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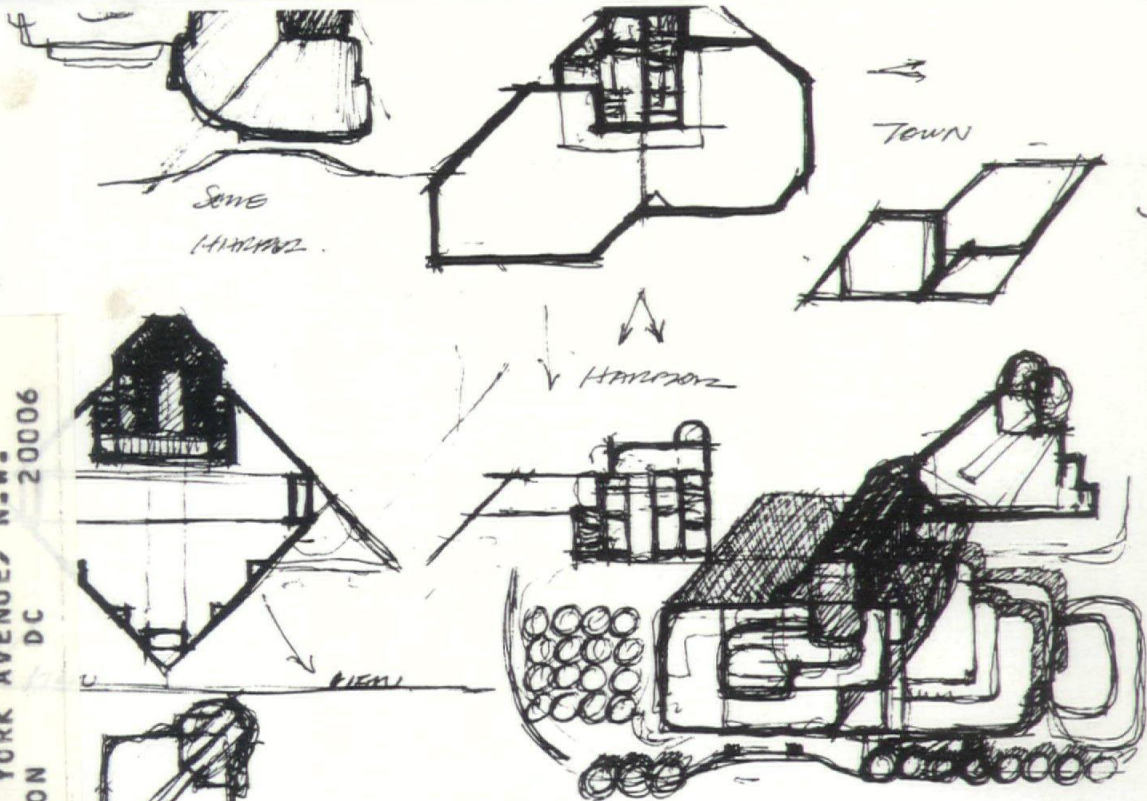
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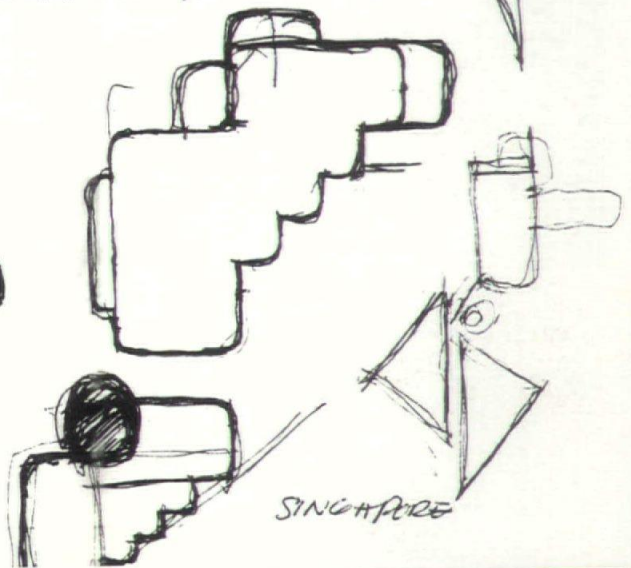
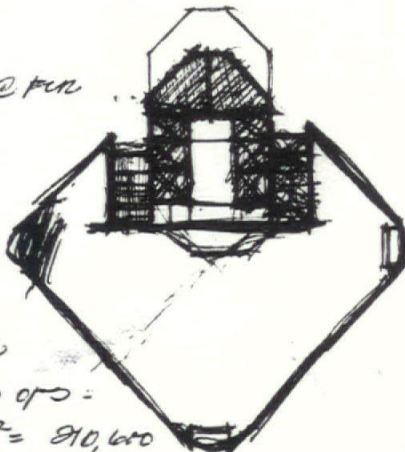
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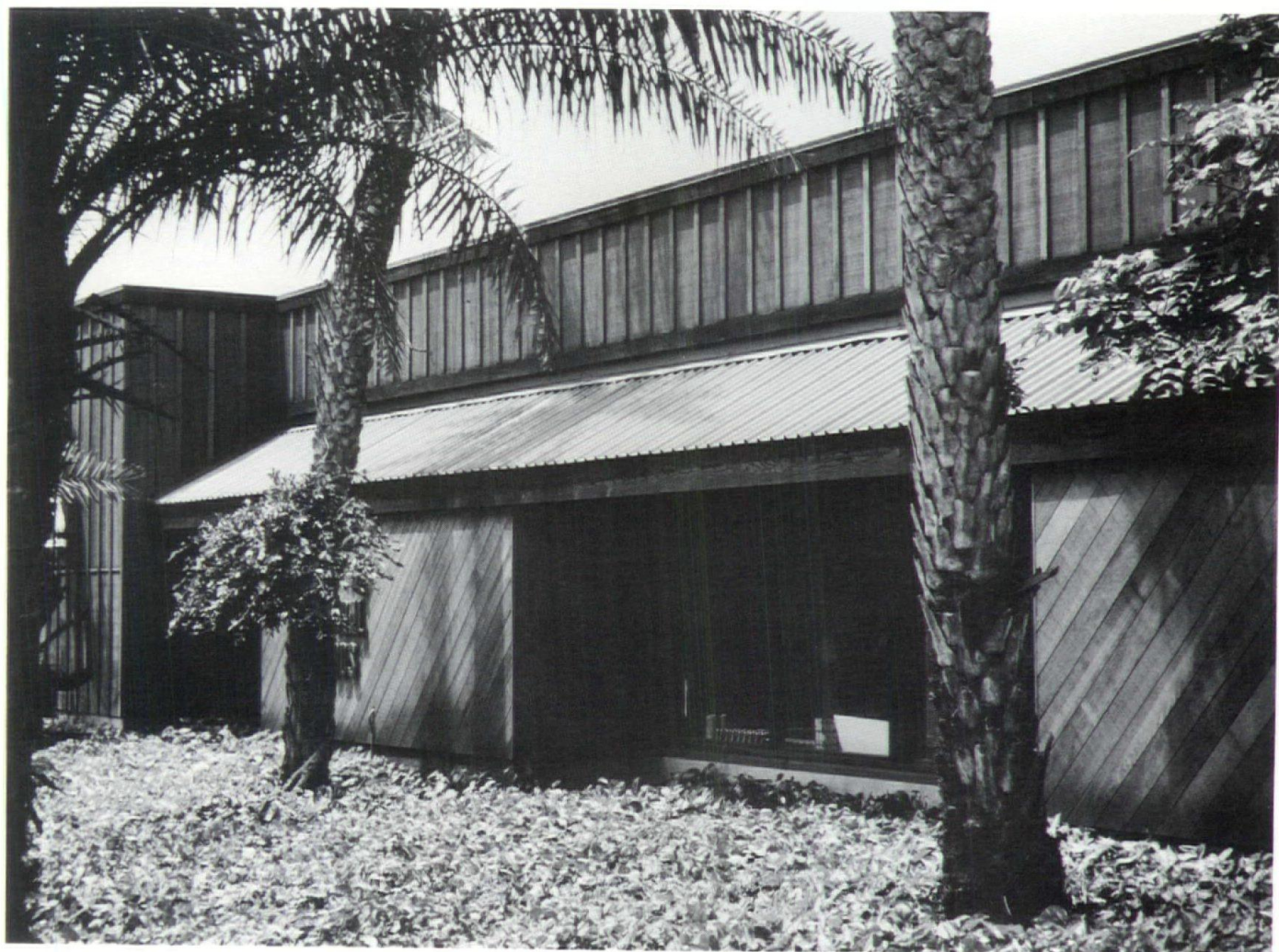
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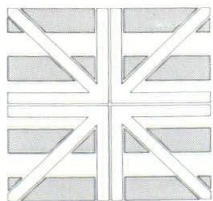
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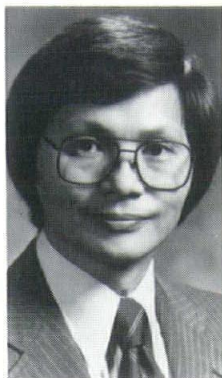


Headlines

'Hawaii Connection'

by FRANCIS S. ODA, AIA
President, Hawaii Society/AIA

An eminent futurist once said, "The future is now." With the 1982 National AIA convention coming to Hawaii on "A Quest in Time," now may be the time to take stock of our profession as it relates to Hawaii's future.



Oda

The architectural profession is in certain ways a good barometer of Hawaii development. With so much attention, concern, and money directed to our land and to our built environment, Hawaii's architects and their work have reflected the

state's growth and economic vitality over the last 20 to 30 years. Whereas 245 architects were registered to practice in Hawaii in 1962, 832 are now registered in Hawaii. A large firm in the 1950s was 10 to 12 persons. Today we have several firms of 60 to 80 persons and quite a few firms of 15 to 25 persons. A "big" job in the 1950s was \$1 million in construction costs. Today we see \$150 million projects.

If one accepts our profession as a reasonable barometer, there are patterns emerging from the current practice in Hawaii which may give us a glimpse of the future of the entire state.

The "Hawaii connection," or Hawaii as the center of multinational

corporate activity for the Pacific Rim nations, is an idea with strong proponents in business and government. We are, after all, geographically well situated, we enjoy stable political and economic systems, we are multi-ethnic and Hawaii is not too bad a place to live.

While attention has been focused on the Amfacs and Brewers of this community, architects (and engineers) have quietly established international practices from Australia to Singapore, Hong Kong, Indonesia, and beyond. Wimberly Whisenand Allison Tongg & Goo has even set-up shop in the wilds of Newport Beach. Most firms also have clients from Japan, Canada, Hong Kong, and elsewhere who wish to work in Hawaii. Like it or not, the strong international drift of architectural practice suggests that Hawaii's economy and business vitality will be increasingly dependent on off-shore influences and opportunities.

If Hawaii is to be a financial and presumably a social and cultural center of the Pacific, then Honolulu must consciously move toward becoming a world city. Honolulu must have physical, human, and cultural resources comparable to the great world centers of Europe, Asia, and the U.S.

Here again, one sees trends in architectural practice that suggest such a world city is being created; especially in its physical aspects. Not even the most casual observer of architecture can pass the block-long holes along Fort Street Mall and Bishop and Alakea Streets without feeling that Downtown Honolulu is transforming, virtually overnight, from a comfortable past to a brave new world.

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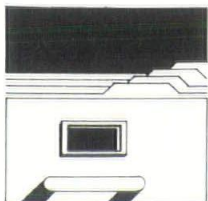
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Oda Aims for 1982

An Interview with Francis S. Oda, AIA
Incoming HS/AIA President

Francis S. Oda, 40, recently took over the reins from Don Chapman as HS/AIA's incoming president for 1982. Hawaii Architect interviewed Oda, chairman of Group 70, just prior to his installation last December.

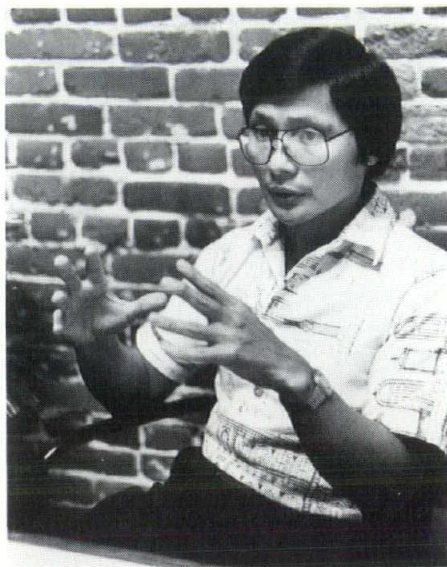
Born and raised in Hawaii, Oda received his architecture degree from Cornell University in 1964, practicing in Berkeley and the Bay Area before returning to Hawaii in 1971. He has received two national AIA honor awards — one for Our Divine Savior Church and Community Center in Chico, Calif. (1971), and another for the Chapel and Religion Education Complex at Pearl Harbor Naval Base (1980). Oda also has four HS/AIA design awards to his credit. He has been associated with Group 70 since 1973. Recent projects include the Marriott Kaanapali Beach Hotel, the First Federal Savings & Loan headquarters building, the East-West Center master plan, and the updated master plan for Kaanapali Resort.

HA: Obviously, the national AIA convention in June will command much of your attention this year. How do you expect this convention to benefit the Society?

Oda: The convention will give us an opportunity to bring architects and architectural issues before the public eye; it is also a chance for architects here in Hawaii to take stock of themselves and to come together as a Society. Naturally we want the convention to be a positive experience for our visitors, but we must also be sure it is positive for our membership.

Also, the convention will provide valuable exposure to national and international practitioners. We are expecting architects from New Zealand, Japan, Singapore, and other Pacific rim countries in addition to those from the Mainland. Through an active interchange with

these visitors, we can discover how we might positively impact our own community as others have in different parts of the world. These meetings easily could be the start of lifetime relationships that will prove to be vital if Hawaii is to be-



come more of a center of Pacific business in the future.

HA: How does the convention theme, "A Quest in Time," fit into the picture?

Oda: We will be exploring the role of the architect in the future. National will bring in experts on space exploration, oceanography, astronomy, and such. Judging from promotional film I saw for the convention in which Hawaii was represented by a series of scenic vignettes I don't think National realizes that Hawaii is right at the forefront of much of this new research, and that some of our resource people are internationally known. Let's hope this will become apparent during panel discussions and workshops at the convention where local authorities will be participating.

HA: Is the Society equipped with the manpower necessary to organize and execute this project?

Oda: Quite frankly, this convention could either make or break the Society. A quick look at last year's Minnesota convention will illustrate my point. Minnesota was backed by the participation of 300 to 400 members from a total membership of around 1,000; they hosted close to 6,000 visitors. Hawaii, in contrast, is expecting 7,000, with a total membership of about 350. You can see that just about everyone in our Society is going to have to become involved in some way or another.

Obviously, we want to see 100 percent of our membership registering for the convention; we also need support in terms of man hours. Members will have to meet VIPs at the airport and make sure they are settled comfortably. Some of these people do not speak English, so we are seeking local members who can speak second and third languages. We also will require organizational efforts in escorting massive numbers of people by bus to the host chapter luau out at Campbell Estate. We urgently need assistance in manning hospitality tables, and in extending a personal touch in as many ways possible.

HA: Press coverage will be crucial as the convention approaches. Have you prepared for this?

Oda: Yes, as a matter of fact we will propose that an annual journalism award with a significant cash prize be created, recognizing a newspaper and/or magazine writer, possibly even someone in radio or television, who has effectively addressed the issue of architecture in the community. We hope National will take the cue and encourage other societies to present similar awards across the country; eventually this could result in a prestigious national AIA journalism award.

At the local level, this award would benefit Hawaii's architect-

tural profession tremendously. We need an effective communication or dialogue running between architects and the public. Most people respond to a new building with a gut reaction rather than a reasoned one. For example, when the Financial Plaza of the Pacific first went up, complaints rose that it would turn downtown into a concrete jungle. People today enjoy the complex. When Kukui Gardens was developed, members of the public regarded it as some kind of concept barracks. Meanwhile, HS/AIA gave it an honor award, and today there's no question that it is one of the most successful subsidized housing projects in Hawaii.

If I am entering the year with a particular aim in mind, it is that of uplifting the public image of architecture in Hawaii. The journalism award will directly help to improve this image. It is my conviction that architectural practice in this state has reached a level of maturity, in large part due to the prosperity we have enjoyed over the past 20 to 30 years. We are no longer just a few voices crying out in the wilderness. One usually does not see such a vital practice in a community of only one million people. My personal feeling is that we practice a fairly high level of architecture here.

HA: Yet John Dreyfuss, architectural editor for the Los Angeles Times, voiced the opinion that he was not particularly impressed by the architecture he saw during his brief visit to Honolulu last year.

Oda: John was talking about architects who are on the cutting edge of artistic and philosophical thought; I'm not sure he was right in that there is no such formalistic talent here. Architects in Hawaii, however, are forced to be on a different kind of cutting edge; that of pressing issues such as density, low income housing, urban design, and the environmental response to a changing Hawaiian lifestyle. It's hard for an architectural critic to perceive this on a short trip, and yet we are meeting community needs in a very positive way. Individual architects have been very influential in the Renaissance of downtown Honolulu, the revitalization of Chinatown, and the planning of Kakaako, to name a few ex-



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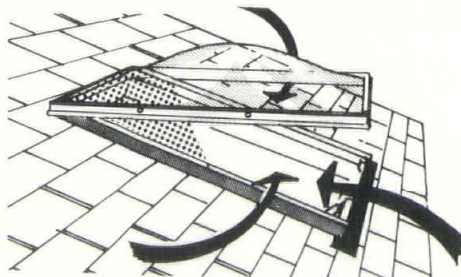
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Oda Aims for 1982



Top left, Oda with the Hawaii delegation to last year's national AIA convention in Minnesota; top right, at his Bethel Street office; and bottom, during the annual HS/AIA installation banquet last December.

amples.

HA: Have you considered other ways to address architectural issues, in addition to the journalism award?

Oda: I have spoken with Elmer Botsai about the possibility of developing a joint UH/AIA center for urban design, which would become a focus for exchange of information among design professionals, particularly in linking or meshing concurrent projects while they are still in the design stage. Sometimes, unfortunately, we are more aware of what is happening halfway around the world than we are of the projects being developed right next door.

HA: How do you think Hawaii Architect can be of continuing value to the Society during the year?

Oda: By doing what it is doing right now. In addition, I would like to

know more about the people involved in our profession, their backgrounds and stands on particular issues. One cannot know every architect personally anymore. I think Hawaii Architect would be a good forum for this. My partner, Gus Ishihara, for example, came to architecture in a very roundabout way, and I'm sure his story would be of interest to others. Here's a fellow who grew up on a farm in Kahaluu, with a somewhat sporadic basic education. Because he was wounded in the Korean War, Gus was able to attend the Illinois Institute of Technology in its engineering school when he was about 30. He transferred to architecture, by chance, and studied under Mies van der Rohe. Gus ended up in Lou Kahn's class at the University of Pennsylvania during graduate school; the class for every aspiring young architect

in the country. How did a guy from Kahaluu get to Lou Kahn's class? That's the kind of story that would be of interest to me in a Hawaii Architect interview, and there are doubtless others like it.

HA: Do you see strong support for the magazine at the executive committee level?

Oda: Yes, I do.

HA: Will the Society continue to use the Construction Industry Legislative Organization (CILO) as a supplement to its own legislative efforts?

Oda: I think the executive committee will be watching with great interest to see how CILO helps us with the mechanic's lien law bill which is before the legislature this year.

HA: What is the substance of the bill?

Oda: The bill is significant. Right now, if projects are stopped before construction and fees are not paid, the architect has very little recourse. The bill, if it becomes law, would allow architects to place a lien on the property for work done during the design process, before construction commences. This will be a good incentive for our clients to meet their contractual obligations with respect to payment of fees.

HA: Your plans for the year are very ambitious, making me wonder if you aren't being naive as to how much you can actually accomplish.

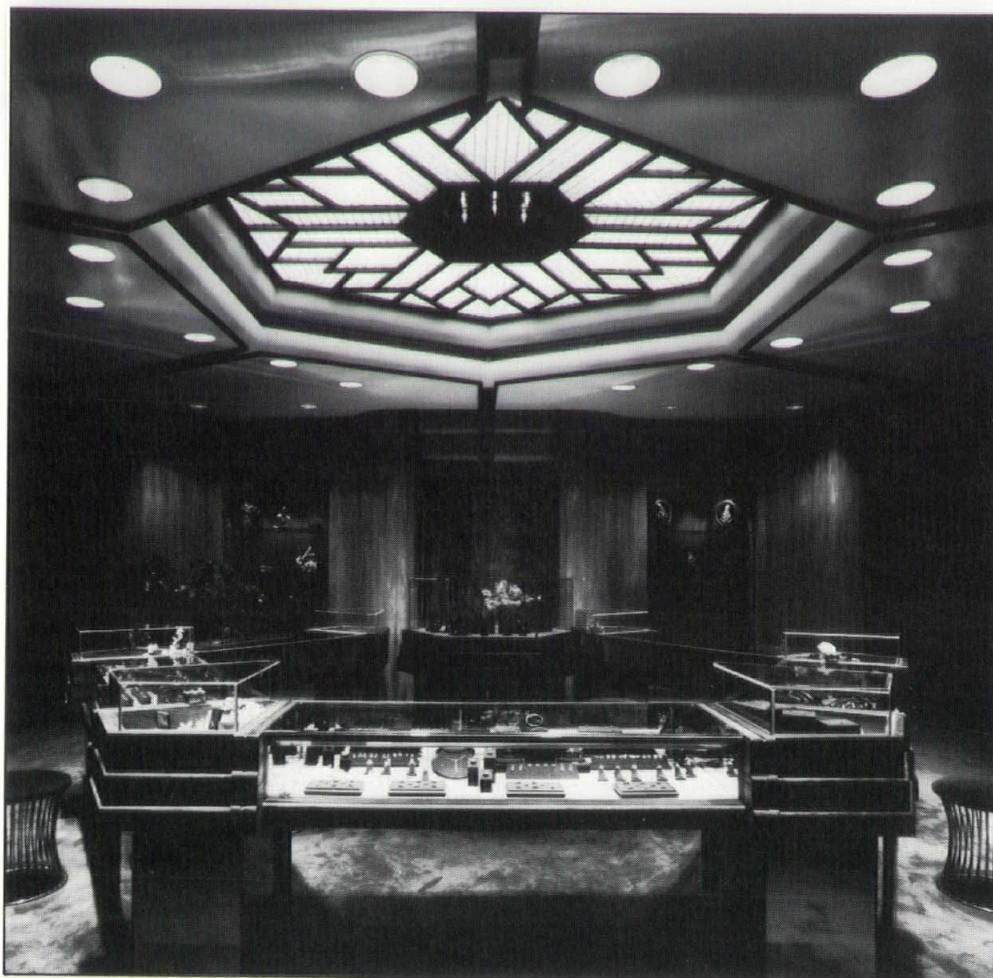
Oda: There have been very ambitious presidents in the past, individuals who were instrumental in launching major programs and activities. Ty Sutton, for example, got the national RUDAT team to take a serious look at Kakaako; Don Dumlao and others convinced the Society to become more active politically; Sid Snyder pushed for our old headquarters on Fort Street Mall; and Jack Lipman led us to our present location. So the potential for visible results is there. And I have a fine executive committee to work with this year.

HA: We'd like to ask if your marriage is on solid ground, as you'll probably be needing an understanding wife this year. A past HS/AIA president thought this a pertinent question to pose to you.

Oda: Caroline and I have based our marriage on our Christian faith. With God's guidance and love, who can go wrong?

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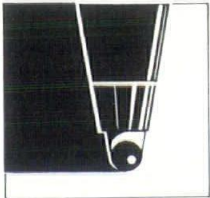
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Commentary

On Joining Forces with CILO

BY JIM REINHARDT, AIA

As part of its constant reappraisal of goals and direction, HS/AIA must examine its role with regard to legislative activities. We have, of course, two choices. We can choose an inward-oriented role and severely limit our outside activities, or an activist role and actively participate in the decision-making processes that shape our community.

In my opinion, regardless of which role we chose, HS/AIA must be involved in legislative processes as they directly affect us and the environment in which we work. Even the most narrow view of our role would not reasonably exclude our involvement in the issues of frivolous suits, lien laws, statute of limitations, fire codes, building codes, zoning codes, and such.

HS/AIA is not a legislative activity organization, however, and its other goals will always be more important to the general membership. How, then, can HS/AIA most efficiently and effectively participate in selected legislative issues, maximizing its effectiveness while minimizing the commitment of its limited resources?

My opinion is that this can be done best by joining forces with another organization which is skilled, experienced, and committed to dealing with legislative activities; one whose interests are similar, though not necessarily identical, to ours. One such organization is the Construction Industry Legislative Organization (CILO).

CILO is made up of organizations such as the Consulting Engineers Council, the Associated General Contractors, the Developers Council, and others, and business members such as Hawaiian Dredging & Construction Co., Gray/Hong Engineers, A&E Corp., Architects Hawaii, Ernest Hara, Art Kohara, Wimberly Whisenand Allison Tong & Goo, Stone Marraccini



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& Patterson Architects, and others.

The purpose of CILO is to unite the various members of the construction industry, to identify their interests, and to represent those interests in the political arena at both the city and county and state levels. This involves research, analysis, lobbying, and support of candidates who generally support CILO interests.

The group has a budget of \$175,000 a year, a full-time staff of four, an active membership group of about 150, and a total membership of 550, with 600 associate members.

During my term of office as president of HS/AIA in 1979, HS/AIA was a member of CILO. I

found the relationship beneficial in three ways: awareness of pending issues, research, and contacts with key people.

AWARENESS

At any given time, activities, ideas, and trends are in the process of being formed, taking shape, and moving toward implementation. The particular issues are usually unglamorous, mundane, and very subtle.

The general public is aware (through the news media) of only a few of the issues; usually the significant input is made long before the issues become public.

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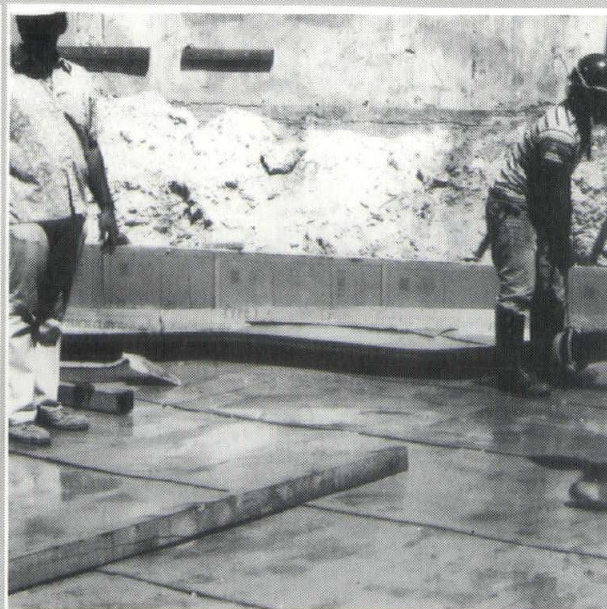
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zoning for Queen's Beach, or height and density regulations for our urban areas — but who can get very excited about a change in the parking ratio for hotel to condominium conversions, or a subtle change in the wording of the definition of floor area in the CZC?

Many times, however, these subtle changes are more important than the more widely publicized ones. CILO is aware of these constantly pending changes, on a year-long, statewide basis. Because our interests are divided and not focused in the legislative arena, HS/AIA frequently is not.

As part of CILO, we can be kept aware of these developments and, in accordance with our goals, choose whether or not to get involved with any particular issue. Without the awareness, however, we do not have that choice to support, oppose, modify, or abstain.

RESEARCH

Each year the members of the state legislature introduce about 6,000 bills for consideration. The task of checking each bill to determine if it affects us or our interests is enormous. That review must be done, or a potentially vital opportunity might be missed. CILO has a staff to do this review and identification. HS/AIA does not.

CONTACTS

The decision makers in the political arena are constantly faced with pending change. They must rely to a certain extent on outside information to help guide them. CILO knows the legislators are aware of their interests and can put us in contact with the people who are concerned about and involved with particular issues that concern us. This allows us to focus our limited efforts where they are most effective.

Architecture, after all, is a part of the construction industry. As part

of CILO, we have the opportunity to discuss problems of mutual concern with representatives and members of other parts of that industry —engineers, contractors, labor unions, subcontractors, suppliers, lenders, and developers. Through these discussions, both formal and informal, we have the opportunity to learn of the problems, concerns, fears, and aspirations of the other members and they of ours.

Frequently, our interests coincide, and where they do, we can act together. Where our interests diverge, we can act separately but with an awareness of the concerns of those we constantly work with. We may even reach a mutually acceptable compromise.

DANGERS

There are, of course, dangers in being a small part of a large and powerful organization. CILO's interests are not always the same as ours, particularly in the field of planning. We run the danger of being identified with the CILO viewpoint on any specific issue, whether or not we share it.

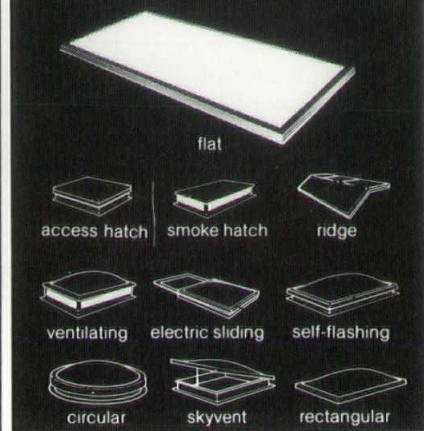
HS/AIA can act independently from CILO on any given issue. Only by being aware of what our interests are, and how we can best serve them, can we avoid this potential pitfall.

On balance, I see much to be gained from HS/AIA's association with CILO — awareness of pending changes, awareness of the concerns of our fellow members of the construction industry, contact with key people involved with the political processes, and contact with other members of the industry. If HS/AIA is to be effective in its legislative activities and maximize the effectiveness of our limited resources, participation with CILO appears to be an extremely valuable opportunity. **FA**



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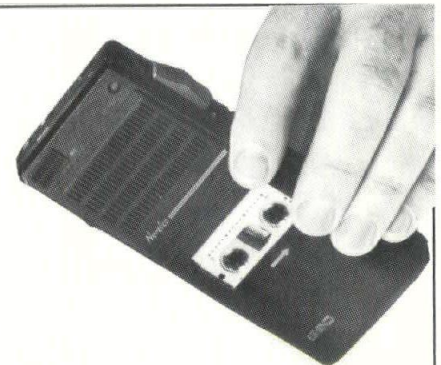
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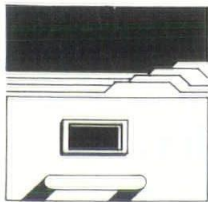


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Index

Panoply of Creative Opinions

Hawaii Architect asked several architects to answer this question: "How can Hawaii's architects bring more creativity to their role within the construction industry." The open-ended query brought back a diversity of replies.



The relationships between architects and contractors are often paradoxical. We work closely together striving for excellence in the final product, while our communication is at times ineffective.

Architects are most often visually and creatively oriented to design, occasionally failing to realize the difficulty of implementing their design precisely as visualized. When we assume that all elements of a creative design can be reproduced exclusively through performance specifications, problems can result.

Effective communication is the key to implementing creativity. Rather than take for granted that our design is understood, architects might state desired results more precisely. As an example, by walking through previous work of both the architect and contractor, and perhaps of others, details could be reviewed and specific finish work pointed out.

In addition, architects might improve performance specs, elaborating on creative detail in a more clear-cut, comprehensible fashion.

Chris Smith, AIA
CJS Group Architects, Ltd.

Few architects in Hawaii (or in the entire country) have brought the computer out of their accounting departments and into their production rooms and managers' offices. The interactive graphic computer seems to be the logical extension of the primary output from the architect's office, but these systems are expensive and few as yet are supported in Hawaii.

However, numeric modeling, using algorithms developed by financiers, economists, and managers, may find applications in the design, design development, and project management on microcomputers.

A few offices in Honolulu are beginning to use this kind of analysis, beginning to count on the interaction between project managers and this numeric data. These offices feel free to test the impact of relatively minor fluctuations in design criteria on overall building mass. Architects have to become more aware of this as a developing tool of the viable practice of architecture.

J. Peter Jordan, AIA, CSI
Media Five, Ltd.

Due to a number of reasons not the least of which is apathy, the techniques and materials used in construction of residential housing lag in creativity far behind those found in commercial and industrial field. The architect has the opportunity and responsibility presented to him by his unique relationship with the client, contractor and approving regulatory agencies to introduce new concepts into this process.

Unfortunately, few accept the challenge of educating the involved parties in the advantages of advanced solutions resulting in a continuing parade of technically uninspired residential structures.

Franklin Gray, AIA
Franklin Gray & Associates, Inc.



When the missionaries first came out here, one of the great architectural additions was the installment of double-hung windows in grass shacks, as this was the fashion on the Mainland and they could see no reason why it wouldn't work in Hawaii. The architects of Hawaii have continued this philosophy up to this day, although before we gave up the grass shacks we gave up the double-hung windows.

Most of our architects still look to the Mainland magazines for design ideas. Hawaiian architecture should be Hawaiian — maybe some day we can get our architects to go back to the Hawaiian architectural precepts of Pop Dickey, Hart Wood, and Lou Davis. Wouldn't it be nice if we were able to develop an architectural idiom just as Green, Green & Maybeck pioneered the Bay Area architecture or Louis Sullivan's Chicago school?

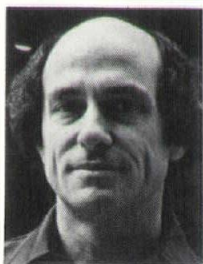
We are not going to do it with mirrored glass in the tropical sun.

G.J. Wimberly
Wimberly, Whisenand, Allison,
Tong & Goo

The construction industry, at best, is an unorganized, diverse group of people who conceive, plan, finance, design and build the communities in which we live — all on a piecemeal basis. It is an industry that is beset with all of the strengths and weaknesses of a free market position — pushed and pulled by the vagaries of an uncertain economy. Architects, unfortunately, suffer from the same problems as the construction in-

dustry in general. This tends to cramp our style and dampen our enthusiasm. Despite these severe limitations, to the extent that each of us has the desire, the motivation, the ability, the persistence and the willingness to "stick our necks out" to produce that best possible result within the economic limitations of each project, to that extent can architects bring more creativity to the construction industry. As one looks about the community, one could conclude that our performance has ranged from excellent to abominable. But if we consider the physical appearance of these islands a major economic asset, we must keep trying.

Edward Sullam, FAIA
Edward Sullam FAIA & Associates



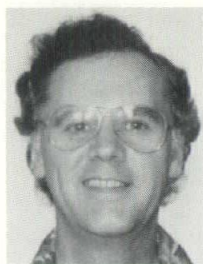
Assuming basic talent, intelligence, and tenacity, the architect's accumulation of design and life's experiences are most important to his creative role. Much interest has been expressed and many books written on "experiencing architecture, space, and life, etc. for architects," so experiencing has been and still is significant.

It seems strange to me that as an architect gets older and more experienced, he often takes on more administrative work and does less design. Based on the "experience" theory as a driving force toward creativity, somehow these roles should be reversed.

Joe Farrell, AIA
Architects Hawaii, Ltd.

Hawaii's architects must bring to government a sense of creativity in legislation. They must help to evolve a future in environmental controls, and to legalize the creation of both rural and urban lifestyles. Architects should play a more active role in determining the location of tall buildings (350 feet high) and their separation at the streetscape. They should emphasize the use of landscaped plazas in downtown areas.

Warner Boone, AIA
Boone & Associates, Inc.

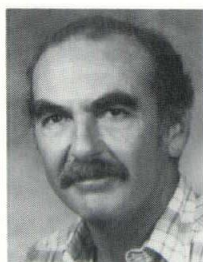


Among practitioners, educators, and researchers, the architects most recognized historically for their creativity and originality are those responsible for imaginatively producing component prototypes of interior and exterior architecture of distinction.

The works of these leaders in the business and profession of creating outstanding architecture invariably provide a source of inspiration to others, who in turn emulate their exemplary forms, spaces, structures, circulation systems, and design details.

Traveling exhibitions and publications of their philosophical writings accompanied by photographs of visionary sketches and models are also helpful in influencing the behavior of others, who may be sufficiently impressed with their procedural approach and productions so as to provide stage-setting matrices or infrastructures (including city development plans) for enhanced creative performances.

Andrew Charles Yanoviak AIA



Good grief! For me to tell you how to be creative seems damned presumptuous, particularly when I'm still learning myself. However, I agreed to write this, so this is how I talk to myself in my grope toward creativity:

- Forget most professional school concepts of aesthetics. They are too narrow and become outdated quickly. Trust your internal artistic ability to generate the sensory response you desire.

- Read architectural journals (picture books?) with skepticism. Most of what you see has no application to what you are working on.

Magazines are best for hard technical information rather than soft aesthetic ideas.

- Try to put aside your preconceptions about a particular design problem. This is really tough to do. However, try to make your design truly responsive to its own reality. The real world is made up of climate, views, traffic, people, sound, etc. etc. The imposition of a preconceived aesthetic on this real world can be disastrous.

- Make your design efforts intelligent, appropriate and artistic. Intelligent so that your buildings function in all ways; appropriate so that a home feels like a home, not a restaurant, etc. etc.; artistic, because it is art that ultimately makes architecture speak to the spirit of man.

Lewis Ingleson, AIA
Lewis Ingleson & Associates



How can Hawaii's architects bring more creativity to their role within the construction industry? The question infers that the creativity the architects do bring is inadequate. Does the question suggest that the architects themselves are not creative enough or does the question really limit itself to the inadequacy of the delivery of creativity to the architects role in the industry?

If it is the former, I submit that within the constraints imposed by the client, the banker, the materials supplier, the transporter of said materials, the constraints imposed by the numerous, various, and sundry building codes and the bureaucracy which interprets these codes, the architects does well to be creative at all. If on the otherhand it is the latter, just what is the architect's role in the industry — and why should more creativity be expected?

The architect's role primarily is that of a caring and careful interpreter of the needs of the client into physical form. This interpreta-

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Laurels

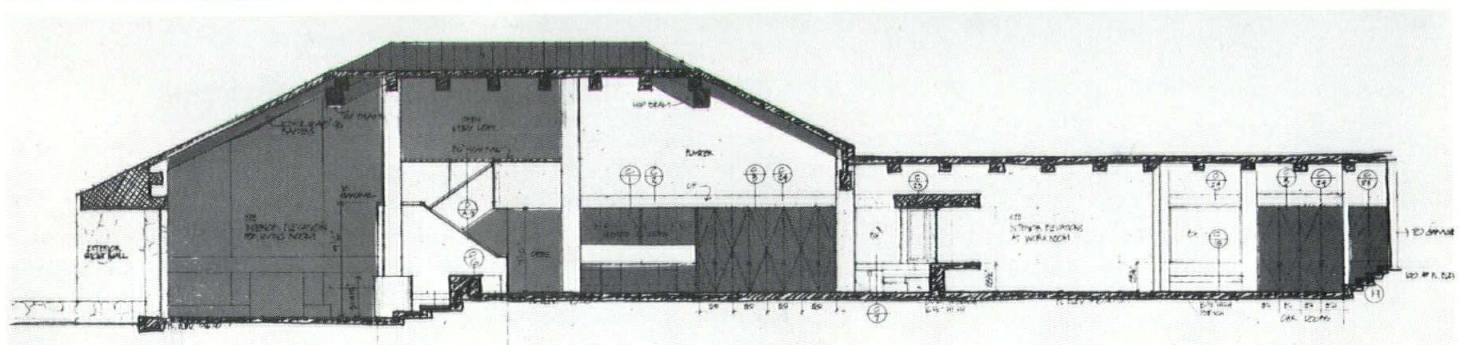
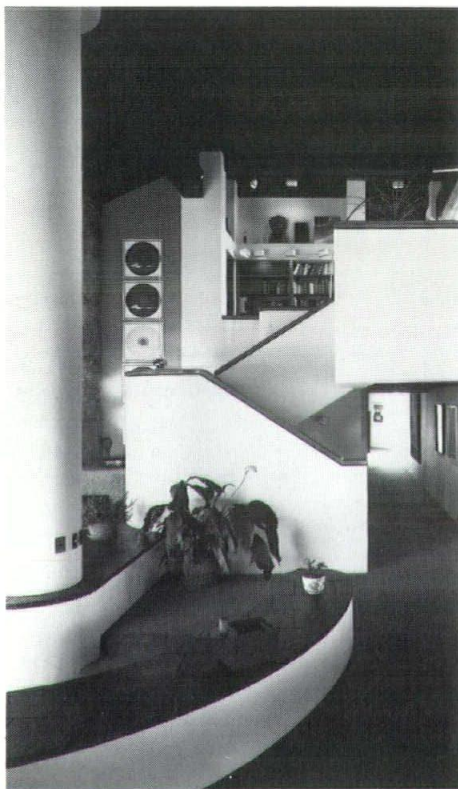
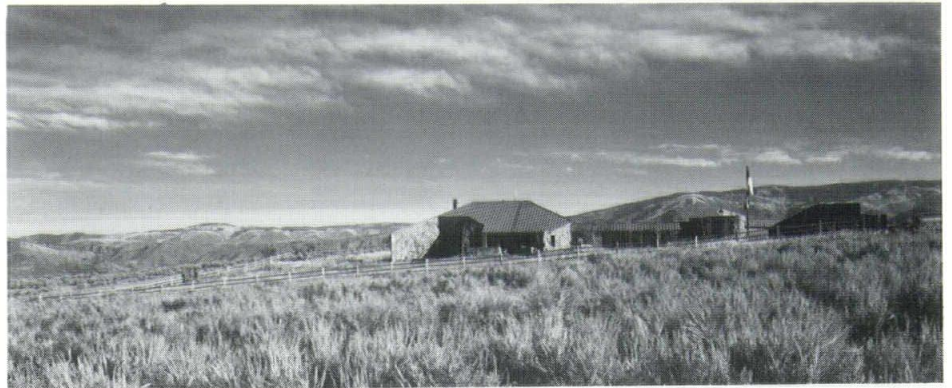
HS/AIA 1981 Awards Program

Private Residence: Mr. and Mrs. Woods Aspen, Colorado

Award for Excellence in Architecture
by Norman Lacayo, AIA, Inc.

JURY COMMENT

Here is a house exceptionally well tailored to the client family's needs. Its three dimensional activity zoning is particularly noteworthy. Furthermore, the house makes highly appropriate use of materials and design to blend with its site, regardless of the time of day or season of year. Environment aside, blending of building materials — stone, exposed aggregate, metal, and glass among them — is carefully considered and skillfully achieved to create smooth, pleasant transitions. Interior detailing is excellent.





Laurels

HS/AIA 1981 Awards Program

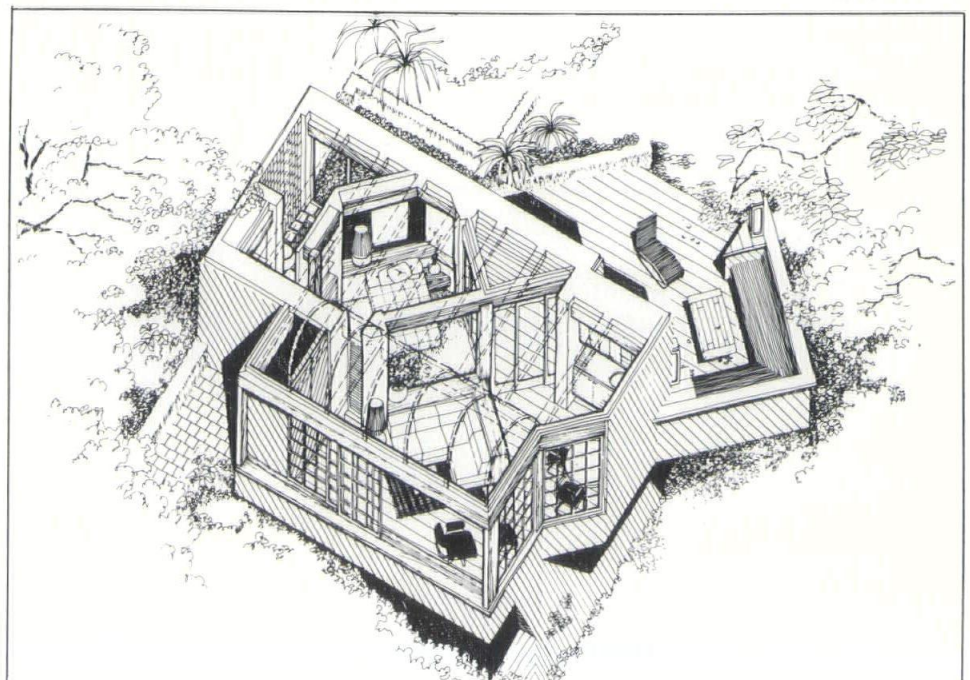
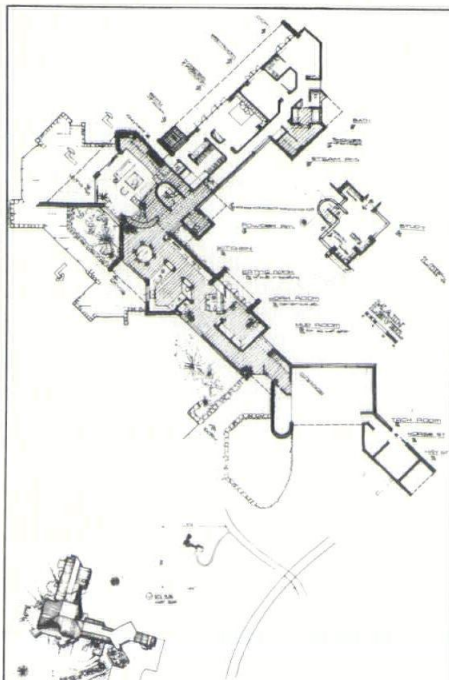
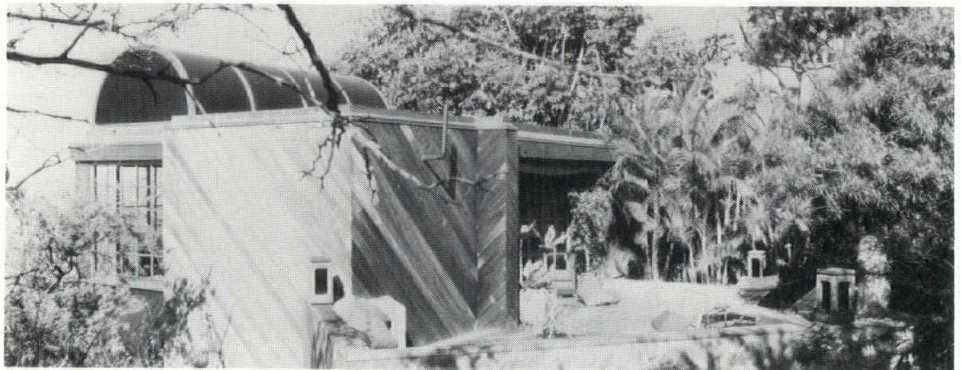
Bowlen Lath House

Honolulu, Hawaii

Award for Excellence in Architecture
by Norman Lacayo, AIA, Inc.

JURY COMMENT

This house is a wonderfully playful, elegant plaything. Its plan is highly successful on the small site. The 800-square-foot structure takes full advantage of light, breezes, and extraordinary views. It is a grownup's tree house that combines practicality with a sense of fun.



Creative Opinions

Continued from Page 15

tion must be realistic, attainable, orderly, and aesthetically acceptable. In achieving the above, the architect's role expands into the performance of a service to the community at large.

The problem lies not in the lack of creativity in this role but in the fact that the architect's role is not played often enough. Too many carry forward their needs without the accompanying qualifications for care, order, aesthetics, and the effect on the community.

Until the client, through generation after generation of exposure to the world of art, becomes appreciative of and demands interpretation of his needs along with the qualities listed above, the archi-

tect's role will remain minor — leading to questions such as is the title of this paper.

Vladimir Ossipoff, FAIA
Ossipoff, Snyder, Rowland & Goetz

Hawaii's architects can bring more creativity to their role within the construction industry by producing designs which are pertinent and appropriate to the needs of the client and of society, which will captivate the interest of the contractors, tradesmen, and material dealers and arouse their eagerness to contribute their skills and expertise to projects of architectural significance:

- By expecting and demanding

competence and craftsmanship of the highest standards.

- By providing complete, comprehensive, lucid, and reliable contact documents, yet allowing the participating members of the construction industry sufficient flexibility to offer creative recommendations of their own.

Alfred Preis, FAIA-ME



The architect's creativity is expressed in building design and details, in solving problems of construction, and in the overall result of construction in the city; the latter being the area most apparently in need of creative solutions.

The creative architect can stimulate the public desire to change and improve the physical environment of the city. To do so he must

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express and communicate a new image, in part verbally, but most effectively through sketches, drawings, models and actual construction, illustrating ideas with which the public can relate.

Creative improvement of the urban environment will occur where a concerned, aware and public and professional designers and builders have identified common objectives.

Charles R. Sutton, FAIA
Charles Sutton & Associates, Inc.

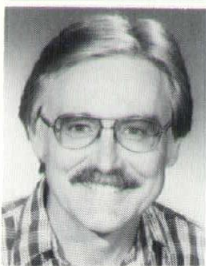
I am convinced that significant projects today cannot be effectively conceived, designed and built without the creative involvement of the architect from the very beginning, working together with the developer at the front-end phase. To enhance his or her creative role, the architect must recognize the developer's concern and encourage a creative form of collaboration.

Unfortunately, developers have traditionally looked upon architects as adversaries, as designers with little understanding of the

realities of the marketplace. Architects were, therefore, brought into the process to embellish the buildings with taste after the project budget and bottom line had been set.

Fortunately, today more than ever before, thoughtful architects and sophisticated developers with mutual respect, are demonstrating that a high standard of design and good profit in the marketplace are not mutually exclusive, and that this creative collaboration will also yield positive benefits for the public that will work, play and live in the community of excellent architecture.

Gus Ishihara, AIA
Group 70



My new role at the city places me in the heart of an exciting new administration with goals of afford-

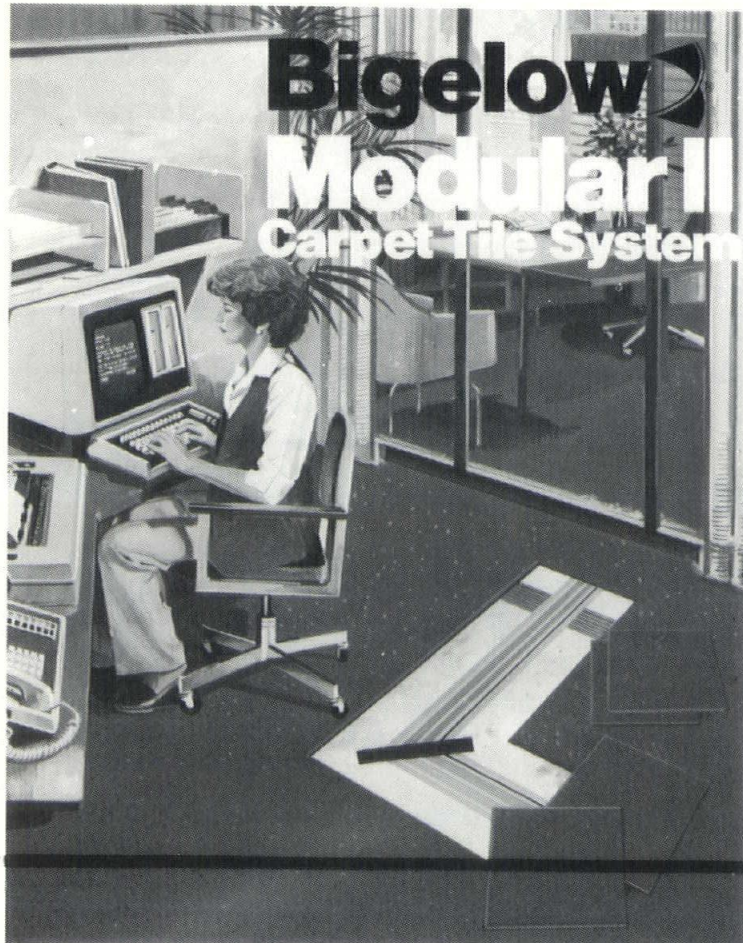
able housing, a balance between development and preservation of our lands and of energy and environmentally conscious design solutions.

In administering the cluster and planned development ordinances and assisting the ohana zoning ordinance, I am working on streamlining design review processing times and making clusters and PD's more attractive to the building industry.

In administering the Historic, Scenic, and Cultural Districts (Diamond Head, Thomas Square, Punchbowl, Chinatown, Hawaii Capital District — with Haleiwa in the works), I am striving to reduce processing time while assuring the design and view protection intents of the ordinances for the good of our community.

As a practicing architect in Honolulu for 10 years, I can be more creative in these roles by bringing a fresh "outsider's" look to the manner in which we handle these approval processes and work with the construction/design industry for our common goals. Through

Continued on Page 21



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Creative Opinions

the energy related bills we have been working on, I hope to help our built environment become more responsive to our climate.

Passive design for solar control and natural ventilation, solar and wind power incentives, and others will add creativity to Honolulu's architecture of the 80s.

Jim Pearson, AIA
Urban Design Branch Chief,
Department of Land Utilization
City & County of Honolulu

The multinational developments started by Hawaii's architects can form a critical economic link to regions of the Pacific as well as other parts of the world. Strengthening these ties can be a creative method of stimulating our construction industry. Hawaii's architects can continue to be the leaders in reaching our beyond the boundaries of our island state and provide the catalyst to shape our destiny.

Architects of Hawaii also need to intensify their efforts in active participation within and outside governmental service by stimulating community and educational programs in the built environment and to participate in the long-range physical, social, and economic planning of the state.

Wayson W.C. Chong, AIA

In order to help guide the industry the architect must have a good understanding of the construction system he is designing along with the economics. Only then can he be his best as far as applying knowledge to solving industry problems creatively.

Norman Lacayo, AIA

Creativity is a challenge even in the best of times. During economic uncertainty such as we're experiencing today, maintaining creative ideals demands resourceful planning.

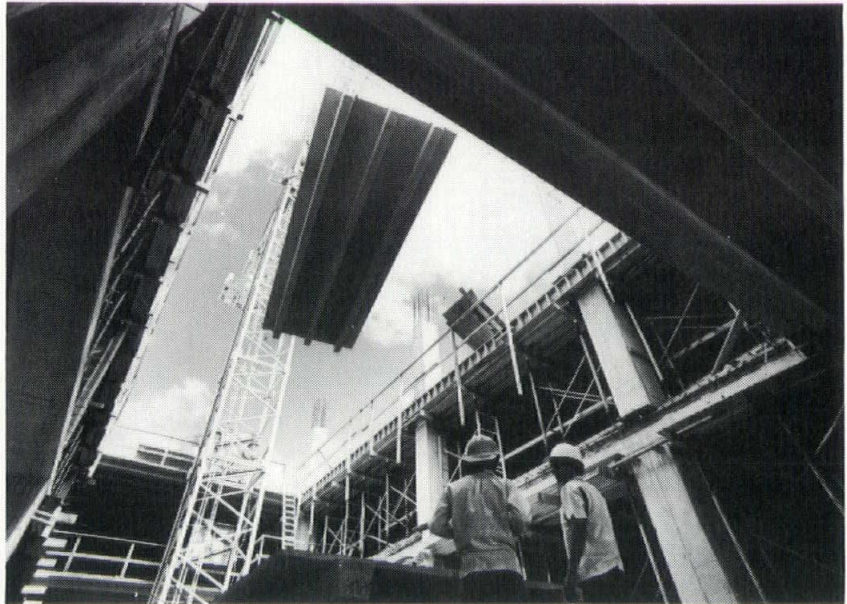
Despite economic adversities, small architectural firms today are blessed with a variety of techniques to choose from for assistance such as systems drafting, word

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Creative Opinions

today are the wealth of our profession's creative future. One of the goals of our firm is to support creative young people through a student apprenticeship program. Each year we hire and train an undergraduate student from the Uni-

versity of Hawaii School of Architecture. We also support the School of Architecture by participating as jurors and lecturers. The rewards of this aspect of our practice are immeasurable and have perhaps the greatest impact on our firm's goal of design excellence.

Leon and Joyce Noe, AIA
Noe & Noe Architects

Over the past several centuries the construction industry has moved away from the view of architect as craftsman and master builder. Technological complexities have

created the necessity for specialists — architects who deal in a single building genre, be it house, hotel, or hospital.

As we move into more restrictive paths, our options become fewer in design, client, and project. We have all dreamt of the perfect client who recognizes the potential of a design or the perfect contractor who can create in physical reality the spirit of a drawing.

The myth of the perfect client and contractor may be realized by the architect who becomes his own client (the architect as developer), or his own contractor, to become once again the master builder.

Sheila Hixenbaugh, AIA
Wimberly, Whisenand, Allison,
Tong & Goo

Architects are poor listeners. They don't listen to other participants in the construction industry and, sometimes, they don't listen to themselves.

Half of what they listen to, they hear. Half of what they hear, they pay attention to. Half of what they pay attention to, they think about. Half of what they think about, they don't understand. Half of what they don't understand, they seek to understand.

Half of what they seek is unavailable. Half of what is unavailable, they investigate. Half of what they investigate, they find. Half of what they find is usable. Half of what is usable is applied. Half of what is applied is shared with others. Half of the others are invited to participate. Half of the participants contribute ideas. Half of the ideas are valid.

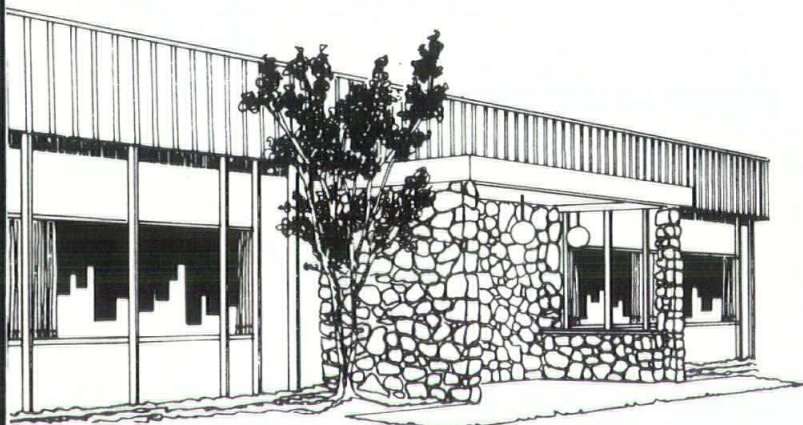
Half of the valid ideas are practical. Half of the practical ideas are achievable. Half of the achievable ideas are implemented. Half of the implemented ideas are completed. Half of the completed ideas are successful. Half of the successful ideas are creative.

One effort has been diluted a million times. We should reverse the situation and make one idea expand a millionfold. That would be truly creative.

Gordon D.C. Tyau, AIA
Associate Professor,
School of Architecture
University of Hawaii at Manoa
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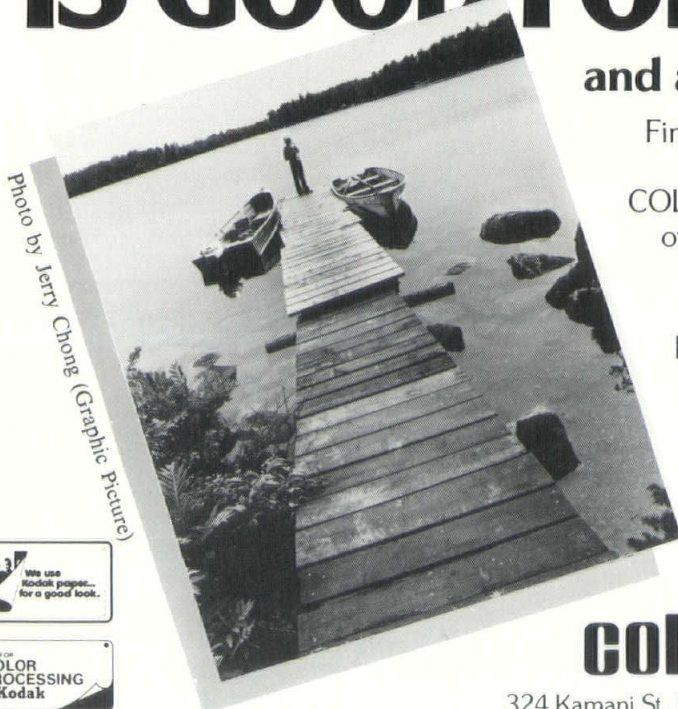
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A Quest in Time

by JACK LIPMAN

Chairman, Host Society
1982 National AIA Convention

If "A Quest In Time," the 1982 AIA convention theme, can be related to *tempus fugit*, then I would say these next five months will pass too quickly for most of us to appreciate the magnitude of the organizational efforts involved in making the 1982 convention a success.

National has alerted us to expect at least 7,000 attendees. Hawaii, the paradise of the Pacific, will lure more spouses and families than past conventions on the Mainland. They will flock here for their vacation, for the weather, for the beach, and maybe even for the business sessions of the convention.

The first events will begin on Sunday, June 6: the 1982 National Honor Awards presentation and the investiture of newly elected fellows, both to be held in the afternoon at the Concert Hall of the Neal Blaisdell Center; the Owings-Corning-sponsored annual "Architrek" — a three-mile jogging contest for the heartiest of the architects; and the Sweets-Dodge party — the opening highlight of all our national conventions.

Our convention headquarters will be at the Sheraton-Waikiki Hotel, where we will take over the entire second floor facilities and the exhibit area on the ground floor. We have booked 2,400 rooms at the four Sheraton hotels, together with overflow reserved at the Hyatt Regency.

By the time this column is in your hands you should have received your pre-registration package from national, listing all of the convention activities together with the forms necessary for early bookings. Many of the events will be limited in attendance because of hotel facility space or busing. Therefore, it is certainly advisable to study the agenda as early as possible and book the convention and host activities spot on!

National is handling all convention seminars, workshops, and

HAWAII ARCHITECT

business activities, whereas the Hawaii Society will take over all local tours, events, and hosting. All air travel will be managed and booked through International Travel Service of Chicago, and all ground operations covered by our local Hawaiian Adventure, Inc.

The convention steering committee and 18 committee chairmen have been meeting and developing overall programs and events since July 1980. Our first success was our display at the 1982 AIA convention in Minneapolis, where we "sold" our weather, our flowers, and our aloha to the majority of attendees at that convention.

However, much remains to be done in finalizing our local events. Equally, much help will be necessary just prior to and during the convention to assure its success — and that our aloha will be carried back to the Mainland by our visiting colleagues. HA

It is not too late to offer your services in one of the many committee activities involved. Here is a list of all committee chairmen with their phone numbers:

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946-5248

Director of Sponsors—

George Whisenand
922-1253

Manpower Bank—Fred White

523-9636

Ticket Sales—Alex Weinstein

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Tours/Transportation—Owen Chock

942-9677

Host Party—Gordon Bradley

521-5361

VIP Party—Charles Sutton

531-1657

Student Activities—Gordon Tyau

948-8430

Spouses Programs—Jamie Hartman

261-2903

Sports Events—Leland Onekea

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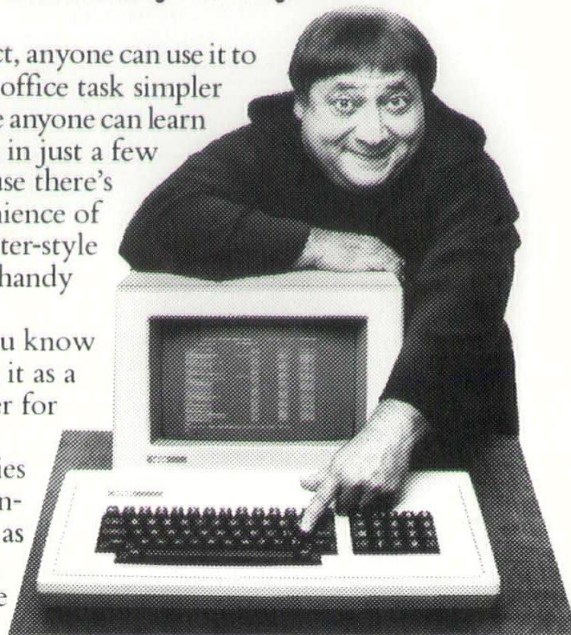
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Timetable for Growth Management

by COUNCILMAN GEORGE AKAHANE

Chairman, Planning & Zoning Committee

The city charter commissioners in 1972, for the first time in Honolulu, laid the foundation for coordinating, planning and budgeting functions into a system aimed at meeting the city's goals and objectives.

On the content of the general plan and development plans, the commissioners note that "planning is to be treated as an ongoing process in which the general plan then is not a single best picture of golden flash of the city at some future point in time, but rather a set of policies and objectives for its development. They are to be used in conjunction with the programs and budgets of the City."

CHARTER TIME FRAMES

The 1973 charter calls for the

following time frames for updating of the general plan, development plans and the annual budget.

1—The general plan is to be kept up to date and revised by resolution at least once every five years.

2—The development plans must be reviewed every year, but revisions to the plans are not mandatory.

3—The chief planning officer is charged with specific power to establish procedures for processing amendments to the general plan and development plans. These procedures are now on an 18-month cycle repeated annually for the development plan amendment and once every five years for the general plan.

4—Amendments to the general plan and development plans may be proposed by the council and referred by a resolution to the chief planning officer and the Planning Commission for a recommendation to the council within 30 days.

5—The operating budget and capital improvement program must be submitted to the council by the mayor not less than 120 days prior to the end of each fiscal year (March 1). This will (a) allow the council 75 days to adopt the executive operating and capital program, (b) allow the mayor 10 days in which to consider, approve, or veto the budget ordinances passed by the council, and (c) allow the council to consider the vetoed budget ordinance and sustain or override the mayor's veto before the end of the fiscal year (June 30).

DEVELOPMENT PLAN TIME LIMITS

Adoption of the development plan ordinances for the Primary Urban Center and Ewa on November 25, 1981, also sets in motion the following actions by the Department of General Planning (DGP), Planning Commission, Department of Budget (DB), Department of Land Utilization (DLU), and the city council relating to the development plan areas.

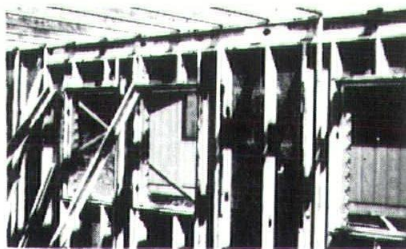
The development plan ordinances specify that:

1—Annually on April 1, the chief planning officer shall submit to the council a list of all applications received for development plan amendments in the following year.

2—The council may recommend to the chief planning officer to consider amendments to the development plans anytime during the year.

3—Not later than December 1 every year, the chief planning officer shall report to the council on

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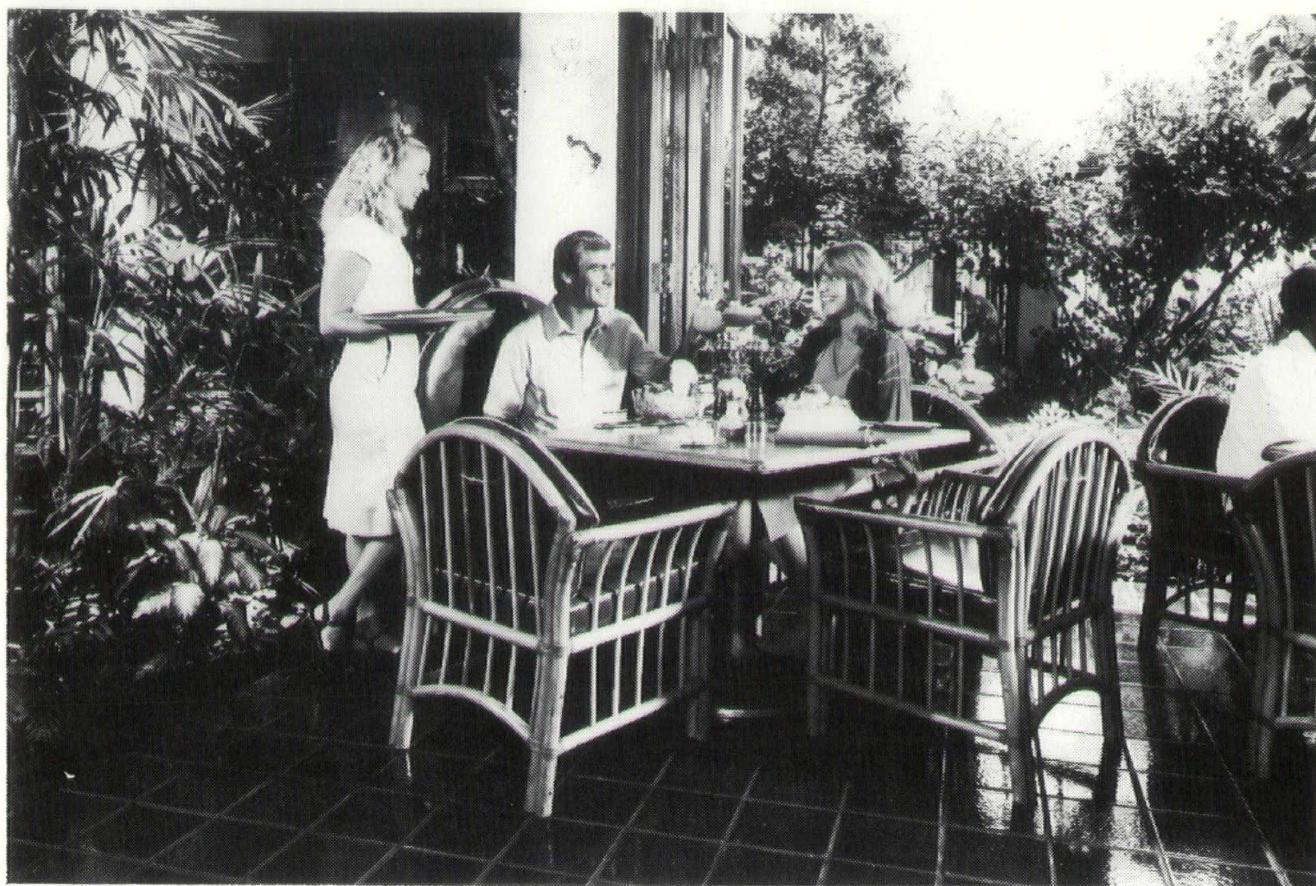
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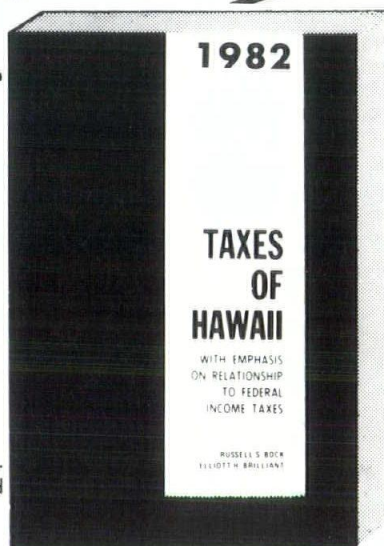
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Timetable

the following:

- Applications for amendments to the development plans that he disagrees with.

- Amendments to the development plans proposed by the council.

4—The council may advise the Planning Commission prior to February 1, each year, to hold a public hearing and comment on a proposed development plan amendment within 30 days, in time for the council to review the Planning Commission's comment together with the annual development plan amendment.

5—The council shall make a decision only on amendments received prior to March 1 from the Planning Commission. All other recommended amendments shall be held on file for consideration in the next year.

6—The DGP shall, prior to July 15 each year, prepare a report setting forth sequencing guidelines for line departments to use in preparing their public facility proposals (capital improvement program).

7—The DLU shall, before June 30, 1982, propose to the council a social impact management system applicable to (a) the development plan amendments, (b) the rezoning applications, (c) the plan review use applications, and (d) the public improvements or projects to be included for the first time in the capital improvement program.

8—The DLU shall, within one year of adoption of development plans and 90 days from subsequent amendments thereto, submit to the council through the Planning Commission, draft bills for implementing urban design guidelines.

9—The DLU shall within 30 days of the date of approval or amendment of a development plan ordinance prepare and submit to the council an appropriate interim de-

GROWTH MANAGEMENT SYSTEM



development control bill for areas where the development plan is more restrictive or where public facilities are inadequate to serve uses permitted by existing zoning.

10—The DLU shall within 90 days of the date of approval or amendment of a development plan

ordinance submit to the Planning Commission draft bills necessary to bring applicable zoning ordinances into conformance with the development plan guidelines.

11—The Planning Commission, shall within 45 days of receipt of the DLU's draft zoning bills, hold a

public hearing and report its recommendation to the council.

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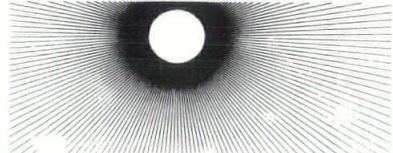
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Timetable

and development plan timetables, the imminent litigations for not meeting the required deadline, and the interrelationship of the capital improvement projects to the development plan public facility maps, urge the city agencies and the council to meet the annual schedule.

The charter and development plans will place specific time limits on the city administrative departments and the council for prompt action on matters relating to planning, budgeting, and zoning.

For example, the council must meet in December and January every year to review the list of development plan amendment requests rejected by the chief planning officer and to determine if any of those requests are to be referred to the Planning Commission for a recommendation.

The council must anticipate an intensive schedule during 90 days from March 1, through May 31, of every year to meet, hold public hearings, review and make a decision on development plan amendments and the city's executive budget and capital improvement program; and in 1982, the general plan amendment.

Also, every year from December through February, the council would be reviewing the proposed rezoning and/or amendments to the comprehensive zoning code, if

necessary, to make the zoning consistent with the previous year's amended development plans. (In 1982 this will also occur from May through July.)

Similarly, the Planning Commission must plan on conducting necessary public hearings every year in January and February for development plan amendments, and in October and November for corresponding rezoning.

It would be desirable to combine the manpower and output of the three departments of general planning, budget, and land utilization into a single agency for carrying out the growth management system. In the absence of such an agency, the city council will continue to provide the forum for interrelating these functions annually before adopting legislations on planning, budgeting and zoning. **HA**

Hawaii Connection

Continued from Page 4

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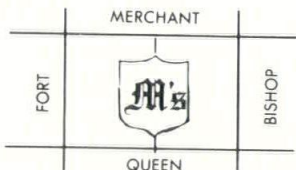
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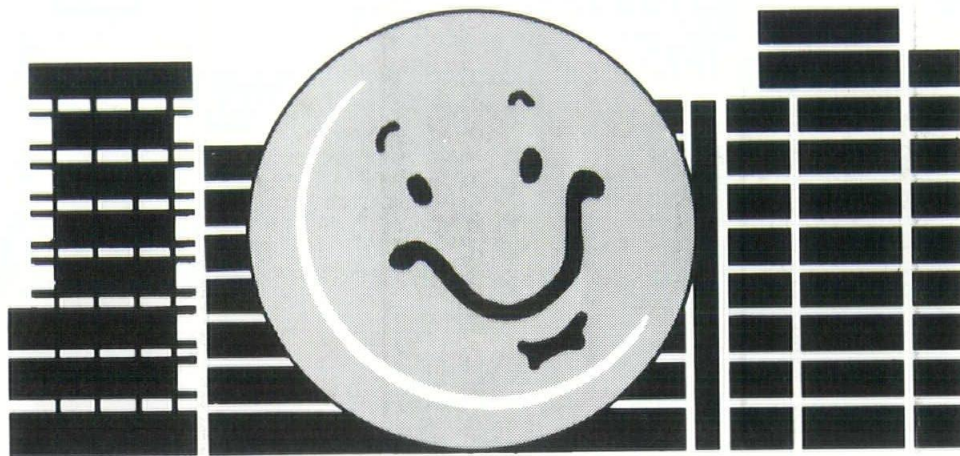
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