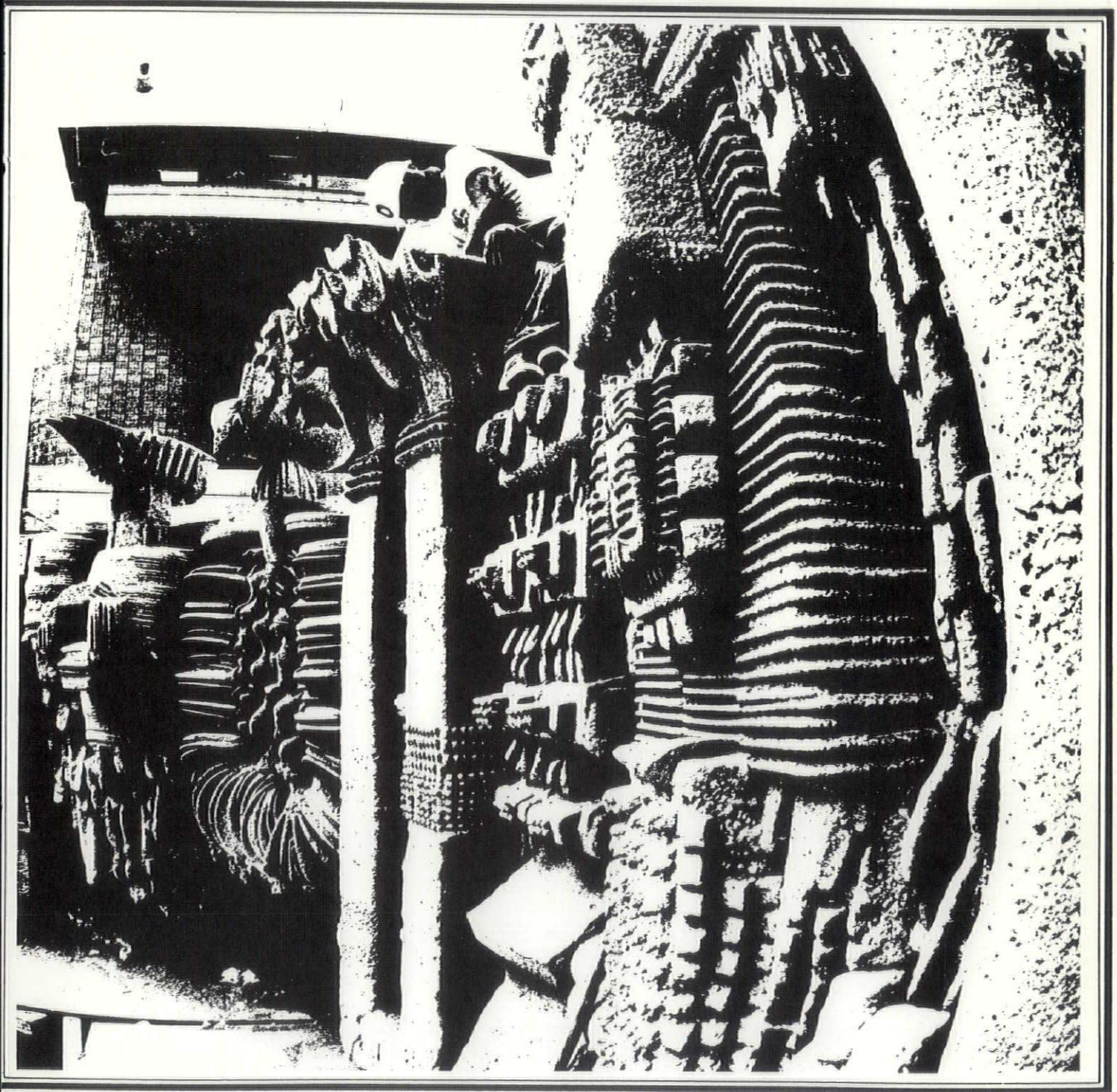
journal
of the
hawaii
society/
american
institute
of
architects

# HAWAII ARCHITECT



## THE ARTS

7/77



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**Honolulu, Hawaii 96813**

Beverly McKeague,
Executive Secretary
Phone (808) 538-7276

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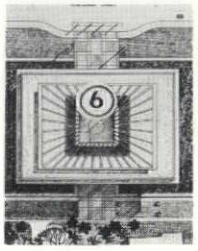







Cover: Federal Building Sculpture
Photo by: SCOTT REDFIELD

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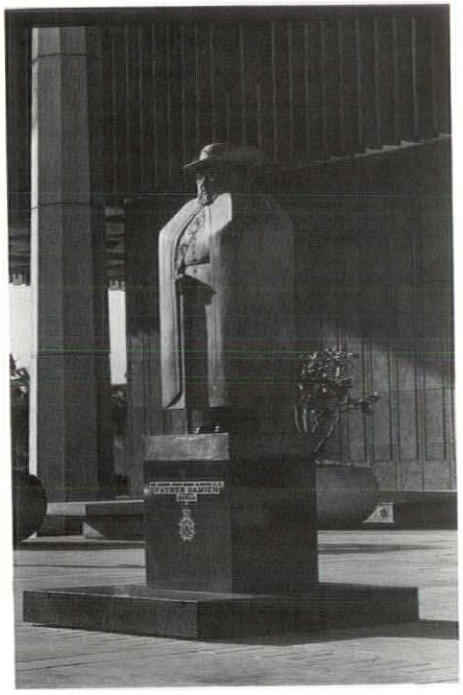
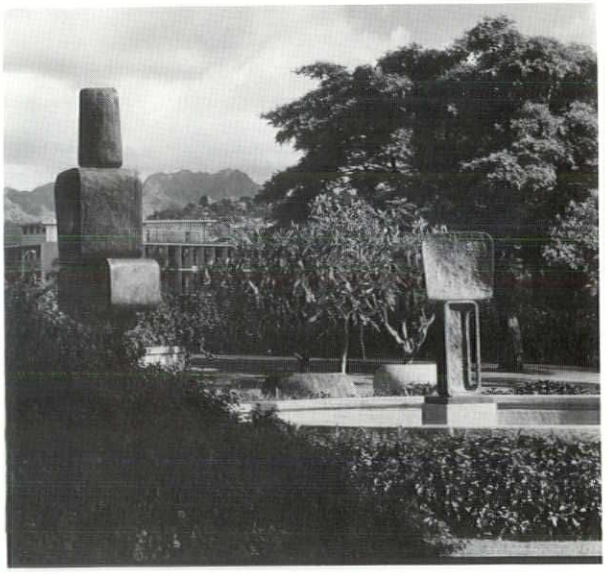
# Art in and around the Capital District . . .

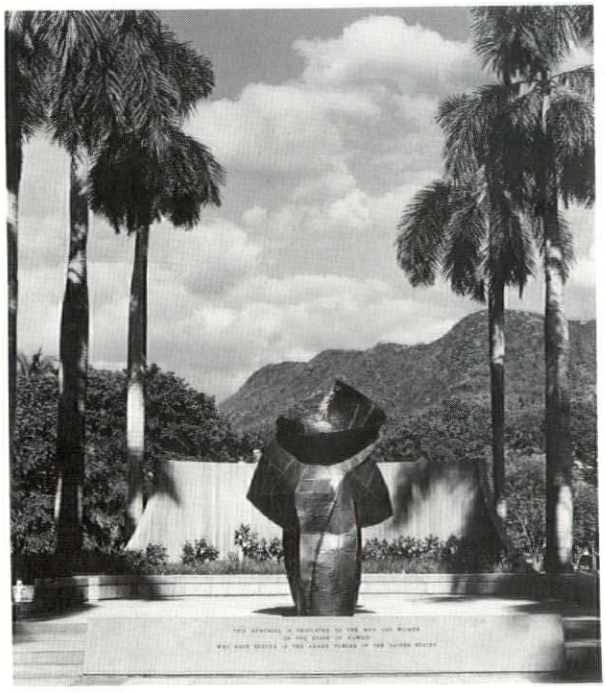
**WIDE-OPEN**
**Photo Feature**



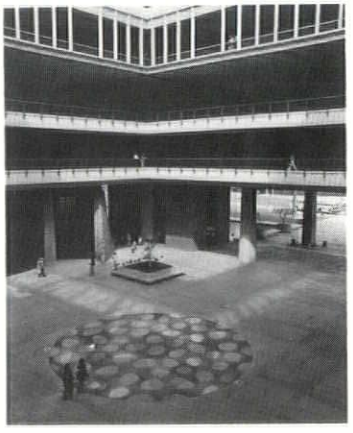
**Father Damien**



**Parent I and Young Girl**



**The Eternal Flame**



**Rotunda**

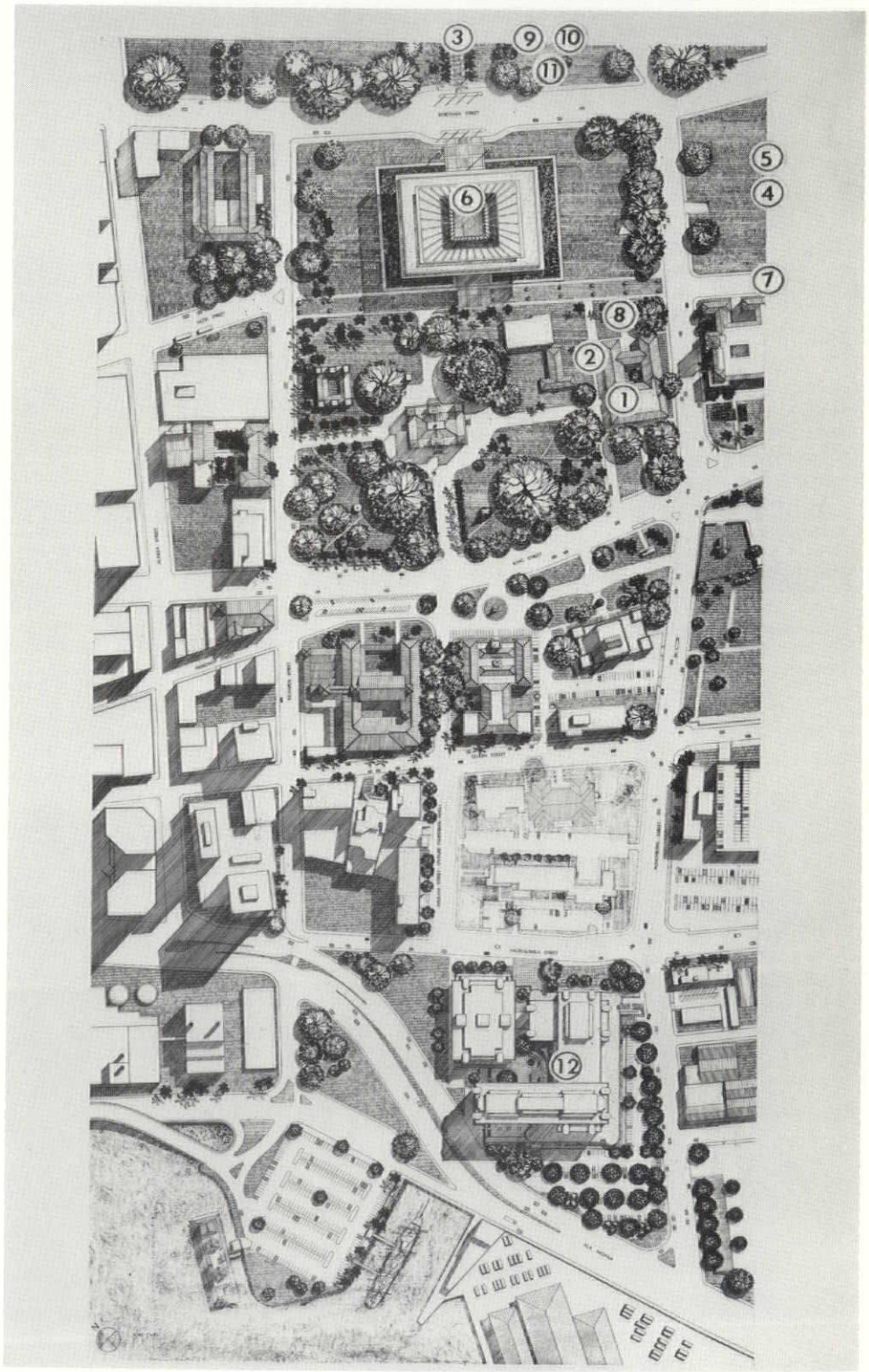
**Photos by Rick Golt from the forthcoming book SCULPTURE IN THE SUN, HAWAII'S ART FOR OPEN SPACES by Georgia and Warren Radford.**

**Continued on Page 6**

**Try an afternoon tour of the following pieces. The art works are city, state, and federal commissions.**

**Drawing courtesy of Architects Hawaii.**

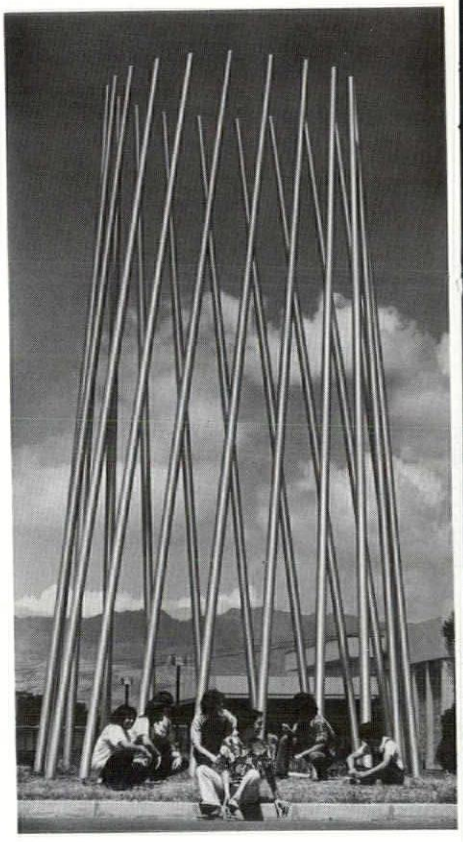
1. "PARENT I"
   Cast Bronze Sculpture
   Hawaii State Library
   Barbara Hepworth
2. "YOUNG GIRL"
   Cast Bronze Sculpture
   Hawaii State Library
   Barbara Hepworth
3. "ETERNAL FLAME
   Bronze Sculpture
   Hawaii State Capital
   Mauka Mall
   Bumpei Akaji
4. "HUBRIS"
   Cast Concrete Sculpture
   State Office Building
   Tony Smith
5. "UNTITLED"
   Transparent Glass Mosaic Mural
   State Office Building No. 1
   Erica Karawina
6. "FATHER DAMIEN"
   Bronze Sculpture
   State Capital Atrium
   Marisal
7. "SKY GATE"
   Municipal Building Lawn
   Isamu Noguchi
8. "SCULPTURE GARDEN"
   Hawaii State Library
   George Walters
9. "UNTITLED"
   Modular-Mural
   Liliuokalani Building
   Byron Goto
10. "UNTITLED"
    Hawaiian Quilt
    Liliuokalani Building
    Josephine Hanakahi
11. "ORANGE GODS AND GODDESSES IN A FLOWER GARDEN"
    Batik Wall Hanging
    Liliuokalani Building
    Conrad Okamoto
12. "CASCADE"
    Fountain
    Federal Building
    Bill Mitchell



# . . . and Other Places Too

Continued from Page 5

## WIDE-OPEN
## Photo Feature

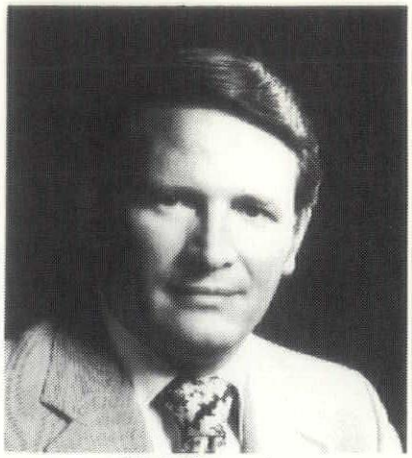


For the Tribe — James Campbell High School.

Pleiades — University of Hawaii at Manoa Campus.

# "The vast several acres of paved area in Hemmeter Center just called for that special sense of beauty and scale gained in using Ceramic Tile"

**So says Chris Hemmeter, president of Hemmeter Enterprises, the developer of this and a growing number of other properties in Hawaii.**



*Chris Hemmeter*

*Hemmeter Center, a joint project of these architects: Wimberly Whisenand Allison Tong & Goo in association with Lawton & Taylor*

And Chris Hemmeter continues:

"Usefulness both indoors and out in our Pacific climate . . . great availability of patterns, sizes and colors . . . a variety of finishes ideal for many purposes on walls and floors . . . all add up to attractive results and the feeling of elegance and permanence we desire in our projects. Ceramic Tile is quality . . . and the quality shows."

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Honolulu Roofing Co. Ltd. 941-4451
Kunishige, S. Tile Contractor 734-3340
Lani's Tile Co. 235-1144
Logan Tile Co. 262-5754
Pacific Terrazzo & Tile Corp. 671-4056
Pacific Tile Co., Inc. 841-8534
Pezzani, Bob Ceramic Tile 261-1580
Sato, Robert Ceramic Tile 841-8811
Selectile Hawaii Ltd. 841-5049
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**Honolulu, Hi 96817**

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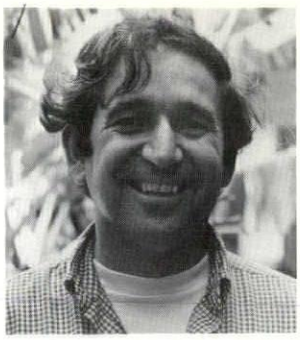
# The Role of Urban Design



By ROLF PREUSS, AIA

The evolution of urban design as a recognized professional discipline here in Honolulu is indeed gratifying to those of us who have been diligently promoting the need for urban design in Hawaii for the past several years. A vast number of articles have been written on the subject, legislation has been adopted to provide the impetus and legal framework for urban design, and a great deal has been accomplished through arduous community-wide programs dealing with urban design.

It is now an opportune time to address several interesting questions relating to the profession or urban design:

- What do we mean by urban design?
- How does urban design relate to the overall planning process?
- What are the requirements (i.e. basic knowledge and skills) needed to practice urban design?

**What do we mean by urban design?**

Since there are as many definitions or urban design as there are urban designers, it is probably more fruitful to talk about the role of urban design and what the urban design professional can do to give us all a better future.

Urban design is concerned with the management of physical environment—its objective is to translate social-economic goals into physical or spatial ends. Urban design can be viewed as an effort to organize all the fundamental elements of the natural and manmade environment into an ordered framework in which the social, economic, cultural and aesthetic functions are arranged to best reflect the needs and values of society.

The focus of urban design is on:

1—The spatial arrangement of activities including their location, type, intensity, and flow within a given neighborhood, city and/or region.

2—The form of these activities which considers the interrelationships of such natural determinants as climate and topography with the organization and linkages of activities to the needs of people.

3—The quality of the living environment which recognizes the positive attributes of the visual, aural, and olfactory aspects of the environments.

Urban design, therefore, attempts to resolve the spatial and functional relationships between activities. The distribution, type, and density of land uses, the location and types of open spaces, and the circulation linkages between uses must be carefully interrelated. These elements and the relationships between them determine not only the form of a community, but also its character, its image, how people feel about it and, in general, how effectively it functions.

Urban design principles can be applied to any geographic scale—to a region, a community, or a neighborhood. Urban design may focus on community-wide developments issues or on special issues such as transportation systems, historic areas or resort areas. For each scale, design guidelines must be established to ensure that future development is compatible with the natural and made-made environment.

**How does urban design relate to the overall planning process?**

The comprehensive planning process consists of plans, programs, policies, and governmental decisions, including those of the city planning staff, the planning commission, the city council and the mayor. Each decision, whether a zoning change or the location of a new freeway, stadium, or park, has inherent spatial and functional as well as social, economic, and cultural consequences.

In addition, we must keep in mind that a city is continually in the process of being designed (although inadvertently) by individual decisions. The end product of these decisions is translatable into three dimensional physical terms.

Given this fundamental premise, there is a "design" inherent in any land use or economic plan which needs to be identified and evaluated as a significant variable in the planning process.

Thus, the act of designing must be seen as an attempt to link social, economic, and cultural goals with spatial ends while considering possible physical form outcomes (environments).

Consequently, one of the primary functions of the urban design "process" is to articulate the goals implicit in any planning/urban design related land use proposal. In other words, plans, programs, policies, represent underlying value choices which need to be made explicit as part of the decision-making process.

An initial task, then, is to establish an urban design approach which is not only responsive to a client community and

its representatives, but which also serves to clearly identify a community's urban design objectives.

To achieve these larger ideals, the adoption of a comprehensive spatial or urban design approach, which is inseparable from the city's general planning process is essential. Incorporation of urban design into the general planning process is the natural solution to integrating the myriad of planning decisions, policies, and proposals into a functionally efficient and aesthetic whole.

To be effective, urban design must therefore become an integral part of the city's comprehensive planning process. In this way design studies would be developed simultaneously—and correlated at critical stages—with other planning studies at the regional, community, and neighborhood scales of development. At each scale of development urban design principles would be established and integrated into the city's official policy documents for development, which include (1) the city's General Plan, (2) its Development Plan, and (3) its Zoning Plan (CZC).

The General Plan, as an official policy document adopted by government to guide long-range development, shapes the physical form of a city (and/or region) by indicating general locations of (a) land uses, (b) circulation, and (c) open spaces.

The Development Plan (or area plan) differs only in that it provides more detailed or area-specific policy guidelines to help shape the urban form more precisely.

The Zoning Plan is probably the most apparent influence on urban-form shaping policy because it predetermines the three-dimensional form on a lot-by-lot basis. Zoning ordinances control specific uses of land by dictating the type, location, density, height, bulk and setback requirements.

The question remains how to integrate urban design into each of the foregoing levels of the development process. Before answering this question it is necessary to re-emphasize two points.

1—One of the key functions of the planning process must be to explicitly evaluate the "design" component inherent in any of the aforementioned levels of the development process (i.e. General Plan, Development Plan, Zoning Plan). Urban design cannot be treated as a separate element of the General Plan or the comprehensive planning process. Unless simultaneously integrated with other planning studies, irresolvable conflicts will arise with other components of a general plan.

2—In any planning process, the urban design function must be responsive to the dynamic nature of urban growth and decay, yet specific enough so that individual development actions will add up to a positive qualitative change for the city as a whole.

This requires a design (development) framework which is specific enough to achieve the

**Continued on Page 20**

# From Conception to Form

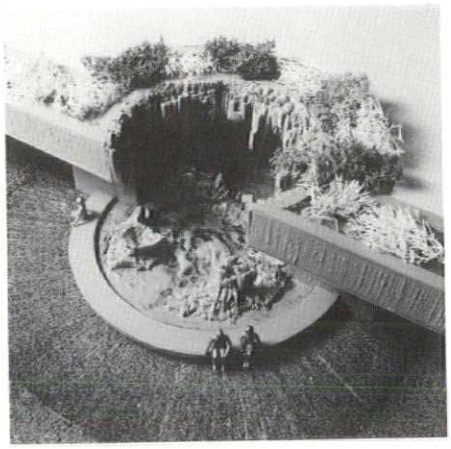
## CONSTRUCTION Materials/Methods

The photographs picture one of Hawaii's most recent pieces of art work recently completed for the new United States Courthouse and Federal Office Building in Honolulu.

It was a collaborative effort by two local sculptors, William A. Gulstrom and Michael J. Batchelor of Studio Six in Honolulu, and William Mitchell of London, England.

The two-story waterfall sculpture, "Cascade," was meant to be Polynesian in appearance and resembling abstracted forms of old Polynesian art work or carvings, each individual portion of the sculpture having a specific meaning from the history of Hawaii.

Cascade was constructed of cast-in-place Waimanalo concrete from polystyrene molds and sandblasted in the final stage to match the existing building's color and texture to and give the sculpture the appearance of being an outgrowth of the building itself rather than being applied to the building.



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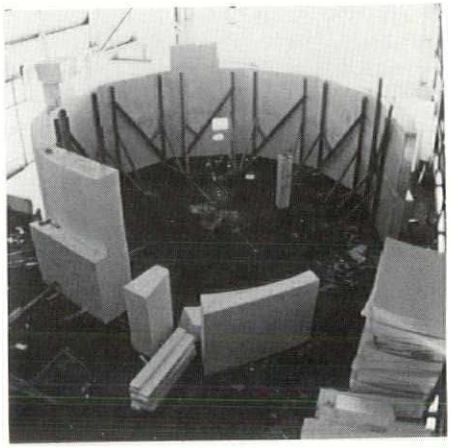

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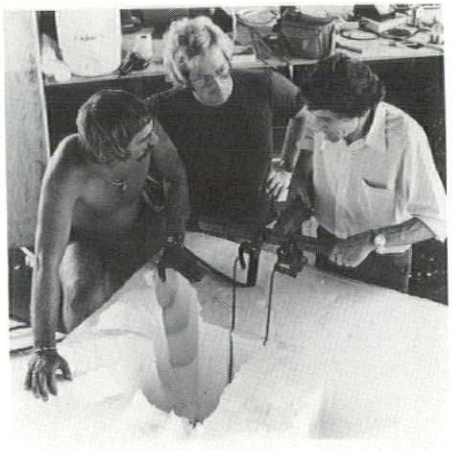

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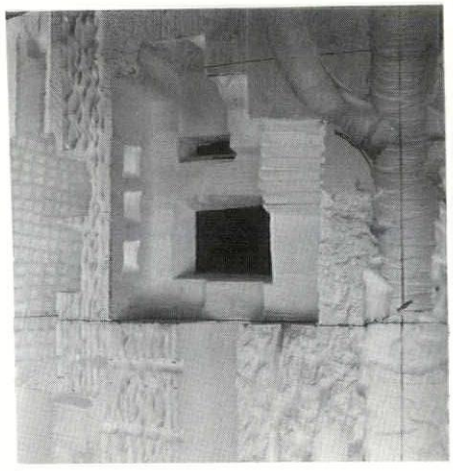

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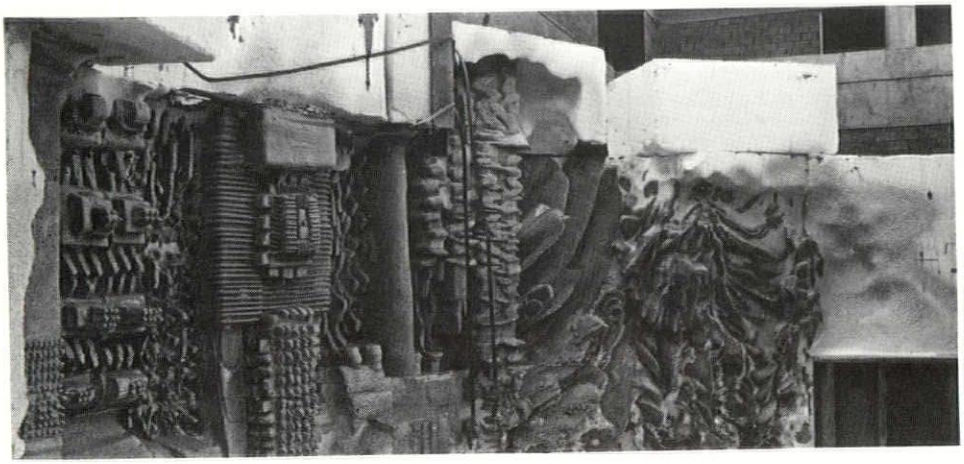

5

1—Concept model
2—Layout
3—Cutting reverse polystyrene mask mold. From Left: M. Batchelor, B. Gulstrom, W. Mitchell.
4—Assembled mold
5—Sandblasting to remove mold

photos by SCOTT REDFIELD

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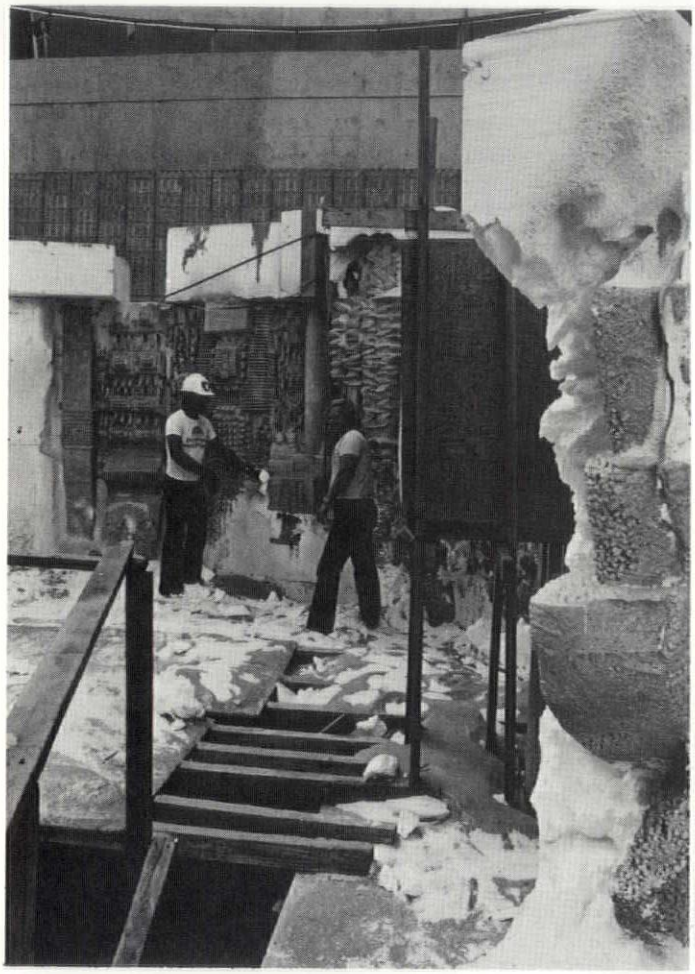

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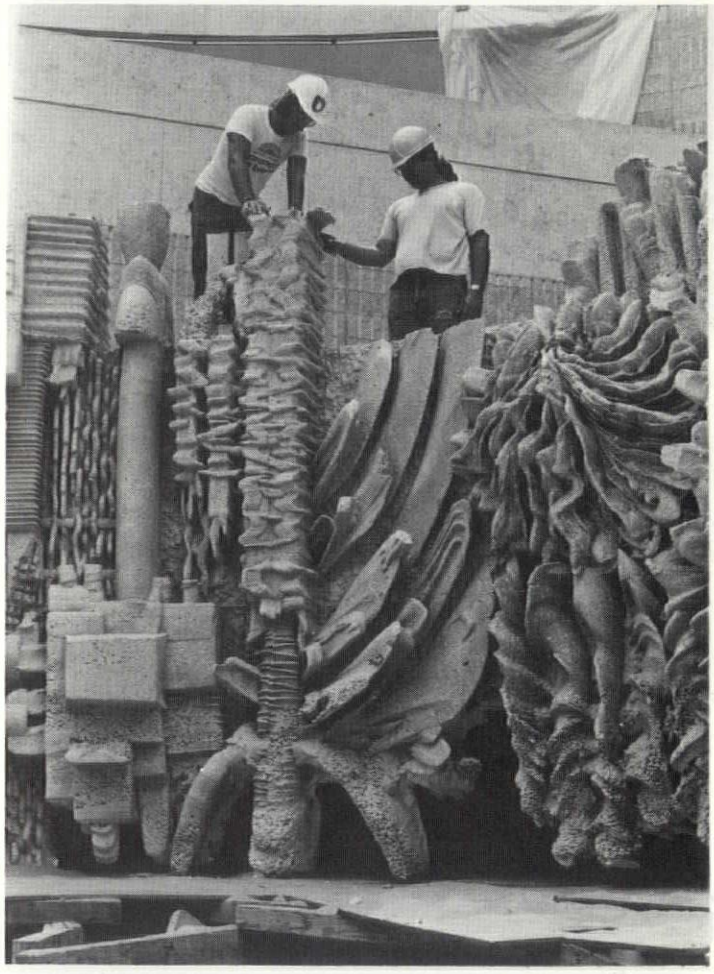

7

8

6—Removal of mold

7—Inspecting water outlets and adjusting control valves.

8—Cleaning and removing of form mold

# From Conception to Form

Continued from page 11

# Curriculum Development: UH Department of Architecture

by JAMES N. REINHARDT, AIA

**Jim Reinhardt is a partner in the firm of Anderson/Reinhardt, and teaches a course in building technology at the University of Hawaii.**

There has been much discussion about the changes which are supposed to be taking place at the Department of Architecture, resulting from the arrival of Elmer Botsai, the new chairman. Changes in approach, new direction, under new management—all these terms tend to sound like public relations, and lacking more tangible proof, members of the Hawaii architectural community have a right to be suspicious. The proof is in the curriculum.

When Botsai arrived in the summer of 1976, the curriculum for the 1976-77 school year—courses offered, description of course content, and overall subject requirements for the degrees—was already established. Within a system as complex as the University of Hawaii, one does not change the structure of a whole program overnight. The structure has been changed in a year, however.

Beginning concurrently with the 1976-77 school year, a number of committees composed of members of the faculty of the Department of Architecture and members of the architectural profession from the community met in a lengthy series of "rap sessions." They considered questions such as: "What does an architect need to know?" "What is appropriate for a school to teach?" "What is the difference between an architecture program now and one taught 10, 15, or 25 years ago?" "Should we be emphasizing nuts and bolts, or should we be emphasizing intellectual creativity?" "What's more important, a course in world history or one in computer programming?" And on and on and on.

Out of this dialogue emerged a consensus. Surprisingly, the consensus seemed to grow quite uniformly. The potential for polarization, the nuts-and-bolts people versus the education-for-education's-sake people, never developed.

The previous program developed under Bruce Etherington was based on the philosophy of developing an overall curriculum structure based on a much larger student enrollment, facilities, and staff than the department has had. The idea was to develop the overall structure — a matrix — within which the actual courses would be developed as staff, budget, student enrollment and facilities allowed.

In the long-term planning sense, the approach had much to offer, as many potential subject areas from structures to tropical architecture, working drawings, or energy research could be offered, but in the short term, there was more illusion than reality as very few of the courses were actually offered. Most notably missing was a solid design sequence that emphasized development of problem-solving skills.

The Botsai approach is based on hard-nosed reality—what you see is what you get—starting with the basic question, "What must a student learn in order to become an architect?"

The common element throughout the new program is a heavy commitment to making every bit count, to the recognition that the department and the program have very limited resources, and that it is necessary, therefore, to "make the most of what we've got."

This has resulted in concentrating emphasis, staff, and facilities on a limited number of courses and programs, on doing those fewer things very well, on reaching out to utilize the already existing capabilities of the university at large, and putting them within the potential reach of the students of the Department of Architecture.

The basic degree program is the Bachelor of Architecture, requiring 145 credits. While it is intended as a five-year program, it would be possible for an unusually bright and hard-working student to work his way through it in four years.

It consists of 39 units of university core requirements such as English, history, psychology, sociology, and economics; 34 units of architectural design; 11 units of visual communications —sketching, painting, rendering, sculpture; 24 units of technical instruction—engineering, lighting, illumination and acoustics; 25 units of professional courses—programming, construction management, ethics; and 12 units of electives.

This course of study is admittedly very highly defined, very demanding, with a heavy emphasis on "the basics." Quite consciously so. For the student who wishes to diversify his education, by branching out, with more emphasis on urban design, social sciences, business, or the liberal arts, he will certainly be encouraged to do so—but not at a loss to the basic design, technical, professional series. The intent is quite clearly that students graduating with a Bachelor of Architecture degree have acquired those certain skills determined essential to "being an architect."

While the Bachelor of Architecture degree program is the basic course, four optional pro-

**Continued on page 23**

# HISTORY REPEATS ITSELF.

er the past few years there have been
w unqualified successes in the condo-
n field. Three of the most successful
been Yacht Harbor Towers, the Royal
nd Diamond Head Vista.
w add another, the Royal Iolani.
ch of these luxury condominiums has
developed by Bruce Stark and Sheridan
ilizing the award-winning talents of archi-
/arner Boone of Boone & Associates, Inc.

Ground has been broken and the two forty-story towers are rising above the landscape. If you make your decision to join other people who want an elegant setting for their active life styles you can still make substantial interior changes in your new condominium residence at the Royal Iolani.

Be a part of history repeating itself.

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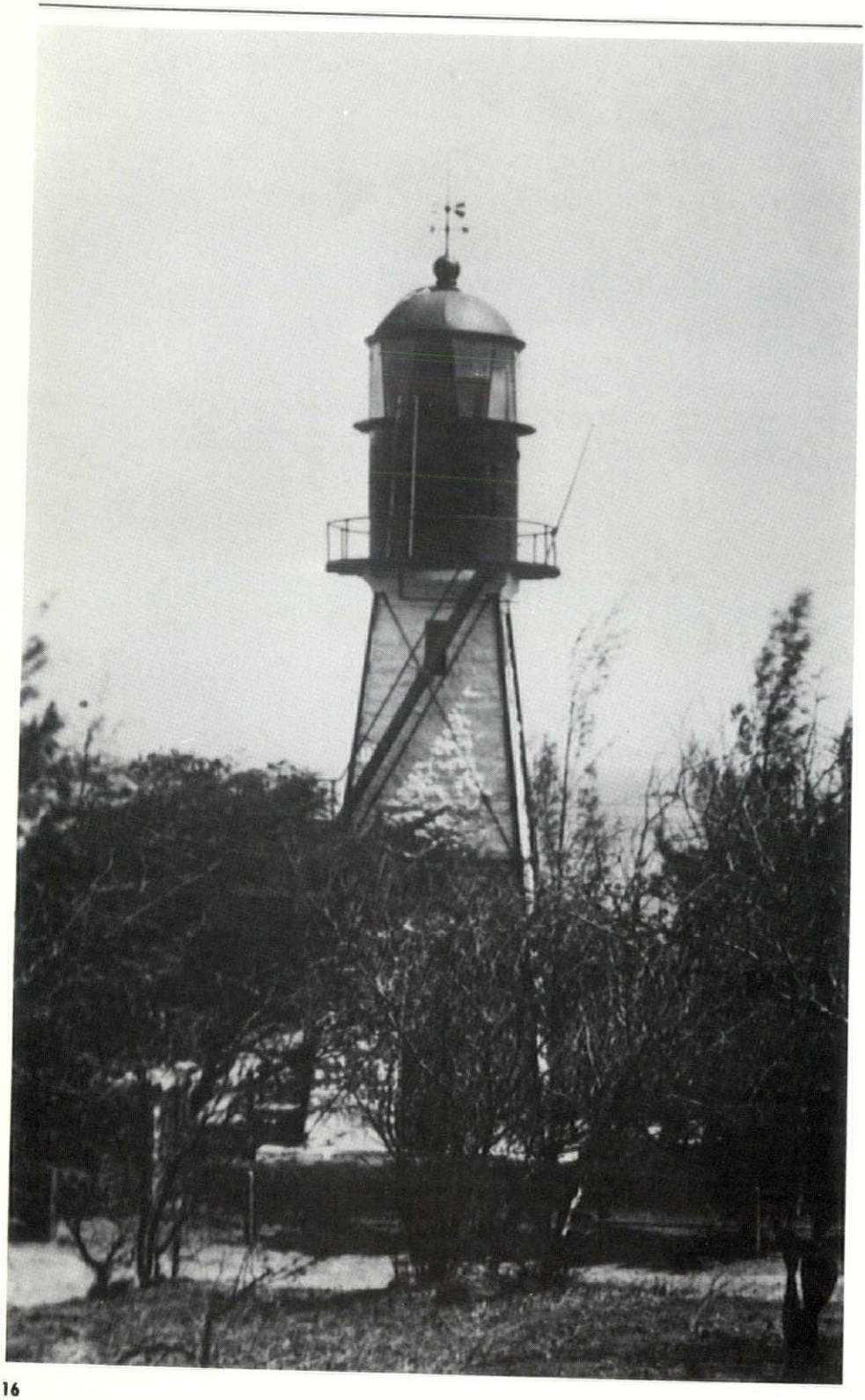
# Diamond Head Lighthouse

By THOMAS M. CULBERTSON, AIA



The Coast Pilot gives
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feet above sea level.

The original structu
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it had deteriorated so ba
it was replaced with the
reinforced concrete towe
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and Barbers Point Ligh
are older; and the one a
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level, is much higher. B
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known throughout the Pa

Originally, the equipme
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time, these were the fines
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17 miles at sea.

Its operation is auto
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electric lamp changer is p
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As an added service, Dia
Head is equipped to assist
calibration of radio dir
finders on request.

Until 1939, the large resi
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the Superintendent of the
Lighthouse District. The d
included the Hawaiian Is
Guam, and American Sam
1939 the Lighthouse Servic
merged with the Coast G
From then until 1945, the
ing and another small bu
on the site served as the
Coast Guard District Radi
tion.

At the end of World War II, the large house was renovated and became the residence of the Commander, 14th Coast Guard District, the post currently held by Rear Admiral James W. Moreau.

It's safe to say 90 per cent of Honolulu would like to swap houses with the Moreaus. Who else has a hale complete with extensive gardens, fine old trees, a view that just won't quit, and an operating lighthouse thrown in for good measure!

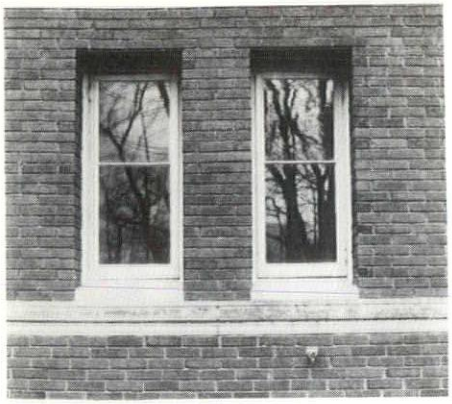
A line from Diamond Head Light projected through a lighted buoy about 300 yards offshore is the finish line for the biennial TransPac Race from Long Beach, one of the most prestigious events in yacht racing. Members of the race committee are on duty at all hours of the day and night to clock finishes.

During the TransPac, crowds line Diamond Head Road at all hours to watch these handsome yachts, flying all the sail they can carry, broadreaching for the line.

MIR, an ocean racing thoroughbred, put on a spectacular show at the finish a few years ago. Her mainmast snapped just short of the line. The determined crew cut the mast and rigging clear (thus losing a king's ransom in gear) brought her about and sailed backwards across the finish under the small mizzen (after sail) alone.

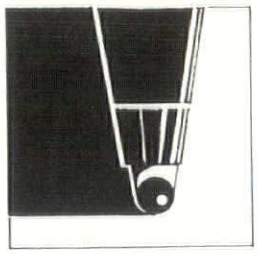
Diamond Head's sturdy white tower, topped by its huge light and barn-red roof, with the national flag and the admiral's two stars snapping in the trades, is a spectacular sight rising out of the surrounding trees. It is a handsome adornment for Diamond Head, the most famous landmark in the Islands. It has been nominated for inclusion in the National Register of Historic Places; such inclusion will protect it for the enjoyment of future generations.

—Official U.S. Coast Guard Photos.



Symmetry

Lines



# BALLPOINT Letters/ Commentary

Congratulations! The content and quality of the last several issues of Hawaii Architect have been superb.

Your efforts and the leadership you have exhibited in obtaining many capable contributors deserves a warm and sincere mahalo.

Keep up the good work!

E. Alan Holl

Thanks. It's nice to be appreciated. Ed.

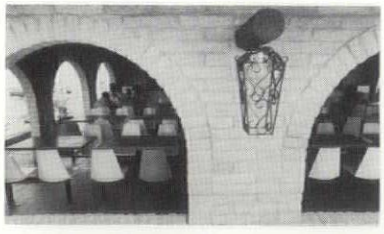
## ERRATA

The HS/AIA, Exhibit Award 'A House in Honolulu' published in 5/77, was incorrectly identified as an Honor Award.

## CREDIT

Cover of 5/77: 'Gingerbread House' designed by Wayson Chong. Artwork by T. G. Garduque.

# Slump Block goes great with Tacos

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**Continued from Page 9**


primary urban design objectives of a functionally efficient and visually pleasing entity, while at the same time allowing enough flexibility to accommodate diverse, random and even unpredictable development.

To accomplish the aforementioned objectives, which allow ample opportunity for diverse and unpredictable yet guided growth, the city must establish urban design framework plans at each level of the development process.

These plans are intended to serve as a guide or framework to:

1—Identify major natural and man-made attributes of a city or region, such as topography, climate, views, historic and culturally significant areas.

2—Establish criteria determining which attributes are the most important, i.e. highlighting those resources that are unique to a region.

3—Develop design principles and concepts to preserve and protect important attributes.

4—Develop plans, programs, and policies within the physical setting of the region which could establish the basis for evaluating more specific plans developed later at the community or neighborhood scale.

By identifying and respecting the major attributes and symbolic resources of a region, a specific level of quality can be achieved at the larger scale of development. Furthermore, by clarifying the criteria or requirements, public and private decision-makers will know what is expected of them, thus providing overall direction and coordination in planning the region.

At the community and neighborhood scale of development the urban design framework

plans should focus more specifically on the city's capital facilities such as water, sewer, streets, and open space systems as a means of organizing or "designing" these elements so that a high level of quality in the physical environment can be

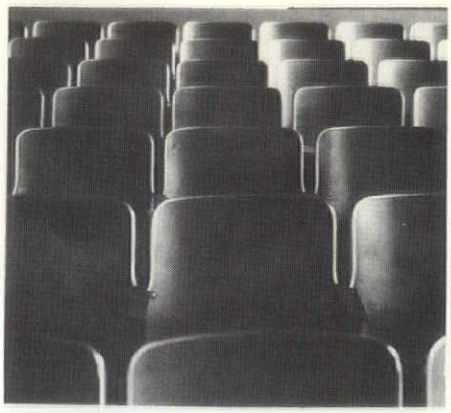
Thus, the urban design framework plans at the regional, community, and neighborhood scale serve as a basis for identifying natural or man-made elements which are fixed, and by the same token set the stage for evaluating alternative land use proposals within this overall design framework.

The evaluation stage is the most critical of the planning and urban design process. During this phase the ramifications of alternative plans, programs, and policies must be clearly illustrated, exemplifying the three-dimensional effect, or consequences of the form, function, and physical characteristics inherent in any land use proposals. Through the use of site plans, models, diagrams, and so forth, the density, height, bulk, open space, and locational characteristics can be compared, tested, and evaluated to determine the most efficient and effective means of achieving a high level of quality in the urban and regional environments.

In summation, the objective of a planning/urban design approach is to establish a response to the needs of a community by first clearly identifying and stating its objectives in design terms. Subsequently an evolutionary planning/urban design appraoch illustrating alternative physical form outcomes can be developed and finally, development controls to achieve the qualitative values proposed.

**What are the requirements (i.e. basic knowledge and skills) needed to practice urban design?**

To pursue this approach, the urban design professional must not only be skilled in design, and physical planning, but must have extensive knowledge of the city's broad planning process, including an understanding of the socio-cultural needs of people as well as the socio-political decision-making process within a community. He/she must participate at all levels of the planning process from the distribution of land uses and circulation systems to the articulation of open space. Only when considered as a whole can a community's urban design objectives be understood, planned for, and reasonably achieved.



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# Curriculum

**Continued from Page 13**

grams are to be offered. A Bachelor of Architecture/Interiors will offer a slightly heavier emphasis on art, slightly lighter emphasis on structural design, and more emphasis on finishes and interior design elements rather than basic building technology.

The Bachelor of Architecture/Urban Design will prepare the student for either entry into graduate school in pursuit of a Master of Architecture in Urban Design or a Master of Planning in Urban Planning, or for entrance into the architectural field. The emphasis here would be on urban growth, geography and sociology, with additional emphasis on real estate and planning.

The Bachelor of Fine Arts in Landscape Architecture is to be offered as either preparation for graduate school or for entry into the landscape architectural field. Here emphasis is on landscape design, botany, geography, and horticulture.

A Bachelor of Fine Arts in Construction Management will place less emphasis on design and more on the nuts and bolts aspect of the construction process. Heavy augmentation from the Civil Engineering School construction management sequence will maximize use of available staff and facilities and offer the student the broadest possible range of choices.

The Master of Architecture and Master of Urban Design programs are to continue, but with a significant new added aspect. An effort is being made to allow the student to tailor his course of study to his specific interest, utilizing other disciplines and facilities within the university at large.

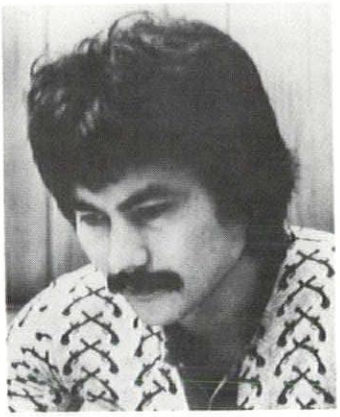
For instance, a sample course of study might include a Master of Architecture in Urban Design, combined with a Master of Urban Planning from the Pacific Urban Studies Institute, a Master of Architecture in Architectural Business Administration, with courses from the College of Business Administration, or a Master of Architecture in Construction Technology, utilizing courses from the Civil Engineering School.

The attempt quite consciously is to bring the facilities of the entire university into the potential scope of study available under a master's degree program.

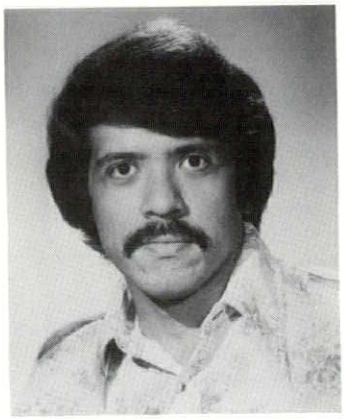
Underlying this entire developmental stage in the architecture school program has been a recognition that this is not the only possible architectural curriculum, or even the best imaginable architectural curriculum.

However, given the resources available, the facilities available, the particular educational mood of Hawaii, and the economic climate of the forseeable future, both of the university and of the community, it is a good, effective program.

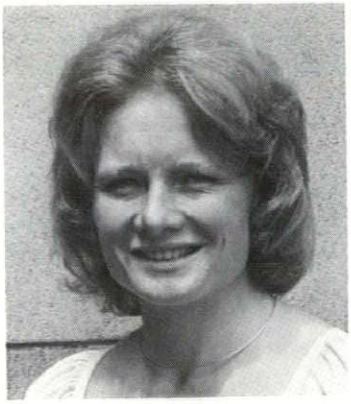
# NEW MEMBERS



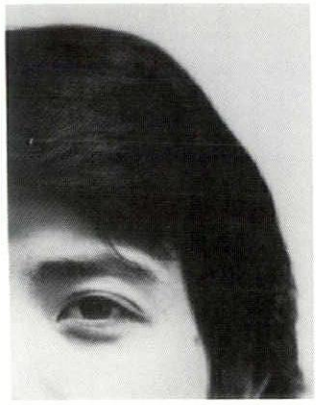
RONALD K. AWA. Corporate; Edwin T. Murayama & Associates, Inc., B.F.A., Univ. of Hawaii. Hobbies: music, martial arts.



JOHN AVEIRO JR. Corporate; Environmental Design Works. Associate in Science-Arch. Drafting, Honolulu Community College. Wife: Carolyn. Children: John 6, Stacie 2. Hobbies: guitar, woodworking.



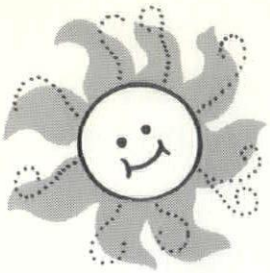
SPENCER A. LEINEWEBER. Corporate; Anderson/Reinhardt, Ltd. B. Arch., Cornell Univ. Husband: Michael. Children: Amy 5, Eliza 3. Hobbies: photography, serigraphy, distance swimming.



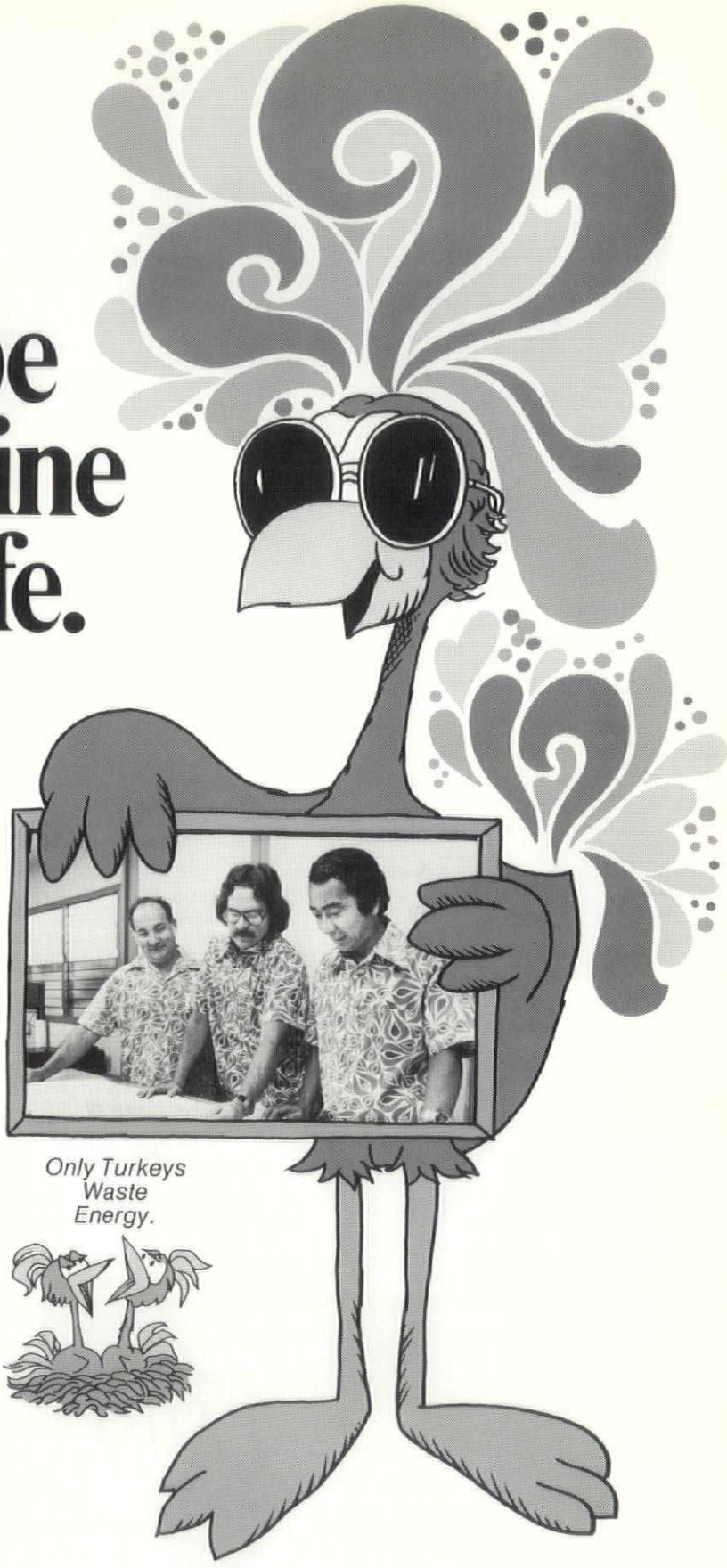
THEODORE E. GARDUQUE. Corporate; Architect's Hawaii. M. Arch., Cornell University; B. Arch., Oregon. Hobbies: motorcycles, scuba (lava tube exploration), raquetball, collecting lithograph prints of old city plans.

VIRGINIA D. MURISON. Corporate up from Professional Associate; Richard Crowell Associates. B.A. and M. Arch., Washington Univ., St. Louis; Hong Kong Univ.; St. Olaf College. Hobbies: travel.

DONALD BERNSHOUSE. Corporate up from Professional Associate; self-employed. B. Arch., Univ. of Oklahoma, Univ. of Hawaii. Wife: Karin.



# I could be the sunshine of your life.



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# President's Midyear Message

BY DONALD GOO, AIA

Hawaii Society/AIA activities during the first half of 1977 have centered around our major goal to become legislatively active. These activities will be summarized in a special report to the entire membership outlining the profession's position on issues, legislators' positions on these issues, CILO's assistance to AIA and our plans for the future.

I would summarize our legislative accomplishments this year as the beginning of a process to become effective. We have developed a reporting system and a system for identifying our legislative minutemen.

The test of our effectiveness is right around the corner. We have laid the groundwork and now the true test is before us. We need to implement the program. The test of our effectiveness now lies in the hands of the entire profession. This is your interest. We have provided the framework for being effective. We need your help.

## Advertisers Index

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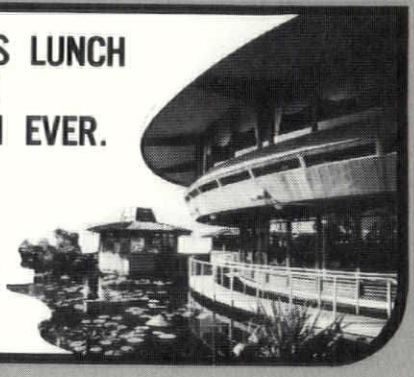

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