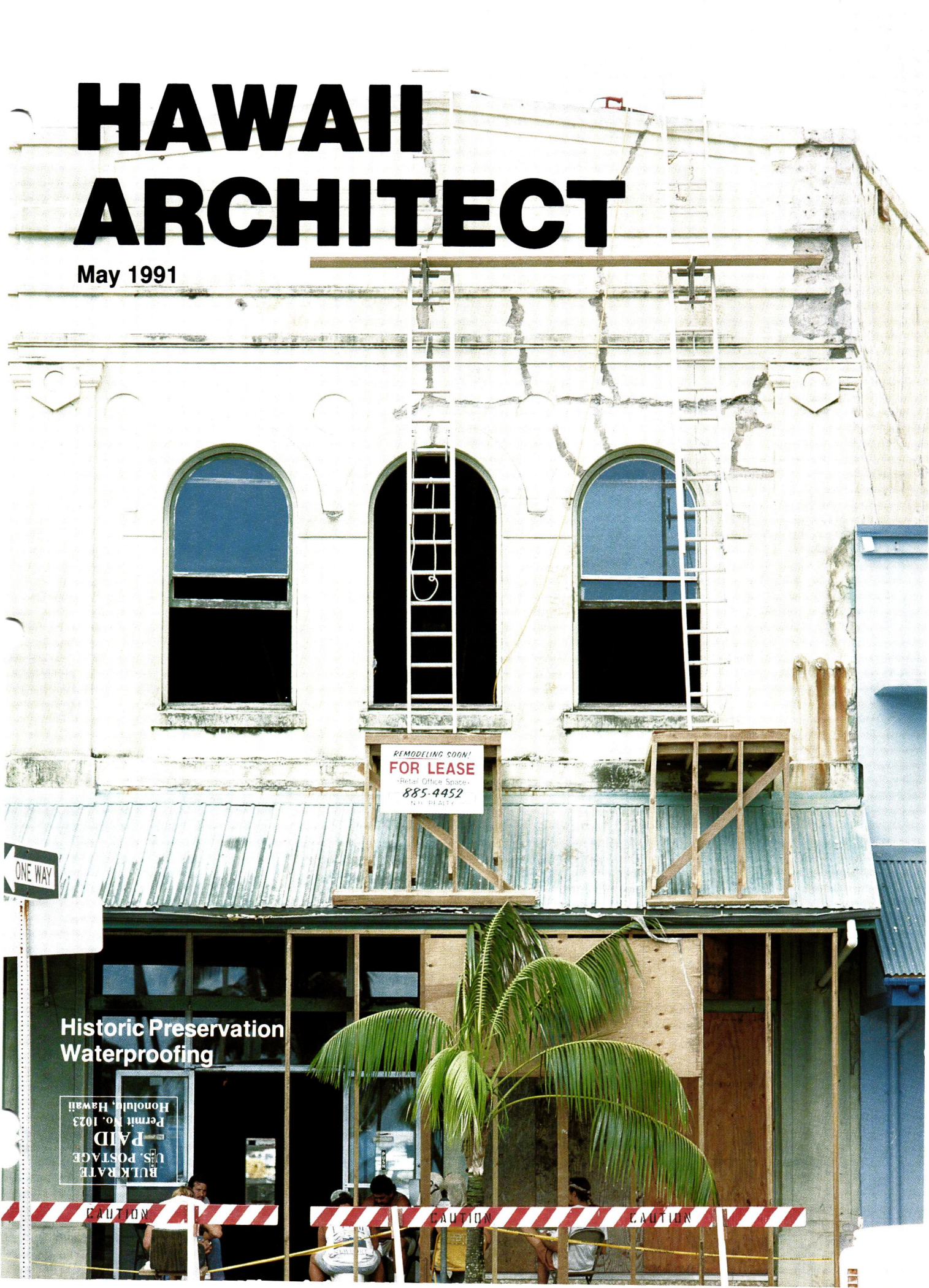


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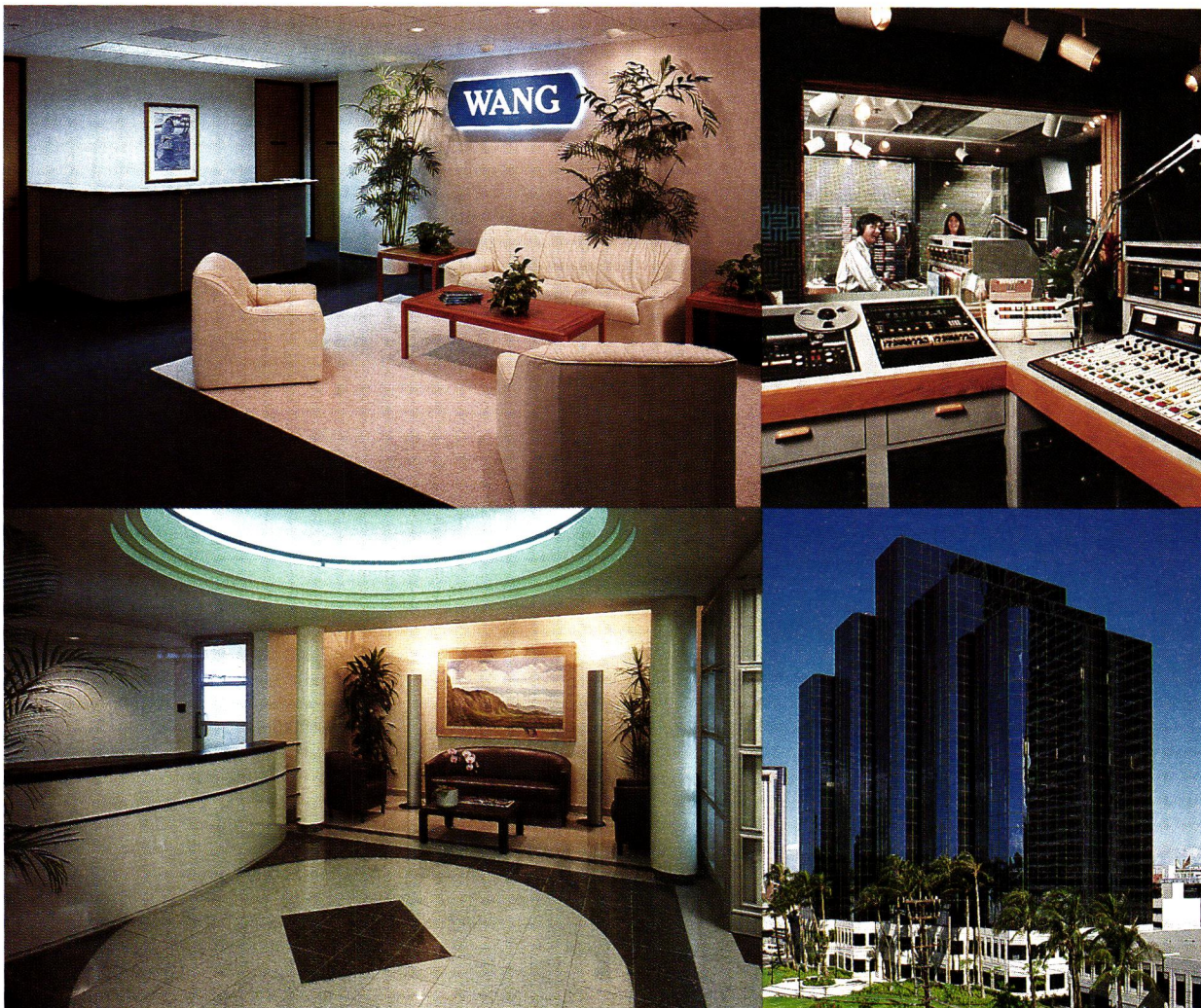
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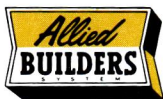
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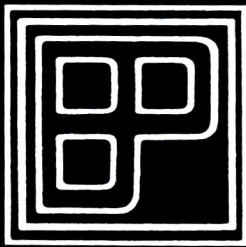


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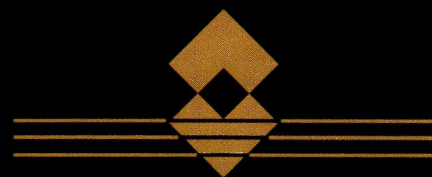
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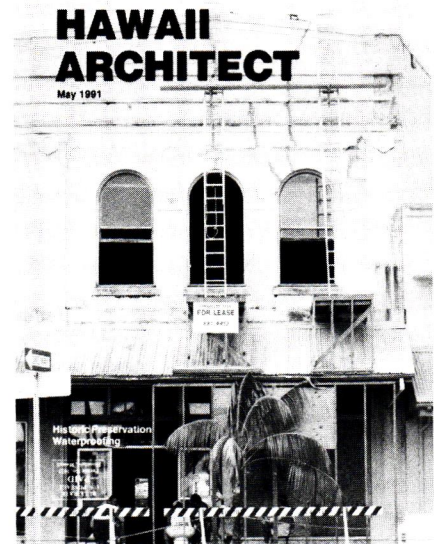


Photo by Boone Morrison, AIA
Cover: The 1912 S. Hata Building is undergoing restoration as part of the renewal of downtown Hilo.

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President's Message

Calling All Architects: Make a Community Difference

by Nancy Peacock, AIA

I was struck by an editorial that appeared in the March 15 edition of the *Honolulu Advertiser*. It addressed decrepit buildings at the University of Hawaii Architecture School.

I was in full agreement with the comment that "the state should get moving as soon as possible on an architecture building, and not just because outside accreditors say so." Another sentence also caught my attention: "Architecture may not have the professional and political punch that law and medicine do." Sadly, here too, I had to agree.

Architects are highly intelligent, dedicated and talented problem-solvers, but sometimes

we are the only ones who know this. We most often keep a low profile, stay out of politics and avoid "tooting our own horn."

I bet this is going to change, or at least it should, particularly here in Hawaii. Our community will be facing enormous problems in the 1990s, including critical housing shortages, the homeless, the out-migration of our young people, an aging population, inadequate infrastructure (especially on the outer islands) and automobile gridlock in Honolulu. Further, many remaining building sites are very small or on steep or very problematic sites.

Continued on Page 28



Hawaii Council/AIA officers pose on Maui during a Council meeting break. Pictured are (l-r): Dan Chun, secretary/treasurer; Art Kohara, president; Nancy Peacock, vice president/president-elect; and Harrell McCarty, Hawaii Island director.

Army Museum Recalls Military History

by Stacy Boline

Many will recall the artifacts and militant architecture of what was once a post library as pieces of "the good 'ol days." Some will be reminded of war nightmares. But the dramatic effects staged at Schofield Barracks' 25th Infantry Division Tropic Lightning Museum will be historical memoirs for the public to relish.

Listed on the National Register of Historic Sites, the restored Carter Hall is scheduled to be presented to veterans of World War II, the Korean and Vietnam wars and the 25th Infantry Division Light at Schofield Barracks' 50th Anniversary in October.

Built by hand labor from the Schofield stockade prisoners in 1915, the building was made from local lava rock and to date exists in its original composition.

Originally a library in the early 1900s, the facility is being refurbished into a bonafide United States Army museum with a signature collection of authentic military artifacts. "We want to provide an educational facility for active personnel, veterans and the public," said Tom Fairfull, chief of the museum division.

The exhibits will be designed to flow circularly, while two separate areas tell the story of Schofield Barracks and its predecessor, the Hawaiian Division. Half of the museum will replicate the early 20th Century Schofield Barracks library, with books and photo albums from the

era available for browsing.

"The interior is a replication opposed to restoration," said Fairfull.

Exhibits will be dedicated to the founding of Schofield Barracks, the former Hawaiian Division's pre-World War II years, the bombing of Pearl Harbor and the exploits of the 25th Division. "We're also planning a rotating exhibit that will be more topical to keep our visitors abreast of today's 25th Division and current events," said Charles Peters, the museum's curator.

"It's extremely important we show parts of Schofield Barracks and highlight different periods chronologically from 1912 to today because of the part it has played in Hawaii," Fairfull said.

Artifacts have been collected and donated for many years, he said. "To create what soldiers used to call their 'junk on the bunk' we had to first find an original bunk," he said.

A Waianae resident called Fairfull and told him she had been using the frame of a military bed to sit her plants on because it provided good drainage. She said she had visited the Fort DeRussy Army Museum and thought her bed looked like one there.

"She didn't know she had a 1902 original quartermaster bed that was standard issue to troops then," Fairfull said. "I went out to her home and she donated it to us."

Exhibit Specialist John McLaughlin said the development



STACY BOLINE PHOTO

War-time relics rest on the grounds of Schofield Barracks' 25th Infantry Division Tropic Lightning Museum. The lava rock exterior remains intact and serves as a monument to Hawaii's past.

and interpretation of the story line and exhibit design will be built from the ground up. "We're going to use strong military tones in the color scheme," he said.

"The largest original asset is the double-sided lava rock fireplace," McLaughlin said. "It is being used as a divider between the two story lines."

Another novel feature to the museum is window light boxes that show scenes from the early days of Schofield Barracks.

Without disturbing the facade of the building, plans are being completed to "black out" the backside of the windows and illuminate glass-glazed images with fluorescent lighting. "Scenes will be what one would have seen if looking out that same window in 1915," Fairfull said.

Fascinating to visitors will be replicas of Vietcong underground tunnels used by enemy troops to sabotage U.S. camps.

"This tunnel will be 20 feet long with animated spiders and snakes and audible noises of what really went on so visitors will be able to feel the emotion of the history rather than read about it," McLaughlin said.

"It will give visitors an idea of what tunnel rats went through in Vietnam," Fairfull said. Television monitors also will show footage of active duty Vietnam War soldiers.

All architectural renovations and restorations are being completed by soldiers of the 84th Engineer Battalion, 45th Support Group and volunteers from the 7th Battalion, 8th Field Artillery. Schofield Barracks Chapter of the 25th Division Association is helping raise funds for the project.

Sgt. Tony Tillman, display specialist, said he is proud to be part of Tropic Lightning history. "The guys already paid the price and we want to produce a museum that is accurate to their accounts to show our appreciation," he said. **HA**

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1900s Chinatown United With Present

There's a new way to tour Hawaii's Chinatown — the only designated historic district in Honolulu. The new Chinatown Visitor Center opened May 1 and introduces visitors to the district by taking them on a visual journey of its past and preparing them for a walking journey through its streets today.

Designed to duplicate a turn-of-the-century Chinese store, the Chinatown Visitor Center, located on the second floor of the Maunakea Marketplace, re-creates the feeling of old Chinatown.

The center's retail area utilizes old-fashioned beaded wood throughout and was designed to duplicate a typical Chinatown store in the early 1900s. Project Manager Kirk Smith said crates and antique showcases purchased in Chinatown complete the effect.

A separate audio-visual room can be reached through an alley area typical of Chinatown alleys. According to Smith, the small theater is lined with "fancy, classic, stained oak paneling" and is reminiscent of a Tongg meeting hall.

Visitors may sit on hand-made oak benches and view a large-screen 12-minute video presentation that tells the story of Chinatown with old photos, rare film footage and personal recollections of residents.

The video takes visitors back to 1788 when the first ships arrived in the islands from mainland China, marking the start of the Sandalwood trade with Hawaii. It chronicles the arrival of



JONI KETTER PHOTO

The clock tower and Confucius statue adorn the Maunakea Marketplace courtyard.

Designed to duplicate a turn-of-the-century Chinese store, the Chinatown Visitor Center, located on the second floor of the Maunakea Marketplace, re-creates the feeling of old Chinatown.

thousands of Chinese immigrants establishing Hawaii's Chinatown, the oldest in the nation.

Viewers will learn about Chinatown's rebirth after two fires — the first a cooking fire that destroyed over eight blocks and the second fire deliberately

set to halt the spread of bubonic plague. The second burned out of control for 17 days, destroying the entire Chinatown district.

Visitors also will be treated to an exhibition of artifacts depicting the lifestyle of the Chinese in Hawaii over the past

200 years. Collected from family archives, each item displayed tells a story.

Leaving the past and venturing into present-day Chinatown, visitors can plan their itineraries with a detailed self-guided map or audio tape available at the



JONI KETTER PHOTO

The Chinatown Visitor Center, located on the Maunakea Marketplace second level, takes visitors to turn-of-the-century Chinatown.

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Chinatown Visitor Center.

Hawaii's Chinatown of today offers a varied mix of exotic sights, smells and sounds found nowhere else in the United States. One of the district's main streets is lined with noodle, pastry and dried fruit shops. Open-air markets offer an abundance of fresh local produce, seafood and meat. Import stores are packed to the rafters with exotic wares and herb pharmacies and acupuncture clinics offer cures of myriad ailments. Art galleries and antique stores also are plentiful in Chinatown.

Diners can choose from dozens of excellent restaurants offering dim sum and other specialties. In addition to traditional Chinese foods, immigrant groups now living in Chinatown have added Vietnamese, Thai and Filipino cuisine to the mix of restaurants found in the district. And only in Hawaii's Chinatown are the aromas of ethnic foods interspersed with the smells of ginger, tuberose and pikake leis made by lei vendors along Chinatown streets.

Walking tours and maps lead visitors on a stroll along River Street where old-timers play mah-jongg, to a Buddhist temple where a 10-foot golden statue of the goddess of mercy is housed. They'll visit Honolulu's oldest bar and Oahu's oldest restaurant. They'll learn that Honolulu's Chinatown is the home of the real-life model for Charlie Chan and the cradle of the Chinese Revolution. Along the way, they'll witness a live performance by acrobats and dragon dancers at the Cultural Plaza. Hawaii's Chinatown is a treasure trove of history, culture and cuisine.

The Chinatown Visitor Center also offers information on shops, galleries and restaurants in the district. It is an educational, entertaining first stop that provides a heightened appreciation of Hawaii's unique Chinatown. HA

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Preserving Kauai's Historical Homes

by Barnes Riznik

Hawaii's traditional homes, well-built by local carpenters 50 or more years ago, are growing in their value as affordable places to live or as income-producing property. On Kauai, the Community Housing Resource Board, with assistance from the Community Housing Agency and a grant from the U.S. Department of Housing and Urban Development, has developed guidelines for repairing and maintaining modest older homes, including plantation dwellings.

As practical suggestions, the recommendations are not complicated or costly. Rather, they are financially-feasible architectural considerations that will help owners solve normal wear and tear problems.

Because of the historical character of many of Kauai's structures, the guidelines are based on the "U.S. Secretary of the Interior's Standards for Rehabilitation," which have been the preservation foundation for many rehabilitation and home improvement projects nationwide over the past 15 years.

"Guidelines for Rehabbing Kauai's Old Houses" begins with four useful ideas: good building maintenance is good housekeeping; keep as many original materials as possible; don't hide the original style; and, if you have to replace old materials, replace them, whenever possible, with similar new materials.

To get started, the Kauai

guidelines suggest using a checklist for an annual maintenance inspection. The evaluation will document any telltale signs of structural system, roofing, door and window, flooring, painting, electrical or plumbing problems. The guide repeats a caution: "Take care of small things right away . . . little problems become big and expensive ones if you put them off . . . to avoid being overwhelmed, keep the projects small."

"Take care of small things right away . . . little problems become big and expensive ones if you put them off . . . to avoid being overwhelmed, keep the projects small."

The printed guidelines unfold into a well-illustrated 17x21-inch self-help poster that gives many examples of typical repairs necessitated by island environmental conditions — rain, humidity, strong sun, salt air, mildew, algae and pests.

For example, the guide warns: "All too often window washes are replaced when little more than scraping and painting repairs are needed. If you find some rot and deterioration at sash corner joints, all is not lost. New pieces can be made, and replacing a few bottom rails of the sash will be less expensive than buying all new windows for the house."

The residential fix-up recommendations are based on actual local renovation and technical preservation at Grove Farm Homestead and Waioli Mission House, National Register historic sites on Kauai, under the building conservation supervision of Robert Schleck of the museum staff.

Recently, the guidelines have been used by Robert Fox, AIA, for the City & County of Honolulu's preservation study of Ewa Villages where the city's Housing Department hopes to rehabilitate one 1938 Tenney Village single-family home as a model for the possible preservation of other pre-World War II plantation homes in Ewa.

Copies of "Guidelines for Rehabbing Kauai's Old Houses" can be purchased for \$1 from the Community Housing Resource Board of Kauai, 4193 Hardy St., Lihue, Kauai, Hawaii, 96766. HA

Barnes Riznik, the director of Grove Farm Homestead and Waioli Mission House, was awarded a national Presidential Citation by the American Institute of Architects in 1987 for his work in historic preservation.

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Palace Theatre Raising Curtain for Hilo's Performing Arts

by Joni Ketter

The Palace Theatre is once again the hub of live theatrical performances, thanks to the extraordinary efforts of the Hilo Main Street Program.

The Palace Theatre, constructed in 1925 by Adam Baker Sr., served the community for years as the social gathering place in downtown Hilo. Film and live productions were featured at the Palace for decades.

"When the Palace opened in 1925, it was competing against plain and simply-designed buildings," said Lowell Angell, Southwest Regional Director for the Theatre Historical Society of America and local theatre historian. "It was an extremely elaborate building and larger than anything else at the time."

In 1940, the Palace Theatre's lobby area was re-designed by Emerson Andelin, noted decorator of several Hawaii theatres. The exterior also took on a new look. The marquee, which had been simple, flat and horizontal, took on a new angled, geometrical shape. "It was larger and looked more modern," Angell explained.

Renovations throughout the '30s brought about additional changes for the theatre. It became the first building on the Big Island to have a central air conditioning system and have a sprinkler system throughout.

"The fact that this was done after the building was built is amazing," Angell said.

The Palace Theatre was purchased by Consolidated Amusement Co. in 1929. They closed the doors in 1981 and chose not to utilize it as a movie house. It stood empty, no longer the hub of activity in Hilo's downtown area.

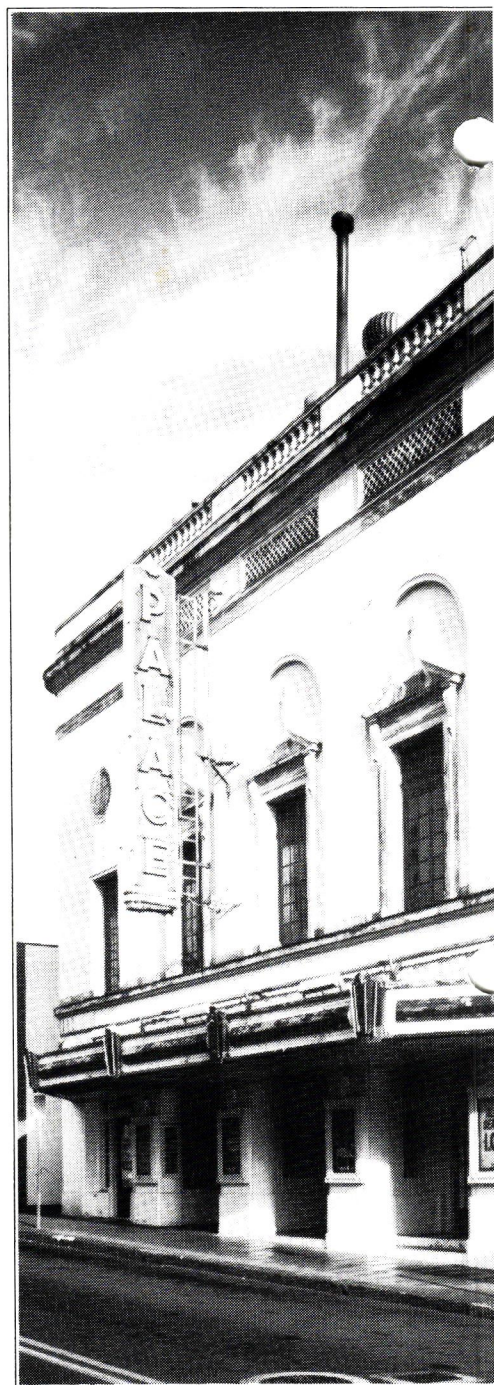
"Having it closed for 10 years is a shame by anyone's standards," said Tom Hudson, project manager of Hilo Main Street. "The Palace Theatre is a major icon in the community."

The Hilo Main Street Program was formed in 1985 to preserve the characteristics of old Hawaii while revitalizing downtown Hilo into a booming economic district. The purchase of the Palace Theatre by the program, with monetary assistance by the state, guaranteed its permanence in Hilo and offered a viable performing arts center to serve the community.

The Main Street Program began the task of preparing the Palace Theatre to become an operational performance hall once again. "It didn't have any seating in it," Hudson said. "The stage and curtains were in bad shape and the bathrooms needed work."

If that was the bad news, the good news was that the building was structurally sound.

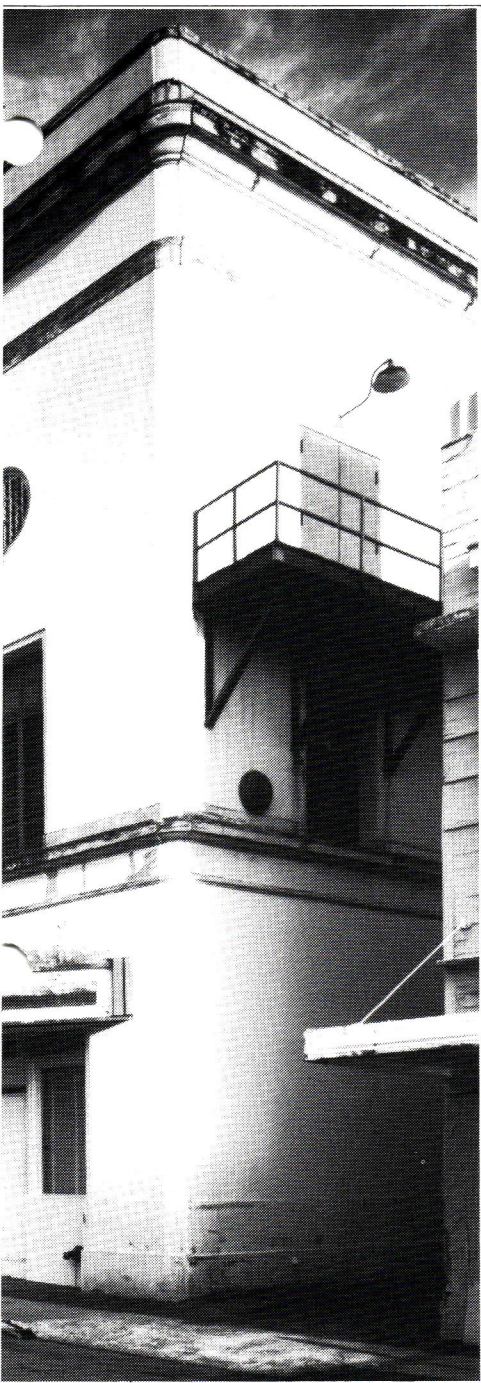
"When a building sits unused



The Palace Theatre in downtown Hilo was closed for 10 years. It was reopened to the public again in October 1990.

for 10 years, a lot of deterioration is going to set in," said Bob Alder, technical director. "Fortunately, most of the damage was cosmetic."

The redwood frame sustained no termite damage and the ceiling and roof were in remarkably good shape. Alder said the redwood frame was flexible enough to withstand earthquakes and adaptable to the tropical climate.



DAVID FRANZEN PHOTO

nearly 10 years. Its doors were opened to the

"It's solid as a rock," he said. "It's some of the most incredible construction I've ever seen."

The electrical system was intact but is being replaced. The plumbing also is in workable condition as the water was never turned off.

Plans for the complete renovation and preservation of the Palace Theatre have been developed. "The main idea is to

stabilize the building," Alder explained. The roof needs minor repair work and gutters need to be replaced. In addition, some exterior corrugated sheet metal will be replaced and the 1940 art deco neon marquee and vertical sign will be restored.

Inside, the theatre will be reconstructed as closely to its 1940 appearance as possible. The Main Street Program will work with Andelin's daughter who worked closely with her father on the palace over 50 years ago.

The original chandeliers which adorned the theatre lobby have been discovered. Two are restored and hanging and the third is being refurbished. They were taken down during World War II after the bombing of Pearl Harbor. Original fountains, enclosed behind a wall during the 1940 remodeling, also have been discovered.

The stage, small by any theatre's standards, will be expanded. Honfed Bank contributed a land parcel behind the theatre that will be utilized to add a modern backstage area including dressing rooms, showers, an air conditioning plant and storage space for props and other necessities.

Seating will be restored to provide a maximum occupancy of 875, making it the largest auditorium on the Big Island.

The final touch will be the

restoration and addition of the original Palace Theatre pipe organ. After it was moved to the Hilo Theatre in 1940, it fell victim to water damage caused by tidal waves, first in 1946 and again in 1960. The latter wave crashed through the stage doors and carried the organ console away. The pipe work, installed in chambers 25 feet above the ground, escaped unharmed.

"My family purchased the pipe work from Consolidated Amusement in 1964," Angell said. It was moved to their Oahu home and a new console was purchased and delivered from the mainland. The Angell family has since donated the organ to the Palace Theatre.

"It's highly unusual that a pipe organ from a theatre returns back to the original theatre after 50 years," Angell said.

The Palace Theatre, a Hilo landmark, was recently placed on the State Historic Register. Hudson said it also will be considered for national historic status. "Placement on the Historic Register gives it more notoriety, provides for certain tax breaks for restoration activity and makes it easier to attract funding for renovations," Hudson said.

The Palace Theatre, once a social gathering spot, will continue to provide a glimpse into Hawaii's past while bringing the arts to the people of Hilo. **HA**

Understanding Bentonite's Waterproofing Capacity

by Richard E. Cheski

Most of us know Bentonite has something to do with waterproofing. In fact, many architects, engineers and owners have endless praises for its waterproofing properties, but few know its geological background.

Bentonite is largely a natural mineral called montmorillonite, a name derived from Montmorillon, a city in France where it was first discovered.

Harris' Dictionary of Architecture and Construction defines Bentonite as "a clay formed from decomposed volcanic ash with a high content of the mineral montmorillonite having the capability of absorbing

considerable amounts of water and swells accordingly." *Webster* simply defines it as "an absorptive and colloidal clay."

Additional physical characteristics associated with Bentonite include cohesion, sealing, binding and thickening.

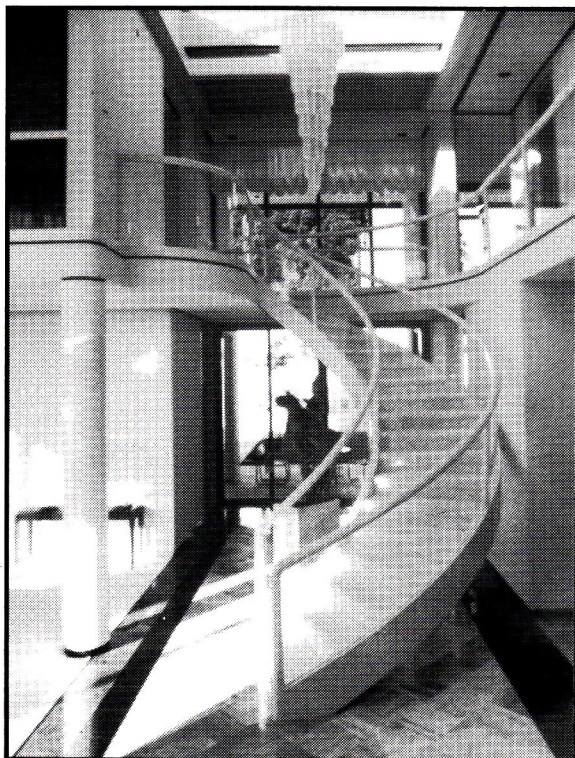
Bentonite's origin is associated with blasted volcanic ash that was carried by prevailing winds centuries ago. Here in the United States, it is believed this ash settled on a sea in what is now the Western United States. As time went on, this ash blended with sea water and formed the mineral Sodium Bentonite.

As time passed, the Rocky Mountains, Black Hills and other

western mountain ranges formed layers of Sodium Bentonite that came closer to the surface. Today, Bentonite is mined primarily in Wyoming and Montana.

The particles of Bentonite are clustered with chemical substances which ionize readily in water. These particles have a strong negative imbalance but when wet, Mother Nature asserts itself to restore equilibrium.

The great number of particles and their extreme thinness, along with high expansive characteristics, contribute to the resistance within those particles to water penetration and high absorption of water in impermeable soils to inhibit water



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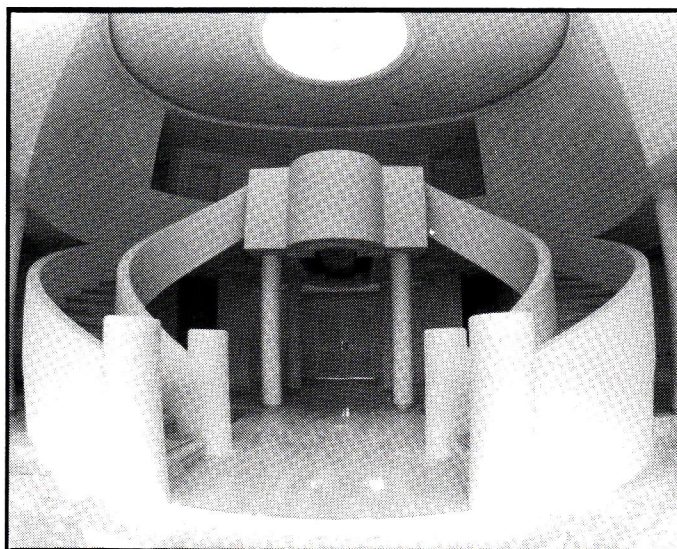
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seepage. In very practical terms, the molecular structure of the Bentonite changes and creates a highly expansive, non-porous seal against water.

When mined and processed by waterproofing material manufacturers, Bentonite becomes the only self-healing system in the industry. In its installed hydrated state, Bentonite works to waterproof all below-grade conditions that exist or may arise.

Bentonite for waterproofing comes in spray grade, panels, geotextile mats and laminated sheets. Other construction technology can improve the systems by ensuring the Bentonite is polymer enhanced and a true saltwater grade is available.

Water-repellant coated panels eliminate the use of poly-sheeting for rain and water protection in the construction process. Some systems allow installation on same-day concrete.

Further technology employs Bentonite in butyl rubber for use as waterstops where PVC was used before. The Bentonite waterstop is a working, self-healing one since it can expand and seal.

The addition of poly-sheeting by manufacturers to Bentonite with butyls and other materials have made great advances for waterproofing applications between slabs, tunnel waterproofing and many other areas. Bentonite in bulk, and with geotextiles, is used extensively in environmental areas for containment liners, land fill application and seepage control.

All in all, Bentonite heals itself, migrates and seals small cracks, easily handles hydrostatic pressure and lasts for the life of the structure when properly installed. **HA**



Volclay Bentonite panels are installed on grade before rebars and concrete.

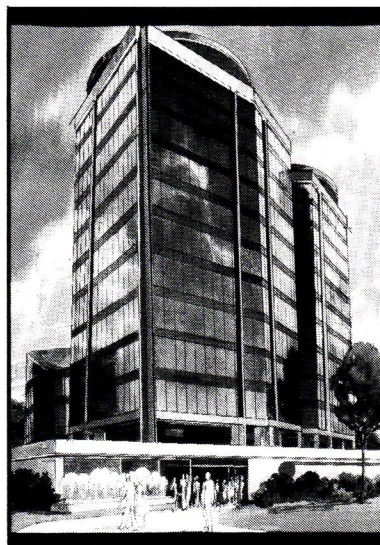
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*Richard E. Cheski is a
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Design Specs Becoming More Conservative

by Annette Vierra

Innovation and imagination have fueled many architects' dreams for better living environments. In the 1990s, the contracting side of the equation is seeing more creative solutions and design applications than in any other decade, creating a challenge to be even more precise and knowledgeable in the installation than ever before.

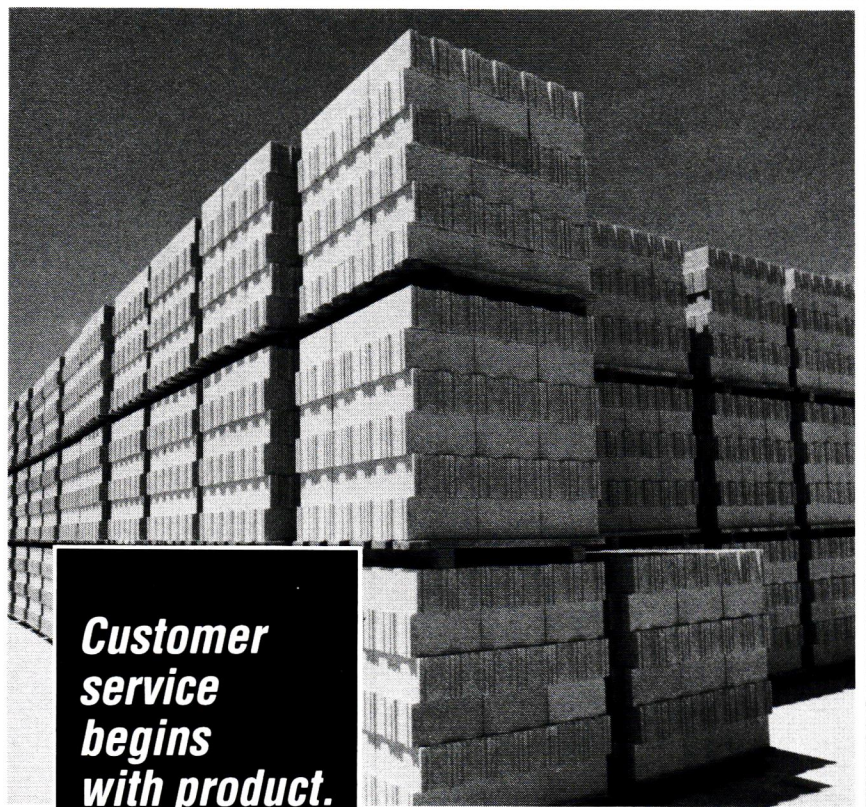
There is one area of design specification that is becoming more conservative than ever before and this is in waterproofing. It cannot be stressed enough the need to stay with what is tried and true. There isn't any job, either bid or negotiated, on the drawing boards today that deserves to be a "guinea pig" for anyone's new system, formula or material. Mistakes are too costly to repair and in some cases, cannot be fixed at all.

At a minimum, anything new in waterproofing should have undergone rigorous testing by the manufacturer, under conditions closely approximating the environmental stress they'll actually be put under. In addition, both owner and architect should know enough about the manufacturer to feel confident in that manufacturer's word. This includes how long the company has been around, its financial strength and its general reputation in the trade for performance. The company also should put knowledgeable technicians, not just sales representatives, at your beck and call.

Involvement of that technician in the beginning of the design phase can be very important to overall results. Product options,

specified by the architect, are ideally discussed with the specialty contractors who may become involved in installation at this point. They, in turn, should consult with the manufacturer's

technicians or representatives (who are hopefully here in Hawaii or, if the job is big enough, willing to come here) about the fine points of applications and warranties to avoid "surprises" at



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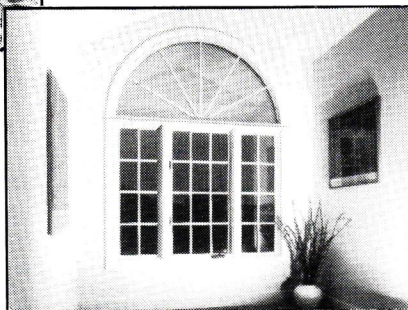


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the job site.

Additionally, waterproofing specialists should ask a lot of questions to make sure all aspects of the product and the specifics of its application on the project are understood.

It may take a little longer, even an attorney's review to decipher, but the "fine print" should be translated to real life, hard fact scenarios before a contract is let. When dollars are critical, the waterproofing contractor can assist in selecting options to the system in order to provide optimal performance for the project.

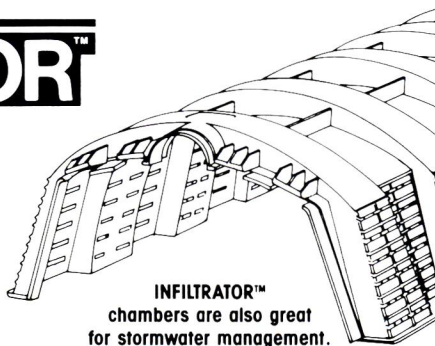
Here's what can go wrong when there is not enough care taken to match the system to the situation: If waterstops required between cold joints are not considered by the structural engineer at the design stage, the manufacturer's warranty may not be valid. This can cause the entire

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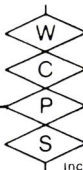
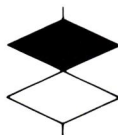
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job to be halted while an evaluation of the waterproofing "issue" is made. There may well be unnecessary cost overruns.

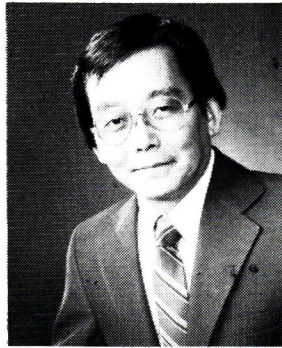
There is a basic axiom in the waterproofing business: The waterproofing is only as good as the men who install it. If the tradesmen selected do not truly understand the product, its application and peculiarities, the job may be in trouble from the start. So ally the project with a waterproofing contractor who demonstrates competency, common sense and caring.

For instance, the true professional knows that timing can be critical on material installation. Try to set it up so the waterproofing membrane goes in right before the backfill or just before the topping slab, and make several inspections afterwards to make sure there is no damage done to the vital waterproofing membrane by others entering the job site. After all, a leak found later on foundation waterproofing can be a costly, laborious nightmare for everyone.

By the same token, liquid waterproofing, sometimes specified by today's designers, requires extra skilled craftsmanship to apply correctly. It is laid by the millage and getting the proper thickness, especially at the joints, is an art as well as a science.

In conclusion, waterproofing may be the least exciting aspect of creating and reviving structural environments. And it is soon enough buried within the infrastructure, which some call the building's "soul." But like the soul of anything, waterproofing's impact on life is ongoing. With some very focused, critical, owner and architecture consideration beforehand, waterproofing will endure, and can be taken for granted, forever. **HA**

Annette Vierra is operations manager for Grace Pacific Roofing, Inc.



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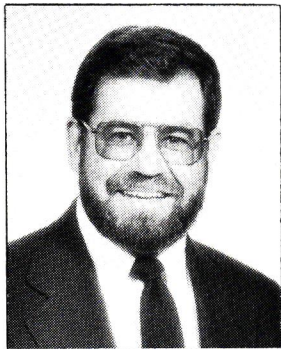
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Maui Chapter Directors Introduced

The Maui Chapter of the Hawaii Society/AIA has entered its second year and now has over 50 members. Once the Chapter surpassed the 50-member mark, it was allowed to add a second Council delegate. The Maui Chapter is represented in the Hawaii Council by Ormond Kelley and Stanley Gima.

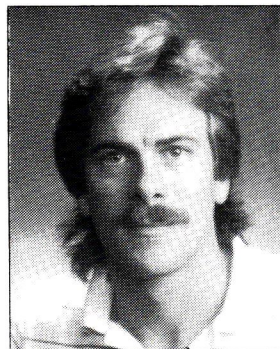
The Maui Chapter focuses on issues and concerns important to Maui architects and is governed by a separate board of directors.



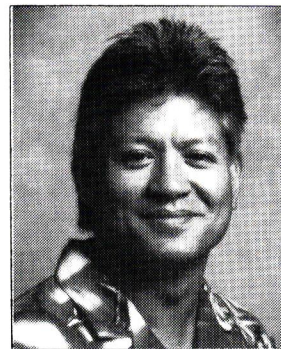
Barry A. Rand



Marie Kimmey

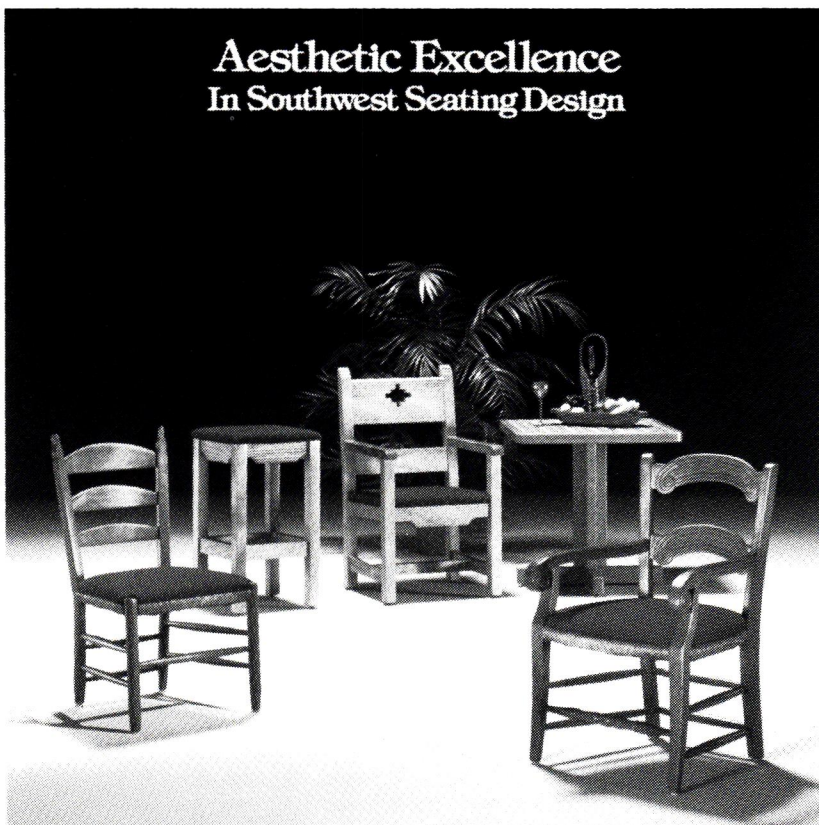


Fred W. Loesberg



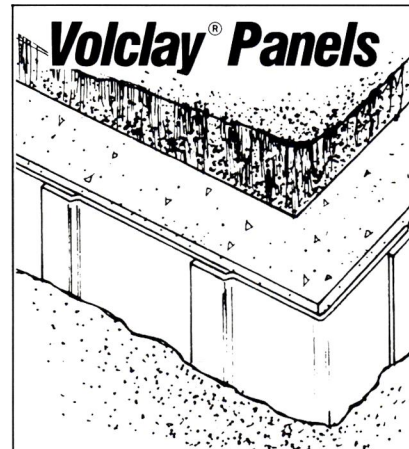
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**Barry A. Rand, AIA
President**

Rand received a bachelor of architecture degree from the University of British Columbia. Rand is employed by Wailea Resort Company, Ltd. and lists architecture and planning as hobbies. He and his wife, Nancy, have three children.

**Marie Kimmey, AIA
Vice President/President-elect**

Kimmey is an associate of Riecke Sunnland Kono Architects, Ltd. A graduate of the University of Michigan, Kimmey is president of the Kihei Kauhale Nani Community Association. The mother of three enjoys swimming and knitting.

**Fred W. Loesberg, AIA
Treasurer**

Loesberg studied at the University of Denver and received a bachelor of architecture from the University of New Hampshire. He has worked for Linework Architects in Manchester, Vermont and Riecke Sunnland Kono Architects on Maui. He currently is an associate at Maui Architectural Group, Inc. Loesberg is married and enjoys windsurfing.

**Robert Hartman, AIA
Secretary**

Hartman received a bachelor's degree from the University of Washington. He practiced for over 10 years in Washington before moving to Hawaii in 1988. He is currently a senior associate with Riecke Sunnland Kono Architects, Ltd. Hartman is married and the father of two daughters. He enjoys golf, family activities, carpentry and home improvement projects.

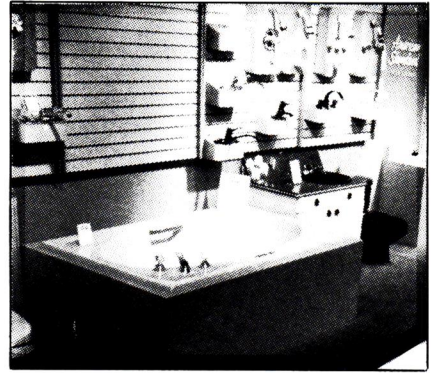
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Features

Working Toward a National Building Code

by Andrew Charles Yanoviak, AIA, CSI

Architects across the nation are taking a more pro-active rather than reactive role in shaping and molding building codes and design standards. Professional memberships by architects have been increasing dramatically in each of four "model code" organizations in the United States in recent years.

The Board for Coordination of Model Codes (BCMC) is administered by the Council of American Building Officials (CABO) who are responsible for the "One and Two Family Dwelling Code." BCMC consists of equal representation from the International Conference of Building Officials (ICBO) who

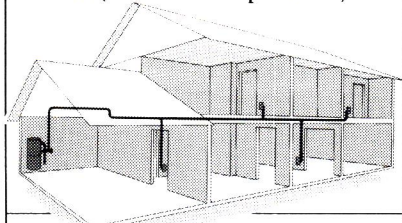
publish the Uniform Building Code (UBC), the Southern Building Code Congress International (SBCI) who publish the Standard Building Code (SBC), the Building Officials Code Administrators

International (BOCA) who publish the National Building Code (NBC), and the National Fire Protection Association (NFPA) who publish the Life Safety Code (LSC) and the National Electrical Code (NEC).

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BCMC has operated for over 10 years. However, their role is limited to recommending code change proposals to CABO, ICBO, SBCCI, BOCA and NFPA. BCMC is not empowered to make code changes directly of their own volition, so their effectiveness in dealing with complex issues such as accessibility standards can be slow.

As many practicing architects appreciate the importance of fire codes and building codes and their role in building design, construction and maintenance, have been a subject of dispute for some time.

The National Council of States for Coordination of Building Codes and Standards (NCSBCS) has made substantial progress in the communications required for integrating and unifying the "model code" provisions. It is estimated there are over 50,000 operative building, fire,

mechanical, plumbing, electrical, elevator and other codes and regulations in the United States.

The American Institute of Architects/Building Performance and Regulations (AIA/BP&R) Committee, the National Institute of Building Sciences (NIBS), the General Services Administration (GSA), the American National Standards Institute (ANSI), the American Society for Testing and Materials (ASTM), and other organizations have been working toward commonality and singularity of purpose in providing minimum or necessary requirements for human safety, health and welfare within the United States construction industry.

Architect-planner Andres Duany, AIA, AICP, noted that the Paris Building Code is a total of only six pages. Practicing architects throughout the nation have realized that many sections of the codes are archaic and

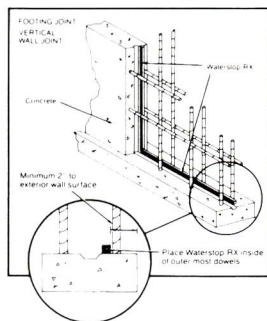
somewhat cumbersome.

The AIA is networking its various committees and several members are already hard at work on various common code projects. These efforts are in addition to the publication produced by the AIA/BP&R Committee titled *An Architect's Guide to Building Codes and Standards*, available at the HC/AIA office.

As we move toward the year 2000, the next century and the next millennium, and as we move toward a more global society, advanced technologies and electronic communications, architects, planners and engineers are challenged to move toward a Single Building Code for the United States before we embark into the 21st century. **HA**

Andrew Charles Yanoviak, AIA, CSI, is chairman of the HC/AIA Codes and Government Relations Committee.

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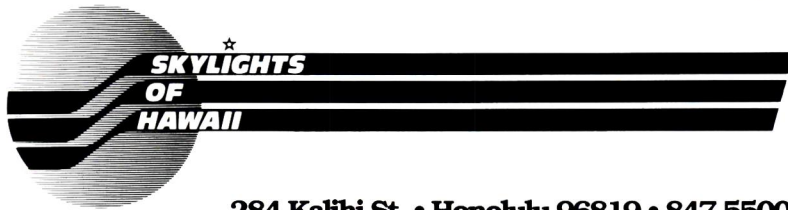
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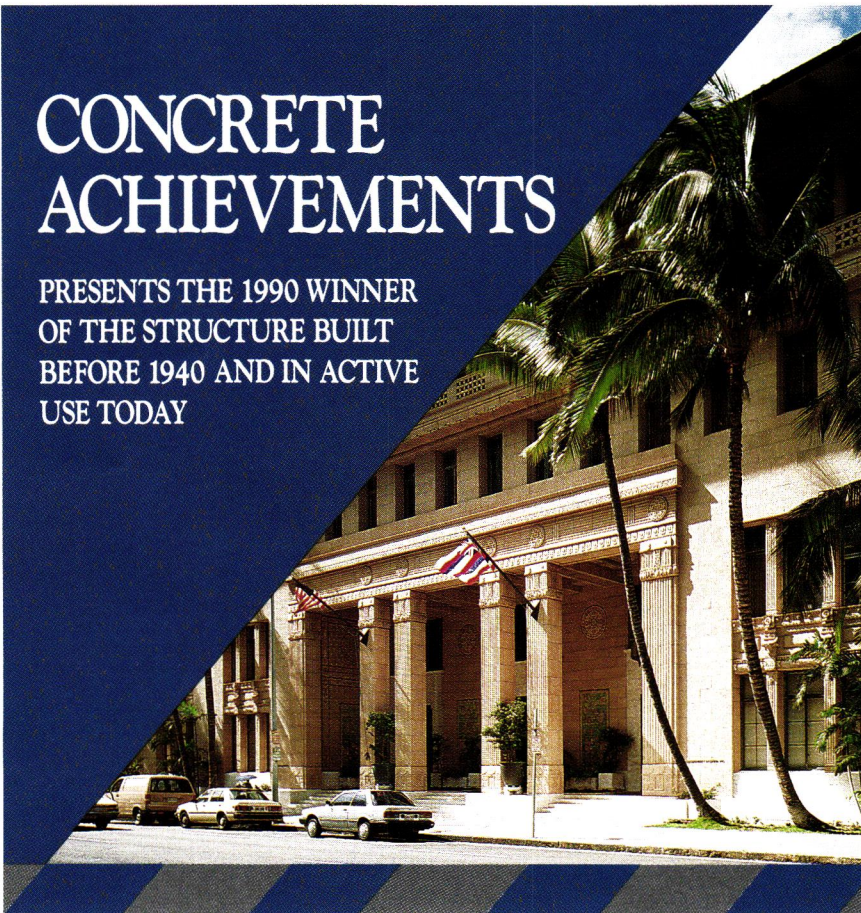
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The ALEXANDER & BALDWIN BUILDING is a structure built before 1949, still servicing Honolulu today. It is located at 822 Bishop Street in Honolulu, Hawaii. We congratulate the following companies and people in the development of this structure.

Architect/Engineers: Mr. C. W. Dickey
Mr. Hart Wood

Owner: Alexander & Baldwin, Inc.

Contractor: Ralph E. Wooley



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President's Message: Architects Should Promote Good Will

Continued from Page 7

It's no doubt going to take the teamwork of many individuals, organizations and state and local governments to successfully address these issues. I believe architects will participate. We're the best trained to be leaders of these community teams.

Architects are fantastic problem-solvers. We're practical and direct. We are trained to visualize and communicate (visually and graphically) the true consequences of urban design and laws being enacted by city councils and the Legislature. We're also great at envisioning the "what ifs" that could solve social, urban and environmental problems. We understand the roles of different parties in the process.

Now that the war is over and our overheated construction boom is slowing a little, how about if each of us participates in one act of community service this year?

Our Society/Council leaders should encourage more participation and leadership from others within our society. We should comment publicly to the press about our positions and publicly offer solutions. We should use *Hawaii Architect* magazine to encourage comment and communication about these issues and to acknowledge folks (architects and others) who are solving problems and serving the community well.

In the year 2000, let's read an editorial that acknowledges our great increase in "professional and political punch!" And let's have fun doing it! **HA**

Bubble Copier Produces Quality Color Images

Hawaii's first Canon Bubble Jet Copier has been installed at Professional Image Inc. Canon U.S.A., Inc., introduced the Bubble Jet in February 1990.

It is the first four-color copier to produce large format copies quickly, simply and at a lower cost compared to traditional reproduction methods. Posters and wall-sized presentation materials can be created on a stand-alone color copier for the first time.

An ultra-fine, bubble-jet print-head comprised of ink nozzles that emit four process colors, reproduces color in 64 tone gradations. A tiny heater produces several thousand sudden temperature rises in the ink per second by a pulse-electric current.

This forms microscopic bubbles until enough pressure is exerted to eject a single ultrafine droplet of color. Brilliant color at 400 dots-per-inch resolution is produced with this high tech printhead.

For a finished size of 22 x 33 inches, copy speed is only six minutes. Sheets, books or three-dimensional objects can be reduced or enlarged with no loss of detail or color tone.

The multi-page enlargement feature makes it possible to automatically produce materials up to 22 feet by 33 feet in size from 22 inch by 33 inch originals.

Helen Godwin, owner of Professional Image, Inc., is expecting architects, urban planners, attorneys, display firms and advertising

agencies to benefit from the copier. "Already we have had fabulous response to the Canon Bubble Jet. It offers the size requirements and the quality fast and affordably. It's a real breakthrough in color copies," Godwin said.

According to Alan Nemiroff, project manager at Media Five, the Canon Bubble Jet Copier complements photography. "The nature of our project deadlines is such that quick, high quality reproduction of large format originals at moderate cost will definitely enhance the quality of our presentations," Nemiroff said.

"It will also serve as an excellent method for the recording of oversized artwork transmitted to our clients." HA

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