

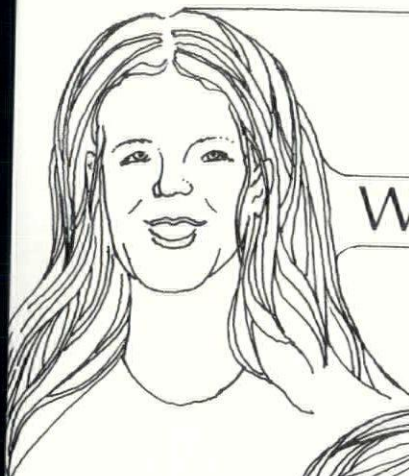
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# HAWAII ARCHITECT

June, 1979

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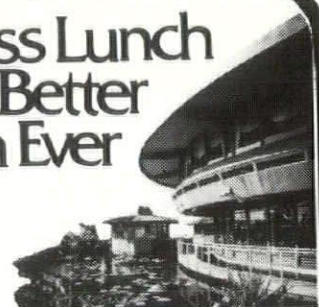


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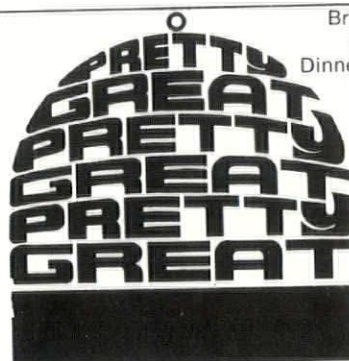
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Volume 8, Number 6

June, 1979

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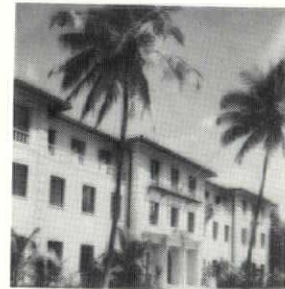
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By Emmett R. Herrera





Laurels

# AIA Awards Retrospect

1963



MIYAMURA

**Abraham Lincoln Hall—East-West Center**  
Young & Henderson, I.M. Pei & Associates



**John F. Kennedy Hall—East-West Center**  
Young & Henderson, I.M. Pei & Associates

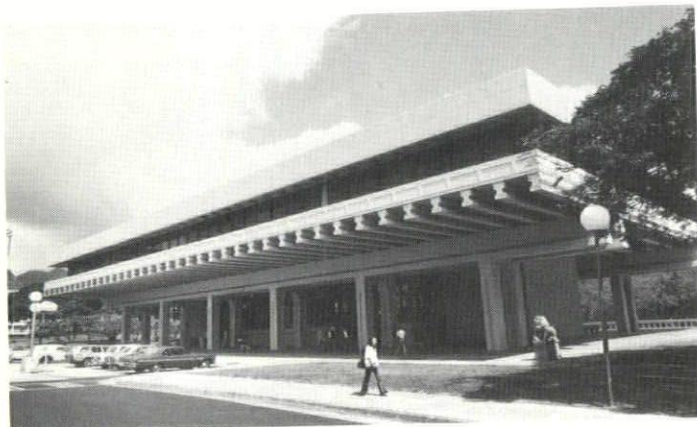


**Hale Manoa—East-West Center**  
Young & Henderson, I.M. Pei & Associates

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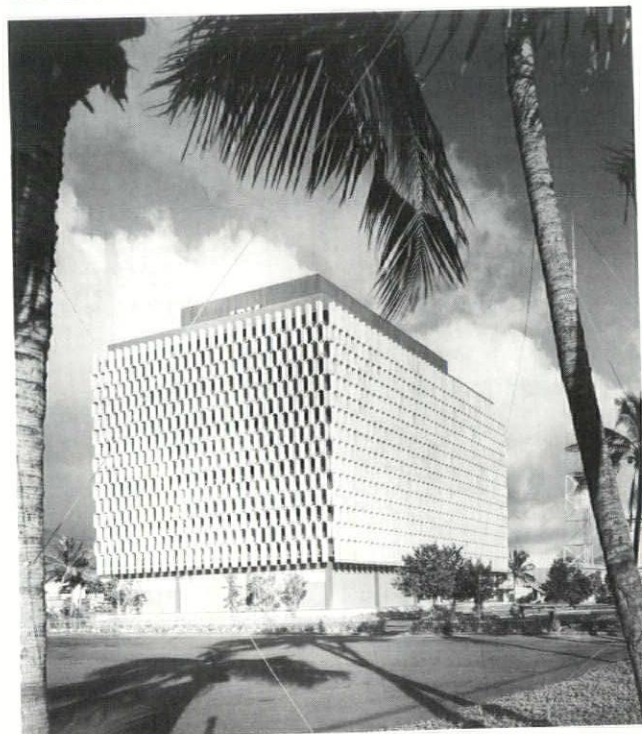
**William I. Wilson III Residence**  
Morse & Tatom

**Master Plan for Downtown Honolulu**  
Leo S. Wou



MIYAMURA

**Thomas Jefferson Hall—East-West Center**  
Young & Henderson, I.M. Pei & Associates



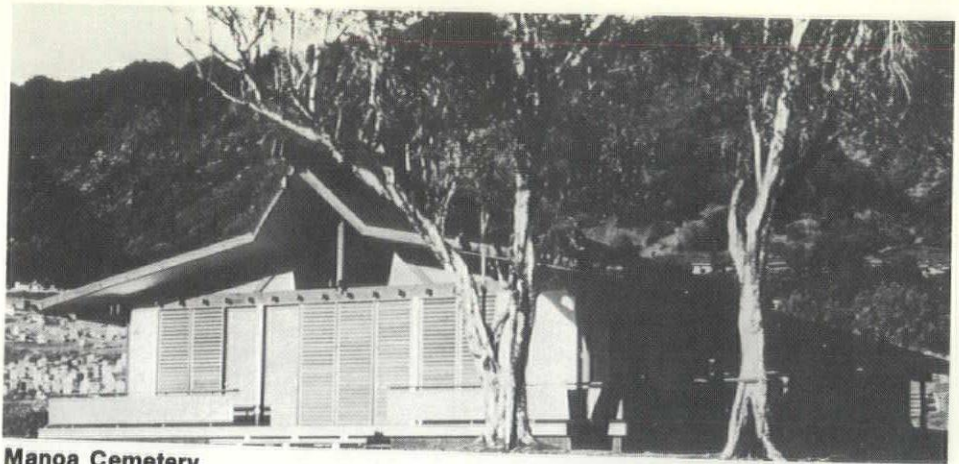
WENKAM

**IBM Office Building**  
Vladimir Ossipoff & Associates

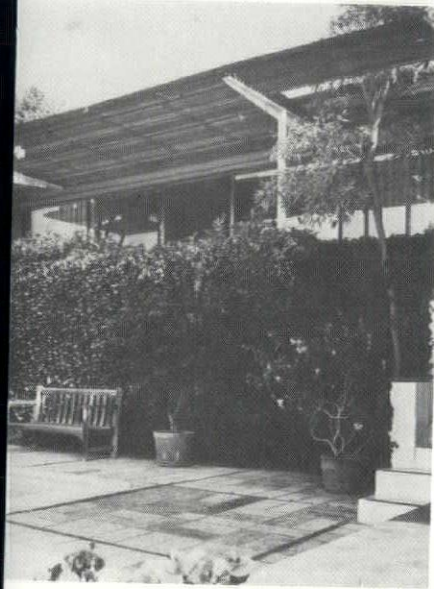
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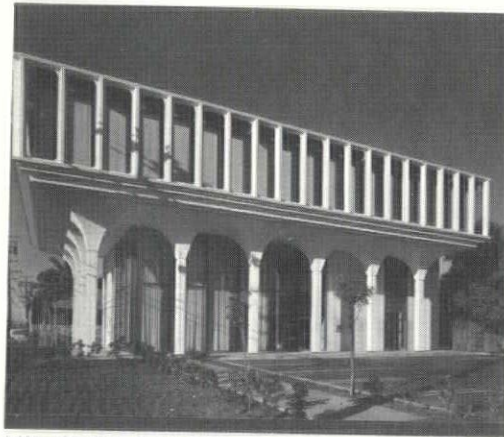
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**Manoa Cemetery**  
Leo S. Wou



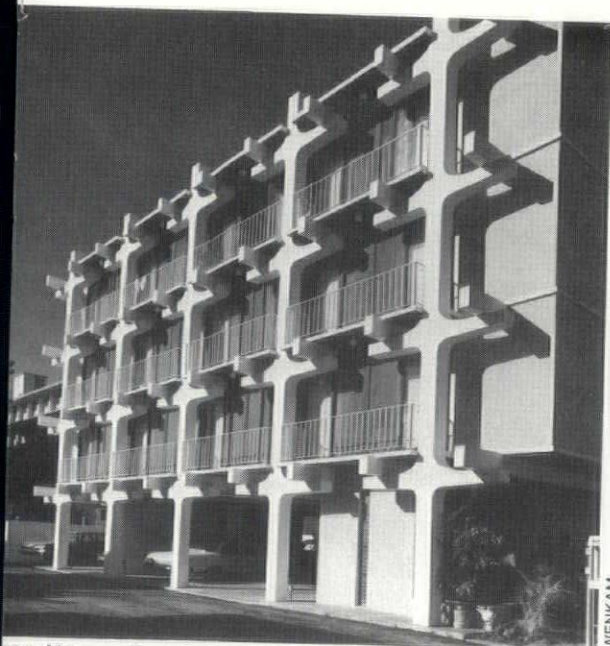
**Residence for Mrs. C.J. Henderson**  
Johnson & Perkins



**Liberty Bank Building**  
Merrill, Roehrig, Onodera & Kinder



**Liberty Bank Building**  
Interior



**Freese House Apartment-Hotel**  
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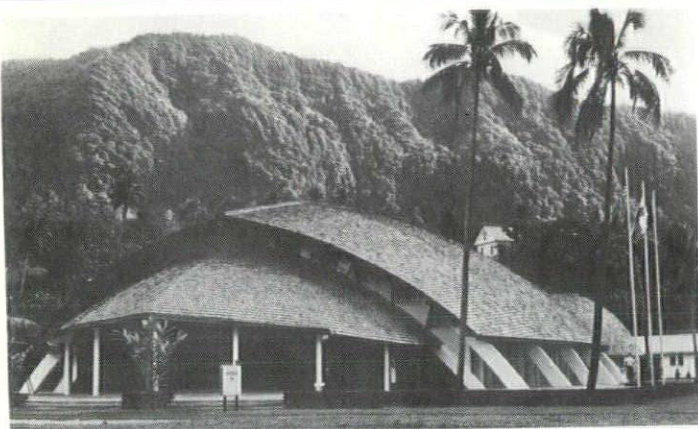
**Diamond Head Lanai Apartments**  
Lemmon, Freeth, Haines & Jones



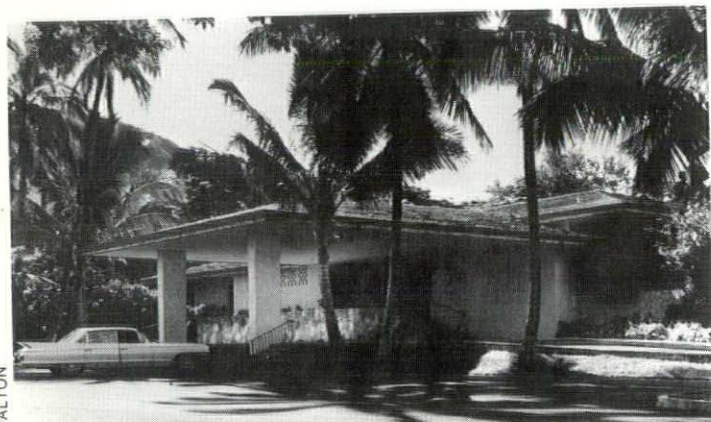
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1964

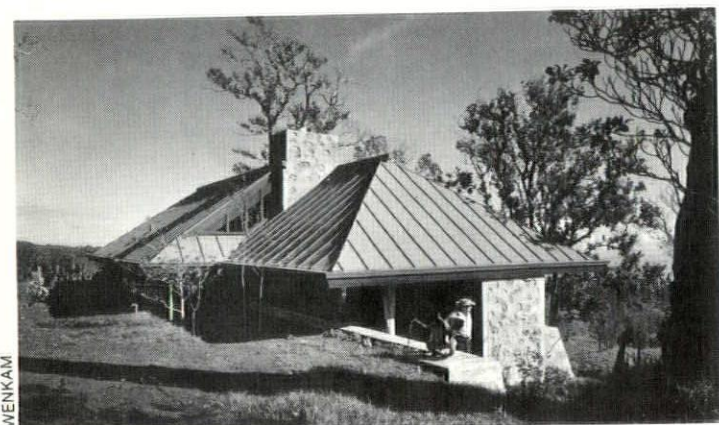


**Governor Rex Lee Auditorium**  
Pago Pago, American Samoa  
Wimberly, Whisenand, Allison & Tong



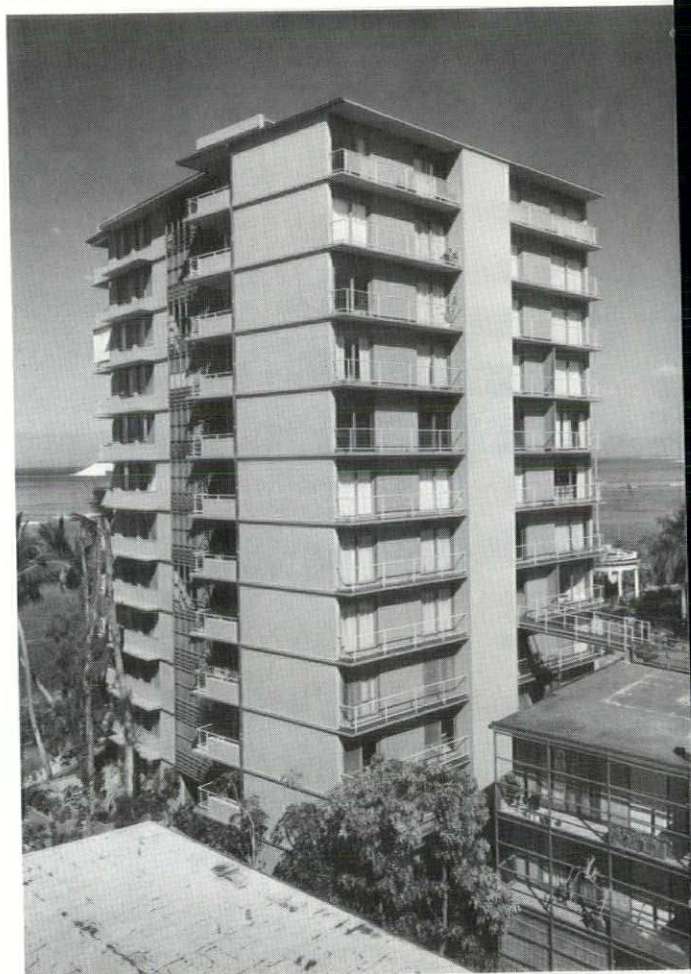
WALTON

**The Pacific Club**  
Merrill, Simms & Roehrig;  
Vladimir Ossipoff, Harry Seckel

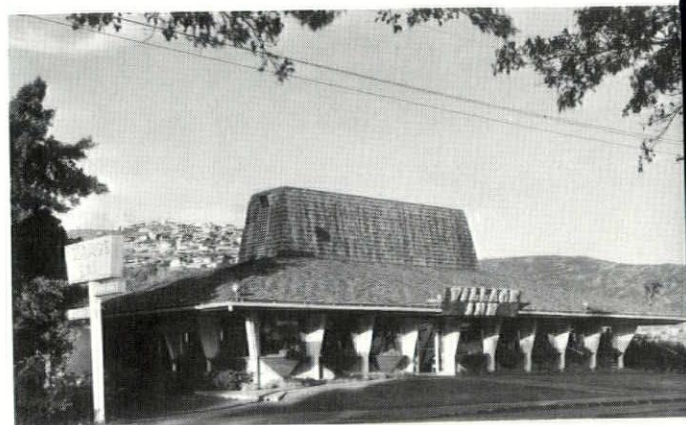


WENKAM

**Woods Ranch House**  
Thomas O. Wells



**Tropic Seas Apartments**  
Johnson & Perkins

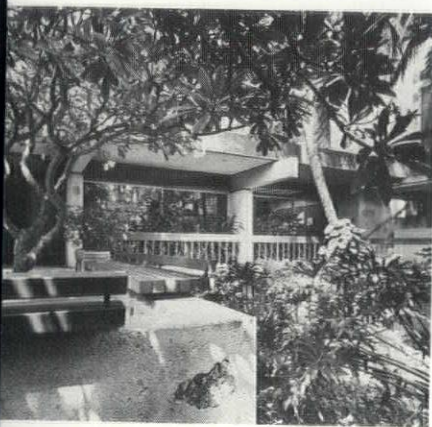


**Village Inn**  
Bradley & Wong

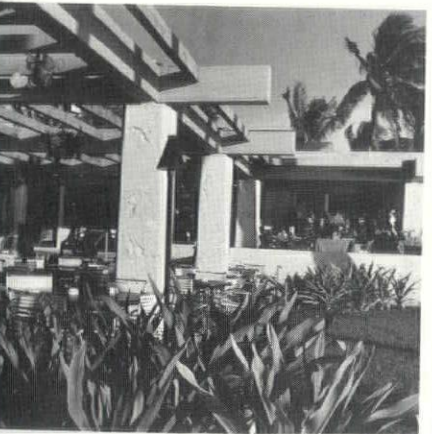
HAWAII ARCHITECT



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Outrigger Canoe Club  
Vladimir Ossipoff & Associates;  
Wimberly, Whisenand, Allison & Tong



Outrigger Canoe Club  
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Wimberly, Whisenand, Allison & Tong



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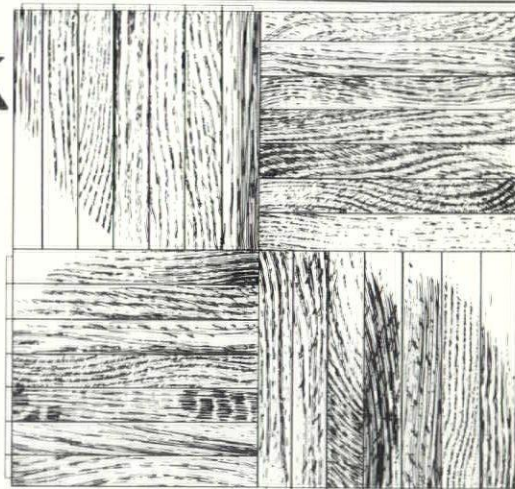


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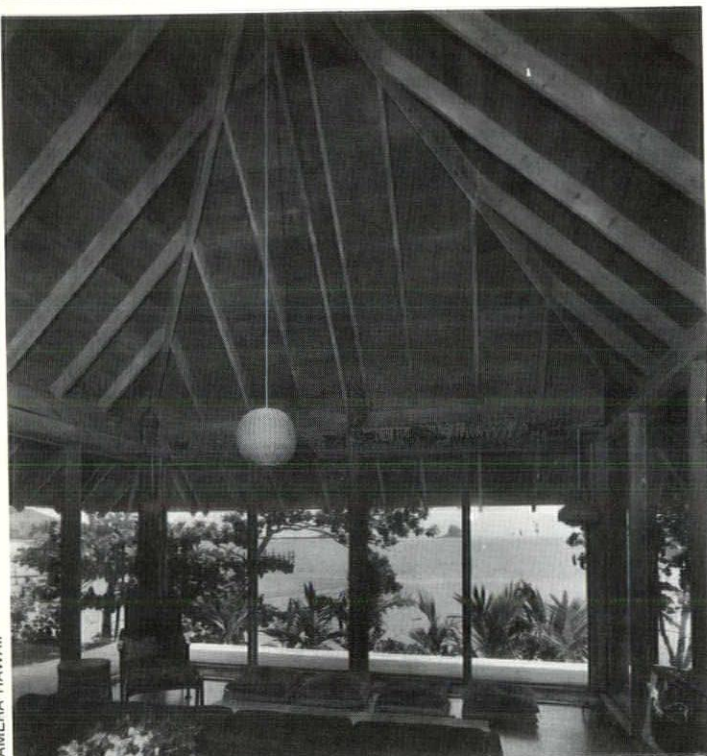


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1965

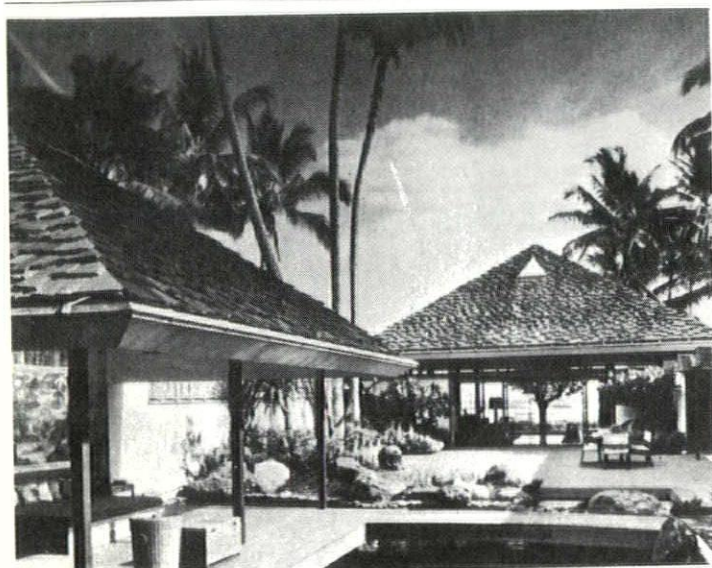
CAMERA HAWAII



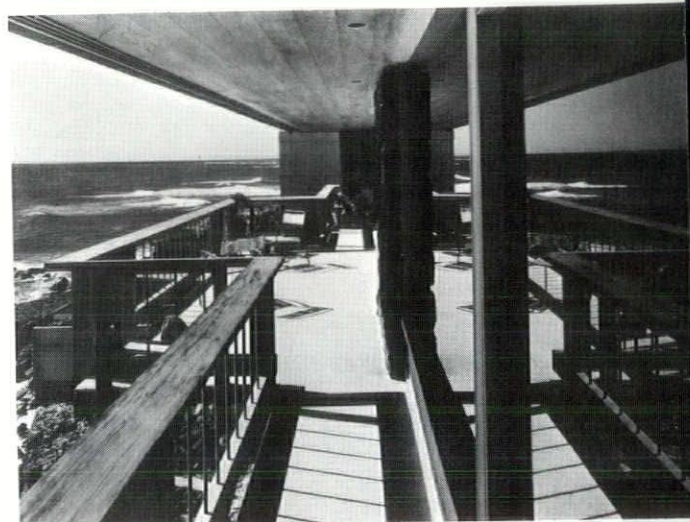
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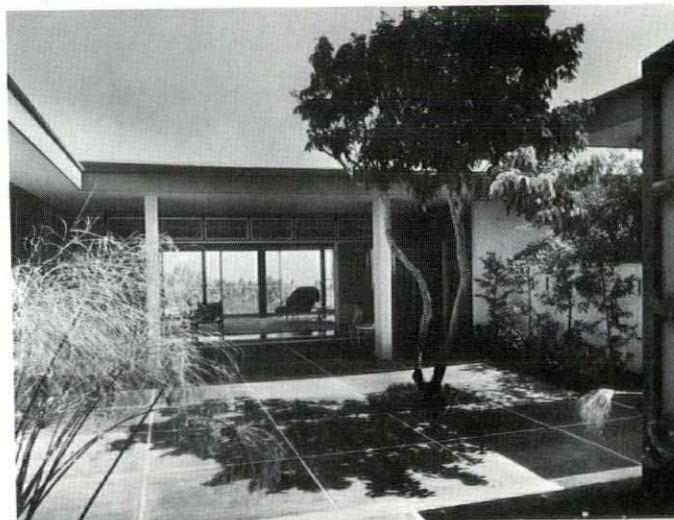
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**Dr. & Mrs. Samuel Allison Residence**  
Akiyama, Kekoolani & Associates.



**Peter Song Residence**  
Edward Sullam



**Gregg Apartments**  
Lemmon, Freeth, Haines & Jones

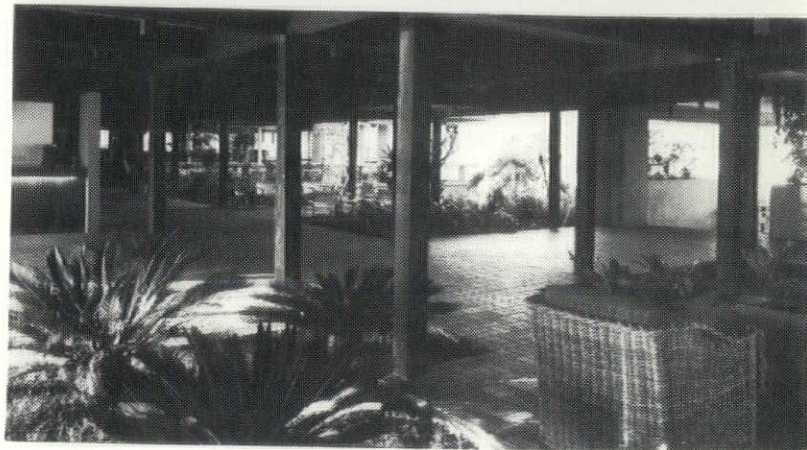
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# The Hawaii State Plan: A Status Report

by GERALD P. DALY, AICP

Following a period of rapid growth in the 1960s and early 1970s, there was an increasing awareness of the scarce and fragile nature of Hawaii's resources and a general feeling that comprehensive planning was essential to chart a future course for the state. It was in this context that the Legislature passed Act 189 in 1975.

This enabling legislation required the development of a policy plan which would be statewide in nature, comprehensive in coverage, and would provide a basis for determining priorities and the allocation of resources such as public funds, land, community facilities and services. It also was intended that the policy plan would result in improved coordination among agencies and between levels of government. The responsibility for development of the plan was assigned to DPED.

The Hawaii State Plan was passed and signed by the governor in May 1978. It contains a policy guidance element (Parts I and III) and a section relating to the statewide coordination of planning (Part II).

The legislation intended that The Hawaii State Plan would serve as the "umbrella" for all planning in the state. Among the specific plans to be developed within this framework are the State Functional Plans. According to the legislation these functional plans "... shall contain objectives to be achieved and policies to be pursued ... and such policies shall address major programs and the location of major facilities. The functional plans also contain implementation priorities and actions which may include, but may not be limited to, programs, maps, regulatory measures, standards, and interagency coordination provisions."

The first four State Functional Plans, in the areas of agriculture, housing, tourism, and transportation, were submitted to the 1979

Legislature. These were considered at length by Representative Ken Kiyabu's House Committee on State General Planning. However, the decision was made to defer all four plans to the next session of the Legislature; this will allow the functional agencies time to relate their planning activities and proposed facilities with those of other state agencies and the counties (in order to assess impacts and minimize conflict).

Concurrently, other state agencies are preparing functional plans for consideration by the 1980 Legislature. These are in the areas of health, education, energy, conservation lands, higher education, historic preservation, recreation, and water resources. During the past legislative session, the House Committee on State General Planning heard testimony from these agencies reviewing the progress made to-date in developing functional plans.

In general, it appears that this planning effort has been moving more slowly than anticipated and, given the enormous magnitude of the task involved, some of the Functional Plans may not be completed in time for consideration by the next session of the Legislature.

During the recent session, the legislators in the House also considered the status and function of the Policy Council. The Hawaii State Plan legislation had established the Policy Council in order "... to provide a forum for the discussion of conflicts" between the State Plan, State Functional Plans, County General Plans and Development Plans, and state programs.

The Policy Council consists of 13 state agency heads, the planning directors from the four counties, and nine public members to be appointed by the governor from lists submitted by the mayors of the counties with the advice and consent of the county councils. The

Policy Council has been meeting during the past year and has conducted a number of substantive sessions to review such items as the State Functional Plans. However, the body has not yet been officially constituted because the counties have not yet provided the governor with names of public members.

There was a move in the recent legislative session to revise the State Plan legislation to provide that the mayors would be limited to 30 days for submission of names and the county councils would have an additional 30 days for consideration of those names. If, at the end of 60 days, names of prospective public members were not forthcoming, the governor would have the right to appoint public members from those counties.

This bill was reviewed by the House Committee on State General Planning, passed by the House of Representatives and sent to the Senate Committee on Economic Development for consideration. The bill died without being heard in the Senate.

During the past year, specific actions to implement The Hawaii State Plan have also been started. One of the most important implementation mechanisms is the administrative guidelines which are being prepared by DPED and will be adopted in consultation with the Policy Council. These guidelines relate to the following:

**The Policy Council**—Guidelines are intended to define the council's responsibilities, its scope of activities, and the nature of its relationships with DPED and the Legislature.

**DPED**—Guidelines relate to DPED's responsibilities and the manner in which it is to assist the Policy Council.

**State Functional Plans**—Guidelines describe the responsibilities of state agencies in the process of

HAWAII ARCHITECT



he American Planning Association (APA) contributes an article of interest to design professionals in each issue of Hawaii Architect.

formulating State Functional Plans as well as to the content of the plans themselves.

**County General Plans and Development Plans**—Guidelines define the role and responsibilities of the counties in order to assure that county plans conform with state plans and to maximize coordination between state and county planning agencies.

**State programs**—Guidelines define the responsibilities of state agencies in specific program areas in order to assure conformance of these programs with The Hawaii State Plan.

In summary, the State Plan legislation defines the structure and process for coordination between the legislative and executive bodies of both levels of government; it also describes coordinative mechanisms for bringing the state and county agencies together through the Policy Council.

The law provides direction to the Legislature inasmuch as future decisions must be rationalized within the policies of the State Plan. In spite of this limitation on their political decision-making authority the legislators' support for The Hawaii State Plan was virtually unanimous. This reflects a real commitment to make certain that the State Plan objectives and potential are realized.

The crucial implementation phase, however, is now underway and it remains to be seen how effective Hawaii's efforts at statewide planning will be in terms of managing change and shaping the future. **A**

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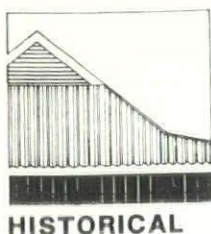


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# Julia Morgan — The Role Model

by SPENCER LEINEWEBER, AIA

"I saw her knock down a chimney where the work of the masonry was unsatisfactory to her, and the mortar was still soft enough so she could pull the bricks out, and she did."

Passersby must have had quite a double take: a little lady, slightly over five feet, neat bun and round-rimmed glasses, tailored grey suit and French silk blouse, toppling a brick wall because the work displeased her.



**Julia Morgan (1872-1957)**

Julia Morgan was a perfectionist, totally aware of what she expected in the office and in the field. This demand for excellence can easily be perceived when one is fortunate enough to experience one of her buildings. "JM," as she was called by her staff, designed well over 1,000 buildings mostly in the Bay Area of San Francisco, at a time when less than 1 percent of the registered architects were women.

Hawaii is fortunate to have at least two remaining structures designed by Morgan—the Richards Street YWCA and the Homelani Columbarium in Hilo.

Julia Morgan's researchers have had a difficult time obtaining primary source information about her. She was a very private person.

She granted no personal interviews, refused to have her work published in professional journals, and destroyed all her office records in 1957.

A native San Franciscan, she was the first woman to be graduated from the College of Civil Engineering at the University of California, as well as the first woman to study and receive a certificate from the Ecole des Beaux Arts in Paris (1901). She is also believed to be the first woman certified to practice architecture in California. She opened her own office in 1904 after spending two years in the office of John Galen Howard. Her employer boasted of "possessing the most talented designer whom I have to pay almost nothing, as it is a woman."<sup>2</sup> Except for a short partnership with Ira Hoover, she continued to operate her office in the Merchants Exchange Building for nearly fifty years.

Her biographer, Richard Longstreth,<sup>3</sup> notes several reasons for JM's consistent success as an architect. She was a native Californian when many of the prominent architects in California were not. A large part of her work was commissions from family friends and contacts. Her two greatest benefactors were William Randolph Hearst and his philanthropist mother, Phoebe Apperson Hearst.

JM's practice also coincided with the subdivision of large tracts of land into East Bay communities for the middle class homeowner. At the same time, women's organizations were beginning to organize and require facilities. It was only natural that they would turn to a woman to design their new structures. Much of Morgan's nonresidential work falls into this category. Her first large nonresidential commission was the bell tower at Mills College. This school continued to be a client for many years; Morgan designed the Alumnae Hall and the library.

The YWCA also was a significant client for the Morgan office. The first work was Asilomar, the great YWCA seaside conference center commissioned by Phoebe Hearst, but the work also included many YWCAs across the country.

Julia Morgan is best known for her least typical work: San Simeon, the wedding cake castle of William Randolph Hearst, a project that was over twenty years in construction. It is often difficult to identify some of JM's work because she developed no definitive style. Instead her designs reflect the styles and tastes preferred by each individual client. No job was too small for her office to accept. She felt that "the architect should be a semi-anonymous contributor to a team whose efforts were dictated by people's spiritual needs . . . an assertive use of form violated the master-servant relationship between life and architecture."<sup>4</sup> Her designs showed a remarkable flexibility with the prevailing styles of the day: Prairie, Arts and Crafts, Romanesque Gothic, Neo Classical, Italianate, and Eclectic, to name just a few. The vernacular style of the Bay Area intrigued her also due to its quality of anonymity.

If there is a common ingredient in all of Julia Morgan's work it is the derivation of her designs from historical precedent. Her office contained a large library of historical and rare monographs. Her best work is very nonassertive; the details are clear expressions of the building elements, within a simple organization of the whole. Longstreth relates the matter of fact way she designed "during the preliminary stages, sketching them with T square and triangle, refusing to draw in perspective, so as to avoid the temptation of simply composing for effect."<sup>5</sup> A planar quality can clearly be seen in the designs of many of her buildings.

Morgan ran the office as an atelier, or workshop. Bulletin boards

**HAWAII ARCHITECT**





and required reading lists were as important a part of the job as was the drafting. She had sole control of the office, no matter how many of the personnel were registered architects or engineers. All contact with the client was hers; all drawings were made from her sketches; all field supervision was done by her.

One notable exception was the

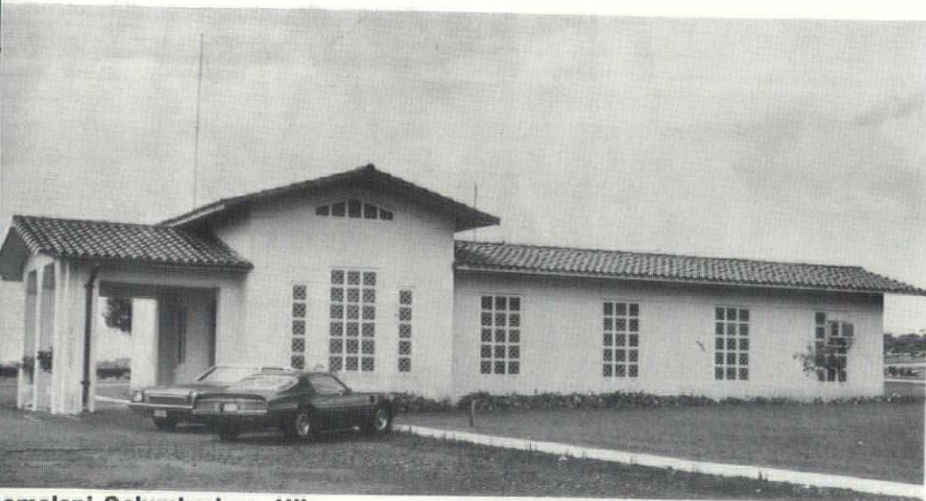
supervision on the Honolulu YWCA. Ed Hussey, a member of the staff, supervised the construction. Hussey related, however, that the control still remained in San Francisco: "I sent reports with a roll of film back to her every week . . . I was mighty embarrassed when we slipped a couple of inches on a window some way and she caught it in San Francisco."<sup>15</sup>

The Morgan office was her total existence: she looked after her staff as she would have her family. In fact, when she finally purchased a home of her own, she bought the house next door and connected the two under one roof, to make the latter a group of apartments for her staff. She provided for them in times of sickness or Depression. She also made a special effort to provide opportunities for women in architecture by positions on her staff. By 1927 she had six women out of a staff of fourteen working for her. Most employees remained with her for the bulk of their working careers.

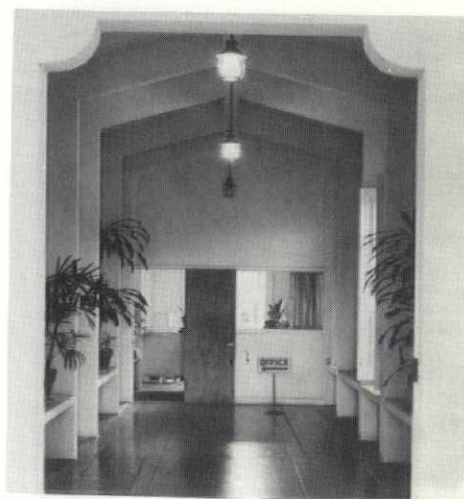
The profession of architecture has not remained untouched by this little lady. Such a total commitment to the profession has left us with a legacy of very special buildings. But perhaps more important is the role model that she provides, for both men and women alike. **IA**



YWCA from the Iolani Palace Grounds



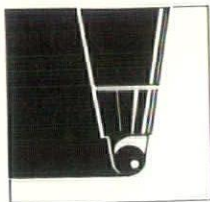
Honomelani Columbarium, Hilo



Columbarium Entry

1. Scharlach, Bernice "The Legacy of Julia Morgan" California Living Magazine August 24, 1975
2. Boutelle, Sara "Julia Morgan" Women in Architecture, ed. by Susan Torre, 1977, Whitney Library of Design
3. Longstreth, Richard "Julia Morgan Architect," 1977, Berkeley Architectural Heritage Association
4. Ibid p. 22
5. Ibid p. 22





**BALLPOINT  
Commentary**

# A Plea for Closed Spaces —from the Marquis de Sade and Others

by EMILY ZANTS, Ph.D.

Aside from descriptions in novels, little has been done to ascertain what architectural aids are needed

for privacy. Psychology has long recognized that everyone needs some degree of privacy in order to

acquire consciousness of the individual self as opposed to the socially mechanized one. Beyond this general notion of self-realization, privacy remains ill-defined. The history of Louis Kahn's Richards Medical Laboratories indicates that even scientific research may fall into the same category. If so, what similar activities should be included? At any rate, it seems fairly safe to assume that privacy is needed for a lot more than sex, and, therefore, not just in the bedroom.

That society in general has not provided any assistance is the topic of Robert Ellis Smith's latest book, *Privacy or How to Protect What's Left of It*. Having previously exposed the degree to which the FBI was robbing us of our privacy, here he shows it stripped bare by computer surveys and information blanks to which we gullibly respond. Fortunately for architecture, he has not yet explored architectural modes of invasion.

Unfortunately for architecture, almost nothing has been done to determine what physical characteristics support privacy, though much can be learned from novels. Two hundred years ago, the Marquis de Sade created a setting for *120 Days of Sodom* indicating that physical spaces totally closed off from the view and hearing of others are essential to complete self-realization, the main purpose of privacy.

The Chateau of Silling was built to assure four libertines free indulgence in their wildest desires. It is walled off by location and structure from the outer world, and all the laws the society creates for itself are guarantees of self-expression. This is more privacy than any of us can muster in reality. Yet that was not enough for the Marquis. He still deemed that for complete satisfaction, each libertine still needed a private room, cave, subterranean passage, or other, where he could go alone with only persons of his

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choice present, and where no other libertine would ever be present to witness the individual's most private needs for self-expression.

A closed house with a room for each individual in the family may accomplish this for persons of more moderate desires and means. Let us consider just two things architects have done to destroy even this privacy: windows and balconies. The famous A-frame has made both sins rampant, though Frank Lloyd Wright is undoubtedly the original sinner, having initiated the destruction of the box. I'm not sure what literature has to tell us about the psychological impact of balconies, but obviously a master bedroom closed on one side only by a balcony that overlooks the dining or living room would not meet the Marquis' requirements for privacy.

One famous scene in literature tells us something quite specific about a certain kind of window. Windows that are easily draped are not in question, for the argument can be made that when the curtains are closed, the windows constitute an effective wall. The windows involved are those that are either not draped or, like the windows higher up in A-frames or skylights, almost impossible to drape, from a cost standpoint if nothing else. The real problem does not appear even here except at nighttime, and in the cases where exterior lights have not been built into the skylights or external flood lighting has been prohibited by energy strictures.

Houses with such windows are always photographed from inside with daylight streaming through the openings, never at night. They are photographed at night from without only if a party is going on, because then you see all those people inside having fun and the house looks inviting. If you were looking for privacy rather than a party, you

Continued on Page 17

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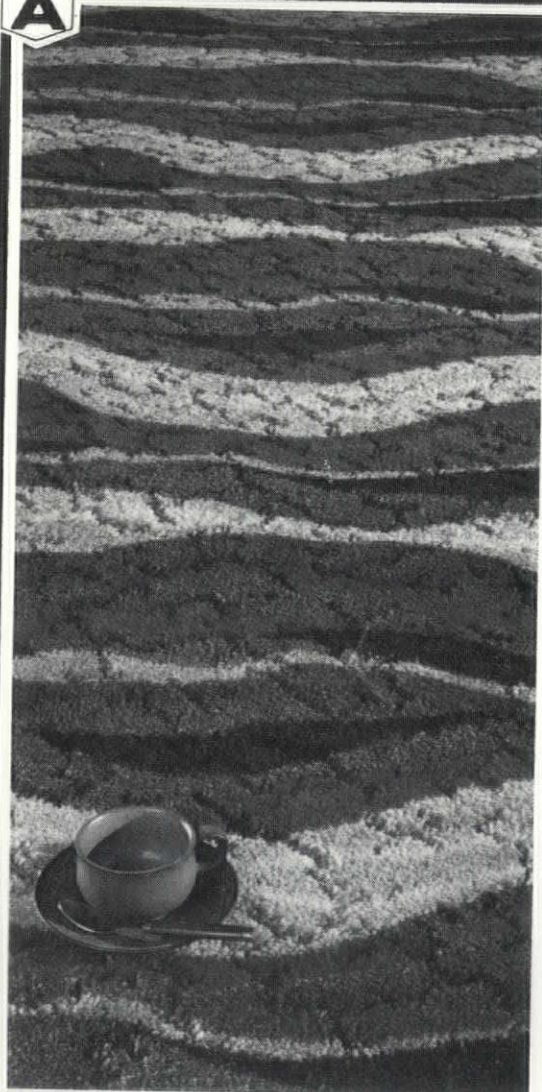
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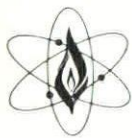
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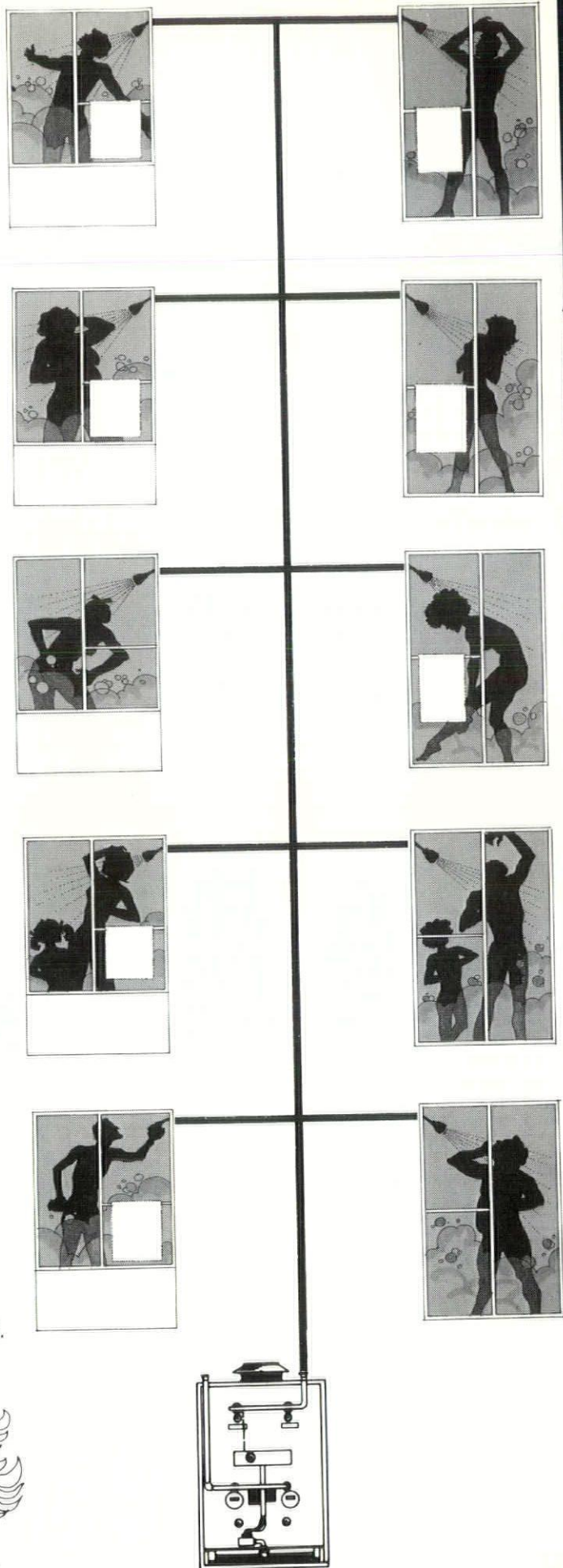
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# Closed Spaces

Continued from Page 15

wouldn't be tempted in the least to enter.

One slight exception might be Richard Neutra's Kaufman house photographed from the patio, lit inside at night, and empty. But the implied private space is the pool area outside, not the house inside. The house has become nothing but a barrier between the outside world and the quiet darkness surrounding the pool.

Houses are not photographed at night from inside looking toward those dark windows, because you would have nothing but black holes that, at night, act as windows looking into rather than out of a house.

Consider the effect of gigantic spaces of night such as one finds outside the windows or glass doors of a theatre like Lincoln Center in New York. In public spaces, one is usually dressed "to be seen" by all the world, so being in the light, while others are outside in the dark looking in, adds to the psychological impact of dramatization, giving the theatregoers the impression of being "on stage." The black holes permit one to act as though he did not know he was on show for the world, just like actors on a stage.

*Madame Bovary* provides a revealing study of public black holes. When Emma is at the Vaubyessard ball, she finds herself in the magic circle of her Romantic dreams, and the darkness outside the windows permits her to forget what her real life is like until the servants break a couple of windows to let in more air. Then she clearly sees the peasants staring in. The role of the Romantic heroine that she has been playing is revealed to be only a role by the presence of outsiders. When those eyes were lost in the black hole, she did not have to face up to reality.

Because the black hole puts one "on stage," it tends to prevent intimacy within the lighted space. This assurance of formality may be fine for concert halls, for public

spaces, but is it desirable in a house? Black holes are voids that defy the establishment of private boundaries, establishing, rather, "on stage" characteristics of space.

One might argue that as long as the black holes aren't in an individual's bedroom, all is well. Is it? Within our social fiber, the individual human being is but the smallest unit that seeks self-definition. Next comes the couple. Are the husband and wife supposed to wait to go into the bedroom to find self-realization as a couple? The pres-

ures of society already seem to make the existence of the couple as such difficult enough. Is the helpful privacy of a relaxed evening in their own living room to be denied them?

And there used to be another small social unit that existed as an individual entity, having its own identity: the family. Where are the physical boundaries that constitute enough privacy for it to develop as a family? Some households are lucky enough to have a family room that can be closed in for the eve-

Continued on Page 20

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# Women in Landscape Architecture

by JANET GILLMAR, ASLA

Why should we trouble ourselves over this issue? Women in landscape architecture have been relatively rare in Hawaii, currently less than 10 percent. However, women are now preparing themselves in landscape architecture in unprecedented numbers.<sup>1</sup> In the near future, they are likely to be a much more significant part of the local profession than they are now. The ability to meet effectively the challenges posed by change such as this is important to us all.

Of practical problems encountered by women in the landscape architectural profession here, there is, first, the problem of experiencing greater difficulty in being taken seriously. While the problem generally disappears after one's competence has been demonstrated, the threshold for establishing credibility seems to be higher for women than men. There have been some reasons for this problem, including the human tendency to regard any person different in some important respect, such as sex or ethnic origin, as less comfortable to accept in a working relationship. This uneasiness may stem partly from a sense that such a person is less predictable—and not really a "regular person." In fact, the seven women here are quite "regular people." Professionally, they function in a wide range of positions, from principal to draftsman; personally, they represent a good cross-section of Hawaii's population in ethnic and geographic origin, all are or have been married, and half have children.

While the most difficulty is generally experienced when first starting out in school or in the business world, a higher threshold for establishing credibility seems to continue to crop up upon initial contact with people. An example from the experience of one woman here was being singled out for special interrogation by a client. He was initially skeptical about the only woman on

the design team put together by his architect.

Other examples include greater difficulty in initial acceptance by some contractors, by some colleagues in offices, and by some employees supervised by women. Difficulty is more likely to be experienced when other differences exist at the same time, such as ethnic origin, since the background cultures of Hawaii's diverse ethnic groups vary in their acceptance of women in the business world.

Women of the "old" pioneer generation have tended to shrug off incidents as just being part of the game, but there are indications that the "new" generation may have less patience.<sup>2</sup> On the other side of the coin, men who are already able to accept female colleagues as professionals can stand to gain exceptionally well-motivated co-workers.

Plugging-in to the complete system is a closely related problem to that of acceptance. For instance, some women have felt left out of the opportunity for professional growth that trips to job sites, including those on Neighbor Islands, represent. To the employers, this omission could simply mean avoidance of possible difficulty in establishing credibility with a client or contractor. Yet, women do succeed in establishing the necessary credibility—it just sometimes takes more time or effort than it might for a man of equivalent ability and experience.

Considerable amounts of useful business are transacted informally at business lunches, on the golf course, or during a drink after regular working hours. Some women here have made a start in the area of the business lunch, either by being occasionally included in one organized by others or by initiating one themselves. But social conventions and individual sensibilities make the after-hours drink an especially difficult connection into

the information network.

On the other hand, there are some areas where opportunity has been very open to all for some time, such as serving as an officer or on a committee of the local chapter of the American Society of Landscape Architects. Every office has been held by a woman, and currently the treasurer is a woman. Contributions to this magazine seem to be similarly welcome. While these activities entail considerable amounts of work and are not directly remunerative, they can provide opportunity for professional growth and getting to know and be known better in the community. Nevertheless, volunteer activities are relatively peripheral parts of the issue of integration into the life of the profession.

Is there a difference in the way a man or a woman will tend to approach design—and thus produce different, perhaps complementary, contributions? Given the wide range of different approaches that exist between people simply as individuals, it can be hard to sort out any that may be linked to the person's sex. Contemporary psychologists find both masculine and feminine attributes present in each person, with the most direct expression of feminine attributes generally found in women, and vice-versa.

In the process of landscape planning and design, a person needs to use both analysis and synthesis, both clearly directed focus and wide-ranging intuition, both abstract thought and concrete relationships. Interestingly, these kinds of complementary approaches roughly correspond to "masculine" and "feminine" modes of thought, respectively.

Some psychologists have specifically commented on the role of what are usually considered feminine modes of thought in creative processes.<sup>3</sup> An argument might be made for the purposeful inclusion



Individual sets of strengths and weaknesses vary, of course, and they do not necessarily follow "feminine" and "masculine" lines since both lines are present in both sexes. But the female student may be more likely to need to develop greater powers of decisiveness and clear focus, while the male student may need to develop more fully his intuitive insights and sense of relationships among diverse elements. Even then, the fundamental set of strengths each one started out with will likely remain dominant, and thereby each one would theoretically be likely to make somewhat different contributions in his or her work.

There are likely some differences that landscape designs should have in order to optimally relate to the men or women with different needs who use the finished projects. These needs may be unconscious but must be met if their experience of that landscape is to be fully satisfying. This could be an interesting area to explore further.

Women never have been barred from landscape architecture either locally or nationally.<sup>4</sup> Over the years, women have contributed

distinguished work,<sup>5</sup> despite difficulties encountered. But considerable energy and talent has been wasted in the "pioneer period." Let us now seize the future and realize the opportunities to integrate the talents of all comers—while respecting the differences—the *yin* and the *yang*. HA

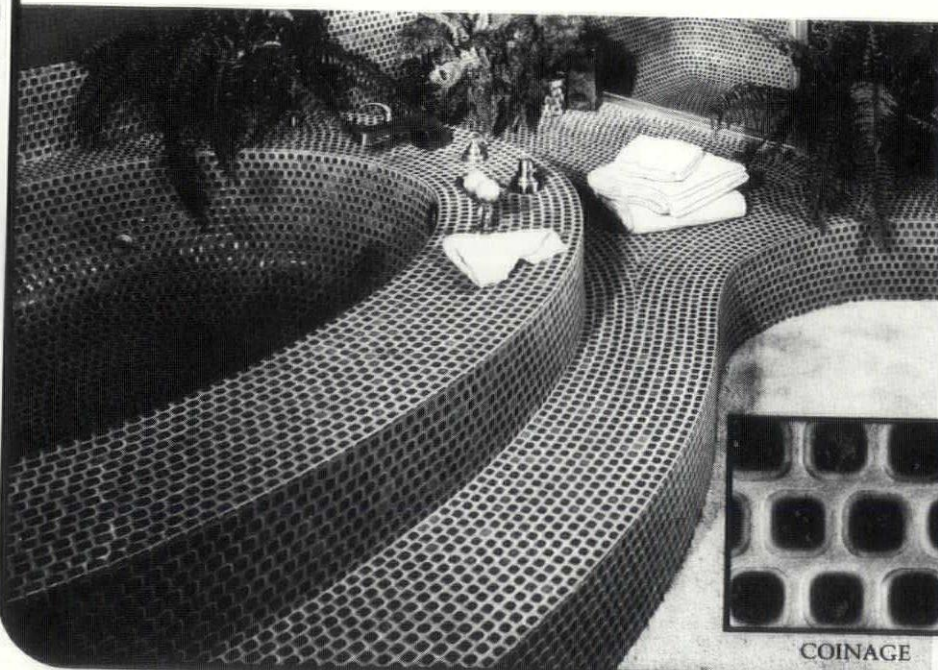
#### Footnotes

1. About 30-50% of the students in some of the schools this year are women. Just six years ago, less than 5% of the members of The American Society of Landscape Architects were women. (ASLA Bulletin, July 1973).
2. At the November 1978 Annual Meeting of the ASLA, the current leadership of the national task force on women expressed considerably more impatience with the pace of change than the "old generation" leadership had at previous annual meetings.
3. Erich Neuman, "Art and the Creative Unconscious," p. 15-16.
4. Catherine Jones Thompson was the first landscape architect to practice in Hawaii, and Beatrix Farrand of California was one of 10 founders of the American Society of Landscape Architects in 1899.
5. About 10% of the Fellows of the ASLA have been women, including Catherine Thompson.

of women in planning and design professions because they will tend to bring a kind of approach valuable in design and planning work. For the same reason, it would seem a mistake if landscape architecture were ever to become a predominantly woman's profession.

At the same time, it is important not to accidentally divest women of valuable aspects of the feminine side of their nature in the process of their assimilation into the profession. The personal tasks of men and women preparing themselves for the design and planning professions are probably often somewhat different. One half of the complementary pairs of attributes mentioned herein may need strengthening.

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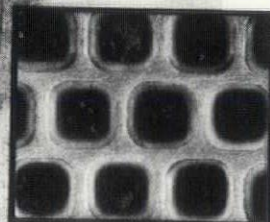


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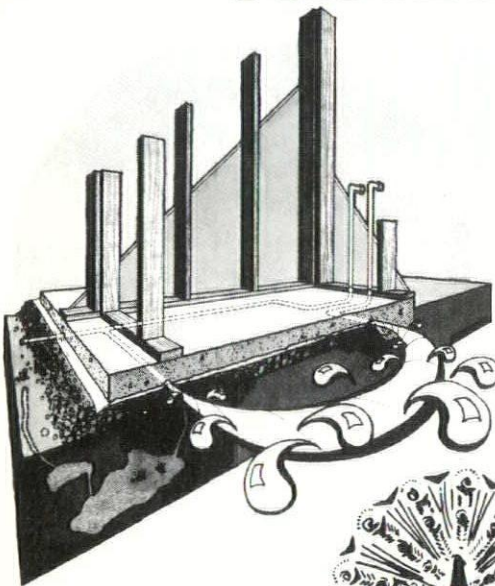
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## Closed Spaces

Continued from Page 17

ning with draperies. Not persons in A-frames.

Urban planning recognizes the need for specific physical boundaries to delineate neighborhoods, for without them the neighborhood does not function as a unity. The physical boundaries are needed to break down the scale of the relationships, without which there is diminished involvement by the members of the group. The family is but a smaller social group within the community. For a family to become a close unit, it too needs distinct physical boundaries within the neighborhood boundaries. And continuing to the inner nucleus, the parents need further physical boundaries within the home.

Obviously closed walls do not suffice to make an interesting individual, a happy couple, a united family, or a good neighborhood, but literature indicates that they help. If the family or couple still exists, no thanks is due to Frank Lloyd Wright's open house. Time may even bring together enough evidence to show that his own designs were partially the cause of his disastrous marriages. Until sociologists prove otherwise, designs that literature assures us encourage positive relationships ought to be pursued.

Everyone can use architecture that reduces stress; no one needs the kind that adds a stress to which he must adapt unnecessarily. All innovation requires adaptation, of course. And no one minds adapting if the reward is worth the effort. But the reward of openness at the cost of privacy may not be "defensible space." HA



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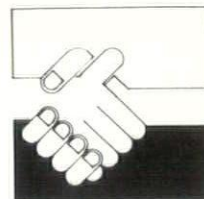
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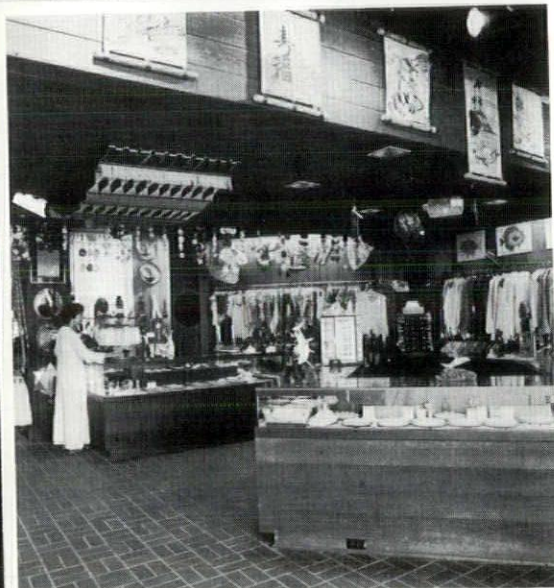
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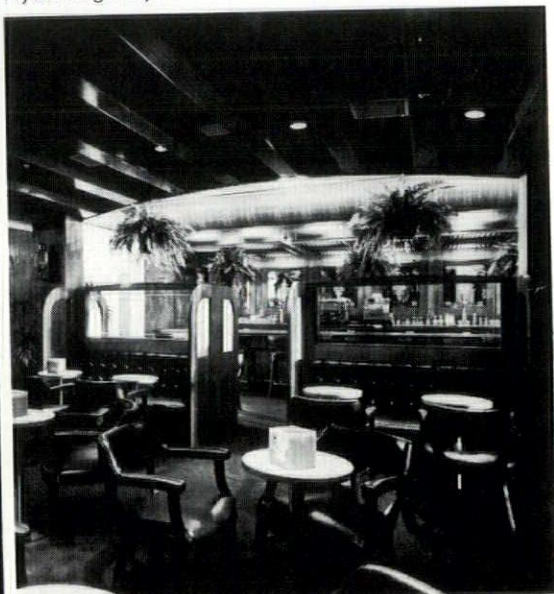
*These fine  
eating places  
can be enjoyed  
for  
breakfast, lunch, dinner,  
or a catered affair.*



# Good things in store!



A beautiful interior in Christopher II at the Hyatt Regency.

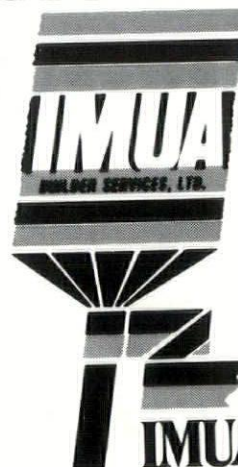


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