

**REGIONAL ARCHITECTURE AS AN  
EXPRESSION OF STATE IDENTITY:  
EARLY STATE GOVERNMENT BUILDINGS IN THE HONOLULU  
CIVIC CENTER**

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## Abstract

The decades after the war brought a great many changes to the state of Hawaii as clearly visible in the architecture of the Honolulu Civic Center. Of the different agencies represented, the Hawaii state buildings constructed after 1959 in the in the Civic Center are examples of significant changes in a more regional architecture customary in earlier Hawaiian governmental design. There was an effort to create an appropriate form of government architecture for the islands since the mid 1910s by adapting styles from other temperate areas, like southern California, to Hawaii's unique climate. But with the inclusion of Hawaii into the Union in 1959, there was a concern among architects that these older and often Spanish Mission style government buildings lacked a true "Hawaiian" character muddling its image as a new state. In the construction of new state buildings post-statehood, there was a conscious effort to create a regional architecture appropriate for Hawaii's climate and representative of its people. As a result, buildings blended indoor and outdoor environments, utilized sunshades, and were oriented to take advantage of trade winds while incorporating local materials and art. These buildings were deliberate in their designs and represent people's aspirations for Hawaii in the early years after statehood. As buildings in so many temperate zones, these buildings are becoming the victim of changes in perception and expectations. They are dismissed and under threat of insensitive alterations and in one case demolition. This thesis intends to set the stage for their regional significance, seeks to explain how their designs emerged, and why they are to be preserved as important testimony to the state's history.

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## Introduction

Last summer, I worked on a survey of mid-century suburban subdivisions on Oahu for the State Historic Preservation Division. When not in field, much of our research was conducted downtown in the Honolulu Civic Center. To my surprise, many of the government buildings I was doing research in were massive concrete structures that completely juxtaposed my idea of what buildings in Hawaii should look like. At that point, I started wondering why such designs were chosen and what led to their construction. So, when it came time to choose my thesis topic, I decided to investigate the government buildings of the civic center. How did they come about, why were the designs that we see today chosen, did they create an image for the state, and do they represent a regional architecture? With these questions in mind, I delved into Hawaii's complicated history and found that architecture has long been a mode of representation for the islands.

### Background

Honolulu is the capitol of Hawaii, and houses the local, state, and federal governmental agencies. The city is located on the southeastern shores of Oahu and is approximately sixty square miles in area. The Honolulu Civic Center in particular is located on the Waikiki end of town (eastern side). The estimated population of Honolulu County in 2012 was just under 1,000,000, while the actual city of Honolulu had a population of about 340,000. Honolulu is one of the densest cities in America and also has one of the highest costs of living. Today, Honolulu is made up of diverse communities with Asians comprising more than 54% of the population, whites 18%, mixed persons 16%, Native Hawaiians 8%, and a myriad of others making up the last 4%. Hawaii's economy is mostly dependent upon tourism and military spending, however finance, shipping, and manufacturing facilities can also be found in Honolulu.

Honolulu's climate, compared to both the mainland United States and other cities abroad, is ideal. Average temperatures fall between 72 and 81, with lows and highs ranging between mid 60s and high 80s. The city is subject to tropical downpours throughout the year, but there are rainy and dry seasons. The rainy season occurs in winter months and brings around 3-4 inches of rain, and in the dry summer season, the city receives less than one inch of rain. Trade winds from the northeast cool the island throughout the year, but occasionally Kona winds from the south bring hot sticky air. With that said the average humidity is 66%, and it is usually partly cloud or sunny.

### A Brief History of Honolulu

No one knows exactly when Honolulu was founded, but general approximations vary from 1000 to 2000 years ago. Its close proximity to Honolulu Harbor and Nu'uaniu Stream helped the area to develop. However, it was not important until the nineteenth century when King Kamehameha moved the royal Hawaiian court to Waikiki in 1804, and again to Honolulu itself in 1809. Additionally, in 1794, just sixteen years later, the first European ship headed by Captain William Brown landed in Honolulu Harbor. The harbor's location proved ideal and soon a successful trading post was established there.

Over the next century, Honolulu became Hawaii's most important city. In 1820, New England missionaries settled in Honolulu, opening numerous businesses. With their success and the growth of trade, Hawaii's economy grew as first the sandalwood and whaling industries boomed and then as a sugar and pineapple dominated. As a result, during the Monarchy Period the city grew and incorporated diverse architectural trends that were popular in the Western world. Examples include St. Andrew's Cathedral (1867) built by King Kamehameha IV and Queen Emma in the Gothic style, and Ali'iolani Hale (1874) and Iolani Palace (1871) built in the Italian Renaissance Revival Styles.

Though the monarchy were commissioning grand buildings, their power was waning due to an unlucky string of royal deaths and the increasing power of the small sect of social elite descended from the first missionary families. In 1893 Queen Liliuokalani was overthrown and the Republic of Hawaii was formed. Five years later the republic willfully became a territory of the United States and a territorial government was established. Buildings of the Territorial Period were devoid of any Hawaiian characteristics as government officials were still afraid that the Queen would try and win back power.

However, 1917 marked both the death of Queen Liliuokalani and the entrance of the United States into World War I. The war brought an increase in military spending and personnel to the islands causing a building and population boom. Simultaneously, after the Queen's death, architects began exploring a Hawaiian vocabulary for buildings. As such, new governmental and commercial buildings reflecting Hawaii's unique culture were constructed in the civic center throughout the 1920s and 30s. The Interwar Period is known throughout architectural circles as Hawaii's Golden Age of architecture and saw the likes of several great local architects like Hart Wood and C.W. Dickey.

Regional trends continued until the start of World War II, which drastically changed Hawaii forever. The war changed the territory economically, politically, and socially, and highlighted Hawaii's key position in the Pacific. New architects and materials were brought to the islands, and buildings grew taller and more streamlined. Once the war ended, the road to statehood began and plans were

made to redevelop the civic center. Though many new buildings were needed for the local, state and federal governments, people realized the importance of the older buildings in the area and made a concerted effort to respect and reuse them. However, a new site plan was created for the civic center, and many new buildings were constructed between 1960 and today that incorporated modern design and Hawaii's unique environment and culture. As part of the redesign, the civic center was designated an historic district and placed on the National Register of Historic places in 1978. However, the nomination only included buildings constructed before the 1930s (excluding the state capitol building completed 1969), and has since ignored any building that has come under the fifty-year rule.

Chapter one gives a brief background on architecture in Hawaii up until the turn of the nineteenth century, and specifically looks at how foreign styles of architecture have used and adapted to the islands throughout much of the state's modern history. It also looks at how governmental architecture was used to project an identity starting with the construction of Ali'iolani Hale.

Chapter two looks at the territorial period of architecture and addresses its creation and characteristics. This period saw the first conscious attempt at a regional architecture and sheds light on the regional vocabulary of the mid century governmental buildings.

The third chapter looks at the effects World War II had on architecture in Hawaii. Not only did the war introduce new building materials and techniques, but also it brought new architects to the islands, encouraged functional design, and completely changed the island's social order.

Chapter four then continues to look at Hawaii's architectural scene after the war. It explores the generational change of architects after many of the territorial period's architects had left the islands for good, and how that allowed a younger generation a chance to create their own movement. Additionally it looks at how the acquisition of statehood created an opportunity for these architects to give Hawaii a new image.

Chapter five looks at the creation of the Honolulu Civic Center and how it affected the new governmental buildings that were going to be located there. It also compares Hawaii's state governmental complex with those in California, Oregon, and Puerto Rico.

Chapter six then looks at the government buildings themselves and argues that they have regional qualities that reflect Hawaii's culture and environment, and that when combined with the civic center master plan mirror the desires and hopes of mid century Hawaii's architects and population.

Chapter seven then compares Honolulu's civic center plan and architecture to similar inter-

national designs. A look is taken at the work of Henry Klumb and Toro Ferrer in Puerto Rico, and Geoffrey Klumb's work is explored in Sri Lanka. Lastly, the conclusion looks at the significance of the buildings in relation to Hawaiian architecture and gives some suggestions for the area's future preservation.



Photo of the Honolulu Civic Center. Courtesy of Mike Gushard, February, 2013.

## Ch. 1: Hawaii's Historic Architecture

The period between 1778 and 1940 saw incredible changes in the Hawaiian Islands socially and architecturally. Before the 18<sup>th</sup> century, the islands were separate kingdoms relatively closed to the outside world and ruled by strict social systems. With the arrival of Europeans, the traditional Hawaiian way of life changed adapting to a new social and religious system while incorporating new people and building design into the way of life. This change was both rapid and slow in that western religion, warfare, and trades were quickly adopted by the Hawaiians, yet slow in that Hawaiian's remained in control of their islands until the end of the 19<sup>th</sup> century.

### Early architecture

Polynesians from the Marquesas Island first settled the Hawaiian Islands between 200 and 500 AD. Over hundreds of years, a highly stratified and complex society emerged, which was fortified with the arrival of Tahitian priests around 1200 AD. At the top of social system were the King and Queen, followed by priests, royalty, professionals, commoners, and finally outcasts. Society was governed by a set of strict laws called *Kapu* that kept the different classes separated. For example, *Kapu* required people lie down in the presence of the king or mandated the execution of any commoner that looked the king in the eye. Though stratified, Hawaiians worked together in all aspects of life including the building of their communities.

Buildings in old Hawaii were constructed of local materials and were adapted to the island's environment and climate. In general there were two types of buildings: *Heiau* (temples) and *Hale* (homes). *Heiau* were open platforms upon which stone wall enclosures, towers, and wooden statues built. Materials like coral, lava rock, and basaltic blue rock were used in their construction, and sometimes small wooden structures were located within the temple. *Hale* were also built upon platforms and were grass huts made of a variety of materials like koa and ohia logs, coconut bark, pili grass, and woven *lauhala* (pandanus leaf).<sup>1</sup> Traditional hale continued to be built and used until the 1830s and 1840s.

Things began to change in the islands during the reign of Kamehameha I. Born in 1736, he was the Hawaiian king to unite the Hawaiian Islands with all but Kaua'i and Ni'hau under his rule by 1795.<sup>2</sup> Simultaneously Englishman Captain Cook arrived in 1778, opening the islands to traders and

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1 "HawaiiHistory.org - Hawaii History - Home." HawaiiHistory.org - Hawaii History - Home. Hawaiihistory.org, n.d. Web. 20 May 2013.

2 Kamehameha gained control of both Kaua'i and Ni'hau in 1809 through diplomatic measures.

whalers from Europe, America, and Asia. In 1794 western mariners and whalers “discovered” the Port of Honolulu, and in 1803/4 Kamehameha moved the Hawaiian capitol from Lahaina (Maui) to Honolulu.

In 1819 Kamehameha died and his son Liholiho became king. Taking advice from his mother, Liholiho abolished the Kapu laws that same year leaving Hawaiians without a religion or social system. Coincidentally, in the midst of upheaval, New England missionaries arrived in 1820 finding easy converts. Between 1830 and 1850, structures became more and more westernized reflecting the large changes in Hawaiian society. Local materials like pili grass, volcanic rock, and coral blocks continued to be used but western features like high-pitched roofs, windows, and doorways were increasingly incorporated into building designs.<sup>3</sup>



Image 1: Hawaiian Islands, Hale. A group of men, women and children, standing and sitting on the foreshore of a beach, a small settlement of wooden and thatched dwellings behind them, enclosed with rock walls. On the Pu'uwai Beach, in the Kamalino District, on the island of Ni'ihau. Photo by Francis Sinclair, 1885. Courtesy of the Auckland War Memorial Museum Library Catalogue.

<sup>3</sup> Sandler, Rob, Frank S. Haines, and Julie Mehta. Architecture in Hawai'i: A Chronological Survey. Honolulu: Mutual Pub. and Coral House Pub., 1993. Print. 8

## The Missionary Period

Before the arrival of the missionaries in April of 1820, Honolulu was a small village of grass huts and taro patches. At first missionaries adopted Hawaiian building techniques and constructed thatched grass huts. However, in January of 1821, pre fabricated houses arrived from New England, introducing typical New England Colonial buildings to the islands. Needless to say, the buildings soon proved to be unsuitable for the island climate: small windows created dark and stuffy interiors and clipped eaves gave little shelter from sun and rain.<sup>4</sup> The failure of the first New England houses forced the missionaries to adapt their designs to the local climate. In 1831 a house was built that featured a termite resistant coral rock foundation, a porch, and a frame made of salvaged wood from ships.

Domestic buildings were not the only type of architecture being built. With the adoption of Christianity, churches and their associated buildings were also being constructed. In Honolulu, the first church was a thatch structure that seated 300 people. As the congregation of Kawaiaha'o Church grew, members decided to build a larger church made of coral block. Locals dove ten to twenty feet to quarry the coral used in the church and then transported it inland to the church site. Construction took five years and the church was completed in 1842. It was the biggest and most politically important building in the kingdom for decades, and architecturally the building was important for its extensive use of tropical materials.<sup>5</sup> insert

Though there was experimentation in the islands throughout the Missionary Period, native building techniques were still the norm for every day projects. Larger projects saw the use of coral block and wood, however these materials had their problems. Coral block was used until the 1860s and was then replaced with concrete block. Wood was continuously used for domestic and commercial structures but was susceptible to termites, which are still a major problem on the islands.

Great changes came to the Hawaiian Islands after 1850. The previous decades had seen the rise and fall of the sandalwood and whaling industries, while the second half of the century would witness the rise of the sugar and other agricultural industries. With rising industry in Hawaii came immigrants in search of jobs from America, Asia, and Europe. Chinese workers were the first to arrive to work on sugar plantations starting in 1852. Fifteen years later, the first laborers from Japan arrived with a large number of Filipinos, Koreans and Portuguese following them. With these immigrants

<sup>4</sup> Sandler, 11.

<sup>5</sup> “Kawaiaha'o Church - Honolulu, Hawaii.” Kawaiaha'o Church - Honolulu, Hawaii. Kawaiaha'o Church, n.d. Web. 20 May 2013.

came new architectural styles and the importation of new materials such as concrete and Chinese roofing tiles. The resulting structures created a diverse collection architecture that made their mark on future styles in Hawaii.



Image 2: West side of the Mission Frame House in Honolulu. The small windows and short eaves were inappropriate for the tropics as they provided little ventilation and protection from the sun and rain. However the later addition of larger windows and balconies helped adapt the buildings to Honolulu's climate. Photo courtesy of the Library of Congress, Prints & Photographs Division, HABS, Reproduction number. Photo by Jack E. Boucher.



Image 3: A view of the Mission House Museum from South King Street, Honolulu. Personal Photograph by Author. May, 2013.

In 1848, King Kamehameha III instituted the Mahele, which divided up traditional land tracts between the king, chiefs, and the Hawaiian population at the advice of his foreign advisors. Two years later, the Kuleana Act was passed, giving people the right to purchase land in a western sense for the first time. The act gave Native Hawaiians the right to claim family lands, but due to confusion about the concept of property, many never did. Consequently, many foreigners were able to buy huge tracts of land and establish new industries like cattle ranches and sugar plantations.<sup>6</sup>

The changing economy challenged the Hawaiian monarchy's power over the islands both at home and abroad. Hawaii was constantly being threatened by foreign powers like Britain, France, and Russia. The monarchy was able to play the foreign powers off each other, but domestically, as the sugar industry became more successful, American missionaries and wealthy businessmen worked their way into royal circles gaining more and more power. Adding to the Hawaiian monarchy's problems was an unlucky span of royal deaths lasting over forty years that would contribute to their eventual loss of power.

With the increase in business and population, the need for a better-established government was needed. To get a better understanding of how to govern the islands in such a situation, members of the Hawaiian monarchy traveled Europe and America extensively, and meet with many political leaders like the presidents of France and the United States.<sup>7</sup> The increasing influence of Americans and Europeans on the Kingdom of Hawaii not only manifested itself in politics but also architecture. As Honolulu became an important stop on the trade route between America and Asia, people were exposed to goods from all over the world. The monarchy developed a taste for Asian silks, European Art, and foreign fashion, as well as ornate building styles like neoclassical and Italianate.<sup>8</sup>

Both Kamehameha IV (1855-1863) and Kamehameha V (1863-72) traveled Europe extensively, and Kamehameha V was the first to utilize European styles with the construction of the Royal Mausoleum in 1865, Iolani Barracks in 1870, and the Kaemhameha V Post Office in 1871. Both the Royal Mausoleum and Iolani Barracks utilized the Neo Gothic style and were made of stone, whereas the Kamehameha V Post Office was Italianate and an early example of reinforced concrete block construction.<sup>9</sup>

6 hawaiihistory.org

7 hawaiihistory.org

8 hawaiihistory.org

9 Architecture in Hawaii a Chronological Survey, . 23

After Kamehameha V's death in 1872, King Kalakaua (1874-1891) created an even more ambitious building scheme. By the 1870s, the original Iolani palace had fallen into disrepair and there was a need for a new palace that symbolized the growing power and dignity of the monarchy. Ali'iolani Hale was originally designed and constructed as the new palace starting in 1872 by Australian architect Thomas Rowe, but was converted into the legislative building by Hawaii's Superintendent of Public Works Robert Stirling before its completion.<sup>10</sup> In 1879 the old Iolani Palace was razed, a new palace built in the Renaissance Revival style with a skeletal steel and concrete structure covered with brick and stucco was built. King Kalakaua moved into the new palace after its completion in 1882, and after his death Queen Lili'uokalani lived there until the monarchy was overthrown in 1893. From 1893-1968 the palace was renamed the "Executive Building", and served as the capitol of the Republic of Hawaii.<sup>11</sup>

In the 1860s when Victorian architecture became the new vogue, Hawaiians faced a dilemma. The only stone found on the islands was too coarse to carve intricate details into, and in response concrete was introduced. An article from the Honolulu Advertiser stated that molded concrete was first in 1863/4 as decorative trim on a sugarhouse on Waihee Plantation in Maui. This technique was then used again in the Castle and Cooke store in Honolulu in 1869, as well as some government built schoolhouses.<sup>12</sup>

The biggest advance came in 1870 when J.G. Osborne designed the new Kamehameha V Post Office completely out of concrete. Osborne was an Englishman who brought knowledge of concrete to Hawaii in the 1860s. He had designed the Castle and Cooke store in 1869 and raved about the suitability of concrete for Hawaii's climate. Throughout the rest of the decade, Osborne created numerous projects of concrete, such as the Royal Hawaiian Hotel, the C.E. William's store, and the Dillingham store. Interestingly, concrete went out of fashion at the end of the decade, perhaps due to Osborne's leaving Hawaii. Additionally, concrete was not a cheap building material at the time: Hawaii does not have the type of rock necessary for concrete so aggregate had to be imported from England or California.<sup>13</sup>

<sup>10</sup> Penkiunas, Daina Julia. American Regional Architecture in Hawaii: Honolulu, 1915-1935. Thesis. University of Virginia, 1990. N.p.: University of Virginia, 1990. ProQuest Dissertations and Theses. Web. 4 Jan. 2013.

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<sup>11</sup> Unfortunately, the building was neglected for years necessitating renovations in the 1930s and a \$6 million dollar renovation in 1969. It is still the only palace found in the United States. Development of the Civic Center Plan 1960

<sup>12</sup> Peterson, Charles E. "Concrete Blocks, Honolulu, 1870's." Journal of the Society of Architectural Historians 3rd ser. 11 (1952): 27-29. JSTOR. Web. 18 Dec. 2012. <<http://www.jstor.org/stable/987613>>, 27

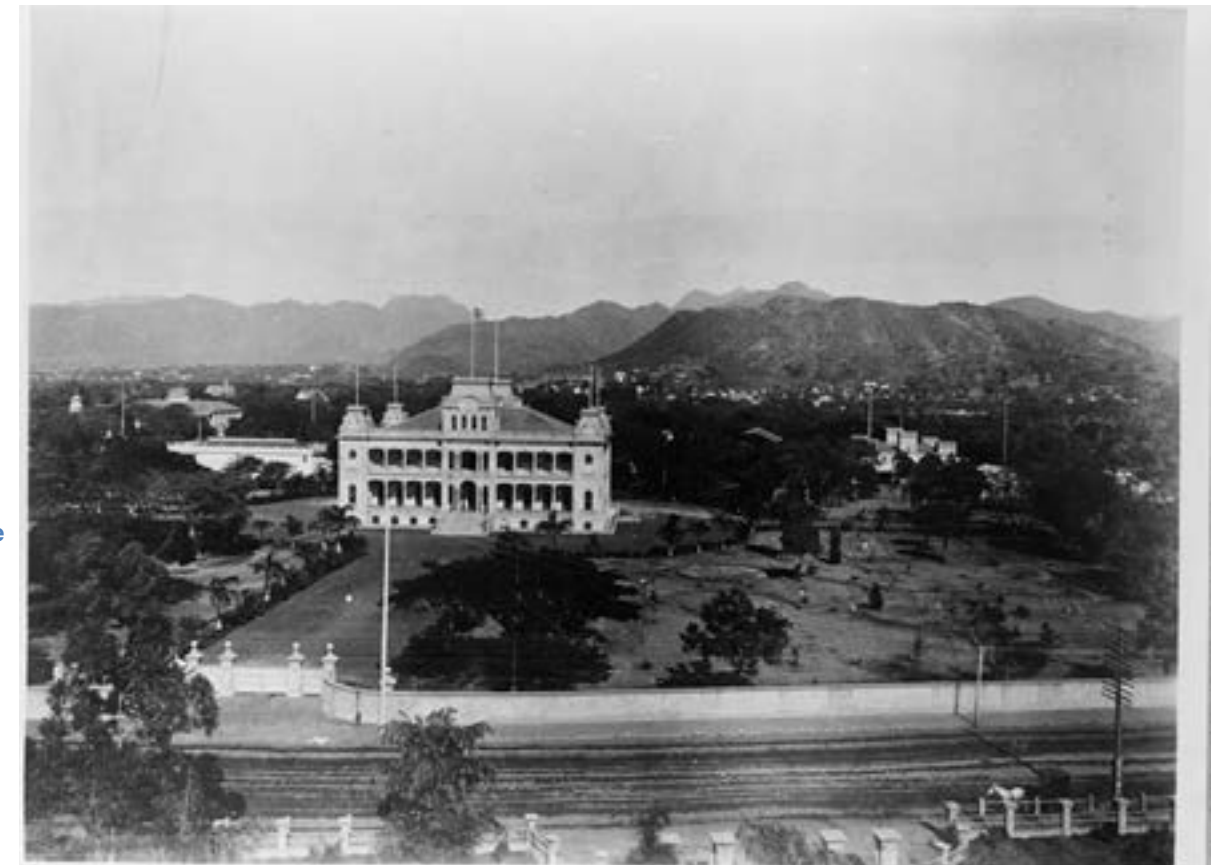
<sup>13</sup> Peterson, Concrete Block Honolulu, 29.

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Image 4: A view of Ali'iolani Hale from Iolani Palace in 1880. Image courtesy of the Library of Congress, Prints & Photographs Division, HABS. Original in the Hawaii State Archives.



Image 5: A distant view of Iolani Palace and its grounds in 1886. In the distance one can see Punchbowl Crater. Image courtesy of the Library of Congress, Prints & Photographs Division, HABS. Original in the Hawaii State Archives.





## The Territorial Period

In late 1892, a small group of American businessmen created a secret plan to overthrow the Queen Lili'uokalani and the Hawaiian monarchy. On January 17<sup>th</sup>, 1893 their plan succeeded as the queen stepped down avoiding bloody revolution. Though the queen desperately tried to regain her kingdom in the following years, it was not to be and the Republic of Hawaii was created. The republic petitioned to be American territory starting in 1893, but due to uncertainties about the legality of the republic, it did not happen for another five years.

In the decade following the overthrow of the monarchy, an economic and population boom caused the island's construction industry to flourish. Increasing numbers of ships sailed to Hawaii from the American mainland using the islands as a stopping point in route to Asia. The influx of immigrant sugar and pineapple plantation workers and military personnel following the 1898 Spanish American War swelled the population of the new territory to 140,000 by the turn of the century. Honolulu's population grew from 14,000 in 1890 to 40,000 by 1900 creating a demand for new construction as business and commerce also increased exponentially.<sup>14</sup>

In response to the city's rapid growth, city planners from the mainland were invited to islands and asked to give suggestions for the growth of Honolulu. In 1895 Professor B. G. Northrop, an organizer of the Village Improvement Society in the US, visited and encouraged Honolulu's government to improve sidewalks and roads, establish parks, plant trees, and clear abandoned lots and structures. Though his suggestions met with approval, only some, such as the widening and straightening of many roads, were adopted. The report did little to actually change anything in the city, though Northrop's suggestions did eventually lead to the creation of green spaces like Kapiolani Park, Diamond Head and Punchbowl.

In 1896 the Civic Federation of Honolulu invited Charles Mulford Robinson to develop a plan and prepare a report for the city's parks. Robinson was a noted town planner from Rochester, New York, who had done similar projects for the cities of Colorado Springs, Oakland, Los Angeles, and Denver.<sup>15</sup> In his report, *The Beautifying of Honolulu*, Robinson emphasized the need for Honolulu to preserve its individuality. He states, "Do not dream of what other cities have done; but, far isolated from them, develop your own individuality, be Hawaiian, be a more beautiful Honolulu. Then you will

have distinction..."<sup>16</sup> Robinson also recognized Honolulu's potential as tourist destination and recommended the development of an open park space around Iolani Palace and the existing government buildings.

Between 1899 and 1905, Honolulu was effectively rebuilt along Beaux Arts and Classical Revival principles influenced by the City Beautiful Movement. Local architects like Oliver G. Traphagan, Harry Livingston Kerr, Emory and Webb, and Ripley and Reynolds used classical forms that were popular on the mainland until the end of World War I. Even C.W. Dickey, who later became known for his more local architectural style after World War I, worked in the classical style at this time. Dickey's six story classical Stangenwald Building opened in 1901 along with other influential buildings like the Royal Brewery (1898) on Queen St. and the Moana Hotel in Waikiki (1901).

The Beaux Arts tradition was adopted due to its popularity on the mainland, but political reasons could have led to its acceptance as well. After the overthrow of the monarchy, Queen Lili'uokalani was briefly imprisoned within Iolani Palace and then allowed to live in her private residence just a few minutes from the capitol. Until her death in 1917, those in power were afraid that she would attempt to retake the government, and consequently banned the use of the Hawaiian language and focused on westernizing the islands. The use of an overtly classical architecture was just another way western principles were imposed on islanders.

Building slowed in 1905 when Hawaii experienced a brief recession. However, after annexation in 1898, the military importance of the new Territory of Hawaii was quickly realized, and starting in 1900 the United States military began increasing its presence in Hawaii with the construction of Pearl Harbor Naval Base. Construction rushed ahead in 1915 with the onset of World War I, and by 1919 Pearl Harbor was fully operational as a naval base complete with dry-docking and repair facilities. Simultaneously, the largest military post in the United States was established at Schofield Barracks in Central O'ahu in 1910. Military construction continued at a rapid pace throughout the 1910s, and the military continued to expand their presence in the Hawaiian Islands throughout the following decades.

14 Sandler, *Architecture in Hawaii*, 35

15 Penkiunas, *American Regional Architecture in Honolulu, Hawaii*, 106

16

16 Penkiunas, *American Regional Architecture in Honolulu, Hawaii*, 113.

## Conclusion

Within the span of one century, Hawaii had transformed from a secluded island kingdom to a territorial trading center. The arrival of American missionaries and the development of a western economy had drastically altered the islands culturally and politically. These changes were manifested both architecturally and in the larger context of Honolulu's city plan. Indigenous hale and heiau were replaced with ornate western palaces and commercial buildings as Honolulu's population and economy grew. The forthcoming years would bring even more change to Hawaii, and in particular Honolulu, with the development of the Territorial government and World War II.



Image 6: Stores along Fort Street in downtown Honolulu between 1900 and 1915 display architecture typical of mainland America at the time. Library of Congress, Prints & Photographs Division.

## Chapter 2: The Golden Age

Three key events dating between 1915 and 1917 helped shape Hawaii in years before World War II: World War I, and the death of Queen Liliuokalani, and the opening of the Panama Canal. World War I brought new people, building techniques, and materials to the islands and spurred military construction throughout Honolulu. The death of Queen Liliuokalani solidified Hawaii's status as a United States territory and lessened the restraints upon the practice of Hawaii's languages and culture. Lastly, the opening of the Panama Canal shortened the distance between Hawaii and the east coast of the United States by thousands of miles, increasing the accessibility of people and information both to and from the islands and bolstering the island's economy. As a result, the territory welcomed a number of fresh-eyed planners and architects from the mainland who recognized Hawaii's exceptional qualities and then created an architectural vocabulary that complimented them.



Image 7: A photo of Honolulu from Punchbowl Palace from the 1890s. Iolani Palace and Ali'iolani Hale can be seen in the distance in the center of the photograph. Image courtesy of the Hawaii State Archives.

## World War I and the Death of Queen Lili'uokalani

Hawaii saw little action during the First World War, but its life on the islands was still greatly altered. Food and liquor shortages were frequent and the tourist trade all but disappeared. The military greatly expanded their presence and completed many projects on the islands as part of an overall trend towards Americanization. With the death of Queen Lili'uokalani and the passage of time, Hawaii was becoming less bitter about its past and was becoming more loyal to the United States. Schools were only teaching English and the ideals of American democracy.

Not only were attitudes changing, but also the population itself was undergoing a major shift. Between 1850 and 1920, the native Hawaiian population had decreased by 50% due mostly to disease. As the Hawaiian population decreased, the island's general population was rapidly increasing. As stated in the previous chapter, people from China, Japan, the Philippines, and Portugal were immigrating in large numbers to work in Hawaii's agricultural industry. Additionally, people were emigrating from the mainland for both military and commercial reasons.

This population growth tremendously effected the built environment, pushing Oahu's city and county government to take on new city planning efforts. Beginning around 1920, the territory experienced two decades of rapid growth in population, which increased from 256,000 in 1920 to 423,000 in 1940, mostly in Honolulu. Many of the projects aimed at better infrastructure and included a better and cleaner water system, the expansion of the sewer system, a better police force, and a bigger harbor. These projects were necessary due to the expansion physically of the city, which was sprawling uncontrollably. Because of Hawaii's unique form of land ownership, the downtown area did not develop normally with all lots in a certain area utilized. Instead, large tracts of land were left empty downtown as development spread outside of the city. Omnibuses and streetcars accelerated this movement.

Though a City Planning Commission was established in 1916, they were bad at getting things done, and instead the private sector once again took control of the situation. More specifically, a small group of elite families looked to bringing well-known mainland architects to the islands. It is important to note that at this time, Hawaii's government was in the hands of these families, all of whom had gained their fortunes in the sugar industry. These family enterprises were known as the big 5 kama'aina companies- Castle & Cooke, Alexander & Baldwin, American Factors, Theo. H. Davies, and C. Brewer- and Dillingham and Company. They subsequently were responsible for not only the

decade's city planning initiatives but also several private commissions that greatly influenced the future of Hawaiian architecture. This was the era of C.W. Dickey, Hart Wood, Julia Morgan and Bertram Grosvenor Goodhue. The greatness of this period is manifested in such acclaimed and enduring structures as the First Church of Christ Scientist (1923), the Honolulu Academy of Arts (1927), the Richards Street YMCA Building (1927) and the Alexander & Baldwin Building (1929).



Image 8: The Army and Navy YMCA on Richards Street was designed by Lincoln Rogers and is another great example of Territorial architecture. The Army Navy YMCA, Honolulu. Personal photograph by author. May 2013.

Their collective efforts provided a regional architectural vernacular for the islands that had not been clearly expressed since the first Western structures replaced the grass huts of Hawaii. None of the architecture in the past 100 years had been regional. However by the 1920s, the Spanish Colonial or Mission Revival idiom was becoming accepted as appropriate to the climate. From the missionary style, Hawaii architects, most notably Dickey and Wood, developed a valid design approach for architecture that is distinctively Hawaiian. The Territorial Period is most significant because finally an appropriate regional architecture, previously seen only in grass huts, had emerged in contemporary Western architecture. Solid and comfortable yet comprehensible in scale, this architecture was sympathetic to the environment, with the former rigid relationship of indoor and outdoor spaces opening outwardly into nature. From the extended roof eaves to the choice of local materials and the introduction of Asian design motifs, it also was architecture that was appropriate to the lifestyle and culture of the Hawaiian Islands.

## The Panama Pacific Exhibition

The opening of the Panama Canal greatly affected development within the Hawaiian Islands. Trade routes between the east and west coasts of the United States were drastically shortened, promoting trade throughout the Pacific Basin and Asia. Even with shortened distances, ships traveling between California to Asia needed a port to obtain supplies and refuel. Honolulu was the obvious choice as it was an already sizeable harbor and perfectly positioned between the two continents. Consequently the amount of people, goods, and information passing through Honolulu's port increased enormously after the canal's completion in 1914.

In celebration of the decade long project, two exhibitions were held in California: The first was the Panama-Pacific Exposition in San Francisco held between February and December of 1915, and the second was the Panama-California Exposition in San Diego, which lasted from March 1915 until January 1917. The importance of these events was two fold. First, the differing ways the government of Hawaii represented itself at the expositions reflects the territory's changing views of itself, and secondly, the expositions introduced influential architects like Bertram Goodhue to Hawaii.<sup>17</sup>

With the overthrow of the monarchy in 1893, Hawaii began participating in large international events such as World's Columbian Exposition in Chicago in 1893 and the Midwinter Exposition in San Francisco in 1894. At these early events, Hawaii concessions were located in the entertainment sections and represented itself as a tourist destination, drawing people in with a cyclorama of an erupting Mount Kilauea. Even in the Panama-California Exposition of 1915, the Hawaiian concession focused on entertaining guests with a complete replica, people and all, of a traditional Hawaiian village.<sup>18</sup>

However, at the Panama-Pacific Exposition in San Francisco, the Territory of Hawaii hoped to do more than entertain. The goal of this exposition was to promote commerce and tourism, and show that Honolulu was a modern city with the same amenities as other mainland American cities.<sup>19</sup> Architect C. W. Dickey, a native of Hawaii who was currently working in the Bay area, was chosen to create a design on a prominent site among state buildings. The resulting design mirrored its surrounding beaux-arts buildings and was meant to represent Hawaii as a modern American city. Within the building, Hawaii's atmosphere was recreated with images of the island landscape, tropical plants, Hawaiian musicians, and an aquarium, and pamphlets promoting Hawaii's ideal climate and scenery

17 Penkiunas, American Regional Architecture in Honolulu, Hawaii, 87.

18 Penkiunas, American Regional Architecture in Honolulu, Hawaii, 88.

19 Penkiunas, American Regional Architecture in Honolulu, Hawaii, 91.

22

were used to promote tourism.<sup>20</sup> The draw of wealthy white tourists and residents would become increasingly important as it was seen as a tool to develop the Honolulu's legitimacy as a modern American city.

The importance of the Panama-California exposition rests on creation of the Spanish Colonial Revival style of architecture. In contrast to other expositions, the leaders of the Panama-California exposition decided against the use of the beaux-arts style and instead drew inspiration from the area's surrounding Spanish Mission buildings. With this in mind, Bertram Goodhue, who had experience with this style in Cuba and Panama, was chosen as the advising architect. Buildings at the exposition drew upon the Spanish Mission, Spanish Baroque, and Moorish Revival architecture. The resulting Spanish Colonial Revival style proved so popular that it became the staple style of architecture in southern California after the close of the exhibition.

At both expositions, architects were gaining the attention of prominent Hawaiian citizens. Newspaper articles lauded the development of an architectural style that suited southern California and called for the development of a similar style for Hawaii.<sup>21</sup> After the close of the exhibitions, several architects including Bertram Goodhue and Louis Mullgardt were invited to take part on projects in Honolulu.

## The Development of a Regional Vocabulary

After the end of the war, Hawaii and especially Honolulu experienced a second building boom. The military's expanding presence, the success of the sugar and pineapple industries, and the growth of the tourist industry fueled the economy. As a result, the city again expanded, straining resources and leading to overcrowding. In July of 1915, the Honolulu city council created a commission of seven members to "provide for and regulate the future growth, development and beautification of the city and county of Honolulu, in its public and private buildings, streets, parks, grounds, and vacant lots, and to provide plans consistent with the future growth and development of the city and county."<sup>22</sup>

The city commission was ambitious but lacked funds, causing a lady's group called the Outdoor Circle to invite planners from the mainland to the islands. Simultaneously, there was a greater interest from the politically elite society to create well-designed architecture, but there were very few architects practicing in Honolulu. So, in 1917 both Louis Mullgardt and Bertram Goodhue were invited

20 Penkiunas, American Regional Architecture in Honolulu, Hawaii, 92-95.

21 Penkiunas, American Regional Architecture in Honolulu, Hawaii, 111.

22 United States. Territorial Planning Board. Report on the Executive and Legislative Quarters Civic Center Honolulu, Hawaii. Vol. 10. Honolulu: Territorial Planning Board, 1941. Print.

to the islands for both planning and architectural purposes.<sup>23</sup>

Louis Mullgardt was originally from Missouri but gained fame working as an architect in the Bay Area. He was very active in the San Francisco architectural and art scenes acting as the president of the San Francisco Society of Architects, the director of the San Francisco Art Association, and vice-president of the San Francisco Society of Artists. He designed the Court of Ages for the Panama Pacific International Exhibition in San Francisco, which was where he first attracted the attention from Hawaiians. In 1915 the ladies of the Outdoor Circle recruited Mullgardt to create a plan for downtown Honolulu.

By 1917, Mullgardt had created plans for a central business district and ground plans for seven buildings. The Outdoor School mandated that he design buildings in line with Honolulu's surrounding landscape, climactic conditions, customs and practical needs, and the result was a type of architecture Mullgardt described as Hawaiian Renaissance Revival. Staples of the style would include walls of enameled terra cotta, windows and doors set flush with outside walls, and a monumental arcade along the first floor of all street frontages.<sup>24</sup>

Though Mullgardt designed seven buildings for downtown Honolulu, only one was constructed. This was due to a number of reasons including a Native Hawaiian outcry against a major planning effort from a mainland architect. His only realized construction, the Theo H. Davies building introduced a number of structural innovations that served as precursors for later building in Hawaii, such as the use of concrete for walls and columns to prevent damage from fires and termites. Unfortunately, the building lacked an innovative design, with its only concessions to the Hawaiian environment an arcade and interior courtyard.<sup>25</sup> Mullgardt's major contribution was one of motivation. As the first major mainland architect to arrive in Honolulu, he introduced the patron class to the works of a design professional.<sup>26</sup> This interest in establishing an appropriate regional architecture in Hawaii would blossom in the 1920s, thanks in a large part to architects like Bertram Goodhue, C. W. Dickey, and Hart Wood.

Next to appear in Honolulu was Bertram Goodhue, an already established architect from New York upon his arrival in 1917. He had caught the attention of the Honolulu elite with his work at the Panama Pacific Exposition of 1916., and was initially asked to create an overall campus plan for

23 Penkiunas, American Regional Architecture in Honolulu, Hawaii, 117.

24 Penkiunas, American Regional Architecture in Honolulu, Hawaii, 120.

25 Penkiunas, American Regional Architecture in Honolulu, Hawaii, 125-126.

26 Penkiunas, American Regional Architecture in Honolulu, Hawaii, 129.

Oahu College. Because of his known use of eclectic styles and attention to local context, Arthur Griffiths, the president of Oahu College, expressly chose Goodhue in hopes that he would create a new type of Hawaiian architecture. In turn Goodhue had hoped that his designs would inspire an interest in the beautification of Honolulu.<sup>27</sup>



Image 9: The Theo H. Davies Building on the left, in downtown Honolulu, was designed by Louis Mullgardt Courtesy of the Hawaii State Archives. 1936.

By the end of 1917, Goodhue had visited the islands and submitted designs for both the Oahu College campus and the Kamehameha Schools. In both cases, Goodhue tried to create designs that were appropriate for Hawaii's setting and climate. In a letter from Griffiths to Goodhue, Griffith stated:

"I do wish to emphasize... the difficulty that lies in the fact that together we are trying to develop not only a block plan towards which the school may grow for all time but also a type of architecture which will gather and preserve the traditions of the past and be adapted to the conditions and necessities of use of the present and future. The prime reason for the success of these plans is your understanding of the elements of history, tradition and environment which enter into it."<sup>28</sup>

Goodhue's first attempt at such architecture came with the design of Dillingham Hall for Oahu College. The building was an auditorium and was to serve as an example for any new buildings to come. Goodhue modeled its design after the old classroom buildings that surrounded the site follow-

27 Penkiunas, American Regional Architecture in Honolulu, Hawaii, 140.

28 Penkiunas, American Regional Architecture in Honolulu, Hawaii, 156: A.F. Griffiths to Bertram Goodhue, 8 April 1921, Punahou School Archives, Honolulu.

ing popular Hawaiian tradition. These buildings were from the missionary period and had lava rock walls covered with a rough coat of stucco, small openings, and a double-pitched roof with wide overhanging eaves. All of these forms, with the exception of the small windows, were incorporated into the new building. Goodhue oriented the building so that its large windows captured the trade winds, while arcades and lanais were added to both expose and shelter people from rain and sun. Goodhue insisted on using local materials when possible and advocated for the use of green Chinese roof tiles instead of red Spanish. Lastly, Goodhue used masonry grilles for decoration surrounding the entrance of the building.

Unfortunately, Dillingham Hall was not completed before Goodhue's death in 1924 and was subsequently altered by the successor firm Mayor, Murray and Phillips. However, Goodhue designed other buildings in the Honolulu area that showcased these new design principles, such as the Honolulu Academy of Arts where Goodhue perfected his new form of Hawaiian architecture.

The building, located in downtown Honolulu, was commissioned by the Cooke family and was to house the family's art collection. The family insisted the design recall the history and culture of the islands: "The building should represent in stone the story of the islands. It should be neither prosaic nor exotic, but simple, preferably Hawaiian in tone."<sup>29</sup> In response Goodhue created a building that was low to the ground, open to the elements, and based around three courtyards. The building's low scale was an attempt to remain in scale with the surrounding neighborhood as well as disguise the fact that it took up almost an entire city block. The two courtyards were Chinese and Spanish themed, displaying the presence of both east and west cultures in Hawaii. Goodhue also incorporated historical materials from older buildings in Honolulu like Chinese granite that had been used as ship ballast from the sandalwood trade. Elements similar to those found at Dillingham Hall, such as a tiled double-pitched roof with large eaves, arcades, masonry grilles, and lanais were also used.

Goodhue's designs are now accepted as important steps towards the creation of a modern Hawaiian architectural vocabulary.<sup>30</sup> His designs reflected Hawaii's history, culture, and environment. The building's low scale and dominant roof created a simple and domestic space for the museum, recalling early Hawaiian hale. The open entrance, composed of only a gate, leads guests into an open-air courtyard that carries the area's surrounding natural landscape into the museum. Lastly, the

<sup>29</sup> Penkiunas, *American Regional Architecture in Honolulu, Hawaii*, 165: Honolulu Academy of Arts: Its Origin and Founder

<sup>30</sup> Sakamoto, Dean. *Hawaiian Modern: The Architecture of Vladimir Ossipoff*. Honolulu: Honolulu Academy of Arts, 2007. Print, 34.

open atmosphere of the museum evokes Hawaii's open and welcoming society. Goodhue's concepts



Image 10: The Honolulu Academy of Art, designed by Bertram Goodhue, is characterized by its low scale, pitched roof, and interior courtyards. Library of Congress, Prints & Photographs Division, HABS. Photo by Chris Dacus, 2011.



Image 11: The Banyan Court at the Honolulu Academy of Arts. Dacus, 2011. The double pitched roof sheltered windows and inhabitants from tropical sun and downpours. Library of Congress, Prints & Photographs Division. Photo by Chris Dacus, 2011.

### Growth of new Hawaiian style

By the 1920s, Hawaii was developing its own identity and was no longer reliant on the mainland for architectural inspiration. Economically the sugar and pineapple industries were extremely successful and new commercial enterprises were popping up throughout Honolulu. With economic success came a sense of pride and a growing population. By the beginning of the 1920s Hawaii's population had risen 22% from 1910, to a total of 255,881, with Oahu's population rising 51% to a total of 123,496. The growing population and economy caused a building boom, which attracted many new architects to the islands. Whereas in 1915 there were only 3 AIA architects in Hawaii, there were seven by 1925 and eleven by 1930.<sup>31</sup> Two of these architects were Hart Wood and C.W. Dickey, both of whom played a major role in the development of a regional architecture until the start of World War II.

### Hart Wood and C.W. Dickey

Hart Wood arrived in Hawaii after working as an architect in San Francisco from 1902 until 1919, where he experimented with the bay area's regional architecture. Charles William Dickey was born in Oakland, California in 1871 but moved to Maui at the age of two. He left the islands for high school and continued to the Massachusetts Institute of Technology for his architectural degree, and upon graduation returned to Hawaii where he worked in the Beaux Arts style. When the construction boom of the turn of the century slowed in 1904, Dickey returned to California where he remained until

<sup>31</sup> Penkiunas, *American Regional Architecture in Honolulu, Hawaii*, 230.

1924. In San Francisco, both architects were exposed to the Bay Area's regional architecture and developed their own architectural philosophies.

Wood and Dickey first teamed up upon Wood's arrival in Hawaii in 1919. Dickey was still in San Francisco at the time and after a little less than a year, the partnership dissolved. Soon after his arrival, Dickey produced many notable residential buildings that sought to create new regional vocabulary: The houses often followed the Spanish style, and traditional Hawaii elements, like the steeply pitched roof and Hawaiian inspired ornament, were incorporated. During the first half of the 1920s, Wood experimented with elements from Hawaii, the mainland, and Asia in hopes of creating guiding principles for a new regional architecture. He was well known for taking these separate elements and merging them into one coherent design. In one source, Wood expressed his views on the subject:

"We often hear, that Hawaii should have a distinctive style of architecture for her home, but those who make the statement seldom realize that the development of an architectural style is not a matter of accomplishment by one generation. It takes hundreds of years to establish an accepted style- and then it will be, in all probability, a combination of several other styles molded to the especial requirements of a local condition."<sup>32</sup>

C.W. Dickey was also busy attempting to create a Hawaiian style during the early 1920s.

Though Dickey was based out of San Francisco, he still took commissions in Hawaii before his permanent return in 1924. He also took on many residential structures, with his most important contribution being the popularization of the double-pitched roof associated with historic grass houses. Double-pitched roofs proved successful in the islands for two reasons. First, the steeply pitched section allowed for higher ceiling heights and ventilation, capitalizing on Hawaii's trade winds and creating a cooler environment. Secondly, the lower pitched section could be extended far over walls or porches protecting windows and inhabitants from the tropical sun and sudden downpours. The roof type had long been used in Hawaii, but Dickey was the first to label it distinctively Hawaiian because of its historical associations and climatic advantages. Otherwise, Dickey mostly combined eclectic styles with climate appropriate plans to create his type of regional architecture.

Once Dickey settled permanently in Honolulu, he once again joined up with Wood. Their most well known building, and possibly their greatest, is the Alexander and Baldwin Building (1929) in downtown Honolulu. The building is a combination of a classical plan and façade with a Chinese roof, fourth floor balcony and decorative detailing. In *Hart Wood: Architectural Regionalism* in Hawaii, the

authors surmise that Wood and Dickey went with Chinese detailing because the Alexander and Bald-

32 Hibbard, Don, Glenn Mason, and Karen J. Weitze. *Hart Wood: Architectural Regionalism in Hawaii*. Honolulu: University of Hawai'i, 2010. Print, 98.



Image 12: The Alexander & Baldwin Building designed by Hart Wood and C.W. Dickey on Bishop Street, downtown Honolulu. Image courtesy of the Library of Congress, Prints & Photographs Division.



Images 13 & 14: The Alexander & Baldwin Building designed by Hart Wood and C.W. Dickey on Bishop Street, downtown Honolulu. Details of a decorative column and the exterior entrance with Asian detailing. Images courtesy of the Library of Congress, Prints & Photographs Division.



33 Hibbard, Hart Wood: *Architectural Regionalism in Hawaii*, 163.

34 Fox, Robert M., and Dorothy Riconda. National Register of Historic Places Nomination Form: Alexander & Baldwin Building. Honolulu: Hawaiihistory.org, n.d. PDF

## The Depression and the 1930s

Hawaii escaped the initial impact of the Great Depression in 1929 because of its agricultural economy, but by 1931 the effects were being felt. People had stopped buying pineapple and the tourists had stopped coming. The Depression continued to worsen over the next couple years causing major cut backs in building. The lack of work allowed the local architects time to put together an exhibition on their developing regional architecture in the summer of 1932 at the Honolulu Academy of Arts. A few years earlier in 1929, Wood had given a talk where he discussed his thinking behind the style:

“When one speaks of a building being Hawaiian then it is a style of architecture that expresses friendliness, simplicity and comfort. It is the friendliness, which most impresses us when we first come here... And certainly no building that is lacking simplicity can belong to these islands. And after simplicity comes comfort. This is a place of comfortable living, and those features of our buildings which make for comfort are plenty of window and door openings to admit the cooling trade winds, and plenty of shade, expressed by spacious lanais and wide overhanging eaves. There are no doubt other characteristic features, but these three undoubtedly comprise the chief earmarks of “Hawaiian architecture.”

Wood’s words help clarify the thinking behind the architectural vocabulary created Dickey over the interwar period. Architects were hired by wealthy patrons to create sophisticated architecture that emphasized Hawaii’s unique qualities while advertising Honolulu as a modern American city and leisure destination. Such words as comfort, charm, simplicity, and friendliness were meant to attract wealthy mainlanders to the islands in order to gain further legitimacy as a territory and future state. The architecture itself still relied upon classical plans and eclecticism for the base of their designs. However, the inclusion of spacious lanais and overhanging eaves even in public buildings allowed inhabitants to live a tropical outdoor lifestyle year round like nowhere else the United States. Additionally, the incorporation of Hawaiian and Asian designs recalled Hawaii’s position as the crossroads of the Pacific again emphasizing Hawaii’s exotic situation.

In summary, architects from the California expositions, who were hired in order to promote California’s burgeoning economy and laid back lifestyle, were brought to Hawaii to do exactly the same thing. Leaders of the Territorial government wanted statehood in order to increase their own power and wealth, and the only way they could do that was by attracting more people through business and tourism to Honolulu. This tradition of eclecticism would have continued, as modernism was far from the minds of most architects in Honolulu, but the onset of World War II radically changed everything in Hawaii.

## Chapter 3: The War

Tensions had risen in the Pacific Basin when Japan conquered Manchuria in 1931. By 1937 Japan expanded their goals planning to conquer all of China, alarming the United States who had political and economic interests there. The United States decided to stop supplying Japan with oil and other natural resources while giving China more financial and military support. Needing oil in particular, Japan decided to invade mineral rich countries in Southeast Asia even though the move would end in war with the United States.<sup>35</sup> By 1940 the war in Europe had broken out and Japan allied itself with Germany, spurring the United States to increase their military presence in Hawaii. The next five years brought fundamental changes to the islands socially and physically, changing the Honolulu in particular from a remote outpost to a vital American city.

Military preparations began in the late 1930s and were accelerated throughout the war years. Starting in the fall of 1939, the National Defense construction program called for 15 million dollars worth of improvements at Pearl Harbor, the expansion and construction of naval air stations on Oahu, and the construction of new facilities throughout the Pacific Islands.<sup>36</sup> By July of 1940 a new contract worth almost 31 million dollars had been drawn up, which expanded projects to include new docking facilities at Pearl Harbor. Both contracts were awarded to a group of construction firms that banded together during the war to form the Contractors Pacific Naval Air Bases (CPNAB), a company that included the Hawaiian Dredging Company of Honolulu, the Turner Construction Company of New York, and the Raymond Concrete Pile Company of New York.<sup>37</sup> Thanks to military contracts, by 1941 the CPNAB was the world’s largest construction firm with about 25,000 employees.

The attack on Pearl Harbor on December 7<sup>th</sup>, 1941 created a new sense of urgency on the islands. The Japanese attack destroyed or damaged several ships and buildings at Pearl Harbor, as well as a number of airfields and Air Force bases around the island. Hawaii was immediately put under martial law, and a military governor Walter C. Short took control over the islands. Strict regulations regarding mandatory blackouts, food and liquor rationing, and gas masks were implemented. New construction projects were needed to repair Oahu’s military bases and expand its military capacity.

The military took over huge amounts of land that were previously agricultural or unused areas.

<sup>35</sup> “The Pearl Harbor Attack, 7 December 1941.” The Pearl Harbor Attack, 7 December 1941. United States Navy, n.d. Web. 20 May 2013.

<sup>36</sup> “Pearl Harbor and the Outlying Islands: US Navy Base Construction in World War II.” Pearl Harbor and the Outlying Islands: US Navy Base Construction in World War II. United States Navy, n.d. Web. 20 May 2013. 121.

<sup>37</sup> Allen, Gwenfread E. Hawaii’s War Years, 1941-1945. [Prepared under the Direction of the Hawaii War Records Committee of the University of Hawaii]. Honolulu: University of Hawaii, 1950. Print, 254.



All five of Oahu's airports were put under the military's jurisdiction, and old and new highways were expanded and constructed. Large scale projects included the construction of naval stations, army camps, marine barracks, recreation centers, air raid shelters, radio stations, docks and yards, ammunition depots, machine gun nests and more.<sup>38</sup> Even the grounds of Iolani Palace were built upon, with tiny wooden huts containing war offices springing up everywhere. Construction equipment littered the island, and in his book, Desoto Brown uses two quotes recalling how previously unused or agricultural spaces were transformed within a few days:

"Buildings are coming up overnight. The U.S. Army is changing cane fields into villages. The ugliness of what resulted was disturbing: The roadside was clogged with hundreds of men... Rows and rows of drab tents, barracks, and Quonset huts stretched to the horizon, which shimmered in heat and dust."<sup>39</sup>

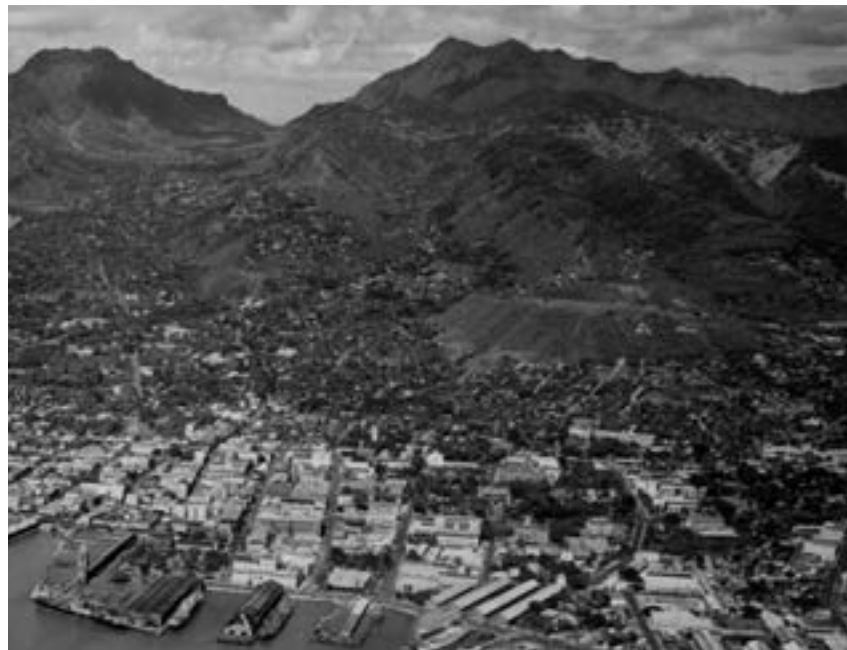


Image 15: An area view of Honolulu Harbor in 1940. One can see the future civic center, which is situated between Punchbowl Crater and Honolulu Harbor. Courtesy of the Hawaii State Archives.

The first concrete plant opened in Hawaii in September of 1941. The Kaiser owned Permanente Cement Company supplied all the cement used in CPNAB construction projects in the Pacific area.<sup>40</sup> The firm built pipelines and railway tracks, storage warehouses, and facilities for docking vessels carrying bulk cement. Raw supplies were shipped to Honolulu and distributed to projects that included pillboxes, bomb shelters, underground fuel tanks, and more. Eventually more than a quarter of the production of Permanente, the largest cement-producing unit in the world, was handled through Honolulu's depot.<sup>41</sup>

38 Dye, Bob. *Hawai'i Chronicles III: World War Two in Hawai'i*, from the Pages of Paradise of the Pacific. Honolulu: University of Hawai'i, 2000. Print. 85.

39 Brown, DeSoto, and Anne Ellett. *Hawaii Goes to War: Life in Hawaii from Pearl Harbor to Peace*. [Honolulu, Hawaii]: Editions, 1989. Print. 122.

40 The aggregate in this cement came from the Hawaiian islands

41 Allen, *Hawaii's War Years*, 265.

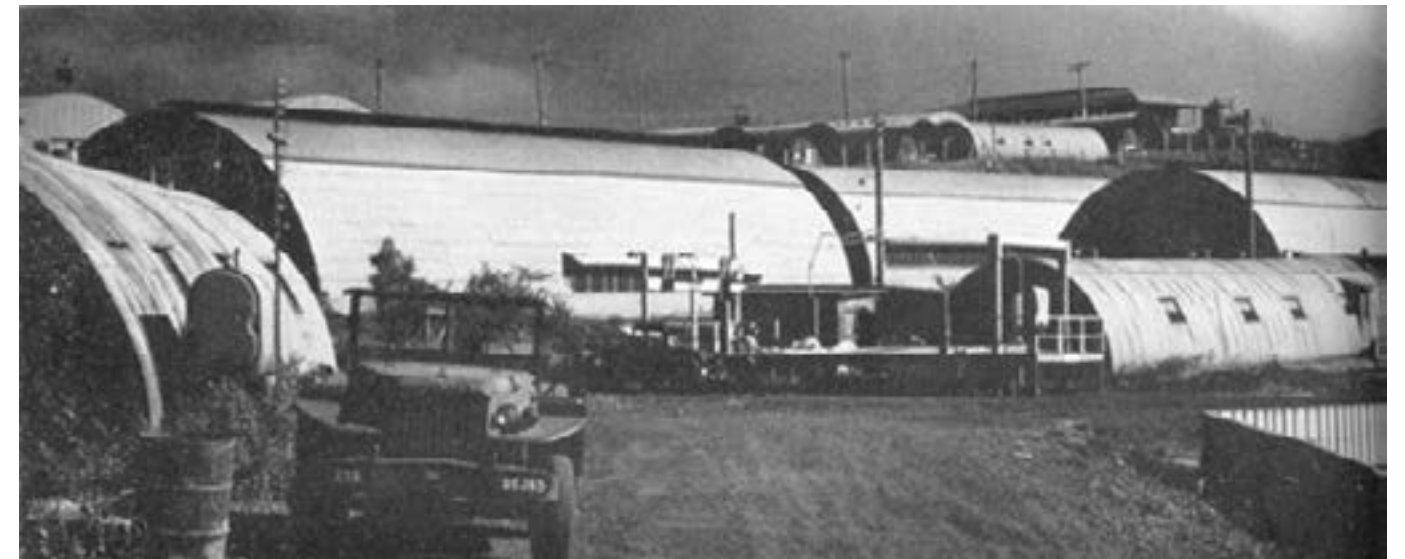
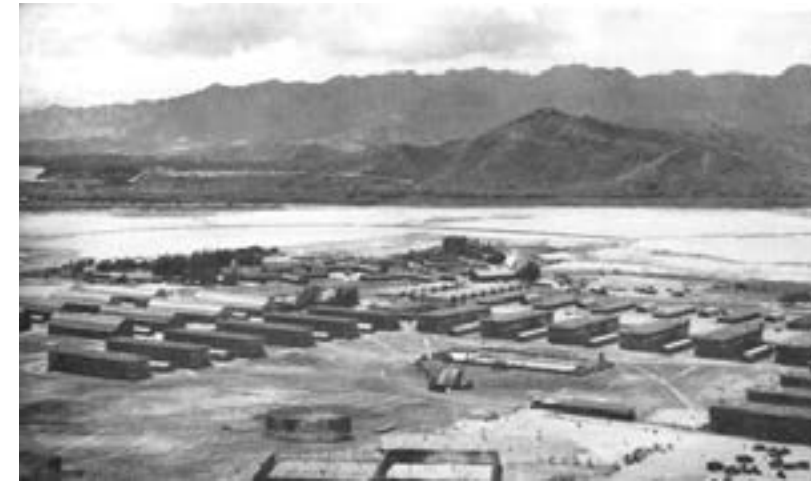


Image 16: Top left: Barracks and Recreation Field at Kaneohe Naval Air Station. Top right: A supply department warehouse at the Pearl Harbor Navy Yard. Middle: Barracks at the staging center at Pearl Harbor. Bottom: Upper tank farm at Pearl Harbor. Photos courtesy of the Navy Department Library.

For the first half of 1942 Hawaii remained an active war zone with sporadic bombings that were both accidental and planned. One such bomb hit the Tantalus area of Honolulu while Hilo and Kauai also received bombings. Luckily, after winning the Battle of Midway in June of 1942, the American Navy proved superior and Hawaii was no longer on the front.

Though out of harms way, Hawaii remained in control of the military governor until the end of the war, changing Honolulu drastically. A 1942 article written by Earl M. Thacker in *Paradise of the Pacific* explained the changes that had taken place on the island:

“The beaches are strewn with rolls and rolls of barbed wire. Guns, machine gun nests, and anti-aircraft positions are everywhere. Sandbags and sand boxes protect many buildings. Trenches mutilate school grounds and the open spaces, such as parks. Bomb shelters are in every neighborhood. Signs indicating first aid stations are innumerable.”<sup>42</sup>

The great construction demands generated a staggering population boom, with Honolulu’s population alone increasing from 150,000 to 200,000 between 1940 and 1942.<sup>43</sup> A large percentage of the growing population was war service personnel and their families, but other newcomers included defense workers from mainland America and construction workers from all over the world. By July of 1943 the civil service office alone had put 26,394 people to work on Oahu (not including placements at Pearl Harbor or with the U.S.E.D.), and the federal government needed 14,000 more.<sup>44</sup> Unfortunately, because all private sector construction had ceased, the housing city’s housing stock remained the same while the population grew. The resulting housing shortage became a major issue for years to come and affected the city’s planning and architectural ideas.

Honolulu’s housing shortage had existed before the start of the war. To cope with the extreme housing demands, the army and navy built huge barracks and housing projects for the thousands of mainland construction and war workers, which were often made of concrete or wood frame construction. Unfortunately these structures were still not enough and by 1944 an approximated 25,000 of Honolulu’s residents were living in substandard housing.<sup>45</sup>

However, most people were put into overcrowded camps that lacked food, planning, and basic amenities. Life in these camps was rough, and men complained of inadequate housing and recreational facilities, poor food, delays in mail, costs of living, time off from work to shop, crowded transportation and shopping facilities, blackout and curfew laws, liquor, gasoline, and tire restrictions, lack

42 Dye, *Hawaii Chronicles III*, 73.

43 This number does not include service personnel because that information was kept classified

44 Dye, *Hawaii Chronicles III*, 142

45 Dye, *Hawaii Chronicles III*, 222.

of social contacts.<sup>46</sup> The city’s building code did not apply to federally owned land and in some cases was suspended on private or territorial land, with the understanding that such suspension was to be effective only for the duration of the war. Often violating the health and congestion provisions of Honolulu’s building code, these camps alarmed the planners and architects of the city. In 1943, Vladimir Ossipoff raised his concerns in an article, where he stated:

“Because of material and labor shortages they will be a lower standard than houses built before the war (aesthetically and physically). The war has already had a staggering influence on what may have to be referred to as the once fair city of Honolulu. Shelters, barracks, recreation halls, and other buildings for use by the army, navy, and OCD within the city limits have altered the appearance of Honolulu to a marked degree. There has been a terrific housing shortage, now eased by additional war worker housing suburbs. No one expects to see the Territory ever to return exactly to the conditions that prevailed here before the war. The change is not only constant it is permanent. These are not easy to undo, and the city is changing rapidly. But planning now would accomplish much in restoring the city to its former beauty after the war.”<sup>47</sup>

The war not only changed Honolulu physically but also had a profound impact on Hawaii’s economy. By the end of the war, the economy was transitioning from an agricultural economy into a service and military economy. Transportation between the islands and the mainland was becoming easier with better air and sea transportation, and tourism was becoming increasingly important. Lastly, the manufacturing of perishables, local materials, and concrete would remain important to the economy.

After the Pearl Harbor attack, business in the islands increased in general, but Hawaii’s sugar and pineapple industries were declining for three reasons. First with the advent of war, the labor needed to produce these items left as they were drafted into the army, became defense workers, or entered the service trades. Secondly, valuable agricultural land was increasingly bought and used by the armed forces, limiting the amount of product that could be grown. Lastly, interisland shipping, which was very important to the industries, was hampered by the war.

As the war came to a close, it was obvious that the military would continue to be an important part of Hawaii’s economy, but the importance of tourism was also increasing. By the end of the war, air transportation had greatly improved, which suddenly opened the islands to world. Overnight flights were offered from San Francisco and Hawaii took about nine hours, and prices for both flights and steamships were becoming affordable. By 1947 experts were predicting Hawaii would receive more than 110,000 tourists as opposed to the 50,000 that came before the war, with profits equaling about

46 Dye, *Hawaii Chronicles III*, 84.

47 Dye, *Hawaii Chronicles III*, 146.

45 million dollars.<sup>48</sup> These staggering predictions worried many in Hawaii, and it was obvious that the territory would have to do something to prepare for the increased number of permanent residents and tourists. Hotels and towns would need to be redesigned to accommodate growth, and in 1943 the territorial government created a post war planning committee.

### **The Implications of War**

Hawaii, and Honolulu in particular, found itself in an interesting position at the end of the war. The transfer of power from the territorial oligarchy to military personnel, the change from an agricultural to a military and service economy, and lastly, the staggering population changes, foretold the unprecedented transformation of the islands. Such physical changes brought about psychological changes as well, creating an atmosphere of uncertainty and confusion, and changing the way both locals and mainlanders viewed the islands in the future.

The long-term political and economic changes that would occur in the post war era were not seen immediately after the war. The change in power first started with the transfer of the government from the hands of the agricultural oligarchy to the military governor. Though direct power was transferred, the sugar and pineapple families formed close ties with military leaders and often received perks. These perks, along with other misdoings during martial law, struck a sour note with the general public.

Simultaneously, martial law was pushing Hawaii's citizens to a breaking point. In 1942, all civil government responsibilities were transferred to the military government, including the civil courts. Citizens were subject to trials run by untrained judges without witnesses for the remainder of the war. Additionally, laws regarding Hawaii's Japanese population mandating their removal from certain military jobs, and the internment of Japanese and German citizens added to the public's frustration. Because they could not work on military projects, many Japanese entered fields where they learned skilled trades. Others volunteered for the all Japanese 100<sup>th</sup> Battalion National Guard and the 442<sup>nd</sup> Regimental Combat team, who became two of the most decorated units in World War II. The success of the Japanese during the war, brought recognition, and would inspire many to take political action after the end of the war.

The political situation was further impacted by the changing economy, as the transition from an agricultural to service economy greatly decreased the territorial oligarchy's remaining power. The shift became obvious in 1949 when Honolulu's Longshoremen union partnered with sugar workers

<sup>48</sup> Dye, Hawaii Chronicles III, 328.

and struck for five months. Even though no sugar was being exported, Honolulu's economy was only minimally affected.<sup>49</sup> Additionally, as the military expanded its presence on Oahu, more and more plantation land was permanently lost, further pushing the economy away from agriculture.

Another factor impacting both politics and the economy was the changing population. Before the war, Hawaii's population included a diverse range of people controlled by a small group of individuals of European descent. As the war brought more and more military personnel and civilian workers to Honolulu, the social dynamics of Honolulu began to change. The old families had little influence over mainlanders, as they were not associated with the plantation system or agriculture in any way. Additionally, the over crowding of the city, the housing shortage, and the inadequate infrastructure lead to clashes between military personnel, civilian workers, and locals. By the end of the war, Honolulu's population was an estimated 800,000, but many military and civilian workers soon left the city. The resulting population shifts made it hard for city and territory officials to know what kind of housing and infrastructure were needed.

The political, economic, social, and physical changes mentioned above generated a new vision of Hawaii. Before the war, Honolulu was pictured as a modern American city, drawing tourists in with the lure of a tropical paradise with modern amenities. The war then turned paradise into a military base: pillboxes, barbed wire, roads, and clear cuts forests had turned Oahu into a war zone. The image of Hawaii as a paradise was forever changed in the mind of both locals and mainlanders. The small town charm and scenery associated with Honolulu was forever gone. The area's natural scenery and open lands had been littered with temporary modern structures, adding to the uncertainty of the future.

### **Conclusion**

The war affected all aspects of life in Hawaii, including its planning and architecture. The use of concrete during the war greatly increased the material's popularity in the area, and helped engineers become some of the field's leading experts in concrete construction. With concrete came the more functional and modern design of buildings. Modernism had made little impact on the islands before the war, but the furious pace of construction during the war had made architects forget about local architecture. This type of architecture gained prominence even after the war due to the area's increasing population and great demands for buildings. Lastly, the war had proven Hawaii's importance to the

<sup>49</sup> Beechert, Edward D. Honolulu: Crossroads of the Pacific. Columbia, SC: University of South Carolina, 1991. Print. 162.

United States, and soon after the war a push for statehood was made.

#### **Chapter 4: Population Growth and the Quest for Statehood: Ramifications for Buildings**

World War II had drastically transformed Hawaii from a frontier to an integral part of the United States. Americans became familiar with Hawaii as GI's traveled through and sometimes stayed in the islands, and transportation was becoming better allowing more people to go there. In this sense Hawaii was Americanized linking it to the mainland economically, culturally, and architecturally. Hawaii was not only assimilating itself into the United States, but also . The islands were an increasingly important stopping point between the Americas and Asia and were exposed to a diverse range of cultures and art that contributed to its developing architectural character. Before World War II, Hawaii was a territory on the fringes of the American mind. It was seen as an important holding in the Pacific but was hardly more than a curiosity. The war changed this perception, and by 1945 the islands importance had been underscored. It was the war that would finally get Hawaii statehood.

#### **Statehood**

Hawaii's struggle for statehood would last over a century, and began with a proposal from Kamehameha III in 1854. The next attempt came in 1893 after the overthrow of the monarchy. The new Republic of Hawaii had petitioned for statehood, but was denied by President Cleveland due to questions of the republic's legitimacy.<sup>50</sup> Four years later the republic attempted statehood again, but was annexed instead as an American Territory. Under the Organic Act of 1900, a territorial government was formed that incorporated most of the laws created under the Kingdom of Hawaii. However, several government entities were established, including a bicameral legislature, a supreme court, and a non-voting senate representative. A Territorial Governor's office was also formed, with the governor appointed by the United States president. As a territory, Hawaii was subject to federal law and appointees but had no say in their creation, making statehood much more desirable.

By the end of World War II, Hawaii had attempted statehood fourteen times and failed. Starting in 1935, congress authorized a committee to go to Hawaii and hold testimonies for its statehood, resulting in positive recommendations to the House and Senate. Another proposal was put fourth in 1937, and three years later two-thirds of congress voted in favor of Hawaii's statehood. However, the onset of war prevented any action from taking place. The quest was continued in January of 1946 when a congressional committee visited the state to conduct hearings on statehood where they found

the local population was in favor 2:1.<sup>51</sup> However it would still be another thirteen years before statehood was achieved. In 1947 another bill for statehood failed in the United States Senate, and then the Korean and Cold Wars broke out in the early 1950s preventing any further attempts at statehood as it would lessen the power the federal government's and military's power in the islands.

A major concern Americans had with Hawaii's statehood was the territory's diverse population and its liberal political views. Many Americans were hesitant to accept a state where white people were a minority, and consequently many believed that the state lacked sophistication. In sum Hawaii's diverse population made Americans nervous. Adding to uncertainty was Hawaii's situation was the growing presence unions. Hawaii had a reputation of having many communists, and the 1947 failure was mainly due to a senator from Nebraska who thought the state should first be purged of all its communists. Despite these worries, President Truman endorsed the statehood of Hawaii and Alaska, and finally in March of 1959 Hawaii became a state. Statehood had major ramifications on Hawaii's economy and population, which in turn affected the state's built environment.<sup>52</sup>

#### **Economy**

Economically the state was changing and expanding. The brief period of uncertainty after the war was followed by prosperity and economic growth. Hawaii's longstanding agricultural industry prospered immediately after the war, with sugar and pineapple getting unprecedented returns. However, much of the land once dedicated to farming had been lost to other purposes during the war, and starting in the 1950s and 1960s the agricultural industries began to lessen in importance as the manufacturing, construction and service industries grew.

Agriculture, sugar in particular, was the mainstay of the Hawaiian economy since the middle of the nineteenth century. However, military construction during the war severely cut the amount of land available for farming. Additionally, the massive population growth greatly increased land values, pushing many landowners to start building subdivisions. After the war, the sugar and pineapple businesses also changed as mechanization, cheap foreign competition, and an increase in union activity disrupted the industry. Strikes organized by bigger and bigger unions were successful in getting higher wages for agricultural, manufacturing and dockworkers, hurting agricultural profits.<sup>53</sup>

The combination of a dwindling agricultural industry with the rising political power of the unions

<sup>50</sup> Rayson, Ann. Modern History of Hawai'i. Honolulu: Bess, 2004. Print, 19.

<sup>51</sup> Rayson, Modern History of Hawaii, 183.

<sup>52</sup> Rayson, Modern History of Hawaii, 192.

<sup>53</sup> Rayson, Modern History of Hawaii, 185

and Democratic Party lead to the decline of the Big Five and their political control of the islands. Their businesses were further wounded by new enterprises, headed by locals or mainlanders, which moved into the islands after the end of the war. Sugar plantations did continue to run throughout the 1970s and 1980s, but the last plant eventually closed in the 1990s. Though sugar has basically disappeared, agriculture remained important to the islands, with the pineapple and coffee industries still going.

As agriculture declined, tourism in particular took off. By the mid 1960s the number of tourists that visited Hawaii was greater than the number of permanent residents.<sup>54</sup> Postwar prosperity had imbued Americans with a desire to travel, while improved transportation and statehood made Hawaii more accessible. As Gavan Daws says in his book *The Shoals of Time*, “Hawaii was not too far away to be inaccessible, yet far enough away to be interesting.”<sup>55</sup> People could now visit paradise without leaving the country, and many GIs decided to return to the islands for a visit. Hawaii benefited from cheaper and faster transportation, which by the 1960s included daily jet service from the west coast.

By the end of the 1960s, more tourists were coming into Hawaii than military personnel, both of which now outstripped the agricultural industry. Hotels and resorts were quickly buying land from plantations owners, so as tourism grew, the sugar and pineapple industries shrank. After 1959 defense spending increased, but soon tourism became Hawaii’s number one industry, followed by the military, sugar, and pineapple.<sup>56</sup> The huge number of tourists caused a building and real estate boom in Hawaii, with acutely large impacts in Honolulu.

### Architecture

The Great Depression and World War II had basically stopped the burgeoning local architectural movement of the 1920s. In the late 1930s some of Hawaii’s architects had begun to play with Modernism but the movement was not truly adopted. The war necessitated quick and affordable construction, resulting in mass-produced buildings with little or no ornament creating an appreciation for efficiency and modernity. The war not only changed the design of buildings, but also the materials used in their construction and the Hawaiian landscape in general. Vast amounts of previously open land were converted into military bases, highways were built and widened, and the sheer number of structures had increased tremendously. In the twenty years between 1940 and 1960, Hawaii’s population increased from 420,000 to 630,000 with eighty percent of the population living on Oahu.<sup>57</sup> Add

54 Daws, Gavan. *Shoal of Time; a History of the Hawaiian Islands*. New York: Macmillan, 1968. Print. 395.

55 Daws, *Shoal of Time*, 394.

56 Rayson, *Modern History of Hawaii*, 206.

57 Sandler, *Architecture in Hawaii*, 81.

to that number the thousands of tourists arriving in Honolulu on a weekly basis, and the grounds for a major building boom were set.

Modernism proved to be an important visual tool for symbolizing Hawaii’s transition from territory to state. The territorial style that had represented the Big Five and their aspirations for Hawaii fell out of favor along with them after the war. This type of architecture had looked to Hawaiian history for inspiration, incorporating these ideas into its detailed decoration. Modernism on the other hand, represented a clean break from this past. As Hawaii’s new sociopolitical order developed, architects found new patrons for their new type of architecture. Contrary to the historical territorial architecture, the modernist architecture of Hawaii aimed to help establish a new future that was based on a different vision for the island.<sup>58</sup>

Modernism was first seen in Honolulu in the late 1930s as an alternative to the Territorial Style of the 1920s. The projects were small and followed the prevailing aesthetic forms of the modernism, with projects including Vladimir Ossipoff’s Blue Cross Animal Hospital of 1938.<sup>59</sup> The war helped familiarize Hawaiians with the international style, but architects understood that the plain designs of the style would need to be adapted to the Hawaiian terrain and environment if they were to gain acceptance. Local architects took on the challenge, and within a decade the modernist style had become popular in the islands. Dean Sakamoto explains in *Hawaii Modernism*:



Image 17: The Blue Cross Animal Hospital, Honolulu. Image from google, 2011.

“The benign climate allowed open spatial volumes to bond with nature, while the regularity of structure and austerity of the new reinforced-concrete construction of which Hawaii’s architects, engineers, and builders were among the most advanced practitioners- could artistical-

58 Sakamoto, *Hawaii Modern*, 14.

59 Sakamoto, *Hawaii Modern*, 14.

ly contrast with the islands' eccentric landforms and their historically derivative architectural style."<sup>60</sup>

As modernism became the preferred architectural idiom, many local architects felt a regional approach should be taken. The early modern construction in the islands basically imitated the Art Moderne and International style buildings found on the mainland and abroad. A 1950 article in *Architectural Record* stated though there were some material differences, the modern buildings of Hawaii were the same in plan as those on the mainland.<sup>61</sup> Architect George Ely explained in 1960 that, "Hawaii must embrace all the native and geographical uniqueness. Hawaii must be kept Hawaiian."<sup>62</sup>

After the war, many of the preeminent architects from the territorial period were no longer practicing. C. W. Dickey, who basically spearheaded the earlier movement, died in 1942, and other architects either left architecture or the islands completely. Only Hart Wood and Hego Fuchino remained in the islands, and both continued to create important buildings like the Board of Water Supply Administration Building (1958). However, Hawaii's regional architecture movement was left in the hands of the next generation.

In response, a group of local architects led by Vladimir Ossipoff aimed to create a new type of Hawaiian architecture. Instead of basing their architecture on historical precedents, they believed that they should look toward Hawaii's climate for inspiration. The land and sea were integral to Hawaiian life and culture, as well as the islands' balmy weather, tropical downpours, equatorial sun, and trade winds. The new architecture would revolve around creating buildings that allowed their inhabitants to live and work in a way only possible in Hawaii. As part of their efforts, the group produced booklets and exhibitions on island architecture. Much of their written work had to do with domestic architecture, but they also translated their ideas into ecclesiastical, institutional and commercial architecture.<sup>63</sup>

Another early example is Vladimir Ossipoff's Hawaiian Life Building, which addressed both the changing social landscape and local climate conditions. The Hawaiian Life Building (1951) acknowledged suburbanization in Honolulu with its location on an irregular corner lot outside of Honolulu's central business district to make arrival by car and parking easier. The L shaped building was oriented for easy access from both the street and anterior employee parking lots, and outdoor stairs connected second floor offices with the parking lot for quick and easy circulation. Though at the time the

building was Hawaii's tallest building, its six and two story structure was sensitive to not overwhelm its surroundings. The building was set back from the street, with the two story section first greeting pedestrians and creating a bridge between the street and the taller six story building. The lot's perimeter was also well landscaped with palms and shrubs. Climatically it was oriented towards the northeast so its operable windows could be opened to take advantage of trade winds. Additionally it utilized an open elevator lobby and sunshades to take advantage of Honolulu's balmy weather. Ossipoff was particularly concerned with energy use, and vertical aluminum sun fins were used to shade the glass block and clear operable windows of the six-story structure. This allowed him to create an interior atmosphere full of natural light yet not glaring. Additionally the two-story section of the building had jalousie windows<sup>64</sup>

The main idea that unified this group of architects was to take the forms and design principles of modern architecture and adapt them to better suite Hawaii's landscape and weather. Some of the key stylistic elements of the movement included highly textured surfaces, the use of local materials, and culturally appropriate ornament. Typologically, buildings incorporation of the natural environment by basing plans on site topography, natural ventilation, attention to local weather conditions, scale, and landscape. It was important for architects to not just address Hawaii's environment, but also its people. Architects believed that ornamentation, when used on cultural or religious buildings, could help bridge style and culture. Examples can be seen in the numerous consulate buildings, Buddhist Temples, and community center around Oahu.<sup>65</sup>

The availability of materials had a large affect on the Hawaii's modern buildings as well. Key to Hawaii's modern movement was the use of concrete and the engineering expertise professionals had developed during World War II. The war had taught Hawaii's builders how to use the material, and in the postwar environment concrete was seen as the best building option. There were really only three options for building materials in Hawaii, which included concrete, steel and wood. In a 1960 newspaper article, engineer Alfred Yee promoted the use of concrete in the islands instead of steel. He said it was a better material because it was stronger, more economical, had lower maintenance costs, and longer spans.<sup>66</sup> Donald T. Lo, another Honolulu engineer, also praised concrete because of its economical pricing, termite resistance, and its resistance to salty air.<sup>67</sup> By 1960 Hawaii used the most pre-

60 Sakamoto, Hawaii Modern, 15.

61 Sandler, Architecture in Hawaii, 113.

62 Ely Seeks More Hawaiian Influence in Buildings, Advertiser 8/14/60 G8:1

63 Sakamoto, Hawaii Modern, 15.

42

64 Sakamoto, Hawaii Modern, 20.

65 Sakamoto, Hawaii Modern, 71.

66 Engineer Defends Concrete for Buildings, Honolulu Star Bulletin 11/20/60 5:1

67 Engineer Says Concrete Best for Hawaii, Honolulu Star Bulletin and Advertiser 9/21/69 E2:1

stressed concrete per capita in the United States.<sup>68</sup>

Cement had been produced in Paia, Maui during the First World War and in Waianae, Oahu during World War II.<sup>69</sup> Though the cement produced on the islands was of a very high quality, it was only produced during wartime. However, after the war, Hawaii's concrete plants closed even though more and more concrete was needed for new construction. For the next six years all of the cement used in Hawaii was imported from Permanente Cement plants in California, and then combined with local rock when it reached the islands. The Permanente Silverbow carried 58,000 barrels once a month to Honolulu where it was then dispersed throughout the islands.<sup>70</sup> Hence there was a cement shortage and local companies decided to revive Hawaii's cement industry starting in 1951. After many years of planning, two cement plants opened in 1960, which used all local materials with the exception of silica imported from Vietnam or Australia.<sup>71</sup> By 1965, the making of cement and concrete products was the state's largest manufacturing industry.

The availability of concrete led many local architects to adopt the Neo-Formalist, Expressionist and Brutalist styles. Hawaii's State Capitol Building is Neo-Formalist and draws on precedents including Edward Durrell Stone's American Embassy in New Dehli. Alfred Pries' Arizona Memorial is an example of expressionism with its sloping roof and sculptural form, and the Financial Plaza of the Pacific closely resembles the Brutalist buildings of London. However, most often Hawaii's buildings are not true examples of these styles, but instead elementary mixes of styles that incorporate regional characteristics.

Architects continued to develop the regional tradition throughout the 1960s, but things started to change in the 1970s. As Honolulu's building boom went vertical, architects lost sight of the regionalist approach. Despite Hawaii's ideal year round climate, more and more architects used air conditioning turning many buildings into sealed boxes disregarding the building's site and surrounding elements. Numerous newspaper articles throughout the 1960s addressed the phenomenon: One article in particular asked preeminent local architects, many of who were part of the regionalist movement, what they thought about Honolulu's architecture. The general consensus was that the city's architecture was not great, but could be worse. They acknowledged that there were great works in the city,

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68 Tops in Pre-Stressed Concrete Use, Honolulu Advertiser 7/3/60 B1:1

69 Hawaii Needs Cement Plant, Honolulu Advertiser 7/27/51 17:5

70 Plans Drawn for Revival of Isle Cement Industry, Honolulu Star Bulletin 8/7/51 1:1

71 Truce Cemented in 1961 Paved Road for 2 Giants, Star Bulletin 7/21/66 Rock used included local coral rock and blue basaltic rock.

but the vast majority of buildings did not speak to a regional design.

## Conclusion

Honolulu's architecture after World War II encapsulated the postwar changes taking place in Hawaii. The changing sociopolitical landscape combined with a new economy and population laid the groundwork for the acceptance of a new type of architecture. Hawaii's architects again tried to capitalize on the opportunity to create a lasting precedent for future modern construction. However, the sheer amount of construction that was taking place meant that not all construction could be great, and by the end of the 1960s architects were worried about Honolulu's built environment.

One possible source of architectural inspiration was the upcoming chance for architects to work on Honolulu's new capitol center. The new civic center was a major project that would expand over the next twenty years and provide numerous building opportunities for both local and national firms. In a 1963 newspaper article, architect Alfred Pries explained that the government should lead the way for a new regional form of architecture.<sup>72</sup> The Civic Center would be Hawaii's most visible architectural project, seen in both the United States and around the world. The decision to use a modern idiom for the complex would validate the new movement while expressing Hawaii's changing economic, political and social structure.

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72 Architects Turn Perceptive Eyes on Honolulu: Star Bulletin 10/26/63 11:1.

## Chapter 5: The Development of the Civic Center

### Pre-Statehood

With statehood came the need for a state capitol and other government buildings, necessitating the development of the Honolulu Civic Center. The district proposed a unique and difficult challenge in that it had to represent a new state with a complicated history and a diverse and changing population. The process took over ten years and resulted in a vast park area linked the buildings of Hawaii's past, present, and future. The key elements of the plan that make it uniquely Hawaiian are the linking of the area's older symbolic buildings with the new by mixing past and present planning suggestions, incorporating the area's natural setting, and acknowledging native Hawaiian land customs. The resulting plan literally and conceptually set the groundwork for the regional architecture to come by creating a precedence for how Hawaii's history, climate, and scenery could be incorporated into designs.

The push for a civic center in Honolulu started before World War II in the late 1930s. In 1938 Lewis Mumford created a written report for the city planning commission with recommendations on how they should redefine themselves.<sup>73</sup> He stated that Honolulu had the potential to be one of the most beautiful cities in the world, but in order to do so would have to conserve and utilize its natural assets. He points out that the current city street grid ignored the existence of the ocean, and did not utilize the trade winds that necessitated an open and oriented type of planning.<sup>74</sup>

Like many American cities, Honolulu's zoning followed the modernist city planning doctrines of the time and was divided into different functional zones/areas: the port, industrial, central shopping, administrative, recreational, and residential. Mumford believed that the zones themselves were desperately in need of redesign. The business and industrial district were over regulated, and residential areas lacked parks and needed recreational facilities.<sup>75</sup> Mumford said the city would have to reconnect with the island's environment and increase amenities like parks, recreational spaces, and continue to create buildings with a human scale.<sup>76</sup> The idea of the civic center comes about at this time, and many of its future qualities are those that were suggested by Mumford.<sup>77</sup>

In 1937 a Territorial Planning Board was created whose duty was to create a master plan for

<sup>73</sup> Mumford, Lewis. *Whither Honolulu?* Honolulu: City and County of Honolulu Park Board, 1938. Print.

<sup>74</sup> Mumford, *Whither Honolulu?*, 4.

<sup>75</sup> Mumford, *Whither Honolulu?*, 11.

<sup>76</sup> Mumford, *Whither Honolulu?*, 24.

<sup>77</sup> In the report, Mumford does not expressly define the term "Hawaiian" but he does talk a lot about Honolulu's landscape and climate and how they should influence the city's plan.

the territory and to create a long-term development program. By 1939 legislative documents show that the executive and legislative offices were inadequate and inappropriate. The document says, "The territorial planning board has devoted considerable time and thought to the matter of a suitable civic center within Honolulu; and that the matter of quarters for both the legislative and executive branches of the government should be coordinated with the civic center plan."<sup>78</sup>

The board was then authorized and directed to find site(s) for the civic center, decide what types of buildings would be appropriate, and to estimate the costs of land and construction. A ten year plan was created that proposed the acquisition of 21 acres with improvements costing about 400,000 a year. The plan itself was based on two civic interests, Iolani Palace and Honolulu Harbor. It would be located between Punchbowl and Richards Streets and would stretch from the mauka side of Beretania to the harbor. Existing civic buildings such as Iolani Palace and Ali'iolani Hale would be retained, and new buildings would be oriented to take advantage of trade winds. They proposed a building competition in accordance with the rules of the American Institute of Architects, however no plans were ever made. They wanted it to be adopted and implemented somewhere between 1941 and 1943. However, World War II put these plans on hold until the mid 1940s when the Chamber of Commerce of Honolulu again turned to the post war plans. The Postwar Planning Committee was created by the Territorial Planning Board on January 16, 1941, and was appointed in 1943. In 1945 a similar plan was laid out by Honolulu's city and county Planning Department and incorporated into the city's master plan.<sup>79</sup>

By the end of the provisional government era, a conundrum was emerging. There was a desire to create a Hawaiian vocabulary for buildings, but there was still a disconnect between buildings and their surroundings. As land and sea are two of the most important aspects of Hawaiian life, the design of buildings without consideration of the surroundings really prevented the realization of a true regional Hawaiian architecture in the territorial period. In the case of buildings, architects did utilize features that optimized building function for the tropical climate like lanais, open plans, and lots of windows and doors. They also based details on Hawaiian culture and history, but the use of eclecticism made many of them equivalent to buildings in other tropical regions around the world. Further more, grand designs often ignored the surrounding landscape and were inappropriately scaled, detracting atten-

<sup>78</sup> Report on the Executive-Legislative Quarters Civic Center City of Honolulu Hawaii 1941 pg. 4.

<sup>79</sup> John Knox, "Hawaii Capital District: a dream coming true?," *Sunday Star-Bulletin & Advertiser*, June 13, 1971, A-10.



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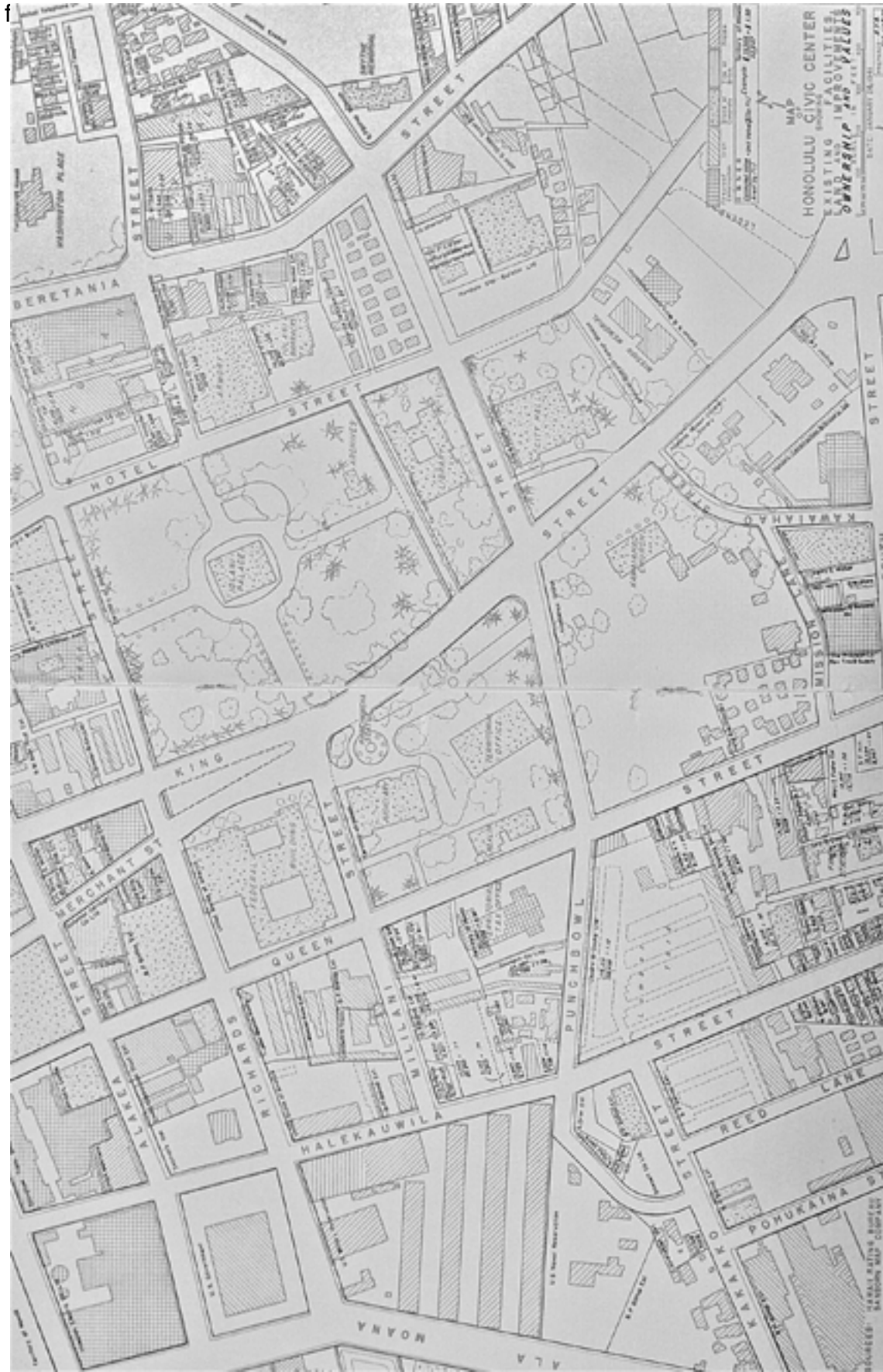


Image 18: A map of the existing conditions of the Honolulu Civic Center area in 1941. Image from a Publication No. 10 January, 1941: Report on the Executive-Legislative Quarters City and County of Honolulu, Hawaii. The original is located at the University of Hawaii Manoa.

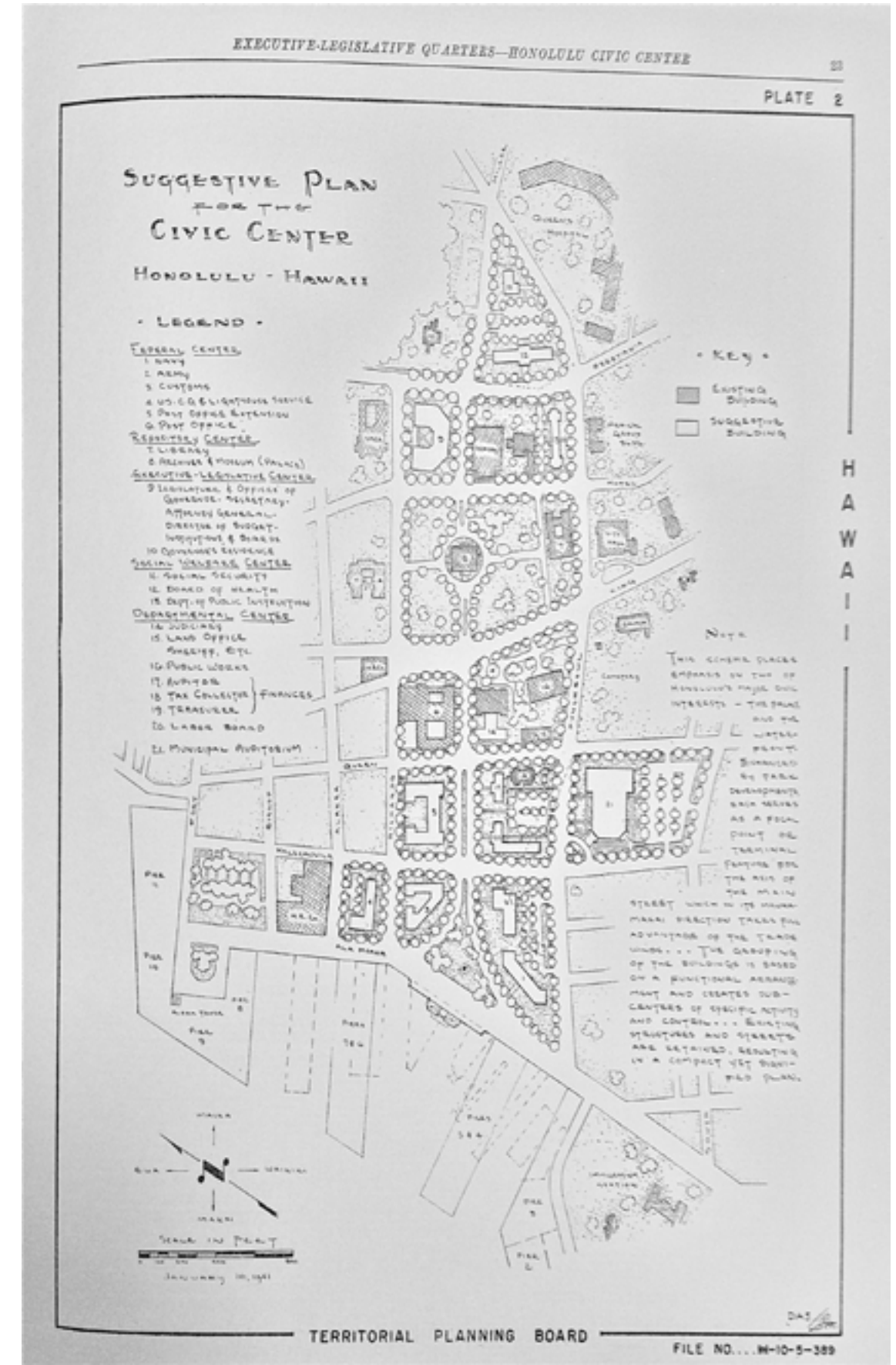


Image 19: The proposed Civic Center from the 1941 Territorial Planning Board Report. Image from a Publication No. 10 January, 1941: Report on the Executive-Legislative Quarters City and County of Honolulu, Hawaii. The original is located at the University of Hawaii Manoa.

The 1941 Civic Center plan essentially does the same thing as the buildings from the period. Instead of focusing on natural landscapes such as Punchbowl Crater and the Pacific, key civic buildings drove the design. Streets were oriented to take advantage of trade winds, but landscaping was kept towards the street line and was highly regulated. Nothing looks particularly natural or informal, which is a defining feature of the Hawaiian lifestyle. The separation of both buildings and the civic center plan from the surrounding area and the use of styles found across the United States was again an attempt to create an air of grandness and sophistication in the city and to connect it to other modern American cities. Basically, there was confusion about how to become a modern city while still keeping a Hawaiian identity.

### Post-Statehood

Throughout the 1950s, Hawaii had progressively become more modernized. In an attempt to receive statehood, and to be accepted as a part of the Union, architects and planners pushed for more modern designs. In 1956 Ossipoff created a new civic center plan that was symmetrical and included the executive building based on Hawaiian Hale. Next in 1959 the competition for a new capitol building was held and along with it a contest for an overall civic center design. With statehood, unprecedented amounts of money for commercial and residential development were thrown into the Hawaiian economy from the mainland. The result was fast paced development, often in bad taste and harmful to the state's environment.<sup>80</sup>

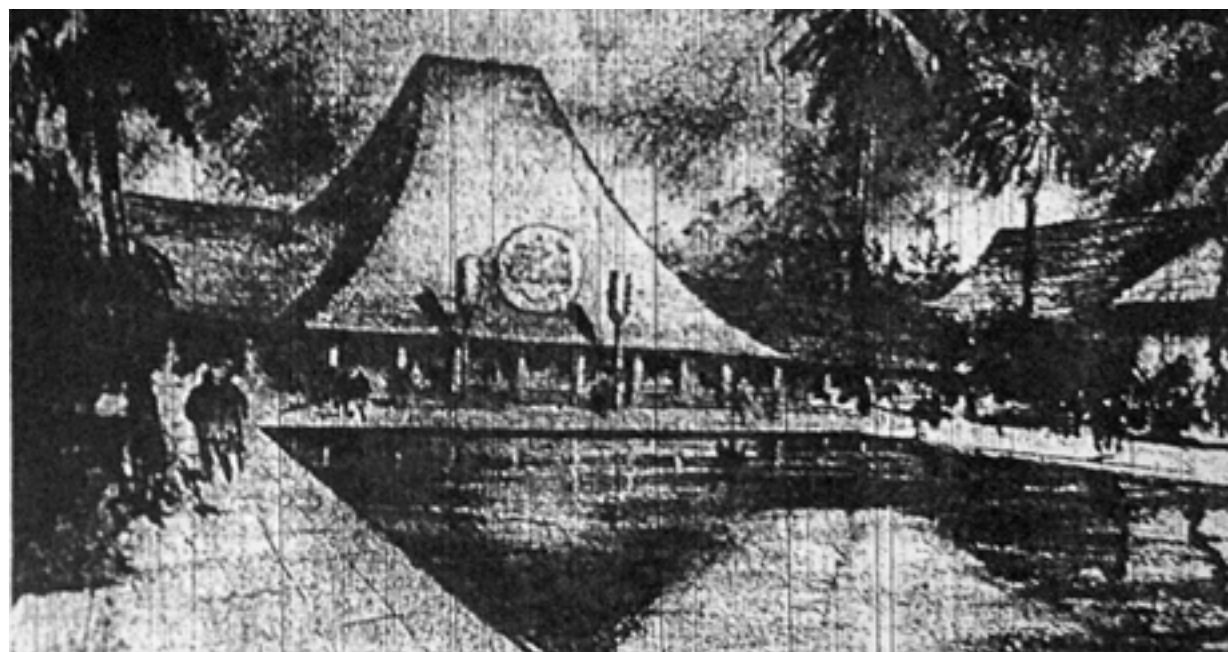


Image 20: Ossipoff's 1956 design for the new Hawaii Legislative Buildings. From the Honolulu Advertiser May 6th, 1956 A-13.

80 Sandler, Architecture in Hawaii, 82.  
50

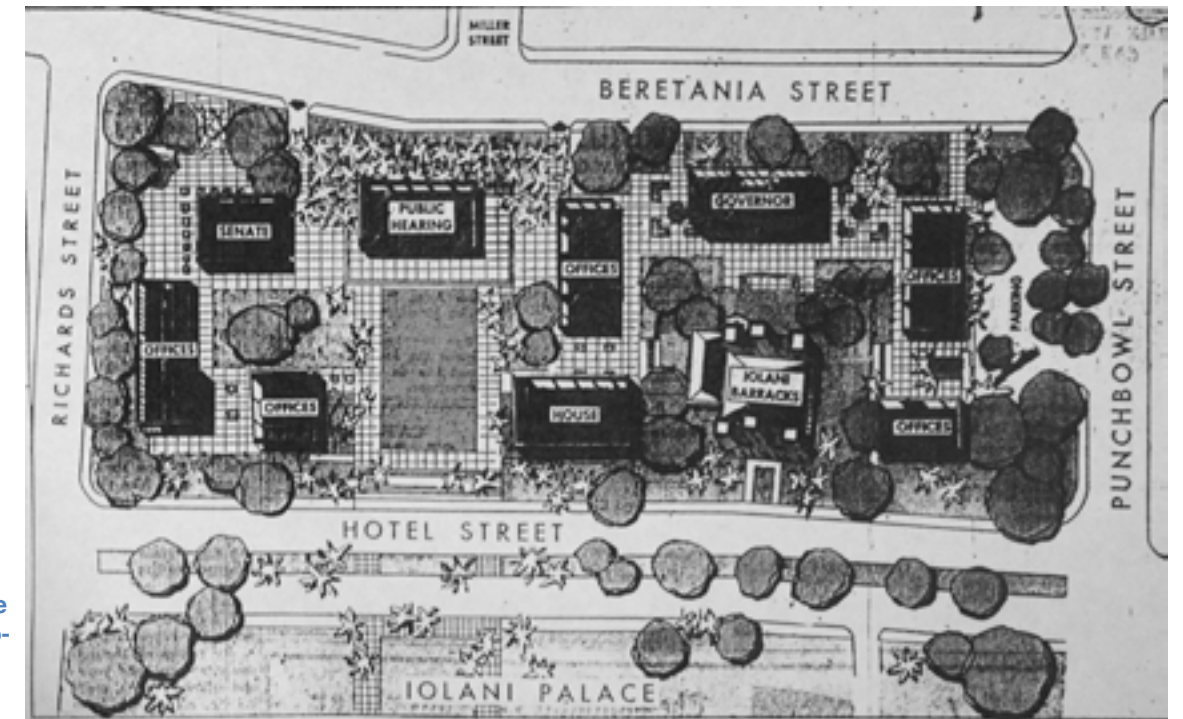


Image 21: Ossipoff's 1956 design for the new Hawaii Legislative Quarters. From the Honolulu Advertiser May 6th, 1956 A-13.

Subsequently, the State Land Use Law was created in 1961 by Harland Bartholomew, and was the first of its kind in the United States. Land was considered an integral part of Hawaiian identity and the state legislature was worried about the unbridled growth of development throughout the state. Short-term speculation had resulted in numerous subdivisions on prime agricultural land, as well as an unbalanced approach to infrastructure and public services. To administer the law, a Land Use Commission was created that was responsible for "preserving and protecting Hawaii's lands and encouraging appropriate uses."<sup>81</sup> Subsequently, the commission divided lands into four distinct districts; urban, rural, agricultural, and conservation, in order to better administer them.

The idea of a civic center was again proposed soon after statehood due to the government's overcrowded offices. As guidelines, the City Planning Department followed Lewis Mumford's advice from his 1938 report. First, Mumford had noted that to retain its population, a downtown needed parks, recreational facilities, and buildings on a human scale. Secondly, Hawaii was a new state with a multicultural population; something needed to be done to create a collective identity that everyone could agree with. The historic civic center district answered to both of these needs: the redesign of the area would allow for the creation of new parks as well as providing new jobs, while also containing historic buildings of Hawaii's past.

In 1964, a preliminary committee was created in order to guide the creation of the new governmental complex, and both the state and city county governments participated in the master plan

81 "HISTORY." About the Land Use Commission. State of Hawaii Land Use Commission, n.d. Web. 20 May 2013.

study. The purpose of the study was to incorporate the current and future needs of the city and county, state and federal governments into one master plan. This included finding a way to incorporate historic governmental buildings, like Iolani Palace and Aliiolani Hale, into a greater plan in an orderly and slightly way. Mayor Blaisdell is quoted in saying, “The proposed complex will be the greatest thing that has or will happen to Hawaii,” and that “it is important that we keep the heart of Hawaii in the picture of the overall development.”<sup>82</sup>

The governor and planners recognized that planning the civic center was going to have to revolve around the beloved historic buildings. “Accordingly, at the outset, the most distinctive feature in our planning which makes our capitol grounds different and unique in comparison with those of any and all states of the union, is the preservation of the historic in the treatment of the utilitarian and the aesthetic.”<sup>83</sup> The buildings of historic Hawaii included Iolani Palace, Hale Aliiolani, Iolani Barracks and Kawaiahao Church, Washington Place and the old missionary housing.

The state planning board looked to Oklahoma, Arkansas and Nebraska for planning precedents as all had gained statehood relatively recently, had equivalent populations, and had created new civic centers after 1900. Both Oklahoma and Arkansas completed their state capitol and its surrounding complex between 1915 and 1917 in response to growing populations. Nebraska’s state capitol and surrounding area was designed and completed between 1922 and 1932, less than a decade before the territorial planning board in Honolulu began planning for their civic center. Nebraska’s capitol, one of the first to break from the traditional beaux-arts style, was designed by Bertram Goodhue. It is possible that the Territorial Planning Board took Nebraska’s architecture and plan into mind out of respect for Goodhue’s past work in Honolulu.

In regards to the architectural design of the capitol, they looked to Oregon, whose capitol was completed in 1938.<sup>84</sup> New York firm of Trowbridge and Livingston in association with Francis Keally designed the modern style capitol building, which utilized concrete, steel, and clay block. Oregon’s purpose for their capitol was to first contain the government and secondly to give fitting expression architecturally to the importance and dignity of the government. In Oregon’s final planning proposal of 1935, the reasoning behind the modern design is explained. They state that though the majority of Oregon’s population is conservative, the state was rapidly developing pushing thoughts towards the

82 “Civic Center Group is Launched,” Honolulu Star-Bulletin, March 9, 1964, 23..

83 Report on the Executive and Legislative Quarters Civic Center City of Honolulu Hawaii pg. 20

84 Report on the Executive and Legislative Quarters Civic Center City of Honolulu Hawaii pg. 10..

future.<sup>85</sup>

“It seems that a completely appropriate design for Oregon’s capitol can be conceived only through recognition and understanding of the dual viewpoint of most Oregonians, and could not be exclusively ultra-conventional or “ultra-modern”. Particular attention should be called to the fact that this middle ground in architectural design, between the traditions of the past and the desire for progressive expression, is the most fertile of all fields.”<sup>86</sup>

Oregon’s decision to go modern greatly affected Hawaii’s planning and design process. The 1941 Territorial Planning Report’s report copied Oregon’s 1935 report word for word in regards to the design of the new state capitol building.

“Any buildings so symbolic of a whole people as a capitol should, if possible, give architectural expression to the character and thoughts of that people. Therefore it seems that a completely appropriate design for Hawaii’s capitol can be conceived only through recognition and understanding of the dual viewpoint of most Hawaiians, and could not be exclusively ultra conventional or ultra modern.”

“Hawaii may therefore be considered fortunate in having, at the same time a depth of background and a prospect of great future expansion. It is an exceptional situation in the United States today. The architectural design for the capitol must: be fireproof, be a compromise of conservative and revolutionary values, and must make use of materials originating in Hawaii.”<sup>87</sup>

The turn towards modernism reflects the events that had shaped life in Honolulu in the past decade. As the 1941 report dates from January, the planning board was looking towards modernism before Pearl Harbor, making the Great Depression and onset of war the cause for more streamlined buildings. Another reason for the shift in taste could come from the desire to be seen as a modern American city. During the 1930s, modernist design shifted acted as a distraction from Great Depression and shifted focus towards the future throughout American cities. So when building resumed in the mid to late 1930s, modernism permeated the landscape of American cities in both planning and architecture. As Hawaii’s governing powers continually sought legitimization in the interwar period, eclecticism was traded for modern architecture in order to compare to other modern American cities.

Unfortunately Pearl Harbor and World War II prevented the actualization of any plans. However, in both 1944 and 1945 the Territorial Planning Board once again started looking at the civic center. The war had overcrowded many of the governmental buildings located in the civic center and six new structures were needed. The original scheme from 1941 was now seen as more of a suggestion than a guide, and it was decided that a new plan must be made. The report provides insight to the

85 Oregon State Planning Board .Final Report on the State capitol building program subcommitted to the Honourable Charles H. Martin. Salem, 1935. Pg. 25

86 Final Report on the State Capitol Building Program. Pg. 26

87 Report on the Executive and Legislative Quarters Civic Center City of Honolulu Hawaii pg. 20.

thoughts and concerns of the planning board at the end of World War II, and helps explain why the relationship between historic buildings and new construction was so important in future reports.

“The tourist business, now almost suspended, had before the war become a major industry. Whether or not we like it, we are growing fast, and far beyond the dreams of the farthest sighted planners of former days. The all important problem is not only to provide the necessary accommodations, but to do so in a way that will not detract from, but if possible, add to the beauty and charm which is our natural heritage and without which Hawaii would not be Hawaii. Hawaii is loved throughout the world because it is different, because it is individualistic, because it is charming. Major changes have taken place. Much of the charm and attraction has gone. Something of both has been sacrificed to military emergency and expediency and still more, a great deal more, is in danger of being permanently lost through lack of foresight and initiative.”<sup>88</sup>

“As clothes make the man, so the buildings of a community make the community. That is, they are the outward and visible sign of the inward and spiritual qualities, which make up the community. To tourists and the notable who will be visiting these islands, and to the rest of the world, these buildings will largely symbolize Hawaii.”<sup>89</sup>

The war had changed the outlook on Hawaii’s landscape. Through the devastation of war and the industrialization of the islands, Hawaiians realized what made the Hawaii special. The loss of so much land and natural beauty alarmed many and necessitated careful planning in order to keep what was left. Additionally, people realized that the growing tourist economy depended upon the landscape. Tourists came for the beaches, mountains, fine weather, and culture, not for grand buildings. Therefore, the new civic center would have to enhance its surroundings instead of detracting from them. It was now understood that Honolulu would become an important American city by highlighting its unique qualities, not by imitating mainland cities. This report marks an important change in thinking that would guide future planning initiatives.

The 1944 and 1945 guided the development of the civic center over the next twenty years. Planning continued throughout the 1950s, but not much was done until statehood was achieved in 1959. However, with statehood, a number of new buildings were needed pushing planning initiatives into realization. In 1961 John Carl Warnecke and Associates was hired to create a plan for the civic center after their recent completion of the California capitol grounds.

Three years later, on Feb. 16<sup>th</sup>, 1965 a “Special Report” on the Honolulu Civic Center was released by John Carl Warnecke & Associates, containing information for the creation of the new

88 United States. Hawaii Department of Public Works. Post War Planning Division. Territory of Hawaii Administrative Center. A Prospectus. Prepared by the Postwar Planning Division of the Department of Public Works. Honolulu: n.p., 1944. Print. 3.

89 Post War Planning Division, Territory of Hawaii administrative center. A prospectus. 5.

district. The area was to stretch from Punchbowl to the Pacific Ocean, encompassing several historic buildings and green spaces. The report stated that the area would be for the “enjoyment and use” of the public, and would accommodate future governmental growth. Laying out three objectives, it first called for administrative and legislative action to create the district. Secondly it established a committee, which involved the local, state, and federal governments that would manage the area’s growth along with an advisory board of citizens. Lastly, it called for an emergency fund of one million dollars in the situation that land had to be acquired quickly.<sup>90</sup>

The new design grew out of the site’s existing eclectic architectural character, and Herbert Mark, the principal designer created the theme “unity with diversity.”<sup>91</sup> The proposed new buildings would be designed so that they did not interfere with view sheds or distract from historically significant existing properties. In general the plan was informal and flexible in order to provide a variety of paths and views. It increased open space to provide more park area, and called for a renovated waterfront area with commercial space. One more formal space was inserted with a plaza that was located next to the state capitol. Here designers said the space could be used for “patriotic ceremonies” or a war memorial, an obvious attempt to create a communal gathering space for Hawaii.

By 1969 the City Planning Department had nearly finished the proposed ordinance to establish the new Honolulu Civic Center Historic, Scenic, and Cultural district. The ordinance basically followed a revised master plan that John Carl Warnecke & Associates had created in 1965, but included some additional areas. The district was bounded by Punchbowl to the north, the Pacific to the south, the intersection of South and Alapai Streets to the east, and Richards Street to the west. Some of the additional areas added were a small tract of land around the Honolulu International Center and Academy of Art area, Aloha tower and its surroundings on the waterfront, and the higher slopes of Punchbowl.

The proposal intended to restrict building heights, increase the amount of open space, control land use, and create design and landscaping guidelines. More specifically height controls ranged from zero feet in open spaces to 55 ft. in the capitol district itself. New businesses that were noxious, noisy, or unsightly were banned from the area. Lastly, all new buildings would be subjected to a nine-member design review board comprised of designers, governmental employees, and Honolulu citizens.

Ten years after its initial proposal, the Ordinance for the establishment of the Hawaii Capitol District finally made it to a hearing at city council in 1971. A newspaper reported, “Since before WWII,

90 Helen Altonn, “Sweeping Civic Center Proposals to Be Unveiled,” Honolulu Star-Bulletin, February 16<sup>th</sup>, 1965, 1.

91 John Knox, Hawaii Capital District: a dream coming true?, Sunday Star-Bulletin Advertiser, June 13, 1971, A-10

Honolulu planners have dreamed of and fought for a comprehensive zoning and planning tool that would enable them to retain green, open and gracious vistas surrounding Iolani Palace. From the rim of Punchbowl Crater to the edge of Honolulu Harbor, aesthetic grounds and buildings have pumped the lifeblood of Hawaii's history.<sup>92</sup> Years of intense building had seen towers creep closer and closer to the historic governmental center, representing a quickening pace of life in Honolulu. The proposed plan attempted to halt this expansion and preserve the charm of the area by making it a historic, cultural and scenic district.

The final ordinance stuck with the 55-foot height cap for the capitol core, a number inspired by the height of the new capitol building, and with varying limitations for fringe areas. Outer areas would also see open space requirements range from 100-40%, with height setbacks required on certain streets, to ensure views of the capitol and other important landscape features. No new buildings were going to be constructed in the capitol core unless they were already planned or renovation was needed. In summary, the ordinance changed the zoning in the capitol core from an A-3 to an A-2 classification, meaning that permissible height limits from the old zoning code decreased from 350 feet to 150 or 55 feet in some places.<sup>93</sup>

For years, citizens had supported the protection of their historic governmental center, but the strict height limitations and design guidelines outlined in the plan worried many people. Such major changes in zoning allowances, and the mention of a design review board, generated many concerns from the public. People were afraid the ordinance would severely decrease their property values around the area even though previous plans specifically stated property values would increase.<sup>94</sup> One major argument against the ordinance was that it constituted a taking, an argument that was quelled by the *Penn Central v. City of New York* Supreme Court Case (1978). The public's concern was again eased when it was clarified that the design review board would be an advisory committee, with decisions ultimately made by the City's planning director.

### **The Honolulu Civic Center compared to other Contemporary Civic Centers**

In order to better understand the Honolulu Civic Center in the context of its time and planning process, it will be compared to similar plans from Oregon and California. Oregon's capitol complex was rebuilt in the late 1930s after a fire destroyed their capitol building in 1935. After much consider-

92 Knox, Hawaii Capital District: a dream coming true?

93 Knox, Hawaii Capital District: a dream coming true?

94 Altonn, Sweeping Civic Center Proposals to Be Unveiled.

ation, that team of planners decided to move the capitol complex from its existing site in Salem to a new more prominent and spacious site to the south, and after much debating they landed on a group of government buildings instead of one large building. Secondly, the California State Capitol complex was planned by John Carl Warnecke & Associates in 1963.<sup>95</sup> This plan kept the original civic center site along with the historic state capitol, and the resulting site is similar to the one in Honolulu in regards to building height and placement. However, both plans were founded on very different principles and consequently have dissimilar building styles and atmospheres.

In Honolulu, much more energy was focused on incorporating the environment and past traditions into the civic center plan than in other plans throughout the United States. Land is an extremely important component of Native Hawaiian culture; so much so that the state motto is "The life of the land is perpetuated in righteousness." Planners took this to heart and discarded the conventional square complex approach and instead adopted the traditional Hawaiian practice of dividing land into narrow plots that extend from the mountains to the sea in order to provide tenants with products from the forest, plains, sea, and streams. Hence the most symbolic governmental space in the state was positioned between Punchbowl Crater and Honolulu Harbor, and included within it numerous important environmental elements. Building heights were kept low to provide view corridors extending from the crater to the sea, and the resulting site was a long irregular rectangle.

Compared to Hawaii's capitol complex, none of the other civic centers took such great consideration of their surrounding environments. In Oregon, planners moved their civic center to a new site that disregarded historic government buildings and allowed for future growth. The civic center was laid out in a traditional rectangular manner with the capitol at its center surrounded by large open spaces, including a formal mall to the northeast. The mall was deemed an important component of a state capitol in that it allowed for the proper viewing of the building and gave it the necessary grandeur as a public governmental space. Similarly, the capitols in California and Puerto Rico both have formal malls, with California in particular having a large and formally planned park/ pool space.

Interestingly, unlike most of America's state capitols, the Hawaii state capitol has almost no formal mall. There is a small space mauka (northeast) of the building that resembles a miniature mall, which allows for framed views of the capitol building. However, it is set between two roads and is disconnected from the state capitol by the heavily trafficked Beretania Street. In addition, the space is

95 The California plan as well as the firm's plans for the United States Naval Academy, the Kennedy Eternal Flame Memorial, and the United States Embassy in Thailand (never built).

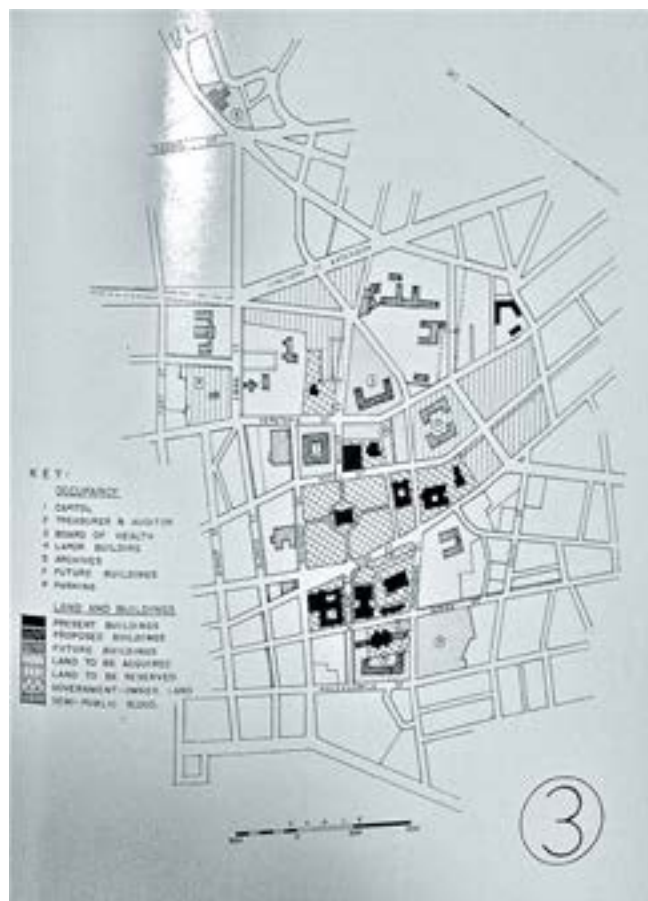
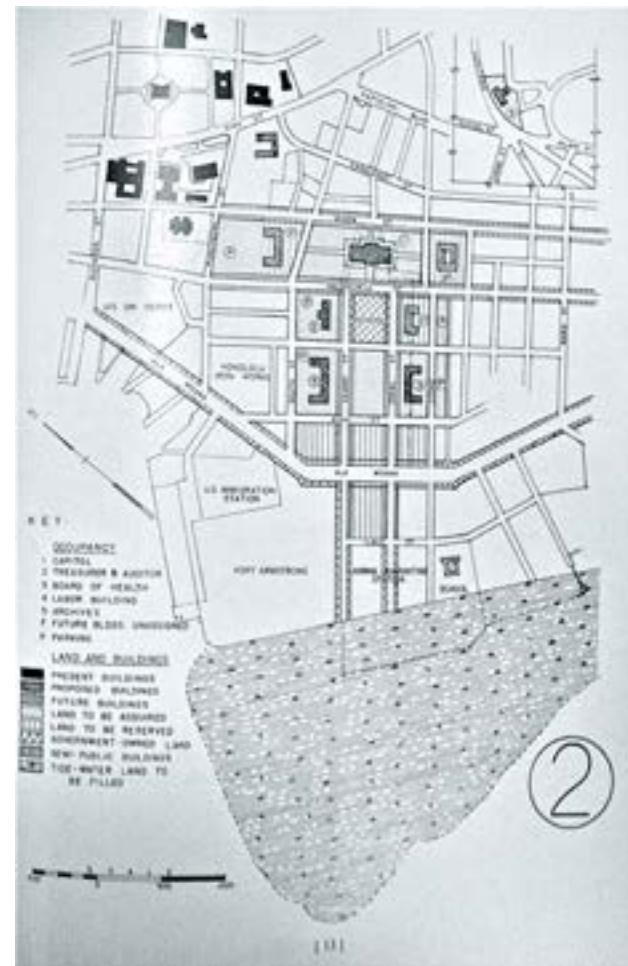


Image 22: 5 proposals from a 1964 report from the State Department of Planning and Research. All of the proposals are located in the area between Punchbowl Crater and Honolulu Harbor. Honolulu Planning Department. Civic Center, Honolulu, Hawaii, pt. 1-2. 1965. Original located at the University of Hawaii Manoa Hamilton Library.

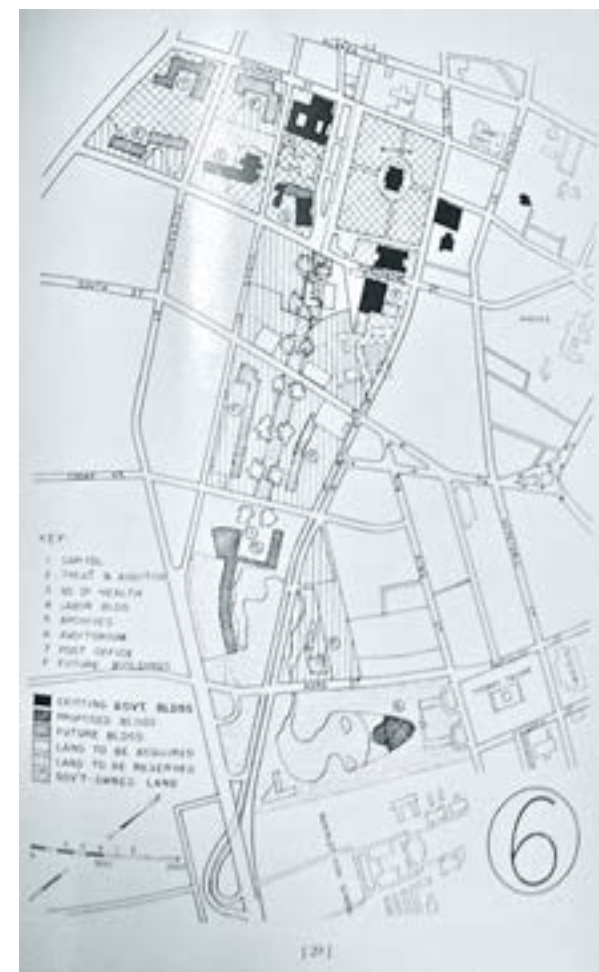
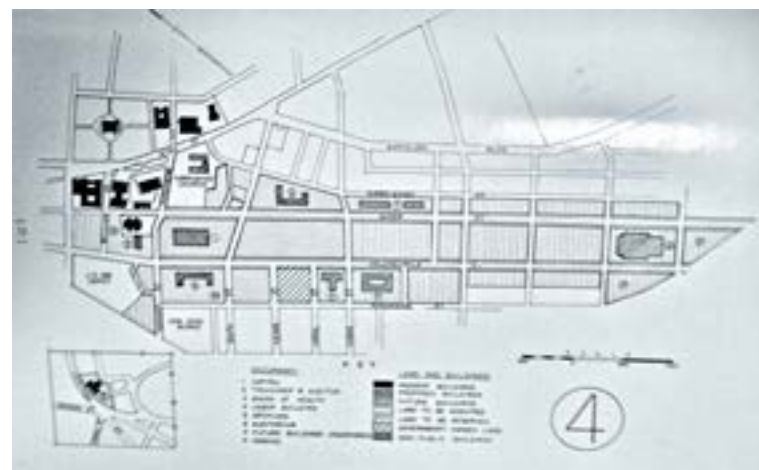


Image 23: Above is the fifth and final proposal for the Honolulu Civic Center Plan, which was created by John Carl Warnecke & Associates. Honolulu Planning Department. Civic Center, Honolulu, Hawaii, pt. 1-2. 1965. Original located at the University of Hawaii Manoa Hamilton Library.

a highly transitory due its being a major public transit transfer point. Makai (southwest) of the capitol is a pedestrian mall (Mililani Street) that links the Prince Kuhio Federal Building to South King Street. However, the mall's primary view shed is Iolani Palace with the State Capitol barely visible in the background. This is an interesting case where the 1960s plan pays tribute to Hawaii's unique history by combining the state's royal history with its current and future status as a state. The lack of a regular rectangular plan and a mall give the Honolulu Civic Center an informal feeling that compliments the state's laidback culture.

Additionally, Hawaii's increasingly national role required modernization and resources for its growing and largely immigrant population. Instead of creating a generic park, the district contained malls and squares adjacent to highly symbolic buildings like the state capitol and Iolani Palace, inviting the public into the new government. The public lawns surrounding Iolani Palace were central to Honolulu for decades and the planners designated this area the center of the civic center. The idea of the great park that had started around the turn of the century makes the Honolulu Civic Center an interesting space in that it connects the area's differing buildings into one cohesive group. In its design, Warnecke & Associates were careful to provide both shaded and sunny spaces where people could interact or seek refuge from the area's environment. Because of its expanse and informal design, the succession of parks throughout the center adds to the area's casual manner.

Parks were often incorporated into civic center designs, and they are seen in Oregon and California. However, these parks in general differ from the one in Honolulu. The California park most contrasts the great park in Hawaii, in that it is a highly planned and inclusive area. One single green space contains the capitol as well as symmetrical walkways, fountains, and fishponds, and there is a definitive border around the area made by the city's gridiron city plan. The fountains were one of the only environmental considerations in the design and were an important part of the design in that they would help cool the area. The Oregon park complex is more spread out and does not have such rigorous boundaries, but does include formal landscaping patterns. The final planning report for the capitol complex states that the grounds were supposed to create an important ambience for the capitol, but does not further explain the park's layout. However, the capitol planners remarked that the architecture should reflect the people of Oregon, which were both traditional and forward looking, so maybe the park's plan also incorporated this idea.

Lastly, the incorporation of historic buildings was an important consideration in Honolulu's civic

center. Planners had the difficult task of creating guidelines for a plan that both spoke to the future of the new state and recalled its unique past. A large part of Warnecke's plan was the preservation of existing buildings and restoration plans for them. Both Iolani Palace and Ali'iolani Hale were in need of intensive restoration. However, the importance of the new state was asserted by the new state capitol, which overshadowed the palace. Conversely, in Oregon, the state capitol had burned and a new site was chosen, so none of the original buildings were kept for governmental use. However, the California and Puerto Rico plans did incorporate their historic buildings. California reused their existing structures, but was not in a similar situation as Hawaii. Puerto Rico is probably the most similar in this respect to historic structures. However, when they became a territory, they chose to not build a new capitol and reused their existing structure.

### **Conclusion**

In conclusion, Honolulu's civic center reflects post war changes intellectually and physically. The war had brought new people to the islands and physically damaged the landscape, resulting in an identity crises. The previous desires for Honolulu, which had repressed Hawaiian culture in favor of Americanization, were rethought. People realized that highlighting Hawaii's unique features such as scenery, climate, and culture would make Honolulu a desirable city. This realization lead to a unique example of civic center planning compared to other contemporary examples in the United States. Both California and Oregon followed traditional planning principles, like the incorporation of symmetry and malls, which created a formal atmosphere that reflected mainland culture. On the other hand, the incorporation of traditional Hawaiian values, environment, and history into the Honolulu Civic Center create a casual and informal atmosphere that exudes Hawaii's ambience as a whole. The resulting plan created a relaxed yet modern identity for Hawaii's government and people, and set the ground-work for a regional architecture.

### **Ch. 6: The Civic Center Buildings**

The design of the new government buildings was a topic of debate. Earlier governmental architecture throughout the civic center represented an identity crisis that modern officials wanted to overcome. The Italian Renaissance Revival buildings constructed by the monarchy were meant to represent Hawaii's power, wealth, and sophistication while simultaneously suppressing their Hawaiian identity. After the Monarchy's downfall, political tensions were high as the Republic of Hawaii struggled to gain legitimacy and Queen Liliuokalani tried to regain control of the islands. Architecturally tensions manifested themselves in generic designs that followed architectural styles found on the mainland and further repressed Hawaiian culture.

Following the end of World War I and the death of Queen Liliuokalani, the political tensions eased and tourism increased due to the advent of better transportation and the opening of the Panama Canal. In an attempt to better the economy and secure statehood, local leaders and wealthy commissioned mainland architects to create grand architecture that would draw tourists and represent Honolulu as a modern American city. Typologically, buildings did acknowledge the climate but ignored the island's scenery and culture. Monumental eclecticism contradicted Hawaii's laidback environment and was a physical reminder of the ruling oligarchy.

After the war and the resulting changes, both Hawaii's architects and politicians struggled to find an architecture that would represent the new state. In the 1950s, Vladimir Ossipoff had created a design for the capitol and legislative buildings that recalled Native Hawaiian hale in their low scale with steeply pitched roofs. However, the plan in general was not well received by the architectural community who called for a more modern approach to Hawaii's buildings. By the time Hawaii finally became a state, a truly democratic process had produced a liberal atmosphere. In regards to building the new capitol and government buildings, the leading party did not want the state's most symbolic buildings looking back to Hawaii's conservative oligarchic past. Instead they wanted the buildings to represent a modern and forward-looking Hawaii. Thus the buildings in the capitol district were to be contemporary.

At first glance, many of the nine federal, state, and local government buildings look similar to other Brutalist, Neo-Formalist, or Expressionist buildings throughout mainland America and abroad. In some cases the buildings are just mere copies, but in other cases the buildings are combinations of typologies and styles with regional characteristics unique to Hawaii. However, this was not a new idea: architects in the world's tropical regions had long been adapting foreign styles to better suite

their needs, as many were European colonies. This can be seen in Hawaii starting with Missionary architecture in the early nineteenth century all the way until the territorial period's Spanish Mission style architecture. In the case of the new government architecture, designs recalled the highly praised Boston City Hall by Kallmann, McKinnell & Wood and Edward Durrell Stones' work at the State University of New York Albany.

However the designs were modified to create an architecture vocabulary specific to Hawaii. These regional qualities include the orientation of buildings to take advantage of trade winds, the addition of sunshades, the use of open plans and lanais, the use of local materials, and the incorporation of Hawaiian art and names into the buildings. Not only did these features take advantage of Hawaii's benign climate, but they also complimented the state's culture. Literally and metaphorically open plans reflected Hawaii's open and relaxed culture; the emphasis on lanais and outdoor gathering spaces recalled the population's outdoor lifestyle; and the incorporation of Hawaiian art and language highlighted the importance and local pride of Hawaii's unique culture and history.

Just as modernism had developed in Hawaii, other tropical regions around the world were adopting the movement. Before World War II, the majority of the world's tropical countries were colonies, and with the end of the war, many finally found freedom for the first time in centuries. In addition to political changes, the war also introduced concrete and new building materials to places for the first time. Like Hawaii, people advocated for an architecture that broke from the past, and tropical architecture became a popular subject from the 1940s until the 1960s. The main architectural problem was creating a comfortable climate in areas with intense sunlight and warm temperatures, but appropriate building materials, solar energy and design were also addressed. In *Architecture for the Tropics*, author Carmen Rivera de Figueroa states, "Perhaps the new concept of spatial organization, and particularly the free flow of space, made possible now by the use of reinforced concrete and steel were more fitting of that freedom of adjustment to climate, so needed in the tropics."<sup>96</sup> However, starting in the 1950s air conditioning became more and more popular lessening the need for tropical architecture, and by the 1970s writings on the subject had almost disappeared.

The modern architecture in the Honolulu Civic Center reflected this trend. Buildings constructed in the 1950s and early 1960s were built to utilize trade winds, but by the 1970s buildings relied more upon air conditioning and less upon the natural environment. Government buildings construct-  
96 Rivera De Figueroa, Carmen A. *Architecture for the Tropics: A Bibliographical Synthesis (from the Beginnings to 1972) : Con Una Versión Castellana Resumida (Arquitectura Para El Trópica)*. Río Piedras, P.R.: Editorial Universitaria, University of Puerto Rico, 1980. Print. 104



ed after this date usually only have balconies and shaded open spaces, making an argument for an argument for regional significance much more difficult.

Not all the buildings constructed in the area have pronounced regional features, which often has to do with the level of government the building is associated with. Interestingly, the three different levels of government in the civic center incorporated these regional qualities in different ways. The one federal building has the fewest regional qualities, which might be expected due to its national character. The state buildings in general are the most unique to Hawaii as they were creating an image for the state. Lastly, the city and county buildings do have some regional qualities but were less concerned with creating an image and more interested in creating backdrops for the civic center's historic buildings. In the following pages examples of the architecture will be given and their significance explained.

### **The Prince Kuhio Federal Building**

The only federal building in the Honolulu Civic Center is the massive Prince Jonah Kuhio Kalaniana'ole Federal Building and United States Courthouse. It is located at the makai (southeast) end of the civic center acts as the gateway to the city from Honolulu Harbor. It was completed in 1977 and designed by Paul Rudolph student Joseph Farrell who joined the firm Architects Hawaii in 1961. The design consists of four low-rise buildings of nine, seven, five, and four stories that are centered around an open courtyard and linked together. Joseph Farrell stated that a low-rise plan was decided upon in order to preserve the mountain to sea view corridors of the civic center plan and to provide contrast in Honolulu's increasingly dense urban fabric.<sup>97</sup> Farrell utilized a massive Brutalist design to contain the needed 600,000 square feet of office and judicial space.

In a 1977 newspaper article, Farrell explained that the color of the building's concrete exterior was meant to resemble Hawaii's beaches, and that his choice of a Rudolph-like corduroy concrete pattern was based on its appearance in Hawaii's direct sunlight. Otherwise, only some interior koa wood finishes and the large outdoor courtyard could be considered regional qualities. Instead, based on Farrell's comments in the newspaper articles, the building's design was primarily meant to, "create a strong design statement symbolic of a major federal government facility. We would achieve this with a monumentality of mass, which would generate a sense of strength, durability, and security."<sup>98</sup>

Few regional characteristics are present in the building. With its location right be Honolulu

97 "The New Federal Building" by Joseph Farrell Honolulu Star Bulletin, 6/20/77, A17.

98 Farrell, The New Federal Building.

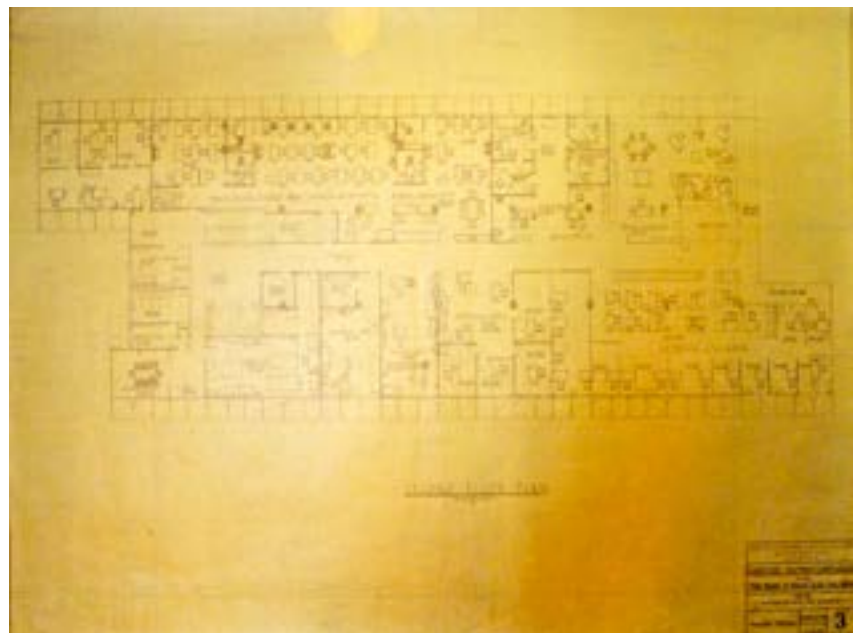
Harbor, there was an opportunity for the building to interact and enhance its surrounding natural environment. However, besides providing views of both the sea and Punchbowl, the building's massive scale of the building only distracts viewers from the building's landscape. Though Ferrell incorporated some balconies and lanais, most are located in the courtyard area of the building. This has both pros and cons. Because the outdoor spaces are located on the northeastern side of the building, they are often shaded, and a gap between four and five story buildings allows trade winds to blow through the area. However, the location also severs the interior from the surrounding landscape, preventing views of Punchbowl and the harbor. The building's monumentality, generic style, and minor incorporation of the environment relate it more so to the previous territorial architecture than a new regional Hawaiian architecture.

Individually, this building is not significant in the sense of a regional Hawaiian architecture in that it does not interact with the area's environment or have Hawaiian inspired detailing. The building's lot is literally across the street from the harbor but it makes almost no reference to it. However, the building contributes to the civic center by anchoring the makai end, preserving view corridors, and by serving as a monumental gateway to Honolulu Harbor.



Image 24: A view of the Prince Kuhio Federal Building from Honolulu Harbor. Personal photograph by author in the late 1950s and 1985, January 2013.

and most of these buildings displayed some regional characteristics. The earliest buildings were the



**Images 25:** Top left: A view of Kinau Hale from Beretania Street, Honolulu. Personal photography by author. January, 2013.

**Image 26:** The first and second floor plans for Kinau Hale. Originals courtesy of the Hawaii State Department of Accounting and General Services. Personal photographs by author. May, 2013.

State Transportation Building and Kinau Hale state office buildings. In addition, the Princess Kama-malu Building, which was originally built for the Hawaiian Trust Company, was purchased by the state in 1968. The most important state construction of the period was the state capitol building, which was completed in 1969. Later state buildings included the Kalanimoku building, Ka’ahumanu Hale, Ke’eli-kolani, and Kauikeaouli Hale. These buildings do represent the most Hawaiian construction out of all the governmental buildings, as building stretched into the 1970s and 1980s, buildings included fewer and fewer regional features.

Kinau Hale was the earliest state building to be constructed and it pre-dates the civic center legislation. Even though it was not subject to legislation, it is low in scale and spreads out horizontally across a large lot. Stylistically it is in the international style, the building is four stories with a small fifth floor penthouse. The regularity of the light international design contrasts nicely the surrounding landscape, calling attention to Punchbowl Crater’s erratic landforms and the surrounding vegetation. Typologically It is oriented to take advantage of trade winds, and had an open floor plan with movable partitions for office space. Operable windows and jalousies were recessed for protection from the sun and rain, and rectangular sunshades provide additional protection from the elements on both the north and south facades. Recessed louvered windows, which are largely used in the tropics and very popular in Hawaii, can be opened or closed by employees for optimal comfort. Lastly, balconies on the east and west facades provide employees with an outdoor escape while also providing means for additional ventilation. The building’s parking lot is richly landscaped with trees, which help transition onlookers from nature to the building’s rigid modern design.

A somewhat unique case is the Kamamalu Building, which was privately constructed for the Hawaiian Trust Company by prominent local architects Wimberly and Cook architects. It is nine stories tall, yet does not overwhelm its corner lot next to Iolani Palace. This building has more regional qualities than any of the other state buildings with the exception of the state capitol building, and raises questions about the difference between regional qualities in public and private architecture. Typologically, the building has operable windows and an open floor plan. Like Kinau Hale, vertical sunshades are used to shield recessed windows on the southeastern façade from the sun. An exterior stair links all of the floors. The penthouse is recessed from the main bulk of the building and has one wall that completely opens up onto a terrace, which overlooks the whole capitol complex. Stylistically the building used numerous local materials such as lava rock and koa wood on both the exterior

and interior of the building. Beautiful mosaics and murals in traditional Hawaiian designs are found throughout the building on walls and floors. The rich use of materials speaks to the prosperity in the post war years and is unique to private construction, but the typological attributes are similar to other statehood buildings.

The last state building to be constructed before the 1960s was the State Transportation Building, designed by the local firm of Law & Wilson. However, unlike the earlier buildings, this one was completely air conditioned and lacked few regional qualities. The building's floor plans were divided up and windows were not operable. The building's design was generic and no views of any of the surrounding scenery were visible. One small concession were windows on the southeastern façade that were oriented towards the northeast, yet they were made of class block so could only invite sunlight into the building. The reasoning behind the design choice is unknown, but possibly represents the slow transition away from a regional architecture.



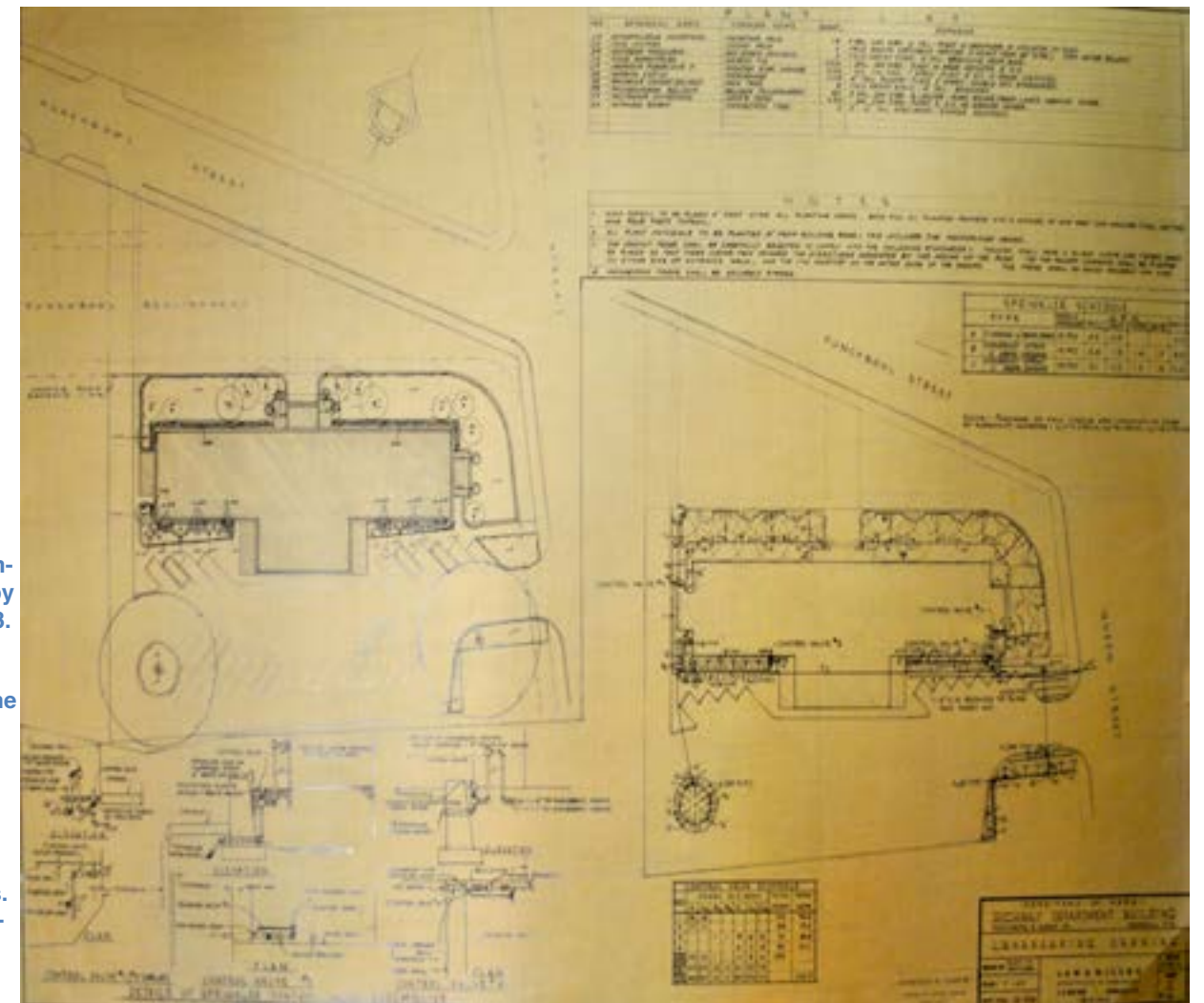
Images 27: Left: The Waikiki side of the Kamamalu Building. Personal photography by author. May, 2013.

Image 28: Top Right: The penthouse doors, which open the whole room up to the outside. Courtesy of Mike Gushard. February, 2013.

Image 29: A stairwell in the Kamamalu Building with mosaics. Courtesy of Mike Gushard. February, 2013. Image 29: A stairwell in

Images 30:Top: The Transportation Building, Honolulu. Personal photography by author. May, 2013.

Image 31: The ground plan of the Transportation Building, Honolulu. Courtesy of the Hawaii State Department of Accounting and General Services. Personal photography by author. May, 2013.



Plans for a new state capitol building that would house the governor's office as well as the House of Representatives and Senate were started in 1959, and one year later a competition for the design of the building was held.<sup>99</sup> A fourteen member advisory council headed by Governor Quinn and Robert Midkiff reviewed plans submitted by several well known architects including Edward Durrell Stone, Minoru Yamasaki, I.M. Pei, and John Carl Warnecke.<sup>100</sup> Warnecke eventually won the contest and partnered with the local firm of Belt, Lemmon & Lo to create the most important building in the capitol district. Construction started in 1965 and four years later the capitol building was finished in 1969. It was the largest individual project the state had ever built.<sup>101</sup>

The capitol is a monumental five-story structure with an open courtyard that can be directly accessed by the public. Warnecke designed the building in the Neo-Formalist style and loaded it with symbolic elements representative of Hawaii: large tapered columns recalled the aerial roots of the banyan tree and the canopy of palm trees, conical legislative chambers evoked the slopes of Punchbowl, a giant pool surrounding the building recollected Hawaii's isolated position in the Pacific Ocean, and the open-air atrium symbolized the freedom of the Hawaiian people.<sup>102</sup> In addition to the highly symbolic design, local materials and art were used to further convey Hawaii's culture. The main materials were concrete, which by this time was an accepted material throughout Hawaii, and local volcanic stone. Koa wood was used to accent the walls and railings of the open hallways. In a 1965 interview, architect Cyril Lemmon described the firm's design process:

"It was felt that the design should be a symbol of our geographical location, our way of life and environment. A great deal of research was made into Hawaiian history, legends and customs. We did not want another (Iolani) Palace... We also wanted to get away from the grass shack concept. Although it is a very picturesque description of Hawaii, it just doesn't fit today. We felt something, which was simple and dignified but could still retain the monumental character and freshness of the Hawaiian concept was what we were after. The great banyan tree on the Iolani Palace grounds is also important in the over-all design to represent "the transition within the landscape and the informality of the old palace environs to the order and serenity of a structure announcing the maturity of statehood."<sup>103</sup>

The state capitol is an important building in that it established a precedent for a modern regional vocabulary for government buildings in the civic center, because it is still the best example of

99 The three branches of government were to be located in the new capitol buildings but the State Supreme Court was to remain in Ali'iolani Hale.

100 "Top Architects Vie For Hawaii Capitol" Birch Storm A 9/11/60 B-4

101 "Architect Lemmon's role in building new Capitol" Alf Pratte S 11/11/65

102 "Hawaii Capitol Historic District," National Register of Historic Places Nomination Form, June 13<sup>th</sup>, 1978

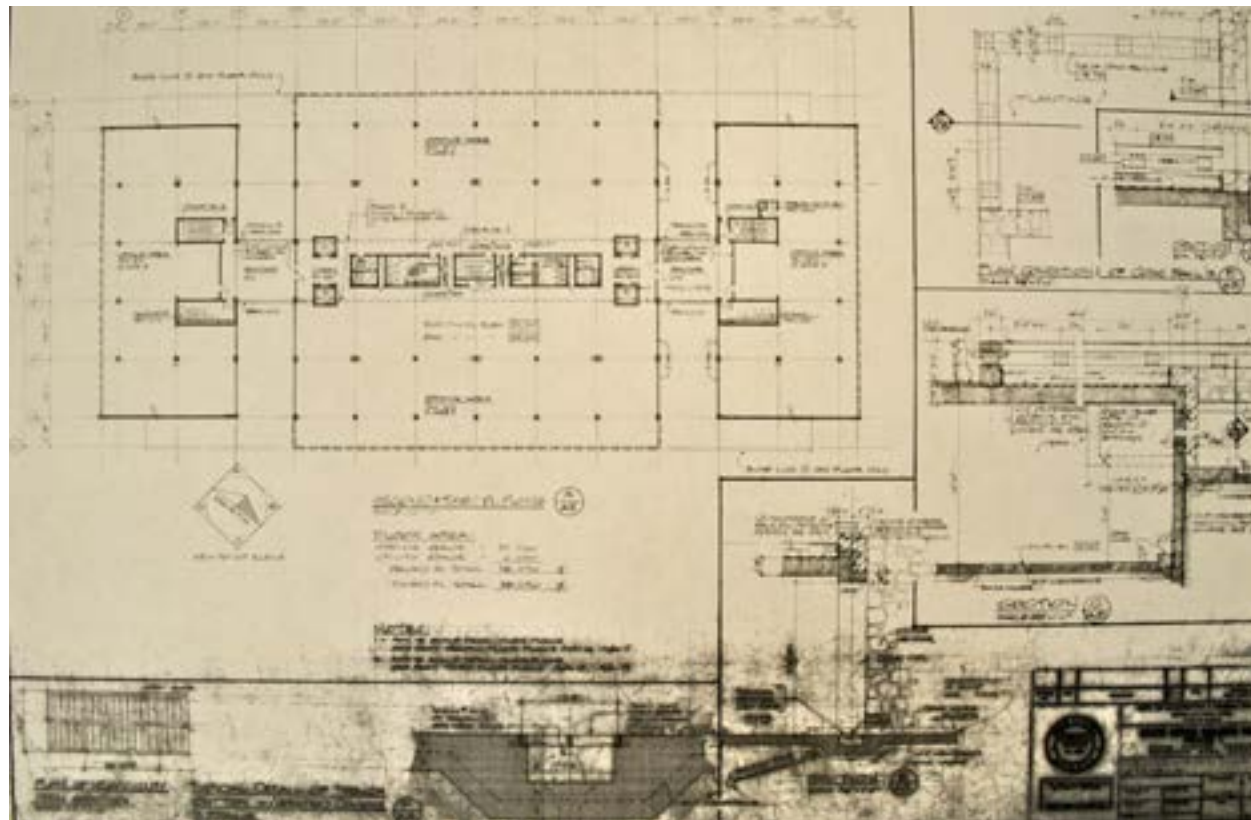
103 Architect Lemmon's role in building new Capitol

the Hawaiian type of architecture. Many of the state buildings designed after the capitol's completion utilized local materials, symbolism and open space in similar ways. It also set an important example of how the area's buildings should interact with the surrounding vistas, as the building frames the mountains in the distance. The symbolism and open design of the building make it uniquely Hawaiian.



Images 32:Top: The State Capitol Building, Honolulu. Personal photography by author. January, 2013.

Image 33: The open interior of the State Capitol Building, January, 2013.



Images 34:Top: The Kalanimoku Building. Personal photo by author. September, 2012.

Image 35: The Kalanimoku ground plan. Courtesy of the Hawaii State Department of Accounting and General Services. Personal photo, May 2013.

State buildings constructed throughout the 1960s and 1970s continued to incorporate some regional features but relied more upon air conditioning and presented less symbolic design. Generally buildings were made of concrete and used local materials such as volcanic rock and koa wood as decorative accents. Instead of blatant symbolism, these less representative buildings incorporated features that complimented the Hawaiian lifestyle such as lanais, covered open spaces, and open hallways. These spaces both forced employees to interact with Hawaii's climate and provided them with opportunities to continue their outdoor lifestyle.

An interesting example is the Kalanimoku building designed by Honolulu architecture firm Shoso Kagawa & Associates. The building was air conditioned and did not have operable windows, but still responded to Hawaii's climate and scenery in several ways. First, the building is divided into three permeable sections by large open circulation spaces with open catwalks linking them. These cutouts, and overhead projecting sections, provide recessed places that protect employees or passersby from Hawaii's equatorial sun and tropical downpours. Secondly, on the mauka and makai ends of the building are large shaded balconies spanning its entire width. Again these areas provide pleasant places for employees to break and also reconnect viewers with the civic center and Honolulu in general by providing views of Punchbowl and Honolulu Harbor. Thirdly, the large building was kept low to the ground and is set back on its lot, which allows it to blend in with the surrounding environment while emphasizing its park like setting. Lastly, four huge glass mosaics by local artist Erica Karawina were installed on the fourth floor. The murals included the four chief Hawaiian gods (Kane the creator, Lono God of the Earth, Ku God of War, and Kanaloa God of the Sea), abstractions of flowers, rainbows, mountains, sea, and sky, and represented the four phases of the day. The murals would light the upper floors of the building during the day and would be backlit at night so that the public could see them.<sup>104</sup>

Three examples of later state architecture are Ka'ahumanu Hale and Kauikeaouli Hale. Similar to the Kalanimoku building, Ka'ahumanu Hale (completed 1983) is a large low-rise concrete building set back on its lot surrounded by a park like setting. Its circulation corridors are all outdoors and are screened from the sun and rain by vertical concrete sunshades. The main entrance of the building includes a large open space that is sheltered by the upper floors of the buildings creating a highly used outdoor common area. Though the building does have some concessions that relate it to the earlier state buildings, it is air conditioned with a dense floor plan.

104 "Glass Mosaics Will Spark State's New Office Building" Tomi Knaefler S 9/14/73 D3:1

It is interesting to note that these later buildings rely more upon air conditioning yet still try and incorporate the environment. As air conditioning became standard, architects could have neglected Hawaii's climate and scenery all together, yet that is not what happened. Architects still incorporated balconies, lanais, and other such outdoor spaces to in order to give their buildings a more Hawaiian flair. Unfortunately this is not enough to constitute a regional architecture, even if buildings included local stylistic and materials features. With that being the case, these later buildings are not significant on their own, but do contribute to the overall character of the civic center.

### **City and County Buildings**

Like the state buildings, the one city and county building does have some regional features, but in general is much less symbolic. Interestingly, during the 1950s, the city built one of Honolulu's architectural gems. Hart Wood's Board of Water Supply Administration Building, which is a great example of modern Hawaiian architecture with its perforated sunscreens, open rooftop, trade wind orientation, green color, and Asian inspired entrance canopy. However, with the creation of the civic center plan, the city and county stopped making architectural statements and preferred their buildings to act as plain backdrops to the more historical and modern architecture in the civic center. As such the concrete buildings were designed in an austere fashion with little regional detailing, and the only environmental considerations are open covered entrances into the buildings.

The Fasi Building, or the Honolulu Municipal Building, was constructed in 1973 and was designed by L. Dixon Steinbright of Niramore Bain Brady & Johnson. The fifteen-story building's rigid concrete and dark glass façade is the civic center's only high rise, yet was designed expressly to divert attention away from itself and onto the surrounding historic buildings. The building's most unique feature is its completely open first floor, which remains open to the elements but has since been gated off for security reasons. The building is oriented towards the trade winds but does not use them to cool the building; instead the orientation takes advantage of the area's fantastic views.

### **Conclusion**

Although all of the new construction within the Honolulu Civic Center was of a modern variety, not all the buildings expressed a regional architecture. As the federal government took an authoritarian approach, and the city and county government blended into the background, it was up to the state government to create a public image for the state via architecture. They did this by using symbolism, environmentally aware design, open plans, and Hawaiian history and culture. It is important to re-

member that the civic center plan with its park like environment based on Hawaiian tradition greatly influenced the architecture of the area's buildings. When viewed together, the architecture and planning produce a regional vocabulary and a built environment reflective of Hawaii.



Images 36: The Fasi Building. Personal photo by author. September, 2012.

## Chapter 7: The Honolulu Civic Center Plan and Buildings Compared to International Tropical Regionalism

Hawaii is America's only tropical state, guaranteeing it a special place in American architecture. However, Honolulu's governmental architecture is quite similar to tropical regionalist movements outside of the United States. As mentioned before, many tropical nations were creating civic centers at the time due to their newly found freedom after World War II. In the Caribbean, Cuba started constructing a new civic center after its Revolution in the late 1950s. Additionally Puerto Rico, though a United States Territory, extended their capitol complex after gaining new political powers. Other examples include Brasilia, the new capitol of Brazil planned and constructed after 1956, and the new capitol complex of Sri Lanka designed by Geoffrey Bawa in 1977. Because these examples are all national works, they are somewhat different from the Honolulu Civic Center. However, they should be looked at since they are examples of plans and buildings located in tropical regions that took great consideration to create identities for their countries.

For context, Honolulu has a mild climate with temperatures ranging a low of 65°F to a high of 89°F. During the winter, Hawaii's rainy season, Honolulu receives 3-4 inches of rain, while in the summer it receives less than one inch. On average Honolulu's temperature is between 72°F and 81°F and it receives 22 inches of rain per year. Cooling trade winds from the northeast, and the average humidity stays around 66%. Similarly, temperatures in San Juan, Puerto Rico range from between 70 and 90 degrees. Most of the climatic conditions are the same as Honolulu, with the exception of humidity, which ranges at a much higher 52-97%. A little less similar is Sri Lanka's climate: temperatures about slightly warmer than Honolulu's, but the area gets much more rain and has higher humidity.

Puerto Rico started building a new government center after the government was transformed from a colonial model to a more democratic one. Previously, territorial architecture had copied Spanish styles. This was somewhat contradictory in that Spanish styles were seen to represent a sophistication that facilitated Americanization. However, after the change in government, the Spanish styled buildings acted as reminders of the old political regime, pushing architects to look for a new type of architecture. They found their voice in modernism, which was seen to represent luxury, cleanliness, efficiency and the future. As part of the new approach, the Committee on the Design of Public Works was created in 1943. Two years later Henry Klumb was hired by Puerto Rico's governor as head architect for the committee.

Klumb's guiding principles for the new architecture were to first understand the problem that the new structures would solve, and then, "respect and accept the local needs, habits and traditions of the people for whom it was intended." In order to create an architecture that adapted to Puerto Rico's climate and economy, Klumb used integrated his modern architecture with the surrounding land by using horizontal lines and organic forms. To take advantage of Puerto Rico's climate, Klumb blended outdoors and indoors with the use of brise-soleil, perforated walls, pivoting walls, cross ventilation and natural light. "His projects were characterized by the use of materials available on the island, with no aspiration for ornamentation beyond that generated by his understanding of the relationship between human being and environment, or of the building object in the context of nature."

In this sense, Klumb's architecture in Puerto Rico is similar yet distinct from the buildings in the Honolulu Civic Center. In particular, when comparing Kinau Hale and the Kamamalu buildings with the works of Klumb, one finds that they do incorporate similar features like brise-soleil, perforated walls, cross ventilation, and natural light. They also utilize materials that were found or produced in Hawaii, and there is a similar degree of integration between the outdoor and indoor environments. However, there is a major difference when it comes decoration. In his design, Klumb used almost no decoration, relying upon architecture features and furniture. The architects of Kinau Hale took a similar approach in this regard, while the Kamamalu Building is richly decorated. This could be explained by the fact that Kamamalu was a privately constructed building by a wealthy commercial firm, but Klumb produced several private residences that were still quite stark. The difference could also be attributed to by the differences in the two island economies, as at the time, Hawaii was a state and much more economically prosperous.

More Puerto Rican buildings that are comparable to those of the Honolulu Civic Center are two governmental buildings by Toro Ferrer. The Puerto Rico Supreme Court Building and Rafael Martinez Nadal Senate Annex were both constructed by Ferrer in 1955. Located near the capitol building, both are modern buildings constructed of concrete. Similar to Hawaii's buildings, they use decorative sunscreens and operable windows to make use of trade winds, and have open-air courtyard and hallways. Like Hawaii's capitol, pools surround both buildings in Puerto Rico. However, unlike Hawaii's architecture, both buildings are white and stark, making use of white marble. This could be because such stone can be found on the island, or it is a way for architect's to aggrandize their structures without competing with surrounding buildings.

.Another comparable regional architecture is that of Geoffrey Bawa in Sri Lanka. Bawa was a native of Sri Lanka, but traveled extensively for years before he returned home and pursued architecture. Essential elements of his architecture were history, the influence of the natural terrain, vegetation, view sheds, light, shade, and climate. Similar to Hawaii, Sri Lanka had a long history of invasions, bringing many different cultural influences into the island. Bawa took this into consideration and blended Sri Lankan tradition with classical planning ideas, creating an architecture that was both native and foreign.

One interesting comparison for the Honolulu Civic Center is Bawa's design for the nation's new government complex built in 1977. Originally, the nation's capitol was located in the heart of Colombo, Sri Lanka's capitol city. However, as the city expanded, government officials thought it would be best to move the capitol to Colombo's suburbs to an undeveloped area of Kotte. The site itself was an island in the middle of a lake surrounded by indigenous trees. Bawa's design recalled traditional monastic and royal buildings of the past, and used rich materials such as wood, copper, and bronze. Unlike his usual designs, the capital building does not fuse with nature; instead nature heightens its presence.

Compared to Honolulu's buildings, this complex is most reminiscent of Ossipoff's unbuilt design for the civic center. There Ossipoff based his design on traditional Hale just as Bawa designed his building in a way that recalled the ancient buildings of Sri Lanka. Ossipoff's was dismissed while Bawa's was lauded and built because of differing political situations. Whereas Hawaii had just achieved statehood and prosperity, the Sri Lankan capitol building was constructed during a time of political upheaval in the country. As people often find comfort in the familiar, Bawa might've used the ancient architectural concepts to provide a strong architecture that reminded people of more stable times. In this case, Honolulu's buildings interacted with their environment differently than Bawa's: His complex recalls the Hawaii's territorial architecture by calling attention to itself and by lessening its surroundings, whereas the civic center's architecture tried to incorporate its landscape. When compared to other international modern regionalism, Hawaii's architecture seems much more generic. However, that does not mean that it is any less significant for Hawaii or the United States. The very fact that Honolulu's architecture reflects world trends speaks its growing status as a player in world markets during mid century.

## Conclusion: Significance and Final Recommendations

In conclusion, one must ask whether these buildings are significant and if they contribute to Hawaii's sense of place? I would argue that they are significant as physical manifestations of the attitudes and desires of Hawaii's population during the early statehood period. The design of the civic center and its buildings was a highly public and deliberate process: The city's architects, planners, and politicians were aware they were creating a public image for the state and continually debated what that image should be. The civic center is also significant as a continuation of the tradition of adapting foreign forms of design to a regionally appropriate form of architecture. Since Missionary times migrant architects designed buildings in Hawaii that were adaptations of styles ranging from New England Colonial and Renaissance Revival styles to the Spanish Mission style. Consequently the early statehood buildings of the Honolulu Civic Center deserve to be recognized as symbols of their state and as historic structures in the context of the civic center itself.

The civic center is only significant when seen as a whole: the plan and buildings work together in a deliberate way that calls attention to Hawaii's history, scenery and climate. The plan itself is unique to Hawaii, as it is founded on Hawaiian history and Honolulu's distinctive landscape. The use of Hawaiian tradition to first shape the zoning of the civic center is special in itself. However, by incorporating Punchbowl Crater (an ancient sacrificial and burial site and now the National Memorial Cemetery of the Pacific) and Honolulu Harbor, the plan acknowledges both ancient and modern Hawaiian history and two of the most important elements of Hawaiian culture, earth and sea. Further more, the plan had an informal character that reflected Hawaii's laidback lifestyle, creating a relaxed park like setting in one of America's densest cities.



Images 36: A Panorama of the Honolulu Civic Center from the top of the Kamamalu Building. Courtesy of Mike Gushard, February, 2013.



The relationship between the plan and the buildings adds another layer of significance. In the plan historic streets, buildings and trees were not only incorporated but also respected. The plan followed the area's historic street grid, opening view sheds to Punchbowl Crater and the harbor, paying homage to history, and orienting buildings towards the northeastern trade winds. Its open park qualities both preserved the relationship between older buildings and the land, and provided a transition between the older and new buildings. Like the older buildings, new construction was set back from the street, surrounded by landscaping and low in scale, reducing the impact of their large size.

Not all of the civic center's mid century buildings are obvious examples of regional architecture. However, when analyzed in their context, their individuality becomes more apparent. The way buildings are situated on their lots, their scale, and landscaping speaks to Hawaii's scenery and climate. Additionally, the use of architectural features (lanais, balconies, and alcoves), local materials, and local art create regional vocabulary. For example, the park's many open areas emphasized the open quality of the new buildings; the large areas of open land force people to take refuge from the sun and rain in the open lanais and courtyards of the new buildings. Lastly, many of the buildings themselves have a relationship to one another via view sheds, scale, and materials that creates cohesion throughout the entire complex, creating one representative whole physically and governmentally.



Images 37: An interior view of the Kealiko-lani Hale Building, Honolulu. Personal photo by author, September, 2012.



Images 38: A look at the Fasi Building from the passages of Kalanimoku. Personal photo by author, September, 2012.

Though the civic center's modern buildings present qualities unique to Hawaii, they are often overlooked. Public views of the civic center are often divided: locals and tourists admire Iolani Palace, Ali'iolani Hale and other historic buildings but see the more modern additions as eye sores. This view devalues the modern buildings and could possibly lead to preservation problems in the future. Some buildings are already in danger such as the Kinau Hale (the State Department of Health Building), which could be demolished. Other buildings are subject to unsympathetic renovations that would compromise their designs: The State Capitol's surrounding pools could be drained because of algae and leaking problems, and its open interior hallways could be closed in to provide more office space. Another example is the Princess Kamamalu Building, which has been vacant for almost a decade and in need of millions of dollars worth of restoration.

The people of Hawaii are proud of their unique history, which manifested in its built environment. The Honolulu Civic Center in particular is a remarkable collection of this history and has already been recognized on the national register of historic places as an historic district. However, the district only encompasses the buildings dating to the territorial period and does not include those constructed after statehood. Not every building is significant on its own, but when linked to the civic center plan, the buildings do become representative of the state. Thus it is important to preserve the area as a whole because the design of the buildings becomes meaningless without the context of the area's layout and plan.

As such, here are some recommendations for the future preservation of the Honolulu Civic Center.

1. The district's National Register Nomination should be revised to include the following as contributing buildings:

- The Kamamalu Building
- Kinhau Hale
- The Kalanimoku Building
- The Ke'elikolani Building
- Ka'ahumanu Hale
- Kauikeaouli Hale
- The Prince Jonah Kuhio Kalanialaole Federal Building and U.S. Courthouse

2. The district's National Register Nomination should be revised to include the following as non-contributing buildings:

- The State Transportation Building
- The Fasi Building

3. Future preservation of the Civic Center Plan should include

- The original plan
- View corridors
- Large lots
- Landscaping

4. Future preservation of the Civic Center Buildings should include

- View sheds
- Scale
- Open corridors
- Balconies
- Lanais
- Open floor plans
- Operable windows
- Local materials
- Local artwork

5. Many buildings have already experienced both interior and exterior alterations such as the addition of air conditioning, security equipment or small extensions. As long as exterior alterations do not interfere with the defining principles mentioned, they are acceptable and can remain in place.

6. Interior spaces or lobbies that are open to the public should keep in line with their original design.

7. New construction should remain in the same scale as the extant buildings, and should acknowledge the surrounding scenery, climate, and history.

8. Additions should respect extant building designs and scale, and can take any form as long as they respect the guiding principles of the civic center.

9. Lastly, the mid century buildings should be added to educational and tourist information guides so that the public can make their own educated opinion about the buildings.

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