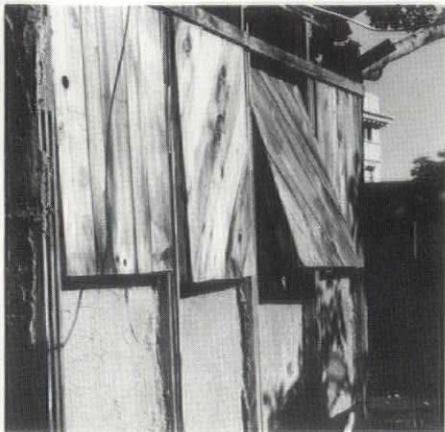


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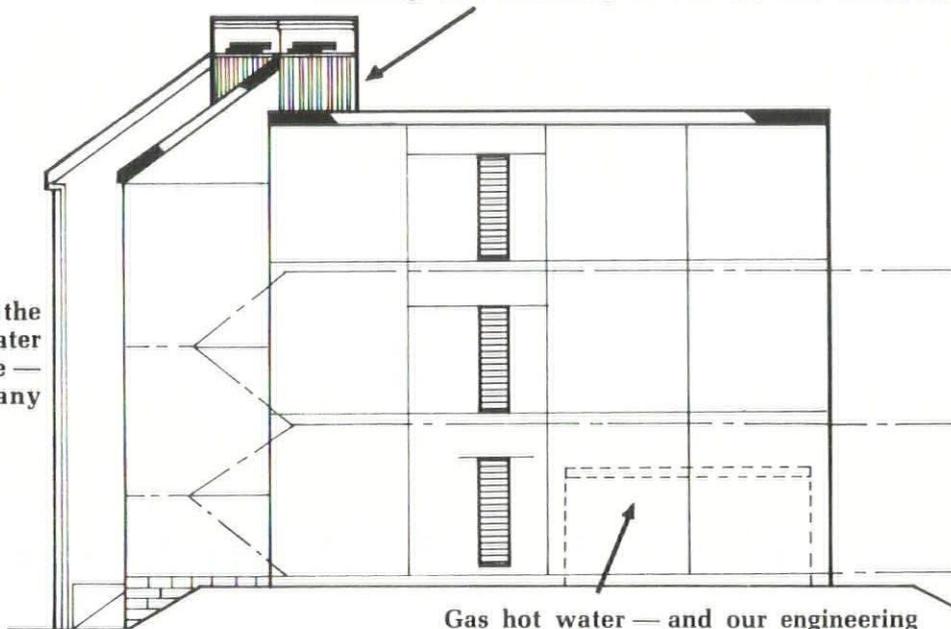
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UH Student Awards Interdisciplinary Design Day at the University of Hawaii: The Role of Environmental Design in The Community and The Role of The Design Professional in The Built Environment



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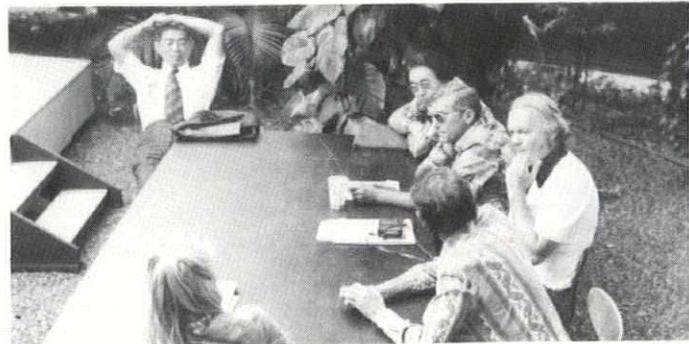
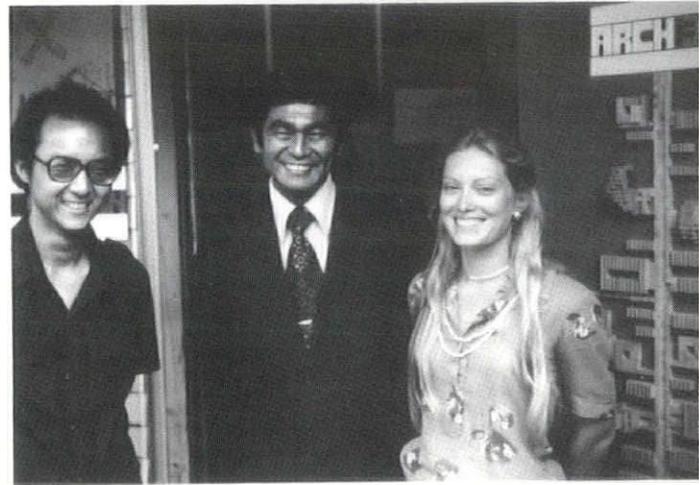
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UH Student Awards Interdisciplinary Design Day at the University of Hawaii:

John Farnsworth





Andrew Yanoviak, chairman, Student Awards Task Force Committee; former lecturer, University of Hawaii Department of Architecture.



Edward R. Aotani, vice president and president-elect, Hawaii Chapter, AIA; past president, NAHRO.

Introduction:

Chapter Vice President and President-elect Edward Aotani, AIA, introduced the keynote speaker and urban design panelist Charles Sutton, AIA, as well as the following interdisciplinary panelists:

Regional planner Donald Wolbrink, FASLA, AIP; city planner Betsy Marcinkus, AIP; architect Roger Lee, FAIA; landscape architect George S. Walters, ASLA; architect-designer Sam Sweitzer, AIA; and interior designer Vance Borland, ASID.

Their speeches and participating comments were edited by the panel moderator for publication in the Hawaii Architect. It is hoped they will be appreciated by those unable to attend one of the most impressive Open Houses and accompanying ceremonies held at the University of Hawaii Department of Architecture.



UH Student Awards Interdisciplinary Design Day at the University of Hawaii:



Charles R. Sutton, chairman, R/UDAT Committee; former lecturer in design, Columbia University, School of Architecture.

It is apparent in our society and our community, that there has developed a real concern for role playing — why? Are we trying to justify our professional existence? Is it not clear — by the nature of our professions — what it is that we MUST do?

Perhaps these questions arise because of self doubt — because we may not see the results around us that indicate our success.

The "Built Environment" that we see as our responsibility — and sometimes as the result of our work — only rarely exhibits those qualities that our education tells us are ideals to be sought out.

Can we excuse ourselves that our job (role?) is so small as not to have greater impact? Or can we increase our influence over the

built environment to the point that its quality — that the quality of life therein — more closely resembles the stage of realization at which we in the design professions have ourselves arrived?

Thus I have recognized — that one of our "key" roles is **to create an awareness among our fellow men of the opportunity to bring the built environment into harmony with the natural environment.** To do so, there must first be that understanding within the professions that such harmony — or balanced relationships — is of value: that it contributes to the quality of life in our community and is attainable through the practice of our special skills.

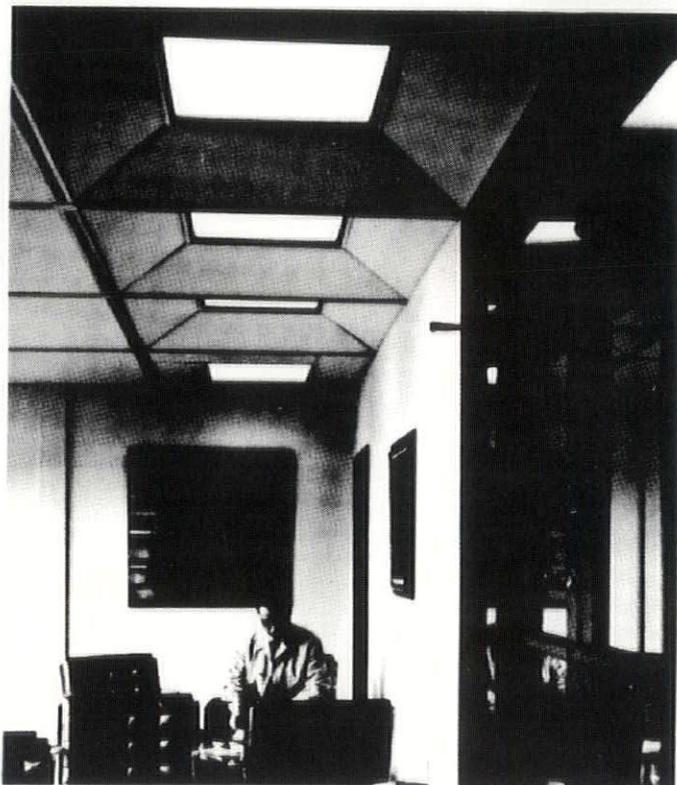
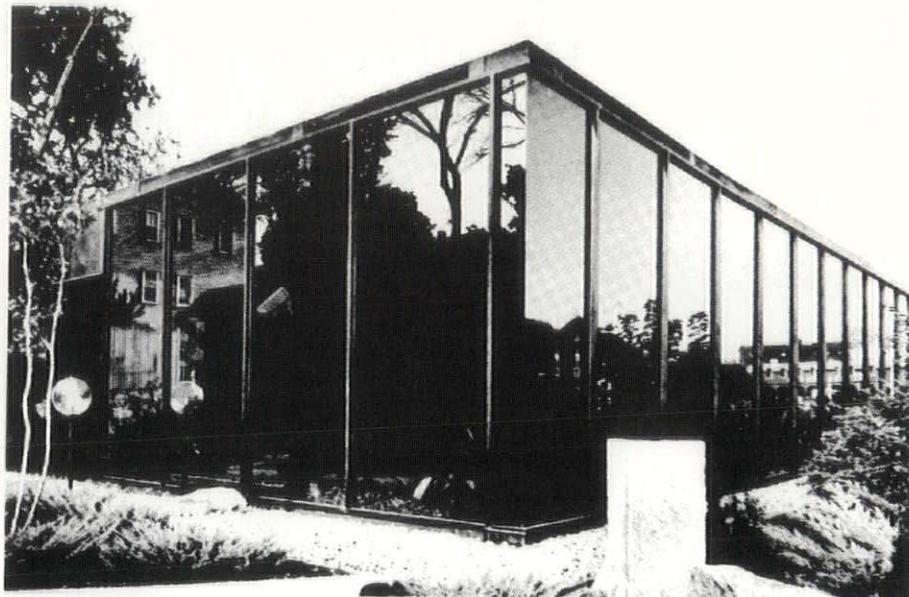
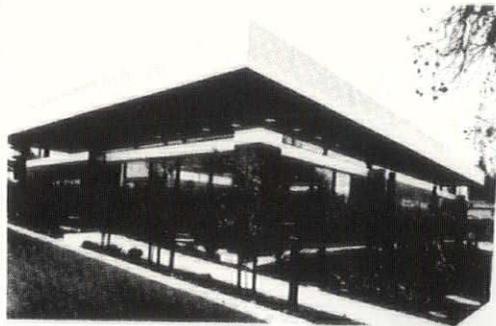
This suggests an educational process that has two principal

directions, or which has two stages:

First, is the development of the design professional, wherein the total of our cultural achievement is directed into the process of giving that person the capability to apply those acquired values, that knowledge — in his own time — to the physical needs of his place.

Second, in order for that professional to most effectively contribute to the quality of the man-made aspects of the environment, there should be a general awareness in the society of the elements of that environmental quality — and a desire for that quality. This is our profession's second major educational opportunity.





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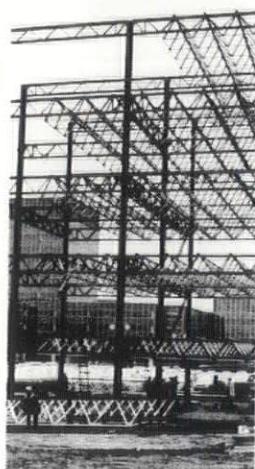
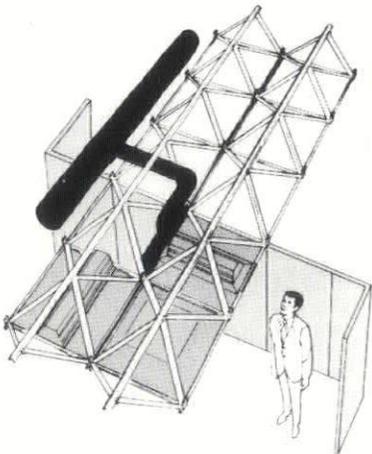
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UH Student Awards Interdisciplinary Design Day at the University of Hawaii:

Donald Wolbrink

I certainly want to "second" Ty Sutton's statement with respect to our major responsibility in **Creating an Awareness**.

I would like to add a little different flavor to this basic concept in just a couple of minutes.

When we talk about the range of concerns that we **must** attend to in any planning project — I'm thinking about regional planning, I'm thinking about city planning, and I'm thinking about design — and these are not necessarily separate categories.

Visualize a matrix with the headings across the top seeing such things as "economic considerations," "environmental issues," "social issues" — and "urban design and planning" (the last to include design of buildings, design of neighborhoods, but most important, to include the kind of design that reflects the interfacing and the inter-relationships of all the elements of design). These are the headings in this matrix. Then, these are **concurrent** considera-

tions and must all be taken into account in the total picture — where there is feedback, back and forth horizontally from one to the other.

We cannot have a physical design solution that is socially unacceptable or socially impossible, or that doesn't work economically, or that damages the environment. I'm also saying that these social considerations, economic considerations, and environmental factors are key contributors to this "total" picture that we are working toward.

This is really just another way of elaborating on what Ty was saying in his keynote address — with respect to more appropriately balancing and modulating the relationships of the built environment in greater harmony with the natural environment.

Now we have this matrix — you can probably think of other headings to put across the top. However, with these in mind as **concurrent considerations**, just step

down sequentially, through the kinds of interdependent elements we **must** be comprehensively over-viewing and simultaneously considering in greater depth.

As a first point of methodological order, we must be defining problems. We must, after having defined the problems, begin looking for solutions. Of course, we are always very much aware of this interplay of these interfacing key subjects — none of which can be ignored. And after having possible solutions, we can proceed to better defining and comparing these **alternative** solutions.

You can appropriately devise your own matrix to suit your special problem conditions and the peculiarity of your own situation, but the proper operational sequence of addressing oneself to evolving solutions — after having thoroughly defined the various considerations — is something that I would like to mention with a certain amount of emphasis, as a key point that we really should keep in mind, all the time.

Concurrent Issues / Sequential Considerations	Economy	Environmental	Social	Urban Design	
Problems	↓	↔	↔	↔	↓
Needs	↓	↔	↔	↔	↓
Alternative Solutions	↓	↔	↔	↔	↓
Evaluation of Alternatives	↓	↔	↔	↔	↓
Solution	↓				↓



Donald Wolbrink, past chairman, Board of Registration, 1975 ASLA; former lecturer in urban design, University of Hawaii Department of Architecture.

Our culture today has become so specialized that we have a tendency to delve into so many very specific issues at the expense of neglecting the broader aspects of environmental problems. For example, we have millions of dollars in research funds being spent on housing — because we're thoroughly convinced that we've got to solve the "housing problem." But the "housing problem" cannot be addressed or solved apart from social, economic, cultural, environmental, and other, **concurrent considerations**. All of these issues must be reviewed in the context of the previously mentioned matrix.

Of course, we have learned a great deal in the meantime. I can remember back in the early 1940s, the Pruett Igoe project was being planned, and it was supposed to be a very advanced and forward-looking design. The architect thought and felt it was a "forward-looking design" — but there was a whole background of social issues which had not been taken into account. And of course, it failed even to begin to succeed.

In closing, I just want to emphasize that we **must take these concurrent considerations into account** on an interplay basis. We must consider the interfacing of all these aforementioned matrix issues — the planning factors, design elements, and their interdependent interrelationship in the total picture — when we are professionally facing any environmental planning and design issues and problems. And we must educate ourselves accordingly.

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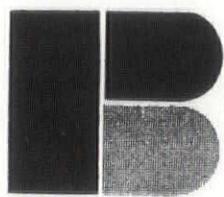
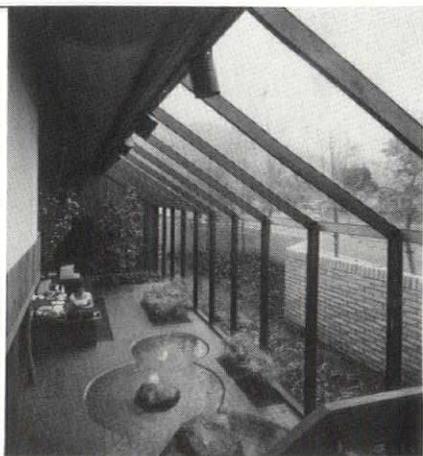
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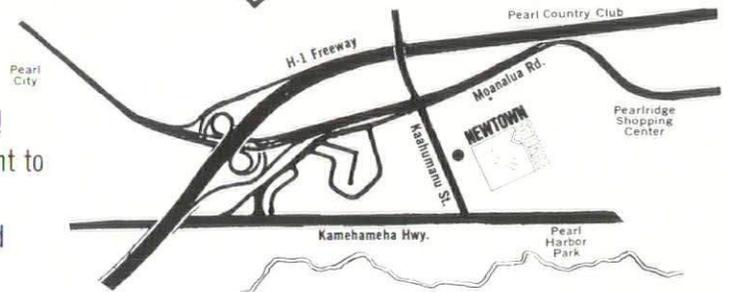


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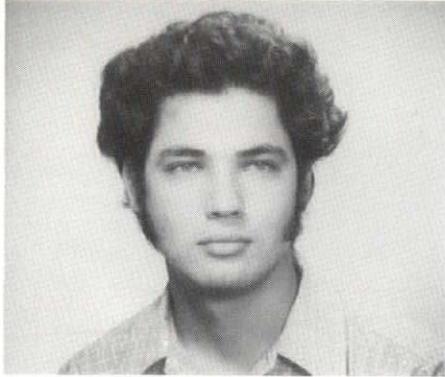
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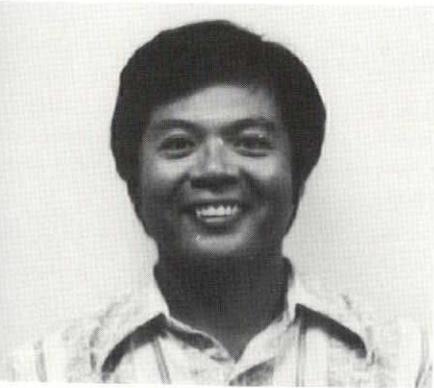
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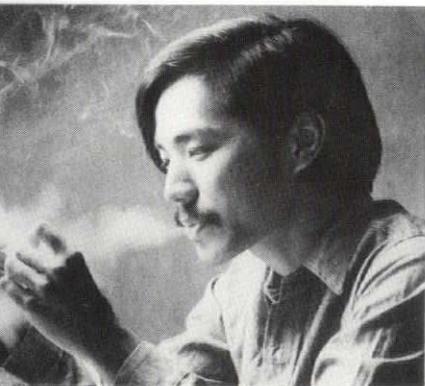
New Members



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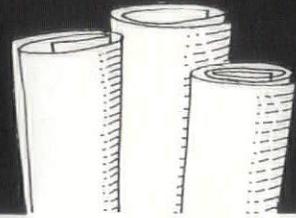


MICHAEL K. K. Tang. Corporate member; John Sjoberg & Associates. B. Arch. Eng., Washington State U. Wife: Aileen. Hobbies: golf, fishing.



NATHAN G. H. LUM. Corporate member; Charles R. Sutton & Associates. B. A., B. Arch., Syracuse U. Wife: Lorene. Children: Natasha 2½.

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UH Student Awards Interdisciplinary Design Day at the University of Hawaii:

Betsy Ross Marcinkus



Betsy Ross Marcinkus, president, Hawaii Chapter, American Institute of Planners; staff planner, Department of General Planning, City & County of Honolulu.

I am very pleased to see that this is a multidisciplinary panel here today, because that is one of the essential elements that we have to remember when we talk about planning. Too many of the planning departments across the country look at environmental planning in very restrictive kinds of terms. Whereas they do a "master plan" every now and then, the day-to-day work of most of their people is occupied with zoning, subdivision regulations, and so forth — all of which is representative of a kind of "negative planning."

The trend in planning today calls for assembling a team of professionals in various disciplines with various specialties, to give a planning department a well-rounded approach to planning. In the Department of General Planning of the City and County of Honolulu, as a matter of priority, **"design-planning" has not played as large a role as the community would like to see.** The problem there is simply a matter of priorities, dollars, and the number of staff the department can employ.

The department has, however, engaged two consultants who did a first stage study of Waikiki. The team was a very interesting one in that it was composed of an architect and designer — Brian Crumlish, who teaches at Notre Dame — and a systems analyst — mathematician Bill Jago from Santa Barbara. This is the kind of multidisciplinary effort that I believe we are going to see increasingly.

So, if you as students are thinking about going into planning,

please keep in mind the upcoming trends in terms of the demands on your abilities and capacities.

Another point that I would like to mention in reference to environmental planning is the limitations of land use regulations. For example, in traditional zoning and subdivision regulations the third-dimensional (3-D) "perspective" of the "design" element of a city has not been adequately addressed.

Now, of course, one of the significant breakthroughs in this particular area is the PUD (Planned Unit Development) concept. In PUD there is an opportunity to get away from the static zoning situation into a design-oriented situation with landscaping and variations in setbacks and site arrangements. I think that this is a prime example. And there has to be a lot more of that occurring . . . before we are going to get a livable environment.

Another thought that I have about planning in government is that, too often, because we are "bureaucrats" — we get bogged down in the area of "processing" as if it were the end product, instead of its real-life situation as simply a means to an end.

Processing should be done in a much more efficient manner and the key element that should be stressed is the "decision" that needs to be made — the yes or no "answer" that should come back to the applicant — and less emphasis on the iterative processing that occurs. It only drags out the time and builds up the expense.

One additional element that has

caused planning departments to look more at environmental problems is the EIS (Environmental Impact Statement). Again, this tends to be a very bureaucratic, rigid kind of approach to getting basic environmental considerations into the planning process. And it is definitely a failure attributable to professional planners.

If we had been alert to the times, and alert to the mood of the people, we would have built-in the examination and evaluation of environmental concerns a long time ago.

We didn't. So what we got, of course, is NEPA (the National Environmental Protection Act). While the objective of NEPA is desirable, if planners had been alert and applied themselves to the issue in the first place, we wouldn't have needed NEPA to do good integrative planning.

UH Student Awards Interdisciplinary Design Day at the University of Hawaii:

Roger Lee



Roger Lee, past president, San Francisco Bay Area Chapter, AIA; former lecturer, University of Hawaii Department of Architecture.

I would like to direct my comments especially to the architectural students, speaking a little bit about "What is the Role of an Architect." It is quite complex and actually very difficult to explain in such a short period of time. But I would like to discuss one particular aspect of this concept which I feel is quite important.

I think one of the most important roles which I want to bring before you students as future professionals in architecture is "leadership." It sounds very simple, but it is actually a very complex word, leadership.

Leadership means strength — it means being strong in what you are doing.

Leadership involves moral obligations to the community, and it involves your own integrity in design and planning.

These areas of human activity become so much more complex when you apply the concept of leadership to them. It goes on and on for many years and, sometimes, this leadership begins when you are in school. I can tell by the students I work with on their designs, as they begin to question conceptual notions and stylistic mannerisms. Very often, however, leadership does not come until you're in another architect's office — or even later, when you become a "principal" of a firm, and eventually, a very influential person in your community. It grows — I can tell you that.

This particular concept of leadership is extremely important

to your professional development and educational process as students in architecture. Many of the projects you work on as students or even as apprentices in an office — there's often a tendency to take a lot for granted — in many ways is not leadership, because you expect someone else to initiate the project in advance. You eventually learn that in order to most effectively control the outcome, you must get right to the beginning of things.

I think the best way to explain what I'm trying to say is to take an example from my one practice. A couple of years ago, I had a very interesting project in California. I had a client-investor — a doctor — who came in the office and said, "I just purchased 12 acres of land near this very small private airport. I would like to have you do a preliminary design for a small hotel, as it seems that would be an ideal location for such a facility."

I said, "Very fine — we'll work out all the arrangements."

But before he left the office, he said, "I'll leave the whole thing up to you because I don't know anything about hotels."

I took the same words and told my staff that we just got a great new job to do — and the zoning is wide-open. I left the projects with one of my associates and when I returned four days later, I said "by the way, how is our new project coming along?"

"I haven't started yet," he said.

So I said, "What's the problem?"

"Well," he said, "we have no program." Getting back to my

point of "leadership" — I simply said, "I don't have one either, and furthermore, neither does my client. **You** are the "program."

This time around, the leadership came into the picture, and within a few days, we were discussing whether it should be a low-rise or high-rise, the number of units, its relationship to the community. It's almost like creating a project from scratch. This is what I call "leadership."

This kind of role beckons us to assume a greater level of responsibility, and not depend strictly on other people to come up with design criteria, planning considerations, and so on. And when it does, it better prepares us to question it, challenge it, and discuss it further to see if there are any other problems — not so much to walk away from an imperfect or irrational program — but rather, to assume a position of open-minded leadership. I think that this is all part of creating architecture above anything else.

There is also the other extreme of being an architect, and that is designing buildings based on a very explicitly spelled-out program (such as at the University of California) — which is written and tabulated into a very precise book of specifications for room sizes, contents, relationships, and so forth.

In this case, it is a different kind of challenge. Here again your leadership capabilities are being tested — to reformulate all of these writings and members into a good piece of architecture.

Continued on Page 22

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Our Keynote Speaker, Ty Sutton, preceded his talk by saying that he was addressing himself to one elusive topic represented by two similar but different titles. I feel that I too am shooting at a moving target.

I think, however, that he immediately put his finger on one of the prime problems — The Role of the Designer in the Community — **where we are all very busy playing "roles," but not really accomplishing very much "good" environmental planning and design.**

I think it's interesting to look around this table of experts — this panel of distinguished notables in this community — some of whom are further recognized as "Fellows" by their respective professional societies. All of us claim to be "multi-disciplined" architects-planners-designers.

I really feel that one of the major problems is that we are all very busy playing this "role," and playing it in such a way that we begin to feel that the "role" is something which **has** to be recognized by the community as "rather" important, when as a matter of fact the community doesn't consider it important. They don't give a hoot and a holler about the "environment" and its "planners" and "designers." And this is why, as Ty Sutton points out, we are not successful.

We are not successful because we do not have the "influence" that we should have — and we never will have that "influence." We can sit around here spouting platitudes for the rest of the day.

You have all heard the very same "bromide" about the architect and his ability to provide "leadership." Baloney. He is "no thing." He is "no thing" because he does not know how to hang "together." And the consequences are that all of us as professionals hang "separately."

The role of the landscape architect, as Ty points out, first of all — number one, he says, "... the built environment must be in harmony with the natural environment." Now, I want you all to go home and embroider that on a little crewel and hang it up next to "Home Sweet Home," and the next time you do a project, you say, "We must do something to harmonize with the natural environment. Thank you very much."

And you take your little project scope-of-work time-line and you begin to do your work. And incidentally, about near the end of the project you might want to call-in a landscape architect to see if you can tie together a massive parking structure with the natural environment. You won't do it!

"Now, you heard the last speaker say that he has always had a client... most of his clients... very rarely does he not have a client... on more projects than less... he does have a 'free-hand' " Well he's a very rare bird indeed! Because, you are always faced with this business of men, money, and materials — and, one of the things that you're going to find is the client says "... incidentally, let me see what your consultant's costs are going to



George S. Walters, past president Hawaii Chapter ASLA; former lecturer in landscape architecture, University of Hawaii Department of Architecture.

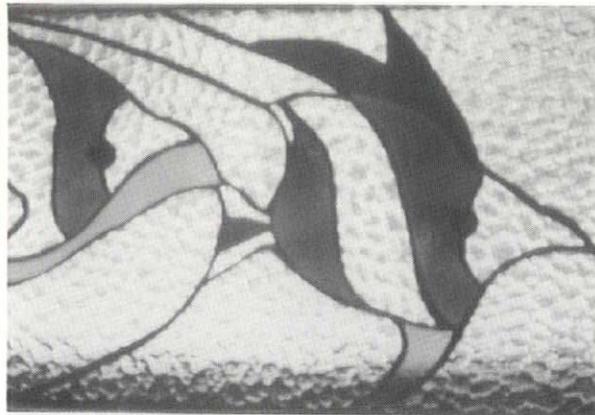
be..." And he starts whittling away.

I have yet to find an architect who says, "Name your fee. We want the very best service — *carte blanche*." So you're not going to be able to do it either — like it or not.

And since I'm feeling particularly omniscient today, I'm going to tell you right now: We're all going to walk away from here today, and "nothing" is going to change. (Hurrah! Is this "nothing" the same "architect" who was referred to as "no thing" earlier? A bit of editorial facetiousness and wishful thinking.)

"Nothing is going to change — unless you know how to get 'power.'" Do you know where power sits? Power sits right there where that lady in the yellow dress sits. (Reference to the Honorable Senator Jean King. Ed.) Power sits in politics — and Eddie Tangen can do more to influence the community and the environment than the whole aggregate of us sitting around here today will ever do.

You want power? You want to be able to do things? You want to be able to affect the community? Then don't let us talk about the "role" that we're all going to play and how we are all going to go forward. That's lip-service I've heard for twenty-some years. I function professionally in this community and I say that it is probably the most "design-conscious" community anywhere. Yet, we don't work together. We don't know how to work together. And we don't know how to get the power to be able to do the things that we are supposed to do.



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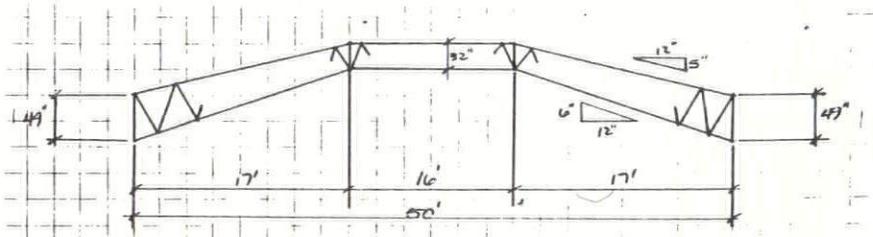
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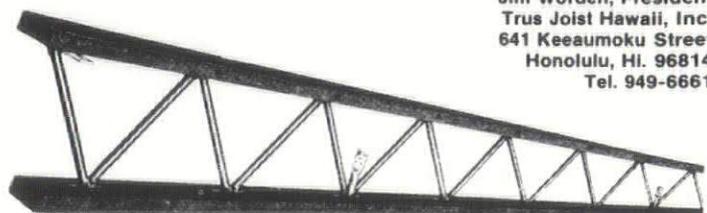
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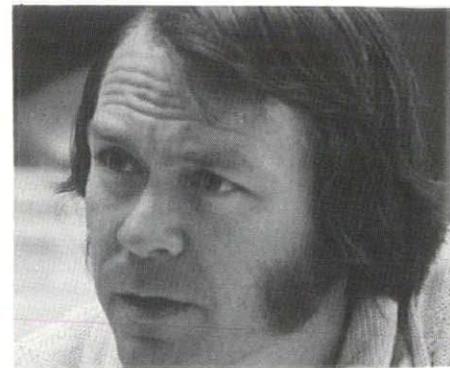
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UH Student Awards Interdisciplinary Design Day at the University of Hawaii:

Sam Sweitzer



Sam Sweitzer, former lecturer in interior design; University of Hawaii Department of Architecture.

The interior design aspect of commercial office and shopping spaces is undergoing tremendous changes in this community, as even the most casual observation will verify. This is due to the fact that the nature of our buildings and their designs are quite different than they used to be. In scale for instance, the new office buildings downtown — probably any one of them would equal an entire city block of space downtown ten years ago.

In this particular setting, interior design becomes a major consideration — especially, in the prevailing type of “interior” spaces being built. People in interior space — the mode of work, and occupation, and community. And relative to these developments — and the fact that more and more occupations are being performed inside — interior spaces deserve very essential consideration.

The trend is definitely toward “interior” time — more occupations being performed inside. And of course, in this community we have such a high percentage of both spouses working, that **the value of people inside space and what designers can do for them, is quite important.**

The experiences that I’ve had working with managers, who divert the efforts of these people, is that they are aware of the needs for improvement in working conditions. Some of the bland and dull spaces that people have been working in do require improvement. Some of this awareness of

office managers can be attributed to the positive results they realize in motivating people by means of well-designed interiors. Of course, in commercial shopping centers the value of good interior design is reflected in sales and profits.

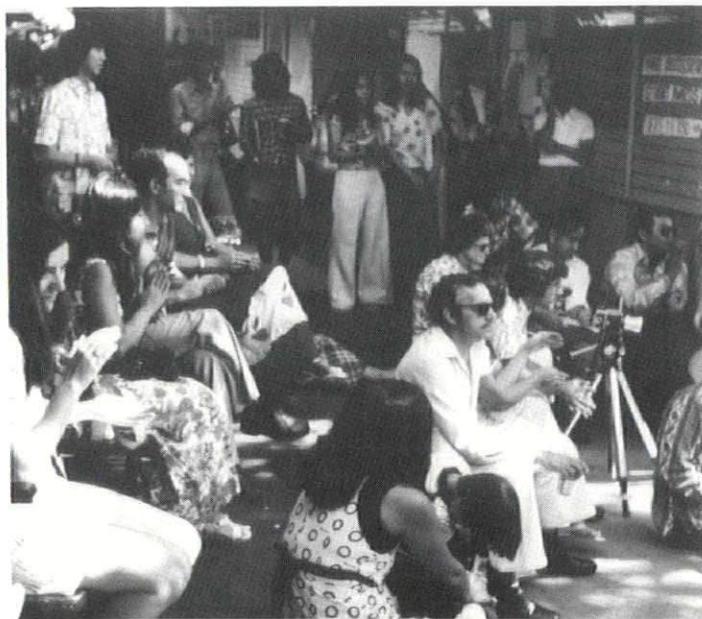
One of the major problems in our environment is that architects don’t really reach the majority of homeowners with their capabilities. Interior designers have much greater opportunities in this area and of course, planners are able to influence the design of homes to some extent.

Actually, whenever possible on a sizable project, I prefer to see an integrated team of designers, rather than an individual approach. From my past experience on projects, the quality of work is affected negatively when the architect maintains or imposes himself as a “leader” in areas

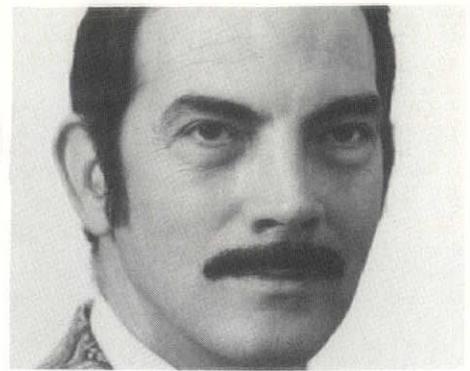
where he is unqualified to do so.

It is probably overly simplistic to assume that the application of strong leadership implies too much regulation and control by any one disciplinary interest group. Every experienced designer realizes that there is a certain amount of give-and-take and exchanges of information between the various professionals involved. It is good to get some of this kind of interdisciplinary experience while we are still in school.

“The best interior designed spaces, are those where the designer expresses himself in sympathy with the design intentions of the building architect. Of course, in many instances, these activities result from follow-through on the part of one designer or one office, but most often from several offices and designers operating as a team.



UH Student Awards Interdisciplinary Design Day at the University of Hawaii:



Vance Borland, president, Hawaii Chapter,
American Society of Interior Designers.

Before I address myself to the "Role of the Interior Designer," I would like to present some background on the development of our profession. The American Society of Interior Designers (ASID) is a certifying professional body which is all encompassing. It includes those members once affiliated with the National Society of Interior Designers (NSID) and the Association of Interior Designers (AID).

ASID now has programs for testing and certification as a professional interior designer; however, due to its "grandfather clause," several practicing interior designers have been admitted to the professional society without it. Consequently, they are not necessarily adequately trained or educated — as they have not had the academic background opportunities, which you students are privileged to experience today.

There still exists some lack of regard for the interiors created by architects, and that's another reason that you are so fortunate to be able to attend a school where the future architects, and landscape architects, interior designers, urban designers, and regional planners all study and work together. In this manner, you get to learn at an early stage of your development what some

of your roles will be.

Once you get into practice and begin to work with real world clients and other professionals, you begin to learn that whoever is paying is in charge. Early in the game, you begin to sense who is going to establish the rules, and the roles, and also to determine who is dictating. You also gain further understanding of the linkages between the various role players and their assignments. You learn how to begin to use leverage and bargaining power if necessary, and also how to educate others to see your viewpoints.

It is a long-lived educational process to become a more and more effective design professional. **The art and science of humanizing and personalizing interior spaces through the design process goes way beyond the cold selection of materials and objects that occupy a room.**

ASID and its intraprofessional educational review group, the Foundation for Interior Design Education and Research (FIDER), has been recently put into the position of discrediting a number of design schools which were applying for Interior Design accreditation, because of a lack of interior design content in their curriculum and studios. I have seen better design boards on exhibit by the students here today than many of the so-called "professional" interior designers practicing in this community are in fact capable of producing. **This is a real compliment to the school, its instructors, and students en-**

rolled. This is exactly the kind of academic input we are looking for in terms of upgrading our professional roles and competency in the community.

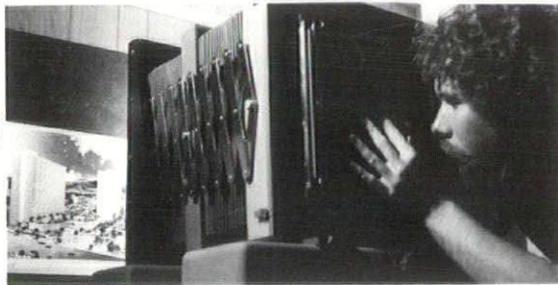
Most of our practicing interior designers have learned-by-trade by on-the-job training. They have not had the occasion to participate in academic experiences and professional schools such as yours. Many of us have started our design careers by handling material samples, or by servicing furniture showrooms, and so on.

Although condominiums are dictated by the forces of economics in the marketplace, many clients retain interior designers to make their interior spaces more personal and attractive. **It is often necessary to educate your client on what his or her or their spaces need to be.**

Historically, the designer who uses more professional approaches is better equipped to provide more personalized and humanizing spaces — not "artsy-craftsy" non-statements. As a client, governments typically need to have better ideas with respect to furnishings and equipment acquisition as well as the utilization of interior space.

Interior design, however, is not all dollars and economic considerations, it also involves planning, thinking, knowledge and ideas. The "primitives" were very well related to their natural environment; however, we now have a fair amount of "built" environment which is our challenge to respond to and design for.

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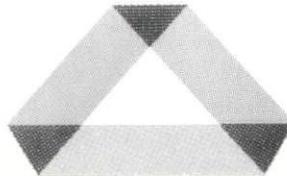
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Letters to

Dear Editors:

This might be of interest to the profession, through the Hawaii Architect.

General Excise Taxes:

Go directly to Jail, don't pass Go, don't collect \$200. Not really a joke for I am still shaking after having a tax audit for General Excise Taxes.

Over the past four years, we have deducted the amounts paid to consultants when calculating the 4% due the State for General Excise Taxes. Upon the advice of our CPA (who is usually pretty sharp), we considered this as money paid to a subcontractor and in this category we grouped engineers, architects, landscape designers, draftsmen and artists.

And now, with the closing of the books on the corporation, we were audited by one of George Freitas' soft-shoe men and he gave us the word — pay up! He disallowed the deduction for anyone who is not licensed to practice in the state. This of course eliminates draftsmen, planners, artists, graphic designers, model makers, photographers, and a host of others that we normally use in our profession.

Freitas said that in the last go-around to eliminate tax pyramiding they overlooked (or ignored) these people and agreed to limit the list to professionals and building trades who are licensed to practice. Period. And yet they will accept the aerial photography done by an engineering firm or the computer turnout by an electrical



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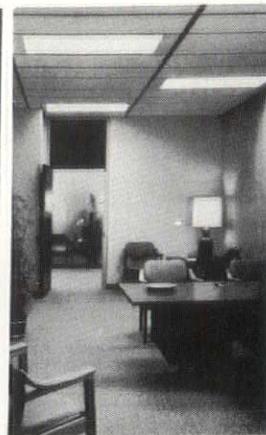
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Just a word to the unwise — avoid trouble by paying the 4% or on the other hand, should we join together and get the law amended to include these people?

Worthwhile material?

TED GREEN

Ed.—Amen Brother Green!

Editors:

Thank you for including my name on your mailing list for the Hawaii Architect. I welcome the opportunity to learn more about your activities and concerns.

The first issue which you sent me includes articles related to several of the committees on which I serve, as well as items of interest to me personally.

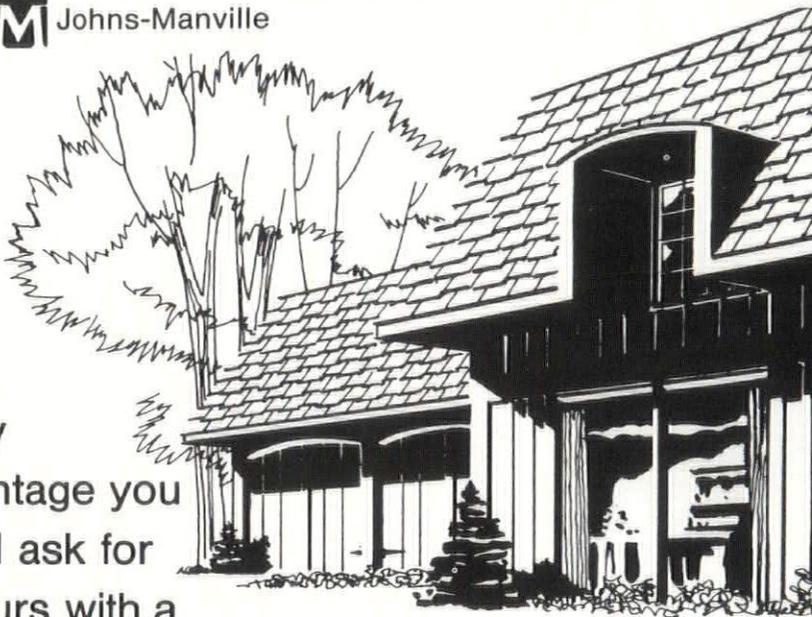
NEIL ABERCROMBIE
13th District Representative

Ed.—First indication that someone over in that place actually reads H. A.

I want to commend you for the fine articles on Mechanic's Liens which appeared in the April Hawaii Architect. They are useful for the design professions and certainly timely. Keep up the good work!

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UH Student Awards Interdisciplinary Design Day at the University of Hawaii: *Questions & Answers*

Dr. Luciano Minerbi, professor of urban and regional design asked George Walters: "... concerning your statements about 'power,' I am wondering how we should best use this capability in both the institutions of higher learning and also in the design and planning professions?"

George S. Walters, ASLA, landscape architect panelist, comments were as follows: "... I don't believe it will happen at Manoa — not under the prevailing circumstances... wherein, we are obviously still attuned to the 'Master Builder' approach to the solution of environmental planning and design problems.

"With respect to the capabilities of 'professionals' — there is a growing resentment to all bodies of 'professionals' in society — and parenthetically, the 'architect' functioned much better in the

community before he became a 'professional.' Reflect back on my earlier statements concerning community reception of our efforts as designers, and also my reference to incidental, moving targets with respect to our role-playing.

"The most direct method to achieve success is thru government — they are best able to deal with growth and change. Government in our community and our nation has experienced more growth than many of us as individuals — that is a hard-nosed fact of life in this society. I think we ought to forget our professional associations because they are terribly inconsequential and ineffective — and we ought to join government and become more effectively involved in the government association union — there is leadership; that's where strength and action lies; and that's the way environmental plan-

ning and design decisions are made.

"Let's face it — who is listening to the Thomas H. Creighton articles every Sunday? Who implements these ideas? Who knows about R/UDAT — and furthermore, who in the community is doing anything about it to advance urban design?"

"I think we ought to better recognize the role of the planner and how difficult it is to achieve our objectives. Maybe we ought to admit that we are trying to be 'social-engineers' or 'politicians.'"

Student in background: "It seems to me that what you are trying to do is to resurrect the Medici's — the patrons of the arts..."

George S. Walters: "No... well perhaps — but, as I see it, it is simply a matter of the ILWU vs. the AIA, AIP, ASLA, and so on.





A. Bruce Etherington, AIA, professor of architecture, University of Hawaii

A. Bruce Etherington, AIA, professor of architecture: "...it seems to me that what you are saying is to place more power in charge of the technocrats in our society as opposed to the bureaucrats. Wouldn't the result then be more 'technocratic-bureaucrats'?"

Charles R. Sutton, AIA, keynote speaker and urban design panelist: "...I'm more concerned about our abilities to effectively communicate what it is that we have to say, and what we are trying to say with drawings and models as well as words; rather than, simply achieving more 'power.' I think we need to influence the community more."

Panel Moderator Yanoviak: "...that was certainly a lively discussion — are there any other questions?"

Jack Lipman, AIA, vice president DMJM: "We are honored to have Senator Jean King with us today. I wonder if she would care to comment on this question of power and her view of us as professionals."

Senator Jean King, State of Hawaii: "...we can most definitely make Hawaii the kind of state we want it to be. And we can certainly make things much better than they are. All we need are 39 people that agree with our view — 13 in the Senate (one more than half) and 26 representatives in the House (one more than half). I also agree with your speaker, Ty Sutton, when he encourages you to become more effective in your abilities to communicate and influence decision makers and their constituents with your ideas and dreams for Hawaii."

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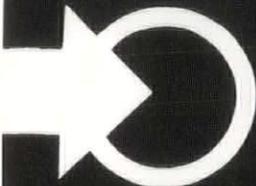
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Roger Lee

from 13

Two different extremes requiring perhaps different approaches.

One other point that I would like to bring to your attention: Should you "give-in" to a poorly organized program or a not-so-good client who would have you do relatively bad design work?

Again, this question points to "What is the Role of the Architect?" We all have had ideal situations and conditions in school — where we do pretty much as we feel and want to do. I have found that most of the students are that way. They don't very often listen to their instructors. They do what they want to do anyway — all the way through. **But, as you get out into the world and practice, I think there is this reluctance — this real concern that maybe you won't get to do really what you want to do.**

Actually, I am not afraid of that, and therefore, I pass this word on to you: I have found that the greater proportion of projects that come into my office are the ones where the architect has a complete free-hand, and is not tied-down in a restrictive, inhibiting, uncreative manner by economic special requirements, social concerns, or other.

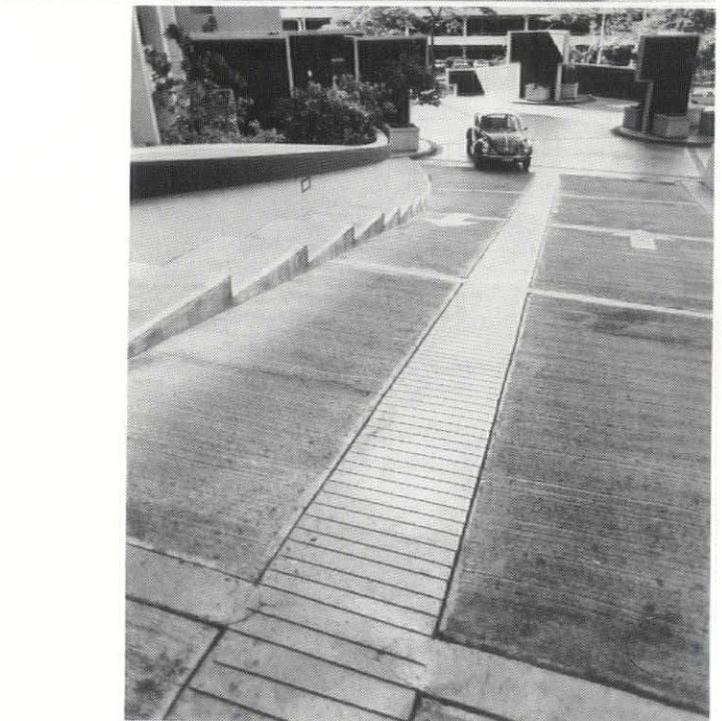
The success of a project really depends primarily on the architect's abilities and not so much on the client's input. The responsibility is really almost all your own — there are no acceptable excuses for poor design. If you're the architect engaged by the client, then it is up to you to provide design leadership and quality work.

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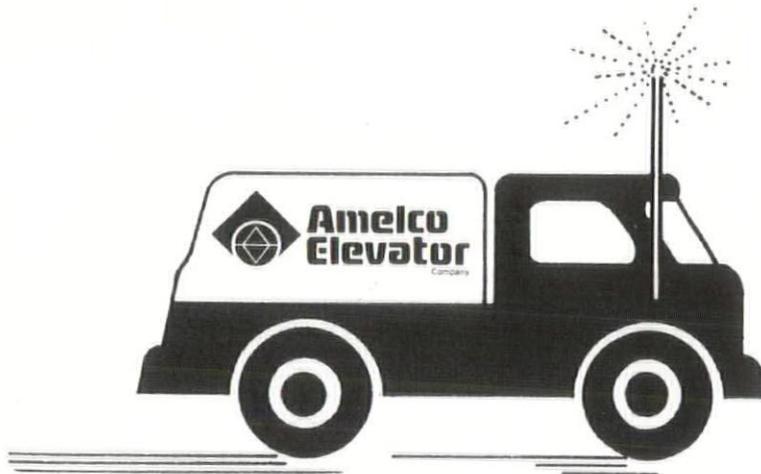
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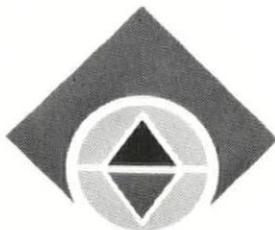


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