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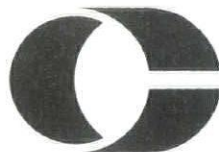
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A close look at Waikiki.
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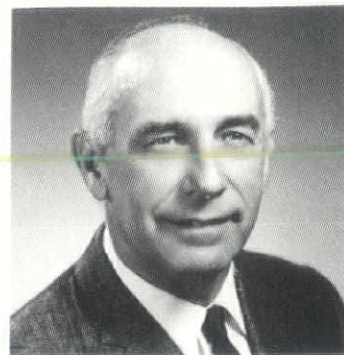
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PACIFIC BUSINESS NEWS

The Future of Waikiki

by GEORGE V. WHISENAND



People with many diverse viewpoints are both concerned with the future of Waikiki and are making efforts, of one kind or another, to direct that future into whatever channel they particularly wish it to go. Many of these people are sincere and dedicated in their efforts to produce a better Waikiki. Some are selfish and concerned only with the profit which they hope to gain in one way or another out of the activities of Waikiki during the coming years.

Who can and should be the people who determine the future of Waikiki? Should it be:

- 1—The professional architects and planners?
- 2—The politicians?
- 3—The land owners?
- 4—The permanent residents?
- 5—The visitor industry?
- 6—The tourists?
- 7—The amateur planners and environmentalists?
- 8—The mortgage lenders?
- 9—The fast buck developers?

Following an attempt to answer these questions, it is then well to ask who actually will make the decisions.

Of the nine groups listed, which have a legitimate interest in the future of Waikiki. Would it surprise you if I said all nine of them? Even the fast buck developers? Well, that is precisely what I am going to say.

The legitimate interests of most of these groups is clearly apparent for the most part. We will spend only a few words on the obvious.

1—The professional architects and planners certainly because that is their job and presumably they have some degree of expertise to lend to the solution.

2—The politicians — yes, because they have a duty to the citizens who elect them and they should be expected to put aside political rivalry and conflict of interest to do the job for which they were elected.

3—The landowners — the United States Constitution guarantees every

citizen the right to his legally obtained property and it cannot be taken from him without due process of law and just compensation.

4—The permanent residents — they either live or work in Waikiki and they have a right to a pleasant and wholesome place in which to do these things.

5—The visitor industry — it has an enormous stake in Waikiki and its success and prosperity are vital to every citizen in the State of Hawaii.

6—The tourists — we invite them as our guests, we accept their money, we owe them a pleasant experience while they are here.

7—The amateur planners and environmentalists — they are, for the most part, well intentioned and they serve as a prod and a conscience to the laggards and despoilers on the other groups.

8—The mortgage lenders — somebody has to furnish the money to keep the place going.

9—The fast buck developers — yes, even them. A kinder word for this group is "entrepreneurs." Despite their frequent shortsightedness and sometimes excessive greed, they serve a useful purpose under our free enterprise system. They are like a spark plug in an engine. You can get burned or shocked by it but it makes the engine run.

Realistically, how can the diverse interests of these nine groups be reconciled and coordinated? Who will be the true decision makers? During the next ten years, probably the most important single group will be the politicians. This hasn't been true in the past because, other than a zoning ordinance, the political control or participation was very minimal. But the times are changing. The recently enacted State environmental impact legislation is just the first of a series of things which are going to happen. These will include:

- a. New forms of taxation.
- b. New and tighter zoning techniques.
- c. Capital improvement projects.

Continued on Page 28

Design for Living in Hawaii: Waikiki

by ALICE SPAULDING BOWEN

Before participating in this program, I will introduce my self all over again: I am neither planner, prophet nor expert.

But I was born on this Island an infinite number of years ago and I remember it as a tropical garden, every yard a collection of flowering plants without formal landscape design; when some residences were downtown, adjacent to Fort Street; when there were duck ponds and banana patches on the way to Waikiki and water birds stalked over the coral wastes, now Ala Moana. A favorite picturesque sight was the rice fields on Kalakaua Avenue near King, where Chinamen plowed with slow-moving water buffaloes. These were all entertaining sights to us children, riding in carriages or on Paine's tram cars, drawn by mules.

I have seen Honolulu grow from that extreme to its present frenzy of concrete development.

Of course, a town must grow and develop into the sophisticated maturity of a city, but we cannot defy its natural environment in doing so and avoid the penalty which we are now beginning to foresee. The requirements dictated by the geography and climate of the tropics are beyond dispute and are here permanently.

The question, in this city growth, is how much open green space can be eliminated and how many people can be accommodated in just so much given land space.

Our green space can be thought of not only as our "natural beauty" but as our climate control, just as mechanical as the built-in air conditioner — more, because it purifies as well as cools.

Our developers tell us that there is now only one way in which to build — upward — and our government experts are constantly computing the rapid growth of our population into future millions.

Have you, also, noted that our two leading developers have recently announced their belief & plans for "unlimited height?" Reading that, my



vivid imagination pictures them stacking us all up, layer upon layer, like human sardines. Then I resort, in fancy, to my computer to determine how much green space a healthy tropical population requires and just what Oahu's

population saturation point is. I wish one of you planners would try this on your computer.

As to "holding our heritage," let us take Waikiki as the most debated case history of the moment.

Yes, we have nearly ruined it by letting the individual developer plan independently for the "highest use" of his land, too often in the most eccentric way (for in his book *Eccentricity is Beauty*) and for the quickest and largest financial gain. He does not know that the always available view of ocean and mountains brings the tourist here to fill his condominiums and that money does grow on trees in Hawaii, especially the coconut trees.

Once our utility companies sponsored an avenue tree study, which Paul Weissich and I attended, and the committee came to the conclusion that the tree most important to Waikiki is the coconut tree, fitting affinity of the tall buildings there and a tourist attraction in itself.

How are we going to remedy our neglect to plan for a beautiful Waikiki and for holding our Hawaiian heritage there?

Many of our most desirable tourists left us when there was the incessant pile driving and dust of this thing we have made and they discovered all the other unspoiled islands and Mauna Kea Hotel.

I have been in a business patronized by affluent tourists at Waikiki for many years. They told us, when the pile driving drove them away, and they remind us now of Oahu's great mistake when they pass through.

I do not believe that any situation is hopeless and cannot be improved. Beside traffic planning, there should be more evidence of the restoration of Waikiki at the present time and a moratorium placed on any additional building until improvement plans are agreed upon.

Every site on Kalakaua Avenue should be examined and every available space, not burdened with a high-rise, be considered for a green space — a mini park, a corridor or a vista to the sea especially, but also to the hills.

As an example of what could be achieved with imaginative revamping by cooperative owners, observe the small



but charming plaza created for the Kaiulani Hotel facing Kalakaua Avenue. It is attractively landscaped and gives a dignified recess from the sidewalk. Even the Liberty House driveway gives a pleasant green suggestion of vista.

The Waikiki Improvement Association offers plans to increase the sidewalks of Kalakaua Avenue by decreasing the street 9 to 11 feet. It is regrettable to reduce traffic space but, lacking any building set-back as should have been planned originally, there seems no alternative and sidewalk landscaping will add immeasurably to the avenue.

A present major improvement is the expansion of Kuhio Beach, a superb coconut tree planting and a spacious relocation of the hau arbors — altogether a beautiful contribution to Waikiki. Opposite it, on the corner of Kalakaua and Kapahulu, is a gasoline station. It allows an open door to the view of Diamond Head. Put a high-rise there and the view narrows to a peep hole. Get it before a high-rise does!

Not far from there is Saint

Augustine's Church which used to give a green peace to the avenue, with its landscaped lawn extended out to the sidewalk. Now it is imprisoned, hemmed in ridiculously, behind a homely low rise store front.

That spot could, with ease, become again a blessing to the avenue, for its frontage lease expires in three years, allowing the land to be condemned. Take heart when you note the impressive building design and setback with good landscaping of the new Regent Hotel.

A major improvement to all of Waikiki could be the block which introduces the hotel area and which, with a few exceptions, is now a row of small structures, obscene with garish colors and tawdry signs. Think what it could become with controlled planning as a green threshold to the hotels!

I hope that our necessary traffic plans, now being made, will not sacrifice the mauka side of the Ala Wai Canal to the exclusive use of black top and utility poles and that a sufficient strip,

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adjacent to the water, be planned for a walkway and bicycle path, with groups of vari-colored hibiscus plants along the bank for colorful reflections and background clusters of coconut trees to nullify the high rise structures. What a beautiful boundary for Waikiki and a solution for the present dangerous cycling that weaves in and out of boulevard traffic.

High-rise is not a sin and can, in fact, be beautiful in its right place. It is only wrong when it sins against our gifts of nature by obscuring them and consequently the economy of islands dependent on their tropical allure to attract visitors.

Engraved on my memory is a moment when I stood, overcome, by the hallelujah of New York's cathedral spires and those of modern commerce rising, together, to the heavens.

Where we have erred has been in the unimaginative use of concrete in massive bulk, unrelieved.

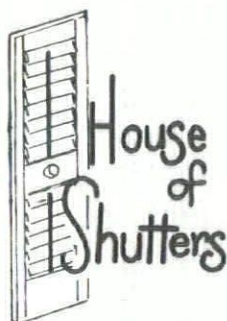
In 1969, we were planning for the Flora Pacifica 1970 Show and I ventured to suggest an idea for "Hanging Gardens" for Hawaii's new high-rise life.

A condominium seminar of experts at that time reported: "Hawaii's condominium boom is over unless developers come up with a whole new approach in price, location and design in order to appeal to the new market of 1970."

I could not believe that Nebuchadnezzar was more inventive and able than our architects and engineers of today. His high-rise gardens were on the banks of the Euphrates, and he designed the necessary machinery for utilizing that water supply for irrigation, fountains and reflecting panels. I quote a portion of my proposal of that time, suggesting a Hanging Garden model for exhibit.

"We women have long known why so many families resist apartment life and prefer struggling with the upkeep of large homes and gardens. The condominium and apartment is as sterile as a luxurious jail. Their architects have overlooked the fact that tropical life requires the transition of a veranda or lanai to the green, cool, healing sanctuary of a garden, even if no more than a terrace. They need not say it

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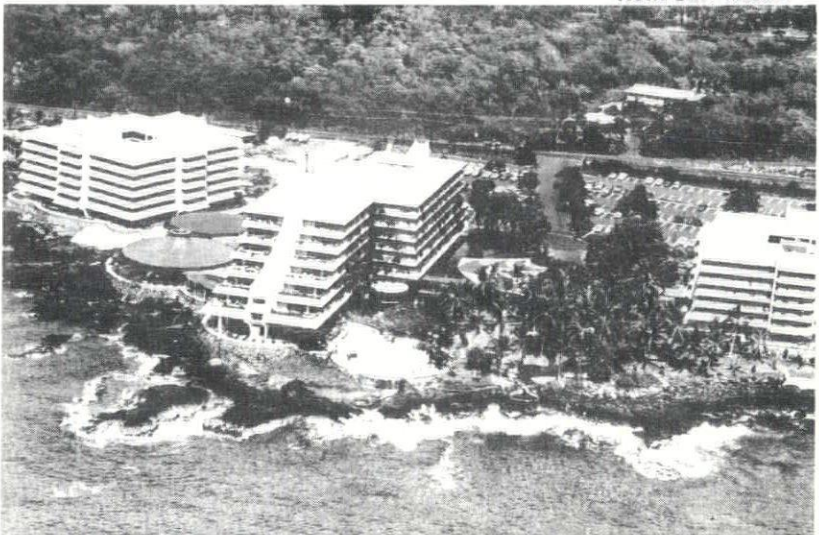
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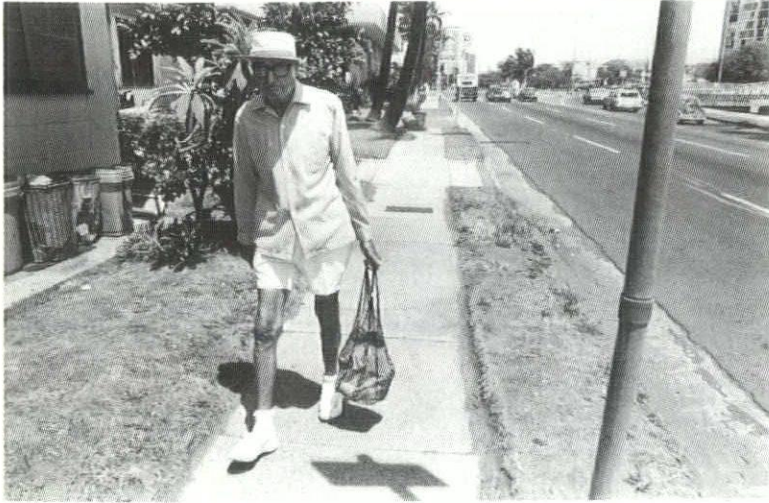
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Waikiki: Eric Yanagi

Some Examples from
a Continuing Project



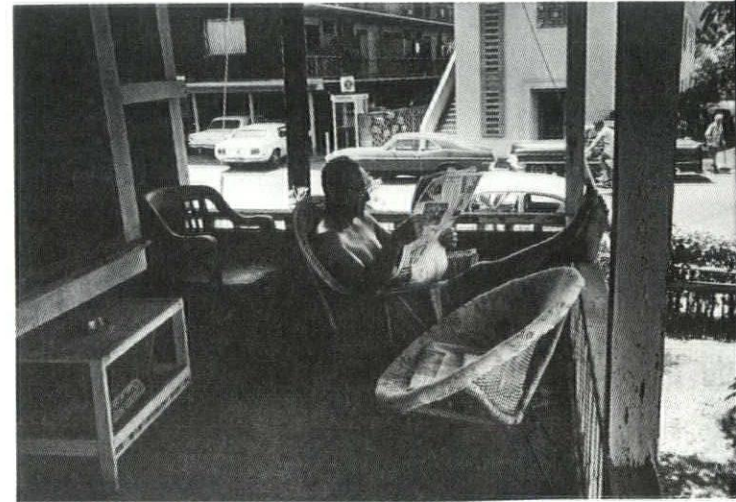
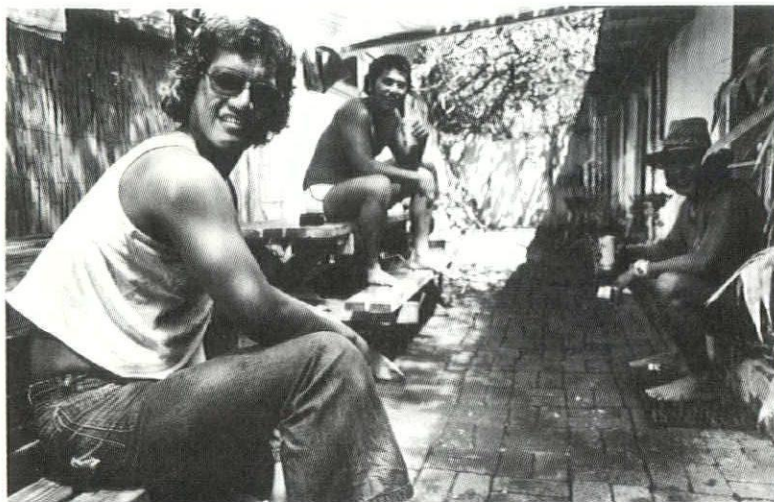
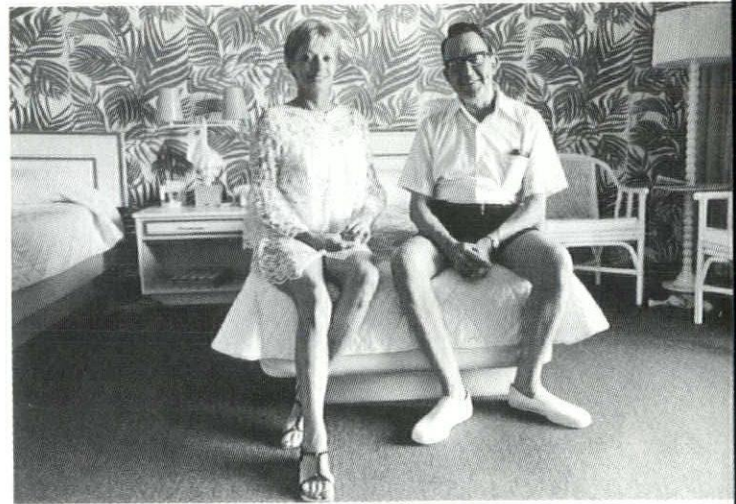
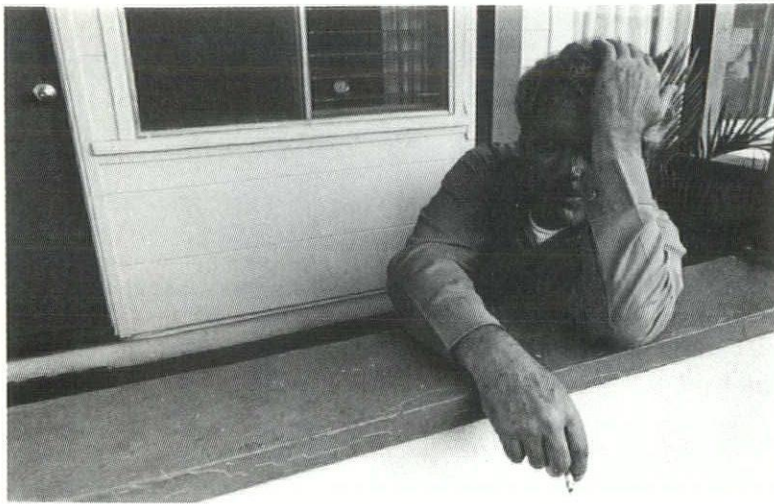
The photographs on this page and many in this issue of the magazine are by Eric Y. Yanagi. He was born in Manhattan in 1931 and spent ten years in Yokohama, Japan. He has been a resident of Manoa for the last six years.

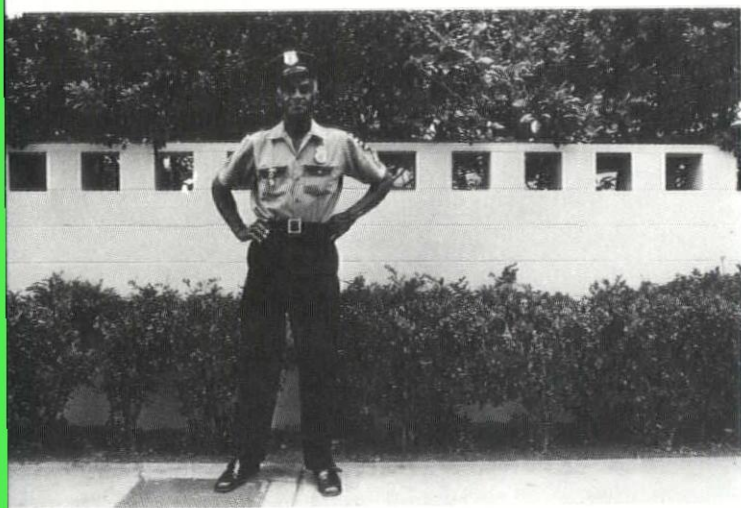
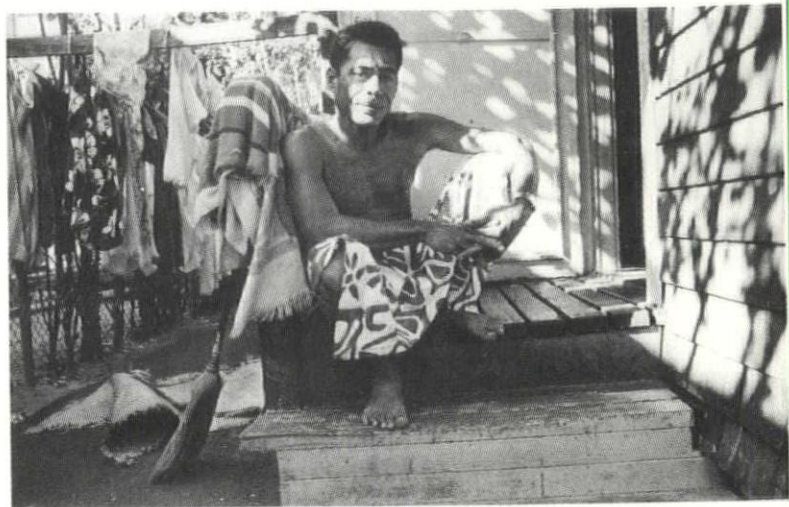
Self-taught, Yanagi has been a professional photographer for the past three years. His work has included commercial, advertising and architectural photography.

The Waikiki Project, of which these photographs are a sample, was begun in May 1973. Support was obtained from the National Endowment for the Arts and the State Foundation on Culture and the Arts. To date, over 5,000 photographs have been taken and data and statistics have been collected.

The hope is to eventually publish the work. Of his project, Eric says, "It will be the first visual documentary/sociological/historical record of its kind, as well as being fun to look at."

All photographs c 1974 by Eric Y. Yanagi





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can't be done, or we will remind them that Nebuchadnezzar built the Hanging Gardens of Babylon for his Median Queen who pined for the landscape of her former home. And if the developer says it is too expensive, remind him, whatever the cost, it is cheaper than failure. Also, it is a known fact that in apartment buildings the penthouse is the most expensive apartment and it is the first to sell."

A skillful landscape architect would work in close conjunction with that of the building, in the design of these condominium gardens, using panels of greensward, small scaled trees, shrub and flower areas, ornaments and even fountains or other forms of water display.

Perhaps a third of the apartments in a condominium could offer such compact, easily maintained mini-estates. All others could have on their balconies suitably designed containers for shrubs and vines to cascade over railings.

Think what those additions of color and greenery would do for an area and for the map of the city!

We consulted three architects: one was amused, one said "too expensive" and the third who was trained at Taliesin opened a volume of architectural design to show that Frank Lloyd Wright had designed such a building some years ago.

If such an innovation seems too venturesome, please go to Kona and see an easily rendered exterior flower show. I was there recently and was amazed and delighted with the beauty of cascades of multi-colored bougainvillea over every balcony on every story of Hilton's vast hotel — pink, cerise, purple, yellow, coral and white — a mass of unbelievable beauty cloaking the sterile masonry.

And now I confess to deferring to the last a subject which greatly concerns the holding of our Hawaiian heritage at Waikiki, fearful of my emotion concerning it.

When it was announced last October that Bishop Estate had made plans to convert the frontage of the Royal Hawaiian Hotel grounds into a large commercial development, when the lease expires in 1975, there was not a murmur of protest — only the soothing statement that an international competition would determine the design

Continued on Page 14



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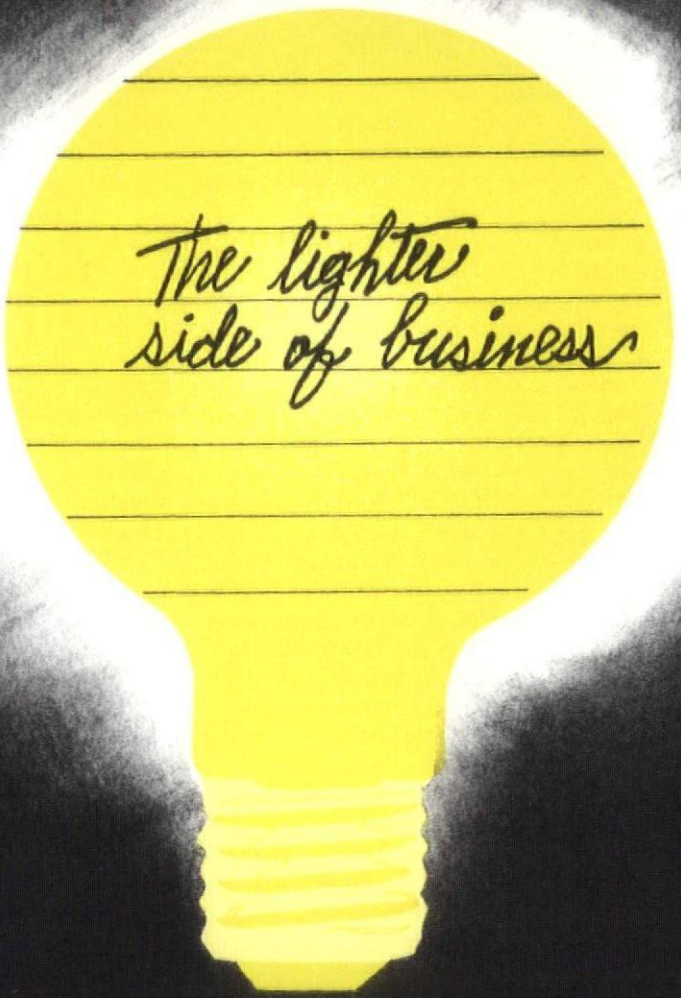
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Waikiki: Toward a Bitter End

by ROBERT M. FOX

The following conversation was overheard in Waikiki. "My main fear," expressed a Florida man, "is that Miami Beach will become another Waikiki." This just about sums up the condition of Waikiki today.

It was recognized years ago that Waikiki was on a collision course with disaster and that lack of planning, abundance of greed, tunnel vision and a chronic case of shortsightedness were all being combined to speed it on its way and destroy what was once the best known, best loved tropical resort area in the world. Today it is easy to recognize that somewhere everything went wrong. But recognizing where and when it went wrong is a difficult task.

Waikiki has always been the beach play area for the alii on the Island of Oahu. The climate was perfect, the fishing excellent and the waves were good. In 1870 Kamehameha V built a beach cottage in the original Royal Coconut Grove which had at one time numbered 10,000 trees.

As more foreigners came to Hawaii and the time of the Hawaiian alii passed, Waikiki continued to draw people to its inviting beach environment. Beach cot-

tages and second homes grew and cottage hotels were built to accommodate the sparse but growing visitor demand. As time passed and the recognition of the potential of the tourist trade grew, larger and more grand hotels were constructed.

In 1901 the Moana Hotel was built, towering six stories above the beach and offering the latest in luxurious resort accommodation. The legend of Waikiki as a playground for the wealthy continued to grow and reached its pinnacle in 1927 with the completion of the Royal Hawaiian Hotel, which was considered to be one of the finest resort hotels in the world. The Spanish baroque architectural style reflected tastes of the time.

Controversy arose as to the appropriateness of building a structure of that size on the beach, in the midst of the ancient coconut groves, but then, as in more recent time, warnings of destroying the natural environment were overruled by "progress." It should have been obvious that to construct large buildings along the beach would eventually make it accessible for relatively few and exclude the majority.



On the beach at Waikiki.

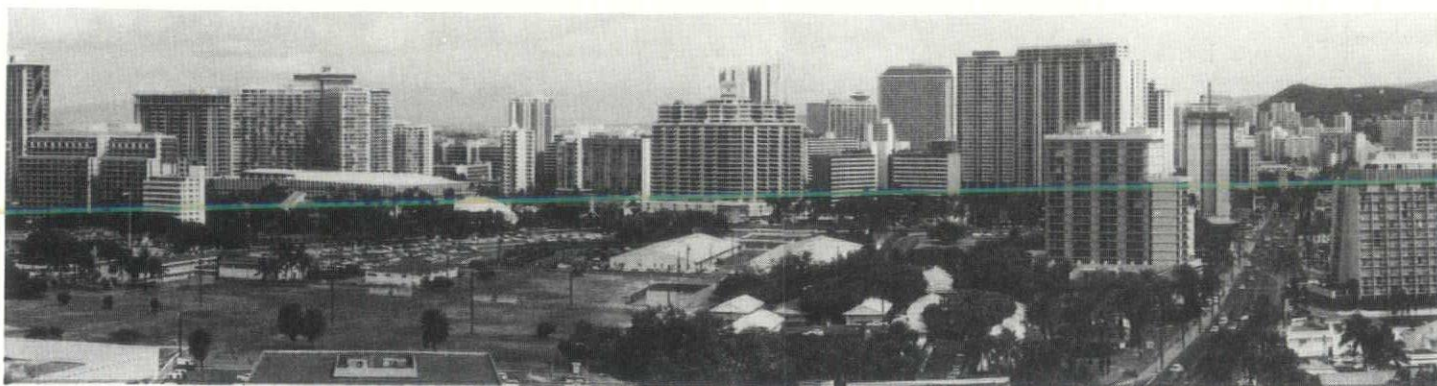
During the late 20s and 30s, Waikiki continued to grow but at a relatively slow pace. The basically small scale developments retained the image of a charming beach village providing enjoyment to tourists and citizens of Honolulu alike.

The Gump Building was built in 1929; the main building of the Halekulani Hotel in 1931 and many others of similar architectural quality were constructed during this period, which helped to contribute to the overall character of Waikiki.

During the Second World War tourism slumped as the military took over many of the facilities. A large number of people, who would not otherwise have been exposed to Hawaii, were drawn to her port. Some stayed, many returned to their Mainland homes and spread the word of the beautiful paradise on the edge of the white sand beach looking into the blue Pacific.



Beauty and the beast.



After the war there was no turning back. Tourism had begun to come of age in Hawaii. There were small pockets of development, two and three story apartments, small hotels which began to take advantage of the flow of tourists. Some, more forward looking individuals, understood the impact the advances in air travel would have on the number of people that would be able to visit Hawaii. The press for larger hotel complexes commenced.

One individual who worked during the 30s as a designer for C. W. Dickey, one of the outstanding architects in Hawaii, recognized the potential and began to exploit it. He was ready when the rush began and built the Edgewater Hotel, The Reef Tower, The Reef Hotel, The Outrigger and many others, earning the dubious honor of having his name attached to one particular disaster area in Waikiki, "Kelley's Alley" — that canyon of hostile concrete with no relief and a bus parked on the street in front of each hotel. He was not alone in creating nondescript, ill-planned factories for processing tourists. There were others during the 50s and 60s who were working on the same path, greed versus good planning. By this time it was all too obvious that Waikiki was headed for disaster, but things were happening too fast and no one had the courage or the foresight to step in the way of "progress." In 1959, Hawaii became a state and there was no turning back. Chaos continued to reign, the beaches were further encroached upon, the views of Diamond Head and the mountains were cut off as canyons of concrete replaced the small village streets and greenery.

It was not until the 70s, however, that the crowning blow came to Waikiki in the form of the Sheraton-Waikiki. The biggest, bulkiest structure to be built along the beach. Its 1900 rooms, multi-restaurants, and convention facilities insured that the emphasis of Waikiki was no longer quality but now

quantity first.

It must have been evident before the Moana Hotel was constructed that allowing structures to be built along the shoreline would destroy the very thing that drew people to Waikiki. If, at that time, all buildings had been restricted to the mauka side of Kalakaua Avenue and the beaches were bordered by green lawns, promenades, parks and open spaces, the density of Waikiki could have been planned to be high and still could have retained much of its beauty and appeal.

Today, of course, it is too late to move the buildings away from the beach. They have already destroyed the reality of the serene tropical setting. The question now is, what can be done to return Waikiki to its former beauty. The answer, of course, is that Waikiki is past this point of no return. A frightening prospect remains however in that if Waikiki is allowed to continue along its current path, it has a potential of becoming even worse.



Kelley's Alley.

There have been some minor efforts to, if not correct the situation, at least stop its deadly "progress;" the creating of one-way streets, token gestures of mini-parks and an attempt to expand the promenade along Kuhio Beach. The efforts will be but straws in the wind if

a major effort is not made to establish an overall comprehensive plan creating maximum density controls, setting strict zoning conditions for new structures and providing for the preservation of existing areas which make contributions to the environment.

The Halekulani Hotel is the last of a cottage style hotel still existing in Waikiki and offers the only visual relief at the end of Kelley's Alley and along the beach from Ft. DeRussy to Kuhio Beach. This must be saved at all costs.

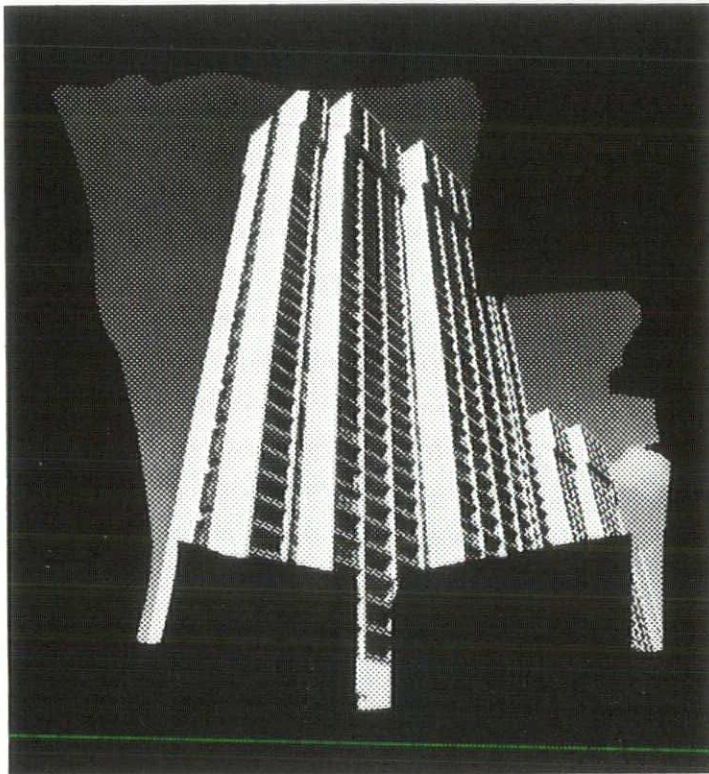
The small shops on Kalakaua and greenery surrounding the Royal Hawaiian Hotel is the last oasis of green left in Waikiki. The 100 or so remaining coconut palms are but a token of the original grove, but still represent the largest group of trees set in open greenery in Waikiki. Currently, in the planning stage, the Bishop Estate is considering a development project for this site. Hopefully the people who represent the wishes of Bernice Pauahi Bishop will respect her heritage and allow the last

open area on Kalakaua Avenue to remain. The Banyon Tree Courtyard in the Moana Hotel still stands as a reminder of Waikiki's slower pace of life and must be preserved.

These and many other elements still

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and that the estate would not put any limit of height on the buildings.

Reading that announcement, I reviewed in memory the history of that land. When Mark Twain was here as a roving reporter in 1866, he described that land as "The King's Coconut Grove." Let me tell you briefly about its history.

Waikiki was once the seat of government and Kamehameha I had his residence there for six months each year. Ten thousand coconut trees grew in the area.

When Kamehameha planned to conquer Maui, both storm and pestilence prevented his departure and he remained there for six years, devoting himself to the problems of his Kingdom. Among his laws was the reminder that the Life of the Land is Eternal, also that when a tree is hewn down another must replace it.

Imagine that grove of ten thousand coconut trees described poetically in old chronicles! That was the canvas our architects of "progress" began to paint upon, and as a result a later chronicle states "The great groves of Waikiki have dwindled to the brief clustering around the Royal Hawaiian Hotel. Auwe."

That site was owned by Princess Bernice Pauahi Bishop who left it to her husband, Charles R. Bishop, and he deeded it back to the Bishop Estate Trust.

And in our memory those trustees cut more trees for a commercial development of shops along the frontage.

And now we read of a still greater development which will eliminate more of the historic trees and shroud from view those few remaining, if any do remain.

Does it entirely satisfy us to read that there will be one view corridor to the ocean? That is a pleasant sop, but we need every one of Waikiki's coconut trees which are the only redeeming feature of the district. The great Kamehameha never dreamed that concrete towers would replace his hewn trees. Waikiki needs desperately its one green oasis!

Let me also tell you that in other lands that royal grove of historic trees would be declared a "government treasure."

I know a town in Japan where no house may be altered and no

cobblestone moved because it is a government treasure. I know a tree in China which is sacred for its revered age.

Let us, too, promote a law to protect the historic "life of the land" as State Treasures.

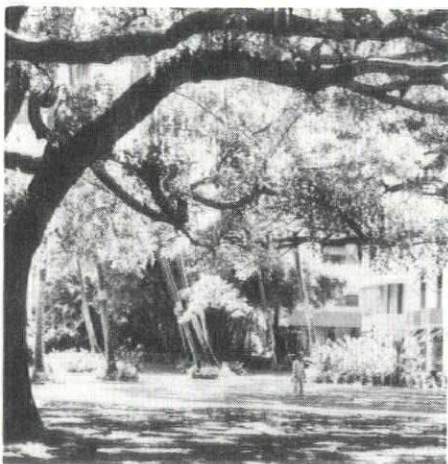
That trusting princess would be the first to protect such mutilation of her land and I respectfully suggest that her trustees dedicate to her memory and give to her people that frontage strip of green — and award their prizes to a competition for its landscape design.

With that impetus to the restoration of Waikiki, we would indeed hold a heritage from Hawaii's most revered monarchs, and through our mistakes of the past, build again with new wisdom, a fitting heritage for Hawaii's morrow.

Waikiki from 13

existing in Waikiki must be analyzed for their value and incorporated into any plan which would hope to save Waikiki from killing itself. The byword is planning and to put aside petty political differences and get down to the business at hand before nothing is left to work with.

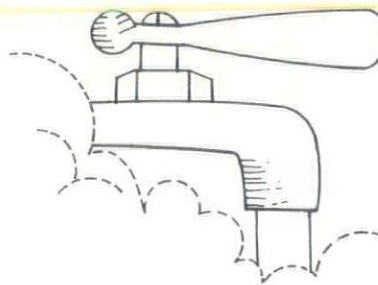
We, as architects, certainly share in the guilt in having allowed Waikiki to



Royal Hawaiian garden.

occur, for behind every building in Waikiki stands an architect who was paid a professional fee and must search his conscious as to whether he fulfilled a professional service.

To date, the old adage, "You will never go broke underestimating the taste of the American public," certainly fits Waikiki. We can only hope that in the near future, honest attempts will be made to create a comprehensive plan which includes the future survival of Waikiki.



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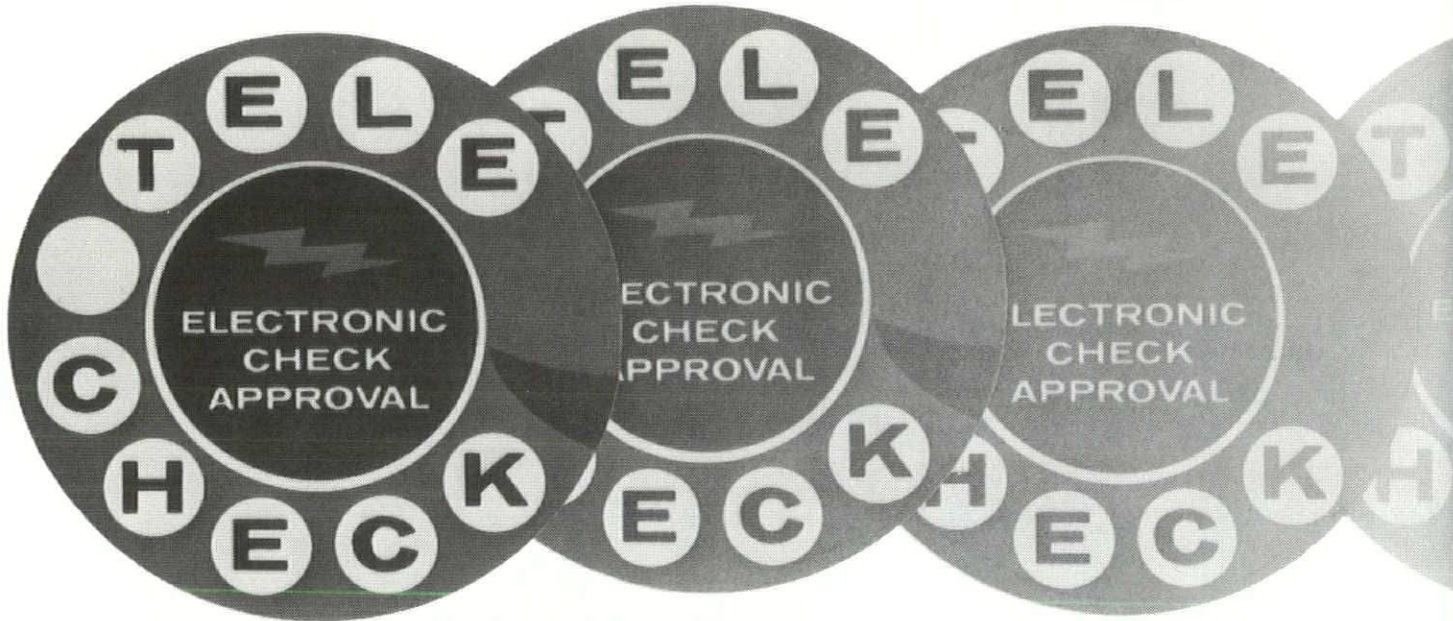
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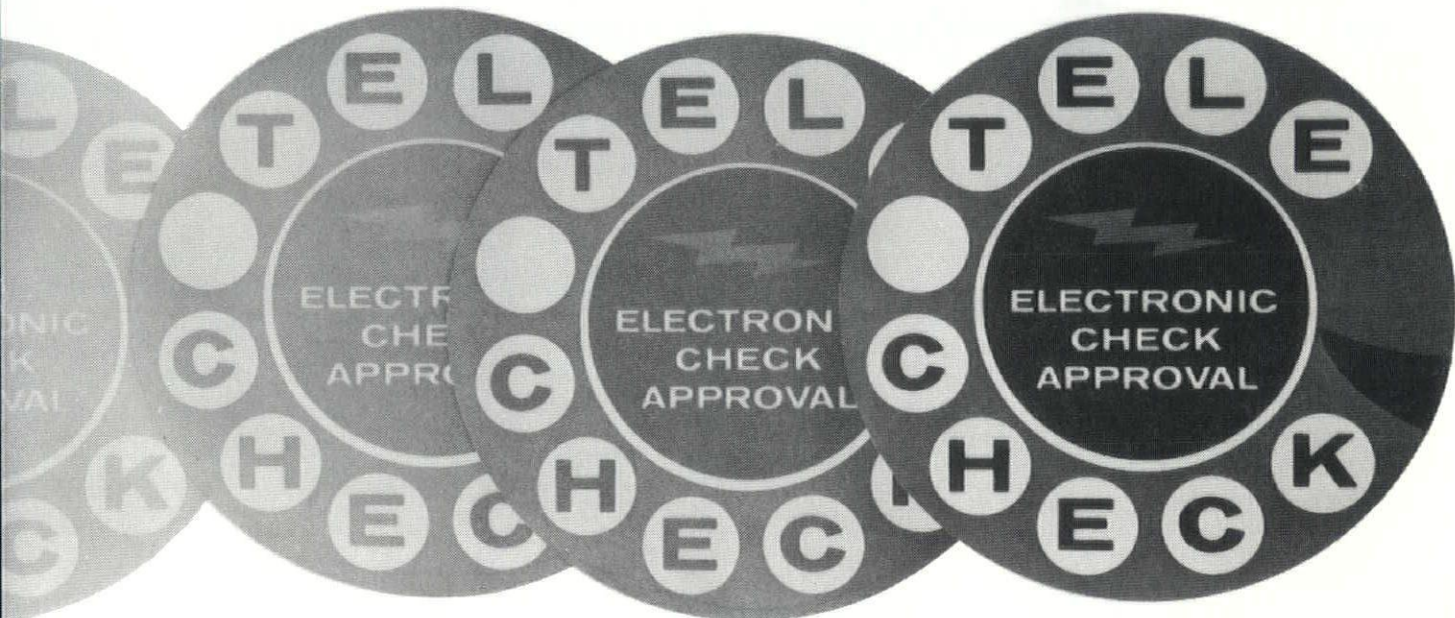
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JUNE 6



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NOV. 4



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The Gump Building: A Gem in Waikiki

by Hart D. Wood

Waikiki has been called many things, from the sublime to the ridiculous. Lately most of them lean toward the latter. It is a mess. A concrete jungle, a honky-tonk monstrosity in the eyes of many local viewers, especially those familiar with the Waikiki of yore. They think of the spacious, sleepy, quaint village with its tropical charm and contrast it with the crowded, concrete, high-rise, frantic and dirty Waikiki of today.

The tourists, however, seem to like Waikiki. Perhaps they enjoy the crowded and rushed atmosphere. They keep coming in larger and larger numbers bringing with them a great deal of money and contributing to our tourist industry, which could not survive and grow without them. While the negative aspects of tourism are

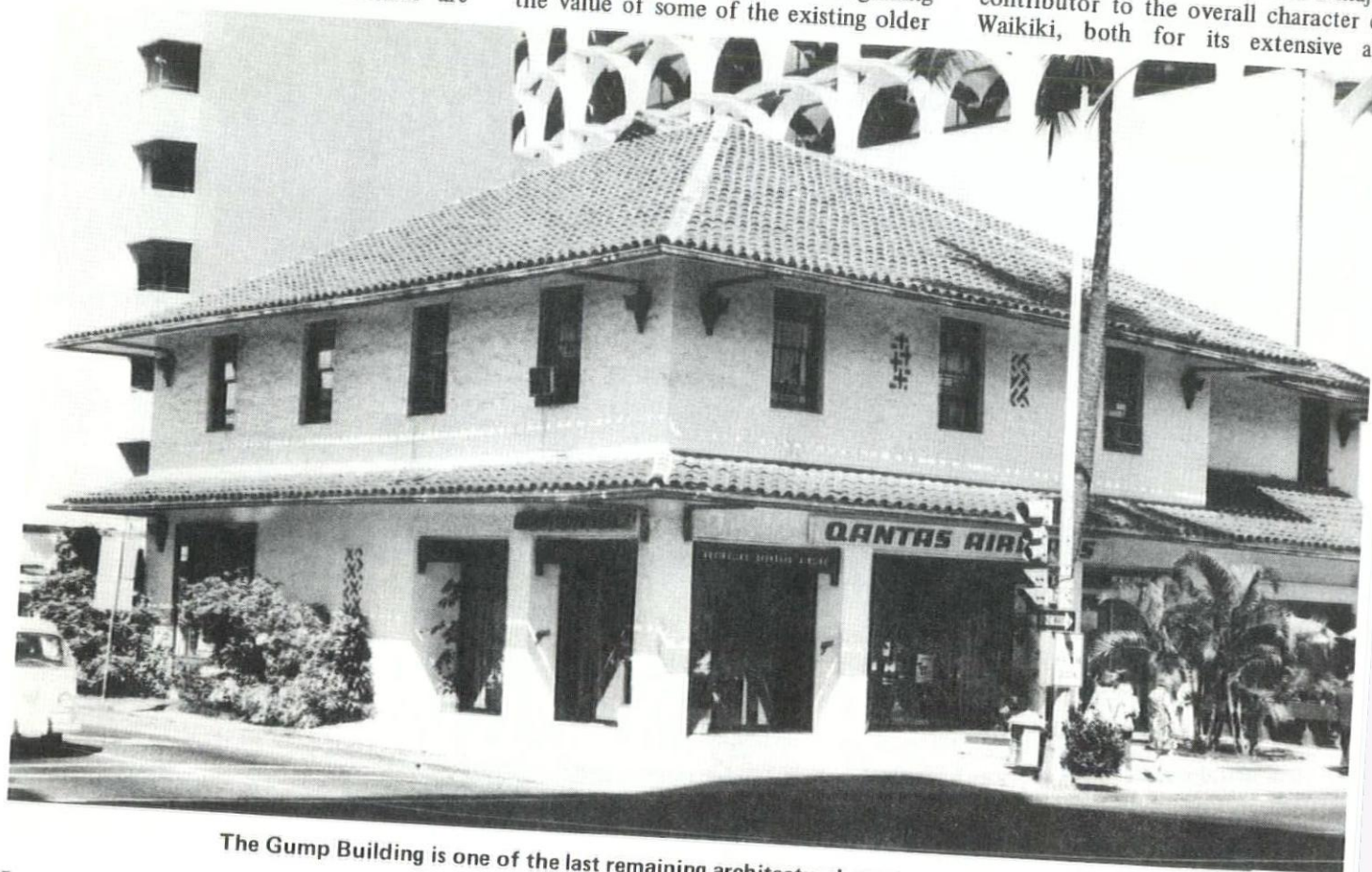
vididly displayed in concrete Waikiki, we still must recognize the value of tourism as a relatively pollution free industry. With the decline of the pineapple and sugar plantations, the tourist industry has filled the economic void and become very important to the economic viability of our state.

There is no logical need for the tourist industry to create over-kill growth that is so evident in Waikiki. It is not necessary to build a high-rise on every square foot of a tourist destination center in order to maintain an economic return from tourists.

Chris Hemmeter, in his construction of King's Alley, pointed out that originality and knowledge of tourist desires can be combined to create a profitable low-rise development.

Another approach lies in recognizing the value of some of the existing older

buildings in Waikiki, which while maintaining a low profile, could also become good financial investments without having to recreate old Honolulu buildings. One older building which has over the years received much acclaim for its taste and charm, is the S&G Gump Building at the corner of Lewers Road and Kalakaua Avenue. Today it is only a shell of its former self, stripped of its gardens and divided into several commercial establishments. Originally the buildings were constructed in 1929 for the S&G Gump Family to display its expensive collection of Oriental art. Hart Wood, the well-known Honolulu architect, worked closely with Mrs. Alice Spaulding Bowen in designing the building. It stood for many years as a symbol of exquisite taste and a major contributor to the overall character of Waikiki, both for its extensive art



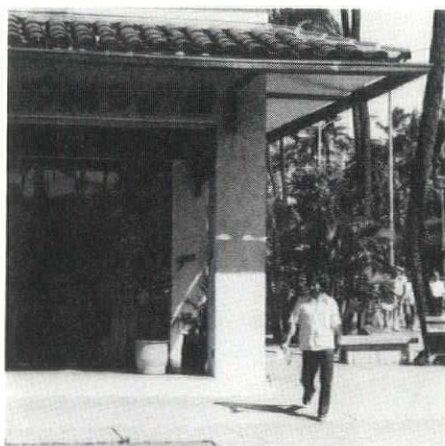
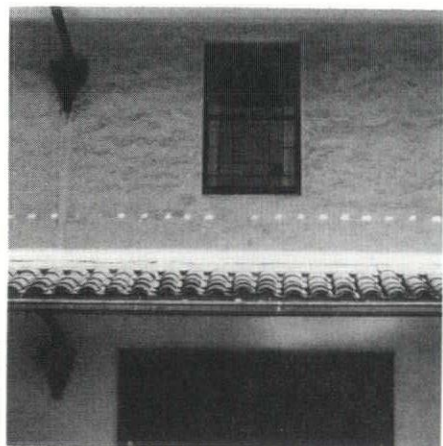
The Gump Building is one of the last remaining architectural gems on Kalakaua Avenue.

collection and its architectural character, well adapted for semi-tropical conditions.

Today it seems hard to economically justify the continued use of the Gump Building in its present condition. However, it would appear that by sensitive and objective analysis, the building could be refurbished and used for a commercial establishment, which

would both complement the building and justify its continued existence.

It has been proven that Waikiki needs this kind of low-rise quality structure in order to offset the disastrous effect of the high concrete walls. The Gump Building, if properly rehabilitated, could add a sense of drama and quality to the badly deteriorated environment in Waikiki.



The Hart Wood Foundation

In June 1962, shortly after the death of Hart Wood, Honolulu architect, his three surviving sons established a tax exempt foundation with a portion of his estate, to serve as the nucleus of an organization dedicated to "the encouragement and advancement of the profession of architect and the arts and sciences allied to it."

The original sum was small, as Wood's estate was quite modest, so the money was invested, and left to compound, until such time as it might increase to a sum sufficient to carry out worthwhile activities pursuant to the objectives of the trust deed.

During this time, an attempt was made to collect all existing records of Wood's work, and photographs of his buildings, so that none would be lost through replacement by other construc-

tion.

This was partly in recognition of the beauty of many of his designs, but also of the fact that his lifetime ambition was the creation of a truly Hawaiian style of architecture.

To this end he experimented with many different adaptations, including the use of the Hawaiian "grass roof" form, the Chinese, Japanese, Mediterranean, and American Colonial. Finally, with the Christian Science Church, he achieved what might be called a truly original and indigenous Hawaiian style. This was later elaborated on in two buildings on Kauai: the Kauai Library, and the Lihue Parish Church.

With Wood's work as an example, the Foundation hopes to encourage the further development of a truly Hawaiian architecture of increasingly high quality.



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The Fire



Photos by Jerry Stanfield

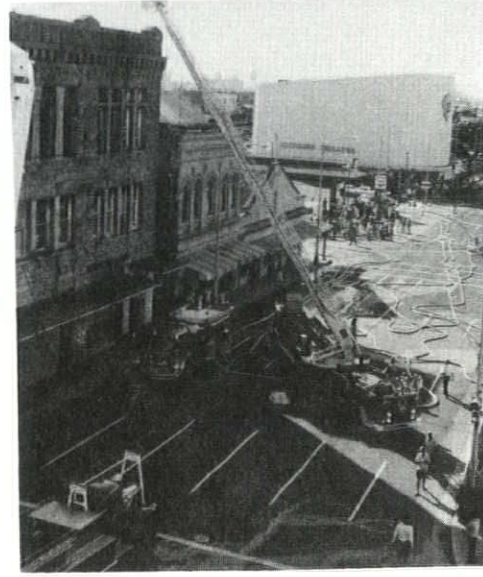
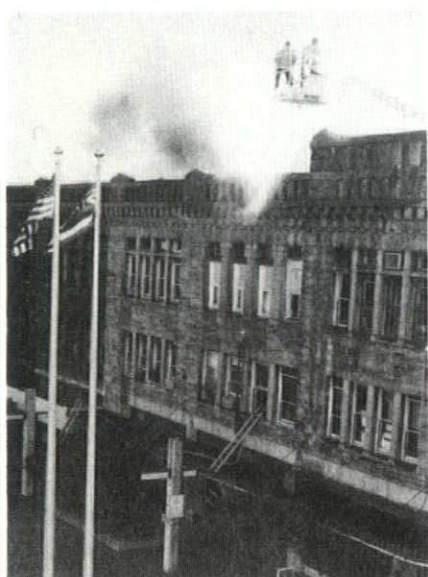
At 4 p.m., Tuesday April 23, the Progress Building, which houses the Hawaii Chapter AIA offices, caught fire and sustained major damage to the roof and third floor. The building, constructed in 1886, suffered even more major water damage though, as the huge quantities of water used to extinguish the flames poured through the walls and floors below. The building is being rehabilitated, however, and the AIA will be back in its space in the very near

future.

The fine job done by the Fire Department in protecting the contents of the building averted what could easily have been even more serious damage on the lower floors. As soon as the building had been evacuated, the seriousness of the fire established, and adequate manpower at work on the fire, Fire Department crews worked their way through the building, gathering files, records, books, office equipment and furniture

together, and covering them with waterproof tarps. Afterward they used water vacuums and other equipment to remove most of the water and debris. Their efforts saved all the occupants from serious damage to their records and equipment.

Photos were taken by Jerry Stanfield of Photo Flair Productions, a commercial photographer, whose offices are on the second floor of the building.



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A Community Reference Guide Waikiki Census Tract 18 (The Jungle)

by ROLF PREUSS

INTRODUCTION

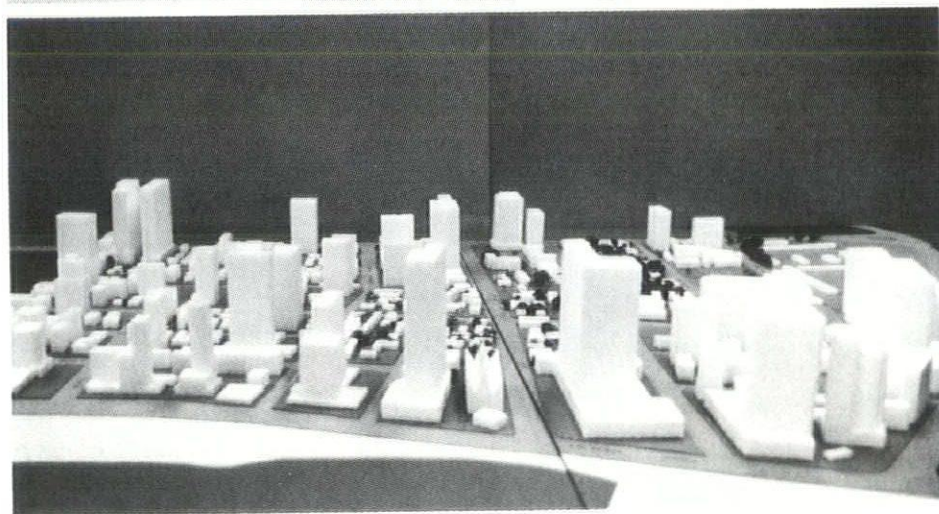
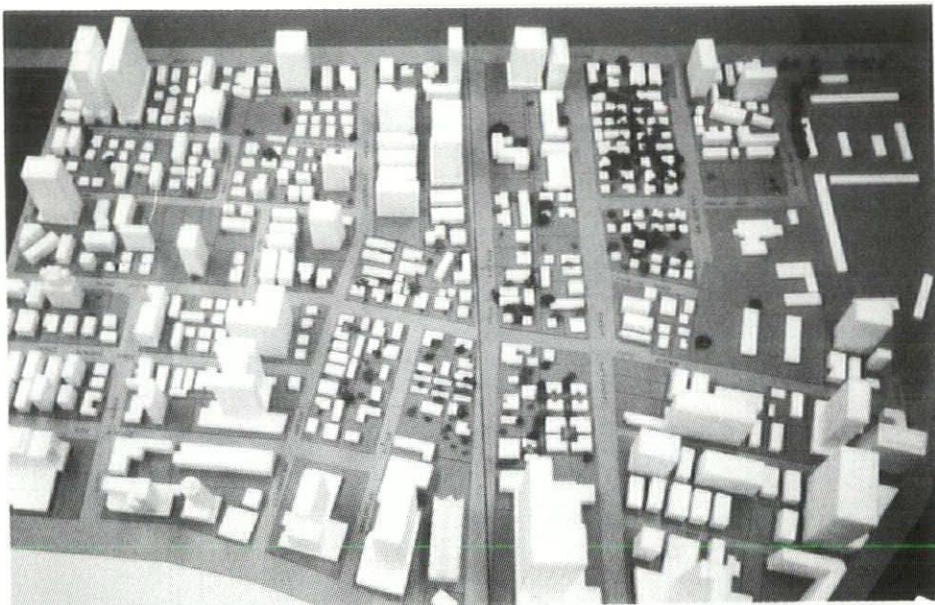
For the past two semesters students in the Department of Architecture Urban & Regional Design program have been developing a Community Reference Guide for Census Tract 18 in Waikiki, better known as "the jungle." CT-18 occupies the east half of the Waikiki Peninsula, encompassed by Kuhio Beach, Kapiolani Park (zoo), the Ala Wai Canal and the resort complex west of Kaiulani Street. On the more subjective level, CT-18 might be described as the last remaining holdout from the commercialism of West Waikiki, or the "last great opportunity" to learn from and avoid the mistakes of the past as related to overdevelopment of Waikiki.

The objective of the students' project was to provide the residents and landowners of the study area with a guide for evaluating the community's future needs. The students conducted an extensive inventory of existing social, economic, and environmental conditions of the area and its immediate surroundings in order to identify fundamental issues, problems and potentials. They then developed alternative plans and programs ranging from what is realistically probable to what is idealistically possible for CT-18.

The students attempted to provide the residents and landowners of CT-18 with clear choices, emphasizing inherent "costs" and/or "benefits" of each of the selected alternative proposals. The alternatives consisted of: (1) a scheme based on maintaining the status quo; i.e., assuming continuation of existing zoning and market trends; (2) a scheme reflecting the wishes (goals) of the community and (3) a scheme reflecting concentrated tourist development.

WHY CENSUS TRACT 18

There were several reasons that CT-18 was selected as the study site. First, CT-18 is the last remaining large portion of generally undeveloped real estate in Waikiki. With the exception of



The study area.

a few high-rise structures fronting Kalakaua Avenue and the Ala Wai Canal, much of CT-18 is comprised of single story pre-World War II wood frame structures.

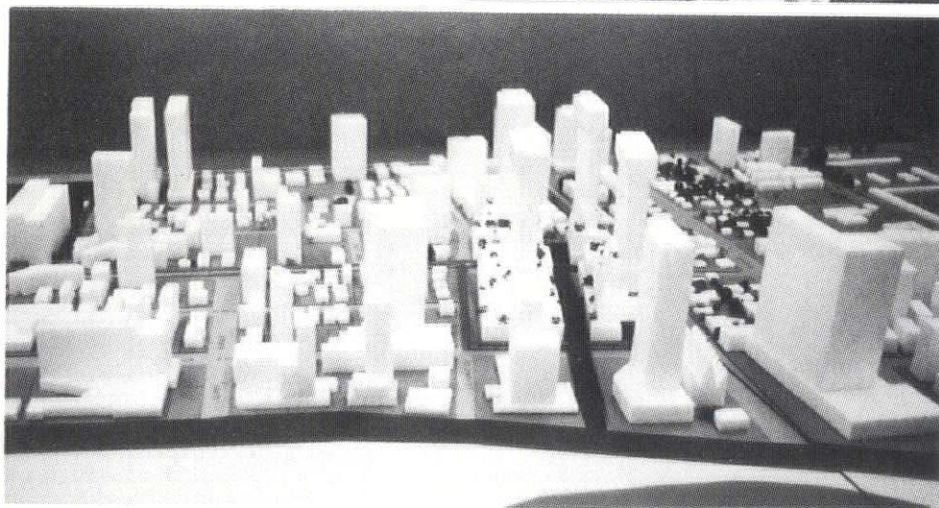
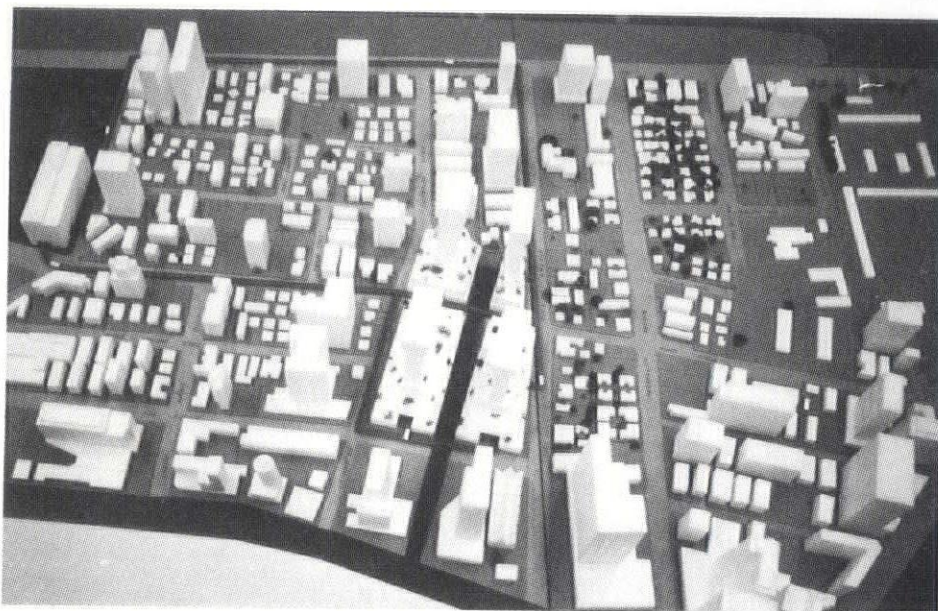
Second, CT-18 is unique in that out of a total of 89 acres, 16 are owned by the Liliuokalani Trust. The fact that such a large portion of Waikiki is under single ownership makes CT-18 a desirable area for a coordinated development proposal.

Third, the political climate for a proposal for CT-18 seems ripe. It is generally recognized that something needs to be done about Waikiki's deteriorating condition, but few seem to be doing much about it — least of all the City Planning Department. The Mayor refuses to make a commitment until he gets his Hotel Room Tax and the Governor exploits the Mayor's obstinacy. In the meantime the City Council hired a "Mainland Expert,"

This preliminary report was prepared and compiled by University of Hawaii students enrolled in Architecture 452, Planning Processes, during the Fall Semester, 1973. The study was conducted under the supervision of Professor Rolf Pruess. Participating students were: Anthony Ching, Wendall Chu, Bruce Chun, Milton Chun, Sidney Keliipuleole, Bob Lew, Richard McGerrow, Eric Masutomi, Wesley Nakamoto, Dennis Sagucio, Michael Sato, Coleen Taguchi, and Peter Yuh, Jr.



photo by ERIC YANAGI



Scheme I

who advised that open space can be bought at the cost of much taller buildings. (The fact that higher buildings will create congestion on our roads, beaches and recreation areas was not considered.)

Fourth, recognizing that Liliuokalani's leases will expire (before 1980) and relying on rumor that Liliuokalani trustees feel pressured by threatened down zoning of their lands by our City Council members, it is

hoped that we can at least encourage the trustees to do a better job in planning for their area. (It is unfortunate that policy makers still have not learned from past experience that threats only make the situation worse by encouraging haste and consequently bad development.)

And finally, concern has been expressed by various Waikiki community groups for (a) the welfare of many local residents currently living in

the area, who will undoubtedly be forced to move in the event that development should occur, and (b) the gradual erosion of the low density core by developments on its periphery and beyond, which are not accompanied by amenity benefits such as open space.

DEVELOPING ALTERNATIVE SOLUTIONS

After completing the inventory of existing conditions the students set out to determine community wide goals for the area by interviewing individual residents of the area and 10 of the more important public and private interest groups, ranging from the Liliuokalani trustees to representatives of the City & State planning offices. The goals which were identified were then tabulated to determine areas of conflict and/or compatibility between the various groups of concern.

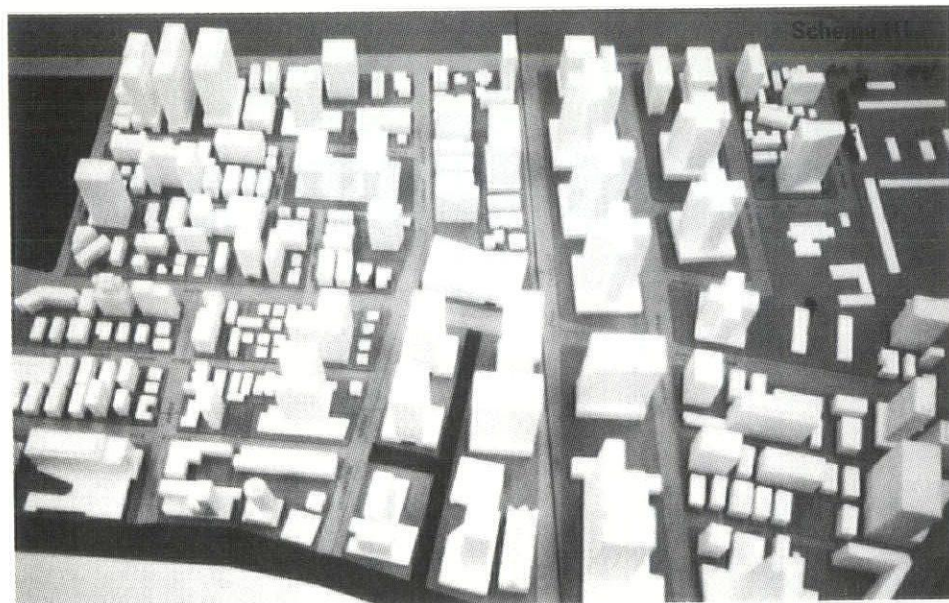
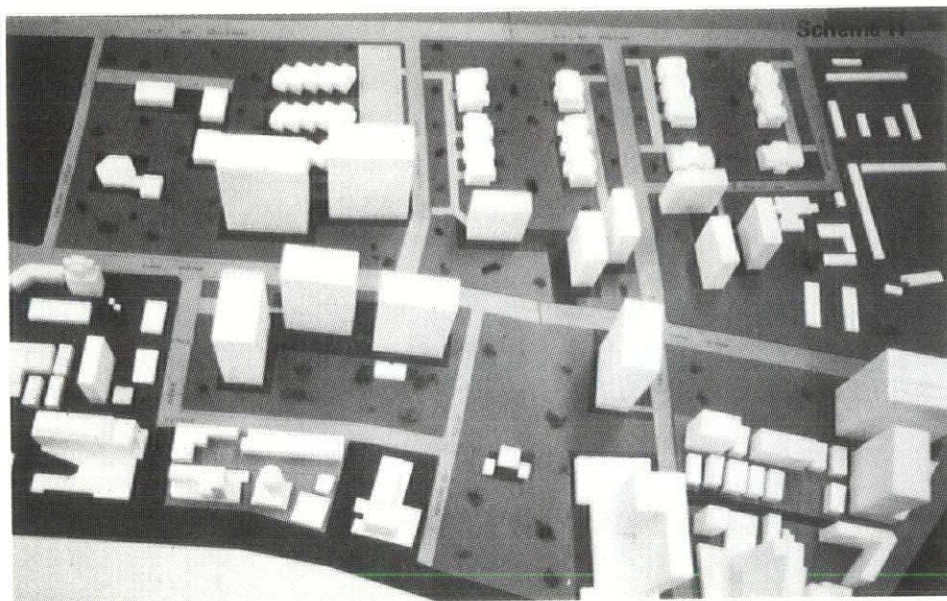
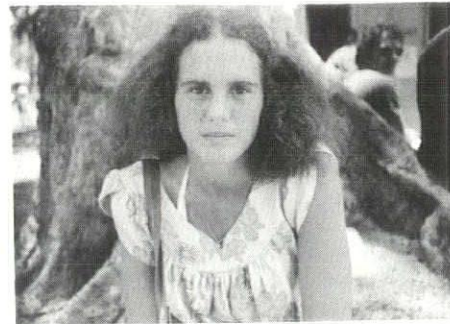
Not too surprisingly, there was a great deal of agreement between the interest groups which generally favored mixed uses of resort/commercial with heavy emphases on residential uses for all income groups. They stressed conservation and preservation of the natural environment, and curtailment of hazardous development.

Next, the students analyzed CT-18 within the context of greater Waikiki, urban Honolulu, and county and state-wide policies. After completion of these tasks they discovered problems and potentials of the area. The main problems were quite clearly over-zoning and hazardous development (poor planning). They concluded that if all the potential buildings units which present zoning

Continued on Page 24



Census Tract 18 Continued



allows were constructed, Waikiki could face economic disaster.

They further recognized that, the potential for the area quite clearly lies with the lands owned by Liliuokalani Trust. Here is an opportunity to encourage the trustees to be the catalyst for a coordinated development plan for they own the largest single piece of contiguous real estate in Waikiki.

From the goal and areawide analysis the students developed three scenarios. Within the constraints of each scenario an urban design model or a "scheme" adapting the values and conditions stated in the scenario was developed.

Scheme I was based on the assumption of high government priority on tourism as an economic base and on keeping tourism within existing areas.

The scheme basically reflected an extremely built-up urban environment consisting of terraced megastructures. Formation of a quasi-public corporation for controlling development was recommended.

Scheme II was based on the assumption of high government priority for accommodating both residential and tourist interests, with emphasis placed on open space, amenities and views. The scheme basically reflected a mix of low-rise (3 to 4 story) high density residential structure for low and moderate income groups and some high-rise structures for higher income groups.

Scheme III was based on continuation of present trends and forces. The scheme reflects containment of tourism with a mix of high density high-rise condominiums, with grossly inadequate open space and amenities for families and tourists alike. Each scheme was accompanied by a description of general costs and and/or benefits to the community. The three scenarios were assembled into a report to be presented to the community.

In addition, the report briefly describes implementation devices including methods for land consolidation, purchase of development rights, land exchange, land banks, eminent domain, and methods for relocation.

CONCLUSION

One of the biggest problems facing the individual who wishes to "fight City Hall" or encourage better planning for his community is the lack of readily accessible data. Although data is available, it normally requires a great deal of leg work and perseverance to pull together. This is the main reason for the Community Reference Guide prepared by the Students For Census Tract 18. It is first and foremost a data bank and gives the average citizen immediate access to data. It is intended to enable the citizen to make sound decisions about his community. Our recommendation is, of course, that every community in the islands produce a document of this kind.

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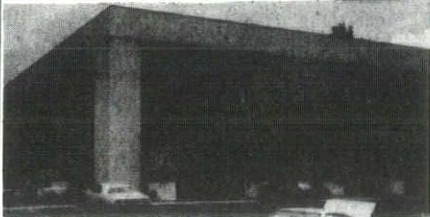
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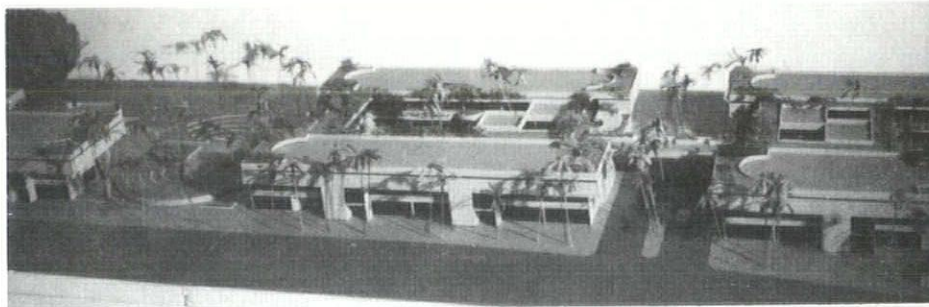
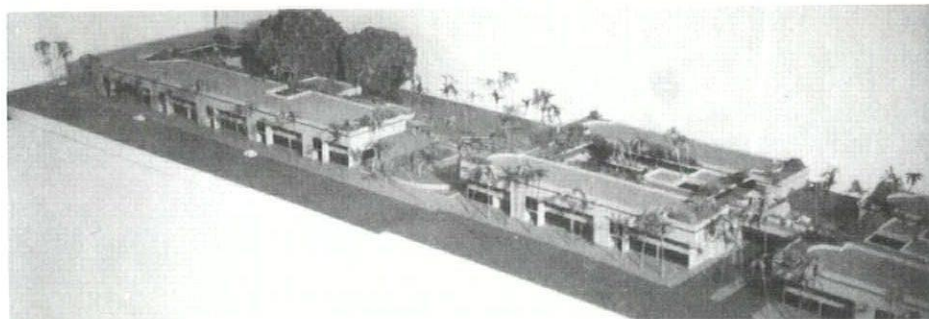
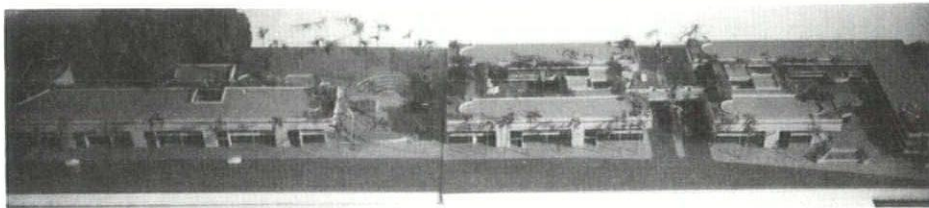
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The Bishop Estate Competition

By JANE PREUSS and JIM REINHARDT

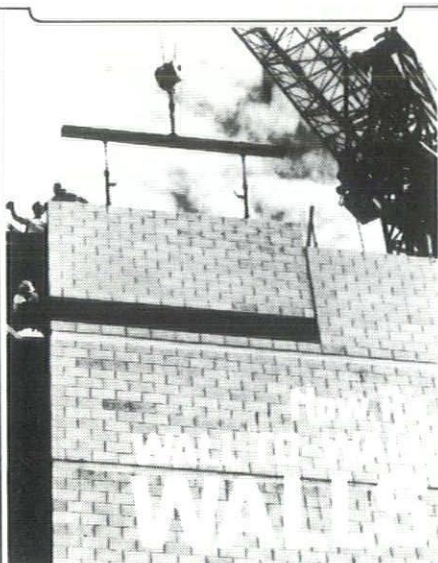


In July 1972 the Bishop Estate sponsored a competition to elicit ideas for development of a 6.5 acre parcel on Kalakaua Avenue in front of the Royal Hawaiian Hotel. The winner of the competition was Charles R. Sutton and Associates. The contract to design the project for the site was awarded shortly thereafter to Wong & Wong Associates of Honolulu in joint venture with Palmer & Turner of Hong Kong. Many people wondered about the scheme which won the contract, and are wondering what has happened to the project since 1972.

The rules for the competition stated that the purpose of the competition was to assist the Bishop Estate in determining the best architectural development for its Waikiki property. They further stipulated that the competition was a

conceptual one and winning the competition did not necessarily indicate that the design contract would be awarded to the winner.

The competition jury consisted of Aaron Levine, Val Ossipoff, Don Bremner, George Kekoolani, Ernest Hara, and Tom Creighton. In addition to selecting four cash award winners special mention was given to two non-winners. The first of these proposed clearing the site of all buildings, retaining all trees and shrubs, and creating a park on the site. The second was the scheme submitted by Wong & Wong/Palmer Turner which was commended for its low-rise quality and significant open space. This scheme which proposed three to four-story development with underground parking was disqualified because it did not



STACKWALL
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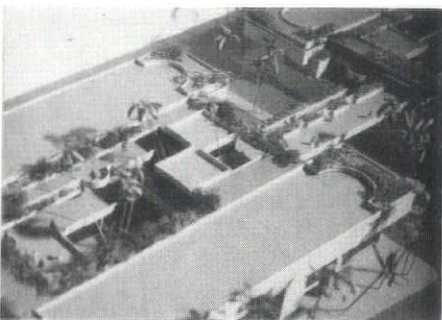
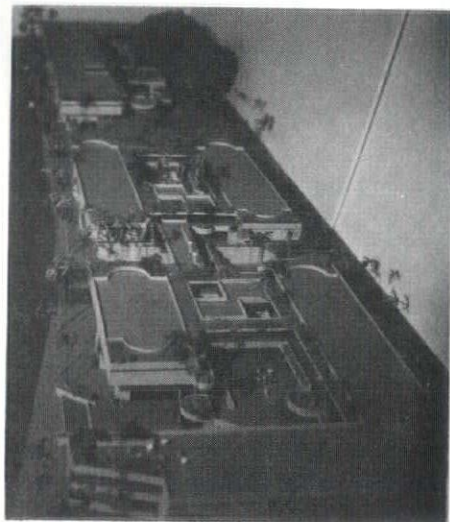
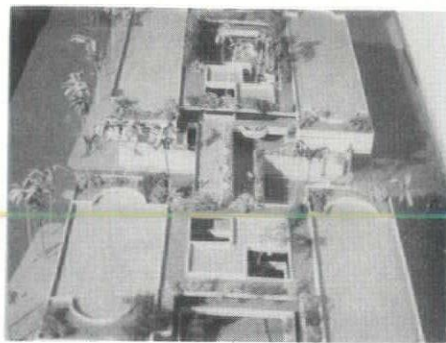
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In the nearly two years since the competition the Wong & Wong/Palmer & Turner scheme has evolved into a sophisticated blend of low-rise and commercial and open space.

At the present time, the project contains approximately 300,000 sq. ft. of commercial space. Slightly less than one-third of the project will be in office use. Other uses will include a major department store such as McNerny, a tenant of the present arcade building, a movie theater and an outdoor restaurant. The remainder will be primarily tourist oriented retail space, with a special emphasis on avoiding tacky souvenir and factory-to-you type shops.

Continued on Page 29

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Future from 3



Photo by Eric Yanagi

d. More rigid environmental controls.

It behooves all of the other eight groups to set themselves up as watch dogs to make sure that the politicians do the job carefully, competently and fairly. The powers which the new viewpoint toward environmental concerns will give to political institutions are going to be enormous. The new state law on environmental impact statements could be administered in such a way as to be an awesome force through which to reward one's friends and punish one's enemies. Unfortunately the politician is very adept at this art and anyone naive enough to fail to recognize this had better open his eyes in a hurry. I would like to particularly direct this comment to Group 7, the amateur planners and environmentalists. With all the best intentions in the world, this group has a tendency to tunnel vision and naivete which leaves them wide open to exploitation by a clever or unscrupulous political arm.

May I suggest again that the valid interests of the nine diverse groups which I have listed be fully recognized by each group or nobody is going to win except the politicians.



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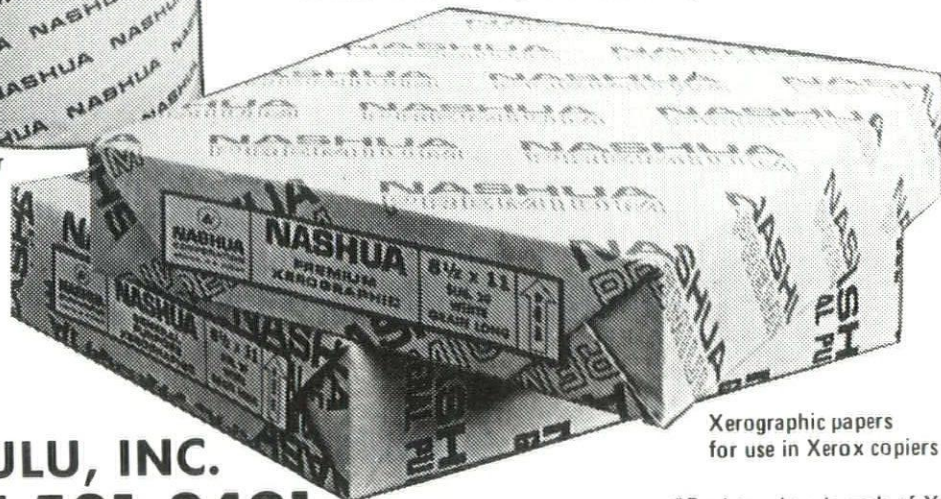
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Competition from 22

Other significant features of the scheme include continuation of the low rise profile (three to four stories), provisions of a 120-foot wide view corridor, a 15-foot beach access, and accommodation of parking needs by an underground group.

The entrances and exits for the parking garage are being coordinated with plans for development of a pedestrian mall along Kalakaua Avenue.

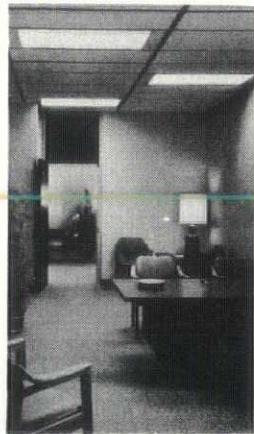
It is very interesting to note that, in spite of being under the CZC requirement, the parking arrangement is supported by the Honolulu Department of Transportation because most of the customer traffic for the shops in the project will come from the nearby hotels, and will therefore not require parking accommodations.

At present slightly less than half of the 6.5 acres are appropriately zoned and general planned for commercial use. The other half of the property is designated for hotel use, which does not permit unrelated commercial development. In order that the proposed scheme be implemented, it was necessary to file an application to amend a portion of the General Plan. This application was filed in April 1973, but was significantly delayed by the injunction which was imposed on the Planning Department. The injunction was recently lifted and processing has been resumed. While Wong & Wong/Palmer & Turner could have avoided the General Plan Change process by increasing the density on the commercial portion (350-foot height limit) and putting some other allowable use, such as parking, on the resort portion, the integrity of their scheme including provision of the desired ground level, landscaped open space, required uniform treatment of the entire site. It therefore requires that both portions be zoned Commercial. After the General Plan change, a change of zoning from H-5 to B-5 will be required. The zoning could be handled on either a contract zoning agreement or a Commercial Planned Development (which would require a special resort P.D. Ordinance).

While the route from competition through General Plan change, zoning change and then normal building permit is a tortuous and time consuming one, the project, as it stands at present, will justify the wait. The proposed plan is one Wong & Wong/Palmer & Turner and the Bishop Estate can be proud of.

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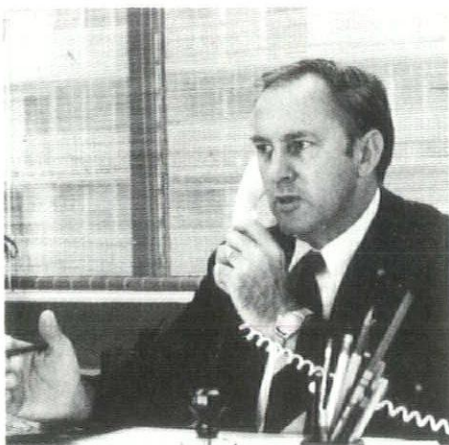
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Armstrong District Office, King Center Building, Honolulu
Phone 946-5929



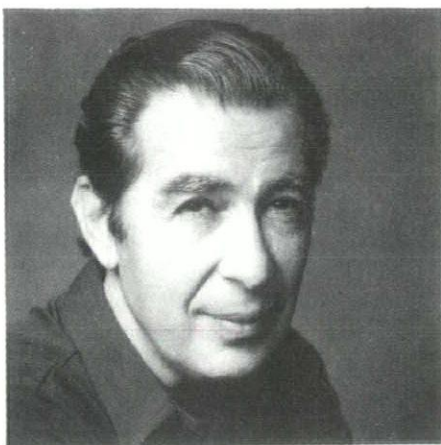


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Geoffrey W. Fairfax, FAIA



Frank Slavsky, FAIA

AIA Notes

Everything you always wanted to know about Jerry Hauser, but were afraid to ask.

Dear Editor,

The readers of Hawaii Architect have been treated to some excellent work by Jerry Hauser, who is identified as a well-known architectural delineator. I think a number of readers and viewers of your magazine would like to know more about Jerry Hauser or the work he has done in the past and what can be expected to be seen in the future. Hawaii Architect, I assume, will continue to bring Mr. Hauser's efforts to our attention.

Cordially,
R. Bruce Duncan

**Jerry Hauser
Vital Statistics**

Occupation: Staff pornographer for HA.

Sex: Yes

Race: 100-yard streak

Hair: Ponytail

Eyes: Leering

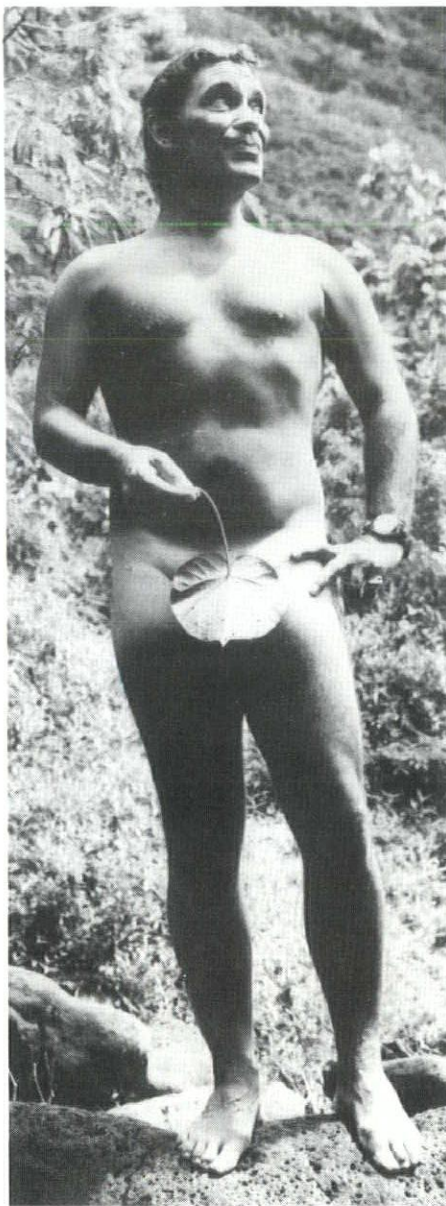
Height: Between 5 ft. and 6 ft.

Weight: Fluctuates

Age: Unknown

Jerry, who has for many years been providing Hawaii's architects with outstanding renderings, has recently expanded his art to include photography. So far his subject matter has been rather limited much to the delight of HA readers.

Currently Jerry is working on a full color book containing numerous photos of his lovely ladies to be published soon. Anyone wishing to contact Jerry on any of his art can call 922-1253.



Congratulations, Fellows

For outstanding achievement and service in their profession, Geoffrey W. Fairfax, FAIA, and Frank Slavsky, FAIA, have recently been advanced to Fellowship in the American Institute of Architects and will be honored in a special ceremony May 20 at Constitution Hall, Washington, D.C.

Before establishing his own practice in Honolulu, Fairfax was involved in the planning of San Francisco's Golden Gateway Redevelopment Project and the Sea Ranch in northern California. He presently heads his own 10-man firm and is engaged in a variety of major assignments both in Hawaii and on the Mainland. Fairfax is well recognized in Hawaii for his leadership in the field of architectural restoration.

Frank Slavsky, senior principal in Frank Slavsky and Associates, Inc., has won numerous honor awards for design from the Hawaii Chapter AIA. He was selected by the National AIA as one of five U.S. architects to have work exhibited at the Tenth Congress of the International Union of Architects, Buenos Aires, Argentina. He has also received a National Merit Award for design excellence from the U.S. Department of Housing and Urban Development for Makua Alii Housing for the Elderly.

Many of his projects have received recognition in local and national professional publications. Slavsky has provided prototype design data for the University of Pennsylvania, Institute of Environmental Studies "Low Income Housing Primer" and has worked in the White House Conference Committee, State Commission on Aging. He has conducted research in many other countries, including Sweden, Denmark, and Finland, and is recognized as an authority on housing design, both family type and elderly.

Throughout his career, the caliber of his design effort has helped to create environment for enhancement of mental and physical enjoyment of living for people in all walks of life.

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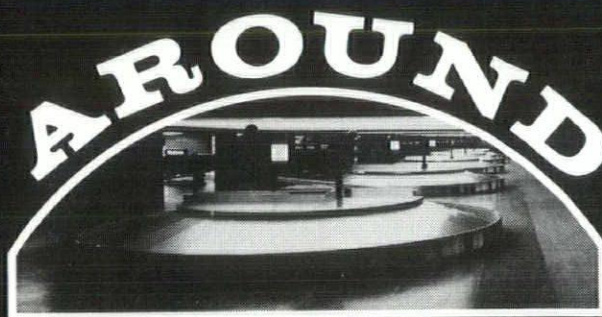
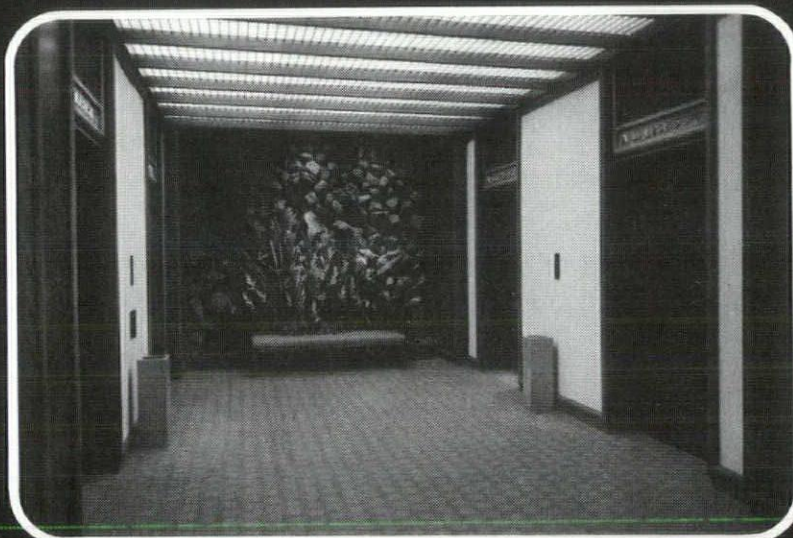
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