special districting were interrupted during a dramatic series of public forums sponsored by the local neighborhood board. Many residents did not wish to see their own chances to either add to their properties or build new residences impeded by new regulations. Others resented the efforts of what they considered a kind of "cultural elite" to legislate the future of the valley.

Rather than press the issue, the leadership of Mālama o Mānoa decided to reposition themselves and return to community consensus building. Many of the organization's earlier efforts, especially the outreach activities and community-based environmental work—cleaning and beautification of the stream has remained a priority—have been continued. Mālama o Mānoa has also taken on the local power company in its plans to erect high-voltage electrical towers along the valley rim. The National Trust came to the organization's aid by declaring the valley rim one of the "Eleven Most Endangered" historic sites in 1997 as a result of Hawaiian Electric Company's proposal.

In the meantime, Mālama o Mānoa has begun to reconsider the steps it needs to take to gain control over the neighborhood's future. One possibility is to concentrate on the core historic areas within the valley and seek designation for both these and individual historic properties. Another is to continue neighborhood consensus building and educational efforts with the hope of changing people's minds.

What this effort has illustrated is that community control over historic resources, especially in a state still facing strong development pressures (despite a declining economy), is not an easy task. The designation of historic districts and special control areas was perhaps easier 10 or 20 years ago than it is today. Mālama o Mānoa has its work ahead of it if it hopes to enlist broad support for community control over this important heritage.

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Don J. Hibbard

Hawai`i
The Crossroads of the Pacific

First time visitors to Honolulu can not help but notice the diversity of peoples on its streets, and the equally variegated architectural forms scattered throughout its neighborhoods. Within less than a block's walk, a pedestrian can delight to the sight of a complex of Spanish Colonial Revival school buildings focused on a mall lined by Chinese banyans; to a bell tower dramatically fashioned as a pagoda soaring to the sky; and a shogun's castle with a corrugated metal roof capped by golden dolphins. These wondrous, if not exotic, images cannot fail to incite the mind, and when collaged and congealed, they may relay a message that indeed, here in the middle of the Pacific, there exists a congenial multi-cultural society blessed with harmony and self-respect. If such ruminations are stirred, a major purpose of these designs has been served.

During the period 1914-1939, Hawai`i's architectural scene took on a new and distinctive character with the appearance of a number of buildings, the forms and embellishment of which derived from and celebrated Asian antecedents. Blending the building traditions of East and West, the presence of these buildings corresponded with a conscious effort to develop in Hawai`i a society premised on equal opportunity and respect, regardless of race and culture.

The 19th-century Hawaiian culture had established the foundation for such a harmonious multi-ethnic society. King Lunalilo noted, in his first address to the Hawaiian Legislature in 1873,

> This nation presents the most interesting example in history of the cordial co-operation of the native and foreign races in the administration of its government, and most happily, too, in all the relations in life there exists a feeling which every good man will strive to promote.

However, it was not until the monarchy had been overthrown, and the islands were annexed by the United States, when Westerners were securely in political control of the islands, that the question of race relations required reinspection. Tumultuous political changes might have resulted in social realignments as well. Colonialism, already a driving spirit in the plantation-based

The Himeji Castle-influenced Makiki Christian Church (1931), Honolulu, Hawai`i.

economic and political spheres, could have easily entered the sphere of social relations.

However, enlightened people over the next 10 to 20 years, articulated the position that Hawai`i should be considered a unique sociological laboratory, successfully striving to have people with diverse racial and ethnic backgrounds live in harmony and peace. Wallace R. Farrington, a major proponent of this viewpoint and the editor of the *Pacific Commercial Advertiser* set forth this position as early as 1895 in an editorial entitled, "Brains not Color:"

> There is no country in the world where race or color is given as little prominence as in these islands; no place where individual, intellectual and moral worth so completely wipe out the demarkation of race lines, which form social and political barriers in the United States.

These thoughts were picked up by Alexander Hume Ford who not only publicized them, but actively catalyzed this ideal and helped make it real.

Ford was a newspaperman and writer who came to Hawai`i in 1907 by way of Chicago and Asia. Through his monthly *Mid-Pacific Magazine* (1911-1936) he portrayed Hawai`i to be, "the meeting place of East and West," to paraphrase Somerset Maugham's words. In addition to his printed proselytizing, Ford started in 1911, the Hands Around the Pacific Club in an effort to promote multicultural harmony in Hawai`i and international understanding throughout the Pacific basin. An offspring of this organization, the 12-12-12 Club periodically invited a dozen representatives from several of the Islands' different ethnic groups to meet over dinner to discuss racial misunderstandings and issues relating to Hawai`i in a successful effort to gain each others' perspectives. Through such conscious efforts a society developed that prided itself on its multiculturalism and its respect for cultural diversity.

These efforts to foster ethnic equality eventually were translated into tangible representation. Early physical manifestations of this attitude toward racial harmony were subtle, as evidenced by St. Peter's Episcopal Church (1914). A rather boxy and ponderous Gothic revival structure, typical of the period, it housed a Chinese congregation. This congregation traced its roots back to St. Paul's Anglican Church at Makapala on the island of Hawai`i. St. Paul's was established in 1884 to meet the needs of Chinese working on the sugar plantations in North Kohala, who previously had been converted to Christianity in their homeland. When a number of these workers left the plantation and migrated to Honolulu in 1886, they formed St. Peter's. This church was so successful, that by 1900 half the Episcopalians in Hawai`i were members of its congregation.

The edifice they chose to erect in 1914 in almost all aspects resembled its contemporaries; however, its entry treatment set it apart. The tripartite facade features a tower at the left corner, and an entry porch with a centered, Gothic arched, double doorway, and steps to the right of center. Rather than lead to the doorway, the steps front on a blank wall. This indirect entry configuration may well derive from the traditional Chinese belief in *feng shui,* and the need for a spirit screen to avoid direct entry to a building by evil spirits.

In the 1920s, a period when former newspaper editor Wallace R. Farrington was the appointed governor of the Territory (1921-1929), more explicit architectural statements appeared in ecclesiastical architecture. The Chinese Christian Church sold its 1881 Gothic revival church in downtown Honolulu and in 1929 erected a new church on King Street opposite McKinley High School. At the time McKinley was Honolulu's only public high school, and its student body was comprised primarily of Asian children. Instructed in the principles of democracy and following the progressive educational philosophy of John Dewey, many of the leaders of post-World War II Hawai`i would emerge from this educational experience.

The Chinese Christian Church held an architectural design competition to select the architect for their new building. The competition's guidelines stressed that the new house of worship had to express the congregation's Chinese heritage as well as meet "orthodox Christian needs." Architect Hart Wood's winning design accomplished these goals in a masterful manner. Dominated by a pagoda-inspired bell tower, the church featured a basilican floor plan with an inset lanai flowing from either side of the nave. In addition to the belltower a

variety of ornamental details conveyed the Chinese associations of the building.

Other Congregationalist Churches followed the example of the Chinese Christian Church, and like the public schools, proved to be a leading force in promoting the "brotherhood of man." The Makiki Christian Church, which had been organized in 1904 by Reverend Takie Okumura commenced building a new church in 1931. Reverend Okumura, an important leader in the assimilation of the Japanese into Hawai`i's society, instructed architect Hego Fuchino to draw plans in the form of a shogun's castle. The minister and architect used photographs of such buildings in Japan to develop the final design, which evolved to resemble the spectacular Himeji Castle. When the plans were presented to the Board of the Hawaiian Evangelical Association for approval several of the members questioned the wisdom of housing a church in a fortress associated with militarism and war. The Reverend Okumura explained that in Japan the castle was a place of defense, used to provide protection and peace. He also noted that the earliest known building constructed for Christian worship in Japan was the Tamon Castle. His proposed plans were approved and the Reverend Okumura applauded for striving to "preserve the good heritage of the Japanese and Christianize it." At the time the building was erected Japan and China were at war. As a gesture of good will to indicate that the animosity between the two nations did not extend to Hawai`i, all materials for the building were purchased from City Mill, whose president was K. A. Chung.

The Korean Christian Church, which was organized in 1918 by Dr. Syngman Rhee, hired Yuk Tong Char in 1938 to design its imposing edifice, the facade of which was inspired by the Kwang Wha Mun gate in Seoul. Char had previously received the commission for the 1937 Hilo Chinese Church. The plan for the Hawai`i Island church follows, in a vernacular manner, the Gibbsian prototypical New England church; however, such decorative elements as the up-turned eaves of the building and steeple, window treatment, and octagonal columns all relate to Chinese traditions.

The Church of the Crossroads also adopted Asian motifs in its 1934-1937 building complex designed by Claude Stiehl. In addition to a red columned connecting colonnade, reminiscent of the Summer Palace outside Beijing, the complex of four buildings features two Japanese influenced buildings, art deco stylized tropical floral ornamentation, and carved panels in the lectern and pulpit which represent Zoroastrianism, Judaism, Buddhism, and Hinduism. This church had been formed in 1923, as Hawai`i's first interracial congregation by students from McKinley High School and Mid-Pacific Institute, a private school started by the Congregational Church, which by 1910 boasted of having 300 students from 10 different races.

In another endeavor to foster interracial harmony, Theodore Richards, platted in Kane`ohe the Kokokahi (one blood) subdivision in 1927, as a "Christian inter-racial community." Sited in a small valley on the Windward side of O`ahu, this development focused on a Y.W.C.A. at its ocean end and

The Battle of the Marquee

Honolulu's 1922 Hawai`i Theatre, recently re-opened after a 12-year, $31 million renovation, continues to generate controversy over the fate of its marquee. The neo-classical Beaux Arts theatre, listed on both the State and National Registers, originally featured a very simple exterior canopy. After several modifications, it was entirely replaced in the mid-1930s by an elaborate art deco marquee featuring the largest neon display in the islands. Inside, the lobbies likewise were done over in a "tropical deco" style, with Hawaiian floral and foliage designs, Polynesian geometric patterns, and various Asian elements, all crafted by local artisans.

Hawai`i Theatre, March, 1941. Author's collection.

The interior deco was demolished early in the course of the renovations and the marquee met the same fate recently, in ill-advised decisions by those in charge to return the theatre to its "opening day" appearance, ignoring the changes in the building over its 75-year history.

The SHPO has insisted that if the 1930s marquee is not replicated, the theatre organization is liable for return of the approximately $14 million in public taxpayer funds provided them.

The battle continues with no resolution to date.

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The Chinese Christian Church in Honolulu, designed by Hart Wood and constructed in 1929.

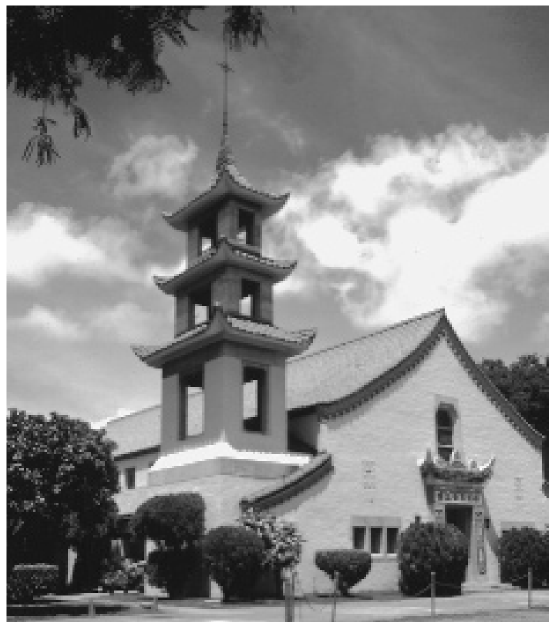
"Friendship Garden," a quasi-jungle and oriental garden at its mountain terminus. The subdivision was distinguished by the fact that the individual lot owners represented a cross-section of the various ethnic groups of Hawai`i. This representation was assured by a lottery system which drew prospective buyers names from pools based on ethnicity.

Residential designs utilizing Asian motifs also appeared during this period. Such houses were initially built by affluent westerners with aesthetic affinities for Asian art. Mrs. C. M. Cooke commissioned Hart Wood in 1924 to design a Chinese style house on Makiki Heights. This residence and its accompanying Chinese gardens served as a setting for Mrs. Cooke's extensive Chinese art and furniture collection. Following an extended stay in Japan, Mrs. Alice Poole, an active member of the Honolulu Academy of Arts, had Claude Stiehl design a Japanese style house in Mānoa valley in 1931. In 1937, Dr. Faus had a house built in Japan, dismantled, shipped to Hawai`i and re-erected at Portlock by the original Japanese builders, complete with accompanying traditional Shinto ceremonies. Such expressions not only validated the cultures from which the forms sprang, but also announced that people of these cultures were to be equal participants in the future of Hawai`i. From the mid-1930s onward, houses reflecting the Asian heritages of their owners began to appear. Bungalows and cottages sporting upturned eaves, moongates, and oriental railings dotted various residential districts about the city.

Photos by the author.

Other structures also appeared throughout the city, ranging from the up-scale Gumps Store in Waikīkī, purveyor of objects of art from around the globe, and Fong Inn's Chinese Furniture Store, to Lau Yee Chai and Wo Fat Chinese restaurants, to the Chinese-inspired New Palama Theater and the Japan-influenced Toyo Theater. The Kuakini Medical Center's main building featured an onion dome and other Japanese motifs, and the Visitor Bureau in its Waikīkī building opted for a design based on Chinese architectural embellishments.

However, the tour de force of commercial buildings reflecting the intersection of East and West was the Alexander & Baldwin corporate headquarters built on Bishop Street in 1929. Alexander & Baldwin was one of the "Big Five" companies grounded in Hawai`i's sugar industry, which heavily influenced the economy, politics and society of the Islands. Architects C.W. Dickey and Hart Wood incorporated into this building's classical facade a plethora of Chinese derived ornamentation in recognition that the sugar industry, and, in turn Alexander & Baldwin, was closely linked with Chinese labor. Inscriptions for good luck and long life intermingled with Chinese fretwork, Chinese cherub faces, water buffalo, dragons, and other



motifs to provide the terra cotta-clad building a most distinctive look. It was a look associated with the late 1920s and Hawai`i's emerging ethnically integrated society. That such a major player should make such a major statement, indicated to all that a belief in Hawai`i's harmonious multi-cultural society had been embraced by the people in power.

Within the context of Hawai`i as the "Crossroads of the Pacific" the amazing architecture developed in the territory during the 1920s through 1939 can be better understood. Churches deriving from the design of shogun fortresses and stores incorporating Chinese motifs, became part of the streetscape of Hawai`i during this period. These buildings fulfilled the traditional role of architecture, to convey in a substantial manner the convictions of a society. Architecture is the art of the establishment, requiring land and capital to develop. The investment of substantial sums of money to place buildings on the landscape that proudly proclaimed the cultural traditions of the peoples of Hawai`i, reinforced and verified the belief that such peoples could live in harmony and acceptance in the Islands.

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