

Journal
of the
Hawaii
Society/
American
Institute
of
Architects

HA

HAWAII ARCHITECT

February, 1983

Rantau Abang Visitors Center



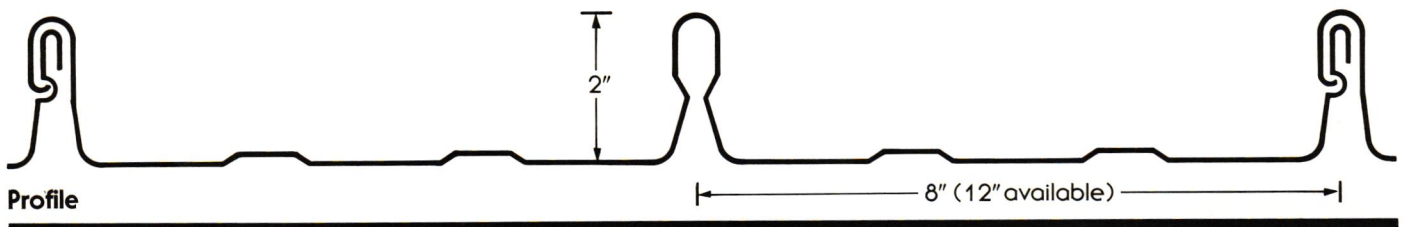
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HAWAII ARCHITECT

Volume 12, No. 2

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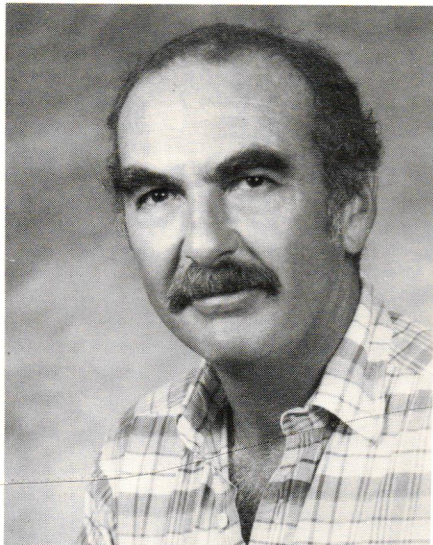
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Lewis Ingleson graduated from the University of Southern California, and in 1961 accepted a teaching position at the University of Hawaii. His activities include participation in the Oahu Development Conference, the Downtown Improvement Association, and the Chamber of Commerce of Hawaii. He is immediate past chairman of the Housing Coalition and will remain a member of that group's board of directors. Currently he is a partner in the firm of Ingleson & Myers. **Hawaii Architect** interviewed Ingleson at the start of his term as president of HS/AIA.

1983 HS/AIA President Cites Goals



Lewis Ingleson, AIA

HA: How does it feel to be the new president of HS/AIA?

LI: Well, I'm very proud and yet apprehensive about the job to be done. I'm concerned whether I can accomplish all that I would like. However, we'll give it a try.

HA: What are some of your goals as president?

LI: Education and public awareness are the two major things I'd like to work on. Primarily, I would like to increase public awareness of architecture, and consequently architects. The priority, however, is architecture first, then architects.

HA: Do you have any specific proposals in mind to achieve these two goals?

LI: I'd like the AIA to have a much more active public relations program. We need a larger PR budget. We have increased this year's PR budget fivefold over last year, which sounds like a lot; however, the actual dollar amount is still only \$2,500. Unfortunately this won't go far, but it's a beginning.

I'd like to organize a speakers' bureau, so we can match groups looking for speakers for their programs with architects willing to speak out on architectural issues of public concern. I don't think we have had a speakers' bureau before. I believe we, as visionaries of the built environment, should take advantage of every opportunity to share our vision of possible futures.

We should generate more news releases, more stories and articles about architecture and architects and what we are doing. Architects often don't realize that many of their activities, even though not directly related to architecture, are newsworthy. Architects are serving in many capacities in the community, yet these activities go unnoticed.

I believe the AIA can help publicize these activities.

HA: Do you think AIA members would benefit from a seminar to teach them how to generate more publicity for themselves?

LI: Definitely, and I'm going to suggest such a seminar to our continuing education committee.

However, the most effective way to increase public awareness of architecture is through the education of children in architectural appreciation. I feel it's as important for kids to understand the built environment as it is for them to know how to read, write, add, and subtract. If we had an informed, appreciative, and knowledgeable public regarding the built environment, we wouldn't have the kind of built environment we have. This education has to start at the second, third, or fourth grade level, and it has to be a continuous educational process. There should be a required number of hours every year when every school kid in the state would be exposed to architecture and architects. I'm not talking about an architect who, once in a while, speaks to his child's class about architecture, or speaks at "Career Day," but a regularly required part of the curriculum, both at the primary and secondary levels.

HA: Who is in charge of this educational program for HS/AIA?

LI: Gordon Ogata has been doing it this past year. He's made a good start, and I want to see the program continued and expanded.

HA: Has any progress been made yet on including architectural appreciation programs in the school curriculum?

LI: Some. We've started discussions with the appropriate people,

particularly in the Central Oahu District. It's a beginning. It's something that's not going to happen in one year, but I hope we can get the momentum going this year so that it will continue. Ultimately we will see architectural programs included in the curriculum.

HA: Do you think the general public could be educated to be more architecturally aware?

LI: Absolutely, but we must start with the very young. Why not architectural appreciation? The ancient Greeks were so knowledgeable that if an architect designed a building that lacked proportion or dignity, there would be a public outcry and he would be run out of town. The general population at that time understood architecture and were sensitive as to how it affected their environment and, thus, their lives. Other cultures have had similar attitudes. Japan, prior to the introduction of Western influences, comes to mind.

We need a public which demands good architecture, which understands just how integral architecture is to their lifestyle. We architects have that marvelous human attribute that if we are truly challenged and ultimately appreciated, we can create buildings and cities that are beautiful and functional. I've heard many architects bemoan the lack of a sensitive clientele. "If only etc. etc. then I could etc. etc. . . ." I think it's time we, as architects, take the lead and try to help create that sensitive clientele. What I'm proposing won't make much difference in my lifetime, but will make the future look a lot more hopeful.

HA: But do you think it's really possible to teach "good taste"?

LI: We're not talking about "taste" here. We're talking about buildings that are functional, appropriate, and artful in themselves and relate well, one to another. Anyone, with just a little knowledge and a little sensitivity training in architecture, can recognize those qualities in their environment. "Taste" has to do with whether a building is funky or art-deco or post-modern or trendy or any of the other blah-blahs filling the architectural press these days. We're talking about intrinsic quality, not extrinsic tacks-
ons.

There is an idea I still cling to

(many younger architects don't) that the creation of, and sensitivity to, architecture and art can cause change in our world. Most people nowadays live in surroundings that are artistically and architecturally destitute and insensitive. Their lives, their actions, and their relationships are thus destitute and insensitive. However, if we, as architects, can constantly surround ourselves, our clients, and the public with beauty and art, then maybe everybody's lives, transcendently, will become more beautiful and everybody's relationships more harmonious. Perhaps this is just wishful thinking, but I believe architects must accept a leadership role in creating a more beautiful and therefore more harmonious world.

And I believe that by helping kids in school to be more aware and knowledgeable about what factors influence the built environment, they can later intelligently and beautifully shape their environment and, therefore, their lives.

HA: What are some of your other goals for HS/AIA this year?

LI: My other goals are more concerned with how the AIA can better serve its members.

We want to plan more continuing education classes and seminars to help keep AIA members informed of new techniques and trends in the profession.

For instance, we recently sponsored a continuing education course in locally used wood, particularly with respect to termite and rot damage. Everyone recognizes the problem with Douglas fir, but we can't simply change our specifications to another species without either major cost consequences or upsetting existing market networks. So I suggest we establish an ongoing committee to work with the building products industry to begin making needed changes. I'm not talking about analyzing this year's line of appliances, but rather generic products such as wood, concrete products, etc. Walt Bell has agreed to take on this task. My hope is that the result will be improved buildings for our clients and reduced liability for ourselves.

Another problem we're concerned with this year is the AIA office and whether we can afford to stay there, or whether we can

afford not to stay there. And this triggers in my mind the idea that perhaps we need a finance committee. Every year we have a treasurer who is responsible for finances, but his view as treasurer is only for one year. I'd like to see a finance committee formed that would look at our financial situation on a more long-term basis. Should we invest any surplus we may have during the course of the year, and where and how? What are our long-range financial goals? I think we need a finance committee which Sid Char, as treasurer, would chair. I don't think it necessarily has to be composed of architects. I think we could have accountants and investment counselors—people who could give us advice about finances so that we could build up reserves and not have to worry about special assessments or dues increases every couple of years.

I'd also like to see a closer liaison between the university and the AIA. Right now we have hardly any contact between students and architects. They have the annual sandcastle contest, and there are a few firms that go, build their sandcastles, and then leave. The students stay on and picnic and have a good time, but the architects, for the most part, are gone.

The students want to have a Beaux Arts Ball, but where are the architects? I think that we need to tie-in better with the students, because those kids are going to be our employees and ultimately our competitors. And I think we ought to develop a better relationship with the university. Fortunately this year, Nancy Goessling, president of the student chapter, will sit ex-officio on the Executive Committee, and that in itself will be a help. But I think ultimately it will fall on the individual architects to make the effort to work better with the students. They might learn something from us and we certainly will learn from them.

HA: Any other goals or programs?

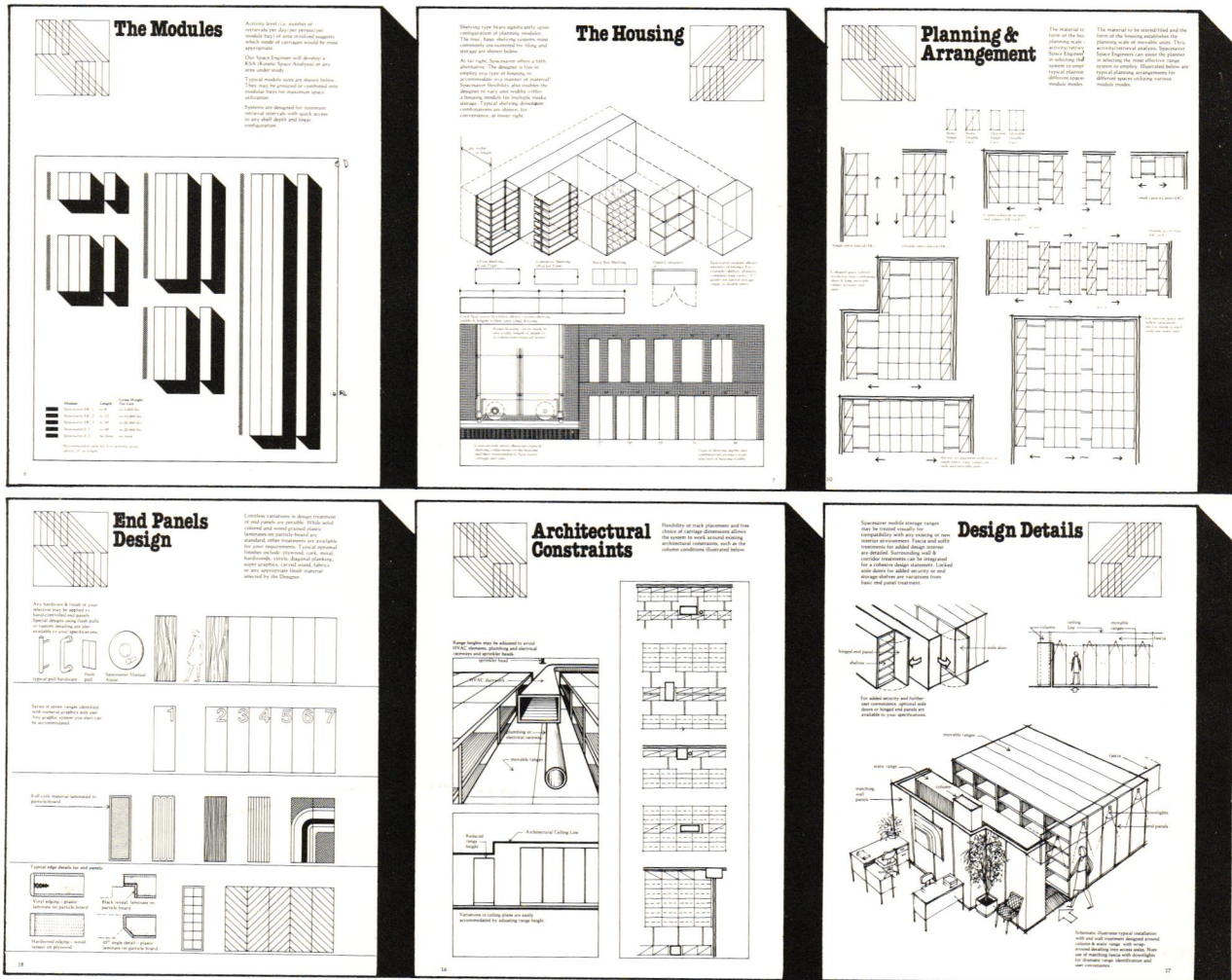
LI: Are you kidding? If we get through half the things we've just talked about, plus the usual ongoing programs, I'll need a year to recuperate.

However, we didn't mention government affairs and the Political Action Committee. They are extremely important, but let's save that for another time. **HA**

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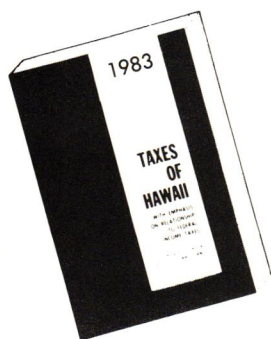
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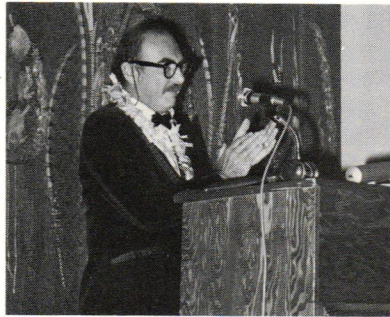
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HS/AIA Annual Banquet

Top Left: 1983 officers A. Kimball Thompson, Secretary; Sidney C.L. Char, Treasurer; Christopher J. Smith, President-Elect.

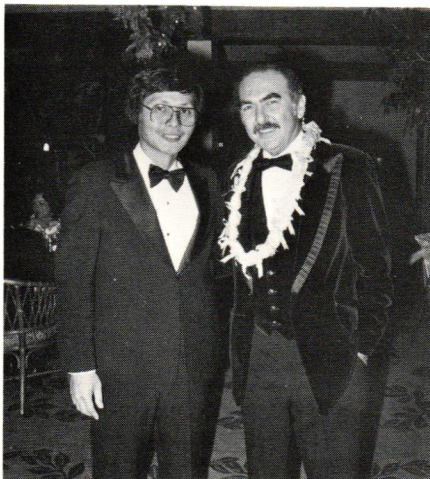
Top Right: Elmer Botsai presents 1983 Associate Director Nancy Peacock (third from left), and Directors Glenn E. Mason, Geoffrey G. Paterson, Michael J. Leineweber, and Patrick T. Onishi.

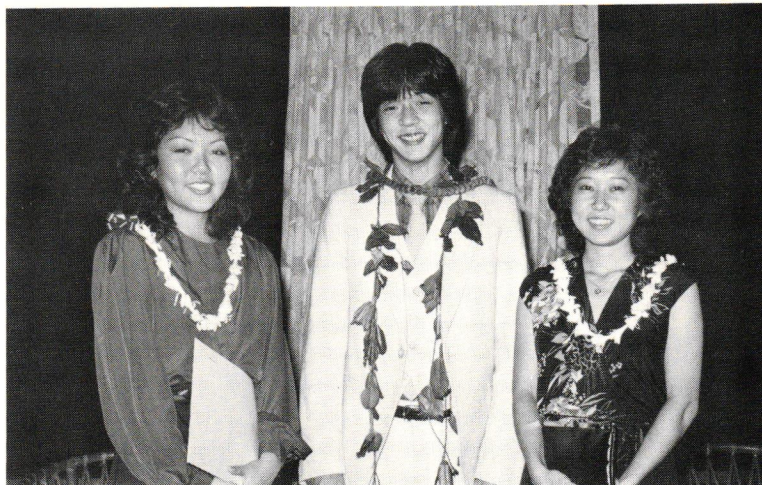
Middle Left: 1983 President Lewis Ingleson.

Middle Right: Outgoing President Francis S. Oda.

Photos by Michael S. Chu

Continued on page 10





HS/AIA 1982 Annual Banquet Awards



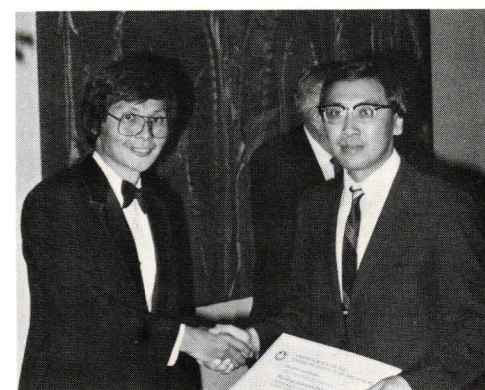
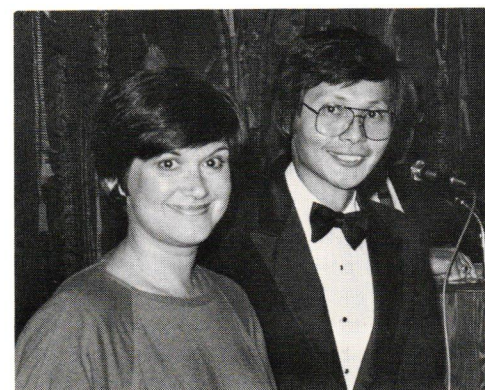
Top Left: Linda R. Yanagisawa Memorial Scholarship recipients Bonnie Nagata, Jon Shimizu, and Ann Suetsugu.

Top Right: Francis Oda presents HS/AIA Honorary Affiliate Membership to Bruce Hopper.

HS/AIA Architectural Journalism awards are presented to Jerry Tune, Honolulu Star-Bulletin (photo at left), and Frank Tillman, Honolulu magazine (bottom left).

Certificates of Distinction presented to Kauai Goring, the Maui News (middle right), and Stephen Lum accepting the award for John Black and Kenneth Andrade of BID of Hawaii (bottom right).

Photos by Michael S. Chu



HA

Expo '83

The only show of its kind in Hawaii, the annual Building Materials Exposition is set for March 8 at a new location, the Aloha Towers Piers 9 & 10 facility.

Geared to architects, designers, spec writers, job captains, builders, developers, and other professionals in the building industry, the one-day show will run from 11 a.m. to 7 p.m.

G.L. "Mick" Dyer, newly installed president of the Building Industry Association of Hawaii, sponsor of the show, said Expo '83's main purpose is to present to the design and building professionals the latest products and innovations in the construction field.

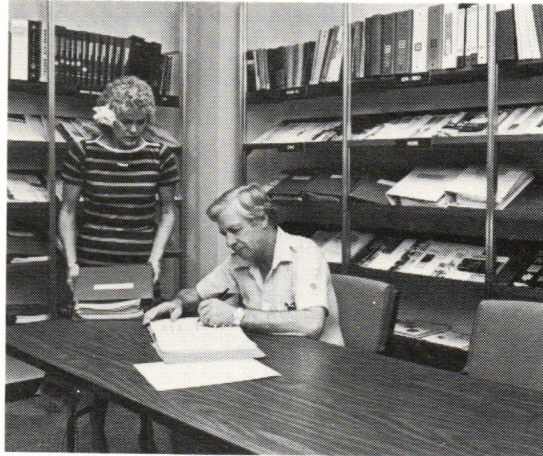
Endorsed by building industry groups throughout the state, Expo '83 will present all that is new in the building materials field in one location. Many industry organizations are urging their members to attend the show.

All attendees will be eligible for the grand door prize of two round-trip tickets to Las Vegas plus many other valuable prizes.

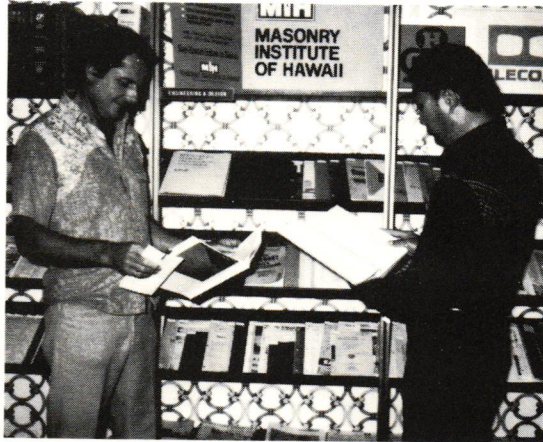
Wyman Williams of Honsador, chairman of the Expo '83 committee, noted that cocktails will be available throughout the day and "Pau Hana" pupus will be served. Validated parking and free valet parking also will be available.

Anyone interested in renting a booth at the show should call Roberta at the Building Industry Association, 847-4666. **HA**

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You are urged to use these facilities, maintained for you by the local industries concerned with your construction problems. Many "constructive" suggestions you can find in these research libraries reflect innovative uses of masonry in construction throughout the world.

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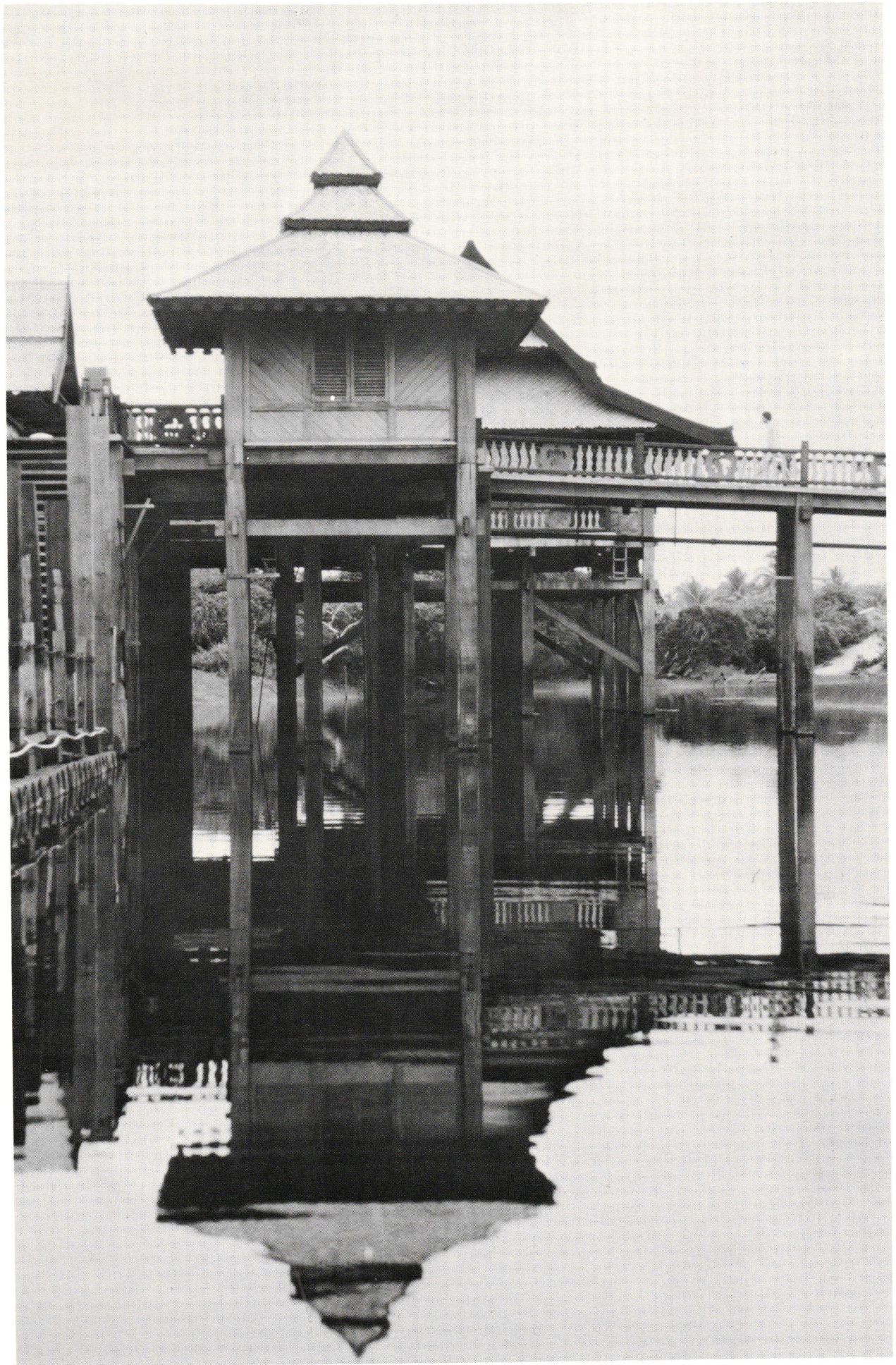
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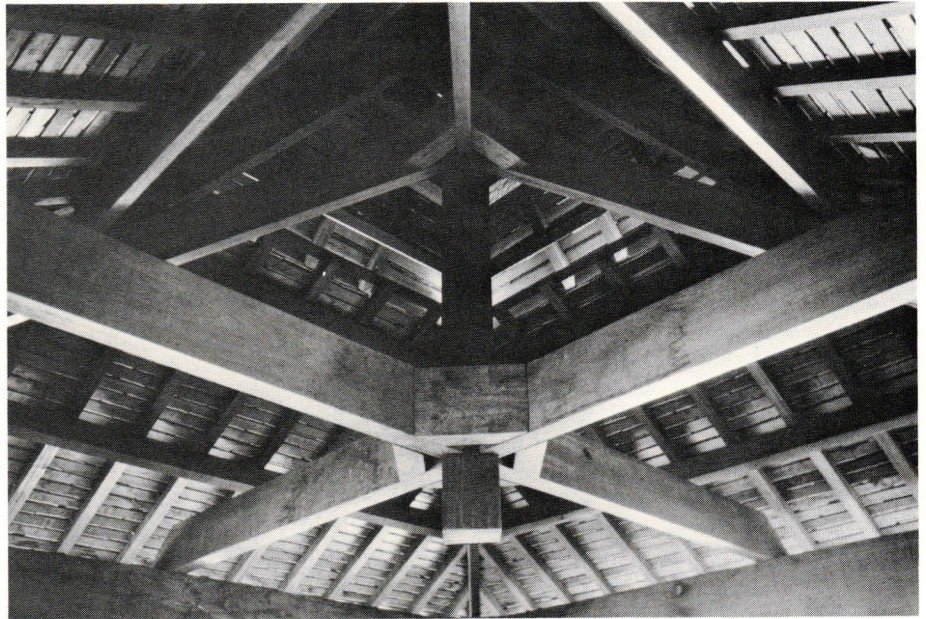
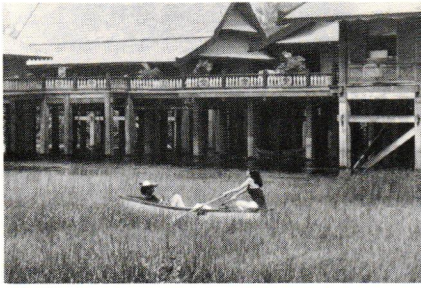
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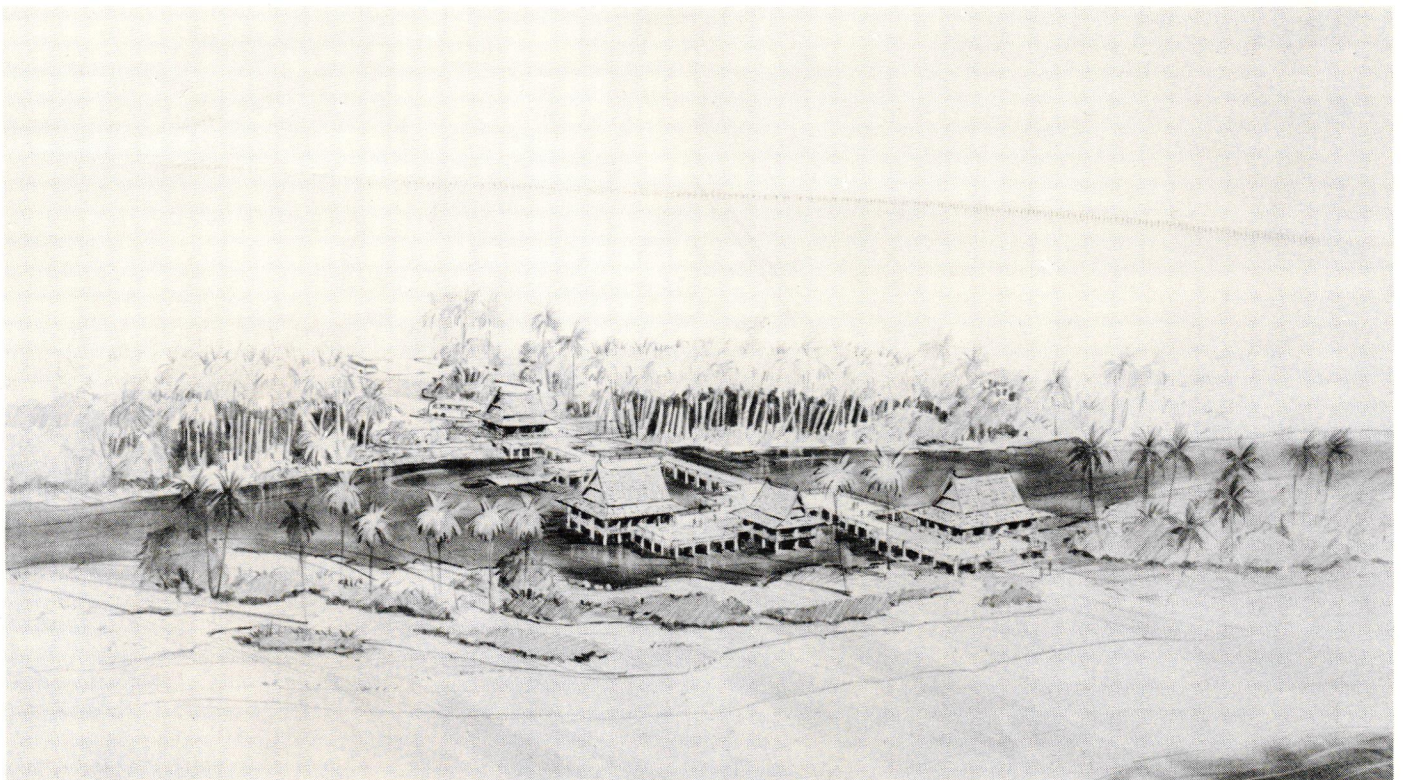
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In 1971, WWAT&G participated in a master plan for development of Malaysian tourism. Five years later the Malaysian Government commissioned WWAT&G to create a hotel which would become the first step toward actualization of the master plan. The architects were charged with site selection as well as design and project development of what would become the first major tourist facility on Malaysia's picturesque east coast. One of the principal attractions of the area—giant sea turtles in their migration and egg laying rituals—presented

both an opportunity and a responsibility. The architects felt visitors should be acquainted with the turtles' delicate life cycle and also the relationship that exists between Malaysia and the surrounding sea. On recommendation of the architects the Malaysian Government agreed to establish, as part of the overall project, a museum and visitor center near the middle of the hatching grounds, five miles from the hotel site.

The architects engaged in exhaustive research into the indigenous architecture of East





LACAYO

A

Profile

Norman Lacayo, AIA

by Nancy Peacock

Hawaii Architect interviewed Norman Lacayo upon his return from a recent trip to China.

HA: We understand you were recently invited to China. Was this a special program you took part in?

NL: Yes, I was invited as part of the People to People Citizens Ambassador Program.

HA: How were you chosen to participate in this?

NL: I'm really not sure, but I suspect I was recommended by Richard Bender, dean of the School of Architecture at Berkeley, who was the delegation leader for our tour. He had been a juror for an HS/AIA award program previously.

HA: Who were some of the others chosen to make the trip?

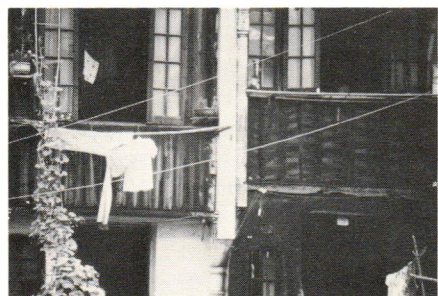
NL: Our group was sponsored by



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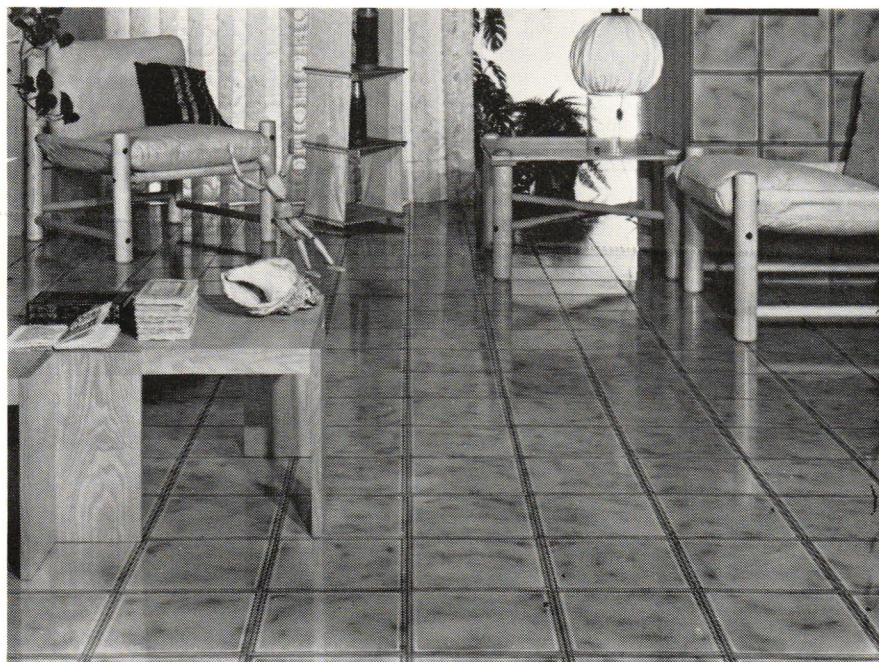
D
LACAYO



E
LACAYO

A. So romantic—I.M. Pei's hometown Suzhou, but the boat's contents nearly blew us over (a sewer boat). B. Norm and Pam Lacayo at the Imperial Palace, Beijing. C. Contemporary treatment of corner. D. Typical southern arch—second-floor wood balconies with small-paned glass. E. Compatible roof slopes.

Italian Tile Chosen for Kaanapali Alii

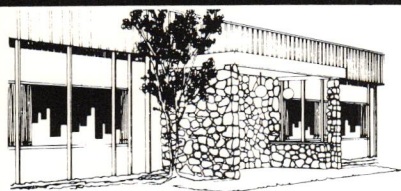


Although the picture here is not Kaanapali Alii, it does show the beautiful ceramic tile chosen by Phyllis Spalding of Spalding Associates, Interior Designers, for this recently completed luxury condominium on Maui. A generous 66,000 sq.ft. was installed. It is the smart Cerdisa in the Faggio pattern (7-450)—a fawn beige 10"×10" tile with complimentary two-tone accent border. Edwin T. Murayama, Architect.

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China's architectural society, the China Association of Science and Technology. There were 25 of us in the group, and we came from several different professions. There were ten architects, several engineers, developers, economic planners, and a construction manager. Seven people were listed as "spouses."

HA: Did you have a chance to meet Chinese architects?

NL: We had brief meetings with many architects and other Chinese dignitaries. All of the professionals on the tour were supposed to prepare programs to present to our Chinese counterparts in the various cities we visited. I chose as my topic slip-form construction, a system used on several high-rises I've designed in Honolulu.

HA: How was the information presented?

NL: I had assembled a slide show of about 140 photos taken at the Honolulu Tower site, and also had a 13-minute slip-form movie without sound, lent to me by Charles Pankow & Associates. I would narrate the program, which would of course be translated by an interpreter. I tried to keep my narration simple, but the whole process was a lengthy one.

HA: Were the Chinese architects previously aware of the slip-forming method?

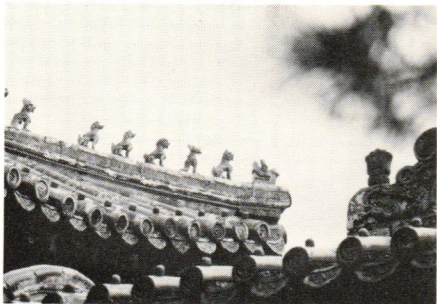
NL: Oh yes. They were very knowledgeable. A process similar to slip-forming has been used in Shanghai for years, where metal forms are used instead of plywood forms. The task of architects in



LACAYO

E

A. Penthouse suite. B. Enclosed lanai. C. Each household is "encouraged" to grow five green plants. D. Canal houses on "Grand Canal." E. Chinese roofs are curved because in ancient times the people worried about their houses catching fire, so they built their roofs in the shape of a boat. The house would symbolize the water below the boat and therefore could never catch fire. F. These different dragons on an Imperial Palace roof are to take care of driving away assorted evil spirits. G. The beautiful town of Changzou. The family often sit on these bamboo chairs in the doorway to eat, fix their peas, wash their hair, and gossip.



LACAYO

F

China is to provide adequate housing for the people. Nothing "frivolous" is ever designed or built. The Chinese are not as "sensitive" to their personal environments as we are. Housing is seen as primarily providing shelter, and, if a Chinese person wanted to see a beautiful scene, he would ride his bike to a public place of beauty. The Chinese people we saw smiled a lot, and seemed particularly healthy and happy.

HA: What were some of the other presentations about?

NL: Two other architects gave presentations along with mine. One showed a movie on pre-cast construction, and the other spoke about zero lot line design.

HA: What was your itinerary?

NL: We were in China about two and a half weeks, but the entire trip was from August 16 through September 14. The group first met in Seattle; then we flew to Tokyo. From Narita Airport we flew to Beijing (Peking) on China's CAAC Airlines. In Peking I gave my first show. We also visited Shanghai and several walled communities.

HA: What kind of sightseeing was



LACAYO

G

Continued on page 22

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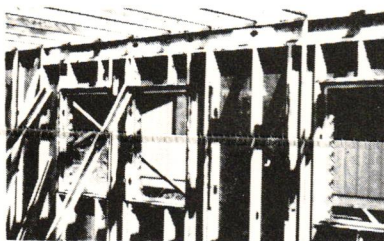
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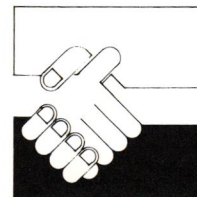
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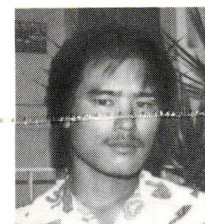
New Members

by Nancy Peacock

William "Will" Beaton, an Associate member of HS/AIA, is a partner in the newly formed architectural consulting firm of TRB/Hawaii. Energy analysis (i.e. solar shading, daylighting, ventilation, use of building materials), for both new and old buildings, is the main focus of the firm's activities, and Beaton's particular area of expertise. Raised in Boise, Idaho, he received his B. Arch. in 1977 from the University of Oregon. He spent two years working and traveling through the Far East before moving to Honolulu three years ago. He enjoys all sports, especially basketball, and is an avid photographer.



*Beaton, Chun,
and Yamamoto*

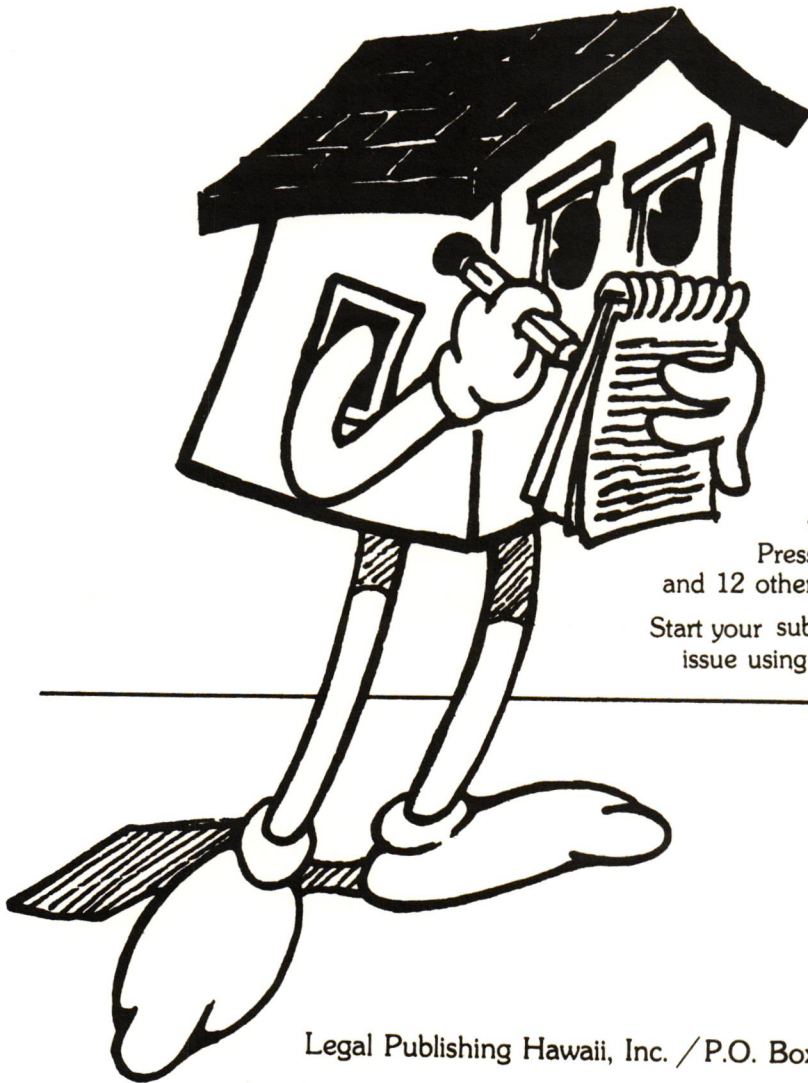


Darrell Chun, an HS/AIA Associate member, is employed at the Maui Architectural Group, Inc. He received his B.A.E.D. in 1978 from the University of Washington. His hobbies include photography and competitive running.

Derek Yamamoto, Associate member of HS/AIA, recently received his B.Arch. from the University of Hawaii (1982). He currently works for Sam Chang Architects & Associates, Inc. He was born and raised in Honolulu, and attended Kaimuki High School. His interests include drawing, painting, and motorcycles. HA

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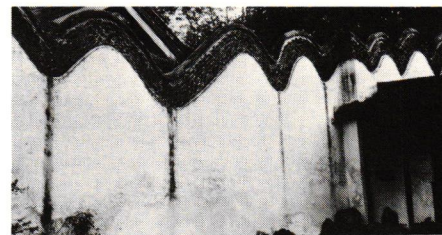
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Continued from page 19



LACAYO

Dragon wall, Wuxi. 20,000 to 30,000 people visit this garden per day.

included in your trip?

NL: We saw several housing projects and communes, two pre-cast forming factories, a corduroy factory, several hospitals, the Great Wall, and an incredible palatial Chinese mansion that had been I.M. Pei's family home before the revolution.

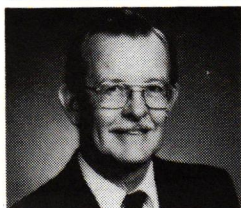
A diary was kept by our group of our travels and impressions, with a different delegation member assigned to each day. This diary was later translated to Chinese and bound.

HA: What was the highlight of your trip?

NL: Our stay at the Queen's Summer Palace definitely qualified as the trip's highlight. Though the grounds are open to the Chinese people, the palace itself is not. We arrived in Peking at night and were given a tour of the palace by flashlight, as there is no lighting in it. We stayed in what had been the concubines' quarters for four nights, and it was spectacular. We felt very privileged to have been allowed into the palace. **HA**

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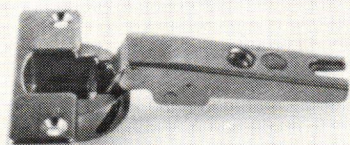
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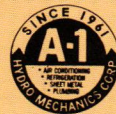
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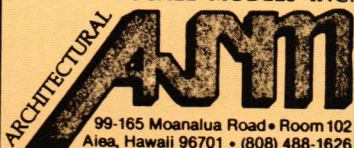
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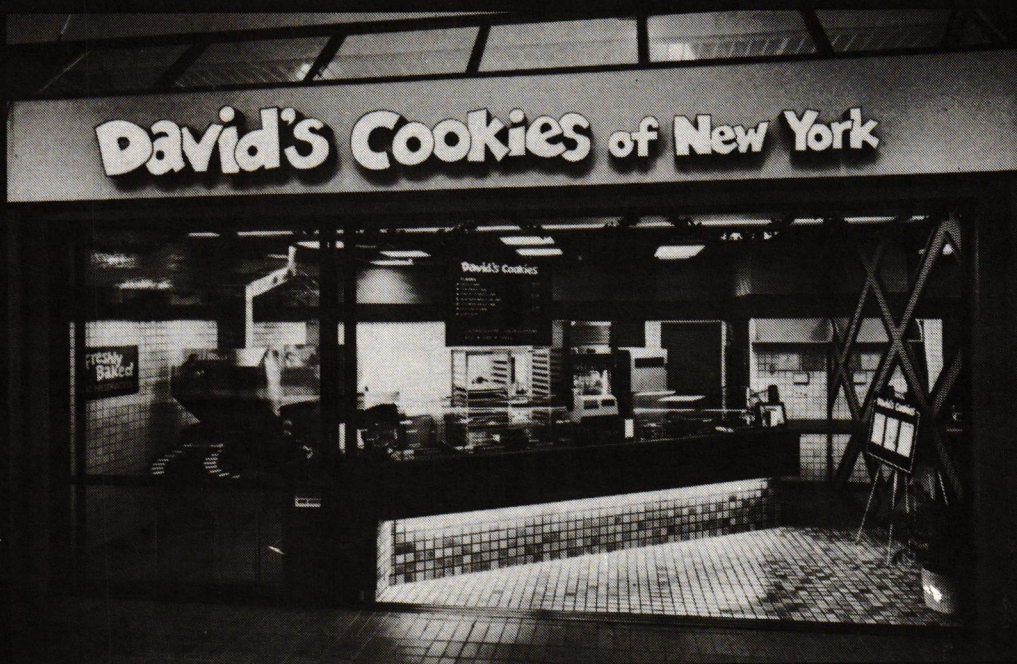
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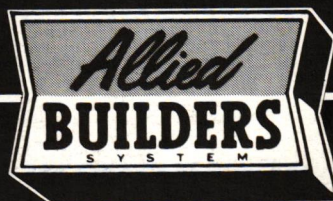


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