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# HAWAII ARCHITECT

April, 1983

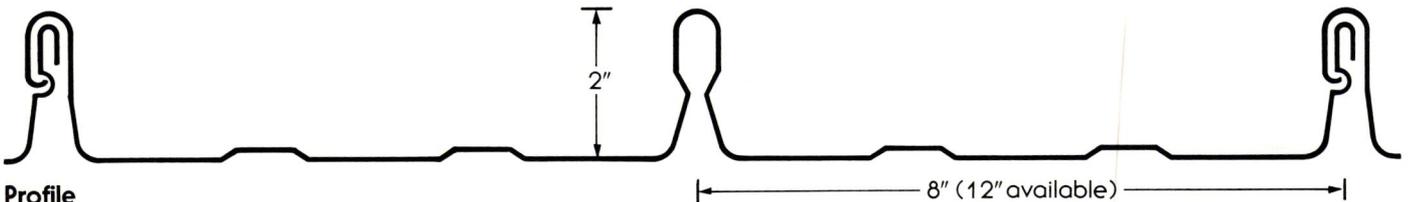
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# HAWAII ARCHITECT

Volume 12, No. 4

April, 1983

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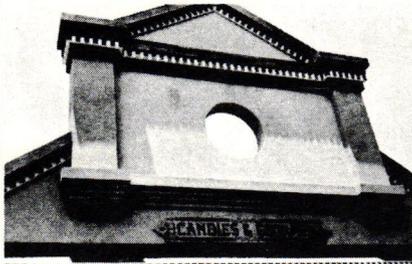
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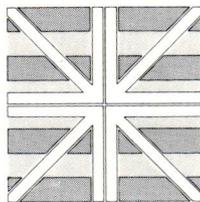
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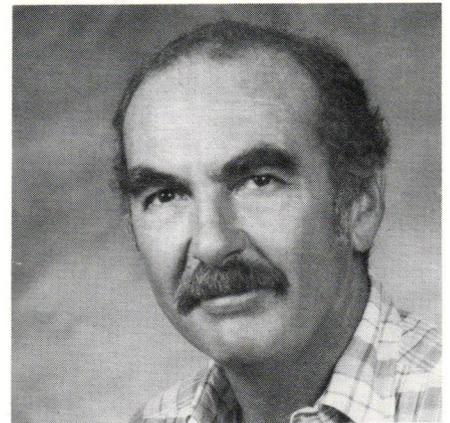
# Megatrends

by Lewis Ingleson  
 President, Hawaii Society/AIA

Recently, I have been reading *Megatrends*, a new book by John Naisbitt. The book describes the ten major trends that will transform our lives between now and the year 2000. Naisbitt is the public member of the board of directors of the National AIA and is also scheduled as one of the keynote speakers at our 1983 National Convention in New Orleans. The book is easy reading and puts into perspective many of the seemingly bewildering happenings reported daily by the media. Although we may be dismayed and confused by many of the events happening around us, seeing these events in the context of larger trends provides us with insight and understanding.

One major nationwide trend, according to Naisbitt, is the move from a strong centralized government to stronger local governments. Indicative of this is the relative stability in the number of federal employees as opposed to the enormous growth recently in the size of state and local governments. Certainly, a national government is necessary, particularly with respect to defense and foreign affairs. However, as we all know, it is nearly impossible for a gigantic centralized government to respond adequately to the needs of its citizens at the local level. The same is true to a lesser extent at the state level. Even our city/county system does not always respond appropriately or sensitively to the needs of its people.

The establishment of the neighborhood board system in Hawaii is one indication of this trend on the local scene. At times, neighborhood boards seem to be just another layer of government to be contended with as our projects go through the multi-level permit process so prevalent in Hawaii. However, if Naisbitt is correct in his predictions, we will probably see



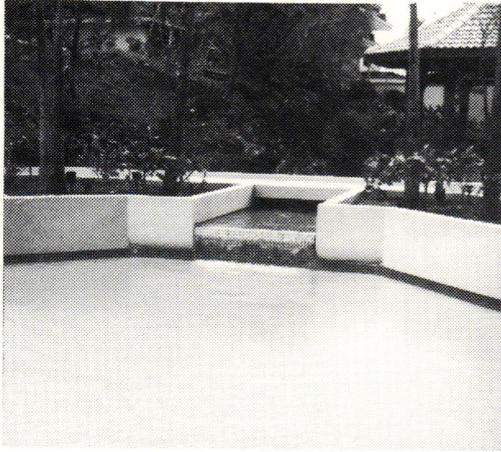
the neighborhood boards replacing some of the functions currently performed at the city level, thus reducing the layers of bureaucracy. Perhaps the neighborhood boards are the vanguard of a system of government akin to the old town meeting concept which I find very hopeful and heartening after so many years of the "big is better" syndrome. A smaller organization can respond more appropriately to the needs of its "customers."

However, as in most human affairs, there may be a troublesome side to this trend. Naisbitt points out that there is also a trend from representative to participatory democracy. The apparent popularity of initiative and referendum, as well as neighborhood boards is indicative of this trend. With time, more and more of the decisions currently being made by the legislative and executive branches will be made by the people directly. Thus, it may be difficult to know with certainty that the permit issued yesterday will be valid tomorrow (shades of Nukoli'i!).

All in all, these are exciting and yeasty times. I highly recommend *Megatrends* to you. You may not agree or like the trends John Naisbitt writes about, but I think you will find it fascinating reading. It will certainly shed a great deal of light on the events of our times. HA

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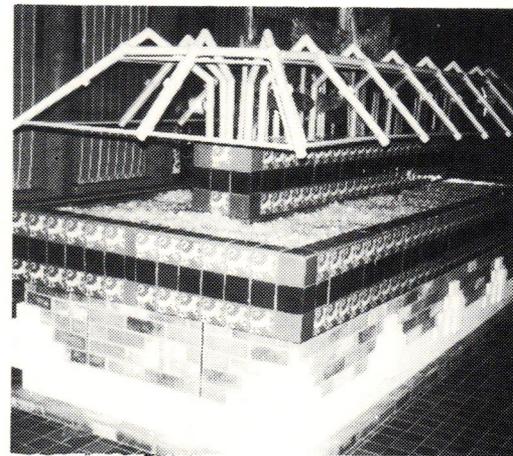
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## An Address Delivered at the 1982 National AIA Convention

by Romaldo Giurgola, FAIA  
1982 AIA Gold Medalist

*Romaldo Giurgola was born and educated in Rome, Italy, and also received a master's degree from Columbia University. He has taught architecture at Cornell University, the University of Pennsylvania, and Columbia University where he was named the Ware Professor of Architecture. He was the 43rd person to receive the Gold Medal, AIA's highest award, in the 75 years since it was first bestowed.*

*His firm, Mitchell/Giurgola Architects (in association with Australian architect Richard G. Thorp) was selected over 329 other entrants in the recent worldwide competition for Australia's new Parliament House in Canberra. (This work is being undertaken by the Parliament House Construction Authority.)*

*Mitchell/Giurgola has received numerous architectural design awards including several national AIA Honor Awards, and the AIA's Architectural Firm Award—the highest honor the Institute confers on architectural firms that have consistently produced distinguished architecture over a ten-year period.*

*Above: Romaldo Giurgola seated at table.  
Adjacent page: Parliament House competition.*

*Photography by Humphrey Sutton, New York*

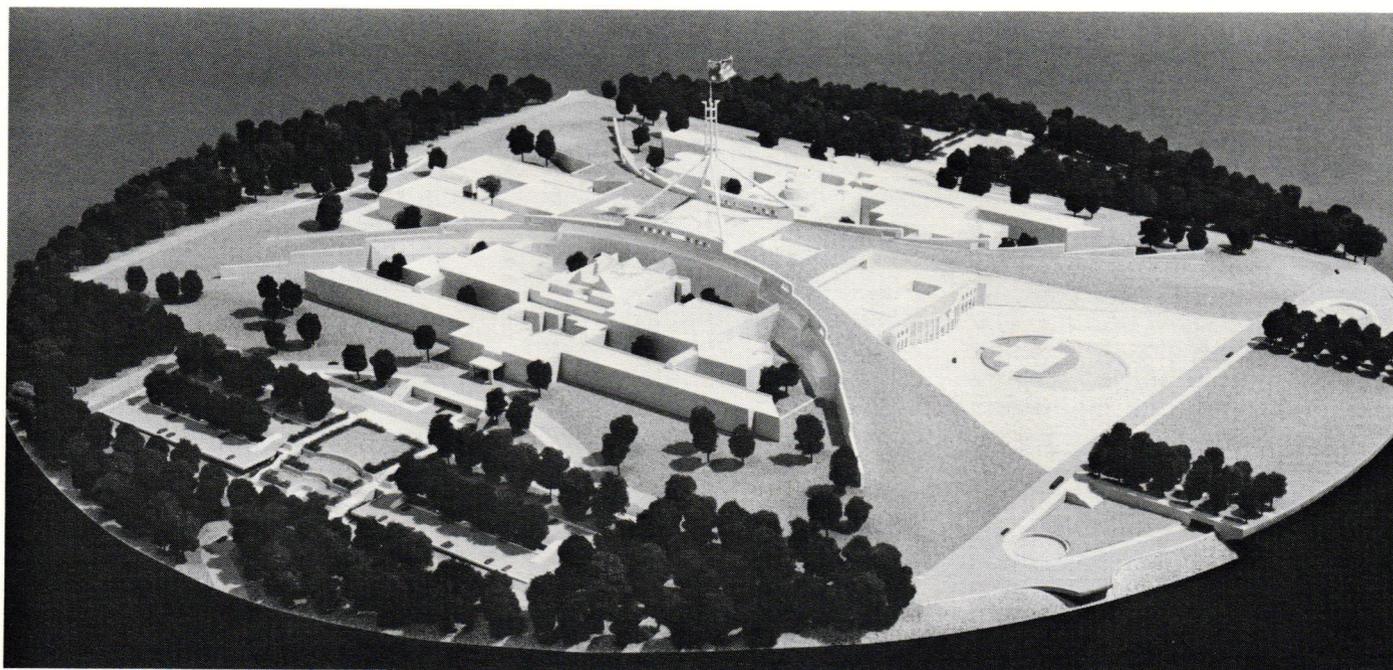
I have just spent the last month in Canberra, where, as you know, we are working on the Parliament House. I could spend the entire evening just telling you with great enthusiasm about our experiences there. But I must at least say a few words about that project, since it is my fortune that in that ancient land I am in some way summing up all my beliefs, my intentions, and my passions, if you wish, about architecture. Balzac has said that *le grand passions sont rare comme le chef-d'oeuvre*. The subject of masterpieces is a separate issue, but I am very aware of the sense of passion that has infused all of us who have worked on this project.

The inspiration of that passion has been the same idea that also excited Walter Burley Griffin in his work 70 years ago. That idea is the belief that architecture should and can make human accommodations not as an imposition on nature, but as an actual extension of the natural environment. Seen in this way, architecture becomes a most sublime extension of nature, and a building becomes an harmonious explication of daily tasks in life or of human industry, and represents a generous offering to people of the comfort and beauty of a natural site. This idea was not new with Burley Griffin's work; after all, he came from an American school of organic architecture to which the work of Frank Lloyd Wright also belonged. It was an ar-

chitectural school according to which no real accomplishment in building would be possible without an intimate understanding of natural forms, materials, and above all, the content of a work of architecture. Those prerequisites were necessary as a condition for an aesthetic pursuit in architecture, rather than an aesthetic intention being primary and determining the limited ways in which content was to be expressed.

With respect to this question of content in architecture, I do not believe we could have designed the Parliament House without the strong conviction that a democratic government is not an imposition on people, but rather grows from the natural state of human things. Our building thus finds its form planimetrically in the balanced symmetry of Griffin's city plan and tridimensionally in the relationship of that plan with the gentle hills surrounding the valley of the Molonglo River. The symmetry of our plan is not a preconceived one to which other conditions must adapt, but rather unfolds from natural elements, from Griffin's framework, and from those characteristics of the structure of a democratic society. Thus the design accepts the value of a *content*, and its careful evaluation constantly adjusts and gives substance to the development of form.

Form obviously cannot be based only upon the explication of a con-



tent, or, for that matter, of a function. For the making of form is not such a simple matter in architecture, as unfortunately has been so graphically demonstrated by the failures of the International Style in this respect and by the chaotic state of the present attempts at form-making. The language of form is based on only a few elements: Hogarth, who lived in a time of flamboyancy, perceived them as being confined to a line, a curve, and a serpentine. But of course it is from the infinite possibility of combination of these elements that form evolves.

Historical examples of attitudes toward form may help us to understand our own dilemma. For the Greeks, for example, the concept of an object was by definition an inextricable fusion of both its external form and its content. Furthermore, the Greeks saw themselves as objects, not as subjects, and they understood man as in some sense partaking of a perfect form in the same way that any concrete object was thought to replicate (however imperfectly) the idea of the object. Thus there was a certain commensurability and uniformity in the relationship of man to man, man to society, and the natural laws regulating both.

By contrast, for us as modern society, things are not the same. We see ourselves as subjects, and all else as objects, without a connecting linkage of form between

ourselves and what we see around us. The ideal forms of buildings are thought to have nothing to do with either the morphology of the human form (an idea also so much in the mind of the architects of the Renaissance), or with nature and its elements. Indeed, Corbu's efforts toward a linkage between the dimensions of man and the dimensions of buildings are known to us all, but they seem to stand today as a series of numerical equations to be manipulated rather than an attempt to come to terms with the less easily determined qualities of man's relationship with built forms.

The subjective character of the way we view ourselves today leads architects to step from abstraction to abstraction, proposed in a never-ending succession, that is, from "rational space" to phenomenological space, from the structure of the object to the structure of thought, and so forth. Perhaps a laudable intention has been at the basis of these abstractions, namely the desire to clarify fundamental processes in architecture. Nevertheless, these abstractions become complex systems themselves, divorced from the reality they seek to explain. The justification frequently heard for their existence has been that as abstractions, they are appropriate to our times, since we live in an age of complexities.

But in denial of that view, I would like to take you to a place cher-

ished by most American architects, a place that for me, as one of them, has been of great inspiration in undertaking the work for the Australian Parliament. It is a place where, to use Plutarch's words, "it is as if some ever-flowing life and unaging spirit has been infused into the creation of works." I am referring to Thomas Jefferson's University of Virginia in Charlottesville, with those trees, archways, doors, porticoes, and rooms which poetically evolve around the Lawn. I am purposely listing the parts of that place, since I cannot sense in Jefferson's design the arresting presence of a single monumental gesture, but rather a flowering continuity of architectural elements merging from their own balanced symmetry into the shades of the natural landscape. It is architecture bent to humanize the natural space, architecture functioning as a natural activity, conceived by a man who at the same time was shaping the culture that made available the means for such architecture.

It is important to remember that Jefferson's buildings were made before American culture was completely formulated. This recognition makes me think of how architecture in its truest form reflects an aspiration to a better life, rather than being a mere chronicle of the current condition of man. Just as at his University, the "thought" of a building is forever present at the

same time as the "process" of making it, so also is the form inextricably bound to the content. It comes from the awareness that architecture produces a perception that goes beyond the object *per se*. Rather, this perception makes possible the realization of a person's experience of architecture, not as a series of disparate and unrelated objects, but rather as objects belonging to a larger sphere or to a whole. Alberti's comment that "no monument should be made except for the actions that truly deserve to be perpetuated" has been a warning that, alas, too often remains unheeded, but it points to the importance of the *content* of actions and, even more important, to the moral or ethical components of architecture.

For me to make any parallel between Thomas Jefferson's Lawn and our experience in Canberra seems ambitious, if not outright pretentious. But it is not a question of parallels, but rather that Jefferson's endeavors at the University served as an inspirational model, motivating a sense of aspiration in us. This aspiration is not a celebration of the status quo, not an ab-

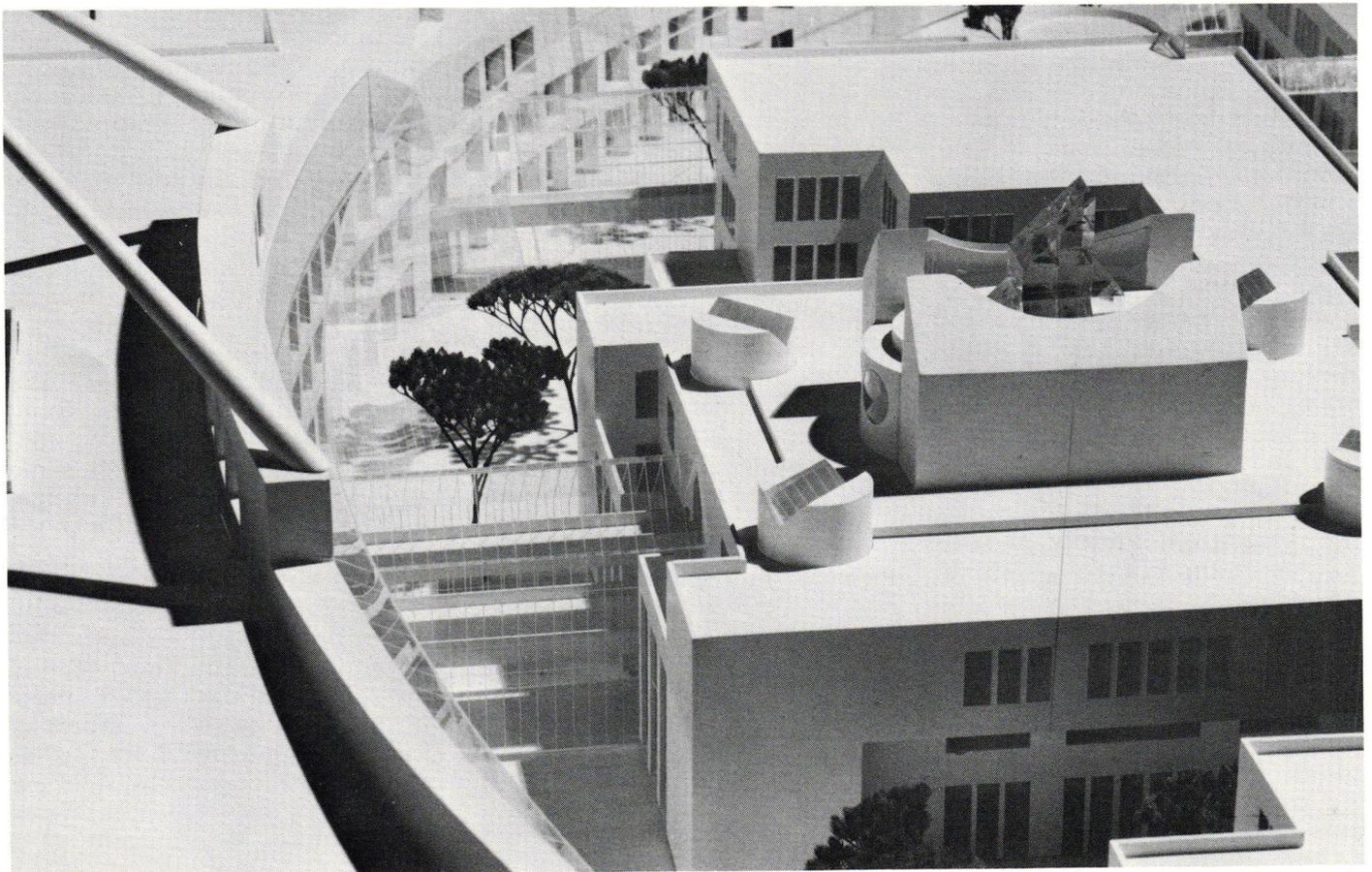
stract aesthetic structure, not an image divorced from the reality of everyday life, and not an artificial melding of idea and reality, or of what ought to be and what is. Rather, it is a simple desire to express what we are and what we wish to be in our rapport with others and with the natural world.

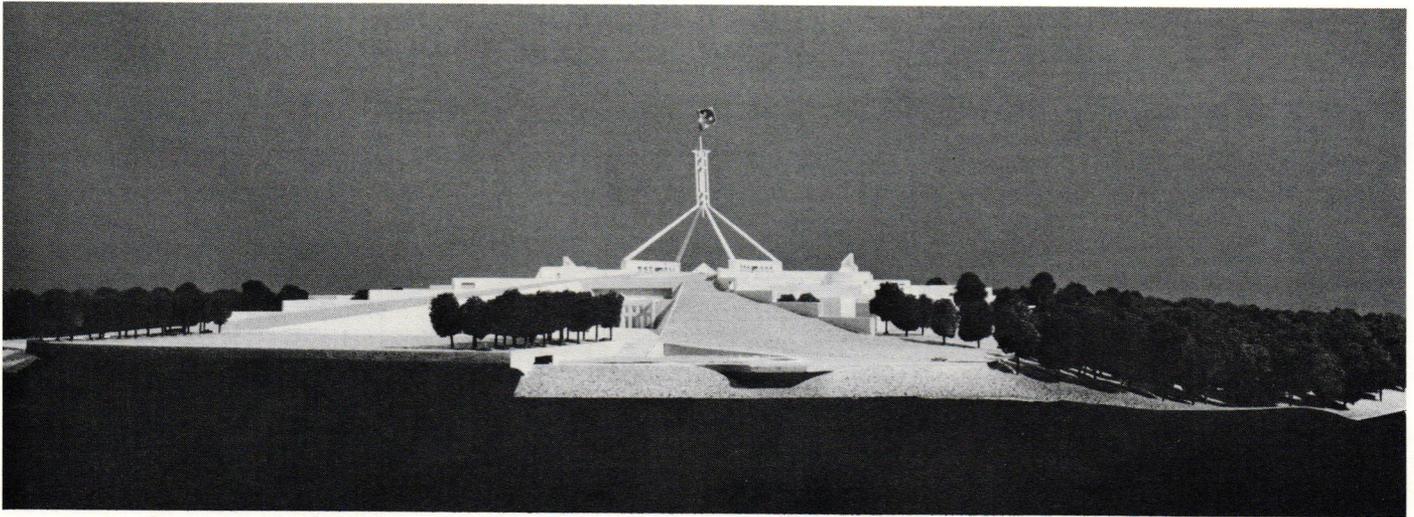
I believe that the future of architecture is to be sought in the realization of a *balance* within a dichotomy. This dichotomy involves on the one hand the knowledge of our present condition or state, and on the other the sense of aspiration to "well-being." If our society presently contains a conceptual disjunction between how it is and how it ought to be, this dichotomy need not be seen as preventing us from struggling toward a sense of stability, trust, and mutual respect. One comes slowly to understand that the search in architecture should be not for the thing *per se*, but rather for the foundation of an activity that will continue to evolve with that struggle.

The Parliament House in Australia is being built in a crucial moment in the life of the country, long after its incorporation as a feder-

ation, in a period of reflection and self-examination. This is also a moment at which Australia appears to have become confident about its own emergence as a culture, about its own essence. Hence this building becomes a self-characterization, whether made consciously or not; the very fact of its being built means that Australia is giving form to what it believes itself to be. I wish you all could experience the rewards for an architect of feeling surrounded by the renewing interest of people from all walks of life for this building where debates of crucial interest will take place. A generic, however brilliant, artistic gesture would not satisfy the interest of these people, nor would it cause its external form to remain memorable. Rather, the Parliament must be created for all Australians as an accessible, familiar, readable environment evoking memories while stimulating actions, being at the same time a meeting house and a forum, explanatory in its forms rather than ambiguous in its asso-

*Below: Detailed view of Senate. Adjacent page: Commonwealth Avenue view.*





ciations.

Australians have an intense relationship with their land, one which is quite different from the sense of belonging to the land which the citizens of other nations frequently take for granted. They also possess an admirable tolerance of dichotomies and tensions, and the ability to formulate a strong sense of identity for the individual within a diverse collection of cultural legacies. Architecture in Australia

in general has the possibility of having a decisive role in reflecting these qualities, both in its form and in its content. As architects, our perceptions are taught by those Australian hills shaded by the purple-green of the gum trees, with their silent, solemn and yet diaphanous appearance, and our perceptions are changed by the unique process of measuring distant visual references in the crystal clear atmosphere of Canberra.

Through these perceptions, one has once again a sense of architecture in its ability to establish a human measure for things in its harmonious relationship to land and space. In this regard, Canberra is a place not unlike the valleys and hills of ancient Greece, punctuated by temples, which were ethereal in their presence yet firmly set in catalyzing the tension

*Continued on page 20*

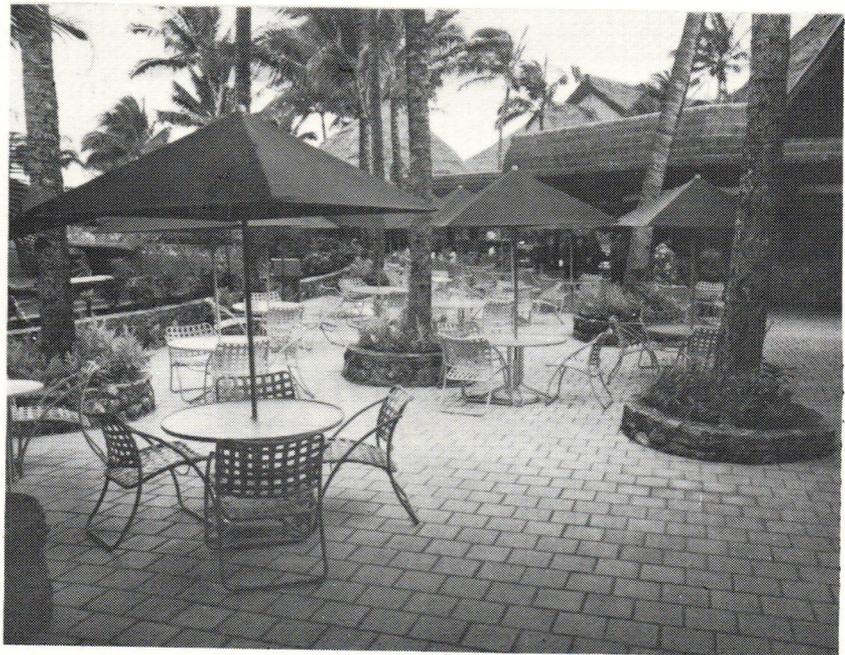
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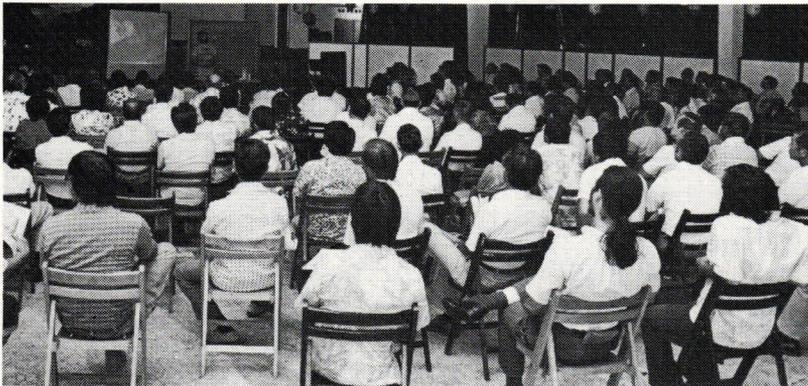
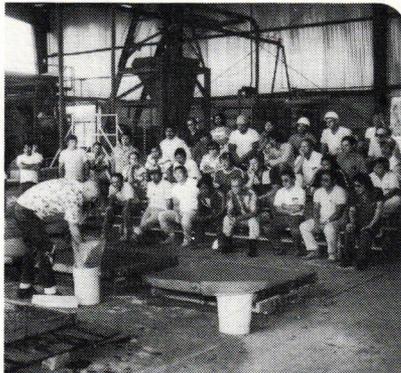


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## Historic Hawai'i Foundation Begins Membership Drive

The Historic Hawai'i Foundation offers a wide variety of resources to architects engaged in or seeking projects involving older commercial buildings and homes.

Founded in 1974, the nonprofit Foundation is Hawaii's only state-wide preservation organization, with members working toward responsible protection of Hawaii's historic and architectural heritage by balancing desirable preservation goals with the need for new development.

While many Hawaii Society/AIA members are among HHF's leaders (including immediate past presidents Robert Fox, AIA, and Edward R. Aotani, AIA), many others may be unaware of the scope of activities and the role the foundation plays in the community of value to architects.

Recently, for instance, the foundation successfully concluded a legislative campaign resulting in the four counties passing a real property tax exemption for registered historic residences. Hopefully the owners will invest the money thus saved to restore and fix up their homes, meaning increased architectural work.

The foundation also sponsors technical workshops and pub-

lishes articles in its monthly newspaper, *Historic Hawai'i News*, on topics such as qualifying for federal tax incentives for rehabilitation of older commercial buildings and the "nuts and bolts" of adaptive reuse.

Members of the Foundation were also instrumental in establishing the architectural drawing archives at the University of Hawaii last year.

In addition to these professional benefits, the foundation provides a wide range of educational activities that are fun for the whole family—ranging from gala parties in marvelous old buildings and antique auctions, to historic tours of the Neighbor Islands and free walking tours to explore Oahu's historic districts and archaeological sites. Coming up in the next few months are open houses of Manoa's finest historic homes, a hike into Kahana Valley with area residents, and a behind-the-scenes boat tour of Pearl Harbor.

Membership in Historic Hawai'i Foundation is an inexpensive investment not only in the worthy cause of saving Hawaii's heritage for future generations, but in your personal enjoyment of our islands' uniqueness as well. To join, just fill in the coupon below.

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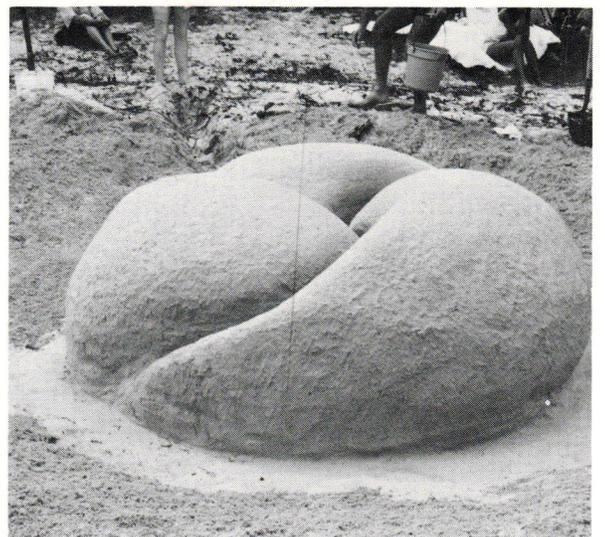
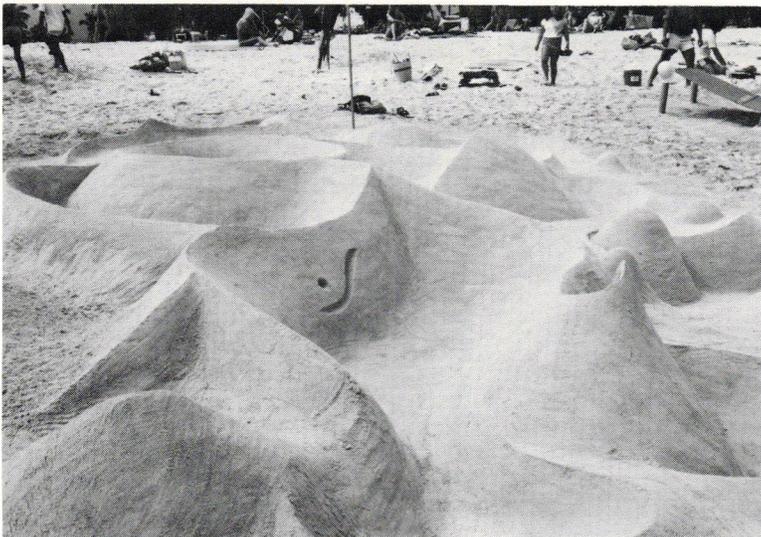
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## The Great Hawaiian Sand Castle Event

Photos and Story by Michael S. Chu





On February 19th, 32 teams of "sand castle builders" converged onto the powdery sands of Kailua Beach to kick off the Seventh Annual Great Hawaiian Sand Castle Event. Sponsored by the University of Hawaii School of Architecture, this annual event has grown to include entries from all architectural design studios, with a strong showing by professional firms and alumni.

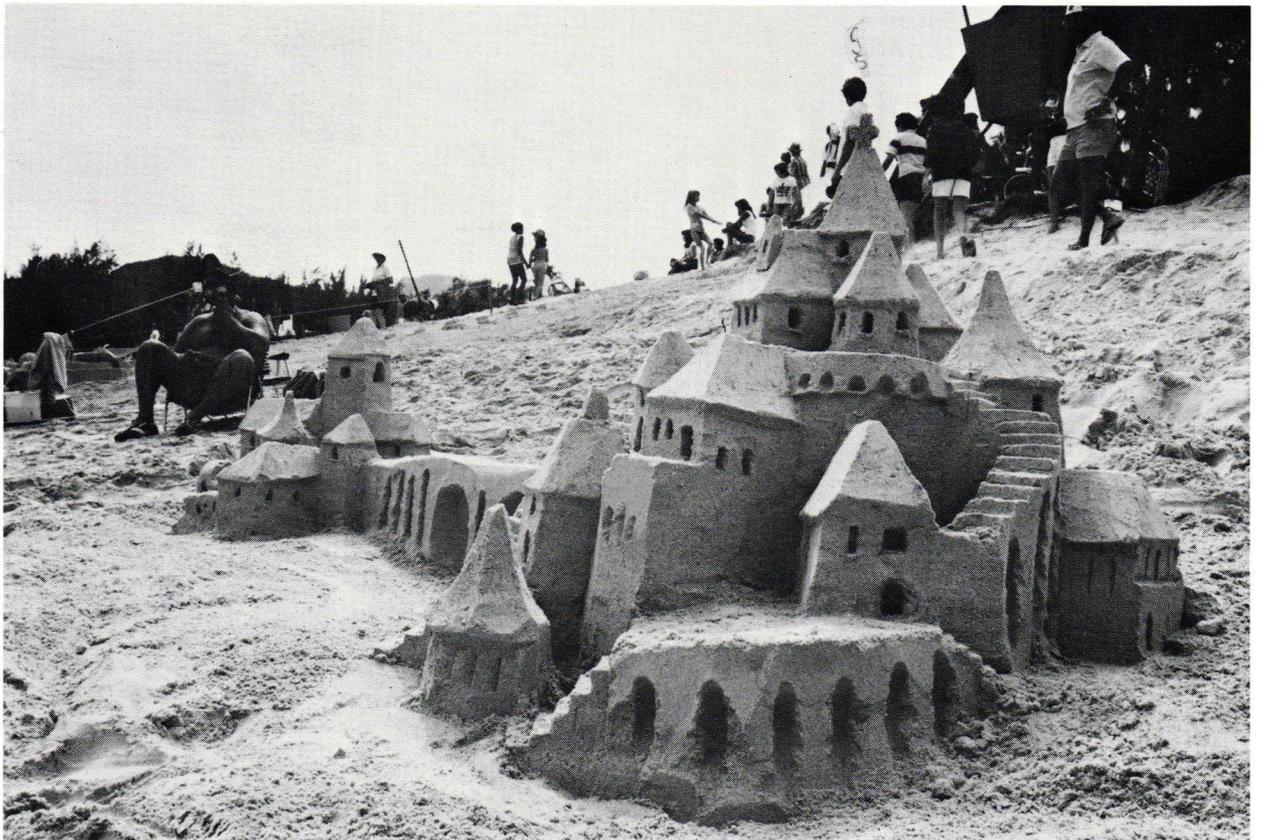
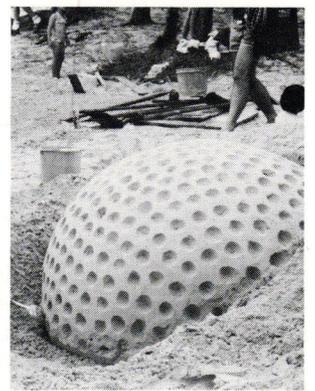
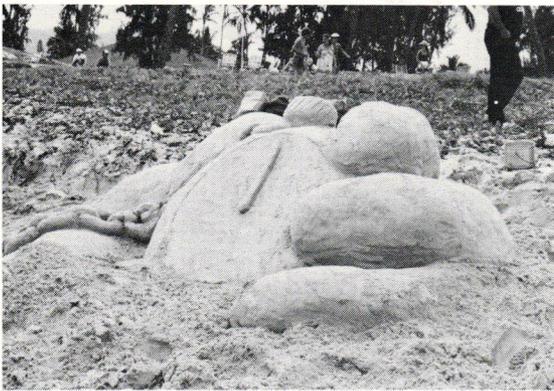
The event is the brainstorm of assistant professor Leighton Liu, who has taught first-year design and most graphic classes for the school for the past 12 years. Judging with Leighton was professor and dean of the school Elmer Botsai, and Lew Ingleson, president of HS/AIA.

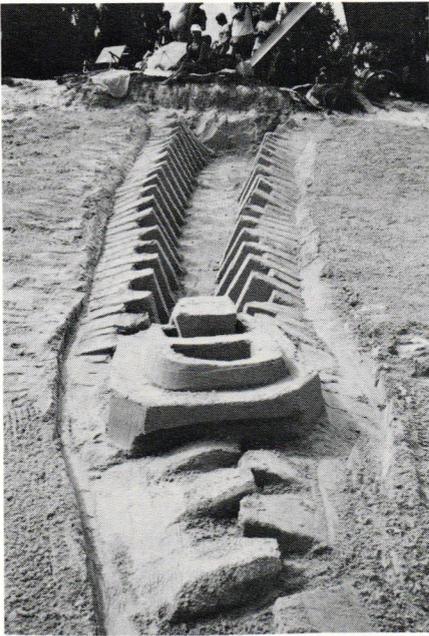
The Sand Castle Event is one of several esquisses (a sketch, outline, or rough plan) exercises in

which participation is required by all students in design studios. Unlike other esquisses, however, Sand Castles is staged in a picnic environment and is coupled with a full day of volleyball, swimming, and relaxation. Judging by the hundreds of spectators and front-page media coverage, the event was truly a welcome break from the normal routine of life.

*Continued on page 14*







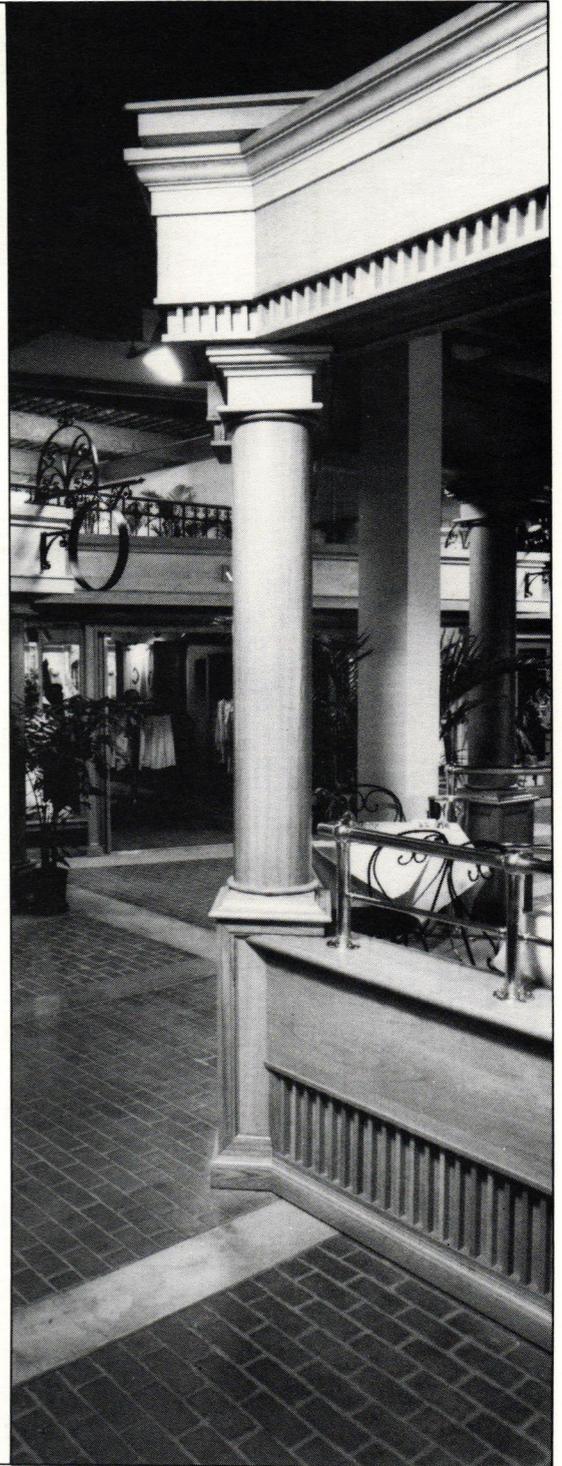
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### The Winners

Student Division: Most Beautiful—Abstract (“Helical Donut”), Architecture 302—Justino Eder, Stan Hesse, Daniel Kanekuni, Jim Park, and Fatemeh Roth.

Most Original—“Rat Maze,” Architecture 402 and 462—entire class.

Open Division: First Place—Abstract (“Helical Donut”), Architecture 302.

Second Place—Abstract (“Sculptural Environment”), Adams Design/Fine Lines, Inc.

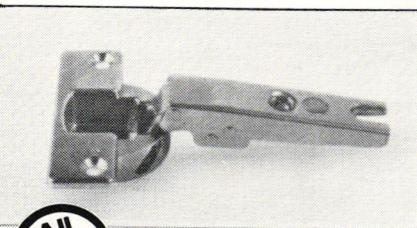
Third Place—“Man at Work,” Boone & Associates.

Best Spirit and Banner—Architecture 201 Studios.

While not yet as popular as the opening of the legislature, nor as flamboyant as the Hula Bowl, Sand Castles holds its place as a unique and exciting happening on one’s calendar of yearly events. Those wishing to participate next year may contact Leighton Liu for full details.

Though disappointed in volleyball, the professional teams have vowed to regroup and prepare for a total sweep of next year’s tournament.

A total of two A’s, 23 B’s and C’s, six D’s, and one NA (not accepted) were issued for the various castles and sculptures. What team received the NA and why? **HA**



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# Architectural Review:

## Honolulu Civic Center Kauikeaouli Hale

by Alfred Preis, FAIA/ME

*This month, Hawaii Architect begins a series of articles written by Alfred Preis, FAIA-ME, reviewing the architecture of the State Capital District, Honolulu's civic center. The articles will, Preis said, "focus on the buildings and their impact on the comprehensive plan for the civic center."*

*Born in Vienna, Preis has been a practicing architect in Hawaii for more than 40 years. He served as State Planning Coordinator from 1963 to 1967, and was executive director of the State Foundation on Culture and the Arts from 1967 until he retired in 1980.*

*As State Planning Coordinator, he helped develop a comprehensive planning and urban design process for the State Capital District which encompassed federal, state, county, and historical buildings as part of a unified park setting.*

*The series begins this month with the most recently constructed building, Kauikeaouli Hale.*

Client: The Judiciary,  
State of Hawaii  
Architect: Anbe, Aruga & Ishizu,  
Architects, Inc.  
Landscape  
Architect: Melvin Lau  
Contractor: Hawaii Dredging  
Company

Named in honor of Kauikeaouli, who in 1825 became King Kamehameha III, the District Court Building is located on Alakea and Hotel Streets. It forms the Ewa-most corner of the Honolulu Civic Center, a park-like expanse reaching from Sand Island to Punchbowl Crater and from the City and County complex to the financial district of the city.

The 11-story-high court building serves, similar to the Municipal Annex Building, as a transition between the mostly high-rise structures of the adjacent commercial areas and the Civic Center, where buildings must be lower than the Hawaii State Capitol and the Prince Kuhio Federal Building.

It also links the Civic Center Mall with Hotel Street which, when continued as a mall, will have to carry bus traffic and be more built-up.

Although the building has been in use for only a short time, administrators, judges, and other users expressed their satisfaction with the convenience and effectiveness of the general and specialized (and often innovative) provisions offered by the building, especially with the sophisticated internal circulation and communications system between the courtrooms and the various auxiliary and support service facilities.

Even beyond the primarily utilitarian aspects of the building, I found it gratifying how naturally people seem to comprehend and to respond to the simplicity and discipline of its architecture. They note that the cranelated and coarsely textured concrete walls carry through the entire building, both on the inside and out-of-doors; that the ceramic floor tiles are of the same color, texture, and size and that their joints align as they extend from space to space.

They commented on the woodwork, that the stain does not conceal its grain, and that all stains are shades of the same brown; or how well it has been detailed and how subtly the detailing has been adapted to its various locations.

They justified the padded, noise-absorbing wall-to-wall carpeting and the wood-paneled corridors encircling the courtrooms. They recognized the uniformity of all acoustical materials and the variety with which they are applied.

They are, I am convinced, aware that the elegance of the building is the result of careful planning and economizing in the choice of the number of materials and of the unity of their finishes, and they sense that from this discipline of selection rises an aesthetic experience which touches the ethical.

They visibly enjoy riding the giant escalators, which skip intermediate floors, and lead from the large, open-walled entrance vestibule up to the space-frame-supported glass roof over the escalator court.

I believe that the people working in or visiting the building, or just passing by, will in time and in their own personal manner interpret the form language of the structure and seek to find reflections of the thoughts and aspirations which motivated the architect, Takashi Anbe.

Anbe explained recently that "modern court buildings should nor bear an exterior expression similar to the surrounding office buildings but should be symbolic of our conception of the law's role in society." And so he chose "a design of grand monumental scale . . . with the scale generating a sense of strength, durability, and security."

To me, he achieved his goal by



the power and vitality of his concept in which the vertical building elements—expressive of human aspirations and the striving toward the ideal of justice—interact with the horizontal building masses—symbolic of society in reality. He emphasized the inert mass of the windowless top floors by boldly cantilevering them over the window walls of the main building and gave the protruding stairwells an upward thrust by honing their corners and by disattaching them from the building by deeply recessed, full-length window slits.

The architect said further “another design consideration was the old YMCA building. In order for the court building to relate to the YMCA, and while preserving the identity of each, we decided to set back the high-rise portion of the court building by 35 feet.”

This goal was achieved as well

as the introduction of a low entrance building which in mass and scale is compatible with the YMCA and which forms an ending, and with its entirely open ground floor, a gateway, between the open spaces of the Civic Center and urban downtown.

In order to safeguard this important and fortunate contribution to better urban design and to preserve the cluster of old shade trees in front of the YMCA, the state should endeavor to secure such necessary rights or acquire the building for its continued needs for more work space in the governmental center.

The entire building, with its forceful architectural statement and the allusion to a torii created by it, together with the extensive use of tropical foliage and blossoms, works of art by local artists, and the sensitivity of feeling and

respect for existing environmental forms and features, became very much a good neighbor and an enriching asset to the Civic Center, to the City and County of Honolulu, and to the State of Hawaii.

FA

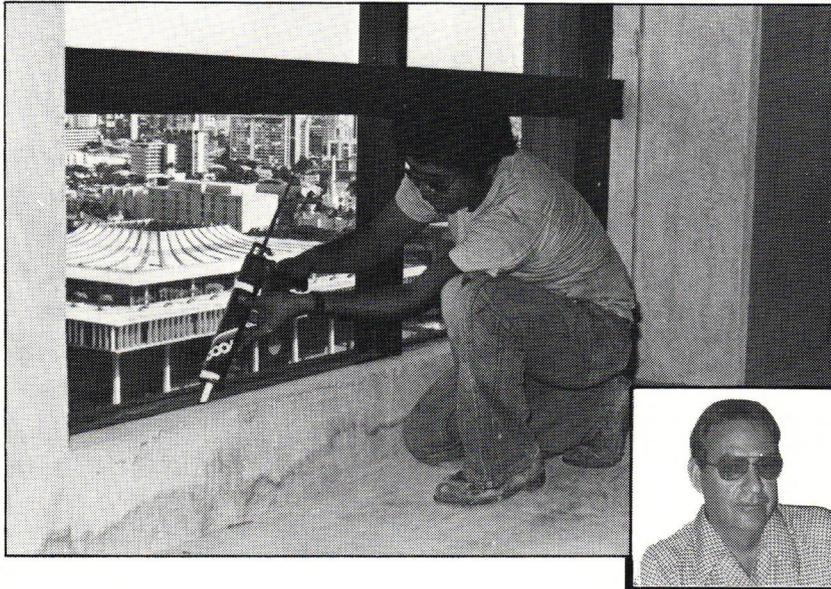
*Photos by Augie Salbosa*

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Continued from page 9

between the sky, sea, plains, and the hills.

Images are powerful expressions of thoughts, in the face of which other modes of expression often appear merely auxiliary. Architects are faced with the task of producing images, and I believe this is a wholesome responsibility that society assigns to us. This task does not consist of a "wandering" in search of diversions and commentaries, nor does it allow us to abandon ourselves to personal preferences which exclude a commitment to the past, present, and future, and to the vitality of people in their laboring for a more substantive life. There is an intimate relationship between pleasure and ethics as a source of architectural value, and our responsibility is directed toward the realization of those values. For a long time, architects have been pretending to talk among themselves "only of architecture," as they say, as if architecture or any part of it could be consistently divorced from the context of life in order to perfect it.

There is a long process of sublimation between the temples of Paestum and the Parthenon, between Santa Sabina on the Aventine and Brunelleschi's San Lorenzo, and between the work of Alvar Aalto and Louis Kahn, each of which is intimately linked with intentions and people's aspirations, with principles, if you wish, which make those buildings architectural images of lasting value. By contrast, our models too often seem to be second-rate work, curiosities, stucco castles, or hot dog stands. All that may be amusing for some, but if nothing else, it is utterly unproductive. The models for Brunel-

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leschi, Aalto or Kahn were ethical, fundamental, scholarly, principled, and thoughtfully scrutinized, because it was clear to them that architecture was not merely a product, but was also a producing moment. It is at the same time toward the product and the producing moments that our efforts should be directed if we want to establish a sound relationship between form and content, as well as between the reality of how we are, and our aspirations for how we wish to be.

After all, architecture is hard work, and one should not look to professionalism as something that makes things easier, something which could comfortably ignore the existence of conflict. On the contrary, architecture's mental and moral force arises through our focussing and re-focussing on the nature of the encounter between human beings and their ideas. One has the right to be called an architect only when he takes part fully in the entire process ordered by precise operative steps in a project: in the evaluation of the intentions of the project, the participation of the users, the development of ideas and thoughts into a state of realization, and above all, in the supervision of construction. Only through full participation in these phases does one become truly sensitive to the multiple aspects of the complexity which constitutes each architectural work.

But I take architecture as "work" in the context of art, and thus it is a kind of work which asks for more than the sterile logic of functional reason or the caricature of our careless environment. It is hard work precisely because like an intellectual pursuit, it is dedicated to the balancing of opposite forces, to the resolution of contradictions rather than the statement of them. Merely to state contradictions or to accept complexities passively is to manifest certain aspects of what we are, but in a way it is also to exclude *a priori* what we can possibly be. Hard work in architecture implies a risk and expectation. It is a risk touching upon hope, since it is not built on the realization that something has already occurred, but upon a decision that something will.

HA

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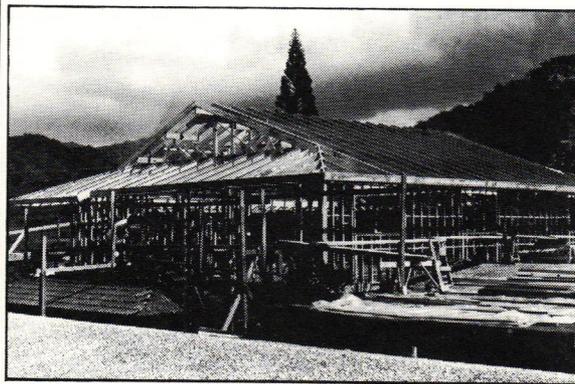
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# Commentary:

## Hawaii's Landscape Architects Should be Licensed

by Thomas S. Witten, ASLA  
President, ASLA-Hawaii Chapter

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From  
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During the past several years, many states have witnessed a growing skepticism on the part of their citizens over the exclusive rights of professionals to make decisions affecting their lives. With the passage of the "sunset legislation" several years ago, all state boards responsible for the licensing of professionals receive periodic review. Ultimately, the licensed professions are required to demonstrate that they possess competencies which must be monitored and licensed in order to protect public health, safety, and welfare.

Within this context, the Legislative Auditor's Office recommended to this year's legislature that the profession of landscape architecture no longer be licensed as a part of the Board of Registration of Professional Engineers, Architects, Surveyors, and Landscape Architects. Facing this challenge to their credibility and merit as licensed professionals, Hawaii's landscape architects and allied design professionals have provided credible documentation that refutes the Auditor's findings and demonstrates that they possess competencies which must be monitored and licensed in order to protect public health, safety, and welfare.

As is similar with other licensed design professionals, the case for the continued licensing of landscape architects in Hawaii is based on the following:

- Landscape architecture is the profession concerned with the planning, design, and preparation of construction documents for outdoor spaces to provide for optimum human use and enjoyment.
- Landscape architects are the design professionals who com-

bine cultural and scientific knowledge with the concern for resource conservation and stewardship of the land. The end result is an environment which services a useful and enjoyable purpose for all.

- Landscape architects have made major contributions to Hawaii's environment for over 55 years including landscape designs for all major construction projects. In 1982, over 700 projects were designed with a construction value far in excess of \$44 million.
- Landscape architecture is a profession which combines aesthetic design considerations with extensive technical training.
- Because of the highly technical and complex nature of the profession, the public cannot be reasonably expected to protect itself from potential harm.
- Landscape architects are involved in the design of elements in the landscape. Improper design of the following elements can have a major impact on public health, safety and welfare:

The improper design of irrigation systems, water features, fountains, etc. can result in the potential contamination of our public water supply.

The improper selection of plant materials can result in the introduction of poisonous plants in heavily used areas or fast growing trees, with weak and brittle limbs, which can create hazardous and dangerous situations.

The improper design of roadways can create unnecessary grading conditions, resulting in additional expense to the taxpayer and creating a perma-

nent blight in the environment.

The improper design and site planning of large and small projects can result in the unnecessary destruction of existing trees and vegetative cover. The proper arrangement of land forms and plant materials can provide a measurable control of noise, heat, dust, wind, and undesirable views.

- While licensing does not guarantee an absence of problems, it helps protect consumers who do not have the education, information or background necessary to make competent decisions about landscape architectural services.
- Licensing of design professionals provides additional insurance to the consumer that they are dealing with responsible design professionals and gives them access to the Registered Industry Complaint Office.
- It is in the interest of public health, safety, and welfare to have adequate assurance that some types of work are not done by untrained or incompetent persons. Just as licensing of architects and engineers helps insure the safety of our buildings and bridges, the licensing of landscape architects protects the public from potentially greater dangers.

The licensing of landscape architects in Hawaii, as with other design professionals, is clearly justified. The scope of landscape architectural activities and expertise has become broader and more sophisticated than that historically identified with the profession. Most all work performed by a landscape architect functionally and visually affects the public environment from the health, safety, or welfare standpoint. HA

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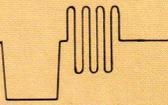
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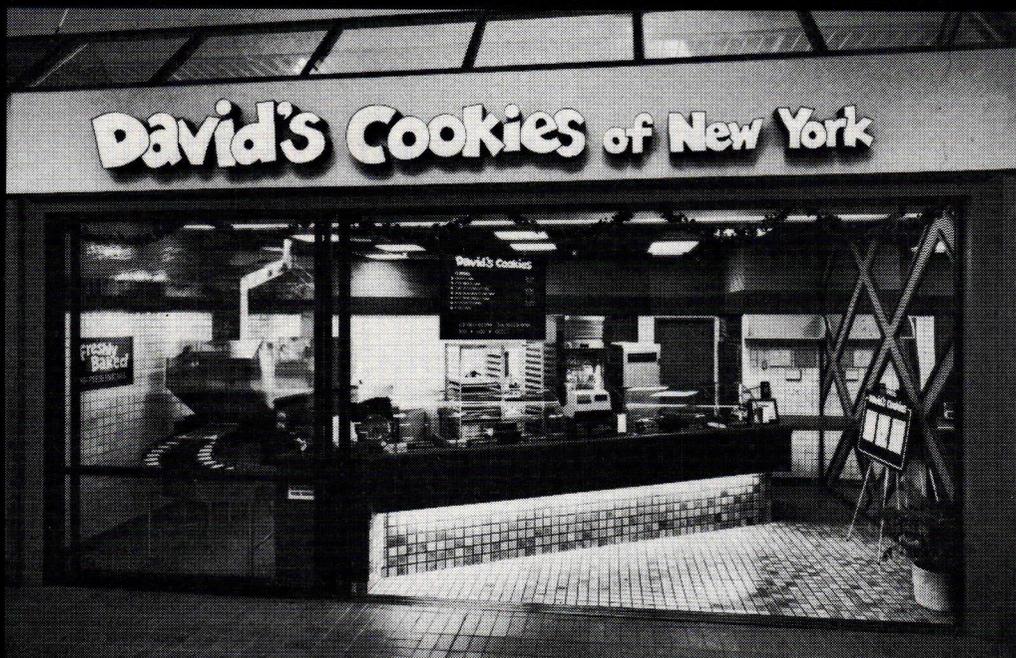
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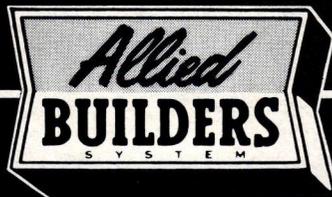
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**THE TEAM:** Leland Onekea, Architect of Leland Onekea & Partners; Mike Nakahara, President of Allied Builders; Randy Kaya, President of David's Cookies of New York.



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