

HAWAII ARCHITECT

August, 1982

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HAWAII ARCHITECT

Volume 11, No. 8

August, 1982

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Architects can be a critical lot; some say that it is because of our training while others may see it as a shared character fault caused by some early childhood trauma. Contractors may have even less kind explanations. Whatever the cause, it is truly noteworthy when architects give uniform critical acclaim to something like the 1982 AIA Convention, and especially to the Hawaii Society's part in the affair.

In the weeks since the Convention, I have received numerous letters from national officers and other stalwarts who have experienced many similar gatherings and who have congratulated the HS/AIA in contributing to the "best and most memorable" convention in recent times. Many commented on the friendliness of us natives, having had a taste of this thing we call the Aloha Spirit. Gestures like Ernie and Claire Hara providing flowers and leis to so many on a daily basis, and Peggy and Art Kohara preparing (with others and at their own cost) unscheduled home-made lunches for the many Temple Tour participants, were recognized and appreciated. The impact of this hospitality was characterized for me by Jerry Wells, the Chairman of the School of Architecture at Cornell University, who walked about the Dodge party muttering over and over to me but mostly to himself, "These people are so friendly ... these people. ..." Having experienced the aloha of Ithaca, I can see why he was so impressed.

It was not only in extending our personal alohas to our colleagues that we were praised but also in the aplomb with which our vast array of activities was executed. Very few of our own members probably realized the extent of the HS/AIA's program, which finally involved over 300 volunteers and was supported

by a budget of over \$190,000.

Statistically, we established a number of benchmarks on the national and local levels. The Host Chapter Luau, chaired by Gordon Bradley, attracted 2,100 participants and was the largest host event in the history of AIA Conventions. The reception for the Honolulu Academy of Arts/AIA exhibit, "Five Decades of Hawaiian Residential Architecture," set an opening night attendance record for the Academy of 1,100 people. This was only the second architectural exhibit in the history of the Academy and was put together by Tom Culbertson, Ron Lee, John Hara, Lee Davis, Don Hibbard, Seldon Washington and Fred Preis. Grants from the State Foundation on Culture and the Arts, The Hawaii Committee for the Humanities, Cooke Foundation, Ltd., and the Atherton Family Foundation defrayed expenses.

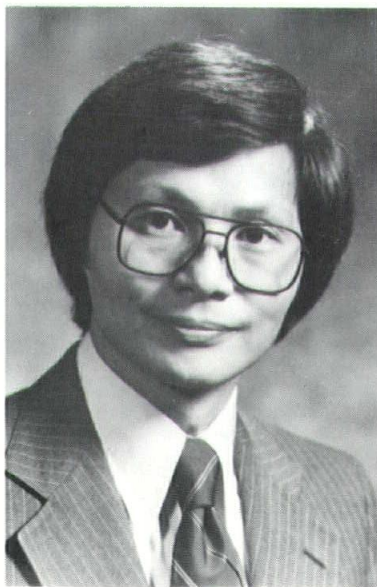
Approximately 19,500 people saw the "Cities in Miniature" exhibit at the Ala Moana Shopping Center. The exhibit was also carried in the press and on two TV channels. Chaired by Bob Hartman, the show was such a hit that it might very

well become an annual affair. Rounding out the exhibits was the "Hawaiian Courtyard" show at Hono-

lulu Hale, sensitively prepared by Charles Uhlman and his committee.

Over 4,500 architects and their spouses got a glimpse of our multi-ethnic culture and its architectural expressions through a series of tours of downtown Honolulu, historic buildings, oriental temples and Hawaiian residences. Our colleagues gave us high marks for what they saw and heard. Credit for this goes to the careful organization of Art Kohara (Temple Tour), Fred Furer (Architectural Tour), June Bradley (Walking Tour),

The Best Convention



Francis S. Oda
President, Hawaii Society/AIA

Continued on page 20



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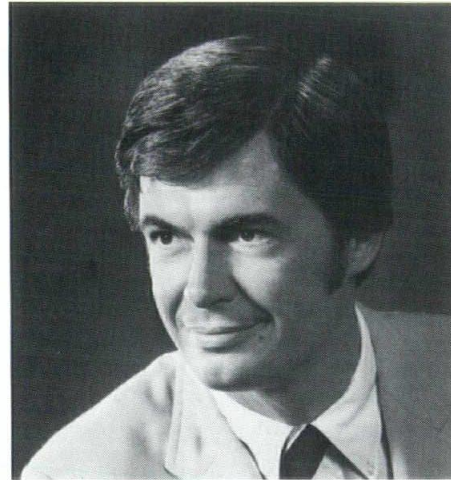
"Building: Remodeling? Redecorating?
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A Leaky Building is a No Win Situation

by William A. Strickland

Hamilton, Gibson, Nickelsen, Rush & Moore

Strickland is the lawyer for HS/AIA. He saw us through the fires at our old office. He orchestrated Bev McKeague's selfless secretarial work for several months under an umbrella (deflecting a steady stream of water intrusion) so as to keep our office open and collect over \$100,000 for the Society at a time when it was threatened with being put out in the street with nothing. A Harvard Law School graduate, he is one of the few lawyers in town who knows how to read architectural plans (beginning with his work on Frank Lloyd Wright's Marin County Courthouse), and he represents a number of individual architects as well as the Society.



"NOT WATERTIGHT" was the headline across Jerry Tune's lead story. Two years ago this month the Sunday Home section of the "Star Bulletin" focused the public's attention on water infiltration in Hawaii:

"Water infiltration in Hawaii is becoming a major problem . . . getting worse because higher construction costs today force some architects and builders into taking chances that they otherwise would not take.

"When those designs break down, and water comes in, then there are complaints and eventually some lawsuits."

Jerry Tune's August 1979 article warned architects that high costs of construction would bring on more searching for shortcuts in construction. My suggestion is that each of you resist the temptation. A leaky building is a "no win" situation for everybody involved, particularly the design professional.

Earlier this year the "Star Bulletin" reported Dean Elmer Botsai's statement that construction mal-

practice is the largest growing field of law and that water infiltration is one of the most common problems. As Dean Botsai pointed out, the problem of blame is not a simple one to resolve: product specifications, design details by architects and poor workmanship by builders are possible causes, depending on the particular case involved. Efforts to make housing cheaper, Dean Botsai said, "have been making cheap housing." He said that there are some 100 active lawsuits involving breakdowns of one sort or another in buildings.

A Honolulu lawyer with whom I spoke said that in the matter of water intrusion Honolulu today is exactly where Miami, Florida, was 15 years ago. He is suing a half dozen architects as to water intrusion in various projects here, and he has drawn on experiences of other lawyers and design professionals in other states in connection with the development of his lawsuits here. He cites violations of the building codes in window selec-

tion "where we'll nail the architect cold." Where express code requirements are overlooked, the architect can be defenseless.

An architect must bring to the performance of an architectural services contract reasonable care, an intelligence befitting the profession and a proper investigation of the materials and construction techniques which will be employed to create and implement good design. Nationwide there are court cases that say an architect must bring to his or her work the degree of skill necessary to produce buildings without significant defects. Ultimately some Hawaii residents sitting in a jury box will be asked to decide whether the architect has used reasonable and ordinary care and diligence or ordinary and reasonable skill in the application of knowledge which the public reasonably may anticipate from the profession.

Recently several construction managers gave me their opinions as to the extent of the water in-

HAWAII ARCHITECT

trusion problem here. Sixty percent of the major high-rise buildings have serious water intrusion problems, and another 20 percent have lesser problems, according to one of the experts. Another guessed that two-thirds of the major buildings were affected.

A local architect whom I interviewed for this article told me that he has given up his own original design practice entirely. He now spends all of his time correcting the work of others and participating as an expert in lawsuits. He mentioned another local architect who is involved in seven or eight lawsuits and claims relating to charges of faulty work, primarily as to water intrusion; his days are filled with non-productive, non-billable hours and continued stress. Yet another architect has carved out a productive niche as a professional witness in design deficiency cases, billing his own time at \$120 an hour and his staff's time at \$75 to \$90 an hour. He reports that the financial returns to his firm from this work are better than his organization's usual billing rates. He also observes that, as a professional witness, he has less exposure to design liability himself and there seems to be a never-ending supply of lawsuits.

Unless by special agreement the architect has promised more, he does not normally guarantee a perfect building or a perfect result. In this age of consumerism, however, there are some basics which are expected by the community. One of those basics is that a structure should be designed to stay dry inside.

Usually an architect does not promise the owner supervision of construction and only rarely does the architect's agreement with the owner promise close superintendence of a builder's work. The practicing architect needs to consider, however, the legend which is stamped on plans by the City and County of Honolulu, beneath which the architect signs his name promising to oversee the work.

Even when the architect "wins" the lawsuit or arbitration, in the final analysis the stress and headaches of a major water intrusion claim will have an adverse effect on his practice. This is true even if he has had the foresight to build into his agreement with the owner a right to hour-

ly fees for time spent after the job is over, preparing for arbitration or litigation and as a witness at proceedings. Damage to his reputation often occurs even when the jury or arbitrators decide in his favor.

The architect holds himself out as an expert. This is why he gets paid. He must possess at least average ability as an architect and, when attacked, he must convince arbitrators or juries that he has used reasonable and ordinary care and diligence in the application of his expert knowledge.

Generally a licensed architect is presumed to have the capability of planning a watertight building and supervising its construction in accordance with his plans and specifications and the governmental requirements pertaining to construction. If he exercises ordinary care and diligence he cannot be held responsible for defects in the work or for defects in execution of the work which could be discovered only by the exercise of extraordinary diligence.

One of Hawaii's best design professionals spends an increasingly large part of his time as an expert witness in cases involving water intrusion and other alleged design defects. He has observed that many Honolulu architects are not sufficiently sensitive to pressure differential as the key to water resistance. Also he has found that in Hawaii high-rise design architects seldom think of the upper stories as vertical roofs which need the same attention as the roofs themselves from the standpoint of water intrusion. Practically any architect can design a roof that does not leak; the trouble often comes in when the owner cuts back on the budget and asks for a compromise design. If the compromise design does not keep out all the water, the architect is called on the carpet and the early discussions as to budget are forgotten.

One of the more extreme examples of "cost engineering" can be found in my own law files. A case that I settled on Oahu involved several dozen homeowners whose lanais had been constructed of so-called "waterproof plywood" which was to be covered by only an elastomeric coating manufactured by a Southern California company operated out of a rented ware-

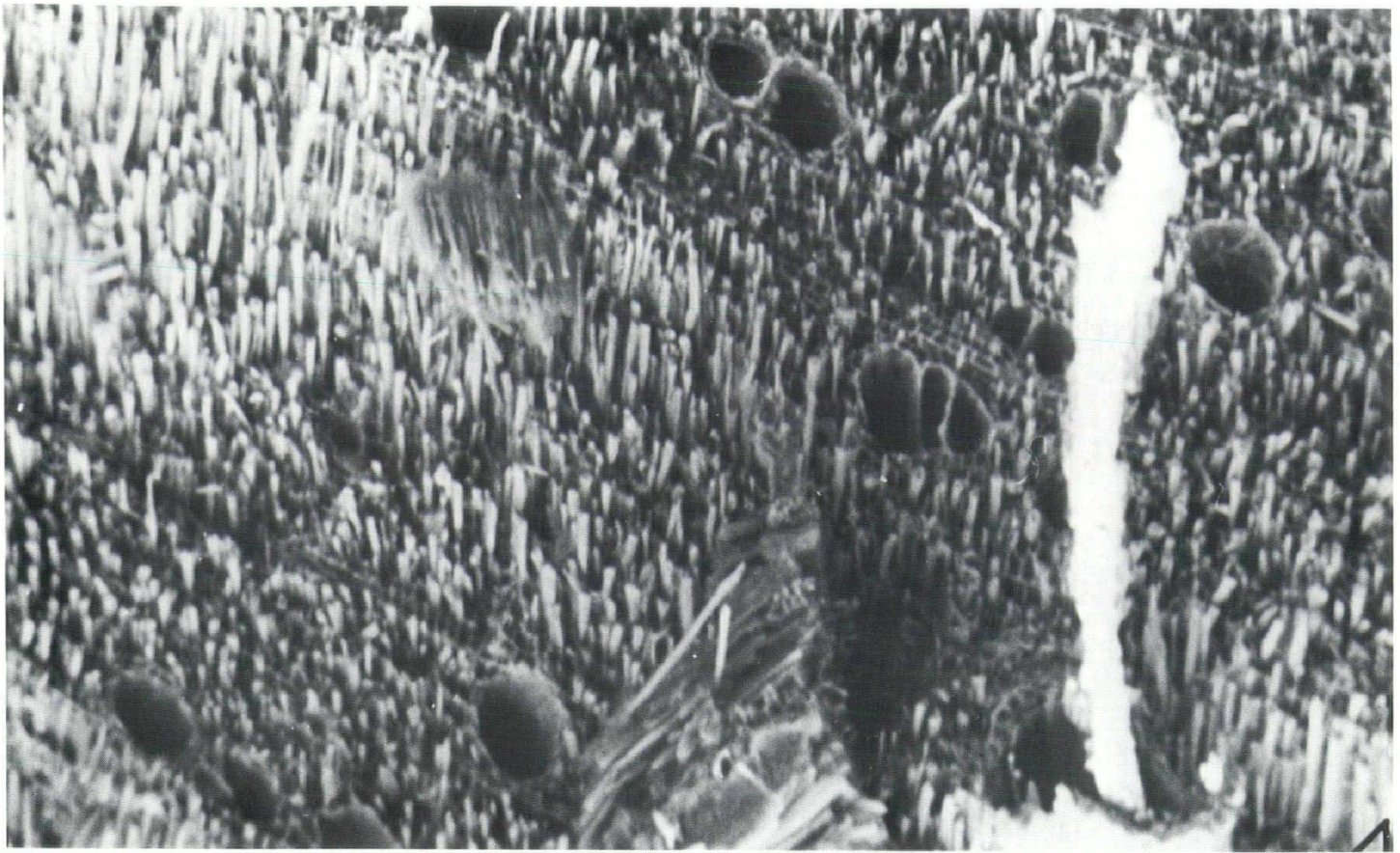
house. A few drums of chemicals and lots of advertising persuaded the unwary design professional in this case that the material need only be spread onto water-resistant plywood in order to provide a walkable lanai surface which would expand and flex as necessary to keep a 100 percent watertight membrane for the rooms below. Traditionally the law has held that an architect's liability rests only on unskillfulness or negligence, not upon mere errors of judgment. The question of the architect's negligence in the preparation of plans and specifications and in the selection of materials is a question of fact which is within the jurisdiction of the jury.

Often the corporate developer and the corporate contractor have gone out of business and cannot be held answerable for water intrusion mistakes which are theirs alone or which they share with the design professional. In such cases, as a practical matter, it is often the architect and his insurance carrier who must answer for the very serious damages which result long after the "cost engineering" savings have been pocketed by the developer and the contractor, seldom by the architect.

As lawyer for the Hawaii Society, The American Institute of Architects, the message which I would give you is that poor design is a "no win" situation for the architect. The architect has absolutely nothing to gain from selecting or approving flimsy cheap windows for major high-rises, thin elastomeric coatings where standard built-up roofs will do the job without risk, single-wall structures where double-wall construction is suggested by the direct assault of rains under high wind pressure, and so forth.

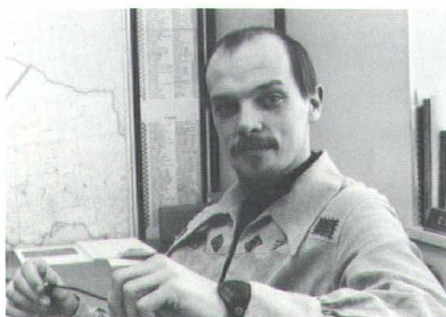
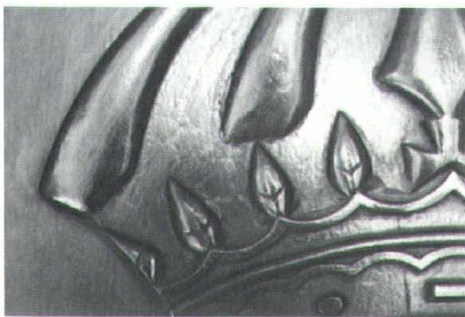
To some extent there are things an architect can say in his specifications and the owner's contract in order to help shift blame to contractors, subcontractors, and suppliers. Also there are some things that an architect should say in the architectural services agreement in order to help disclaim some responsibilities.

Even with the protective shibboleths, however, simply nothing beats a dry building. The architect should do everything in his power to be certain that it is a dry building which is delivered. HA



Finishing Problems

by Carl Semczak
Carl Semczak & Associates



Top: Scanning electron microscope photo of cellular structure of wood at 3×10^2 . The needle-like growth and the "fountain" at right are the solidifications of a preservative.

Above left: "Alligatoring" of a varnish.

Center: Semczak.

Right: Peeling due to incorrect finish and improper application.

Lower left: Improper finish on a railing.

Semczak received a B.F.A. from Wayne State University in Detroit and acquired a federal grant to do post-graduate research at the University of Pennsylvania in the area of wood preservation. He has worked in the preservation field for 14 years and has been affiliated with the Israeli Museum in Jerusalem, Topkapi Palace in Istanbul, the Canadian Conservation Institute in Vancouver and the U.S. National Park Services. In 1977 he received a six-month traveling grant from the National Endowment for the Arts. This allowed him to study wood preservation techniques used around the world. While at the Western Australian Museum in Perth, penetration studies were done with a scanning electron microscope. Presently he does consulting work for hotels, developers, and architects.

Varnish peeling off. Complaints from the client about the wood finish looking bad. A scruffy looking koa door that was perfect six months ago. Can't anything hold up in Hawaii?

Of course. But it requires the successful combination of two facets. That is knowing what the best finish is in a given situation and how to apply it correctly for the best results.

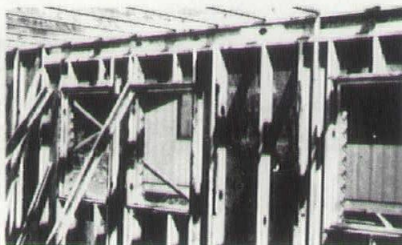
It may be a niggling detail, but a

WOOD:	Koa
FINISH	
DESIRED:	Shiny
PLACEMENT:	Interior
TRAFFIC:	Heavy
EXPOSURE:	Direct sun; no air conditioning
RECOMMENDATION:	An oleoresinous spar varnish with UV filtration.

WOOD:	Koa
FINISH	
DESIRED:	Shiny
PLACEMENT:	Interior
TRAFFIC:	Heavy
EXPOSURE:	No direct sunlight; air conditioned.
RECOMMENDATION:	Lacquer

WOOD:	Koa
FINISH	
DESIRED:	Satin or matt
PLACEMENT:	Exterior
TRAFFIC:	Heavy
EXPOSURE:	Direct sun
RECOMMENDATION:	Multiple coats of a natural, penetrating resin.

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well finished section of woodwork is quite noticeable and can indicate the architect's attention to detail and subject knowledge. The correct finish also means low maintenance costs besides the aesthetic benefit of bringing out the wood's natural warmth and richness.

One of our most beautiful woods is koa. If one has used koa throughout a structure, and the same finish is specified throughout, within a year there will be aesthetic problems and wood deterioration *even if it was applied properly*. For example, at a hotel where a tremendous amount of wood decoration was called for, the finish coating was a lacquer, sprayed on. The exterior exposed areas were the first to go—in about four months the finish deteriorated and no longer protected the wood. The interior areas lasted less than a year. Why? The wrong finish compounded by incorrect application. Lacquer has its place, as do varnish, oils, and the rest. But that particular application was not the place. The exterior wood especially required penetration and flexibility in its coating. Lacquer gave neither. Why was it used? Perhaps lack of knowledge, or a good salesman, or short-term cost, or time. But through desire for a cheap, fast job a tremendous maintenance project was born.

The usual specified products that work satisfactorily on the Mainland do not hold up in Hawaii's environment. The intense sunlight causes the wood to expand and flex. If the finish does not work with these movements it cracks, thereby letting in salt-laden moisture in the evening. Then, during sunlight, moisture is either trapped and blisters the finish or evaporates leaving salt to crystallize and further deteriorate the finish.

To successfully resist this type of sun and salt deterioration the finish should be *of* the wood, not simply *on* it. In other words, the finish should penetrate into the wood and bond with its internal structure. Then, when the wood expands and contracts, so does the finish, thereby protecting the wood from the elements and holding up much longer.

On old oil paintings the drying effect that causes cracks, or "alligatoring," is familiar to most of us. Of course, because of the art-

work's protected environment, an oil painting may take a hundred years to develop this. On wood this same effect can occur in months. If the cracks are left unattended the wood will either dry out and become much lighter in color because of the sunlight; or become attacked by fungi and get much darker. Either is aesthetically displeasing and detrimental to the wood. Therefore, whenever this situation occurs, it should be corrected to avoid further deterioration and the added maintenance expense. If allowed to continue, the wood, depending on its situation, will either dry out and split or decay and blacken. At this stage repairs become quite expensive. Solution? Use the right finish the first time. And have it correctly applied.

I've repaired numerous projects where the major fault was the incorrect application of the finish. The most frequent victim is the oil finish. A set of doors may be specified for a particular oil finish because the client or architect saw it done once and loved the effect. However, when they see their doors the effect is totally different and very poor. How can that be? Same wood. Same oil. The answer is application. In the rush to get things done, craftsmanship got shunted aside for "that's good enough." The oil had been wiped on the doors with a rag and that was that. No matter that the manufacturer's instructions said soak or saturate with oil for half an hour before wiping off. No matter that the instructions called for a minimum of two coats. Is it any wonder the doors were a disappointment? And for sure, they will spot, scuff, and erode much faster and demand greater maintenance. And it's not always lack of knowledge on the applicator's part. Many times no one cares enough to do the job right the first time. To bring out the inherent beauty of the wood and assure its lowest maintenance requires the proper finish applied correctly.

So when approaching the problem of finishing, remember that no one product will be successful throughout a structure. The best finish will vary with the type of wood, the degree of gloss required, environment, wear or traffic, and exposure. Changing any one of these changes the best finish. **HA**



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HS/AIA 1982 Special Awards for Civic Enrichment

Jury members for special awards were George Johnson, AIA, Duane Cobeen, AIA, and Claire Engle, Chamber of Commerce of Hawaii.

Summary of Jury Comments

by Claire W. Engle
Chamber of Commerce of Hawaii

The jury was faced with an interesting coincidence: three candidates for the award were all in the field of historic preservation. But as we examined each project, we were struck by the differences in the nominees and the appropriateness of giving the award to all three. One is a man who has set the example for good historic preservation and has undoubtedly sparked renewed interest in Honolulu's architectural heritage, one is a company whose feeling for Honolulu history gave the architect free opportunity to develop his project along its historic theme and the third award is to researchers who facilitated authentic restoration of one of the city's most distinguished buildings. That all three elements are important distinctions of outstanding historic projects is the central theme that links these awards.

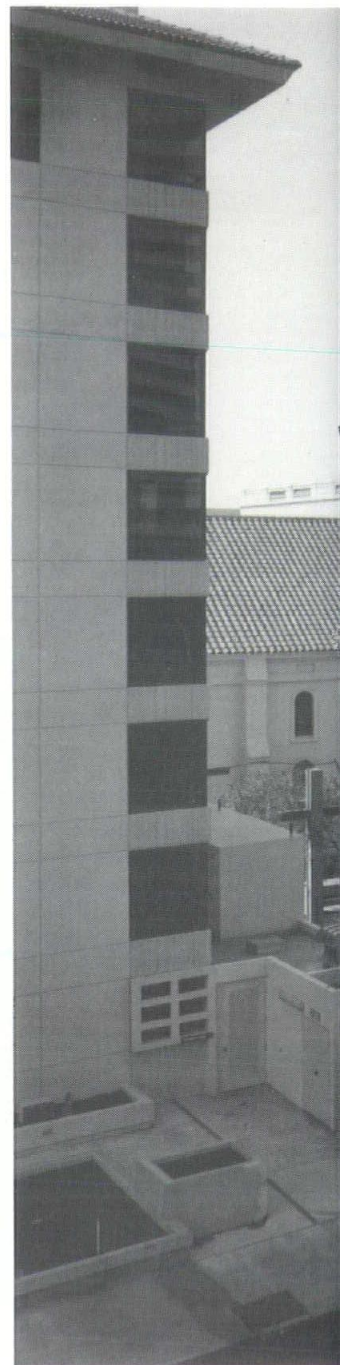


1

Jury Comments

The architect is burdened with a professionally nurtured sense of priorities, ranging from practicality to financial, when asked to evaluate preservation of a piece of Hawaii's historical heritage. But more often than not, the architect is never asked. It is rare indeed to find a client who will ask if a building is worth saving. It is obvious that not only has Richard W. Gushman asked this question, he has developed a practical eye for buildings of historical value and preservation potential.

We congratulate Richard W. Gushman for his contributions to the historical, visual and environmental heritage of Hawaii through his work on the Model Progress Block, the Yokohama Specie Bank, The Wing Wo Tai Building and The Royal Saloon (Matteo's).



2

Richard W. Gushman

Gushman is a partner in the Honolulu-based development firm of Gushman MacNaughton. The company is engaged in the development of residential and resort condominiums, domestic housing, income properties, and adaptive reuse projects, and has completed the re-use of six downtown Honolulu buildings, with one project in the pre-construction stages. Gushman was educated at Ohio Wesleyan University and the University of Denver and is a member of the Honolulu Board of Realtors, a director of the Historic Hawaii Foundation and the Downtown Improvement Association. He is on the staff of the Graduate Real Estate Institute teaching faculty.



FRANZEN



4

1. The Royal Saloon, renovation by Anderson/Reinhardt.
2. The Model/Progress Block, renovation by The CJS-Group Architects.
3. Yokohama Specie Bank, renovation by Spencer Limited.
4. Wing Wo Tai Building, renovation by Anderson/Reinhardt.

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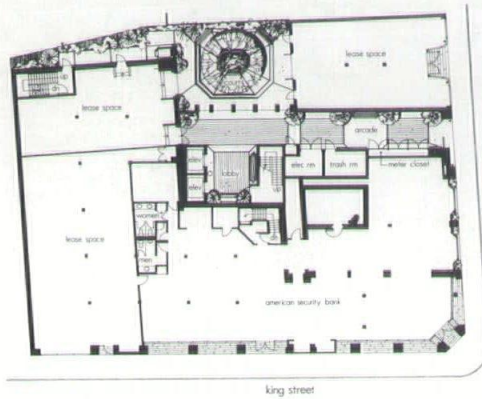
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American Security Bank

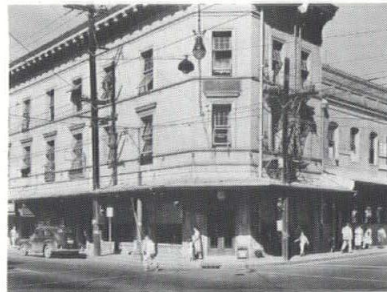
- Project:** Nuuanu Court Office Complex
Location: 2 North King Street, Honolulu
Architect: Franklin Gray & Associates, Inc.
Project Type: Restoration and rehabilitation of Chinatown building structure

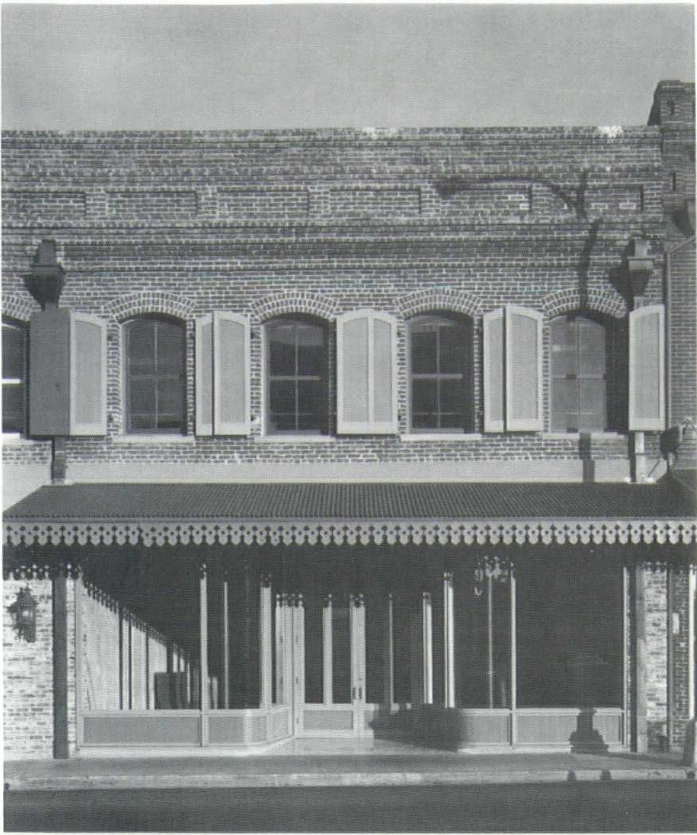
Jury Comments

The sensitively done restoration and adaptive use project on the fringe of Chinatown reflects the joint efforts of a concerned owner and architect. The jury feels that clients such as American Security Bank should be commended for their insistence on quality design in the preservation & enhancement of an older building.

Continued on page 16

Top: Plan
 Right: Before
 Bottom: After





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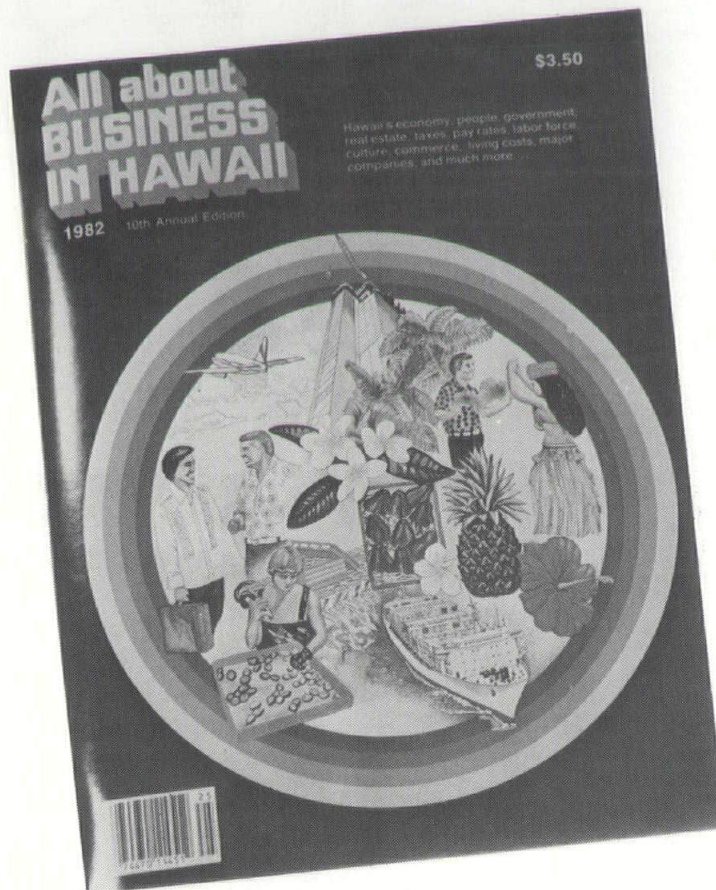


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Forum

Should HS/AIA have a political action committee?

Should HS/AIA take the lead in establishing an architects' Political Action Committee (PAC) in Hawaii? The formation of a PAC has been accomplished on the federal level by AIA, and about 19 states now have PACs established by local architects. HS/AIA is drafting by-laws for such an organization to see what form it might take.

A PAC is established expressly for the purposes of receiving and disbursing funds to support public officeholders or aspiring officeholders who have demonstrated their interest in supporting the profession of architecture. It is a voluntary, non-profit, unincorporated lobbying group of individual architects and others with interests in the profession. It is legally separate from local AIA components and is normally governed by a board formally distinct from AIA.

Response

What's your opinion? Please address your comments to: Editor, Hawaii Architect, HS/AIA Office, 233 Merchant Street, Honolulu, Hawaii 96813.

HAWAII ARCHITECT

Yes

By Glenn E. Mason, AIA
Spencer Limited

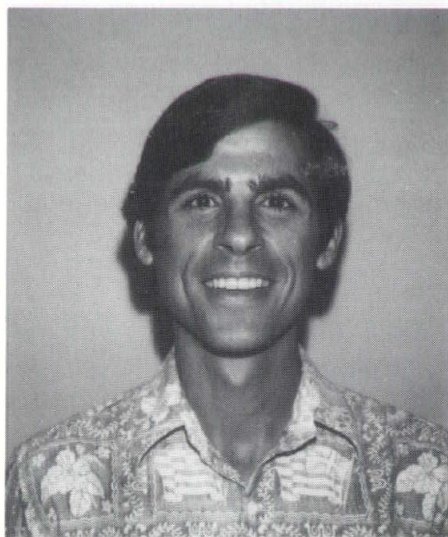
As in almost every issue with political associations this issue has its positive and negative characteristics. I would propose, however, that with careful planning and successful fund-raising the reasons for establishing a local architectural PAC far outweigh those against.

During the past decade numerous issues of direct or indirect importance for architects have surfaced in the legislative process at both the state and local levels. Some of these issues have been the Statute of Limitations Bill, the Design Conciliation Panel, Zoning Code changes, and most recently, proposed alterations to the existing mechanic's lien law which have been before the legislature for the last two sessions. These examples are only some of the explicitly architectural bills. Many other pieces of legislation simply affect the way businesses operate and can have equally forceful effects on our profession.

Today's economy, disconcerting legal directions and consequently higher insurance costs, and in-

creasing non-professional intrusion into architectural business have put great pressure on architecture. Many of these issues are dealt with, or should be, by legislative bodies every year. We as a profession have too much at stake to bury ourselves in our day-to-day chores and ignore one of the major influences on our future.

HS/AIA tried, through membership in the Construction Industry Legislative Organization (CILO), to keep better track of industry-related issues and to respond through CILO. This led to a fear of architects' voices being lost among



the other voices of the industry.

For architects to go it alone, they must have an organization, amply funded, with diversified participation and control that will enable it to engage in political activities with continuity. HS/AIA is not suited to this role since it is a non-profit educational organization not a political one, and would endanger the former status by engaging in the latter.

A PAC can be the answer if it can raise \$10,000 to \$15,000 per year. It will get the Hawaii Society out of the politics business and could give architects as a group a lot more clout. It would also relieve a portion of the unfair burden shouldered by the very few members of the Society who have unselfishly committed personal time and money for causes that have benefited the profession as a whole.

It won't be easy getting there, but right now there seems to be no better path to take.

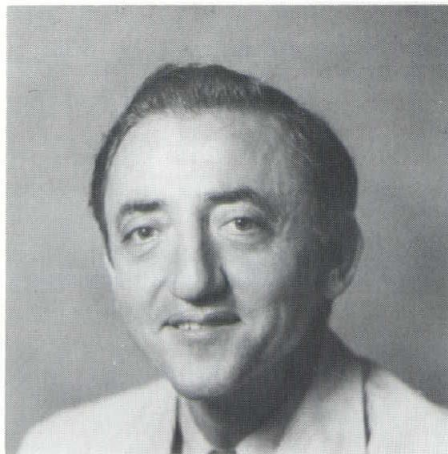
Editor's Note: The State Supreme Court recently struck down the statute of limitations bill; the battle to establish such a statute must now begin again.

No

By Edward Sullam, FAIA
Edward Sullam, FAIA & Associates

Jesse Unruh, former speaker of the House of Representatives in California said, "Money is the mother's milk of politics," which is my way of responding to the question, "Should the Hawaii Society/AIA establish a Political Action Committee (PAC)?"

Truthfully, I have mixed feelings about it. Having read recently about the clout which the National Automobile Dealers Association (NADA) has developed by contributing over \$800,000 through its PAC to various senators and congressmen, I'm inclined to say "no." One can safely assume that as a direct result of its \$800,000 contribution the NADA was able to shepherd legislation through Congress which stopped the Federal Trade Commission (FTC) from requiring car dealers to



make known all major defects in any used car they placed on the market.

Can anyone dispute the benefits that such a regulation would have had for the consumer? And yet enough of our senators and representatives felt "obligated" to NADA to forestall, through legislation, the proposed regulation of the FTC. So, here we are, practitioners of the

noble art of architecture considering the establishment of our own PAC. For what purpose, one might reasonably ask?

It seems to me that the whole concept of PACs undermines a desirable public perception of evenhandedness and fairness which is essential to the proper functioning of our democratic system. Otherwise, is the highest bidder among the PACs to have the final say in how the system is to work? As citizens, is that what we really want? As professionals, will this undermine our credibility? As architects, will it sabotage the delicate equilibrium that is inherent in our relationships with our clients?

Lest we become unwilling and unwitting "calabash cousins" of the used car dealers, we should carefully consider all of these concerns. For the sake of this debate, I say an emphatic "no" to the idea of a PAC for the HS/AIA.

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Convention

Continued from page 4

Phyllis Hogan (Garden Tour). The many architects who served as guides added a personal touch to these tours which added greatly to the tours' success. There were those, however, like Lew Ingleson, who were unwilling to leave things to chance and served wine from their personal reserves to their groups.

A cultural highlight of the Convention was the "Historical Gala," chaired by Diana Snyder, a tracing of the history of Hawaii through fashion. Over 500 people were deeply moved by this show which could very well have been superficial and trivial but instead turned out to be, as one mainland viewer put it, the experience that will characterize Hawaii in her memory.

The craft shop organized by Shirley Lipman was a tour-de-force involving 76 local craftsmen and over 35 volunteers. Lora Goo, Jean Sutton, Peggy Haines and many others contributed a tremendous amount of time and effort to the success of the shop. They were organizing their inventory and books days after the end of the Convention.

Lee Coleman, Janine Shimoki and their team of students sold 1,200 T-shirts, which was probably the most successful commercial venture of the Convention. They also conducted student tours around the island, hosted a reception at which Romaldo Giurgola spoke and produced a "Beach Party Bash," best left for the imagination to describe.

A series of three lectures was held at the Academy of Arts with Alfred Preis, Aaron Levine, Val Ossipoff and Ed Sullam speaking the first night, Frank Tillman (philosopher) and Alex Spoehr (anthropologist) speaking the second, and Francis Oda the third. The lectures were well attended, with lecturers and the audience engaging in sometimes probing dialogue after each talk.

The list of activities goes on and on, including a mini-marathon called "Architrek" chaired by Glenn Mason, the VIP Party at the Governor's Mansion arranged by Ty Sutton, information functions by Lisa Fox, hospitality by Gretchen Cobein, and PR by Wayson Chong and Peg Gum. In all, over 85 individuals had primary responsibilities for this Convention and to name all, I now realize, is impossible. (This is sounding like a memorial to those missing in action.)

I do want to give special thanks, however, to Jack Lipman (HS/AIA Chairman of the Convention), to Carol Sakata (Co-chairman), and to the Steering Committee of Ernest Hara, Lee Coleman, Dennis Toyomura (Treasurer), Bruce Hopper (who also handled the graphics program), Elmer Botsai, Susan Stier (Convention Coordinator) and Beverly McKeague (HS/AIA Executive Secretary). Their dedication over the last 18 months has finally borne fruit and I know they share my relief in the final statistic: Hawaii is only the fourth Host Chapter in the history of the AIA to end up in the black!

Legislative Implications

The Problem

Periodic amendment of building codes, rules and regulations (for technical reasons or public demand) may adversely affect the on-going application review process of a development project:

- Some regulations provide a time limit for processing of related applications and permits, regardless of subsequent changes in the regulations.
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- Attainment of a building permit may take a long time during the interim period.
- Due to the lengthy processing time, incompatible and non-conforming buildings may be developed long after the laws have been changed.
- Project plans may have to be changed or abandoned if they don't conform to new rules.
- When new regulations go into effect after application has been filed with the Building Department, should processing proceed under the former or subsequent regulations?

Ordinance No. 81-52

Ordinance No. 81-52 (Building Code Section 18-4.5), initiated by the Building Department and adopted by the City Council in June 1981, clarifies this ambiguity:

- It provides for a six-month grace period to continue processing of the permit application under the former laws.
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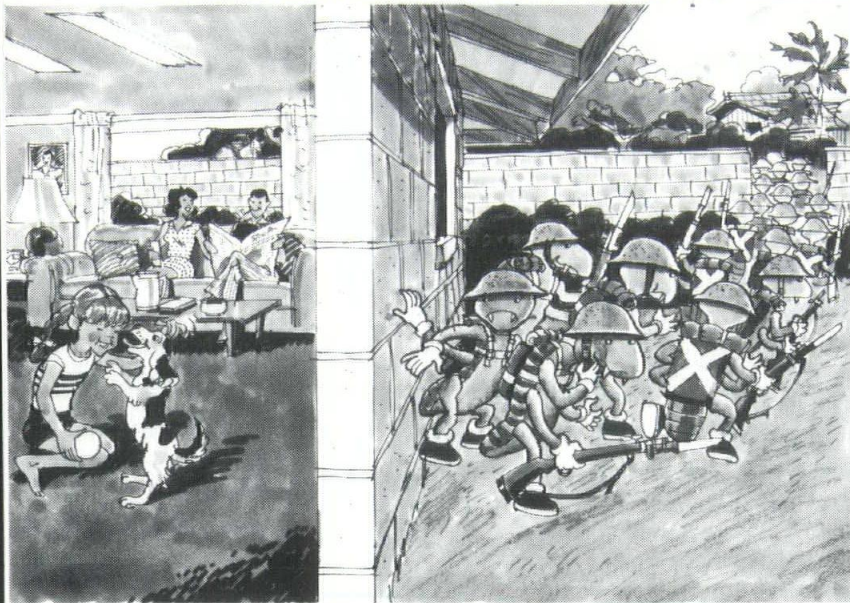
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New Members



JOHN ADVERSALO, employed at Charles Sutton & Associates, is an Associate Member of HS/AIA. Born and raised in Honolulu, he went to the University of California at Berkeley for his B.A. and M.Arch. (1981). He enjoys progressive jazz and is an accomplished percussion player. His special interests are computers and studying thermal comfort in historical buildings. He also plays basketball in the architects and engineers league.



CLARENCE IZUO, AIA, after graduating from Damien High School in 1970, went on to the University of Hawaii, where he received a B.F.A. and M.Arch. in 1977. He is a designer at Fox Hawaii, Inc. He and his wife Cecilia have two girls, Careyanne (one year) and Christine (one month). He has enjoyed collecting coins for many years.



GARY NISHIOKU, an Associate Member, received his B.Arch. from the University of Hawaii in 1980. He was born and raised in Honolulu, and graduated from St. Louis High School in 1975. He is currently employed at Fox Hawaii, Inc. His special interests: weightlifting and classic Mustang restoration. HA

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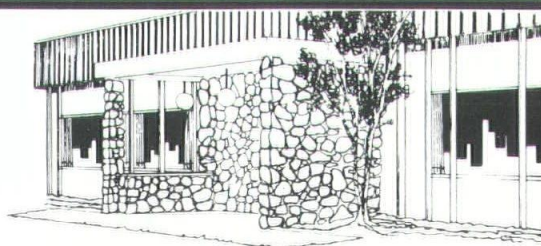
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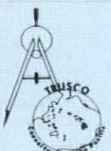
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