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hawaii  
society/  
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# HAWAII ARCHITECT

November, 1982

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## Intra-Office Communications



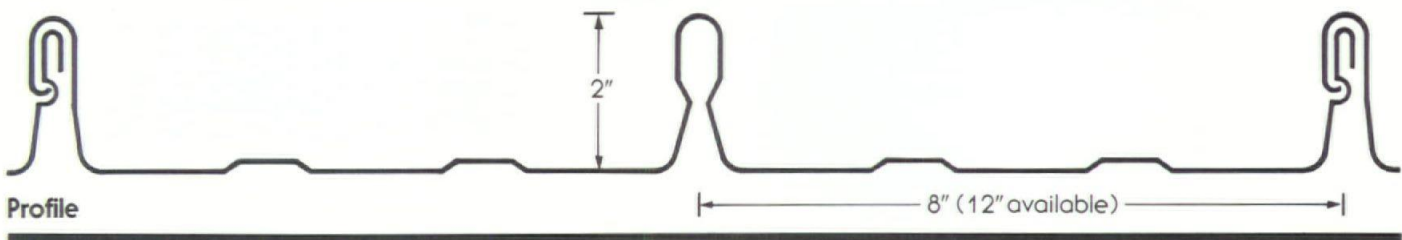
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Volume 11, No. 11

November, 1982

**Hawaii Architect** is a monthly journal of the Hawaii Society/American Institute of Architects. Subscriptions are \$10 per year. Opinions expressed by authors do not necessarily reflect those of either the Hawaii Society or the AIA. The appearance of advertisements, new product and service information does not constitute an endorsement of the items featured.

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Published monthly by:

**Crossroads Press, Inc.**

863 Halekauwila Street  
P.O. Box 833  
Honolulu, Hawaii 96808

Phone (808) 521-0021

Stephen S. Lent, Publisher

William B. Roberts, Advertising Director

POSTMASTER: Send address changes to  
the Hawaii Architect, 233 Merchant Street,  
Suite 200, Honolulu, Hawaii 96813

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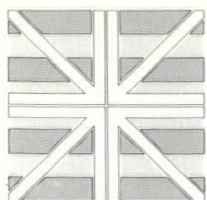


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# PAC, CILO, and Political Action

## Headlines

The 1983 session of the Hawaii State Legislature may be one of the most significant for architects in recent years. At least two important architectural bills will be considered and the Board of Registration for engineers, architects, land surveyors, and landscape architects will be reviewed for "sunsetting."

The bills to be considered concern the re-establishment of a statute of limitations for architects (the last law was recently struck down by the Hawaii Supreme Court), and the modified mechanics lien bill which failed to be reported out of committee in the 1982 session. The passage of each of these measures is essential to architects. In addition, the continuation of current licensing procedures administered by the Board of Registration is critical to the maintenance of high professional standards in the state.

The obvious question for our profession is whether we are set up to effectively represent our positions on those issues and influence the favorable passage of these important bills. The obvious answer is "NO." While the AIA has a legislative committee laboring during each session, their voices are too few. In the past, we have also relied on individual architects to carry our banner, and while this has proved to be effective occasionally, the effort has been sustained only with great sacrifices of time and money on the part of these individuals.

The time has come to put the political activities of the architectural profession on a professional level. To this end, and after much discussion, the AIA Executive Committee has decided to support the formation of a Political Action Committee (PAC) for the design professions and to rejoin the Construction Industry Legislative Organization (CILO).

The PAC is not part of the AIA but is a separate organization with

its own board of directors. Any architect or firm is eligible to join the PAC and vote for its board with a contribution of \$100 or more. The purpose of the PAC is to collect monies to be distributed in support of political candidates that the PAC board deems worthy.

The AIA has lent its support to the formation of the PAC and will make an in-kind contribution of the time of its staff and the use of its facilities to sustain the administrative functions of the organization. Ernest Hara is serving as the head of a loosely knit group of eight to ten architects who are guiding the PAC's organization until a board of directors is elected. This group has raised more than \$4,000 to create a war-chest to which it is hoped every architect in Hawaii will add at least \$100.



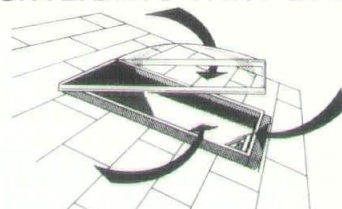
*Francis S. Oda*  
President, Hawaii Society/AIA

Why contribute this \$100 given that many are already overburdened with requests for financial support? The answer is that most architects' contributions go to candidates for executive offices in state and county races. The focus of the PAC is to be candidates for legislative offices; the people who pass the laws by which we must practice. Usually overlooked by the profession; this

*Continued on page 10*

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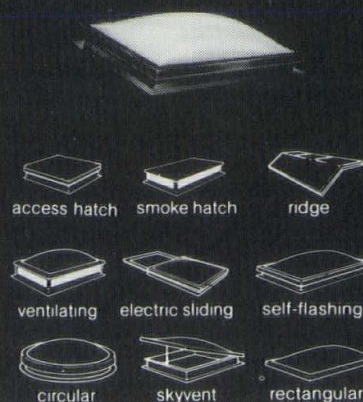
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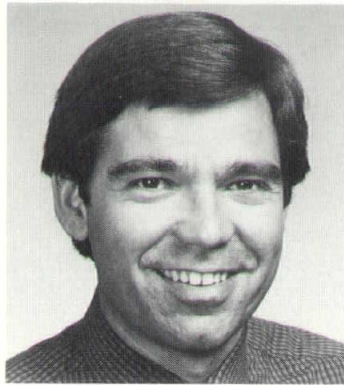
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The above mention in Hawaii Ceramic Tile, Marble & Terrazzo Promotion is a key element present in hundreds of advertisements over the years, and today in this industry program.



For our theme this month, "Intra-Office Communications," we asked an expert to explain what communication is in general. Then we asked four members of architectural offices to describe how communications work in their offices. The results, as you might expect, show wide diversity.

## Communication Facilitates Action



CAMERA HAWAII

by Dick Hoyer  
President, Cybernetics  
of Hawaii, Inc.

*Dick Hoyer, president of Cybernetics of Hawaii, Inc., recently purchased the management development firm from its founder. The company specializes in designing programs to improve measurably the performance of executives, managers, supervisors, sales people, and other key people in business. Since 1975, some 500 organizations and more than 5,000 individuals have benefited from participation in Cybernetics' programs, both in Hawaii and on the mainland.*

As long as people have banded together, leaders have emerged to direct the activities of the group. The natural leadership qualities of various individuals have been called forth to bring order to the actions of people involved in accomplishing tasks that lead to accepted objectives, conclusions, or goals. Unless the leader has been able somehow to develop communication skills commensurate with the job at hand, nothing will get done, and the leader will quickly be

replaced by someone who can communicate effectively. Yet, with the need to communicate so much in evidence, nothing has been so poorly addressed or handled as the topic of communication.

It is important to understand that imparting information and communicating are two very different things. Information can be gleaned through the five senses, stored as memory, and stand ready to be served up on demand, much like being called upon in a spelling bee. Communication, on the other hand, is only evident when some kind of action ensues as a result of imparting information. And that communication is largely a matter of how two or more people react to their *perception* of the information being imparted, the way they perceive that information is being imparted, and the way they *feel* about the information being imparted.

Unless the communicator understands that information as delivered will result in action on the part of the person receiving the information, and more importantly,

unless he understands that he must deliver his information in light of the needs of the other, he will only see conflict, confusion, and poor coordination on the part of his partners and subordinates.

Of the main factors that determine the success of interpersonal communications, none is so important as understanding the effect our words and actions, subtle or overt, have upon those with whom we communicate. Their actions are influenced by five important concerns which determine the outcome of our dealings with others:

1. While everyone has an inborn ability to understand and respond to what we say and do, we should never shortchange another who may be more intelligent than we, or quite a bit less. Communicating honestly, without talking up or down to another, allows us to meet their capacities and inborn tendencies.

2. In observing the response to our communication, we must be

*Continued on page 12*



"What we have here is a failure to communicate." How often have you heard this trenchant observation spoken in movies, management case studies, and often as not, on the job. Often in an office, especially a larger office, a "we-they" mentality develops. This mentality can lead to mutual suspicion, hostility, antagonism, and various forms of passive-aggressive behavior as "we" try to figure out what "they" want.

In the Honolulu office of Media Five Limited, which has ranged from 35 people upwards over the last couple of years, a matrix management style has evolved that tries to replace the "we-they" mentality with an "us" mentality, by involving all of us in a process of project management. While the office is administered with the traditional hierarchy of bosses, departments, and administrative areas, projects are accomplished with project teams that function with project manager leadership.

When the occasional large job comes into the office, the effect is somewhat like a snake swallowing a rabbit, as the job moves along and produces dislocations and adjustments in the various departments that it must pass through. On the other hand, a variety of large and small jobs can be fairly easily digested through assignment of appropriately skilled project managers and project teams to handle the particular requirements of the project at hand.

The key to the allocation of skills and staff is a weekly project management meeting at which, in theory at least, project managers

discuss their projected budgets, schedules, and associated staff requirements. By putting our cards on the table in a weekly management game, and having the deck reshuffled about as frequently, the entire firm can adjust knowledgeably to the ever changing patterns of project requirements.

The key to the success of this kind of management system is communication that is timely, consistent, and accurate. One of the keys to this timeliness, consistency, and accuracy is the use of a computerized financial management system that digests every time card in the firm and produces a variety of budget and labor summaries as the basis of management discussions at all levels in the firm. This precludes endless debate over what the facts are, and allows us to get on with managing the changing day-to-day realities of our practice.

Michael James  
Leineweber, AIA  
Project Manager  
Media Five Limited

## 4 Example

To the degree that "we are what we eat" is an often-used expression to describe our physical well-being or disposition, then it is perhaps a good way to describe the process that constitutes an "office."

In this case, the "we" applies not only to the group of individuals themselves, but also to the results of their efforts, which includes the architecture as well as the ongoing events that relate to it.

The "eats" for an office would be the communication process occurring within it, representative of the operation of the office as well as the diversity of the individuals involved.

In the case of our particular office, a means of communication has evolved that is tailored to our size and goals. Because our office is of small to medium size (seven to 15 persons), the lines of com-

munication tend to be personal as well as direct. The tone of communication within the office is informal for the most part, although this is a reflection of management philosophy as much as a consequence of size.

The goals toward which the office directs itself are invariably design-emphatic products. Because Norm is the hub of the creative team, the exchanges tend to radiate outward from him to other team members, who must also communicate among each other. This pattern may seem somewhat confusing to an observer, but it is most expedient in terms of resolving design-related tasks which represent Norm's personal touch. Because of this, all of the team members are able to benefit from the experience of working directly with someone who has a particularly strong approach to the design process. It is probably accurate to describe those of us here as individuals who have sought out such a relationship, where the process of the work includes a specific learning experience and successful architecture, as well as an occasional dessert.

Gary Kawakami  
Norman Lacayo,  
AIA, Inc.



Everyone is for intra-office communication as unanimously as they are for a reduction in the crime rate. Its need is obvious. In fact, like most essentials we are aware of it only when it fails, which it does rather frequently. There are two major causes of these communication failures that can be pinpointed. The first is **assumption**, the second is **isolation**.

The "assumer" thinks everyone knows what he means from the hints that he passes for instructions or directives. The same person who would not issue a set of specifications until it is airtight, will give incomplete information to a draftsman or secretary, thereby losing valuable man-hours. Could that be me? It could—sometimes. It could be you if it seems like everyone else is getting it all wrong. Once we recognize the problem the solution lies in our desire to reform—to take that extra time to be clear and explicit.

Individual attitudes also can be a source of **isolation** as in the case of the worker who attempts perpetual job security by hoarding information in his head or very personal files. This, or the case of the just plain careless, can be countered by group policy and the incorporation of such office planning features as the following:

- Utilization of centralized and accessible facilities for records and source references tops the list. To encourage its use and discourage the tendency to "squirrel away" information, the system has to be understandable and the contents current.

Phil Haisley  
Student Help and  
Draftsman  
Ossipoff, Snyder,  
Rowland & Goetz

- Of course the open office plan has obvious advantages in regard to communication, but whatever the general plan, it seems vital that there is a point where the staff comes together in either a scheduled or random sequence. The coffee area is the usual spot and is an ideal location for that mundane medium, the bulletin board. It is still the best device for general announcements, notices of extra-curricular events, and the inter-office softball schedule.
- A place for staff meetings is a necessity. This can be the same conference room as for client meetings or the top of the plan files, but works best if there are provisions to lay out or tack up work for review and discussion.
- Paper communication is an indispensable tool of information. Its role in documentation as

*Continued on page 10*

Communication is a most important aspect of our daily lives, yet most of us pay little attention to its process. This month's theme of intra-office communication allows us to share our observations of what is good, what works, and what we would like to see in our respective offices. It also encourages us to become more aware of our methods of communication. I welcome the opportunity to relate my view of this process in the office of Ossipoff, Snyder, Rowland & Goetz.

Discussion of the office spaces themselves might be a pertinent point of departure. The office areas and large open drafting room minimize barriers to circulation and help promote a feeling of interconnection between work stations. It is significant to note that potential for both structured and spontaneous forms of communication is not impaired by the physical arrangement of space.

The formal, structured elements of information exchange are similar to those of any efficiently run

Janet Bennett  
Designer, Principal  
Designscope, an  
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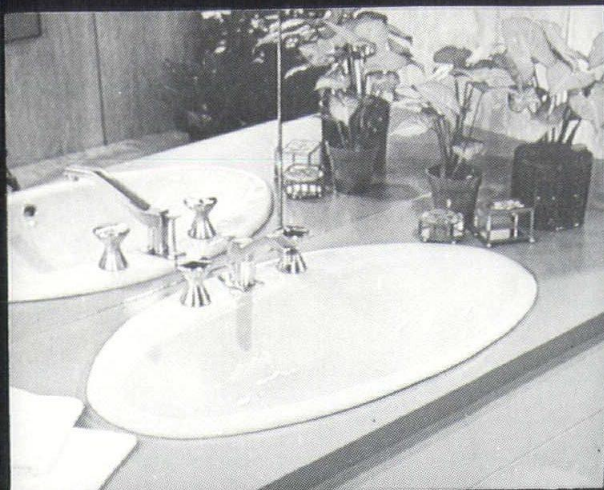
corporation. Intra-office memos, intercom system, bulletin board, and a system to circulate correspondence and articles of interest all help insure that important information will be disseminated effectively. Our monthly staff meetings provide discussion of new products, literature, and status of current and upcoming projects as well as procedural problems and changes in office policy. I believe the structure might be improved by more regular evaluation of employee performance and more open expression of corporate concerns.

Each month, our staff meeting is followed by a delightful meal and educational program prepared and organized by a staff member. Our lanai provides a relaxed atmosphere for dining and conversation. The program which follows allows us to share our own particular areas of interest; to present something fun, bring in a speaker, or go on a field trip. Occasional picnics and parties also present opportunities to share personal interests, helping to foster interpersonal relations and cement a more cohesive work force.

I would suggest that firms not overlook the importance of personal relationships and verbal communication skills. Valuable time and energy may be saved in the office if thoughts and feelings are expressed clearly, and misunderstandings are minimized. The willingness to share time, ideas and information is a wonderful resource that I encounter daily in our office. I would like to see this resource developed to its full potential through a greater awareness of communication skills and methods. The foundation for further growth already exists. Common concern and interest will bring us to the realization of this goal.



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**Janet Bennett**  
*Continued from page 9*

well as informing makes its need obvious. To do this area of communication justice would require another article. I wish to cover it with my own rule regarding paper: whatever is necessary and no more.

Actually, there are so many facets of intra-office communication that this doesn't attempt to cover the subject. What it comes down to though is that the most advanced systems and sophisticated programming are not going to guarantee efficient communication unless everyone in the office structure works together in the spirit of sharing. Not everyone needs to know everything, but availability and effective dissemination of information can make the happy difference in production and morale.

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**PAC, CILO**  
*Continued from page 5*

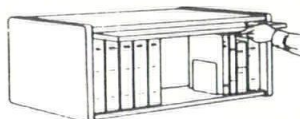
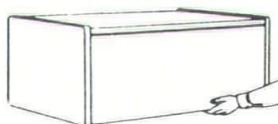
group is crucial to the passage of both a new statute of limitations and a modified lien law.

These legislators are so busy, the bills so numerous, and the legislative schedule so hectic that often it is impossible to keep track of important issues during the session. At least it is impossible given the AIA's informal legislative efforts. This is why we need to rejoin CILO. It has a professional staff that is as effective as any group in the state in monitoring legislative activity. It was CILO that kept us abreast of the movement of the reflective glass bill in the Honolulu City Council and of the status of several important bills in the last legislative session. (This was even after we had dropped our membership.) If we wish to truly influence legislation in a timely way, we need CILO, for it is also a lobbying group.

The stakes are too high for anything but the best efforts of our profession in influencing positive and responsible action by our State Legislature. We need a truly cooperative effort on everyone's part; and I urge all architects to take an active role in the PAC and CILO, and in these ways to support a sustained political action program within the architectural profession. HA

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### Communication Continued from page 7

aware of the other person's experience. Fatigue—emotional, mental, or physical—can critically affect the outcome. Reading another's reaction by responding to outward cynicism, optimism, energy, sadness, or excitement, and dealing with the feelings of others at any given moment allows us to alter the nature of our communication in order to best be received by the other.

3. The other person's opinions, beliefs, and understanding together with feelings or emotions have a significant effect on his reaction to us. Gaining confidence of others engenders results, and that confidence comes from being perceived as well-informed, and being consistent in action as being dependable.

4. Timing is another factor in successful communication. It is dependent on a "sense" of the "feeling of the moment." By observing speech, facial and body expression, and activity, we can determine whether the time is right for an exchange.

5. Personal judgment, skill, and insight are permanent parts of the formula in influencing the actions of others. To increase the likelihood of productive exchanges, we must consistently use a fair amount of these in dealing with others. To develop these traits of character, we must consciously think over situations and events with the purpose of analyzing them, and then sincerely practice the desired skills and habits.

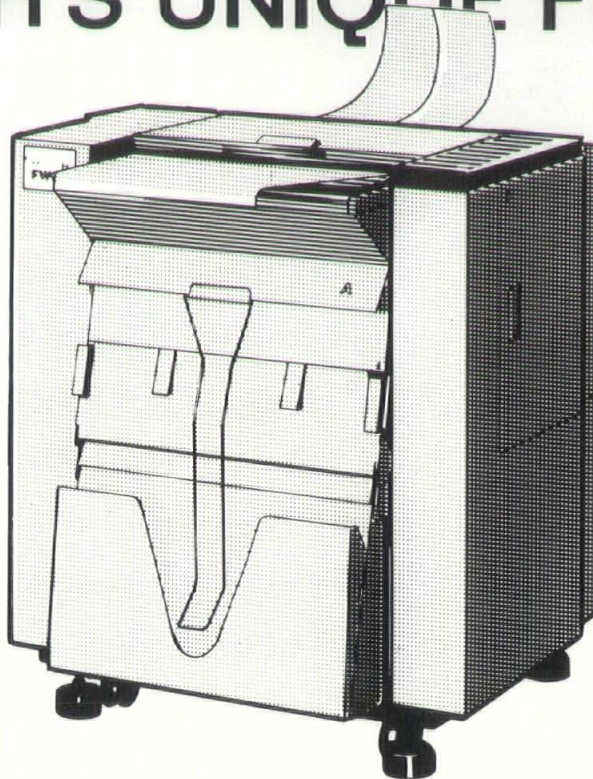
Successful communication results in bringing order out of chaos. It is a habit borne of the ability to foresee answers to questions, solutions to obstacles, and clearly defined objectives and goals from hazy direction. Certainly skills in dealing with others come from a deep concern with successful communication, but the reasons for communication always stem from our need for action on the part of the other person. When we know where we are now, where we want to go as individuals and as a team, and have defined the steps to get there, we are imparting more than information—we are communicating, if positive action results.

HA



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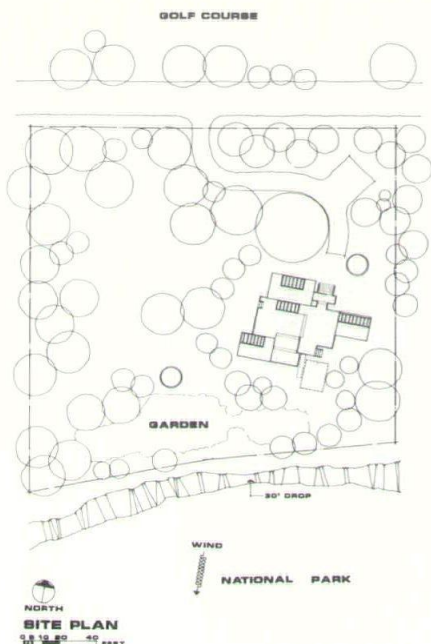
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Four structures were decided upon: A living unit of 800 sq. ft. (eating, sleeping, and socializing), a studio/office for wife (weaving, library, writing, and sewing), a

building for the husband (wood-working shop and study), and a future unit (son's private interests plus guest areas).

A large wood deck connects all buildings and serves as a "yard" for activities ranging from eating to basketball. No landscaping was added to the site, although some areas for gardening have been created.

The structures are basically a post and beam technique with all members sized so that they can be erected by one person. Footing pedestals were formed in plastic flower pots and set in round earth-formed concrete footings. All concrete was mixed by hand.

Water is caught on the copper roofs and gravity-fed to redwood

water storage tanks. The main catchment is located near the entry for convenience and to visually express that catching water is a part of the living experience in the area.

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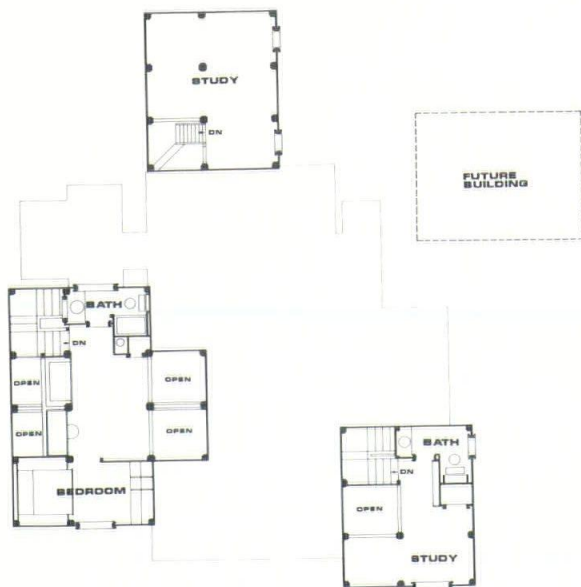
Social concerns influenced the desire to build modestly, to leave the site as natural as possible, and to be as self-sufficient as reasonable.



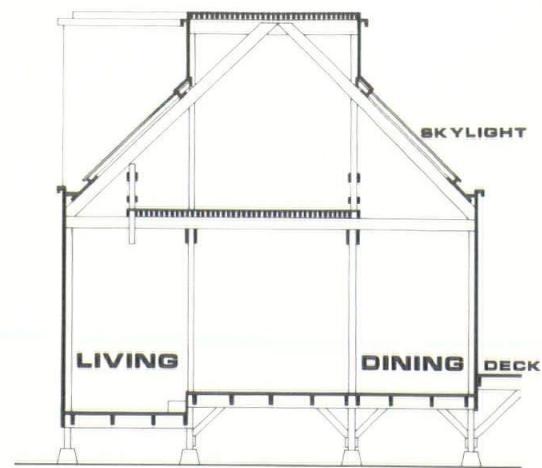
SHULMAN

*Continued on page 16*





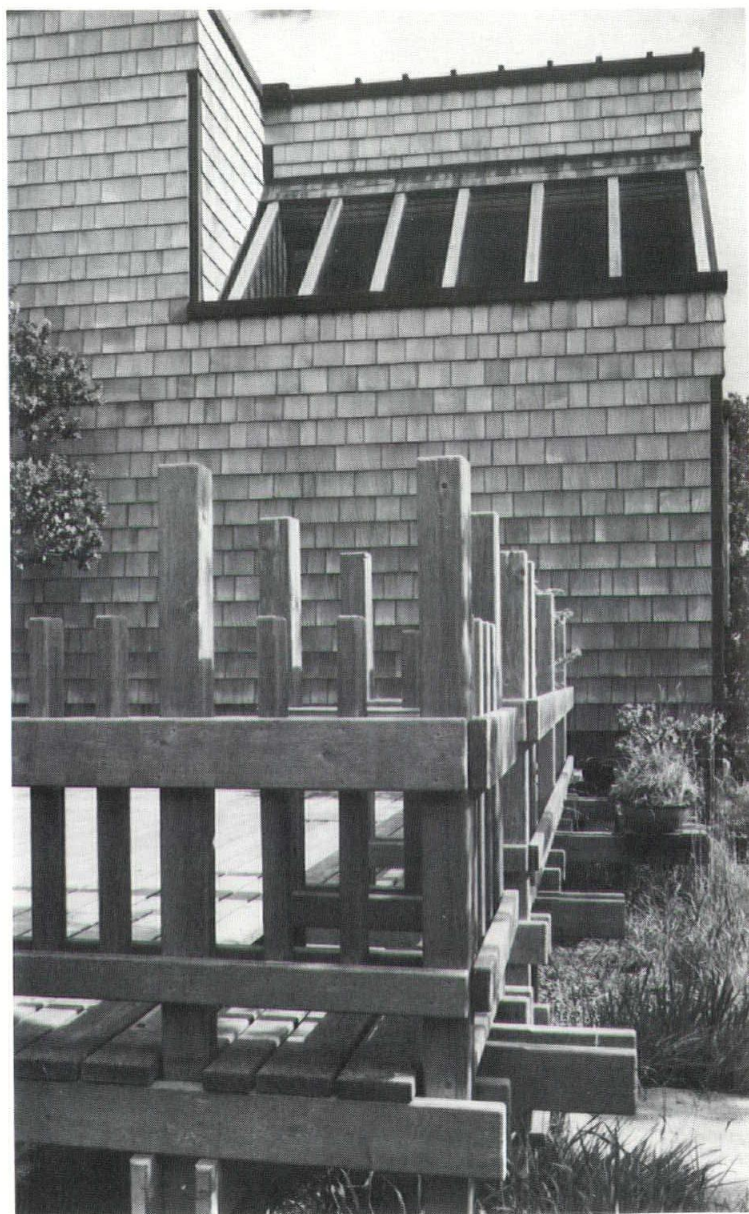
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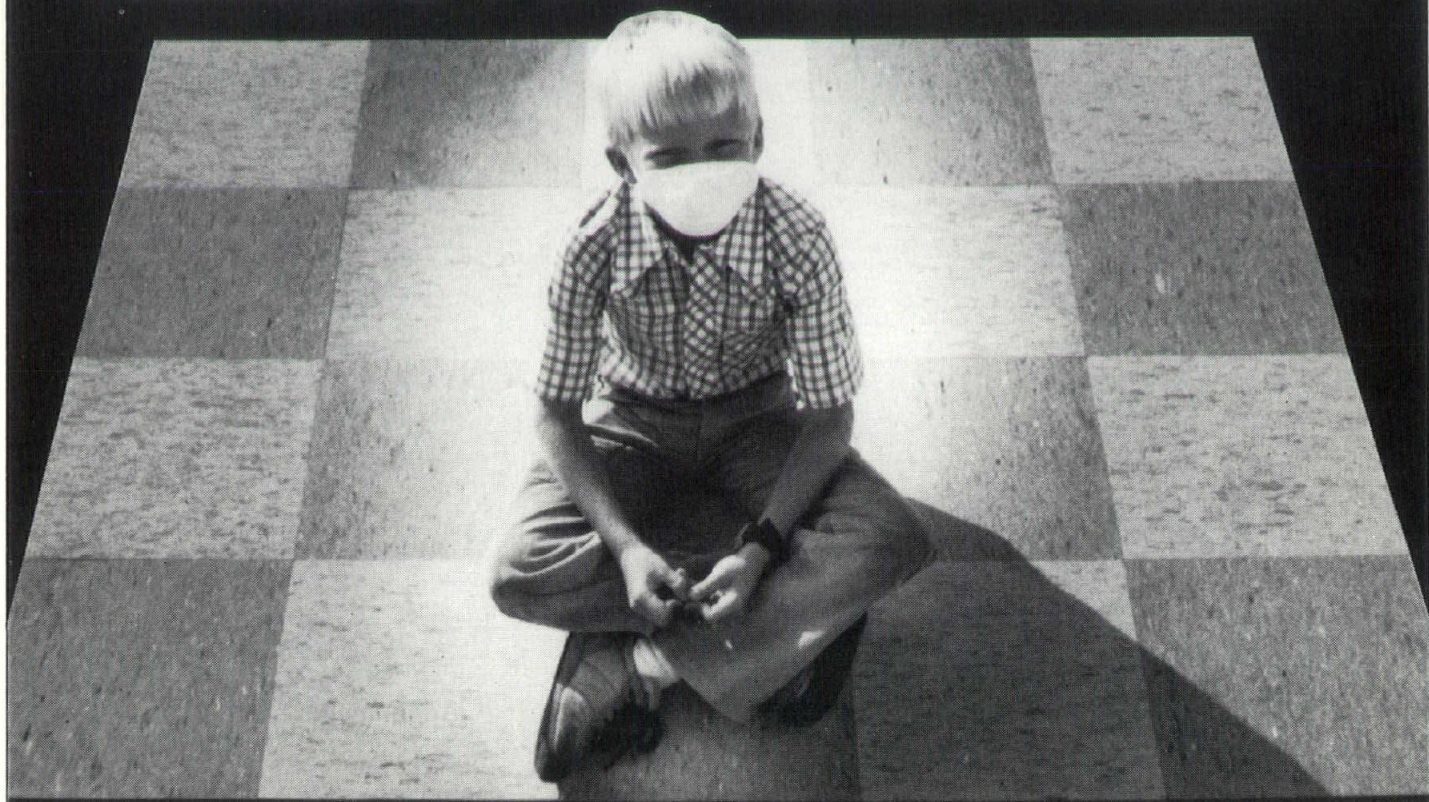
McCarty Residence  
*Continued from page 15*



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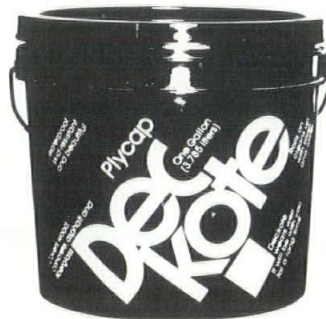


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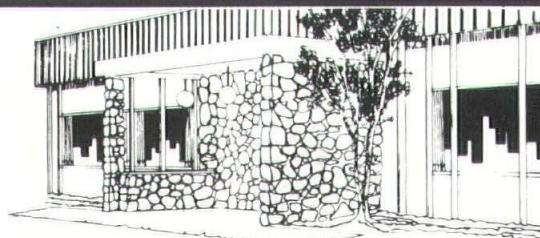
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Continued from page 16



SHULMAN

**Project:** McCarty Residence  
**Location:** Volcano, Hawaii  
**Architect:** Oda/McCarty Architects, Ltd.  
**Contractor:** Owner (Harrell McCarty)

**Construction Period:** 2 years  
**Site Size:** 1 acre  
**Building Areas:** Main Unit: 800 sq. ft.  
Studio Unit: 450 sq. ft.  
Shop Unit: 450 sq. ft.  
**Lanai Area:** 1,120 sq. ft.  
**Building Height:** Approx. 23 ft.  
**Construction types:**

**Foundation:** Precast concrete pedestals (flower pot forms set in earth-formed concrete footings).

**Framing:** Full-length 4x4 posts set in post anchor embedded in concrete footing pedestals. Beams attached each side of posts. Lower floor 2x6 T&G over wood joists. Upper floors 2x6 T&G over 2x4 joists at 3" spacing. Roof 2x6 T&G over 2x4 joists at 3" spacing.

Walls 2x6 T&G single wall with shingle surface inside and outside (typical).

**Roofing:** Copper batten seam  
**Floors:** Hardwood/tile and carpet

**Windows:** Custom cedar frames  
**Doors:** Teak

**Counter tops:** Copper

**Sinks/lavs:** Brass  
**Tub:** "Corian"

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### Names and addresses of Publisher, Editor, and Managing Editor:

Publisher: Stephen S. Lent, 863 Halekauwila Street, Honolulu, Hawaii 96813  
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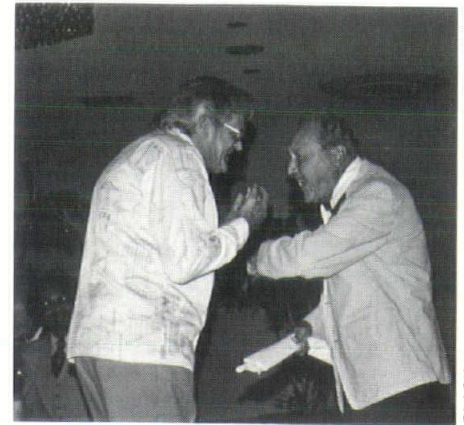
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B. Paid Circulation .....		
1. Sales through Dealers & Carriers, Street Vendors and Counter Sales .....	NA	NA
2. Mail Subscriptions .....	NA	NA
C. Total Paid Circulation .....	NA	NA
D. Free distribution by mail, carrier or other means, samples, complimentary & other free copies .....	1,409	1,345
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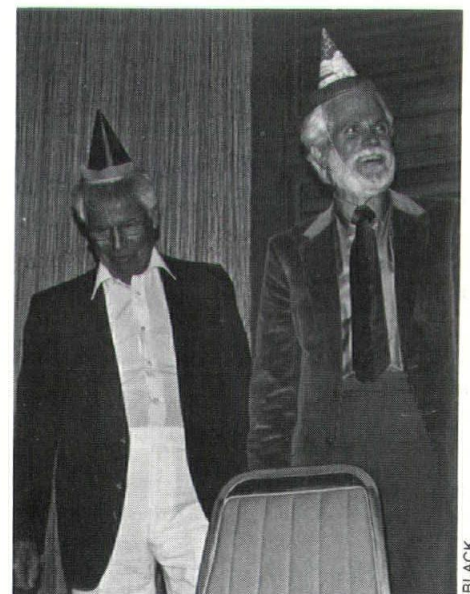
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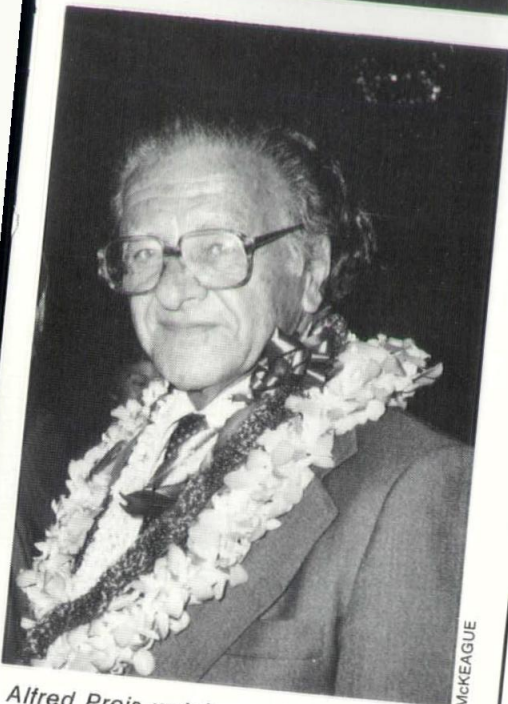


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McKEAGUE

Alfred Preis watches skits performed at roast.

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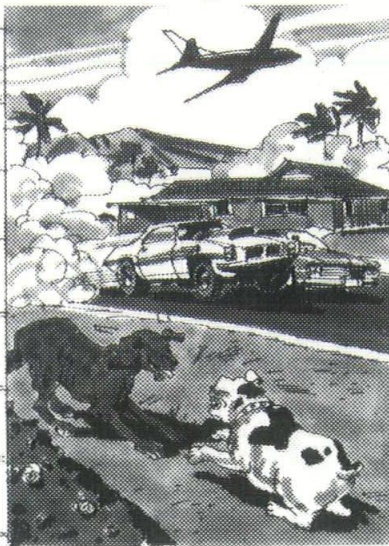
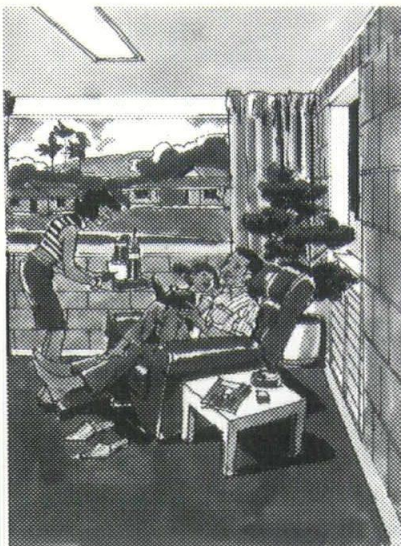
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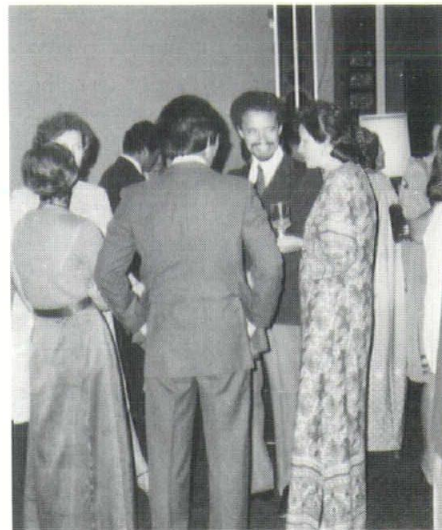


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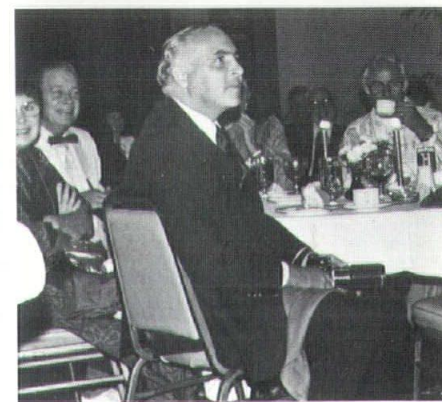
Preis Roast  
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McKEAGUE



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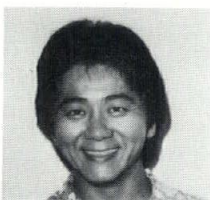
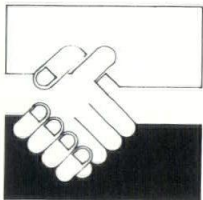
HAWAII ARCHITECT



## New Members by Nancy Peacock

**Walter Muraoka**, a recent HS/AIA member, has been employed at Architects Hawaii, Ltd., since he returned from San Francisco two years ago. An Iolani grad, he received his B.Arch. from Cal Berkeley, and lived and worked in California for the next 18 years. His special area of expertise is health care facility planning. He and his wife Karen have two sons, Aaron (5), and Brandon (3). He is an avid skier and tennis player.

**Patricia Shimazu**, an Associate Member of HS/AIA, is employed at Architects Hawaii, Ltd. After graduating from Roosevelt High School, she received a BFA from the University of Hawaii, and M.Arch. in 1979 from Harvard's Graduate School of Design. Her father is Don Shimazu, a local structural engineer. Her special interests are reading and arts and



Caption: Top: Muraoka. Left: Shimazu. Right: Ueki.

crafts. She participates on both the Steering Committee and Graphics Committee of *Hawaii Architect*.

**Lawrence Ueki**, AIA, has been employed at Architects Hawaii, Ltd., for the last seven years. Born in Hana and raised in Wailuku, he received his B.Arch. in 1963 from the University of Oklahoma. He enjoys sumi-e (Japanese brush painting) and collecting Japanese antiques. He and wife Diane have two children, Darren (17), and Derek (12). *HA*

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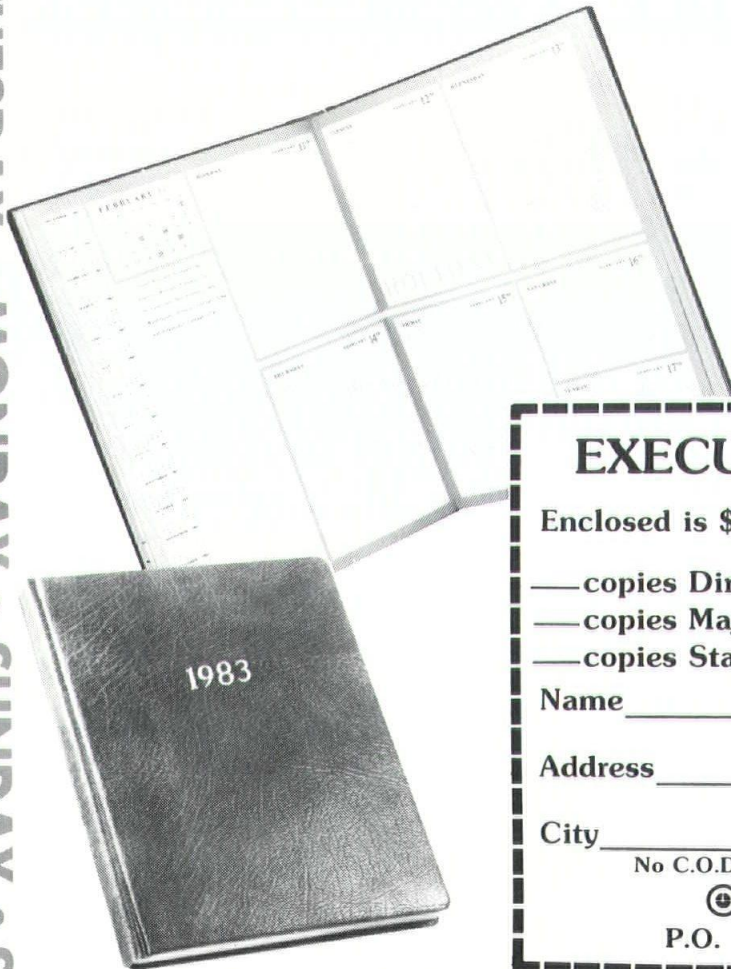
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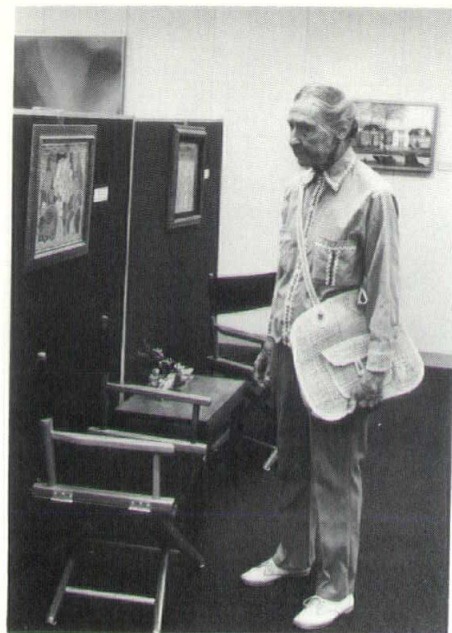
membership lists, mailing labels, sorting information, newsletters, word processing, simple accounting, and to establish a data base for all arts activities.

**HA:** What is your personal, long-range goal for the arts?

**DG:** Many people have talked about an Arts Center for Hawaii—a place for major art exhibitions, performances of music and dance groups, education in the arts, and a place where artists can gather together. This would be a place where the very existence of a center for the arts would reflect the care and concern of the Hawaiian community for the arts and culture of Hawaii as an integral part of the social and economic fabric of our community.

The time is right for people to begin discussions that can become a reality within the foreseeable future. The location should be central to the public, to artists, to consumers, to material suppliers, technicians, and others. It should be available by public transportation. It should have parking. It should be available night and day, and on weekends. Most importantly, it should support other activities that are complementary to culture and the arts. It should be available and accessible to our visitors. It should be totally woven into the fabric of our community.

There is a place in Honolulu which I believe meets these criteria. The site is that of McKinley High School, a few Community College classrooms, the Blaisdell International Center and the Hono-



lulu Concert Theater Hall. This public property is grossly underutilized as an urban public facility. The buildings are either one or two stories high and, relatively speaking, there are very few buildings on this property.

Several important current features of this property should be maintained, reinforced and enhanced. There are major open spaces around the Concert Theater and Blaisdell Center that should remain. The tree-lined entrance to McKinley High School and adjacent buildings should be maintained. We could create a special place for the people of Hawaii by determining how this property could be improved as a center for the visual and performing arts and as a facility for academic and vocational education. **HA**

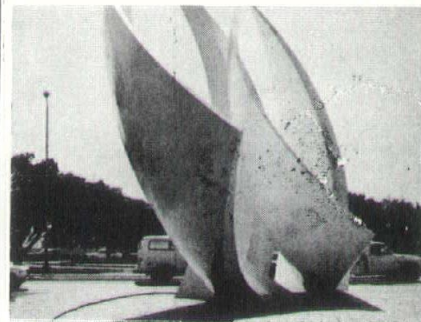
Above: Artist Juliette May Fraser visits ACH offices in the Federal Office Building.  
Below: ACH seminar workshop panel.



## Keeping Hawaii Plastered



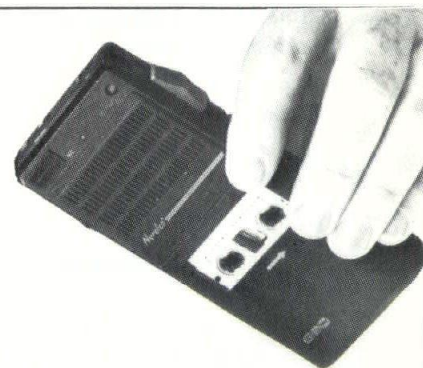
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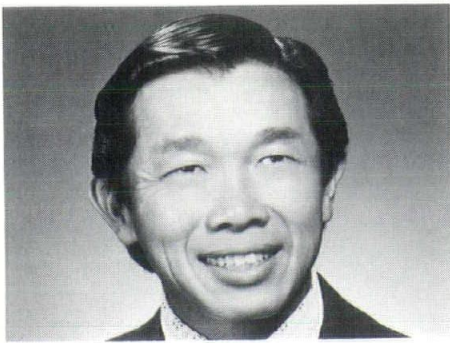
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## Profile

Donald W.Y. Goo  
Wimberly, Whisenand,  
Allison, Tong & Goo

**Hawaii Architect** recently interviewed Don Goo regarding his involvement with the Arts Council of Hawaii.

**HA:** What is the Arts Council?

**DG:** The Arts Council of Hawaii (ACH) is basically an advocacy and coordinating organization for the visual and performing arts. We communicate with government regarding the needs and importance of the arts. Additionally, we sponsor workshops to assist artists in learning practical skills concerning such subjects as grants applications, taxes, public relations, and such. Our involvement in the many different art activities assists us in publishing the *Cultural Climate* (monthly) which contains a state-wide arts calendar, reviews of art shows, performances, and articles about current arts events.

**HA:** How did you become involved in ACH?

**DG:** My involvement in the Arts Council started by simply saying "yes" to Helen Cole, who was on the Arts Council Nominating Committee for new directors. I was interested in supporting the arts because the work of artists is complementary to our efforts as architects. The success of our architecture will be influenced by the response of the public to all forms of art. Art has always been an integral part of good architecture.

**HA:** Who are the members of the council?

**DG:** Membership is open to everyone who is interested in supporting the arts and who would like to receive information about the arts in a comprehensive publication. In addition to individual artists and arts organization members, our members are from everywhere in the community. They are teachers, accountants, clerical workers, carpenters, and several architects, such as Val Ossipoff, Dixon Stein-

bright, and Buck Welch. The board of directors is made up of at-large members and representatives of nine separate art disciplines. We have about 1,100 members.

**HA:** What are some of your activities?

**DG:** Advocacy: The major advocacy effort has been a monitoring and nurturing of the 1% Arts Bills which has provided art for many of the recently completed state-funded buildings. We have approved legislation for the consumer protection bill for fine art purchase. Other advocacy work has been to support, where appropriate, funding of programs such as Honolulu Symphony and Hawaii Theater for Youth. We also work with the National Endowment for the Arts for the support of national activities and for funding of Hawaii projects.

Economic Impact Study: One of the major projects of the Arts

Council this year is a study to determine the economic impact of the arts on Hawaii's economy. This study, which is being co-sponsored by the SFCA, will be of major benefit to artists and economists in understanding the development and economic significance of the arts. The information will also be used by government, as well as private institutions and business. The study is being technically directed by Wes Hillendahl who considers this to be important to a complete understanding about the entire Hawaiian economy.

Microcomputer: We are actively looking for a method of funding the purchase of a microcomputer to assist our arts organizations in their routine and special administrative tasks. The computer could be made available to them for

*Continued on page 25*

*ACH fund-raiser at Federal Building courtyard.*





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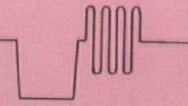


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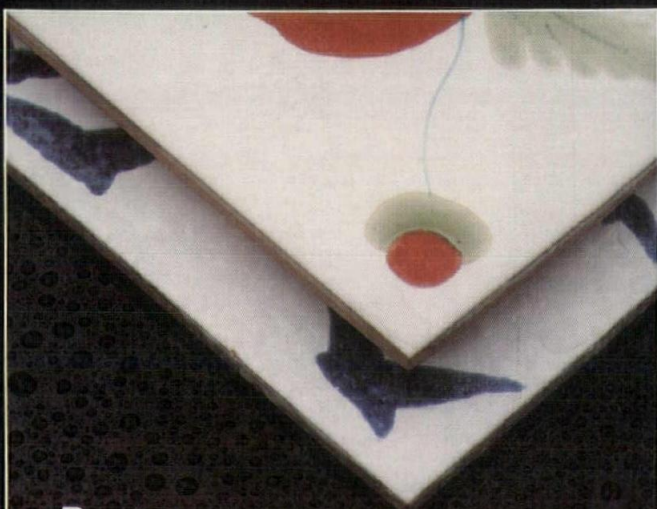
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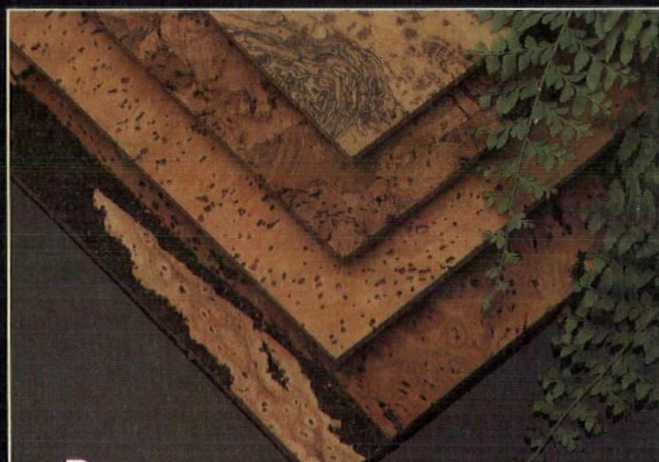
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