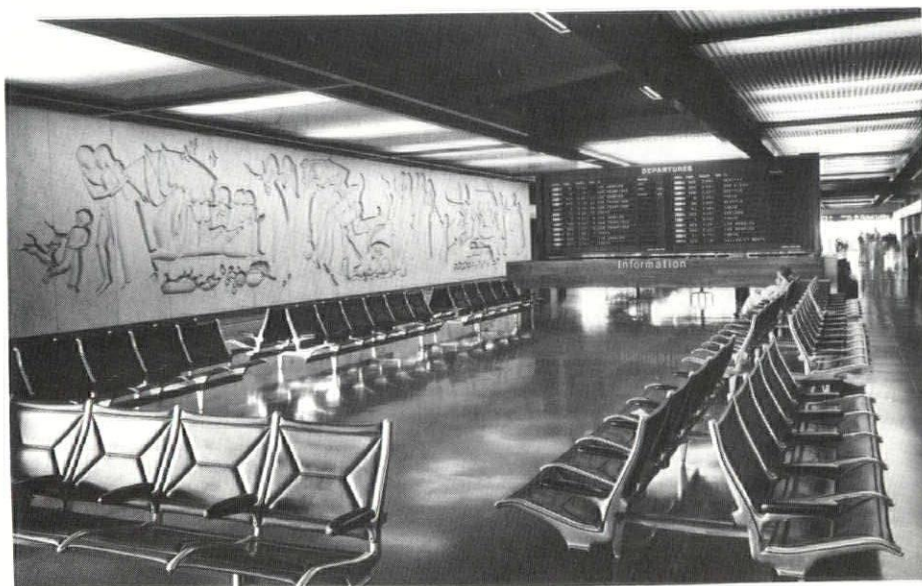
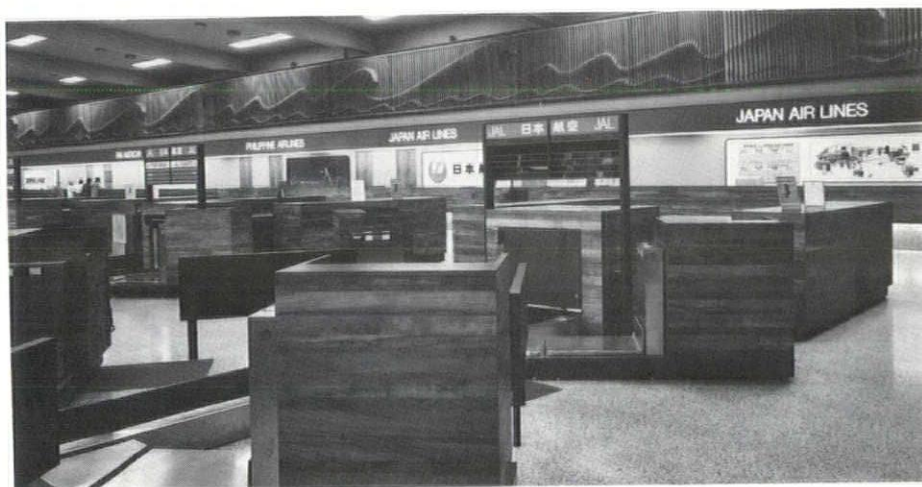
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Civil Engineer: Park Engineering

Landscape Architect: George Walters



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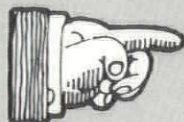
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Impact of Recent Federal Programs on Land Use Planning



by MARK HASTERT, AIP, President, Hawaii Chapter, AIP

Hawaii is unique among the country's 50 states. It is the only island state and covers approximately 6,400 square miles, which is equal to only 4 per cent of the size of California. Hawaii's greatest asset is its natural environment, which is limited by this small and finite land area.

Hawaii's population, on the other hand, faces no such limitations. Present Department of Planning and Economic Development (DPED) projections indicate a statewide increase from 865,000 persons in 1975 to about 1,350,000 in the year 2000. This projection would result in a population density of about 200 persons per square mile for the entire state, and almost 2000 persons per square mile for the Island of Oahu.

In addition to the resident population, the tourist population is expected to continue its rapid growth. Past growth rates from a meager 300,000 visitors in 1960 to 1,800,000 in 1970 have been projected to reach 18,000,000 by the year 2000, 60 times the 1960 number of visitor arrivals.

Obviously these projected growth rates will continue to bring substantial pressures for urban and resort development. But obviously, if we allow this development to destroy our limited natural environment, we will lose the very thing which is responsible for the state's popularity with residents and visitors alike.

HISTORICAL CONTEXT

Hawaii also is unique among the 50 states in its approach to land use planning. The state is fortunate to have only two levels of governmental jurisdictions (state and county), thus eliminating many of the multiple and overlapping jurisdictions found in Mainland communities, such as cities, townships, special districts, regional authorities and so forth. The jurisdiction is further simplified by making each of the four major Islands a county which eliminates most common border disputes.

The roles of the State and the counties are also generally well defined. The State controls such things as transportation, education, health and passive recreation, while the counties control public works, public safety and active recreation facilities.

Unfortunately, the role of planning has not been as clearly defined. The first real emergence of power came in 1961 with the adoption by the State of the Hawaii Land Use Law. This legislation came about due to concerns over county inabilities to control urban sprawl into prime agricultural lands and large scale land slice-ups on the Big Island.

Although the counties still retained control over those lands designated for urban uses, the State was able to establish and take control of all agriculture and conserva-

tion districts, which even today account for approximately 96 per cent of the state's land area.

Designation of district uses and boundaries was (and is) the job of the State Land Use Commission, a powerful lay body appointed by the governor. But unfortunately, this was a zoning body and not a planning body. For years there was discussion of a State General Plan to guide the decisions of the Land Use Commission, but none was ever adopted.

In order to fill this vacuum, each of the four counties prepared its own general plan. These were then used extensively not only as guides to county zoning but also as the bases for county recommendations to the Land Use Commission.

Although the roles were not formally defined, a pattern was beginning to emerge. The counties, through strong leadership by their planning directors, were establishing the long range general plans, the Land Use Commission was designating short range (5 to 10 year) development areas, and then the counties were adopting specific zoning districts for those areas as they were needed for urban uses.

THE FEDERAL GOVERNMENT STEPS IN

Until recently, the federal government had very little

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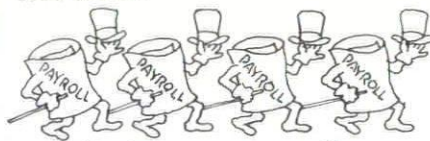
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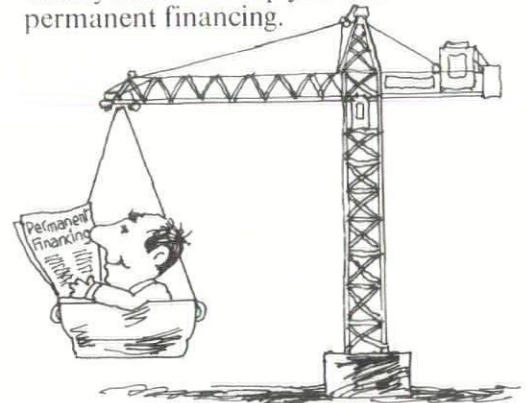
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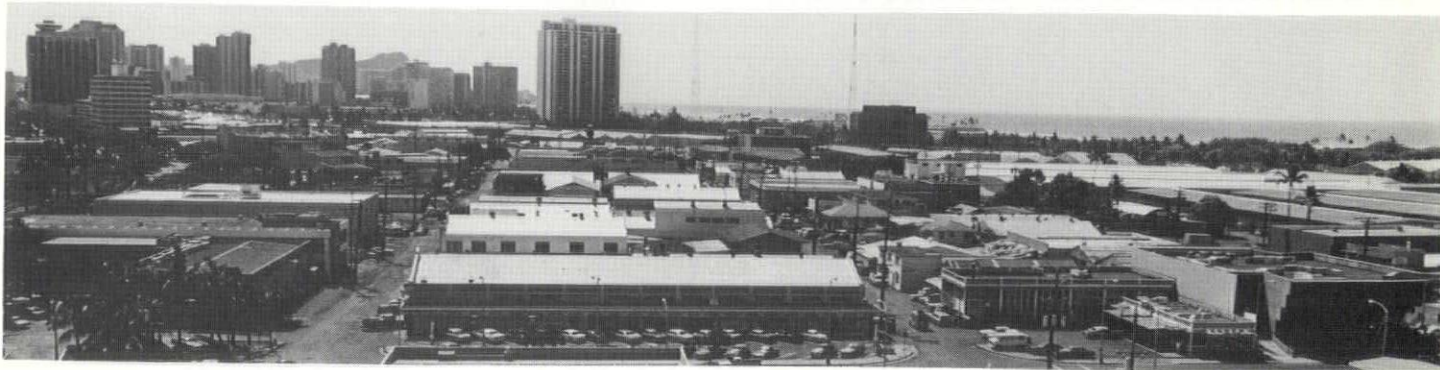


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Kakaako and Us

by LUCIANO MINERBI, AIP



What to do with Kakaako is an issue on the public agenda. The appropriateness of redevelopment and the type of urban restructuring that should result is a matter of interest to Honolulu citizens. A number of considerations and recommendations worth investigation include cost of living increases, economic base retention and expansion, integration and mixture of activities, urban form restructuring and improvement, housing and social setting enhancement.

1—The redevelopment of Kakaako could contribute to an increase in living costs given a change in the present marketing pattern of goods and services provided by Kakaako firms when:

- We will have to reach, at our own time and transport expenses, those activities forced to move out of Kakaako to the less expensive sites at the outskirts of the city.

- We will have to pay higher prices for some goods and services of firms that will be able to stay or locate in Kakaako because they will pass on to us the increased rental costs associated with the upgrading of the District.

- We will be deprived of available cheap goods and services of the marginal firms forced out of business by the hardship of relocation.

The emerging public policy should consider all firms in Kakaako (including the marginal ones) as a productive complex to be protected as a viable entity.

2—The redevelopment of Kakaako is an opportunity for a more intense utilization of land and for the provision of a greater concentration of activities in the area which can enjoy the advantages of the central location and of renewed infrastructures, utilities, and services.

The rationalization, expansion, and availability of sites for productive activities is the precondition for the attraction and formation of new firms and therefore a step in the increase of our productive and employment opportunity for "export expansion," "import substitution," productive base differentiation, and tax base improvement.

Public policy should encourage and direct redevelopment of Kakaako toward the retention and expansion of the productive and service complex with in-

creased provision of sites, infrastructures, and guidelines for a more efficient utilization of floor space by firms. The density bonus increase should augment the Island's productive basis of goods and services by retaining, rationalizing, and expanding the locational opportunities of firms in Kakaako.

The reasonable return to the landowner should accrue through the amount of density bonus increases due to rezoning and not through increase of lease and rental expenditures to individual firms.

The density bonus increases should be granted with the stipulation for such lease and rent control. New legislation is required in this regard.

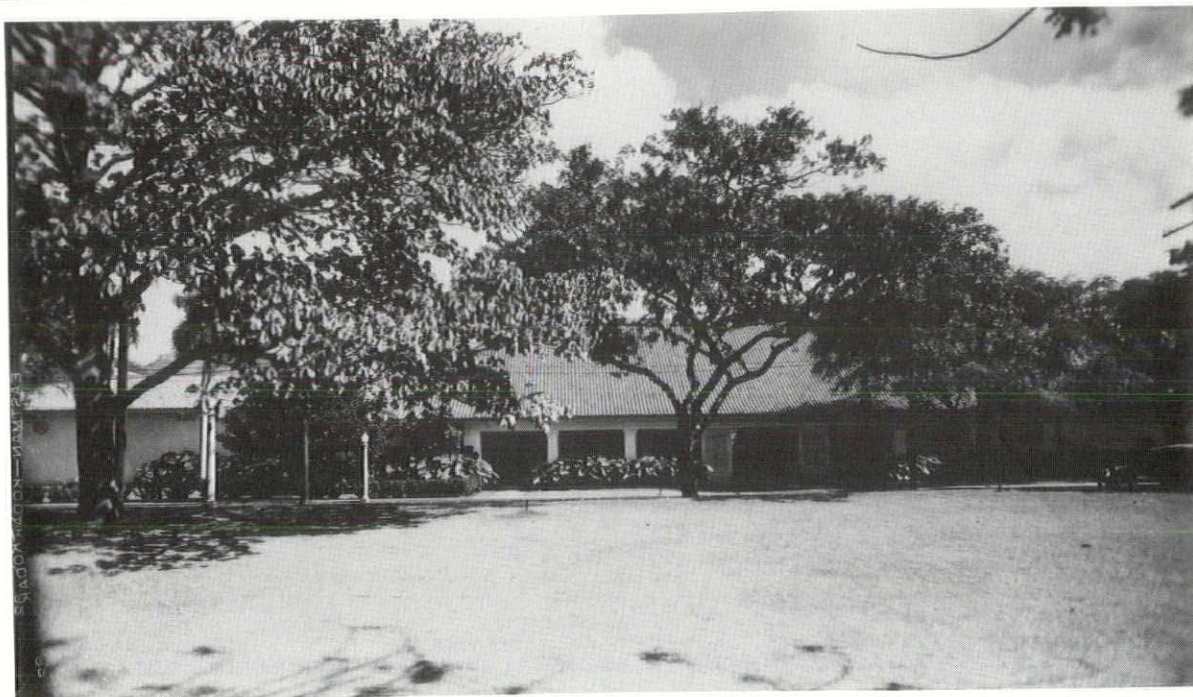
3—Redevelopment usually disrupts existing activity patterns but it could be directed toward activity 'interlinkages' reinforcement, permitting existing firms to stay and new firms to locate in Kakaako if they pertain to the productive complex in terms of supply and demand relationships and if they are urban compatible (not noisy, polluting or unsafe).

Vertical zoning should allow

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Golden Anniversary for the Honolulu Academy of Arts

by THOMAS M. CULBERTSON, AIA



Archive Photo courtesy of the State Archives

April 8, 1977, marked the 50th anniversary of the opening ceremonies for the Honolulu Academy of Arts.

The museum had its beginnings in Mr. and Mrs. Charles Montague Cooke's home, at the present location of the Academy. It is interesting to note that when their house was built in 1882, the Cookes could enjoy an unobstructed ocean view — across Thomas Square — from Diamond to Honolulu Harbor.

In March, 1922, the Honolulu Museum of Art was incorporated; and soon, serious thought was being given to constructing a building to house the collection that had been carefully assembled by Mrs. Cooke.

The original charter was

for "the promotion of study and advancement of education in matters of art, the encouragement of artists, the acquisition and public exhibition of pictures, statuary and other works and things of art, and the extension and use thereof to artists and others interested in the education and enjoyment of the young people of Hawaii so that their isolation in the middle of the Pacific would not deprive them of art works, but rather would make possible a rich blending of their diverse cultures. Each one would be able to relate not only to his own heritage, but to those of all the races and nationalities represented in Hawaii. Later, the charter was broadened to incorporate these ideas and

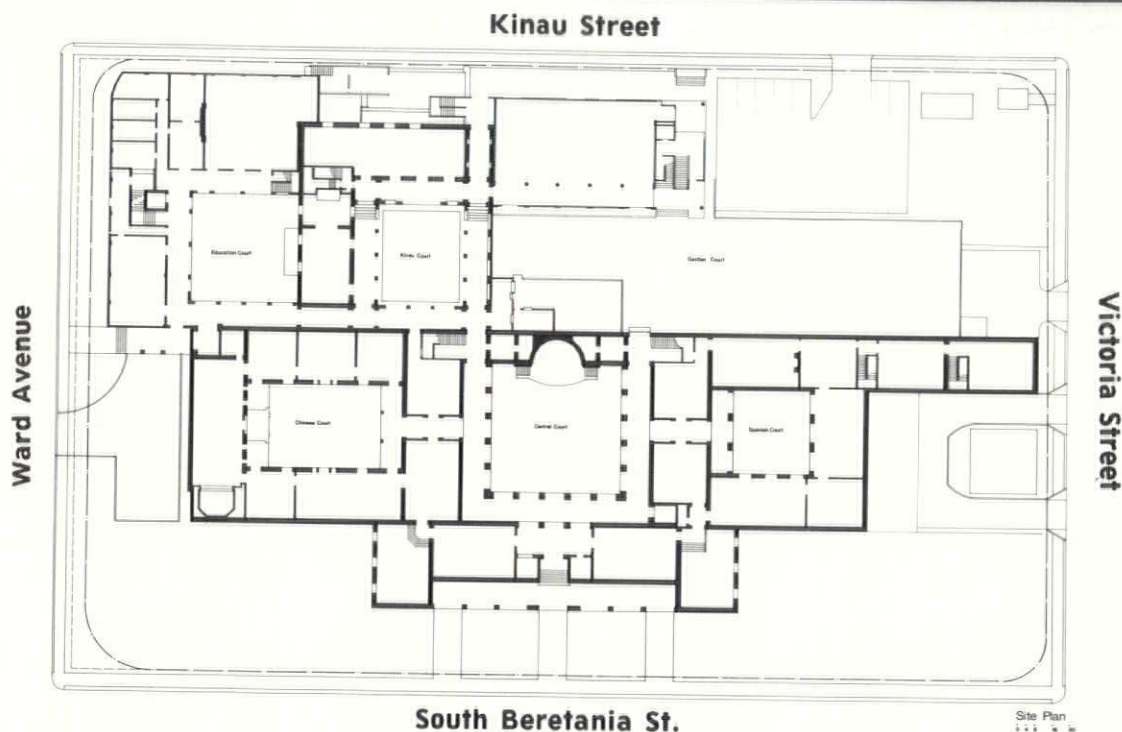
name was changed to Honolulu Academy of Arts.

Since the location of their house seemed ideal for the museum, Mr. and Mrs. Cooke donated their Beretania Street homesite and she decided to endow the Academy as well as giving her art collection, which she had been developing for 30 years.

Bertram Goodhue of New York was retained as the architect and Mrs. Cooke and her family clearly stated some guidelines for him to follow in the design:

It should be a living, heart warming place where people would be made aware of the freedom of man's spirit. It should be a pleasant place where people would be wel-

HAWAII ARCHITECT



come to come for rest and inspiration. The stiffness and formality of an institution should be avoided. There would be no overcrowded rooms and the exhibits were to be simply arranged.

Goodhue developed preliminary drawings showing galleries grouped around open courts, with the principal court in the center. To its left was the Chinese court with the Oriental galleries surrounding it. To the right was the Spanish Court with the Occidental exhibit rooms grouped about it.

Below the galleries would be extensive storage areas so that the large collection could be rotated with some items always in storage. The lower level would also have various

work rooms and utility areas.

Mrs. Cooke was pleased with the plan, but did not approve of the ornate exterior, especially an elaborate Oriental tower. After several conferences, she and some of her family sailed for New York to consult with the architect. Before they arrived, Bertram Goodhue died and Hardie Phillip of the Goodhue firm took charge of the project.

He seemed to understand Mrs. Cooke's desire for a simple exterior with a positive Hawaiian feeling. Phillip agreed that, with the mountains as a backdrop, a tower wasn't needed. His exterior design borrowed the old Polynesian style pitched roof and a lanai reminiscent

of those developed by the early missionaries with their native New England verandas in mind.

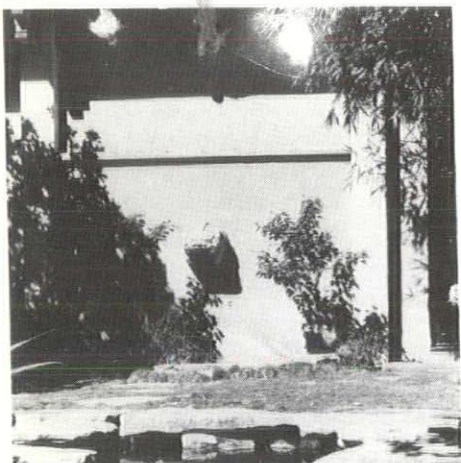
The design is credited with being the first public building in Honolulu to show the evolution of a typically Hawaiian architecture. The bold, simple forms of the stuccoed stone walls and heavy columns are enhanced by the richness of the weathered tile roofs.

The building projects a feeling of serenity and informal comfort that invites the visitor to come enjoy its cool courtyards and adjacent galleries. The architect showed subtle skill in bringing unity to a design reflecting such

Continued on page 14

Honolulu Academy of Arts

Continued from page 13



diverse architectural backgrounds.

It is a series of interesting spaces and intriguing vistas — of sunlit courts and shaded colonnades, their floors patterned with light and shadows. The tradewinds, accompanied by the sound of fountains, flow through the courts and into the galleries opening to them.

Everywhere there are well-maintained plants and the flower arrangements are famous. Unobtrusive benches invite the visitor to relax and enjoy the surroundings.

Quoting from "The Honolulu Academy of Arts, its Origin and Founder":

"Materials used in its construction were reminiscent of island history. In the Chinese Court, the tile in the railings had been brought to the islands 80 years previously to be used in a private home, and Chinese granite blocks, which had served as ballast for vessels in the sandalwood trade between



China and Hawaii in the time of the Kamehameha, were used for paving.

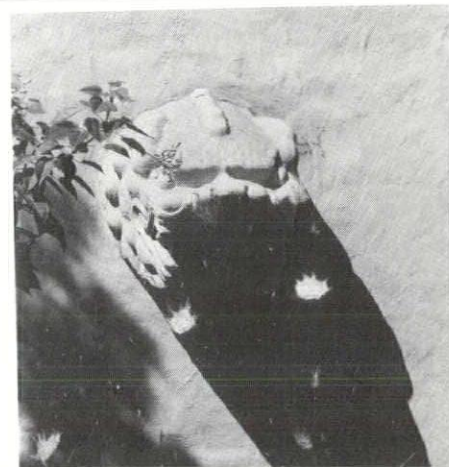
"The lava rock in the walls came from the suburb of Kaimuki. On Molokai, Mrs. Cooke's son George discovered large slabs of a rocky material formed from shells which were cut into flagstones for the entrance and several of the courts."

Over the years, there have been many modifications to the building, such as the development of the upper galleries, construction of an up-to-date receiving facility in the basement, and a continual updating of gallery lighting.

There have also been several additions of architectural importance.

In 1931, the Kinau Court was added including the present administrative offices and Graphic Arts Galleries. Architects were Mayers, Murray & Phillip, successors to Bertram Goodhue Associates.

In 1956, Albert Ives designed the Allerton Library



addition. It houses the museum's 35,000-volume art library, which is particularly strong in Oriental art.

The Education Wing was added in 1960 and Albert Ives was again the architect. It has its own fountain court, separate galleries, and studios.

The Garden Cafe, with Ernest Hara, FAIA, as architect, was added in 1969. Volunteers serve luncheon on this covered lanai nine months a year and net about \$10,000 annually for the Acquisitions Fund.

A new addition, designed by John Hara Associates, is currently under construction along Kinau Street, Diamond Head of the administrative offices.

It will include a lecture hall on the lower level, one large gallery on the first floor that will house the academy's impressive contemporary collection and new administrative office on the second floor.

The present offices will be developed into a single large

gallery for the exhibition of traditional arts of the Pacific, the and Africa. The lecture hall will provide an up-to-date facility for audiovisual, programs, films and lectures.

In developing the plan for this addition the architect was faced with a considerable number of constraints. It was clear that the budget would not afford a building of such size that it would stand apart architecturally from the existing complex. Thus it became a design problem to house the required facilities in an addition that would be compatible with Goodhue's design and still leave ample options open for future expansion.

With the program thus stated, there still remained complexities. The addition involves three different occupancies, codewise, stacked vertically, and the lecture hall would require public access (and adequate exits) at night when the galleries are normally closed.

Then too, the human element had to be considered. The Academy had a professional staff of 78, 300 volunteers, and 4,500 members. People associated with it tend to have a very personal relationship with the institution and a great many have given most generously of their time, effort, and funds over the years. Their input was an important consideration.

John Hara seems to have met the challenge of this assignment successfully.

At age 50, the Honolulu Academy of Arts plays a dominant role in the cultural life of the city. In 1976, total attendance for its statewide program was 234,132. Many of these visitors are school children who are taken on scheduled tours of the exhibitions by volunteer docents.

The museum's location

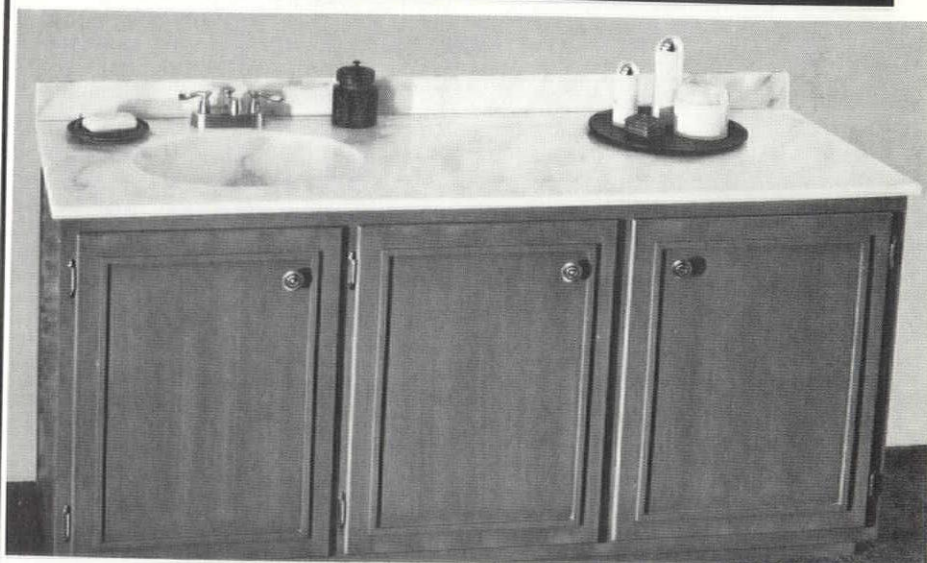
with Thomas Square between it and the Concert Hall is a fortunate one. These three facilities make it possible, on occasion, for students to attend a program at the Concert Hall, have a picnic lunch in Thomas Square, and then visit the Academy. This juxtaposition also creates a handsome and exciting cultural center for the city.

It would be ideal if the whole area from Kinau Street

to Blaisdell Center could be turned into a vast mall with its handsome buildings, trees, lawns, and fountains. If such a scheme is too ambitious, then at least a planning district should be created that would protect the area from the encroachment of high-rise and other inappropriate development.

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Federal Impact on Land Use Planning



Continued from page 8

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impact on local land use controls. For several decades planning funds were granted to state and urban communities under the "701" program with few strings attached. However, with the advent of revenue sharing and bloc grants, these special use funds dwindled to a fraction of their earlier amount.

Although not intended to replace the "701" funds, the federal government has recently adopted two programs which have a major impact on land use in Hawaii. One of these is the Coastal Zone Management Act (which is often referred to as a federal carrot because it is a voluntary program), and the other is the National Flood Insurance Act (which is a federal stick cleverly disguised as a carrot.)

The Coastal Zone Management Act has received widespread publicity in the state and will not be described at length here. However, it must be understood that the guidelines being suggested by the DPED, and especially the concept of incorporating the entire state into the coastal zone management area, is a position which is strongly advocated by the federal coordinators from the U.S. Department of Commerce.

Unfortunately, they must take this position because the legislation as it was originally drafted was intended to overcome the jurisdictional problems of small independent communities along the coasts

HAWAII ARCHITECT

of New Jersey or Louisiana or California, but undoubtedly paid little attention to Hawaii's unique geographical and jurisdictional conditions.

The counties, of course, view this approach as an erosion of their local planning powers, which, as noted previously, have been very strong over the past decade.

The National Flood Insurance Act, on the other hand, has received very little publicity but may have an even greater impact on land uses in the Islands. This act will control the design and development of all uses within potential flooding and tsunami inundation areas in the state.

Maps defining the affected areas on Oahu soon will be published by the Federal Insurance Agency (a division of HUD). There will be no public hearings on the maps and an individual's only recourse is a direct appeal to the Federal Insurance Administrator in Washington, D.C.

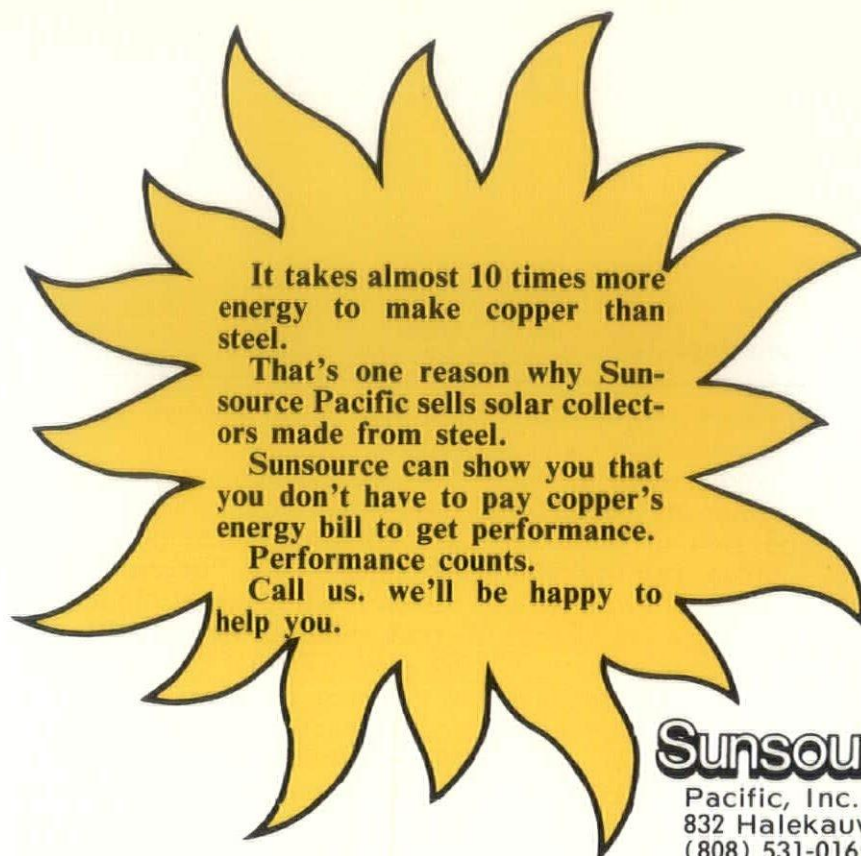
The City and County of Honolulu is drafting an ordinance to accompany the maps, but the ordinance must conform to strict federal guidelines as established in the national legislation.

Here again is a case of federal legislation, designed to reduce casualties and property damage in flood prone areas of the Midwest, being applied to Hawaii's unique conditions. By including tsunami inundation areas, large portions of the Island's urban areas will be affected.

Although an EIS was prepared for the federal act, there was no analysis of the economic, social, environmental or aesthetic impacts of the act on Hawaii.

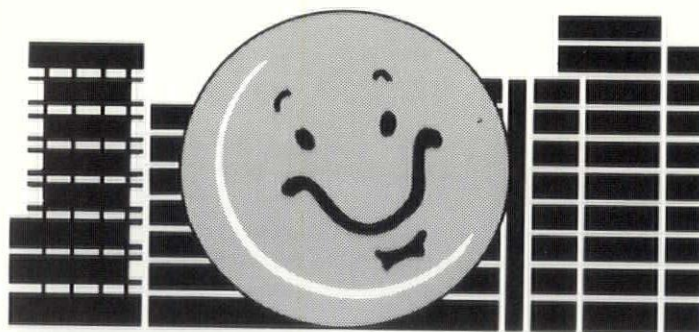
As the act now stands, it

Continued on Page 22



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Kakaako and Us

Continued from page 11

for a mixture of residential, professional, business, service, commercial, and industrial activities to locate in Kakaako. Vertical expansion of building structures, cargo ramps, and elevators could be allowed with appropriate modification of zoning and building codes.

The change to mixed uses and increase in density should create a commercial-industrial complex able to exploit the economy of scale of each firm, the localization economies of like firms, and the urbanization economies of complementary firms enjoy-

ing the central location in Honolulu.

4—Redevelopment for urban form restructuring is accomplished when planning of Kakaako effectively integrates this district with the surrounding areas such as the business and governmental center, the waterfront and port areas, the tourist destination area (Waikiki) and the residential districts.

The piecemeal single building and plot design approach visible in past development of Waikiki and Downtown is ineffective in this regard since appropriate

mechanisms such as the Urban Design District, the Land Assembly and Consolidation, Transfer of Development Rights, and Rent Controls are required for urban design, particularly in a situation where almost half of the land is owned by three large landowners and the other half by small landowners.

The elements linking the districts are of the following type:

- Waterfront and shoreline park accessibility from Kakaako, residential, employment, and tourist districts to guarantee a greater utilization of the public recreation facility by residents, workers, and tourists alike.

- Shopping opportunity for Kakaako residents and commuting population.

- Provisions of goods and services to business, government, and residential districts.

5—Redevelopment should be utilized for the improvement of the physical design of the city to

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retain and upgrade the urban qualities associated with this centrally located district.

The quality of urban life is characterized by the very presence of a variety of functionally and spatially interconnected activities which must include residential, service, commercial, and urban industrial activities and related amenities.

The redevelopment tool to obtain this objective is Vertical Mix Zoning; the physical design scheme is the 'New Town in Town' (spatially integrated with surrounding districts).

The guiding concepts are the retention of human scale in building envelope (between three and ten stories), the pedestrian orientation of local movement flow, of mass transit stops, and of strategically located piazzas (every one-third of a mile) along the pedestrian route; the car and truck access to commercial and productive activities through service roads; and the metroscale design of shoreline and recreation facility.

6—While landowners, construction industry, and design professions are prominent groups advocating Kakaako redevelopment, the actual pressure on Kakaako is the result of Honolulu urban growth and productive efforts of the Island's residents, to whom the benefit of redevelopment should substantially accrue.

This must be done meeting some of the most urgent community problems including the provision of rents and ownerships affordable to the lower income family and small business.

Redevelopment is in the community interest when it accommodates needs that in the long run contribute to build a viable, strong, and stable community, and not when forced by speculative pressures.

Redevelopment may occur only by public decision on zoning change and public expenditures for roads, mass transit alignment, and utilities improve-

ments. The return to the general public should include at least:

- Retention and expansion of residential, commercial, services, recreation and employment opportunity in Kakaako.

- Public access and use of shoreline, port, and recreation facilities.

- Pedestrian human scale orientation of the district's physical form and public access to facilities and services provided along the pedestrian spine.

- Provision of a substantial proportion of housing for low-income and moderate-income families (respectively 30 per cent and 40 per cent of Kakaako new housing) to provide centrally located residential opportunities.

Redevelopment of Kakaako in tune with these public planning objectives is a massive undertaking that requires great understanding of urban societal needs, innovative implementation tools, and physical design solu-

tions.

It is desirable that the debate on "who" should plan for Kakaako will not overshadow the "whats," "whys," and "hows" of this district redevelopment.

New Member



Robert E. Freeburg. Corporate member; Jack J. McGarrity, AIA/Associates. B. of Arch., University of Illinois; Wife: Janice Eileen. Hobbies: hiking, jogging, sailing.



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The General Plan, Landscape Architect and Urban Design

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by DONALD H. WOLBRINK, FASLA

There are three interrelated, and often ignored, plain truths:

1—Urban design is a fundamental, "hard-core" component of every urban planning policy, of every urban development consideration and of every legislative action controlling urban issues.

2—Urban design is a basic consideration for the beginning of the planning process.

3—The landscape architect's function in urban design begins at the beginning—he is an ingredient in the cake-mix and not the frosting.

Now, to elaborate:

Planning policies can concern a gamut of issues: utilities, education, traffic. For example, just look at the nine categories of objectives and policies in the Council's new General Plan:

- 1—Population
- 2—Economic Activity
- 3—Natural Environment
- 4—Housing
- 5—Transportation and Utilities
- 6—Physical Development and Urban Design
- 7—Public Safety
- 8—Health and Education
- 9—Culture and Recreation

No matter what the policy might be, it concerns or relates to something physical, simply because a city is a physical thing. It is streets, buildings, and other physical plant where economic and social activities take place.

Therefore, how can one think of planning policy with-

out thinking about the physical results of that policy? Even more, how can one determine a planning policy without having examined the physical results of a proposed policy?

Of course one can't. But it happens anyway. The present Waikiki, Kihei on Maui, the Salt Lake apartments all are the results of past planning "policies" as subsequently expressed in zoning ordinances. Our thousands of acres of bedroom communities in the Pearl Harbor basin; Wai-pahu, Pearl City, Aiea — Oahu's own version of sprawl — monotonous, inconvenient, inadequate as neighborhoods — are a product of past planning policies.

Each one was planned, each one was designed to meet certain criteria, yet the overall result is dismaying.

Although architects, designers, planners and landscape architects might conjure up different visual images of what an ideal total community design would be, it is a fair bet no one would have one of these bedroom communities as that ideal visual image.

Total urban design simply could not have been considered when policies for these areas were adopted.

The arrangement and interfacing of all the activities that take place within the city, and the physical plant that houses these activities, is the designing of the city. This arrangement and interfacing IS the

visual city. This is urban design.

The City Council has decreed that Oahu's development plans be prepared within two years. If these are to be good plans, all urban design issues must be interfaced with social, economic, land use, circulation, utility, and environmental issues at the beginning of this process. Likewise, it is important that the talents of the architect of the landscape, in this case the urban landscape, be utilized in this process.

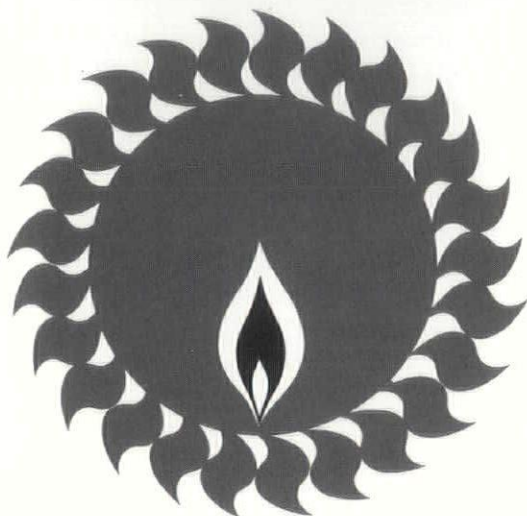
Urban design requires team effort. In my own practice I've always believed that the fields of architecture, economics, landscape architecture, engineering, and social planning have strong overlaps and interfacing is mandatory to achieve acceptable results in design issues.

The upcoming development plans should be both an opportunity and a challenge for the "architect of the landscape" — in other words, the landscape architect as a member of that team.



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Federal Impact on Land Use Planning

Continued from page 17

will effectively eliminate all existing and future low-density development along the coastline and force private landowners to construct high-rise, high-density developments to compensate for the added structural and design requirements imposed by the act.

Although compliance with the act is supposedly voluntary, no community will be eligible to receive any federal public improvement funds (highway, transit, wastewater treatment, and other) until it has adopted a flood control ordinance.

And although the flood insurance is supposedly optional, anyone with a loan or home mortgage from a federally insured lender (bank, savings and loan, Small Business Administration, and so forth) will be required to purchase the insurance if the structure is within the defined flood areas.

What has been most frustrating to individuals in Hawaii is that there are no local agencies or elected officials who are in a position to modify the act or the maps to meet our local needs. The act has long since been adopted by Congress, and the maps and regulations have been prepared under the direction of the Flood Insurance Administration.

Although the public is becoming much better educated regarding planning matters and can testify intelligently

on broad issues, the federal government is starting to pull planning out of the grasp of local citizens and decision-makers.

Hawaii is unique—its planning issues and problems are unique and often do not adapt well to federal programs based on national conditions.

Land use controls are deeply rooted in grass roots planning. Hawaii was the first state to elevate some of those controls to a state level. However, if the Coastal Zone Management and National Flood Insurance acts are any indication, we can expect more and more federal controls on local land use planning.

Congress and the Carter Administration will again be looking at federal land use legislation (this time aimed at controlling massive land ripoffs in Arizona and Florida). Just because Hawaii already has statewide land use controls, we should not assume that our programs will fit into the guidelines established by the federal legislation.

Our geography, environment, economy, governmental structure and society are vastly different from any other state. Careful monitoring and strong inputs will be required by local representatives and interest groups to insure that future federal legislation will not further erode our local planning powers and threaten our unique island conditions.



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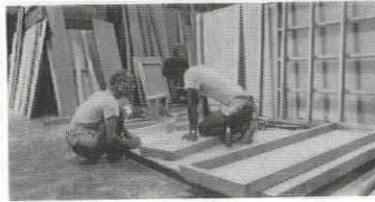
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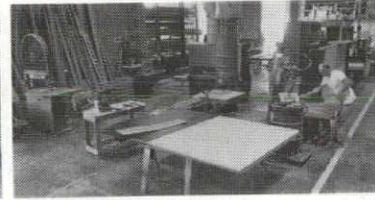
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