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HAWAII ARCHITECT

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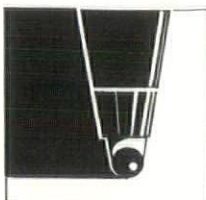
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BALLPOINT
commentary

Creighton on Architects

by THOMAS H. CREIGHTON, FAIA-ME

Thomas H. Creighton is well-known as the writer of the Honolulu Advertiser's "On Planning" column for the last seven years. Presently a Member Emeritus/AIA, Creighton was the editor of Progressive Architecture magazine, 1950-1963.

The Harvard graduate was later a vice-president of John Carl Warnecke's San Francisco/Honolulu office for three years before opening his own planning office in 1966. He later served as a planner at the University of Hawaii for six years.

Creighton has authored 11 books including his most recent 1978 publication, "Lands of Hawaii."

The national American Institute of Architects is a large, important body. It is respected for its accomplishments; it sets up important committees to study important questions and do important research; from time to time the President of the United States consults its advice. Yet all of this results in just uncovering the tip of the iceberg. We are understood and appreciated by a very small elite minority of the citizens of America.

To the rest, to the man in the street in Oshkosh, Birmingham, and Honolulu, we are still just a part of the construction industry, following along with the wishes and desires of that industry. We are just the unimportant part of the industry that draws blueprints after someone else has decided what to build, where to build it, and, basically, what it is going to look like.

After all these years of trying to help the profession of architecture promote itself I've decided that there is little to promote. I've come to the conclusion that the architects get just about the attention they deserve.

There was a time when the architect was an important personage. His words, his ideas, his solutions to many environmental problems were paid attention to. In Europe,

particularly, the professor-architect was the man who provided the answers to many municipal problems. His buildings were respected, as he was.

I remember Eric Mendelsohn, not too long after he had come to the United States after a distinguished career abroad. Soon after he had done the delicate Maimonides Hospital in San Francisco he told me one night, in a rage, that his local client was being difficult. "They don't understand," he said, "that the synagogue I've designed for them is mine; it's my building until I choose to turn it over to them."

That was true, perhaps, in Europe, but not in San Francisco. As soon as his client got rid of Mendelsohn the client began enclosing and putting beds on Mendelsohn's beautiful balconies.

Richard Neutra carried his convictions on that score to an extreme. Whenever he designed a house a part of it was always his. When he traveled he would simply let his past clients know that he was coming: that he was going to occupy part of what remained his house for a time. If you were a Neutra client you had to expect that.

What has happened these days

We just "draw the blueprints"

to the architect in America? Why does he have such a minor place in the whole building process?

I think the fact that the architect is relegated to a minor position is largely his own fault. He is willing to accept a place inferior to the entrepreneur, the developer, the financier, and even the builder. He is perfectly willing to accept jobs that he knows perfectly well he shouldn't be doing, usually just to keep his office going.

In most cases the client is some-

one who wants to build a building to make a profit and in others the client is the public entity who wants to build because a growing population demands it. These are two perfectly good reasons for building in today's society, but in both instances we usually bow to someone else's wishes. How long has it been since one of you has actually programmed a building beginning with the question "Should this building be built at all?"

We just "draw the blueprints." What is the answer to this? We are a hungry profession: we don't strike. Right now the Institute is playing footsie with the idea of Architect as Entrepreneur: the architect handling an entire project from beginning to end. It seems the only way the architect can again place himself in the primary position. If that idea doesn't appeal to you, fine, it doesn't attract me either.

The reason I don't like the idea is that the temptation then becomes very great to become a developer for the sake of development. We seem to have completely forgotten the social purpose of architecture. An architect is not just someone who builds; he is the person who should decide what is to be built. He is not just a developer, he is the person who should decide whether development is wise or not. This basic role of architecture seems to have been forgotten.

We overlook the fact that there always will be work for good, real architects: building and rebuilding our cities, deciding how they should be arranged. Engaging, that is, in true urban design. But basically, the profession of architecture is anxious to see the amount of building increase. It seems obvious: the more building the more there is to design.

Frankly, I'm not interested in promoting that attitude. I see too many places in Hawaii where there should be open space instead of

At a January 17 meeting of architects, the keynote speaker, Tom Creighton, FAIA-ME, took the rostrum to speak on the topic of how to make the architect more attractive to the general public. His actual speech dealt more with the architect's social responsibilities.

The talk was meant to be a private one directed at a closed group of architects. It was perhaps hypercritical. It was certainly provocative. The small group of architects in attendance included many of those in the profession who are very active in exploring better directions for our city and state and in the ways firms can interact with the general public. Some of them were unhappy with what they thought was a one-sided view of the architectural profession.

Hawaii Architect presents this edited version of the speech and a very thoughtful response to it by Francis Oda, AIA. There are questions being asked here which are relevant to all design professionals—questions which should be asked constantly for the health of the professions. The answers may be many-faceted and change over time, but we should never run away from the soul-searching necessary to keep us aware of our responsibilities to do more than just "draw the blueprints."



more buildings. I would be tremendously concerned with helping to advise a profession that was willing to study that possibility along with other alternatives. The design of open space is an art that is being neglected today. Urban design, after all, is simply the best possible arrangement of open and built-up space, for the benefit of all society.

Each year in the Hawaii Society's awards selection are a number of well designed individual houses which are designed, for the most part, either for ourselves or for fairly wealthy clients: part of that tip of the iceberg that already appreciates architecture. But each year the jury has a difficult time finding any well designed larger buildings or groups of buildings built for some purpose other than rather fancy domestic living. The fact is that there are very few of them.

In most cases we blame it on the client. He wanted as much usable space as he could possibly get. His

process well; you just have to hire an architect. Unfortunately, that isn't always true. If you hire the right architect: yes. If you hire the wrong architect: no.

In other words, any overall attempt to promote architecture to the general public has to include every architect: good, bad, or indifferent. The doctors realized this problem and some years ago decided they had to promote doctoral care even if the promotion had to include the shysters. If one wants to find a good doctor for a particular problem one uses other means of selecting and choosing. There are accepted ways of getting a good architect as well.

What then, should Hawaii's architects, and specifically Honolulu's, promote? What does Honolulu need in the way of architecture?

I realize that I've been very hard on Honolulu's architects and that probably isn't fair. There are good

ing non-air-conditioned buildings right now? In Hawaii, with its almost perpetual trade winds bringing us each day almost perfect weather, air conditioning is simply a Mainland idea that has been sold to us.

We talk a great deal about an architecture that is appropriate to Hawaii. Some of us try very hard to discover what that might mean. The answer is very simple. Our state planning director, Hideto Kono, expressed it better than I can when he recently used these words in talking to a reporter who was preparing a story about Oahu for National Geographic magazine: "Our architects were trained in other states, so the legacy has been heavy Mainland type buildings. We should have lighter, more open structures than these buildings, cooled by the trade winds."

I agree completely with Kono. My only argument with him would be a wish to see the state itself build some of the kinds of shelters he

"Our architects were trained in other states, so the legacy has been heavy Mainland-type buildings."

wishes were high and his budget was low. Too often we take the attitude that we do the best we can under the circumstances.

In most cases we aren't anxious to show off these ordinary buildings that we do except to other, similar potential clients. We don't submit them to any awards judgment. Frankly, we aren't too proud of them. For this kind of architect, and it includes at times I'm sure, most of us, I suggest a personal public relations campaign. The techniques are well established.

For the profession as a whole the problem is different. I always hesitate when the point is reached of telling the public that if you want a good job done; a really fine design carried through the building

designers here in Hawaii. Our man-made environment includes some excellent buildings. Unfortunately that isn't enough. We all realize I'm sure, that the total picture; the overall ensemble; isn't a good one. We try too hard to make each building a foreground building instead of finding its proper place in the total background of what should be a well designed city.

We are trying too hard to produce imitation Mainland buildings, when instead we should be trying to turn out buildings that are appropriate to Hawaii. How many hotels, how many office buildings and how many classroom buildings can operate in Hawaii without their present air-conditioning functioning? How many of you are design-

wishes we had more of. Honolulu in particular is trying its best to emulate a city built elsewhere, in a totally different climate.

Right now on the Mainland is a movement called post-modernism. So far we've been very slightly affected by the movement in Hawaii, although I've seen some aspects of it beginning to appear here.

I've wondered, from time to time, whether this new mode should be analyzed in relation to Hawaii's problems. It says, in effect, forget modernism as we now know it—forget internationalism—and I couldn't agree more: the worldwide modern movement has had its

Continued on Page 6

Creighton

Continued from Page 5

day. It says that each situation has its own answer. But then it says further—forget the tenets that we have considered important: expression of structure, honesty in the use of ornament and so on. Play, instead, it says, with new ideas, with complexity and contradiction. Twist things backward and see how they come out, try a little historicism or even a little eclecticism.

Frankly, I think this movement wouldn't work in Hawaii. For one thing the pseudo-historicism, the twisted logic, the great dependence on the spoken and written word rather than architectural shape and form, I'm afraid doesn't have any application at all to Hawaii's problems. It seems to be basically an architecture removed from the public, applying particularly to an elite interested in theory rather than any immediate problems.

It is the public—not an architectural select—that needs the most architectural attention here. Our biggest problem, which very few of us seem to want to face, is inexpensive housing. Housing appropriate to Hawaii, which the ordinary citizen—not the importee from foreign shores—can afford and enjoy. We need more study of appropriate construction methods. We don't have to copy Mainland standards in every respect. We've had an illustration at the university this past year of a house using solar energy and utilizing other methods of saving energy, and building inexpensively. I have not yet seen a subdivision based on these studies, using local construction methods, taking full advantage of our climate and our weather. No—I see instead subdivisions that might have been built just as well in Orange County in California.

We've had a whole series of meetings on urban design this year, very well attended. But I have not seen any results yet. How does the profession stand on the neigh-

borhood plans that are now being prepared. Are we automatically against them, as the construction industry seems to be? Do we see a limit to the population that the Islands can carry, or do we want to go on building indefinitely, no matter what happens to the Islands in the future? Do we say that we can handle more population, as Hong Kong does, or do we recognize the fact that Hong Kong is a continental island, with a hinterland, and that we are Mid-Pacific Islands—finite, limited, with a very fragile ecology?

I'll be willing to bet that the profession of architecture will line up with its commercial clients against most of the development plans which apparently will try to limit growth. Frankly, I'm not interested in helping to promote that point of view.

What a beautiful place Hawaii could be! Forty years ago Lewis Mumford said here that no other city he knew of could "yield such high returns" to careful planning. We've paid very little attention to those words since then. Honolulu could still be a magnificent tropical capital. But we know it isn't.

And who is to blame? The local architects, of course. Who else could have advised their clients to make it the great place it could be? Who is to blame for the shambles Waikiki is? Who but the local architects, who were responsible for its design? Who is to blame for the continued misuse of Honolulu's waterfront? Naturally, the local architects.

Who is to blame for the total aggregation of badly designed, imitation Mainland buildings—office buildings, condominiums, hotels, whatever? Who but the people who designed them—the local architects. Why in the world should I, or for that matter anyone else, claim that Hawaii's architects are fine people—that if you hire them you'll get the right architectural answers? Why, when I see no attempts to

design buildings that fit Hawaii? Why, when I find no attempt to make Hawaii the tropical paradise it could be?

It's not too late to change our attitude if we want to. Honolulu can still be saved. There are enough fine old buildings here, still enough open space, a few good modern buildings, for a start toward rebuilding Honolulu. Someone has to make a move, if a move is ever to be made. Otherwise things will go on as they are, with more of the same, ad infinitum. And eventually Honolulu will be entirely lost.

Frankly, I'm a pessimist. I don't believe we will ever design the city that could be designed. But I could be proved wrong. Honolulu's architects could prove that I am wrong.

I say, let the architects redesign Honolulu. Let them replan it. Let those who know how, through their training, show those who don't really know the answers, who don't know what needs to be done. When the architects in Detroit some years ago wanted to prove to the world that they are good designers, they got together, as a chapter, to replan and redesign the downtown riverfront area. The resulting plan was talked about for years there—and so were its designers, too.

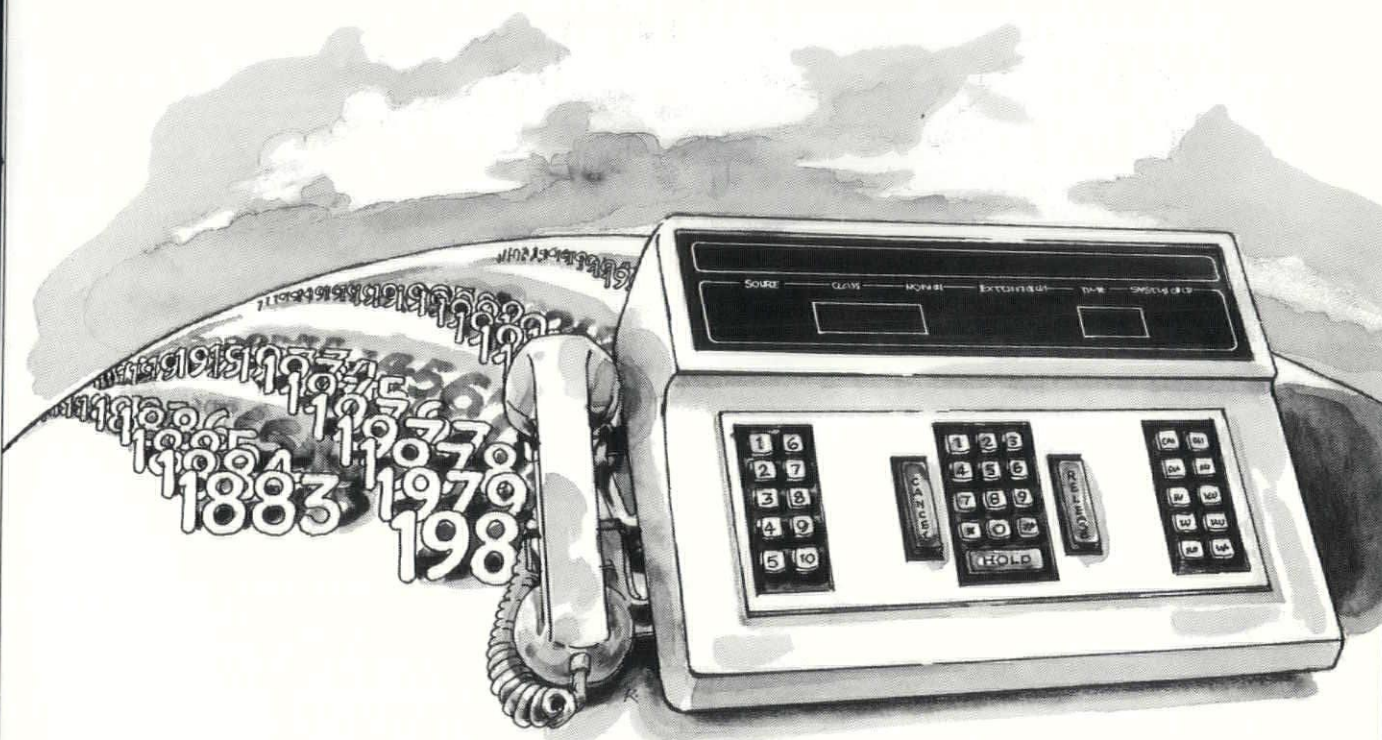
Some people considered them great. Some thought that they were dreamers. But believe me the community knew about them for once; from Eero Saarinen to the draftsman in the smallest office in town.

What would happen if the Honolulu architects were to get together to replan Honolulu—to show how it might grow, where it should and could develop, in what ways it should remain as it is—and where that could happen? Suppose we were to show how a local architecture could be made to work better than it does now—how, in fact, Honolulu could be made the great city that it could be—unique, not like any Mainland town.

I'd be interested in promoting local architecture, to tell people that the local architects are capable people, if that's what you were really interested in.

No one ever had as great an opportunity, as Lewis Mumford said. Why don't we take advantage of it? **HA**

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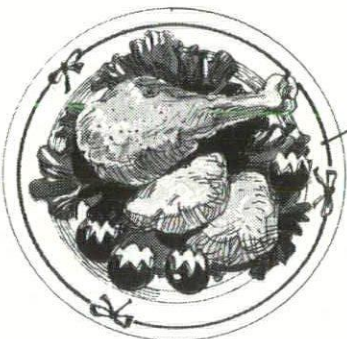
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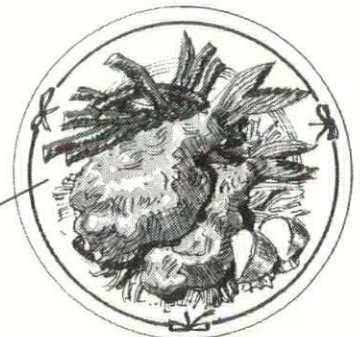
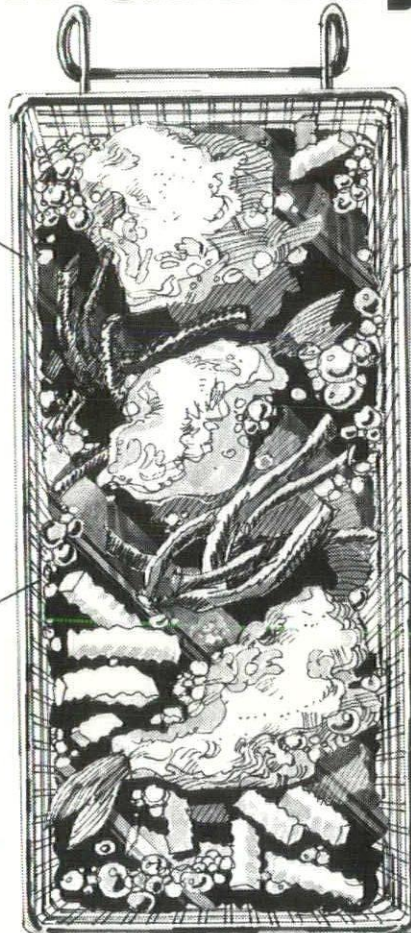
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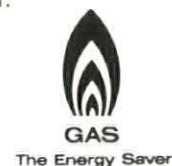
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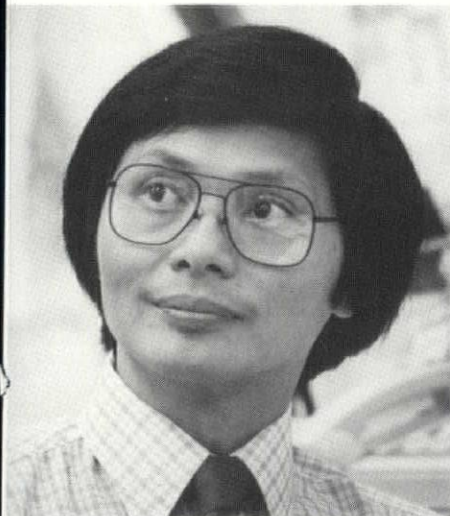
Architect on Creighton

by FRANCIS S. ODA, AIA



BALLPOINT Commentary

Francis S. Oda was born in Hawaii and received his architectural degree from Cornell University. He is president of Group 70, Inc., and a director of the Hawaii Society/AIA. Oda has received numerous architectural design awards including the 1970 National AIA Honor Award, the 1970 Bartlett Award, and awards from the National Liturgical Council. Buildings which he designed as a principal of Group 70 received Hawaii Society awards in 1974, 1978 (2) and 1980. His works have been published in England, France, Belgium, and in major American journals. Two of his works are included in *A Guide to Bay Area Architecture*.



I find myself agreeing with Tom Creighton much more often than not. For this reason, his January talk to the Hawaii Society/AIA was personally troubling. It was not the criticism of the profession, per se, which disturbed me, for at a time when most professions and institutions in our society are under attack, why should architecture be exempted?

It was that much of Creighton's criticism did not penetrate the conventional wisdom which holds that everything is going to the dogs and that someone must be at fault. This wisdom usually does not attempt to

understand the root causes of problems but seeks only a scapegoat. Too often it reduces complex problems to catch phrases like "Hawaiian" architecture. Creighton's solutions were equally disturbing. In my opinion, his vision of the architect's potential role in society is unrealistic at best and elitist at worst.

THE HERO ARCHITECT

"They don't understand," he said, "that the synagogue I've designed for them is mine; it's my building until I choose to turn it over to them," Eric Mendelsohn said.

Mendelsohn was a product of the strictly hierarchical society of pre-World War II Germany. Like most European architects of his generation, he came from the educated and monied elite of society. He undoubtedly assumed that the titles "professor-architect" or "professor-doctor" were his right by station and training.

To use artistic masters like Mendelsohn or Richard Neutra (also a product of pre-war Germany) as appropriate role models for modern American architects, especially in Hawaii, is totally inappropriate. It ignores the informal character of our society and the egalitarian view we all cherish. When I was growing up, we used to ask, "Who you tink you?" This was a twick to the egos of those who thought they were special by virtue of money, education, or even speech. It might be appropriate to ask ourselves, in the context of Creighton's implication that we should try to regain our lost status as hero architects, "Who you tink you?" This phrase may also be usefully printed on licenses for doctors, lawyers, and other professionals.

ARCHITECTURE—THE SOCIAL ART

The fact is that decision-making regarding our built environment is too important for one class or profession to control. The last two

decades have shown us that environmental, economic, aesthetic, and political concerns, to name a few, shape decisions regarding our built environment. These concerns are usually represented by individuals and groups who have special interests. While I would prefer a more concise process within which those concerns can be expressed, I recognize that many parties have the right to participate in the process. For better or worse, we architects are only a part of the process, albeit an important one. Rather than bemoan the fact that society does not allow us to decide for everyone, we should find stimulation in the practice of architecture as a social art.

'HAWAIIAN' ARCHITECTURE

If architecture is a social art, one might presume that it reflects social values and priorities. It is these values and priorities that we see in Hawaii's architecture. If we have numerous examples of good "Hawaiian" architecture in our residences, it is because we live "Hawaiian" at home. If our urban

"If we have numerous examples of good 'Hawaiian' architecture in our residences it is because we live 'Hawaiian' at home. If our urban center looks like the Mainland, it is because we live 'Mainland' in our offices."

center looks like the Mainland, it is because we live "Mainland" in our offices.

To say that we have Mainland-like buildings because architects choose to copy Mainland styles is only part of the point. We, as a work society, have chosen to copy Mainland lifestyles. Except for the blessed absence of suits and ties in

Continued on Page 16



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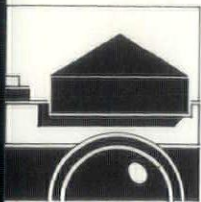


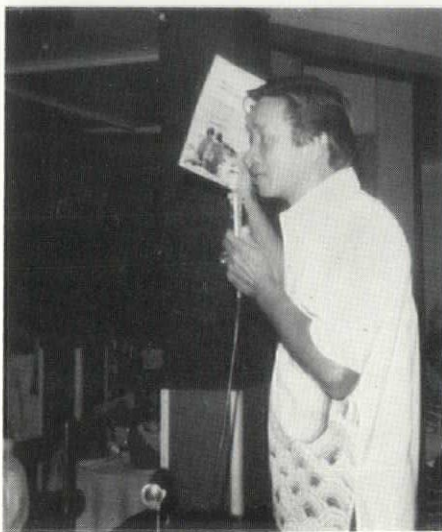
Photo Feature

Accompanied by the sounds of millions of firecrackers, 190 members and guests attended the opening of the Narcissus Festival celebration at Wo Fat on Friday, February 8. Narcissus Queen Renee Charla Wai Sen Quon and her court of four princesses were introduced and then two lion dancers invaded the room and were teased and fed in the traditional manner. The room full of people then settled down to bottles of scotch and a six-course Chinese meal. To make sure the Year of the Monkey got off to a good start, emcee Don Goo awarded door prizes which were donated by Hartman's Book Store, The Blue Print Company, Empire Pacific Industries, Mutual of Omaha, Gasco, Kulani, Inc., Jewelry Factory to You, and HS/AIA.

A good time was had by all. The Hawaii Society/AIA definitely has decided to make this an annual affair.



Jack with Queen Renee

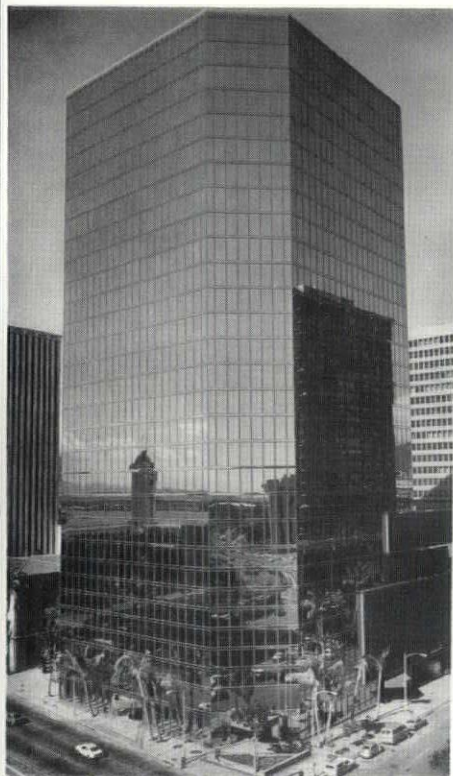


Kung Hee Fat Choy!



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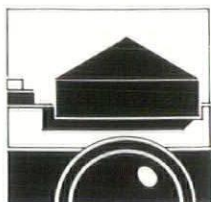
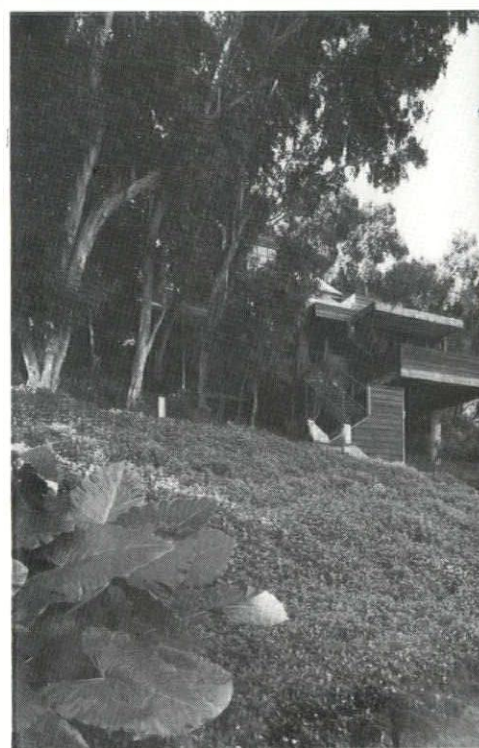
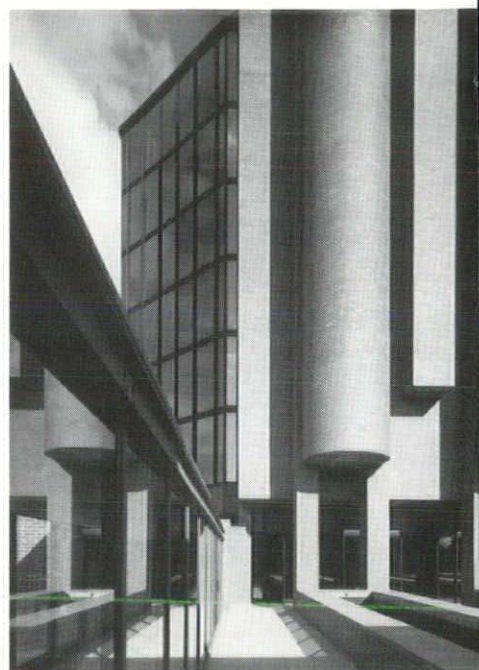
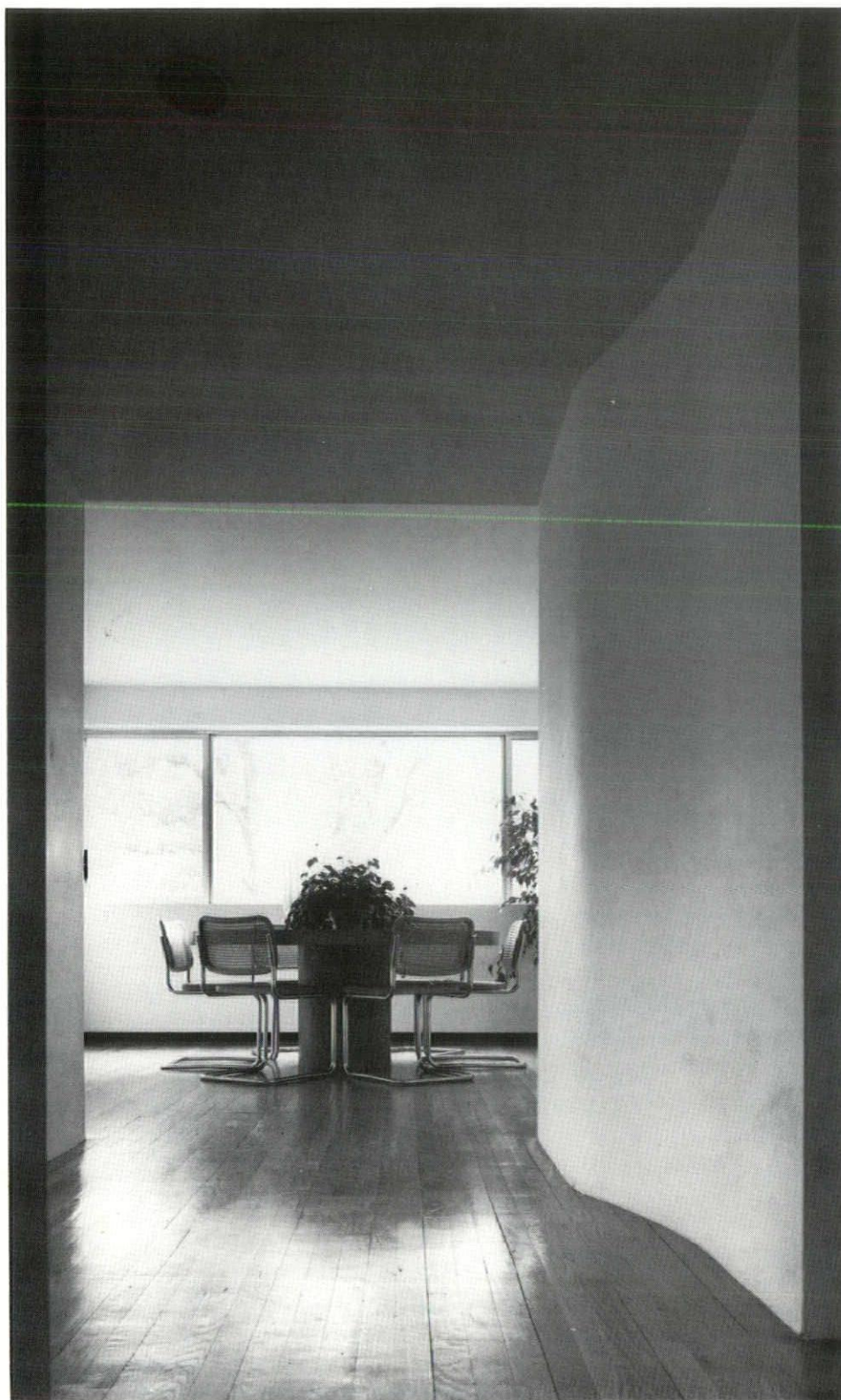


Photo Feature

Franzen Photography



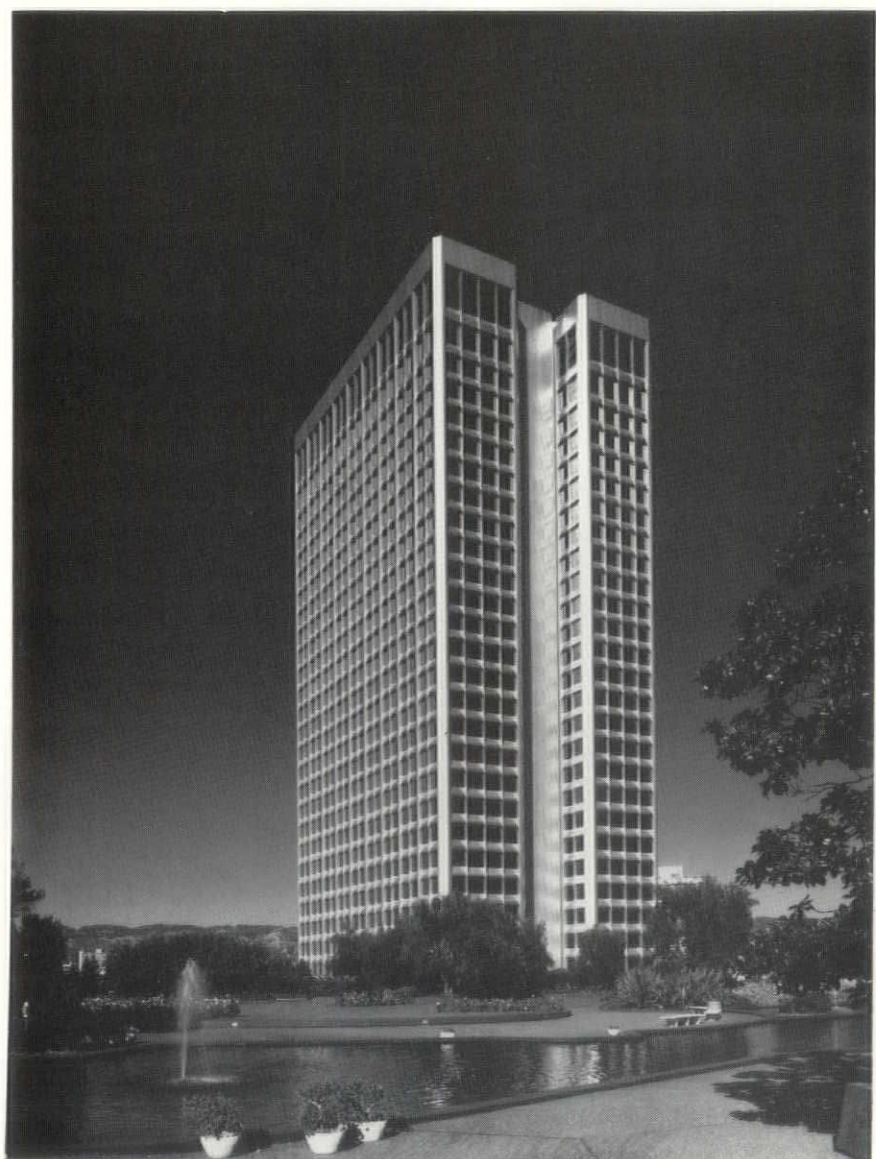
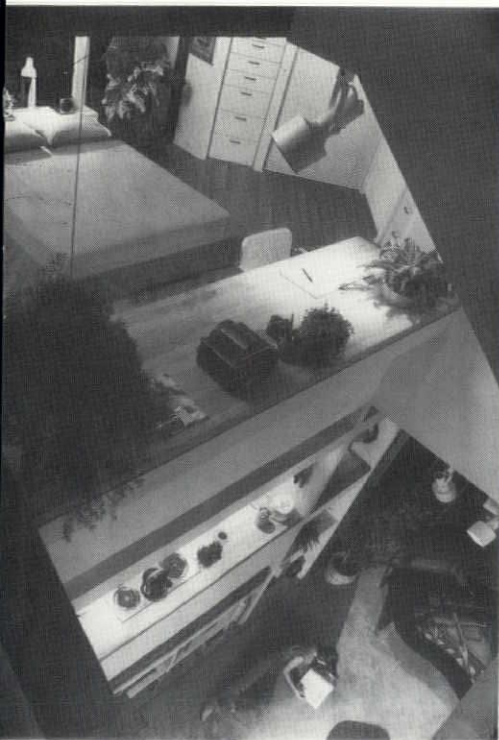
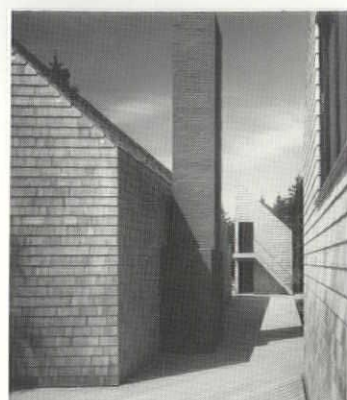
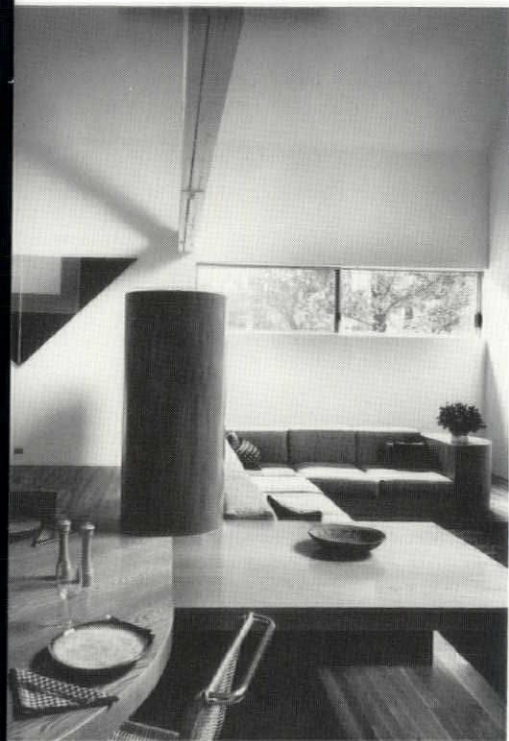
David Franzen gained much of his initial experience as a photographer during a three-year stint with Ezra Stollar, and opened his own studio eight years ago on the Mainland. He relocated his operations center to Hawaii one-and-one-half years ago as a result of his desire to explore Hawaii's environment and culture. His desire to stay was strengthened by both his first experiences here and the enthusiasm generated by the quality of his work.

Franzen's work has been widely published in trade journals in the U.S., Japan, and Europe. More of it will be seen in upcoming issues of House Beautiful, Honolulu Magazine, and the Record Houses issue of Architectural Record. This last publication will feature the first house from Hawaii ever to be included among the twenty houses annually selected.

In addition to architectural photography Franzen has done corporate annual reports, photography for 7-Up and Philip Morris, and furniture catalogs for CI Designs.



H. LUM



Hawaiian Electric
challenges you:

TEST YOUR

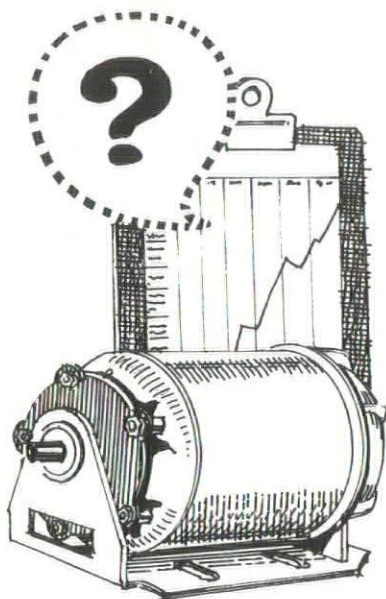
IQ

(Inflation Quotient)

If you know the correct answer to this question, you can help us fight energy inflation. Remember. Efficient use of electricity keeps costs down for everyone.

Using a larger electric motor than required for a given load will save you money in the long run.

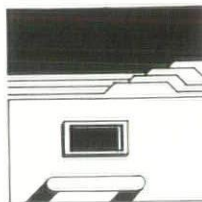
Yes ☐ No ☐



Answer: No. A motor that is too large for the load uses electricity less efficiently, and therefore wastes your energy dollars. Use a motor properly sized for the load.

Hawaiian Electric 

1321



Index

Construction Industry Trade Organizations

Practicing architects and others in the construction field often encounter problems which require the advice of someone with field experience in the trade involved to best solve the problem. Nearly all of the industry trades have associations which, as part of their duties, can help to answer questions. Following is a current list of those associations, with the name and phone number of the contact person.

TRADE	CSI DIV.	ORGANIZATION & ADDRESS	CONTACT PERSON	TELEPHONE
Soil Treatment	2	Hawaii Pest Control Assn. P.O. Box 1674	Gene Yamani	531-0421
Landscaping	2	Hawaii Landscape Assn.	Daniel Nakamura	946-3626
Concrete & Precast	3	CCPI 2828 Paa St., Suite 1110	John Farmer	833-1882
Masonry	4	Masonry Institute of Hawaii	George Ishida	841-2844
	4	Masonry Contractors Assn.	Harry Cornish	942-9465
Structural Steel	5	Steel Fabricators & Erectors of Hawaii	Ed Takahashi	839-2752
Millwork	6	Wood Products Assn. of Hawaii	Percy Ching	533-3895
Insulation	7	Insulating Contractors Assn.	Ron Nakata	847-5300
Roofing	7	Roofing Contractors Assn.	Tim Lyons	737-6668
Sheetmetal	7	Sheetmetal Contractors Assn. 905 Umi St., Room 306	Harry Uyema	845-9393
Glazing	8	Glass/Metal Association	Tom Finley	377-9430
Hardware	8	Architectural Hardware Consultants	Allen Ikeda	848-0321
Lath/Plaster	9	Pacific Bureau for Lathing & Plastering 905 Umi St., Room 303	Don Morganella	847-4321
Drywall	9	Gypsum Drywall Contractors of Hawaii 2828 Paa St., Suite 3105	Lin Loy Jones	839-6517
Flooring	9	Hawaii Floor Association 3175 Waialae Ave., Room 301	Tim Lyons	737-6668
Painting	9	Painting & Decorating Contractors Assn. of Hawaii 1259 S. Beretania	Ed Shigezawa	536-3561
Terrazzo/Tile	9	Tile & Terrazzo Contractors Assn.	Tony Richards	671-0456
Acoustic Insulation	9	Insulating Contractors Association	Ron Nakata	847-5300
Special Construction	13	Swimming Pool Assn.	James Williams	671-4502
Plumbing & Air Conditioning	15	Plumbing and Mechanical Contractors 905 Umi St., Room 306	Harry Honda	845-9393
Electrical	16	Pacific Electrical Contractors Assn. 1451 S. King St., 303A	Walter Oda	949-5984

Is Nothing Sacred?

In case you missed it, there was a short article in the December AIA Journal which should merit at least a raised eyebrow, especially when headed "Depletion of Gypsum Deposits by the Year 2000 is Predicted." The predictor was a Zigurdis Grigalis, AIA, in a report to the Institute's regional development and natural resources committee. He further pointed out that the United States produced only 18 percent of the world's supply in 1976 while importing 26 percent of its net supply, and that much of the remaining world reserves lie outside the U.S.

If this sounds a bit familiar, it should. Perhaps it just reminds us once again that the availability of any resource should not be taken for granted. HA



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Architect on Creighton

Continued from Page 9

most offices, our dress is Mainland or European in design. Our expectations of production and hours worked each day are Mainland in origin. Our attitudes regarding comfort and safety are related to national norms and laws. We are not a "Hawaiian" or even sub-tropical urban society, so it is no wonder that our urban environment is not "Hawaiian."

I would love to see a Hawaii that was relaxed enough that we could be naturally ventilated. Such a society would take off in the heat of the day and return to work in the evening. We might produce a little less but we might be happier. We would have more time for family and friends, and more time to appreciate our beautiful environment. The energy situation might well lead us in this direction and an architecture to fit this kind of society might be what we mean by "Hawaiian." Such an architecture would certainly not look like it was packaged on the Mainland.

AND WHO IS TO BLAME?

Tom argued that we, as a profession, have little power in society yet he laid the blame for Waikiki, urban Honolulu, and the poor use of the waterfront at our feet. I think that he meant this rhetorically since his January 27, 1980, article in the Sunday paper said:

"It's easy to blame the local architects and planners. They are at fault, of course, but basically it is their clients who are to blame. Most commissions are from clients who want to build commercial buildings, making the largest possible immediate profit from each job. A natural ambition in our present society, of course, but not one that will produce the kind of architecture and planning that are necessary if Honolulu is ever to become a great city—economically viable, to boot,

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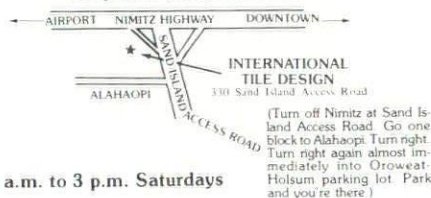


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Continued on Page 18

HAWAII ARCHITECT

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Interior designer: **Marilyn McNair**
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Honolulu Roofing Co. Ltd. 941-4451
S. Kunishiga Tile 734-3340
Lani's Tile Co. 235-1144
Logan Tile Co. 262-5754
Nan-Cor Tile Company 488-5591

Pacific Terrazzo & Tile Corp. 671-4056
Pacific Tile Co., Inc. 841-8534
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Architect on Creighton

in the long run."

I feel that we do share some of the blame for blight in our built environment, yet when I look at urban Honolulu, I see an area around Merchant Street and Chinatown that is being revitalized. Older buildings are being saved. Restaurants, offices, and retail functions are moving into that part of town and a bit of our history is being saved. Who is to blame?

Continued from Page 16




Where to go For

BUSINESS DINING

RESTAURANTS & CATERING





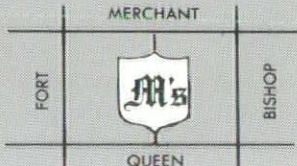
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OCEANSIDE IN THE ALCOVE BY THE TRAVOLATOR



This movement was started by a few architects and developers who physically occupied and rehabilitated the area. Some were entrepreneur-architects about whom Tom feels so uneasy. Bob Fox, Spencer Heineweber, Jimmy Tsugawa, Jim Reinhardt, Geroge Jackson, Hank Reese, and others continue to work in the area and provide effective leadership in the preservation and adaptive re-use of the downtown.

On the other side of the Central Business District I see Kakaako. At the beginning of the last decade, the city was projecting almost all residential growth on the urban fringe; especially in the central main. Kakaako was the object of our benign neglect. Today there is virtually no disagreement that Kakaako is a major potential center for housing which might help contain the tide or suburban sprawl. There is no disagreement that the area should have mixed uses and that the future residents might live and work in the same area. Who is to blame for this shift in thinking?

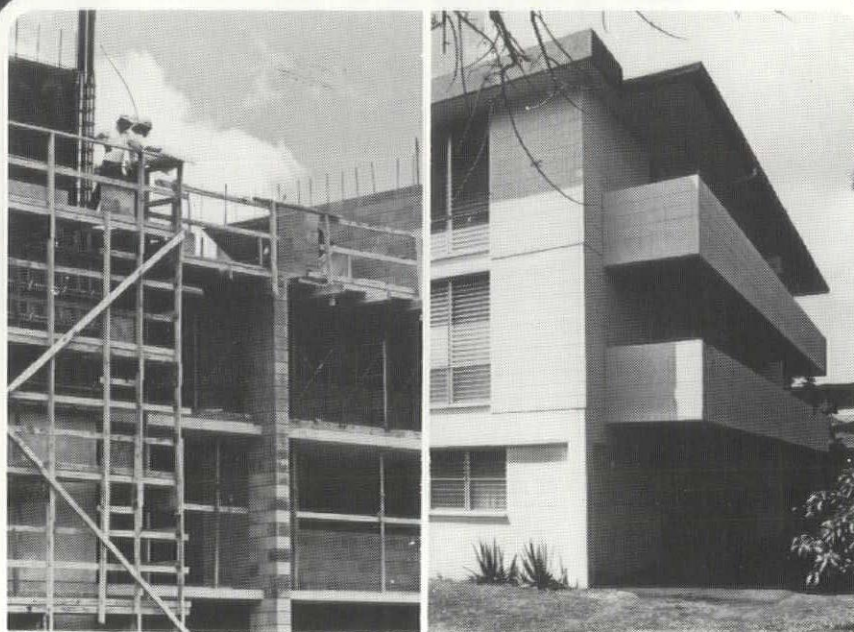
It is again the architectural profession in league with a few planners and others. In the early 1970s, the Hawaii Society/AIA developed the issue of the future of Kakaako in relationship to the Society's rejection of the county's development plans for central Oahu. (This is an example of architects not supporting development.) The Hawaii Society then asked a Regional/Urban Design Assistance Team (RUDAT) from the national AIA to conceptualize the potential of Kakaako.

The team spent only a few days on the Islands but, with the help of local architects, prepared a report which was widely read and discussed. Continued efforts by the profession and individual architects like Ty Sutton have contributed to the city, state, and the landowners coming up with planning approaches and strategies. While difficult years lie ahead for Kakaako, the architects' vision of the area's potential is now shared by the community.

A little farther out in Waimanalo, a community of 150 families, retired plantation workers, were threatened by eviction and relocation into townhouses. The community organized, resisted the move, petitioned the state for the lease of their land, and after seven

Continued on Page 20

MASONRY



Goh Apartments, left, Liholiho and Lunalilo Streets, Architect: Paul S. Osumi, Jr., A.I.A.; Goo Apartments, right, 1639 Wilder Ave., Architect: Roger S. Takamori, A.I.A., & Associates.

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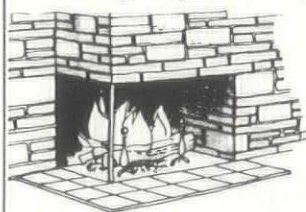


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Architect on Creighton

Continued from Page 19

long years of evening meeting demonstrations, and hard work they are now moving into housing that is appropriate to their life styles. These are single-wall houses on lots where they can keep chickens in their yards and have gardens. Who is to blame? A young lawyer named Herbert Takahashi, an architect named Gus Ishihara, and the members of the Waimanalo community.

NOW WHAT?

Unlike Creighton, I see architecture as a vital force in this community. I agree that our influence is not always felt, and if felt, not always appreciated. We need to work on this. I agree that our poorer designs should not be so aggressive and monumental but more sensitive to the dictates of our climate and people.

We have a way to go. Yet I sense a resurgence of the profession tied to a renaissance in urban Honolulu. We seem to be turning a corner in our community and we are developing a clearer sense of the benefits and potentials of urban life. We had previously focused on the liabilities. We are beginning to expect a level of quality in our built environment that was not present a decade ago; and we are willing to pay for it.

As Tom Creighton noted, "No one ever had as great an opportunity," as Lewis Mumford said. Why don't we take advantage of it?"



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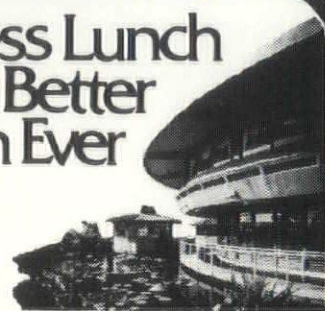
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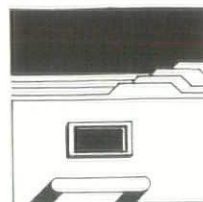
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A new publication, Residential Water Reuse, has just been released by the Water Resources Center of the University of California. It was written by Professor Murray Milne, School of Architecture and Urban Planning, UCLA, and is a 560-page nontechnical report designed to help in the understanding of the design and installation of small on-site water reuse systems. Some of the highlights of the report are:

- The argument in favor of water reuse is given along with a brief history of residential water reuse, how rainwater and groundwater can be developed as an on-site supply, the uses of greywater for garden irrigation, various residential-scale systems that have been designed for on-site reuse, and an explanation of the components needed to build such systems.

- The book explains the various ways to collect, store, treat and distribute this water, and gives examples of people who have successfully used it for drinking, bathing, washing, landscape irrigation, and toilet flushing. For many of these functions water can be cascaded or reused directly without pretreatment. The appendix contains a 500-item annotated bibliography, a directory of manufacturers and a glossary of specialized terms and units of measure.

- Residential on-site water reuse systems are technically feasible and environmentally sound. They are becoming economically attractive because of increasing energy costs for pumping and treatment in centralized water and sewage systems.

The report is \$10 per copy postpaid. It may be a little esoteric, but solar energy was considered in the same vein by the great majority six or seven years ago. Checks should be made payable to Water Resources Center and mailed to the director's office, Water Resources Center, 2102 Wickson Hall, University of California, Davis, Calif., 95616. HA



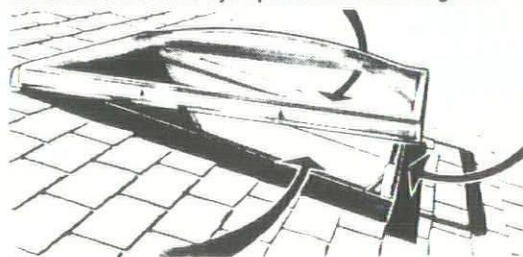
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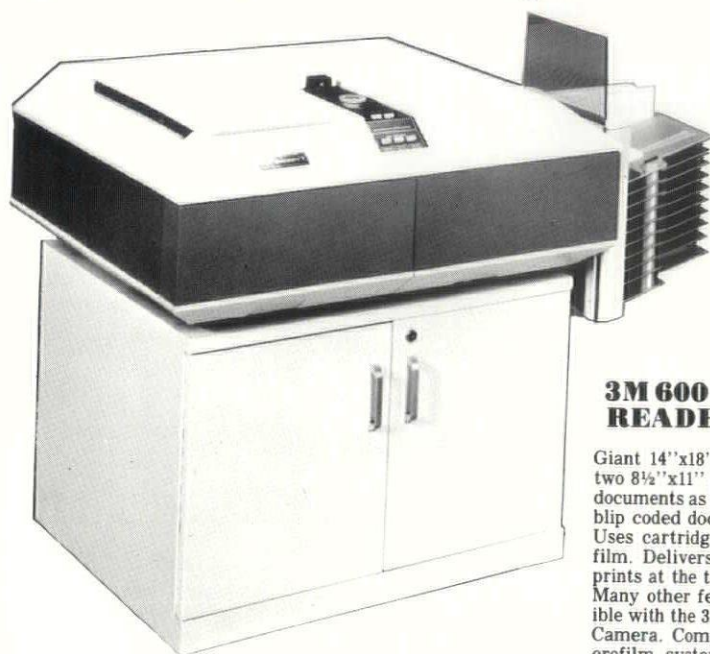
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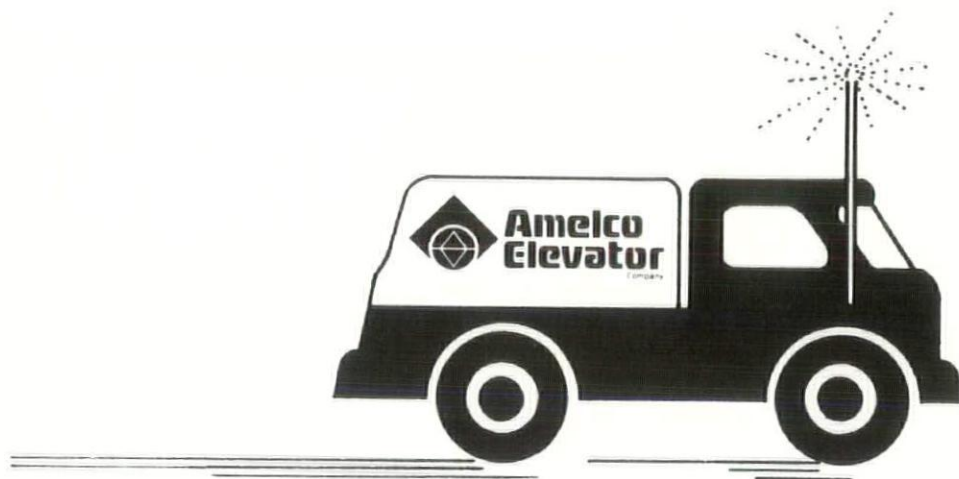
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