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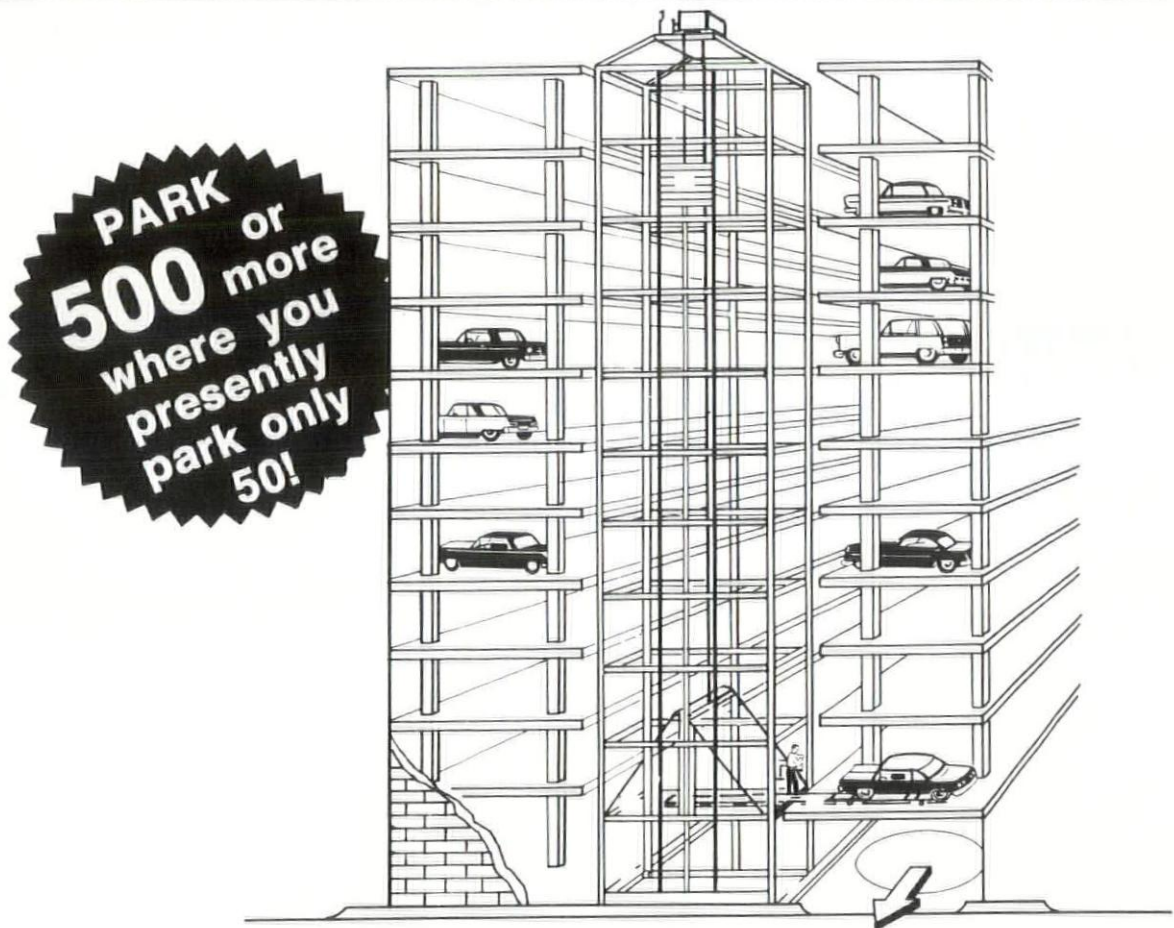
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# HAWAII ARCHITECT

Volume 8, Number 7

July, 1979

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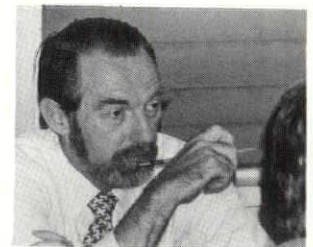
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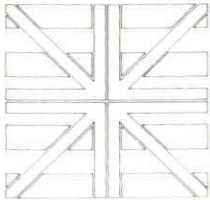
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## Headlines

# Continuing Education and The Intern Development Program

By JAMES N. REINHARDT, AIA  
President, Hawaii Society/AIA

With the exception of occasional continuing education programs, an architect who has graduated from architecture school is assumed to be completely educated. In fact, nothing could be further from the truth. As times, technologies and the business world change about us, our requirements for knowledge change, too.

The first step is that of the transformation from architecture school graduate to architect. Until recently, that period of apprenticeship was ill-planned and ill-defined, subject to widely varying interpretation as to what is required or expected in order to qualify for the professional examination.

Over the past couple of years, 14 states have, under the guidance of AIA, formed a formal internship program—The Intern Development Program. Under this plan, an organized course of study and an organized sequence of guidance counseling by an experienced professional is undertaken.

At the end of the program, the participant has been exposed to all of the basic skills necessary to be an architect, many of which are only touched on in school. These involve such diverse subjects as financial accounting for offices, job cost accounting, estimating, contracts, subcontract relationships, management skills, and the like.

In addition to the subject related material, each participant is assigned a professional advisor (who is not his employer) who meets with the intern periodically to check on his progress and to advise him on that progress and on any matters relating to his professional life that seems appropriate.

To me, and to most other people who have observed the program, it seems like a fantastic opportunity. The materials as developed by the Institute, are so high in quality that it would be very advantageous for even experienced architects to sit in on many of the sessions to learn new skills and sharpen old ones.



Reinhardt

Along with the 14 states that have undertaken officially sanctioned IDP programs, six more are organizing them now and 13 have expressed interest in doing so. Hawaii has undertaken an informal program. This means that the regular AIA materials are utilized but that the organization and liaison with the State Licensing Board has not been formalized. Exactly how and/or when this will be done is uncertain at this time.

One of the interesting developments that has come out of the program is the opportunity to establish a new role for many of our older architects—that of the intern advisor. The position would seem to fill many needs. It would provide the retired architect with a role of continued participation and importance in the society, it would allow the younger architects to take advantage of the many years of experience and skill developed by the older architects, it would foster communication between the generations, getting architects of widely different ages communicating with one another on matters of importance, and could, in fact, become a new position of honor in the profession.

In all, the IDP program may be one of the most exciting developments to take place within the AIA for many years. **HA**



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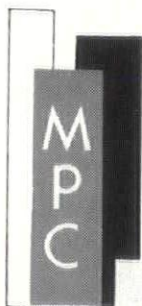
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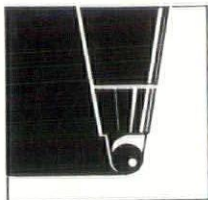
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Commentary

# Student Viewpoint

## Three Views of UH School of Architecture

### Don Botsai

**Don will be a junior at UH next year.**

I doubt that there are many schools of architecture anywhere that receive the wide support from the professional community that we get at the University of Hawaii. This support is evident in many things—the money donated to the school through the Architecture Development Fund, the number of instructors in the school who are practicing architects, and those who donate their time and thoughts as jurors during each semester.

One of the greatest indications of this widespread support is of a more nebulous nature—that of an overall respect for the students and their abilities. Learning that others are interested in your ideas and opinions is a very valuable part of an architectural education since it instills confidence in a student.

In spite of this, professional participation has been lacking in one area. Each year the school has several social events such as The Great Hawaiian Sand Castle Event, The Beaux-Arts Ball, and the Student Awards Ceremony, sponsored by the AIA. One of the main purposes of these events is to allow students and architects to establish a direct rapport with one another.

In the not too distant future those who are now students will be the ones working both for and with architects; some already do. We would like the opportunity to know who our future employers are, and what their expectations of us will be. It would also seem in their own best interest to see exactly what it is that the school is turning out.

This fall we are planning an open house to help celebrate our new status as a school. We sincerely hope that many of you will attend. If you don't show up, it won't be much of an open house, will it?

### Bill Brooks

**Bill will be a sophomore at UH next year.**

Long hours and endless projects. Sometimes this seems like the only aspect to being a student of architecture. Looking back over this first year however, I can see that it was so much more. It has been such an intense year at school that I sometimes forget how drastically my lifestyle has changed from the one I was living previously. Spending some 80 to 90 hours a week at school is more than attending a university. It's a way of life. Yet I've adjusted because I feel the experience is going to be worthwhile. Certainly these last two semesters were.

There are numerous aspects to any academic year but one that is infrequently mentioned is that of attitude. Since the year was basically an introductory one, acquainting us with the basic tools for future design, it was in fact a year of developing attitudes. Design, composition, problem analysis, presentation—all of these concepts require a purposeful attitude to be useful. Because of the high caliber of the faculty at the first year level, these concepts were successfully conveyed to us and I feel that I've not only been introduced to mechanical architectural skills, but more importantly, have begun to glimpse how an architect "thinks" as well.

As an example, the final project in our design studio during the first semester was a group effort. As a final project, it incorporated all the concepts to which we'd been introduced up to that point. There were two goals in solving our problem. Outwardly, to achieve a reasonable solution within the confines of the program. In this case, we were re-designing a neglected "people space" in Waikiki so that it could become a utilized one. The under-

lying motive for the assignment however, was one of attitude. That is, the experience of solving a problem as the result of group input. As it turned out, coping with the inherent difficulties in working together, having to compromise, arrange schedules and such, and the insights experienced during that process were of more value than the solution itself. Ultimately, the development of these attitudes would prepare us for the real situations of the near future.

Collectively, my impressions of the first year in the School of Architecture at the University of Hawaii are exceedingly positive. Few people realize how much the department has done with so little to work with. Though having to subsist on a budget that would cause any administrator an ulcer, it compares favorably with Mainland architectural schools. And being part of a department that is growing and vibrant has been exciting for me. Should the next three years prove as productive as this one, this crazy lifestyle may become a permanent affliction. I hope it does.



That most important element of any school—the student—is heard from here, represented by three students at the School of Architecture. Each is an individual and it is not surprising that they do not all dwell on any one theme or share one common opinion about the evolving educational entity of architecture at the University of Hawaii. Reactions to their experiences generally seem to be positive and constructive, and if this is an adequate representation of student opinion it reflects well on both the school and the students themselves.

## Lloyd Arakaki

Lloyd will be a senior at UH next year.

Entering the Department of Architecture three years ago in the first entering class of the "new five-year program," it was thought that my four-year length of study was a compressed curriculum. However, there really are only four years of architectural study. If not for university core requirements, a student could handily complete his Bachelor of Architecture requirements in four years—the same amount of time as the original B.F.A. degree.

We could conclude then that the length of study may have little to do with actual quality of education—assuming, of course, that there really has been a dramatic improvement in its quality. However, serious shortcomings have cropped up which may reflect some imbalance in the curriculum equation.

First, in the four years of design studios, basic design concepts are presented in the first two years concentrating on abstract design assignments with a bias towards 2-D architectural type problems. It is not until the third year that one is confronted with a truly architectural problem. After three semesters and a grand total of six projects—roughly half of which are assigned as group projects—the final semester delves into architectural projects on an urban scale.

The mere fact that only six architectural projects are given does not imply that the student is ill-prepared for professional practice. However, when the seven- to eight-week design projects also involve writing programs, performing client and code research, as well as some structural and mechanical analysis, little time is left for presentation drawings and model-making—let

alone design!

It should be noted that group projects also involve some coordination and often personal conflicts. However, through interaction and cooperative action, it is hoped that each inexperienced student will contribute to make the whole greater than its constituent parts. Given the short span of time involved, is it possible that this will be accomplished?

Second, requisite to the success of any program is some sense of continuity in the method and philosophy of architectural education. A failure in any segment of this continuum would necessarily mean compensating for this failure in a succeeding semester. In "one-shot" courses, such as mechanical systems, computer applications, programming, lighting, poor performance may never be rectified. Considering the average retention of a student, that may have little net effect upon his abilities at the time of graduation. However, when those skills and knowledge are required to be integrated into studio design courses taken concurrently or farther down the road, this slack can become glaringly apparent.

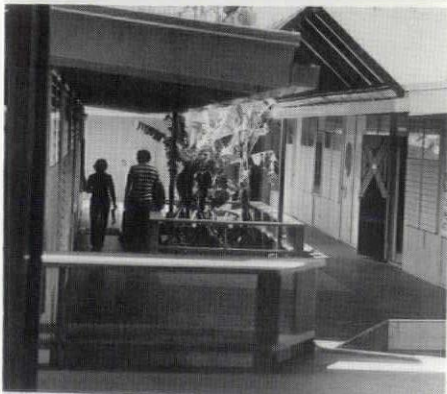
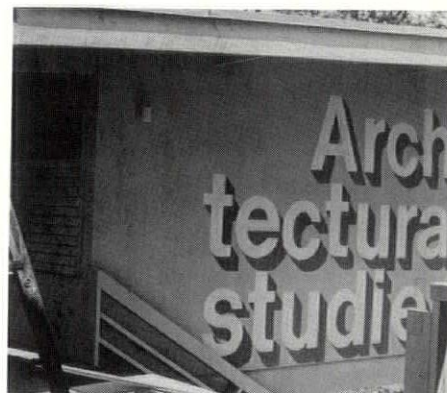
What then does all of this really mean, given the four-year format of this five-year professional degree program? It means that an opportunity to give an additional year of design work has been overlooked. Since a precept of this curriculum was to achieve a balance between the technical and aesthetic aspects of architecture, this additional year could have been used to really grapple with these various aspects of architecture in the crucible of the design studio.

As mentioned earlier, if some continuity has been lost, the results are not as tragic since additional time is available for rectification. Furthermore, it allows the student more time to further develop his skills and thus come into a group

situation more able to contribute constructively to the whole—a situation more truly representative of professional practice.

Nevertheless, whether problems in the curriculum actually exist or are only perceived as such by the students, the net effect has been disillusionment, frustration, and a sinking feeling that we are not getting what we are supposed to from our education. The fact that the recent annual AIA Student Awards jury found only one 300 level project worthy of an award should serve as some sort of indictment against the present state of affairs.

HA







# The Anatomy of Change

by TOM DINELL

Director, Pacific Urban Studies and Planning Program  
Professor, Urban and Regional Planning

For several years members of the urban and regional planning faculty have been uncomfortable with particular aspects of the Master of Urban and Regional Planning degree program at the University of Hawaii. In a sense there was little cause for complaint. Graduates were getting jobs in the field. The program was undertaking interesting work in the community. A major multi-year applied research effort was under way. There was good communication among the faculty, students, and staff. Faculty evaluations were consistently high. The young program, though small, was earning a good reputation, both within the university and in the larger community. But this was not sufficient.

The faculty dissatisfaction had several points of focus. Articulated areas of specialization did not exist and courses did not build, one on another. The admission to candidacy examination (ACE), designed to assess student competence, was a continuing source of grief for students and faculty alike. Students were completing their theses at a slow rate and thus a large pool of all-but-thesis degree candidates was building up.

Also, there was a general lack of agreement as to the capabilities and capacities a student graduating from the program should possess. There also was a general feeling among the faculty that student advising could be much more effective than it was. Finally, there was mild discontent with the unit's unwieldy title, namely, the Pacific Urban Studies and Planning Program (PUSPP), as being somewhat confusing and not particularly descriptive.

Minor changes were made. This tinkering, however, did not help much. The faculty was dealing with its problems in a segmented manner. Then, within a very short period of time, the faculty, aided by some students:

1—Prepared a review document for the American Institute of Planners, seeking AIP recognition of the UH urban and regional planning program.

2—Prepared a comprehensive evaluation document to be used by the combined College of Arts and Sciences—Graduate Division ad hoc review committee conducting the standard review of the urban and regional planning program for the university (every academic program is reviewed at least once every five years at which time questions about program continuation and/or modification are systematically examined).

3—Received two invited critiques from Richard S. Bolan, who was serving as Visiting Professor of Urban and Regional Planning during Spring 1978, addressing two problem areas—the ACE and the lack of a non-thesis option.

4—Anticipated some changes in faculty composition.

During the summer of 1978 the program faculty, with these evaluations in hand, came up with an initial draft of a set of proposed changes that covered all the major aspects of the program. These ideas, which were discussed intensively at several very well-attended and lively student-faculty meetings, underwent extensive revision. The final proposal to the College of Arts and Sciences and the Graduate Division was a product of this consultative process.

During the process both the college and the Graduate Division were kept apprised of what was occurring and were furnished with Bolan's critiques and the many drafts of the recommendations for change. By the time the formal proposal was submitted to the Graduate Division on September 22, 1978, that unit was well-acquainted with the changes being proposed.

Given the favorable five-year review report, a similar though

briefier affirming report from the Western Association of Schools and Colleges Accrediting Committee, and the fact that he was favorably impressed by the proposals, David E. Contois, dean of arts and sciences at the university, authorized the program to proceed immediately with implementation.

The external reviews stimulated the faculty to engage in internal review which in turn led to the formulation of an integrated proposal for change which was larger in scope than any of the reviews which provided the initial impetus. In fact, in preparing the basic review documents for the AIP and the university external reviews, the faculty was already engaging in internal review.

1978-79 has been a year of transition and implementation. Within a single year the Program:

1—Added a non-thesis option.

2—Abolished the ACE exam.

3—Instituted final examinations in the two basic courses (planning theory and planning methods).

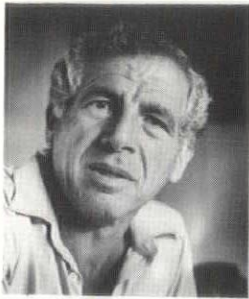
4—Established a final examination (primarily oral but supplemented by other evidence) for all students whether thesis or non-thesis.

5—Initiated four distribution courses (environmental planning and resource management, community services planning, regional development planning, and metropolitan and neighborhood planning and design) covering major areas of urban and regional planning and requiring students to take at least three of these courses.

6—Established a formal requirement that a student take a second methods course.

7—Established a set of output standards (knowledge of the structure and process of human settlements; knowledge of urban and regional processes and planning methods appropriate to a chosen area of emphasis; knowledge of





planning theory, including an understanding of the political nature of planning; ability to structure alternative plans and strategies for solving or mitigating planning problems; ability to communicate, especially in written and oral form; and ability to work with clients) which are now in the process of being refined.

8—Revamped the system of student advising.

9—Instituted a process by which a non-thesis student develops, bounds and pursues within his or her academic program a self-selected area of emphasis.

The one major change which is still pending is the name change. This summer the name will be changed from PUSPP to Urban and Regional Planning Program and later, with the approval of the Board of Regents, to department.

The review process, taken in its entirety, has had very high payoffs for the program. A number of knotty problems have been solved. Faculty members and students generally have found the changes beneficial. The logjam of all-but-thesis candidates has been broken. Advising has become much more systematic. The coherence of the academic program of new students seeking the MURP is much greater than that of their predecessors. Time formerly expended on exercises of questionable value, such as the ACE, may now be devoted to more productive activities.

Looking back at the review process in its entirety, several elements can be identified as critical to the eventual outcome. First of all, the preparation of a study document by the faculty, assisted by the students, systematically reviewing the various aspects of the MURP program, including its strengths and weaknesses, laid the basis for the subsequent integrated ap-

Continued on Page 10

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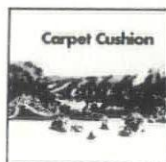


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# The Anatomy of Change

Continued from Page 9

proach to solving PUSPP's problems.

The second vital element in the PUSPP review process turned out to be Dick Bolan. There is a great deal to be said for having a visiting professor engage in critiquing the planning education program of which he or she is part for a semester or two.

The third important element in the PUSPP review process was its openness. There was no attempt to tightly control the process. Rather, input was invited from both faculty and students during the summer review. Finally, devoting a great deal of time and thought during the summer review to the problems of implementing specific recommendations vastly simplified the implementation process.

The PUSPP review process worked well for a variety of reasons. If there were deep splits among the faculty and a high degree of antagonism between students and faculty, then a review process which relied so heavily on self-study and program initiative, as did the PUSPP review, would not work. The larger the role that students and faculty on the scene can play in the review process, however, the more likely the recommendations will be accepted by those participants and the greater the degree and speed of implementation.

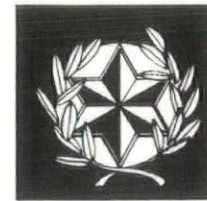
And while new proposals are beginning to emerge—one argues for a fifth distribution course while another proposes several major planning streams—these are elaborations of the new framework and not suggestions for major revisions. There is no question but that the benefits of the reviews greatly outweigh the costs incurred. In fact, there were high costs associated with simply continuing as the program had been operating in terms of ineffective use of resources, inadequate curriculum, and a lingering air of discontent. There is still

much more to be accomplished, but the review process made possible a major leap forward.

Perhaps, most importantly, the review process had provided both the faculty and students with significant experience in cooperatively revising the academic program with which they are intimately concerned, thus laying the basis for ongoing revision of the MURP program. But an important role has also been played by outside critics and reviewers.

This combination of internal and external reviews has greatly enhanced the Master of Urban and Regional Planning degree program at the University of Hawaii. **HA**

This article was adapted from a longer case study prepared for the Association of Collegiate Schools of Planning and to be published in September 1979.



Laurels

## Kudos



Carol S. Sakata, AIA, has been appointed a principal in the architectural firm Chapman, Cobeen, Desai, Sakata, Inc., formerly Hogan, Chapman, Cobeen, Weitz, Desai, Inc. Sakata received her bachelor of architecture degree, cum laude, from the University of Washington in 1969. She is a registered architect and has been with the firm since 1972. The announcement was made by the firm's president and senior partner, Don Chapman.

In addition to serving currently as the treasurer for the Hawaii Society of the American Institute of Architects, Sakata was chairperson for the Society's state convention in 1977 and has served on several committees and task forces for the society.

During the past three years, Sakata coordinated the development and refining of advanced production systems for Hogan, Chapman, Cobeen, Weitz, Desai, Inc. As an outgrowth of her involvement in new production techniques, she is the primary speaker for the seminar on Graphic Techniques for Architectural and Engineering firms which is sponsored by the Hawaii Society of the American Institute of Architects and the University of Hawaii College of Continuing Education. **HA**

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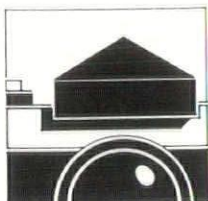
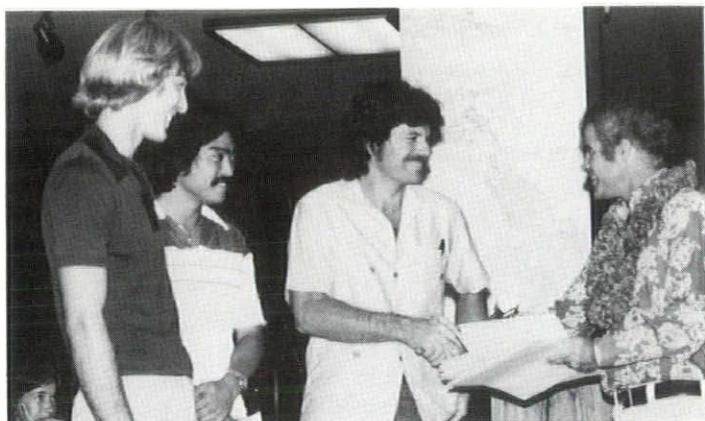


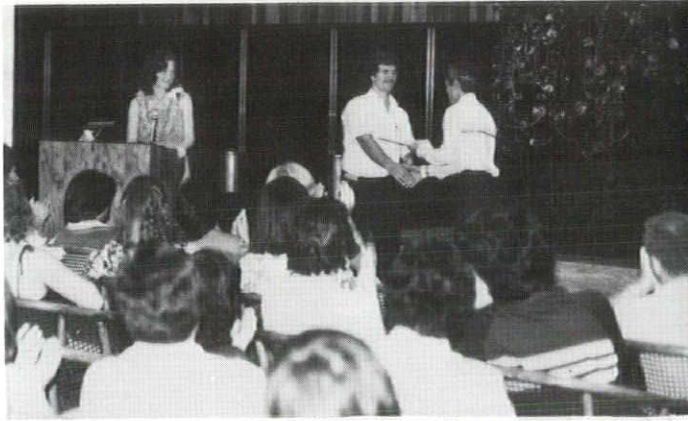
Photo feature

# Student Awards Banquet 1979

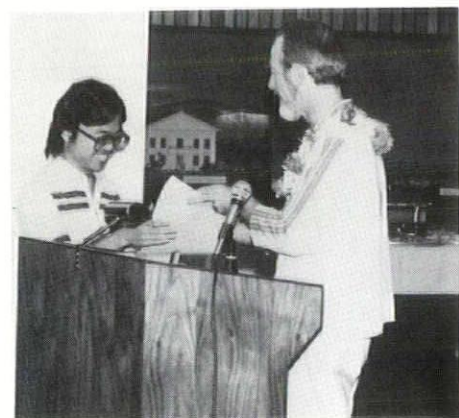
Photos by GLENN E. MASON, AIA



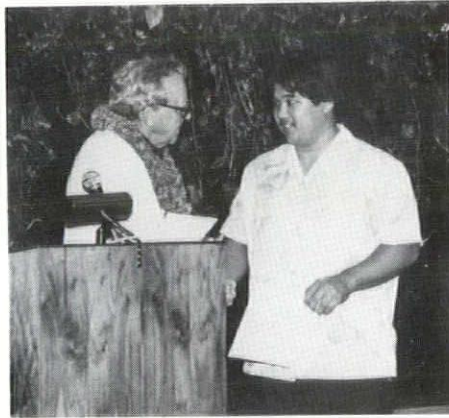
Don Clifford, Dennis Saito and Bill Brooks are shown receiving an Honor Award for their Studio 101 solution for Kuhio Beach.



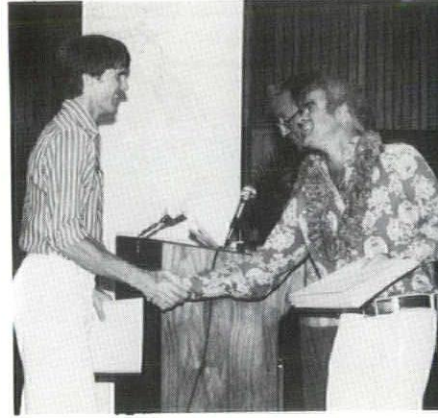
Lisa Porter Fox and Rick Martin, student organizers of the awards ceremony, present an award of appreciation to the faculty. Tom Katsuyoshi received the award on behalf of the faculty.



Dean Elmer Botsai presented Duane Hamada with an AIA national award for design distinction.



Eugene Folks of CCPI awarded Honolulu Community College student Hilton Ho a Merit Award for drafting.



Michael Krynen claimed two merit awards: for his rendering of a found object and an activity space.



Dian Cleve, Jan Nakano, and Kathy Kawano received a merit award for interiors for their medical facility space planning from jurors Edward Sullam, FAIA, and Ray Cain, AIA.

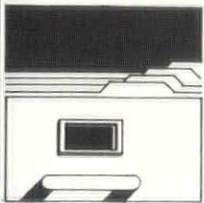


Wade Terao received the Hors de Concours award for his beautiful, strange rendering entitled "Flying Nuns."

The photos shown here do not by any means represent the total of all the award winners. For a complete list of the students receiving awards, contact the Hawaii Society headquarters. The arduous task of selection was the responsibility of William Merrill ME-FAIA; Edward Sullam, FAIA; Ray Cain, AIA; Francis Oda, AIA; and Howard Chong from the Home Builders.

HAWAII ARCHITECT





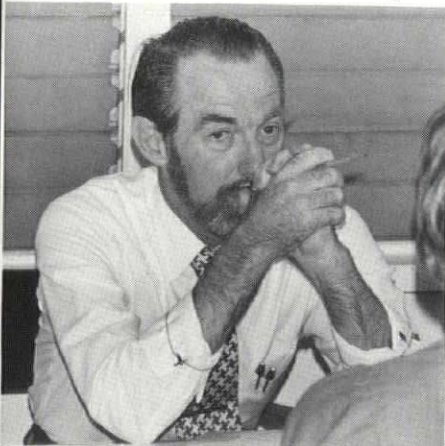
Index

# Elmer Botsai, FAIA

## UH Architecture—Past, Present, Future

by GLENN E. MASON, AIA

Morality and responsibility are themes which seem constantly interwoven in any conversation with Elmer Botsai. In the three years he has been dean of the School of Architecture at the University of



**Elmer Botsai, FAIA**  
**Dean, School of Architecture**

Hawaii he has slowly molded the school to reflect these themes.

In an effort to understand the direction of the school and the ideas of the man behind it, Hawaii Architect managed to catch the peripatetic FAIA between his recent sojourns to China, the national AIA convention and other stations. His soft-spoken but forceful responses to our questions are herein summarized and excerpted.

During Botsai's tenure the school has begun orienting toward a basic five-year Bachelor of Architecture degree. When its Bachelor of Architecture program was accredited late last year it became one of relatively few schools in the United States to have accredited bachelor's and master's degree programs. The master's program at UH involves study in a much more specialized area of architecture and requires two additional years of work. The six-year master's offered at many Mainland schools does not put as great an emphasis on the specialized nature of the degree.

This is one reflection of Botsai's

philosophy of hard work and, in some respects, harkens back to a more conventional view of the meaning of degrees and grades. The School of Architecture offers a highly structured bachelor's program and a tremendous workload. Botsai estimates students average 100 hours per week in school. In light of articles in the daily newspapers last year which made much of the frequency with which grades were rained on students in some departments it is perhaps with justifiable pride that Botsai can point out that the architecture program has one of the lowest average grading curves. There is little reason for wide-eyed wonder that nearly 50% of the incoming freshmen finally grasp that Bachelor of Architecture.

*Q. The school admits roughly one-third of its applicants. What do you look for in a prospective student?*

A. The student should have a good, solid academic background . . . in high school we expect them to have had math, chemistry, and physics . . . a good, solid background in the hard sciences.

*Q. What about art?*

A. In evaluating a potential student we place more emphasis on the hard rather than the soft sciences. We require them to take a psychology course, a sociology course and drawing . . . We don't get many applications from art students, but if they can satisfy the other requirements . . .

We try not to look at the application for grade points too much. We require that students write an essay on why they want to enter the program. We find this to be very enlightening. Frankly, we also find that there are a large number of students who do not make the cut and then enroll in our courses and get good grades, so are later admitted.

Botsai went on to say that maturity was a positive factor, although not a major influence, and that the

department does not search for any specific proportion of sex, or experience levels.

*Q. I'm sure you've heard the argument that a highly structured, time intensive program makes it very difficult for a student to engage in self exploration . . .*

A. Yes, I have. I've heard it from students. I would expect for some students the answer is yes and for some the answer is no. This is one of the reasons that I encourage the students to join AIA. This is the best avenue I know to get them exposed to the profession . . . Architecture is a very complex profession.

Even with our highly structured program there are a large number of areas that we are not covering that we should be covering. But we can't be taking seven or eight years for a professional degree. So I am unwilling to let them fritter their time away on something outside the basic core knowledge requirements. I want to be able to look the profession in the eye and say that they have that minimum knowledge necessary for a foundation of a good professional architect.

*Q. Would you comment on the role of the school in preparing the student for "production" and "thinking" processes. The question is one of emphasis and addresses the too-common complaint that the schools aren't supplying the profession with people who are immediately useful.*

A. I think the profession is changing. Now this is one area where I think Hawaii is a little backward. The offices that I have personal acquaintance with on the Mainland have long since given up the concept that students that come right out of school should be able to sit down and produce a set of working drawings. All offices have their own (production) standards . . . I think that most firms that are planning to grow beyond their present princi-

**Continued on Page 15**



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# Botsai Interview

Continued from Page 13

pals are looking for young people who are going to grow and bring new blood and talents to the firm.

*Q. Do you think that some of Hawaii's reticence to change in this area might be due to the relatively greater preponderance of smaller offices?*

A. That might be some of it. I think that some of this might be due to Hawaii's geographical isolation. The fact that we don't have ready access to broader markets on the Mainland. I don't know—and I could be completely wrong. I do think Hawaii is in the position to provide architectural services to the Pacific and other areas of the world.

Botsai spent some time discussing programs within the school and his plans for future program additions. On the master's level the school presently offers a Transitional Cultures option and an Urban Design master's. It is gearing up to offer an option in High Technology.

*Q. How close is the department to the realization of the High Technology option?*

A. We are past the initial stage. We have a fairly definitive course work program scheduled out. I might not have the proper faculty member to give it a sizable amount of muscle, but we are looking for one. Without that we will probably offer it as a broad course of study. I hope to have it on stream by September. But we can take students into the program definitely by next spring.

*Q. The department has had the Transitional Cultures option for some time now . . .*

A. Yes it has. Quite frankly Bruce (Etherington) was running the whole department on a transitional cultures option. We said that this is a perfectly viable narrow scope for a master's program, but you can't run a department or a school on that basis. It would consist of a very small percentage of the student

body—perhaps 5 percent of the students.

*Q. This would probably interest foreign and Mainland students in coming over . . .*

A. It's that and we really do feel we have an obligation to the Pacific-Asian countries. And frankly it does have fallout for the rural areas of Hawaii, but it will not have value to the urban setting of Hawaii.

*Q. What other programs do you see the school moving into in the future?*

A. I want to look at an Architectural Development option and Architec-

tural Business Administration. I think both of those are a couple of years down the pike. We need to digest everything we've done in the past couple of years.

*Q. What relationships do related professional education programs presently have with the School of Architecture? Is landscape architecture, interior design or planning integrated into the school?*

A. We do offer students the possibility of obtaining a Bachelor of Architecture degree with an interior

Continued on Page 16

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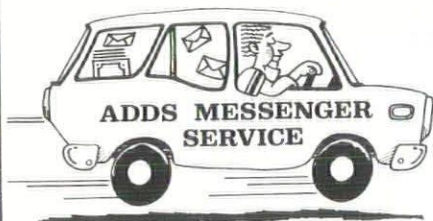
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## Botsai Interview

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design emphasis. Interior design is an important area of design which warrants its own professional degree program. We hope to be able to offer an interior design degree at the master's level sometime in the future.

You mentioned two others. Well, we have very good relations with PUSPP (Pacific Urban Studies Planning Program) and we try to encourage some of our students to take a master's program there for those who wish to become planners.

The one area you mentioned which is not being handled in Hawaii is landscape architecture and this troubles me tremendously. I have been working with ASLA (American Society of Landscape Architects) to try to see what we could do to get a landscape architecture program in the department. I feel that it is most desperately needed in Hawaii. Much of what the students learn in Mainland schools just is not transferable to our climate.

*Q. Would that program be handled within the School of Architecture?*

A. We were trying to see if we could find outside funding. It looks highly unlikely although we are trying to build political support for this option. We are going to make a firm proposal within the next year to offer a landscape architecture program. If we do that then we would like to follow that . . . with a Resource Management package.

*Q. What is the size of the full-time faculty at the school?*

A. I think 11½. We have three vacancies right now. One (of the 11½) is a split appointment with PUSPP.

*Q. What part do outside professionals play in teaching at the school?*

A. They are extremely important. About 40 percent of the course time is taught by non-faculty professionals. These courses in-

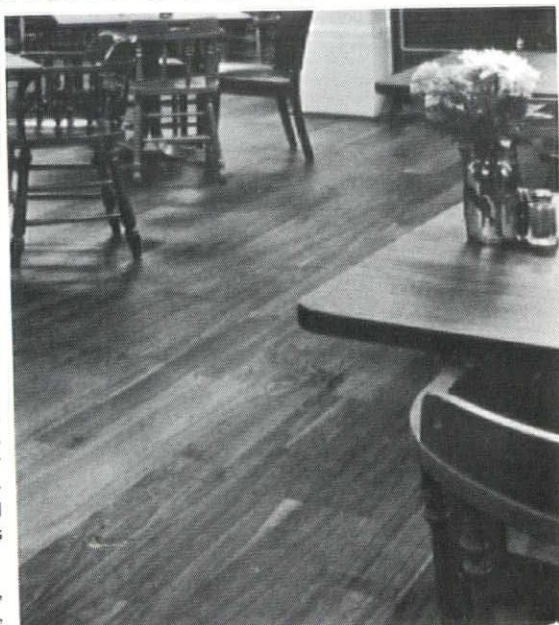
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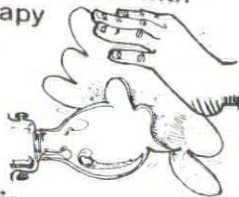
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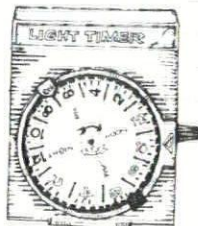
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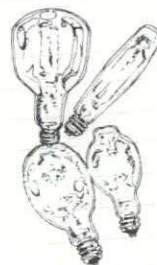
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# HAWAIIAN ELECTRIC



# Botsai Interview

Continued from Page 16

clude history, graphics, materials of construction, some design studios, and an introductory landscape architecture course. The list of professionals who have taught up here is quite long: Ron Lee, Frank Haines, Chris Smith, Don Cutting . . .

**Q.** In what ways do you see the profession's involvement with the school could be improved? Do you think projects like last year's tent structure should be undertaken in cooperation with AIA again in the future? There seemed to be positive feedback from the students about that project and getting involved in something they could actually see getting built.

**A.** I am very supportive of architectural firms hiring students for summer employment. It's great experience for the students and (for the firms) the cost factor is pretty nominal.

I would consider it a valuable experience for them to get involved on AIA committees. I would like to consider them young professionals and that (the AIA) is the only professional game around.

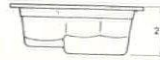
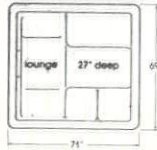
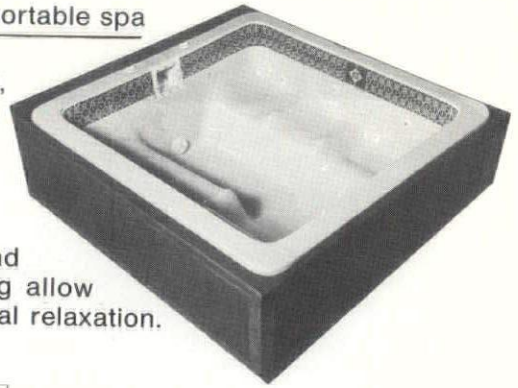
I think it would be great to find temporary structures for them to work on but in no way will I allow them to design a permanent building. Number one, I doubt that we should subsidize an operation that competes with private enterprise. Number two, they are not professionals and they don't have the experience necessary to do an adequate job . . . .

**Q.** Do you see any direct advantages for the architecture program as a result of its recent upgrading from department to school? Will there be facility or other funding benefits or is it, for now, primarily an organizational change?

**A.** It's basically organizational. We have already gotten an agreement from the chancellor's office that the school would be given some decent

Continued on Page 20

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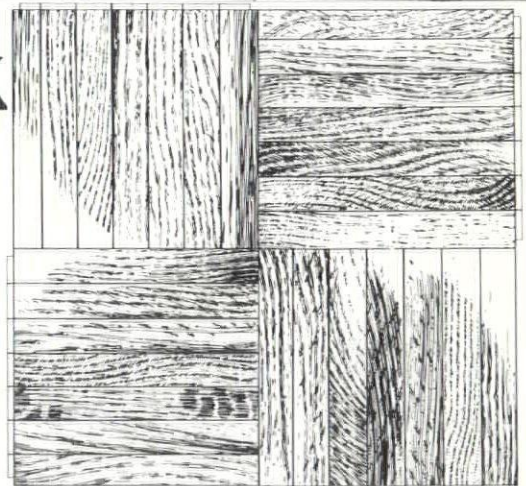
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# Botsai Interview

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maintenance work next summer and some even this summer. We've made some alterations ourselves using student labor.

I am not unhappy with the facilities. We need a little more space and the school needs to be better

equipped maintenance-wise—but they are really quite good spaces to teach architecture in.

We were scheduled for George Hall. I took a very strong position with the chancellor's office that as far as I was concerned we would not move into George Hall unless it could be extensively remodeled so that it would not need to be air conditioned. I feel most strongly that to teach architecture in Hawaii in an air-conditioned space is improper. I just will not do it.

We just did a study within the

department as to how George Hall could be renovated and upgraded to satisfy our needs. It would change the exterior appearance of George Hall considerably, and the university felt that this was something they would have trouble swallowing because it was one of the original buildings of the quad and they were concerned about the historic quality of the building.

But I am absolutely adamant that I will not allow this department to move into an air-conditioned space. I would resign first.

We do need some upgrading; we need . . . upgrading of lighting . . . maintenance, and another couple of portables. Next summer I'm going to try very hard for an additional one- or two-story (portable). That should take care of our needs for awhile. I suspect we'll be here for at least five years . . . (but) that's just my interpretation (of the situation at the university).

*Q. This question may be inappropriate, but how long do you see yourself remaining as the dean of the school? Have you felt at all removed from mainstream architectural practice while here?*

*A. I have become very fond of Hawaii. I have a moral commitment with the university to stay two more years, if they want me. I have not felt cut off from things here. But I think Hawaii can be, in fact is, in the mainstream of architecture and I see no reason why it could not be the leader in certain areas . . .*

*I honestly don't know. I suspect my days here are numbered, as they probably should be. I would stay as long as I could see growth and development in the program.*

*Q. Would you elaborate on some of the aspects of that growth and development? Are you talking about new facilities or programs such as those you have already instituted at the architecture school?*

*A. As long as the building doesn't leak and the space is adequate . . . I don't have this big hangup that you've got to have shiny new buildings. When I say challenge I'm talking about the chance to advance the profession. The reason I'm here is that I view this as an opportunity to repay a profession that's been damn good to me. I've made good money, I've had a good deal of notoriety. When I leave I'd like to be able to say that the school is one of the best in the nation, that the students are sought after. FA*

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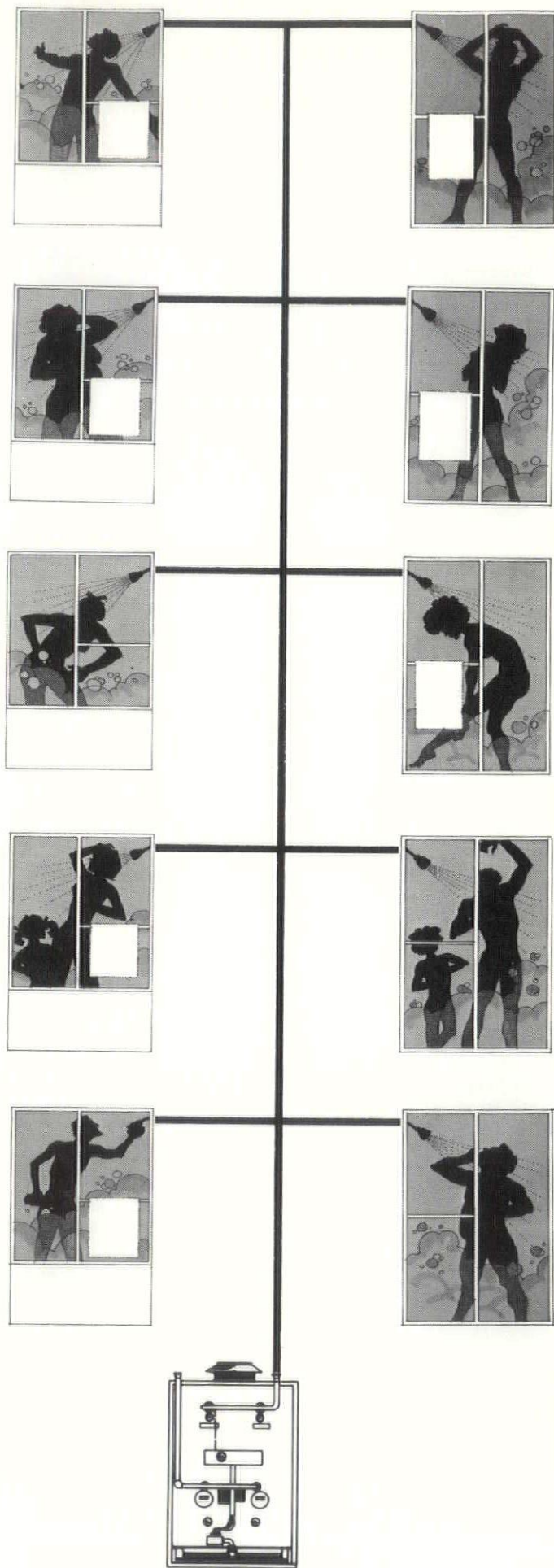
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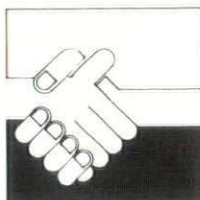
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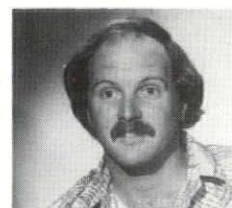
## New Members



WARREN M. MATSUI; AIA Member; self-employed; B. Arch., University of Illinois. Hobbies: photography.



EDWARD R. HAYSOM; Associate Member; Wimberly, Whisenand, Allison, Tong & Goo; B. Arch., Auckland, N.Z. Spouse: Sharyn Cederman. Hobbies: music, photography.



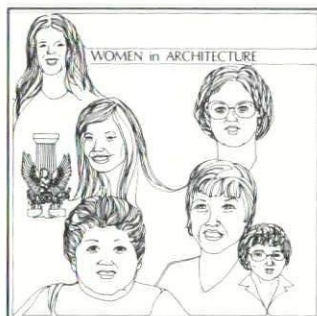
DOUGLAS L. McCLAFLYN; AIA Member; Media Five Ltd.; B. Arch. University of Arizona. Hobbies: photography, sailing, sketching sports.



SHEILA HIXENBAUGH; Associate Member; Wimberly, Whisenand, Allison, Tong & Goo; M. Arch, University of Hawaii. Hobbies: piano gardening.



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## Editor's Note:

The identities of the women on the cover of the June 1979 Hawaii Architect were unintentionally omitted.

Clockwise from top left these women are Spencer Leineweber, AIA, principal of her own firm; Carol Sakata, AIA, principal of Chapman, Cobeen, Desai, Sakata, Inc.; Rosalina Burian, AIA; Linda Yanagisawa, AIA, Ossipoff, Snyder, Rowland & Goetz; Arlene Nishimura, AIA, associate of EDW/Architects and Planning Consultants; and Joyce Noe, AIA, principal of Noe & Noe. HA





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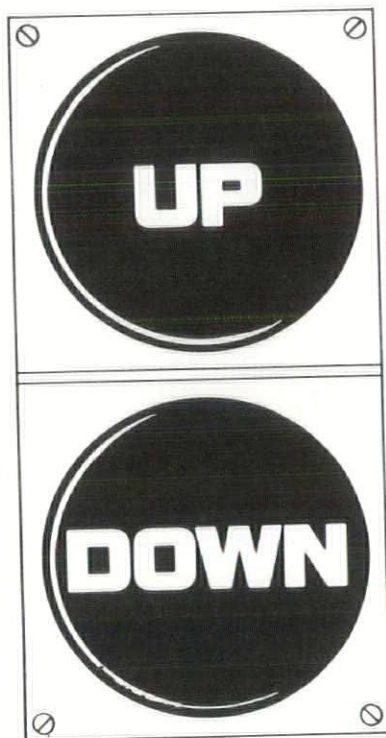
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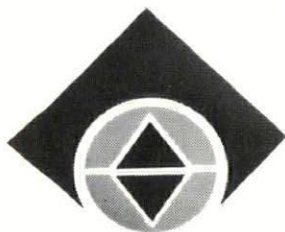


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