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Hawaii Architect 5/75

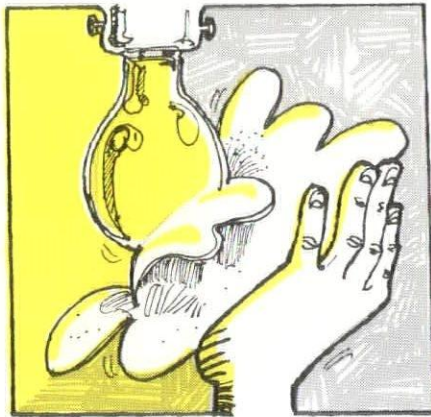
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Journal of the Hawaii Chapter
American Institute of Architects



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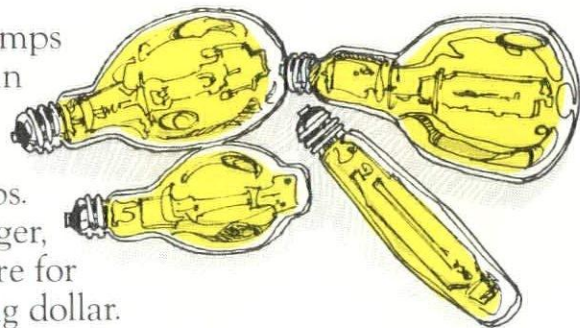
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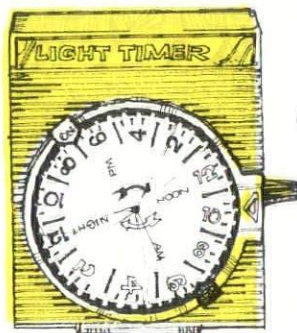
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Hawaii Chapter.

Hawaii Architect 5/75

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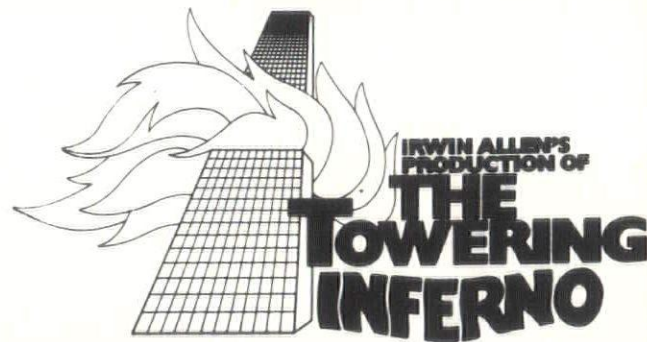
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Towering Inferno Revisited

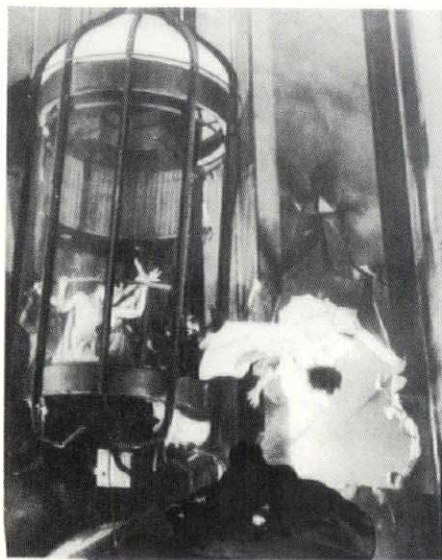
by JIM REINHARDT



Inferno Revisited Continued



from page 5



unexplained **total** failure of the fire sprinkler system. Sprinklers are certainly not infallible. They can be broken, vandalized, stuck, among other things — but not **the whole system**. It just doesn't make sense, and it's never explained.

Driven by unexplained explosions and unquenched by mysteriously malfunctioning sprinklers, the fire raged on, burning ferociously, consuming everything in its path. The only problem is, what was burning?

The walls, the ceilings, the floors — all are noncombustible. There's no wood or plywood in a high-rise. The wall-board, in fact, tends to extinguish fire when it gets hot. Wall coverings (paper and fabric) are tested to resist spreading of fire. Carpet also. The furniture, papers, and such can and do burn, but not with the intensity portrayed in the movie.

4—A whole list of such unexplained deviations from the normal follows the pattern above: routinely, when a change of specification is made, the architect is required to approve the change. Why was this one different? Where was the architect's staff and consultants?

No one designs a 136-story building by himself. (The World Trade Center in New York, about 110 stories high, took about 10 years of structural engineering alone, utilizing a large engineering firm and large computers.)

Are we really to believe that a wheelbarrow of concrete was dumped in an exit stair, allowed to harden, blocking the door and no one noticed?

As if these weren't enough, the

architect seemed to make a habit of delving with screwdriver and pliers into the innards of the elevator controls, the intercom system, and the main building electrical supply panels. It may of course be that this particular architect was an electronics wizard, but not one architect in 5,000 would even consider doing it.

And as a last mindbender, anyone who can explain how a helicopter can get next to a building without the rotors hitting it, as was done in the fiery closing scenes of "The Towering Inferno," can have a year's free subscription to Hawaii Architect.

All this faultfinding is not to say the movie is without value. It is good, seat-gripping, edge-of-the-seat entertainment. In addition, it has some good fire behavior points. Anyone who saw the elevator full of people stop and open its doors in the raging inferno, because the heat activated "call button" told the elevator to stop, will never use an elevator as a fire exit.

And the emphasis on clearing up the vagueness of inspection responsibilities between the fire department inspectors, the building department inspectors, and the architect and his consultants should produce some improvements in supervision.

The series of events that made an inferno of a good high-rise building remain extremely far-fetched. Yes the Titanic did sink, but don't move out of your condo because you saw "The Towering Inferno." Statistically, high-rises are far safer than movie theaters.



Last month, as part of its continuing education program, the HAIA attended the movie "The Towering Inferno." The architects found the movie gripping and suspenseful but "wildly improbable."

The resurgence of the disaster movie is upon us. "The Poseidon Adventure," "Earthquake," "Airport 1975," "Juggernaut," and "The Towering Inferno" have been drawing people to the box office in huge numbers. The general scenario calls for a brief introduction to the characters followed by a disaster, spectacularly horrible deaths, a daring rescue with several heroic but unsuccessful efforts followed by "the big save."

Good drama. Good entertainment. Good money to be made. But what about the residual effect on the moviegoers after leaving the theater? Has "The Towering Inferno," in particular, unnecessarily frightened people of high-rise buildings? In many respects, yes.

There are some interesting, thought provoking events in the movie, some that deserve careful consideration, but as a whole, the events are so far-fetched that they should not cause people to feel "that might really happen... to me!"

The problems with the movie fall into two categories. First is plain, old technical errors. Second is a number of items that individually stretch the limits of credibility. Together, they are so wildly improbable as to defy imagination.

First the technical errors:

1—One of the main problems is brought up in a pair of conversations, first between the architect and the contractor and then between the contractor and the electrical subcontractor. The architect, it seems, had specified wiring considerably in excess of "code minimum." The contractor and

the electrical supplier had, in order to save money, reduced the quality to just "code minimum." The assumption here is that "code minimum" is cheap and of questionable safety. That is not so.

Building Codes are extensively tested, thoroughly thought out, and contain considerable safety factors to safeguard the public. They may not be very readable and they may limit design freedom (the architect's eternal complaint), but they **are** safe. This is a very important concept for public confidence in the safety of the construction, both public and private.

2—One of the problems that caused danger to the people in the movie was the destruction of the fire exit stairs. Several causes were involved:

First was an explosion of a gas line in a stair well. This is strictly illegal and would not have been allowed by any building code, nor would anyone have installed it even in violation. No combustible items are allowed within the stair tower. Most certainly not gas lines.

Second was the collapse of the exit stair walls due to explosions in the building. The stairs in the building featured in the movie, and in fact in most high-rise structures, are of reinforced concrete, 8" thick at minimum, often thicker. It would take "one hell of an explosion" to damage these walls.

3—On the floors where the fire was burning, it burned quickly from one end of the floor to the other. This overlooks the fact that fire separation walls and a "fire rated" ceiling are required at intervals in such a building. These walls

are thoroughly tested to withstand ferocious fire for various time periods, depending on location. Two-hour ratings are required for corridors, four-hour ratings for stairs.

4—At one point in the movie, the fire chief was concerned about what manufacturing or warehousing was housed in the building. These are not allowed by building codes.

5—In the movie, one of the causes of the fire spreading vertically in the building was thru the mechanical shafts (air conditioning, plumbing, and so forth). This is highly unlikely as the shafts are heavily protected (by four-hour rated partition) and since there is **nothing** inside to burn.

Next comes a series of occurrences that severely strain the credibility of anyone even remotely familiar with the building industry:

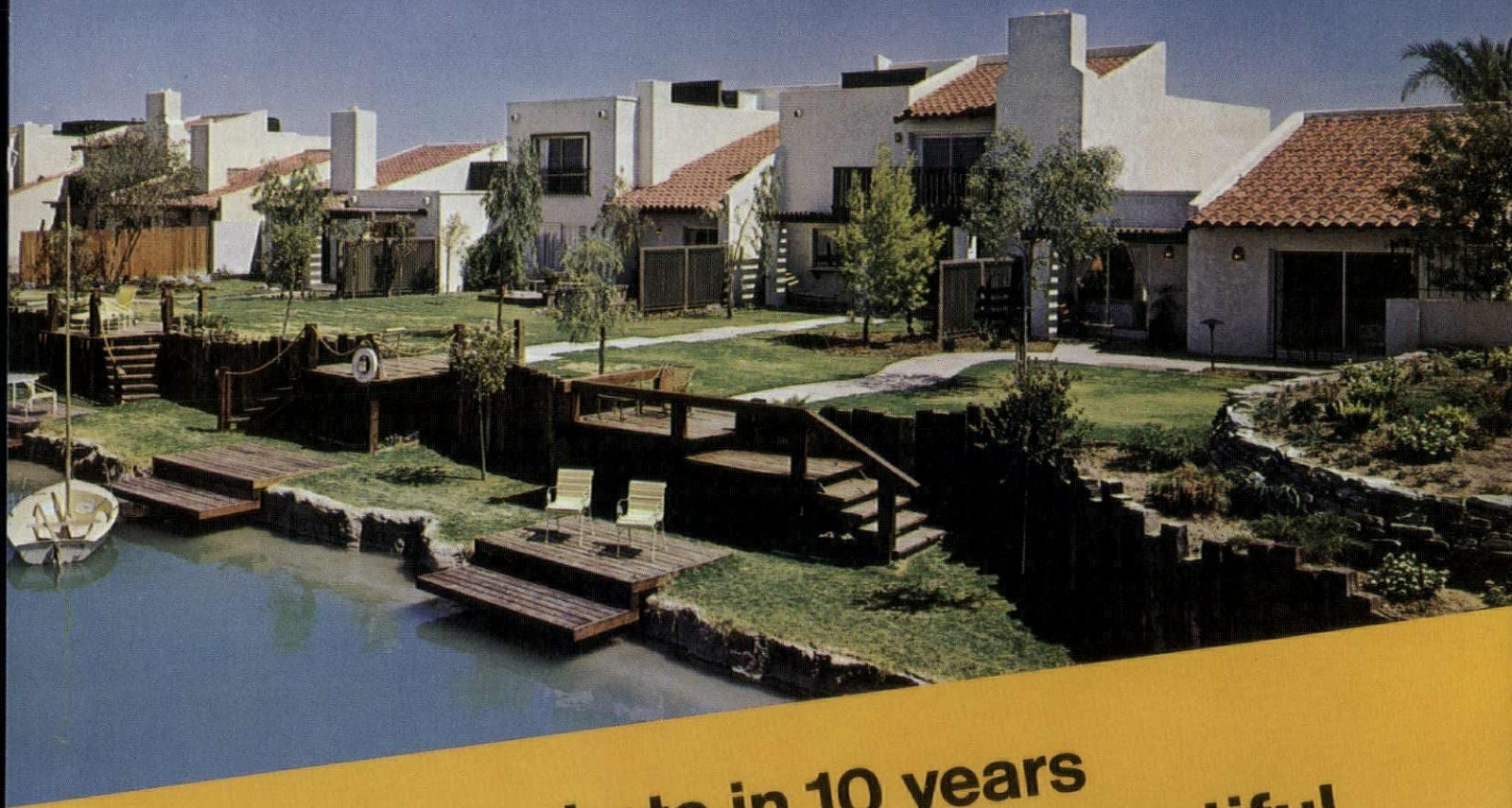
1—In the movie, some 20 or more explosions caused havoc, destroyed fire exits, spread the fire, and killed people, but the cause of these explosions (except for the gasline in the stair well — see point 2 above) is never explained. It's just left as an article of faith that there are always lots of explosions at fires.

Not so. Something has to cause them. Without all of the unexplained explosions in the movie, the firemen would have put the fire out where it started, leaving a very boring one and a half hours remaining in the movie.

2—A second key occurrence responsible for allowing the fire to spread so dramatically was the

Continued on page 6

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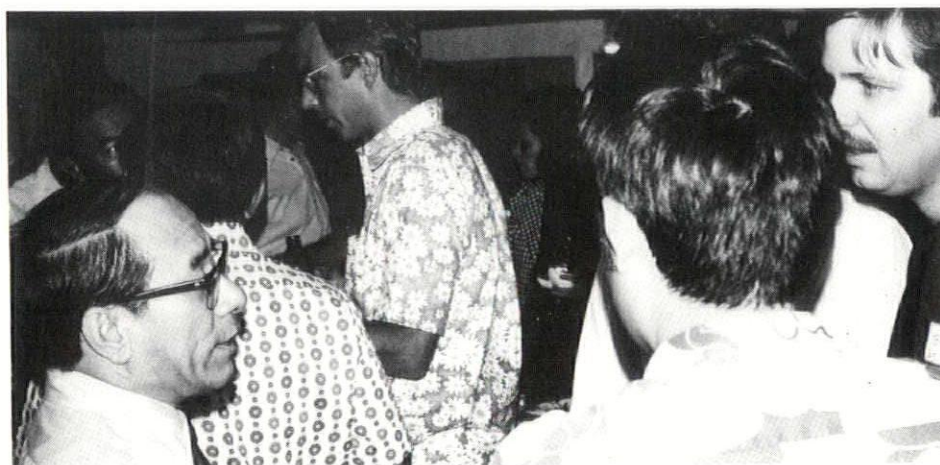
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Hawaii Chapter AIA Notes



The Hawaii Chapter AIA met with many of the members of the State Senate and House of Representatives on February 27 at the Fort Street office. The gathering was sponsored by the AIA as a means of getting a closer dialogue between the architects of Hawaii and the members of the legislature.

Informal discussion was the tone of the gathering. The A/E Selection Bills, the Shoreline Protection Bill and the Land Use Commission Bills were the main concerns but others were discussed fiercely over beer and pupus.

Good attendance from the House and the Senate was matched by a good turnout of AIA members. Many ideas were "tossed around," a few names associated with faces, a few drinks downed, and a successful meeting held.

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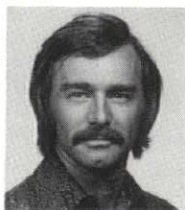
Fairweather

Donald F. Fairweather has been named a partner of Wimberly Whisenand Allison Tong Goo & Fairweather Architects, Ltd.

Fairweather came to Hawaii from San Francisco in 1962 as project manager for the Hawaii State Capitol building. He joined WWAT&G in 1969 and became an associate in the firm in 1971.

He is currently in the Philippines as partner-in-charge of the Manila Peninsula Hotel now under construction.

Fairweather is a University of Oregon graduate and a Frank Lloyd Wright Fellow. He has been lecturer in the University of Hawaii Department of Architecture.



Batchelor



Umemura

Michael J. Batchelor and Robert K. Umemura have been named associates in the firm of Wimberly Whisenand Allison Tong Goo & Fairweather Architects, Ltd.

Batchelor, a graduate of Leeds University, England, and a member of the Royal Institute of British Architects, worked in San Francisco before joining WWATG&F in 1973. He is currently in the Philippines, assigned to the Manila Peninsula Hotel, now under construction.

Umemura holds a Master of Fine Arts degree in architecture from the University of Hawaii and joined the firm in 1972.

Both are members of the Hawaii Chapter, American Institute of Architects.

WHAT WAS HOPPY'S HORSE'S NAME?

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A Guide for Energy Watching

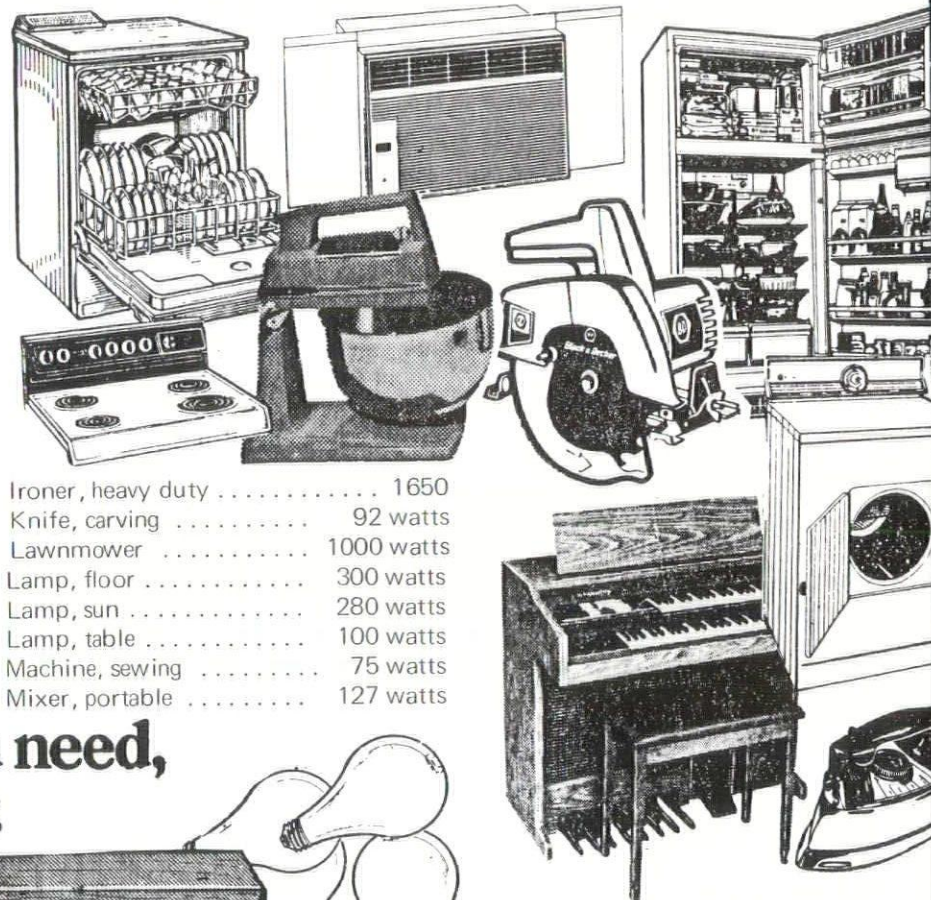
NOTE: 1,000 watts equal 1 kilowatt hour. For example, ten 100-watt lamps burning for one hour uses 1 kilowatt of electricity.

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Water heater	30%
Refrigerator-freezer	25%
Range	12%
Clothes Dryer	10%
Lights	10%
Miscellaneous	13%

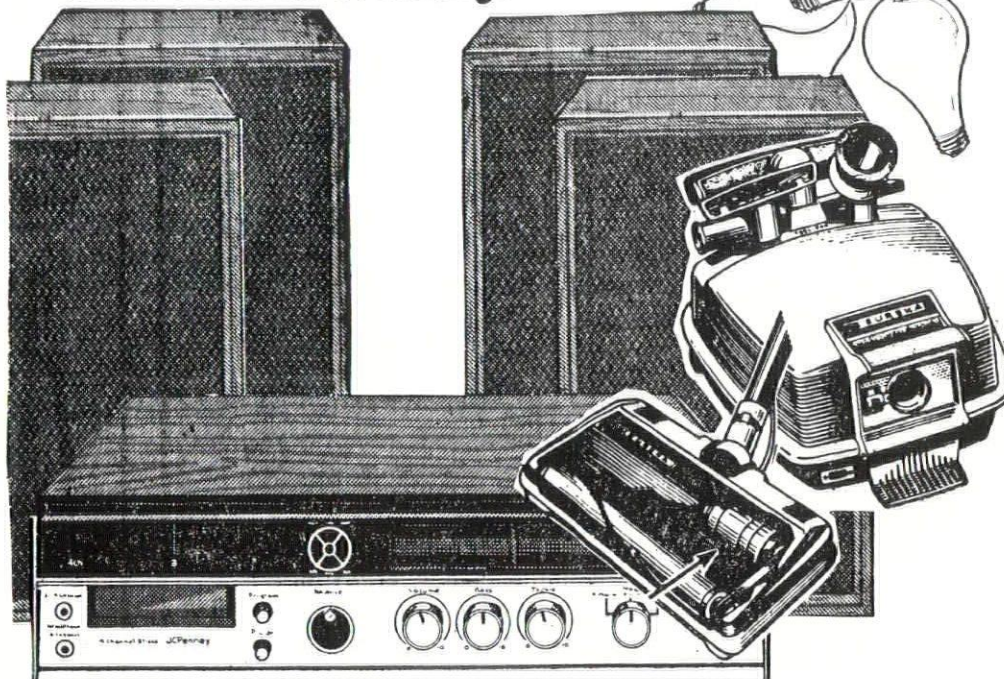
Total: 100%

Air conditioner	1566 watts
Blanket	177 watts
Blender	400 watts
Broiler	1436 watts
Casserole	1350 watts
Cleaner, vacuum	630 watts
Clock	2 watts
Coffee-maker	900 watts
Compactor	400 watts
Dehumidifier	257 watts
Disposal, garbage	500 watts
Door, automatic garage	125 watts
Dryer, clothes	4856 watts
Dryer, hair	381 watts
Fan, floor	100 watts
Freezer (15 cu. ft. frostless)	450 watts
Fryer, deep fat	1448 watts
Grill	1100 watts
Heater, portable	1322 watts
Heater, water (fast recovery)	5000 watts
Heater, water (standard)	2500 watts
Humidifier	177 watts
Iron, steam	1100 watts
Iron, waffle	1196 watts



Ironer, heavy duty	1650
Knife, carving	92 watts
Lawnmower	1000 watts
Lamp, floor	300 watts
Lamp, sun	280 watts
Lamp, table	100 watts
Machine, sewing	75 watts
Mixer, portable	127 watts

Use the electricity you need,
but use it wisely.



Oven, micro-wave	1500 watts
Oven, self-cleaning	4800 watts
Pad, heating	65 watts
Pan, fry	1200 watts
Polisher, floor	300 watts
Radio-phonograph combo	109 watts
Radio, table	75 watts
Range	12,200 watts
Record-player	110 watts
Refrigerator-freezer, frostless, 14 cu. ft.	615 watts
Roaster	1333 watts
Sharpener, knife	100 watts
Shaver	14 watts
Television (color)	332 watts
Television (black and white)	237 watts
Toaster	1146 watts
Toothbrush	7 watts
Washer, clothes	525 watts
Washer, dish	1200 watts

Energy in Hawaii: The Future

by Hans Riecke, AIA

Trying to look into the future at a time when our work is slackening is a natural thing to do.

The one commodity that has influenced our lives for about 100 years more than any other is energy. Not just energy but abundant and cheap energy.

On the day the Arabs (and others) woke up to the fact that the energy they were selling to the world in form of oil was a finite commodity, therefore, infinitely more valuable than the price they had been asking, a way of life which began with the discovery of coal and was pushed along by each new discovery of cheap energy sources started to come to an end.

I am not a scientist, but I read with interest that energy sources other than oil all have serious, if not insurmountable problems to overcome. Even if these problems are eventually overcome, I am certain that the energy produced from these sources will be limited and expensive. In other words, the days of cheap and plentiful energy are over.

It will therefore be necessary in the future to consider the cost and availability of energy in all our endeavors. The impact will be far reaching:

- Our towns and cities will become more compact so that people can live closer to where they work and the land can be used for growing crops.

- Mass transportation will become a necessity for all cities. There will be fewer and smaller automobiles. Transportation by private automobile will become

very expensive. People will walk or bicycle to work.

- The freeway boom is over. Train and ship transportation will become more economical than automobile and airplane transportation.

- Steam engines will make a comeback. The use of wind and solar energy for power, drying, cooling, and heating will become commonplace again.

- Garbage will no longer be buried but sorted out and recycled. Sewage will be used for fertilizing again.

- Because of their high energy needs during construction and after completion, high-rise buildings will become less and less economical to build. The cost of steel, aluminum, glass, and cement will rise faster than that of lumber and natural stone.

- Our buildings will become more compact and better insulated to save on energy. Closed buildings with complete climate control systems will become obsolete. Building codes and laws will be changed to prohibit any waste of energy.

- Because of our highly mechanized farming system and the extensive use of synthetic fertilizers, food prices will rise faster than that of most other commodities. People will be migrating from the cities to the farm country to do the jobs machines used to do.

- The use of "frivolous" appliances such as the electric toothbrush will end. "Cheap" plastics will become expensive. Processed

and frozen foods will price themselves out of the market.

- The pace of life will slow down and people will work harder physically. It will no longer be cheaper to let a machine do the work. Craftsmanship will improve.

- People will have fruit and vegetable gardens instead of ornamental show places and play yards.

The list of impending changes in our lifestyle could be greatly extended. Judging by their pronouncement, it is clear that most of our leaders either do not wish to face or are not capable of facing the changing energy situation. The impact of the changes with which we are confronted could be eased greatly by proper planning. It is more likely, however, that the changes will come about unplanned and in drastic steps.

As a child, I lived in a small town of 1,200 people that had two automobiles; one belonged to the school principal, the other to the biggest farmer in town. Even the fire engine was pulled by horses. Although we had electricity, the fuel for our appliances was coal and wood. Electricity was used for lighting, the radio and in some households for vacuum cleaning. There were no refrigerators.

This was only 35 years ago! I consider it a good possibility that I will live to see our lifestyle change back to a similar one described above.

I have to confess that this has a certain amount of appeal to me.

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Statewide Arts Festival

A major statewide arts festival is being planned for the Bicentennial by the Hawaii Council for Culture and the Arts, according to president E. Laurence Gay.

The two-week festival is scheduled for September 1976, with events on the Neighbor Islands between the 10th and 16th and On Oahu between the 17th and 27th.

Chairman of the festival is artist-sculptor Mirella Belshe. Co-chairman is Marian Kerr, previously director of the annual art and music festival held at the University of Hawaii.

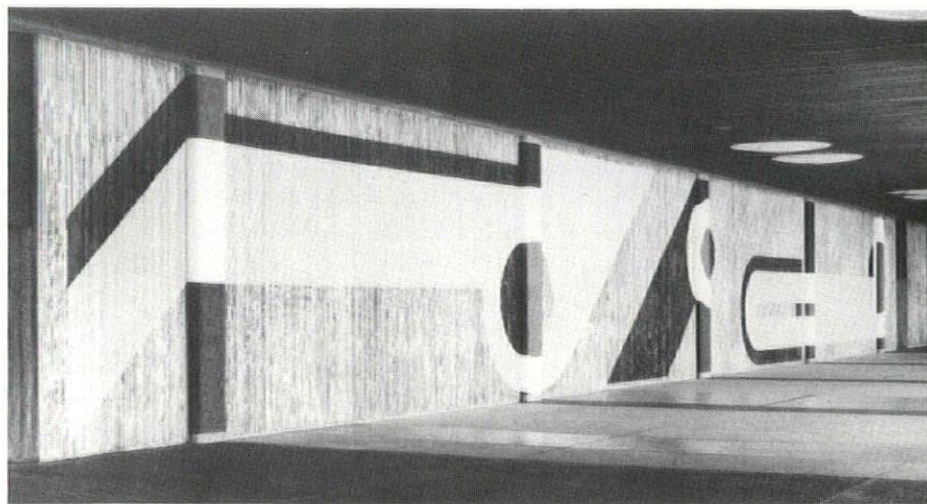
One of the functions of a statewide arts council is to act as an umbrella organization whenever possible. Therefore the council, according to Gay, "views this undertaking as a major effort toward bringing many arts groups together and toward making the public aware of the cultural resources which are available in this state."

The event will require the efforts of individuals throughout the state — artists of every discipline, businessmen, community leaders, and others interested in the arts.

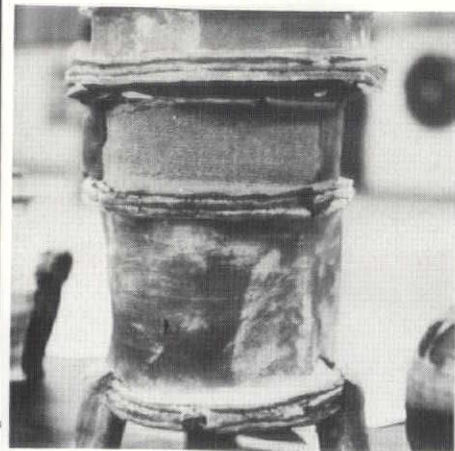
"We urge all interested persons to contact the arts council office as soon as possible," said Mrs. Belshe. "We especially need people who are willing to serve on committees."

A full-time festival planner/budget coordinator will be responsible for surveying arts organizations and facilities and will work closely with subcommittees, volunteers, artists, and arts organizations to coordinate this planning and to develop a budget. The council is now seeking such a person to work as planner, effective July 1, 1975.

Underlying all planning efforts is the ultimate goal of making Hawaii a major festival center. The festival will be similar in nature to the events held in festival centers of Europe.



Honolulu Airport mural by Kathe Gregory Silvera



The festival is a major project to celebrate the state, its history, its cultural achievements, its resources, institutions, and its people. The festival will showcase the cultural organizations in Hawaii in 1976.

Every attempt is being made to include all arts disciplines: dance, drama, literature, poetry, the environment and architecture, music, opera, museums, the humanities, ethnic heritage, design, the visual arts, crafts, film, folk arts, creative use of the parks, restoration and preservation.

There will be one major location chosen as festival headquarters. During the daytime hours there will be exhibits, demonstrations, improvisational theatre, poetry readings, audience participation, and other.

For the most part, these events will be informal and serve as a prelude to the more formal events scheduled at other locations during the evening hours. These will include chamber music performances, a performance by the Honolulu Symphony Orchestra, visual arts exhibitions, ballet, a literary arts symposium on American Literature, and film showings.

For information, write to the council office at Room 310, 250 S. King St., Honolulu 96813. Or call Karen Bidgood, program coordinator for the council, at 548-4145.

The arts festival has been officially approved by the Hawaii Bicentennial Commission as part of the 1976 American Revolution Bicentennial observance in the State of Hawaii.

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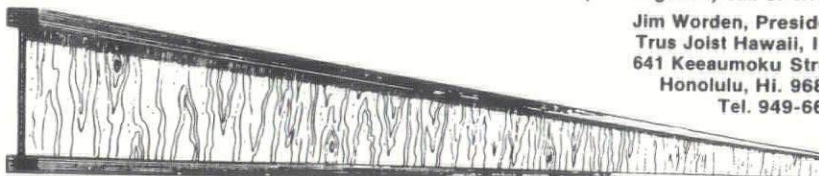
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Contrasts: Honolulu Architecture Then and Now

First in a series

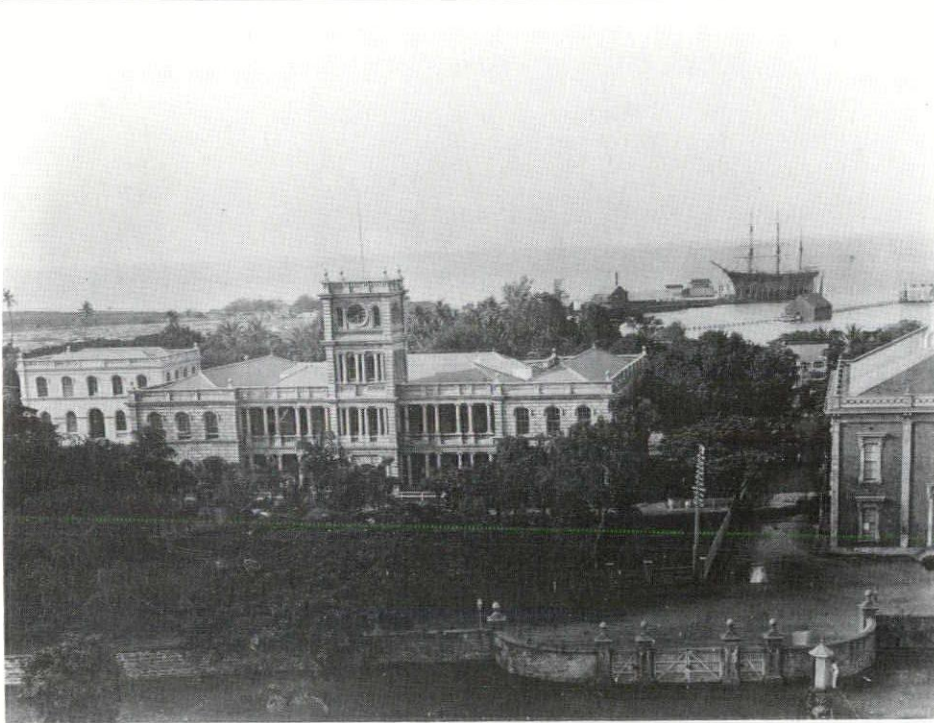


Photo taken from the tower of Iolani Palace. According to Harry H. Schnabel, Jr., Director of Iolani Palace, the photo was taken after 1887. The Judiciary Building looks about the same today.



Differences immediately apparent are the incredible growth of plant life and the automobile's influence on the scene. For those with sharp eyes, the roofline of the Judiciary Building has not noticeably changed. And we still have a square-rigged ship in the harbor.

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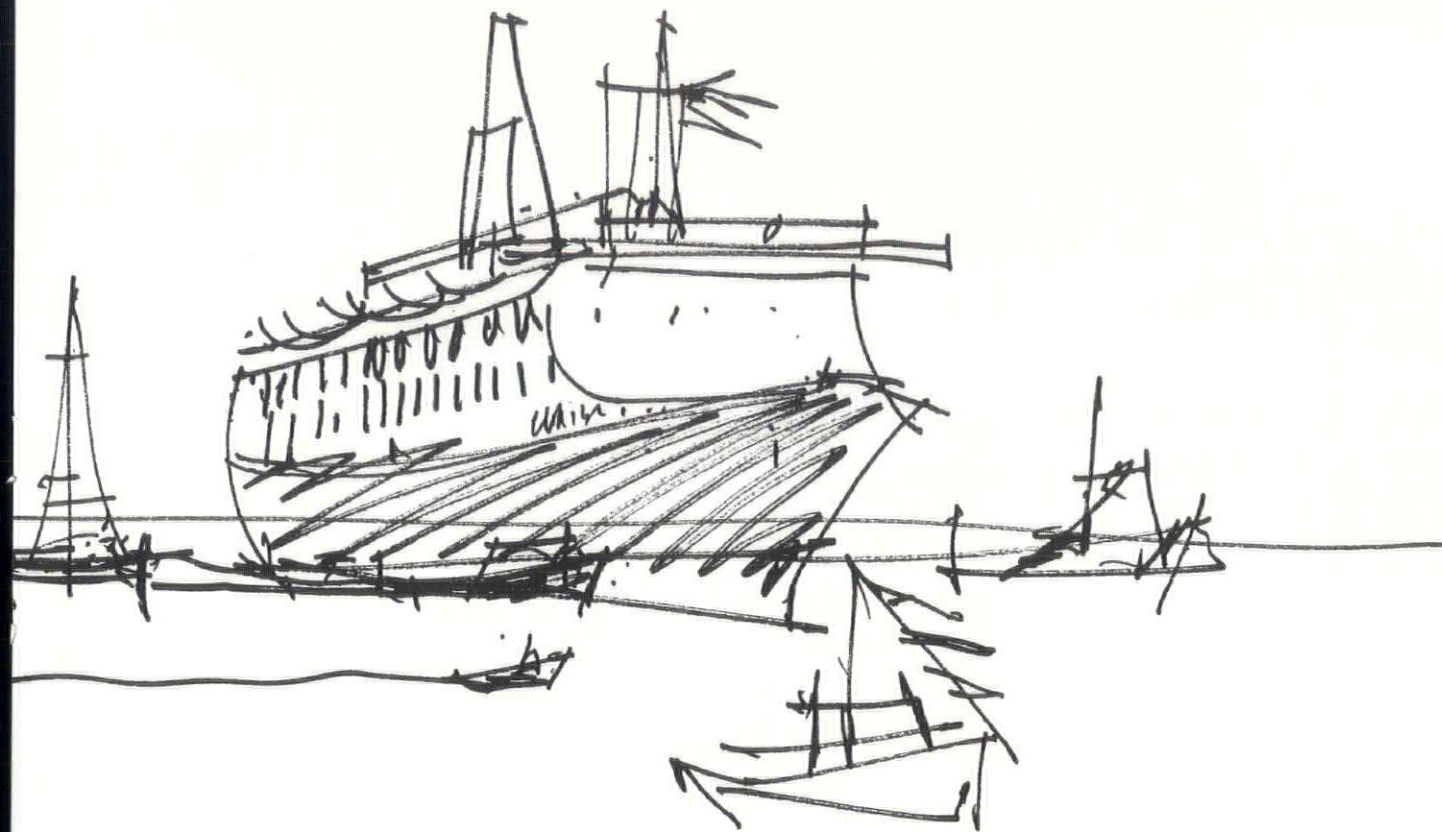
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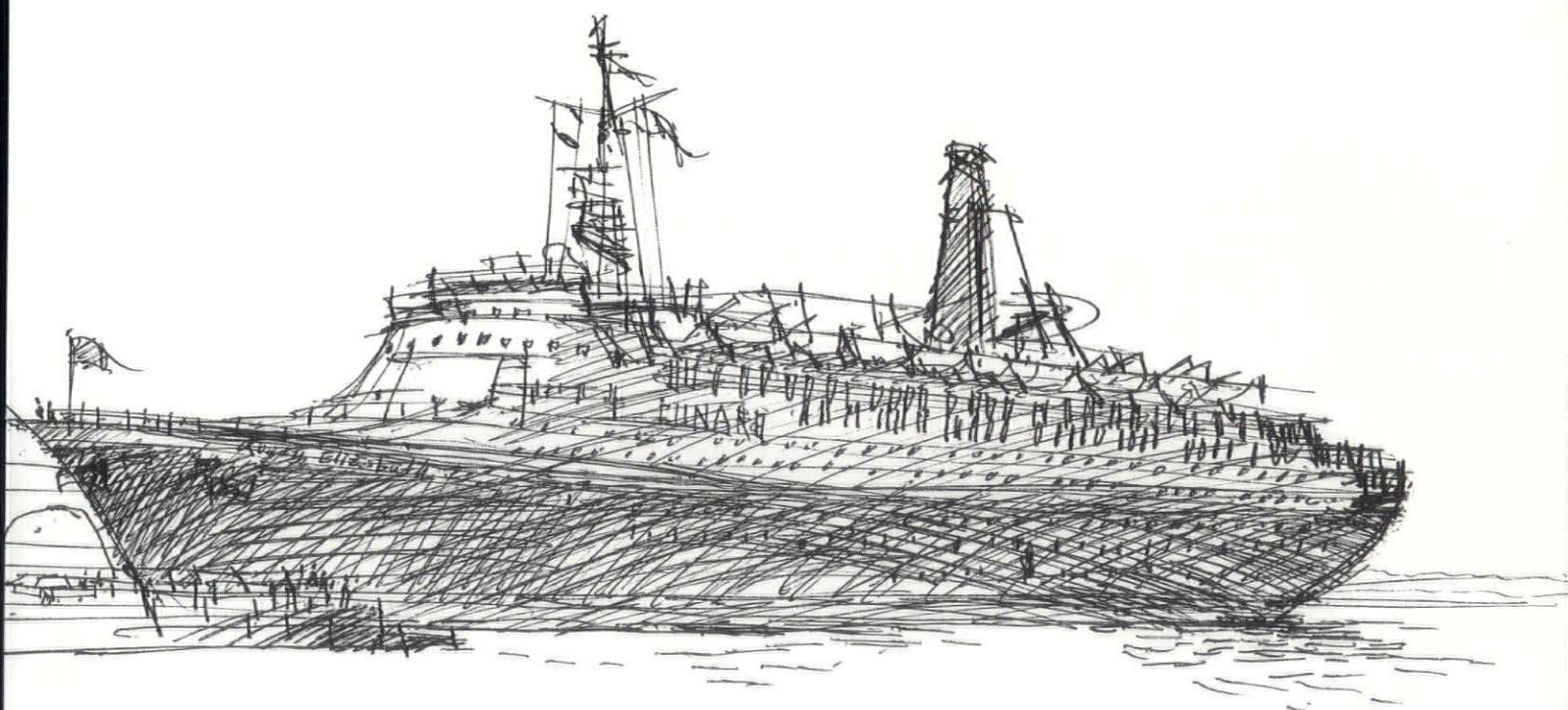


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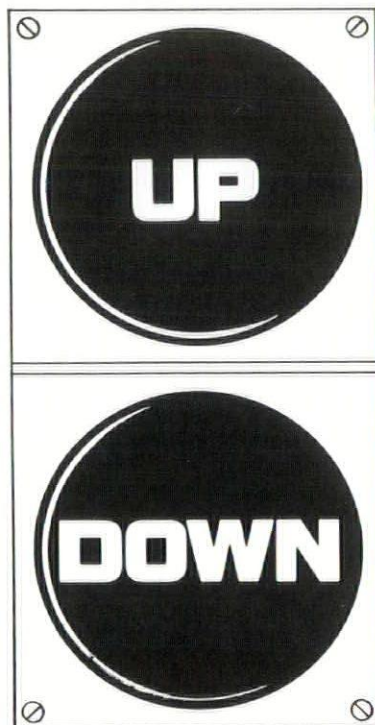
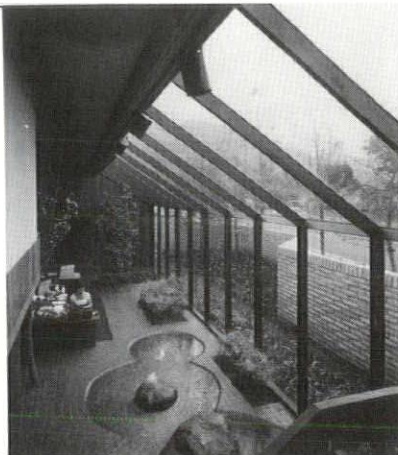
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The Declining Influence of Specifications

Reprinted from 'Spectrum',
October 1974

"Being specified doesn't mean a thing; architects never hold their specs."

"We don't want to be specified. We do much better going out and shooting at the guy who is. When you are specified, everyone's shooting at you and you rarely get the job."

"The contractor is the guy who really counts; he gets you on the job regardless of what the architect specifies."

These are three typical quotes from building product manufacturers compiled by the angry architect, D. N. Uding, ARA, of the Illinois State Council, Society of American Registered Architects. Uding, writing in the Council's February ARA Bulletin doesn't like the treatment he and fellow architects are getting from manufacturers lately.

He asks some pointed questions which you might want to answer yourself:

"Have you noticed a continuing decline in the amount of building product manufacturer services directed to you as a professional?"

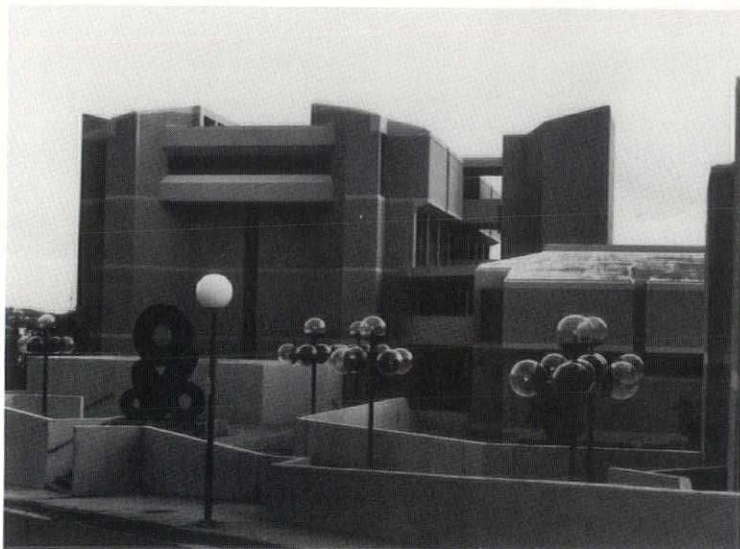
"Are you now being asked to clip an advertising coupon or respond on letterhead to obtain product design manuals and technical literature which used to be promptly furnished to you without asking?"

"Do you receive fewer sales calls, and are the people who call more inclined to be 'catalog carriers' rather than technically competent product representatives?"

"Do you find it difficult to get information and service until the

Continued on page 25

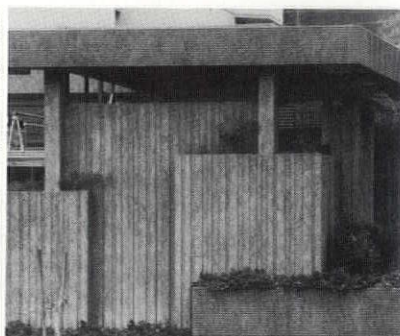
GREAT DESIGNS IN CONCRETE



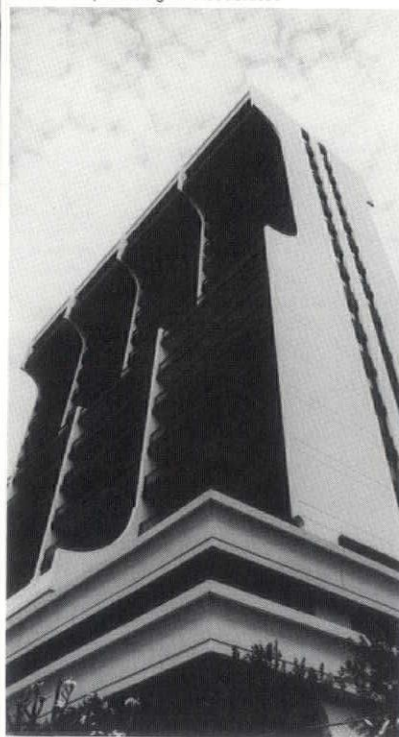
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The Churches of Kawainui, Pepekeo, And Laupahoehoe:

by Eric Engstrom

The Mamalahoa Highway runs in a northwesterly direction along the coast from Hilo to Hamakua on the Island of Hawaii. The area features dramatic valleys, a rocky coastline, and many small settlements resulting from cultivation of sugar.

Many of the small towns and settlements are marked by an architectural character most easily defined as "company store." With tin roofs and single wall construction and a tendency toward grid site plans, these villages have a sameness which belies their scenic location.

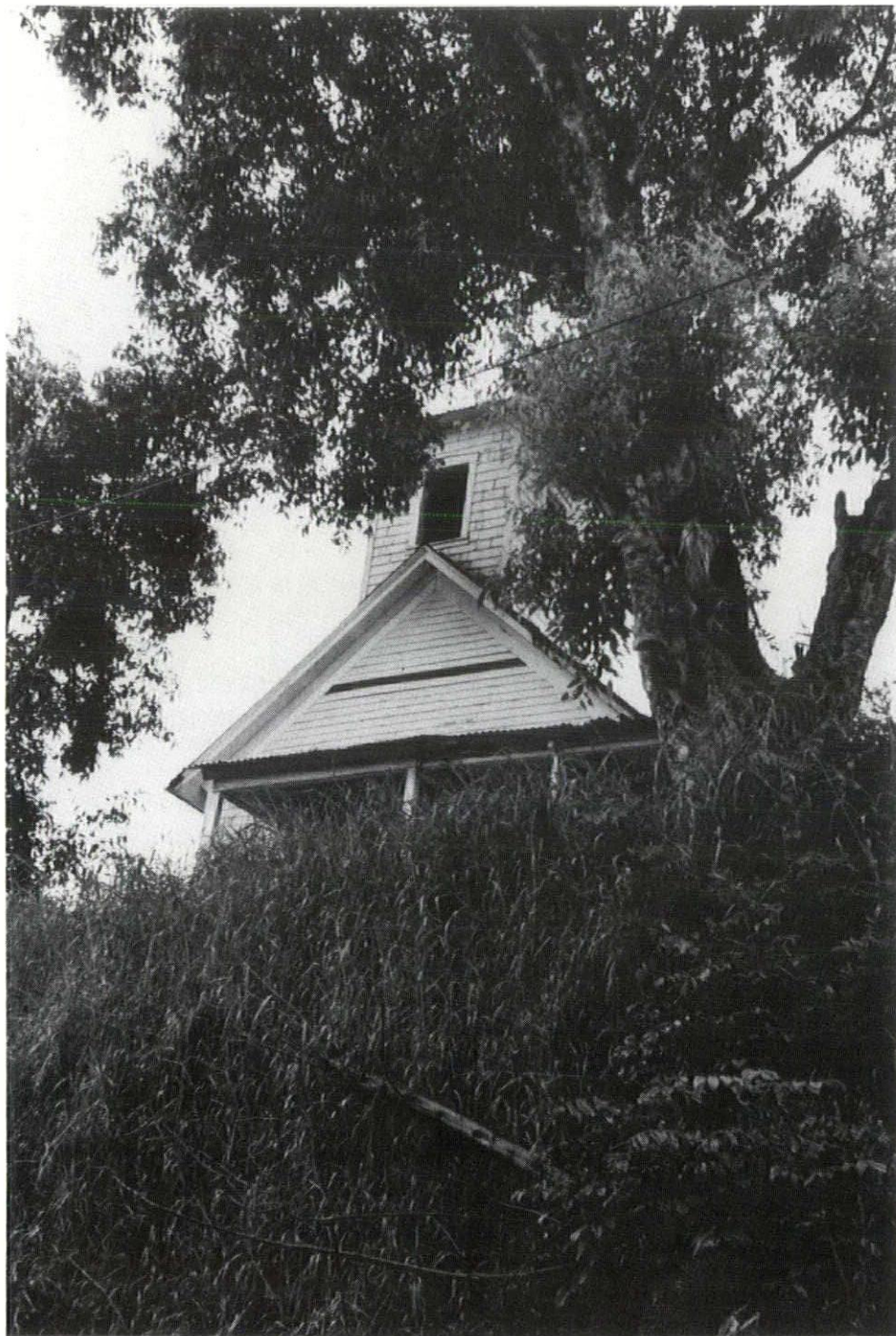
The one area where the individuality of those villagers comes to the fore is in their churches.

North of Hilo in settlements such as Pepekeo Mill, Hakalau, and Laupahoehoe are the small churches of a varied New England colonial/"Export Gothic" style popular from about 1880 to 1935 in rural areas. The buildings range in size from the approximately 20-person Pohakapuka Congregational Church to others with room for about 50 people.

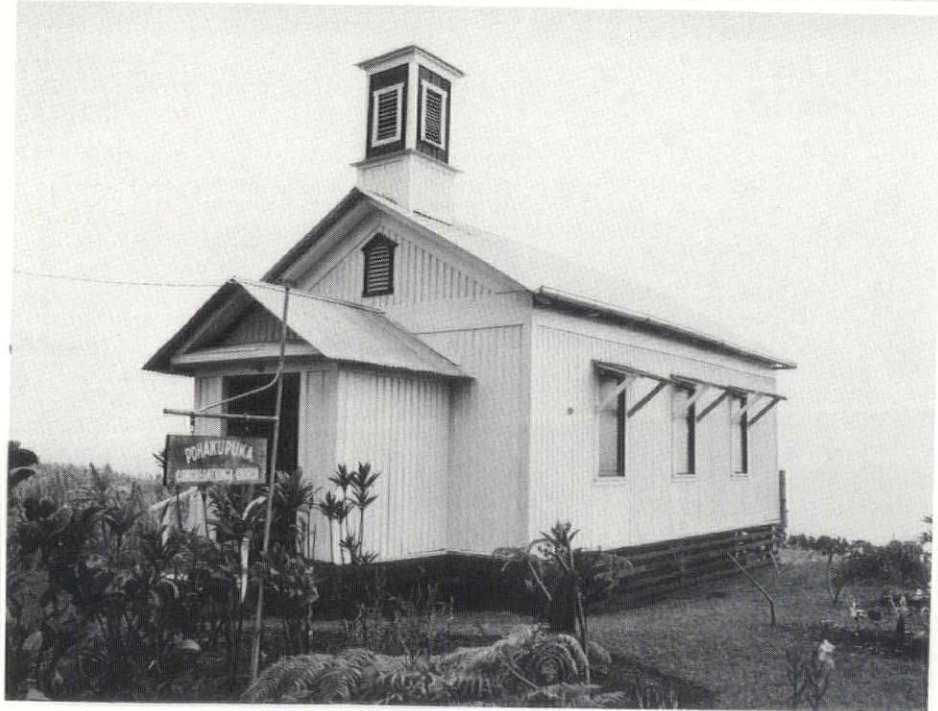
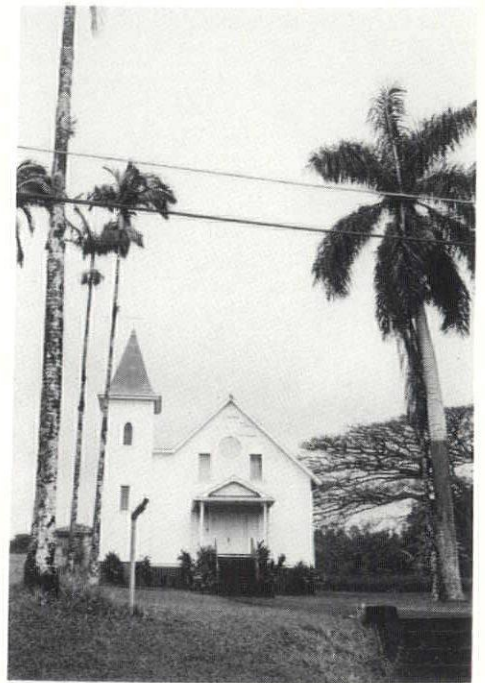
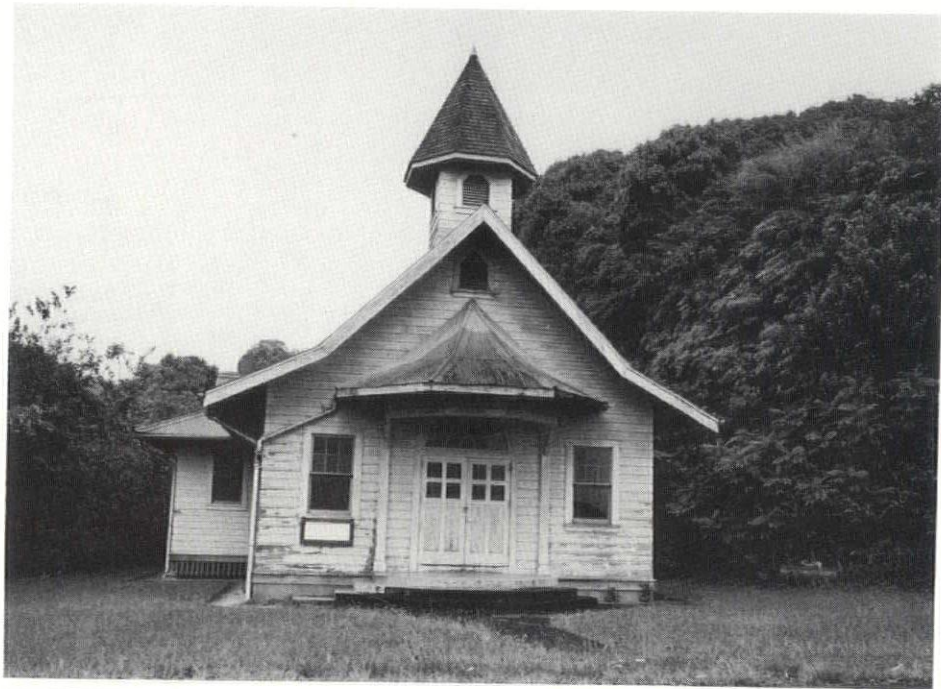
Most appear to be still in heavy use and are beautifully taken care of. There is one sad church on a rise in a canefield near Kawainui which looks as if it were abandoned a long while ago and overtaken by weeds and cane.

A trip to the area is one which reaffirms rural America. Natural beauty, agriculture, and religious structures give a feeling of strength and meaning to a world which too often is lost in concrete and crisis.

But life is changing even on the Hamakua coast — and those who have toiled in the field and attended the churches may, after all, receive a better life.

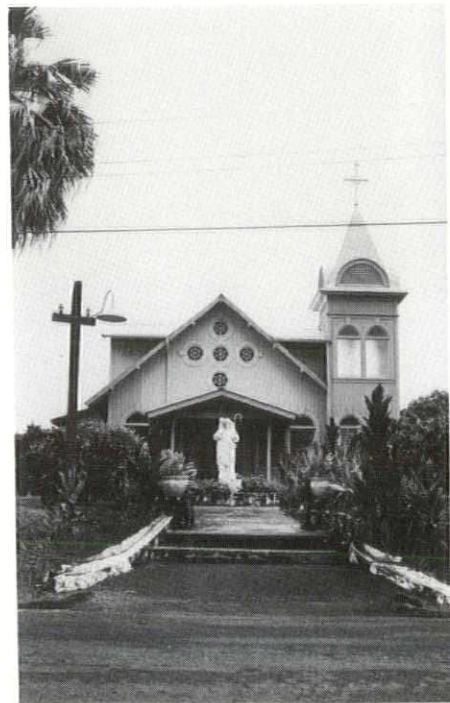


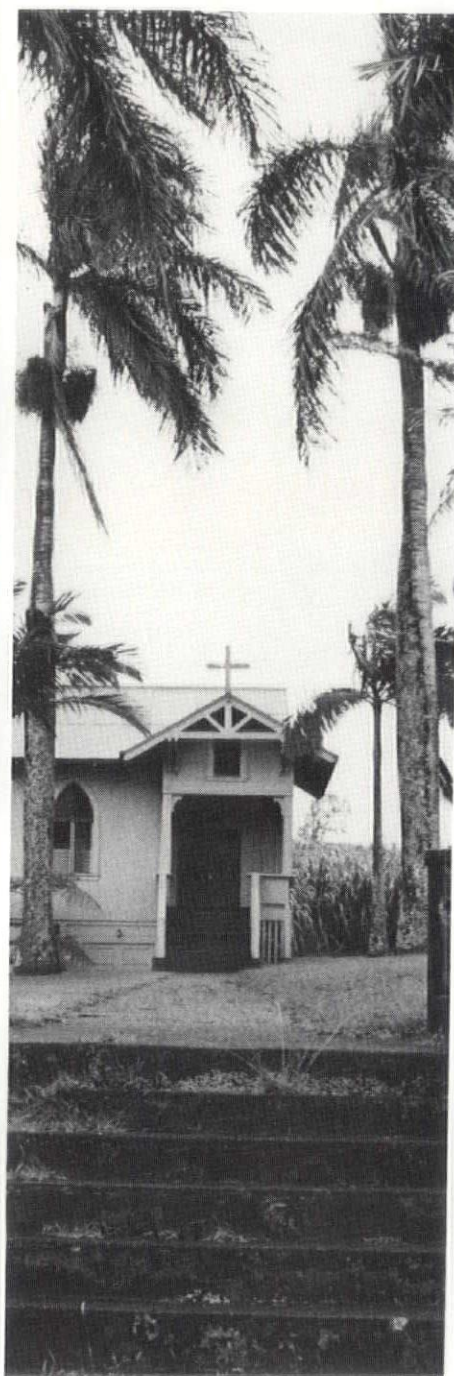
Vanishing America



Continued on page 22

Churches Continued





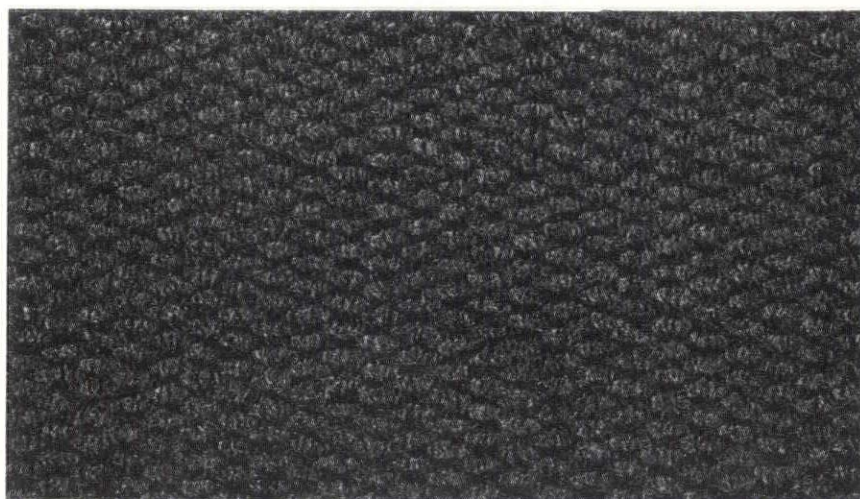
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Specifications

from page 18

job goes out for bids and then it becomes difficult to handle the swarm of people who want your approval of their product as a substitution?

"Finally, are the contractors you work with fully informed on products which you never heard of?"

These are thought-provoking questions Uding is asking. He believes, from many talks with fellow architects, that some or all of these changes are occurring in the architectural practice.

In short, Uding concludes that building product manufacturers are relegating architects to a secondary position on the building team totem pole. The manufacturer's servicing of architects (or decline in servicing) is proof positive Uding feels.

"I don't believe that economic conditions alone can account for it," he says, adding that "advertising expenditure is generally a reliable indicator of where manufacturer interest is located."

If that's so (and as publishers we've found it is), manufacturers apparently feel the architect's influence on product selection is declining.

In the five year period 1967 through 1971 when construction industry advertising revenues generally declined, architecture and engineering publications led the slide with page losses of 23% and 26% respectively.

In the same period builder publications held their losses to only 12% and contractor magazines to 8%.

With the 1972 upturn in advertising expenditures, contractors and builders publications advertising averaged a 7½% rise in the first two quarters while architectural publications continued to decline by 2½%.

In the third quarter, architectural books continued to decline more than 3% while contract

Continued on page 30

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Insurance During Construction

(At the January 8 meeting of the Denver Chapter/Construction Specifications Institute, Robert Gill discussed Liability Insurance as a result of specification considerations under current review. In order to meet a common ground of all those present — contractors, subcontractors, architects, engineers and product people — he covered certain policies . . . General Liability, Workmen's Compensation and Builder's Risk as they relate to AIA Document 201. Gill's summary follows:)

Underground property damage means property damage as defined in the policy period, other property at any time resulting from property damage, any damage, tanks, tunnels, any status in connection therewith, by water, caused by and occurring in connection therewith, by equipment for the purpose of filling, borrowing, filling, backfilling, or operations performed out of contractors, or (2) (3) for which the contractor is responsible.

Bodily injury or property damage means (1) physical injury to or damage to property which occurs during the policy period, use thereof at any time resulting from property damage, or (2) loss of use of tangible property which has resulted from property damage during the policy period.

General Liability means (1) physical injury to or damage to property which occurs during the policy period, use thereof at any time resulting from property damage, or (2) loss of use of tangible property which has resulted from property damage during the policy period.

Underground property damage means property damage as defined in the policy period, other property at any time resulting from property damage, any damage, tanks, tunnels, any status in connection therewith, by water, caused by and occurring in connection therewith, by equipment for the purpose of filling, borrowing, filling, backfilling, or operations performed out of contractors, or (2) (3) for which the contractor is responsible.

Article 11 of the General Conditions of AIA Document 201 specifies the insurance requirements in a general way on the work to be performed under the contract. The Supplementary Conditions (AIA 201/SC) requires the limits of liability and the special hazards to be included. Special emphasis was given the use of the Certificate of Insurance (AIA G-705) not only as evidence of coverage but as a check list for the user. Specific coverage items are usually not included on the usual insurance company forms.

General Liability

Briefly, this policy protects the insured from claims he is legally obligated to pay as damages because of bodily injury or property damage to others. The scope of this coverage should include: 1) premises-operations; 2) completed operations; 3) subcontract operations; 4) contractual liability; 5) personal injury; 6) broad form property damage (including completed operations) and 7) coverage for the explosion, collapse and underground hazards.

Article 4.18 of the General Conditions contains an indemnification agreement where the contractor agrees to hold-harmless the owner and architect for liability resulting from the performance of

the work under the contract that results in bodily injury or property damage to others.

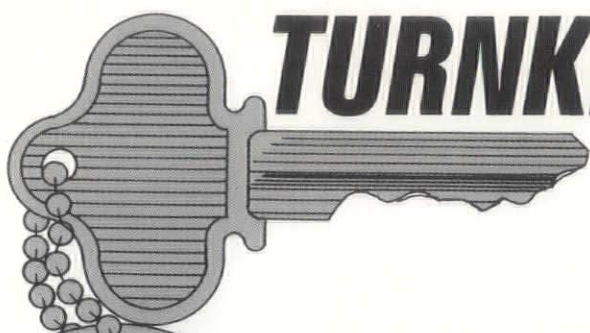
Coverage under the Document does not include the professional liability of the architect. Indemnification agreements should be insured under contractual liability insurance. This is probably the least understood of all coverages and many times, a contractor does not have this coverage in his portfolio of insurance.

Contractors can purchase this coverage on a per contract/job basis or on a blanket basis . . . the blanket basis is the safest. Many times a contractor assumes more liability than can be covered under his insurance program and we recommend indemnification agreements always be referred to the contractor's attorney and insurance counselor for review.

In regard to exclusions (items not covered under a general liability policy) we should list the following: 1) automobile; 2) watercraft; 3) snowmobiles; 4) aircraft; 5) property damage to property owned, leased, rented or occupied by the insured; and 6) property in the care, custody or control of the insured.

Also, 7) property used by the insured; 8) property damage to work performed by or on behalf of the insured; 9) personal injury; 10) explosion, collapse and underground and 11) bodily injuries to employees. Some of these items can be purchased under a separate line of insurance and other exclusions could be modified to provide

Continued on page 28



TURNKEY JOBS BY **IMUA** BUILDER SERVICES, LTD.



Kenneth Ikeda, president of Carousel at Ala Moana Center, needed a complete store remodel job, inside and out, and scheduled it against a tight deadline before the peak Christmas season. "The work by IMUA," says Mr. Ikeda, "enabled us to open on time. They did a good job."

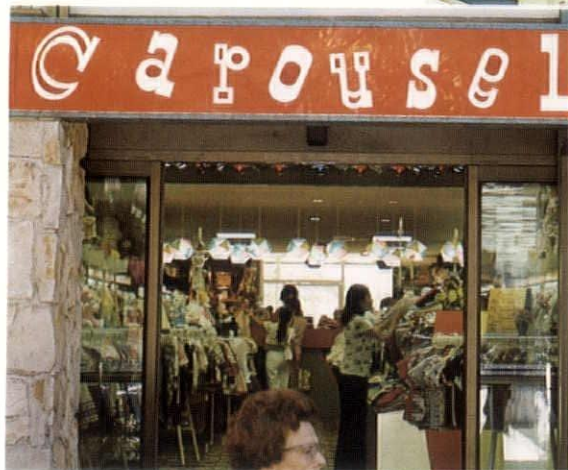


Left: Unusual reflective ceiling treatment in store decor.

Below: Fixtures promote impulse buying, give maximum exposure to varied inventory.

Entrance: Jolly Carousel signature captured in back-lighting sign and inviting entrance.

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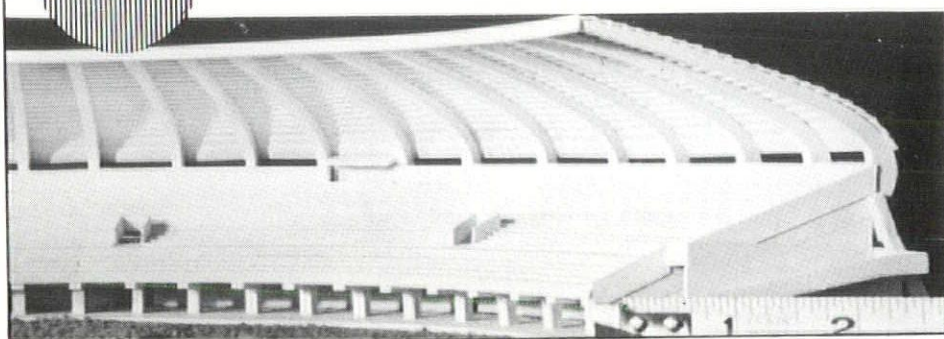
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Insurance

from page 26

a broader coverage.

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Workmen's Compensation does little more than to agree to provide compensation and medical benefits to injured employees in accordance with the provisions of an applicable workmen's compensation law. The variations and technicalities arise from the difference in the workmen's compensation acts of the various states—not from the policy itself.

Coverage provides the statutory coverage in the states specified in the policy. Some states, generally referred to as monopolistic state fund states, coverage can only be purchased through the State Fund... these states are: Wyoming, Nevada, North Dakota, Washington, Ohio and West Virginia.

Builder's Risk

Article 11 of the General Conditions specifies that the owner (unless modified) shall purchase property insurance on the entire work at the job site to full insurable value. Such coverage is usually provided for fire, extended coverage, vandalism and malicious mischief and should include the interest of the owner, contractor and subcontractor.

We suggest that if the owner purchases such insurance that the contractor obtain a copy of the policy for his own review or have it reviewed by his insurance counsel. This policy should provide coverage for temporary structures, materials stored at temporary storage locations and transportation.

The contractor should agree with the owner in advance as to who is responsible for the loss deductible under the policy, and that the policy should be extended to provide coverage while the property is being partially occupied prior to completion.

There are some extended perils which include windstorm, hail, riot, riot attending a strike, air-

craft, non-owned vehicles, smoke and explosion (other than steam boilers and machinery). In lieu of the specified perils enumerated, an "all risk" coverage is recommended.

However, some items are **not** covered under a Builder's Risk Policy. These are 1) error in design except usually for fire and extended coverage; 2) faulty workmanship except usually for fire and extended coverage; 3) explosion from steam boilers and machinery; 4) flood and 5) earthquake.

A policy should be written on a completed value basis rather than a reporting form because the insured can be penalized for not submitting a report on time and a loss occurred in the meantime would not be fully covered.

Architect's Professional Liability

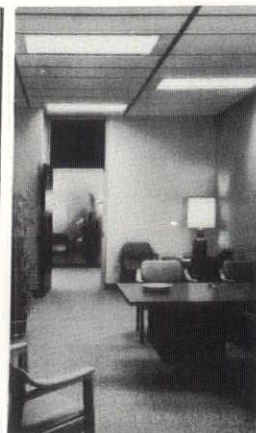
Architects have similar exposures as the contractors do; however, the bulk of their liability coverage is provided under an Architect's Professional Liability policy. This provides coverage for claims which the architect is legally obligated to pay as damages arising out of the professional service he renders and are caused by error, omission or negligent act of the architect.

The several items which the Professional Liability policy usually does not cover are: 1) contractual liability; 2) advising concerning matter involving insurance and bonds; 3) performance of services not customary for an architect; 4) premises liability; 5) design/build operations and 6) joint venture, if not specified in the policy.

(The tone of Gill's presentation, largely couched in generalities, indicated that whatever business his audience is engaged in, they should pay full attention to their insurance program. A single uninsured loss, which may have been able to be covered, Gill stated, can wipe out a business which has been nurtured by the insured for many years. He urged his audience for many years. He urged his audience to seek the advice of a qualified insurance agent who understands their industry.)

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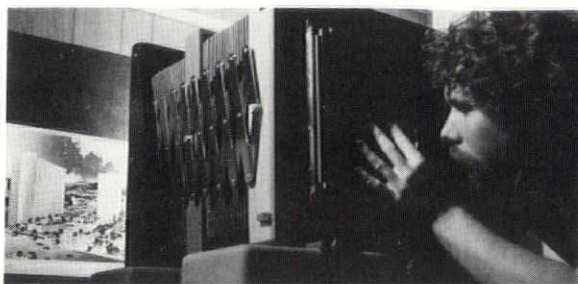
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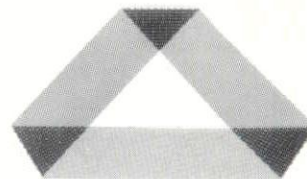
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Specifications

from page 25

publications rose 13%, builders 23%.

A final ominous statistic offered by Uding: The number of catalog pages filed in Sweet's Architectural File dropped over 150 in 1967-1971 period — although the number of companies marketing building products nationally has increased!

Uding concludes: "Our personal response to our profession proceeding to relinquish still another element of project control should quite properly determine whether we are really entitled to responsibility for more than drawing the pretty pictures, and, perhaps, dimensioning the drawings. This begins to look like the condition architects are being reduced to."

What do you think? Do you agree with Uding? If not, what evidence do you have that he is wrong?

In short, is the architect's influence truly on the decline and if so, why?

Letter

A very attractive issue — 3/75 of Hawaii Architect. I'm just reading Linda's article and enjoying the sketches. Although Linda's recollections go back over 60 years, it might be noted that she has for many years worked on Hula Bowl Games and often gets a capable assist from her dad, Mackay. Best news is that Linda is attractive and youthful, and a lady architect (about ½ of 60 years).

Although redundant to place AIA after members' names in the masthead, I'd like to see AIA after names of authors such as Linda and after editorial board member Ed Sullam, FAIA.

Keep up the awareness of our community via the architects.

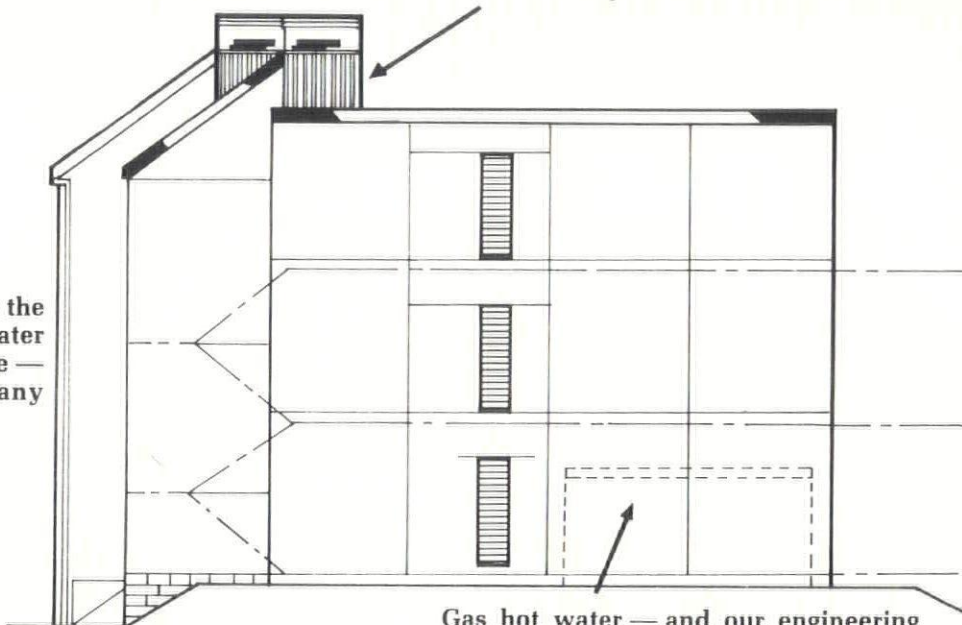
SIDNEY E. SNYDER

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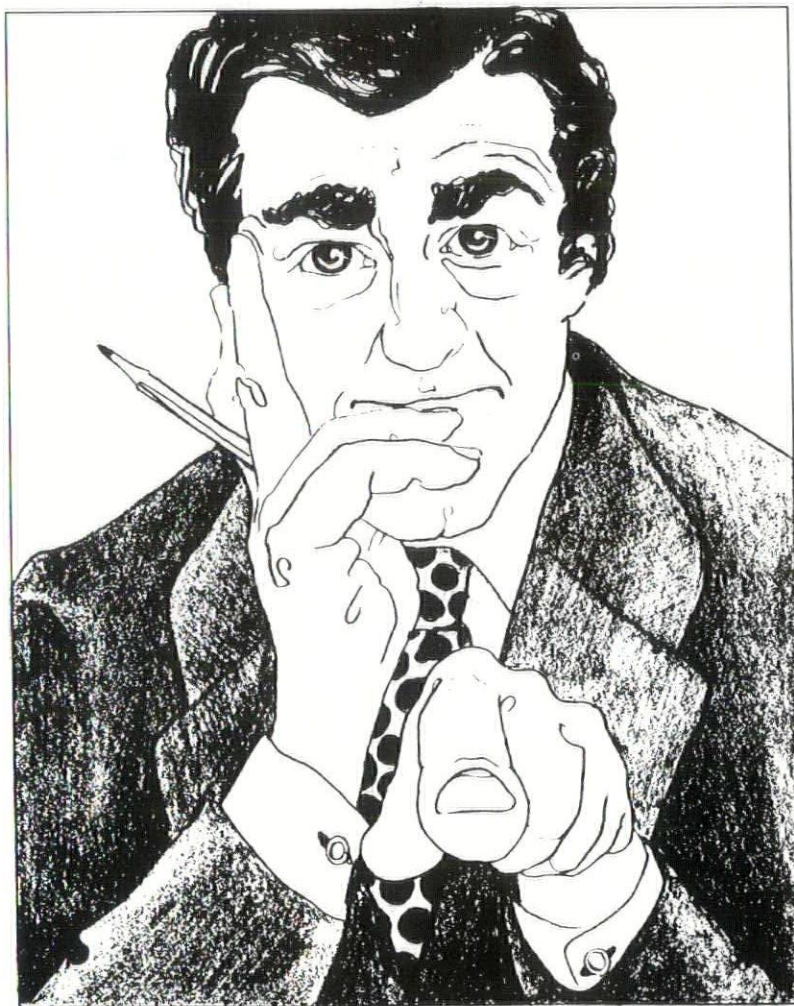
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